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ON THE COVER A few deft changes brought style and livability to a 1920 bungalow.
PHOTO BY GRIDLEY + GRAVES. SEE PAGE 74.



Isn't it all arts and crafts?

Two themes emerge in this issue: Arts & Crafts homes, and woodworking. They complement each other, of course, as proven by Gordon Bock's offbeat article on burnt wood—an ancient Japanese technique that was borrowed for rusticating woodwork in Southern California's artsy bungalows.

Although its 50-year revival has broadened the scope, Arts & Crafts does have parameters of design and period. Dating roughly from 1895 until 1929, the original American Arts & Crafts movement gave us Stickley and Roycroft oak furniture and metalwork, Prairie School design, and the architecture of the California bungalow. As different as the interpretations were, we have learned to recognize Arts & Crafts when we see it.



Still, when I consider the motivations dear to A&C aficionados, I can't help but note that they are the same as the concerns of those who dwell in First Period Colonials, and Queen Anne Victorians. Every intentional old-house owner appreciates the house as a tangible piece of history, as a social and architectural document. All of us respect craftsmanship, no matter whether it is evidenced in a hand-built Windsor chair, a carved walnut recamier, or stylized roses embroidered on a table scarf.

Every old-house lover learns to identify the style-defining details. Context becomes important: the historic house in its garden, and even how the house fits into the streetscape and the neighborhood.



Old-House Journal hosted, for many years, an Early American crafts show in Philadelphia, where artisans displayed cast-iron firebacks and Federal highboys, fine pewter and mocha-ware bowls. I would come home wishing I lived in an 18th-century house! At the Arts & Crafts Conference, reproduction tabourets and tiles, mossy green vases and copper lamps are shown down the hall from the period's antiques. And I dream about redoing all the rooms in my 1904 house! All of it is beautiful . . . it's all about art and craft.



SIDE NOTES

Arts & Crafts Conference!

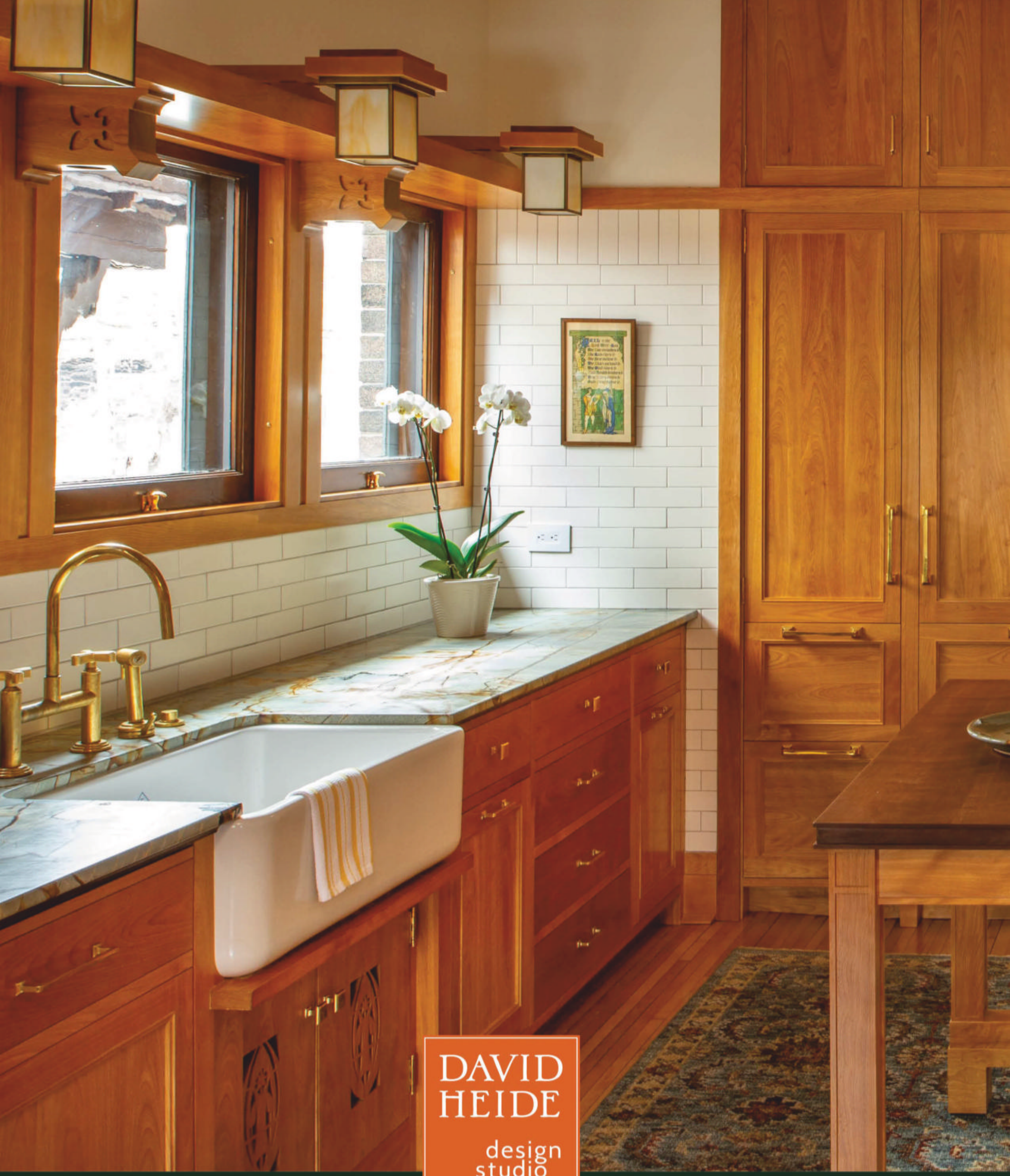
Our peripatetic editor Brian Coleman recently visited Conference Director Bruce Johnson and Registration Manager Kate Nixon at their very charming, memorabilia-filled office in the hills of North Carolina. Good news for Arts & Crafts enthusiasts: the 34th annual Conference is up and running—as a month-long virtual event. While COVID-19 restrictions make it impractical to hold the Conference at its traditional venue, the historic Omni Grove Park Inn in Asheville, Bruce and Kate have organized a comprehensive series of happenings all through February 2021—National Arts & Crafts Month. Expect recorded seminars, live discussion groups, craft demonstrations, book discussions, and even house tours, plus links to craftspeople's and antiques dealers' websites and sales platforms. A daily schedule will be posted along with online registration; once registered, participants receive a password to links for all events.

NATIONAL ARTS & CRAFTS CONFERENCE:
arts-craftsconference.com



WILLIAM WRIGHT (BTM.); GROSS & DALEY PHOTOGRAPHY (CTR.)

RIGHT Kate Nixon and Bruce Johnson are planning a month-long virtual Conference. **TOP** Lamp with 'Briggs' base and mica shade with ginkgo leaves by the William Morris Studio. **MIDDLE** Original fireplace and tiles in an 1883 brownstone, Hoboken, N.J. **ABOVE** A fine reproduction comb-back Windsor chair.



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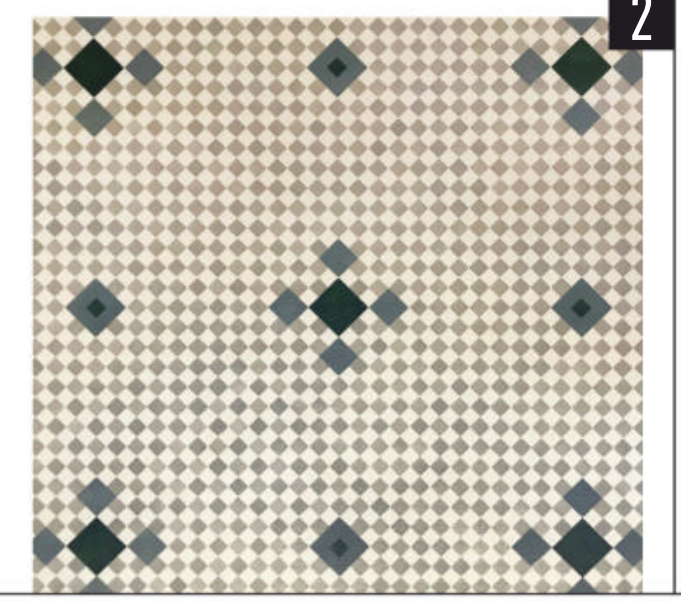
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Bungalow Bound

Essential comforts for Arts & Crafts homes. **By Mary Ellen Polson**

1. DRAGONFLY CIRCLE
The Dragonfly table round is crafted with unusual "filled" embroidery techniques, and it's luminous with specialty threads, metallic ribbon, silk, and hand-dyed chenille: $400. Also available as a kit: $75. Paint By Threads, (951) 545-7451, ***paint-by-threads.com***

2. LINOLEUM LOOKALIKE
Linoleum rugs appeared in many a bungalow kitchen. Based on a historic 1910 original, the Hindry wall-to-wall floorcloth is hemless, with a canvas backing. The stencil decoration is protected by multiple coats of polyurethane; $40 per sq.ft. Ariel Grace Design, (503) 206-2631, ***arielgracedesign.com***

3. FOR YOUR THOUGHTS
The aproned Penny table from the "Little Treasures" collection is based on an original Stickley Brothers piece. In oak, it's crowned with a copper top. The table measures 18" wide x 28" high; $1,107. Stickley, (315) 682-5500, ***stickley.com***

4. EMBROIDER TO ORDER
These machine-embroidered pillow covers made in Alaska include designs from the Keramic Studio and contemporary artist Leon Roulette. The Belgian-linen covers are for 16" to 18" pillows; priced $50 to $105 each. Blue Ice Studio, (907) 209-1296, ***blueicetextileembroidery.com***

5. GLOSSY LINES
Echoing the adjacent bookcases, this fireplace surround is composed of gloss field tile accented with deco and border tiles in a linear pattern. Field tile: $9–15 each. Decos: $19–46 each. Carreaux du Nord, (920) 553-5303, ***carreauxdunord.com***

Fire and Hearth

Keep warm this winter, anywhere around the house.


1


2

1. MAMMOTH STOVE

The Defiant top-loading, wood-burning stove has been a classic since it was introduced more than 40 years ago. Capable of heating up to 2,800 square feet, the wood stove includes a swing-out ash tray and built-in griddle; $3,539 and up. Vermont Castings, (952) 985-6000, *vermontcastings.com*

2. WARMTH AT HAND

The Bed & Breakfast TRV Deluxe gas fireplace tucks into bed, bath or kitchen. The top- or rear-vent portrait fireplace puts out up to 16,500 BTUs. Shown with the Classic arch face and Beehive brick liner, it's $3,580. Fireplace Xtrordinair, (800) 654-1177, *fireplacex.com*

3. LOAD 'EM UP

The large, rectangular log rack holds enough wood for a whole day. Constructed of hot-rolled high-carbon steel, it features hand-forged rolled ends and arches. The rack measures 36" wide x 26½" high x 12½" deep and comes with a 5-year warranty, for $179. Enclume, (877) 362-5863, *enclume.com*


3


4

4. WET BE GONE

Dry Top chimney pots are peaked with little roofs to keep out melting snow or rain. Fully vitrified, each is 30" tall. The smaller top has a 6½" x 6½" footprint; $489 to $629 in terra cotta. Superior Clay, (800) 848-6166, *superiorclay.com*

5. FIREPROOF BEAUTY

Firebrick has a remarkable ability to prevent heat and flames from reaching combustibles. Classic herringbone-pattern firebrick comes as individual units, or as assembled panels designed to fit Rumford openings. Panels 24" to 36" high are $4,020. Buckley Rumford, (888) 254-1905, *rumford.com*


5


6


7


8



9


10

6. PUPPY LOVE
Keep kindling and tools right by the fire, guarded by a faithful Labrador puppy. The iron hearth set includes a poker, broom, and shovel, and the box holds 10 lbs. of kindling. Finished in a burnished bronze shade, the set measures 24" high x 11 ½" wide x 10" deep: $179.95. Plow & Hearth, (800) 494-7544, ***plowhearth.com***

7. KING ME
Made of hand-rolled 14-gauge steel, the Royalfire fire pit is laser-cut into a pattern of undulating spires that resembles a crown. Rocking a Sixties vibe, the seamless design can burn wood, gas, or propane. It measures 30" wide x 12" high; priced $950 to $1,150. Boxhill Design, (520) 909-6109, ***boxhilldesign.com***

8. ZEN WISTERIA
The wisteria-vine fireplace surround in soft yellow-greens is the work of Mei-Ling Hubbard, daughter and partner of company founder Cha-Rie Tang. Surrounds are designed to order, then hand-cast, carved, and glazed to create a work of art. Custom quote. Pasadena Craftsman Tile, (626) 793-8387, ***pasadenacraftsmantile.com***

9. SUN AND STAG
The Stag was one of Boston entrepreneur Joseph Webb's most popular cast-iron firebacks; the design was engraved by Paul Revere in 1765. Distinguished by the arched top and Rococo border, this authentic version is 26" wide x 28" high. It's $800; free shipping. Pennsylvania Firebacks, (484) 665-3554, ***fireback.com***

10. SCROLLED SUPPORTS
These hand-forged andirons are finished with decorative scroll ends. Large enough to accommodate sizeable logs (or even a roasting spit), they measure 18" high x 16" deep: $272.50. Spit hooks: $40. Historic Housefitters, (800) 247-4111, ***historichousefitters.com***

Shingled Houses

From Maine to Oregon, a shingled house is typically informal, but shingles don't point to any one style. These five date from 1780 to 1915.

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Steve Anastos, William Raveis, raveis.com

STAMFORD, CT / $1,249,000

This ca. 1900 Shingle Style house soars: projecting gables with timber trusses, decorative brackets, and shingles in two colors. Inside, Arts & Crafts-style details including a massive front door flanked by sidelights, and a multi-storey, slat-railed staircase.



Michele Hopkins, Kinling Grover, kinlingrover.com

EAST SANDWICH, MA / $850,000

Built in 1780 as a Half Cape, this shingled house with a clapboarded façade has been expanded over the years. Features include period mantels and wainscoting. An early pantry survives, along with beamed ceilings and plank walls in the kitchen and dining room.



Newcastle Realty, mynewcastle.com

BOOTHBAY HARBOR, ME / $496,000

The 1915 hip-roof Foursquare with ribbon-course and plain shingles comes with a gambrel-roof barn. The homey interior includes original woodwork and pocket doors. The kitchen has a plank ceiling, knotty-pine walls, and a slate sink.



Valerie Schumann, Berkshire Hathaway Northwest, bhhsnw.com

BAY CITY, OR / $305,000

Trimmed with plain, fish-scale, and diamond shingles, this vaguely Gothic Revival 1880 house with a water view needs some work. Inside, find reclaimed hardwood floors; original doors, millwork, and stair handrail; and a clawfoot tub.



Lee Hisley, Howard Hannah, hisleygroup.com

MIDDLE BASS, OH / $424,900

Crowned with fish-scale shingles on the upper level, this 1884 Lake Erie island home with a mansard roof has hosted Presidents and historic figures. Inside, doors have transoms, and cabinetry is a century old.

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This is the photo-genic lake side of the house. The first floor got a modest addition.

ARTS & CRAFTS DO-OVER



With generous living space yet a focus on the outdoors, an undistinguished cottage is rebuilt in the Craftsman tradition. **By Joel & Karen Cohn**

The lakeside lot was gorgeous, but the house on it "had all the charm of the mid-1980s tract house that it was," as our builder, Todd Wright, put it. We live near Boyne City on Michigan's Lake Charlevoix, which connects to Lake Michigan. Building was active here during the Craftsman era. Charlevoix had Earl Young, an American architectural designer with no formal training, who mastered the use of stone and curved lines, seen in his distinctive "mushroom" houses. He focused on building small houses that lived like castles.

Todd's feeling is that Young was an early proponent of the "not-so-big house" philosophy. We were in agreement about taking that approach. So we added just a modest amount of square footage to the downstairs footprint only. Instead, we arranged spaces for better function



and for outdoor living.

The house now has two distinct patios, one on the lakefront with a fire pit, the other surrounding the house. (The stone is natural Chilton full-color ledge from Buechel Stone.) Deep eaves are a new feature combining Craftsman and chalet elements. The ski-jump porch roof, the rounded bay for the dining room, battered columns on piers, and knee brackets are new. Inside, a coffered ceiling over the kitchen organizes the plan and mitigates noise. Spaces are defined, not at all barn-like, as you see in many open-plan layouts.

The house feels like it dates to the Craftsman era, partly due to its size and details, and partly because of its furnishings. The living room's Lifetime armchairs were part of a large set purchased in 1912 for a local barbershop. Other furniture, pottery, and metalwork is vintage. New work by today's wonderful revival artisans rounds out the interior.







TOP LEFT The dining room occupies the rounded bay and opens to a large stone patio. **TOP RIGHT** Motawi tiles were added to the fireplace surround. The furniture is vintage; the lamp is from Arroyo Craftsman. **BELOW** A handsome remodeling made the "front" of the house on the driveway side more welcoming. The original façade had almost no character.



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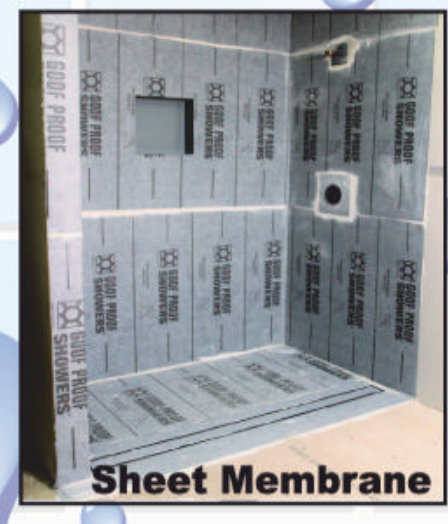
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DESIGN



Dividers in this modern mudroom by Crown Point Cabinetry resemble the telephone and library carrels from decades past. Coat pegs and a simple bench on turned legs complete the room.

CLOSETS & **MUDROOMS**

Use historical precedent for smart, elegant solutions to the problem of inadequate storage in an old house. **page 20**

20 **FROM CLOSET TO MUDROOM:** ADDRESSING LACK OF STORAGE SPACE
Mudrooms, boot rooms, pantries, and back halls ... cupboards, cabinets, chifferobes, and closets: find authentic inspirations.

+ **28** VINTAGE VISION
30 KITCHENS + BATHS
32 THEY STILL MAKE



LEFT At an early-19th-century house in Vermont, the simple mudroom has a peg rail that's now augmented by a closed closet—no custom cubbies here. The woodwork is butternut. **OPPOSITE** In a house on Boston's North Shore, a foyer becomes a small but cheerful mudroom offering a few hooks and landing areas.

from Closets to Mudrooms

OLD HOUSES NOTORIOUSLY LACK **STORAGE SPACE**

Like old-fashioned pantries, the modern mudroom is essentially a large closet for specialized storage. If yours is an old house, you can borrow storage ideas and details from the past to inform the design of mudrooms and closets. Traditional options look to such precedents as farmhouse boot rooms, freestanding cabinets, built-in cupboards and benches, and original kitchens and pantries. ▪ Closets are rare in old houses, but the "mud area" has long been a necessity in rural areas. Often just a vestibule or back hall off the kitchen, the mudroom was a buffer between the dirt of outdoors and indoor cleanliness, a place to leave boots and umbrellas; it may have had a utility sink. In houses built since the 1980s, the mudroom is a dedicated space, often located between the garage and the kitchen. **BY PATRICIA POORE**

CAROLYN BATES; ERIC ROTH (OPP.)



A FOYER WITH HOOKS

The basics include a waterproof floor, a shelf or table, and hooks or pegs or a pole for hanging coats. When space allows, add a chair or bench for sitting to remove shoes, and a closed cupboard for brooms and mops. Open shelves and bins (or a barrel) always find use.





TOP In an old Maine house, the original icebox–refrigerator became part of a recycling center and electronics cabinet in the mudroom. **ABOVE** Decorative ventilation slots elevate the appearance of these mudroom "lockers." **BELOW** A mudroom off the backyard is also the laundry room, and features a dog bath with antique tiles.





With beadboard and pegs, this mudroom bench by Crown Point Cabinetry is reminiscent of both Shaker details and those of 19th-century utility spaces.

MUDROOMS, BOOT ROOMS, AND BACK HALLS

I first heard the word "mudroom" when I moved to New England. It's so familiar now, but I remember once finding the word indelicate. In my grandparents' day, the out-of-sight entry was called the back hall. No matter whether it was off the front door or behind the kitchen, that's what it was called, and it wasn't for public view. This is where boots came off, laundry was sorted (and often washed), flowers were cut, and where folded paper bags and the big roasting pan were stored. The only givens were a tough floor—brick or linoleum—and some shelves or bins. All very utilitarian.

We have much more stuff today, and the modern mudroom often demands as much design attention as the kitchen. Built-in drawers, compartments, and open "lockers" organize everything from shoes, coats, and hats to lacrosse sticks and beach towels.

In an old house, though, the functions of the modern mudroom may be better split up among several different areas. At the entry, provide a bench or seat, a tabletop or shelf, and a few hooks. Store most outerwear

BRIAN VANDEN BRINK (TOP LEFT); COURTESY CROWN POINT CABINETRY (MIDDLE & RIGHT); ROB KAROSIS (BTM.L); GROSS & DALEY PHOTOGRAPHY (OPP., TOP); WILLIAM WRIGHT (OPP., BTM.)



THE BACK HALL

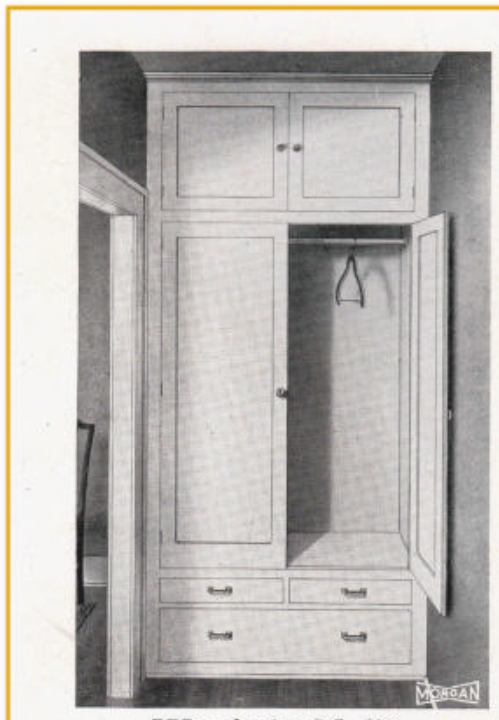
Old houses very often had a service porch, usually at the back of the house. (A pass-through door may have allowed ice delivery into the kitchen appliance.) These spaces have become enclosed porches over the years, and find use as informal mudrooms.

MAKE IT USEFUL above all

In a newly built room, **construction details and materials should be cued by those in the rest of the house—albeit more durable and informal.** Hardwood stands up well for built-ins; Colonial Revival houses of the early 20th century would have had white enamel paint. Beadboard is a standard wall-cladding material for back-of-house rooms. ● Some households find that a utility sink is a critical addition; it comes in handy for gardeners, for renovation cleanup, and to contain the mess of regular housekeeping.



ABOVE A former screen porch, enclosed, is a mudroom now plumbed for the old stone laundry sink. The historical space has bits of of furniture and baskets, rather than built-ins. **RIGHT** The original mudroom in a rural bungalow is again functional with the addition of an antique baker's cabinet and a vintage sink.

