

THE ORIGINAL
RESTORATION
MAGAZINE

FIREPLACE • MANTEL • CHIMNEY

OLD HOUSE

JOURNAL

HOW TO
FIX PAINTED BRICK
SILENCE SQUEAKY STAIRS
UPGRADE A CHIMNEY
FAKE A SCAFFOLD

TRADITIONAL
PAINT COLORS
for postwar Cape Cod homes

tile-licious
MANTEL MAKEOVER
FOR A HOUSE RENEWED

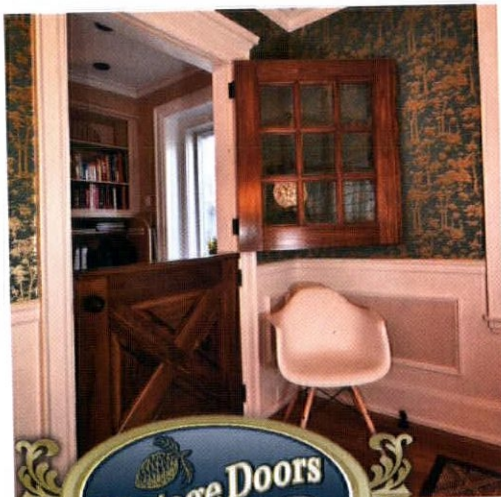
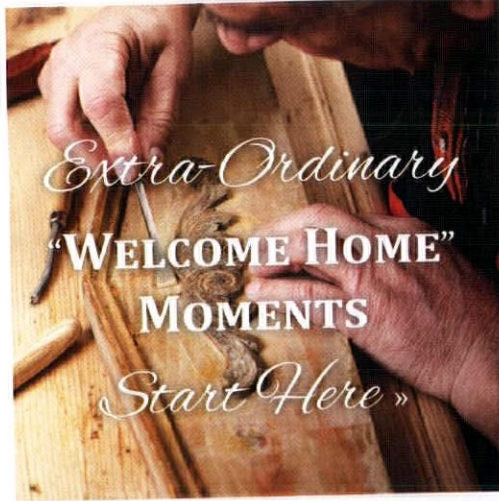
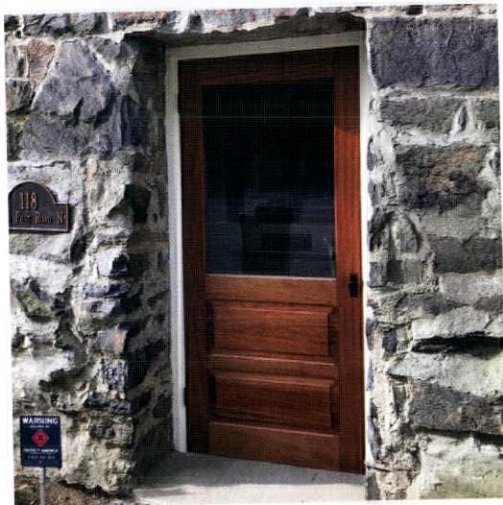
+ **A COMFY** bungalow
an Arts & Crafts exemplar

PLEASE RECYCLE THIS MAGAZINE
FEBRUARY 2020
\$7.99US \$8.99CAN

Display until February 11, 2020

0 92567 39197 4 02 >





— CHOOSE VINTAGE DOORS —
YOUR HOME DESERVES MORE THAN ORDINARY DOORS

At Vintage Doors, we're not out to change the world. We're out to change the way the world notices and appreciates your doors. For nearly 30 years, we've taken great pride in handcrafting **real wood doors of heirloom quality**, so you can take pride in owning one for generations. To see and feel the difference a custom door can make for your home, and be the marvel of your neighborhood, contact us today. *"Extra-Ordinary"* designs, craftsmanship, size and shape capabilities, and personal service—you're sure to all fall in love with—Guaranteed!

SHOP NOW

Request a FREE Quote »
Call for a Catalog »

www.VintageDoors.com
1 (800) 787-2001



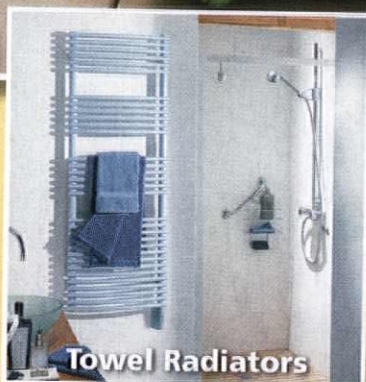
Beautifying New and Old Houses Across the Nation — *Inside and Out* — SINCE 1990

Cold Outside... Warm Inside

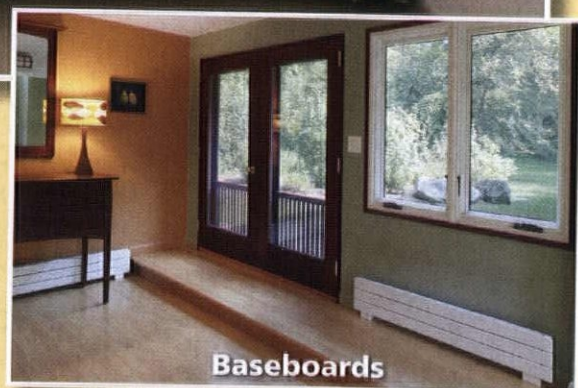
New in Electric, the Toasty Comfort of Runtal Radiators
Can Now Be Enjoyed by All!



Wall Panels



Towel Radiators



Baseboards

runtal has long been world-renowned as the premium manufacturer of Euro-style radiators for hot water and steam heating systems. We are pleased to introduce a Runtal Electric line that includes Wall Panel, Towel Radiator and Baseboard designs. Suitable for both retro-fit and new construction, Runtal Electric products provide a very efficient and comfortable radiant heat. They are an excellent source of primary or supplemental heat and a problem-solver for areas needing additional heat. They are attractive (available in over 100 colors), durable and easy to install.

For more information or a dealer near you, please call 1-800-526-2621 or online at: www.runtalnorthamerica.com.



Our Showroom is located at: 187 Neck Road Ward Hill, MA 01835 (Haverhill) Tel: 1-800-526-2621

THE ARTS & CRAFTS COLLECTION

RUG: THE ESSEX (PC-55A)
From the collection of Scott & Lou Segner

The Most Authentic And Beautiful Carpets In
The Arts And Crafts Tradition

The
PERSIAN
C A R P E T



Call Us For A Dealer In Your Area 1-800-333-1801

www.persiancarpet.com



SUPERIOR
CLAY CORP

A Genuine Work of Art

Like a masterpiece created in your own home, a Rumford Fireplace will add a unique element of resplendent beauty.

At Superior Clay, we are proven leaders in the fireplace industry, sharing generations of wisdom to create structural clay fireplace components that promise optimal performance, safety, and style for an inviting home and lifetime of treasured memories.

740.922.4122 | 800.848.6166
PO Box 352 Uhrichsville, Ohio 44683
www.superiorclay.com





Repair, Don't Replace.

Bring your historic windows up to modern standards in minutes. Use modern technology which upgrade syour windows to increased energy efficiency, comfort, and noise abatement without changing their appearance. Indow window inserts prolong the life of your windows while instantly increasing energy savings 20% on average.

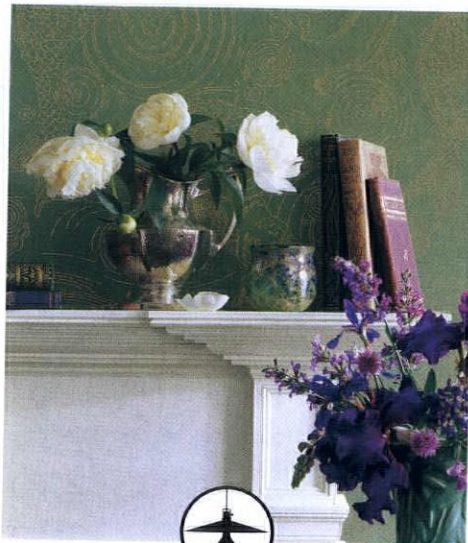
Change Everything Without Changing Anything.



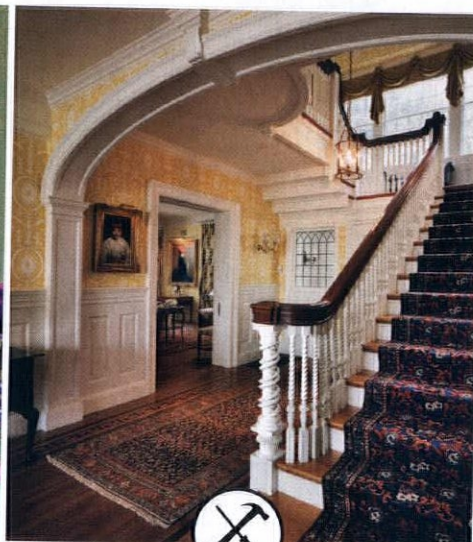
indowwindows.com | 503.822.3805

OLD HOUSE JOURNAL
contents

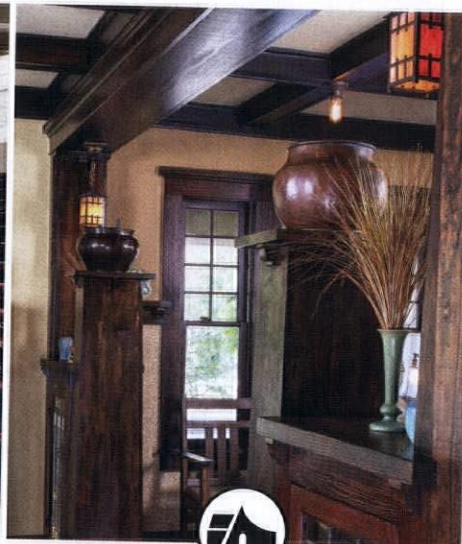
FEBRUARY 2020



DESIGN



RESTORE



INSPIRE

24 **Considering the Mantel**
Styles by era, the art of proportion, mantelscapes & more.

32 **VINTAGE VISION**
The use of color and stencils in a 1910 transitional bedroom.

34 **KITCHENS & BATHS**
A 1917 Sears house gets an inspired bathroom suite.

36 **THEY STILL MAKE...**
Pendleton continues to offer vintage trade-blanket designs.

Upfront

10 **INSPIRED + TIMELESS**
Unique lighting: ambient, task, and statement pieces.

14 **WINDOW SHOPPING**
Fixer-uppers all.

17 **SUCCESS!**
Period integrity in a house rebooted for efficiency.

40 **Repairs to Stairs**
From squeaky treads to imminent collapse: troubleshooting, basic repairs, and pro advice.
SHOP TOUR: Tremont Nail.

49 **TOOLS & MATERIALS**
Making your fireplace great.

50 **KNOW-HOW**
Firebox to liner and damper, how to keep the chimney safe.

54 **OLD HOUSE DIYer**
Indoor scaffolding tricks.

57 **STUFF THE LAST OWNER SCREWED UP**
When white paint turns a chimneypiece into a glaring eyesore.

58 **SALVAGE IT**
An ornate, antique mirror faces a recessed medicine cabinet.

60 **ASK OHJ**
Questions on lighting.

61 **DO THIS, NOT THAT**
Patching moulded plaster.

64 **Bungalow Beauty in Texas**
Step back to the Arts & Crafts era in this warm and cozy house.
74 **HISTORIC FORT WORTH**

76 **An American House**
A Vermont Cape by mid-century architect Royal Barry Wills.
83 **COLORING THE CAPE COD HOUSE**

86 **Neighborhood Foursquare**
Behind the sturdy restored facade, a sublime modern surprise awaits.
93 **COUNTER & BAR STOOLS**

104 **REMUDDLING**
House on house.

Also In This Issue

6 FROM THE EDITOR
94 RESOURCES
95 AD INDEX

ON THE COVER A revival fireplace in a 1921 bungalow; design by Colleen Crawley of Motawi Tileworks, Ann Arbor. **SEE PAGE 17.**



Surprising, whimsical, unpredictable

Last week I went to a real-estate open house because the listing said the interior was “remarkably intact.” It is, and what a treat! The house was built in 1920 as a “summer camp” on the water. It feels more like a turn-of-the-century house. The owner had done a meticulous job upgrading for year-round use while preserving the house’s integrity. He insulated walls from the outside so that the rustic interior still has exposed stud walls and original beadboard. The kitchen is a throwback—with a soapstone sink and a restored 1920s Glenwood range and not much else. A small back-hall added behind the kitchen holds the refrigerator and an extra oven. The pantry, the rustic granite fireplace, the stairs, and the original bathroom remain as built.

The house has a whiff of Victorian steampunk about it, too. Converted to gas, a 19th-century cast-iron parlor stove with a filigreed grille was added to take the chill off in shoulder-season weather. The ceilings are open, with joists exposed, as they have always been. So plumbing for a new, second upstairs bath is visible; the piping is exquisite in copper and brass. The many antique light fixtures throughout run from beautiful to downright odd.

In the itty-bitty powder room added under the stairs, a tiny antique sink with an impossibly delicate faucet and spigots caught my attention. The owner found it in Norway. A different teeny antique sink occupies the water closet off the master bedroom. Every detail of that house reveals its owner’s dedication and delight in the restoration, which he’s been at for decades.

That’s true, too, of the Fort Worth bungalow featured on p. 64. The entire house is a revelation: a colonnade and plate rails replicated from clues left in the house; a breakfast nook framed by brackets. But once again I was smitten with the bathroom sinks!

Old houses with good owners so often are full of original bits and the unexpected. Repurposing is often whimsical. It’s the unpredictability that makes old houses so darn interesting.



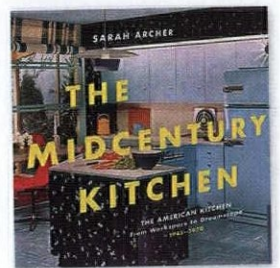
Patricia Poore

ABOVE In the Texas bungalow, quirky period-style bathrooms feature repurposed bits including a 1930s vanity, a courthouse drinking fountain, and a fold-up sink from a 1912 ocean liner.

SIDE NOTES

SPANNING DECADES

Not a big decorating book but rather one with historical insight into 1950s-60s kitchens during a time of “optimistic consumerism.” Amusing text and archival images. **The Midcentury Kitchen: America’s Favorite Room** by Sarah Archer (Countryman Press, 2019)



A yearning for authenticity comes through in this presentation of rooms classic and personal, all with patina. The author exhibits a fine sense of the regional and the vernacular; rooms are in houses from Texas to California, so this book is a fresh departure from the Americana of New England. Lots of antiques and salvage use. Find inspiration for curating and displaying collections. **New Americana** by Holly Kuhn (Gibbs Smith, 2019)



GOODWIN
— COMPANY —

Fine Antique Wood Flooring Since 1976

Photograph by: *Jake Boyd*

Your Partner in Perfection...



1-800-336-3118
heartpine.com

Durable, Sustainable and Affordable...

LEGACY™ Building Reclaimed Heart Pine – Character and Naility

DRIWOOD



Make your period home distinctive with ornamental wood mouldings from the premier source.

At Driwood we craft architecturally correct, hardwood mouldings perfectly designed for homes from any historic period. With more than 500 mouldings in stock, we have the moulding you need for your home.



2130 3" x 3/4"
Colonial era moulding with palmette pattern appropriate for use as a chair rail or a casing moulding.



3010 5" x 3 3/16"
Crown moulding with acanthus leaf & floral pattern on shallow cove accented with bead, reel, egg & dart detail, and banderol design.



2133 3 7/8" x 3/4"
Colonial era moulding piece with a floral design and vertical bead and barrel pattern.



2195 2 3/4" x 2 3/16"
Colonial era moulding with palmette pattern appropriate for use as a chair rail or a casing moulding.

View & Shop online at driwood.com today.
888-245-9663 (toll free) | sales@driwood.com

OLDHOUSE JOURNAL

VOLUME XLVIII, ISSUE 1

EDITOR-IN-CHIEF

Patricia Poore

ART DIRECTOR

Inga Soderberg

MANAGING EDITOR Lori Viator

SENIOR WRITER/EDITOR Mary Ellen Polson

WEB EDITOR Emily O'Brien

DESIGNER Gabriela Crespo

WEST COAST EDITOR Brian D. Coleman

EDITOR-AT-LARGE Gordon H. Bock

CONTRIBUTORS Regina Cole
Lynn Elliott
Ray Tschoepe

ASSOCIATE PUBLISHERS Becky Bernie
Greg Messina
Carol Murray

SENIOR GRAPHIC DESIGNER Julie Green

PREPRESS MANAGER Joy Kelley

AD PRODUCTION COORDINATOR Caitlin O'Connor



PRESIDENT, HOME GROUP Peter H. Miller, Hon. AIA

SALES DIRECTOR Heather Glynn Gniazdowski

BUSINESS MANAGER Barton A. Hawley

CIRCULATION DIRECTOR Paige Nordmeyer

CREATIVE DIRECTOR Edie Mann

DIRECTOR, CLIENT SOLUTIONS - CATAPULT Amanda Phillips

DIGITAL MARKETING DIRECTOR LJ Lindhurst



PRESIDENT & CEO Andrew W. Clurman

SENIOR VICE PRESIDENT, CFO, COO & TREASURER Michael Henry

VICE PRESIDENT OF AUDIENCE DEVELOPMENT Tom Masterson

VICE PRESIDENT, PRODUCTION & MANUFACTURING Barbara Van Sickle

VICE PRESIDENT, IT Nelson Saenz

VICE PRESIDENT, PEOPLE & PLACES JoAnn Thomas

VICE PRESIDENT, DIGITAL PRODUCTS & PLATFORMS Katie Herrell

AIM BOARD CHAIR Efreim Zimbalist III

SUBSCRIPTIONS, CUSTOMER SERVICE
(800) 234-3797
subscriptions@aimmedia.com

EDITOR'S OFFICE
10 Harbor Road
Gloucester, MA 01930
(978) 282-3170

LOGO LICENSING, REPRINTS AND PERMISSIONS
Brett Petillo, Wright's Media
(877) 652-5295 | aim@wrightsmedia.com

PUBLISHED BY ACTIVE INTEREST MEDIA
5720 Flatiron Parkway
Boulder, CO 80301

Please use the content of OHJ wisely.
It is intended to inform and inspire, not to replace
professional designers and contractors.

PRIVACY OF MAILING LIST:
We rent our subscriber list to reputable companies. If you do not wish to receive
promotional material from other companies, please call us, toll free, at (800) 234-3797.

WE MANUFACTURE AND SELL HANDMADE ARCHITECTURAL PRODUCTS

ProWoodMarket.com

Gable Brackets

Shop 8 different designs

Wooden Brace

Shop 11 different designs

GB 43



Rafter Tails



86T



64T2



71T6



67TD12

Wooden Corbels



35T

Wooden Brackets

Shop 23 different designs

GB 49



GB 44BP



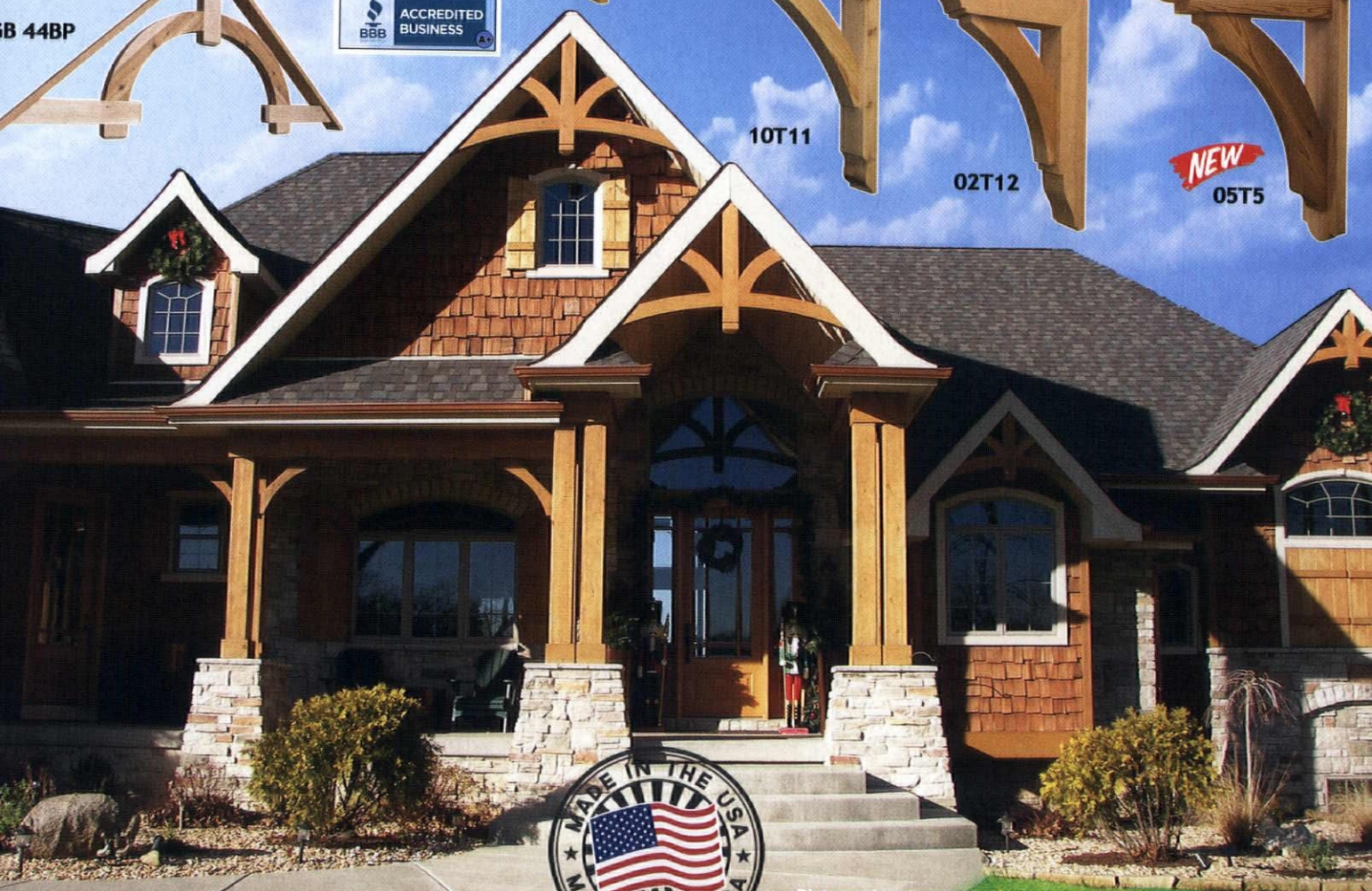
10T11



02T12



05T5



Picture showing Gable Bracket 43 and Wooden Brace 67TD125

Handmade in USA | Interior & Exterior

We Do Custom Work | 800-915-5110

Ah-mbiance!

Setting a mood with lighting. **By Mary Ellen Polson**

1. PEAKED-ROOF CHANDELIER

Part of a series, the Dartmouth four-light chandelier is Arts & Crafts with a touch of the English Cotswolds. It's available in seven finishes and six shade colors. It measures 27 5/8" high x 23 1/2" wide; \$1,440 to \$1,656. Arroyo Craftsman, (626) 960-9411, arroyocraftsman.com

2. A TOUCH OF FRANCE

The Cambridge lantern sconce has an unusual, heavy-cast wall canopy. In distressed brass, it's fitted with a tapered opaline art-glass shade with a linear overlay; \$645. Brass Light Gallery, (800) 243-9595, brasslightgallery.com

3. ORION SKY

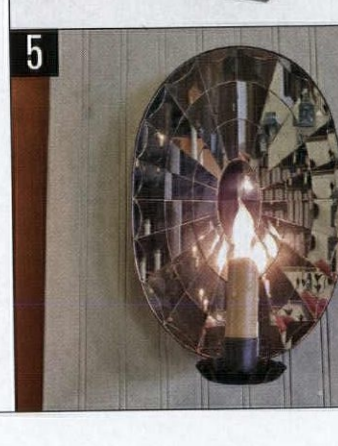
The copper table lamp with a Midnight Sky drum shade signed and hallmarked by the artist is a fresh take on rustic. On a Vermont slate base, it measures 25" tall x 9" wide; \$410. Janna Ugone & Co. (413) 527-5530, jannaugoneandco.com

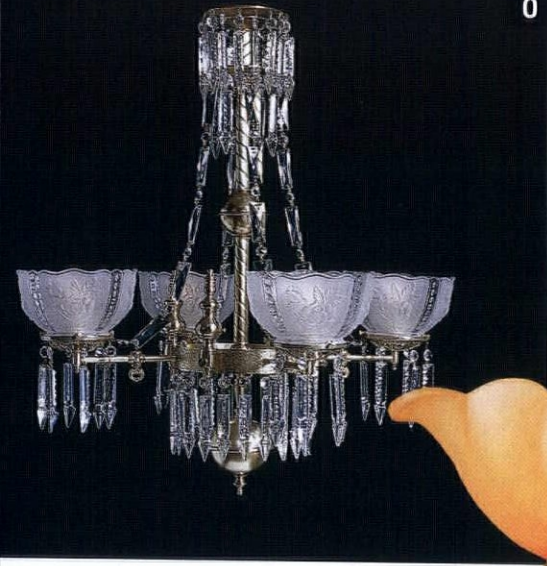
4. GASLIT GLOW

The Dawson sconce captures the essence of soft, luminous Victorian gaslight. Featuring delicate rope tubing, curling tendrils, and a wreath-shaped key, it comes in polished, unlacquered, or antique brass. Shade choices include the Vianne amber satin-etched shade shown. \$219.80 to \$245.89. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

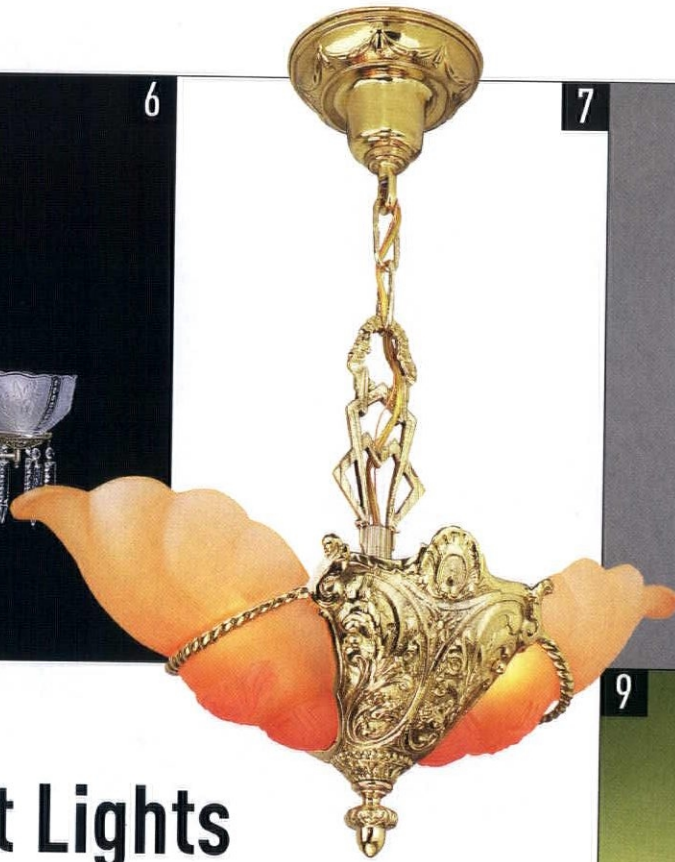
5. RADIANT CANDLELIGHT

The Ashley House front-hall sconce is an exact reproduction of one at Historic Deerfield. Each piece of the mirror is individually hand cut. The sconce is 13" high; \$650. Period Lighting Fixtures, (800) 828-6990, periodlighting.com





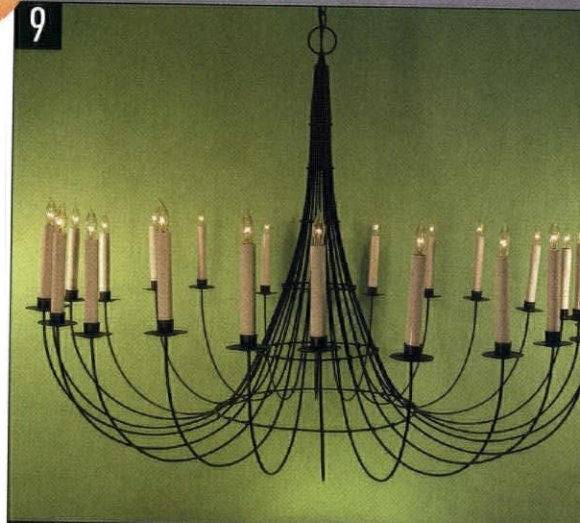
6



7



8



9



10

Statement Lights

These make stunning focal points.

6. LAYERS OF LIGHT

The Whitaker has the rope detailing and plain piping typical of mid-Victorian gaslight fixtures. Adorned with alternating crystal jewels and notched spear-point prisms, it's shown with white frosted shades. The chandelier measures 28" wide x 31" tall; \$2,659. King's Chandelier, (336) 623-6188, chandelier.com

7. ROSE-TINTED BEAUTY

The Devon pendant is a re-creation of a ca. 1934 Art Deco fixture from a Kansas City manufacturer. The solid brass, lost wax-cast fixture has rose-tinted side-slip shades held in place by polished brass chains. It measures 21" tall x 17 1/2" wide. \$475. Vintage Hardware, (360) 379-9030, vintagehardware.com

8. HALO FOR A CANDLE

Inspired by the "Liberty Tree" lanterns of 1776, the aged-tin Beech Leaf sconce from Scofield Lighting has a round back encircled with double rows

of leaves gilded in 23-karat gold. It measures 11 1/2" tall x 9" wide. Call for pricing. Heritage Metalworks, (610) 518-3999, hmwpa.com

9. LIGHT OF PLENTY

Offered in 12- and 24-arm configurations, the Cornucopia chandelier is based on a New England wire-arm design made between 1790 and 1810. One appears in the Roosevelt home at Campobello Island. The thin-rod tubing is reproduced exactly to scale. Call for pricing. Authentic Designs, (800) 844-9416, authenticdesigns.com

10. SPRUCE FILIGREE

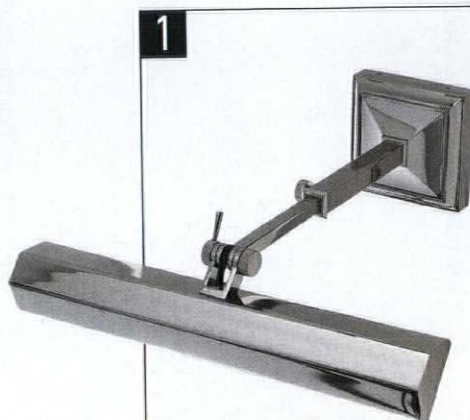
With its modified rectangular shape and tree overlay, the Spruce pool-table light is inspired by Limbert fixtures at Yellowstone's Old Faithful Inn. In a choice of finishes and art glass, it's 36" long x 23 1/4" wide x 11" high; \$4,500. Old California Lighting, (800) 577-6679, oldcalifornia.com

To the Task

Light where you need it most.

