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Old House

JOURNAL

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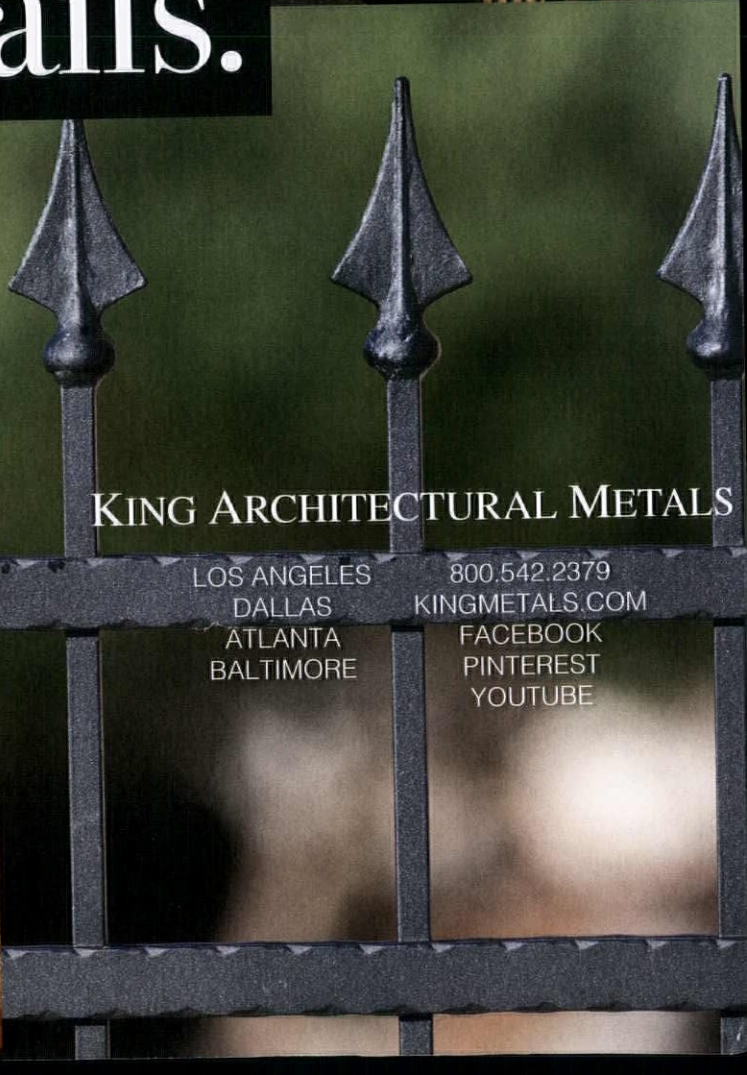
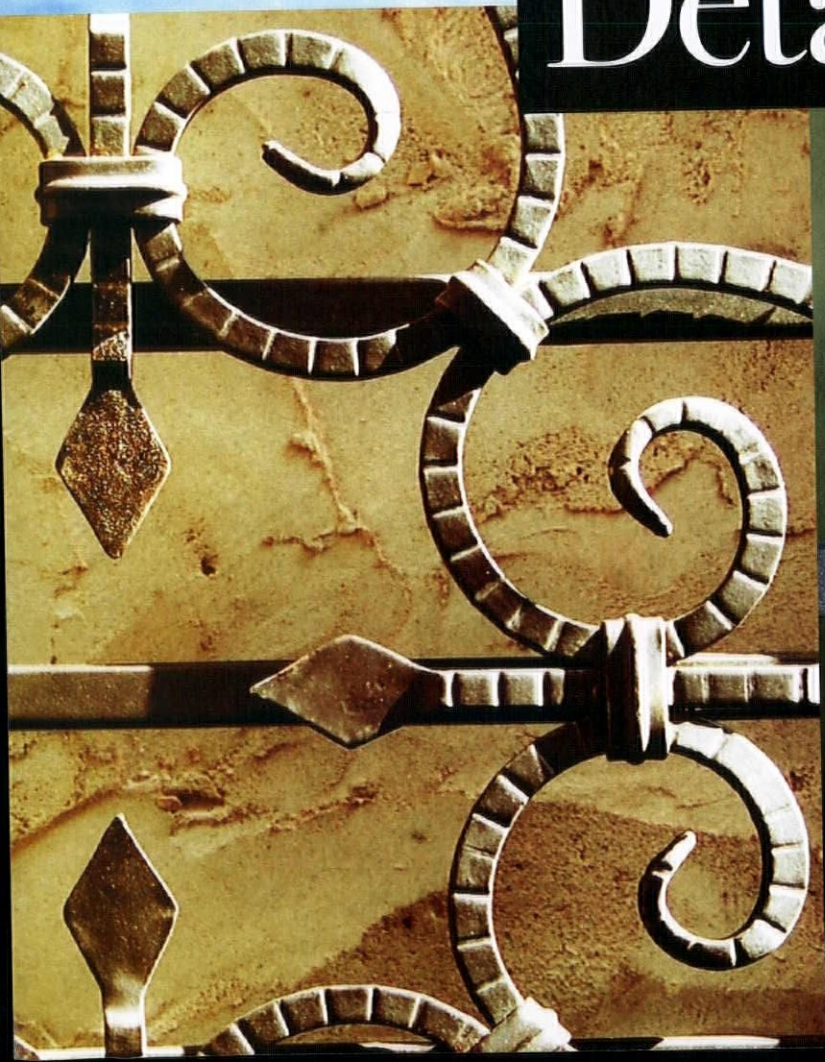


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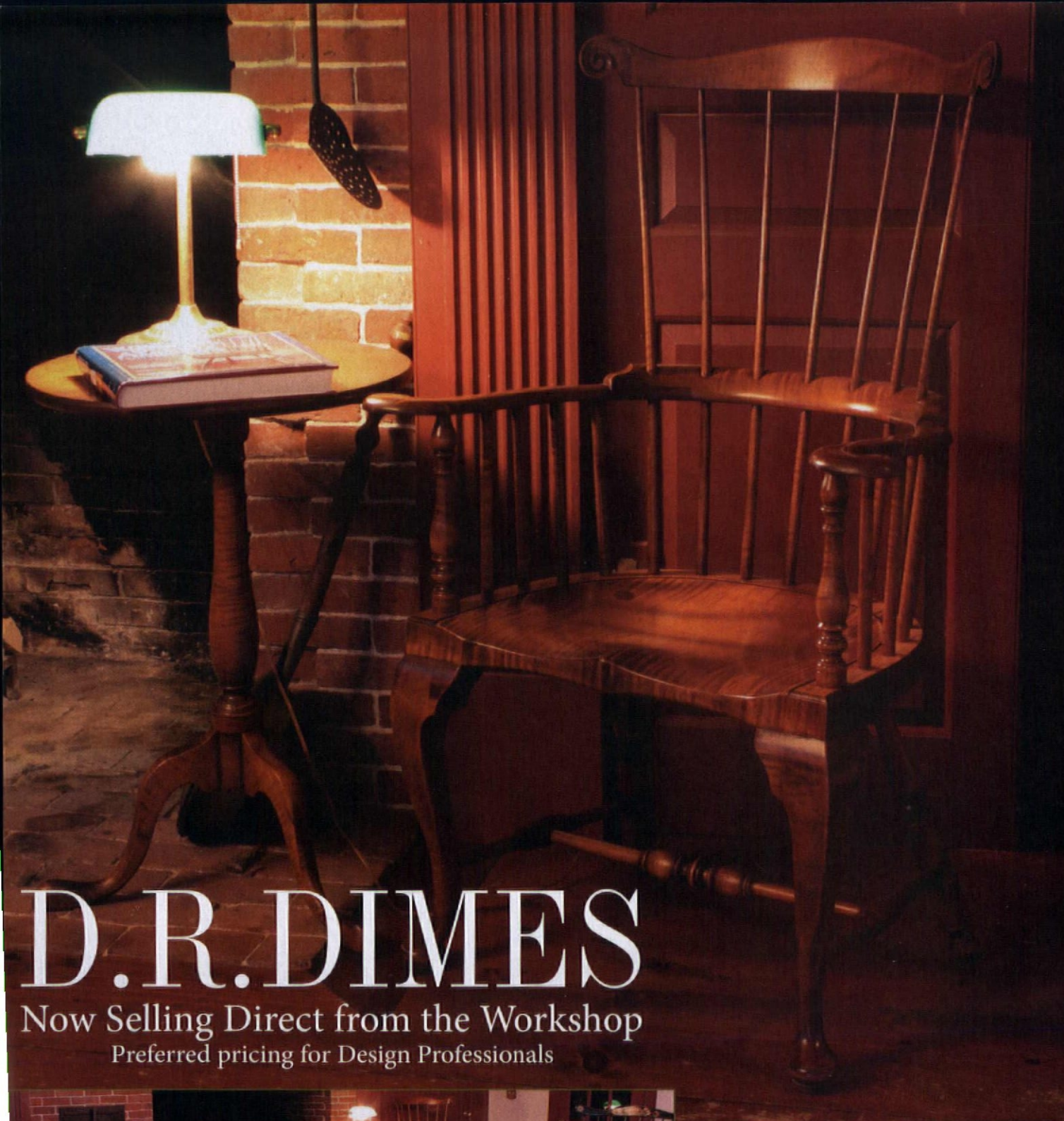
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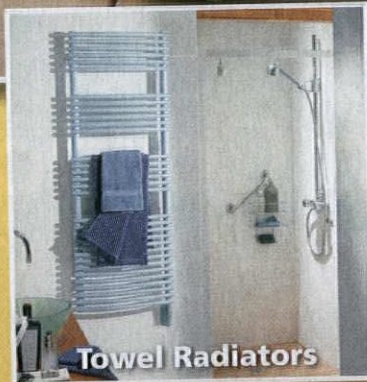
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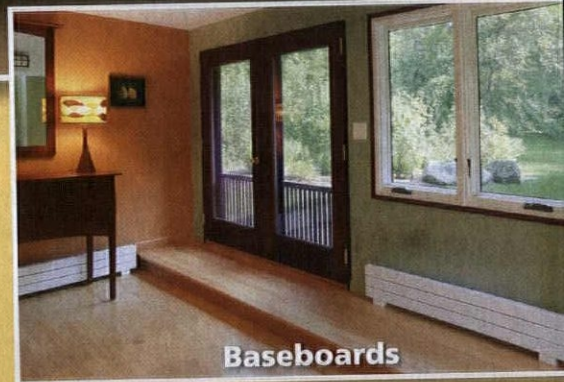
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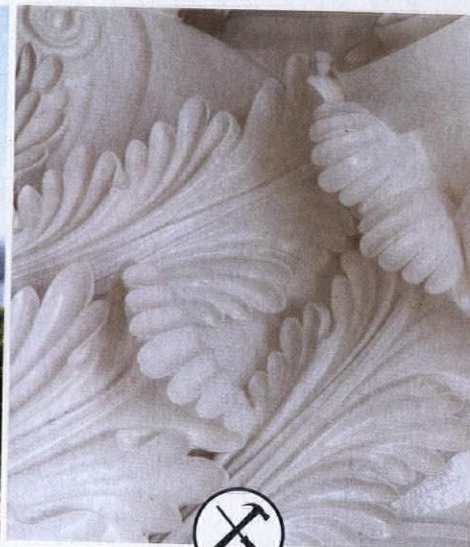
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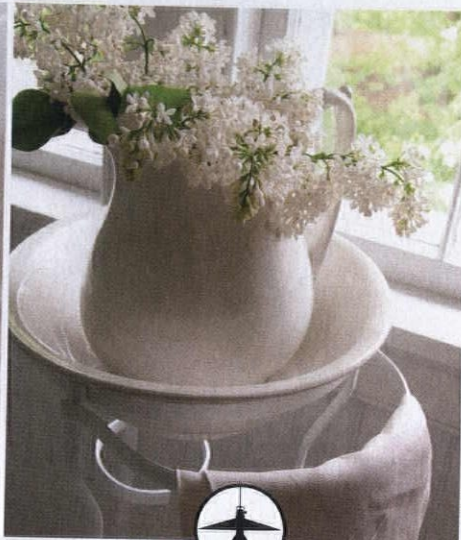
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INSPIRE



RESTORE



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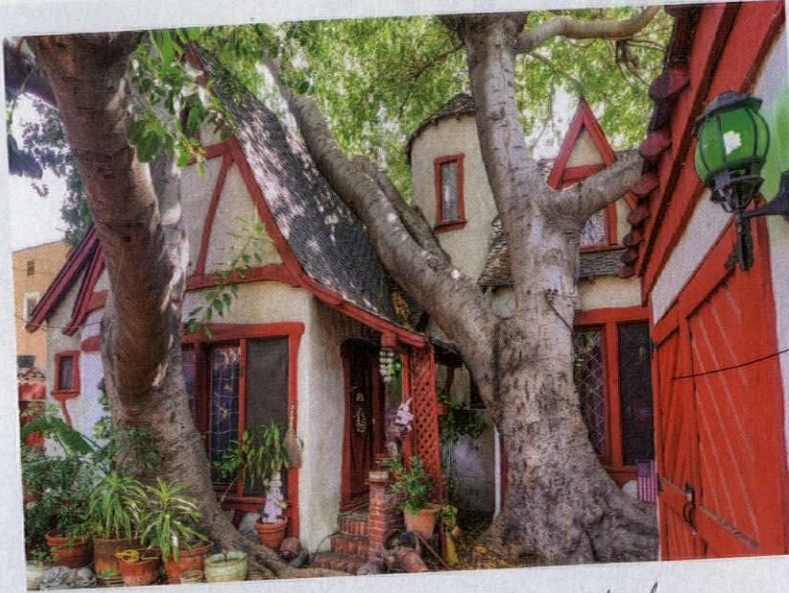
Dutch Colonial tragedy.

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If you lived here in this house, would you be the same you?

SIDE NOTES

STORYBOOK

In 2001, *Storybook Style* introduced a rambunctious subset of 20th-century Historical Revival architecture. Now comes a new second edition, with more houses in more of the country plus archival images. These charming houses are theater: romantic, medieval, humorous. (Think thatched roofs and timbers, clinker-brick chimneys, turrets and catslides and Hansel and Gretel.) The style is based on Hollywood set designs and, although concentrated in California, it spread coast to coast.

"The Storybook style materialized as the court jester among 1920s styles . . ." writes practicing architect and author Arrol Gellner, introducing a text as effervescent as it is scholarly. Photographer Douglas Keister, who created the landmark book series on bungalows, captures every detail. *Storybook Style* (2nd edition, Schiffer, July 2017), in stock now.

Under the Influence

Of course your house affects your life, in obvious ways. My young parents moved us from a cold-water flat over a garage to a two-family house with a yard—and a swing set!—and life was very different. I'm sure my own children were affected, for better or worse, by growing up in a house that was ramshackle at first (they rode tricycles inside), then under messy, asthma-inducing renovation for eight years, and finally the neighborhood hangout (beach towels for all).

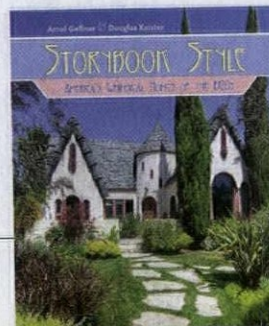
I learned all about houseplants because my top-floor Brooklyn floor-through had a south-facing bay with three big windows. In that same 1890s apartment, I decided to wear sweaters in winter because the furnace couldn't keep up, and I figured out how to open window sash and the old iron roof skylight at just the right time to create airflow on summer days.

Old-house owners will tell you the house changed their lives, even if in subtle ways. We live room-by-room, for example, having chosen not to tear out all the walls for open-plan sight lines. We've gravitated toward DIY projects, maybe rediscovered lace curtains. Some houses are not subtle in their demands: the Bennetts (p. 24) bought a well-preserved Georgian survivor in Maine, and years later they eat by candlelight, cook in a yawning hearth, and are on a first-name basis with the renowned local archaeologist.

For a long time I've held that I'd be skinnier if I lived in a Richard Neutra mid-century house. How could you possibly eat much while occupying spare, modern rooms framed by glass and filled with low, angular, colorless furniture? The opposite end of the spectrum is right there in southern California: Storybook houses. Turns out the builders were a bit eccentric, and I've met contemporary occupants who are, too. Did nonconformists pick these houses—or did the houses themselves, medieval stage sets and Hobbit abodes, cast a spell over their owners?



Patricia Poore



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When I was studying architecture, I thought I'd design new, modern, sleek homes. Little did I know that my heart would come to love the intricate details in old houses. Everything—from mouldings to appropriate vintage lighting—excites me and inspires my design work. I don't have an old house yet, but I will someday!



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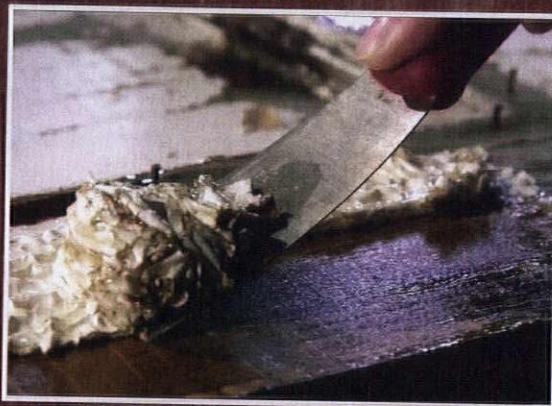
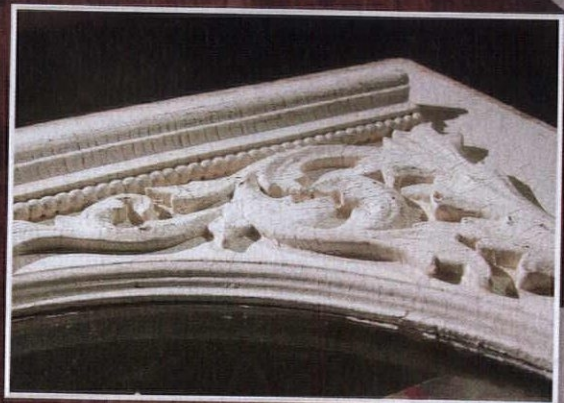
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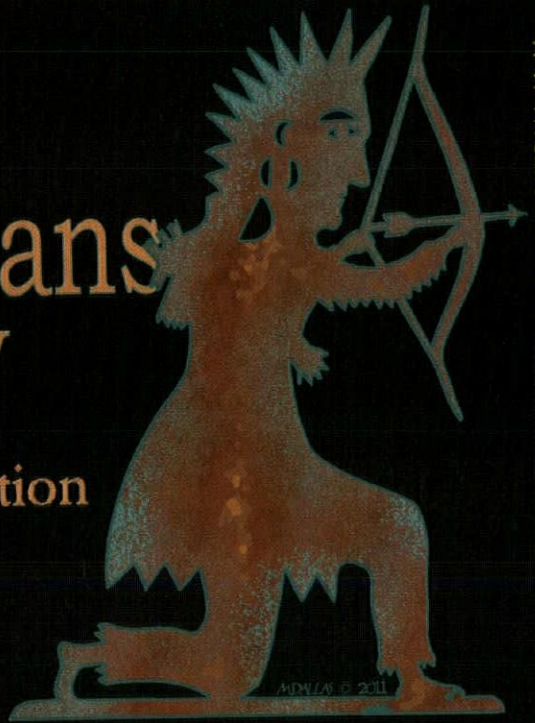
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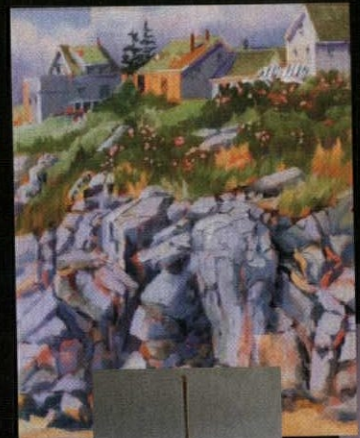
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INSPIRE

A LONG VIEW

IT TOOK HER YEARS TO FURNISH, with a good eye and inexpensive little treasures, a cottage that's modest in all ways save for the view. **page 14**

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HOUSE OF SUNSHINE

Intimate rooms in a transitional cottage.
+ AT HOME WITH MORRIS

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GEORGIAN BY CANDLELIGHT

Preserving an old house in Maine.
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36 WINDOW SHOPPING





LEFT The house is modest, the setting spectacular. The side yard has a view to the Ashokan Reservoir.

BELOW The rich field and trim colors took the owner years to perfect to her satisfaction.

OPPOSITE Most of the art in the house was drawn or painted by family and friends. Wallpaper is 'Vine', by the English Arts & Crafts designer William Morris.

house of sunshine

Plain-spoken and sturdy, the ca. 1900 house wants to be Arts & Crafts inside. With period colors and Morris-designed wallpapers, a delighted owner has played up the natural chestnut woodwork. **BY MARY ELLEN POLSON | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**



MORE THAN A CENTURY AGO, this artist's family from New York began summering in a town later famous for a concert (which actually took place 90 miles away). Even then, Woodstock, New York, was a magnet for the artists, actors, and musicians of the avant-garde. | Now she is the owner of a compact, transitional folk Victorian/Arts & Crafts house on the side of a mountain nearby. She always knew she would return. "There's no other place like it," says the bright, energetic Midwesterner. "My mother would say, 'First there were Bohemians. Then there were the Beatniks. Then in the Sixties it was the hippies.' So Woodstock has been this way for a long time."



RIGHT A silver coffee service and cut crystal decanter sit on the sideboard.

BELOW The oak dining-room chairs were an eBay find. Morris's 'Vine' wallpaper of 1874 is seen here in a colorway no longer in production.

BOTTOM The owner lined the back of the piano with the wallpaper as a backdrop for the new-issue Stickley sideboard. The ceramic tomatoes at one end are the subject of an oft-told family story.