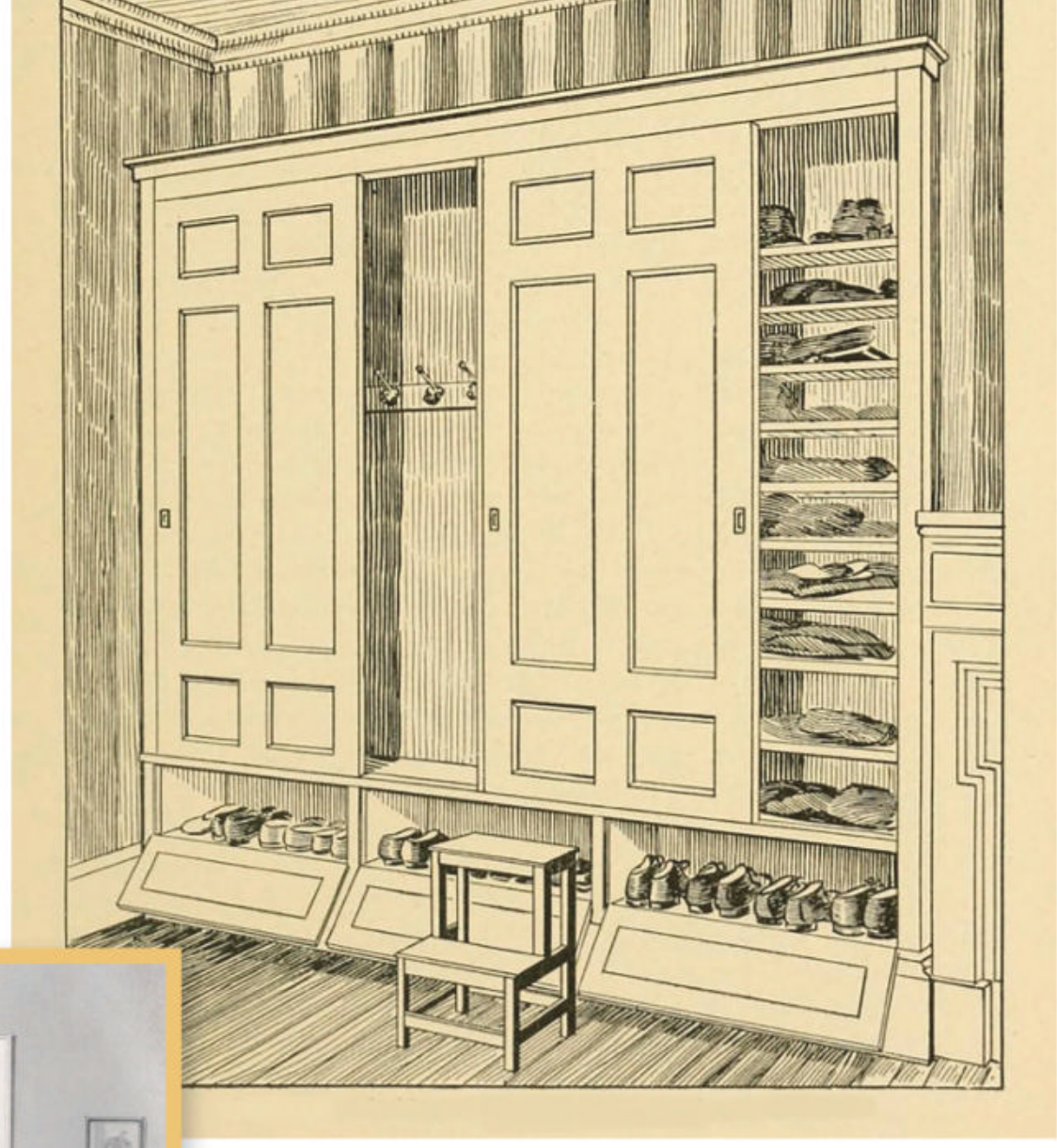


Wardrobe M-571
To set in wall recess 3′ 6″ wide, 8′ 4″ high, No back.
be set out in room if desired.



Broom Case M-440
Size over-all 2′ 6″ wide x 7′ 6″ high from floor to top of case, 11½″ deep, 10″ deep inside. Made to set in corner of room. This case can be made to fit in wall recess if desired.





AUTHENTIC INSPIRATION

Period manuals, magazine articles, and millworks catalogs offer a wealth of design ideas for closets and built-in storage.

ABOVE A drawing from a 1919 manual entitled *Housewifery* depicts an ideal clothes closet with dedicated spaces. **LEFT** (from top) A prefabricated wardrobe was sold by Morgan Millwork in their 1923 catalog. • A shallow broom closet, also from Morgan, was meant for a corner or wall recess. • The dining-room closet with a door from the Curtis Companies' 1917 catalog is is outfitted with drawers and shelves.

CLOSETS OF OLD

Variants offer insight for designing today

ARMOIRE A freestanding piece of furniture for in-use clothing, with doors, behind which you might find shelves or a clothing rod.

CABINET Once meaning a small, private room, it's a case with shelves or drawers or both, used for storage.

CHIFFEROBE From chiffonier + wardrobe: a freestanding armoire or wardrobe with a built-in chest of drawers.

CHIFFONIER A tall, narrow chest of drawers, sometimes fronted by a door.

CLOAKROOM A room fitted with pegs or hooks for temporary storage of outer garments. Also, a euphemism for a guest bathroom.

CLOSET The chiefly American word for a closed space or recess with a door, used for storage.

CLOTHES PRESS An 18th-century word for a cabinet or trunk for storing clothes, especially a tall cabinet with shelves to hold folded items.

CUBBY From a word for a stall or pen: one in a group of small, boxlike enclosures open at the front.

CUPBOARD Once a table for dishware, it came to mean a closed cabinet or wall recess with a door and shelves.

DRESSER A chest of drawers, sometimes with a mirror on top, especially one used to store clothing. When used in a dining room, it's more often called a sideboard.

LOCKER One of several in a row of compartments used for storage, usually with a lockable door.

PANTRY A small room or closet for storage of foodstuffs or dishware.

TRUNK ROOM A small storage room, sometimes in the attic, for storing steamer trunks, luggage, and out-of-season clothing. A cedar closet might be included or nearby.

WARDROBE A cabinet specifically designed for clothes, most often with a pole and hangers.

ERIC ROTH (OPP., TOP); GREG PREMRU (OPP., BTM.)

More Online Period pantries: **oldhouseonline.com/kitchens-and-baths-articles/pantry-design-ideas**



RIGHT The boot room in a Massachusetts house is an upgrade by Hickox Williams Architects. **BELOW** A more formal approach to the "mudroom" is this brick-floored entry, with a barrel for umbrellas, a copper pail for newspapers, and a commodious antique for stowing gloves, keys, etc.



in a separate clothes closet nearby. Create a sports center in the basement or garage. Realize that no matter how big and well thought-out, the mudroom can never accommodate all of a family's daily drop-offs, all of our things and hobbies. Seasonal reorganization is always needed, and probably so is out-of-sight storage.

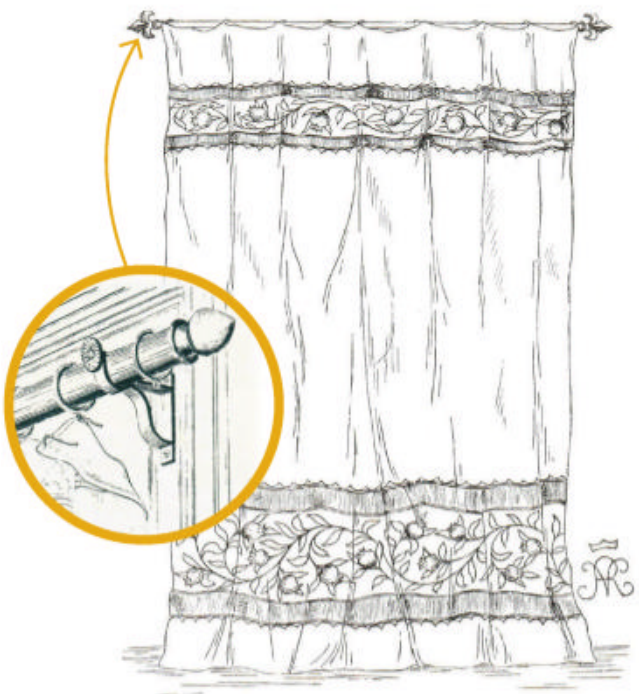
New Hampshire-based designer Amy Mitchell solved the storage problem in her own 1790 house by creating a brick-floored landing space near the kitchen entry, and combining pantry and laundry in a separate room. She calls her mudroom a boot room—the British term for a more unfitted, make-do version. No obsessive organization into custom cubbies here, just an indoor-outdoor floor, clothes pegs, a vintage piece or two, and a closet with doors that hide the rest.

If you have the luxury of designing a separate, good-size mudroom, look to such historical precedents as pantries, built-ins, and even old-fashioned carrels (as in libraries and telephone banks). Simple is better than fussy; adaptable is better than over-specialized. (Those lacrosse sticks too soon are outgrown!)

Flooring might be stone, brick (or brick-look porcelain tile), sealed ceramic tile, or linoleum. Area rugs should be washable and fade-resistant. Lighting is important, if you want to find that matching mitten in the basket—use a mix of overhead, under-cabinet, and task-specific fixtures. Add a small mirror. Other materials and construction details should be cued by those already in the house.

Designing closets and storage for an old house

requires ingenuity, akin to finding stowage on a yacht. By comparison, the modern master "walk in" seems downright clumsy.



CLOSET DOOR, *or a curtain?*

A door hides clutter. It fully blocks UV light that might fade clothing, and it keeps household odors away from clothes. A portière (full-length door curtain) is a good option when a door swing would be awkward or impossible in the space. The portière also adds a decorative element. Hang the curtain from rings on a sturdy rod so that it's easy to open and close.

TOP Illustration of a portière from *Harper's Bazaar* magazine, 1881. **INSET** Portière rod and rings, *The House Beautiful* by Clarence Cook, 1878.



In a closet room by David Heide Design Studio, open wardrobes with period trim flank an operable art-glass window over a period-inspired, built-in dresser.

CLOSETS, CUPBOARDS, AND CABINETS The word "closet" at first meant a small, private room used for meetings or personal care, or to store valuables. Our modern concept of a closet was rare until the late 19th century. People had less stuff, certainly many fewer items of clothing, which was stored in chests, trunks, and clothes presses. An attic room might be devoted to clothes storage. When there is something like a closet in an 18th- or early 19th-century house, it's more likely in the parlor (where a closed cupboard next to the chimney held liquor) or the dining room (where a corner cabinet displayed china and glassware). A rare example of a clothes closet is in the Chintz Room at Washington's Mount Vernon. It has shelves and a pegboard; the room otherwise lacks a chest or clothes press.

By 1870, hanging rods followed the invention of the clothes hanger. In 1880, The Dakota apartment building in New York City advertised reach-in clothes closets—hardly walk-ins, yet a luxury for the times. Greene and Greene's Gamble House of 1908 boasts built-in closets in the master bedroom, complete with a ventilated, pull-down lower cabinet for shoes. After the 1930s, closets became an expected standard. By the 1950s, they were larger, sometimes with sliding or bifold doors. The modern walk-in closet came along in the materialistic 1980s. Since then, we've even seen walk-in closets with wet bars.

SUSAN GILMORE FOR DAVID HEIDE DESIGN STUDIO (THIS PAGE); COURTESY CROWN POINT CABINETRY (OPP., LEFT); GREG PAGE FOR DAVID HEIDE DESIGN STUDIO (OPP., BTM. RIGHT)



built-in closets

Today's large, walk-in closet includes custom storage units and even seating. But a walk-in gobbles up space and is less flexible than options that spread storage around the house. In an old house, of course, such an amenity is possible only if you are adding on, or converting a small bedroom to a closet. • **What to do, if you have clutter** in the foyer and clothes piled on a bedroom chair? Workable, historical options exist. **Besides such discrete spaces as back halls and pantries,** look to precedent for both hidden and built-in options. **Shoes or linens can be stored**, as an example, inside a window seat.

ABOVE A closet wall by Crown Point Cabinetry echoes the organization—and closed doors—of a century-old illustration in a book on housekeeping. **RIGHT** (top) More attractive than a closet, a storage piece by The Kennebec Company takes the form of a kitchen built-in or dining-room cupboard. The center section pulls down to become a serving board. • (bottom) Don't discount adding a narrow or shallow closet. Just deep enough to hold rows of canned beans and tomatoes, this pantry is slotted between studs in the kitchen.





+

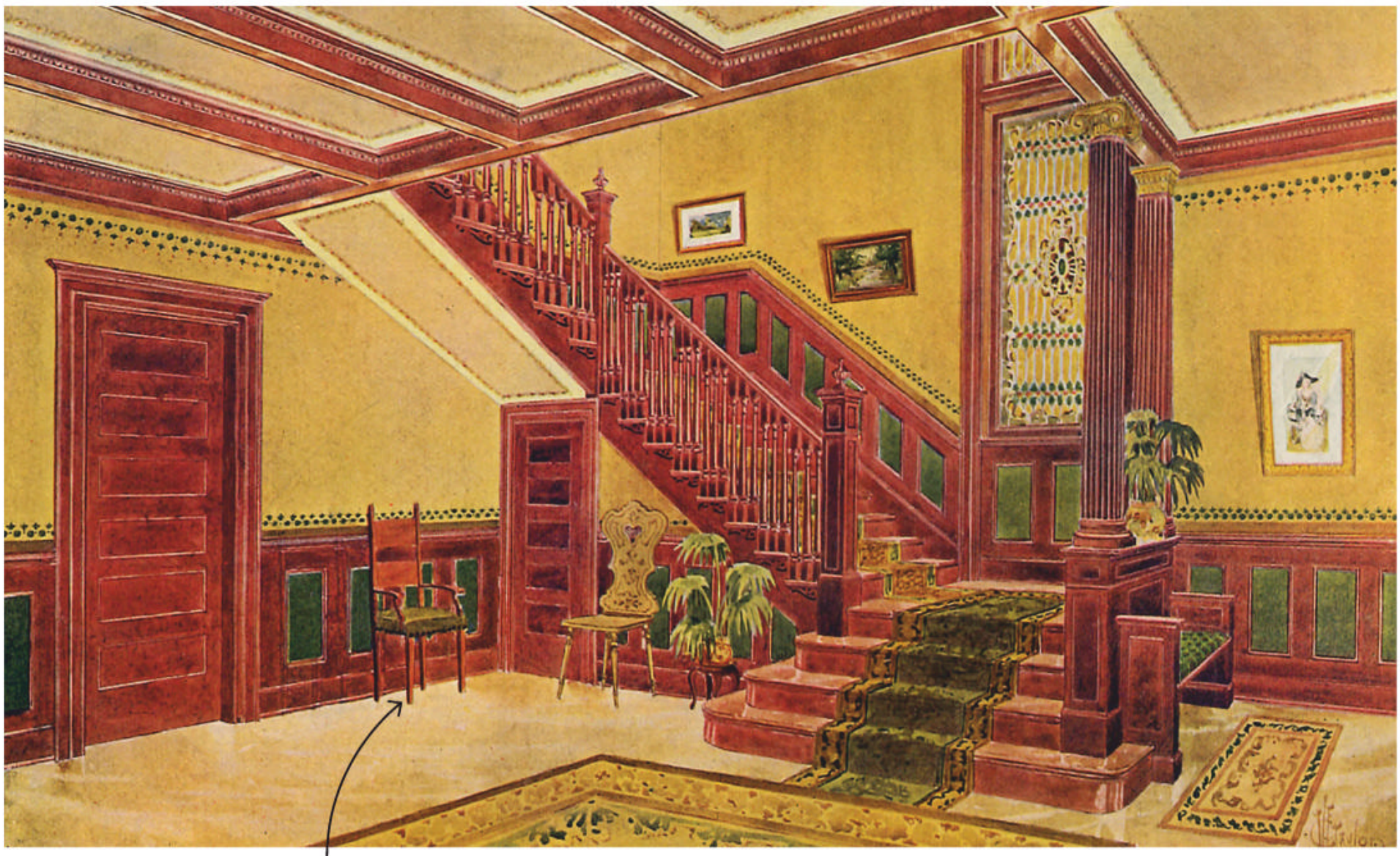
SPACE HIDDEN & FOUND

Add storage between studs in the wall, in the spandrel area under a staircase, or in knee space under an eave. Any of these can hold built-in drawers or an odd-shaped closet. A clothes closet a mere 30" deep can more than make up for the lost floor space.

FOR RESOURCES, SEE PAGE 95.

Schematic for a Stair Hall

From the 1902 Birch Catalogue of the Paine Lumber Company, Oshkosh, Wisconsin.



ARCALUS ARCHIVE

"Tasty details: burlap in wainscot panels, a stencil on the tinted ceiling, stained glass in the landing window, hall chairs with personality . . ."

—Bo Sullivan, arcalus.com



For wainscots or ceiling panels, Phillip Jeffries' natural, textured wall coverings look similar to burlap (but are easier to apply). Search raffia, hemp, linen, and Japanese paper weave. Samples available. ***phillipjeffries.com***



The 'Aspen' bench from Barn Furniture Mart has a beveled top crown and optional ebony inlays. Handsome for a stair hall, practical for a mudroom: the top lifts to reveal storage capacity. In widths 35", 48" or 60", in multiple wood and finish options. As shown, the 60" bench is $1,570. ***barnfurnituremart.com***



Offering workshops, stencils and supplies, and on-site creations, Amy Miller of Trimbelle River Studio & Design specializes in Arts & Crafts, Glasgow, and Prairie School designs. Stencils cost from $28.50 to $50 depending on size and complexity. ***trimbelleriver.com***

In a muted green/gold/red colorway, the 'Streatham Park Border' from The Persian Carpet's main Arts & Crafts Collection has a plain center. Sold direct, shipping from N.C, or through dealers. ***persiancarpet.com***



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Glasgow School in the Bathroom

A tutorial in bracing color and geometric, stylized forms. **By Patricia Poore**

This cool, clean bathroom was designed by the English tile company Original Style, and photographed in Devon. Its design evokes the era of Charles Rennie Mackintosh and the Glasgow School of architecture and art—a fusion of Arts & Crafts, Art Nouveau, and early Modernist design. Mackintosh (1868–1928) was a Scottish architect and designer, watercolorist, and fine artist who spent most of his career in Glasgow. His unique work blends geometric angularity with subtle curves and abstracted naturalistic forms. The Mackintosh Rose is among his most famous motifs, and the inspiration for the decorative, three-tile set.

This room's historical look is enhanced by a mirror with a geometric frame, Art Deco light sconces, and an unusual console sink. Separate taps on the curvy tub, as well as a towel-warming wall radiator, are period-inspired and very English.

Tiles shown include Glasgow Border, Glasgow Rose, and field tiles in Colonial White, Palm Green, and Jet Black—all part of Original Style's Artworks Collection, which began in 1986 as tile sets designed for cast-iron fireplaces. Today's authentic styles run from neoclassical through Victorian, Art Nouveau, and Art Deco/Egyptian Revival. The full range includes floor mosaics: **originalstyle.com**



The Glasgow Rose three-tile panel (shown here in a different installation) introduces Art Nouveau curves; available right- or left-facing.



1. THE GLASGOW ROSE
Introduction of this decorative tile set adds curves, the gentle, complementary rose color, and an unmistakable reference to Charles Rennie Mackintosh and the Art Nouveau period.

2. PERIOD COLORS
The scheme of black, warm white, and English green has a period feel. Yet it's lively, fresh, modern—clean without being stark. A spare "frieze" of black squares, border tiles, and black tile skirting create a frame.



3. STRONG GEOMETRY
The theme carries through in the staccato of black accents on walls and floor, and the black mirror and sink console. Decorative tile panels soften the assemblage of elements.

4. SHOWER AND TUB
A modern shower is transparent, keeping visible the tiled perimeter of the room instead of diminishing the room's apparent size. Fitted with twin taps, the enameled iron tub is separate.

BE INSPIRED...



The 'Payne' **one-light bar sconce** by Feiss is shown in polished nickel (also sold in brushed steel and plated bronze finishes) with the opal etched-glass shade. Damp-rated, the fixture is 4 ½" wide by 14 ¼" high with a 4 ¾" projection; MSRP $173.90. Through online retailers or ***murrayfeisslight.com***



From Signature Hardware, the 34" Burleson porcelain **console sink has a brass stand** in black and chrome that's corrosion resistant. The rectangular, glossy porcelain sink has counter space; 33 ¼" x 19 ⅞". Starting at $839. ***signature hardware.com***



Randolph Morris **single basin taps** have a traditional design in solid brass with classic metal cross handles. The spout reach is 3" and height is 4 ½". The MSRP is $299, but the pair is priced at $118 through Vintage Tub and Bath, ***vintagetub.com***

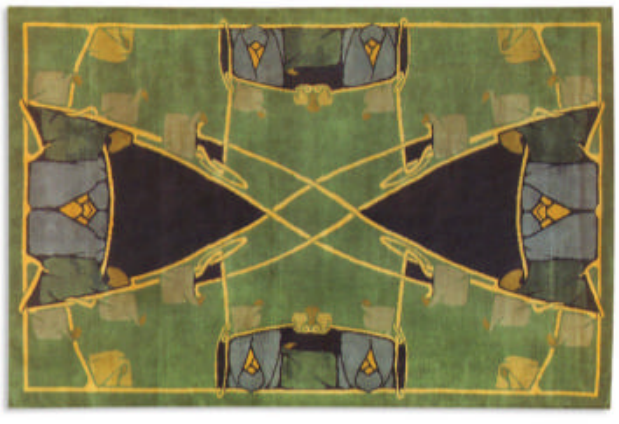


Here is C.R. Mackintosh's **1902 Tree Motif** printed on white towels (brushed microfiber with a 100% cotton back). Available as a hand towel, bath towel, or bath sheet from Fine Art America, ***fineartamerica.com***

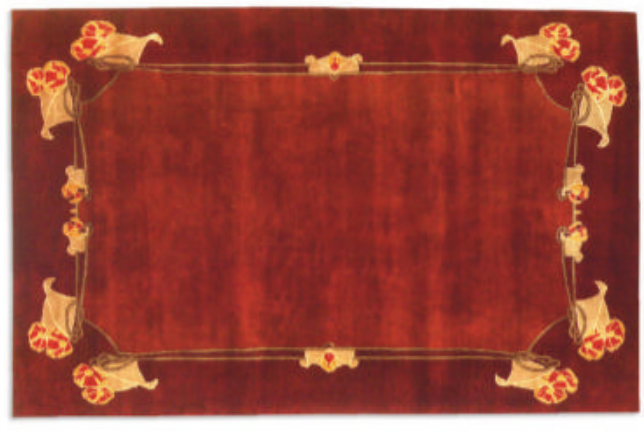
ARCHIBALD KNOX RUGS

We know that the carpet designs of Morris & Co., sold in reproduction today, are popular for bungalows and Colonial Revival houses alike. Lesser known are those of Archibald Knox (1864–1933), the Manx–Scots designer of metalwork and other decorative arts, who became chief designer for Liberty of London. Knox's work spans the Arts & Crafts, Art Nouveau, Celtic Revival, and Modern movements. Stylized and modern, his rug designs are appropriate for Craftsman houses, Art Nouveau and Art Deco rooms, and any space where the graphic appeal makes the rug a work of art.