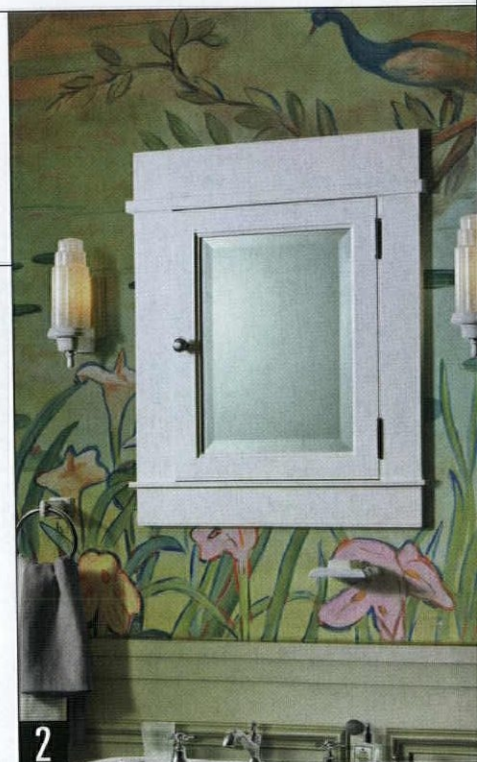
1. HIGHLIGHTING ART

Angle to direct light on artwork without exposing it to damaging infrared or ultraviolet rays. The 14" version of the Hemmingway LED picture light produces 300 lumens on the warm side of the color spectrum. Finishes include polished or antique nickel, burnished brass, and rubbed bronze; \$279 and up. WAC Lighting, (800) 526-2588, waclighting.com



2. SCONCE AS SCULPTURE

Create flattering task light in the bath with a pair of Echo wall sconces in white or black porcelain. Shown with the opal Deco Skyscraper shade, the Art Deco-inspired light is 10 1/4" high x 4 1/8" wide x 4" deep. \$165 each. Rejuvenation, (888) 401-1900, rejuvenation.com



3. ROCKER ON

The perfect complement to a cloth-covered cord for a reading lamp, inline rocker switches were an innovative convenience in the 1930s and '40s. (The switch is easily accessible from chair or bedside.) The two-tone switches fit cords up to 1/4" in diameter; \$9 each. Sundial Wire, (413) 582-6909, sundialwire.com



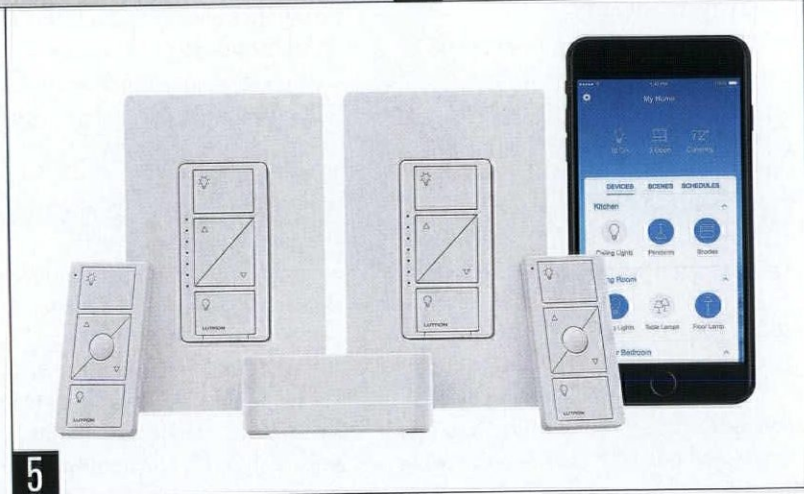
4. INDUSTRIAL SPOT

Put a spotlight over a countertop, sink area, or island with these industrial-inspired pendants. They are spun from pure copper and may be hung solo or as multiples. Each is \$200 (Bullet) to \$525 (Warehouse District). Bevalo Gas & Electric Lights, (504) 522-9485, bevalo.com



5. LIGHT SMART

The Caseta Smart Start Kit includes everything needed to control multiple lighting devices—with the touch of a dimmer switch, by voice-activated services, or remotely from your phone (not included). Included are two dimmer switches and Smart Bridge and Pico remotes, for \$164.90. Caseta by Lutron, (844) 588-7661, casetawireless.com





Work with one of our
in-house design professionals

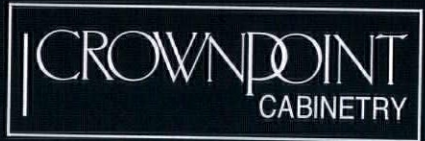
Custom cabinetry
for every room in your home

Available direct, nationwide

Handcrafted in New Hampshire

www.crown-point.com

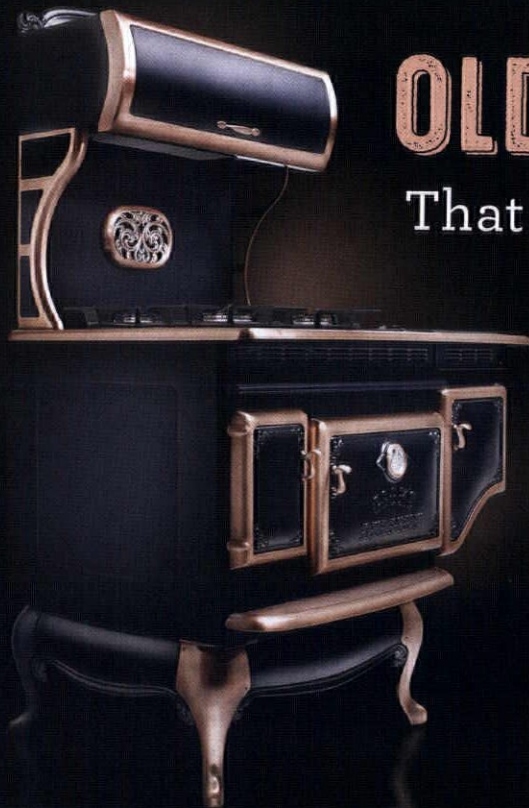
800-999-4994



OLD WORLD CHARM

That Complements Any Kitchen

Adorned with chrome, nickel, or copper, each custom built Elmira Stove Works appliance is true to its era, while offering the performance and features found in the most modern kitchen appliances. **Let us build one for you.**



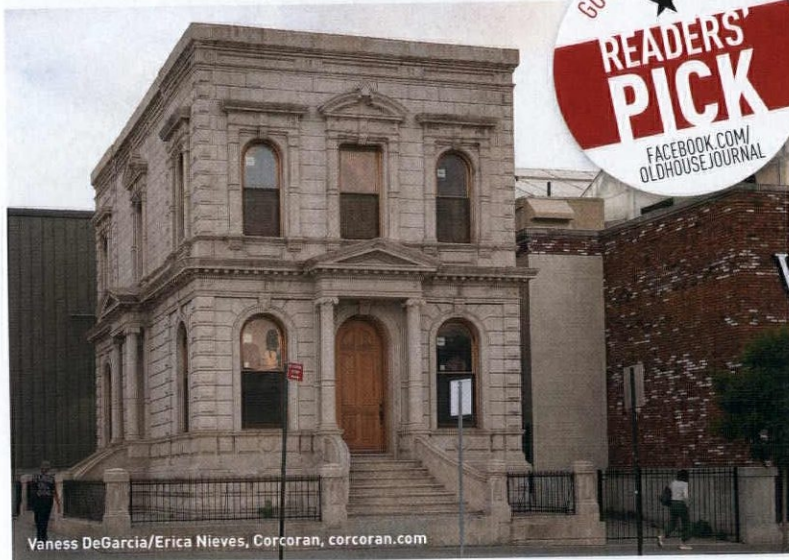
**Elmira
Stove
Works**

For true originals. ElmiraStoveWorks.com
1-800-295-8498  

RANGES • WALL OVENS • REFRIGERATORS • MICROWAVES • DISHWASHERS

Fixer Uppers

Why settle for any old house that “needs work,” when you can have a genuine historic house for your trouble? These five come with provenance.



GO ONLINE TO VOTE!
 ★
READERS' PICK
 FACEBOOK.COM/OLDHOUSEJOURNAL

Vaness DeGarcia/Erica Nieves, Corcoran, corcoran.com

BROOKLYN, NY / \$5.5 Million

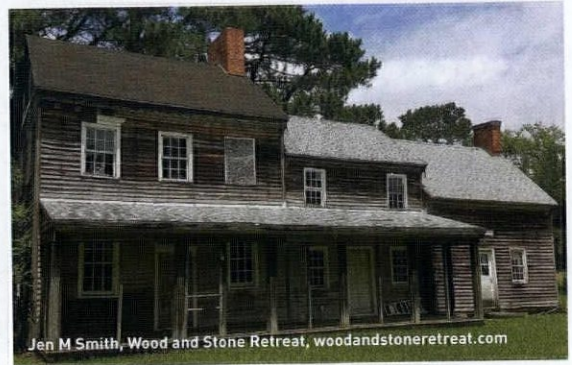
Likely to be converted to luxury apartments, this 1873 Renaissance Revival landmark features a cut-stone exterior with quoins and pedimented surrounds on arched windows. Inside: 12-ft. ceilings, a spiral staircase, original window trim, and some original plaster.



Greg Sekula, Indiana Landmarks, indianalandmarks.org

BROWNSTOWN, OH / \$210,000

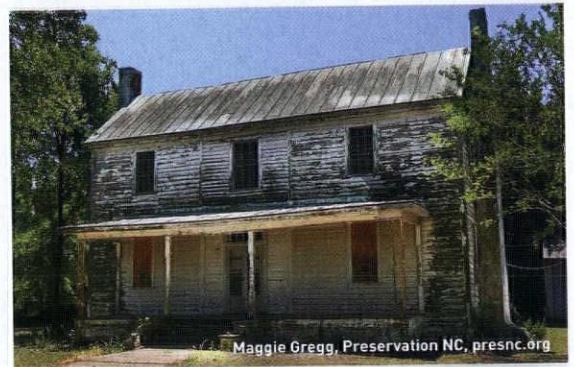
Considered one of Indiana's most endangered properties, the Thomas H. Branaman house was built about 1868; the circular porch dates to the 1920s. Features include a grand columned entry, 9/9 sash windows, and period staircase, mantel, and window trim.



Jen M Smith, Wood and Stone Retreat, woodandstoneretreat.com

CRISFIELD, MD / \$98,000

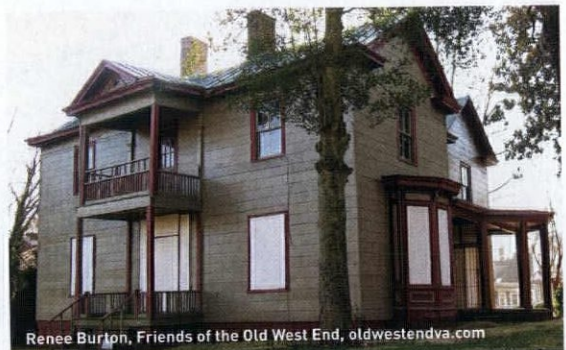
About 90% intact, the 1836 Nelson Homestead is Federal with telescoping additions: multiple attachments, decreasing in size. Historic elements include an early, nearly pristine kitchen, paneling, tiger-maple graining, gouge work, and built-ins.



Maggie Gregg, Preservation NC, presnc.org

ORMONDSVILLE, NC / \$100,000

The Edwards-Turnage House was built 1850-52 in a transitional Greek Revival style with Federal elements. Details include a paneled U-shaped stair, 9/6 windows, period mantels, board walls, and bull-nose chair rails integrated with window framing.



Renee Burton, Friends of the Old West End, oldwestendva.com

CANVILLE, VA / \$80,600

Built as a center-passage I-house sometime before 1877, this vernacular dwelling has a central two-storey porch with a pedimented roof and slender, chamfered columns. Interior details include original doors and period mantels in almost every room.

info@TerraFirmaArtTile.com

803.643.9399

Terra Firma Handmade Arts & Crafts Tile

TerraFirmaArtTile.com

Online Catalogue



Complete Line of Field, Moulding & Decorative Relief Tile.

Original Designs with Unique Glazes for Fireplace, Kitchen, Bath and Pool.

Epoxy to withstand harsh conditions.

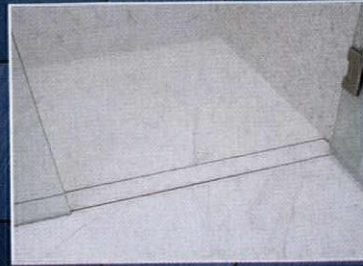
G/flex Epoxy is a rubber toughened epoxy formulated for permanent, waterproof, structural bonding of dissimilar materials and difficult to bond woods. G/flex—when nothing else sticks.

westsystem.com | 866-937-8797

WEST SYSTEM®

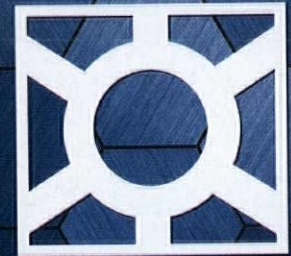


Shower Installation Made Easier



Mark E Industries has created 8 shower installation products to simplify the art of shower and tile installation for all waterproofing methods including Roll On, Vinyl, and Sheet Membrane. Shower installations and installing a shower pan particularly a shower pan is now easier, less time consuming, less expensive and **GOOF PROOF**. Our products will assist not only the professional contractor, remodeler and proficient do-it-yourselfer but anyone who is looking to create a tile shower installation of any size or shape with consistently perfect results every time!

GOOF PROOF SHOWERS[®]



Check our website for videos and more information: www.goofproofshowers.com

Mark E Industries, Inc. Toll Free: 1-866-771-9470 • info@markeindustries.com

MARK E INDUSTRIES

A Great Source for Victorian & Deco Hardware and Lighting



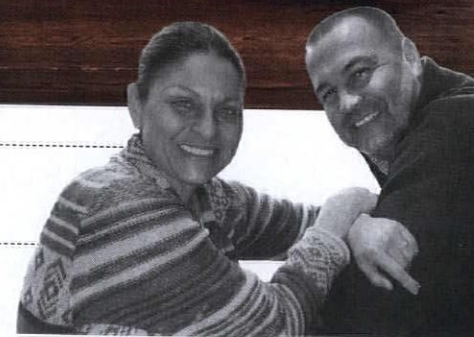
Vintage Hardware & Lighting www.vintagehardware.com 360-379-9030



The original brick fireplace had been modified by the second owner. The recent upgrade introduced Motawi tiles in a period Arts & Crafts design, but kept the wood-paneled overmantel.

ARTS & CRAFTS FOR 100 YEARS

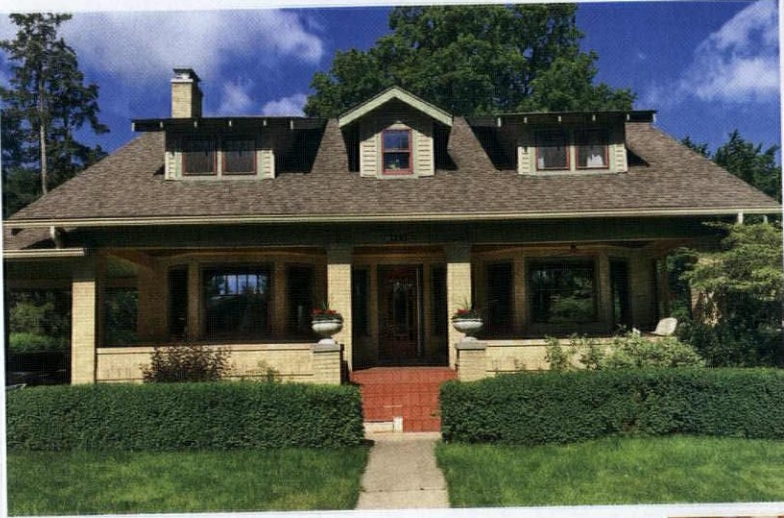
The bungalow retained its original integrity, so our upgrades had to follow suit, and last. **By Lisa and Manfred Schon**



After we moved to Northville, Michigan, we became intrigued with a blond-brick, Arts & Crafts-style house that Manfred passed on his commute to work. It's located just outside the city's historic district. When a FOR SALE BY OWNER sign appeared in the yard one day, we thought it might be a dream come true.

In 2015, our family became the third to occupy the house—and the first who are not relatives of the builder and first owner.

We didn't have extensive knowledge of the Arts & Crafts movement or its architecture when we moved in, but we learned quickly. Our mantra has been "respect and renew." We sought to maintain the style integrity of the house even as we integrated newer technologies. Overseeing the process is an archival photo of the builder, hanging in its original spot in the foyer to encourage a slow and steady approach. *[text cont. on page 20]*

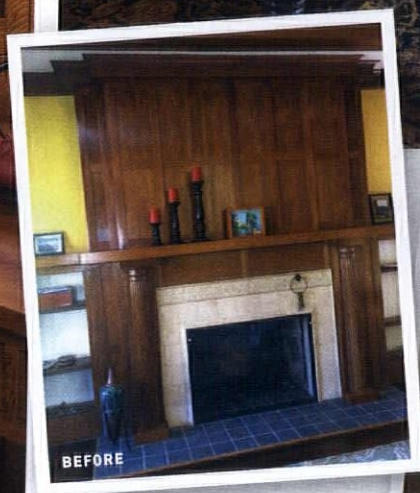
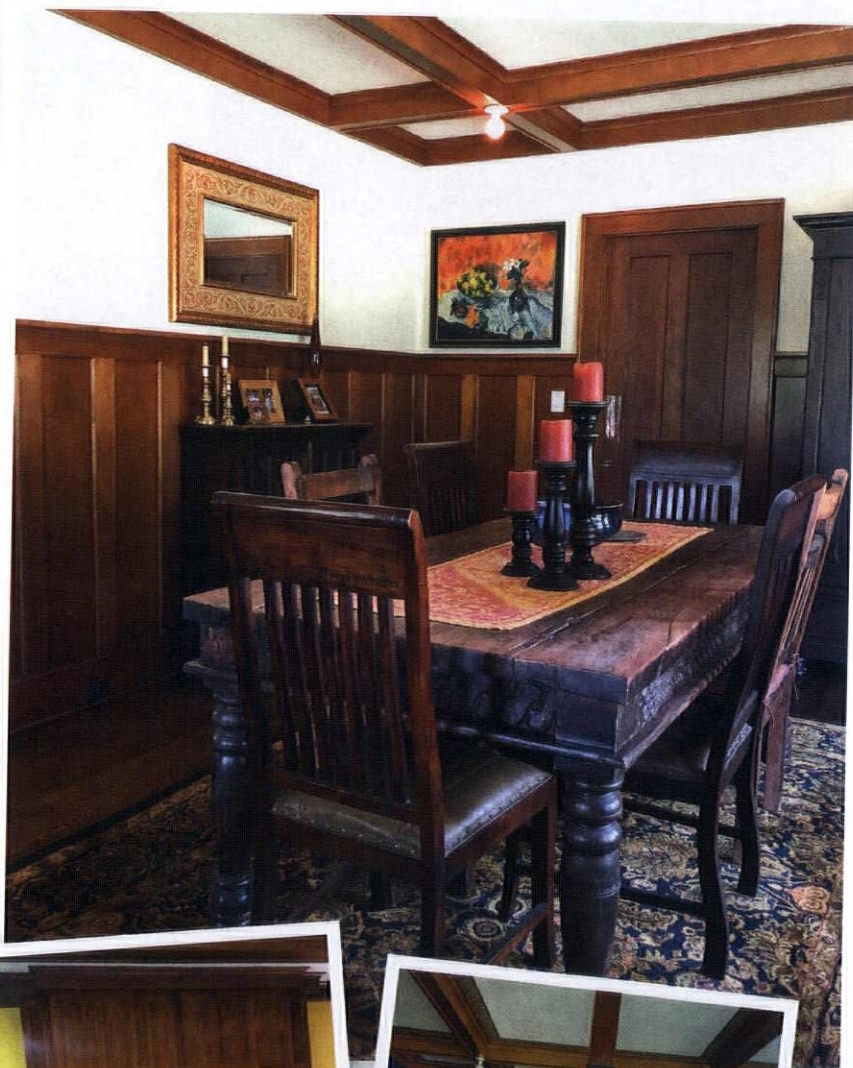


“We felt it was important to move the old house toward sustainability. The first stage involved transitioning from steam radiators to a **geothermal heating and cooling system** supported by state-of-the-art solar water heating.”





OPPOSITE TOP The yellow-brick semi-bungalow in Michigan was built in 1921; these owners are the third family to occupy the house. **LEFT** When wood trim added later was removed during restoration, a step-back brick treatment was revealed; that idea is reflected in the layered treatment of the new tile. **DETAILS, OPPOSITE** The fireplace was converted back to wood-burning, as it had been originally; the hearth was raised for reasons of comfort, utility, and aesthetics. **BELOW** The dining room had a skeleton wainscot with fabric panels; in an upgrade, individual panels matching the original walnut were crafted to make an all-wood wainscot.



Slate

The Incredible GREEN Building Material
For your Period Style Home, Inside & Out

Kitchens ■ Baths ■ Flooring ■ Roofing ■ Landscaping



Natural earth colors: Green, Gray, Black, Purple, Red
Antibacteria ■ Stain resistant ■ Noncombustible
Honed to a satin smooth finish, unlike any other stone.

Middle Granville, NY 12849; 518-642-1280 • Monson, ME 04464; 207-997-3615
Quarried in the U.S.A.

SheldonSlate.com



ABOVE Along with a full bath, sauna, and utility room, the basement renovated in period style now has a laundry room.

A particularly photogenic update was reworking the living room's fireplace. The firebox was reconstructed so that a fire burning in it actually contributes significantly to heating the house. (It had been converted to gas, and we returned it to wood burning.) We commissioned Motawi Tileworks in Ann Arbor to create a period-appropriate surround. Motawi's Colleen Crawley was our project designer.

The basement was a bigger project. We dug the floor down 12 inches to gain height. Then we added a full bath, laundry room, sauna, and proper utility room to house the geothermal system. Design and finishes were guided by those on the first floor.

Four 180'-deep loops dug in our front yard support the water-to-water heat pump. Radiant heating was installed in the new basement slab and retrofitted to the first floor beneath original wood flooring. An air-handler connected to the heat pump brings heating and cooling to the second floor. Replacing the original single-pane windows with energy-efficient, double-glazed, low-E windows from Germany (with a period-relevant design) was a big step in reducing overall energy consumption. Windows are glazed with bird-protection glass to prevent window collisions.

In October 2018 we disconnected the gas line; all of our electricity is supplied by Arcadia (wind and solar power sources). Future phases will introduce electricity generation through solar and possibly wind with on-site energy storage.

ALLIED WINDOW, INC.

CUSTOM
"Invisible" Storm Windows®

Allied Window has a strong commitment to high quality custom storm windows & the capability to meet the needs of any home or other building with single glass.

Interior & Exterior Windows
Custom Colors,
Custom Screens & Special Shapes
Historic, Residential &
Commercial Buildings
Energy Savings—Approximately 50%
Sound Reduction—Up to 80%



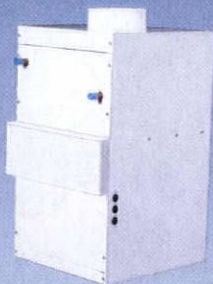
11111 Canal Road, Cincinnati, Ohio 45241 www.alliedwindow.com • 800.445.5411 • fax: 513.559.1883

Hi-Velocity Systems™

HEATING & COOLING MADE EASY WITH HI-VELOCITY SYSTEMS™

Superior Indoor Air Quality
and Climate Control

Multi-Positional
Fan Coil fits in
Attics,
Crawlspaces,
Closets,
anywhere!



Small Diameter
Flexible Duct
fits in Confined
Areas with
No Major
Remodelling



Attractive Vent Plates
to match any decor



Add-On HE PS
Air Purification
System cleans the
air down to the
smallest molecule



Use your
existing hot
water appliance
to efficiently
and reliably heat
your home

Clean Comfortable Air with
no Hot & Cold Spots!

Call us today for more information 1-888-652-2219 or visit www.hi-velocity.com

CABINET GLASS

Big Impact, Small Effort



Revamp your kitchen doors & cabinets with Bendheim's exquisite decorative glass panels. An unsurpassed variety of designs, fabricated to your exact requirements & safety needs. Delivered directly to your door, ready to install.

Begin your kitchen transformation today:
www.BendheimCabinetGlass.com

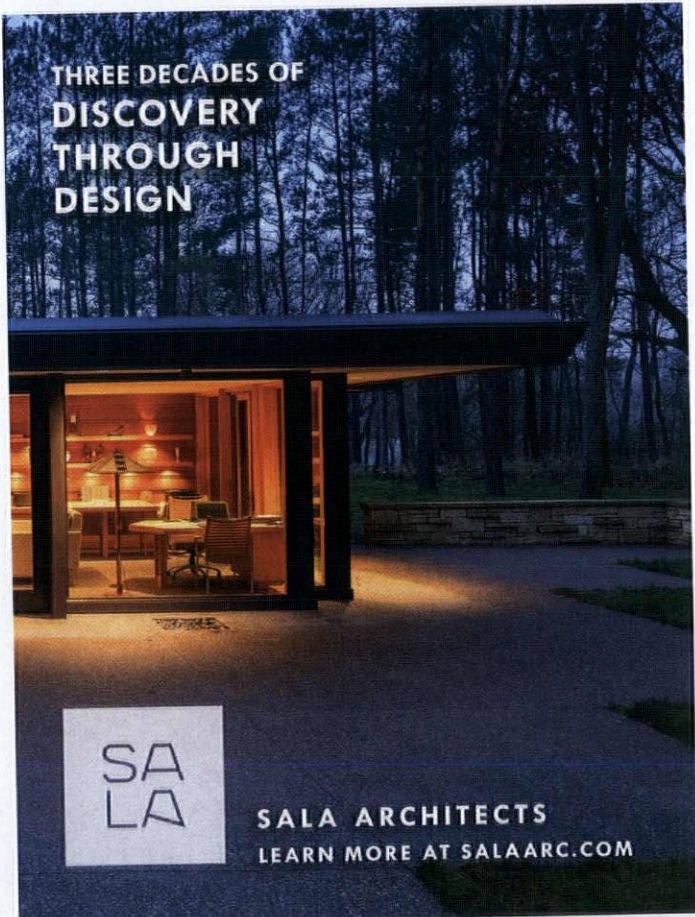
BENDHEIM
Est. 1927

PASADENA CRAFTSMAN TILE



HANDCRAFTED CERAMIC TILES
thoughtfully designed & handmade to order
www.pasadenacraftsmantile.com

THREE DECADES OF
DISCOVERY
THROUGH
DESIGN



SALA

SALA ARCHITECTS
LEARN MORE AT SALAARC.COM

CONSIDER MANTELS

Materials, proportions, and details changed over time, but every era offers options.

PAGE 24



Layered in a New England house built in 1829, transitional Old Colonies style is evident in the mix of Tiffany vase, Wheeler's 'Carp' wallpaper, and white-painted woodwork.
Courtesy John Burrows

24

THE FIREPLACE MANTEL: DESIGN CONSIDERATIONS & STYLE NOTES

This prominent millwork element helps define the style of the house. So does what you display on the mantelshelf!



32 VINTAGE VISION
34 KITCHENS + BATHS
36 THEY STILL MAKE



FEDERAL STYLE

In an 18th-century Massachusetts house, the highlight of a parlor added in the 1780s is a beautiful, hand-carved mantel in fine Federal style. Note the delicacy of mouldings, dentils, and ornament. The rosette frieze is repeated in the chair rail.



FEDERAL



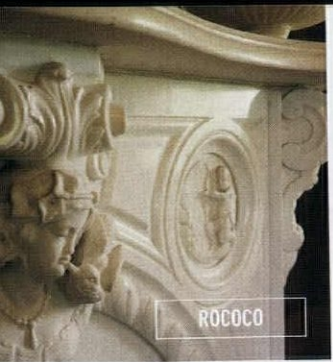
considering *the* MANTEL

Like the staircase, a mantel is a prominent millwork element that may define the style of the house, if not its date. If yours is original and fits the house, wonderful! Be respectful in any upgrading. If your house is missing a mantel (or several), or you're planning to add a fireplace, consider how proportions, materials, and styles changed over time. For every period, multiple design options exist. **BY PATRICIA POORE**

A MANTEL OR MANTELPiece is the decorative frame for the fireplace opening, usually with a shelf above the firebox. The surround is the material between the firebox and the mantel—heatproof stone, concrete, tile, or brick. American houses of the wealthy had elaborate, carved mantels as early as the mid-1700s.

After the Revolution, decorative mantels were popularized through builders' pattern books published in London and America. Lighter than their robust Georgian precedents,

these mantels interpreted the neoclassical designs of Robert Adam (thus the alternate name "Adamesque"). This era's neoclassical wave was called the Federal style in this country. Composition ornament (applied urns, swags, and flowerpots) was already available, though mantels were also carved entirely of wood, like those by Samuel McIntire in Salem, Massachusetts. By the 1820s, the Greek Revival style was ascendant, and with it came a plain, structural rather than refined style.



ROCOCO



AESTHETIC



TRANSITIONAL



GEORGIAN STYLE

STYLES by era

LEFT For a replica house in Georgian style, paneling on the fireplace wall came from a demolished building, ca. 1760. **FAR LEFT** (top) A mid-19th-century mantel and surround in white marble. • (middle) Faux bamboo for an orientalist mantel, 1886. • (bottom) Neoclassical meets Arts & Crafts in a 1901 bedroom.

The progression of styles is fluid, with overlaps and time delays outside of urban areas. Colonial (Georgian) raised-panel fireplace wall treatments appear in houses built as late as 1840. A prefab mantel ordered from a catalog may not be in sync with other elements of a 1920s house.

GEORGIAN Distinctive of the classically proportioned Georgian fireplace is its overmantel treatment, often topped with a broken pediment. A bed moulding with egg-and-dart, dentil, or other detailing supports the mantelshelf. **ADAM/FEDERAL** Adamesque or Federal-era mantels feature low-relief carved and reeded ornament such as scrolls, urns, flowers, eagles, and mythological figures. By 1800, the broken pediment had disappeared. Overmantels were

scarce. **GREEK REVIVAL** These mantels are usually based on the plain, post-and-lintel construction of Greek temples. White marble is the height of Athenian splendor, but most American Greek Revival mantels are of wood, sometimes faux-painted with veining. **GOthic REVIVAL** These mantels accentuate the perpendicular. The firebox opening or overmantel typically features a pointed Gothic or shallow Tudor arch. **ROCOCO** Many mid-19th-century marble mantels

have an arched firebox opening. The spandrels forming the arch often overflow with carved fruits, leaves and flowers, or cherubic figures in three-dimensional relief. **RENAISSANCE REVIVAL** Formal, delicately carved mantel-pieces once again are likely to include an overmantel. **AESTHETIC/EASTLAKE** With influences from medieval to Turkish to Japanese, the mantel proper may be flat with minimal decoration, while

the overmantel is an elaborate construction of shelves, mirrors, and niches for the display of worldly *objets d'art*. **ARTS & CRAFTS** The quintessential bungalow mantel is brick or local stone, sometimes inset with handmade tiles. But Prairie School mantels are modern, usually constructed all in masonry, with bold designs, such as a semi-circle arch. **REVIVALS** The most widespread designs of the early 20th century are Colonial Revival. Wood is often painted in an off-white color. Various arch shapes define Tudor Revival and Spanish Colonial Revival mantels.



LATE VICTORIAN

ABOVE A not-atypical 1890 mantelpiece in red birch, in a house in Peoria. RIGHT Original Moravian tiles in a 1908 Arts & Crafts Tudor house.

By the mid-19th century, some fireplace surrounds/mantels actually were made of marble, or of slate painted in imitation of marble. The style progression continued in the years before the Civil War, embracing the Gothic Revival and Renaissance Revival styles. Throughout the decades, design motifs were interpreted differently in rural homes and high-style urban ones.

THE ART OF PROPORTION

Study fireplaces from your period or in the neighborhood to get a sense of relative sizes for the surround, mantel, and any related ornament or woodwork. A prefab mantel will fit many houses built in the 20th century. Older houses—and when you want a specific design—call for custom work. Your architect or contractor can help, and millworks suppliers will create a moulding package to create a wood mantel. (See mantel specs and classical-moulding catalogs at kuikenbrothers.com) A salvaged mantel, well chosen, will be period-appropriate and may be a bargain if it has carvings. Installation may be tricky, especially if the mantel or surround needs modification for fit and fire-code compliance. Just be sure you won't need to cut or add too much to the mantel, as the proportions will change.

Mantel height is fairly set, with the shelf at about 52 to 58 inches above the floor. That makes a statement in a room with an eight-foot [text cont. on page 30]

ENGLISH REVIVALS
 Many houses ca. 1890–1925 exhibit a melding of Elizabethan and Jacobean, Reformed Gothic, English Arts & Crafts, and Tudor Revival forms. All of these revivals had roots in late- and post-Middle Ages England.

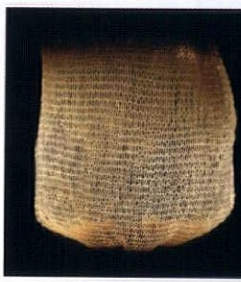


ARTS & CRAFTS

man·tel | \man·t·l:

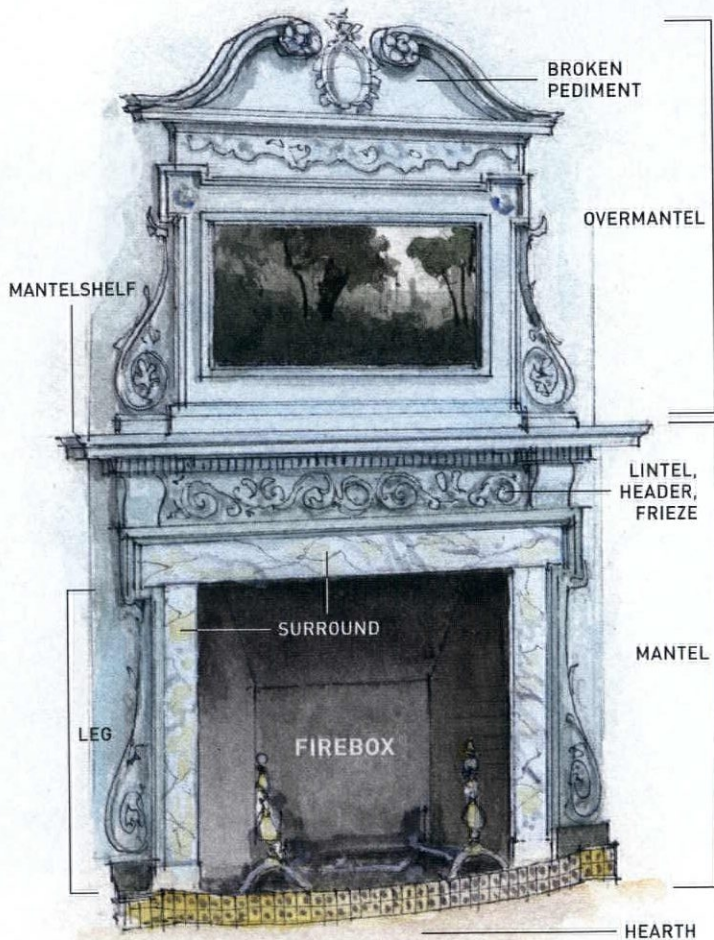
the decorative frame around the firebox and the surround. It may be of wood, marble or other stone, or metal. The word also may refer to the entire mantelpiece or to the mantelshelf. In the bungalow era, mantels are often one with a brick or tile surround.