When she began searching for a permanent home 12 years ago, her only desire was a small house on a pretty piece of land. "This was the only house I saw that really met that criteria."

No one had said anything about a view. When she first arrived at the house, however, she wasn't sure she even needed to see inside before making an offer. Picturesquely set on a level lot that slopes gently down to pockets of meadow and woodlands, the house commands an extraor-



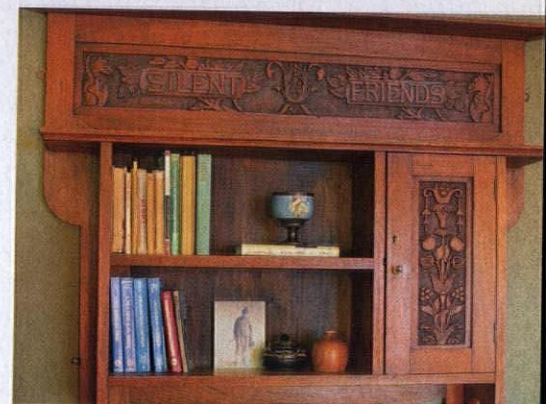
The Morris-design pillows on the Stickley sofa in the living room came from Red House, William Morris's home near London. The French chest that serves as a coffee table is chestnut, like most of the woodwork on the parlor level. The Arts & Crafts bookcases were eBay finds. The chair is Stickley, upholstered in Schumacher fabric. **BELOW** Found online, the hand-carved "Silent Friends" bookshelf came from a San Francisco antiques dealer.

dinary 50-mile swath of countryside that encompasses the vast Ashokan Reservoir, the water supply for New York City, as well as a local landmark, Skytop Tower at Mohonk Reserve, 25 miles to the south.

Sited on property in a bowl with sweeping south-facing views, the house is filled with sunshine. Light pours into almost every cranny. "There are huge light shifts in every room," says the owner, noting that a paint color that looks brown in some lights turns purple in others.

Trim colors were especially challenging, with tints that work in some lights clashing in others. "I seem to perceive more color differences than other people," she says. Painting the exterior has been a multi-year exercise in painstaking trial and error. "I had to test at least eight different colors in order to find one I could live with."

Inside, all of the rooms are small but nicely proportioned with high ceilings. The house has a typical turn-of-the-





**ORIGINAL WOOD
IS CHESTNUT**

The highly figured wood of the staircase and parlor colonnade is American chestnut, never stained or painted. The entry hall chandelier is a restored antique dating to the early 20th century.



20th-century layout. There's a side hall entry with the main parlor to the right and a staircase in its original unpainted chestnut leading up at the left. The parlor connects to a kitchen last renovated in the 1940s or '50s—the cabinets are Lustron-era steel with shiny recessed pulls—which in turn opens onto a dining room that doubles as a music room.

"Most people assume anything old is really well built," says the owner. Though this house is at least a century old, it was constructed as a summer house. Parts of it are cobbled together with materials that came easily to hand. The walls are an older form of drywall, which was a plus after she stripped wallpaper: they were easily repaired with a skim coat.

The front porch roof sheathing was also original, but no beauty: it had been put together with mismatched pieces of scrap wood, tree branches, and sheet metal. The flashing over the kitchen window is an old Quaker Oil sign. "The house may be old, but they wasted nothing . . .

"When I first bought the house, all the walls were white. I really wanted mid-

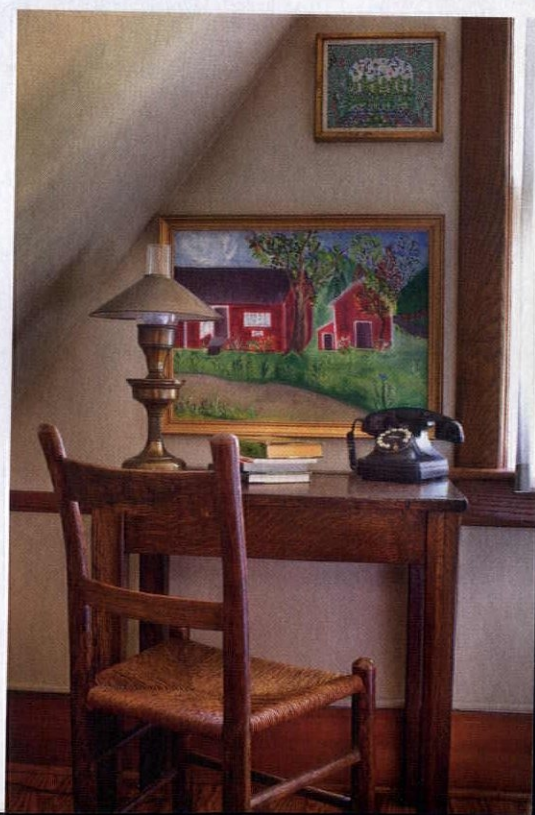
tones to dark to complement the woodwork." Saturated colors on the walls play up the rich tones of the original chestnut and fir woodwork and collections of paintings and family pictures. Apparently there were a lot of artists in the family, and it's easy to mistake a family portrait photo in the upstairs hall for Myrna Loy in one of her "Thin Man" movie concoctions of the 1930s and '40s.

Speaking of Myrna Loy, the owner was startled while watching TV one night to see an awfully familiar-looking kitchen in one of the series' later movies. "My kitchen came straight out of 'The Thin Man Goes Home', from 1945!"

She had previously lived in St. Louis, Missouri, in a three-storey architect-designed townhouse. That one was perfect for her role as a single mother: "It looked old, but it wasn't," she says. "I loved that."

A long exit from her career in the Midwest gave her time to consider what possessions, if any, she would bring with her when she finally made her move. Ultimately, "the only things I moved from St. Louis were paintings and books. The first

ABOVE Because the ceiling in the smallest bedroom has sloping eaves, it made sense to paint walls and ceilings a single color. **BELOW** A vintage-reproduction telephone sits on the oak desk in an upstairs bedroom.





Small but nicely proportioned with high ceilings, rooms inside the cottage are intimate spaces filled with little treasures. Both the wraparound porch in front and the big screened porch on the rear are larger than any room in the house.

TIPS FOR COUNTRY LIVING

Country houses are by definition surrounded by nature, which means local residents like voles, spiders, and mice can invade house and lawn. To cut down on spiders, the owner sprays a mixture of lavender oil and water on areas where cobwebs collect. Spiders, who have taste buds on their legs, hate the flavor of lavender along with peppermint, lemon, citronella, tea tree, and clove.

To make a spray, mix 5 to 7 drops of essential lavender or another natural oil with 3 to 5 drops of liquid dishwashing liquid in a quart of warm water. Shake well. "I find I wash the siding a lot less," she says.

For moles and other critters who like to eat plants and shrubs, mix together $\frac{1}{4}$ cup of castor oil and $\frac{1}{4}$ cup of liquid dishwashing detergent. When ready to apply, mix 3 tablespoons of the mixture with a gallon of warm water. On areas where you suspect varmints are at work, pour just enough to dampen the surfaces.





LAYERS OF TIME
IN THE KITCHEN

Postwar steel cabinets with chrome accents, a collection of old Ball jars, Griswold cast-iron skillets on open display, and a now-vintage stove sit lightly in a room with original layout and wood trim.

night I was here, I slept on the floor with a blanket and pillow.”

With an eclectic yet discerning eye, she furnished the house with vintage treasures that fit specifically into the compact floor plan. Most were acquired inexpensively. An exception is the chestnut living-room coffee table, which is French. “I just instantly knew I should buy it.” The top slides out for impromptu meals.

Many, many items came from eBay, and quite a number were acquired at the local dump. There are a few family pieces, notably a purely decorative ceramic piece crowned with tomatoes resting on the dining-room sideboard. Her father, she says, was a bit thrifty, even when it came to buying his wife presents. “My mother’s

strategy, whenever she wanted something, was to buy it for *him*.”

Besotted with the tomatoes, she bought the colorful piece as a present one December. “When my father opened it on Christmas morning, we all—my brothers and I—burst out in gales of laughter.”

She’s able to laugh at herself with just as much glee. The ‘Strawberry Thief’ pillows on the sofa in the living room came from Red House, the home Philip Webb designed for William Morris in Bexleyheath. The pillows were reasonably priced, “but it probably cost me \$200 to ship them,” she says. “So I call them the world’s most expensive pillows.”

FOR RESOURCES, SEE PAGE 87.

ABOVE Chrome-trimmed metal cabinets line one wall of the kitchen. The Ball jars were rescued from the local dump.

OPPOSITE (top) A well-used collection of cast-iron skillets hangs from oak cleats mounted on the wall above the range. (left) Guests immediately gravitate to the sun-soaked back porch, which runs the full width of the house. (right) A rustic front gate structure separates the house from the road.

AT HOME WITH MORRIS

PATTERNS NEVER OUT OF STYLE

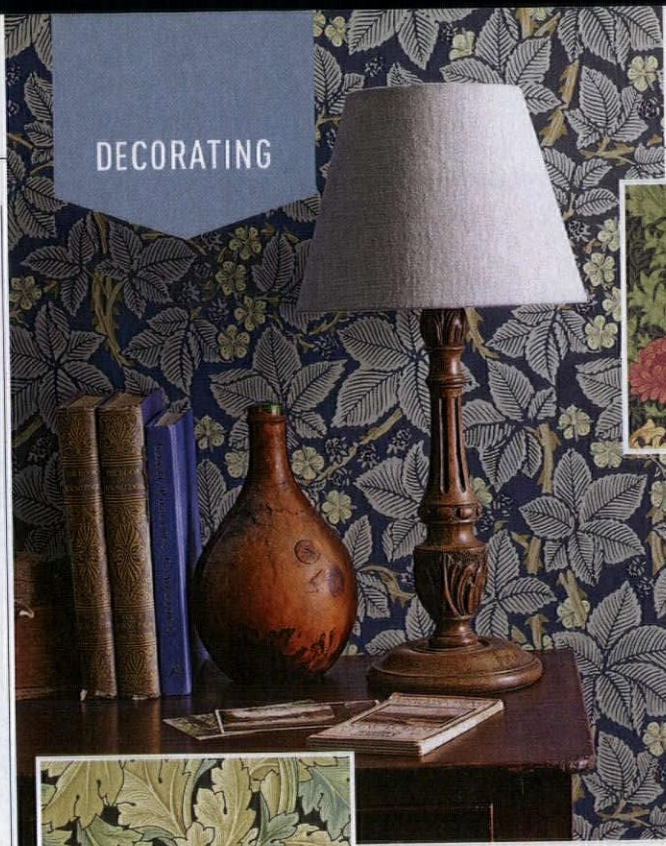
A genius of English interior design and decoration in the second half of the 19th century, William Morris (1834–1896) was also a prolific poet, visionary thinker, and reform-minded socialist who created his own craft guilds as well as the eponymous Morris & Co.

A true creative spirit, William Morris worked fluidly and collaboratively with other designers and artists, from Philip Webb—the architect who designed his first home, the influential Red House—to Henry Dearle, responsible for many of Morris & Co.'s most recognizable wallpaper and textile designs.

Many Morris designs have been continuously available since 1875, when the final iteration of his company, Morris & Co., was established. Morris & Co. still owns all of the original wood blocks used for wallpaper production, as well as original log books, match pieces, and samples of fabric and wallpaper.

William Morris wallpaper and textiles became harder to get in North America when Historic Style, a company in Victoria, British Columbia, closed in 2016. (Both of the Morris papers shown in the “Sunshine” house were bought there.) Fortunately, Morris & Co. is expanding its offerings in the U.S. Many patterns and designs that were only available in the U.K. can now be seen and purchased online through Style Library. American-based sources for Morris-inspired papers and textiles include Bradbury & Bradbury, J.R. Burrows & Co., Trustworth Studios, and Cooper Lace.

FOR RESOURCES, SEE PAGE 87.



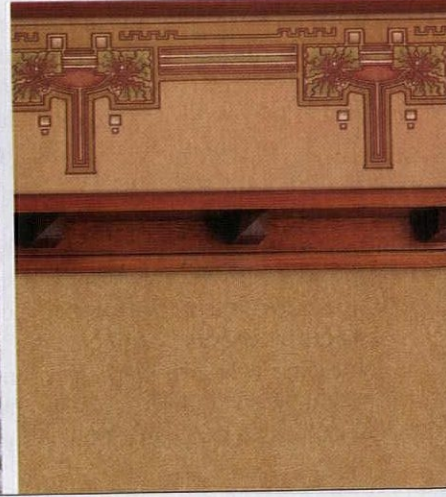
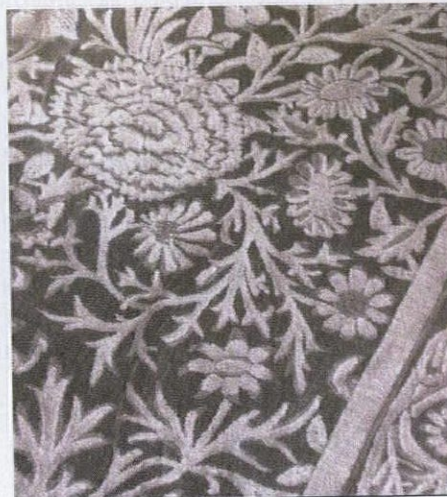
FROM LEFT Authentic reproductions of ‘Acanthus’, ‘Bramble’, and ‘Chrysanthemum’ come from today’s Morris & Co.

BELOW Trustworth Studio’s ‘Bamboo’ is based on an 1872 design by E.W. Godwin, later adapted by Morris & Co.



RIGHT Burrows & Co.’s ‘Priory Garden’ is a re-creation of an 1890s Morris-style wallpaper discovered in Massachusetts.

BELOW Available as curtain panels and tablecloth from Cooper Lace, ‘Cherwell’ is based on an 1887 design from the original Morris archives. **BOTTOM RIGHT** Bradbury & Bradbury’s ‘Marigold’ is a close copy of the William Morris original from 1875.



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THIS HOUSE fulfilled twin longings for Paula and Harvey Bennett: to live in a Colonial-era house, and to breathe fresh, clean air. Back in 2003, the couple had met with a business associate in Damariscotta, Maine. For twenty years they'd been living in the mid-Atlantic region. But "when we got to Maine, we took a deep breath, looked at each other, and pledged to move here one day," says Paula.

It was only a year later when they moved to the Pine Tree State, where a bracing breeze refreshed their lungs and an 18th-century house stole their hearts. Paula and Harvey live in environmental and historical mindfulness in this two-and-a-half-storey, center-chimney Georgian. With telescoping ells, the house is a textbook example of New England's attached farmhouses. Rebuilt ca. 1797 to replicate a 1742 house largely destroyed by fire, the house continues to reveal its history.

"We met in college in the Sixties," Harvey says, "and soon found we love the same things. One of our first trips together was to Colonial Williamsburg."

RIGHT The dining room has a Federal-era sensibility with a table built from a single cherry slab by Robert Ortiz Studios. **INSET** Harvey and Paula in the garden. **ABOVE** The original house was built in the Georgian style of the mid-1700s; rebuilding and additions date to the 1790s, 1870s, the early 20th century, and 1990.





GEORGIAN BY CANDLELIGHT

The preservation of an 18th-century house in Maine has been life-changing for a couple who found their best possible place.

BY REGINA COLE | PHOTOGRAPHS BY SANDY AGRAFIOTIS



FEDERAL STAIR

With its raised paneling, fluted pilaster, and scalloped spandrels, the staircase probably dates to the 1797 rebuilding of the house after a fire. The house retains early windows and wide-plank pine floors.



“We love 18th-century architecture and design,” his wife chimes in. “The scale, lightness, sense of grace—we can’t get enough!” So when they saw Maine’s great stock of 18th- and early 19th-century houses during that first visit, they began a search.

“We found this house online. After we came up to look at it, we dutifully looked at ten more before returning to the house we had fallen in love with before we ever stepped inside,” Harvey laughs. Paula adds that the house was comfortable from the day they moved in. “Houses do have vibrations,” she says.

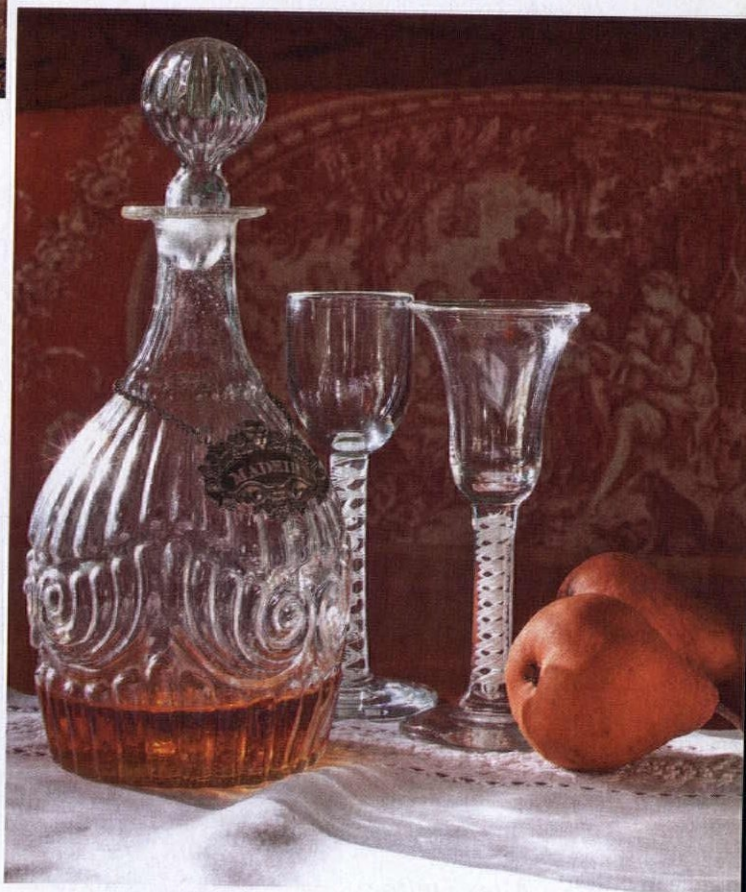
Via an ongoing archaeological dig, the couple have deepened their knowledge of late 18th-century southern Maine history, while learning about the early years of this house. The General Ichabod Goodwin House remained in the same prominent local family’s hands for generations, serving as a tavern for much of the late 18th century. Elements of the earlier Georgian-period house were likely re-used in the 1797 structure, including the west-facing front door surround.

“That was a mystery solved,” Harvey says. “We had always thought the styling of the front door was much earlier than 1797.”

For three decades, Harvey has used firewood for heating and, sometimes, for cooking. In a house with sections built between 1742 and 1990, the owners simultaneously restrict and customize power sources for energy conservation—and with respect for the historic interior. They’ve found furnishings at local antiques shows and shops, but also have purchased suitable reproductions online. “The tricky part is getting the scale right,” Paula



ABOVE Bold woodwork in the best parlor is typical of the 1790s section of the house; historically accurate reproduction carpets were made for these rooms.



ABOVE Glassware of the 18th century glows against the Gainsborough silk upholstery of the dining-room settee.
TOP LEFT In the dining room, once the second-best parlor, original Delft tiles face a late 18th-century fireplace.



ABOVE Dr. De Paoli reaches into a pit, dug by his students, where the presence of charred and melted building elements confirmed that a large fire was in the house's long-ago past.



LEFT Archaeologist Dr. Neill De Paoli makes notes during the front-yard dig at the Goodwin House, while the homeowners look on.

DIGGING THE PAST A surviving house built at the crossroads of an early New England settlement is bound to deliver all sorts of historic fragments. All the more at this place, whose 18th-century builders were political, economic, and military leaders. | An archaeological dig at the front corner of the General Ichabod Goodwin House was sponsored by the local historical association, and led by Dr. Neill De Paoli. It has delivered a treasure trove of historic information. Although 1795 had long been the accepted date for this house, new evidence indicates that it was built in 1742, that there was a fire in 1794, and that the house was rebuilt by 1797. Evidence also suggests that the early keeping room, the northwest parlor, and the chambers above are much older than the rest of the house. | Artifacts suggest that the house served as an early tavern, and those dating from ca. 1650–1730 confirm what architectural historians have guessed: that there was a building here even before 1742. Shards of German and English stoneware jugs, tankards, glass wine bottles, English clay smoking pipes, English delftware and Portuguese or Spanish majolica plates and bowls, as well as lead and glass quarrels from casement windows have been found.

“We sleep in the 18th century,” is how Paula explains their use of the house. Electronics, modern lighting, and the TV occupy the 1990 family room.



More Online

See a high-style Georgian interior: oldhouseonline.com/articles/authentic-georgian-interior





TOP The owners frequently practice hearth cooking in the oldest part of the house. **ABOVE** An antique silver epergne hold treats during a colonial-era dinner cooked over the fire in the keeping-room hearth. **OPPOSITE** (bottom) At one end of the keeping room, near the dining room, the original built-in hutch displays antique serving ware, acting as a butler's pantry.

says. "Reflected in the size of furniture, and the patterns of damask, the proportions of the 18th century were more refined than they are today. Not that we're purists," she hastens to add. "My goal is to evoke the 18th century, not to reproduce it."

Luddites, they are not. In their big, comfortable "1990 room," they watch television, read by good light, and use electronic devices. But when they are in the 18th-century part of their house, they don't use electricity.

"We sleep in the 18th century," is how Paula puts it. "We eat by candlelight in the dining room." Power is available, she explains, but they don't feel the need to use it. "Candlelight looks and feels right, and everyone looks so beautiful."

The house is preserved more than it is restored. Fortunately, it retains its original nine-over-six windows, painted wide-plank pine floors, early Georgian mouldings, and an eight-foot-wide hearth perfect for spit-roasting. But these owners kept the evidence of many generations of occupants. From the early 18th-century sensibility of the massive keeping-room fireplace all the way to the gracefully integrated kitchen . . . from the antique front hall with its early 20th-century wallpaper to the vaulted 1990 family-room addition, this house comfortably accommodates the new alongside a deep history.