In addition to designs by C.F.A. Voysey and Morris, GuildCraft Carpets offers three Knox rugs dating to ca. 1900—Kymric, Glen Mona, and Corlea—in authentic period colorways (below). Hand-knotted in India of New Zealand wool and GoodWeave certified, they are available 5'x7' to 10'x14'; an 8'x10' rug runs just under $4,000. GuildCraft Carpets (800) 939-1882, **shop.guildcraftcarpets.com**







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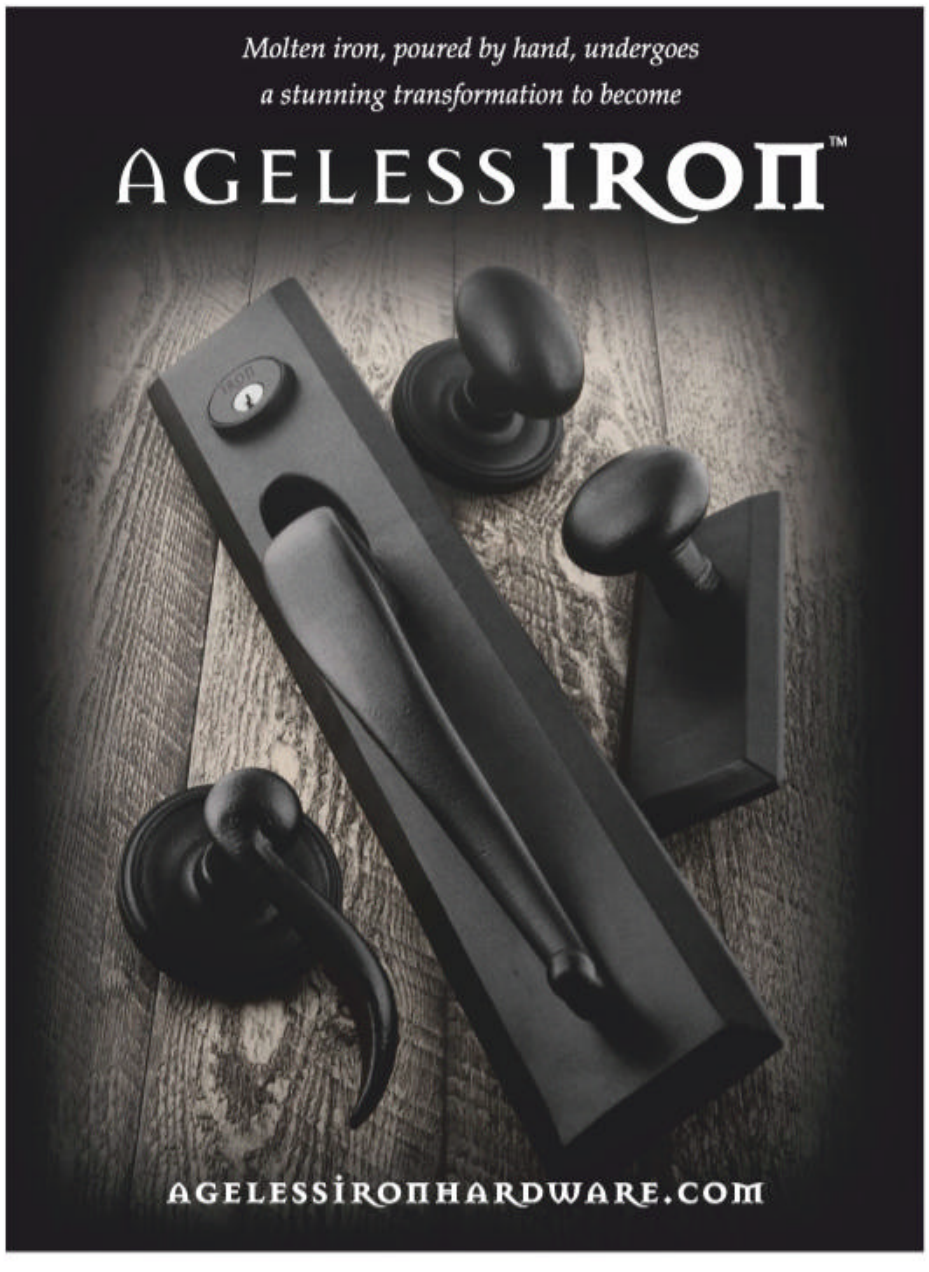


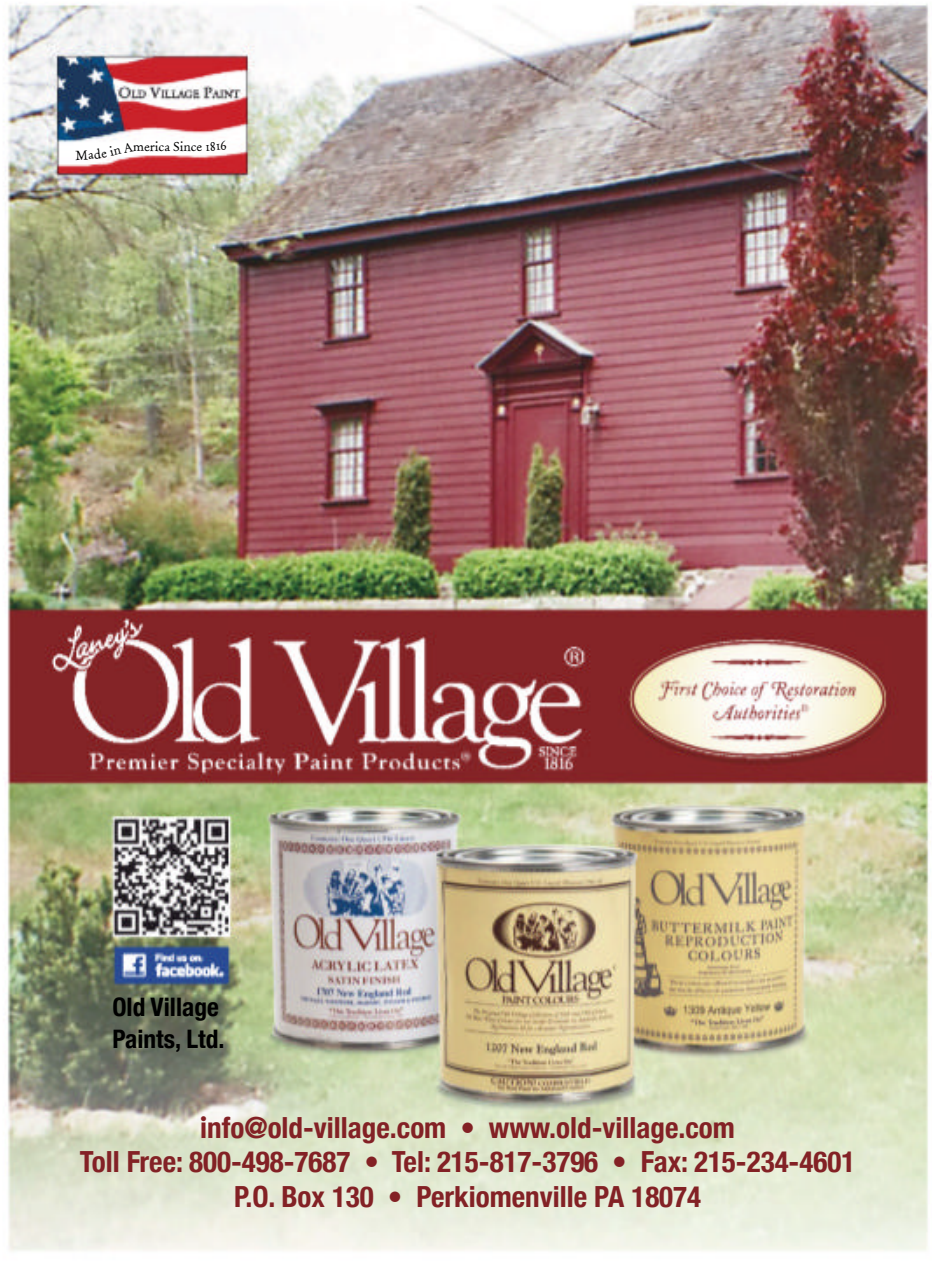
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RESTORE

MILLWORK REPLICATION

CROWN MOULDING, A BASEBOARD, CASINGS & TRIM: *missing or damaged?* ***Answers here.*** **+ OLD-SCHOOL MILLWORK AT DRIWOOD.**

PAGE 36



ALEX & WENDY SANTANTONIO

Even installing single-piece crown moulding requires refinement in houses where ceilings undulate and walls dip and wave. Equip yourself with a range of tools to fit new stock to quirky rooms.

46 **KNOW-HOW:** THE TRADITION OF BURNT WOOD
An ancient Japanese method for finishing woodwork was used by bungalow builders.

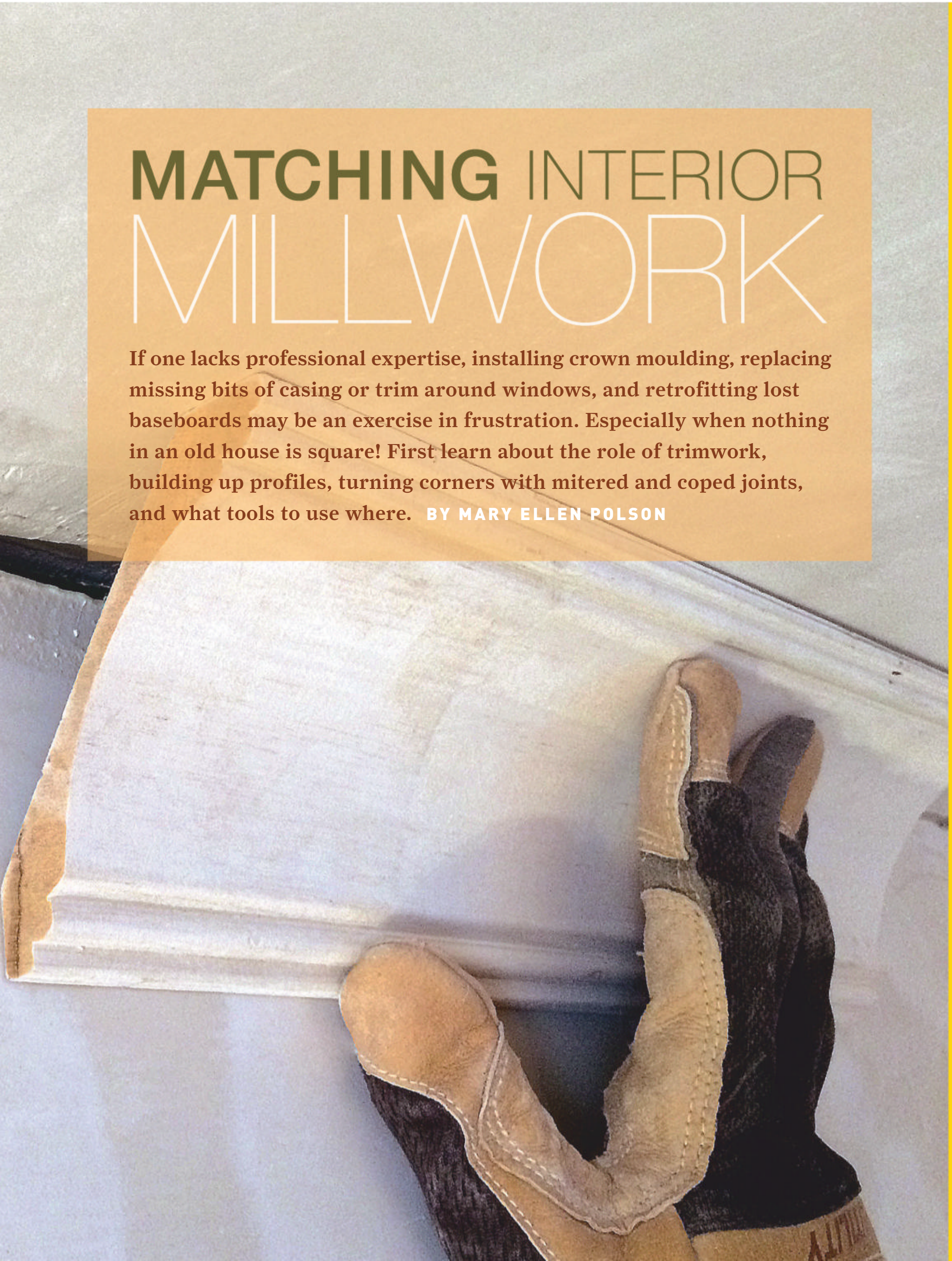
45 TOOLS + MATERIALS
48 OLD HOUSE DIYer
53 STUFF MY MOTHER-IN-LAW SCREWED UP
54 SALVAGE IT
57 DO THIS, NOT THAT
58 ASK OHJ

Positioning a “sprung” or angled crown moulding in a room that’s lost the original looks simple, but getting a professional result requires skill (as well as trial and error). **LEFT** A door surround with an elaborate cornice frames the view into a Georgian dining room defined by its mouldings.

ALEX & WENDY SANTANTONIO; CAROLYN BATES (LEFT)

MATCHING INTERIOR MILLWORK

If one lacks professional expertise, installing crown moulding, replacing missing bits of casing or trim around windows, and retrofitting lost baseboards may be an exercise in frustration. Especially when nothing in an old house is square! First learn about the role of trimwork, building up profiles, turning corners with mitered and coped joints, and what tools to use where. BY MARY ELLEN POLSON





THE PRO TIP

Composite mouldings typically have underpinnings known as grounds*—wood blocks, thin cleats, and the like that* ***support the decorative relief structure*** *with less weight.*

An elaborate cornice from Driwood Mouldings, shown in corner profile, is composed of many elements. While some are wholly decorative, flat or square ground pieces help convey the illusion of massing.

From an architectural perspective, walls should never be flat. A well-proportioned wall should have the basic division with the proportions of a classical column: base (baseboard) and plinth (dado), wall fill (column shaft), crown (capital).

THE THIRD DIMENSION From a practical standpoint, adding trim moulding means transitioning surfaces from two dimensions to three, all in the context of rooms where nothing is perfectly square or flush. Consider that repairing or replacing a length of 5" cove moulding set at an angle (sprung) requires working with a special ruler before it's placed on the wall below the ceiling. Then consider that cornices are traditionally built up from two, three, or more mouldings—complex compositions that can be difficult to replicate today. It all adds up to a process that's as much about geometry and problem solving as it is about carpentry.

Just finding replacement material is a challenge when the irreplaceable has gone missing. The baseboards in a house built in 1900 were probably cut from true 1" x 6" stock. Today, that 1x6 board actually measures ¾" x 5 ½". A cornice loaded with multiple coves, bevels, and ogee shapes may have been milled from a single piece of lumber. Or it might be composed of multiple mouldings built up to form the profile, meaning you must find all the composite parts at the correct size and scale—and then install them in the correct order!

Finding a match invariably means having a facsimile of the profile on hand as you search. An easy trick to capture the missing profile is to copy it using a contour gauge. (See "Match for a Patch.") Then check out-of-the-way locations in the house for matching millwork. Look inside closets, on the stairs to the attic, behind radiators, or where a section of wall will be demolished for a new passageway. You may find just enough trim to make your repair.

Or you can try matching the moulding with new stock. Search building-supply stores for trim that exactly matches the old in size, depth, profile, and wood species. For more complex mouldings, look to specialists that stock hundreds of historic profiles (see Resources, p. 95).

Still no luck? Try composing the moulding by building it up from common profiles. Even elaborate mouldings are generally a combination of shapes that appear on simple trim. [*text cont. on page 44*]

cutting corners

"Turning the corner" *is easily the most challenging part of any moulding installation or repair. It helps if you aced geometry in high school. For all others, learn to use a miter box, preferably one with a clamp. More experienced? Upgrade to a compound miter saw.*

A miter box is a three-sided wood or plastic tool with open ends, which allow pieces of moulding or millwork to slide into position. It's used with a backsaw, a rectangular saw with a reinforced spine that keeps the blade rigid. The saw fits into vertical slots in the miter box, set at the precise 45 or 90 degree angles needed to cut miter joints. You'll need to cut a host of them if your job includes areas where the moulding turns at an outside corner.

To miter trim at an outside corner, cut two pieces of moulding at mating 45-degree angles. Fit together to form a tight right angle. It's OK if there's a slight gap at the back of the joint; it's the "show" side that's important. For mouldings to be installed flush (resting on the surface of the wall), nail the two mitered sides together with small finishing nails. If the moulding is sprung (installed at an angle to span perpendicular surfaces), glue the joint together.

At inside corners, use a coped joint for a better fit. (Well-fitted miter joints and coped joints end up looking the same.) In woodworking, coping refers to removing the bevel from a mitered piece of moulding: actually cutting the negative shape of the profile on a piece of trim. **The traditional method is to cut away extra material with a coping saw**, a D-shaped metal-frame saw with a thin blade held under tension. To make the first part of a coped joint, cut a 90- degree end on one piece of moulding and butt it into the corner. Miter the second piece of trim at 45 degrees for an inside miter. Then use the coping saw to remove excess material on the back of the mitered moulding.

To make the cut, first shade the leading edge of the moulding profile with a pencil. Hold the moulding at the correct angle (how it will fit against the wall), then tilt back slightly. Saw through the wood along the leading edge at 90 degrees, following the penciled line. Since the leading edge is set at an angle, the thin, narrow blade cuts away enough material behind it so that the moulding can fit against (and slightly on top of) the mating moulding. Test the coped moulding against the piece already in place. Get a perfect fit by smoothing any rough edges along the coped cut with a wood file and sandpaper.

Alternatively, scribe the profile of the first moulding onto the second one, using a compass fitted with a pencil. Set the compass to the width of the lumber. Butt the boards at a right angle, and draw along the joint to scribe the profile on the second piece. Use a coping saw to cut along the line. Now it should fit tightly against the first board.

Prefer power tools to hand saws? Cut a small scrap piece of moulding in the correct profile and use it to make a tracing on the second piece of moulding. Then cut away the excess material from the back with a jigsaw.



1


2


3


4


5

Coping With a Jigsaw

If you're not comfortable working with a coping saw or you don't have one, you can use this shortcut for coped joints, using a scrap piece of moulding and a jigsaw.

1. CUTTING A MITERED BASEBOARD
Cut stock at a 45-degree angle to mate it with a match at an outside corner.

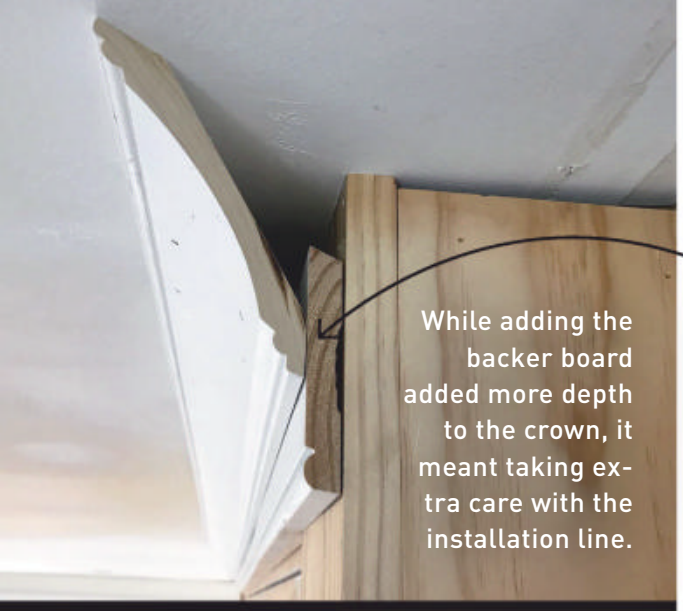
2. SCRAP MOULDING AS GUIDE
Use a small piece of scrap moulding cut at 90 degrees as a guide. Outline the profile in pencil.

3. CLEANED JOINT
Cut along the scribed line with a jigsaw, removing the material behind it as you go.

4. FITTING THE COPED JOINT
The second moulding should fit against the first, after some refinement.

5. THE COPED JOINT
Fill any rough edges in the coped joint with caulk before painting.

WENDY & ALEX SANTANTONIO



While adding the backer board added more depth to the crown, it meant taking extra care with the installation line.

essential terms

BASE MOULDING Also called a baseboard, skirting board, or mopboard, a board that covers the joint between the wall and the floor; it's usually topped with a base cap.

COPED JOINT A joint between two mouldings where one board is cut to match the profile of the other.

CORNICE The upper part of the entablature, from which crown moulding is derived.

CORNER BLOCK A trim piece used on the upper corners of windows and doors, common in Queen Anne architecture. A bull's-eye or rosette is often set in the block.

CROWN A projecting ornamental moulding or assemblage of mouldings along the top of an interior wall.

FLUSH Moulding that rests directly on the wall or ceiling

GROUND Wood blocks, cleats, or hollow boxes used to support larger mouldings. Some grounds are exposed as part of the moulding; some are not.

MITER JOINT A joint between two members cut at an angle to each other, where each is cut at an angle equal to half the angle of the junction (usually a right angle).

PROFILE The relief section of a moulding, which can be convex, concave, or decorated with ornament.

SPRUNG Moulding that is installed on-angle with a void behind it, with one edge on the wall and one on the ceiling.

Two-Part **Crown**

BY ALEX SANTANTONIO

When Wendy and I began a project to install two-part crown moulding in the dining room of our 1910 Foursquare, we knew to expect wavy plaster walls and an inconsistent ceiling height. To help us identify problem areas and create consistent install lines, we created two templates, or jigs. Then we hit on the idea of creating a level line using a laser.

The first jig was a mockup of the two-part crown itself: a large piece of cove moulding mounted on a flat piece of backer board with a beaded edge. Only the bottom inch or so of the backer would show beneath the cove moulding.

Since we intended to install the backer boards first, followed by the cove moulding, we needed a marker to set the reveal. I cut a representation of the reveal that allowed us to set a pencil line where the bottom of the backer board should fall, keeping it more or less level around the room. This allowed us to force the crown up or down as we went, for a consistent exposure.

To keep everything level, we used a laser line that showed where the bottom of the backer should sit—essential, since the ceiling and walls are wavy, not square and plumb. Mounting the laser was surprisingly easy: I screwed a piece of metal from leftover ductwork to the beam, then used magnets from the laser level housing to position it as needed. The laser line let us see where we needed to fudge the backer up or down, in an attempt to split the difference where the ceiling was too out of whack.

When we began the install—working around the room clockwise—we discovered that **it made more sense to install sections of backer and crown, working only one or two sections ahead, rather than installing all the backer at once, followed by all the crown**. We also learned to not fully nail down the backer until finishing up the previous crown. This let us test-fit the next crown.

To measure long runs, we used a small 30' pocket laser distance measurer to get our cut lengths. It's more accurate and much easier than a tape measure, especially for lengths of 10' or more.

One mistake we didn't make this time was installing the crown all around the room without leaving space for the final backer board at our return to the starting point. Without proper spacing, we'd need to cope the final backer piece into the first piece of crown—awkward to say the least. To leave room, I held a loose piece of backer perpendicular to the first backer board and gave myself a pencil line to indicate where the crown should start. The last backer board slid into place behind the first crown.



1. TWO-PART TEMPLATE
Here the two pieces of the jig lie on the workbench.

2. LASER LINE
We used the assembled jig with a laser level for placement.

3. LASER IN PLACE
The laser level is mounted on the wall with help from some scrap metal.

4. THE LAST PIECE
At the start and end point, the author left a gap just wide enough to slip the final backer board in place.

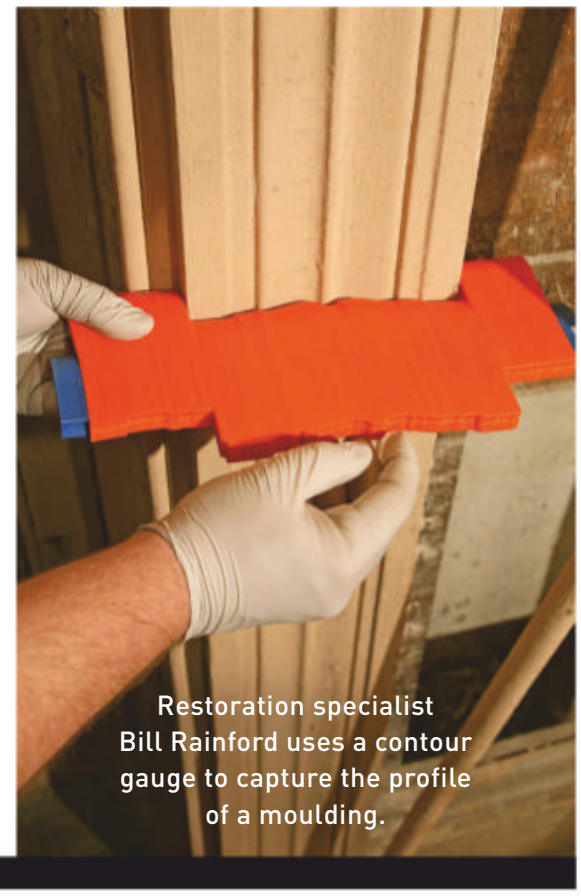
ALEX & WENDY SANTANTONIO; COURTESY HULL MILLWORK (OPP., TOP)



A layered cornice and deep window casings add depth and classical proportion to a projecting bay with multiple windows and mullions.

match *for a Patch*

Need to copy the profile of a moulding so that you can match it at the lumberyard, or re-create it in the workshop? **Try a contour gauge.** Sometimes called a profile comb or moulding profiler, a contour gauge is a row of steel or plastic pins, held parallel and tightly packed together inside a housing. The gauge permits each pin to move independently within the same plane. **When pressed against a moulding, the pins take an impression of the surface, outlining the general profile.** When shopping for a match for existing mouldings, take the tool with you to the store. ● For best results, **hold the gauge perpendicular to a section of undamaged moulding** that's free of excess paint. Gently push the needles in by hand to capture every contour. Lock the gauge and lay it on a piece of paper to trace. To make a patch, trace the profile on both ends of a piece of suitably sized stock lumber, which then can be planed, carved, or otherwise shaped to replicate the original moulding. **Consider the profile gauge a starting point.** Once the patch is in place, sand or file it to remove variations between the new and old moulding. Fill any gaps with caulk.