US. man·tle | \man·t·l:
 a loose, sleeveless cloak. • A figurative cloak, as in a role that passes from one person to another (“the mantle of leadership”). • A fragile mesh cover fixed around a gas jet or kerosene wick, giving incandescent light when heated. • The interior of the Earth between its crust and core.



Anatomy of a Fireplace

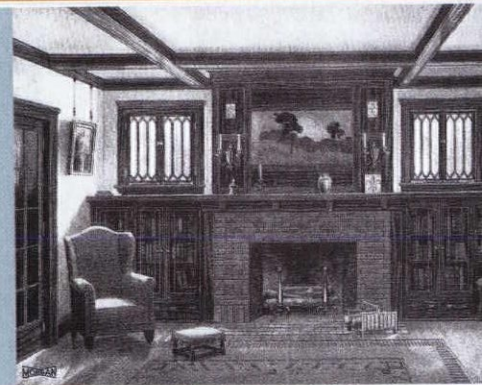
Parts of a mantelpiece are labeled on this drawing of the formal Georgian fireplace in the West Parlor at Washington's Mount Vernon. Not every mantel has an overmantel, which may end with crown moulding at the ceiling. The surround and mantel itself vary in size and proportion by style.



Proportion is different from scale, and both are important. Scale relates to both the actual and relative size of a piece in the room. Proportion deals with the relationships among various elements. You can have a well-proportioned mantel that is simply too big for the room (over-scaled). More likely, you'll encounter reasonably scaled mantels with distorted proportions, like a too-narrow header.



FIREPLACE SURROUNDS A wide brick fireplace, 1907, is given breadth by matching bookcases (left). An almost identical pairing appeared in Morgan Woodwork's "Building with Assurance" catalog of 1921 (right). The narrow header and legs earlier surrounding the firebox gave way to heatproof facings for Craftsman and Rustic houses; the surround, mantel, and even shelf might be done in a single material: brick, stone, or tile.



mantelSCAPES

Bring out the inherent (or preferred) style of your bungalow or Colonial Revival house with a well-dressed hearth and mantel.

An original fireplace is an important element of style. Its design is a clue: Does your house lean toward late Victorian (spindles on an oak over-mantel), Craftsman (beveled mirror and ochre art tiles), Mission or Spanish (black iron sconces), Prairie (Roman-brick wall with stone header), Tudor (an arch), or Colonial Revival (white paint and swags)? If it's as obvious as those examples, choose appropriate fireplace accessories and decorative objects to avoid muddling the point. If your fireplaces are plain and mundane, use accessories and objects to make a style statement in concert with the house. ● **over the mantel** Traditional options

for the wall over the mantel include artwork, a mirror, taxidermy, or a textile. In the first quarter of the 20th century, art was often a *plein-air* or landscape painting, a portrait, or such period favorites as Edward Curtis prints of Native Americans. When a mirror was used, often it was beveled glass set into mouldings over the hearth, rather than a florid piece hung on the wall, as in previous periods. Animal heads continued to be popular in Western and Rustic homes or dens. ● **the mantelshelf**

Objects of great variety were displayed on the mantel during these years: travel photos in frames; pottery; candlesticks; vases with or without flowers; leather-bound books; framed art tile; antique ceramics; collectibles such as boxes, glassware, silver, and pewter; small statues; and finds from nature—a bird's nest, a branch or driftwood, pinecones, seashells. The style and degree of formality in your house will guide you. Choose a theme, and remember that Victorian clutter had become outmoded.

● **The arrangement itself** helps define your style. Colonial Revival displays are symmetrical, sometimes obsessively so. Arts & Crafts arrangements sometimes use symmetry, as well, but often have an un-studied feeling with asymmetrical placement of objects—but balanced, of course. Finish the look with appropriate iron or brass fireplace tools.

MID-VICTORIAN

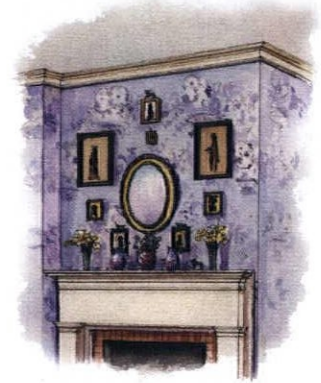
ca. 1850–1875:

Increasing wealth and trade-happy empire building meant there was a lot of stuff. A romantic oil painting is the backdrop for a gilded figural Continental clock under a glass dome, blue Minton vases, brass figural candlesticks, fairy lamps with Burmese art-glass shades, and a polychromed cigar lighter.



THE ARRANGEMENT

Objects on display often look best if they trace a V (tall, low, or inverted) or a W. Find balance without symmetry in the volume of objects.



AN "OLD COLONIES" ARRANGEMENT:

Small, carefully chosen pieces are arranged with naïve symmetry on a backdrop of patterned wallpaper, in a room transitioning out of Victorian clutter.



ARTS & CRAFTS BALANCE: Meaningful but not necessarily dear objects provide texture and spiritual allusions (to nature and Native Americans) in an arrangement that is only apparently nonchalant.



FORMAL COLONIAL REVIVAL:

A few dignified objects, including classical candlesticks at each end, are set with spare symmetry on a white-painted mantelpiece with swag decoration and a built-in, framed mirror.



EASTLAKE

REFINED VICTORIAN

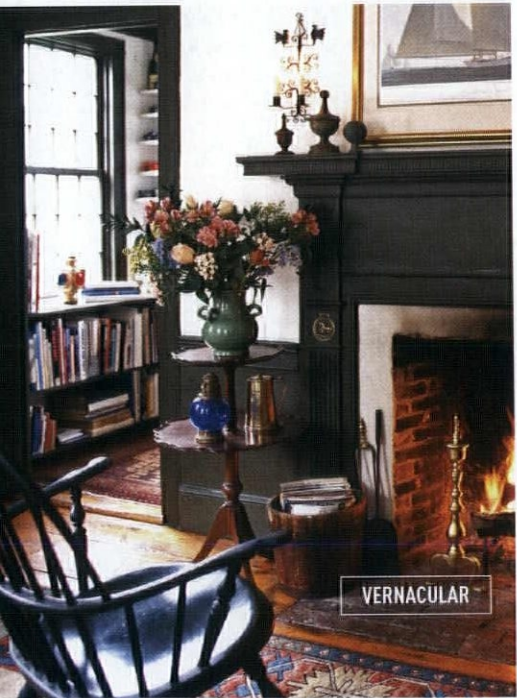
The parlor is virtually original in an 1888 Queen Anne house inherited through family. The delicately carved and incised woodwork of the Aesthetic Movement is often called Eastlake in America, after the English tastemaker.

LEFT Turkish seating and an ebonized Bugatti table flank the original fireplace with overmantel. Bird's-eye maple is featured in much of the woodwork.

BELOW An 1811 country mantel with little ornamentation nevertheless has fluted pilasters and dentil moulding.

A Victorian overmantel is indeed

an étagère or whatnot, with niches and shelves backed by mirrors to better display precious objects—and to amplify gaslight. Appearing in Georgian and Renaissance Revival treatments, the overmantel persisted in fireplaces of the Arts & Crafts era.



ceiling. In a high-ceilinged Victorian room, the mantel is not necessarily taller or bigger; proportions are enhanced by the treatment of the overmantel area and wall divisions, such as a frieze or cove near the ceiling. (Exceptions are many, but proportion and scale remain critical.) Be sure the width and projection of the mantel don't interfere with door openings. Mock up the proposed mantel in the room, using cardboard or wood scraps.

Classical proportions are a starting point. That is, the mantelpiece should correspond to the classical orders in terms of plinth (base), leg (pilaster) height, head (entablature) depth, and so on. Fireplaces of the Arts & Crafts era are a separate study, as so often the surround is more prominent than the mantel, and the mantel is tied to flanking bookcases or seats by continuous wood trim. Study period ex-

amples on house tours and in books. Note how dramatically woodwork profiles and mouldings change with era and style.

A mantel should not be shorter than the width of the fireplace including the hearth. A wood mantel must be at least six inches from the firebox, and should extend a minimum of three inches beyond the surround. The mantel overlaps the surround. The entablature (head, lintel, or frieze) below the shelf and its bed moulding should be deeper than each leg is wide. Mantel legs resting on the hearth look better and meet modern fire codes.

If all you're doing is refacing the surround and installing a new wood mantel, without demolition or change to the firebox, this can be a do-it-yourself job. Any masonry and tiling is tricky, though, and you want to be sure everything follows modern fireplace codes.

VERNACULAR



1



2

MANTEL beauty

Antique, vintage, and reproduction fireplace mantels and accessories are available for your new construction or to enhance an existing fireplace.



5



4

1 A Colonial Revival classic, the 'Farmington' comes in standard and custom sizes. Shown in white paint on poplar, it's available in pine, maple, oak, or cherry for staining and natural finish. Easy to install, starting at \$900 (overmantel sold separately). Find surrounds, stone facing kits, gas and electric fireplaces, and accessories at mantelsdirect.com

2 Decorators Supply sells such components as corbels, plinth blocks, and ornamental compo onlays as well as **finished wood mantels** and shelves. Furniture-quality custom mantels in Georgian, French, and Adam styles; see too the White River line of carved lindenwood mantels in stock sizes. Prices range from \$2,800–3,200 and up. decoratorsupply.com

3 Show off a collectible, sculpture, or taxidermy in a **glass dome** or cloche on your Victorian mantelshelf. This company inventories new (hand-blown) and antique domes—round, oval, and rectangular—and matching bases in wood, marble, or brass. Pricing by size and rarity; a new oval glass dome 16.75" tall costs about \$325. glassdomes.com

4 The Victorian Fireplace Shop's English **Victorian-style gas insert** is shown with a screen and coal scuttle. Find everything for upgrades or new fireplaces, with a specialty in smaller and historic fireplaces. A 'Windsor' small gas insert is \$3,798. victorianfireplaceshop.com

5 Handcrafted by Schlabaugh and Sons in Iowa, this Craftsman-style **mantel clock** is made of quarter-sawn white oak and finished in a rich, deep stain. Under a glass lens, the dial is solid copper. The clock measures 18" wide x 10" tall x 5" deep, \$383. schs.com



3



Color & Stencils in a 1910 Bedroom

From *Your Home and its Decoration*, Sherwin-Williams paint company.



White-enameled furniture and a controlled palette of yellow, white, and green lend an English Arts & Crafts feel to the room. Laid on a maple or yellow-pine floor, the green rug grounds the scheme.

The 'Sapperton' bed is by Vermont furniture maker John Lomas, who explains the octagon shape of the legs was a motif of Cotswold craftsmen during the English Arts & Crafts movement. Slender spindles create a design reminiscent of Shaker furniture. Custom order with options; a queen bed in cherry with low footrail and walnut post caps is \$3,700. johnlomascustomfurniture.com

The focus of the Sherwin-Williams book is, of course, the use of paint and stenciled decoration. Stencils are used above the picture rail, on table scarves and window treatment, even on the dust ruffle.



GuildCraft's 'Surrey' carpet has a plain center with a William Morris curvilinear floral border. The historical palette is married to a deep pile for modern appeal. Carpet made to order, \$49 per square foot. shop.guildcraftcarpets.com



Templates for painting your own stencils are available from the Melton Workroom, a studio offering custom finished goods with applique or stencil designs. Shown: 'Rose Medallion' and 'Thistle Medallion', each \$45. meltonworkroom.com



charlesprogers.com

CHARLES P. ROGERS BEDS - EST. 1855
 AUTHENTIC HANDCRAFTED HEADBOARDS & BEDS.
 OH-SO COMFORTABLE MATTRESSES & LINENS.
 COLLECTION & SALE PRICES ONLINE AT:
 charlesprogers.com • 1-866-845-5946

"Entwise"
 Originally by British designer Harry Napper c. 1900.
 Available in three color ways. Shown here in *Aubergine*. Handprinted.
 Samples available at www.bradbury.com.

Bradbury & Bradbury
 ART WALLPAPERS

TRUSTWORTH STUDIOS
 WALLPAPER

THE ISIS
 CFA V°YSEY
 WIDTH 21 INCHES • 7 DOLLARS 59 FT.
 WWW.TRUSTWORTH.COM
 508 746 1847

NU-WAL®
 RESTORATION SYSTEM

**RESTORE
 CRACKED
 WALLS**

**Love Your Home
 But Hate the
 Cracked Plaster?**

Nu-Wal will stabilize the surface of your walls and ceilings, and make them look like new again.

Simple One-Day Application	Cost-Effective Compared to re-Drywalling	Leaded Paint Abatement for Peace of Mind
----------------------------------	--	--

SPECIFICATION CHEMICALS, INC.
www.spec-chem.com
 800-247-3932 | 515-432-8256



Prairie Bath Suite for a Sears House

Redundant small bedrooms were reconfigured to create a functional bath suite—without adding on. **By Patricia Poore**

This handsome bathroom is in a 1917 Sears bungalow—the ‘Ashmore’ model—in Minneapolis. Three tiny former bedrooms and a remodeled bathroom were combined to create a bed/bath/dressing suite. It’s accessible to the master bedroom, and also to the hallway leading from guest bedrooms.

SALA Architects’ Joseph Metzler was the architect and interior designer for the project. “It’s a fairly unconventional arrangement, but one that made it possible to get enough space for the suite without adding to the house,” he says. “When the owner has guests, he sacrifices a bit of privacy. But it was a cost-effective idea—and this is space worth sharing.”

All of the finishes are new. Two small windows, one of which is in the tub alcove, came out of bedroom closets. The wood wainscot matches paneling in the living room. The exotic chandelier was discovered in an antiques store, and the custom tile is by North Prairie Tileworks, a local company.

1. PERIOD TRIMMINGS

The bathtub alcove is trimmed out with a cozy arch in the manner of 1920s bathrooms. Oak pilasters, wainscot, trim, and doors tie the Craftsman/Prairie room to the rest of the old house.



2. THE REVIVAL PALETTE

Bungalow baths generally were white: utilitarian and “sanitary.” Service rooms of the Arts & Crafts revival often are re-imagined in the colors and materials of main rooms; thus the burnished woodwork, green tile, and red instead of white hex tile for the floor.

3. A MIX OF LIGHTING

A gutsy antique ceiling fixture illuminates the main space while adding a period note. Double sconces over the sink and a ceiling light in the toilet area are no-nonsense, Mission-style reproductions.

4. BATH FURNITURE

In keeping with the bungalow-era wood trim in the room, the sink vanity looks like a piece of Arts & Crafts oak furniture, complete with battered (tapered) “legs” and a curved skirt.

CHRISTIAN KORAB FOR SALA ARCHITECTS





BE INSPIRED...



The chandelier in the green-tiled bath is an antique, but you can get similar **heft and period style** from Arroyo Craftsman. The 'Glasgow' series four-light chandelier, shown in the bronze finish, is available in various lengths, with many glass and finish options. Custom pricing. arroyocraftsman.com



North Prairie Tileworks makes custom **handmade ceramic tile** in more than 150 glazes (shown: 'Thistle'). Design, restoration, replication; custom field-tile sizing at no extra charge; for kitchens and baths, fireplaces, floors. handmadetile.com



The 'Prairie' backplate from Nostalgic Warehouse is offered with or without decorative keyholes and a variety of **historical doorknobs** including white porcelain. Shown: 'Waldorf' Emerald Crystal knob. Passage/privacy sets MSRP, \$205. nostalgicwarehouse.com

In solid brass with ceramic disc cartridges, the deck-mount **telephone faucet** with porcelain handles is a classic with a wide-mouth spout. Choose from seven finishes including nickel; adjustable coupler height. Pricing starts at \$246. signaturehardware.com





THEY STILL MAKE...

HISTORIC PENDLETON BLANKETS

The story begins in a woolen mill in Pendleton, Oregon, which by 1895 was making Indian trade blankets and robes. After rigorous study of the color and design preferences of local and Southwest Native Americans, trade expanded from the Nez Perce nation to the Navajo, Hopi, and Zuni. Interpretive designs are taken from traditional baskets, pottery, and weavings.

The Bishop family is in its sixth generation of company ownership. Shown here is the Pueblo Dwelling Heritage blanket, a vintage design from 1923. Arrows symbolize the paths of life and power, while stars represent the bright morning star. In virgin wool and cotton, un-napped, the twin-size blanket (64" x 80") in Dark Charcoal reverses to a black figure on gold and sells for \$269. Pendleton Woolen Mills, (877) 996-6599, pendleton-usa.com

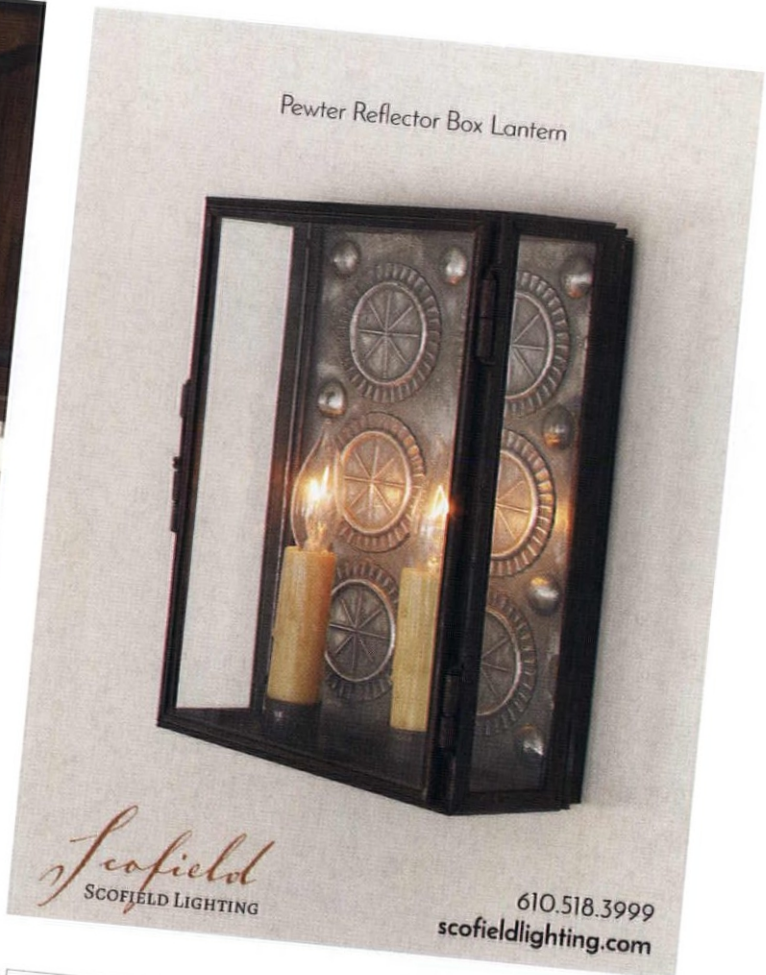




PEWABIC

TRANSFORM YOUR HOME WITH PEWABIC TILE

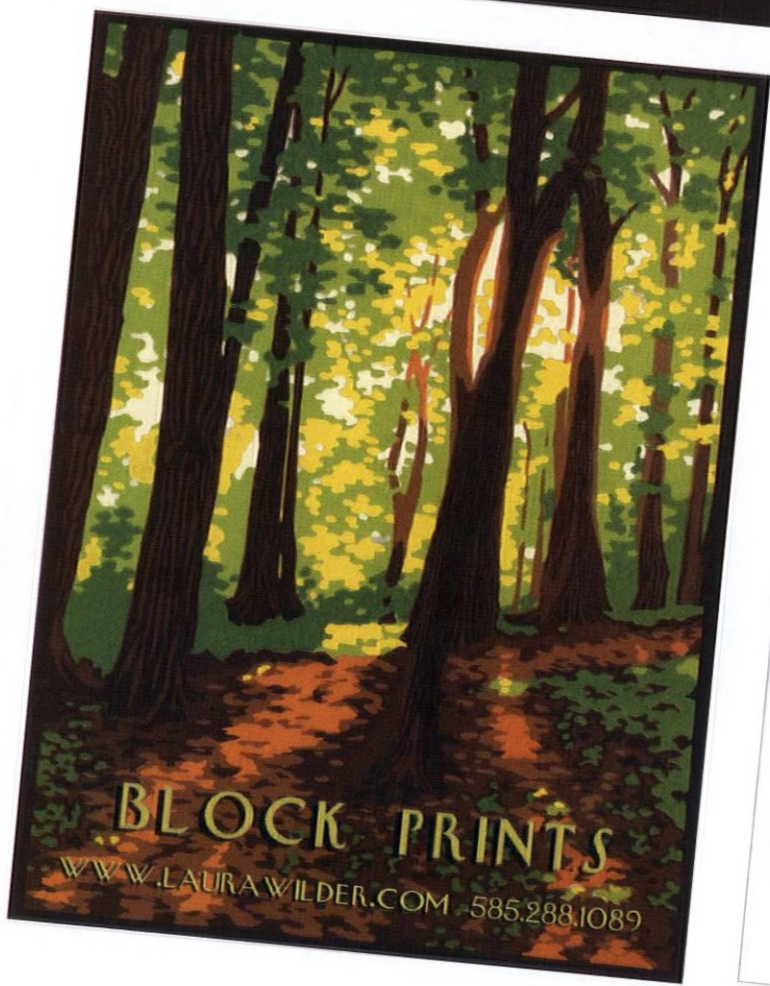
Handcrafted in Detroit since 1903. Find out more at PEWABIC.ORG/OHJ.



Pewter Reflector Box Lantern

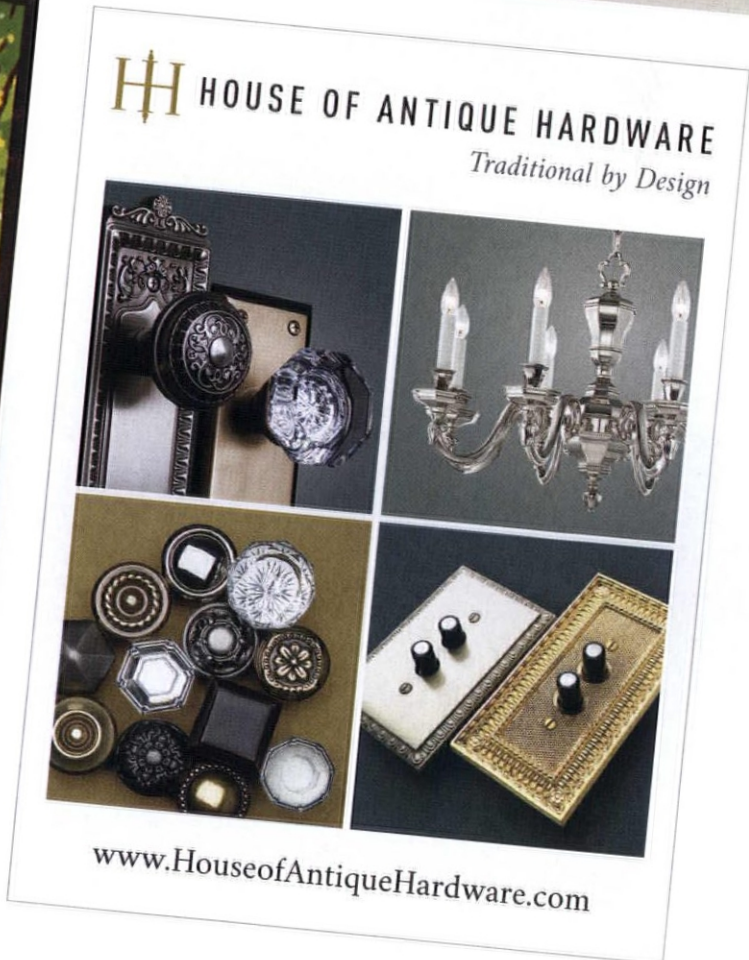
Scofield
SCOFIELD LIGHTING

610.518.3999
scofieldlighting.com



BLOCK PRINTS

WWW.LAURAWILDER.COM 585.288.1089



HOUSE OF ANTIQUE HARDWARE
Traditional by Design

www.HouseofAntiqueHardware.com



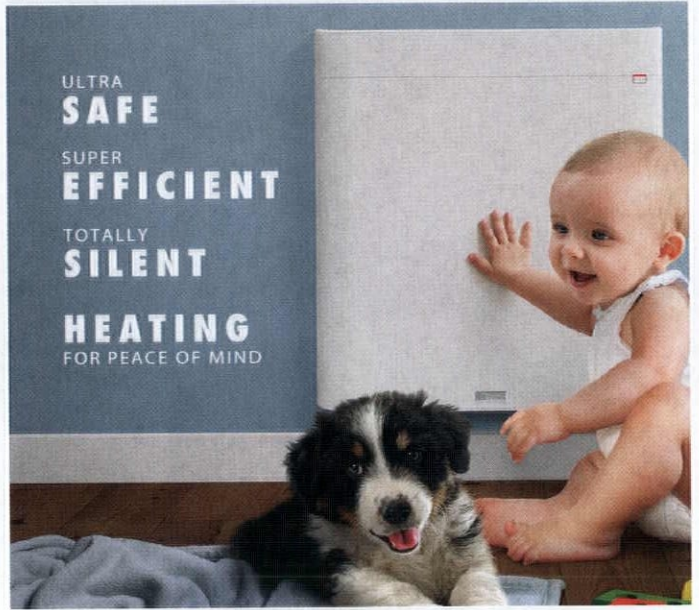
SOLID FORGED BRASS LEVERS

A trio of classically styled levers
join Nostalgic's timeless line of
forged brass door hardware.

WWW.NOSTALGICWAREHOUSE.COM



ULTRA
SAFE
SUPER
EFFICIENT
TOTALLY
SILENT
HEATING
FOR PEACE OF MIND



ENERGY SAVING & SILENT
4 cents per hour!* & has no fan!
ULTRA-SAFE & HEALTHY
cool to the touch & doesn't blow dust
EASY TO INSTALL & SLEEK
installs in minutes & only 2 inches thin!

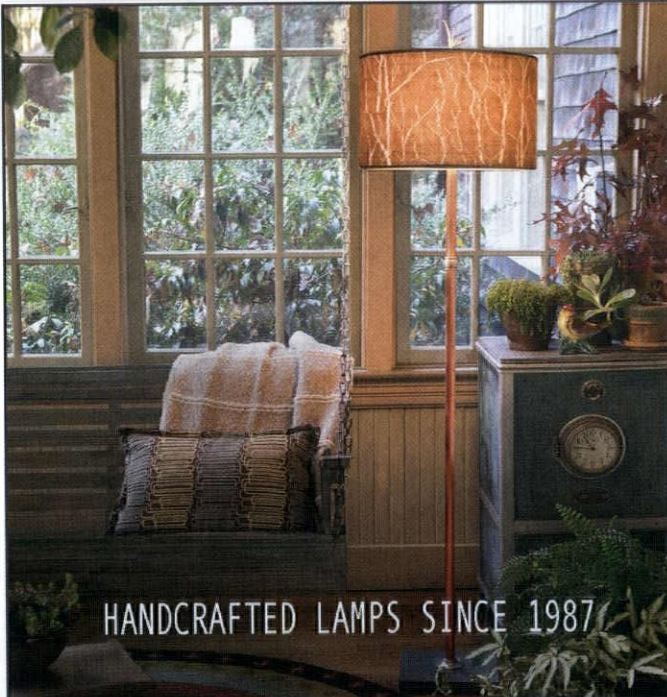
envi

WWW.EHEAT.COM

1-800-807-0107



10% OFF with coupon
code HJ2010 at **CHECKOUT!**



HANDCRAFTED LAMPS SINCE 1987




janna ugone & co.

lamps • replacement shades
pendants • sconces

413.527.5530 JANNAUGONEANDCO.COM



Spaces with Star Power

DISTINCTIVE AMERICAN ART TILE
FOR HOMES AND PUBLIC PLACES
734.213.0017 | motawi.com |   

MOTAWI TILEWORKS

RESTORE



STAIR CASE STUDIES

**TROUBLESHOOTING,
BASIC REPAIRS,
AND PRO ADVICE**

+ visit a factory still
making square-cut nails
page 40

50

KNOW-HOW: A WELL-EQUIPPED CHIMNEY

For comfort and safety, learn about fire brick, liners, dampers & chimney caps.

+

49 TOOLS + MATERIALS

54 OLD HOUSE DIYer

57 STUFF THE LAST OWNER SCREWED UP

58 SALVAGE IT

60 ASK OHJ


61 DO THIS, NOT THAT





on repairs to **STAIRS**

Tread and riser, baluster and handrail: a staircase can be merely utilitarian or a stunning work of art. There are many ways to build a staircase—box or spiral, dogleg or winding—and infinitely more ways for these complex structures to develop creaks, sags, or leans. Given the three-dimensional geometry, it's sometimes hard to know whether a repair will be simple or a complicated puzzle. **BY MARY ELLEN POLSON**



Narrower at one side than the other, the steps known as winders change the direction of the stair without the need for landings, making them a versatile component for several types of staircases.

With the effects of **time & gravity,**

all buildings tend to settle as they age, but they don't settle uniformly. In what's known as differential building settlement, the interior wood framing shrinks and settles more than the sturdier outer walls. Since most stairs are attached to an interior wall on one side, differential building settlement may cause the staircase to sag away from the wall, toward the newel post or stair well. Repairing a staircase with a significant settlement problem is best done from below.

Before that work can begin, however, it's essential to figure out the center line of the stair, says Steve Payne, co-founder of Payne-Bouchier Fine Builders in Boston. "If you don't do that, the stair is never going to work out right."

Finding the center line is simple if you follow this rule: the line always follows the handrail. The edge of the staircase and the positioning of the risers around any turns are controlled by this center line, from the handrail down through the balusters or spindles. It's the fixed point around which all the other elements of the stair move.

This is especially true in certain row-house neighborhoods in Boston, where the typical mid-19th century stairs are elliptical-well, continuous-rail staircases that run up a party wall. They were well thought out when they were installed, "but they were framed sort of casually," says Payne. "That's why they sag. We'd never dream of framing stairs that way now."

His firm usually encounters one of two repair scenarios. In the best-case situa-



⬇ **Before undertaking any stair repair—even squeaking steps!—get an assessment from a professional.** “Go forward with a stairbuilder, with a carpenter, with a handyman, or by yourself. But first get advice from someone who’s built some stairs.”

—**Steve Payne,**
Payne-Bouchier Fine Builders

tion, the stairs did all their settling in the first 25 years after they were built and haven’t sagged since. Repairing them begins with the removal of the balustrade, leaving the bottom newel in place. Then the treads are detached and slowly jacked up using wedges underneath, until they’re roughly level. “We’ve left the crooked carriage in place, and just moved the treads,” Payne says. “That’s a fairly typical fix. We don’t even have to remove plaster. You have to raise every tread the same amount, so the balusters fit right back into the same holes.”

Repairs are much more complicated when the stair structure is still moving. If the tread wiggles where it goes into the skirt board along the wall, the fix begins by peeling the plaster off the stair soffit underneath. Then the crew builds a jacking assembly—designed on the spot to fit the situation, Payne says. It’s a trial-and-error process, and requires careful attention to stress points. “The stair is never going to be exactly level, but you have to move the whole stair up at the same time, so you don’t bust something in the structure.”

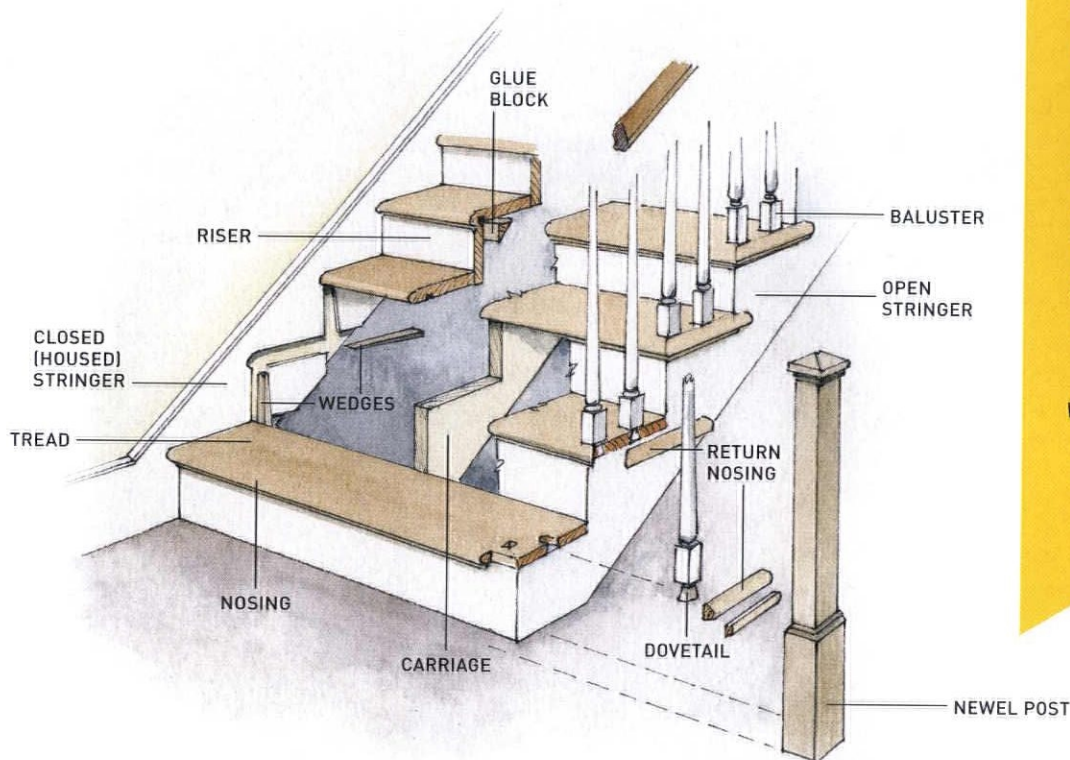
Once the staircase has been cranked up as much as it can go safely, the team adds steel L-shaped brackets that bolt to the wall and support the stringers. Plywood gussets are added to stringers to make them less likely to flex, then attached to the steel. [cont. on page 47]



Step at a time

Rebuilding a historic staircase requires careful calibration, following the center line of the stair. As runs are completed, they’re braced as needed (1, 2). The balusters and balustrade assembly not only finish the stair, but also help anchor all of the elements in place (3).