PAULA BENNETT has written a memoir of their time in the house: *Imagining Ichabod* (Bauer and Dean Publishers, 2016).

A TASTE OF THE PAST

HEARTH-COOKING 18TH-CENTURY RECIPES. *By Regina Cole*

➔ Preservationist and homeowner Harvey Bennett began his experiments as an open-hearth chef more than 30 years ago. The practice has become more than a charming, occasional re-enactment. He and Paula agree that fireplace-cooked food tastes better: “I think the bricks add something special to the flavor,” Paula insists, as does, of course, the smoke.

“Cooking in fireplaces first appealed to me because it uses the same fuel for more than one purpose,” Harvey says. “I move the andirons and cook over hot coals. Grilling is easy, but roasting is more complicated.” He has explored techniques for cooking stews in a cast-iron kettle with hot coals heaped on the lid.

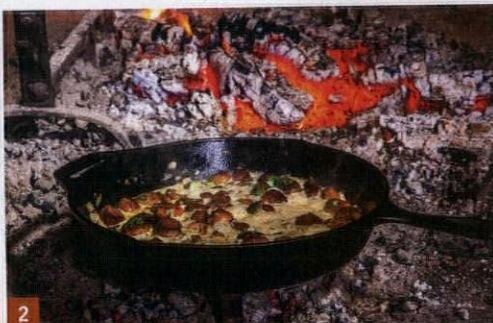
The couple have collected and developed recipes that date to the 1700s. “Just like there are various versions of popular recipes today, historic recipes differ on ingredients and their quantities,” Paula says. “Still, I don’t think I have ever seen modern recipes in which measurements diverge as dramatically as they do in 18th-century recipes for Indian pudding.” An old New England dessert whose popularity has faded, Indian pudding is still a favorite for this Maine couple on cold winter nights.



Homeowner Harvey Bennett tends to a spit as meat roasts in front of the open fire.



1 2



5 3

1. A leg of lamb roasts on a spit over potato pudding.
2. Chestnut fricassee braises in a pan set on a trivet over coals.
3. Sally Lunn bread is one old recipe for baking in the beehive oven.
4. Oysters are set briefly on a grill rack over flame.
5. Dinner is served.



INDIAN PUDDING

serves 6–8

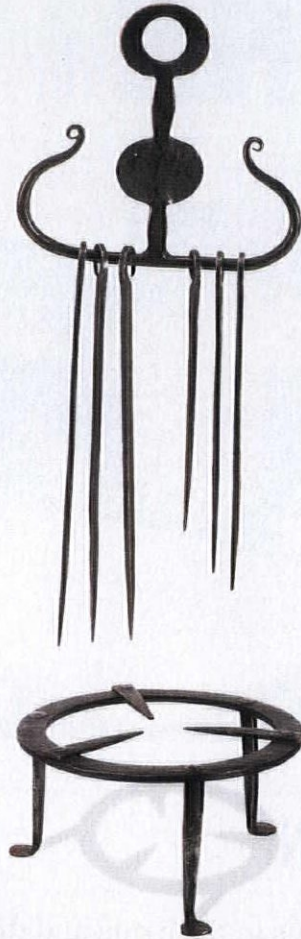
- 3 cups milk
- $\frac{2}{3}$ cup cornmeal
- $\frac{1}{2}$ teaspoon salt
- $\frac{2}{3}$ teaspoon ground ginger
- $\frac{1}{2}$ teaspoon ground cinnamon
- $\frac{1}{2}$ teaspoon ground nutmeg
- 1 tablespoon butter
- $\frac{1}{3}$ cup molasses
- $\frac{1}{8}$ cup maple syrup
- $\frac{1}{8}$ cup sorghum syrup*
- 1 egg, lightly beaten
- 1 additional cup milk



LEFT The skillet with legs is called a spider. **BELOW** A set of skewers hangs on their holder. **BOTTOM** A cooking trivet; all tools forged in the USA, from Historic Housefitters Co.

EQUIPMENT

Many hearth cooks collect antique implements: bellows, pokers, tongs, shovels, spiders and trivets, Dutch ovens, salamanders, skillets, griddles, broilers, and weight-and-pulley mechanisms that kept roasting spits turning. Pots and trivets will be placed above the fire, not in front of it, and will have to stand up to the heat. (During the Colonial Revival, brass trivets and implements historically used in England in front of coal fires were sold as American, but they're not for cooking over a wood fire.) Use well-seasoned, hot-burning hardwoods such as maple, oak, ash, and hickory. Avoid resinous pine and fir.



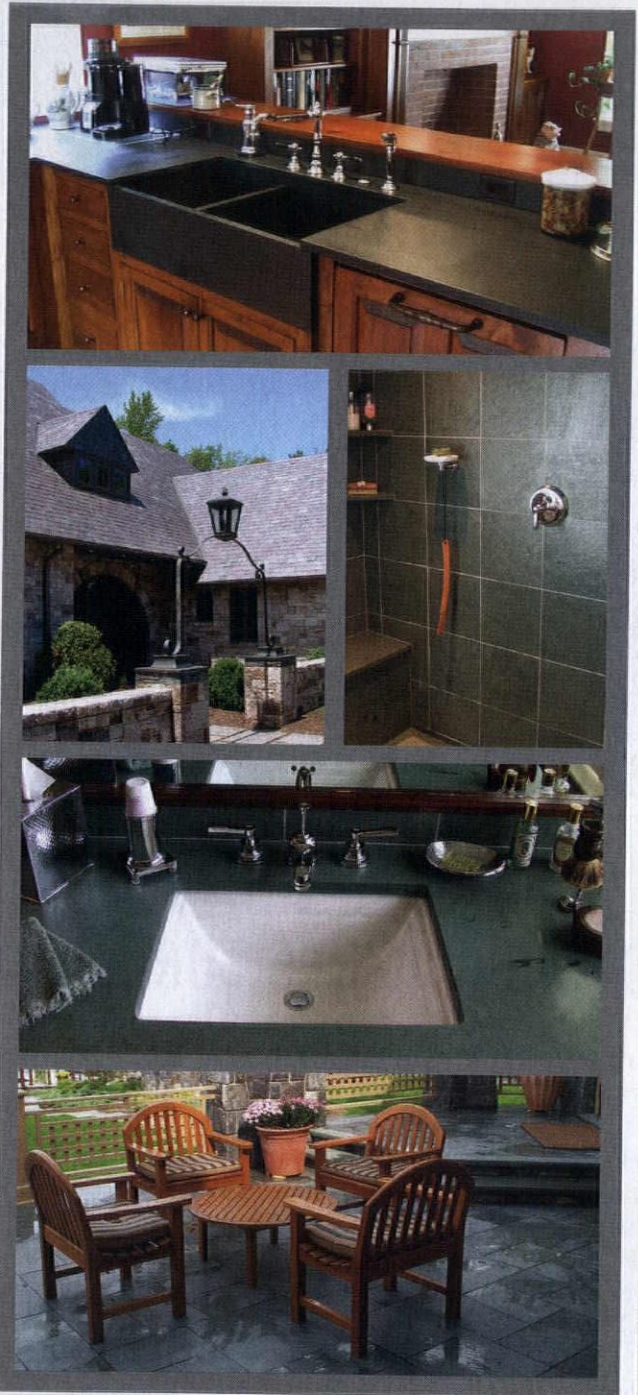
- Heat brick oven to around 400°F (or conventional oven to 350°); grease a 2-quart casserole.
- Scald milk and slowly whisk in cornmeal. Over very low heat, stir continually until thick. Add remaining ingredients except last cup of milk.
- Pour into casserole and place uncovered in oven.
- After 45 minutes, pour 1 cup milk on top and bake for 3 hours in brick oven, 1½ to 2 hours in conventional oven, until top is brown and crusty and liquid thoroughly absorbed.
- To serve, pour heavy cream over the pudding (it's traditional), or use vanilla ice cream.

** Paula found some historic recipes calling for sorghum, with a taste similar to molasses but lighter. She also added maple syrup, assuming that a thrifty New England household would have it on hand, the Colonists having learned to tap trees from the Indians.*

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DESIGN MOTIFS FOR A KITCHEN

Inspiration for the kitchen came from original built-ins in the living and dining rooms, from the existing Batchelder fireplace—and from our beloved backyard oak tree. **By Tammy Guarino, Monrovia, Calif.**

Thirteen years passed before my husband, Frank, and I tackled remodeling the kitchen in our 1926 English Cottage. We're fortunate to have old photos of our house to guide restoration, but none show the original kitchen. To lend authenticity, we took cues from the adjoining rooms, which have built-in cabinets and a Batchelder tile fireplace.

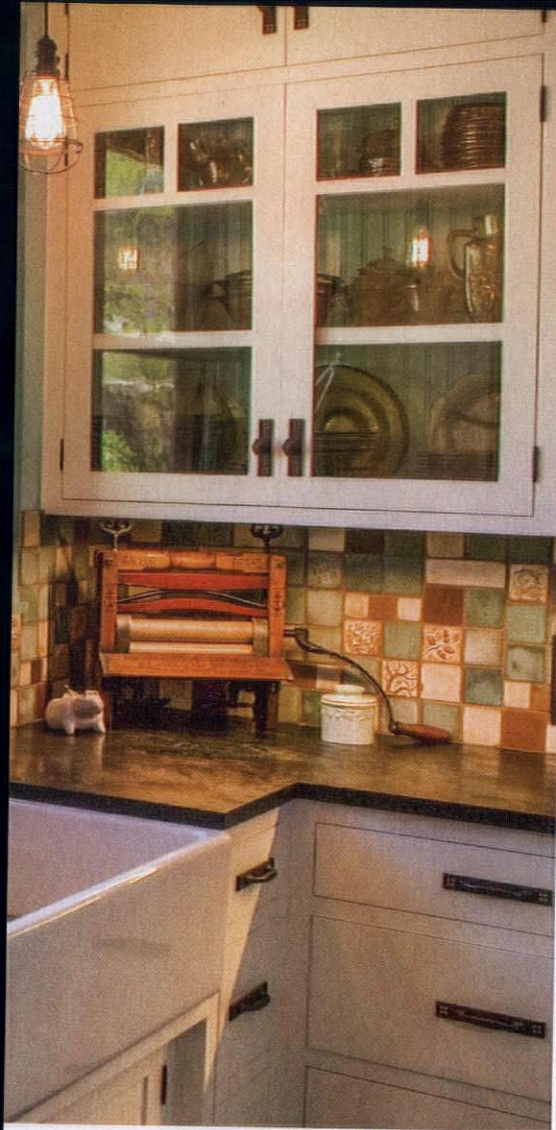
Our first challenge was to find the right contractor, and we did! Tom Radu has a love of old houses, refined skills, and the patience to take my vision and make it reality. We made a commitment to live in our house with no access to the kitchen for up to five months, using our 1926 bathroom (and its small sink) as our only access to running water. This was hard; we longed for the aroma of simmering sauce, the crackle and smell of bacon!

Stove and fridge were moved to the dining room (now *another* room was unusable). The kitchen was reduced to debris. The good news: we were able to repurpose about 20% of the existing countertops and cabinetwork in a kitchenette for a guest space

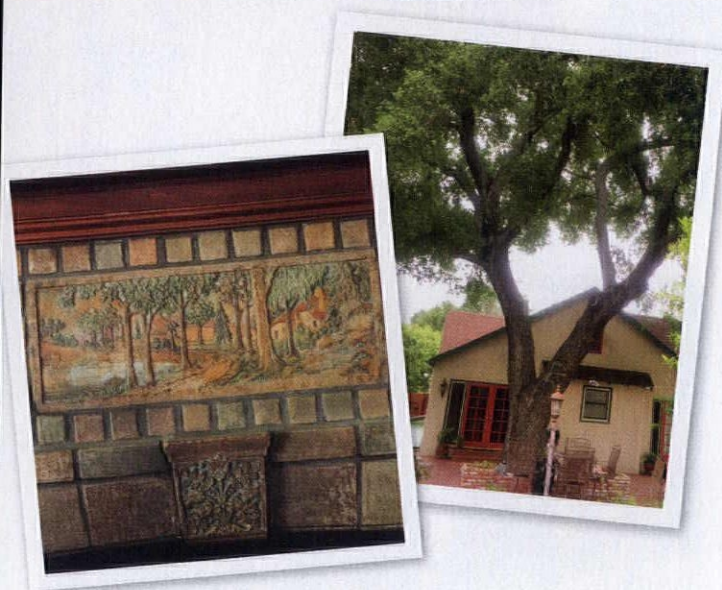
located at the back of the property. We had assumed, incorrectly, that when this kitchen was remodeled in 1988 by the second owners, they had addressed the knob-and-tube wiring. To our horror, the original wiring remained, unsafely and illegally patched into. A complete electrical overhaul followed. Our new motto became "always plan for the worst."

We knew that we would use decorative tile for the backsplash, after a lecture about Batchelder reproductions given by Cha-Rie Tang from Pasadena Craftsman Tile. Cha-Rie visited us, inspected the fireplace, and designed both original and revival tiles for us, all in the Batchelder tradition.

For countertops I'd wanted Carrara marble, but on further research I realized it would be impractical for us. I decided to go with Brazilian green soapstone; soapstone is unaffected by acidic and alkaline substances and by heat. It would only need periodic oiling. We finished our kitchen in time to host a pre-house tour dinner for the Monrovia Historic Preservation Group in 2016.



LEFT The new kitchen cabinets were based on original built-ins still in the house. **INSET** Before the recent renovation, the kitchen was a mashup of different periods—and the wiring was unsafe. **ABOVE** The English Cottage-style house dates to 1926.



ABOVE (left) This is a detail of the original Batchelder tile fireplace in the living room, which provided inspiration for the kitchen. (right) An old oak tree inspired the tile motif over the stove. **RIGHT** Over the colorful tile backsplash, the decorative tile motif on the range hood was cued by that tree in the backyard.





DOUBLE GABLE BUNGALOW

This landmark 1909 Bungalow is the long-time home of Jim Wigton, who carefully restored it. (Wigton is president of the Monrovia Historic Preservation Group, MoHPG.) It is notable for a dramatic front-gable porch with battered piers of stone, wide eaves, and projecting rafter tails. To the right is a two-storey wing with a stone chimney and eaves similar to those of the porch.

TRANSITIONAL STYLE

Monrovia boasts some Victorian houses dating from the town's earliest years, as well as a sampling of turn-of-the-century transitional styles. This 1903 house is an unusual mix of late-Queen Anne traditions with the new bungalow type. The wide eaves with flat consoles are distinctive, but also note that there are no fewer than three patterns of wood shingles in the gable: fish-scale, square, and diamond.

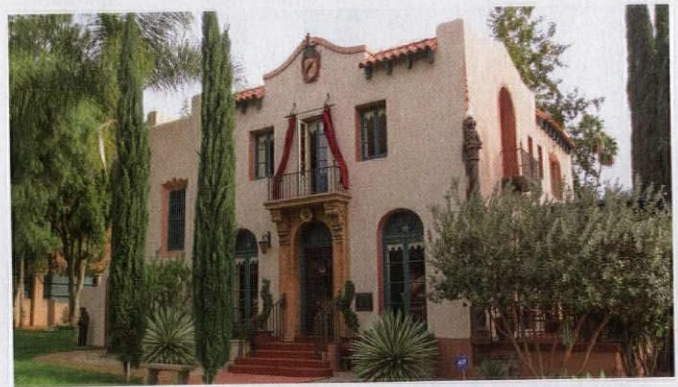
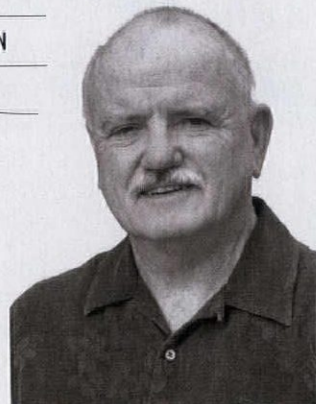
PRAIRIE INFLUENCE

The Mediterranean-style house with Prairie School influences was built in 1922. It has the typical red barrel-tile roof and covered entry, along with a low wall defining the front terrace. The floor-to-ceiling triple French doors on the first floor are echoed by similar windows on the upper floor. Decorative iron railings at the windows, or balconettes, add European flavor.



"We took our time choosing Monrovia and our bungalow. People in this town care about their houses and what happens to them."

JIM WIGTON



UPTON SINCLAIR HOME

The novelist lived here 1942–1966; the garage was his study. The Mediterranean house designed by Frederick H. Wallis was built in 1923 of poured concrete. Inside: Batchelder tile. A National Historic Landmark, the house is privately owned.

Monrovia / *Greater Los Angeles, California*



Established in 1887, this town was named for railroad superintendent turned entrepreneur contractor William Monroe. Its growth followed the evolution of transportation: the Pacific Electric trolley system, then Route 66 (the town's Foothill Blvd.), and finally the freeways (I-210) and commuter rail. The thriving commercial district boasts the eye-catching Aztec Hotel, built in 1925. Residential blocks rise toward the San Gabriel Mts. Most houses are in the California Bungalow genre, with Spanish Colonials, Tudors, and a few ready-cut houses from firms such as Pacific Homes. A strong preservation ordinance has protected individual historic buildings since 1992. Monrovia's Wildrose Historic District is just a single block, but 140 buildings in town have been landmarked. A ca. 1920 bungalow court is among them, and so is a 1965 Mid-century Modern house. *By James C. Massey and Shirley Maxwell*



A SPANISH TUDOR?

The extra-steep gables on this 1920s "Old English" or Tudor Revival house identify its style precedent, while the round-arch windows and white stucco walls are reminiscent of Spanish traditions. The house approaches Storybook style. Monrovia's English Tudor houses add variety to the bungalows and Craftsman influence that prevails.

OUT OF PASADENA

One of Monrovia's finest homes is this 1909 two-storey example by noted Los Angeles-area architect Arthur Kelly. It is reminiscent of the famed Gamble House in nearby South Pasadena, by Greene and Greene, for whom Kelly once worked. Unusual is the angled bay on the right, which reflects the street-corner location.

BUNGALOW ERA

Two-storey homes with bungalow or Craftsman features are common, as in this 1909 house also by Arthur Kelly. Of special note is a prominent front porch with a porte-cochere at the left, battered stone posts, and projecting rafter tails. The quintuple-sash bow window on the second floor is unusual, as are the small Craftsman sash that flank it.



Prairie Influence

Frank Lloyd Wright and contemporaries created the Prairie School: a new American architecture in the Midwest.



Rene Susak, Windermere Stellar, renesusak.com

PORTLAND, OR / \$1,375,000

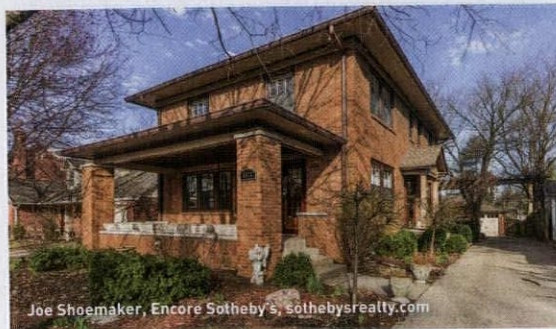
Low-pitched pyramidal rooflines and wide entry and upper porches mark this 1913 stone and clapboard bungalow as Prairie School-inspired. A living room with a stone hearth opens into the paneled dining room through a wide colonnade. Rooms have restored woodwork and period lighting.



Stephanie Oliver, Dielmann Sotheby's, sothebysrealty.com

LADUE, MO / \$899,000

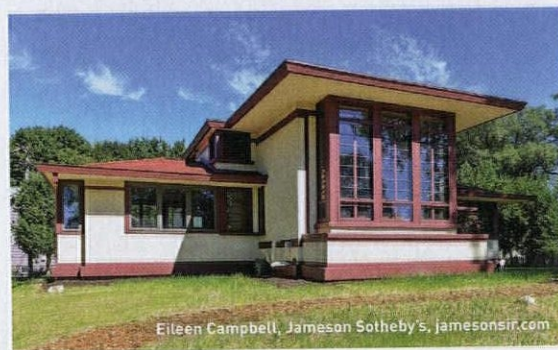
Low slung with deep eaves, an exceptionally wide chimney, and rows of horizontal windows, this architect-designed Mid-century Modern home shows clear Prairie influence. Inside, Prairie themes continue with a delineated, vaulted ceiling over a sunken living room, and a full-width brick fireplace with rectangular pilasters.



Joe Shoemaker, Encore Sotheby's, sothebysrealty.com

INDIANAPOLIS, IN / \$539,900

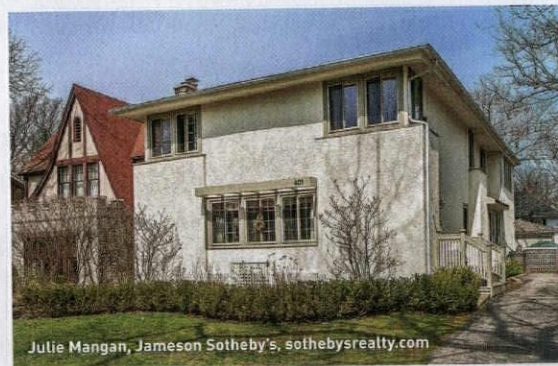
This 1920s Prairie-style Foursquare with massive brick porch piers retains its original staircase and passage doors with cut-crystal knobs. In the kitchen, find a Wright-inspired high-back bench nook. Outside there's a period-sympathetic three-bay garage.



Eileen Campbell, Jameson Sotheby's, jamesonsir.com

EVANSTON, IL / \$625,000

Designed in 1928 by Prairie School architect John Van Bergen, this bi-level landmark was relocated in 2015 and fully restored. The centerpiece is a wood-trimmed vaulted ceiling overlooked by a gallery with balustrade. Woodwork and lighting are intact.