Restoration specialist Bill Rainford uses a contour gauge to capture the profile of a moulding.



Mitchell Powell with one of Driwood's ornate, embossed cornices. **INSET** A mantel with hand-applied decoration represents hours of work.

SHOPTOUR: *DRIWOOD MOULDING CO.*

For a company that turns out architecturally correct mouldings by the houseful, Driwood is an astonishingly compact business. A mere seven employees make all mouldings from scratch. Each piece of trimwork "goes into the moulder rough and comes out the other end as a finished piece," says manager Mitchell Powell.

When we spoke, Powell was especially pleased the company had finished a set-full of oversized mouldings for a big-budget Netflix heist film, "Red Notice." Powell told us, "We just shipped that out today."

Driwood has been in the Powell family for three generations. Powell's grandfather, a contractor and building-supply owner, was looking for interior millwork to complete his home in Florence, S.C. He was in a hurry, Mitchell Powell says, "so he bought the company and brought it here in 1957."

In the 1950s, Driwood offered fewer than 50 mouldings. Now there are more than 500 in stock, and the company makes custom millwork to order. Many of the moulders on the shop floor are vintage, including a push-feed moulder made by S.A. Woods Machine Co. in the early 1930s. But the most interesting machine is a vintage embosser: "That machine is very old. It's got a patent date of 1870-something stamped on it."

The embosser turns out mouldings that are near-replicas of hand-carved trim, from egg-and-dart bed moulding to bolection-faced chair rail with an inverted acanthus-leaf pattern. For each pass, the embosser is fitted with a die, a bronze wheel with a patterned surface that impresses the pattern on wood using heat and pressure. Simpler designs may make one pass through the embosser, while more ornate ones go through up to four times.

The die is first heated with a propane torch before the millwork is fed through. It is then rotated by hand, with the operator making subtle adjustments depending on the design and the type of wood. "You have to adjust the heat or the pressure to get it to create the design perfectly," Powell explains.

About half of Driwood's work is new construction, while fully 50 percent is restoration. For whole-room or whole-house installs, the company almost always sits down with the customer or architect and re-draws the submitted plans. That's because most clients aren't skilled in the art of classical proportion. "When it comes down to the proportions of a cornice . . . even architects aren't trained to understand that anymore. Every bit of what we do requires human interaction at each step."

COURTESY DRIWOOD

More Online Removing trim: **oldhouseonline.com/repairs-and-how-to/removing-woodwork-to-strip-or-salvage**

Most of Driwood's mouldings are based on period originals, and all are architecturally correct: "Our mouldings are designed to work in sets and assemblies with correct proportions for the size and height of the room." —MITCHELL POWELL





Examples of embossed mouldings, made using pressure and heat.



A workman feeds wood into the planer as it cuts curved mouldings.

EMBOSSED RELIEF

A die on the embossing machine is heated with a propane torch. >

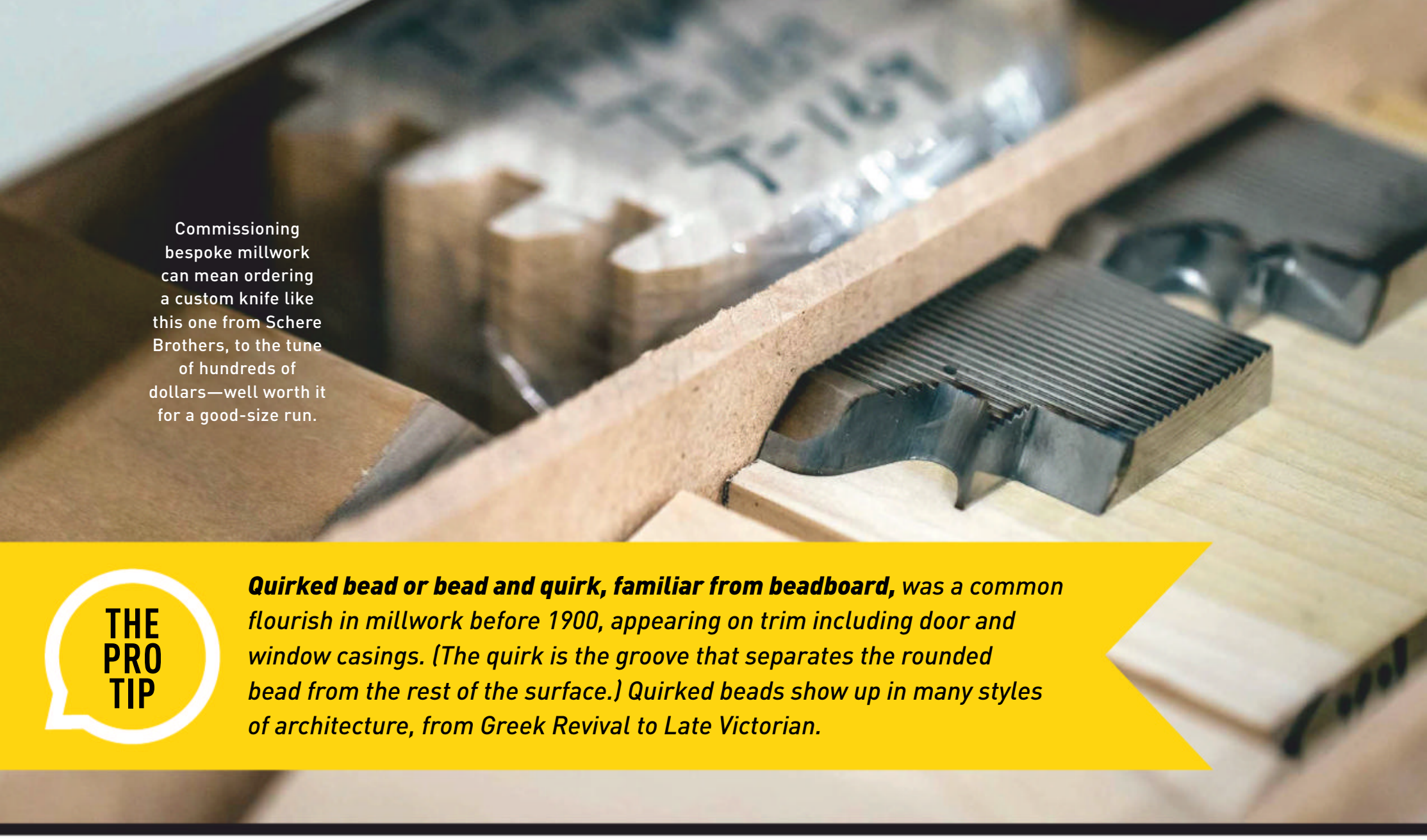


The heated die imprints an egg-and-dart pattern on the moulding. >



The die, which is manipulated by hand, must be just hot enough to impress the pattern without burning it. >





Commissioning bespoke millwork can mean ordering a custom knife like this one from Schere Brothers, to the tune of hundreds of dollars—well worth it for a good-size run.

THE PRO TIP

Quirked bead or bead and quirk, familiar from beadboard, *was a common flourish in millwork before 1900, appearing on trim including door and window casings. (The quirk is the groove that separates the rounded bead from the rest of the surface.) Quirked beads show up in many styles of architecture, from Greek Revival to Late Victorian.*

If the moulding is fairly straightforward (a one- or two-piece composition, say) and you have some basic carpentry skills, try making the replacement yourself. (See "Cutting Corners" for a review of coped and mitered joints.)

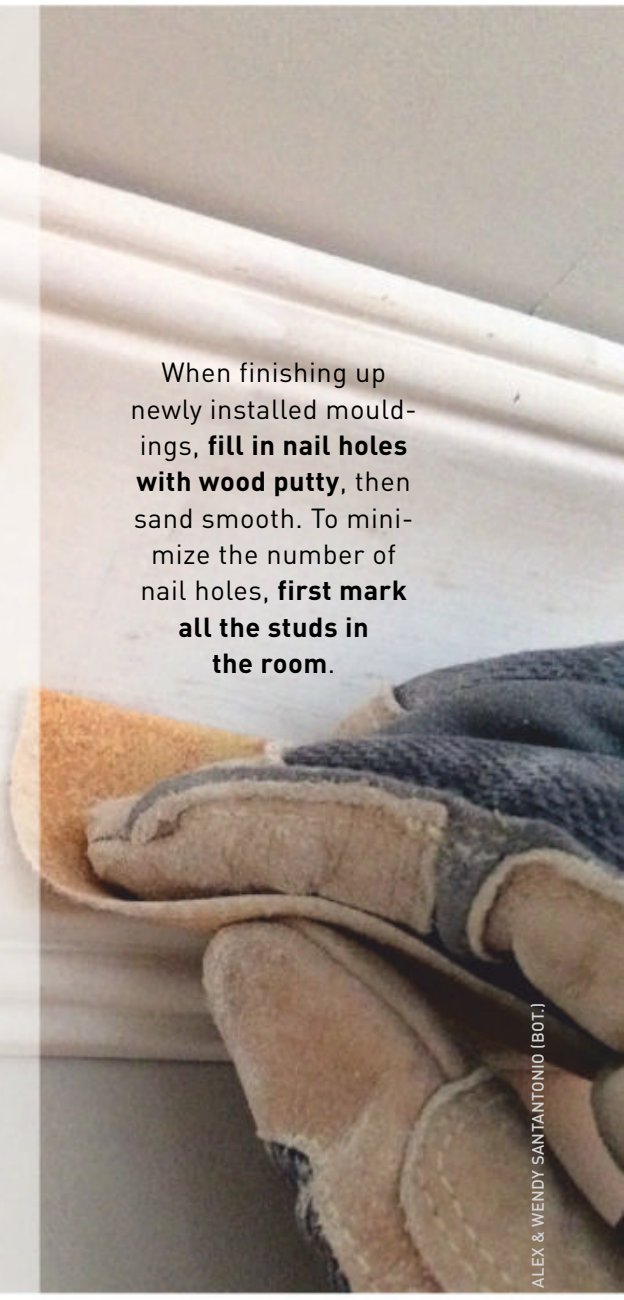
If the moulding is too complex to re-create any other way, you can ask a millwork specialist to make an exact profile of the moulding, create a knife for it, and run new stock. This only makes sense if quite a bit of the trimwork is missing or damaged, because the knife alone for a large moulding can cost $500 or more. Running costs are four or five times the cost of quality stock mouldings (i.e., $5 to $15 per linear foot).

A better option may be cobbling together a mix of stock and custom mouldings. One OHJ reader re-created a complex, 8" tall cornice using six separate mouldings. Three were stock, two were custom components cut for a previous customer at the lumberyard, and the sixth was a stud cut to size as a ground piece. It was a perfect match for the unusual crown in the parlor.

FOR RESOURCES, SEE PAGE 95.

moulding KNOW-HOW

1. **Use a pneumatic nailer,** instead of a hammer and nails, to fasten trim moulding. It's gentler on plaster.
2. **Struggling with the coping saw? Reverse the blade** to get a cleaner cut.
3. **Each time a moulding is painted, paint fills the joints between the individual pieces of wood that compose it.** The more layers of paint, the larger the joints become. The best solution is an obvious one: **remove the moulding, clean it of excess paint on the backside, and reinstall it**.



When finishing up newly installed mouldings, **fill in nail holes with wood putty**, then sand smooth. To minimize the number of nail holes, **first mark all the studs in the room**.

ALEX & WENDY SANTANTONIO (BOT.)

Wood Working

Five handy, high-quality devices make carpentry jobs go smoothly.





1. COPING WITH TENSION

Ideal for making tight, precise cuts, this German-made coping saw has a 4½"-deep frame. It comes with a high-carbon steel blade, held under tension for making cuts on both hard and soft woods. The blade has 15 teeth per inch. $22.50. Lee Valley Tools, (800) 871-8158, ***leevalley.com***

2. IT'S MITER PERFECT

The 12SD dual-bevel glide miter saw offers pre-aligned Squarelock fences for precise cuts. Other features include a soft-grip ambidextrous handle, combination dust chute and vacuum adaptor, and miter scales with detents at common angles. $649 to $699. Bosch Power Tools, (888) 919-7272, ***boschtools.com***

3. MARK THAT ANGLE

The 5" digital angle finder provides complete accuracy when measuring inside, outside, and reverse angles, enabling precise miter cuts. Measurements may be saved digitally, and an ergonomic locking knob saves the angle manually. General Tools & Instruments, (800) 697-8665, ***generaltools.com***





4. A MULTI SCANNER

The SuperScan K3 advanced wall scanner quickly finds wood studs while filtering out false positives. The scanner includes a DeepScan mode to identify wood and metal studs up to 1½" deep, and a WireWarning detector that spots live electrical wiring. $80.99. Zircon, (800) 245-9265, ***zircon.com***

5. FOR CLEANUP

Save the motor on your household vacuum: clean up project areas with the Cleantec CT15. It's portable and swiftly removes dust, dirt, and water. The HEPA-certified kit includes a self-cleaning filter bag, suction hose, and upholstery brush. $349. Festool USA, (888) 337-8600, ***festoolusa.com***



The Tradition of Burnt Wood

An ancient Japanese method for finishing woodwork was adapted by bungalow builders, and it's back in style. **By Gordon H. Bock**



Should you be attracted to the textured timber look, part of the current craze for weathered barn wood, you need to get on board with burnt wood. A century and more ago, the Arts & Crafts movement reinvented this ancient method for highlighting the natural beauty of wood. With an appeal both chic and sustainable, the concept is back again.

Treating wood with fire has a timeless history for enhancing performance or appearance. Early on, primitive peoples learned to heat wood spear and arrow tips to harden their points. In construction, the surfaces of boards or pilings have long been charred to incineration to impart insect and weather resistance, dimensional stability—and, ironically, even fire retardance—all without resorting to chemicals.

On the decorative side, accentuating the grain in wood paneling and siding goes just as far back. Of course, there's pyrography—using wood-burning tools to brand in attractive designs and images. But removing the soft springwood to reveal and bring up the natural patterns of the harder summerwood cell structure produces a different aesthetic, by use of different methods. It can be as simple as wetting down the springwood to raise and soften it, then abrading away the cells by scrubbing with sand or minerals like emery. Skillfully scorching the wood with fire, however, dramatically enhances the process and has added benefits.

A good example of how effective and beautiful fire methods can be is the ancient Japanese technique of *Shou-sugi-ban*, also known as *Yakisugi*. Traditionally, *Shou-sugi-ban* is used to make exterior siding, and sometimes wall and ceiling cladding, by binding three boards into a triangular "cone," setting the interior on fire, then quenching with water. Critical to the process is using the correct wood. In Japan, the only suitable material is cedar (*sugi*) because it has the thick, dense growth rings and chemical constituents that maximize the heat treatment. Once fired, boards may be left in a charred and blackened state, or brushed once or twice to remove carbon and reveal the underlying wood, then oiled.

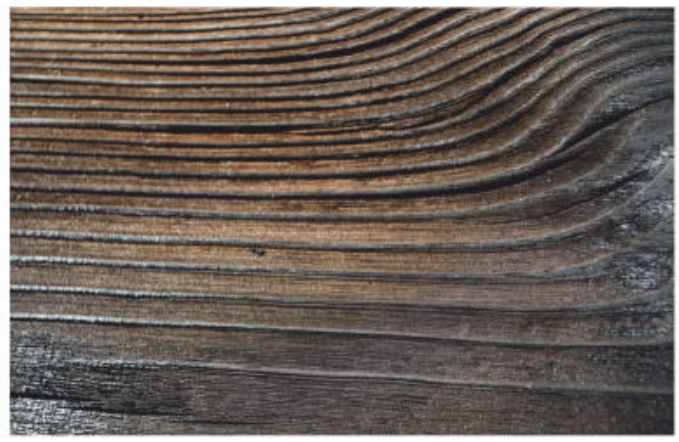
Fast forward to the early 20th century, when the Arts & Crafts movement—ever adept at reclaiming forgotten ideas, whether glazed tile or inglenooks—deftly appropriated *Shou-sugi-ban* for its own progressive architecture, especially in West Coast iterations. No less a design maven than Gustav Stickley wrote in his magazine *The Craftsman* that "natural wood when used as a basis for interior decoration first took root in the West … where the delightful atmosphere of rooms that were wainscoted, ceiled and beamed with California redwood gave rise to a

ABOVE Burnt woodwork in the Craig House, Pasadena, Calif., from the book *American Bungalow Style* by Robert Winter. **OPPOSITE BOTTOM** Gustav Stickley published articles on the beauty of—and techniques for—torching woodwork to bring out the grain.

ALEXANDER VERTIKOFF; COURTESY GORDON BOCK ARCHIVES (OPP.); GORDON BOCK







Since Shou-sugi-ban seems to be popping up again everywhere from born-again bungalows to "green building" projects (and in media from YouTube to *Architectural Digest*), I was curious if it's as simple and successful as it sounds. ***Here's what I learned.***

Woods vary. Beyond durability, cedar (Western red or Eastern white) does indeed yield nice visual results because the springwood is very soft and the summerwood grain is hard and bold. Pine, Douglas fir, and hemlock are common alternate softwood choices; some commercial *Shou-sugi-ban* producers use larch, a durable conifer popular in boatbuilding. Of course, if it's intriguing character you're after, start with boards with an evident grain (typically flat-sawn), such as the "flame pattern."

Burn as you go. Degree of charring is a matter of taste. A light browning comes quickly and is trendy for a contemporary look, but a deep black burn takes only seconds more with softwoods and can be halted by using a spray bottle of water.

Equipment is simple. A common DIY propane torch (perhaps with a flame spreader) is plenty for the average project. For large-scale charring, you'll see used the big propane torches made for melting ice or killing weeds. Wire-brushing by hand is usually all that's required; light sanding by hand or machine brings up the contrast. Don't forget to wear protective gloves and eyewear, and have a fire extinguisher and bucket of water nearby.

Finish, or don't. Colorful stains (blue, green) are popular today, but the traditional look is oil, a clear finish, or *au naturel*. What's more, Arnold Gesell got it right. As he noted, even the least interesting wood takes on a beautiful, soft-brown, corrugated sheen.

TOP The author tries his hand at creating the burnt-wood aesthetic popular for woodwork in California bungalows. The wood is torched to the desired degree of burn. A wire brush removes some of the carbon and further enhances the grain. The final effect is a corrugated texture that leaves the wood grain in relief.



BUNGALOW WOODWORK IN JAPANESE STYLE

and suggested a clever way by which the walls of the house could be sturdily constructed of one-inch boards, overlapped in a manner to make unnecessary the use of flimsy battens.

We built a miniature house at the start. It is hard for the untrained mind to think in three dimensions, and the putting together of the house model suggested many possibilities which a struggle with pencil on a plane surface alone could never have done. This miniature took the place of architect's drawings. In fact, we did not use blue prints at all; we planned as we built, rather than the reverse. The fourteen corners of the house were first put up; then the placing of the long, spacious windows was determined, and the walls were literally built around the windows. The partitions were all located for the first time after the floor was down. The fireplace was planned the night before we were ready to use the stone. Much of the furniture was built into the house as we proceeded, and was adapted to its lines and angles. Everybody, even visitors, had a chance to give constructive suggestions. And so the house changed, grew and took shape under our combined hands.

From the road you can hardly see the embowered bungalow; but you catch glimpses of it through the large, leafy English walnut and the dark green orange trees. A prim brick walk leads past a little "public bird bath" and, under the wide-spreading walnut boughs, to the broad front door, or

PYROGRAPHIC OUTFIT FOR TREATING WOOD.

new departure in the finishing of our homes." Stickley, promoter of quarter-sawn oak, even gave his blessing to Western softwoods: "In buildings where it seems desirable to show in the woodwork the bold, strikingly artistic effect such as we associate with Japanese woods, we can heartily recommend cypress."

No surprise, then, when an Americanized version of *Shou-sugi-ban* found its way into *The Craftsman* in the how-to article "A California Bungalow Treated in Japanese Style." In sharing how he built his house, author Arnold L. Gesell explains, "Not a board in the house was painted, varnished or stained; but every piece was literally charred and brushed on each exposed face and edge before it became a part either of the structure or the furniture." While Gesell doesn't specify what wood he used (he mentions both eucalyptus and redwood), his method was to place boards on an easel and hit them with a large plumbers' torch. "Merely scorching the wood to a cloudy brown is an easy matter; it is the charring to a crisp black which takes patience—and brings the reward."

Architectural historian and author Gordon Bock is an instructor at the National Preservation Institute (npi.org): gordonbock.com

On Weather Stripping

This simple upgrade for windows and exterior doors increases comfort and saves on fuel costs. **by the editors**

Sealing gaps around doors and windows is the goal, whatever the type. As a bonus, weather stripping also cuts down on rattling. Original or old weather stripping is likely to be of the spring or V-bronze variety, which have been in production for years and last a long time. Self-adhesive rolls of foam or plastic are inexpensive and easy to use, but neither durable nor historic. Nail-on strips (e.g., felt) must be installed along the jamb against the perimeter of the door and are therefore distractingly obvious.

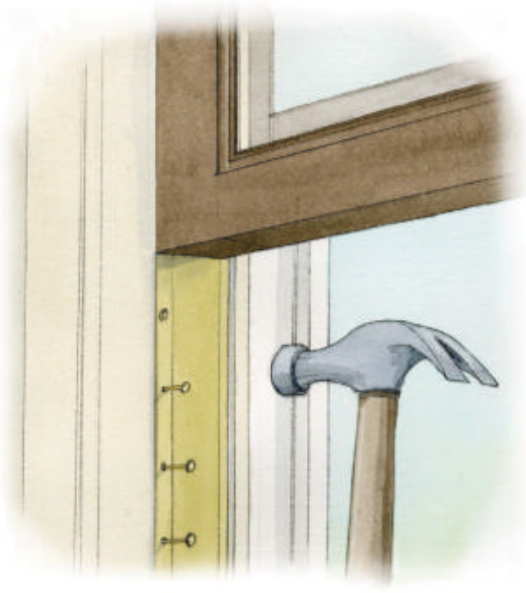
However, weather strips that combine a seal (often a rubber bulb or foam gasket) and a wood stop moulding work well for old houses, as they marry modern technology and traditional millwork.

Windows may be weather-stripped with many of the same products used for doors. Spring bronze is still one of the best for retrofitting double-hung sash windows. It can be installed without removing the sash, and it's hidden when the window is closed. Nail-on foam and felt types will work on double-hung windows, but since the strips must be applied where sash and trim meet, they are obvious.

Before installing weather stripping, repair any door, window, or trim defects. Weather strips alone can't address cracks more than ⅛" wide. Before you install, read the recommendations and instructions from the manufacturer of the type you choose.

