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RESTORATION
MAGAZINE

HOW RESTORATION IS GETTING SMARTER

Old House

JOURNAL

reader
favorites!

AWARDS ISSUE

A VICTORIAN LANDMARK SAVED
DRAMATIC BUTLER'S PANTRY KITCHEN
ARTS & CRAFTS BUNGALOW BASICS

HOW TO
PRIME PAINTED WOOD
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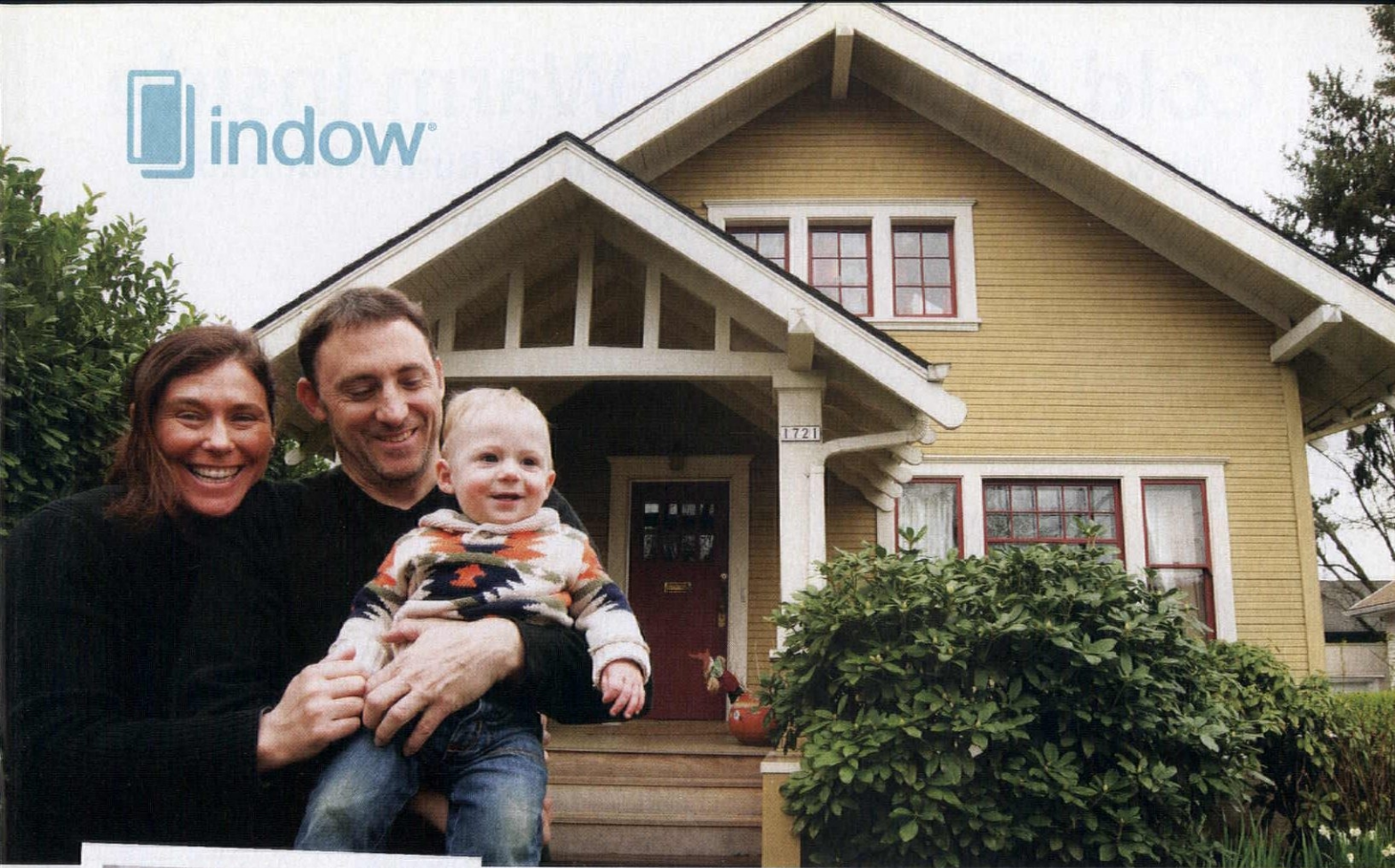
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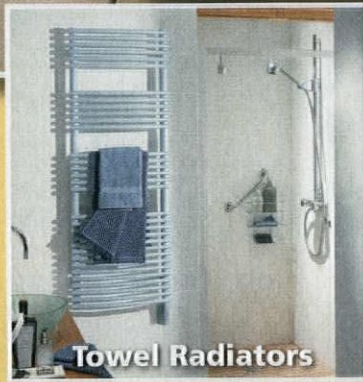


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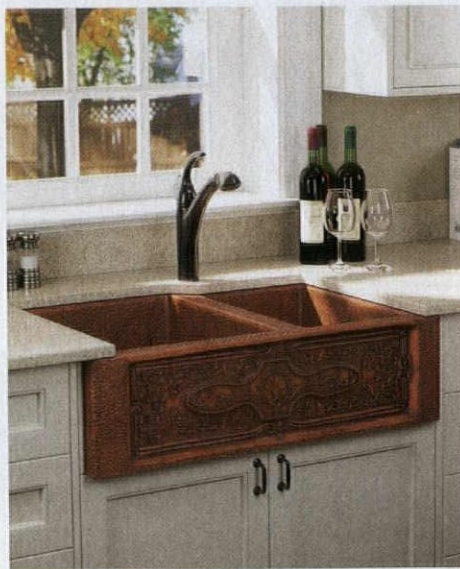
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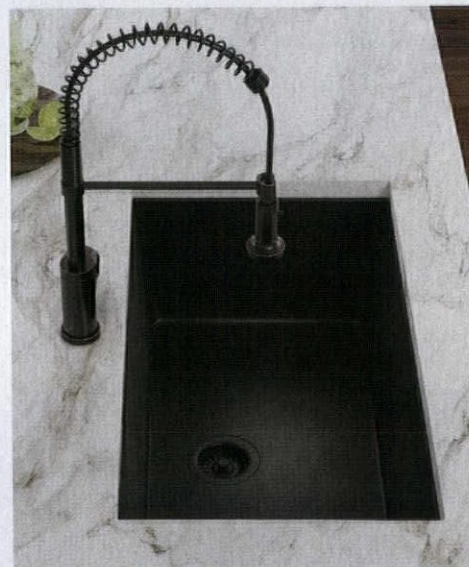
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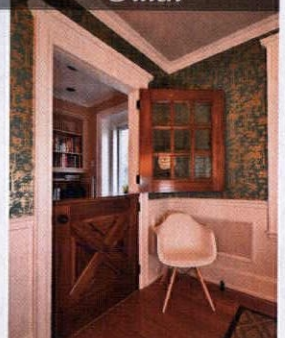
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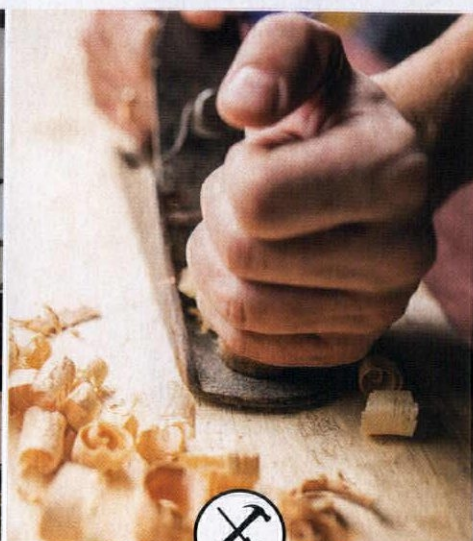
PVC PORCH PRODUCTS

OLD HOUSE JOURNAL
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INSPIRE



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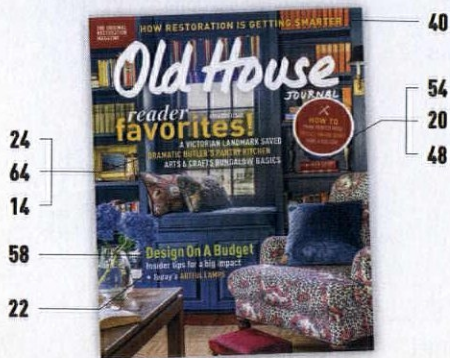
True classics that stand the test of time.

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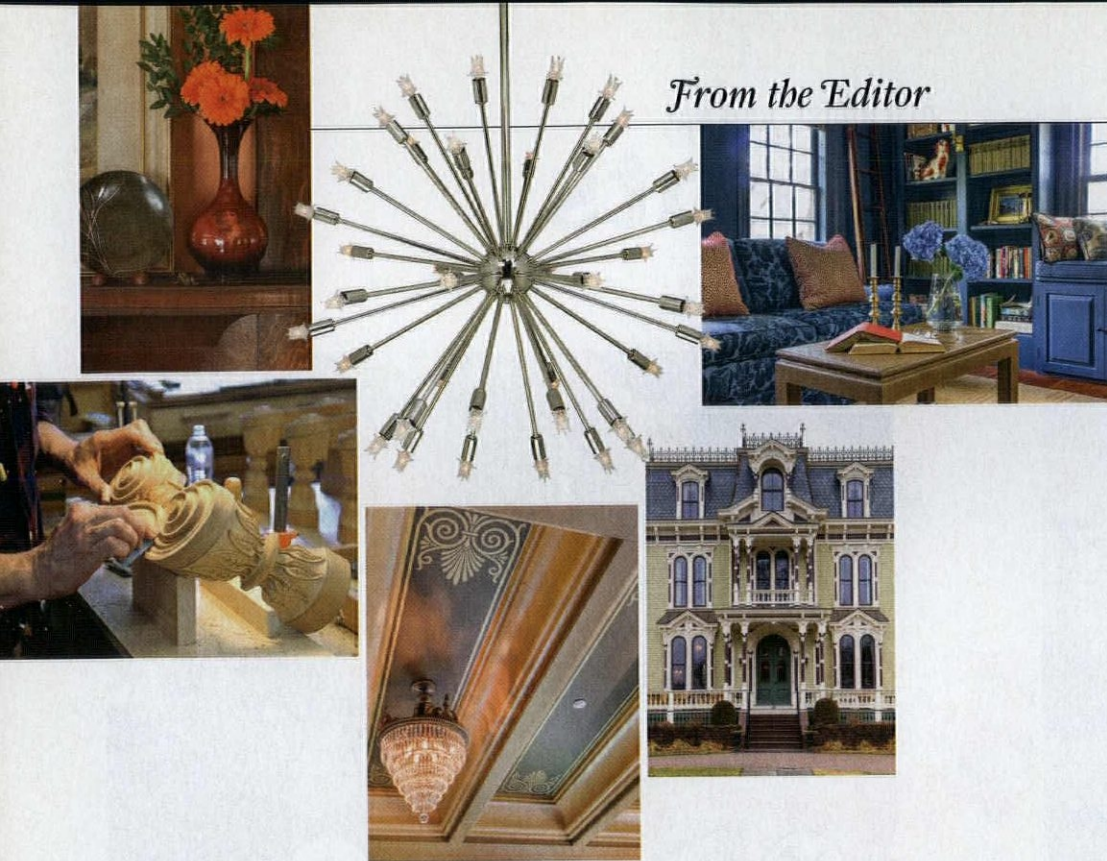
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Siblings no more.



COVER PHOTO BY ERIC ROTH. SEE STORY ON PAGE 58.

From the Editor



Our Favorites Issue

In this the last issue of the year, we do a special presentation of restoration award winners, reader-favorite kitchens and baths, plus pages and pages filled with beautiful and helpful products. The December issue is put together interactively with readers, whose Facebook "Likes" and comments weigh into what we decide to feature.

First up: Inspirational house tours, as it happens, one from each coast. In a repeat of last year's favorite styles, again this year our editorial panel and readers chose an unabashed Victorian and a homey Arts & Crafts house. The Connecticut Victorian (p. 24) was brought back after a devastating fire and now is earning its keep not only as a family home but also as a bed-and-breakfast inn. The Seattle semi-bungalow (p. 14), which had been divided into apartments in the 1950s, had a meticulous restoration by its owner, a collector of pottery and old books.

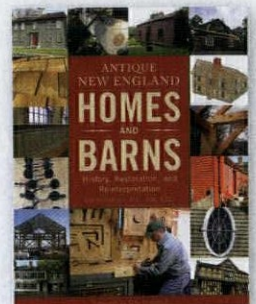
The Restore section (p. 39) describes how the long arc of conservation, restoration, and new-old house building have created evolving technologies as the market matures. (Not to mention a few revivals of the old ways!) The Design section, as in previous December issues, deals with realistic budgets (p. 57). Share the enthusiasm of interior designer and busy homeowner Amy Mitchell, who knows when to splurge and how to save. Next, we juried kitchens and bathrooms that have been published over the years in our group of magazines. Respondents to the "vote" chose a magnificent teal kitchen (p. 64), its design based on a 19th-century butler's pantry, and a serene bathroom (p. 66) that appears to have survived from the past. (It's new!)

The editors (most especially Mary Ellen Polson) weighed in on "classics that have stood the test of time," presented in five pages of our own Favorite Things (p. 68). I hope you enjoy these features and the rest of this special issue of OHJ.

SIDE NOTES

OLD HOUSE INSIDER

The cool thing about Schiffer books is that they're just the tiniest bit nerdy: They have pretty pictures, yes, but they're not shiny coffee-table books. They have a first-person, "been there" ethos, whether amateur or professional; captions are rich with details. This one by engineer and old-house champion Jim DeStefano is an earnest example, bursting with "during" photos, diagrams, and personal anecdotes as he shares his enthusiasm for the old houses and barns of New England. Chapters progress chronologically, followed by hard-working essays on dating a structure, sustainability for the future, "new old houses," masonry and timber framing, roofing and siding, kitchens and baths, and the systems. The reader gets insight into window muntin profiles, stone walls, etc. DeStefano's writing is friendly and clear. **Antique New England Homes and Barns** (Schiffer, Aug. 2017, \$39.99).



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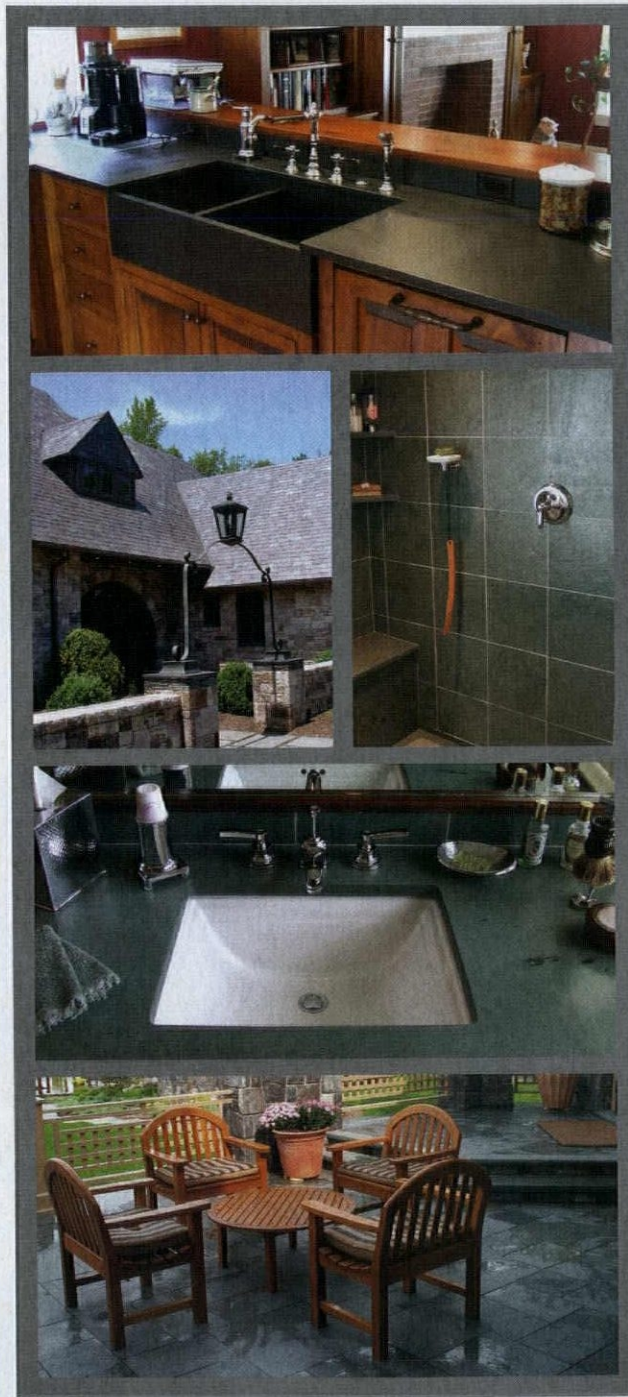
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I write about houses. I don't work on them. (I enjoyed creating a polychrome scheme for a family Victorian, however.) I get my hands dirty in the garden. When I put something in the ground and it comes up edible or beautiful, I'm happy. I love planning, digging, dividing, deadheading—and weeding is the best stress reducer ever!