Julie Mangan, Jameson Sotheby's, sothebysrealty.com

GLENCOE, IL / \$829,000

Built in 1921, this stucco Prairie-style house has corner casement windows and a central row of horizontal windows. Interior features include a broad fireplace trimmed with brick set in even, rectilinear rows, a high-backed Prairie-style bench, and a built-in buffet.

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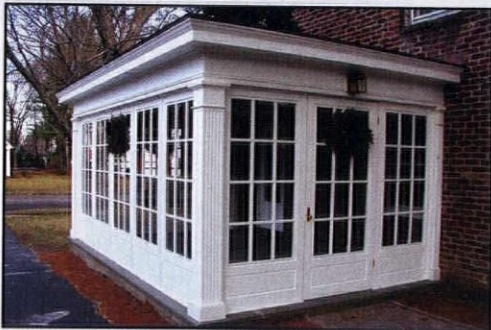
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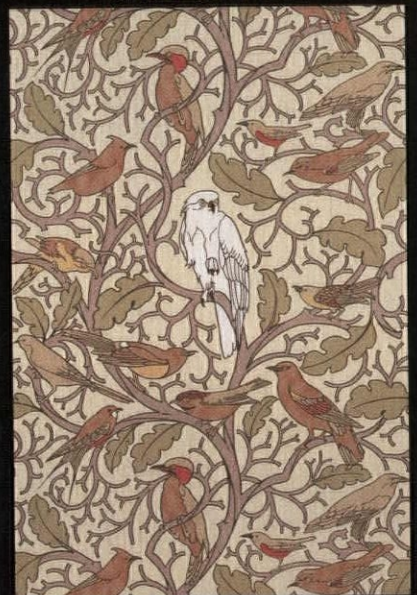
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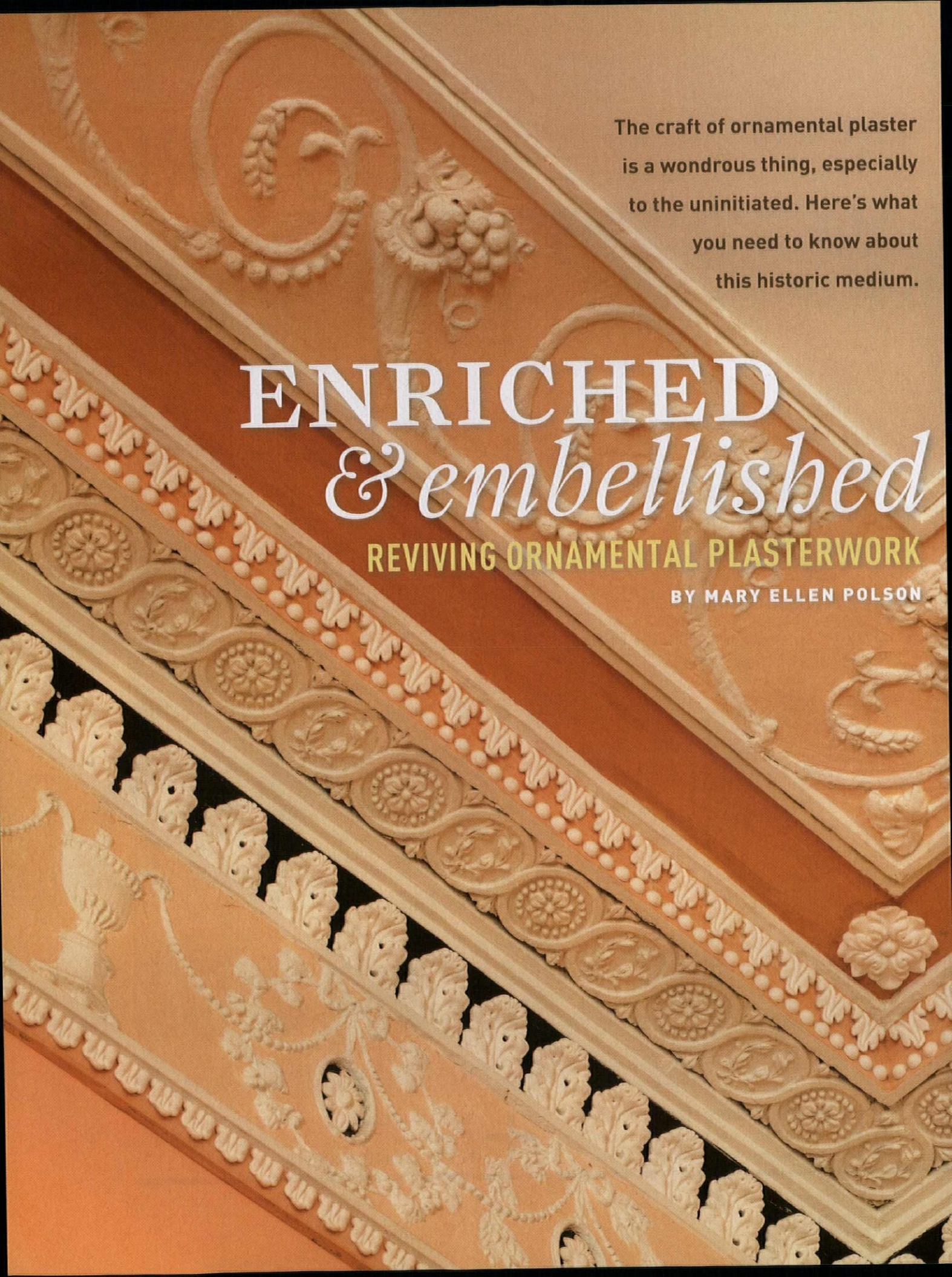
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58 SALVAGE IT

60 DO THIS NOT THAT




The background of the cover is a close-up photograph of intricate, light-colored plasterwork. The design features a diagonal border composed of repeating circular medallions, each containing a different floral or geometric motif. Above and below this border are larger, more complex designs, including a central floral arrangement and a large, stylized leaf or scrollwork element. The overall aesthetic is classical and highly detailed.

The craft of ornamental plaster
is a wondrous thing, especially
to the uninitiated. Here's what
you need to know about
this historic medium.

ENRICHED & embellished


REVIVING ORNAMENTAL PLASTERWORK

BY MARY ELLEN POLSON



Running plaster mouldings requires sliding a tool fitted with a knife over fresh plaster in multiple passes. Once you've got the hang of it, the undulating shapes and recesses of the cornice should form quickly.

OPPOSITE Delicate plasterwork in the Adamesque style in the Nathaniel Russell House in Charleston, S.C.



High ceilings and well-proportioned rooms cry out for ornamental treatment. Before elaborate woodwork became widespread through innovations in millwork in the late 19th century, ornamental plasterwork was part of the decorative package for many high-style homes. Georgian, Federal, Greek Revival and Neo-Grec, Second Empire, and Neoclassical houses were not considered finished without decorative cornices, medallions, mouldings, and enrichments sculpted in plaster. Over time, many of these ornamental treasures have fallen into disrepair or been lost altogether. Re-creating missing plaster ornament can be a challenge, but you have options: today's possibilities for replacement include real plaster, age-old composition ornament, and more modern resin- and urethane-based enrichments.

ALL PHOTOS BY JON CRISPIN (EXCEPT AS NOTED); GROSS & DALEY (LEFT)



Because plaster is porous, even interior ornament should be primed and painted. It's usually easier to do this before the finished ornament is installed.

An intricate acanthus leaf cornice from Foster Reeve & Associates demonstrates that the art of hand-carved and -cast plaster ornament is alive and well.

Plaster is an ideal medium for decorative work because it can take fine detail. It is also versatile: plaster can be formed into ornate, multi-layered ceiling medallions, intricate friezes replete with scrolls and swags, or long runs of coved cornice work. Plaster can be cast, shaped, carved, sculpted, sanded, or cut. Easily installed, it can be glued, nailed, or simply attached to a surface with more plaster. Plaster also doesn't shrink or warp.

Ornamental plaster does require a certain amount of craftsmanship to make and install because working time is limited and there is no set recipe for achieving a desired consistency for the wet plaster.

There are two main categories for ornamental plaster: cast work and run work. **Cast ornament** is formed by pouring wet plaster of the right consistency into a mould (see "A New Medallion," p. 46). Ornamental plaster for cast ornament is simply a mixture of finely ground gypsum and water. The gypsum powder must be very fresh to interact properly with water and cure to a uniformly hard surface. Once the plaster sets, the mould is removed. Additional cast pieces may then be applied to the base ornament as enrichments, enhancing the dimensionality of the piece.

Running ornament involves creating a profile by pushing a forming tool over plaster while it's still wet, then repeating the process until the correct proportions and details are reached. The two methods for creating runs of plaster include running the plaster in place on a wall or ceiling, and running it on a bench for later installation.

Re-creating elaborate cornices for one or more rooms—especially when run in place—is most likely a job for a professional plasterer with years of experience. Repairing a small section of cove moulding or cornice, however, is a good introduction to this ageless craft, especially if the work can be done with one or more helpers.

The first step in making running ornament is to create an open box-like tool called, fittingly enough, a mould. Custom made for each project, a mould is composed of two pieces of sturdy $\frac{3}{4}$ " plywood, one mounted perpendicular to the other, and strengthened with an L-shaped brace and a diagonal handle on the back side. The flat piece is called the slipper, and the vertical piece the horse (see "Knife and Mould," opposite page). The horse is fitted with the knife: a metal template cut with the profile of the moulding to be created. Once fully assembled, the mould is passed over the plaster multiple times to form the finished profile in finest detail.

Running the Moulding Set up a long smooth work surface, such as an old Formica countertop, as a bench (professionals use long marble or stone slabs). The top surface and the table edge must be perfectly straight, as any irregularities will be transferred to the moulding.

To help the completed runs separate easily once complete, apply a layer of common vegetable oil to the surface of the bench. Set up the mould and do a dry run along the bench. The knife should move smoothly across it without chattering or binding.

As soon as the plaster is ready, pour a line of plaster at least as

Knife & Mould

A mould knife is a metal template cut with the reverse profile of the moulding to be created or restored. Making a knife involves finding a way to trace the existing or desired cornice profile, then transferring it to a piece of galvanized sheet metal. Lighter weight metal (22-gauge, for instance) can be cut with shears, but isn't as stiff and durable as 16-gauge, which requires cutting with a saber saw.

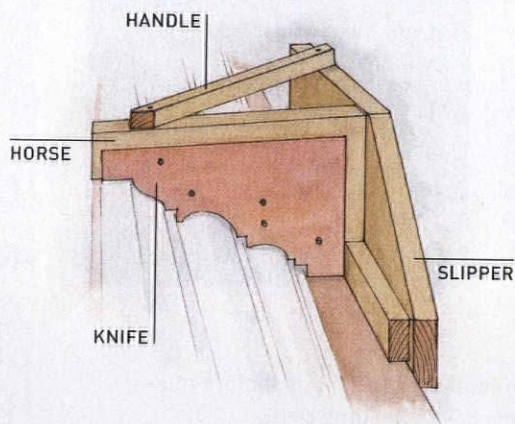
To repair an existing moulding, you'll need to obtain a cross-section

through the plasterwork from wall to ceiling. An easy way to do this is to saw through a sound part of the existing cornice with a cope saw, then insert a sheet metal blank in the slot. Once in place, trace the profile directly onto the template. (The slot can later be refilled with fresh plaster.) If you've already removed the damaged section from the wall, you may be able to get a tracing from one of the cornice ends if the profile is perfect and undamaged.

Professionals often use the template to cut out the horse with a saber saw, taking care to cut away at least $\frac{1}{4}$ " of the wood on the back side so

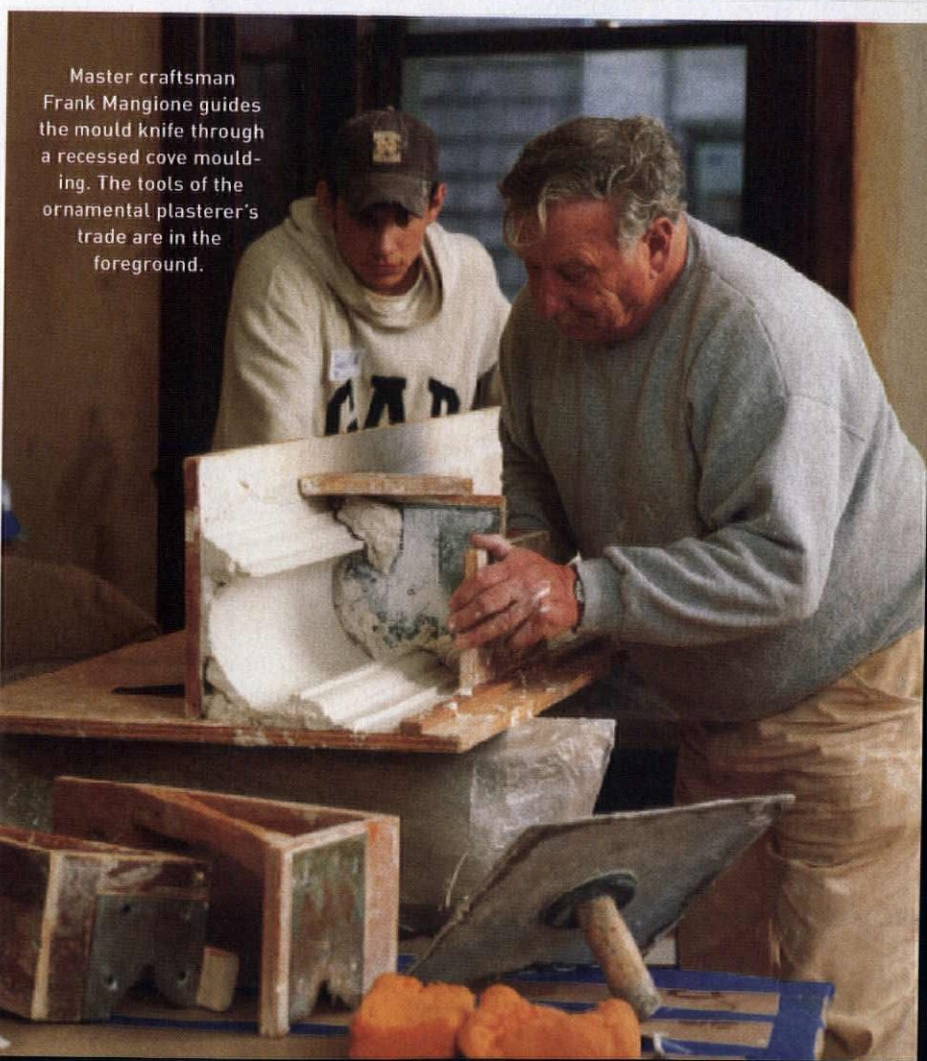
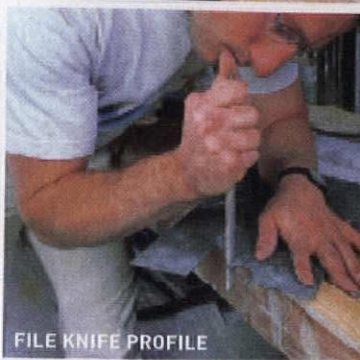
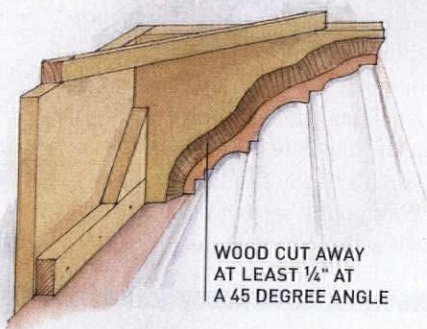
that it won't obstruct the movement of plaster. Once the horse is ready, cut the knife profile out with the shears or saber saw, taking care to replicate the profile perfectly, without bending the metal or forming jagged edges or awkward curves. Use files or rasps to get to any places the shears or saw can't reach. Any flaws in the template will be faithfully reproduced in the plaster.

Check the knife against the moulding or original outline to make sure it still has the correct contour. Burnish the edge with a smoothing tool like a round file to remove any last bumps or burrs.



ABOVE The mould is the running position, with the clean edge of the knife fitted to the horse. The slipper has a grooved edge where it meets the bench to help hold the tool in place.

BELOW The wood on the back side of the knife is cut away to help reduce plaster buildup.



THE PRO TIP

It takes practice to mix plaster to the same consistency every time. Make plaster batches until you develop a feel for the work before beginning your project.

long as the moulding along the bench. To strengthen it and make the finished run easier to handle, lay down some loose fiberglass strands for reinforcement.

Now make the first run. Push the mould along the full length of the line of plaster, slowly but steadily, without stopping. The wet plaster will ooze and roll over itself in front of the knife, while the moulding is beginning to form behind the knife. Keep the mould flat to the surface and against the edge of the table; the tool should slide along without any real effort.

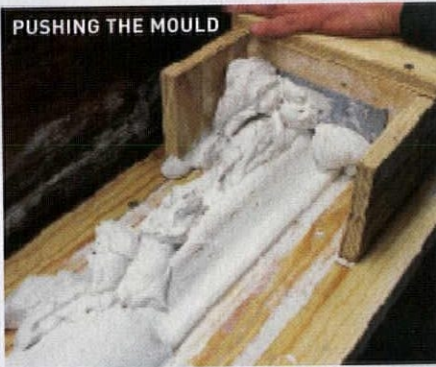
After the first run, remove the mould and clean it of excess plaster, especially around the knife. Move the mould back to the beginning and apply more plaster along the length of the emerging ornament. Run the mould in the same track each time.

Examine the mould after each run to make sure plaster isn't building up on the slipper and the horse, throwing the runs off course. Clean the horse behind the knife, too, to prevent plaster from hardening there. Be on the lookout for small pebbles of hardened plaster; they can get dragged across the surface, which will leave long gouges.

As you continue to build up the moulding, adding fresh



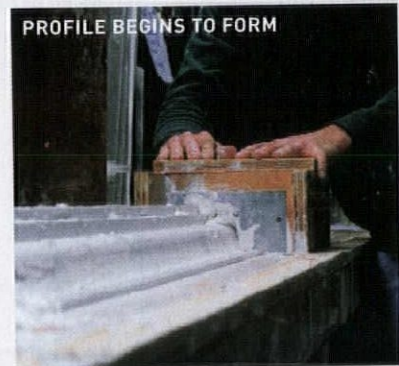
POUR A LINE OF PLASTER



PUSHING THE MOULD

RUNNING THE MOULDING

To begin, layer plaster in a line that's as long as the intended moulding on the bench. Then pass the mould over the plaster, refreshing with new material as needed. Clean the knife thoroughly after each pass.



PROFILE BEGINS TO FORM

Mixing plaster

for running ornament is similar to mixing plaster for finish-coat work, except that the ratio of plaster to lime is greater. Figure one part gypsum to one part lime, which yields a harder, finer surface. Since setting times can be as little as 10 minutes with this ratio, add a plaster retarder (specifically formulated for gypsum) to extend working time. It's also helpful to have at least one helper to mix plaster while another person runs the ornament.

Mix the plaster on a square

piece of smooth plywood that measures about 3' x 3'. Dump the prepared lime putty onto the board first, forming it into a ring about 3" high. (A margin trowel is the ideal tool for this.) Leave a blob of putty in the center.

Pour enough water into the ring to dissolve a similar amount of plaster equal to the putty. Add the retarder to the water and stir carefully until fully dissolved. Adding 1 to 2 teaspoons of retarder to a batch of plaster will typically allow a working time of 20 to 30 minutes.

Slowly sprinkle in the gypsum. Let it stand in the water for a few

minutes, soaking it up, before mixing it with the lime putty.

Spread the blob of putty through the plaster using the margin trowel. Then work in the lime from the outer ring, folding it into the center. As you continue to mix, the plaster should gradually change from soupy to a mixture thick enough to trowel on (the mix should just cling to the face of the trowel without sliding off). Transfer small batches to a plaster hod and then work quickly. Once the plaster starts to set, it's useless: adding water won't stop the setting process and it will weaken the plaster.



PLASTER ALTERNATIVES

Plaster, ornamental woodcarving, and synthetic materials such as "compo," or composition ornament, have been used decoratively and sometimes interchangeably for centuries.

Compo, for example, was especially favored for ornamenting otherwise solid wood pieces like mantels and built-ins between about 1880 and 1920. A centuries-old alternative to plaster, carved wood, or stone, compo is made of oil, resin, chalk or whiting, and animal glue. As a thermoplastic material, it's ideal for creating sculptural relief when applied to surfaces. Soft and flexible when pressed into moulds, it becomes firm and flexible as it cools, and is hard and rigid when fully dry. A pliable version is today's proprietary product Petitsin, made by J.P. Weaver Co. Compo usually must be painted, stained, or gilded to look correct in an architectural setting.

A more recent development is the emergence of polyurethane ornament. The best, capable of taking fine architectural detail, are made of high density materials with a closed cell structure. Lightweight and low maintenance, they are easy to install and can be cut, carved, painted, stained, or faux finished. Like plaster and composition ornament, however, they're only as good as the mould used to make them.

LEFT A barrel-vaulted ceiling that resembles fine plasterwork is actually trimmed with a mixture of wood mouldings and composition or wood rosettes, all from Driwood Mouldings. **ABOVE** A ceiling looks like it is lavished with plaster, but the enrichments are actually J.P. Weaver's Petitsin, a form of composition ornament.



A New Medallion You can order a ceiling medallion directly from specialty suppliers in plaster or other mediums—or cast one yourself! Here's how the pros make custom pieces and close reproductions.