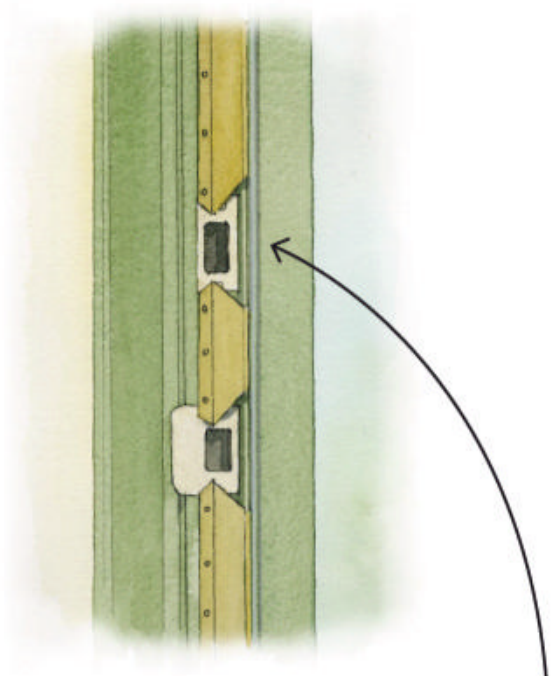
DOORS: SPRING & V-STRIP

Try to match the door's dimensions when you buy—e.g., 1¼" width for 1¾" exterior doors. Some dimensions are not available at everyday hardware outlets. Metal weather strips are attached to the jamb with copper weather-stripping nails. Install spring bronze with the nailing edge facing away from the door stop; with V-strip, the nailing strip runs next to the stop. For the length, measure from the threshold to the upper corner where the jamb meets the head. When nailing the weather strip, avoid wrinkles, which will let in the elements. Start with the hinge side and center the material on the jamb, flange to the outside. Leave a 1/16" space below the doorway header at the top. Keeping the strip absolutely straight, drive a nail near the top, middle, and bottom hinges. Next, tack the strip to the jamb until all nails are 1½" apart, and drive the nails flush with a nailset.



NAILING SPRING STRIP AT A WINDOW

For the opposite jamb, install the lock strip so it extends ¾" past the top and bottom of the lock strikes. Use three or four nails to anchor the strip to the stop. Cut a piece to reach from the header to just past the screw of the deadbolt keep. Tack this strip near the top and middle. Cut a notch to create a tab that fits under the lock strip, and trim the nail edge at 45 degrees to get rid of the sharp point. Do the same from the bottom of the lock to the threshold. If there's space between the lock boxes, cut a third strip in this fashion on both ends. For the header, cut a slight bevel on the ends so it doesn't interfere with the two pieces it meets in the corners. At bottom corners, secure a piece of felt to seal between the weather stripping and the threshold. If the weather strip needs to be pulled out, run a dull screwdriver tip or a 5-in-1 tool along the crease in the metal.



INSTALLING SPRING STRIP ON A DOOR JAMB



MARKING FOR STOP & SEAL

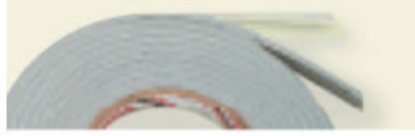
DOORS: STOP-AND-SEAL

Stop-and-seal combinations are lengths of metal or wood moulding fitted with a weather strip, which attach to a door jamb in place (or on top) of the existing stop moulding. Wood versions look best on old houses, and may be purchased as stock units, or custom made using kerf-in seals. Select a product of sufficient size and resilience to create an effective seal. Install it as you would a standard door stop, mitering at corners and scribing at the threshold according to the existing trim. A good way to position the seal: 1. Close the door tightly against the bolt; 2. mark the jamb with the width of stop-and-seal, measuring back from door; and 3. position the stop just inside this line. If screws are installed, the stop will be adjustable.

WINDOWS: WEATHER STRIPPING

To install spring-metal strips on double-hung windows, leave the upper sash fully closed, and open the bottom sash halfway. Measure the sash channel from its bottom to the top of the lower rail of the upper sash, and cut two strips this

WEATHER STRIPS AT A GLANCE

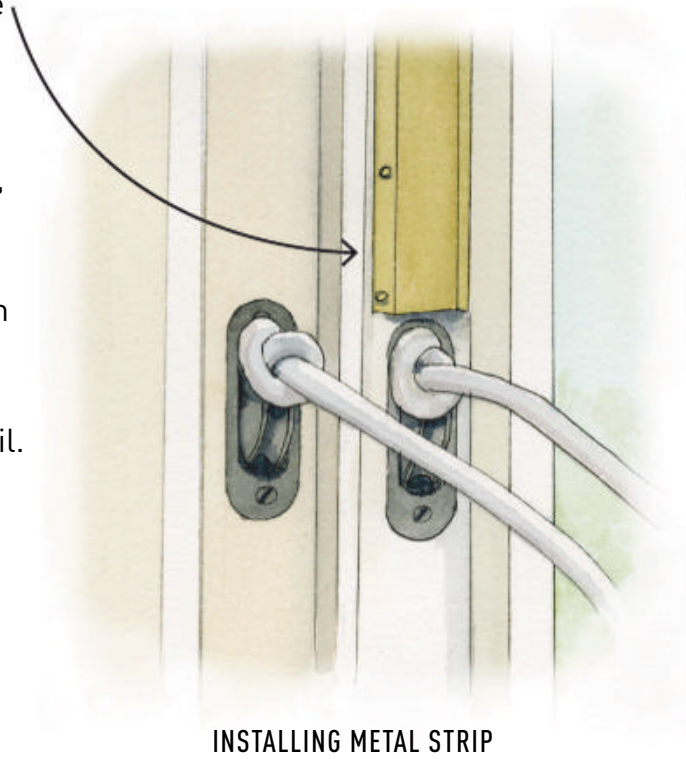
MATERIAL	DESIGN	INSTALLATION	USE	NOTES
METAL 	*bronze spring strip (flat with a bend)*	*nail*	*doors & windows*	*traditional look; long-lived but time-consuming to install; less likely to break than V-strip*
	bronze V-strip (folded in a "V")	*nail*	*doors & windows*	*traditional look; long-lived, but time-consuming to install; less likely to flatten out than spring strip*
RUBBER 	*bulb*	*caulk*	*doors & casements*	*versatile; easy to install*
RUBBER 	*bulb & barb*	*saw kerf*	*doors & casements*	*versatile; requires specialized power tools for installation*
PLASTIC 	*gasket & barb*	*saw kerf*	*doors & windows*	*versatile; requires specialized power tools for installation*
STOP & SEAL 	*wood & bulb, gasket, or foam*	*screws*	*doors & windows*	*good for retrofits; moderately difficult to install*
FELT 	*strip*	*nails*	*doors & windows*	*inexpensive; simple to install; obvious*
FOAM 	*strip*	*adhesive backing*	*doors & windows*	*inexpensive; simple to install; obvious*

ILLUSTRATIONS BY ROB LEANNA

length, using tinsnips. Now open the bottom sash all the way and insert one end of a strip into the sash channel, between the window frame and the lower sash, with the nailing edge snugly along the inside edge of the sash channel. Tack the strip along this edge, nailing every 3". Then pry out the free side of the metal strip with a dull screwdriver or a 5-in-1 tool, so it springs nicely against the edge of the sash. Repeat for the other side and the upper sash. Carefully maneuver the strip into place around sash cords, and trim the metal where it passes the sash cord pulleys.

To install top and bottom strips, measure the lengths, cut strips to size, and nail them in place with the nailing edge facing the room. Finally, with the upper sash lowered and the lower sash raised above it, cut a third horizontal strip and nail it in place along the outside face of the lower-sash meeting rail. Orient this strip with the nailing edge down so that it pulls against its mate and is hidden from inside view when the window is open.

If your old house has wooden casement windows, use spring bronze weather stripping and install much as you would for a door. Assuming the window opens outward, orient the nailing edge of the strip toward the outer edge, so the window pulls snugly into the spring. Trim the weather strip around the hinges. If your casement windows are steel, look into vinyl gasket strips made with a groove that allows them to slip over the frame edge. Corners are cut with a razor knife and secured with adhesive. When the window closes, it pulls into this strip, creating a seal.



INSTALLING METAL STRIP AT UPPER JAMB

Selected Resources

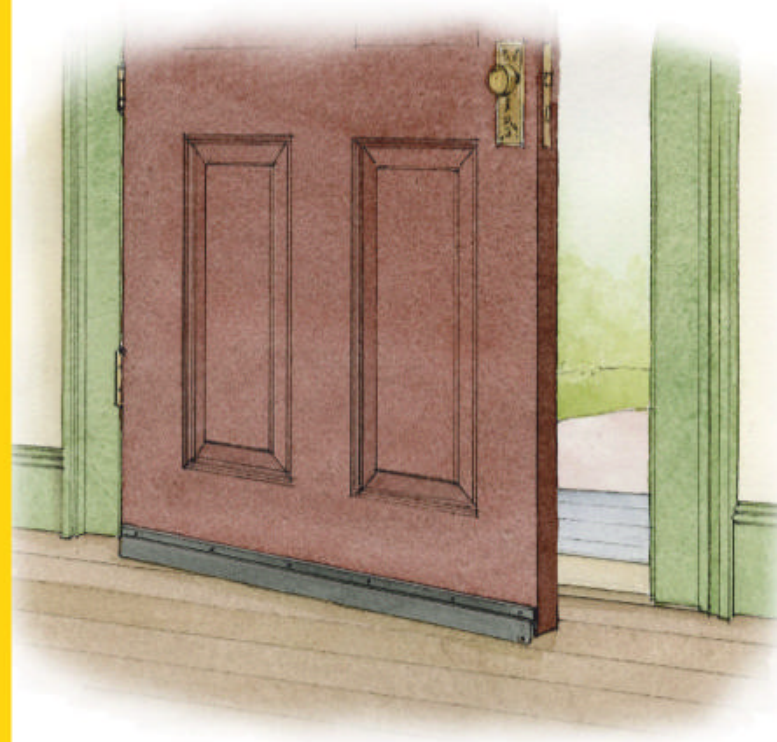
- **Accurate Metal Weatherstrip** *accurateweatherstrip.com* *Door saddles, interlocking weather strips, spring-type, door sweeps*
- **Conservation Technology** *conservationtechnology.com* *All types of retrofit weather-seals for millwork and metal, door bottom/casement seals, gasketing, related products*
- **Grainger** *grainger.com* *Window and door seals, door sweeps, bottom seals, foam tape*
- **M-D Building Products** *mdbuildingproducts.com* *Door seals, weather strips, garage-door seals, backer rods, A/C covers, etc.*
- **Pemco/Assa Abloy** search for online sellers *Full spectrum of weather stripping & sealing products*
- **Swisco Replacement Hardware** *swisco.com* *Bubble seal, door strips, flexible vinyl window strips, door sweeps (plus balances, casement operators, etc.)*

DOOR SWEEPS AND BOTTOM SEALS

These are two good options for weather-stripping the bottom of an exterior door, a major spot for infiltration and heat loss. Most of these products come with nylon brushes or rubber seals, which can be replaced as they wear.

Door sweeps are cut to length, and fastened with screws at the bottom of the door on the side that faces the inside; a seal is thus made between the rubber of the sweep and the threshold. Some designs must be screwed on both sides of the door.

Bottom seals go underneath, directly into a door's bottom edge, most often into a cut groove or rabbet. The door has to be removed to install a bottom seal, but it's very effective—and invisible.



DOOR SWEEP

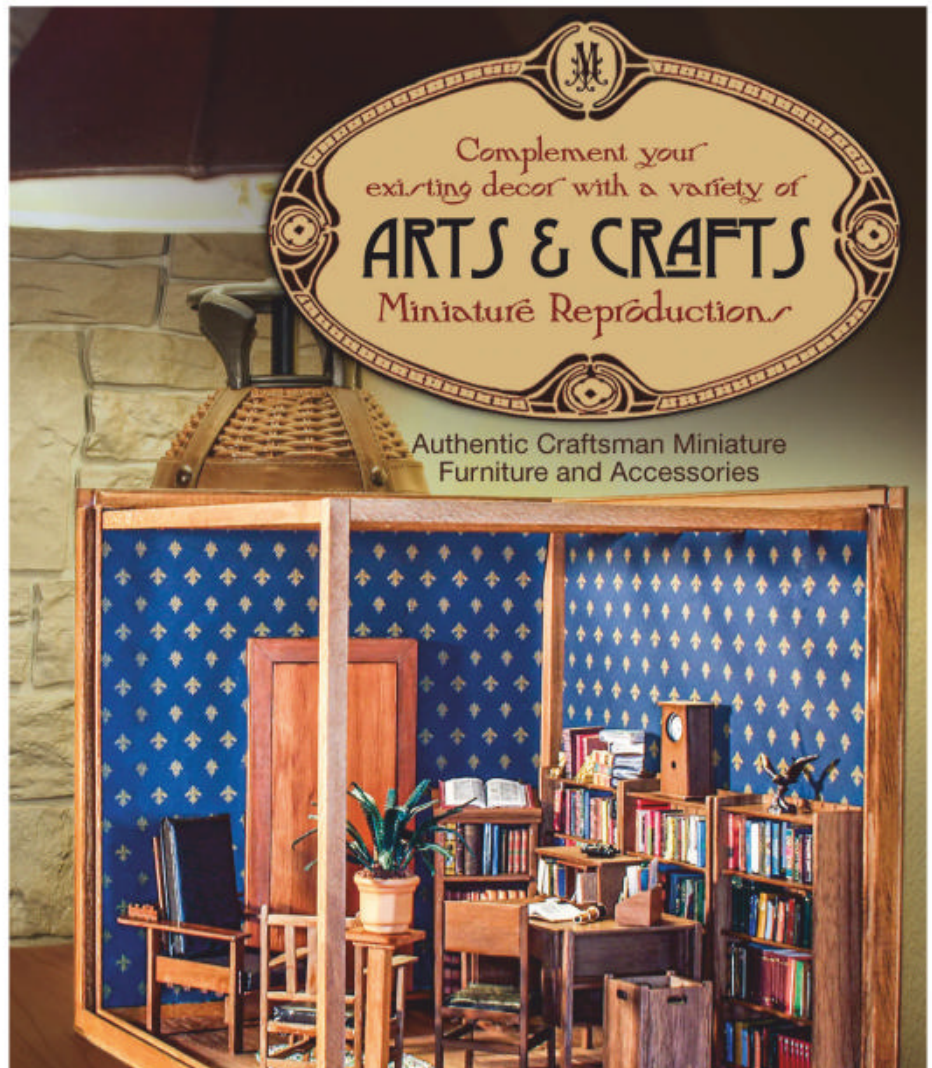


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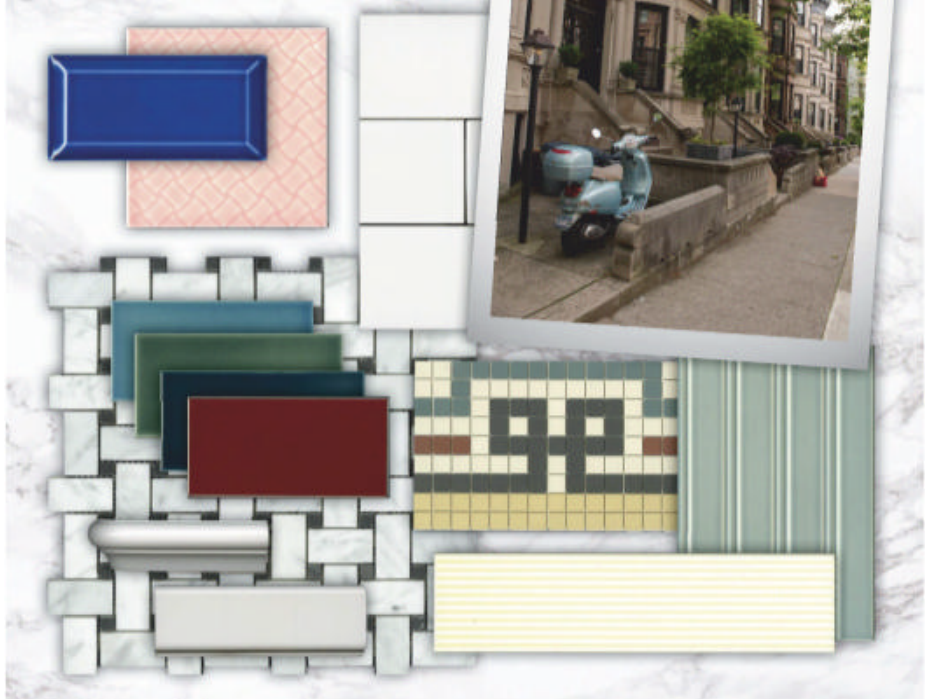


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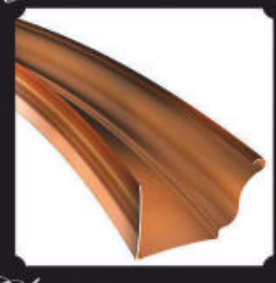
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> “Normally you worry about the furnace, or rats, when you think of basement hazards. But she’s been hanging old clothes from Romex in the ceiling!”



My mother-in-law is an active 83-year-old who still lives in her own home of many years. When we last visited, we were horrified to discover that she has hung a collection of disused and out-of-season clothing on Romex electrical cable, which runs through the joists under the basement ceiling. Now we’re worried about other safety issues down there, too. *—Anthony (and Julia) Wisniewski*

ILLUSTRATION BY BRETT AFFRUNTI

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

Hanging ***anything*** from active wiring is a fire hazard and a big no-no. The weight of heavy items of clothing can loosen or dislodge the wiring, and wire hangers could abrade the plastic covering on the electrical wire—potentially causing a shock, or, more ominously, leading to a fire.

To avoid the temptation, you could enclose the open joists with a ceiling. A simpler solution, though, would be to install clothing rods. For each, you’ll need a 6' length of dowel (1¼" thick), two 2"-long eyebolts with nuts, medium-weight utility chain, and two 3" screw hooks.

First, place the screw hooks. They should be centered on a joist, no more than 68" apart. Drill holes and screw them in. Carefully measure the distance between them, and use this measurement to mark and drill holes for the bolt hooks in the rod. You want the eye bolts to line up vertically with the screw hooks and be at least 2" from the ends of the rod on either side.

Once the marks are placed on the rod, drill holes slightly larger than the eyebolts, all the way through the dowel. Insert the eyebolts so that the ends protrude through the dowel, then secure with the nuts. Finally, cut utility chain to the desired length (away from the ceiling), using wire cutters. Loop the chain through the eyebolts and suspend it on either end from the screw hooks.

Your concerns about safety issues elsewhere in the basement are well founded. You don’t have to be an octogenarian to trip or fall on a staircase, particularly the common scenario of rough basement stairs: built without a handrail, with shallow treads and uneven riser heights. Remedy any stair hazards immediately. Make sure there’s a working light switch at the top and the bottom of the stairs, too.



Custom-built, quarter-sawn oak cabinets were given a period look with flush-mounted, ca. 1900 icebox hinges, replated in nickel. Concealed European hinges beneath support the doors.

Arresting Hardware

Salvaged icebox hinges make new cabinets look like vintage equipment. **By Brian D. Coleman**

When the homeowners were restoring their 1910 apartment on Manhattan's Upper West Side, they wanted a modern kitchen and every convenience—but with an early-20th-century ambiance, as if it were the original. Inspired by the butler's pantry at The Breakers in Newport, Rhode Island, they had custom cabinets made in quarter-sawn oak. Panels hide the modern appliances underneath: a SubZero refrigerator and freezer drawers, a microwave oven, and a toaster.

The Cost

12 VINTAGE ICEBOX HINGES	$600
NICKEL PLATING SERVICE	$600
NICKEL SCREWS	$50
TOTAL	$1,250

construction

1. THE CABINETS

For the cabinet fronts, life-size mockups were made out of foamcore to ensure the correct size and profile. Then the panels were cut from quarter-sawn oak and glued on top of solid-oak doors. Interior-mounted Blum cabinet hinges invisibly support the doors.

2. BOLD HARDWARE

The kitchen hardware is a critical detail. On a visit to Liz's Antique Hardware in Los Angeles, the owners spotted vintage icebox hinges hanging from a rafter. Made of solid brass, the hinges were cleaned and professionally plated in nickel to match reproduction hardware on the cabinets. The icebox hinges were surface mounted, using polished nickel screws with oval slotted heads.

sources

HINGES *(in kitchen)*
- LIZ'S ANTIQUE HARDWARE
  lahardware.com

HINGES *(unrestored)*
- OLDE GOOD THINGS *new store at 333 West 52nd St., N.Y., NY: (212) 989-8814, ogtstore.com*

NICKEL PULLS
- WILMETTE HARDWARE
  wilmettehardware.com

KITCHEN LADDER
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JOHN NEITZEL

on nickel plating Nickel plating deposits a thin layer of nickel onto metal or, sometimes, plastic, to prevent corrosion and surface wear while providing a decorative finish. First described in England in 1837, when nickel chloride was deposited on platinum, it became a widespread technique in 1916, when American professor O.P. Watts published a formula still in use today. Nickel plating may be applied to brass, copper, iron, or steel.

BRIGHT NICKEL PLATING An electric current is used to plate the surface with a mirror-like nickel finish; used for automobile trim, lighting fixtures, and plumbing.

ELECTROLESS NICKEL PLATING The nickel is applied using an autocatalytic reaction without an electrical current; it produces an even coating on odd shapes and can deposit on non-conductive surfaces. Used for doorknobs, bath taps, etc.

DULL NICKEL PLATING Similar to bright nickel plating but yielding a matte finish; as it prevents abrasion, it's often used for machine parts and is the coating of choice for restoring pre-1933 vehicles.

what type of **HINGE?**

The homeowners used surface-mounted icebox hinges for vintage appeal, and modern European concealed hinges inside. Consider:

Are the hinges part of the look, or do you want them hidden? Concealed hinges are completely hidden—to use when hardware would detract from the design. Semi-concealed hinges are partially visible when the door is closed, and may be detailed with a ball tip or finial. Exposed hinges are fully visible on the front of the cabinet when the door is closed.

Traditional, or European? Traditional hinges are butt hinges with finial tips, composed of two pivoting plates held together with a pin; these may require a mortise for installation. European hinges are concealed, with a mounting plate on the cabinet and a cup mortised into the back of the door. These work best on frameless cabinets and are adjustable for precise door alignment.

How far and to what angle do you want the door to open? Some hinges allow only a 90° swing, while others allow the door to open all the way back.



ABOVE A selection of icebox hinges awaiting restoration at Olde Good Things in New York City.

Will the hinge be surface-mounted, or mortised—requiring special recesses for the hinge leaves to fit onto the surfaces? Wraparound hinges have leaves that wrap around the edge of the door and/or cabinet.

Special features? Self-close hinges have a spring to finish pulling the door shut; self-opening hinges are activated with a gentle push; soft-close hinges have a hydraulic mechanism that silently eases the door closed. Buy enough hinges to support your door. Most doors need only two, but if in doubt, add another.



STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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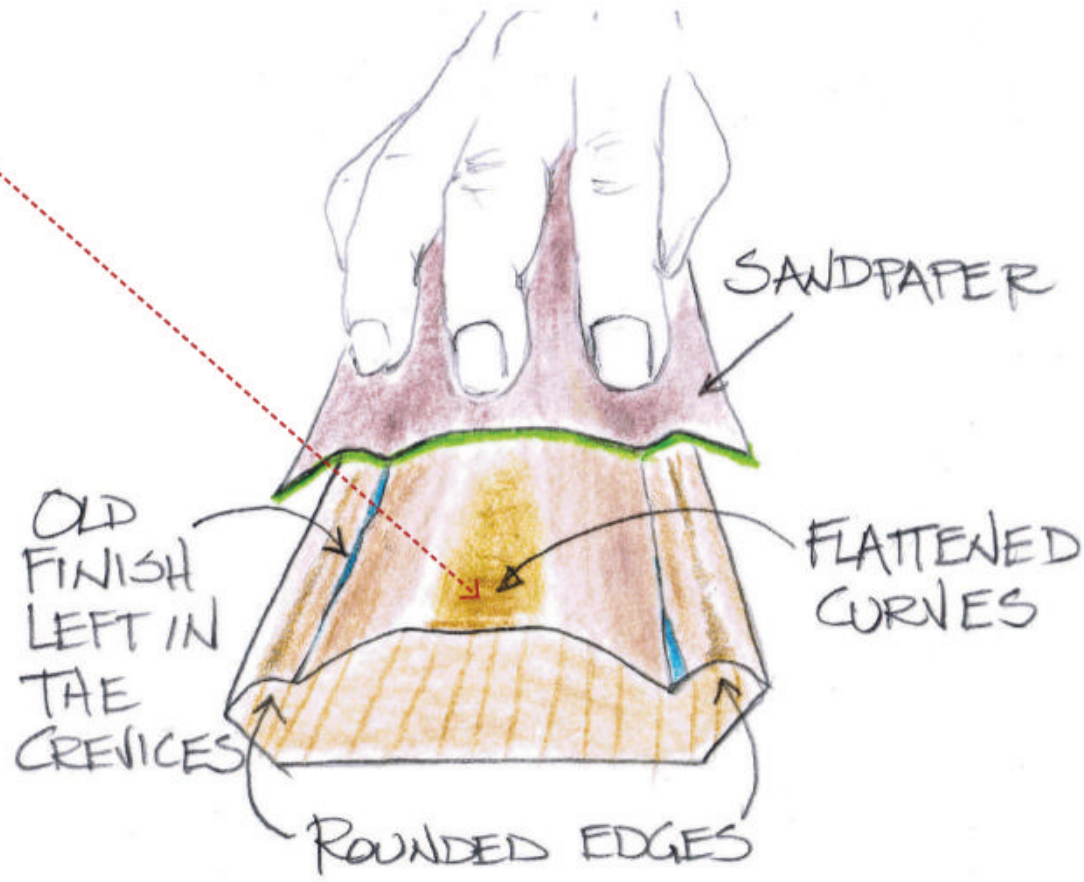
When Sanding Complex Mouldings

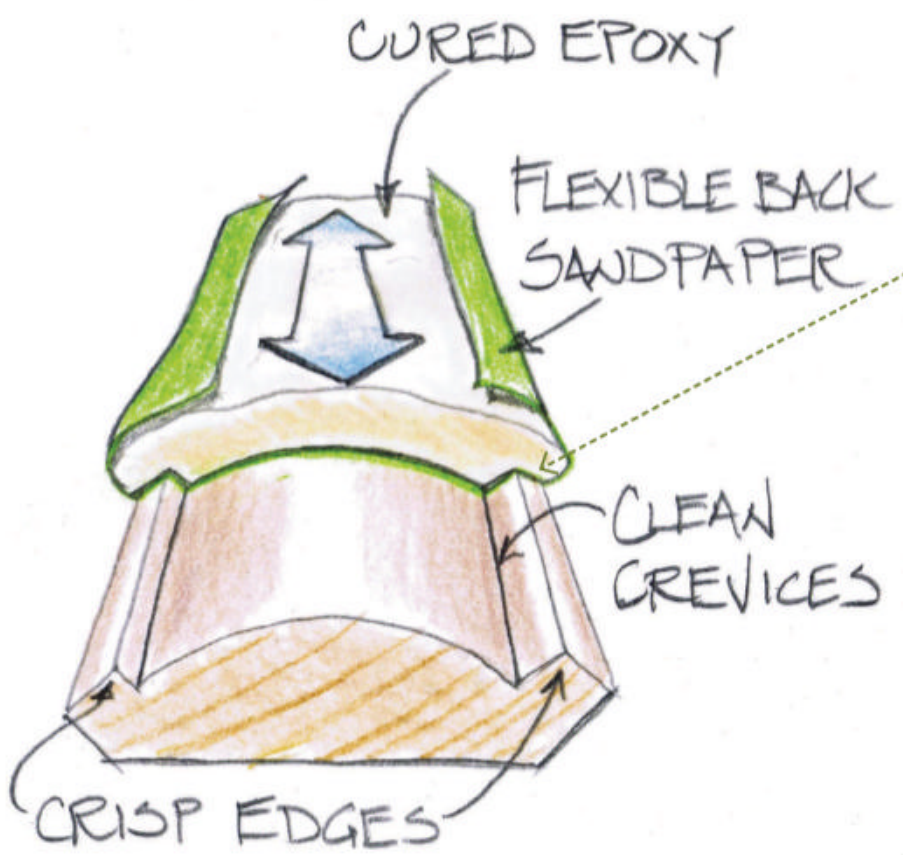
Whether you're working on a chair rail or a piece of furniture, mouldings may have to be sanded after paint-stripping or in preparation for priming. Unless the moulding is very simple or mostly flat, you'll have to navigate curves, beads, coves, or fluting. For short sections, rely on the supple nature of the human hand. Folded sandpaper will tackle hard edges and transitions. However, long curved sections, and mouldings requiring accurate reproduction, will have you turning to specialty sanding profiles, store-bought or homemade. Another option is to make a sanding block that's an exact match to the profile that needs smoothing. Try it using paste epoxy and bit of plastic wrap. **By Ray Tschoepe**

WRONG WAY

GRAB AND SAND

Many of our fine-finishing disappointments may be attributed to a lack of proper preparation. If we simply grab the sandpaper at hand, folding it and bending it to approximate the profile being sanded, here's what will happen: edges will be rounded over, no longer crisp; and curves will be flattened. It might not matter if you're sanding a large cornice 20 feet above ground, but the difference will show on interior work.





RIGHT WAY

MAKE A SANDING PROFILE

Lay a 6" to 8" piece of clear plastic wrap (e.g., Saran) over a clean portion of the moulding. Mix the paste epoxy and press it firmly onto the top of the plastic wrap, so the wrap (used as a release) is between the moulding and the epoxy. Make certain you press firmly into all of the curves and crevices. After the epoxy cures, remove it, then peel off the plastic. You will have a perfect sanding profile to use with flexible-back sandpaper.

ILLUSTRATIONS BY RAY TSCHOEPE





ABOVE A painted checkerboard takes the place of a floor-cloth or rug in a rural house in Maine. **LEFT** Painted wood floors have a folk-art reputation, but they could be strikingly formal, as seen in this *faux marbre* treatment at the Renssalaer Nicoll House near Albany, N.Y., built in 1735 with additions dating to 1796–1830.

Q: I have an old Cape-style farmhouse, ca. 1835, in a rural area of Maine. What can you tell me about painted floors? *—Rick DeBruin, Phillips, Maine*

A: I think your answer is Yes! Painted floors were popular especially in that period. Old "deal" floors (of pine, fir, or a local softwood) frequently were painted in a solid color or checkerboard to refresh them. Varnish—or, today, polyurethane—is added on top of the paint to extend its life.

This is also the era of *trompe l'oeil* painting, with fool-the-eye, three-dimensional effects: cube blocks, "inlaid' compass roses, even "oriental rugs" painted on wood floors. Faux marble was popular, particularly in entry stair halls. Stenciling and freehand painting on floors also are found. See more photos and information by searching "painted floors" at oldhouseonline.com. *—Patricia Poore*

Can you give me an idea of the cost of repairing a double-hung window?

—Ryan Barlow, Eureka, Calif.

Alison Hardy, of Window Woman of New England, says the DIY cost is ridiculously low: it's just time. As you know, putty and glazing points and rope are cheap. Even if epoxy is needed, the cost really comes down to the labor.

That said, if you pay someone do the work, there is significant labor cost. Hardy says it can range from $100 per window, on site, all the way up to the cost of a comparable new window ($400+) if the window has to be removed and taken to the workshop, stripped, joints taken apart and repaired, new glass installed, etc. But you'll have the right window, with old glass, that fits the opening, and can be repaired again in 50 years.

Are you thinking of adding this service to your carpentry business? Many good how-to seminars and workshops are given on the topic. Alison Hardy is at info@window-woman.ne.com. She is also chair of the Window Preservation Alliance, which maintains a North American directory of people who do this work specifically: windowpreservation alliance.org *—the editors*



18+

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Years ago I saved this magazine photo, and I am hoping to find that luminous blue wallpaper for my dining room, to be hung in the panels of a skeleton wainscot topped by a natural-finish plate rail.
— Jeremiah Mason, Laurium, Mich.

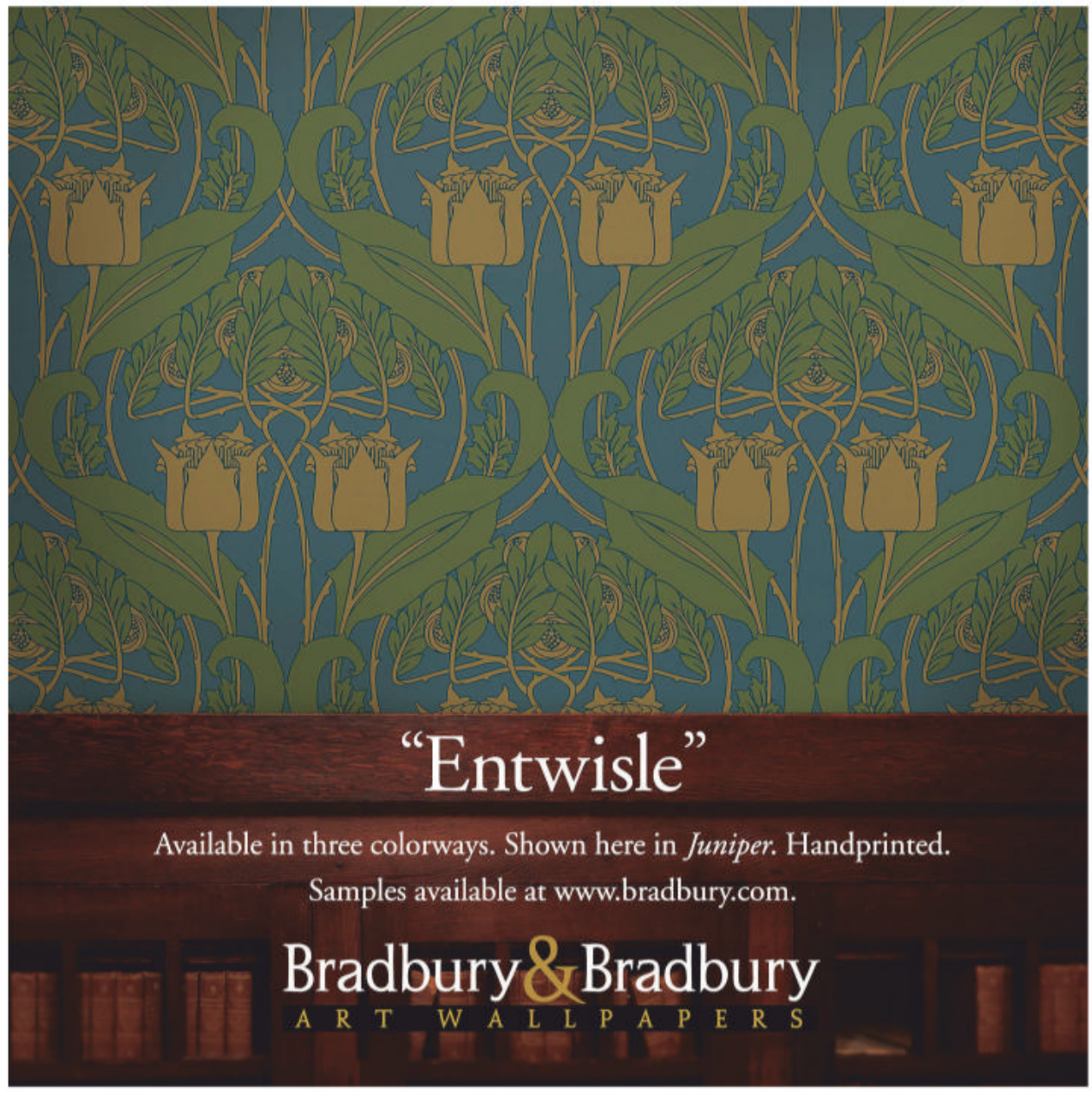
The blue paper with the realistic flower sprays may be mid-Victorian, although that damask floral theme came back in the 1890s and remained popular as a traditional paper in the 20th century. I can't find an exact match, but then I'm not even sure if those are roses, or trumpet flowers. Many damask-pattern papers are being made. Thibaut Design (thibautdesign.com) has several with light-blue figures on a dark-blue ground.

Wallpaper historian Bo Sullivan (bollingco.com) doesn't recognize the paper, either, but writes, "If your reader can't find the match, or wants to go with a personal custom paper, please let him know we can recolor vintage paper designs to suit, like this example [right]."



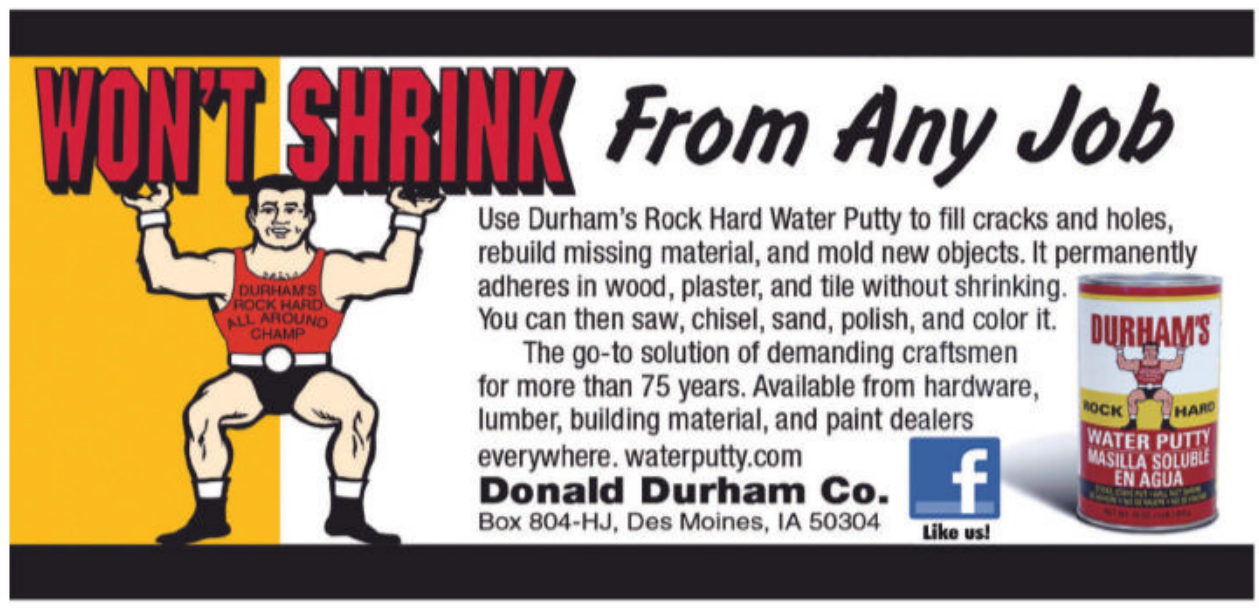
You could also try emailing David Berman of Trustworth Studios (voyseyboy@trustworth.com). He will reproduce any paper using high-quality digital printing, but in this case you don't have a sample, so he would also have to re-create the design. *—Patricia Poore*

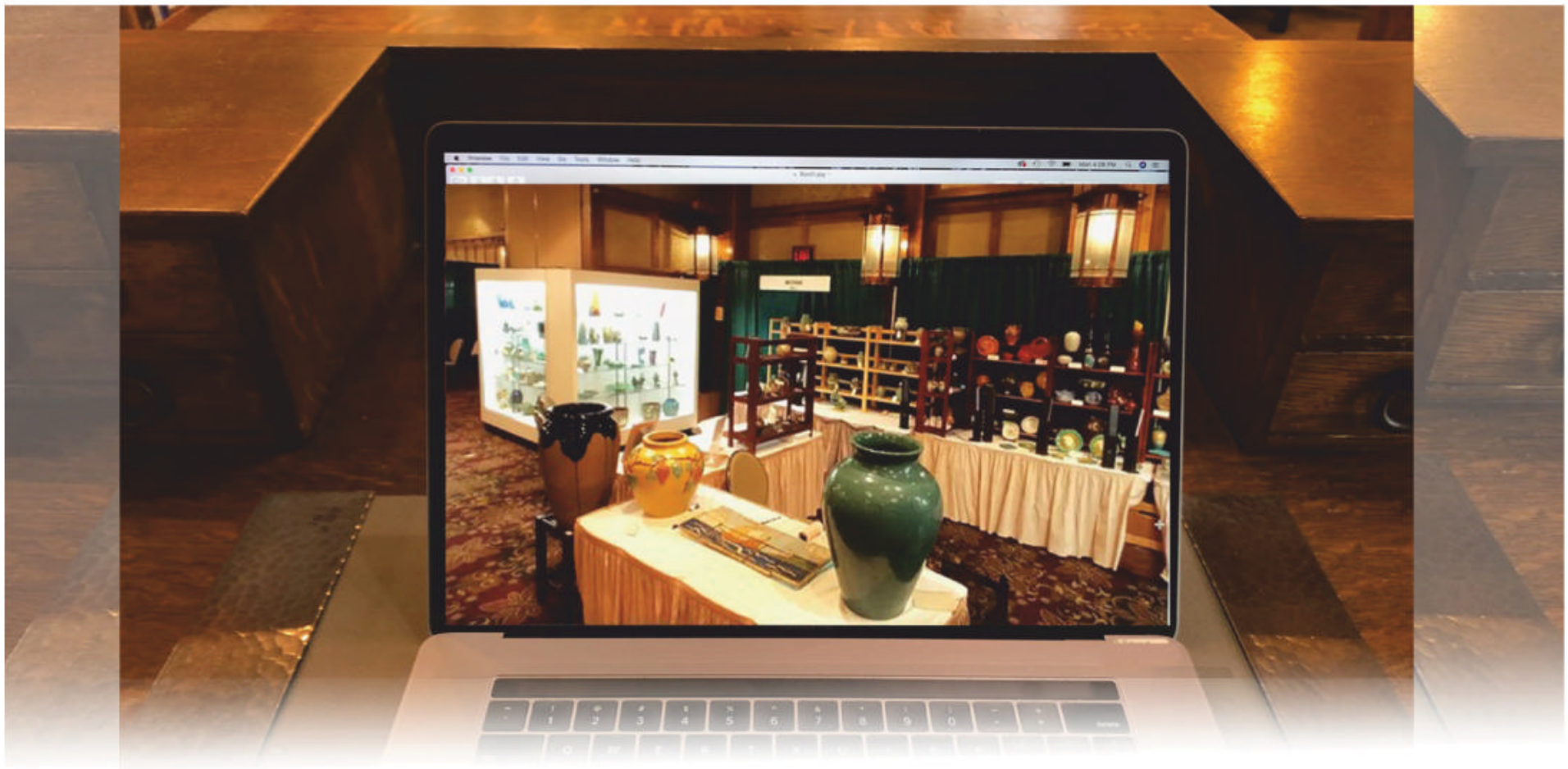
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INSPIRE



Motawi Tileworks' 'Mission Lily' design is featured in the Arts & Crafts Revival fireplace. Watcombe Motto Ware was collected by the owner's mother, Cicely Ann (Herman) Harris.

WILLIAM WRIGHT

TOWERING MAKEOVER

Original elements rescued, and three rotundas added, to an abandoned 1940 house. **page 62**

62 **ON VIA ROTUNDA, A RESCUE**
A fantasy restoration in Tucson.
+ STYLE: SPANISH COLONIAL

74 **A HOUSE UNBUNGLED**
Reversing a bad remodeling.
+ KIT HOUSES BY SEARS

80 **REVIVAL OF ARTS & CRAFTS**
In Florida, a newly crafted home.
+ THE ROSE MOTIF TODAY



LEFT The original house was restored but also extensively enlarged—with three rotundas added. The yard was landscaped with plants native to the Sonoran Desert, including velvet mesquite and Texas ebony trees, and several varieties of cactus.
OPPOSITE The entry tower is new; the original 1940 house is to the left.

ON Via Rotunda

A SPANISH COLONIAL RESCUE

When she was a graduate student at the University of Arizona in Tucson, Lisa Harris fell in love with the Sam Hughes neighborhood. A square mile of picturesque adobe, brick, and red-tile roofs, it's a National Historic District, named after 19th-century city leader Sam Hughes. Lisa couldn't afford to live here as a student, but once she began working, she started house hunting. Her parents' weekend hobby was designing and building homes, so Lisa had grown up amidst hammers, sawhorses, and blueprints. Renovation was in her DNA, so she wouldn't mind a big project requiring heavy lifting.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

ENTRY TOWER

The door's privacy screen is custom, circles symbolizing interconnected family members standing together. The motif repeats in inlays in the floor.

The makeover

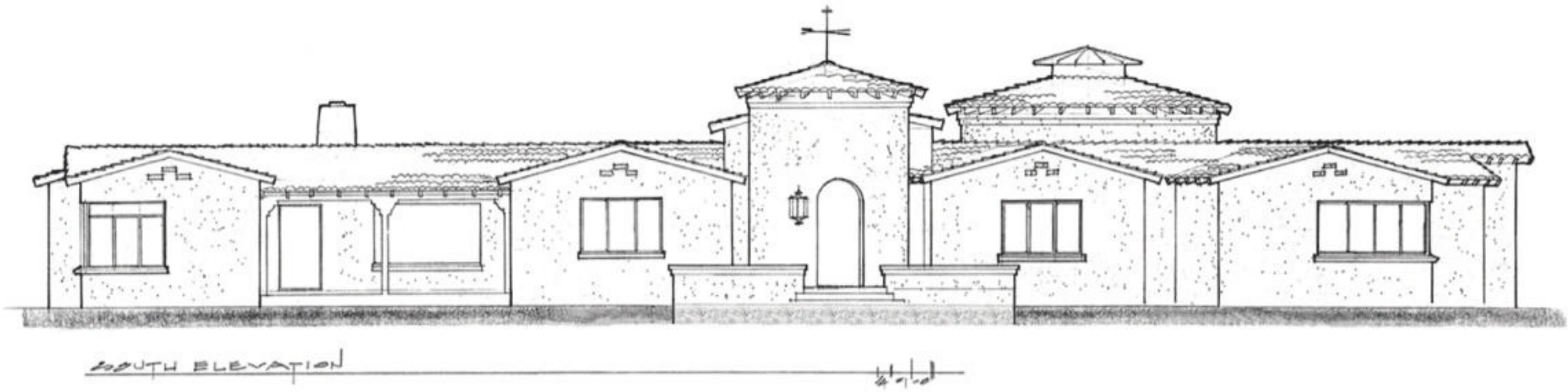
of an abandoned 1940 house in Tucson involved saving original elements, removing a poor 1980s addition—and then adding three towering round rooms!

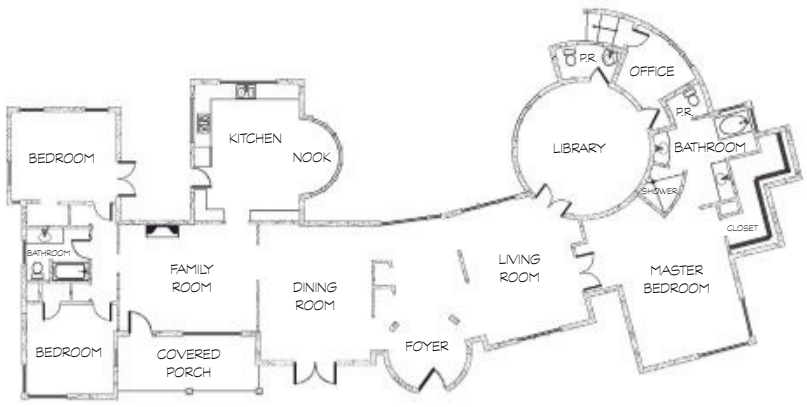
CHRIS MOONEY

ROTUNDA HALL

Offering a grand welcome, the entry hall occupies one of three new rotundas added to the house. Lighting is a mix of antiques and reproductions.

The new, circular entry hall sits in a soaring tower. Exposed pine beams and the warm paint color Flemish Gold Suprema (Kelly Moore) create a Southwest ambiance.