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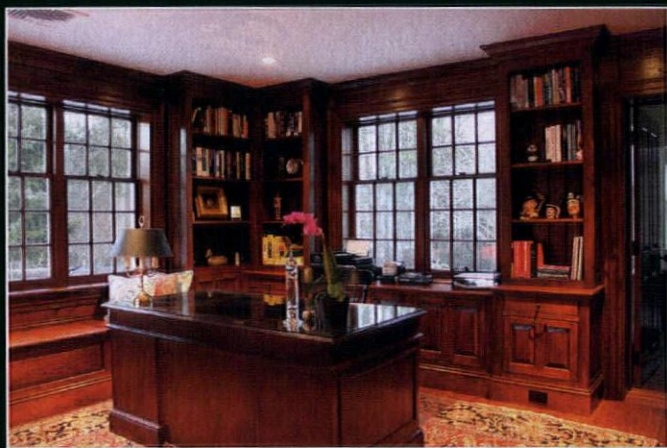
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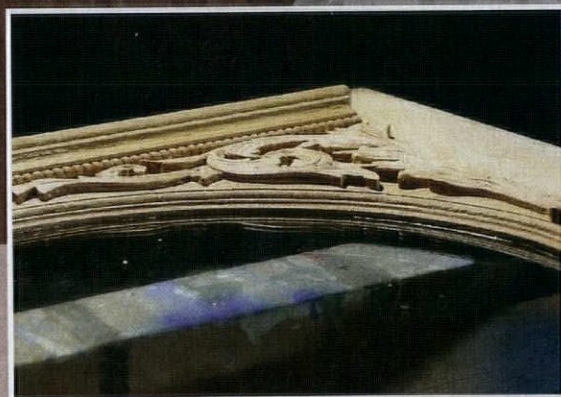
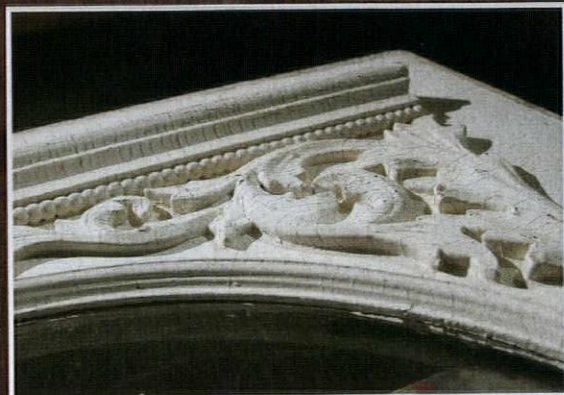


Concord Library in Butternut



Shaker Kitchen in Tiger Maple

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SWEET HOME

**SHE WAS FATED TO RESCUE
THE 1913 BUNGALOW:** A
collector creates her perfect
home by restoring an old
rental property.
page 14

In the Seattle house, vases include Fulper, ca. 1920; California blown glass, ca. 1930; Christopher Dresser, ca. 1880; a Royal Stanley Jacobean Tulip Vase, ca. 1927; and Muncie Pottery, ca. 1930.

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BACK TO BASICS

Reversing mistakes in a 1913 Craftsman.
+ ARTFUL TABLE LAMPS

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TAKING UP THE CAUSE

Restoring an Italianate landmark.
+ VICTORIAN SPECIALTIES



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Houses of renown.



The main spaces flow from the living room to the study and the dining room beyond. Bookcases and desks hold collections of Arts & Crafts ceramics, family mementoes, and vintage books.



THE HOUSE tucked on the western slope of Queen Anne Hill in Seattle looks very much as it did in 1913—thanks to the efforts of current homeowner Viki Sherborne. In fact, the semi-bungalow had been divided into four apartments during the 1950s, when partition walls and kitchenettes were added. Its handsome exterior was buried under grey asphalt siding. Bathroom linen closets blocked the back windows, the dining room had become a rental bedroom, and plumbing and electricity service ran in a perilous circuit through the attic and down the siding.

OLD HOUSE JOURNAL



READER
FAVORITE

BEST RESTORATION
BY A HOMEOWNER

2017

Liberated from asphalt siding, the original shiplap was restored and painted. Paint colors are Benjamin Moore 'Chestertown Buff' and 'Kendall Charcoal'. The enclosed sun-porch glows at dusk. **OPPOSITE** (inset) Homeowner Viki Sherborne and Boo, a long-coat Chihuahua, greet visitors.

Back to Basics *for a Bungalow*

The Seattle homeowner may have been fated to rescue this 1913 Arts & Crafts house. The hard work took eight years; the result is a home perfect for her. **BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT**

At the living room hearth, the firescreen, sold by Liberty's around 1900, is made of oak and Leatho, a stamped composition material imitating carved wood.



The 1920s family sofa is covered in "sable" velvet from Duralee. The oak rocker came from a country fair.

Viki's parents bought the house as an income property in 1969. She inherited it in 2003. "I think, unconsciously, I'd been preparing to bring back this house for decades," Viki says. She was owner of an antiques business specializing in British Arts & Crafts. A Seattle Craftsman would focus her collections and provide a showcase. She wisely decided to proceed slowly. A lot of work needed to be done.

First Viki hired a contractor knowledgeable about restoring historic houses. He did a comprehensive inspection and drew up a 17-page "scope of work" that detailed all the initial, critical projects needed to stabilize the house: new furnace, new roof, attic insulation, copper plumbing, new electrical service and wiring, exterior siding removal, chimney repointing, seismic upgrades, and new front stairs and posts to replace rotted areas. The initial work took two years.

Then Viki began putting the house back together. The original shiplap siding was stripped and repaired, and, along with the dormer shingles, painted in a period scheme. The back porch,





BOARD & BATTEN DINING ROOM

Stained wood trim continues in the dining room, where walls and ceiling have an original paneled treatment created with flat boards and battens. The nut-beige paint relates to the darker wood tones.

Paneled walls in the dining room are freshened with a color called 'Filbert'. The oak pedestal table, ca. 1900, also belonged to the owner's grandparents, who had a bungalow.



**OLD CABINETS
SURVIVED**

Plain, bungalow-style cabinets remained, though they'd been painted white. After stripping, the fir was restained in a mahogany color to camouflage wear. An antique buffet was built in on the opposite wall.

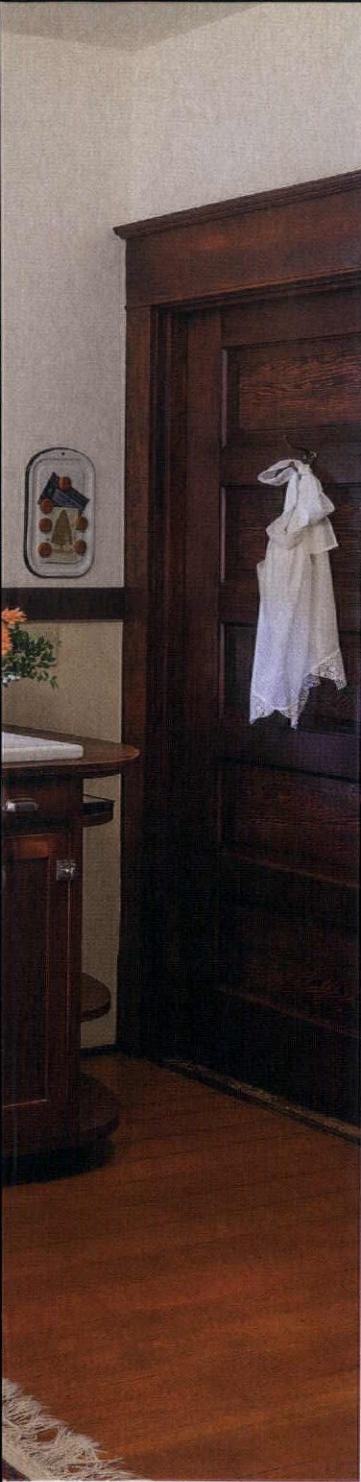
enclosed since the 1950s, was reconfigured to hold a powder room and a light-filled breakfast room behind the kitchen. Inside, Viki repaired or replaced rotted window sash and sills (exterior sills had been sawn off for the asphalt siding). She rolled up her sleeves to do the woodwork refinishing herself, after contractors heat-stripped decades of green, pink, and white paint from it. "Mahogany was considered more prestigious than the local fir," Viki explains, so she used a brown mahogany gel stain and top coat after pretreating with wood conditioner.

Most of the walls had to be stripped of wallpaper and earlier calcimine paint. Then the plaster was repaired and skim-coated. Wood floors were sanded (using a Festool dustless sanding

system). A pleasant American oak stain was used in the kitchen, warm mahogany on stairs and landings.

Nothing was thrown away, and salvage was incorporated: vintage push-plates to cover deadbolt holes in doors, old wooden air-return grates repurposed to camouflage modern heat vents. Unneeded cabinet doors became attic access doors, and the old back door was stripped and rehung in the bathroom.

The interior palette echoes the paint colors Viki uncovered during restoration. The living room is a soft green, the study a pumpkin color. The handsome brick fireplace had been painted in the 1950s; Viki toned it down with a light nut-beige, which she repeated for the always-painted board-and-batten woodwork.

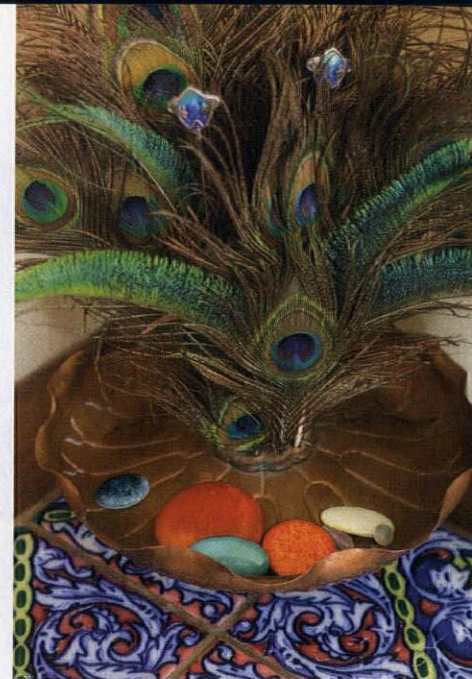


ABOVE Fir cabinets in the kitchen were stripped of later paint. The little table, found in the basement, was fixed up for a workstation.

RIGHT Furnished with comfortable wicker and family pieces that include the turned wood candelabra made by the owner's Norwegian grandfather, the enclosed front porch is the spot for morning tea.

Rare Ruskin An English firm founded in 1898, the Ruskin Pottery took its name from the 19th-century art critic and social thinker John Ruskin. It was known for its brightly colored vases, bowls, and jewelry. But it was their high-fired specialty glazes that made Ruskin wares unique: misty soufflé glazes, crystal effects, lustre glazes that look like metallic finishes, and especially *sang de boeuf* and flambé glazes producing blood-red colors. Ruskin won a grand prize at the St. Louis International Exhibition in 1904. When the pottery studio closed in 1935, all of its formulas were deliberately destroyed so that the pottery could never be replicated.

RIGHT The rich colors of enameled Ruskin Pottery stones and pins match the jewel tones in a ca. 1940 California tile-top table.



Salvaged materials were used whenever possible: vintage push-plates to cover deadbolt holes, old wooden air-return grates repurposed to camouflage modern heating vents. Nothing went to waste.





VINTAGE VOLUMES

Viki Sherborne protects her vintage books with simple dust jackets she makes from DuraLar polyester film (widely available on rolls or in sheets).

→ **Measure the book top to bottom** and add $\frac{1}{8}$ " (or more if you want to fold over a durable "hem" at top and bottom edges).

→ **Measure the book from one edge of the cover around the spine to the opposite edge.** Add half the width of the cover to each end for inside flaps.

→ **Transfer measurements** to a clear DuraLar sheet using a L-square metal ruler and marking pen, then cut it out with sharp scissors or an X-acto knife.

→ Use a bone or Teflon folder to **create two folds** to wrap the spine.

→ Again using the bone folder, **make two parallel folds** each, at front and back book edges, to accommodate the thickness of the cover. (Neater, and it keeps the jacket from popping off.)

→ **Slip** the transparent jacket **around the book.**



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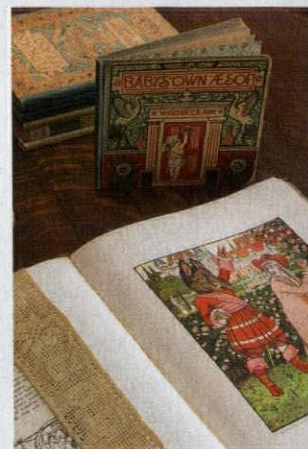
See more details and two bathrooms in this house:
oldhouseonline.com/back-to-basics-bungalow



The kitchen was a difficult project. Every surface—ceiling, walls, trim, cabinets—had been painted white. Original cabinets survived, but their insides were covered with peeling paper and dribbles of green paint. The stained fir was not painted originally, so Viki hired a contractor to strip all of it. Mahogany stain camouflages wear and marks. An unattractive 1950s sink was replaced by a Villeroy & Bosch model with integrated drain boards. The cabinet beneath it was custom-built with vintage fir doors to match existing cabinets. Viki was lucky enough to find a salvaged, narrow fir buffet from the same period, which fit along the wall opposite the sink. Seamlessly built in on a fir frame and with a crown moulding, it holds dinner service for 20. The enamel-top center worktable came up from the basement, and schoolhouse ceiling lights extend the early 20th-century look.

Finally, after six more years, Viki could unpack her antiques. Bookcases and cabinets soon overflowed with her library, which includes children's books extravagantly illustrated by Walter Crane, leather-bound tomes from the Roycroft community, hand-written cookbooks, and vintage books on etiquette. Her English and American pottery, plates, and tiles sit on plate rails and the mantel, and family mementoes are everywhere. The house, cozy yet spacious with 2,800 square feet, is warm and personal: the Arts & Crafts ideal.

FOR RESOURCES, SEE PAGE 87.



ABOVE The owner collects books by the late-19th-century illustrator and artist Walter Crane, who also designed stained glass, ceramic tile, wallpaper, and textiles. **CENTER** In the east bedroom hang three framed tiles designed by Walter Crane around 1880. The plate is hand-painted with Crane's illustration "The North Wind and the Robin." An English antique Lovatt & Lovatt vase holds flowering quince from the yard.



A COLLECTOR'S
VIGNETTES

The homeowner is a former antiques dealer and long-time collector. Cozy corners include this one in the study, where an oak desk used for correspondence is lit by a pottery-base Danish lamp, ca. 1900.

**VAN ERP REVISITED**

Made by lifelong metalsmith Luke Marshall, the large gourd lamp is an exact reproduction of an original Dirk van Erp design. The hand-hammered and -plished copper lamp measures 20" tall and is 21" wide. \$3,200. Delta Copper, (315) 334-7323, deltacopper.com

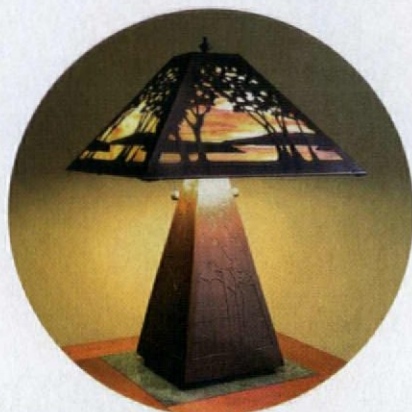
**CALIFORNIA PAGODA**

Louis Michael Pulzetti designed the Asian-inflected mahogany and beech base finished in hand-rubbed shellac, and was inspired by Greene & Greene sconces at the Blacker House for the shade in opalescent and iridescent glass with antiqued copper edging. 'Pagoda' has four lights, separate controls; 26" tall; \$1,600. Emmet's Hill Wood & Glass, (978) 290-8379, emmetshill.com

DESK & TABLE LAMPS

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Designed by William Morris Studio in collaboration with the potters of Ephraim Faience in Wisconsin, the Signature Series 'Craftsman Ginkgo' lamp with a mica shade and natural leaves is 19" tall, with two bulbs. Newly available with almond mica. William Morris Studio, (707) 745-3907, williammorrisstudio.com

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In the style of Tiffany, Century Studios makes exquisite stained-glass lampshades. The 'Black-eyed Susan' shade has a 16" diameter. Their 'Vial' base turns roots into jewelry. Lamp, \$4,580. They create many reproduction and new designs. Century Studios, (651) 699-4838, centurystudios.com



ART DECO LOST & FOUND

Order this reproduction of a rare portable desk lamp of the period with an antique-brass finish and amber shade, or nickel-plated with a white shade. Lost-wax casting achieves fine detail. With two candle sockets, \$375. Vintage Hardware and Lighting, (360) 379-9030, vintagehardware.com

ELLIS INLAY

Stickley has created this striking lamp with an inlay from a original design by Harvey Ellis. The 'Ellis Table Lamp' is available in either oak or cherry with an art-glass shade; 29" tall; 18"-sq. base. MSRP \$1,250. Stickley, stickley.com



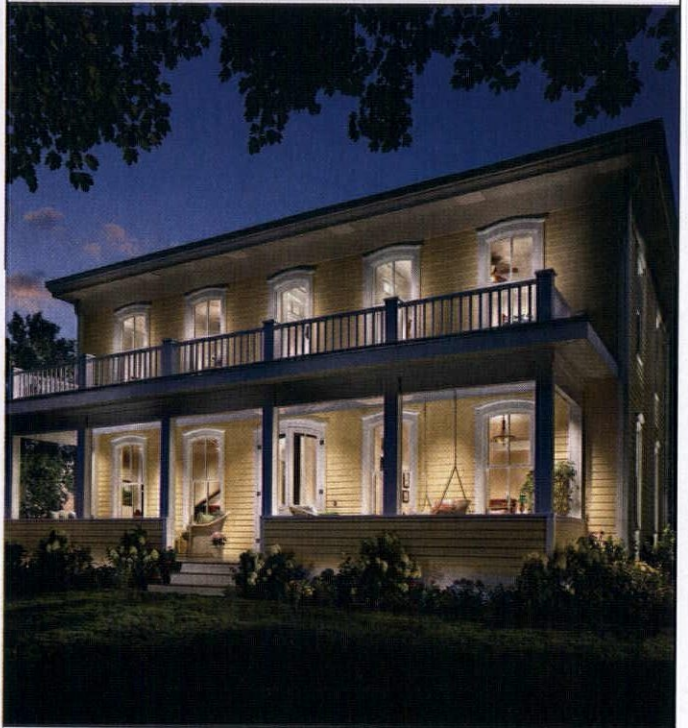
SHOWER OF LILIES

Tiffany Studios introduced their lily lamps, an early example of what electrical lighting could be, in the 1890s. Today Century Studios' artisans offer 'Lily Lamps' with seven, 10, 12 (shown), or 18 lights. With the 'Pond Lily' base, \$4,350 (bronze bases are cast from Tiffany originals and hand-patinated). Century Studios, (651) 699-4838, centurystudios.com



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**BY DEBRA JUDGE SILBER
PHOTOGRAPHS BY GREG PREMUR**



Taking Up the Cause

IN CONNECTICUT

ABOVE During a Colonial Revivalization of the house, shingles—and later plywood—hid the arched windows, trim pieces, clapboards, and other details. **OPPOSITE** Though severely bowed by the fire, stained-glass panels in the arched, double-leaf front doors were the ones to survive the fire intact. Encaustic tiles in the vestibule (p. 30) were blackened by soot; muriatic acid restored their color.