↓ **Staircase Anatomy** Critical parts of the staircase revealed: The support system begins with either closed stringers (where the treads are housed in grooves) or open stringers (the treads rest on the stringer). The carriage stringer adds support at the center of the staircase. Treads and risers generally aren't nailed into place, but supported by wedges glued from underneath.



The rise and run of every step must be exactly the same. That's because as you take the first step up or down a stairwell, your mind calculates the distance and anticipates that the next step will be the same.

—Steve Jordan, historic-preservation contractor

Basic Repairs Settlement issues, loosened joints, and a lack of support to the substructure are **best addressed from the underside of the staircase**. If you don't have direct access, remove any paneling or plaster under the stairs. (Preserve or take detailed drawings of any plaster or wood ornament that will be disturbed, before removing it.)

Once you have access, the carriage, stringers, and the undersides of the treads and risers should be visible and accessible. You're also likely to see wedges and glue from installation and previous repairs. Pull out and discard all suspect or loose wedges. Clean all old glue away from the stringers, treads, and risers.

If the stair is seriously out of level or pulling away from the wall, it will require gradual jacking and bracing (seek professional help at this point). If the staircase is reasonably level, it may be possible to solve squeaking and deflection problems by reinforcing the carriage stringer and tightening up the treads and risers from underneath.

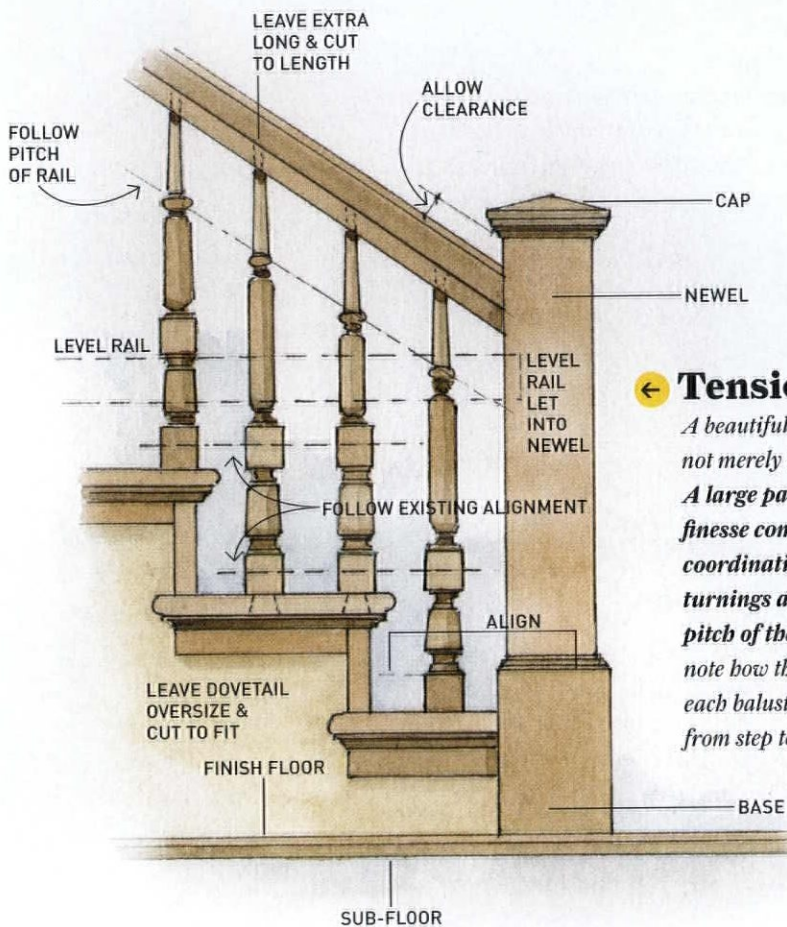
Carriage Repair If the carriage has moved away from the header at a landing or run of stairs, secure it with screws, lag bolts, or metal joist hangers. Add shims wherever gaps appear: at the bottom of the carriage or under treads. If the carriage sags uniformly or in multiple

locations, improve support by adding cleats cut from $\frac{3}{4}$ " plywood. Fit the cleats snug under each tread with screws, alternating sides of the carriage for greater stability.

Enhance this reinforcement by adding glue blocks to each corner where treads and risers intersect. The blocks prevent squeaks by increasing the surface area of the tread-to-riser joint. Dip each new block in carpenter's glue, then rub it back and forth in the proper position until the glue grabs. Tack in place with finish nails while the glue dries.

Wedging Stair treads and risers generally aren't nailed together in older staircases. Instead, they're held in place by glue blocks and by wedges hammered tightly between the tread or riser and the stair frame. After removing all the unsound wedges, replace them with new wedges cut from $\frac{3}{4}$ " pine. (Cut the wedges in an alternating pattern to maximize the amount of long grain in each wedge.) See page 45.

Glue each wedge in place, inserting each one from the top of the flight to the bottom. **Always wedge the tread before the riser below it.** The wedge must make even contact on both the surface of the step and the string. If not, there's a greater chance that the string will split when the wedge is driven in place. Hammer the wedge in until snug, but be careful not to apply too much force. To secure, drive a nail through the wedge and tread into the string.



← Tension & Poise

A beautiful balustrade is not merely the sum of its parts. A large part of its architectural finesse comes from the subtle coordination of how the various turnings align and follow the pitch of the rail. For example, note how the turned blocks on each baluster align horizontally from step to step.

SQUEAKY STAIRS

Squeaks are usually caused when treads that are nailed down loosen. "The squeak you're hearing is the tread rubbing up and down with the nail," says builder Steve Payne. A quick fix is to screw the tread to the stringer with a brass countersunk screw, finished with a wood plug. While that's a completely legitimate fix, don't be surprised if another tread starts to squeak. After all, all parts of the stair are interrelated. The best fix is to address the problem from below with wedges.

Repairing Balustrades

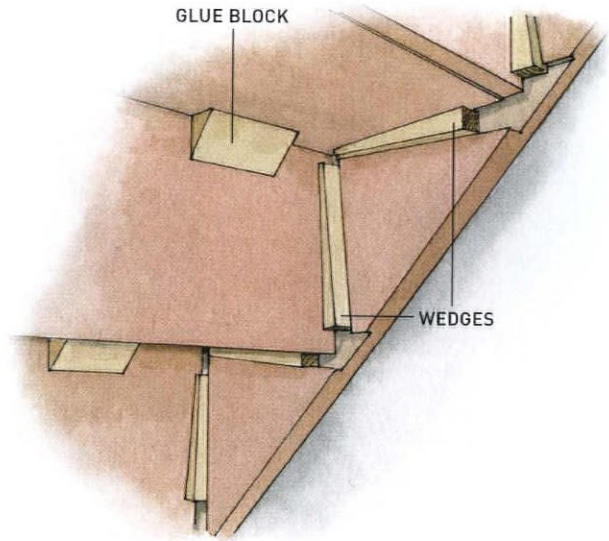
If the assembly is out of plumb, remove the bottom newel post, then push the rail by hand into position. (Use a plumb bob in-between balusters.) If the balustrade resists, loosen or remove a tight baluster or two. Once the balustrade is plumb, brace it temporarily with a 2x4 nailed to a stair riser. ● **The newel post should be of the correct height** to fit the corrected position of the balustrade, with overage to adjust for unevenness in the floor. (If this geometry is beyond you, call in a pro.) Square-up and repair any damage to the newel opening. The newel should be "let in" to the finish floor, resting on the subfloor. When it is in position at the correct height, trace the profile of the level rail onto the newel. With a hand chisel, mortise out a recess to accommodate the end of the rail. ● **Once the mortise is cut, brace newel against wall** or get a helper to hold it in position for toe-nailing. Drive finish nails through the newel base into subfloor, bottom riser, and stair string. Toe finish nails through handrail into newel. Install any additional newels in the same manner. (Mortise cuts may vary.) ● **Balusters** With dovetails: drive a 6d or 8d common nail through the dovetail. No dovetail: toe-nail baluster diagonally into tread. If balusters are old hardwood, use forged square-cut nails that won't split wood fibers. Tighten loose joints with wood shims before nailing. Never use glue for balusters. ● **Brackets, Nosings, Cove Mouldings** Have replacements remilled as needed. Be sure newels are in place and balusters are set. Working from the top of the flight, install return nosings after placing brackets on the riser above. Install cove mouldings last to hide joints.

tread REPAIR

Treads and risers usually slot into pockets in the stringers, the inclined boards that carry the stair. To replace a damaged tread, pry or cut it out without damaging the stringer. If there is an open stringer on one side of the staircase and access from beneath, remove the open-side mouldings and release balusters. Then knock out the supporting wedges with a hammer and screwdriver. Pry the riser back from the tread, pulling or cutting nails as necessary. Once the tread is free, pull it out gently

and replace it with a new tread of the same dimensions.

If the stair has closed stringers on both sides, remove the defective tread by cutting it carefully in half. Release pieces from stringers, then clean out the tread mortises on both sides. Deepen one of the mortise pockets by about $\frac{1}{4}$ " using a hammer and chisel. (Make the pocket at least $\frac{1}{2}$ " deep.) Fabricate or buy a new tread of the same depth and thickness. Cut the tread to the exact width between stringers. You should be able to shoehorn one end of the tread into the deepened mortise. Then adjust it slightly so it sits between the two stringers. Toenail tread into stringers with finishing nails.



Block & Wedge

Supported by stringers on both sides, treads and risers are held in place by a system of glue blocks and wedges underneath.



LANGUAGE of the Staircase

Tread Horizontal surface of a step.

Riser Vertical surface between each tread.

Nosing The edge of the tread that projects over the riser below.

Balusters Vertical posts that support the top rail of the balustrade; may be called spindles, especially if slender or square.

Balustrade The entire railing system of an exposed stair, including a handrail and balusters.

Carriage Another word for stringer, especially for a third, center support.

Flight A continuous series of stairs from one landing or floor to another.

Landing A level part of a staircase, where one flight ends and another begins.

Coffin Niche In a tightly formed spiral or elliptical stair, a hollow or niche in the wall into which a large object can rest and be maneuvered.

Newel A structural post and support that anchors the handrail and balustrade. The newel is usually bolted to the floor joist.

Volute A handrail end element for the bottom step that curves inward in a spiral.

Stringer An inclined board that supports the ends of the steps from below, usually placed on either

side of the staircase. Side stringers are often slotted or trenched to receive risers and treads for increased support.

Winders Steps that are narrower at one side than the other, used to change the direction of the stair without the need for landings.

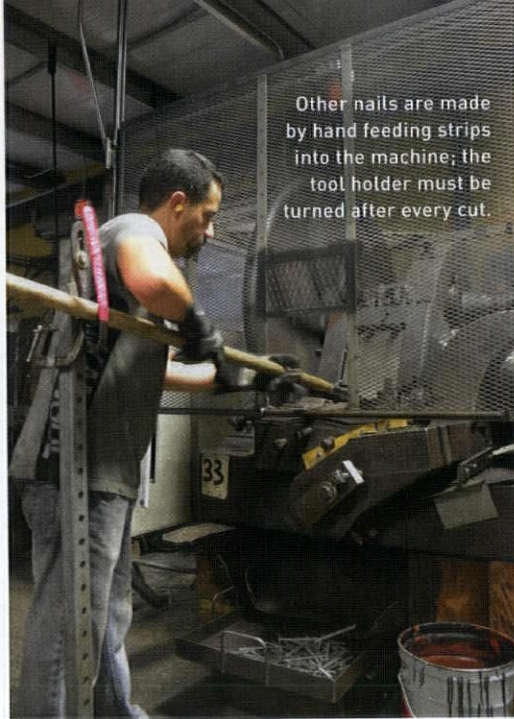
Stairwell A vertical well or shaft in which stairs are located. Stairwells can be square, spiral, elliptical, etc.

Skirt board A trim piece similar to a baseboard installed on the finished wall once the open side of the stair has been completed.

LEFT Stairs built after the early 20th century tend to be comfortably arranged, with deep treads and lower risers and convenient landings.



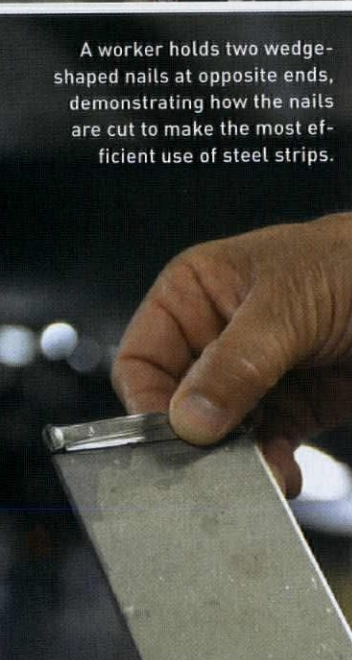
Eric Delong of Tremont: Nails 1/4" or more thick, like this spike, are hot forged.



Other nails are made by hand feeding strips into the machine; the tool holder must be turned after every cut.



A worker holds two wedge-shaped nails at opposite ends, demonstrating how the nails are cut to make the most efficient use of steel strips.



SHOP TOUR:

Tremont Nail has been making square-cut nails in Massachusetts for more than 200 years, far longer than any other U.S. nail maker. There are 29 different types of nails in their catalog, from common, masonry, and clinch roseheads to the fine finishing nails used in flooring and stair repair.

While they're slightly more expensive than modern wire nails, these wedge-shaped nails are significantly stronger, with almost twice the holding power. Because of their square shape, forged nails "will actually cut into the grain of the wood rather than splitting it," says owner Eric Delong, who also owns Acorn Manufacturing, a third-generation family business.

Delong bought Tremont Nail in 2006, moving it from its long-time home in Wareham to his Mansfield headquarters in 2007. (All but one of Tremont's workers at the time came along.) Remarkably, nails are still made using the equipment that came with the purchase. "Most of the machines we have are mid- to late-1800s," Delong

says. Since it's impossible to buy parts for a 150-year-old nail-making machine, "we either make them ourselves, have them made, or scavenge from older machines that we have here."

About 30 of the heavy, black, grease-encrusted machines are operational at any one time. To make nails, a worker fits a steel blank onto the end of a long tool holder, where it's held in place by serrated teeth. He then places the blank into the hopper on the nail machine, which rapidly begins cutting nails, flipping the steel sheet after every cut to minimize waste. As the nail is cut, it drops down and is grabbed by the machine, which cold-forges the head, then drops it into the bin at the bottom.

Just-finished nails are still hot to the touch.

When one blank is finished, the worker pulls the tool out and fits a new strip on the end from a waiting stack of blanks. Workers usually tend two or three machines at a time. Each machine makes from 4,000 to 8,000 nails per hour.

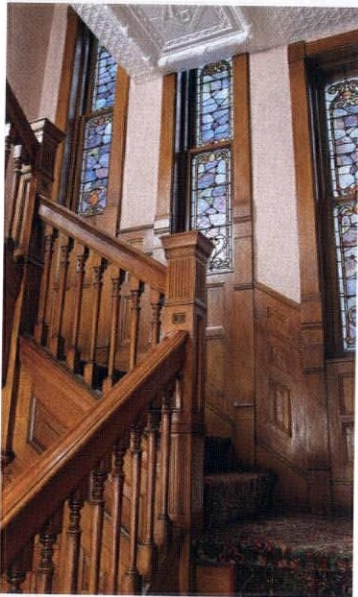
Despite the cachet of square-cut nails as a restoration item, Tremont's biggest demand is for masonry nails, which are used to connect decking and other wood to masonry. Masonry nails are common nails that have been heat-treated to 1800 degrees F, quenched in water, and annealed at a temperature of 600 to 800 degrees. Like all Tremont nails, masonry nails are tested for strength every half hour. (Masonry nails are also bent-tested to a 45-degree angle to insure they won't break.) All nails are packaged in 50-lb. boxes that may be ordered direct.

TOP RIGHT Eric Delong inserts the tool holder into the machine, where the nails are cut out of sight.

INSET Machine-forged nails, made by the oldest nail maker in the United States, offer distinctive shapes that grip tightly into the wood. **MIDDLE LEFT** A worker fits a steel blank onto the tool holder.



FAR LEFT Although the treads and risers don't meet modern building codes, early staircases like this Federal-era example are so compactly built, they tend not to settle as much as later stairs. **LEFT** Narrow and compact, cylinder stairs in a restored staircase on Boston's Beacon Hill are common in row houses built before 1840. **BELOW** Dogleg stairs use landings wherever the stair turns, making them compact and easy to climb.



Familiar stairs

- **Box(ed)** A stair supported and enclosed by walls.
- **Cylinder** A stair with a tight, cylindrically shaped radius where each flight ascends to a hallway at every floor before sharply turning and continuing up.
- **Dogleg** A configuration of stairs between two floors in which one flight ascends to a half-landing before turning at a right angle and continuing upwards.
- **Elliptical** A stair that winds around an elliptically shaped well.
- **Flying** A freestanding stair cantilevered from the stairwell without a newel, high enough to walk under.
- **Rail-to-post** Stairs with a combination of straight flights followed by three winders, followed by another straight flight, and so on.
- **Spiral** A flight of stairs whose treads circle and rise in a helix shape, often using very little space. Variations include circular, elliptical, and oval.
- **Straight** Stairs that rise directly from one floor to another, without turning or winding.

“Staircases will be perfect, if they are spacious, light, and easie to ascend; as if, in some sort, they seem'd to invite People to mount.”

—*Venetian architect Andrea Palladio, 1570; English translation, 1715*

The steel must be attached in such a way that, when new plaster is applied, the steel doesn't interrupt the plane.

Balusters on Greek Revival and other period stairs often have a dovetail on the bottom—a pin that's covered at the end of the tread. When new or replacement balusters are required, Payne-Bouchier almost always mills them with that pin. “They give an enormous amount of stability to the rail,” Payne says. The dovetail

“indexes everything so exactly and is a time-honored, high-quality approach to setting balusters.”

The main issue he encounters with freestanding stairs built before about 1840 is that they tend to be “catastrophically steep and unsafe.” On the bright side, “They tend not to be out of level because they're so narrow.”

The cure for a stair that's too steep is to rebuild it, Payne says, adding a

riser or two at the top and at the bottom, and expanding the stairwell hole. This, of course, will gobble up more square footage on not just one but two floors in a house that may already be small. If expanding the stairwell hole is not possible, replacing a mid-stair landing with winders to make the 90-degree turn is another option that may improve safety. “If you want to make [the staircase] more comfortable, it is going to have to grow.”

NORTH PRAIRIE TILE WORKS
Fine Handcrafted Ceramic Tile

Modern and Traditional Designs
Historic Restorations
Custom Tile Design

www.handmadetile.com 612-871-3421

MAKE AN ENDURING IMPRESSION

DESIGNERS AND MANUFACTURERS OF ARCHITECTURAL LIGHTING SINCE 1974

BRASS LIGHT GALLERY
MILWAUKEE
enLIGHTening LIFE™

Arts & Crafts | Classical Revival | Tudor Revival | Traditional | Vintage Industrial | Traditional | Design Specific

Acorn Manufacturing

Largest Manufacturer and Distributor of Forged Builder's Hardware in the US
Door Hardware | Barn Hardware | Cabinet Hardware | Shutter Hardware
Grilles & Grates | Bath Hardware | Ceramic Hardware | Nails | Radiant Baseboards

Acornmfg.com | 508-339-4500

Quality is in the details

Mitchell Andrus Studios
at
missionfurnishings.com



Clean, Warm, Beautiful

Make your fireplace a focal point this winter.

1. GREEK CLASSIC

The Winfield mantel in black Nero marble with a bullnose shelf recalls the style and appearance of slate mantels in Greek Revival and other early-19th-century houses. Weighing 1500 pounds, the mantel requires professional installation. About \$7,435. MantelsDirect, (888) 493-8898, mantelsdirect.com

2. MASONRY REFRESH

Peel away dirt and soot from any masonry fireplace with the Waterless Fireplace Cleaner, which also works on ceramic, tile, terrazzo, and concrete. Simply apply, let dry, and peel the debris away. One gallon covers 30 to 50 sq. ft.: \$98.96. ABR Products, (800) 346-7532, abrp.com

3. REALISTIC FLAME

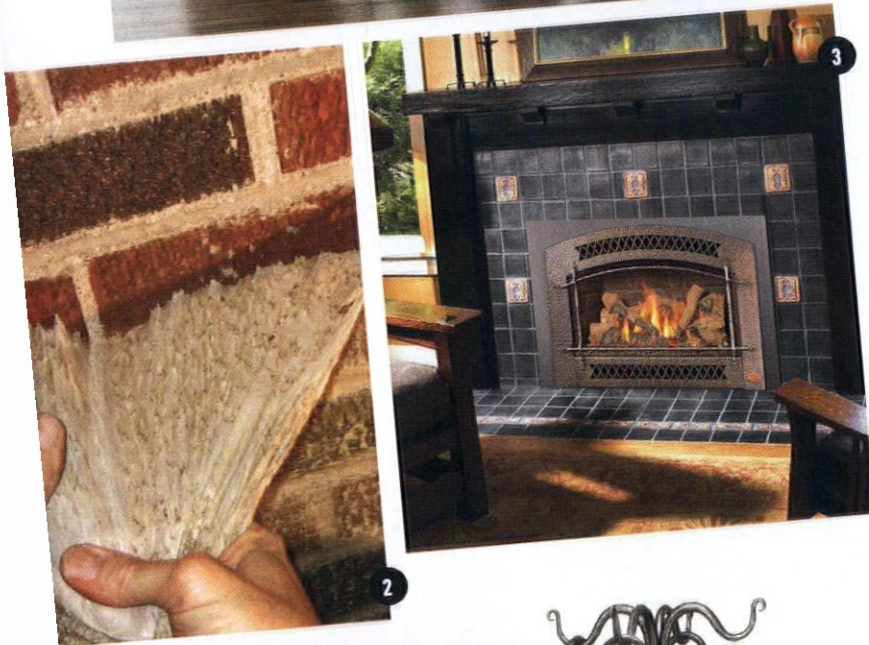
Heat the whole house with model 34 DVL gas insert, shown with a custom, hand-hammered Artisan bronze-patina surround. Capable of heating up to 2,000 square feet, it's pictured with the Ember-Fyre high-definition log set and handmade brick fireback. About \$4,770. Fireplace Xtordinaire, (800) 654-1177, fireplacex.com

4. GLASS IN FAST

Need glass fireplace doors in a hurry? The ready-to-ship Ardmore comes in three sizes that fit almost any fireplace. The bi-fold, surface-mount doors are fitted with smoked, tempered safety glass; \$309 to \$347. Woodland Direct, (844) 287-6350, woodlanddirect.com

5. FORGED LEAVES

Crafted with extensive hand-forged detailing, the Leaf fireplace tool set includes tongs, shovel, poker, and broom on a four-hook stand. All tools in this heirloom-quality set are 30" long. \$587.50 plus shipping; tools are also available individually. Historic Housefitters, (800) 247-4111, historichousefitters.com






KNOW-HOW

Caps and a sound structure at the top of the chimney are as essential to safety as regular cleanings. Have a professional check the soundness of bricks, mortar, and flashing regularly, too.



Keeping the Chimney Well-equipped and Safe

Liners, dampers, fire brick, and chimney caps all play protective roles in fireplace safety and comfort. **By Mary Ellen Polson**

 A roaring mid-winter fire conjures cozy images of hearth and home, but not if the fireplace is smoking, blocked by a bird's nest—or when the chimney catches fire in the dead of night.

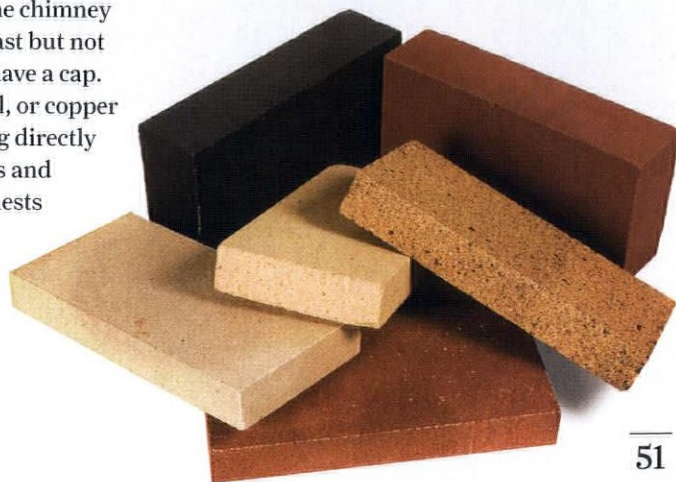
To make the most efficient use of your fireplace (and to prevent potential catastrophe), regular chimney cleanings are a must. Even if the fireplace is used infrequently, have a professional sweep clean it once a year. Fireplaces used more often may need more frequent cleanings. Anyone who burns wood in a fireplace insert or stove knows that the appliance operates better if the chimney is cleaned at least once per winter as well as annually in the off-season.

A safe chimney begins in the firebox, which should be lined with fire brick. The flue should be lined and insulated, either with a traditional masonry liner or a metal or cast-in-place liner. A damper that shuts off the flue when the chimney isn't in use is essential, too. Last but not least, every chimney should have a cap. Caps made of aluminum, steel, or copper keep precipitation from falling directly into the flue and prevent birds and other wildlife from building nests inside the chimney.

Fire Brick

When you have your flue cleaned, have the sweep inspect the firebox for loose brick, missing mortar joints, or crumbling brick. If any of these warning signs are present, have the box repaired and lined with fire brick (aka firebrick, refractory brick). These fragile, porous bricks are designed to withstand the repeated heating cycles in a fireplace. They also prevent heat transfer from the fire to combustibles in the vicinity of the firebox. Fire brick requires a special refractory cement that holds the bricks together no matter how hot the fire burns.

FIRE BRICK is porous and fragile, yet has an almost miraculous ability to prevent heat from the fire from reaching nearby combustibles. Not only does fire brick come in a range of colors, but it also may be installed in classic patterns such as herringbone and running bond.





A chimney is a complex masonry construction that begins below grade, then rises up to a firebox that opens to a flue. The flue exhausts smoke and gases through the top of the chimney.

Liners

Since masonry chimneys can develop cracks and chinks, a liner provides an extra measure of protection against fire. Chimneys in houses built before about 1900 usually received an interior coating of mortar called parging as they were laid up. The parging protected the brick or stonework and mortar joints from the effects of corrosion produced during combustion. Later, many early-20th-century chimneys were built with clay or terra-cotta tube liners that have a lifespan of 50 years or more.

Needless to say, a 200-year-old chimney with original parging and no other liner probably isn't safe. Similarly, the terra-cotta liners in a chimney built in 1925 are certainly at or past the end of their useful lives.

Replacement alternatives include new terra-cotta tube liners, cast-in-place masonry, and metal liners. Clay liners are still a good option, with one big caveat. Clay is relatively inexpensive, can withstand extremely high temperatures, and holds up well against the corrosive materials that pass through the flue. The trouble, of course, is installation. The old tiles must be chipped and broken out, working from the top of the flue down. Retrofits are particularly problematic if the flue is not perfectly straight.

Cast in place liners are another option for existing chimneys, especially those in historic houses without any kind of liner at all. They're durable and provide good insulation, helping fires to burn cleaner with less creosote buildup. Most installers have their own proprietary methods of casting the liner.

Metal liners are becoming increasingly common, in part because they're an essential part of most fireplace insert

installations. While they're easy to install, the lifespan of a stainless steel alloy liner is 7 to 10 years, far less than that of masonry liners. Rigid liners can be used in chimneys with straight flues with no offsets or bends, but the more popular flexible liners bend easily around obstructions and produce a virtually seamless flue from top to bottom.

Dampers

Fireplace dampers are essential if you want to keep the house warm in winter when the fireplace isn't in use. A chimney without a damper will draw heat from the furnace or heated rooms straight up the flue.

Cast-iron dampers are often located in or near the throat of the chimney. If the chimney lacks a top screen or cap, these dampers are subject to rust and can collect leaves and other debris, or bird and squirrel nests. If there is no damper, install one. Rather than placing it in the throat, which is difficult to reach and seal, choose a top-sealing unit. They're much easier to install, even as a DIY project, and eliminate the need for screening at the top of the chimney.

Chimney Caps

A chimney cap is essential for keeping rain and snow out of the chimney—especially important because the fire brick and refractory mortar in the firebox are vulnerable to water penetration. Chimney caps rest on the chimney crown, a 2" to 3" mortar slab poured at the very top of the chimney that covers the top course of bricks or stone. Chimney caps consist of an aluminum, steel, or copper top designed to shed water over a screened grid that keeps wildlife from invading the chimney.



CLAY LINERS (left) Clay and terra-cotta flue liners like these from Superior Clay can last 50 years or more. They come in various shapes to fit different flue configurations.

METAL LINERS (right) Metal chimney liners are one of three options for unlined chimneys, along with terra cotta or clay and cast-in-place liners. They're flexible, fit in almost any chimney, and can handle exhaust from fireplace inserts.





CHIMNEY CAPS (above)

Designed for a large chimney, the copper chimney cap with a radius roof is from Riverside Sheet Metal.



DAMPERS (left)

Chimney-top dampers, like this low-profile model with an attached cable from Seal Tight, are much easier to install and have the added benefit of keeping rain, snow, ice, and wildlife out of the flue.

resources LINERS + CAPS

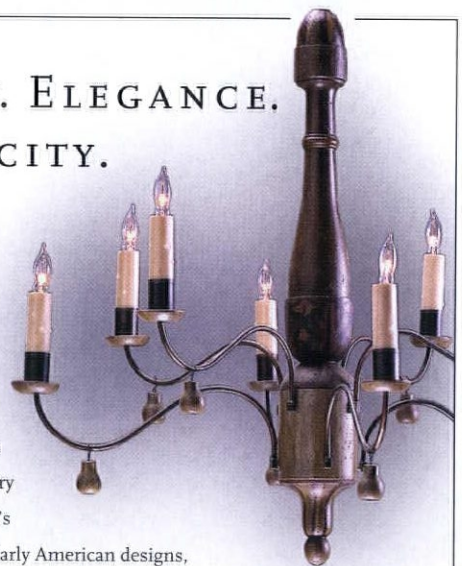
- **Ahrens Chimney** ahrenschimney.com
Two-liner masonry chimney liners
- **DuraVent** duravent.com
Duraflex & other metal chimney liners
- **Lindemann Chimney Co.** lindemannchimney.com *Full-service chimney supply*
- **Chimney Savers** chimneysaversvt.com
Cast-in-place and stainless steel liners (VT & NH)
- **Riverside Sheet Metal** riversidesheetmetal.net
Custom chimney cap fabrication
- **Rockford Chimney Supply** rockfordchimney.com *Chimney parts supply & service*
- **Supafly** [Facebook.com/NorthAmericanSupafly](https://www.facebook.com/NorthAmericanSupafly)
Masonry chimney lining system
- **Woodland Direct** woodlanddirect.com
Fireplace, wood stove & chimney products; Seal Tight top dampers

FOR RESOURCES, SEE PAGE 94.

BEAUTY. ELEGANCE.
SIMPLICITY.



Grace your home with the timeless sophistication of 18th and Early 19th Century lighting. The country's



largest collection of Early American designs, reproduced entirely by hand from original fixtures in museums such as *Historic Deerfield* and *Old Sturbridge Village*.

PERIOD LIGHTING chandeliers, sconces and lanterns will add a quiet beauty to your home and surroundings.

PERIOD LIGHTING FIXTURES INC.