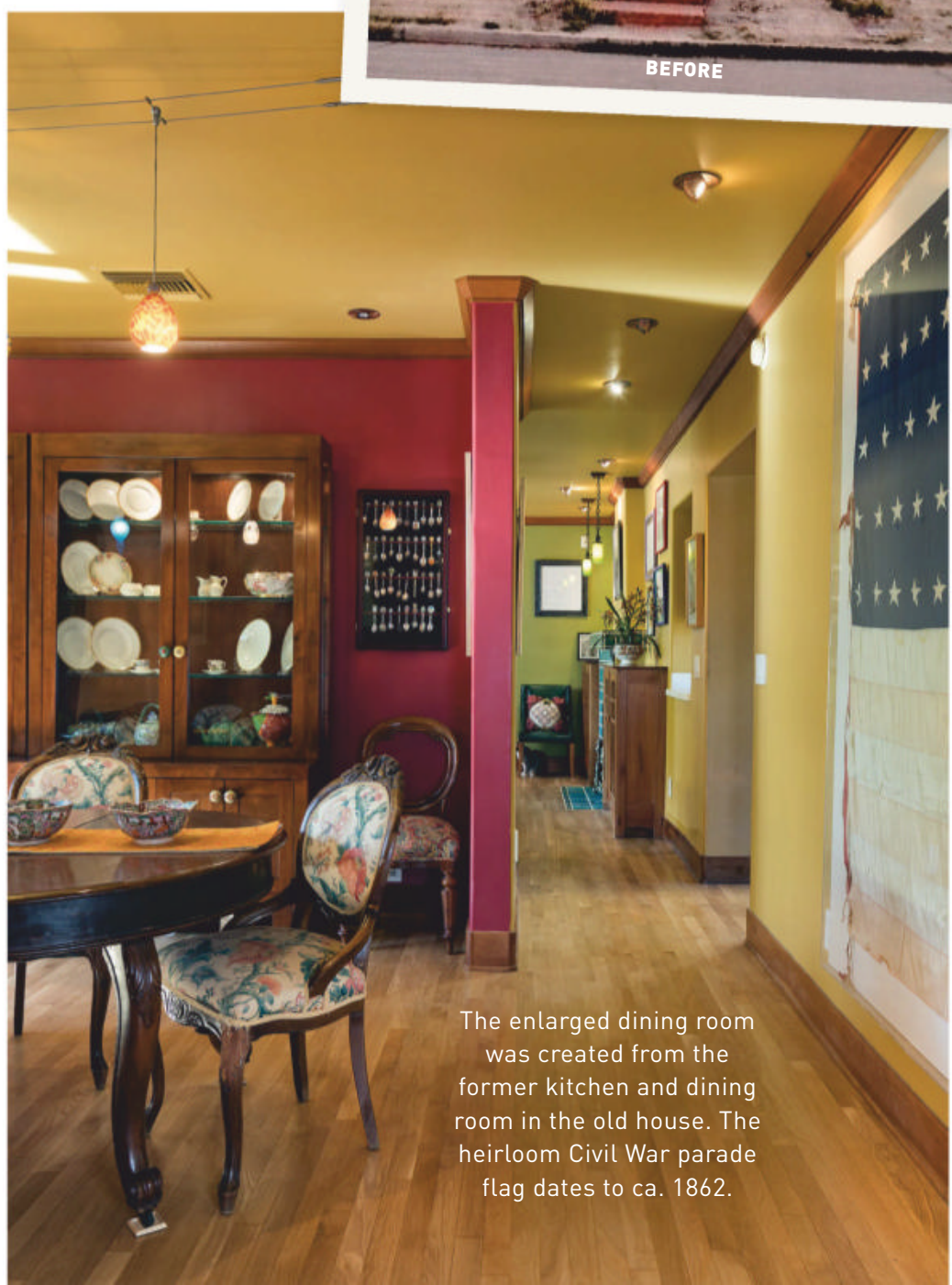


RIGHT The derelict Spanish Colonial bungalow was just 1200 square feet, and rotting away. **ABOVE** Elevation and plan drawings show the complexity of the finished house.

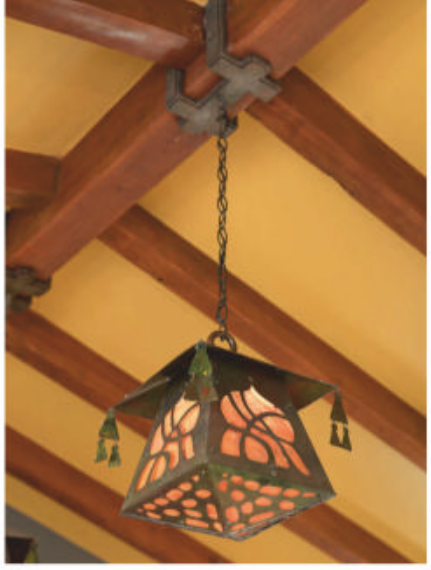
Built in 1940, *the little house of stucco and red barrel tiles* was nestled in a quiet cul-de-sac. Lisa was intrigued: it was set on a double corner lot, but had obviously been through hard times. Owing to a prolonged divorce, the house had sat vacant for several years. The lights didn't work—wiring was both faulty and decaying. The original, mammoth gas furnace was, the building inspector told Lisa, an explosion waiting to happen. Carpeting was ripped and filthy, the stuccoed interior walls were cracked. Oak floors had rotted over subflooring infested with termites. Most of the appliances had been removed and the blackened bathtub was unsalvageable. The landscape consisted of a dying citrus tree in back and a long-dead lawn in front. An addition holding three bedrooms and two baths dated to the 1980s, with access through the carport. It was so underbuilt, a flushing toilet could be heard from outside.

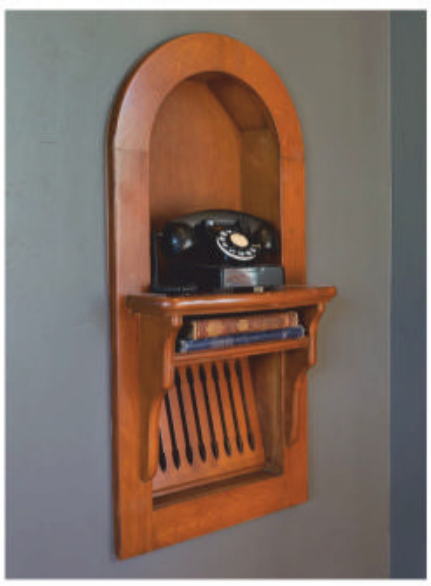
Lisa reminded herself that she was an experienced remodeler. She did not know that the project would take nearly two decades and eventually involve lawsuits, two different architects, a change in contractors, two kitchen designers, and a decorative painter with a serious drug habit.

She began with demolition, working on the house every weekend for a year, enlisting the help of friends with work parties. Lisa ripped



The enlarged dining room was created from the former kitchen and dining room in the old house. The heirloom Civil War parade flag dates to ca. 1862.







LEFT (top to bottom) Custom-made support brackets hold the trio of rustic, copper Arts &Crafts-era lanterns. • A charming 1940 phone niche, salvaged from the original entry hall, was reinstalled in the new living room. • Older daughter Lyda created a girl's fantasy bathroom with bubblegum-pink walls and a river-rock floor. Aqua and marine-blue tiles are from Santa Theresa Tile Works. **BELOW** The family room's fireplace features Motawi Tileworks' 'Mission Lily' design. It's flanked with built-in bookcases.



out mildewed carpeting, plywood kitchen cabinets, and the rotted floors. She cut down a thick vine growing into the house through a crack in a porch window. Lisa had hired an architect to plan the renovation, but that designer told her she was moving too slowly and could never afford what needed to be done.

So Lisa found another architect, who understood the vision. A new foyer, living room, library, and master bedroom would replace the flimsy addition. The original 1200-square-foot house would be enlarged by enclosing the back porch for a new kitchen. Floors would be leveled and rotted windows replaced with period-style, crank-operated casements. In honor of the street name (and inspired by a picturesque house across the way), Lisa also would add three rotundas: for the entry hall, for a library, and as an adjunct to the kitchen.

Construction began in 2002, just when Lisa had her second daughter. The 1980s addition was demolished and the new wing begun, on schedule. At the same time, craftspeople worked on the original 1940 space, retiling bathrooms and cleaning up the exterior. Original barrel tiles were salvaged and used along with new tile.

Then . . . work ground to a halt.

SONORAN TILES

Except for the fireplace, tile in the house was made by **Santa Theresa Tile Works**, a unique company that has **supported Tucson youth and artists since its founding by artist Susan Gamble** in 1986. It's **named for the saint Teresa de Avila (b. 1515)**, reflecting the company's female ownership and a Spanish heritage. The brilliant tiles and mosaics are found all around the city. Customers choose from a standard collection or create their own mosaics. There are **tile-making workshops** as well. • In 2016, Gamble handed the company's assets over to Imago Dei Middle School, a tuition-free private school for fifth- through eighth-grade children from low-income families. **santatheresatileworks.com**

ARTS & CRAFTS
meets Spanish
ironwork in the design
of three ca. 1910
copper lanterns in
the living room.

The living room in the new addition has exposed beams and ca. 1910 copper and mica lanterns overhead. Vintage pieces include a 1960s Ferris wheel found at the Paris flea market.

THE LIBRARY

Library cabinets were made by Kligian Woodworks; each section has a different arc. New art glass fills a frame of antique teak for the skylight.

RIGHT The kitchen gained height and volume with a 13-foot rotunda over the dining area. Beams converge in a center soffit. Custom cabinets are veneered in cherry. **BELOW** (top left) Lena, the orange tabby, enjoys her sunny spot in the living room. • (bottom) Two Sonoran desert tortoises who live on the property are old; the species can live for 30 to 40 years in the wild, and 60 to 100 when protected. • (right) Homeowner Lisa Harris and her daughter Ava, with Lola. **OPPOSITE** The circular library was the last project, completed in 2016. Custom, curved cabinets in cherry were made on site, using a wood steamer made from an oil barrel.









The contractor had made a series of mistakes, his subcontractors even more. Kitchen ceiling beams were cut incorrectly, the crawl space was unvented, floors in the new addition were two inches lower than those in the house. The rotundas were improperly roofed. As lawsuits were settled and a new contractor enlisted, the house sat for six months ringed by construction fencing, black plastic tarps covering the new roofs as weeds grew in the yard. Lisa admits that friends stopped asking her for trade referrals. And plans for quarters over the garage were scrapped when a neighbor complained that guests would be able to see into their backyard, where she liked to skinny-dip in the pool.

With a competent and sympathetic contractor in charge, mistakes were corrected and projects finished. The new addition refocused the house; the circular entry room is now a grand affair in a central, two-storey rotunda. A master bed-and-bath suite opens off the living room with its vaulted, beamed ceiling. The circular, two-storey library was the last project. Its ceiling centers on an antique teak window from India, into which art glass was fitted to create a skylight.

Now Lisa turned to interior finishes: kitchen cabinets, an Arts & Crafts tiled fireplace in the family room (in the 1940 section of the house), newly stuccoed walls painted in a Southwestern palette. Bathroom fixtures include a glass sink designed by Lyda, Lisa's older daughter, who at the time was just 13. Lyda chose the river-rock flooring, Santa Theresa tiles, and Papaya Punch pink for the walls. Where the original kitchen and dining room had been, the new dining room has oak flooring and a built-in buffet with a granite counter from a U.S. quarry. The new kitchen is at the back of the house, where once there was a patio and sunroom.

The yard was landscaped with velvet mesquite and Texas ebony trees, varieties of cactus, summer poppy, desert marigold and primrose. A pair of Sonoran desert tortoises happily inhabits part of the yard.

building a rotunda

FORM In this house, cement blocks were cut into chunks and placed to create a curve. The outside walls were plastered, forming the arc.

INTERIOR Very simply, narrow widths of drywall were cut and placed in an arc, then smoothed with drywall compound and given a textured stucco finish coat.

WINDOWS Narrow, flat windows from Marvin were placed together to form the arcs.

MOULDINGS Wood moulding was steamed to make it pliable, then bent to shape and nailed immediately to prevent cracking.

CEILING & ROOF Both ceiling and roof were "cut" into symmetrical pie-shaped wedges. Inside, exposed wood beams created a framework that was filled with drywall triangles.



FOR RESOURCES, SEE PAGE 95.



Of all the picturesque architectural styles popular in the first quarter of the 20th century, **Spanish Colonial Revival has been the most enduring**. Its varied forms include sub-styles that appear in Florida, California, and the Southwest.



SPANISH COLONIAL REVIVAL

A WELL-CRAFTED, ENDURING STYLE: 1882–1940. By Patricia Poore

Preservation of Franciscan mission churches in California; designers working toward a new architecture of the American West; Hollywood romanticism; a housing boom: All of these came together to create a long-lived revival of Spanish Colonial building idioms. Most popular in what had been the Spanish Colonies, the style of white stucco and red-tile roofs also showed up in national plan books, and in the suburbs of New Jersey and Illinois.

THE SPANISH COLONIAL REVIVAL was in full swing at the turn of the century and continued through the 1930s. This was the most widely used of the period's so-called Mediterranean styles—and perhaps the most historical, without that pastiche of French or Italian and Renaissance elements. In the American West, these houses were designed after the *ranchos* and other buildings of the Colonial period. Motifs come from the rich, long history of Spanish architecture.

The first wave, however, beginning near the end of the 19th century, was based on California's historic mission churches (1769–1823). Designers and



RIGHT Red Tile Style is another name for these houses. This 1934 *hacienda* in San Marino, Calif., also boasts porthole windows, arches, and a colorful Hispano–Moresque tile fountain.

ROB LEANNA (ILLUSTRATION); CHRIS CONSIDINE

the HALLMARKS

- **A BLOCKY ASYMMETRY** suggests naïve construction using adobe bricks. Massing is broken by penetrations and projections: look for arcades and balconies.
- **A COURTYARD**, or the semblance of one, is standard. The house may enclose outdoor space or be C- or L-shaped. The loggia is a semi-enclosed room open to garden or patio.
- **RED-TILE ROOF:** It's the essential characteristic. Half-round Spanish or Mission clay tiles are laid on flat or low-pitched roofs (gable or hip, or a combination), with little to no eave overhang.
- **HALF-ROUND ARCHES** are common for loggias, doors, and windows. Occasionally a wide and pointed or Moorish arch was used.
- **A STUCCO FINISH** is almost universal. It's usually white, but clay-colored tan and salmon hues also are found.
- **TILE AND IRON** provide color and ornamentation on otherwise simple exteriors. Outside and in, woodwork is heavy and may be carved.









CLOCKWISE FROM TOP LEFT Heavy corbels support the mantelshelf in a 1934 Spanish ranch. • Decorative metalwork in a 1920s house by California architect Richard Requa. • The Malibu-tile fireplace and stenciled coffered ceiling are original in a 1926 Spanish bungalow. • Paint decoration was based on that in Spanish missions.

builders adapted recognizable bits from adobe church buildings, most notably the mission dormer or roof parapet (think of the Alamo). Baroque ornament and the mission bell tower made their appearances. Given to long arcaded halls, bigger than life, Mission Style was popular for such commercial and institutional buildings as schools, fire stations, and railway depots. A common motif is, of course, the red tile roof.

The Spanish Colonial Revival style that followed was, in certain parts of the country, both nostalgic and suited to the climate. Inexpensive stucco could be applied to concrete blocks (or even a wood frame); indoor–outdoor rooms and exterior hallways made sense. Interior courtyards figured into the new emphasis on family privacy.

The style was popular not only for one-storey bungalows (please, call them *casitas*!) and single-family homes, but also for housing complexes. Transplanted Midwesterners Arthur and Nina Zwebell settled in Los Angeles in 1921, where they decided to develop courtyard apartments. With no formal architectural training, they ended up setting the standard by producing such landmarks as the Andalusia (1926), a startlingly beautiful, intimate, asymmetrical complex built around a lush courtyard.

This was a vigorous and interpretive revival. Besides Mission and Pueblo, there is a Monterey style (second-floor gallery porch), and a Moorish strain. Those courtyard apartments borrowed details from the Iberian Peninsula. Many houses—and movie theaters—might be better described as Hollywood Spanish. The booming 1920s was an era of exceptional skill—in such trades as plastering, blacksmithing, masonry, cast-stone and terra-cotta moulding, and tilemaking—enhancing the creativity.

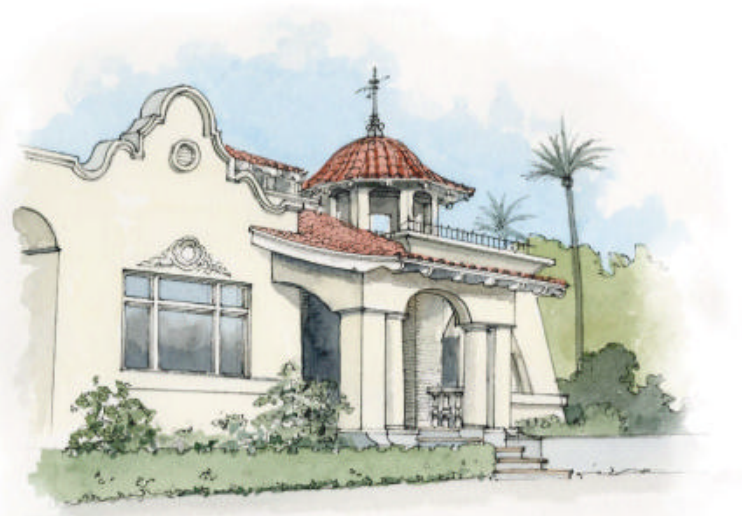
Unlike California bungalows and Cotswold cottages, the Spanish Revival style never completely went away, even after the Depression and World War II. Santa Barbara, for one, has stuck with Spanish Colonial as a guideline since the 1920s. Another revival started in the 1960s: the first Taco Bell opened in 1962.



ABOVE Decked out in white stucco with roofs covered in red clay tiles, one-storey Spanish Colonial bungalows fill entire housing tracts in California and Arizona.

CLOCKWISE FROM TOP LEFT: COURTESY CHRONICLE BOOKS; GARY PAYNE; WILLIAM WRIGHT; JAIMEE ITAGAKI. TOP CENTER: DOUGLAS KEISTER. OPP.: ROB LEANNA (ILLUS.)





MISSION REVIVAL (1882–1915)

The earliest wave grew out of a preservation movement that began in the 1880s. Designers and builders adapted easily recognized motifs from early Spanish–American adobe church buildings in California. Look for red-tile roofs and smooth stucco accompanied by curvaceous "mission" parapets or dormers. Spanish Baroque ornament may decorate walls or door surrounds. A "bell tower" appears on some examples. Also popular for theaters, civic buildings, and railroad stations, the Mission style had lost momentum by 1920.

Spanish INTERIORS

Arched openings between main rooms, rough plaster walls, and wall niches recur. The era's middle-class houses often were built around a simple bungalow plan; it may be that only rough-troweled plaster or Spanish or Moorish tilework in the entry is a clue to style. Neutral plaster and, sometimes, a beamed or wooden ceiling conspired to produce monastic rooms. Floors are often of waxed tile or wide oak boards. Iron is used for hardware and grilles, stair rails, or lighting fixtures. • Interior decorating was eclectic, running from a spare Mission aesthetic to Jazz Age color and luxury. Like so many revival homes of the time, furnishings were a pleasant mix of the vernacular with conventional American standards. Period photographs of the finer houses reveal carved and painted wood ceilings, tiled interior and exterior patios, antique furnishings from Spain, and imported wrought-iron light fixtures. Yet in the living room there might be wing chairs, in the bedroom a Victorian walnut bedstead. Tile, painted accents, and fabrics brought vivid color. Moorish patterns are often in evidence. Rustic, wicker, iron, and Mission/Craftsman oak furnishings fill out many rooms.



PUEBLO REVIVAL STYLE (1910–1940)

Distinctly Southwestern, it reflects a fusion of Native American and Spanish Colonial architecture with the characteristics of centuries-old adobe construction. Pueblo houses typically feature thick, smooth, light- or clay-colored stucco walls with round or blunted edges, and flat roofs with projecting vigas *(hand-hewn roof beams), hidden behind low parapets. Doors are usually planked or paneled; windows often have lintels. Stuccoed chimneys are often integrated into the overall mass of the house. Pueblo Revival style was most popular in Arizona and New Mexico, where variations are built today.*

More Online All the hallmarks: **oldhouseonline.com/house-tours/restoring-1930s-spanish-house**

A House *unbungled*

A couple embarks on the restoration of a diminutive house, aiming to reverse a mid-century Colonial-style remodeling. Replacing one wall with a period colonnade lets light flow front to back.

BY REGINA COLE / PHOTOS BY GRIDLEY + GRAVES

THIS TOWN of 4,000 people, about 20 miles southeast of Cleveland, has the storybook name Chagrin Falls. Before they bought this now-charming bungalow, Sam and Kathleen already lived in the neighborhood. "Kathleen would say, 'That's the house we're going to retire in'," Sam remembers. "She works as a registered nurse, but she should have been an interior designer. She was moving furniture around when she was eight years old, she knows what colors go with what and she has a great eye for design." (Sam, for his part, is an emergency-room doctor.)

Kathleen's eye had been drawn repeatedly to the little cottage surrounded by an overgrown garden. In 2006, when it went on the market, the couple bought the house and rented it out. But by 2013 they'd sold the bigger house where they'd raised their kids, and moved into the cottage, which sits in a historic district. Turns out, it was a Sears kit house, later remodeled.





TOP With one interior wall removed near the back of the house, the flow from living room to dining room to kitchen creates a luxury of space in the small house. **RIGHT** A handsome new porch brings the original bungalow-era design back to the house, which was built in 1920. The arbor gate and cottage garden are recent additions. **OPPOSITE** The charming bungalow earlier had been remodeled into a 20th-century "Colonial."

THE NEW COTTAGE GARDEN

Sam removed vast quantities of weeds from old beds and added plenty of compost. After two years, he had an informal, colorful cottage garden filled with old-fashioned flowers and plants. Besides an ancient lilac that made a comeback, here's his partial plant list (using common names):

Black-eyed Susan • Bloody Geranium (Blood-red Cranesbill) • Clematis • Crocosmia • Daylily • English Tea Rose • Hardy Hibiscus • Hollyhock • Hosta • Japanese Iris • Milkweed • Oriental Lily • Purple Loosestrife • Purple and Red Coneflower • Sage • Sedum • Shasta Daisy • Veronica • Weigela


BEFORE


BEFORE







Built from a Sears kit,

the house is in a historic district and just a block from the town center. **Restoration of the façade** brought it back; **minor changes made it livable.**

"The kit had been shipped here via railroad and, in 1920, put up for a local man named Frank Eggleston," Sam explains. "His name was stenciled on all the various house parts; we found those stencils when we did some work on the house."

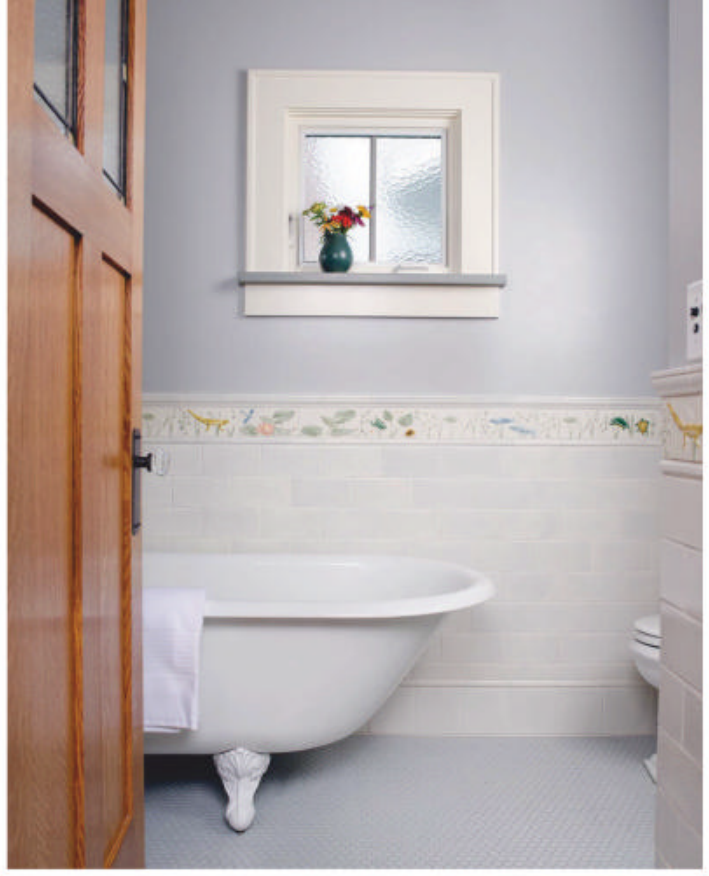
The couple installed a new roof and new siding, and removed a small portico that was part of a "Colonializing" of the house in the mid-20th century. "Kathleen always said that the entry porch looked wrong," Sam says. "She wanted to replace it with something heftier and not centered. Lo and behold, when we saw those pictures of the 'Argyle' model in an old Sears catalog, the original porch was exactly as she said it should be."