The noblest of callings may arrive in a moment of apparent insanity. “I said, ‘What are you thinking? Are you crazy?’” Shireen Aforismo told her husband, John, the day he revealed that he intended to buy the big Victorian a few blocks from their home. Shireen—who often strolled through Old Wethersfield’s historic district—knew it well. Named for the 19th-century seed merchant who built it, the Silas W. Robbins House was one of relatively few examples of High Victorian architecture in the town better known for its Colonial





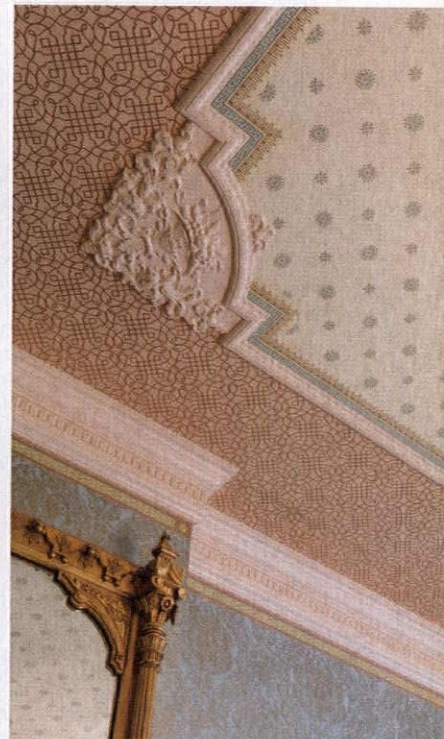
PERIOD DRAPERY

Treatments suggest but don't replicate Victorian opulence. In the Parlor, panels are gathered on only one side, revealing the wood trim.



LEFT The marble fireplace surround was one of two cast-off mantels found in a back room. The mirror was bought at auction for \$80, perhaps because it was too big for most bidders. **BELOW** Papers from Bradbury & Bradbury create an elaborate ceiling treatment in the Dining Room.

OPPOSITE The Parlor is furnished with Renaissance Revival antiques. **ABOVE** Set in a reconstructed coffer, the chandelier is original, but has new crystals. The dropped perimeter of the parlor's ceiling houses air-conditioning ductwork. **RIGHT** The handrail and impressive newel post were salvageable.



past. With its ornamental three-tier entry and lacy iron cresting atop a slate-tile mansard roof, the house stands as an imposing tribute to French Second Empire style.

Shireen also remembered the wail of sirens several years before, when a fire engulfed the house, shattering windows and leaving a gaping hole in the roof. She'd watched the house decay as its owner made plans to replace it with several new building lots. What she didn't know was that John had been walking by the house, too—and that one day he'd cautiously slipped inside, emerging with his crazy idea.

Had John not followed his instincts, and Shireen not backed him up, Wethersfield might have lost a piece of its history. The house was built in 1873 by an entrepreneur whose industry—garden seeds—would become a rooted part of the town's economy. Later it became the home of Alfred G. Hubbard, a local builder whose Revival-style homes brought Wethersfield's Colonial heritage into the 20th century. Later the house was used as a law office.

Vacant after the fire, the house became the target of vandals. "You could smell the mold," Shireen says. "A blue tarp over the hole in the roof gave everything an eerie, bluish glow. Ferns were growing out of the porte cochere." Following the house's balloon framing, the fire

had gone up the side wall, over the roof, and back down the other side. "The plaster was saturated with water, the laths were mush," Shireen recalls. But, like John, she found herself looking past the wreckage. "I was excited," she said. "I just saw the magnificence."

Although two architects judged the house to be beyond repair, John spent the next few years appealing to local boards and negotiating with the owner, who agreed to sell in May 2001.

The long road to ownership meant that the Aforismos already had a contractor—and dumpsters—lined up the moment papers were signed. Much interior material could not be



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At the opening gala, the happy owners marveled at men in tuxedos and women in gowns mingling in rooms restored to Gilded Age opulence.



ABOVE The original house had five bedrooms and three bathrooms on the second floor; the Aforismos remodeled these in period style and added two more. The elegant Silas Robbins Room is one of five bedrooms available to guests. **RIGHT** Upholstered cornices disguise varying window heights in the Jane Robbins Room; the chandelier is by Victorian Lighting Works. Walls are panelized with mouldings in the French manner.



ABOVE & OPPOSITE In the Cupids and Roses Room, pale rose and yellow-green surround an antique bedstead from Atlanta. The dresser was purchased at auction. The chandelier is a refurbished antique.

saved, so replication and replacement would rule. The loss allowed easy installation of insulation and new mechanical systems, however, so the house would be far more comfortable and energy efficient. With minor tweaks, the Aforismos would restore the house to be shared with others: they decided to run a bed-and-breakfast establishment here.


Replacing the roof required a towering crane



that drew a crowd. As work progressed, strangers shared photos or personal memories with the couple: "This house has a connection with so many people," Shireen says.

The next job was repairing and repainting the exterior, which was mostly intact. Removal of plywood revealed arched windows and raised panels; stripping off shingles exposed original clapboards. Shireen wasn't inclined to replicate the original color, which she described as a mauvy pink. She chose a sage green body color with cream trim and aubergine accents.

They were helped with the interior scheme by designer Michele Cottone Kriticos at MCK



GARLAND FRIEZE

A classical frieze (made of a paintable, modern composite) crowns this romantic room. The pretty swag motif is echoed in the drapery.

Preservation & Replication

Built in 1873, the Silas W. Robbins House was replete with hallmarks of the Victorian age, many of which the Aforismos were able to restore or replicate, thanks to the skill of local craftspeople. Luck played a role, too.

Marble Mantels In an effort to recast the interior in Colonial style, the previous owners had replaced two original, white-marble mantels with wooden ones. The cast-offs may have been too heavy to haul very far: the Aforismos found both in a back room. They cleaned the mantels and reinstalled them in the Dining Room and Parlor. A third one, of rose-brown marble, was found in pieces on the den floor and reassembled. A particularly ornate surround in one bedroom was hiding under yellow paint—which was mostly melted off by the fire, saving a considerable amount of elbow grease.

Stained Glass As the fire raged, window glass around the house popped from frames. “We still get pieces coming up from the ground,” Shireen says. The only art-glass windows to survive were the leaded panels in the front door. Another casualty, the bull’s-eye window in the stairwell, was replicated according to a photo taken by a visitor. Colorful windows in a pair of doors leading from the Tea Room were destroyed in the fire. The owners found a photo of the doors in a magazine article about Wethersfield and had them remade.

Decorative Ceilings Drop ceilings installed by a previous owner had hidden—but also protected—original details. Although damaged beyond repair by the fire, the ceiling coffers in the front parlor were rebuilt by the Aforismos, who also re-created a complex Victorian design using art wallpapers in the dining room.



ABOVE Shireen Aforismo found the fireplace tiles, individually wrapped, in an antiques shop in New York City’s Chelsea neighborhood. Both the Greek key design and rope moulding of the original ceiling were reproduced for this small sitting area in the front of the house, known as the Tea Room.

BELOW Victorian hardware and an encaustic-tile floor embellish the entry.



Interiors, and hired a contractor to manage the work. “He was here every day for three years,” John says. They rebuilt walls and floors and tore out drop ceilings that hid elaborate stenciling and coffers. Researching Victorian style, Shireen traveled to Newport, R.I., and to the 1874 Mark Twain House in nearby Hartford, bringing along a woodworker so he could sketch mouldings for replication. She began collecting antiques—stashing her finds, including dozens of chairs, where she could. “For a while,” she laughs, “my mother-in-law’s family room was furnished like a funeral parlor.”

The couple had cashed in insurance policies and retirement funds to help pay for the restoration. But two years in, they ran out of money. “I had thought we could get it done in a couple of years,” John says. They stopped work to reassess. Their three grown children wouldn’t

let them walk away: “You always told us to stick with what we start.” Within a year, their economic situation was better, and they pressed forward, completing the renovation in 2007.

Shireen had amassed three storage units full of antiques. When they moved in, to John’s amazement, Shireen had a place for every piece. The Silas W. Robbins House welcomed its first guests with a gala, a benefit in memory of a friend who’d died on 9/11.

It had been over six years since the couple first toured the moldy and charred interior—and took leave of their senses just long enough to commit to the project. Did they ever doubt the worthiness of the mission? “As Mark Twain said: ‘To be successful, all you need is ignorance and confidence’,” Shireen answers.

FOR RESOURCES, SEE PAGE 87



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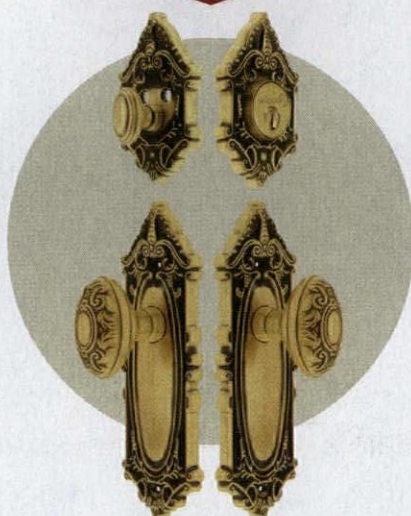


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VICTORIAN SPECIALTY

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The Silas Robbins House in the previous story wears Victorian finery inside and out, from the lacy iron cresting on the roof to a gilded mirror hung over a carved marble mantel. The restored inn inspired a search for these authentic beauties to embellish entry door, fireplace, and ceiling.



IN EXQUISITE DETAIL

Patterned on a period Renaissance Revival pattern, the forged-brass 'Grande Victorian' entry set with oval knobs (or lever handles) is from House of Antique Hardware. Complete set in antique finish, \$396.90. houseofantiquehardware.com



HURRICANE PENDANT

Founded in 1924, Summit makes, decorates, and assembles lighting in America. Their large ceiling pendant has a pretty hurricane shade: hand-painted blue roses on amber-glazed opal cased glass. (Also available with red roses, and as a "Gone With the Wind" lamp.) Sold for \$222 by The Mine, themine.com



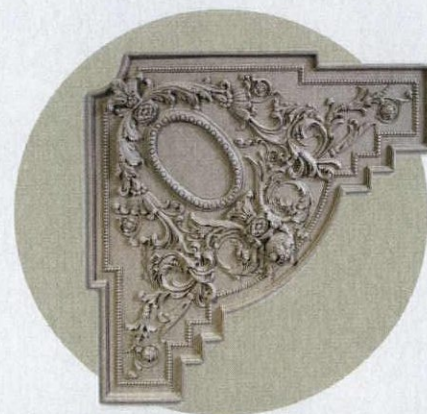
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For smaller spaces, the 'Zelda' tiered "waterfall" fixture is in the style of early electric crystal chandeliers. Six embossed and filigreed metal bands are hung with crystal U-drops. Shown in nickel over brass; also available with a lacquered brass finish. It's 14" wide, 19" long, with 3 bulbs; \$1,089. King's Chandelier, chandelier.com



BEAUTY ABOVE

Petitsin is a line of pliable components; the RMF 2002 Neo-Classical Corner is French, Rococo, or a transition to Nouveau and Deco. It's 33" on a side with a 3/4" projection. \$302.50 each. J.P. Weaver, jpweaver.com

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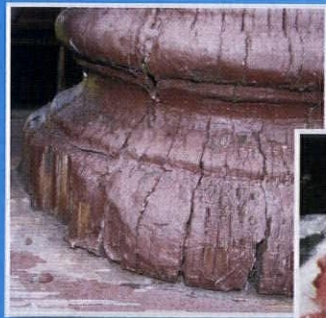
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TRANSITIONAL B&B

Carole Dugard turned this 1904 bungalow into a bed-and-breakfast inn back in 1982. It's in North Park's Frary subdivision (named for the developer, later mayor of San Diego). The first built in the tract, it was the vacation home of Frank and Maude Frary. The house has lingering Victorian elements, especially the tall windows still in the dormer, but over time has been modified inside and out with Craftsman details.

MODERN PUEBLO

This unusual, stuccoed Spanish Revival house in the heart of the historic district was a duplex by builder Weston M. Hicks when it was new in 1925. Though it is now a single-family home, little if anything has been remodeled away. Duplexes are rare here, especially these stacked units that were once identical: two bedrooms on each floor, a maid's room off each kitchen. Entry was through a single arched doorway.

JAPONESQUE BUNGALOWS

Two notable master builders working 1910–20 built over four dozen Craftsman Bungalows in North Park, South Park, and Mission Hills. They also designed two stunning "Japanese bungalows" in North Park, one on Maple Street in Burlingame (1917, by Alexander Schreiber) and this one, a masterpiece of 1915 by David Owen Dryden (for whom the historic district is named). Both exhibit up-turned oriental eave boards over truss-gabled porches.



"The more than 125 homes in the North Park Dryden Historic District represent the architectural character that defines our amazing Craftsman neighborhood."

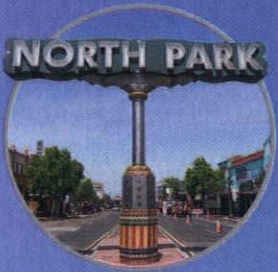
DANIEL MARKS, AIA



BUNGALOW COURTSHIP

North Park's bungalow love affair extended to bungalow courts—dozens of them in Arts & Crafts, Pueblo, Deco and Egyptian Revival, and Colonial styles. Tiny bungalows, as many as eight on a lot, housed workers arriving for the huge Panama-California Exposition in Balboa Park in 1915.

North Park / *San Diego, California*



A once-dreary area northeast of Balboa Park is now a hotbed for craft beer, boutique shopping, and people-watching. North Park is distinguished, too, by its Dryden Historic District and a vast inventory of century-old Craftsman Bungalows, most built during the housing and transportation boom of 1910–20.

By the 1960s, this small-town suburb and its retail core had fallen on hard times. Tough-minded gentrifiers brought in the national Main Street program in the mid-1990s, and revitalization followed. (Large signs erected at main intersections are akin to a town's name on its water tower.) Now North Park, located just minutes from downtown, is filled with former fed-up commuters who are enjoying their living museum of Craftsman and Spanish Colonial Revival architecture. **By Thomas Shess / Photographs by Gary Payne**



PERGOLA PORTE COCHERE

Daniel and Gabriela Marks are among those who fought to create the North Park Dryden Historic District, which has houses in diverse Arts & Crafts-period genres. They live in this Swiss Chalet-style house, one of 50 dating to 1911–1919 by master builder David O. Dryden. The house has a trellised pergola roof extending over the driveway.

RARE BRICK CLADDING

This may be San Diego's only brick-clad bungalow. Built in 1924 for a couple with Midwestern roots, it started as a wood-framed home. On clients' orders, housewright Frank Garside added brick to the exterior as well as the river-rock foundation and retaining wall. Garside didn't build many homes, but those that remain are inspired and iconic.

TWO-STOREY CRAFTSMAN

As a founding partner in the Klicka Lumber Company, sited at the epicenter of North Park, Emil and Jessie Klicka had options. Though surrounded by bungalows, they chose a two-storey model that took a lot of lumber to build. Designed and built in 1921 by Lance Consaul and Theo Lohmann, the house alludes to a Midwestern foursquare plan.



Fame Lived Here Once

These five historic homes are notable for the writer, artist, or film director formerly in residence.



Kevin Wallace, RE/MAX On the River, kevinwallace.realtor

SALISBURY, MA / \$525,000

Poet and Pulitzer Prize-winner Edna St. Vincent Millay spent part of her childhood in the 1680 Jonathan Dole house. Interior features include original fireplaces and paneling, a nail-studded plank door, and a period-sympathetic kitchen.



Martha Dischinger, Downeast Properties, downeastproperties.com

BROOKLIN, ME / \$3,700,000

E.B. White, author of such diverse works as children's classic *Charlotte's Web* and writer's guide *The Elements of Style*, lived in this 1795 Federal farmhouse for 48 years. Inside, see six working fireplaces, period wainscots and doors, and a Crawford wood-burning cookstove.



Robin Anderson, Sothebys International, sothebyshomes.com

MONTEREY, CA / \$1,425,000

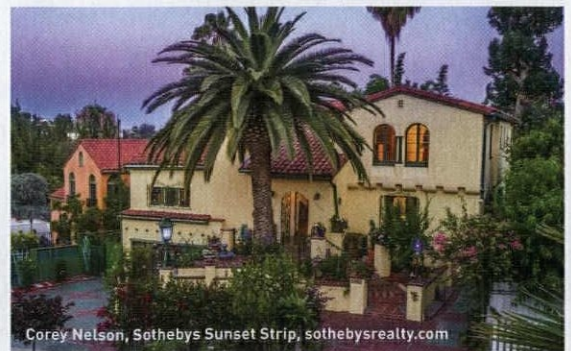
Artist John Langley Howard, designer and painter of WPA murals, lived and worked in this fanciful shingled cottage designed by architect Charles Sumner Greene in 1929. Features include original redwood paneling and vaulted ceilings.



Lin and Joe Dosen, for sale by owner, zillow.com

ORRINGTON, ME / \$250,000

After his daughter's cat was killed on the busy highway in front of this rambling 1904 Colonial Revival, author Stephen King was inspired to write *Pet Sematary*. Inside find hardwood floors, panel moulding, a sunroom, built-in cabinets, and a pantry with its original icebox.



Corey Nelson, Sothebys Sunset Strip, sothebysrealty.com

LOS ANGELES, CA / \$1,695,000

This Spanish Colonial Revival home was built for Oscar-winning film director Frank Capra in 1925. A stucco exterior, mature palm trees, vaulted and carved-beam ceilings, and arched passageways are among original features at this hilltop estate.