ARTISANS SINCE 1974 PERIODLIGHTING.COM 800 828-6990
167 RIVER ROAD DEPT 41032 CLARKSBURG, MA 01247

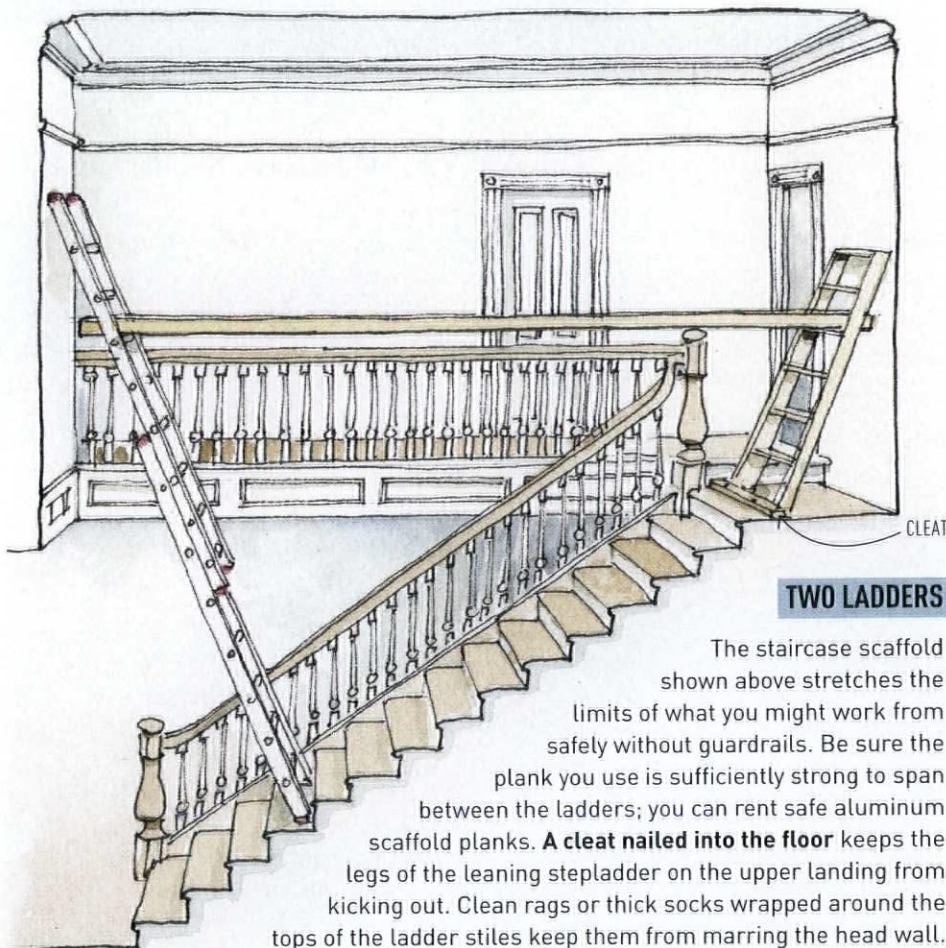
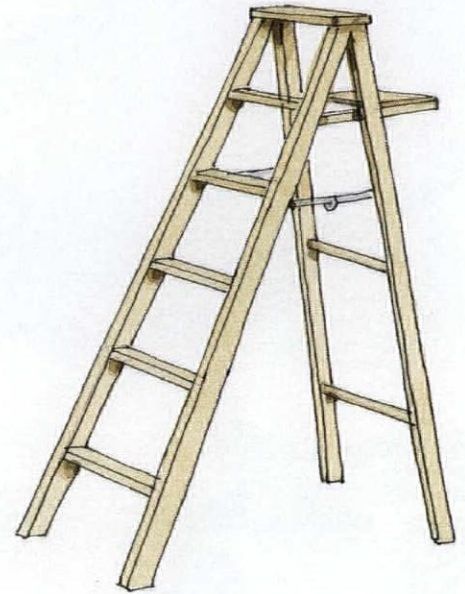


Home-Built Indoor Scaffolds

Safety courses are given on proper use of scaffolding. Inside, though, using a low platform is often safer than a ladder.

Again and again

during restoration, you'll be working over your head: stripping paint-encrusted ceiling beams, cleaning a chandelier, papering a stair hall. Having a sturdy platform is essential. Working from a ladder is fatiguing (you have to constantly re-balance), bad for feet and shins, unsafe (it's too tempting to over-reach), and inefficient (you have to keep moving the ladder). From OHJ's archives, here are some suggestions for inexpensive "scaffolds" you can build, and then disassemble.



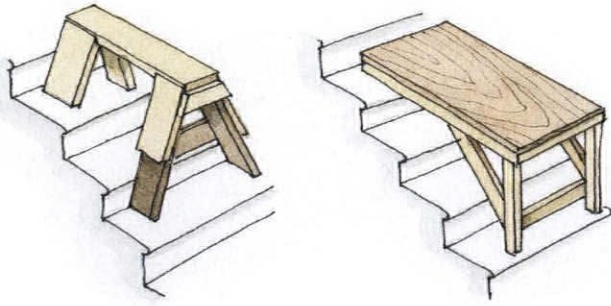
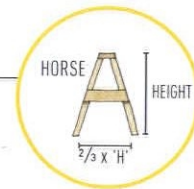
TWO LADDERS

The staircase scaffold shown above stretches the limits of what you might work from safely without guardrails. Be sure the plank you use is sufficiently strong to span between the ladders; you can rent safe aluminum scaffold planks. **A cleat nailed into the floor** keeps the legs of the leaning stepladder on the upper landing from kicking out. Clean rags or thick socks wrapped around the tops of the ladder stiles keep them from marring the head wall.

PROCEED WITH *Caution!*

Do-it-yourselfers should not work at a height over 10 feet. Hire a trade professional who will work from professional scaffolding. ■ Know your limits: will your balance and strength allow you to work safely? ■ Follow every ladder-safety guideline and all the rules. ■ Have a step-by-step plan for the work, setting up before you start, and looking ahead to what could go wrong. Address those possibilities. ■ Never hurry or work when you're tired.

TIP • The lateral spread of the legs should be not less than two-thirds of the height of the sawhorse.

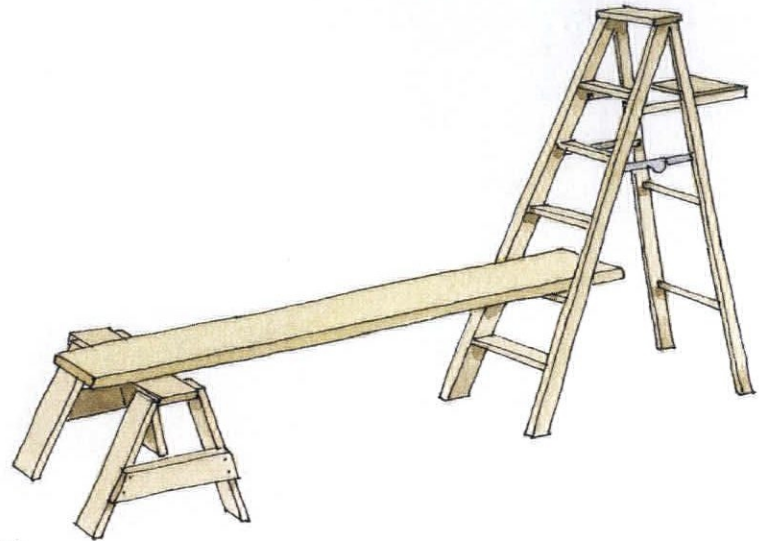


SAWHORSES

It's so important to be stable over stairs. In the first example, we have an A-frame leg extension to stack under a sawhorse, taking into account the riser height. Next, this common stair scaffold uses $\frac{3}{4}$ " plywood for a platform, and 2x3 or 2x4 lumber for the legs and braces. Its height is determined by the headroom under the stair.

HORSE TO LADDER

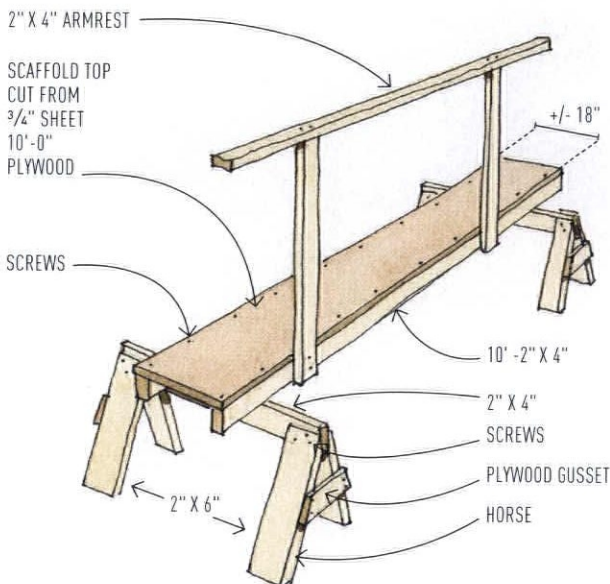
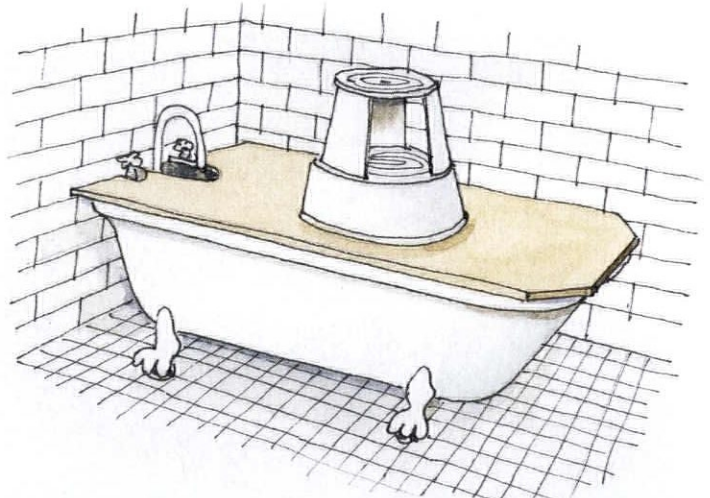
Three basics of your renovation tool kit—a sawhorse, a stepladder, and a sturdy plank—become a simple scaffold, good for raising you 18 inches to three feet above the floor. The plank can also span between two stepladders. On a span of 8 feet, the walking surface must have a minimum width of 18 inches. Be sure to overhang the plank six to 12 inches to allow for board creep—but don't stand at the end. Mark the end of the safe zone.



LIBRARY STOOL

Another version of the stepstool is the rolling library stool. It's convenient because it rolls freely until you stand on it—your weight forces the rollers up inside and the rubber stool base grabs firmly. You can kick it around to move it even with your hands full. Best of all, it cannot tip over. It's useful for tight spaces such as closets and vestibules.

In this drawing, the library stool sits on a piece of $\frac{3}{4}$ " plywood, set securely over a bathtub. The plywood protects the tub from damage and also acts as a work platform. If you've ever fought with the legs of a stepladder around the fixtures in a small bathroom, you can appreciate this setup.

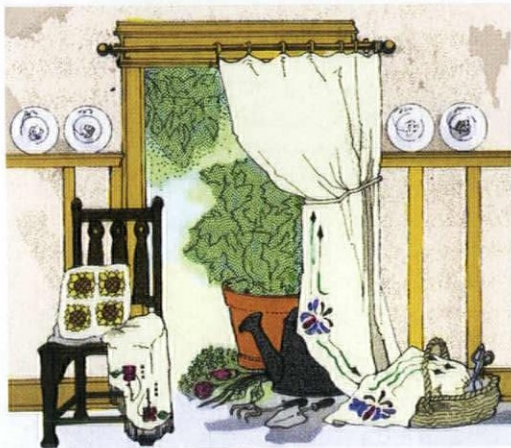


CEILING PLATFORM

This one is a must for extensive ceiling jobs. You'll want to build a platform with a safety rail/armrest. The version shown here is 10' long (for a work span of 8 feet). The sawhorses have 2x6 legs with 2x4 cross pieces; gussets are made from plywood scraps. The horses are put together with 2" drywall screws, not nails, for strength. (Hint: Build one horse a little narrower so you can stack them while stored. If you use a screw gun, you can back the screws out to disassemble the horses.) The platform is made of $\frac{3}{4}$ " plywood, about 20 inches wide, screwed to continuous 2x4 ribs.

MELTON WORKROOM

Prairie Textile Design for the Arts & Crafts style and beyond



Custom Curtains, Roman Shades, Roller Shades,
Table Linens, Bedding & more. Stenciling & applique.

Reach out and learn more!

info@meltonworkroom.com

213-614-1757

www.meltonworkroom.com



CLASSIC GUTTER SYSTEMS LLC

Timeless quality...old world charm



Introducing Radius Gutter



90" SECTIONS

HALF ROUND
5", 6" & 8"

K-STYLE
5", 6" & 7"



Artistry, Charm & Elegance

COPPER, ALUMINUM & GALVALUME
HALF ROUND GUTTERS
SHIP UP TO 26' NATIONALLY

32 STYLES OF
CAST FASCIA & DOWNSPOUT BRACKETS
BRASS & ALUMINUM
ROOF MOUNT OPTIONS AVAILABLE

(269) 665-2700

www.CLASSICGUTTERS.COM

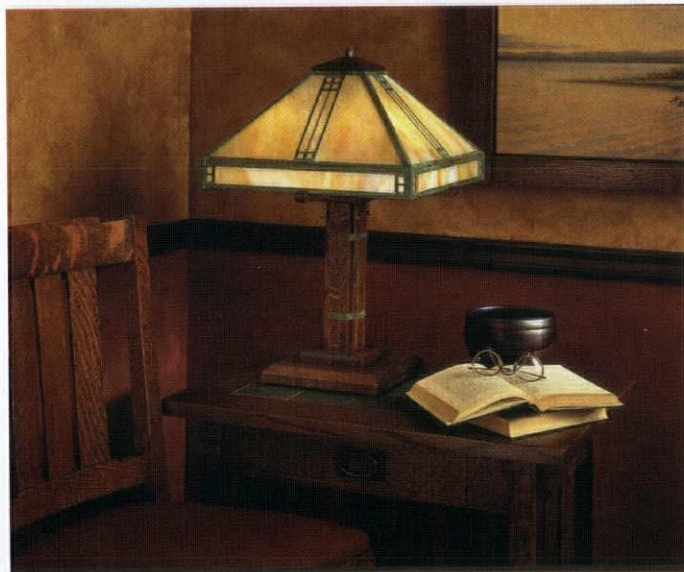
CARREAUX DU NORD



FINE TILE ~ STUDIO DIRECT

carreauxdunord.com

920 553-5303



ARROYO
craftsman

Proudly made in the USA

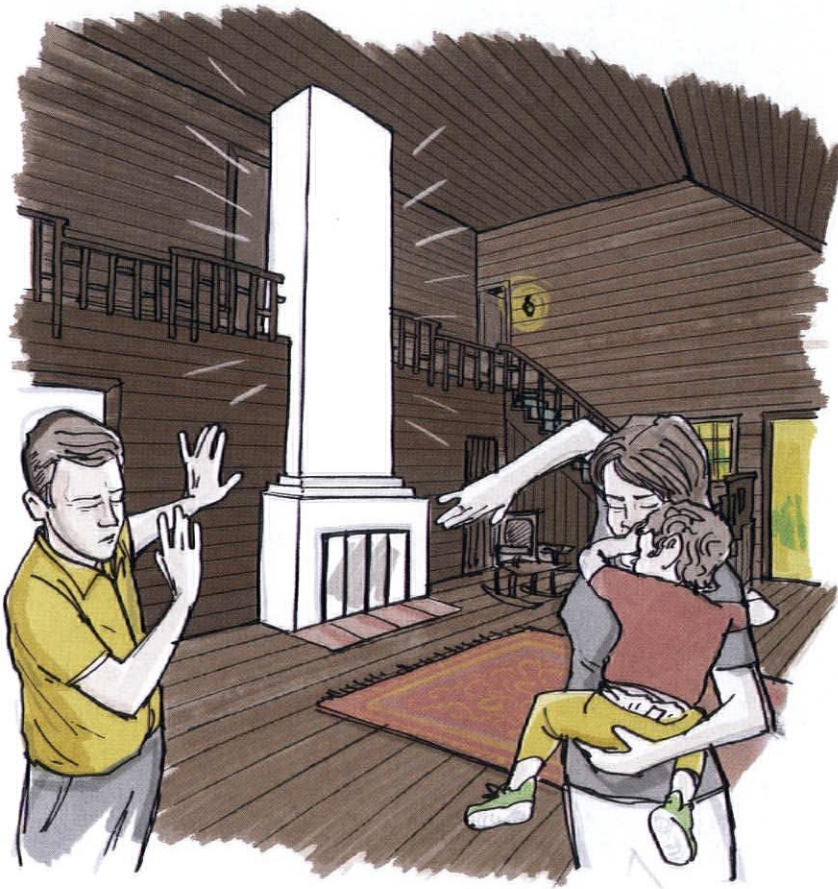


www.arroyocraftsman.com

626-940-9411



“The prominent fireplace is glaring in white paint—and the decision did nothing to brighten the wood-clad room.”



The soaring living room in our 1913 Adirondack Arts & Crafts house is sheathed with dark woodwork, a historic element we're reluctant to paint. In an attempt to brighten things up, the previous owner painted the tall, freestanding brick fireplace and chimney a blinding white! Already prominent, the glaring structure is now all you see. —Jimmy McLaughlin & Anna Spears



Share Your Story!

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

THE FIX

It's happened before: a resident uses white paint in a bid to brighten a Craftsman or Tudor room clad in stained wood. But it doesn't work; the contrast is jarring, and it gives the wood grain and the room a flat, two-dimensional appearance.

To play up the architecture and minimize contrast, the structure should be a rich, medium tone to complement the dark pine. Stripping paint down to natural brick is an option, but the process is laborious and messy, and you may not like the results. Brick will also likely require an industrial-strength paste like ABRP's Grip 'N Strip, shipped freight because it is considered hazardous. (Now you know why we advise never painting brick!)

A simpler approach is to repaint in a medium tone—warm grey, dark ochre, and other stone-inspired colors come to mind. For subtlety, use a dry-brushing technique. Apply lighter paint (a greyed yellow, say), then wipe away some of the paint with a wet cloth, creating a patchy appearance. Repeat with a darker dry-brush layer (try burnt sienna or Spanish brown). Using several colors creates depth, and earthy tones visually tie the chimney to the room.

If you strip and don't like how it looks, consider German Smear, a mortar-wash technique that creates texture. Because the thinset mortar doesn't penetrate the brick, it can be wiped off wherever you want the brick to show. The result, proponents claim, is an "Old World" look familiar from revival houses.

Or: Have a mason cover the fireplace and chimney with tinted stucco. Then you might use art tile in the fireplace surround or as chimney accents. Or go all out and have the mason embed river rock at the base of the chimney in arroyo-bungalow fashion.

SALVAGE IT



THE COST

ANTIQUE MIRROR	\$250 AND UP
PLYWOOD	\$20
MAHOGANY LUMBER	\$25
BRASS PIANO HINGES	\$30
GROMMETS/SCREWS	\$15
GLASS SHELVES	\$30
LEMON OIL	\$10

TOTAL \$380 AND UP

the process

1. FRAMING & RECESSING

After the frame was cleaned and polished, the mirror was backed with a plywood frame (lightly stained "walnut" to blend). Two 3 1/2" concealed brass piano hinges were surface mounted and screwed into the plywood, their placement on the right determined by the direction the cabinet should open. Care was taken to leave room on the bottom and sides of the plywood frame for finger holds to open the cabinet without a knob.


To make the recessed cavity for the cabinet, the contractor drilled a 3" observation hole into the wall and examined the area behind it with a flashlight, looking for obstructions like plumbing lines or electrical wires. When the coast was clear, he used an oscillating saw to cut into the plasterboard without damaging it, carefully centering the opening above the sink. In this case, no wall studs were in the way, but in any case, studs can be cut and reblocked to carry the load.

2. MAKING THE CABINET

A medicine cabinet box was built to fit into the wall cavity. A thin, 1/8" plywood skin was used for the back, allowing maximum depth in the cabinet. Solid 3/4" mahogany sides were used to face-frame the cabinet, which projects 1 1/2" from the wall for more depth. Glass shelves were cut and slid into a rabbet so they won't tip. A magnetic push latch secures the mirror (door) closed against the frame. Finally, the cabinet was attached to the studs with screws and grommets, allowing easy removal if repairs or restoration are ever needed.

Recessed Medicine Cabinet

—with a salvaged mirror as a door. **By Brian D. Coleman**

 What if you've created a perfect Victorian bathroom complete with a marble console sink, a sitz bath, and even a rib-cage shower—but the right medicine cabinet remains elusive? Wall-hung and recessed cabinets, especially those with a period-furniture feel, are small and have little storage capacity. If only it could look like a 19th-century mirror carved of burl walnut

Solution: using an actual Victorian walnut mirror! The beautiful piece above came from a local antiques shop. At 32" tall by 20" wide, it fit perfectly above the bath sink. It was a good size to become a door for a generous cabinet to be built into the wall behind it, with a mahogany frame that projects a bit from the wall. Fortunately, the antique frame was in good condition, with its original finish intact. It required only a gentle cleaning and polishing with lemon oil on a soft cloth.

Hinge Secrets

Are the hinges to be hidden, or part of the decoration? Concealed hinges are best when hardware will detract from, say, a very ornate frame; semi-concealed hinges are partially visible when the door is closed, and may have a decorative finial; exposed hinges are fully visible on the front of the cabinet when the door is closed, so they work well with simple mirrors.

Now, do you prefer a traditional or European hinge? Butt hinges with finial tips, with two pivoting plates held together with a pin, are traditional; these may require a mortise. European hinges are concealed with a mounting plate on the cabinet and a cup mortised into the back of the door; these are best on frameless cabinets and have the advantage of being adjustable. Also note that some hinges let a door open just 90 degrees, while others allow the door to completely swing back against the cabinet.

Will the hinge be surface-mounted (and not need a hole or mortise), or mortised, requiring recesses for the hinge leaves? Wraparound hinges have leaves that wrap around the edge of the door and/or cabinet. Finally, think about special features. Self-closing hinges pull the door shut; self-opening hinges are activated with a push; soft-closing hinges softly shut the door when it is within a few inches of closing. Most doors work with two hinges, but a heavy or large mirror may require more.

ABOVE At Olde Good Things in New York City, antique mirrors await reuse or conversion.



Sandra Vitzthum Architect, LLC

14 Loomis Street
Montpelier, Vermont 05602
(802) 223-1806

*Specializing in
regional vernaculars
and ecological construction.*

www.sandravitzthum.com

SHUTTERCRAFT MADISON, CT



**Real Wood Shutters
Make All The Difference!**
Free Brochure/Quotes



Call (203) 245-2608 or Visit shuttercraft.com

WON'T SHRINK *From Any Job*



Use Durham's Rock Hard Water Putty to fill cracks and holes, rebuild missing material, and mold new objects. It permanently adheres in wood, plaster, and tile without shrinking. You can then saw, chisel, sand, polish, and color it.

The go-to solution of demanding craftsmen for more than 75 years. Available from hardware, lumber, building material, and paint dealers everywhere. waterputty.com

Donald Durham Co.
Box 804-HJ, Des Moines, IA 50304



ALAMEDA SHADE SHOP

Custom-Made Window Shades

Our specialty is manufacturing authentic Victorian window shades with a variety of materials and styles.

914 Central Avenue | Alameda, CA 94501 | 877-522-0633

www.shadeshop.com

Have The Best Of Both Worlds!

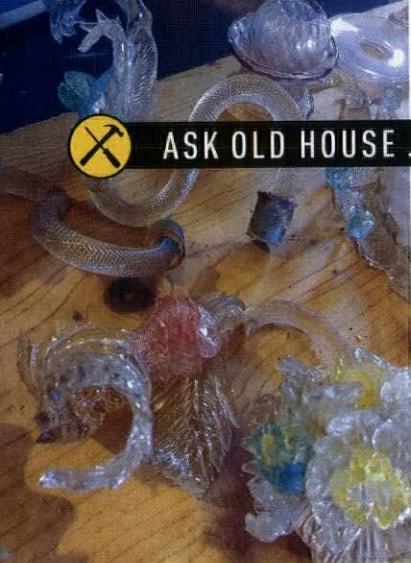


*Save Your Historic Windows with
High-Tech Interior Storm Windows*

10 Minute Install / 10 Seconds In / 10 Seconds Out

Innerglass® Window Systems, LLC
The Compression-Fit Advantage

stormwindows.com • 800.743.6207



LEFT A reader inherited this disassembled glass lighting fixture.

RIGHT This 1920s Murano glass chandelier recently was sold at auction.



Q: We found this fixture in pieces, carefully wrapped, in my grandmother's house in Mississippi. It's all glass. I have no idea about its value or even what it looks like assembled. Can anyone help identify it? —*Charlotte Tincher*

A: Your chandelier is Murano glass (aka Venetian glass), made in Italy. With any luck it's the real thing. This isn't my specialty, but it probably dates from the 1850s–1940. The colors and style look to me like 1920s. Find an expert who can date it and also restore it: expertlightinginc.com. See also wikihow.com/Identify-Murano-Glass. These fixtures are quite collectible and can be found on many vintage-lighting websites, eBay, and 1st Dibs. They are more attractive when assembled, especially the curved glass arms. —*Patricia Poore*

We're planning to build a "new old" house in classic American Greek Revival style. I don't know what type of lighting is appropriate: Greek Revival certainly isn't Victorian but it doesn't seem to be a Colonial style. Can you give me some pointers?—*Suzanne Dubois, Beaufort, S.C.*



A high-style (urban or wealthy) home of the 1820s–1840s probably would have had Argand burners, the most popular fixture type 1800–1860. Several people make museum-quality reproductions.

Style notes should reflect the Classical Revival. In lighting, this means that the bases and arms of chandeliers are patterned after Grecian urns or Roman amphorae. For a less formal style, think "farmhouse." In the 1840s, Argand burners and gaslight were rare in most rural American homes. It would be in keeping to select fixtures associated with earlier decades: wire-arm

chandeliers with turned wood bases for kitchen or dining room, and blown-glass hurricane lamps for the entry foyer or stairhall. Updated hurricane lanterns are readily available.

Or select later fixtures, as lighting was regularly updated. Consider electrified kerosene lamps in iron or brass.



Aladdin is still making brass kerosene lamps: aladdin-us.com. Lehman's sells pre-electric lighting: lehmans.com.

—*Mary Ellen Polson*

LEFT An Argand wall bracket made by JP-Tinsmith, ca. 2010. **ABOVE** The four-light 'Piedmont' hurricane lanterns are from Ballard Designs: ballarddesigns.com.

Past owners had a dog who left dark urine stains on our medium-to-light oak plank flooring. Is there a way to lighten them? —*Carol Colestock*

Removing pet-urine stains is a cottage industry in itself! Many cures can be found in OHJ back issues and on the internet. Two cautions: never mix various agents together; and test before flooding the area. You face several issues: (a) New urine is treated differently from old stains. (b) If there is an accompanying odor, that needs to be addressed. (c) Determine if the stain is in the finish (which can be removed) or in the wood itself.

Proprietary products promise "pet urine removal from wood floors." Look online or go to a contractors' supplier.

Hydrogen peroxide oxidizes the stain and also treats odor. You might try peroxide-soaked paper towels or white cotton rags, left in contact with the stain. Or pour straight peroxide on the stain, with a soaked rag over it, covered in plastic wrap and left overnight. This would over-lighten dark woods, but should be okay for oak.

Oxalic acid is another bleaching agent, often used to remove iron or rust stains. (Oxalic acid is toxic and can damage lungs. Follow package instructions, and use gloves and goggles in a well-ventilated space.) The powder or crystals are mixed into hot water, and the solution applied to the stains with a brush or mop, then the area is scrubbed. When the wood dries, the stain should have lightened. Neutralize before refinishing by wetting the surface with clean water and baking soda; rinse and repeat. Dry overnight.

After any liquid treatment, you'll have to sand down the raised grain afterwards, and refinish. Shellac and some oil varnishes can be patch-finished, but urethane will not bond to old urethane, so the best bet would be to have the whole floor sanded (or "screened," which roughens the surface) and refinished.

Honestly: If yours is tongue-and-groove, strip-oak flooring, it might be easier to replace the affected boards. (To fit, one tongue is removed and that floorboard face-nailed.) —*Patricia Poore*



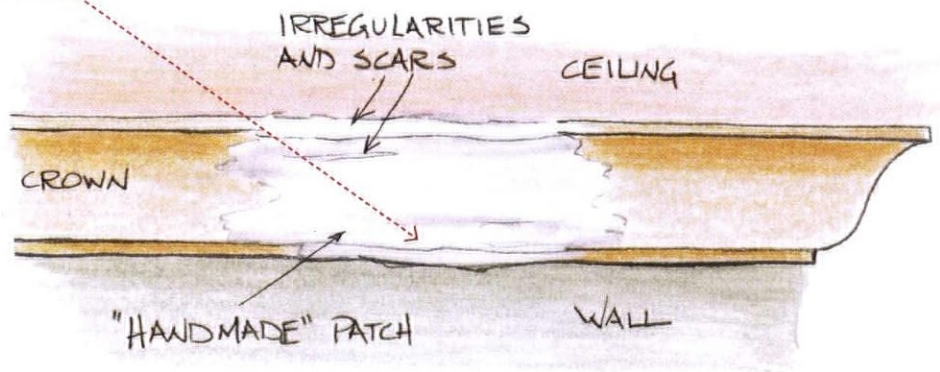
Repairing Plaster Crown Moulding

If you own a fairly high-style house of the 18th through early-20th centuries, you may still have crown mouldings in formal rooms. Many are made of plaster; these are beautiful, historic, and sometimes complex, but unfortunately plaster is vulnerable to water damage. Whether rainwater incursion or a plumbing leak was the cause, the result is the same: a soft, powdery surface and peeling paint. Repairs are possible but may be expensive, and finding a tradesperson is often challenging. Repair entails either moulding and then casting a similar segment, or “running” the profile in place or on a bench, using a metal “knife.” For large, complex mouldings with enrichments, those are the right approaches. But for simple mouldings, another solution may just work. **By Ray Tschoepe**

WRONG WAY

A LUMP OF PUTTYING

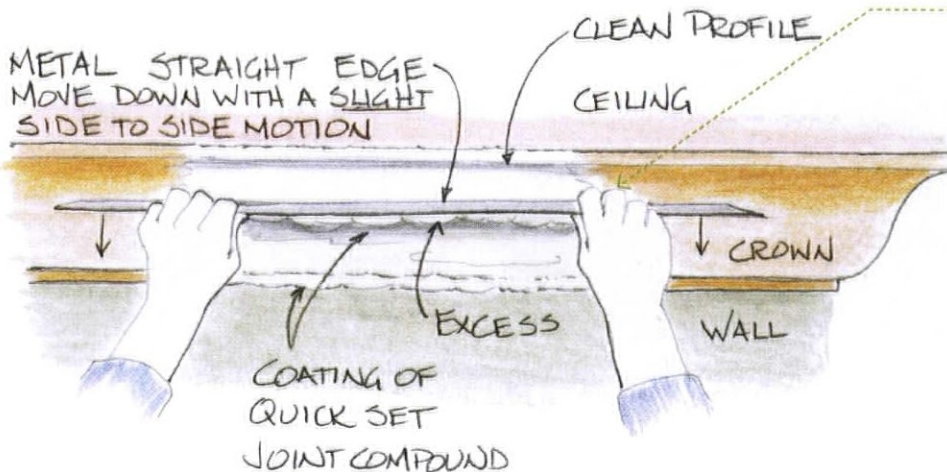
Many DIYers have been lured into thinking that, if they mix up some plaster of Paris or even joint compound and apply it carefully to the surface using a putty knife, they can achieve the desired contours. Unless you have only flat surfaces, or can rely on a very wide array of shaped spatulas, the end result is likely to be lumpy and scarred.



RIGHT WAY

A STRAIGHTEDGE AS KNIFE

Brush off loose material and stabilize the deteriorated surface with several coats of shellac. Obtain a length of thin, stiff metal, such as a straightedge. Add a layer of quick-dry (45 minute) joint compound to the damaged surface. Place the straightedge at the top of the moulding, carefully resting the ends on undamaged plaster. Drag the “knife” edge, while following the curves, through the mix, and repeat as needed. You can refine the work with careful sanding after cure.

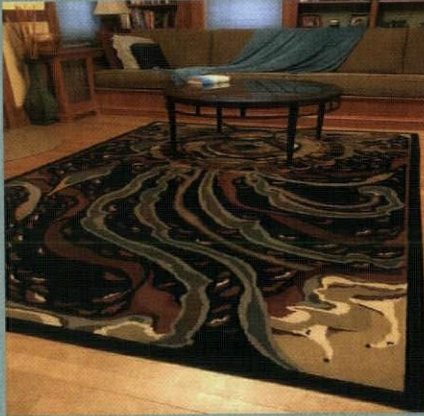


J.S. HURD
rug & tapestry
DESIGN

hand-knotted art fresh off the loom

HANDMADE RUGS & TAPESTRIES

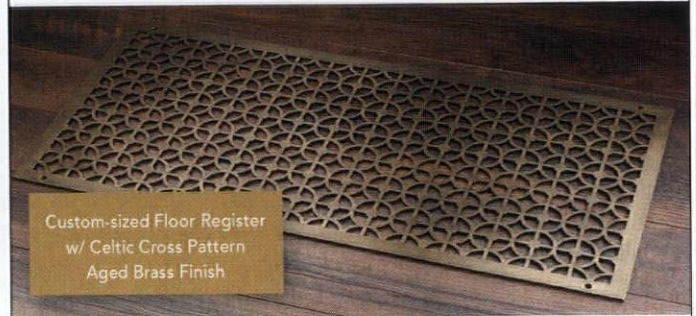
~ bringing art and design together
for making your house your home ~



Customizable from our many collections in size, pattern,
and colorway OR newly created from your own inspirations.

www.jshurddesign.com 978-283-5105

PACIFIC
REGISTER COMPANY



Custom-sized Floor Register
w/ Celtic Cross Pattern
Aged Brass Finish

The leading manufacturer of decorative registers, grilles and vent covers.

*Our uniquely crafted products are designed to give a home or commercial space
the style, beauty and character you are looking for.*

Low in price and high in quality • All Proudly made in the USA
Sold direct to the end user. We are NOT a reseller and do not sell to resellers.