The renovation was overseen by Clemens Pantuso Architecture in Chagrin Falls. The house, now offering 1,750 square feet, had had just one bedroom; a second was added at the rear in 1978. Its ceiling was removed to gain height at the rafters, giving volume to the room. The garage was rebuilt to turn it into guest bedroom furnished with a Murphy bed; it connects to the house

TOP LEFT The dining room opens to a redesigned, period-inspired kitchen. Separating the spaces is a cased opening with a new colonnade of tapered columns on a built-in bookcase. **TOP RIGHT** One wall has a built-in sideboard with glass display doors, a pass-through to the kitchen, and hammered hardware. The cabinets look original but were designed by the homeowner. **ABOVE** A new mudroom and laundry addition connects the old garage to the house. **OPPOSITE** The fireplace of local stone is original. The new mantelshelf is better suited to the Arts & Crafts interior of the bungalow.



Travertine tiles laid in a herringbone pattern were a practical choice for the kitchen floor.



BELOW The centerpiece of the new kitchen is a large gas stove set into the quarter-sawn oak cabinets and topped by a vent hood. An Arts & Crafts-style tile "painting" creates a pretty backsplash. **ABOVE** The owners slightly enlarged the master bath and redid the floor with period-appropriate hexagonal tiles.





through a laundry and mudroom addition. The wall between the kitchen and the dining room was removed, the master bathroom enlarged, and the house's beautiful quarter-sawn oak trim restored. "All the oak mouldings and trim were there, but had been painted with blue-grey paint," says Sam. "It took a long time to strip all the door and window casings."

With the help of an enthusiastic crew of craftspeople, Sam and Kathleen installed a new kitchen featuring quarter-sawn oak cabinets, which Sam designed to match the original millwork. "For design inspiration, we looked at magazines and books picturing Arts & Crafts cabinets and millwork," he says. They chose green and black granite for the countertops, with travertine tile laid in a modified herringbone pattern for the floor.

Throughout, the couple was delighted by the quality of the original building. Yet "it was designed and built so well that a reasonably skilled handyman could put it all together," Sam says. "I never thought that I would have so much fun working on a house!" Kathleen adds, "It's cozy and just feels so comfortable. We love living here!"

FOR RESOURCES, SEE PAGE 95.

KIT HOUSES FROM SEARS, ROEBUCK

A BUNGALOW BUILT FROM A PRE-CUT KIT SOLD THROUGH A CATALOG

House-plan books like those from Palliser & Palliser date back to the Victorian period; full construction drawings were offered, and sometimes also a millwork package. By the middle of the bungalow era, a host of companies offered pre-cut kits, which would be shipped by rail for on-site construction. Not only lumber but also everything down to the nuts and bolts, and even paint, were included. Leading sellers included Keith's, Aladdin, Sears, Harris Brothers, Montgomery Ward, and Gordon–Van Tine.

From 1908 until 1940, Sears, Roebuck and Co. sold over 70,000 kit houses through their Modern Homes and Honor Bilt catalogs. Designs for 370 different plans ranged from the elaborate to the simple; the 'Goldenrod', for example, was a three-room vacation cottage (no bath, out-house separate).

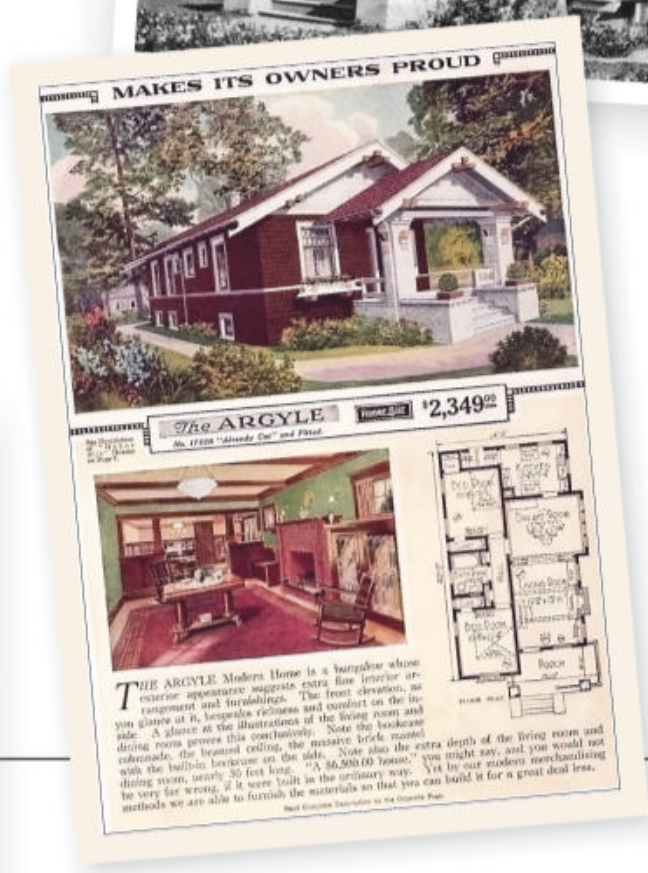
The Ohio bungalow restored by Sam and Kathleen (previous story) is the 'Argyle', a Sears bestseller with just 1,008 square feet but many nice features, inside and out. This particular design was marketed from 1915 until 1926. In 1915, the kit cost $785. By 1919, it was $1,479, and by 1923, it cost $2,349— still an exceptional value. Sears provided some customization (mirror-reverse plans, for example), a book-length instruction manual, and 10,000–30,000 pre-cut and -fitted framing members and elements. Plumbing, electrical, and heating equipment could be purchased separately, also from Sears.

The couple found out about their house from a neighbor, who stopped by one day when Sam was working in the garden. "You have a Sears kit house," the man told his new neighbor. "It was called the 'Argyle'." Quite delighted, Kathleen and Sam went to their local library and found a copy of a 1919 Sears Homes catalog: indeed, there was the familiar house plan.









CLOCKWISE (from top right) The Ohio bungalow as it looks today. • A version of the same house from the 1927 Sears catalog. • The 'Argyle' plan in 1923, with its floor plan and an interior rendering. • Advertisement for a "cut to fit" Craftsman bungalow from Sears, 1916. • A typical Foursquare sold by Sears in 1916.

GRIDLEY + GRAVES (TOP RIGHT)





A deep, painted frieze offsets the dining room's 10-foot ceilings. The homeowner designed the 80-inch sideboard. **LEFT** With a covered entry porch and deep roof overhangs, the street façade pays homage to Arts & Crafts antecedents.

a revival of ARTS & CRAFTS

IN FLORIDA, A NEW HOUSE MADE BY CRAFTSPEOPLE

BY REGINA COLE / PHOTOGRAPHS BY GRIDLEY + GRAVES

"OUR DOG HATED BEING DOWNTOWN," says Arlene Steinberg, who with her partner, Gilbert Weiner, had bought a condominium in downtown Sarasota. They were Florida snowbirds from Long Island. "Every time loud trucks went by, it was a trauma. And the windows were covered with hurricane slats that blocked the view. We started looking for a house."

A self-professed old-house lover, Steinberg says they never considered buying a new house. "I grew up in a 1927 bungalow, and that's what I love," she says. "I absolutely wanted an Arts & Crafts house. Sadly, we found that the period houses we looked at had been bastardized. We finally bought a lot and a half in a new subdivision, with the intention of creating a reproduction in the style we love."



A FLEXIBLE PLAN

With colonnades defining spaces and lots of window area, the open-plan house is both intimate and bright. Bungalow-era battered (tapered) columns echo those outside.



INDOOR–OUTDOOR

Like the dining room and master suite, the great room can be opened to the lanai in good weather. A pair of reproduction, American Arts & Crafts settles furnish the living space.

The furnishings are a mix of high-quality Arts & Crafts reproductions, family heirlooms, flea-market finds, and a few custom pieces designed by the owner.



WHAT IS A LANAI?

Lanai is the Hawaiian word for balcony or patio. It has come to mean **a roofed verandah, patio, or porch in which more than one "wall" is open to the elements**.

The lanai first appeared in the Hawaiian Islands in the mid-19th century as a way to bring the outside in. Lanais were founds in grand palaces, hospitals, hotels, and private homes. The concept and the word have been embraced by homeowners in warm-climate states including Florida, where a lanai is often screened and includes a pool. **Lanais are different from sunrooms because most often they have concrete or stone floors and are situated at ground level**, adjacent to the home. The lanai usually has enough space for furniture, greenery, and ceiling fans, so **it functions as an almost-outdoor living room**.

When lanai is lower-case, it refers to the patio-like space. Spelled with an uppercase L, it refers to the smallest Hawaiian island, Lana'i.







RIGHT (top to bottom) The U-shaped house surrounds the lanai adjacent to a swimming pool and garden planters. Open from all of the main rooms, the lanai is sunny in winter, shaded in summer. • The doorway leads to the entry hall, elevator, and master suite. Cabinets are built in on each side of the fireplace. • Tiles in the surround celebrate the homeowner's favorite design motif, roses. The line of the mantelshelf continues to the flanking built-ins.







TOP LEFT With a vanity found on craigslist and a hammered copper sink, the half bath achieves high style. **TOP RIGHT** Counters of green natural quartzite go well with wall tile in a soft moss color. **ABOVE** A narrow strip between the house and the street is landscaped with a variety of textures, colors, and stones. With time, it will shield the house. Landscape designer Lauren Carroll of Lue's Garden created the front garden and pool oasis.

Steinberg, who is an artist and author of the book *Masterful Color*, found inspiration in the haciendas she saw while traveling in Mexico. "I love the way they're built around a courtyard in the middle, and thought that we should build a U-shaped house. That also gets lots of light into the rooms."

She and Weiner, a retired lawyer, built a 2,870-square-foot house oriented around a central lanai with a swimming pool and garden. The center block of the house rises two storeys, with a guest suite, an exercise room, and Arlene Steinberg's studio on the upper level. The first floor holds a great room and dining room in the center section; wings accommodate the kitchen and Weiner's study, along with access to the garage toward the east, and a master suite and elevator in the west wing.

"We wanted a house that would work for people who are getting up in years," says Steinberg. "So we designed it without too many changes in level, and, even though we don't use it yet, with an elevator, just in case."

An elevator is just one of the conveniences easily built into a new house. The new structure could be oriented so light enters the rooms in winter but keeps them shaded in summer. Starting from scratch allowed Steinberg to incorporate her favorite design elements—especially the rose motif she worked into tiles, fabrics, lighting fixtures, and stained glass. She is fond of Arts & Crafts-era stained glass; the custom work here was designed and executed by Sarasota's Glass Crafters.

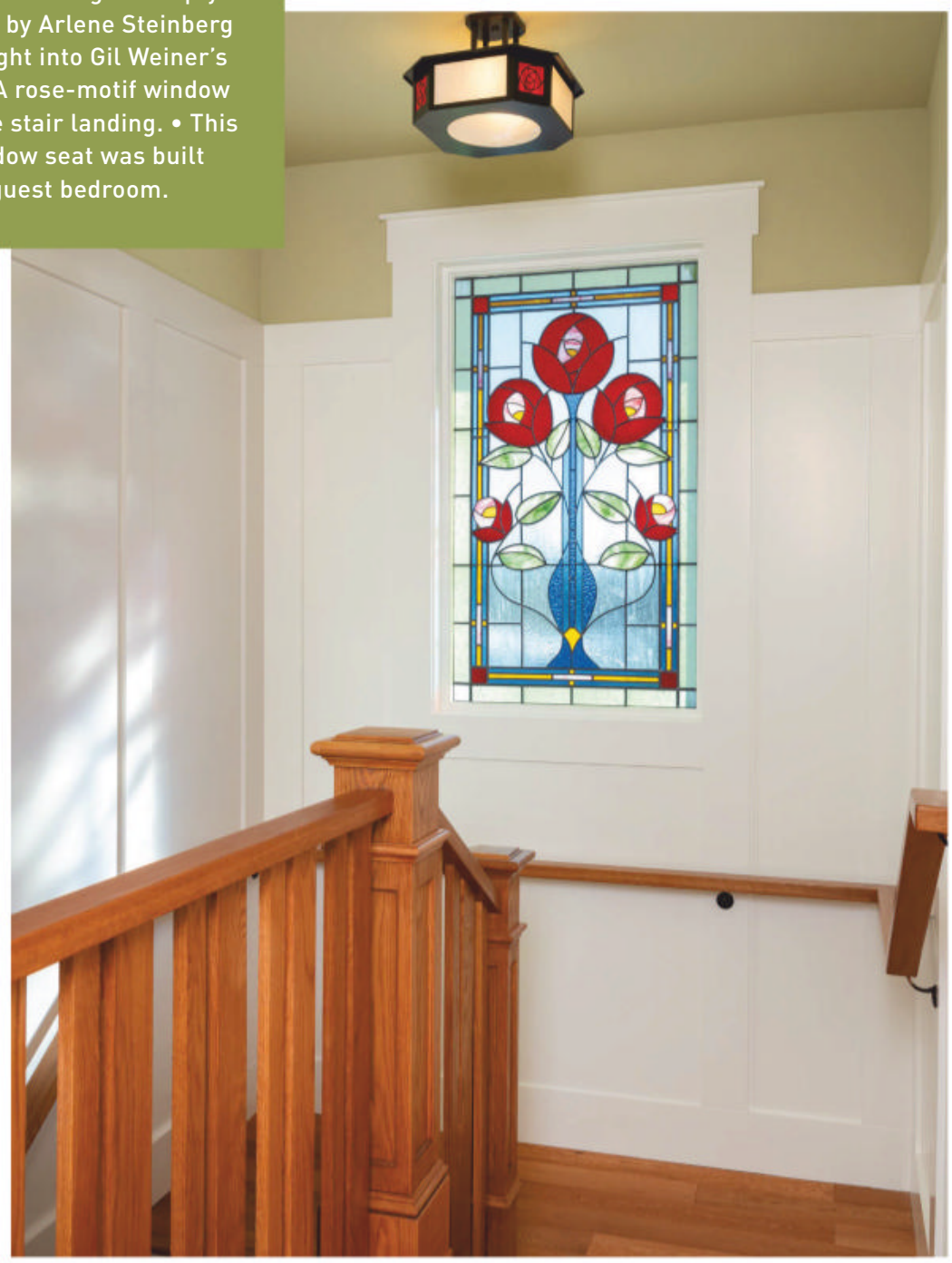
A CRAFTSMAN KITCHEN celebrates 10-foot ceilings with triple-tier cabinets. Space at the top is illuminated to show off a ceramics collection. Perimeter cabinets are white; the island is oak.





CLOCKWISE FROM LEFT The staircase is an informal rendition of Arts & Crafts design; the little door leads to Cocoa's doggy home. • A glass triptych designed by Arlene Steinberg admits light into Gil Weiner's office. • A rose-motif window lights the stair landing. • This cozy window seat was built into the guest bedroom.







Interpreting the past,

the house is not a reproduction, but a fusion of period design with contemporary building.



"Because this is Florida, we didn't want the colors to be too dark. Rooms are painted in Arts & Crafts hues—we used hundred-year-old examples—but tinted lighter." Furnishings combine high-quality reproductions, flea-market finds, heirlooms, and a few custom pieces designed by Steinberg. Needlepoint throughout the house was done by Steinberg over the years.

Inspiration came from "all the bungalow books, the earlier houses of Frank Lloyd Wright. And, more recently, from Sarah Susanka's bestselling book *The Not So Big House*. And from the Gamble House, which finally I was able to go visit. Greene and Greene are my favorite architects."

Artist Steinberg takes credit for the design of the house; but Weiner managed the business end. "The reason we were able to work so well together is because I did the designing and the initial sourcing of materials, while Gil was involved in the mechanicals—HVAC, plumbing—and also the financials," Steinberg says. "Gil is fabulous at research, so he'd do the researching and then we'd discuss it. Together we shopped for appliances. We'd never make a final decision without first running it by the other."

Arlene Steinberg and Gil Weiner are happily settled into their new house. No more traffic noise or hurricane slats, and "it's only a half-mile walk into town," Arlene says. "This is the life we were hoping for, when we moved to Florida."

TOP LEFT The creative lady of the house designed the headboard, the stained glass, and the needlepoint rose pillow. The Chinese export chair belonged to her mother. **ABOVE** White marble tiles and a deep soaking tub make the master bathroom a comfortable spa.

FOR RESOURCES, SEE PAGE 95.

DESIGN



WRITING ON ROSES

Letterpress notecards designed by Yoshiko Yamamoto are printed using antique presses and soy-based ink. The 5"x7" 'Wild Rose' cards are available individually or as a boxed set of six, with envelopes, for $17.50. Also sold framed in quarter-sawn white oak. The Arts & Crafts Press, (360) 871-7707, ***artsandcraftspress.com***



ROYCROFT ROSES IN THREAD

The 'Roycroft Rose Table Scarf' is hand-embroidered by Natalie Richards. The 26" x 20" topper was inspired by the Roycroft Inn in East Aurora, N.Y., especially its stained-glass windows. On either a camel-color or light natural linen, $325. Paint By Threads, (951) 545-7451, ***paint-by-threads.com***



SLEEPING ON ROSES

'Rose Trellis' is a design for bedding, yardage, table linens, and face masks, by Dianne Ayres. A full/queen-size duvet cover in Italian cotton sateen is $199. Sheet sets and other designs and colors available. Arts & Crafts Period Textiles, (510) 654-1645, ***textilestudio.com***

ARTS & CRAFTS ROSE MOTIF



HIGHLAND FRIEZE

With medallions showcasing stylized roses, the 'Highland Frieze' was adapted from a pattern by Scottish designer Shand Kydd. The 13½"-deep frieze may be combined with any of four companion fill papers. From the Arts & Crafts II collection; shown in Ochre. Two borders per width, $37/yd. Bradbury & Bradbury Art Wallpapers, (707) 746-1900, ***bradbury.com***



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MOTAWI'S ROSES

From Motawi Tileworks in Ann Arbor, Mich., come 4"x8" art tiles including 'Checkerpot Rose' shown in Stone, $60, adapted from a book cover by Dard Hunter during his tenure at Roycroft. Art tiles are also sold framed. The 4"x4" installation tile is 'Dard (Hunter) Rose' in Dark Oak; $36 apiece. Motawi Tileworks, (734) 213-0017, ***motawi.com***

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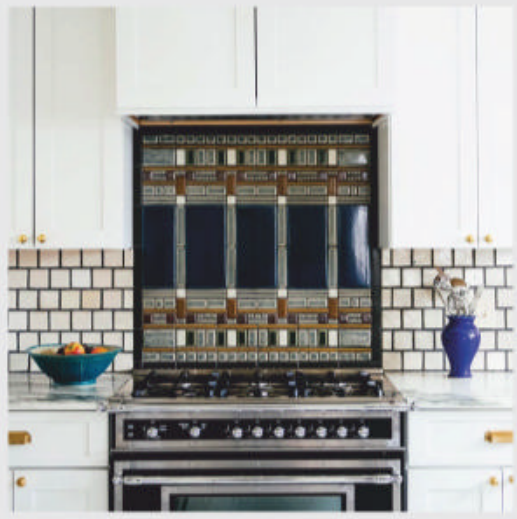
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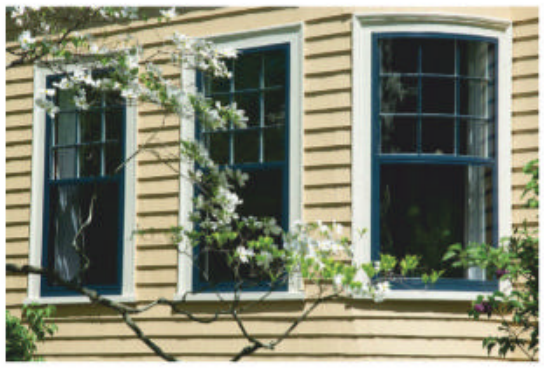
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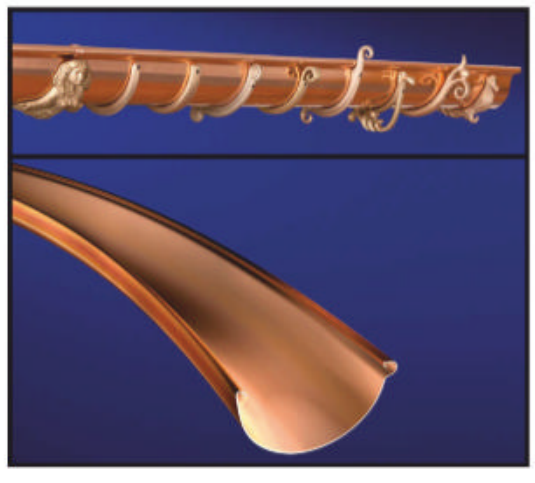
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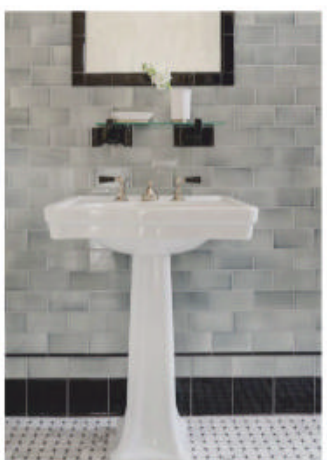
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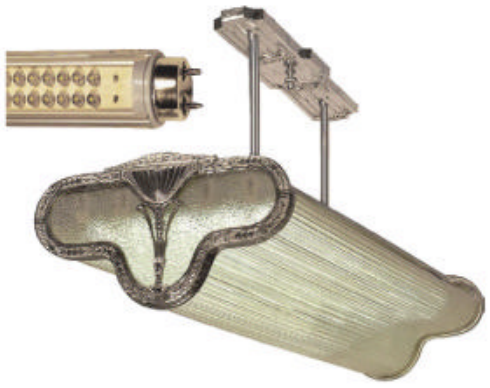
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p. 87 BATHTUB 'Henley Cast Iron Tub' **Signature Hardware** signaturehardware.com



DON'T
make a half-hearted attempt: cornice cut off in mid-return, façade scarred by wrong-size windows. Yet changes to the roof couldn't have been cheap . . . and those posts!



A HOUSE NEARBY

MULLING A MANGLED MANSARD

When this submission came in, at first we didn't see the point. What does a Second Empire house of the Victorian period have to do with a pseudo-Georgian commercial building? Then we looked more closely.

The two buildings are near each other in an old New Hampshire town. And yes, the grey box with three-storey posts was once a mansard-roofed house. You can see the roofline and dormers on the side adjacent to the street façade, and the bottom halves of stripped window bays on the ground level. The porch (which had sheltered the entry, no need for a roof extension!), the trim, original windows, and the style-defining roof are gone.

Usually, it's easy to "read" a remodeling. Rotting pieces were scrapped rather than repaired; a DIY addition was poorly designed. But this remodeling is a head-scratcher. What was the purpose? What look were they going for?

"Archi-torture."
— **Alex Arboga**

REBECCA BROWN

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