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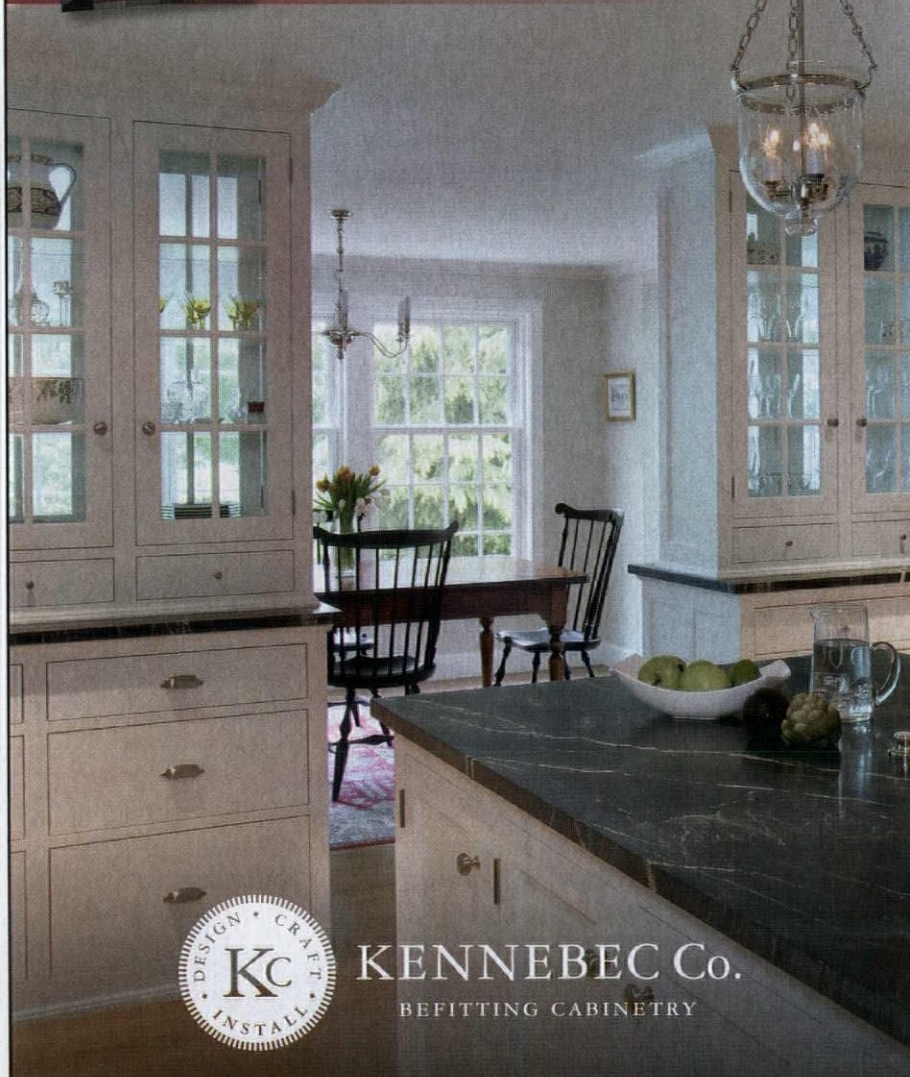
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RESTORE

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48

QUICK MAKEOVERS: POLISHING UP THE LIVING ROOM

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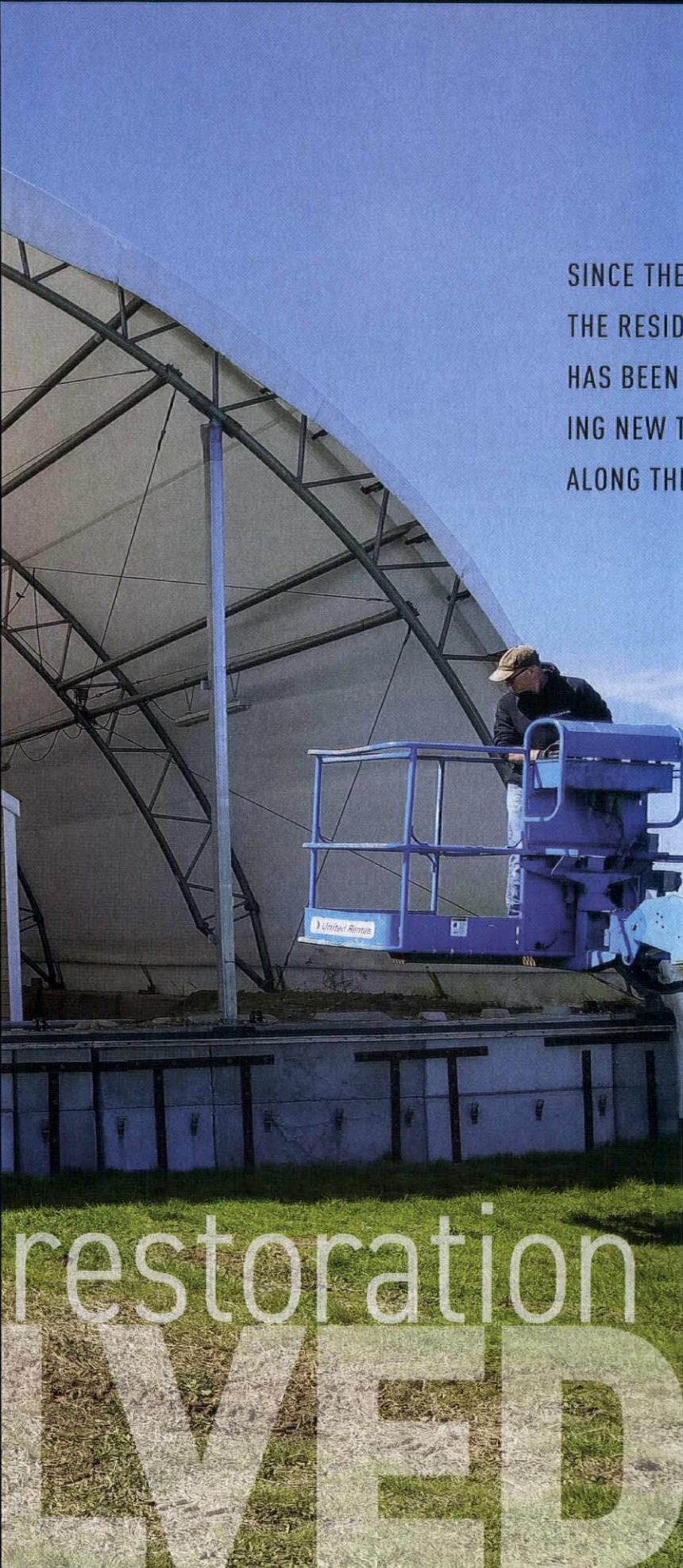
50 STUFF A TEENAGER SCREWED UP

52 SALVAGE IT

54 DO THIS, NOT THAT





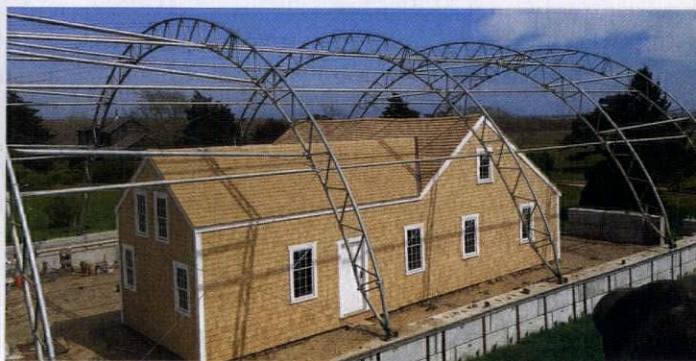


SINCE THE URBAN-PIONEER DAYS OF THE 1970S, THE RESIDENTIAL RESTORATION MOVEMENT HAS BEEN FLUID AND EVER-CHANGING, ADOPTING NEW TECHNIQUES AND MODERN MATERIALS ALONG THE WAY. BY MARY ELLEN POLSON

T

o hear OHJ readers tell it, it was possible to pull Eastlake-style walnut woodwork out of a dumpster in neighborhoods like Park Slope, Brooklyn, or Seattle's Capitol Hill, back in the day. Finding a window installer who didn't want to replace curved glass in a brownstone bay or add triple-track storms to Queen Anne sash? Next to impossible.

Times changed. Today there are multiple sources for restoration window glass (see "Old Ways" p. 46)—although it's as challenging as ever to find a skilled plasterer, mason, or even a carpenter sensitive to period techniques. Not to mention that gut renovation is once again a threat to historic homes from coast to coast. And, in rural parts of the Northeast, houses



Using 21st-century materials, The Cooper Group erected a massive free-span tent to cover the 17th-century Mayhew-Hancock-Mitchell house during a two-year restoration. New wood shingles were laid following the bowed and sagging lines of the time-worn roof.

restoration
LIVED



Architectural components in this period cupola re-creation (far left) were built in a factory by Connor Mill-Built Homes, then sent to the site as a kit. • Wood carving by The Cooper Group's Deschenes & Cooper is done using only hand tools (top & center). • Rosehead nails used on the clapboards of the 18th Pendleton-Chapman house (bottom) were hand-forged from recycled 250-year-old iron.

→ **When loss of a building** looms as the alternative to restoration, it's essential that structural damage be addressed and modern building codes met. Sometimes it's necessary to use modern fasteners, where they won't be seen.

more than 175 years old go to seed for want of an owner.

"Two hundred years from now, people will look back in horror that we weren't able to save these houses," says Brian Cooper, owner of The Cooper Group, a collaboration of historic-restoration craftspeople in Connecticut.

Just as the pool of buyers willing to take on the earliest houses has dwindled, it's equally hard to find qualified workers. When Cooper first got into the business in the late 1970s, he could usually determine whether a potential hire had the right skills for restoration by looking at his or her toolbox. But not today. "You can't tell as much about a craftsman as you could 30 years ago, because now everything is done with power tools."

Today we're seeing more sophisticated approaches, including when the subject is extraordinarily old, even on occasion a museum. Take an antique finishing

material like a cut nail, for instance. It's perfectly respectable for a crew member to predrill leader holes, then hammer reproduction clinch or rosehead nails in by hand. The result looks true to period, but it takes less labor to achieve it.

"The whole fastening world has changed a lot," Cooper says, noting that it is sometimes essential to use lag bolts or other modern fasteners—where they won't be seen—to meet modern building codes, for structural support, or both, especially when the alternative could be loss of the building.

Installation techniques are modified to save labor as well. Rather than use a bit and brace to fasten a board with lag bolts, for example, a restoration carpenter uses an impact wrench, which permits him to control the amount of pressure used: "That way the force won't strip the head and break the fastener."

Similar mechanical shortcuts used for

structural restoration are also apparent in the construction of period built-ins and the new-old house movement. When James Stewart started working on the shop floor at The Kennebec Company more than 15 years ago, every component in the period cabinets he made was built without power tools. From stiles and rails to dovetail joints and finish sanding, "we absolutely did everything by hand," says Stewart, who is now the owner of the company.

That had to change, or the cost of the cabinets would have become prohibitive. As with building restoration, mechanized techniques are used where they won't show, permitting time for cabinetmakers to hand-plane and finish-sand the surfaces of drawers and doors.

Among those techniques is computer numeric control (CNC), which is now used throughout the building industry to model and to [text cont. on page 44]

Smart and Historic

The weighted, double-hung sash window has not changed much since 1830. After years in the restoration business, Brian Cooper thought he could build a better one. He came up with a double-glazed window, called the Nantucket, made with recycled 19th-century glass on the exterior and new glass on the interior.

The result is a super-efficient window that looks historic on the outside but performs like a Thermopane (insulated window) indoors. No storm window is required and the unit includes

high-quality weather-stripping, offering one of the lowest air infiltration measurements available. Additionally, the window never needs reglazing: the wood muntins are moulded without glazing or putty.

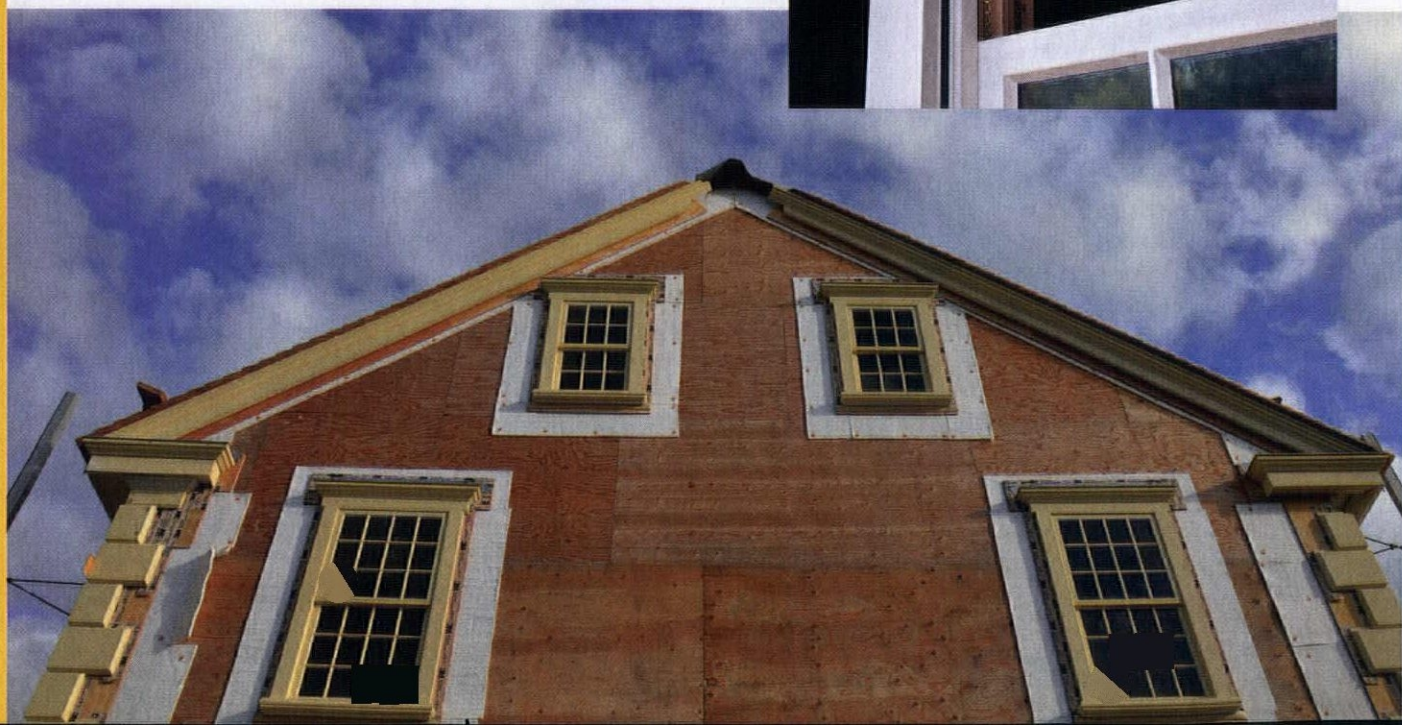
A second style, the Nor'Easter, adds an integrated storm shutter that can be operated remotely in the event of an impending storm or for security purposes. Normally invisible, the anodized aluminum shutter is rated to 200 mph. It can be operated from any location with an internet signal using a smart phone or tablet. Cooper Smart Windows, coopersmartwindows.com

BELOW New "smart" windows were installed as part of the restoration of a house built about 1750. **RIGHT** The "double glazed" Nor'Easter window is actually two windows in one with historical glazing on the exterior. A retractable hurricane-rated shutter is part of the package.



↑ **Clear Comfort** Keep out drafts without blocking the beauty of original windows with standard-grade interior storms like these shown on the Frank Lloyd Wright-designed Ross House. They're held in place with a patented compression tube. \$24 to \$36 per sq. ft. Indow Windows, (503) 284-2260, indowwindows.com

TOOLS + MATERIALS



↓ **Milling components** on a factory floor can result in a period-authentic home. In the controlled environment, individual elements are made and put together efficiently, then assembled as a kit package for the site.

precisely cut everything from cabinet boxes to intricate inlays and compass roses in wood flooring. It has three-dimensional capabilities, too: Soapstone fabricators like Bucks County Soapstone use it to cut sinks from a single block of stone.

At Connor Mill-Built Homes, milling all the components of a period reproduction home on a factory floor is part of the business model. In a controlled environment, reasons owner Michael Connor, individual elements like brackets can be made efficiently, applied to a cornice, and then assembled as part of an exterior kit package that goes together quickly once it's shipped to the building site.

While Connor's homes are typically larger than the early American homes that inspired them, the proportions and details are so spot-on that the average person could easily mistake one of these new-builds for a house two centuries old.

The costs, changing building-code standards, and the availability of certain materials that inspired Connor to streamline his construction model continue to drive decision-making in the historic-restoration market as well. "If I relocate a house," says Brian Cooper, "I have to go through the whole engineering gauntlet" to acquire the necessary building permits. "It's usually about, How do you make an old house energy efficient?"

Not coincidentally, that usually costs more, and there is the added problem of concealing modern intrusions. Fortunately many of the latest insulating technologies—from house-wrap to high R-value, super-thin insulation—are invisible once a house is finished [text cont. on page 46]

TOOLS + MATERIALS

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← **More than a Polish** A blend of beeswax, carnauba wax, mineral oil, and orange oil, Feed-N-Wax polish and conditioner enhances the beauty and grain in wood, especially in newly restored finishes. Silicone and linseed-oil free, it comes in a 16-ounce size. \$8.99. Howard Products, (805) 227-1000, howardproducts.com

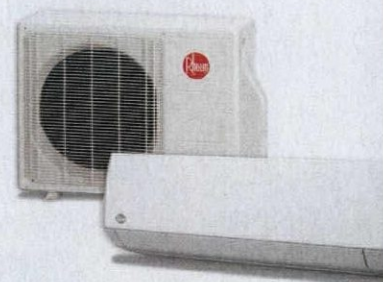
→ **Get the Lead Out** Encapsulate or remediate lead on painted surfaces with Blue Bear Lead Based Paint Stripper (formerly Lead Out). Noncaustic and 100% biodegradable, its patented molecular bonding system renders lead non-hazardous for safe removal and disposal. \$39.95 per quart. Franmar, (800) 538-5069, franmar.com



← **New Underlayment**

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All of the surface finishes on these Kennebec Company cabinets were done completely by hand, but some parts out of sight were built with the aid of modern technology.