BRASS REGISTERS, POLISHED FINISH

www.pacificregisterco.com

(844) 487-7500 info@pacificregisterco.com

ANNUAL SPECIAL
**ARTS &
CRAFTS
HOMES**
AND THE REVIVAL

FURNISHING THE
CRAFTSMAN HOME
TODAY'S ARTISANS
NEW HOUSES
OF THE REVIVAL

525+
TRUSTED SOURCES
for renovations and unique new homes

KITCHENS & BATHS

Visit a new **REVIVAL KITCHEN** and
learn **SMALL BATHS** design tips.

FIND INSPIRED CABINETS, APPLIANCES, SINKS,
FLOORING, BATH FIXTURES, TILE & MORE



Arts & Crafts Homes

Annual issue and resource guide: all-new!

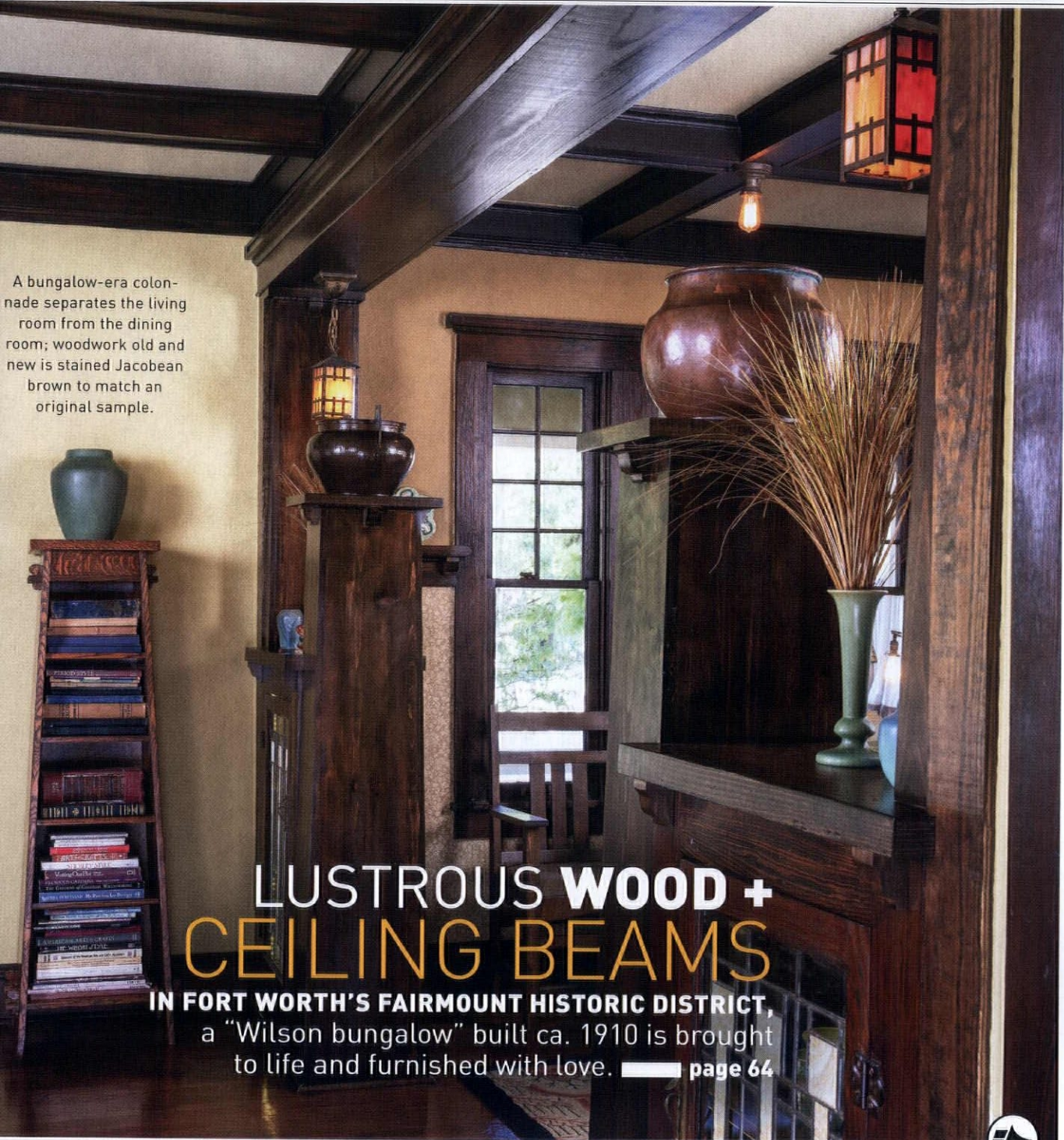
■ ■ ■

Buy it direct:
(833) 756-0624,
orders@aimmedia.com

- Brand-new work by artisans
- Restoration success stories
- New revival construction
- + Extensive illustrated sources for interior elements, furnishings, and new homes.

**AVAILABLE
NOW!**

INSPIRE



A bungalow-era colonnade separates the living room from the dining room; woodwork old and new is stained Jacobean brown to match an original sample.

LUSTROUS WOOD + CEILING BEAMS

IN FORT WORTH'S FAIRMOUNT HISTORIC DISTRICT, a "Wilson bungalow" built ca. 1910 is brought to life and furnished with love. **page 64**



64

BUNGLOW BEAUTY IN TEXAS
Quintessential Arts & Crafts rooms.
+ A NEIGHBORHOOD VISIT

76

AN AMERICAN HOUSE
Royal Barry Wills in Vermont.
+ CAPE COD COLOR SCHEMES

86

ONCE AGAIN A HOME
Rescuing a neglected Foursquare.
+ COUNTER & BAR STOOLS



Bungalow *beauty* IN TEXAS

A jewel of the Fairmount Historic District in Fort Worth, this chalet-bungalow has the quintessential Arts & Crafts interiors with period lighting, pottery, and Stickley furniture. By Stacy Luecker / photos by Gridley+Graves

BEAMED CEILINGS, dark-stained woodwork—and a feeling you’ve stepped back 100 years: that’s a visitor’s first impression of this beautifully appointed bungalow, home to Michael and Stan Tucker-McDermott. Built ca. 1910, the semi-bungalow with an expansive second-storey dormer is in Fort Worth’s Fairmount National Historic District. When the couple bought the house in 2017, they’d been living a few blocks away in a late-Victorian house lovingly restored by Michael; he’d called it home for almost 25 years. • They purchased the bungalow as an investment property, but immediately fell in love with the house and decided to move in. Realizing the project involved a full restoration and some renovation, they divided responsibilities:

ABOVE Exterior paint colors were matched to a 1918 Sherwin-Williams palette; five colors were used.

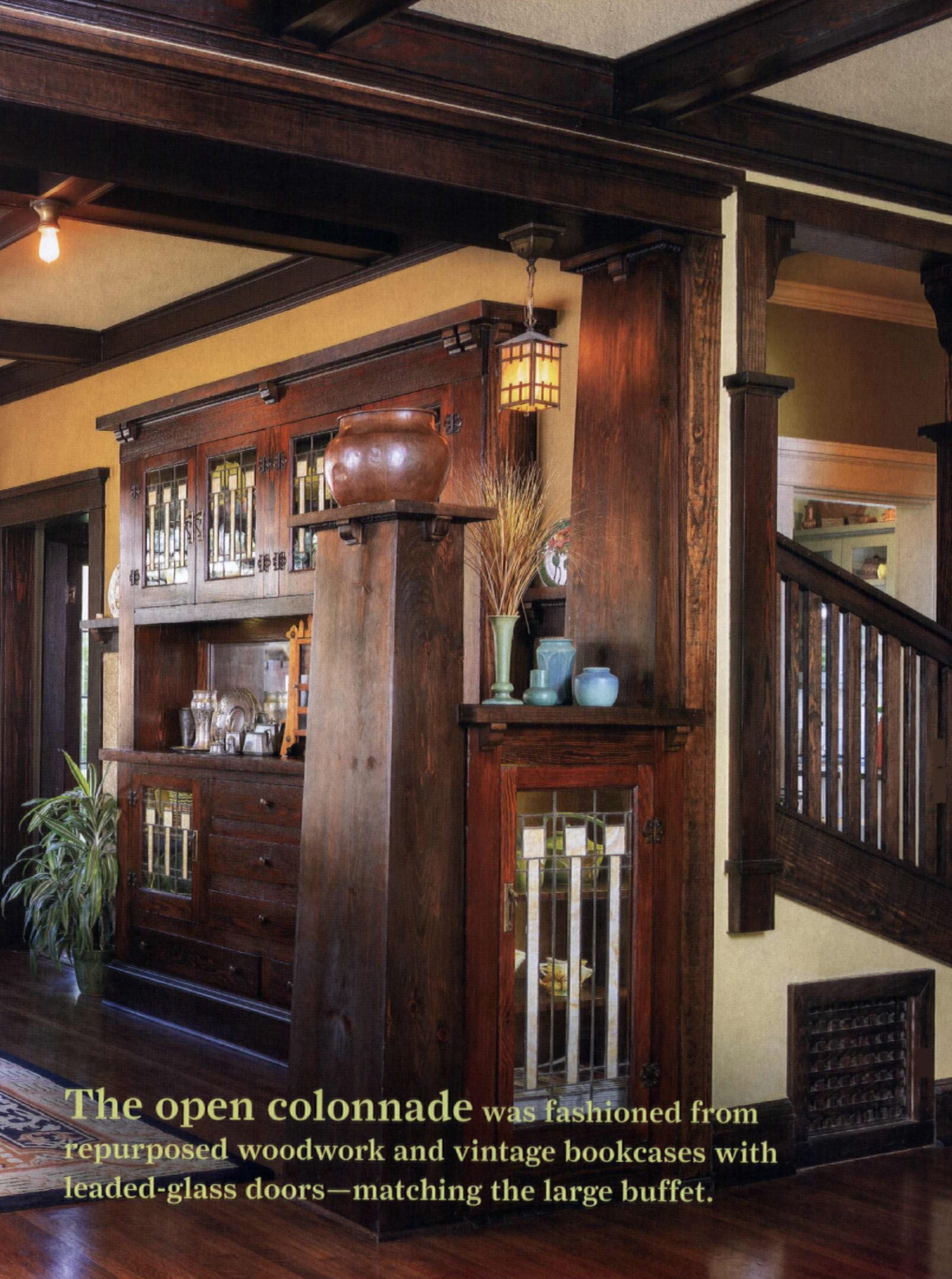
OPPOSITE The built-in buffet fits perfectly, but is an addition to the house. It’s a set with the small bookcases in the colonnade, all purchased at Old Home Supply in Fort Worth.





ANTIQUES & RESTORATION

The only original light fixture left in the house casts light on the antique Limbert dining table and chairs. On the table sits a rare ca. 1910 Dirk Van Erp hammered copper flower basket and a Roycroft charger.



The open colonnade was fashioned from repurposed woodwork and vintage bookcases with leaded-glass doors—matching the large buffet.



TIFFANY AND VAN BRIGGLE

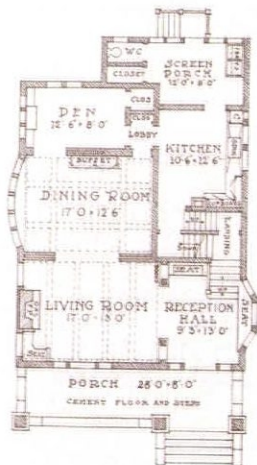
A ghosted outline on the dining-room wall showed where a plate rail had been; the new one displays 1950s Royal Doulton character plates. A 1912 Tiffany lamp and antique period pottery furnish the room.

Wilson Bungalows

Low-slung California bungalows, semi-bungalows, and two-storey houses were included in *The Wilson Bungalow*, published in 1910 by Henry L. Wilson (who named himself The Bungalow Man). For \$10, homeowners and builders could buy plans and specifications for any design. House plan No. 492 shows one very similar to the house in Fort Worth. (The plan has an entry treatment in the porch roof, missing in the Texas house, which has wood balustrades rather than the concrete-block knee walls shown in the book.) Wilson's book was reproduced by Dover in 2006 as *The Bungalow Book*.

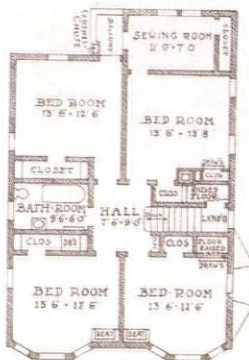


No. 492.



First Floor Plan, No. 492.

Complete plans and specifications of this house with all necessary details, either as shown on this page or reversed, will be furnished for \$10.00.



Second Floor Plan, No. 492.

63



ABOVE Vintage Quoizel sconces illuminate the mantelshelf; its corbels provided a pattern for new ones made from century-old lumber to be used for reinstalled plate rails and built-ins. The antique bookcase is Charles Stickley; antique chairs are Limbert; the sofa is a reissue by Stickley. Floors of quarter-sawn oak contrast with brown-stained, yellow-pine woodwork once hidden under several layers of paint.

Stan would oversee the majority of construction and scheduling, while Michael managed the design and architectural details. Every aspect of the work was researched and carefully considered. Light fixtures throughout are either antique or reproductions in period style. Wood trim has been stained Jacobean brown to match a small sample discovered under layers of paint. A faint outline on the dining-room wall indicated where a plate rail had been, and a new one was made. "We wanted the house to look as close to the period as we could determine," Michael says.

Michael and Stan had wanted to live in an Arts & Crafts house. The inviting, comfortable feel of the period's furnishings, the warm palette, the clean lines are what they love most. Stan says Michael helped him develop a love for old houses later in life, though he says he'd always been attracted to the architecture of Frank Lloyd Wright. "It's very easy to live here," Stan agrees, "it's so warm and cozy."

While he was researching the history of another house in the neighborhood, Michael—the local historian—came across Henry L. Wilson's *The Wilson Bungalow*, published in 1910. The popular book shows a collection of catalog-house designs, and Michael realized that No. 492 in the book had been the inspiration for their house—though a few changes were made.

"With catalog houses, local builders often changed some



ABOVE The sitting room occupies what was a first-floor bedroom. Artwork hangs from braided cord suspended from picture-rail hooks. The settle is a 1905 sofa-bed by the St. Louis Convertible Sofa Co. **TOP LEFT** Hand-painted china in the dining room includes the octagonal plate with a Secessionist design, signed by the woman who painted it, and dated 1921.



ABOVE The working 1933 Magic Chef range was found on a curb in Fairmount, awaiting trash pickup.

features, and that's what you have to look for when trying to recognize your house in a plan book," Michael explains. Wilson's catalog-house designs are somewhat prevalent in the Fairmount district, but they were built with local materials—Wilson sold plans and specs only, not house kits with pre-cut parts. The discovery of the original inspiration really helped with restoration. Some features that had been left out or removed could be replaced to re-create the house as it was meant to be.

In keeping with the Arts & Crafts simplicity of design and their love for handcrafted objects, the couple employed artisans to build wood windows where they were needed, to repair stained glass in cabinet doors, and to handcraft a colonnade (described by Wilson as "a buttressed and square pillared opening") that separates the dining room from the living room. Many parts and pieces came from Old Home Supply, a local architectural-salvage store. Several handsome salvaged items lend period style to the kitchen, where 1990s cabinets were simply refaced and rearranged. The room was slightly reconfigured to create a niche for the antique Magic Chef stove discovered on a curb.

Michael and Stan each own a landscape-design business. They say that their backyard, complete with a pool and garage apartment that once served as servants' quarters, has been beautifully landscaped and is space they treasure. "The backyard is a huge favorite of mine," Stan says. "We are outside all the time."



KITCHEN BRIGHT AND CHEERY

The opening to a small service porch was widened to create a breakfast nook beyond graduated shelves that display Frankoma and McCoy pitchers. Stained glass, corbels, and the electrified kerosene fixture are salvage.



ABOVE Low wood balustrades span between brick piers in this variant of the Wilson-plan porch. **RIGHT** Vintage pillows decorate the reissued Harvey Ellis bed from Stickley. The rug was is by a contemporary Scots artist in the style of C. R. Mackintosh. **OPPOSITE** A 1930s vanity base was restored with Art Deco-style nickel hardware, then mounted with a prewar drinking fountain salvaged from a courthouse.



ABOVE The removal of a rusted screen porch and addition of a period balustrade enhanced the rear façade. These owners added a patio of concrete blocks and salvaged bricks. **RIGHT** The half-timbering in the gable had been removed; the landmarks commission agreed to its reinstatement once the connection to Wilson design No. 492 was established.





The bungalow is personalized with local and state memorabilia, family items, and furnishings of the Arts & Crafts era: antique Van Briggles, Tecos, Rosevilles, Rookwoods, Hampshires, and Wellers pottery; Stickley and Limbert furniture; a prized Tiffany Studios lamp that glows in the dining-room window. Their collection was built through years of browsing estate sales, bidding at auctions, and receiving gifts from family and friends.


Michael credits his late mother for giving him a love of antiques. "I have one of the first antique pieces my mom bought," he says, an Eastlake-style shaving cabinet. Every room has at least one special piece; there's a story behind everything.

If you ask Michael and Stan what advice they would give to someone considering restoring an old house, they'll tell you the feeling of satisfaction when the house is finished is worth every bit of effort. "We don't want to add on—we really don't want to change a thing. The house is exactly what we want, and it's where we want to live," Stan says.



TEXAS BUNGALOW NEIGHBORHOODS

ARTS & CRAFTS-ERA STREETCAR SUBURBS, DALLAS-FORT WORTH. By Clare M. Alexander

 FORT WORTH AND DALLAS may be separated by just 35 miles of sprawl, but in some ways they're a world apart. High-end boutiques and a glittering skyline define the big-city glamour (with a Southern twist) of Dallas. Fort Worth, meanwhile, retains hints of its frontier past, evidenced by the turn-of-the-century buildings at the Stockyards and Sundance Square. What the two cities have in common are older suburbs filled with bungalows, many with Craftsman and Prairie influence. Both cities have been vigilant, for the most part, about preserving these neighborhoods.

In Fort Worth, the Fairmount National Historic District is the city's biggest and best. (See the story on previous pages.) Composed of 20 subdivisions developed between 1883 and 1907, Fairmount was originally home to an economically diverse population, resulting in a variety of house styles. Clapboard, shingle, and brick bungalows predominate, however, and most have been immaculately restored. Check out the Fairmount website (historicfairmount.com) for a suggested walking/driving tour.

For Gustav Stickley fans who don't

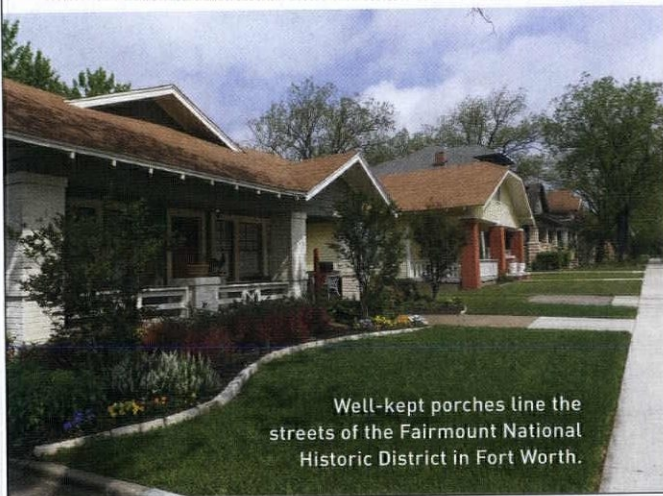
mind going a bit out of the way, Fort Worth offers a secret gem: a Stickley-designed house built in 1913 for Julian C. Harris, who worked at the Cobb Brick Company. Located at 4621 Foard Street, the two-storey house is based on a plan that first appeared in a 1909 issue of *The Craftsman*, and is constructed of clinker bricks so irregular they look like stones. Though it now sits in a rather charmless neighborhood, the Harris House is a testament to the appeal of true Craftsman homes.

THE AREA BROADLY KNOWN as Old East Dallas is home to a handful of Arts & Crafts-influenced neighborhoods. Munger Place bills itself as "the largest collection of Prairie-style homes in America." Its 250 houses are predominantly large, well-preserved Foursquares that display Craftsman, neoclassical, and, yes, Prairie influences. The neighborhood's style uniformity is courtesy of cotton-gin manufacturer Robert Munger, who attracted prominent Dallas businessmen to his new neighborhood in 1908 by specifying that every house had to be at two full storeys and cost at least \$2,000.

Directly east of Munger Place is the more modest Junius Heights, developed in 1906 by C.H. Munger, Robert's son. This collection of more than 800 livable bungalows and Tudors just earned its historic district status 14 years ago, but in doing so, it immediately became the city's largest historic district.

A couple miles north, up the bustling commercial district of Greenville Avenue, more bungalows, Tudors, and Foursquares nestle into the streetcar suburb of Vickery Place, platted in 1911 on a tract of farmland. Here, the old houses are punctuated by modern infill, which is required by conservation ordinance to take cues from the neighborhood's early 20th-century styles (though bloated proportions tend to be a dead giveaway for the new-builds).

Southwest of downtown Dallas, in Oak Cliff, you'll find Winnetka Heights, a neighborhood touted as "Dallas's Ideal Suburb" by real-estate agents in 1911. Winnetka has been a historic district since 1981, and its remarkably preserved bungalows and brick Tudors are a testament to residents' enduring devotion to the neighborhood.



Well-kept porches line the streets of the Fairmount National Historic District in Fort Worth.

when to VISIT

For the best conditions for neighborhood gawking, avoid the punishing heat of Texas summers and shoot for spring or fall.

Or plan your visit to coincide with one of these neighborhood events:

- **MID-APRIL TOUR**
Munger Place Wine Walk & Historic Home tour Showcasing a good handful of this East Dallas neighborhood's historic homes (and the occasional work in progress), the tour includes wine tastings and *hors d'oeuvres*. mungerplace.com



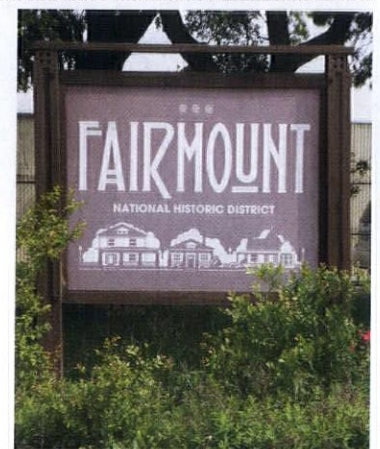
ABOVE Bungalows make a tidy streetscape in the Dallas suburb of Vickery Place. **BELOW** (left to right) A rubble-stone and clinker-brick bungalow in Fort Worth's Fairmount District. • One of the Prairie-influenced houses of Munger Place, developed in 1905.



• **MOTHER'S DAY WEEKEND**
Fairmount National Historic District Tour of Homes This long-running tour features six to 10 of the neighborhood's best restorations (and occasionally a new-build or work in progress), with proceeds to benefit the neighborhood association.
historicfairmount.com

• **EARLY NOVEMBER**
Junius Heights Historic Home Tour This one-day tour of five historic houses coincides with a neighborhood street fair featuring food trucks, kids' activities, and a craft market.
juniusheights.org

• **EARLY DECEMBER**
Winnetka Heights Christmas Candlelight Home Tour Nearly 30 years old, this annual Christmastime tour features six homes decked out for the holidays, as well as an extra house and champagne reception for those who purchase VIP tickets.
winnetkaheights.org



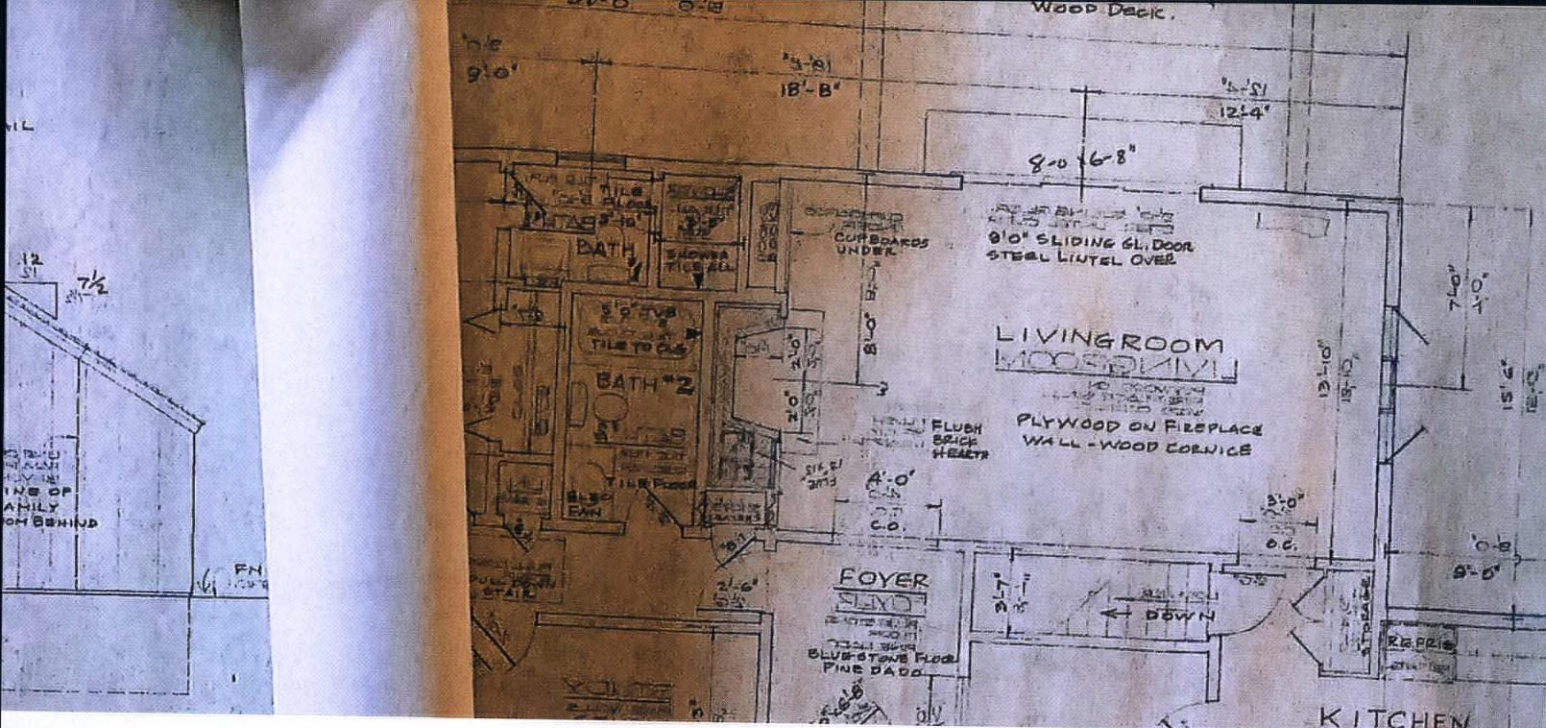
MORE HOUSES FOR GOOD LIVING

*Nothing captures
American tradition like
the respectfully modest,
perfectly proportioned
houses of Royal Barry Wills,
the mid-century New England
firm that specialized
in Colonial Revival
homes and reintroduced
Cape Cod style.*

AN AMERICAN HOUSE

The Essence of Traditional Wills in Vermont

BY PATRICIA POORE / PHOTOGRAPHS BY CAROLYN BATES



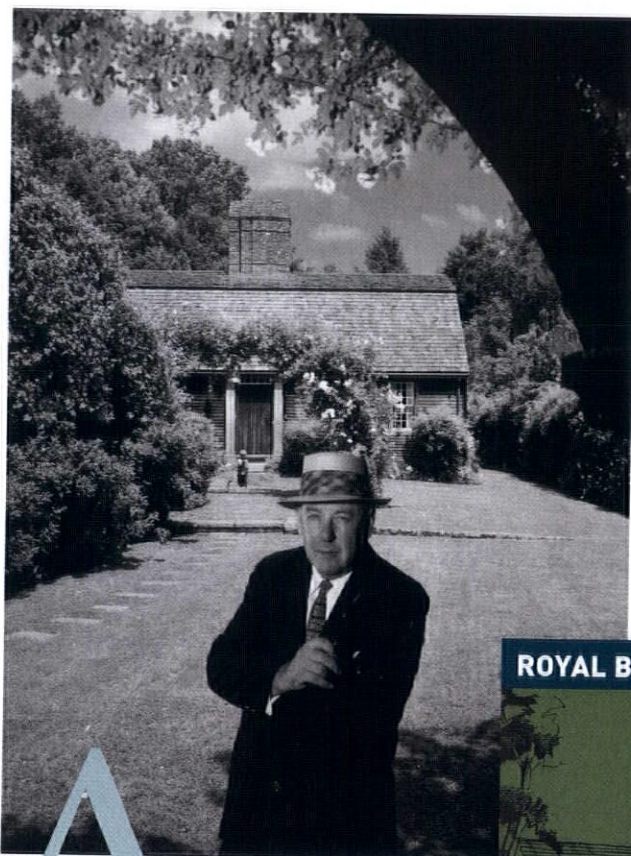
The modest house has the original perpendicular garage wing, a Wills signature. That's a 1915 Model T Ford Speedster. **BACKGROUND** The blueprints issued by the office of Royal Barry Wills, along with a book by the architect.





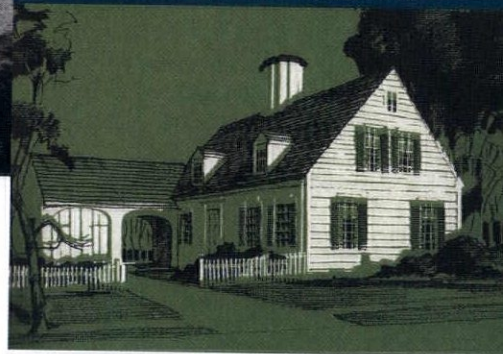
CLOCKWISE Custom replicas and vintage reproductions are in the mix. • The chandelier had been salvaged from an old mansion. • Dated to 1795-1800, the gilded mirror is a family heirloom. • New French doors in the living room open to the deck and a new patio.





LEFT The Boston-based architect specialized in a New England vernacular, but also designed larger houses. **BELOW** This Wills drawing shows a garage wing with a breezeway.

ROYAL BARRY WILLS, architect



A SINGLE-STOREY

Cape by the office of the Colonial Revival architect recently got unobtrusive additions that added space while knitting the house to a patio and the yard. “Two separate wings were kept secondary by their placement and scale,” says the Vermont architect Sandra Vitzthum. To the rear, she added a master suite over a drive-in workshop. A dining room was added off the side. Additions comprise 600 square feet.

“This is an unassuming house, but that was the idea,” Vitzthum explains. “Wills was a genius in re-creating the Colonial home for everyday Americans after WWII. He was the East Coast version of Cliff May, who dreamed up the California ranch house.”

The firm of Royal Barry Wills designed ordered and simple houses, most often furnished with such Colonial Revival conventions as Federal mantels, wing chairs, and antiques. This house was built in 1977, when architect Richard Wills was principal. “It’s a comfortable place to live,” agrees owner John Meyer, who collects work by Vermont artists—and who restores Model T Ford cars.

The simple plan of the traditional Cape is “almost as modern as Modern,” said the architect who revived the form in the mid-20th century. An M.I.T. graduate who’d also worked in the trades, Royal Barry Wills opened a Boston office in 1925 and went on to specialize in revivals of Cape Cod houses, saltboxes, and garrison Colonials.

Meticulous about scale and details, Wills (1895–1962) was also an author, educator, and promoter of good design, which gained him a national reputation. His firm designed in Tudor, French, and Modern idioms, too, all without ostentation.



“Rooms ‘pinwheel’ to move you through the spaces, with the next axis coming into view,” the owner says. “I loved the house even before I knew its history.”



ABOVE Recent additions include the master bedroom ell to the rear (with a car workshop below), and the dining room wing with French doors. Stonework is all new. **TOP** In the garage: the Model T Speedster and a 1931 Model A Ford Rumble Seat Coupe.

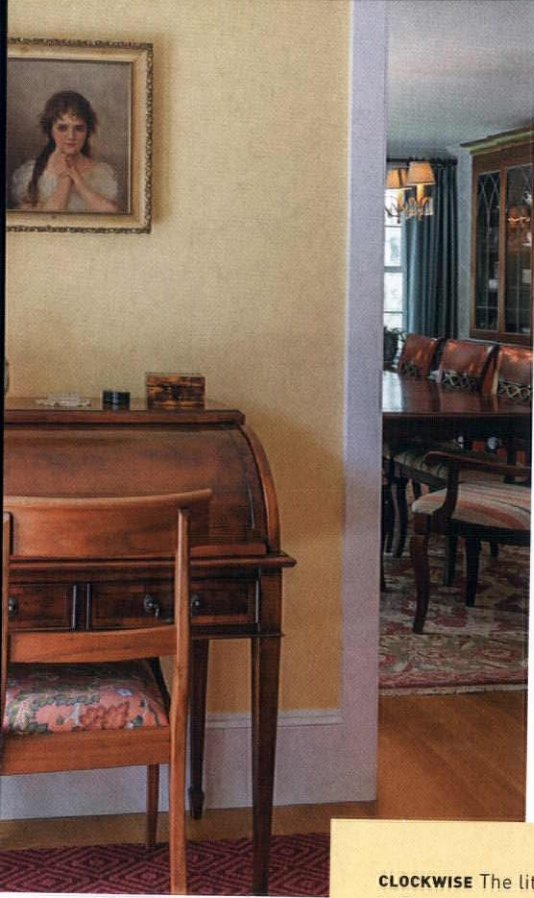
Wills’ revival houses nevertheless were modern, built with electric kitchens, ductwork, closets, and mid-century bathrooms. In fact, “what’s new, as we renovate these houses in the 21st century, is that the kitchens become more nostalgic, no longer frankly ‘modern,’” explains Vitzthum. The kitchen she designed in the original space is “refined without being showy; modest, like a New Englander.