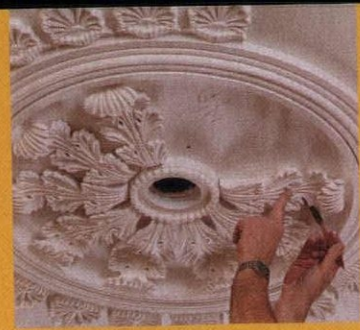
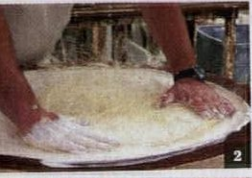
Step 1 A plaster medallion begins as powdered gypsum and water mixed to the right consistency, which is then poured into the waiting mould.

Step 2 The artisan uses his hands to smooth and work plaster into every crevice in the mould. Then a layer of fine sisal or fiberglass fiber goes over it for reinforcement.

Step 3 Another layer of plaster is smoothed over the fiber layer to completely encase it. As the plaster sets, the surface is smoothed with a tool called a busk.

Step 4 Once the plaster is fully set and cured, it is carefully removed from the mould.

Step 5 The medallion is ready to install.



Installing the Repair

Mouldings can be applied directly to a plaster wall or ceiling using a slip of pure gypsum plaster (or plaster mixed with a bit of white glue), mixed to the consistency of sour cream.

Make sure the plaster surface is free of paint or other surface applications, then scarify the surface where the new repair will go with a nail or other sharp tool. Then score the back of the moulding along its full length with the same tool. Finally, wet both the wall or ceiling and the back of the moulding thoroughly. Otherwise, the plaster wall will suck the moisture out of the slip before it has time to bond.



FILL REMAINING POCKS



FINISH WITH WATERY MIX

FINISHING THE MOULDING

Finish work moves quickly. Have an assistant check for voids; add a watery mix as the moulding begins to set, and once it's ready, cut it away carefully and allow to fully dry.



GENTLY REMOVE MOULDING

plaster each time, the profile will begin to form right before your eyes. The repeated action of the mould accelerates the setting up of the plaster. Since plaster swells slightly as it sets, run the mould over the profile every few minutes to ensure that the piece doesn't get too big for the mould to pass over it.

Once about 80 percent of the profile is formed, gaps or pocks may appear in the surface. Dab plaster directly onto them and run over those areas with the mould. As the unfilled areas get smaller, have your assistant mix up a new, somewhat watery batch of plaster. Brush this onto the surface to remove any bubbles or irregularities.

To finish, brush on a very watery mix of plaster. At this point, the knife should be scraping off a fine powder as it passes along

the nearly complete moulding. Keep the surface wet at this stage by splattering it with water from a brush. Adding water allows the last scrapings to form a milky film that fills in all the minute holes and gives the surface a polished, shiny appearance.

When finished, let the moulding rest for about 30 minutes. Plaster heats as it cures; allow it to get hot and cool down. To remove it from the bench, first trim away any plaster edges left around the moulding. Using a thin blade under the edges, gently pry the moulding up. Be careful not to stress the moulding—it won't be fully cured for several hours—and avoid chipping or gouging the surface. Cut off the ragged ends and if necessary, cut the piece into convenient lengths for later installation. Let the pieces stand on a drying rack overnight to dry completely.

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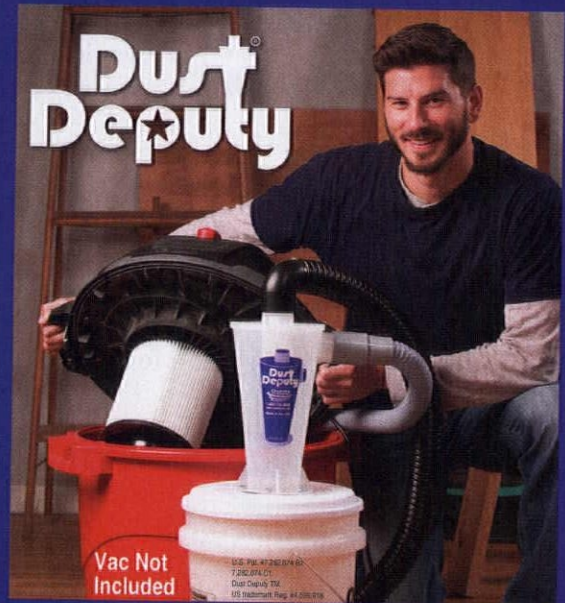
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By Lynn Elliott

HOUR

Apply a Wax Finish

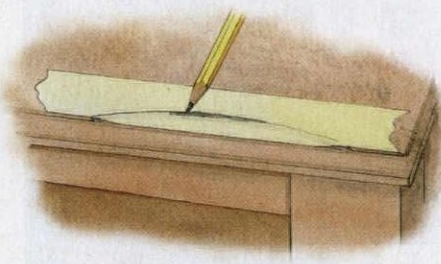
Luster is restored and protection gained with the use of a wax or finishing paste, which comes clear or matched to the wood color. Wax provides a beautiful finish and minimizes scratches; although it is a thin renewable surface, it doesn't provide the protection of shellac or varnish. Before waxing, use a clean, barely damp cloth on the piece. Wearing gloves, scoop out a small amount of the paste wax into the center of a clean white cloth. Gather the cloth ends to create a ball, then knead the wax to soften it and work it into the fabric. Rub the ball in a circular motion on one section of the piece. Next, wipe along the grain, leaving an even, thin layer of wax. Allow it to dry for five to 10 minutes—not too long, or the wax will harden. Buff off excess wax with a clean cloth to create a sheen. Repeat the process two or three times if desired.



DAY

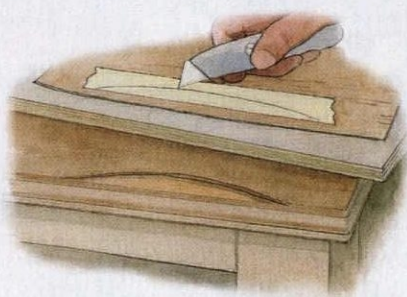
Patch Missing Veneer

Delicate wood veneer on furniture is prone to chipping. Make the blemish on your piece fade away in just a few steps.



STEP 1

Buy replacement veneer that matches the wood. (See sources online.) Comparing the veneer to the chipped furniture, choose a section of veneer that most closely matches. With tape, mark off the area to be repaired. Assess the chip: Jagged edges make it hard to create a template, so consider gently cutting off uneven edges with a utility knife to create straight lines. Place a piece of painter's tape over the chip, and rub along the edge of the chip with a pencil to create a template.



STEP 2

Remove the tape template and transfer it to the section of veneer, aligning it on the area you marked. (Remove any tape marks that interfere with the template.) On a worktable, cut the veneer with a utility knife along the lines of the template to create the patch. Then remove the template. Handle the patch with care, as veneer is easily damaged.

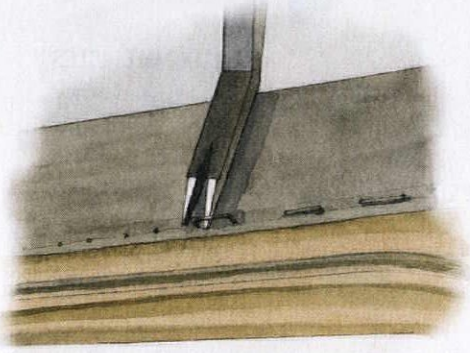


STEP 3

Scrape any old glue from the chipped area, taking care not to damage surrounding veneer. Place the patch, securing it along one edge with painter's tape. Gently flip the patch up and apply carpenter's glue or contact cement to the exposed wood base. Press the patch into place, and clamp the area or weigh it down. Let dry. Lightly sand the area around the patch with fine-grit paper and refinish as needed.

Reupholster a Chair

In many cases, you can tackle the worn-out upholstery yourself. Bring an old chair back to life—and make it comfy—with new fabric and some careful work. (There are plenty of video tutorials online, too.)

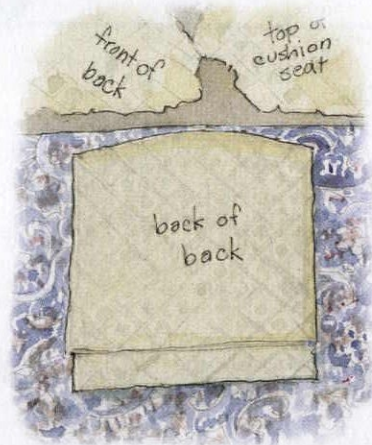


STEP 1

Study how the chair is put together, then remove staples and fasteners with a staple remover or a regulator, an upholstery tool for prying off fasteners. Have a pail or shop vac handy to gather staples. As pieces of fabric come off, label them: "upper right arm," "outside wing," "front of back." Make a list of the order in which the panels come off. Don't cut into the old fabric because these panels are templates for new fabric. Padding may remain in place unless it prevents access to part of the frame where fabric will be attached. Gently remove padding and keep it as well as any cardboard or other parts.

STEP 2

With scissors, trim any excess fabric close to the staple line. If you didn't use piping, apply gimp, cording, or fringe cording (bottom of chair only) along exposed edges. Use a hot-glue gun, working in short sections of about 8". Cut trim edges to meet tightly and glue in place. Trim stray threads and secure loose pieces.



STEP 3

Using your list, put panels back in reverse order. Replace padding or cardboard as you work. Secure one side of a panel with a tack hammer or a pneumatic upholstery staple gun. Then attach the other side. Check fabric alignment and adjust as needed. Continue securing panel in place, pulling fabric taut as you go. Staples/fasteners are placed anywhere from ¼" to ½" apart. Follow the guidelines of the old holes.



STEP 2

With scissors, trim any excess fabric close to the staple line. If you didn't use piping, apply gimp, cording, or fringe cording (bottom of chair only) along exposed edges. Use a hot-glue gun, working in short sections of about 8". Cut trim edges to meet tightly and glue in place. Trim stray threads and secure loose pieces.



Roundup for Fall

These well-designed items help you prepare for winter—or gear up for indoor projects.



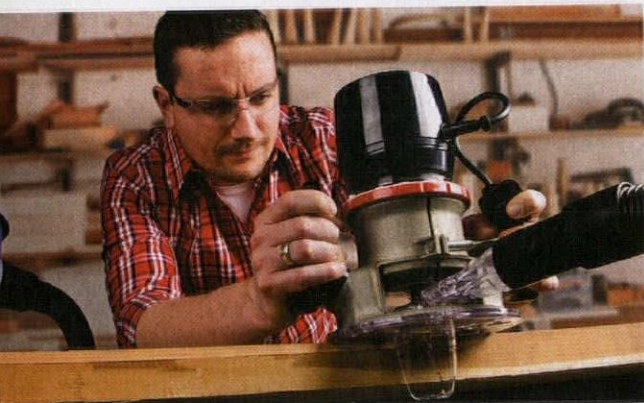
^ CUTTING IN CIRCLES

Cut precise curves and angles in wood, steel, and other materials with the Craftsman 2 in 1 orbital scrolling sabre saw. Equipped with a 6-amp motor, it comes with an on-demand LaserTrac guide. \$79.99. Sears, (800) 349-4358, sears.com



^ A DEEPER CUT

Made in England, the Eclipse coping saw can cut wood or plaster up to 4 5/8" deep. Capable of very tight radius cuts, the 6 1/2" high-tension steel blade has 10 teeth per inch. \$13.99. Highland Woodworking, (800) 241-6748, highlandwoodworking.com



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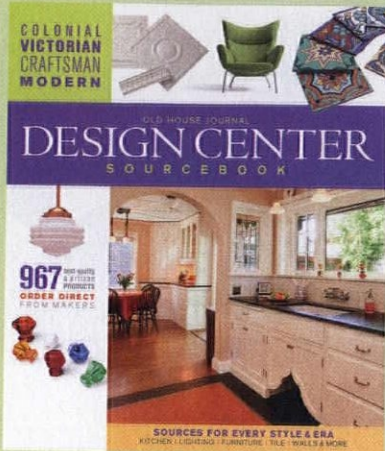


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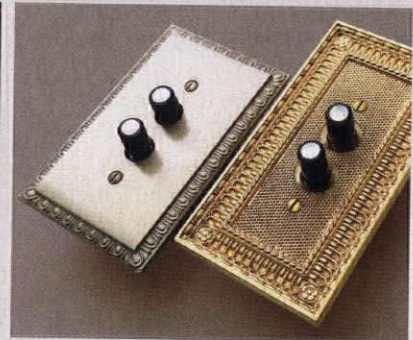
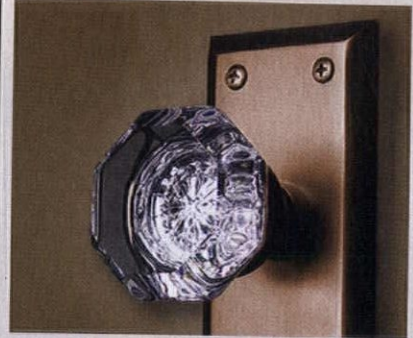
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LEFT Designer Drapery Hardware sells traditional finials like these by Select Drapery Hardware.

RIGHT These antique wood finials come from Historic Houseparts, who sell glass and porcelain holdbacks.



Hanging Drapery

Window dressings complete a room. Here's a tutorial on drapery hardware ca. 1860 to 1910—a period that saw lavish treatments but also a return to simple rod-and-ring drapery. **By Brian D. Coleman**



Window drapery in the mid to late 19th century was heavy and layered. A lace or sheer “glass curtain” was hung as a first layer, overlaid with long drapery panels (often puddling on the floor, suggesting that money was no object), and crowned with a valance, swag, or lambrequin, a pelmet or cornice. The treatments were further trimmed with gilded, carved, or glass holdbacks, tasseled tiebacks, crests—and hung from fancy rods with end finials. Proper window treatments often cost more than the room's furnishings.

“The basics are the same today as they were in the early 1900s,” says Nathan Cole

of Designer Drapery Hardware. “Creating the look for a specific period is more about selecting the appropriate style and finish for the hardware, all of which works in similar fashion.” Re-create a period look by choosing overstated elements. Color and finish selection is very important. Basic white, oak, and mahogany probably won't be appropriate. Multitone, faux, and gilded finishes were more widely used and lend elegance. (Look for fancy finishes in Kirsch's Buckingham collection, and at Select Drapery Hardware, and at TMS-Menagerie.)

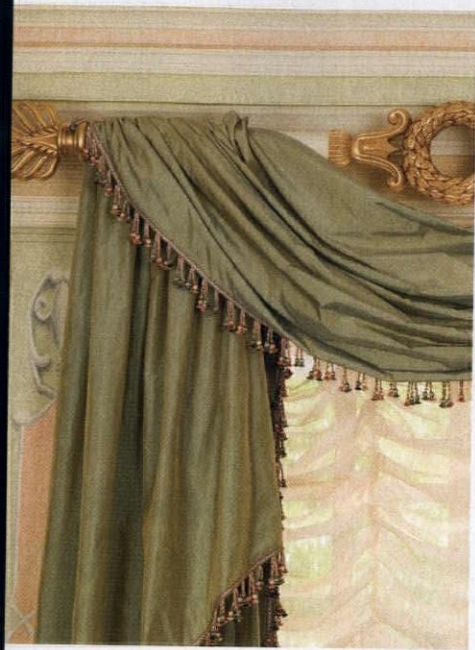
Both wood and wrought-iron rods

were used and that choice remains today. “The round iron rod and the fluted wood rod were more popular in America than in Europe,” says Whitney Walker of Antique Drapery Rod Co. Today's stock wooden rods range from 1 3/8” to 3” in diameter. To create a Victorian look with wood rods, consider using an overstated pole diameter (2 1/4” or 3”), perhaps fluted, with a two-tone or gilded (or ebonized) finish. Kirsch's Renaissance collection offers faux finishes from bronze to burnished copper to gold.

Rods rest on brackets, which support the weight of the drapery. Brackets may be single, invisibly mounted inside the window frame; or return brackets mounted on the wall—the only option in the 19th century; or ceiling-mounted brackets for treatments that extend close to the ceiling. Rings or “carriers” suspend the fabric from the rod and are [text cont. on page 54]

Tiebacks & holdbacks used to hold drapery panels open are fun to choose. The holdback can make its own statement, like jewelry, if its style, finish, or design is different from the rest of the drapery hardware. TMS-Menageries has very nice Victorian-style crests and holdbacks in Vintage Gold and Antique Silver finishes. Antique examples ranged from gilded lilies to multi-color pressed and opalescent glass. A popular Victorian motif was the hand, signifying romance. Today Vintage Hardware & Lighting has a delicate Victorian “hand tieback” in brass.

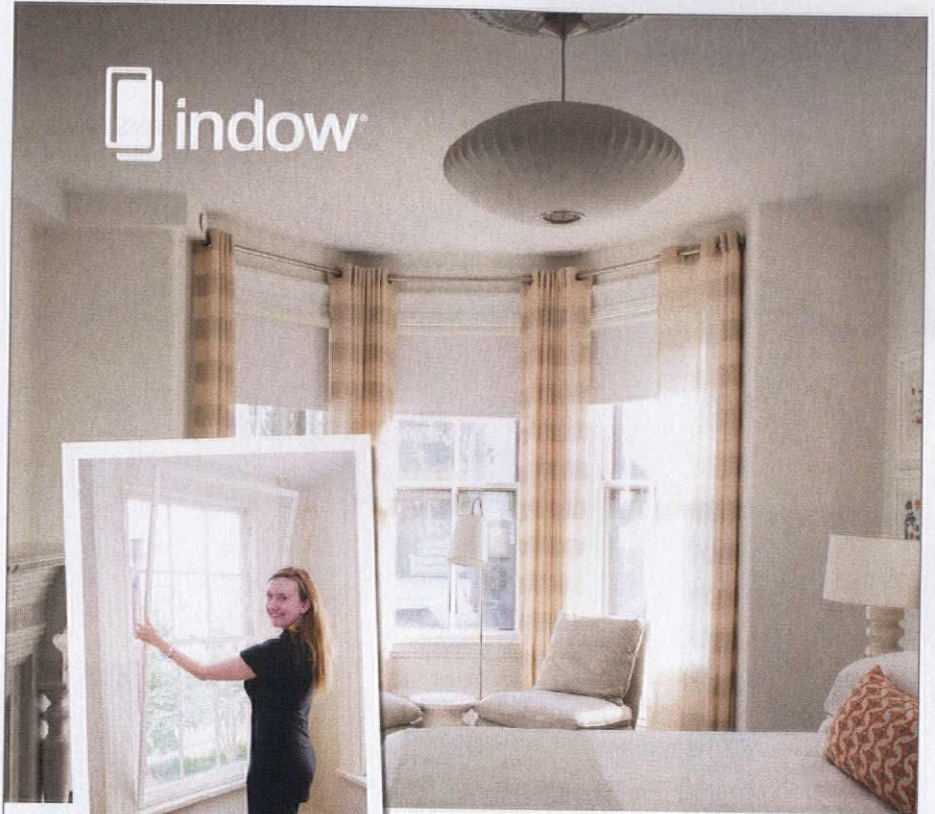
LEFT This pressed-glass holdback in a flower petal design is from Historic Houseparts; many colors are available.



ABOVE A decorative rod with a laurel wreath center and anthemion finials is perfect for the Empire room. **BELOW** Metal rods, brackets, rings, and finials come from Antique Drapery Rod, who sell craftsman-made hardware in European styles.



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HOOKS & RINGS
Curtain hooks slip into the header of pleated drapery panels, then into a small eyelet on each ring; rings move freely along the rod.



TOP LEFT Kirsch has a wider selection than what's sold in the hardware store; this is a gilded holdback from their Buckingham line. **LEFT** Kirsch's hefty rod and rings have the Renaissance finish. **RIGHT** The very traditional pewter-finish metal holdback is also from Kirsch.



ABOVE At Waverly in Mississippi, built in 1858, rods are hidden behind short valances, and drapery panels are held open by fabric tiebacks.

The Traverse Rod

A significant development in drapery hardware and fashion occurred in 1907, when Charles W. Kirsch founded the Kirsch Company. Kirsch's introduction of the adjustable traverse rod revolutionized the window-treatments industry. Kirsch remains a leader in curtain and drapery hardware, with a huge selection and many products readily available.

attached with drapery pins or stitched directly into the header of the fabric. Rings, brackets, and rods should match in style and finish. If you have a wide window, look for "bypass" brackets that let you move the rings past the support bracket to cover the ends of the window yet still allow the drapery to open and close.

When using rings, do not use "alligator" clips. Those belong on more contemporary window treatments; also, Victorian curtains are typically thick and heavy, so clips won't bear the weight.

For wrought-iron rods, Select's Iron Works Collection is a good option: a scaled-up 1 3/16" size is available, and uncommon among other manufacturers. Most 19th-century iron rods were finished in black or dark brown, but today the array of suitable finishes includes oil-rubbed bronze, gilded and black bronze, and antique silver. (Kirsch's Iron Gold finish gives an opulent period look.) For proper support, the recommendation is to mount brackets every four linear feet along the rod. Bypass rings or open

"c-rings" may be used if the panels need to move past brackets along the rod.

Rod-end finials are an important finishing touch. Motifs in the 19th century ranged from classical scroll and fret designs to naturalistic flowers, leaves, and acorns. Remember Victorian excess as you choose their size and design. (Be sure the finial will mount to the rod before you buy from separate collections.) Tiebacks, holdbacks, and crests were prominent features; gilded scroll- and leaf-design crests often were used as embellishments,



installed just above a fabric valance. Holdbacks and crests can be used with wood and iron rods, or they can form a stand-alone treatment to create a swag.

After the turn of the century, smaller houses, lower ceilings, and the tenets promulgated by the Arts & Crafts movement contributed to simpler window treatments. Half-length "café curtains," unembellished panels, and single-layer treatments, perhaps with embroidery or stenciling, were common. A single panel could be hung with brass rings on a 1/4"-diameter metal rod. Plain linen tabs sometimes were used instead of rings to hang the fabric on the rod. "The basic black iron rod in a simple twist, as well as the rope-twist wood rod, were popular for English Tudor Revival homes," says Walker.