HIGH VELOCITY RETROFITS ←

Retrofitting an older home for heating, ventilation, and air conditioning (HVAC) used to mean destroying old plaster walls and other historic materials to accommodate ductwork and large air delivery vents. Surprisingly, there's been a gentler option since 1946, when Cal McCracken started a company called Jet Heat.

- Now known as SpacePak, the system pumps high-velocity air into all the rooms in a house, delivered through unobtrusive outlets. Supplied by flexible, 2" ductwork that slips between studs in walls, it creates a gentle circulation pattern that produces relatively even heat and cooling.
- "The principle of the system has not changed," says Matt Kleszczynski, director of marketing for Mestek, which owns SpacePak. "The technology has, just due to efficiency codes. We've gone from a single-speed motor that used to draw a lot of electricity to a variable-speed motor that is super efficient."
- The hydronic system is also a lot greener,

since it uses water rather than refrigerants for cooling. More recent innovations include modulating boilers, which use less capacity during shoulder heating and cooling seasons, and heating coils specifically designed to remove excess humidity.

- While installation costs can be difficult to estimate thanks to the unknowns that lie behind walls and under floor joists, the flip side is that the finished system is all but invisible and whisper quiet. "With us, everything is hidden."



LEFT SpacePak's high-velocity system delivers warm or cool air from an attic unit through flexible, 2" ductwork that snakes between studs in walls.

OLD WAYS ENDURE

Not every historic technology is obsolete, as these examples show. Some traditions are critical for authenticity.



cut nails Known by such picturesque monikers as clinch, clout, box, and rosehead, steel cut nails are one of the oldest technologies produced in the U.S., dating to the late 1700s. Cut nails provide superior holding power because their edges tear through wood fibers rather than splitting them. They've been in production more or less continuously since 1819 at one location, where amazingly, they're still being made today. In a factory that dates to 1848, Tremont Nail produces nails very similar to those early ones. Ideal for historic restoration, more than two dozen varieties of steel cut nails are offered, standard or hot-dipped galvanized. Tremont Nail, tremontnail.com

TOP Clinch nails rated for fire doors are slightly variable, just like the ones made two centuries ago. **BELOW** Steel cut nails are still made at a factory dating to the 1840s. Until the 1920s the main source of factory power was a centrifugal water wheel.

Loomed Textiles When only an American-made historical textile will do, Thistle Hill Weavers is the place to go. Working on hand and antique looms, Rabbit Goody and her team of artisans weave customized versions of 18th- and 19th-century Venetian and figured ingrain carpets, jacquard-loomed damasks, worsteds, and silks for drapery and bed hangings, plus tassels and trims. While museums, the film industry, and clothing designers keep the studio busy, Thistle Hill is an approachable option for homeowners. Minimum order is just 18 yards. Pricing is comparable to designer fabrics: \$65–\$125 per yard. Carpets typically range \$135–\$225 per sq.yd. Thistle Hill Weavers, thistlehillweavers.com

LEFT A Venetian carpet, loomed to a customer's specifications for a staircase.

with period weatherboards or shingles. Cooper has also developed a new line of old house-friendly windows that are low maintenance yet offer superb energy performance (see "Smart and Historic," p. 43).

Basic materials such as wood of certain species, cut, or length are yet another challenge, as are period fittings. Cooper says it's still possible to go to a specific

sawmill and get the exact species of timber he wants, cut rift-sawn or quarter-sawn to a desired length. On the other hand, "if I want a 18' long board that's 20" wide, it's real hard to get that."

The same goes for matching dimensional lumber commonly available a century or two ago, which necessitates Cooper buying his own timber and sawing



Bendheim's version of crown bullion—better known as bull's-eye glass—is available in square pieces from 8" x 8" to 12" x 12". • Old Style Window Glass from AGW Glass (below) has the wavy appearance and imperfections of antique, aged glass.

Restoration Glass

Architectural glass with the appearance, flaws, and waviness of early glass is now available in period-specific styles. For the most exacting restorations, you can get



mouth-blown cylinder glass from Hollander Restoration Window Glass, but the company also makes less expensive, thermally formed replicas as part of its Circa series. The characteristics of Circa 1700, for instance, include a slightly wavy character reminiscent of blown glass and mild surface imperfections typical of 18th- and early

19th-century windows. Also offered for later time periods (Circa 1800, Circa 1900), the glass comes in different thicknesses to match old, surviving glass.

AGW Glass offers its Old Style Window Glass in five grades, similar to how glass was categorized before 1920. American glass manufacturer Bendheim, in business since 1927, offers Restoration Glass in styles suited to early houses (Full Restoration) and Victorian and bungalow-era homes (Light Restoration). Like Hollander, Bendheim also makes crown bullion (bull's-eye) glass.

it to old-time specifications. And the once-vibrant salvage industry, a great source for period hardware, doors, windows, and architectural elements, is in decline. "Few people want old houses anymore. People want new houses," says Cooper. "They think they want 'green' houses, even though recycling a historic house is one of the greenest things you can do."

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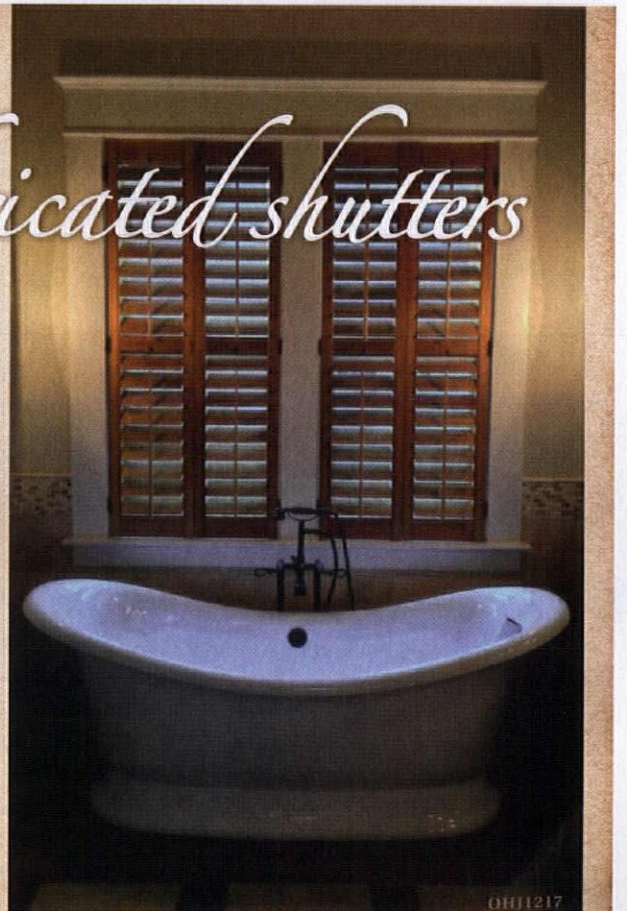
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OHJ1217



Polishing Up the Living Room

Just a bit of attention keeps rugs from sliding, adds a practical portière, or repairs unsightly plaster cracks.

By Lynn Elliott

HOUR

Secure Area Rugs

This hazard is easy to fix with carpet tape or padding. What's best? Carpet tape is easy but the adhesive may leave a messy, hard-to-remove residue on flooring. It may be better for linoleum than wood. To use carpet tape, cut off 4" or longer pieces to apply to each corner of the rug and midway along the length. Peel one side of the backing and attach it to the rug's underside.

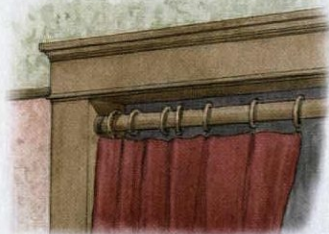
Position the rug and then remove the second backing to adhere the tape to the floor. • When choosing a carpet pad, avoid foam or clay-based padding. The waffle pattern on foam pads can leave an imprint on wood; clay-based padding disintegrates with use. Natural rubber pads or felt pads with a natural rubber backing grip well and protect rugs. Thinner pads are for where door clearance is needed; thicker pads provide cushioning. Cut carpet pads to fit with scissors or a carpet knife. The pad should be 1" to 2" shorter than the rug on all sides.



DAY

Hang a Portière

Portières are the drapery panels that adorned doorways in Victorian and Craftsman homes—a decorating addition with practical benefits.



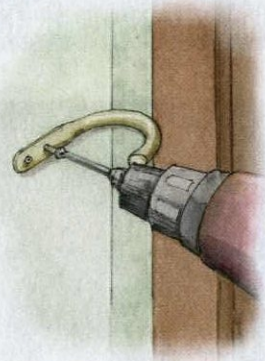
STEP 1

Decide on fabric and mounting. Opulent fabrics such as velvets were used in colder months, lightweight silks in summer. The curtains were hung from rings (sewn into the curtain, or from sewn-in hooks that hang on the rings); sometimes the rod is simply put through a pocket in the curtain header. If you have enough height, inside hanging shows off the woodwork; outside mounting add height and drama. A valance hides the hanging hardware if the portière is installed on trim. The curtain should hang just at or above the floor, for a length of usually about 84". Portières should not pool; it's a tripping hazard. Depending on the fabric and fullness desired, the full width of the portière should equal 1½ to 3 times the width of the doorway.



STEP 2

For inside mount, measure across the width of the doorway. For outside, allow 3" to 6" additional width beyond the opening. Wood or brass rods should be 1" to 1½" in diameter. For inside mounting, choose a rod with a socket bracket; a typical hook bracket works for outside mounts. Mark the position of the bracket and screw holes either within the frame or outside on trim or wall, checking for level. Do a pilot hole and screw in the bracket. (In the wall, use an anchor if there's no stud.)

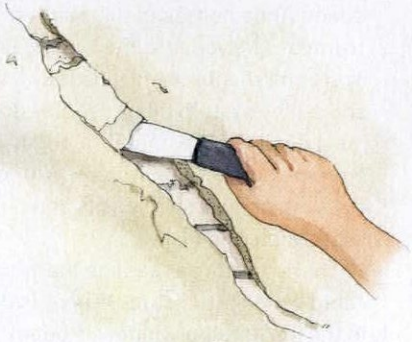


STEP 3

Use a holdback or fabric tieback to keep the portière out of the way when it's open. Holdbacks range from the very simple to the big and ornate. A fabric tieback needs to be tacked to the wall. To locate the position of the holdback, gather the curtain to the side about halfway down its length. Adjust higher or lower (say, to align with a wainscot or trim); mark the location. If using two curtain panels and two holdbacks, repeat on the other side.

Repair Cracks In Plaster

Most old houses have hairline cracks in plaster, and perhaps plaster that's come loose from the lath behind it. Large repairs require skill, but any do-it-yourselfer can improve the look of cracked walls with these methods and materials.

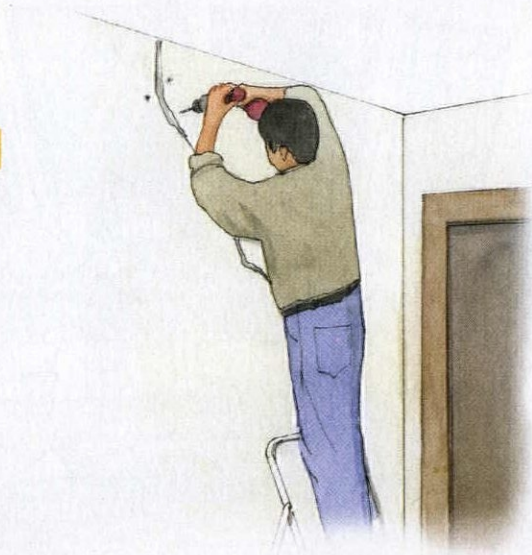


STEP 1

Clean out cracks with a putty knife or a 5-in-1 tool. For hairline cracks, score to widen the crack enough to provide surface area for bonding of the repair. For larger cracks, remove the affected area in a patch to reveal the lath. Brush away debris.

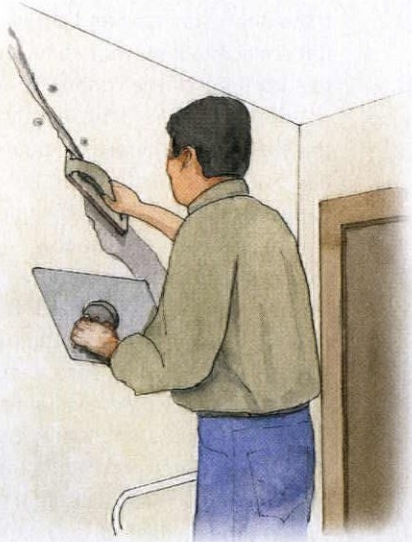
STEP 2

If an area of plaster is pulling away from the walls, secure it with 1 1/2–2" drywall screws with a perforated metal or plastic "plaster washer" over each. Place the washered screws about 1 1/2" to 2" away from each side of the crack, offset. Keep screw holes 3" to 4" apart.



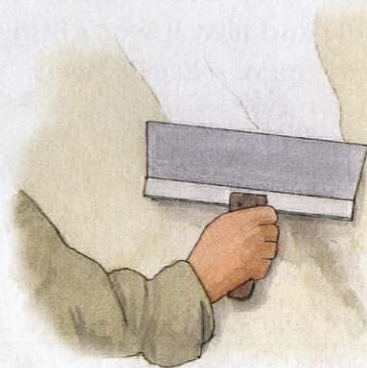
STEP 3

Following manufacturer's instructions, mix the base coat for the plaster until it thickens. With a spray bottle, lightly spritz the crack with water, but don't saturate the lath. Spread plaster with a trowel, making sure to get it into the crack and onto the lath. Also cover screw holes. Smooth the plaster, feathering the edges 2" to 3" past the crack and over screw holes. Scrape off excess. Allow to dry for 24 to 48 hours depending on humidity. Sand smooth with fine sandpaper.



STEP 4

Apply the skim coat. It will have a lighter consistency than the base coat—almost like pancake batter. Don't put too much skim-coat plaster on your trowel. Work quickly in small sections and spread a thin layer over the wall, keeping it as smooth as possible. Polish by lightly spraying the wall with water and smoothing with a grout float. Let dry. Check for imperfections. If needed, sand and skim again. Finish as desired with paint or wallpaper.





“ We’ve always appreciated the drop-down windows in our sleeping porch, but they can be cantankerous. ”



Our lake house, built in 1917, has a small sleeping porch at the back, with windows that open by dropping down into wall pockets. We love this feature! Recently one of my kids, not knowing his own strength, yanked on a sticky window and now it won't budge. It's stuck halfway open. —Estelle Penny

THE FIX

Windows that drop down (or, more frequently, that slide up) between studs in a wall cavity appear in houses of many eras and styles, from Greek Revival and Queen Anne homes in the South to old “camps” like yours in the Northeast. The operating mechanism is usually a weight and pulley system like a regular double-hung sash window, but it might instead be a spring-balance system. With either, the sash should slide easily and almost silently into the wall.

There are three reasons the window could have gotten stuck: There is debris in the pocket; the window is out of alignment; or one of the sash weights or the counterbalance system is broken or stuck. First check for debris. Shine a flashlight into the pocket to see if anything is wedged against the sash. With a flat, narrow tool like a yardstick (or even a wooden spoon), you may be able to remove or dislodge the material. If the debris is loose and small, use the flat crevice tool on your vacuum cleaner to suck it out. If the window is crooked or otherwise out of true, gently rock the sash back and forth and/or up and down until it's mostly level and no longer appears to be twisted in the opening.

Finally, check the window mechanism. This may require removing the paneling below the window for access. If you find a sash and pulley system with a broken cord, restring the weight with new cord, available from Sampson Rope (sampsonrope.com), then replace any stop moulding and the paneling. If you have a counterbalance system, the easiest fix is to simply order a new one from Pullman Manufacturing (pullmanmfg.com). The sash balances come in a multitude of sizes; instructions and a video are available online.

And tell the boys to treat the house like an antique!



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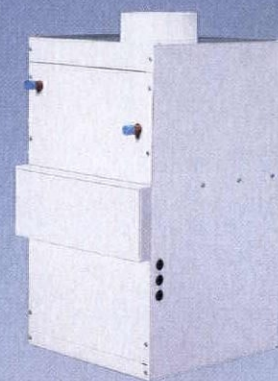
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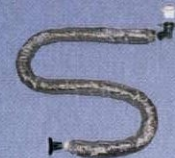
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SALVAGE IT



The window frame and surround, additional copper panels, and the countertop all are reclaimed materials.

Copper Window Vanity

Repurposing a round, exterior copper window to be used as a mirror frame took some imagination. **By Brian D. Coleman**

 When he purchased a spacious, 3,000-square-foot loft in Tribeca, the new owner wanted to celebrate the industrial past of this converted warehouse. He worked with New York City architect Jane Kim (janekimdesign.com) to incorporate architectural salvage throughout—cabinets, wood, iron, fixtures, and fittings—creating a unique living space. Of all things, it was the vanity in the powder room that became a centerpiece. The bathroom project began with the discovery of a large, 6'11" wide by 6'3" high, reclaimed copper window assembly at Urban Archaeology (urbanarchaeology.com). The round window became the frame for the mirror.