“A Colonial kitchen would have had a substantial fireplace,” Vitzthum says, “so I used contrasting cabinets around the range and added tiles, to evoke a hearth.” The kitchen’s Delft tiles were specially ordered from Holland for the house.

Neither Colonial houses nor most of those designed in a New England revival style had much connection to the backyard. The neo-traditional stonework here is all new, connecting the new dining room to a patio and beyond to the yard.

Well designed and well built, the house was in near-original condition when John Meyer bought it in 2010—from the family of the builder. “I prefer an architecture of time and place. In New England, that’s classical, colonial. This house feels right,” he says. The utilitarian old





CLOCKWISE The little writing desk is English yew; the chair is by Vermont Peter Brough. • The entry and hall are cheerful with 'Gasaki' wallpaper from Pierre Frey. • The mantel is original. • In the new kitchen, simple details and soapstone fit a New England Colonial Revival aesthetic.



BELOW Wills' houses are straightforward, modest, and meticulous; the recessed entry with sidelights is a common motif. **BOTTOM** This is one of three original bedrooms; two are guest rooms, the third a study.



Cozy nooks are a Wills signature; this window seat is in the new bedroom ell designed by Sandra Vitzthum.



kitchen was carefully removed and relocated to outfit the auto workshop, where Meyer spends the long Vermont winter restoring Model T Fords and the occasional Model A.

Quarter-sawn white oak floors throughout replaced a mash-up of mid-century floorings: linoleum, hardboard, and carpeting. “We used four coats of a zero-VOC, whey-based finish from Vermont Natural Coatings,” Meyer says, “and it has held up very well.”

Visitors are greeted with Pierre Frey’s ‘Gasaki’ wallpaper in Red Curry, its lively red-orange complementing blue-greens used in other rooms. The interior palette is based on colors in Meyer’s previous house, modified for this one. For the new dining room, Meyer even had the wallpaper from his previous residence reproduced in a custom run.

“The basic combination of gold, orange, teal, and red had to work together for long views through the house,” Vitzthum says.

The furniture is a mix of antique, vintage


revival, and traditional pieces. In the dining room, the gilded mirror is an heirloom passed down from a Hudson River ancestor, Meyer’s fourth great-grandfather; its 15 acorn pendants near the top represent the then 15 states, dating it to 1795–1800. For three generations or more, it has hung over the Federal tripod table. The chandelier came from the Governor Smith mansion in St. Albans. Before that house was razed, the Art Deco-era fixture was found stored in a carriage-house stall; Conant Metal & Light replated and restored it.

The living room’s austere mantel is original. Vitzthum added a wainscot to the new dining room, a formal addition; the chair rail is low, in keeping with classical proportions.

Vermont artists represented in the house include the renowned folk artist Bessie Drennan. Many of the portraits are of family members, some of them painted by relatives. John Meyer’s family has been in Vermont since the 1760s.

COLORING THE CAPE COD HOUSE

TWENTIETH-CENTURY CAPES SOMETIMES STRAY FROM TRADITION. By Patricia Poore

 PAINT COLORS on original 18th- and early-19th-century Cape Cod houses were the same as the limited pigments used on any house of the Georgian Colonial or Federal period: brown, russet, ochre, and eventually blue and green. By the time Greek Revival details were added to Cape Cod houses (1830s-50s), white was popular for body, trim, or both.

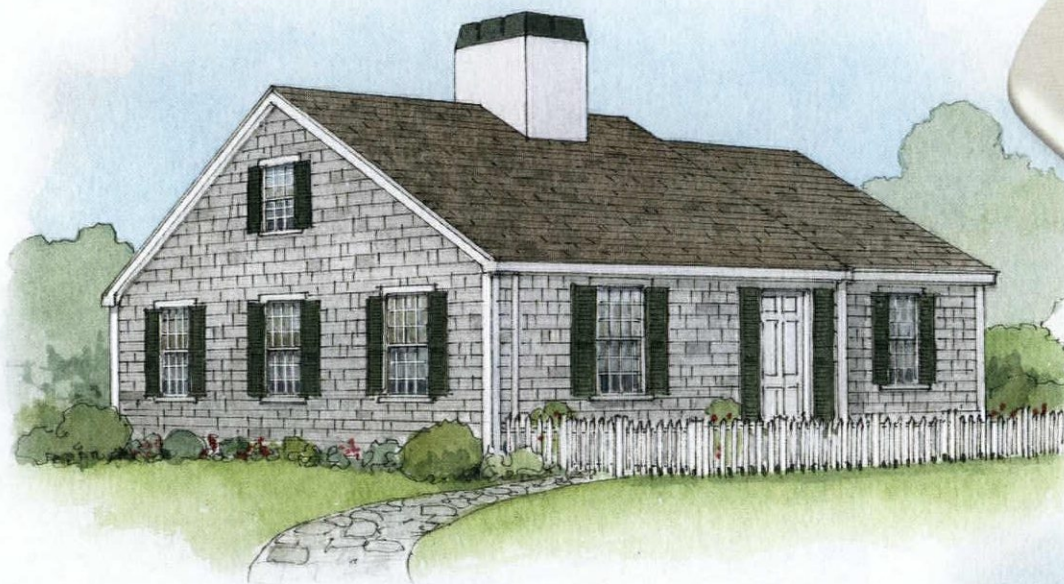
Capes built in the 20th century are often conservative in style and decoration. Classic body colors are grey, blue-grey, brown, buff, and white. Trim is almost universally light or white.

In the postwar era, the pastel and yellow-undertone colors we associate with mid-century decorating were in vogue. Paint-company ads and brochures touted such colors as lemon yellow, peach, and turquoise, which were shown modeled on even sedate Capes.

How do you decide whether to use historical, traditional, or more modern colors on a mid-century Cape? Consider regional norms, the style particulars of the house, and your own taste. One Cape built in 1950 may be utterly traditional in the manner of Royal Barry Wills-designed houses, suggesting a traditional scheme, especially if the body is shingled or brick. On the other hand, if yours is a 1950 house built with a sunroom and awning windows, a hanging bay window, and decorative shutters, consider a livelier scheme that's fun and period-appropriate.

RIGHT This 1950s Cape is dressed in a brightened version of an enduring scheme: yellow with white trim and black or green shutters. **INSET** The 1956 exterior house paint chart from Sherwin-Williams Paints.





ABOVE For a Cape with a red brick body, an alternative scheme might be this: trim Sailcloth; shutters Black; door Parisian Red (all from Benjamin Moore).

TRADITIONAL

This is the conservative approach that works for Capes of any vintage, as well as those with a natural shingle or brick body color. Colonial Revival schemes, including greyed pastels used with white, fall into the traditional category.

The scheme above is matched to these Benjamin Moore colors: trim Navajo White; shutters Essex Green—a nearly black green that is a New England tradition. The weathered-shingles body of the house reads as grey.

HISTORICAL >

These schemes allude to the real or imagined period of the house—Colonial, Georgian, Federal, Greek Revival—and follow that period's precedents. Thus an early Georgian scheme might use only a single, earthy color for body and trim, while a Cape with a Greek entry would likely be painted white.



Exterior COLOR BREAKS

Cape Cod houses are best in just two or three colors or variants, with no "picking out" of ornament.

- **BODY** is your basic color, used on the main planes of the house—clapboards, shingles, or masonry.
- **MAJOR TRIM**, often painted in a color that contrasts somewhat with the body color, comprises the "outlines" of the building. Corner boards, gable trim boards, eaves, door and window trim, and often porch railings and steps are major trim pieces.
- **MINOR TRIM** or **ACCENT** color goes on doors, shutters, porch parts, and decorative trim related to major trim. For Cape Cod and Colonial houses, using just one trim color is fine. A third or accent color would normally be used only on the front door or shutters.
- **SASH** means the part of the window that moves or opens. Victorians had a preference for darker sash—brown, black, bottle green, and dark red were common choices. Most Capes, though, following Colonial Revival preference, have light sash and trim.



ABOVE Here's an alternative mid-century scheme: body Toasted Marshmallow; trim Vanilla Ice Cream; door Spring Moss (all from Benjamin Moore).



BELOW Color matches: Audubon Russet (body); slightly darker Georgian Brick (trim); and Waterbury Green (shutters, door.)



^ MID-CENTURY

In the drawing above, the color scheme is based on four colors taken from the 1956 Sherwin-Williams paint chart. The body is done in Sage Gray Dark; trim in Ivory; shutters (minor trim) are in Sage Gray Light; the door (accent) is Sierra Red.

Conservative or wild, these mid-century schemes relied on premixed paints in colors popular 1945–1970. Conservative colors were still the norm—but then again, a recent review of vintage paint-company materials yielded these schemes: a barn-red body with white trim and pale-grey shutters • mid-century orange-brown with white trim and a mint-green door • a grey-yellow body, pure yellow trim, and a cadet-blue door • body in a glaucous green with white trim, gold shutters • white body, and lipstick-red shutters, sash, and door • an olive-brown body, with white trim and mustard door.

What would Royal Barry Wills say?

We found, in a 2009 interview with retrorenovation.com, a recommendation for traditional paint colors by successors in the architect's firm: "In our practice we lean towards conservative choices, with white for the body and trim combined with dark green shutters for many Capes or Colonial-style homes. Another classic combination is pale yellow for the body contrasted with white trim and black shutters. A grey body with white trim, black window sashes, and black shutters is another [scheme]. For something a bit different, try a tan body with cocoa shutters, with white window sashes and trim. • **Blue is too strong, in our opinion, but a blue-grey with white trim and black shutters can work well [for a larger house].** Brick houses, despite having a permanent color base, can be whitewashed to good effect. White or pale yellow for windows and trim often looks good when paired with brick or masonry façades."



CONVERTED TO COMMERCIAL USE AND FINALLY LEFT VACANT, THIS 1900 AMERICAN FOURSQUARE IS ONCE AGAIN AN ASSET TO THE STREETScape, ITS RESTORED FAÇADE PAINTED A JAUNTY MALLARD GREEN.



A NEIGHBORHOOD *once again a home* FOURSQUARE

BY DONNA PIZZI | PHOTOS BY BLACKSTONE EDGE STUDIOS

Despite good bones, the house built in 1900 “was in very poor condition,” says Aaron Pempel, who’d long wanted to restore a rundown house. “The first floor had been used as commercial office space without a kitchen or bath; the second floor was residential.” Indeed, the interior was a forlorn mash-up, made worse by the building sitting vacant. The Nike executive had discovered the abandoned house in the same Northwest Portland (Oregon) neighborhood where he and his wife, Kristen, and their son live.

TOP The open dining room is intimate due to paper-lined bookshelves, a window seat, and a handmade rug.

ABOVE The coral-red door pops against the blue-green exterior. Antique bronze ceiling-mount porch lights from Astro Lighting create a period feel. **OPPOSITE** ‘Mallard Green’ paint by Benjamin Moore (same hue, different sheen for body and trim) made the house the neighborhood jewel.



By coincidence, interior designer Midori Karasawa—a family friend and former Nike colleague—saw Aaron’s Facebook post about buying the property. She contacted the family to offer her own talents and to recommend her studio mate, architect Mary Valeant. “The minute Midori offered to help, we said yes!” Aaron says. “Kristen had already found Alan Iboshi of A.K.I Builders to be general contractor.”

Collaboration was easy, given that Aaron and Midori both had been trained by Nike to present briefs on new designs. “I knew that Midori’s design aesthetic is bolder and more modern [than mine],” Aaron explains, “while I like things classic and timeless. But we pulled together

toward the middle. It’s not a pure vanilla design, yet it’s accessible to a large number of people—because we planned to make this a rental property, at least initially.”

“I remember the first time Alan, Kristen, and I walked through,” Midori says, “and saw the abuse the house had withstood over a century.”

“It was really disgusting,” Kristen agrees; “it appeared as if people had broken in and used the abandoned facilities.” But “we never contemplated tearing it down,” Aaron adds, “even though we had to take the interior to the studs.”

Midori Karasawa explains that the intention was to restore, not alter, the exterior, and to maintain the historical in-



**light, modern
rooms** await

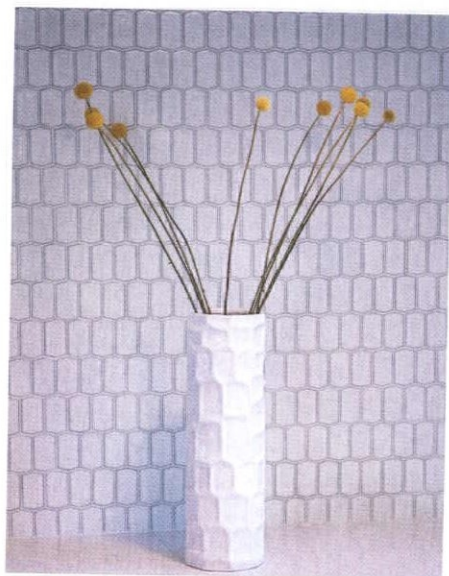
behind the restored exterior. **original
period** doors and trim maintain the historical integrity in what had long been commercial space.



No range hood clutters the view between dining room and kitchen. **OPPOSITE** An open plan creates a view into the kitchen from the entry; the original staircase was restored with white-oak treads. Matte-black door handles reference traditional hardware.

texture and depth from the 'Hive' wall tile relieve a simple **white kitchen** with plain cabinets, quartz countertops, and old-brass fittings.





tegrity of the house. Because the house had been used commercially, they felt confident doing a modern interior without compunction. “We had to update windows, gutters, and porch floor,” Karasawa says. “We replaced the lattice beneath the porch with horizontal wood elements to match the line of the original siding, which we patched in places on the more exposed south side. We retained the leaded-glass window and the original front door.”

“The only thing we removed,” Kristen says, “was an ugly, purple, metal balcony at the center window upstairs, which was accessible only through a window—it was not original.” The house required new roofing and repair of rot caused by runoff from a neighboring tree.

Karasawa’s suggestion that the exterior be done in one color, body and trim, distinguishes it from those in the neighborhood. “Since green is a traditional, historical color,” explains Midori, whose first name means green in Japanese, “we decided to stick with it, but we chose Benjamin Moore ‘Mallard Green’ for a more modern look.”

Karasawa worked in concert with architect Mary Valeant to fix the strangely reconfigured interior plan, creating an open floor plan by eliminating



LEFT Matching the hardware, the brass kitchen faucet is jewel-like.

FAR LEFT Easy-care quartz countertops are a neutral complement to the geometric tile.

TEXTURE AS VISUAL INTEREST

The Foursquare was built in 1900, but the designers’ intention was to create a timeless modern interior to appeal to a broad range of potential renters. Midori Karasawa says that adding texture to the mostly white interior helped create architectural and visual interest.

KITCHEN Simple white countertops that risked being boring became the perfect ballast for the ‘Hive’ wall tile by Ann Sacks, which enlivens the otherwise plain, linear design.

PENDANTS The fluting detail found in the Cedar and Moss ceiling pendants and flush-mount fixtures is another example of subtle texture.

MILLWORK Additional interest is provided by bungalow-era doors with five horizontal panels, and butt-jointed casings capped with a small crown moulding.

doors that had separated the main floor into a warren of small rooms. To create visual flow, she chose white oak for floors throughout, naturally finished. Rooms that retain Craftsman-era trim take on a modern, ethereal feeling amidst leaded glass and fine architectural elements.

“Window seats and built-in cabinets in the living and dining rooms are set against warm-white walls,” Midori adds. The kitchen, a brand-new addition to the



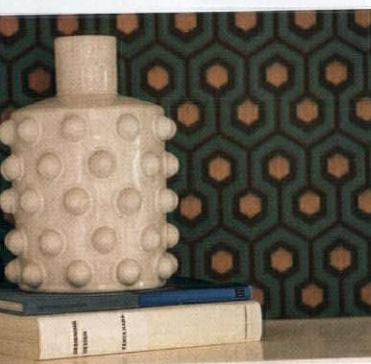
ABOVE The apron-front sink from Kohler is another textural element. Pale-grey lower cabinets help ground the room.

OPPOSITE A waterfall edge on the island is a modern companion to the simple, Shaker-style cabinets. Newly installed double-hung windows bring light into the room lined with hexagonal tiles.

RIGHT A chandelier by Schoolhouse in the living room is a foil for the original leaded-glass transom. The Eames lounge chair is a modern classic.

BELOW Woven rush seats on the chairs from Design Within Reach add comfort and natural texture.

BOTTOM Interesting objects are silhouetted against a Cole and Son wallpaper in the built-in dining-room bookcases.



space, is frankly contemporary. The open galley kitchen features lower Shaker-style cabinets painted warm light grey and studded with antique-brass hardware. A downdraft range eliminates the need for a view-obstructing range hood.

For the island countertop, the designer had selected a beautiful quartz slab with two-inch-wide veins. “My concern was that it might look outdated in 10 or 15 years,” Aaron explains, “so I suggested something more conservative. I call it timeless, she might have called it boring,” he laughs.

“Their decision to go with white [instead of veined] quartz made me change direction on the tile, to add more pattern. The hexagon-shaped wall tile has a hint of green border, which picks up the green

wallpaper in the bookcase—it feels like the perfect compromise and I really like the result,” Karasawa says.

After much deliberation, the group decided to turn the basement into an ADU, an accessory dwelling unit, which required digging down two to three feet to create a light-filled basement apartment. Extra insulation and a plywood layer form a sound barrier between the two residences.

The house became an asset in the neighborhood. “Our intention,” owner Kristen Pempel says, “was to make the house the jewel on the street. What I didn’t expect, given the months of work and dust, was that when the gorgeous materials and finishes came together, we’d regret the decision to rent it out—instead of living here ourselves!”

More Online



See another sad Foursquare rescued: oldhouseonline.com/house-tours/dallas-foursquare

KITCHENS

COUNTER STOOLS

INTERPRETATIVE & MODERN
DESIGNS FOR COUNTER
OR BAR SEATING



BY COPELAND FURNITURE

The minimalist 'Estelle' stool has Mid-century Modern design with a split back and tapered legs. Black-walnut base price is \$1,168; also in cherry (min. purchase is two). Through vermontwoodstudios.com



TORII STOOL

The Asian-fusion stool in cherry, walnut, teak, or mahogany features mortise-and-tenon construction. As shown in cherry, \$1,980. berkeleymills.com



CLASSIC CAFÉ WALNUT STOOL

This design from West Elm has a mid-century frame and tapered legs. Made of rubberwood with a walnut finish; \$199. westelm.com



PASADENA STOOL

Stickley's Pasadena Bungalow collection interprets the work of California architects Greene & Greene. In cherry, the backless stool is available in two leather options for \$726. stickley.com

MISSION COLLECTION SPINDLE

An update on Stickley's Mission designs, this one features Prairie spindles and a copper-covered footrest. In solid oak or cherry; starting MSRP \$1,692. stickley.com



EASTWARD STOOL

In the spirit of George Nakashima, Thos. Moser's stool has an ergonomic seat. Made to order in three heights, in walnut or cherry with ash, \$1,090.00–1,255.00. thosmoser.com



BERTOIA: MADE OF AIR

The 1952 chair design by Harry Bertoia is available as a counter stool in black, white, or chrome; seat pad in chainlink or any of 11 colors. Produced by Knoll in Italy, sold through Design Within Reach; \$1,345. dwr.com

EAMES MOLDED WOOD

The iconic 20th-century design comes in ebony, palisander, walnut, or white ash (with the base in black, white, or chrome): \$999–1,289. Also in fiberglass in many retro colors. dwr.com

Resources

SUCCESS!

FIREPLACE CONSTRUCTION
Jove Cantelon, **Cantelon Finishers**, Ann Arbor, MI: cantelonfinishers.com
TILE field tile Lee Green 5002 (4x4, 2x4, 2x2) • amber accents Sepia 2019 (4x5, 2x4, 2x2) • blue accents Midnight 5924 (4x6, 2x6, 1x4) • relief tiles Halsted in Lee Green glaze • accent relief Sullivan • mouldings Oxford trim and picture frame corner in Midnight glaze; all **Motawi Tileworks** motawi.com
ART GLASS John Zawadski, **Tiffany Art Glass**, Northville, MI: tiffanyartglass.us
LR FURNITURE settle, chair, coffee table **King's Chosen Furniture Craftsmen**, Ann Arbor, MI: kingschosen.com **FABRIC Archive Edition Textiles** archiveedition.com
LR SCONCES 'Exos Pasadena' Hubbardton Forge hubbardtonforge.com **LR/DR BEAM LIGHTS** 'Moonband' Hubbardton Forge
ART PAINTING (birches) Sviatoslov Kozakov artkozakov.com
BIRD-PROTECTIVE GLASS (at windows) Ornilux ornilux.com
BASEMENT TILE Syzygy Tile syzygytile.com
HEAT PUMP Bosch bosch-climate.us
SOLAR COMPONENTS Northern Lights Solar Solutions solartubs.com
AIR HANDLER Unico System unicosystem.com **HVAC DESIGN/INSTALL** Jetstream Mechanical jetstreammechanical.net

Related Resources

HVAC Hi-Velocity hi-velocity.com
Mini-duct heating/AC indoor air-quality systems
FIREPLACE TILE Carreaux du Nord carreauxdunord.com
Clay Squared to Infinity claysquared.com
Pasadena Craftsmen Tile pasadenacraftsmantile.com
Pewabic Pottery pewabic.com
Terra Firma terrafirmaarttile.com

FIREPLACE & MANTEL

p. 26 ARCHITECT Richard Newlon Associates, Reston, VA: richardnewlonarchitect.com

Related Resources

FOR MANTELS
Decorators Supply decoratorsupply.com
Mantels in wood; corbels, columns, onlays
Driwood Moulding driwood.com
Wood mantelpieces
J.P. Weaver jpweaver.com
Ornate plaster fireplaces; compo ornament
Mantels Direct mantelsdirect.com
Mantels in wood, stone, cast stone
Pro Wood Market prowoodmarket.com
Fireplace mantels & corbels
FIREBOX BRICK
Buckley Rumford rumford.com
Superior Clay superiorclay.com

KITCHEN & BATH

ARCHITECT SALA Architects, Minneapolis, MN: (612) 379-3037, salaarc.com
[Project architect Joseph Metzler, semi-retired, is now a consultant to the firm.]
CONTRACTOR Mike Otto Construction, Minneapolis: moconstruction.com
TILE floor and walls field tile #349 Moss Green 4x4 with enhanced variation; accents

'Nouveau Tulips' with custom glazes **North Prairie Tileworks**, Minneapolis: handmadetile.com
CHANDELIER antique **Antiques Riverwalk**, Minneapolis: antiquesriverwalk.net
SCONCES Brass **Light Gallery** brasslight.com
VANITY SINK 'Richmond Countertop Lavatory' **St. Thomas Creations** stthomascreations.com
COUNTERTOP 'Pine Green' granite **Midwest Tile Marble & Granite**, St. Paul: midwesttile.com
HARDWARE knobs & pulls **Emtek Products, Inc.** emtek.com
TUB 'Classic I' Whirlpool Airtub **Waterworks** waterworks.com
TOILET 'Victoria High Tank Water Closet' **Barclay Products** barclayproducts.com
FAUCET 'Traditional Country Spout' **Rohl/Perrin & Rowe** rohlhome.com

THEY STILL MAKE

PENLETON BLANKETS
licensee **Southwest Looms** southwestlooms.com

STAIRCASES

The Cooper Group thecoopergroupct.com
Restoration; archi tectural millwork including staircases
Deer Park Stairs deerparkstairs.com
Custom stairs & stair renovations
Driwood Moulding driwood.com
Staircase, handrail design & build; curved stairs a specialty
Hull Millwork hullmillwork.com
Historically accurate millwork including stairs
L.J. Smith Stair Systems ljsmith.com
Wood & iron baluster stairs
Payne-Bouchier Fine Builders payne-bouchier.com
Custom construction & period restoration, especially staircases
Sylvan Brandt sylvanbrandt.com
Hardwood stair treads
Tremont Nail tremontnail.com
Forged square-cut nails, including finishing nails

CHIMNEY SAFETY

FIREPLACES ETC. Buckley Rumford rumford.com
Rumford fireplaces, plans, components
New England Hearth & Soapstone rodzander.com
Custom masonry heaters in soapstone & tile
Superior Clay superiorclay.com
Rumford fireplaces; wood-fired ovens, chimney liners, fire brick, chimney pots
MAINTENANCE American Building Restoration Products abrp.com
Masonry & fireplace cleaners & strippers
Eco-Strip eco-strip.com
infrared Speedheater & Cobra paint removers for wood
Franmar franmar.com
Blue Bear Soy-Gel paint/urethane stripper
Chimney Rx chimneyrx.com
Cleaners, sealers & strippers for chimneys, fireplaces
Chimney Safety Institute of America csia.org
Source for certified chimney sweeps

TEXAS BUNGALOW

SALVAGE, HARDWARE ETC. Old Home Supply oldhomesupply.net
Architectural antiques, door & cabinet hardware, salvage & more
FURNITURE Stickley stickley.com
LIGHTING Heritage Auctions (antique) ha.com
Old California Lighting oldcalifornia.com

REPRO. HARDWARE House of Antique Hardware houseofantiquehardware.com

EXT. PAINT lower body P056 **Valspar** valsparpaint.com • upper body Rookwood Dark Red SW 2810 modified with a bit of Black Bean SW 6006 • trim Morning Sun SW 6672 • sash/accents Goldenrod SW 6677 **Sherwin-Williams** sherwin-williams.com
INT. PAINT LR walls Sequin SW 6394 • DR Rookwood Antique Gold SW2814 • BR walls Artifact SW6138 • BR ceiling Ecru SW6135
kitchen lower walls Colonial Revival Green Stone SW 2826; *kitchen upper walls* Connected Gray SW 6165 • *kitchen trim* Polar Bear SW 7564 • *sitting room* Edgy Gold SW 6409 **Sherwin-Williams** sherwin-williams.com
WALLPAPER in the style of William Morris **Lowe's** lowes.com

WILLS IN VERMONT

ARCHITECT Sandra Vitzthum, Montpelier: sandravitzthum.com
KITCHEN/INTERIOR DESIGN Robin Steward, Allied ASID, **RSdesign**, Northfield, VT: rsdesignvt.com
WINDOWS/FRENCH DOORS Marvin Integrity marvin.com
VERMONT ARTISTS front hall "Monhegan Island" **Sandra Mason Dickson** lupinegallerymonhegan.com • LR at mantel **Bessie Drennan** (1882-1961) • LR at sofa **Wendy Soliday** wendysoliday.com • DR landscape **Eric Tobin** robertpaulgalleries.com

REPRO. LIGHTING Rejuvenation rejuvenation.com

p. 78 LR DRAPERY 'Hurlingham' in Aqua **Cowtan & Tout** cowtan.com
GLASS TABLE LAMP Simon Pearce simonpearce.com

p. 79 BREAKFRONT/SIDEBOARD Peter Brough, East Calais, VT: broughwoodworking.com
CHANDELIER salvaged and restored by **Conant Metal & Light**, Burlington, VT: conantmetalandlight.com
WALLPAPER custom run in a disc. colorway **Brunschwig & Fils** kravet.com
p. 80 CABINETS Crystal Cabinet Works crystalcabinets.com
HARDWARE Horton Brasses hortonbrasses.com
TILES custom **Delft Tiles** (Holland): delfttiles.com/en
HOOD Ventahood ventahood.com
p. 81 WALLPAPER 'Gasaki' in Red Curry **Pierre Frey** pierrefrey.com

Related Resources

PATIO STONE Sheldon Slate sheldonslate.com
Natural slate tiles for flooring
Vermont Soap-

stone vermontsoapstone.com
Soapstone tile for patio floors

CAPE COD COLORS

SELECTED PALETTES
Benjamin Moore benjaminmoore.com
Williamsburg Paint Color Collection; Historical Colors Collection
California Paints californiapaints.com
Historic Colors of America, authorized by Historic New England
Dunn-Edwards dunnedwards.com
Then, Now & Forever Historic Color collections includes International, Mid-century Modern, Ranch Color collection
Fine Paints of Europe, finepaintsofeurope.com
Mount Vernon Estate of Colours
Homestead House Paint Company homesteadhouse.ca
Milk paint, oil, latex; historical palettes
Old Village Paints old-village.com
Latex, oil, buttermilk paints & paste stains for Colonial, Federal, Victorian periods
Olde Century Colors oldecencycolors.com
Simulated milk paint (acrylic latex) for exterior use
Pittsburgh Paints voiceofcolor.com / ppgpaints.com
Historic Color Collection
Sherwin-Williams sherwin-williams.com
Exterior Preservation Palette, Suburban Modern Preservation Palette (disc.), see also SW HGTV Home 'Vintage Finds' Paint Color Collection at
Lowe's lowes.com
Valspar valsparpaint.com
National Trust for Historic Preservation Palette

MODERN FOURSQUARE

ARCHITECT Mary Valeant, Valeant Architecture, Portland, OR: valarch.com

DESIGNER Midori Karasawa, **Style Guide Interior Design**, Portland, OR: styleguideid.com

EXT. PAINT 'Mallard Green', 'Country Redwood' (accent) **Benjamin Moore** benjaminmoore.com

RADIANT HEAT cable system **NuHeat** nuheat.com

BRASS HARDWARE **Schoolhouse** schoolhouse.com
FURNITURE Design Within Reach dwr.com

HANDMADE RUGS **Christiane Millinger** christiane millinger.com

p. 87 WALLPAPER Cole and Son cole-and-son.com

p. 90 KITCHEN BACKSPLASH 'Hive' tile **Ann Sacks** annsacks.com

APRON SINK Kohler us.kohler.com

PENDANT LIGHTS Cedar and Moss cedarandmoss.com

p. 92 CHANDELIER Schoolhouse schoolhouse.com

Coming April 2020

KITCHEN + BATH; MASONRY

The 1908 Magic Chef founder's house; an 1857 Greek Revival in the South; original murals in an old Kentucky house.

ALSO: Universal design for old houses; repairs for stone & brick; how to buy hardware; cleaning old grout.

SUBSCRIBE: call (800) 234-3797



OLDHOUSE JOURNAL

Free Information Guide

WANT FREE INFORMATION ON OLD HOUSE PRODUCTS AND SERVICES?

Simply visit www.oldhouseonline.com/lit to order your free information today!