FOR RESOURCES, SEE PAGE 87.


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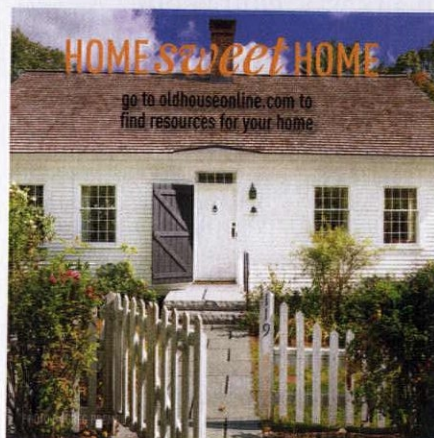
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“ For the past year, we’ve resorted to holding up the sink stopper with a green plastic clothespin. ”



The sink in my vintage bathroom is original, but the faucet and taps are new, designed to look old. The stopper refuses to stay in place, which means the sink won’t hold water. For the past year we’ve had to keep it in place using a plastic clothespin. We spent a lot of money on this faucet set, and are so disappointed! —*Emily Johnson*



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

The fault lies not in your gleaming faucet set, but in the workings out of sight. Since you have access to the back and underside of the sink, use a flashlight and look for a vertical metal rod projecting below the back of the basin—the working part of the stopper handle. It should be attached to a horizontal pivot rod with a spring clip. The pivot rod runs through the sink’s drainpipe, where it’s connected by a retaining nut that keeps the joint watertight. The pivot rod connects to the bottom of the stopper inside the drainpipe. Together, the handle and pivot rod move up and down like a seesaw whenever you push on the stopper.

If the stopper won’t stay in place, the solution could be as simple as adjusting the stopper level. (The plumber may have not checked the adjustment.) Underneath the sink, locate the point at which the rear end of the horizontal pivot rod attaches to the vertical stopper handle. There should be a flat metal bar with several holes in it. This is called a clevis.

To make the stopper rise higher when open, squeeze the bendable clip holding the pivot rod to the clevis, then slip out the pivot rod and move it down a hole or two on the clevis. To make the stopper close more tightly, move the pivot rod up a hole or two. If there’s no clevis, simply loosen the fitting or clamp joining the rods and move the pivot rod up or down on the handle rod as needed.

Or maybe the stopper is the problem. To replace damaged parts, remove the retaining nut at the back of the drain. Then pull the pivot rod out to release the stopper. If the rubber gasket around the bottom of the plug is worn or cracked, replace it or the entire stopper. Take it to a good hardware store and buy a comparable product.



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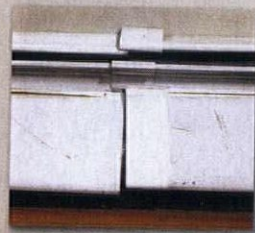
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SALVAGE IT



The finished coat rack has salvaged hooks and new bracket feet made from barn wood.

Coat Rack from a Porch Post

A designer gets furniture out of a barn cleanout. **By Brian D. Coleman**

 Architectural designer Lisa Docter grew up making things from scraps, whether a “fort” in the northwoods of Michigan or furniture for her doll house. When she bought a former dairy farm in Wisconsin to open a farm-to-fork restaurant, she rummaged through the property’s old barns for furnishings. Coming upon original porch posts in a dusty corner, she had an idea: With a strong base added and a few heavy-duty coat hooks, each could become a coat rack for customers’ winter gear.

THE COST

OLD PORCH POST	\$50
WOOD PLANK	\$20
WOOD SCREWS	\$20
FURNITURE GLIDES	\$5
WOOD FINIAL	\$10
IRON SWINGING HOOKS (2)	\$40
ORANGE OIL	\$10
STEEL WOOL	\$5

TOTAL \$160

repair & reuse

1. CLEANUP

Detergent and a stiff brush cleaned off dirt and raccoon mess; then posts were sanded with 00 steel wool, leaving finish and patina intact. The found posts had rotted top and bottom, so they were cut down to 6', the perfect height. Lisa found a wood finial for the top, attaching it with a dowel joint and wood glue.

2. BRACKET FEET

Templates for bracket feet (12" x 14") were drawn on cardboard. Feet were cut with a scroll saw from 1 3/4"-thick barn planks. (Cast-iron brackets could be used instead.) Exposed edges were shaped and finished with an ogee router bit. Feet were glued and screwed (through pilot holes) to the post with 2 1/2" screws.

Pine bases slightly wider than the brackets (1 1/4" x 2 1/4") add stability. The extra width forms an aesthetically pleasing reveal. A double-length base was attached to two opposing brackets (secured with dado or groove cuts), then glued and screwed into the post. Two shorter bases were similarly attached. Countersunk screws avoid scratching the floor. Furniture glides or sliders added to the outside ends of the bases level the assembly and avoid scratches. Borrowing a Japanese woodworking method to age new wood, Lisa slightly scorched it with a blowtorch.

3. FINISHED WITH HOOKS

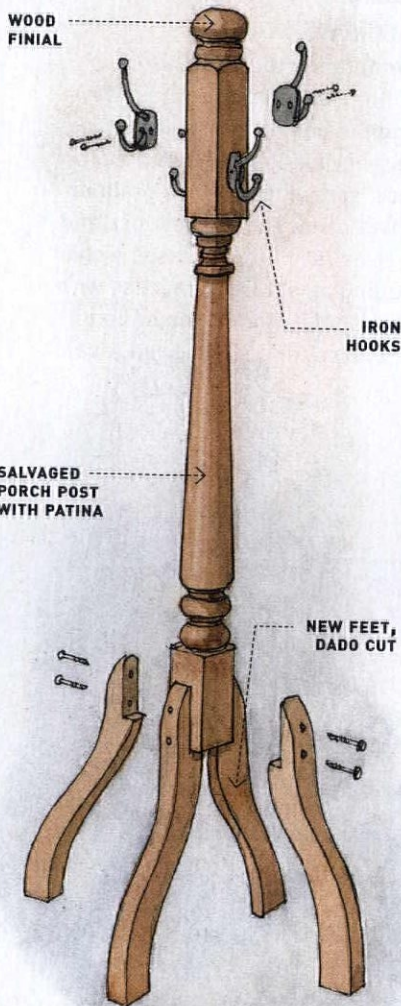
The pair of iron swing-out coat hooks came from a salvage store. They are attached with 1 1/2" Phillips-head wood screws. Orange-oil finish blended components and added a slight sheen.



ABOVE Cast-off porch and stair parts are common at salvage yards—if not in your old barn.

leggy variant

Floating ogee legs used with a shorter post are a variant on the solid base. Porch columns or posts, even a stair newel, may be adapted for the project, as long as the coat rack is about 72" tall.



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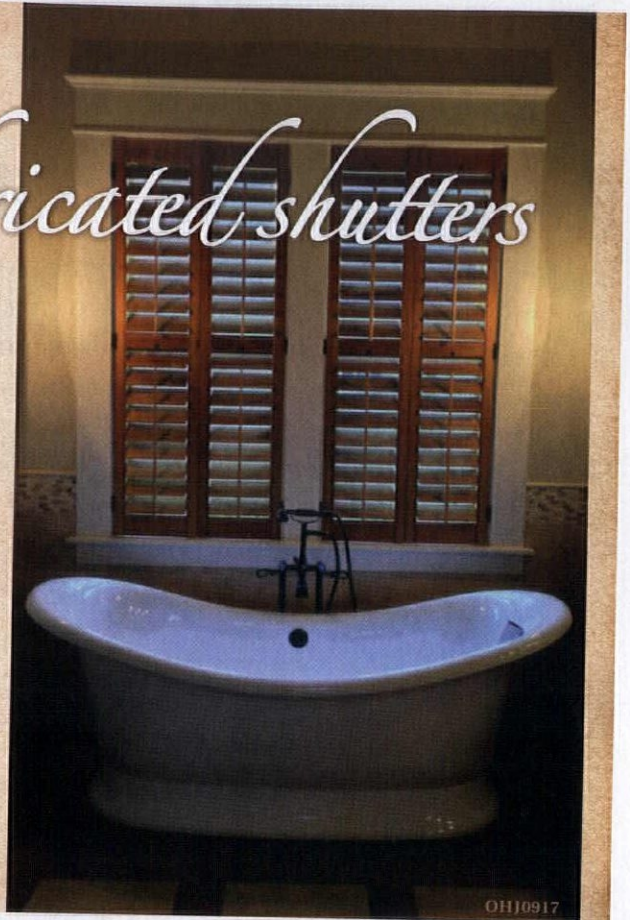
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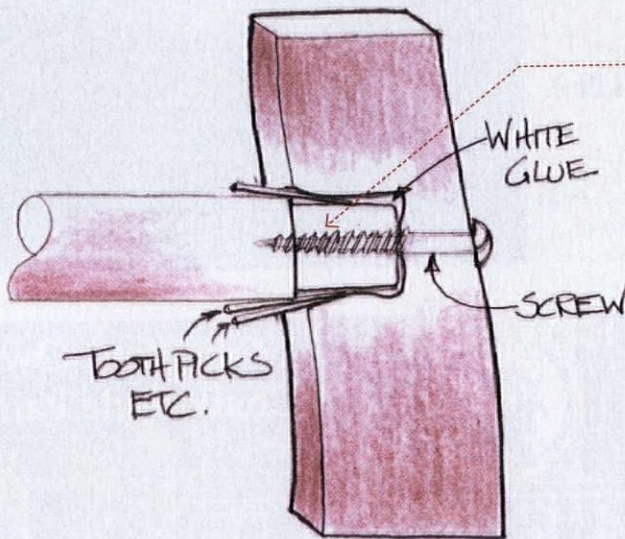


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Securing Loose Stretchers

It's very common for the joinery of chair stretchers (aka "rungs") to loosen with age. When it happens, the load that the joint used to carry is added to the stress on remaining joints. The problem cascades, with additional joints loosening, until finally stretchers start to work free or even fall out. The undercarriage of a chair has horizontal stretchers, either cylindrical (turned on a lathe) or rectangular (stick-like) in cross section. The stretchers narrow at each end, forming tenons that fit into mortises in the legs of the chair. The shoulders on each tenon restrict the movement of the legs inward, and the glue in the joint prevents outward movement. Over time, the glue bond fails and the tenon begins to slide out. Without remedial attention, the repeated sliding will enlarge the mortise, and the tenon won't hold. **By Ray Tschoepe**



WRONG WAY

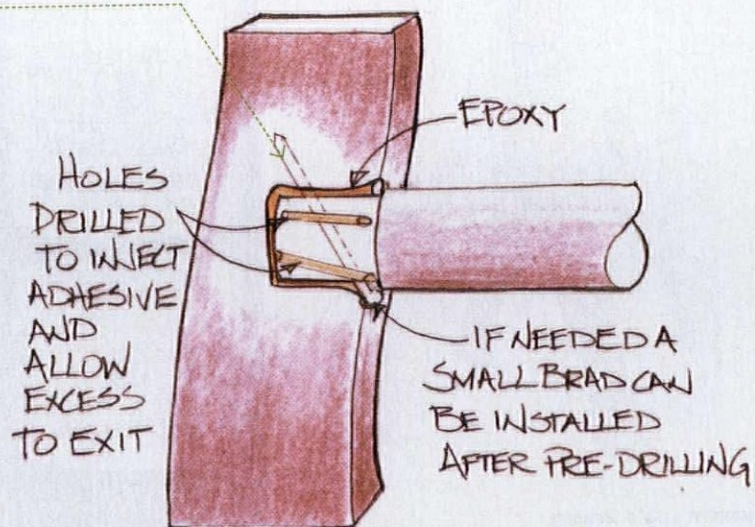
DON'T USE SCREWS

Avoid the temptation to simply add a screw from the outside of the chair leg into the tenon. Aside from the visible, modern fastener being a serious breach of aesthetics, screwing into end-grain (at the tenon) will cause more wood loss and loosening. Because of the stresses a chair suffers, stuffing an enlarged mortise with toothpicks or shims, then using ordinary wood glue, makes for a short-lived repair.

RIGHT WAY

GLUE IT UP

Address a loose joint early. If the chair is not valuable and the mortise-and-tenon joint has loosened, use an epoxy, for two reasons: clamping won't be required, and an epoxy adhesive can bridge gaps up to $\frac{1}{8}$ ". If the stretcher won't pull completely free of the mortise, drill small holes ($\frac{1}{16}$ " to $\frac{1}{8}$ ") along the tenon from the shoulder of the joint to the interior of the mortise. With tape, mask the edges of the stretcher and the mortise (in the leg). Inject the adhesive into the holes or work it into the joint. For particularly loose joints, you may insert a small finishing nail diagonally across the joint, after pre-drilling. (Note: If the chair is valuable, it should not be glued with epoxy, considered an irreversible repair. Consult a furniture conservator.)



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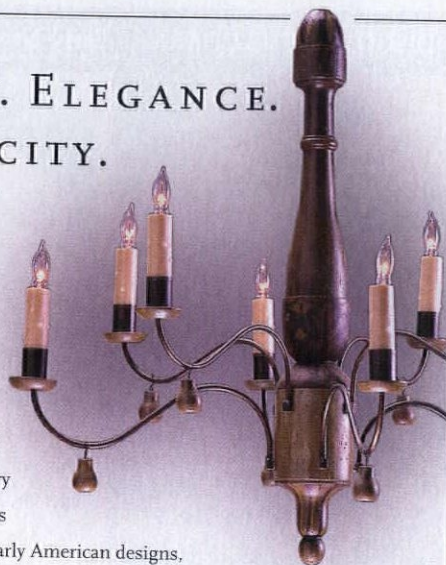
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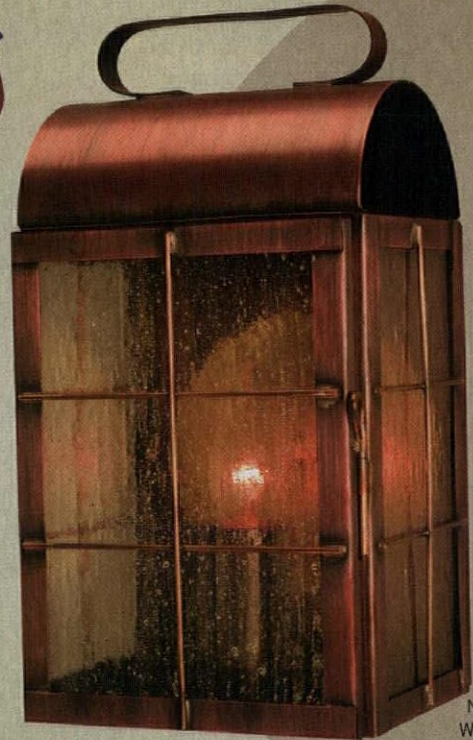
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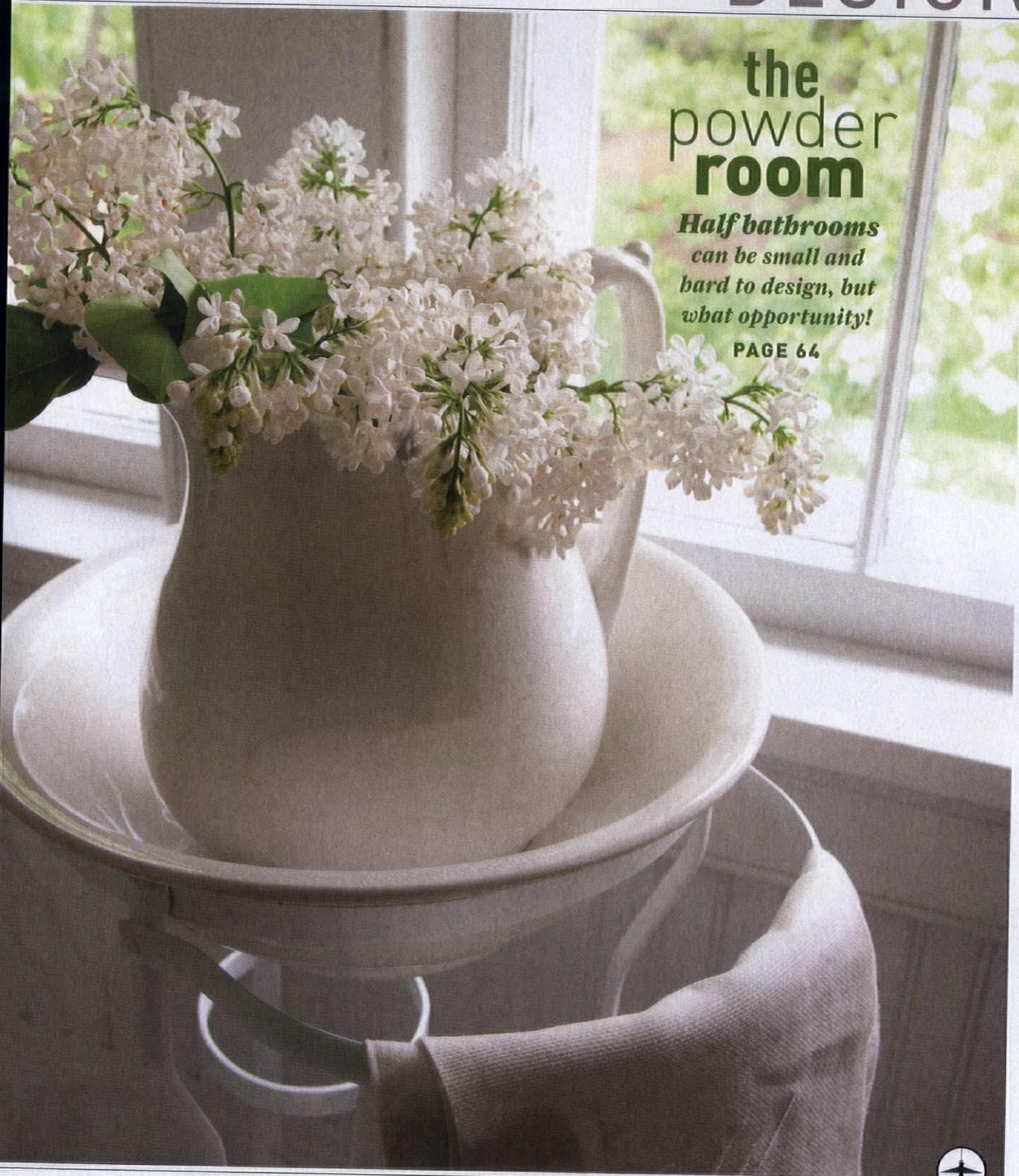
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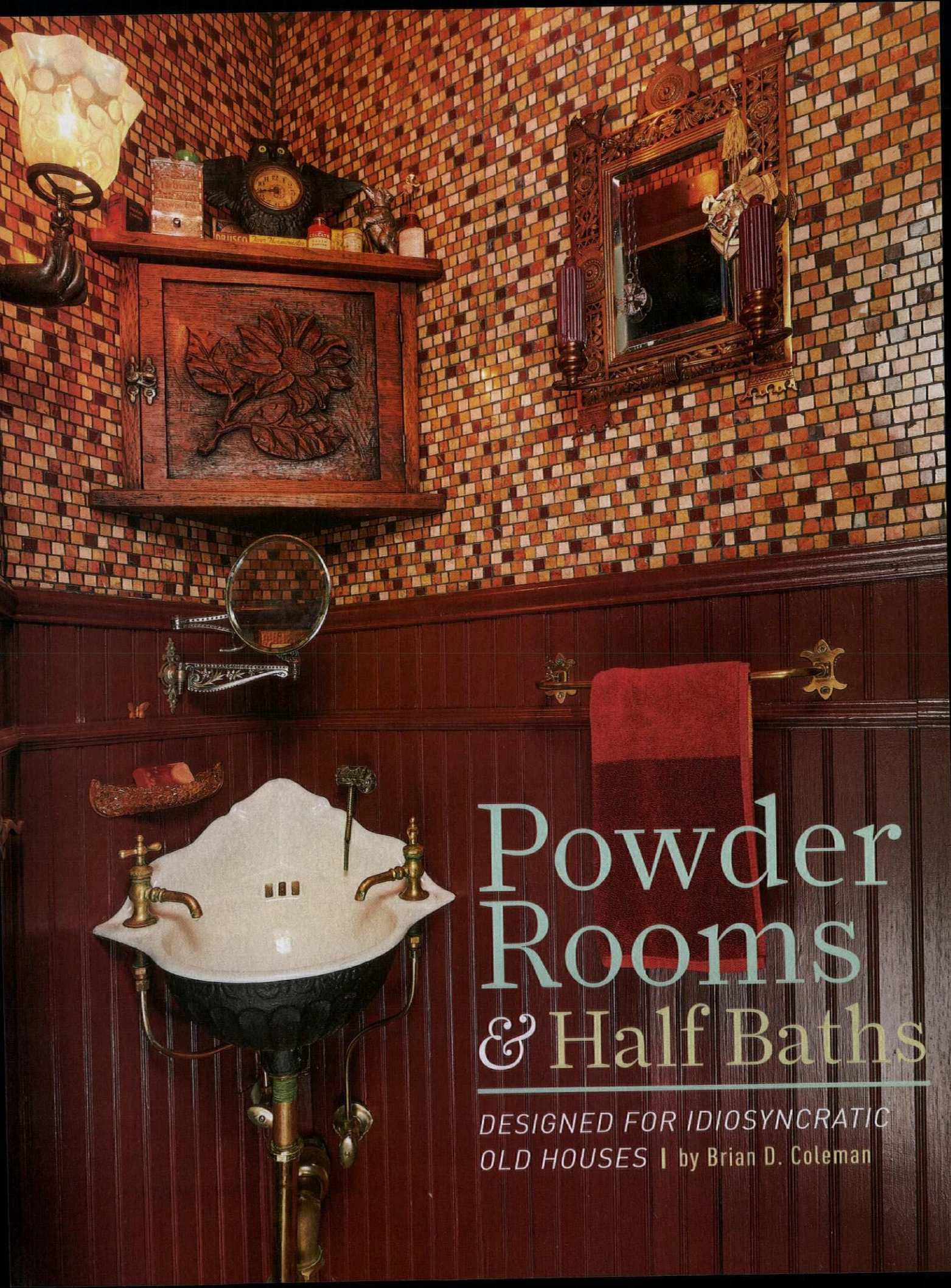
the powder room

*Half bathrooms
can be small and
hard to design, but
what opportunity!*

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Powder Rooms & Half Baths

DESIGNED FOR IDIOSYNCRATIC
OLD HOUSES | by Brian D. Coleman



LEFT A narrow powder room with toilet opposite sink: so why not fill the space with a custom vanity offering storage?