THE COST

SALVAGED WINDOW SURROUND	\$7,000
COPPER PANELS	\$100
EPIFANES GLOSS VARNISH	\$25
FRENCH CLEATS	\$50
BARNWOOD COUNTER	\$100
ROUND MIRROR	\$100
SATIN METAL SEALER	\$25

TOTAL \$7,400

steps to reuse

1. HANGING THE WINDOW

Plywood was attached to the back of the frame with copper nails, readying it for hanging. The unit was attached to the wall with French cleats, and a round mirror installed over the window opening, creating an illusion of depth. (French cleats are a straightforward and inexpensive way to hang cabinets, mirrors, or heavy art. Basically, it's a length of wood cut at a 30–45° slope; one half is attached to the wall and the other to the back of the piece. Lag bolts are drilled into the wall to hold the first cleat. The second, attached to the object, mates with the wall cleat.)

2. A COPPER WALL

A pair of salvaged copper panels was attached to the wall to cover it in copper. The blue-green patina of the panels nearly matches the verdigris of the window frame, making it look like the whole wall unit was a single part of a 19th-century building. Copper panels first were secured with copper nails to plywood, then hung on the wall with French cleats nailed onto the plywood.

3. BARN-WOOD COUNTER

The countertop is made from reclaimed barn wood. The wood was sealed with Epifanes boat sealer to prevent water stains and deterioration. The sink's drainpipe and water pipes were run in a wall mount hidden behind the copper panels, allowing a seamless appearance. The room's walls are painted in 'Gray Owl' from Benjamin Moore, a neutral that gives the verdigris a starring role.

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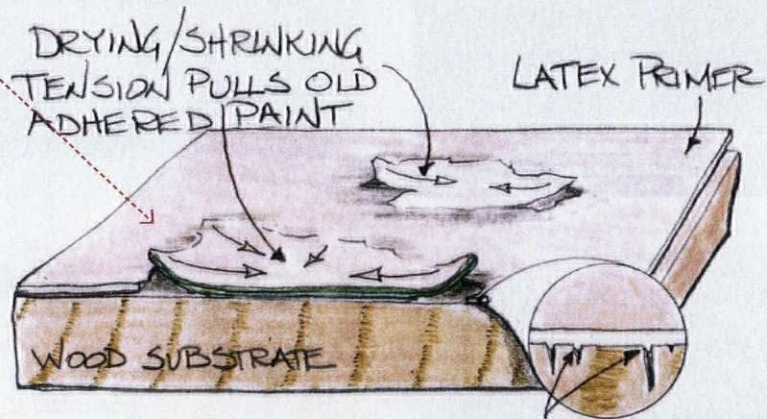
Priming Painted Wood

More planning is needed for outdoor painting projects than for those inside. Weather plays an obvious role. Other caveats and best practices apply, as well. Latex paints have revolutionized the job. They're quick drying and low odor with zero to minimal VOC (volatile organic compound) emissions, and they clean up with soap and water. Most latex formulations today are superior to the old paints in ease of use and performance. So why would we ever use solvent-based oil or alkyd (synthetic resin) paints? Well, traditional coatings have a role to play, especially for old houses—although a house previously painted in oil-base paint does not have to stick with oil. Oil/alkyd paints are a good choice for priming over previously painted, fissured wood that has been scraped and sanded. These still afford the highest gloss and the hardest surface. **By Ray Tschoepe**

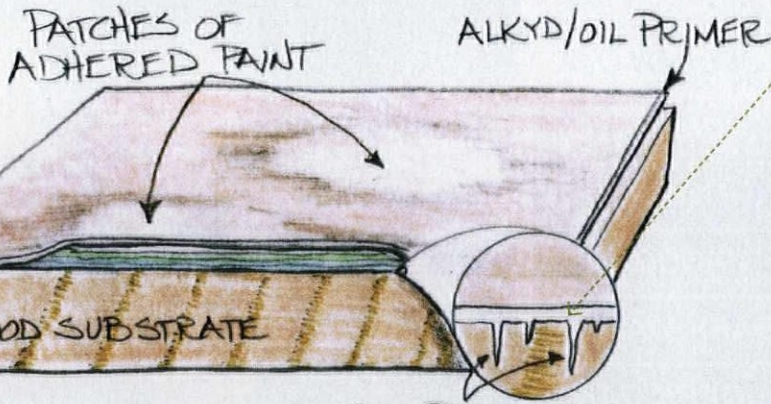
WRONG WAY

THE LIMITS OF LATEX

If you've scraped and sanded exterior siding or trim, choose an oil-base primer rather than latex. If you've used latex primer in the past, you might have noticed that you needed to do additional scraping after the primer dried. Latex paints shrink as they dry, and that tension pulls at the old paint, even if it seemed well adhered. In addition, the quick drying time of latex paint hinders its absorption into surface irregularities, and so it may peel.



LATEX PRIMER DRIES BEFORE PENETRATING DEEPLY INTO WOOD



OIL PRIMER SINKS DEEP INTO THE SURFACE

RIGHT WAY

KNOW YOUR SUBSTRATE

The standard today is a latex primer followed by latex top coats. As is often the case, old-house owners need to think a little deeper. If you are facing old, previously painted wood surfaces that still have paint adhering, it's better to use an oil/alkyd primer—even if the finish coat will be a compatible latex formulation. The oil-base paint won't shrink appreciably, and its longer drying time contributes to its adhesion to rough and weathered wood.

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PAGE 58



Learn how this owner took her house from tired and boring to bold and beautiful using fresh, budget-friendly ideas that don't fight history.

**BY PATRICIA POORE
PHOTOGRAPHS BY ERIC ROTH**



Maple Rest, OUR 1790 FEDERAL farmhouse

in New Hampshire, was in good condition, but had no spirit left inside! The parlor mantel remained (once there were seven working fireplaces), but trim had gradually been eroded. The house was blah. To some extent, that allowed me artistic license.



LEFT Acting as living room, music room, and library, this one was a deliberate splurge. Custom cabinets, walls, and trim are painted all in one color: an old tradition lately rediscovered. The chair in a leopard toile is a classic with a twist. Roman valances are an efficient use of a pricey fabric.

OPPOSITE Amy Mitchell reads to her son Lee.



So says homeowner and decorator Amy Mitchell, who lives in this, their “forever house,” with her husband, Rob, and sons Earl and Lee. Taking it slow, she’s been improving and decorating it to suit the family while keeping the 18th-century house’s history and quality in mind. “I want everything I do to stand the test of time,” Amy says.

She calls her approach “fresh classic”: tradition with a twist. In selecting fabrics and wallpapers, for example, she will always nod to the past, but the colors and patterns are refreshed. With bold strokes, she’s taken the historical context and made it work for a modern family.

“We curated our finds from auctions, Craigslist, Etsy, and eBay to stay on budget,” she explains. She wants good, American-made furniture, not big-box MDF and staples, and for now that means a reliance on vintage—not yet antique—furniture of the past 60 years. She also learned, early on, that paying a decorator for time yields the trade discount, making designer wallpapers and upholstered furniture more affordable. Before Amy

earned a certification, designer Dena Hamilburg introduced her to the better quality and more classic proportions of showroom furniture.

Amy also discovered the best *local* resources. Living in north central New Hampshire, she wasn’t willing to travel to Boston for every purchase. “Looks can be deceiving,” she says: a fairly local company called The Rug Depot has a huge selection of high-quality carpeting and great customer service. She also found that the local picture-framer on Main St. uses better materials and does a more custom job for about the same price as the chain stores when they are supposedly offering a “blowout” sale.

Her next big project will be the kitchen, “late 1990s honey-maple with blue laminate,” she says. “It’s too bad previous owners sunk money into it, because it simply doesn’t fit the house.” The old summer kitchen/woodshed and a 1970s bumpout were annexed to make a big square room, half of which has a 6½’ ceiling. She plans a new layout to incorporate a small keeping room.



ABOVE Throughout the Northeast, many sturdy old houses like this one remain. Inside, they’ve often been stripped of character, or decorated in a trite, Early American vein. This 1790 farmhouse holds delightful surprises.



“If you do a Roman valance instead of a Roman shade, you save a yard of material per window. At \$100 a yard wholesale and with seven windows, that’s quite a savings.”

library in blue The dimensions of the long, narrow room were odd, and the family wanted to include a piano and a large book collection. It worked! The most arresting thing may be the color (‘Stiffkey Blue’ by Farrow & Ball)—pricy for paint, but paint is always a decorating bargain. Low-profile bookcases by the contractor created a library, a must for these bibliophiles; and “I wasn’t doing IKEA in this room,” the owner says. Sofas from Charles Stewart Co. were made more affordable because the fabric, by Old World Weavers, had been discontinued. The tan chair has Donghia mohair fabric—bought on eBay. The ottoman is a vintage Calico Corners piece via Craigslist, the leather was purchased on eBay, and reupholstery was by Correctional Industries at the New Hampshire State Prison for Men.



DESIGN TIPS

→ **TIP NO. 2**
SPLURGE ON LESS of a good thing: expensive fabric for a table runner, or for valances instead of Roman shades.

→ **TIP NO. 3**
BUY OLD STUFF (VINTAGE, NOT ANTIQUE) and upgrade with custom lampshades or new cushions.

→ **TIP NO. 4**
LOOK ONLINE to Etsy and eBay, not to mention Craigslist. And go to auctions!



TOP “The smallest baby grand we could find” came from an estate sale. The Federal-style convex mirror is oversized to keep it unfussy. **LEFT** Built-ins were not inexpensive, but they take the place of furniture and will last. The sofa damask is a large-scale floral.

TIP NO. 5
SPLURGE BIG
 where you'll really see it.



ABOVE The silk rug and then the wallpaper were chosen for the dining room, a new classic in what was once the farmhouse keeping room. **BELOW** Paint enlivened the foyer.

“MY FOYER/STAIRWAY was not charming, welcoming, or lovely. It was dingy and blah,” wrote Amy Mitchell on her blog. “I love when art serves as the inspiration.” The new paint color, keyed to the coral in a painting bought at an estate auction, made all the difference. The turquoise opaline lamp and the console are vintage pieces from online sellers; other furnishings are from catalog retailers. The stair runner is a machine-made Couristan, the ceiling fixture by Thomas O’Brien.

The Dining Room Astute spending allowed splurging on a breathtaking wallpaper from Schumacher; the amount needed was lessened by large windows and treatment of the lower walls as a painted dado. The paper is ‘Chenonceau’, a pattern inspired by a 17th-century Persian damask, with nevertheless a fresh take on fauna and palette. “It also reminded me somewhat of Morris and Voysey designs,” Amy says. “It’s historical but not a document pattern. I take some artistic freedom in this house, which is not a pure example. I would be more accurate if I owned a true period piece.”

Initially, the room was inspired by the vintage silk rug purchased at an auction. “I’m so glad most people don’t do auctions,” Amy confides. “I get the best bargains from under-attended ones . . . a 9’ x 11’ silk rug for less money than a new one that size at Pottery Barn.” The corner cabinet is by D.R. Dimes—purchased secondhand on Craigslist. The rest of the furniture, for now, is good quality but not handmade or fine reproduction. The chairs came from eBay, the chandelier through Etsy.

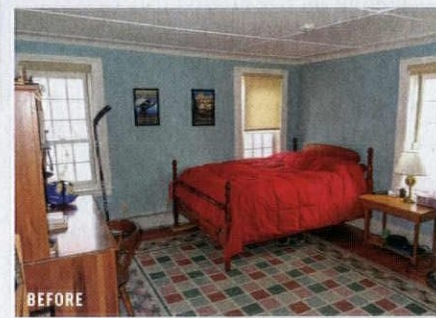


“I prefer to make historical references, without being literal.”

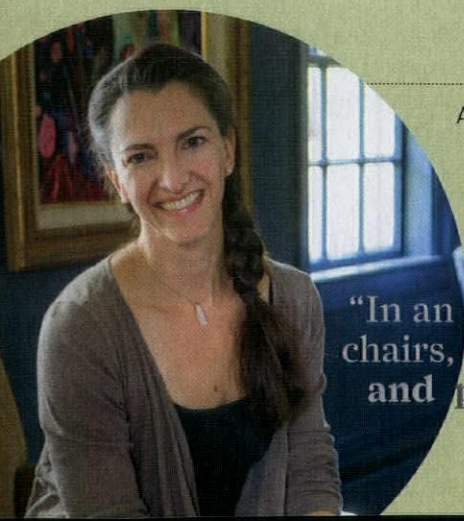


“For a sense of accomplishment and to create a refuge, pick a room that will be affordable and easy and just do it.”

master bedroom The bedrooms came first, “easy rooms that would be refuges for my husband and me, and our son Earl, while we tackled more difficult rooms,” Amy explains. This room retains its beaverboard ceiling—a case of leaving well enough alone. Its decorating scheme started with the wallpaper, a 1950s pattern by Cole & Son called ‘Woods’. Amy’s husband, Rob, saw it in one of her old magazines and liked its reference to the birches outside their window. “Though it’s a modern paper, it’s tone-on-tone and pastoral, reminding me of toile,” Amy says. It becomes an unexpected backdrop for traditional silhouettes: the four-post bed and Colonial-style chest, an oriental rug. The cherry bed was free, a hand-me-down from a friend whose guest bedroom was about to become a nursery. “I wouldn’t have chosen it but I wasn’t going to turn it down,” Amy says. “You don’t always get to have—or have to get—your first choice.”



TOP The handmade candlewicking and tufted-chenille bedspread with a traditional late 18th-century wedding-ring pattern is from The Heirloom Collections (theheirloomcollections.com). It’s paired with cost-effective linen drapery from IKEA and a rug found at auction.



• Amy Mitchell • homeglowdesign.com • (603) 892-4612

A classical singer (she’s a graduate of the Manhattan School of Music), Amy Mitchell came to love interior decorating as she remade two previous residences, a New York City apartment and a ranch in Nashville. As she began work on this house, she was mentored and encouraged by Boston decorator Dena Hamilburg. Amy received her color certificate and interned with Kelly Rogers Interiors in Boston. She’s been taking clients for two years.

“In an old house like this, you have to keep the silhouettes—chairs, case goods—traditional. But you freshen color and pattern and you can play with the lighting.”



TIP NO. 6
BUY GENERIC,
 ephemeral, and less-used
 things from retailers and
 catalog companies.
 Especially for kids.

“My great-grandmother made that quilt for my parents’ wedding. It sat **in the attic** because it’s bright green and yellow! But I remembered it for my son’s room.”

a boy’s bedroom The York wallpaper was a bit of a splurge even with the trade discount. But the bed is from an estate sale; rocker, bedside table, and dresser (“sturdy rock maple”) were found at an antiques mall. And—this is a kid’s room: lamps, alarm clock, and bookcase came from Target.



THE PORCH The existing screened porch was a great amenity going unused. Furnishing it as a room was inexpensive. The vintage wicker furniture came from a consignment store, and so did a little green table and a wrought-iron chandelier. The all-weather rug is from Pottery Barn. Pillows from Pier 1 and through craftspeople selling on Etsy add color and pattern.



TOP A New Hampshire state flag softens the wall behind the bed. The vintage rocker adds a rustic note. **ABOVE** String lights supplement the hanging candle lantern from Joss & Main in the screened porch.



Butler's in Blue

A new kitchen in the style of a grand butler's pantry replaced an unkind Euro-modern remodeling. **By Brian D. Coleman**



This kitchen, and that teal color, created a stir when we first published it in 2011. This year, it won the popular vote against a mint-green 1925 revival kitchen and a custom farmhouse kitchen. The house is an 1882 Queen Anne in Connecticut, stunningly restored under the guidance of preservation architect David Scott Parker. Although many details had been stripped or painted over, the house boasted generously proportioned rooms with high ceilings.

Parker has a special affinity for the Aesthetic Movement, which was at its height when the house was built in the early 1880s. The clients' goal was to create artistic, historically accurate rooms, but ones that would serve the modern needs of an extended family. The parlor has Anaglypta (embossed) wall covering and its original mantel, the music room a sophisticated Aesthetic treatment featuring ebonized woodwork.

The solarium has an encaustic-tile floor by the venerable English company Minton-Hollins. In that room, workmen drilling into a wall discovered an elaborate leaded transom; the window was restored and became the model for re-creating missing transoms.

Previous owners had remodeled the kitchen in a "European Modern" style with white laminate. Yet the area remained a congested warren of small spaces. David Parker relocated a powder room and closet and the basement stairs to give the new kitchen, rebuilt in the former butler's pantry, a central location. The best part: Those leaded-glass cabinet doors are originals. They were found stored in the carriage house. The paint color, "somewhere between teal and peacock blue," says Parker, was custom-mixed on site to match the old doors. After painting, the cabinetwork was glazed.



1. FEATURE WALL

The lucky find of those original leaded-glass pantry doors out in the carriage house guided the design. The kitchen was re-imagined around a butler's pantry built in with crown moulding. Interior cabinet lighting emphasizes the height and beautiful doors. The color, matching the original, echoes the rich tone set in other rooms of the Victorian house.

2. A COOK'S SPACE

The dominance of the arresting cabinet wall, along with a good floor

plan, keeps the room from looking cluttered—yet everything is at the cook's fingertips. Kitchens were, and are, meant to be used. Note the plate rack for dishes drying over the sink, the spice shelf, unstowed utensils, and pots hung on a rack.

3. NO-STYLE APPLIANCES

Following the clients' preference for a truly functional room—and because this is indeed an entirely new kitchen—no attempt was made to hide modern appliances. Like timeless commercial appliances, the stove,

dishwasher, refrigerator, and wine cooler in glass and stainless steel have a simple appearance.

4. PERIOD MATERIALS

Other materials specified for the new kitchen come from the same period as the house, complementing the old doors: the flooring is wood, soapstone is used for countertops and sink, and a butcher block is the prep station.

3



1

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4



BE INSPIRED...