Abatron Inside Back Cover, 98, 101	Classic Lighting Devices Page 99	Keith Rust Illustration Page 97	S. A. Bendheim Co. Pages 22, 99
Acorn Manufacturing Pages 48, 99	Clay Squared To Infinity Pages 53, 96	King's Chandelier Company Page 101	Sala Architects Page 22
Alameda Shade Shop Page 59	The Color People Page 100	Laura Wilder Pages 37, 97	Sandra Vitzthum Architect Page 59
Allied Window Inc. Pages 21, 99	Crown Point Cabinetry Pages 13, 100	Mark E Industries Pages 16, 101	Schlabaugh & Sons Page 98
Alpina Manufacturing Page 99	Daddy Van's Page 96	Melton Work Room Pages 56, 97	Sheldon Slate Products Co. Pages 20, 102
American Building Restoration Page 99	Donald Durham Company Page 59	Mitchell Andrus Studios Pages 48, 97	Shuttercraft Page 59
Anne Ryan Miller Glass Studio Page 96	Driwood Moulding Co. Pages 8, 100	Motawi Tileworks Pages 38, 97	Specification Chemicals Pages 33, 102
Arch Angle Windows & Doors Page 99	eheat.com Pages 38, 100	North Prairie Tileworks Pages 48, 97	Stickley Back Cover, 98
Arroyo Craftsman Lighting Pages 56, 96	Elmira Stove Works Pages 13, 100	Nostalgie Warehouse Pages 38, 98	Sundial Wire Page 102
Arts & Crafts Press Page 96	Goodwin Company Page 7	NR Hiller Design Page 98	Superior Clay Pages 3, 102
Bill Kuczanski Stained Glass Designs Page 96	The Handwerk Shade Shop Page 97	Old House Guy Page 101	Terra Firma Pages 15, 98
Bradbury & Bradbury Wallpaper Page 33	Heritage Metalworks Pages 37, 100	Pacific Register Company Pages 62, 101	Trustworth Studios Page 33
Brass Light Gallery Pages 48, 96	Hi-Velocity Systems Pages 21, 100	Pasadena Craftsman Tile Pages 22, 98	Velvit Products Co. Page 102
The Bright Spot Page 96	Historic Housefitters Page 100	Period Lighting Fixtures Pages 53, 101	Vermont Soapstone Page 102
Carreaux Du Nord Pages 56, 96	House of Antique Hardware Pages 37, 100	The Persian Carpet Page 2	Vintage Doors Inside Front Cover, 102
Chadsworth's 1.800.COLUMN3 Page 99	Indow Windows Pages 4, 101	Pewabic Pottery Pages 37, 98	Vintage Hardware & Lighting Pages 16, 102
Charles P. Rogers & Company Page 33	Innerglass Window Systems Pages 59, 101	Prowood Market Pages 9, 101	West System Pages 15, 103
Classic Gutter Systems Pages 56, 99	Janna Ugone & Company Pages 38, 97	Rumford Fireplaces Page 102	Westwood Lighting & Salvage Page 103
	JS Hurd Rug & Tapestry Design Pages 62, 97	Runtal Page 1	W.F. Norman Corporation Page 103

VISIT OLDHOUSEONLINE.COM/LIT FOR FREE PRODUCT INFORMATION



OLD HOUSE JOURNAL
ARTS & CRAFTS HOMES
NEW OLD HOUSE
DESIGN CENTER SOURCEBOOK
TRADITIONAL BUILDING
PERIOD-HOMES.COM
TRADITIONALBUILDING.COM
OLDHOUSEONLINE.COM

LOG HOME LIVING
TIMBER HOME LIVING
COZY CABINS & COTTAGES
DREAM HOME SHOWCASE
BEST LOG & TIMBER HOME OF THE YEAR
BEST LOG & TIMBER FLOOR PLANS
LOG & TIMBER HOME PLANNER
CABINLIFE.COM
LOGHOME.COM

ADVERTISING INQUIRIES

ASSOCIATE PUBLISHER
Greg Messina
(646) 334-5998
gmessina@aimmedia.com

ASSOCIATE PUBLISHER
Carol Murray
(978) 879-4361
cmurray@aimmedia.com

ASSOCIATE PUBLISHER
Becky Bernie
(978) 879-4045
bbernie@aimmedia.com



Anne Ryan Miller Glass Studio

Producing exceptional stained glass designs for your unique environment since 1976.
 812-988-9766
www.anneryanmillerglassstudio.com

GROVE PARK CONFERENCE EXHIBITOR



Arroyo Craftsman Lighting

Arts & Crafts inspired lighting and accessories for interior, exterior and landscape. Many sizes, finishes and art glass choices. Custom product upon request.
 626-960-9411; www.arroyocraftsman.com



The Arts & Crafts Press

Hand-printed Woodblock prints & Letterpress greeting cards by Yoshiko Yamamoto.
 360-871-7707; www.artsandcraftspress.com

GROVE PARK CONFERENCE EXHIBITOR



Bill Kuczanski Stained Glass Designs

Exclusively Handmade Stained Glass Lamps and Lanterns inspired from the Roycrofters' Mission Style, the Arts and Craft Movement and Frank Lloyd Wright.
 757-809-1774; 716-954-3295

GROVE PARK CONFERENCE EXHIBITOR



Brass Light Gallery

For over 40 years Brass Light Gallery has been a leading source for period appropriate reproduction style light fixtures. Solid Brass – UL Listed – Made in USA
 800-243-9595; brasslightgallery.com



The Bright Spot

Since 1996 Website of Mission, Craftsman, Tiffany and Mica lamps and lighting fixtures like America's Finest Lighting's Old Penny Mariposa.
 888-835-4447; www.thebrightspot.com



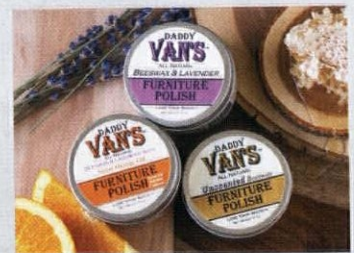
Carreaux du Nord

The small working studio of Carreaux du Nord has been making handmade tile since 1995. Please visit our website to see more Art tiles.
 920-553-5303; www.carreauxdunord.com



Clay Squared to Infinity

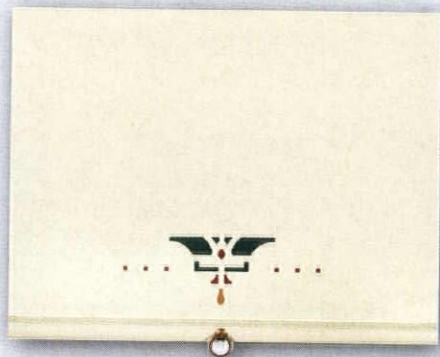
Handmade tiles for kitchens, bathrooms, and fireplaces that feels original to the home. 30 earthy, full-bodied colors are available. Dozens of distinctive one-of-a-kind artisan designed tiles and trims to choose from.
 Order a free catalog today.
 612-781-6409; www.claysquared.com



Daddy Van's

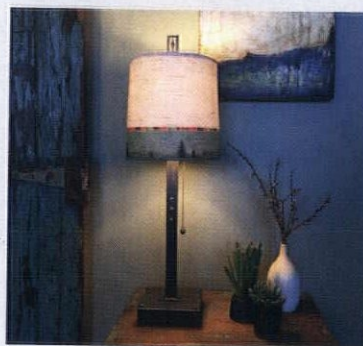
Condition, enhance, and protect all the wood in your home with Daddy Van's® Beeswax Wood Polish. Restore tired finishes with our Hemp Oil Wood Finish. Keep countertops beautiful with Soapstone & Butcher Block Countertop Care. Our products are non-toxic, free from harmful chemicals, and made in the USA.
www.daddyvans.com

GROVE PARK CONFERENCE EXHIBITOR



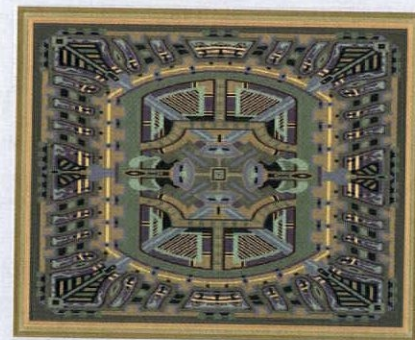
The Handwerk Shade Shop

Crafting custom cotton spring roller shades for more than 25 years.
503-659-0914; www.thehandwerkshop.com



Janna Ugone & Company

Artisanal lighting handcrafted in the USA since 1987. Giclee and ceramic lighting; table + floor lamps, pendants and sconces.
413-527-5530; www.jannaugoneandco.com



J.S.Hurd Rug & Tapestry Design

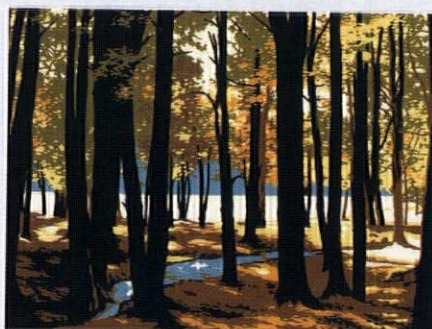
- hand-knotted art fresh off the loom... for making your house your home - Made-to-order handmade rugs & tapestries customizable from our many collections in size, pattern, and colorway OR newly created from your own inspirations.
www.jshurddesign.com



Keith Rust Illustration

Roycroft Artisan specializes in creating breathtaking landscape paintings in the style of the woodcuts of the Arts & Crafts era. Find the perfect image for your home or office. A variety of images and sizes are available on the artist's website.
www.keithrustillustration.com

GROVE PARK CONFERENCE EXHIBITOR



Laura Wilder

Artwork inspired by nature, the Arts & Crafts Movement, and the sweet, simple things in life.
585-288-1089; www.laurawilder.com

GROVE PARK CONFERENCE EXHIBITOR



Melton Workroom

Melton Workroom carries on the tradition of more than 25 years in providing window treatments for period homes. Please review our custom hand painted and stencilled roller shades and appliquéd curtains with period hardware. Stencil templates and DIY kits available. Check out our extensive library of appliqués and stencils.
213-614-1757; www.meltonworkroom.com



Mitchell Andrus Studios

Helping you capture the Arts & Crafts style in your home since 1989. Custom medicine cabinets, wall mirrors, doorbells and frames to your order.
908-930-5583; www.missionfurnishings.com



Motawi Tileworks

Motawi Tileworks makes handcrafted tile as individual art pieces and for residential and commercial installations. One of Motawi's newest glazes is our stunning Moonstone, which features a dramatic range of hues from burnt orange to smoky blue.
734-213-0017; www.motawi.com



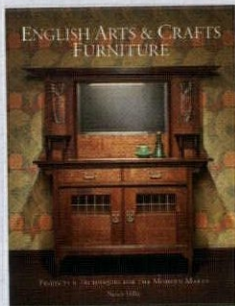
North Prairie Tileworks

Custom handmade ceramic tile in more than 150 glazes. Specializing in Arts & Crafts designs, historic restorations, field tile, decorative tile, and trim. Custom sizing at no extra charge. Design services available.
612-871-3421; www.handmadetile.com



Nostalgic Warehouse

Add instant character and charm to your home with distinctive, vintage-inspired crystal and brass door hardware. Mix & match to create the perfect combination with our virtual hardware designer.
 800-522-7336; www.nwdoorhardware.com



NR Hiller Design

NR Hiller Design is a one-woman business designing and building furniture, kitchens, and built-ins, emphasizing customer service and period-authentic details. 40 years of professional experience in England and the U.S.
www.nrhillerdesign.com

GROVE PARK CONFERENCE EXHIBITOR



Pasadena Craftsman Tile

Every installation is a piece of art - orange blossom kitchen, gingko fireplace, wisteria mural, or rhythmic composition of field tiles.... We design to fit your fancies, space and budget.
www.pasadenacraftsmantile.com



Pewabic Pottery

Transform your home with handcrafted tiles and pottery made in Detroit since 1903. Introducing our new Maple Leaf 4x4 tile. Perfect for architectural installations and as art for your wall.
 313.626.2010; www.pewabic.org



Schlabaugh & Sons

Arts & Crafts, Greene & Greene and Mission Style clocks, lamps and accessories. 37 years--Handcrafted American Woodworking
 800 346 9663; www.schsns.com



Southwest Looms

Southwest Looms is a boutique rug manufacturer in Chapel Hill, North Carolina. As the licensee for Pendleton Woolen Mills, we have been interpreting their famous trade blankets into a collection of hand-knotted and hand-tufted rugs for over a decade. The Pendleton rug collections capture the spirit of the Southwest with their rich colors and distinctive patterns.
www.southwestlooms.com

GROVE PARK CONFERENCE EXHIBITOR



Stickley

The 2020 Collector Edition Coppertop Side Table is the very best of Stickley with a unique twist. The solid quartersawn white oak base features iconic square cutouts. The handcrafted copper top will develop a rich patina over time.
www.stickley.com



Terra Firma

Handmade Arts & Crafts Tile Complete line of handmade tiles for fireplace, kitchen, bath and pool. Sensitive rendered, nature-inspired designs in the Arts & Crafts Tradition with complex glazes that capture the raw energy of the ceramic process.
www.terrafirmartile.com



Abatron Krack Kote®

Krack Kote® makes invisible and flexible repairs to plaster and drywall so that cracks never reappear. Repair and paint in under an hour with no sanding required. Can be textured to match surface.
www.abatron.com



American Building Restoration Products, Inc.

ABR WATERLESS Fireplace Cleaner™ is a temporary cleaning coating designed to remove soot, dirt and grime from your fireplace. Apply, let it dry and peel the dirt away. The creamy, opaque color allows for an even and "easy to see" application. May be used on interior and exterior surfaces, and requires NO WATER in its application or removal.
800-346-7532; www.abrp.com



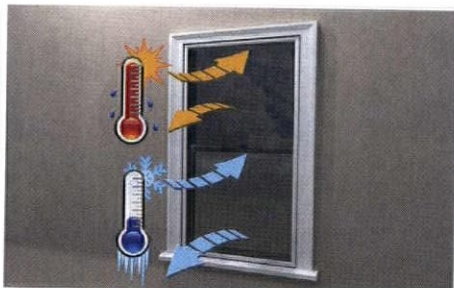
Acorn Manufacturing

Makers of hand-forged iron builder's hardware, including entry sets, passage and privacy sets, strap hinges, cabinet hardware and accessories, and cast-iron registers and grilles.
508-339-2977; acornmfg.com



Allied Window, Inc.

We manufacture Custom "Invisible" Storm Windows® for historic, residential and commercial buildings. Interior & exterior applications, custom colors, custom screens & special shapes, and special glazing are all routine - Energy Savings - approximately 50% and Sound Reduction - up to 80%. Our abilities meet the needs of the professional in the field or the homeowner - from the conventional to the extraordinary.
800-445-5411; www.invisiblestorms.com



Alpina Manufacturing

Cold and noise reduction window inserts. Superior, easy to use design. Lowest cost patent-pending frame, easily fits out of square windows, do it yourself install. 100% money back guarantee!
www.stormsnaps.com



Arch Angle Window & Door

Preserving the heritage of our bungalows and small churches. Special Shape Storms... Our niche and our Specialty.
800-548-0214; www.archangleohio.com



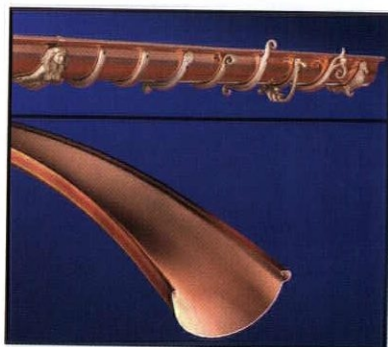
Restoration Glass® by Bendheim

The architect's first choice for antique window glass reproduction & replacement. Found in our country's most prestigious restorations, including The White House and Monticello. Available for purchase online.
800-221-7379; www.restorationglass.com



Chadsworth Incorporated

Manufacturing the most architecturally correct columns for over 32 years. Classically trained consultants and craftsmen- providing the authenticity and quality of true historical workmanship. Offering a complete line of columns, pillars, and pilasters for interiors and exteriors in a variety of sizes, styles, and materials.
800-486-2118; www.columns.com



Classic Gutter Systems, LLC

Classic Gutter Systems, LLC offers a complete half round gutter system in copper, aluminum and Galvalume including an extensive selection of cast fascia and downspout brackets and unique accessories. Ask us about our new custom radius gutter in half round and K-Style options.
269-665-2700; www.classicgutters.com



Classic Lighting Devices

Quality lighting fixtures, handmade to order one at a time, at their workshop in Connecticut. They offer over 300 products, including chandeliers, wall sconces, lanterns, lamps and lights.
(860) 267-8814; classiclightingdevices.net

PRODUCT SHOWCASE



The Color People

EVERYONE DREAMS IN COLOR

For over 30 years we have been making people's dreams come true all over America with our famous color consulting service. We create color schemes for every style and era of buildings, residential and commercial. 720-545-7071; www.colorpeople.com



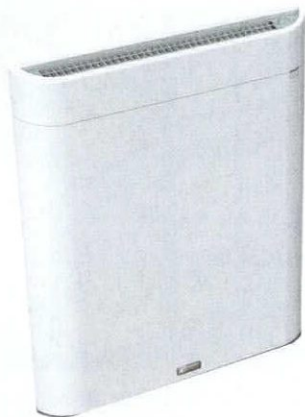
Crown Point Cabinetry

Crown Point Cabinetry handcrafts the finest quality custom cabinetry for your entire home. Period styles include Shaker, Arts & Crafts, Early American, Victorian, Transitional and Contemporary. Available direct nationwide. 800-999-4994; www.crown-point.com



Driwood Moulding

Make your period home distinctive with ornamental wood moldings. At Driwood we craft architecturally correct, embossed hardwood moldings designed for homes from any historic period. With more than 500 moldings in stock, we have the moulding you need. 888-245-9663; www.driwood.com



eHeat.com

Envi Wall-Mounted Room Heater
Energy saving, ultra-safe, healthy, effective, silent, easy to install, stylish
800-807-0107; www.eheat.com



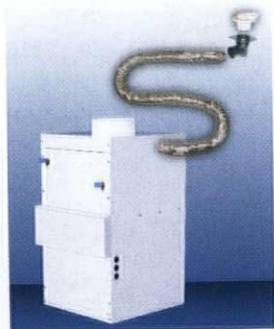
Elmira Stove Works

Vintage-styled Northstar appliances from Elmira Stove Works are available in gas, electric or dual fuel; nine colors... ranges, fridges, microwaves, hoods, dishwashers. Also available in 1890s antique styles. As shown \$6,995 MSRP. 800-295-8498; www.elmirastoveworks.com



Heritage Metalworks

Foundry, blacksmith shop & metal fabricator dedicated to historical metalwork. Our HMW Forge Collection pictured here offers 350 unique and exceptional historic designs – in both forged iron and cast brass. 100% made in Pennsylvania. 610-518-3999; hmwforge.com



Hi-Velocity

The Hi-Velocity System is a Small Duct Central Heating & Air Conditioning System, suitable for historic remodels, retrofits, new construction, recreational properties, and commercial applications. Designed to fit where other systems cannot, with superior indoor air quality and climate control. www.hi-velocity.com



Historic Housefitters Co.

Authentic, hand-forged hardware, made in USA: iron thumbblatches, mortise lock sets, H and HL hinges, strap hinges, hearth cooking tools, pot racks, fireplace equipment, hooks, towel bars, cabinet pulls and custom iron work. Brass and glass door knobs and lever sets. 800-247-4111; www.historichousefitters.com



House of Antique Hardware

Discover exquisite Victorian chandeliers, as well as lighting from Colonial to Mid-Century Modern, push button light switches, switch plates, and hardware for every room in your house. Call their friendly hardware specialists for help with your selection. 888-223-2545; www.houseofantiquehardware.com



Indow Window Inserts

Window inserts that instantly block cold drafts, increase energy efficiency, and hush outside noise. Award-winning design is compression fit, non-damaging to your original windows, and easy to install.

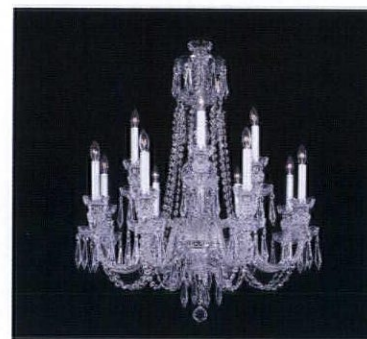
503-822-3805; www.indowwindows.com



Innerglass Window Systems

Custom glass interior storm windows for energy conservation and soundproofing. An interior storm that outperforms almost any replacement, yet maintains the integrity and beauty of your historic house. Invisible from the outside.

Perfect for screened porches, too.
800-743-6207; www.stormwindows.com



King's Chandelier Co.

American craftsmanship in the European tradition since 1935. Our crystal chandeliers and sconces are made in the USA and shipped to your door.

Styles include 17th, 18th, 19th century reproductions and our original designs.

Or, design your own!
336-623-6188; www.chandelier.com



Mark E Industries

Shower installations are now easier, less time consuming, less expensive and GOOF PROOF.

Our 8 shower installation products will assist the professional contractor, remodeler and proficient do-it-yourselfer to create a tile shower installation of any size or shape with consistently perfect results every time for all waterproofing methods!

866-771-9470; www.goofproofshowers.com



Old House Guy Design Services

Exterior House Painting by Email

Send us a photo of your house and we will show you unlimited color schemes appropriate for the style and period of your house. Renderings are realistic. Color placement is corrected. Colors are Benjamin Moore and Sherwin Williams. Check out our portfolio. Visit us online to learn more.

732-455-9499; www.oldhouseguy.com

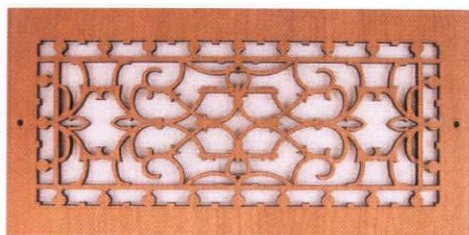


OverBoards

OverBoards offers heavy-duty, solid extruded aluminum covers for baseboard heat units.

They're made to complement your home's classic architectural details.

800-835-0121; www.go-overboard.com



Pacific Register Company

State-of-the-art facility manufactures antique registers, decorative registers, heat vent covers, and other architectural products that are of superior quality at the most competitive and affordable price. Made right here in the USA.

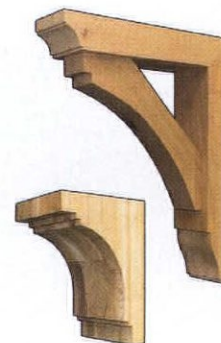
805-487-7900; www.pacificregisterco.com



Period Lighting Fixtures

For over 40 years Period Lighting Fixtures has made the finest in 18th and 19th century lighting reproductions. Over 200 different models reproduced from the originals in our finest American Museums. UL listed.

800-828-6990; www.periodlighting.com



Pro Wood Market

US Made Cedar Architectural Accents Brackets, Braces, Corbels, Rafter Tails, Porch and Gable Brackets, Screen Doors, Shutters, Post Caps Mantels and more. We do custom work.

Shipped nationwide. (shown here, Wooden Bracket and Corbel)
800-915-5110; www.prowoodmarket.com

PRODUCT SHOWCASE



Rumford Fireplaces

Real Fireplaces That Really Work
360-385-9974; www.rumford.com



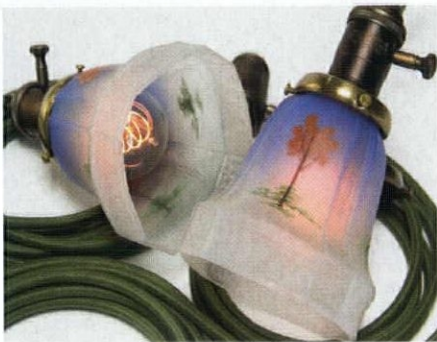
Sheldon Slate Products

Mining and manufacturing of slate products. Sinks, counters, floor tile, roofing, and monuments. Business from earth to finished product. Custom work a specialty.
207-997-3615 518-642-1280
www.sheldonslate.com



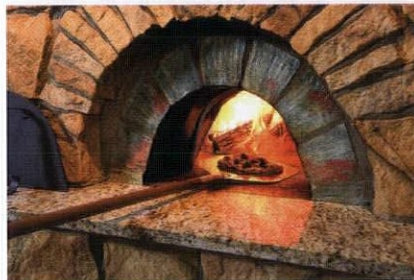
Specification Chemicals, Inc.

Nu-Wal® restoration system for damaged walls and ceilings covers and reinforces the entire surface with a fine-textured fiberglass, embedded in elastomeric adhesive. Nu-Wal® also serves as lead encapsulation and is quick, affordable, and long-lasting.
800-247-3932
www.spec-chem.com



Sundial Wire

US-made cloth-covered electrical wire. Pulley Cord, Parallel Cord, Twisted Pair, Overbraid, single-conductor, cotton or rayon, many colors/patterns. Lamp parts: sockets, plugs, shade holders, and more. Custom pendants assembled for you.
413-582-6909; www.sundialwire.com



Superior Clay

Superior Clay Wood Fired Ovens, crafted from a unique blend of natural clay provide the performance of a high temperature professional wood fired oven, in your own home.
www.superiorclay.com



Velvit Oil

An interior wood finish that stains, fills, seals, protects, and beautifies all in one coat. Apply to furniture, paneling, antiques, reclaimed wood, floors, doors, woodwork, picture frames, cutting boards and gun stocks. Easy to repair if surface is damaged.
920-722-8355; www.velvitproducts.net



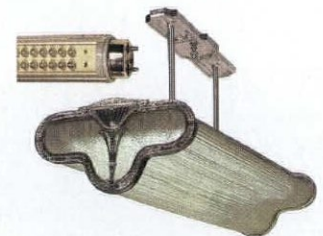
Vermont Soapstone

Since 1856 Vermont Soapstone has been crafting the finest custom soapstone counter tops, sinks, floor tiles and home accents. Durable and timeless soapstone never stains or retains bacteria. Installation is available.
800-284-5404; www.vermontsoapstone.com



Vintage Doors & Porches

Great "Welcome Home" Moments Start Here! What makes one door "extra-ordinary" while others remain not so memorable? Timeless design, heirloom-quality craftsmanship and real wood construction—the perfect match for your "Old Home." Choose Vintage Doors.
800-787-2001; www.vintagedoors.com



Vintage Hardware and Lighting

Historic Lighting recreated with energy efficient LED
255-LED is just one of our charming historic designs that meets American energy codes that are becoming standard. We build your design or convert ours. 255-LED was nominated at "Light Fair International" expo for a design award.
www.vintagehardware.com

ADVERTISEMENT



West System: G/flex®

A toughened, versatile, liquid epoxy for permanent waterproof bonding of fiberglass, ceramics, metals, plastics, damp and difficult-to-bond woods. G/flex can make structural bonds that absorb the stress of expansion, contraction, and vibration. Ideal for bonding dissimilar materials.
www.westsystem.com



Westwood Lighting and Salvage

Electric Christmas Wreath Lights exact reproduction of those produced in the '20s. Cast aluminum and brass. Hand painted with golden cloth wire. Lights add a vintage holiday touch. Hand finished incandescent bulb.
www.westwoodlightingandsalvage.com



W.F. Norman Corporation

Founded in 1898, W. F. Norman Corp. has the nation's most complete collection of quality, hand pressed ceilings, cornices, moldings, and ornaments. Call today for our catalog or view our products online!
800-641-4038; www.wfnorman.com

New Old House showcases homes and additions built with the integrity of yesterday and the modern innovations of today. Period-inspired architecture, kitchens & baths, appropriate building products and furnishings.



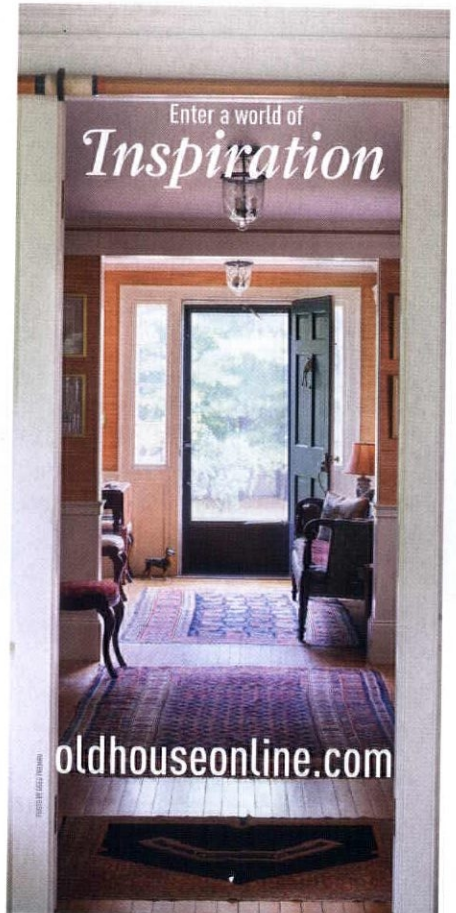
ALSO FROM THE EDITORS OF OLD-HOUSE JOURNAL AVAILABLE NOW

Inspired Kitchens | Classic Baths | Period Cabinetry
Designer Insights | Period Details | Lavish House Tours
Interior & Exterior | Traditional Materials | Landscape Design

To order your copy and have it delivered to your door, visit oldhouseonline.com/noh or call (800) 234-3797

\$11.99 (U.S.) + shipping

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
As required under the act of Aug. 2, 1970, Section 3685, Title 39, United States Codes. 1) Title of this publication: OLD HOUSE JOURNAL 2) Publication Number 0094-0178 3) Filing Date: 10/1/19 4) Frequency: Eight times a year in February, April, May, June, August, September, October and December 5) Number of issues published annually: Eight (8) 6) Annual Subscription Price (if not qualified): \$24.00 7) Complete mailing address of known office of publication: Active Interest Media, 5720 Flatiron Pkwy., Boulder, CO 80301. Contact Person: Suzanne Hejkal (515) 875-7059 8) Complete Mailing Address of Headquarters or General Business Office of Publisher: Active Interest Media, 5720 Flatiron Pkwy., Boulder, CO 80301. 9) Full Names of Publisher: Peter H. Miller, Active Interest Media, Cruz Bay Publishing, 5720 Flatiron Pkwy., Boulder, CO 80301, Editor: Patricia Poore, 5720 Flatiron Pkwy., Boulder, CO 80301, Managing Editor: Lon Viator, 5720 Flatiron Pkwy., Boulder, CO 80301. 10) Owner: Active Interest Media, Cruz Bay Publishing, 5720 Flatiron Pkwy., Boulder, CO 80301. 11) Known Bondholders, Mortgagees, and Other Security Holders Owner or Holding 1 percent or more of total amount of bonds, mortgages, or other Securities: None. 12) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: Has Not Changed During Preceding 12 Months 13) Publication Title: Old House Journal. 14) Issue Date for Circulation Data Below: October 2019. 15) Extent and Nature of Circulation: A) Total Number of Copies (net press run): Average No. of Copies Each Issue During Preceding 12 Months: 40,010; No. of Copies of Single Issue Published Nearest to Filing Date: 39,859 B) Paid Circulation (1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (including paid distribution above nominal rate, advertiser's proof copies and exchange copies) 25,781; No. of Copies of Single Issue Published Nearest to Filing Date: 23,318 (2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (including paid distribution above nominal rate, advertiser's proof copies and exchange copies) 0 (3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS® 1,943; No. of Copies of Single Issue Published Nearest to Filing Date: 2,859 (4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®) 0 C) Total Paid Distribution (sum of 15b (1), (2), (3) and (4)): 27,724; No. of Copies of Single Issue Published Nearest to Filing Date: 26,276. D) Free or Nominal Rate Distribution by Mail and Outside the Mail (1) Free or Nominal Rate Outside-County Copies included on PS Form 3541 Average No. of Copies Each Issue During Preceding 12 Months: 550; No. of Copies of Single Issue Published Nearest to Filing Date: 602 (2) Free or Nominal Rate In-County Copies included on PS Form 3541 Average No. of Copies Each Issue During Preceding 12 Months: 0; No. of Copies of Single Issue Published Nearest to Filing Date: 0 (3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail) Average No. of Copies Each Issue During Preceding 12 Months: 0; No. of Copies of Single Issue Published Nearest to Filing Date: 0 (4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means) Average No. of Copies Each Issue During Preceding 12 Months: 174; No. of Copies of Single Issue Published Nearest to Filing Date: 144. E) Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4)): Average No. of Copies Each Issue During Preceding 12 Months: 724; No. of Copies of Single Issue Published Nearest to Filing Date: 746. F) Total Distribution (Sum of 15c and 15e) Average No. of Copies Each Issue During Preceding 12 Months: 28,448; No. of Copies of Single Issue Published Nearest to Filing Date: 27,022 G) Copies Not Distributed Average No. of Copies Each Issue During Preceding 12 Months: 11,562; No. of Copies of Single Issue Published Nearest to Filing Date: 12,837 H) Total (Sum of 15f and g) Average No. of Copies Each Issue During Preceding 12 Months: 40,010; No. of Copies of Single Issue Published Nearest to Filing Date: 39,859 I) Percent Paid: Average No. of Copies Each Issue During Preceding 12 Months: 97.46%; No. of Copies of Single Issue Published Nearest to Filing Date: 97.24%. (16) Electronic Copy Circulation A) Paid Electronic Copies: Average No. of Copies Each Issue During Preceding 12 Months: 653; No. of Copies of Single Issue Published Nearest to Filing Date: 860 B) Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a): Average No. of Copies Each Issue During Preceding 12 months: 28,377; No. of Copies of Single Issue Published Nearest to Filing Date: 27,136 C) Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a): Average No. of Copies Each Issue During Preceding 12 Months: 29,101; No. of Copies of Single Issue Published Nearest to Filing Date: 27,882 D) Percent Paid (Both Print & Electronic Copies) (16b divided by 16c x 100) Average No. of Copies Each Issue During Preceding 12 Months: 97.51%; No. of Copies of Single Issue Published Nearest to Filing Date: 97.32%. I certify that 50% of all distributed copies (electronic and print) are paid above a nominal price. 17) Publication of Statement of Ownership in the February 2020 issue of this publication. 18) Signature and Title: Suzanne Hejkal, Group Fulfillment Manager, 09/26/2019.





A NEIGHBOR



BUT HOW DO YOU GET UP THERE?

"Even from the top 'shed', there's no chance of getting a lake view," says our correspondent, "so I can't explain why the upper house was added in this way." The building probably started out as a low ranch, a type ubiquitous in this part of New Hampshire. You can still see indications of the original, gabled roof and center entry.

Several renovations and additions have left it in its unique state: a little house or chalet, complete with a wraparound porch, perches atop a rustic base that includes a previous addition with an unusual roofline.

It's a stunner, that's for sure, and more amusing than the postwar ranch it once was. Is this a remuddling, or is it an artful alpine anachronism?

We hope the structural piers are positioned well and adequate to hold the weight of the upper house without damage to the roof below.



“Hilarious—I’d call it the hillbilly chalet!”

—Jon Parsons

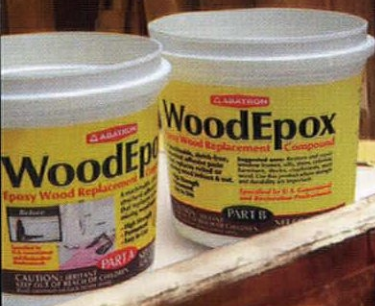
TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to lviator@aimmedia.com. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at [facebook.com/oldhousejournal](https://www.facebook.com/oldhousejournal).



Restoration & Maintenance Products

Solutions for your toughest projects

- Wood
- Concrete
- Metal
- Plaster
- Stone
- Porcelain



Free Catalog

1-800-445-1754 • www.abatron.com

PARK SLOPE COLLECTION



DISCOVER A FRESH TAKE ON THE FAMILIAR.

Park Slope evolves iconic Arts and Crafts style with a light touch.
Handmade in America with expert craftsmanship and authentic finishes.



STICKLEY
SINCE 1900

stickley.com