BELOW Grasscloth-covered walls and bedroom-worthy furnishings make a half-bath more a room than a utility space.

OPPOSITE Nowhere is it more fun to go over the top than in a space-challenged half bath. Here, custom mosaics and Victorian wood wainscot join a salvaged period corner sink and gaslight-era "hand" sconces.

The powder room of the 18th century was a discreet closet where one went to powder one's wig. By Victorian times, "going to the powder room" or taking leave to "powder [my] nose" had become euphemisms for using the toilet and lavatory. The modern powder room is most often a small half-bath, with just sink and toilet but no tub or shower. It's often near the entry to be convenient to visitors. By the beginning of the 20th century, householders had begun adding more elaborate wall treatments and other upgrades to impress guests.





INDULGE A VISION

Rescue a butler's sink found in the pantry, use period tile in a new way with a space-saving corner sink, hark back to Victorian barbershops, create a textural Arts & Crafts Revival room moody with color and copper . . . why not?



Design guidelines suggest 60 square feet, but most half baths in old houses are considerably smaller. Common sense holds 25 square feet to be a comfortable minimum.

The half bath today may be utilitarian—near the garden or laundry and able to handle yard dirt—or it may be a jewel box of fancy treatments kept affordable by the room's diminutive size. The powder room is a good place to make a decorating statement or keep to a period scheme.

If you are adding a new half bath or moving fixtures or doorways, consider the view into the room. The door is usually open, and no one wants to see the toilet from a public room. Try to make it a pretty vignette: a view toward a decorated or hardwood vanity, wallpaper, or a gorgeous framed mirror. Not the john.

If the powder room opens from a main space, think about sound transfer. Having a small "vestibule" on either side of the door, building a vanity between the main room and the toilet, even adding extra insulation or a sound barrier in the common wall are good ideas.

Have fun with the mirror, always necessary in a wash-up room. Consider its shape, size, and frame material: anything from wood or metal to tile. Typical hanging height is with its mid-point about 66" from the floor, considered eye level. Furniture makers and decorating suppliers sell many types of mirrors and frames, but for a true period touch consider an antique mirror—or an antique picture frame with a new mirror.

Instead of a recessed medicine chest, install shelving between studs in the wall cavity, and hinge the mirror over the opening. For even lighting that flatters, add wall sconces on each side of the mirror, ideally 36" apart and 66" from the floor. If space is constricted and lighting must be above the mirror, use a wide-armed double fixture.



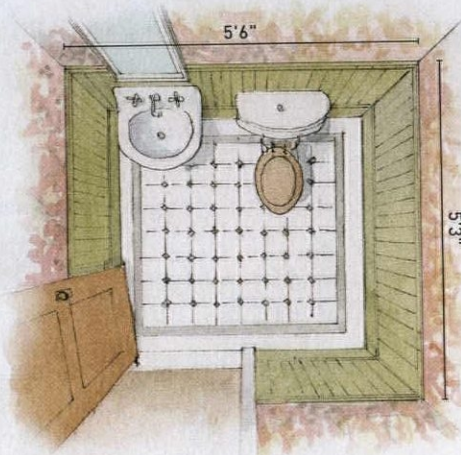
As is common, the original bathroom was an outhouse; but this concoction of marble, gaslight, and panoramic wallpaper is perfect for a San Francisco Victorian.



Handsome in wood and marble, the pretty, curved sink recess makes the most of space. The wide chair rail also functions as a grab bar.

Design By Limitation

Certain minimum clearances apply (some dictated by code, others by comfort), but it's amazing how tiny a half bath can be. You may be tempted to create a jewel box of coveted materials and color.



< FIXTURES ON ONE WALL

This is a common layout because it's cheaper and easier to install plumbing on just one wall. But it's not the most comfortable or efficient in use. Be sure to allow clearance on both sides of fixtures and for the door swing.

> CORNER SINK SOLUTION

A corner sink or corner vanity saves a few inches of clearance. Rounded edges free up a bit of floor space and help avoid collisions with hard edges in a tight space.

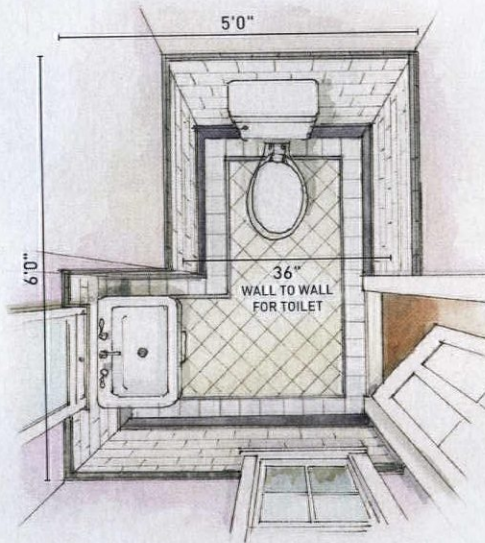


VENTING THE ROOM

Ventilation and airflow is crucial in a powder room's small space. According to most building codes, a window providing ventilation should be at least 5% of the square footage of the room or no smaller than 1 1/2 square feet.

Mechanical ventilation is recommended with ducting to the roof, soffit, or sidewall (not attic or crawl space).

According to the Home Ventilating Institute, bathroom fans should move at least 1 CFM (cubic feet per minute) for every square foot of floor space. (Home inspectors put a square of toilet paper on the fan grille; if the draw is strong enough, the paper stays put.) The fan's noise level is important, and is measured by sone ratings from 0.5 to 6.0. A refrigerator operates at 1 sone; the recommendation is a fan delivering 2 sones or less. (If your fan was installed before 2006, it's probably noisy and needs upgrading.)

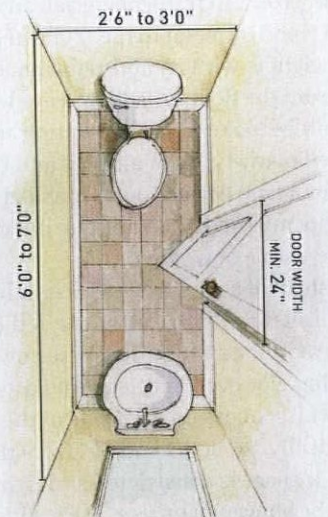


> FIXTURES OPPOSITE

This super-efficient use of space is common for powder rooms retrofitted into hallways and underneath stairs.

< FINDING A NICHE

With fixtures on different walls, an L-shape shrinks the room's overall dimensions. In old houses, space may come from an adjoining closet.





Look for small-scale or double-duty bathroom accessories.

SPACE SAVERS *Don't scrimp on clearances between fixtures and walls. Instead, use some of these tricks and specialty items.*

- **in-wall storage** For extra space that doesn't take up any footprint, niches can be built into walls between studs (as above), fitted with shelves, and left open or covered with a door or a mirror. Similarly, a narrow shelf may be used to cap the wainscot, or built high on the wall or over the door.
- **floating fixtures** The room feels bigger if you can see the entire floor. So consider a wall-mounted toilet and sink. With their open bases, pedestal and console sinks also take up less visual space.
- **corner sinks** Whether it's a sink specially made for a corner, or a drop-in sink bowl set into a corner cabinet, these free up floor space and can even bring a unique look.
- **mirrors** An oversize mirror reflects the opposite end of the room and light, making the room feel bigger.
- **small-scale accessories** Sconces and ceiling fixtures can be ordered with low-projection canopies or arms. Many plumbing-accessory lines offer smaller-scale towel rods, etc.—or consider buying such things from a yacht or RV supplier.

ROOM SIZE AND PLAN

Recent design recommendations for powder rooms suggest 60 square feet, but most half baths in old houses are considerably smaller. Minimum size is based on local codes for clearances between and beside fixtures, but common sense suggests that a 5' x 5' room (25 square feet) is a comfortable minimum.

Clearances for using the toilet are critical to maintain. (You can save a bit of room with a round bowl rather than the elongated bowl many prefer.) A minimum of 5' of headroom is required above the toilet; with the right placement, you might get away with less under a staircase, but check codes. Most codes call for a minimum of 15" from the toilet's centerline to a

wall or another fixture (i.e., 30" minimum space width for the toilet). That's tight in all cases. If family members are big or tall, 18" (36" width) is a more comfortable minimum. Most building codes mandate at least 21" clearance in front of the toilet. That's very, very tight in practice. Perhaps 24" will do if it's what you've got, but 30" is better.

Generally used only for hand washing, a powder-room sink bowl can be smaller than average, even as small as 12" wide; then add lip or countertop. Comfort comes from having 30" from the edge of the sink to the nearest wall or fixture. The typical projection (from the wall) for sinks is about 20–22", but narrow-depth models go down to 16". A cabinet provides out-of-

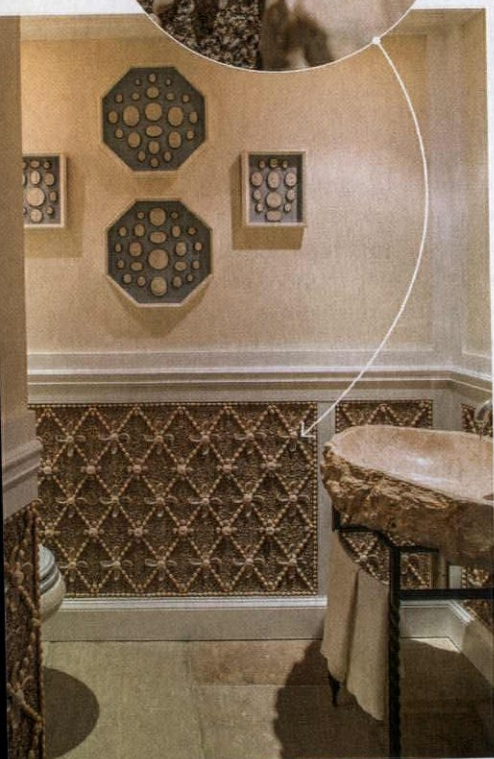


ABOVE "Small spaces should be exquisite," says Vermont designer Amy Thebault, who used a parasol-like lighting shade and antiques. **TOP LEFT** In lieu of a medicine cabinet, an old mirror swings open over shelves built between studs.

sight, in-room storage but takes up more real and visual room than a pedestal or floating sink. A corner sink makes the most of space, as do rounded corners.

In configuring the room or placing fixtures, consider the door swing. Standard widths for interior doors are 28", 30", and 32". Old houses sometimes demand compromises: 24" (may be special order) is the absolute minimum for a swinging door. Wheelchairs need a 36" door minimum. Consider a door fitted with frosted or stained glass, or add a transom at the top, to allow light between rooms. The door may swing out, if necessary. Consider a pocket door or a rolling "barn" door, but keep in mind many people find them uncomfortable in terms of privacy.

RIGHT Decorated powder rooms need not be frilly; this one by David Heide Design Studio is architectural with matte black paint, brick-like tiles, dark granite, and period stencil decoration. **BELOW** Designer Leta Austin Foster thought the boiler room would make a nice powder room, one evoking a seaside grotto. **INSET** Christa Wilm used mushroom coral, donkey-ear abalone, and ringed cowrie shells for the wainscot. **OPPOSITE** Space was made for the toilet by carving a bit from an adjoining room; the classic bath is monochromatically serene.



BASIC BATH TO JEWEL BOX

Every longed-for upgrade costs less in a tiny space! A wood or tile wainscot adds interest to a nondescript room. Tongue-and-groove beadboard and board-and-batten wood paneling are affordable and familiar. (You can even buy faux beadboard, a paintable, damp-friendly vinyl wallpaper: grahambrown.com.) Tile is more suitable for an often-wet bathroom, but you probably want to avoid an unnecessarily clinical look in a half bath for guest use. For richness and decorative effect, consider colored or Arts & Crafts or tile laid up in unusual patterns.

There's no universal rule on wainscot height, except that dividing the room's height in half rarely looks good. Go taller

than the vanity or sink to protect the wall behind from splash-back. Consider that prefab beadboard panels are 48" tall. Back-prime and caulk wood wainscoting in damp spaces such as a bathroom.

In this small but public room, be adventurous with wall treatments. Coverings can be used that are too delicate for a humid full bath. This includes using paper—or fabric, which makes the room intimate and dampens sound.

Full baths demand easy-care, water-resistant flooring, but a wood floor stands up in a half-bath. Get artistic (or serene) effects with stone or tile. The ceiling is another unbroken plane, and one that gets no splash-back, so indulge your desire for a ceiling paper or decorative painting.

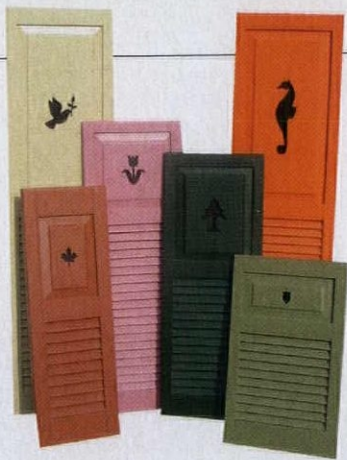


SIMPLE ELEGANCE

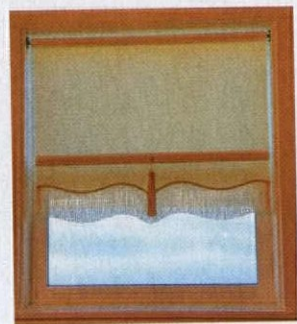
Even with the marble floor, this room flows seamlessly from public areas of the house. Board walls need no embellishment and the window is the best amenity. Note storage built into the wall behind the arched toilet niche.

Colonial in the Suburbs

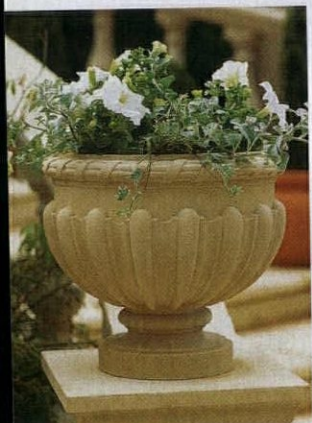
“The charm of the Colonial Home depends [on a] graceful entry,” according to the 1926 Gordon-Van Tine catalog.



Beautifully crafted mortise-and-tenon wood shutters in all styles, including cottage-style **cutout shutters** in dozens of designs (or supply your own pattern). Standard cutouts add \$42 per pair. shuttercraft.com



A world away from white vinyl, warm **ecru-color shades** are one option from this custom maker of spring-roller shades in cotton cloth. With straight or scalloped hem, braid or fringe trim, Craftsman-era stencil decoration, various pulls. Sizes 15-72" W x 15-84" L; a plain 36" x 60" shade is \$77. thehandwerkshop.com



Gadrooning and fluting mark the **Sheraton vase** in the style of neoclassical-furniture maker Thomas Sheraton. Cast stone for interior, exterior, and conservatory use; 14" tall x 15½" wide, 70 lbs. In bone, buff, and terra-cotta colors, \$286. Pedestals sold, too. haddonstone.com

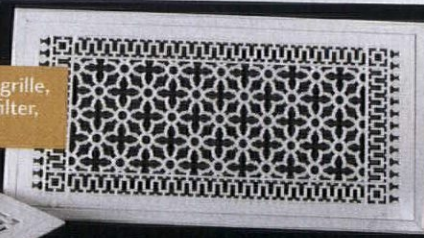
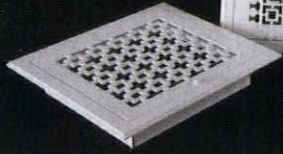
The Gordon-Van Tine Company of Davenport, Iowa, was an influential early 20th-century manufacturer of pre-cut "mail-order" homes. The company grew out of a regional building-materials supplier that had earlier contracted with Sears.

Simpson's Traditional-series #2130 exterior **six-panel door** has engineered all-wood stiles and rails with dowel-pinned joinery, ¾" double hip raised panels and ovolo sticking. Custom, in many wood species; see website for dealers and quotes. simpsondoor.com



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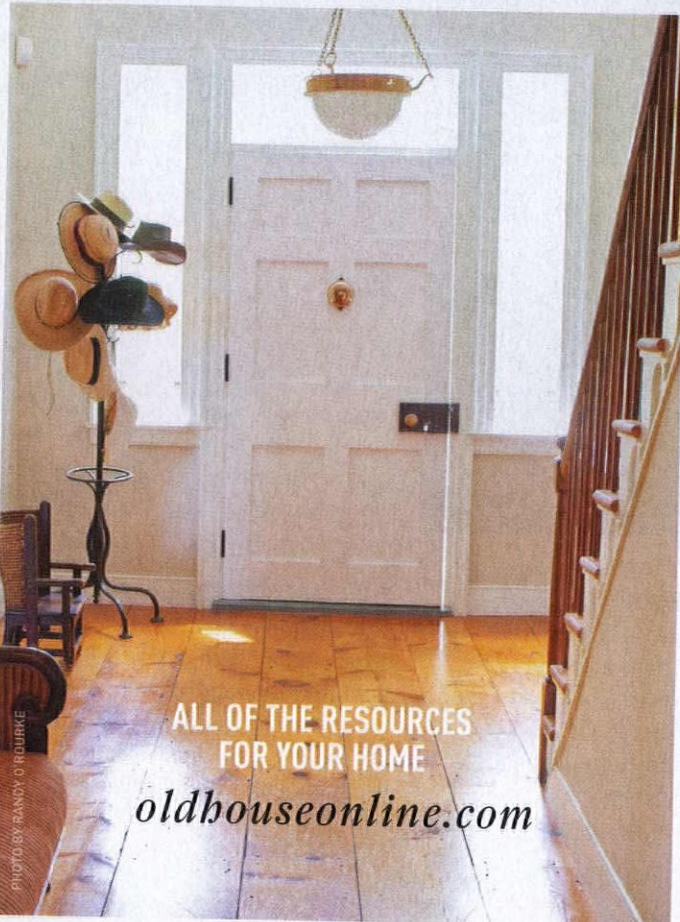
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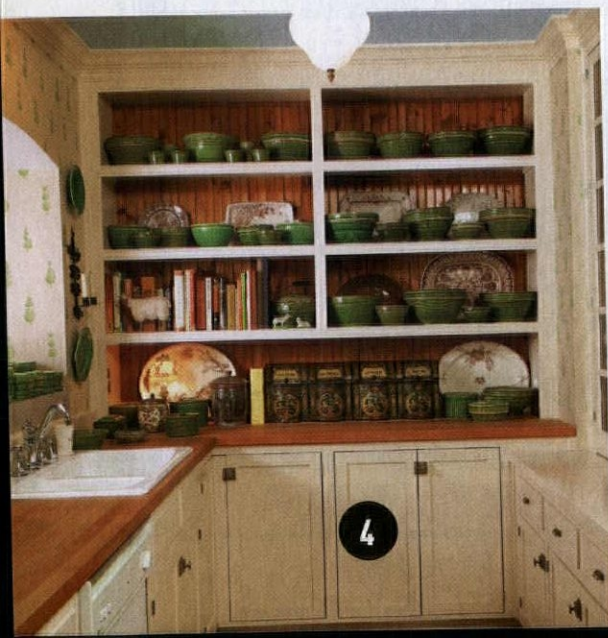


English Sensibility

These rooms are part of a radical solution for a small, dark basement kitchen. **By Brian D. Coleman**

The ca. 1880 Romanesque Revival town house in Chicago had an awkward floor plan; the small galley kitchen at the back of the house especially was impractical, with little light or ventilation. The owners worked with designer Kent Kiesey and the venerable Chicago architecture firm Holabird & Root. The team devised a radical but historically sympathetic solution, opening up the back of the house for an 800-square-foot, two-storey kitchen and conservatory addition. The kitchen has British connotations, both in its location in the bottom-floor “English basement” and because of its unfitted layout with a separate scullery. The room connects by an open stairway to the conservatory above.

The kitchen has three separate areas: one for cooking, the second as a cleanup scullery and butler’s pantry, and a third for food storage (in a pantry hidden under the stairs). The main cooking area has restaurant-grade, stainless-steel appliances, sinks, and countertops. Glass-fronted cabinets and shirred cotton plaid skirting keep the kitchen rooted in its 19th-century origins.



1. THE RANGE AS HEARTH

The main cooking area is anchored by a restaurant-grade, stainless-steel Garland stove. Its utilitarian appearance is timeless, but the historical look comes from setting it in a “hearth” alcove with a mantelshelf above.

2. VINTAGE ACCENTS

The kitchen is furnished, not spare, and softened with period-style lighting with hand-painted shades, topiary-motif wallpaper in English green, and an extensive collection of green majolica and dishware.