Enclume's PR39 'All Bars Rack' has a straightforward rectangular design and uncluttered bars with straight hooks, no grid or complex mounts. With traditional mounting hardware and Snaptoggle for mounting on drywall, the **pot rack** comes with 12 straight hooks. Size 40" x 16" x 14" high, 23 pounds. \$380. enclume.com



The earthenware 'Pumpkin Tureen' from Sur La Table comes with a vegetal ladle, too. The **covered bowl** is good for serving autumn kale soup—or hot mulled cider. The tureen is 9" x 9", 5 qt. capacity. MSRP \$50. surlatable.com

A **single-hole faucet** with lever handle and hook spout saves space; this one has a traditional design. The 'Larsen' kitchen faucet with a side spray, solid brass, shown with the brushed nickel finish: \$269.95. signaturehardware.com



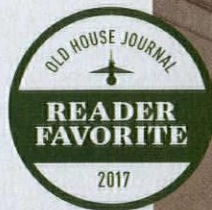
This practical and adaptable **puck light** is suitable for cabinet lighting. Small, 120 voltage (no transformer), it has a tilt feature and is dimmable. Cooler and safer than halogen, easy to link, install, and connect. Shown in satin nickel; \$40–55 each and also sold as multi-light kits. affordablequalitylighting.com





The Serenity Bathroom

You'd almost think this was a vintage bath, maybe one that was added in a former bedroom. **By Patricia Poore**



Actually, it's a new classic in a house designed by the architect Gil Schafer. Our audience picked this room by a huge margin, calling it "the dream bath." (To gauge the favorite, we presented three quite different baths to OHJ readers and Facebook friends: an actual surviving late-Victorian bathroom in Savannah, a cottage-style suite of rooms on Cape Cod, and this throwback design in a new-old house—all three lovely and unique.)

Schafer credits the success of the room in a new, traditional New England farmhouse to his collaboration with the interior designer Michael S. Smith. They thought hard about a narrative that would drive design, coming up with the idea that this might have been an actual Colonial-era house renovated and decorated within the Colonial Revival sentiment that still ruled in the 1930s—the implied date of the bathroom. "I therefore designed bathrooms with unexpectedly

generous proportions, suggesting those rooms originally had other uses," Schafer says. Then Smith "subliminally underscored the idea" by selecting Art Deco-style fixtures, along with accessories of the sort prevalent during the Colonial Revival and still traditional classics today.

The result is a hybrid, a bathroom (and a house) that looks evolved and like a familiar house of memory. Besides making residents feel more rooted, a layered interior also adds vitality, Schafer says.

In the master suite, the mouldings were designed to match millwork and a mantel salvaged from a historic house. (The bedroom has an elegant Chinese scenic wallpaper.) Here, in the adjacent master bathroom, Smith introduced such Deco-era fixtures as the console sink and a rounded tub with exposed plumbing, suggesting a bath put into the room in the '30s, though in fact the entire house is brand new.

1. ONCE A BEDROOM

Not only is the space large, as if it had once been a bedchamber, but it also appears to retain the finishes that would have been in bedrooms: a coved ceiling with mouldings, a board wainscot, soft color on the walls. It does not present as a tiled "sanitary" bathroom, like those in later homes.

2. CONSIDERED LIGHTING

Lighting is clean and adequate, but not merely utilitarian. Though fine enough for a hall or dining room, the carved alabaster (stone) bowl pendant fixture fits the room beautifully. The

use of brass and glass in fixtures, rather than 20th-century chrome, contributes to the sensibility.

3. A LOVELY SYMMETRY

The architect used a classical plan: note the door frames on either side of the sink wall. The wall itself has a bilateral arrangement (sconces, towel bars), worth noting as it avoids the haphazard feeling of many service rooms.

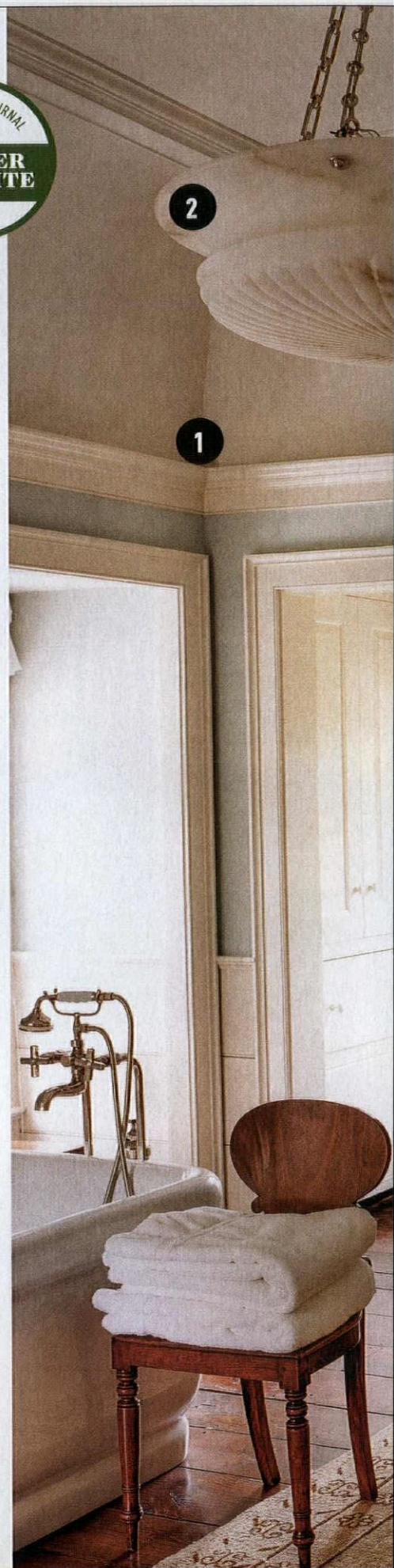
4. CHOICE IN FIXTURES

Fixtures don't hide in cabinetwork, but sit front and center. Still, as plumbing-fixture classics, they quietly telegraph

another time. The tub has Art Deco curves and an exposed telephone faucet; with its traditional Mott feet, the console sink looks like a period fixture.

5. QUIET, WITH TEXTURE

The room is almost monochromatic with white fixtures, yet it's grounded and warmed by the wood floor that ties it to adjoining rooms, along with the rug, the chair, and the veining in the alabaster. The mirror frame echoes the wood; the dressing room has early HL hinges.



2

1



BE INSPIRED...

Brasslight Gallery offers different style families of alabaster (natural stone) lighting. Shown is the 'Palladian' carved alabaster pendant with solid brass fittings. For three candle-labra bulbs (incandescent, CFL, or LED); chain-hung available, bowls 12"-24" dia. The 16" bowl configured as shown is \$1,020. brasslightgallery.com



Urban Archaeology has a full range of washstands Victorian, Art Deco, and Modern. Their timeless 'Industrial Base' may be ordered with metal or glass legs; shown with the Mott foot. The base is \$3,245 in glass and polished brass; basin and stone sold separately. urbanarchaeology.com

Keep the serenity uncluttered by decanting toiletries into classical apothecary jars. This 'Decorative Glass Jar Set of 3' is clear glass with weighted bases and lids, in heights 7 1/2" to 11". Online or at Target (\$40.99); see a full range at Diamond Star, diamondstarglass.com



Rugs made of 100% recycled plastic are fade-proof and impervious to water—perfect for a bath. 'Turkish' is one of half a dozen orientals from Mad Mats, who also sell floral and geometric designs Moroccan to Mid-century Modern, in a range of sizes and colorways. This one, in 5' x 8' size, is \$96. madmats.com





The Classics

From wood-block-printed wallpaper to unlacquered brass, timeless furnishings and fixtures are always a good fit. **By Mary Ellen Polson**

1. SUNFLOWER SUITE

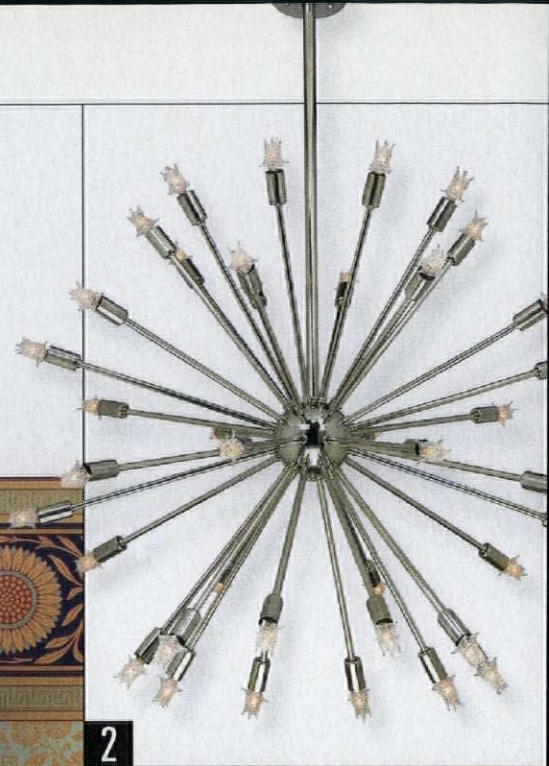
Ideal for an Eastlake or Aesthetic Queen Anne interior, the brand-new Jeffrey wall fill in Eucalyptus is complemented by the Metford frieze in Cerulean Blue, also new. Jeffrey is sold in 30-square-foot rolls (\$72). The frieze is \$41 per yard. Bradbury & Bradbury, (707) 746-1900, bradbury.com



1

2. ICONIC CHANDELIER

Inspired by the 1957 Russian spacecraft, the Mid-century Modern Sputnik Atomic Age chandelier in polished nickel is trimmed with 40 arms and the era's star bulbs. Completely handmade in America, it's 46" high x 37" in diameter. \$950. Vintage Hardware & Lighting, (360) 379-9030, vintagehardware.com



2

3. DOCUMENT PAPERS

Strawberry Hill Floret and Stars and Squares are two block-printed papers that date to 18th-century England yet feel remarkably modern. Printed to order on 11-yard rolls. \$445 and \$495. Adelphi Paper Hangings, (518) 284-9066, adephipaperhangings.com



3

4. DEVELOP PATINA

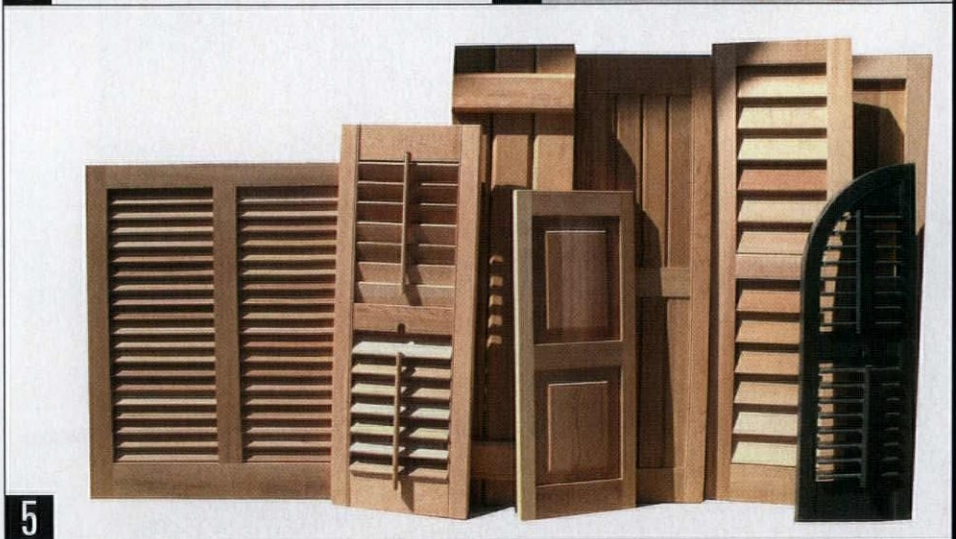
Unlacquered brass is back. The Florin 15 wall-mounted mixer and hand-held shower combine sleek rounded forms with clean lines suggestive of 1920s Art Deco design. Also available in polished chrome, polished nickel, and brushed nickel. \$3,191. Victoria + Albert, (800) 421-7189, vandabaths.com



4

5. WINDOW STANDBYS

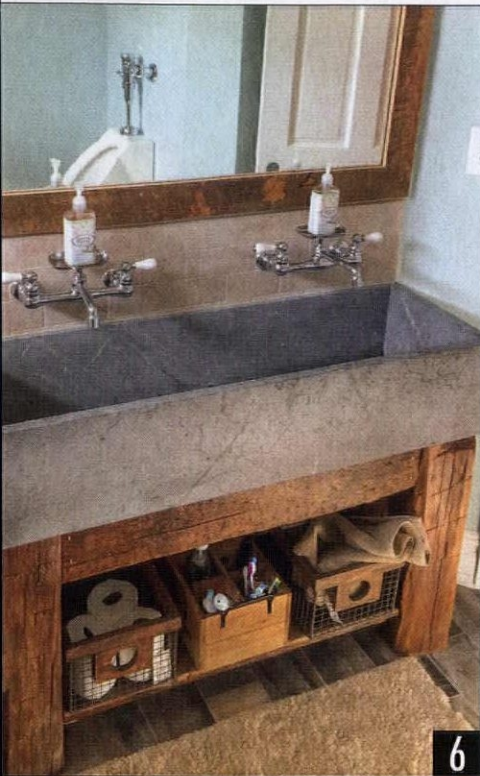
Raised-panel, batten, louvered, and combination shutters for use indoors or out come in a wide range of sizes and a choice of premium woods. Custom colors and cutouts, too. Shuttercraft, (203) 245-2608, shuttercraft.com



5



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



6



7

6. OLD-FASHIONED BATH

Reminiscent of an old-fashioned washstand, this unusual trough-style sink is a custom design from a historic soapstone fabricator. Classic designs for kitchen and bath sinks range from about \$500 to \$1,000. Vermont Soapstone, (802) 263-5404, vermontsoapstone.com

7. ANGLO-PERSIAN

The Kensington is a new Arts & Crafts rug design with curves and flowers in rich blue, red, gold, rust, and black on a light cream ground. It comes in sizes from 4' x 6' to 10' x 14". An 8' x 10" rug is \$3,280. The Persian Carpet, (919) 489-8362, persiancarpet.com

8. SYMPHONY IN WOOD

This elaborate, curved, neoclassical ceiling is decorated with embossed, solid-hardwood mouldings. Among the hundreds of options are period re-creations in early Colonial, Georgian, Adam, Federal, French, and Williamsburg styles. Most run from \$.50 to \$20 per foot. Driwood Mouldings, (888) 245-9663, driwood.com



8

9. COPPER ELEGANCE

Although it looks like the big black stoves of yesteryear, the 45"-wide dual-fuel range offers four gas burners, two electric smooth-top burners, and a self-cleaning convection oven. The 1865ST is shown with optional antique copper trim and a Victorian trivet. \$9,970. Elmira Stove Works, (800) 295-8498, elmirastoveworks.com



9



10

10. RHYTHMIC DANCE

A complement to Candace Wheeler's Honeybee wallpaper from 1881, the Honeybee Frieze portrays a circular dance of bees among clover blossoms. It's sold in 6-yard rolls. \$36 per yard. J.R. Burrows & Co., (800) 347-1795, burrows.com



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11. COLOR CLARITY

These cut-crystal knobs were recently introduced in four strong colors: black, cobalt, pink, emerald green. All can be matched with period-friendly plates and rosettes in passage, privacy, or mortise sets. Most sell for \$125 to \$175. Nostalgic Warehouse, (800) 522-7336, nostalgicwarehouse.com

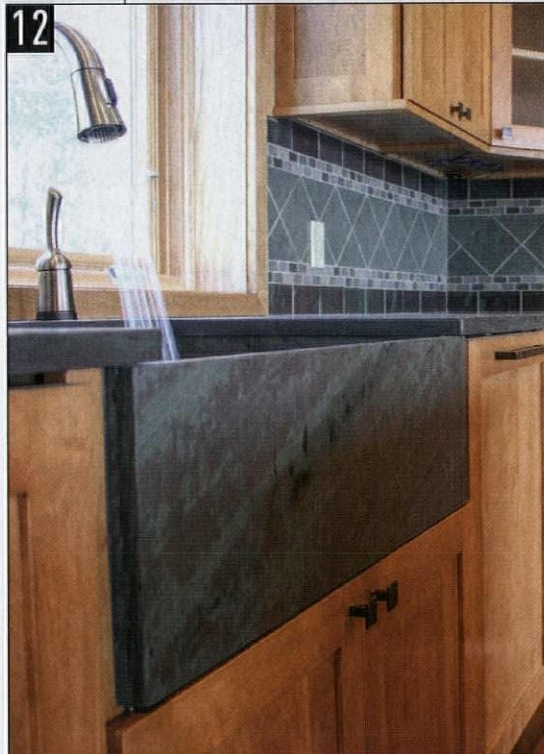
11



12. HISTORIC & UNIQUE

Slate, like soapstone, has a history in kitchens that goes back centuries. In beautiful greys, blacks, greens, and mottled greens and purples, each sink or counter is unique. Sinks 30" or 36" long x 21" wide cost \$1,073 to \$1,267. Sheldon Slate, (518) 642-1280, sheldonslate.com

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13

13. FROM THE ORIGINAL

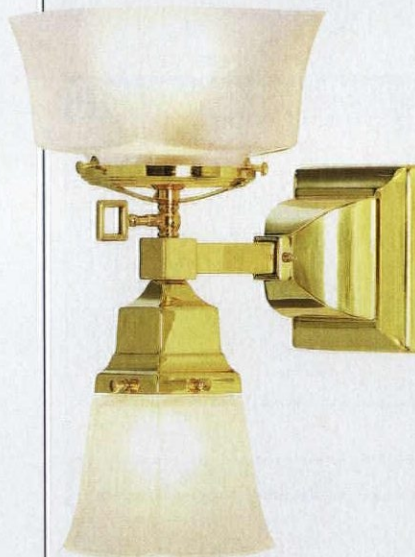
Hundreds of architectural sheet-metal ornaments are made today, on original equipment, by this company dating to 1898. The 12" x 16" shield is available in zinc (\$40) or copper (\$120) and can be used indoors or out. W.F. Norman, (800) 641-4038, wfnorman.com



14. ELECTRIFYING MISSION

Recalling combination fixtures ca. 1900, the Mission style gas/electric wall bracket is made in the U.S. of solid brass. It's shown in polished brass (unlacquered also available, to develop a patina) with Arts & Crafts square shades. \$306.28. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

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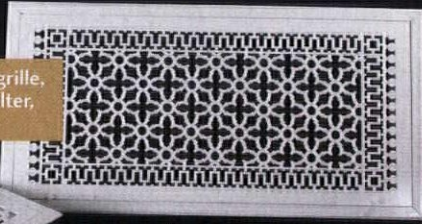
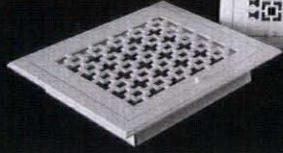
15. SHAKE IT UP

Dress up unattractive baseboard radiators with covers that resemble architectural mouldings. The Shaker style cover features a flat cabinet and quarter-round border. A Shaker Designer style is also available. Main panels, \$70 per foot; end caps, \$90 to \$150 each. OverBoards, (800) 835-0121, go-overboard.com



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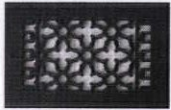
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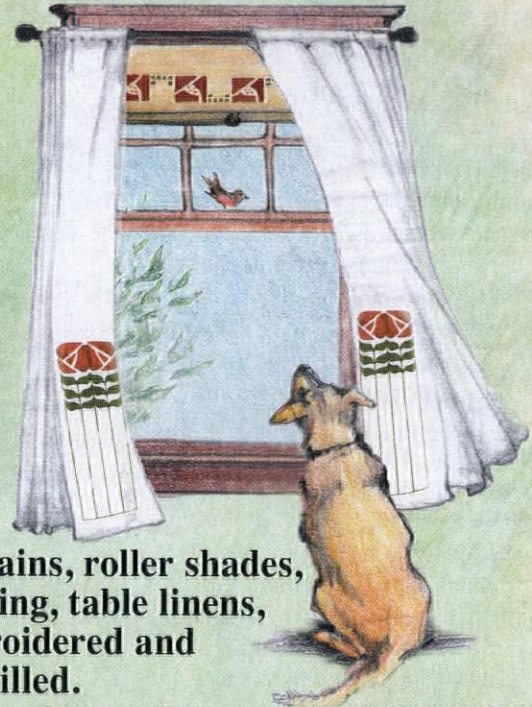


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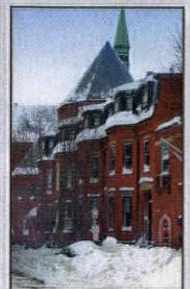
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16. BLING IT ON

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17. SHADES OF THE PAST

Order a restoration-quality roller shade in 100% cotton or other material from a shade maker with 60 years of history. Options include trimming with or without scallops, bells, gimps, and fringes. Four-star cotton with scallop: \$209 and up. Alameda Shade Shop, (877) 522-0633, shadeshop.com

18. ARTFUL DOORS

The Great Outdoor screen door features whimsical tree cutouts in panels on the lower part of the door. In a choice of woods with different types of screening (including no-see-um), storm options, sidelights and transoms, and pet doors. \$709 and up. Vintage Doors, (800) 787-2001, vintagedoors.com

19. UPCYCLED ORIGINAL

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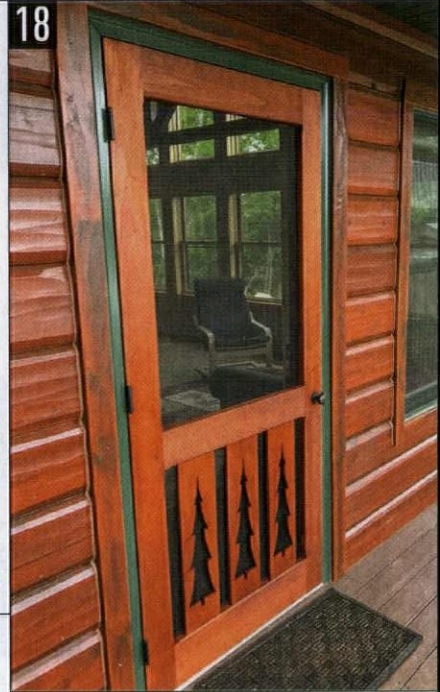
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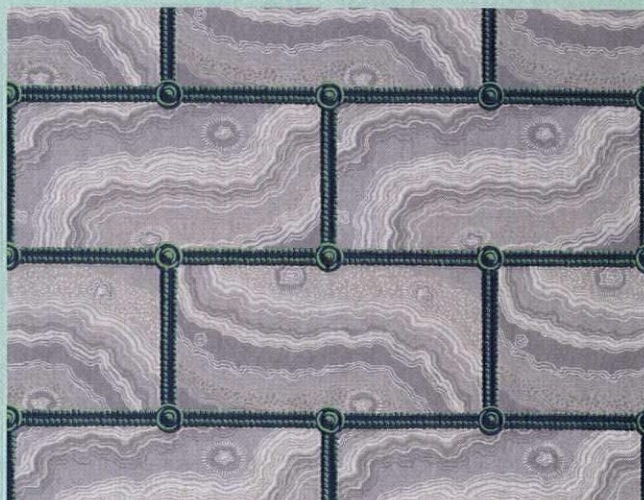
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



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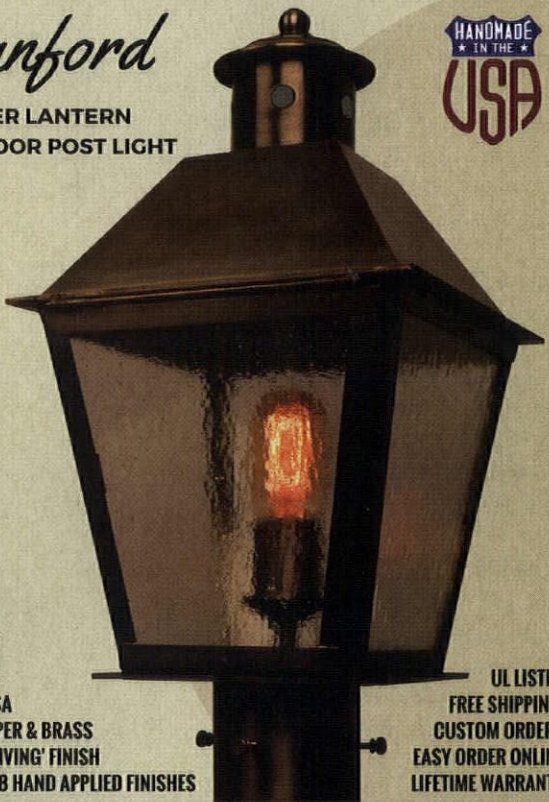
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22. A "CHIPS" ORIGINAL

The Round Table is a reissue from Gustav Stickley's first pamphlet, "Chips from the Craftsman Workshop" (1901). The 30" wide x 30" tall table is constructed of solid quarter-sawn oak with tongue-and-groove joinery, keyed tenons, and single-piece legs and stretchers. \$1,839. Stickley, (315) 682-5500, stickley.com



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23



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24. 18th-CENTURY BRASS

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25. A SIGNATURE DESIGN

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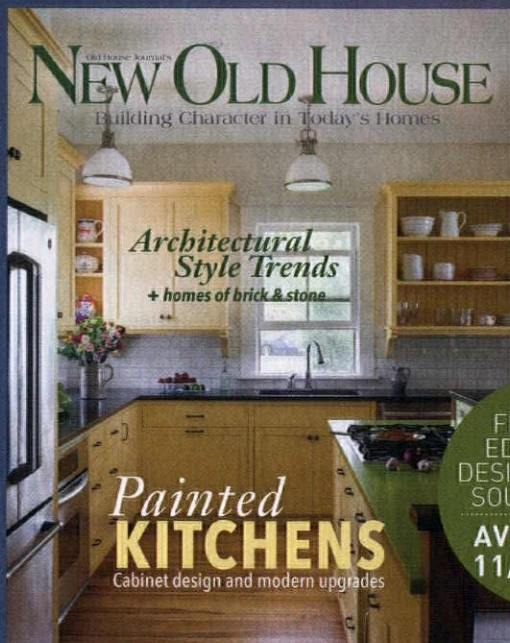
VICTORIAN MANTEL SCARVES

The proper Victorian parlor mantel would not have been caught unclothed. Maybe you've seen mantel scarves sold near the tree skirts at Christmas; but during the 19th century, the mantelshelf would have been fitted with a cloth or lace topper year-round.

The scarf is centered with its flat side abutting the wall. At the front, the scarf is tailored to fit the shelf or may drape with scallops, fringe, or tassels. A drop or swag usually hangs down at each end.

For period designs, turn to the Victorian Fireplace Shop, a full-service supplier of fireplaces, inserts (gas and electric), mantels, and accessories. The 'Heirloom' lace pattern is shown here; 'Chantilly' is a floral design set inside squares on a diagonal. Other motifs include leaves, tea roses, snowflakes, and pinecones. Sizes vary, and most scarves come in white and ecru. Prices range from \$18 to \$45. Victorian Fireplace Shop, (804) 355-1688, victorianfireplaceshop.com

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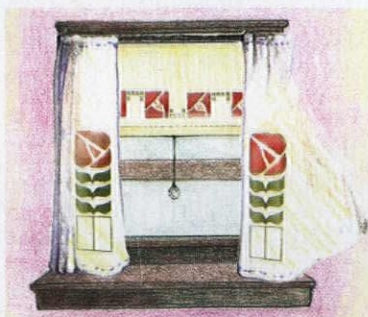
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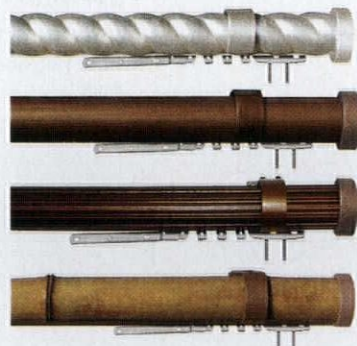
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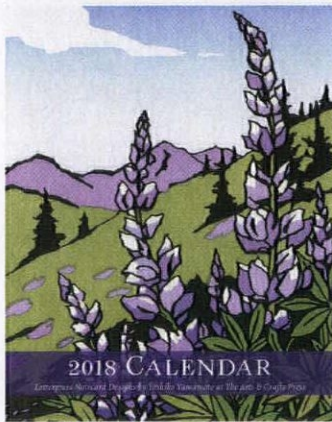
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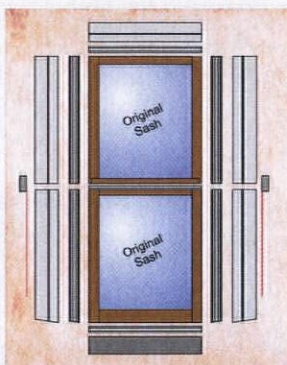


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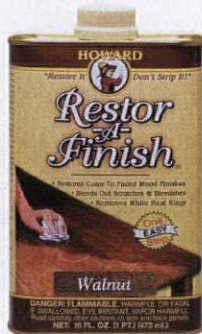


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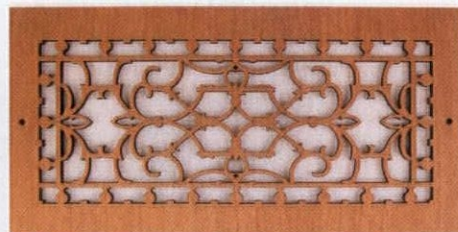
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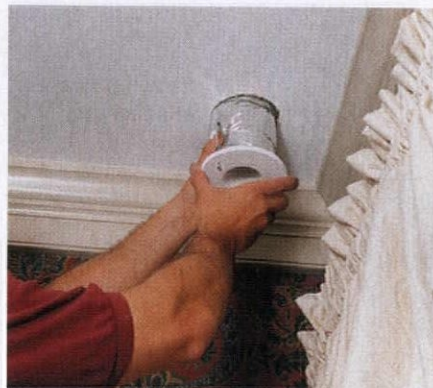
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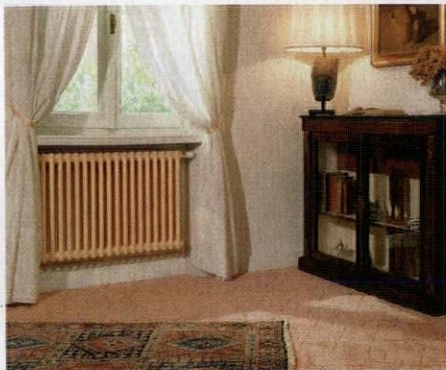
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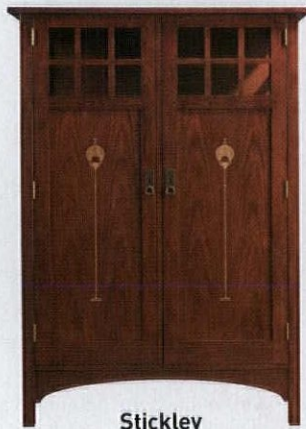


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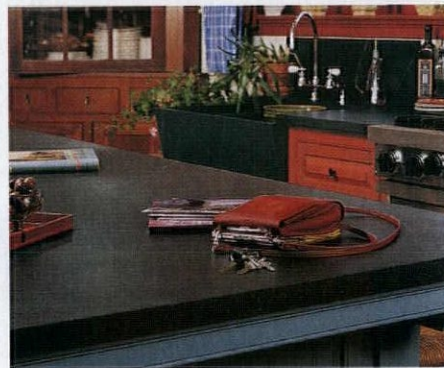
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STAINS ETC.

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TAKING UP THE CAUSE

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EXT. PAINT

clapboards 'Georgian Green' HC-115; door/lattice 'Peale Green' HC-121; trim 'Navajo White' **Benjamin Moore** benjaminmoore.com

ROOF SLATES

Vermont Slate Co. vermontslateco.com

RUGS

Kaoud Oriental Carpets kaoud.com

p. 25 **CHANDELIER** **Victorian Lighting Works** vlworks.com **PAINT** walls 'Monroe Bisque' HC-26; 'Quincy Tan' HC-25 • picture rail 'Monterey White' HC-27 **Benjamin Moore** **COAT STAND** **Brimfield** brimfieldantiquefleamarket.com

p. 26 **FIXTURE** **Victorian Lighting Works**

p. 27 **PAPERS** **Bradbury & Bradbury** bradbury.com **CHANDELIER** **Connecticut Lighting Center** ctlighting.com p. 28 **LIGHTING** **Victorian Lighting Works**; **Old Lights On** oldlightson.com

FURNITURE **Raymour & Flanigan Furniture** raymourflanigan.com **ANTIQUES** **Atlanta Antique Mart** scottantiquemarket.com; **Nadeau's Auction Gallery** nadeausauction.com **PAINT** (Jane Robbins) walls 'Mirage White' & 'Panel Gray Mist'; ceiling 'Windmill Wings' & 'Glacier White' (Silas Robbins) walls 'Golden Straw'; moulding 'Lancaster Whitewash' HC-174 (Cupid & Roses) wall striping 'Fernwood Green' & 'Limesickle'; ceiling 'Minced Onion'; **Benjamin Moore** p. 30 **VINTAGE TILES** **Olde Good Things** ogtstore.com

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Hollander Restoration Window Glass

hollanderglass.com **The Kennebec Company** kennebeccompany.com **SpacePak/Mestek** spacepak.com **Thistle Hill Weavers** thistlehillweavers.com **Tremont Nail** tremontnail.com

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DESIGN AT MAPLE REST

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Amy Mitchell, Home Glow Design homeglowdesign.com

EXT. METALWORK

knocker **Cape Cod Weathervane** capecodweathervanecompany.com • lighting **North-east Lantern** northeastlantern.com

CUSTOM LAMPSHADES

Lampshades Etc. through Etsy

BLANKETS

Faribault Woolen Mills faribault.com

p. 59-60 **DESIGN CONSULT** **Hamilburg Interiors** hamilburginteriors.com **PAINT** 'Stiffkey Blue' **Farrow & Ball** us.farrow-ball.com **BOOK-CASES** **Brian J. Barrett Construction**, Henniker, NH: (603) 428-7607 **MIRROR Carvers' Guild** carversguild.com **CARPET** **Bellbridge Carpets** bellbridge.com **SOFA FABRIC** discontinued **Old World Weavers** starkcarpets.com **CHAIR** **mohair Donghia**, via eBay p. 61 **WALLPAPER/FABRIC** **Schumacher** fschumacher.com **TRIM PAINT** 'Feather Down' **Benjamin Moore** **TABLE Baker Furniture** bakerfurniture.com **CHAIRS/RUG** vintage **STOOLS** **Ballard Designs** **MIRROR One Kings Lane** onekingslane.com **CORNER CAB.** **D.R. Dimes** drdimes.com *Furniture-quality custom period wood cabinets* **TABLE RUNNER** **Fortuny** fortuny.com **FOYER PAINT** wall 'Pirate's Cove Beach'; trim 'Linen White' **Benjamin Moore** benjaminmoore.com **STAIR RUNNER** **Couristan** couristan.com through **The Rug Depot** rugdepot.com **BENCH** **Ballard Designs** ballarddesigns.com.com **MIRROR** **Wisteria** wisteria.com p. 62 **WALLPAPER** **Cole & Son** cole-and-son.com **DRAPERY** **linen Ikea** ikea.com/us/en • trim **Country Curtains** countrycurtains.com **RUG** vintage **SCONCE** **Hudson Valley Lighting** hudsonvalleylighting.com **MIRROR Company C** companyc.com **RUG** **Capel Rugs** capelrugs.com **FLOOR LAMP** **Ballard Designs** p. 63 **WALLPAPER** **York** yorkwall.com **SMALL FURNISHINGS** **Target** **RUG** **Stroud Braided Rugs** stroudbraidedrugs.com **PILLOW** **The Watson Shop** on Etsy **PORCH RUG** **Pottery Barn** potterybarn.com **WICKER** vintage

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Whatever the forgivable pressures might have been, this photo makes clear how delight is lost to the public streetscape.

DO

... maintain porches and wood ornament with regular painting and repairs. Once gone, they are expensive to reproduce. Do respect proportion; on the house next door, the stripped front bay looks like an elevator shaft, and the steel railings feel puny.

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