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TIME FOR TEA

The English antique-style London wall clock has a classic Roman dial widely popular during the Victorian era. With the clockmaker's name on the face; 36 cm (14"), £29.95 (about \$40). Shipping calculated on website. rogerlascelles.com

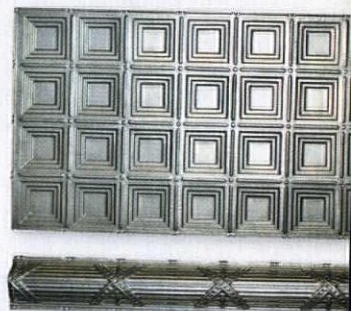
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Brown transferware is still made in England by Spode. Five-piece setting: MSRP \$114; \$80 through Neiman Marcus.

neimanmarcus.com



3. A COMMERCIAL MODEL

With a tin ceiling above and a slate floor below in a traditional black-and-ivory checkerboard, the room feels like an old Chicago eatery. The butcher-block center island was even made from a vintage grocery-store checkout counter.

4. THE SCULLERY

The scullery—pantry beyond the kitchen proper was designed for separate, easy cleanup. Glass-fronted cabinets allow accessible storage of china and stemware. Open shelves display 19th-century plates and pottery. Here, wooden countertops are more forgiving to delicate china.



Tile Everywhere

Basic to kitchen and bath, versatile tile shows up in unexpected places.

By Mary Ellen Polson

1. BUNNIES LEFT & RIGHT

Surrounded by fiddlehead ferns, sparkleberries, and morning glories, the Briar Rabbit panel is finished in proprietary glazes. Rabbit tiles are 6" x 8" each, while the sparkleberry panels are 2" x 8". As shown, \$831.52. Terra Firma, (803) 643-9399, terrafirmaarttile.com

1



2



2. MOUNTAIN TRIPTYCH

Tile murals may be part of an architectural installation, or freestanding art. Depicting an alpine scene in muted glaze colors, "Solitude" is a handmade, three-tile set. It's 7 1/2" high by 18" wide and may be customized. \$225. Ravenstone Tiles, (360) 379-6951, ravenstonetiles.com

3



3. NATURE'S TILE

The handmade tile in the Dogwood Leaves and Berries surround is a custom installation from artist Suzanne Crane. The deco tiles are impressed with natural plant specimens while the clay is still wet. Surround about \$1,450. Suzanne Crane Fine Stoneware, (434) 973-7943, artscraftspotteryandtiles.com

4. THE NUMBERED ONES

Handmade of ceramic stoneware, the Tudor Revival-style house-number and decorative end tiles withstand all weather and mount to wood, masonry, and composite surfaces. In blue or brown, they measure 6" high x 3" wide. \$23 each. Oak Park Home & Hardware, (773) 836-3606, oakparkhome-hardware.com

4



5



5. HUES OF CALIFORNIA

Made for a 1928 Spanish Colonial, a star-shaped fountain features *cuerda seca* (raised line) and *cuenca* (resist line) tiles. Square Leaf Medallion (perimeter), Winged Circle and Small Chevron Border (pool). \$16-\$25 each. Native Tile, (310) 533-8684, nativetile.com



6



7

6. IT'S A CINCH

Not all tile is ceramic: Brighten the bath with easy-to-install Marmoleum Click Cinch LOC laminate tiles. The water-repellent 12" x 12" tiles are sound absorbing, have a 2.5 mm wear layer, and go down quickly without glue. \$5.49 to \$5.99 per square foot. Forbo Flooring Systems, (570) 459-0771, forboflooringna.com

7. HEADBANGER LAMP

The Woodpecker lamp has a painted base made by the Workshops of David T. Smith and a Motawi tile from a design by American minimalist artist Charley Harper. One of three available styles, the lamp measures 26" high x 15 1/4" wide. \$495. Charley Harper Art Studio, (513) 522-0545, charleyharperstudio.com



8

8. ARTISTS' PATTERNS

Rosemoor on Snape is part of a new collection of ceramic tile "bricks" inspired by English country gardens. The tiles are crafted by artists near Devon, England, and measure 6" wide x 3" high x 3/8" thick. \$5.95 each. Winchester Tile Company, (508) 507-6228, winchestertiles.com

9. SHADOW AND RELIEF

Grasmere is composed of two tiles—one concave, one with piercings and cutouts—fused together for a two-dimensional effect. Remarkably, the 6" x 6" tiles are fired only once so the lead-free glaze bonds with the clay. \$210. Tudor Tile, (360) 647-2596, tudortile.com



9



10

10. BATCHELDER REVIVAL

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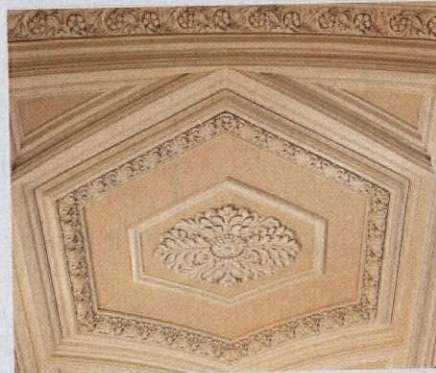
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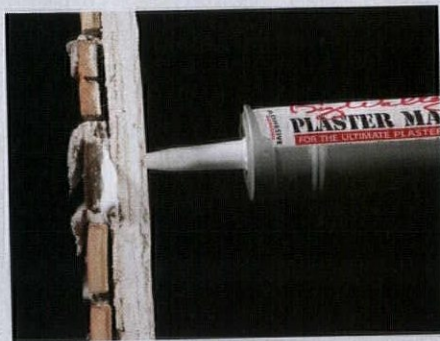
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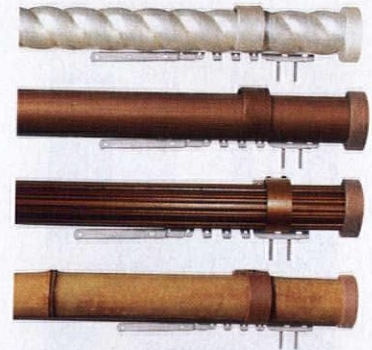
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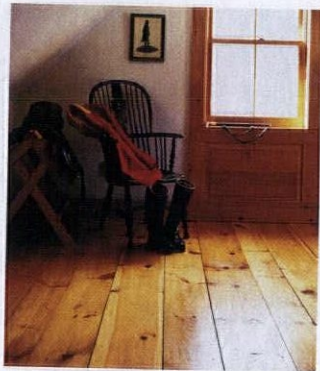
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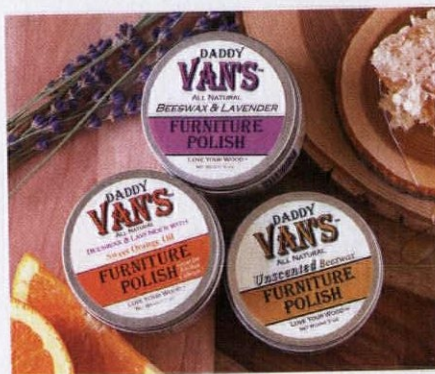
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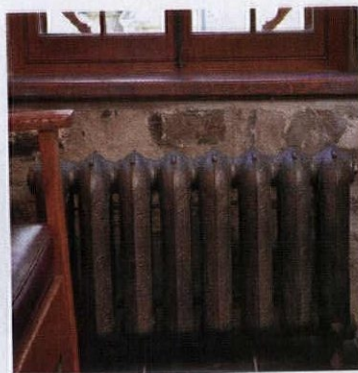
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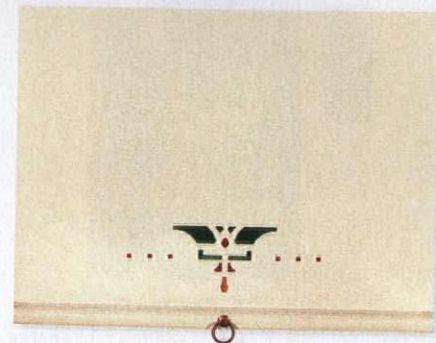


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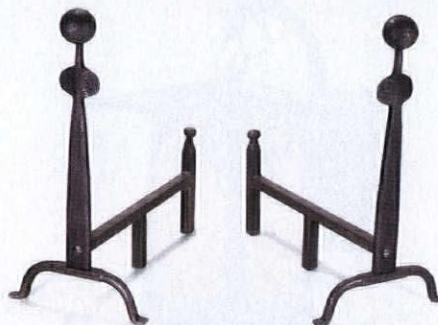


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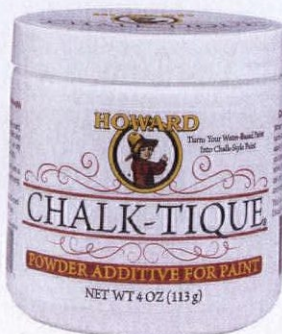


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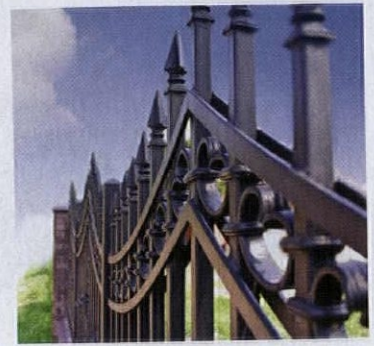
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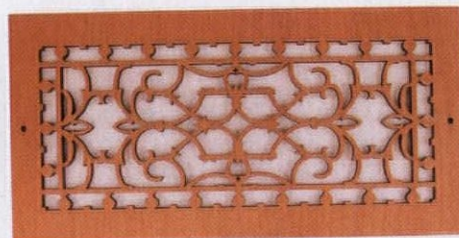


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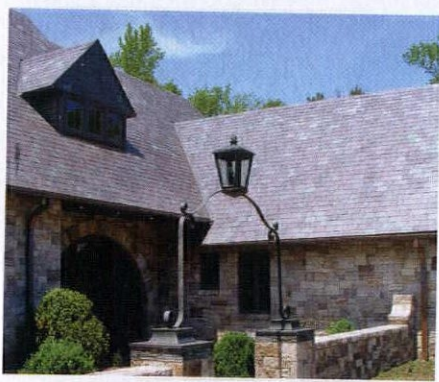
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PRODUCT SHOWCASE



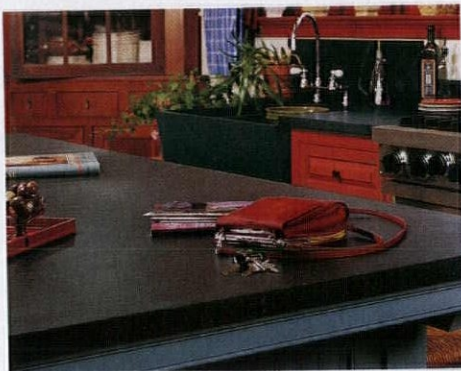
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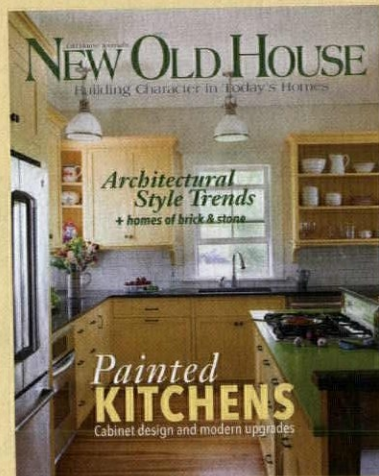
55-BES-DL Large Commercial Architectural Art Deco Wall Sconce design by KenK. An outstanding exterior/interior commercial building sconce. Made from solid brass/bronze material, it weighs in at over 100 lb. It is totally cast by the lost wax casting method. 360-379-9030 www.vintagehardware.com



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Resources

HOUSE OF SUNSHINE PAINTS

(LR/green BR) 'Army Green'; (kitchen) 'Delightful Gold'; (hall) 'Townsend Harbor Brown'; BR 'Barcelona Beige' (btm.) & 'Wool Skein' (top). (exterior, body) 'Stone Brown'; (trim) 'Rockport Gray'; (leaves) 'Marsh Brown'; (sash, storms), all **Benjamin Moore**, benjaminmoore.com

WALLPAPER

William Morris 'Vine' paper no longer available; fabric in green colorway **Morris & Co.**, william-morris.co.uk

MORRIS PATTERNS

Bradbury & Bradbury bradbury.com *Morris Tradition* room sets
J.R. Burrows & Co. burrows.com *Morris-inspired papers and fabrics*
Cooper Lace cooperlace.com *Morris and other Arts & Crafts-inspired designs*
Morris & Co./Style Library stylelibrary.com *authentic Morris papers and textiles*
Trustworth Studios trustworth.com *Morris- and C.F.A. Voysey-inspired papers & textiles*

FURNITURE

Stickley stickley.com *reissued Arts & Crafts furniture*

Related Resources

LIGHTING
House of Antique Hardware houseofantiquehardware.com *early electric lighting*

GEORGIAN BY CANDLELIGHT PAINTS

Farrow & Ball us.farrow-ball.com

CARPETS

J.R. Burrows & Company burrows.com

BEESWAX CANDLES

Mole Hollow Candles molehollowcandles.com

ENGLISH OAK FURNITURE

Fiske & Freeman, Ipswich, MA; fiskeandfreeman.com

Related Resources

MILLWORK/FLOORING
Broad-Axe Flooring broadaxeflooring.com *Colonial Plank Floors* colonialplankfloors.com
Granville Mfg. woodsiding.com *traditional quarter-sawn appboards since 1857*
Maurer & Nepherd joynersmsjoyners.com *authentic custom 18th-century doors & windows, architectural work*

ARTH TOOLS

Farrow & Ball ballandball.com *everything for the 18th-century fireplace; lighting*
Historic Housefitters richhousefitters.com *hand- and iron fireplace accessories & lighting implements; also lighting*
Pines Forge sevenpines.com *colonial wrought-iron stoves & cranes*

WALL LIGHTING

Lighting Fixtures lighting.com

QUICK MAKEOVERS

HIGH QUALITY WAXES
Daddy Van's daddylvans.com *natural beeswax polish for fine furniture, cabinets & built-ins, paneling, butcher-block, etc. Also colored decorative wax & countertop care products.*
Howard Feed n Wax howardproducts.com *conditioning oil with a blend of beeswax and carnauba wax*
Minwax Finishing Paste minwax.com *paste wax, natural or dark, for finished and unfinished wood*
Real Milk Paint Co. reallmilkpaint.com *hard-drying clear carnauba paste wax for wood & painted surfaces*
Renaissance Micro-crystalline Wax restorationproduct.com *museum-grade, micro-crystalline wax product for wood etc.*

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Historic Housefitters richhousefitters.com *hand- and iron fireplace accessories & lighting implements; also lighting*
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Pines Forge sevenpines.com *colonial wrought-iron stoves & cranes*

WALL LIGHTING

Lighting Fixtures lighting.com

FURNISHINGS

D.R. Dimes drdimes.com *Windsor chairs, American & English reproductions*
Homespice Décor homespice.com *braided rugs, pillows*
Thistle Hill Weavers thistlehillweavers.com *historic reproduction fabrics, carpets, trims from Rabbit Goody*

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ART TILE

Pasadena Craftsman Tile pasadenacraftsmantile.com *hand-crafted ceramic tiles, in Batchelder revival and original designs, for kitchens & baths, fireplaces, walls, fountains*

ORNAMENTAL PLASTER PLASTER ORNAMENTS, ETC.

Decorators Supply decoratorsupply.com *largest selection of plaster, compo, wood architectural ornamentation, since 1883*
Pearlworks Architectural Details pearlworksinc.com *hardwood-and-resin-based ornament for walls, ceilings, stairs, fireplaces etc.*

p. 39, 42 **Foster Reeve & Associates** frplaster.com

p. 43 **Frank J. Mangione** frankjmangioneinc.com

p. 45 **J.P. Weaver Co.** jpweaver.com **Driwood Moulding Co.** driwood.com

p. 46 **Boston Ornament Co.** bostonornament.com **David Flaharty Sculptor**, Green Lane, PA: see Facebook or Linked In

Related Resources

Abatron abatron.com *mould making materials; custom moulds & castings; plaster repair products*
Marshalltown marshalltown.com *plastering tools*
Plaster Magic plastermagic.com *plaster repair products*
Specification Chemicals spec-chem.com *Nu-Wal plaster restoration system*

QUICK MAKEOVERS

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Daddy Van's daddylvans.com *natural beeswax polish for fine furniture, cabinets & built-ins, paneling, butcher-block, etc. Also colored decorative wax & countertop care products.*
Howard Feed n Wax howardproducts.com *conditioning oil with a blend of beeswax and carnauba wax*
Minwax Finishing Paste minwax.com *paste wax, natural or dark, for finished and unfinished wood*
Real Milk Paint Co. reallmilkpaint.com *hard-drying clear carnauba paste wax for wood & painted surfaces*
Renaissance Micro-crystalline Wax restorationproduct.com *museum-grade, micro-crystalline wax product for wood etc.*

DRAPERY HARDWARE

Ann Wallace for Prairie Textiles annwallace.com *textile artist offers a basic selection of brass & black-finish rods, rings & brackets*
Antique Drapery Rod antique-draperyrod.com *craftsman-made collections in traditional Italian, French & British styles. See their book *The Art of the Antique Drapery Rod*.
Arts and Crafts Period Textiles textilestudio.com *textile studio offers a selection of simple brass curtain hardware*
Designer Drapery Hardware designerdraperyhardware.com *wide selection of drapery hardware styles & related products from selected manufacturers*
Historic Houseparts historichouseparts.com *decorative drapery hardware including period finials, mercury glass holdbacks*
House Parts, Inc. houseparts.com *decorative drapery hardware in wood and metal, specialty traverse system*
Judy Soccio Designs facebook.com/SoccioRodriguez *specializes in historical window treatments*
Kirsch kirsch.com *widest selection of curtain & drapery hardware for all budgets, widely available*
Scalamandre scalamandre.com *legendary maker of passementerie for silk tiebacks, to the trade*
Select Drapery Hardware selectdraperyhardware.com *wood or metal poles, rods, brackets, rings, finials in 11 finishes*
TMS-Menagerie tms-menagerie.com *period-inspired & contemporary drapery hardware, to the trade*
Vintage Hardware & Lighting vintagehardware.com *knobs & holdbacks, some unique designs; tassel tiebacks**

p. 71 **Peter Zimmerman Architects** pzarchitects.com

WALLCOVERINGS

p. 64 *artisan-made mosaics*
Phillip Jeffries phillipjeffries.com

p. 66 'Compton' **Morris & Co.** william-morris.co.uk • (btm. left) 'Honeysuckle' **Bradbury & Bradbury** bradbury.com

p. 67 'Italian Panorama' **Ikssel of Paris** ikssel.com

p. 69 (ctr.) *custom replication from an old wallpaper book. See also 'Algernon' in Victorian Dresser I Roomset*
Bradbury & Bradbury bradbury.com • (right) *walls are fabric-upholstered in 'Medici Floral'*
Scalamandre scalamandre.com

p. 70 (top) *lower walls in 'Derby Brown' tiles by*
Mission Tile West missiontilewest.com

Related Resources

VICTORIAN SCONCES
House of Antique Hardware houseofantiquehardware.com
Restoration Lighting Gallery restorationlightinggalleries.com
Revival Lighting revivalighting.com
Victorian Lighting Works vlworks.com
Vintage Hardware & Lighting vintagehardware.com

RETROFIT HEATING

Ecorad ecorad.ca *restored & converted radiators*
OverBoards go-overboard.com *attractive aluminum covers for baseboard heaters*
Runtal Radiators runtalnorthamerica.com *full lines of steam & electric radiators, many designed for small spaces; towel-warmer radiators*

DO THIS, NOT THAT

EPOXY GLUES
Abatron abatron.com **West System** westsystem.com

POWDER ROOMS

DESIGNERS
p. 65 (from top) **Carisa Mahnken Design Guild** cmahnken.com • **Carpenter & MacNeille** carpentermacneille.com

p. 66 (clockwise from top left) **David Heide Design Studio** dhdstudio.com • **Natalie Guertler Interiors** (856) 488-4770, search houzz, Facebook • **Kent Kiesey** kentkiesey.com • **Ione R. Stiegler Architect** isarchitecture.com

p. 67 **Steve Rynerson, Rynerson O'Brien** rynersonobrien.com

p. 68 **Jeremiah Battles/Acacia Architecture** acaciaarchitects.com

p. 69 (far right) **Amy Thebault Design** thebaultdesign.com

p. 70 (top) **David Heide Design Studio** dhdstudio.com • (btm. left) **Leta Austin Foster & Assoc.** leta.austinfoster.com • (artist) **Christa Wilm, Christa's South Seashells** csseashell.com

KITCHEN + BATH DESIGNER

Kent Kiesey, Chicago: (773) 528-9301, kentkiesey.com

METAL CEILING

W.F. Norman wfnorman.com

WALLPAPER

'Topiary' **Osborne & Little** osborneandlittle.com

Related Resources

KITCHEN CABINETS
Crown Point Cabinetry crownpoint.com *see 'Barnstead' door style*
Kennebec Company kennebeccompany.com *similar period-authentic cabinets*

TIN CEILINGS

American Tin Ceilings americantinceilings.com • **Chelsea Decorative Metal Co.** thetinman.com

SLATE FLOORING

Sheldon Slate sheldon.slate.com

Remuddling

DO
 ... appreciate the survival of early 20th-century Dutch Colonials like this one, quaint with details. The unusual porch is intrinsic to its design and appeal.

NEIGHBOR



ASSAULT AND BATTERY

These two Dutch Colonial-style houses are within blocks of each other in an old city in Massachusetts. Each has a gambrel roof with a wide front dormer, and both were built with front porches. The sunny yellow house retains its symmetry, its porch and unusual trim. Over the years, the other house was relieved of details, original siding, shutters—and, finally, the porch, which has been enclosed for additional living space. The incongruous pop-out window can hardly replace that amenity.

All sense of time and style has been lost, the proportions ruined, curb appeal abolished. The addition of an ersatz Victorian-style front door is sadly sweet, someone's attempt to restore old-houseness to a shivering victim that was stripped bare.

“ A house bug-eyed at the enclosure. ”
 —Debra Rabe Parker

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