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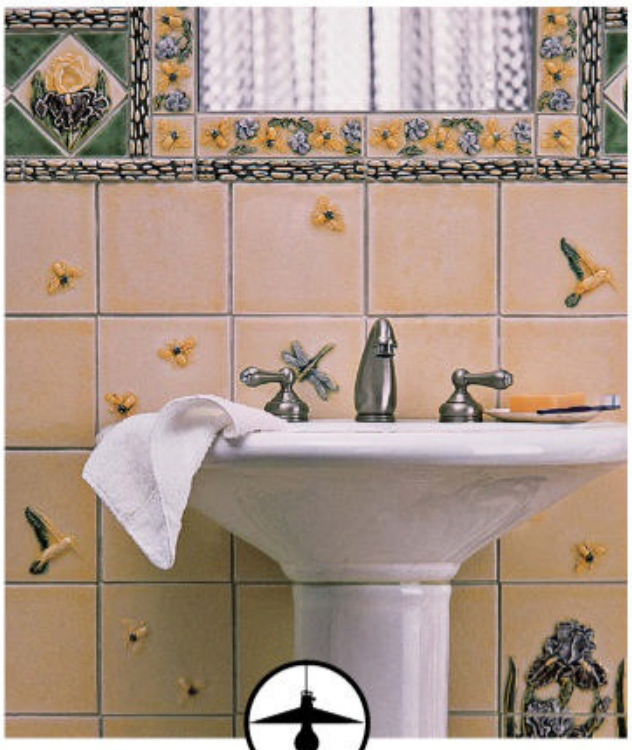
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OLD HOUSE JOURNAL

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ON THE COVER Planning and patina in a kitchen designed by D. Michael Collins.
PHOTO BY ERIC ROTH. SEE PAGE 30.









The ineffable tug of the past

I'm ceding the editor's page, *in this issue, to Sue Daley and Steve Gross, a photography team who also write the texts of their books. Those of us who bought an old house "on purpose" understand that its past is the point. Who among us hasn't been moved by an old place left to fade away?*

"As we drove south from Memphis on a chilly December morning, a light rain was falling. We had a few days and an ample supply of film as we roamed the flat expanse, in our rental car. Somewhere outside of Dundee, distant across a muddy field, a stoic building came into view. It was somehow out of place and yet perfectly situated. More than shed but not quite a barn, its hipped roof suggested a railway building, but where were the tracks? We photographed it in the mist. Years later, we found out that it had been a train depot, built in 1895 . . . after the tracks were torn up, the building was used to store grain.

"Near Beaufort, we came upon a deserted complex of weathered buildings: a store, a post office, barns and warehouses, all sited beyond a leaning sign reading PAVEMENT ENDS. We found out it was the McLeod Farmstead, a surviving example of truck farming in the state, active from 1880s through the 1960s. Although everything was now perilously derelict, a portion of the large tract is still farmed by the great-great-grandson of the first owner.

"It's bittersweet to round a bend on a lonely stretch, and come upon a tilting wooden church or a shuttered general store. We've passed filling stations with sagging screen doors and rusty gas pumps, feed-and-seed stores with broken windows, empty buildings where the Masons or Odd Fellows used to meet. For every one, we wanted to know: who built it, and why was it left to disintegrate?

"Over many years, on a search through lost hamlets and hollows, we made a series of images that came to feel like an examination of a parallel universe, unnoticed and rapidly disappearing. Dance halls, boardinghouses, and farmers' granges all served as places for people to gather. Now they seem quaint, if not obsolete.

"The structures reveal a history of hard work, ingenuity, and respect for function, along with creativity expressed in whimsical touches. Their walls and roofs patched with whatever material came to hand, the buildings are both signposts and relics of our collective memory. The vintage buildings are personal, intimate, and innocent, in comparison to the franchised, dull sameness found off interstate exit ramps today." *—Susan Daley & Steve Gross*

SIDE NOTES

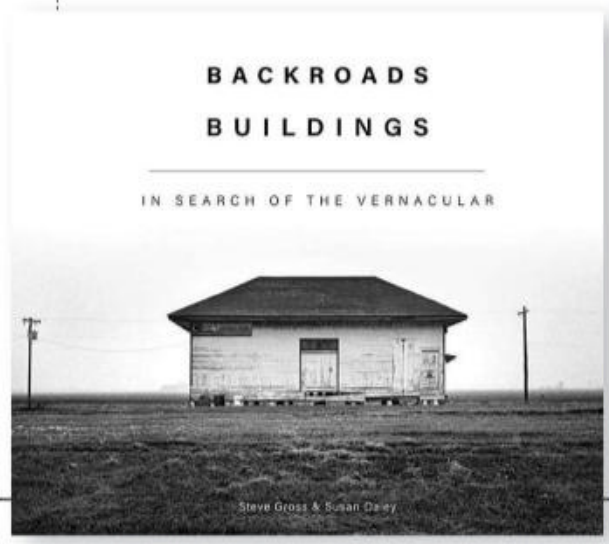
ON A BACKROAD

Long-time OHJ friends and contributors Steve Gross and Susan Daley have released their 13th book, revealing again their inimitable perspective. Subtitled "in search of the vernacular," **Backroads Buildings** captures over a hundred structures that time left behind: "little buildings that catch an essence and grab your heart," is how architect Denise Scott Brown puts it. See grange halls and juke joints, battered little houses dripping with Gothic ornament, rusted filling stations, and faded signs on family-owned cafes.

Photos capture haunting images and, on occasion, a building as sculpture. Each one irrevocably tied to its site, the buildings evoke a strong sense of place. The book might also conjure up working-class culture between the Civil War and the Great Depression, or the dawn of the postwar era. It's an important record, because many of these survivors soon will be gone.

BACKROADS BUILDINGS by Steve Gross & Susan Daley. Schiffer, March 2021. Hardbound, $40, in bookstores.

GROSS & DALEY PHOTOGRAPHY



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3


4


5

1. ON THE CURVE

Great over mirror and sink, the Rufus black or white porcelain, two-light wall bracket is based on a Streamline original made between 1925 and 1940. The Opal slip shade enhances the appeal. It measures 10" high x 11¾" wide, with a depth of 9⅜"; $184.99. Rejuvenation, (888) 401-1900, *rejuvenation.com*

2. CRAFTSMAN TRIO

The Carmel three-light, in-line chandelier is shown in Antique Copper with the Bungalow overlay on gold white iridescent glass. Ideal over a table or kitchen island, it measures 36" wide x 6" deep, with a drop of 38". With options; $1,200 to $1,424. Arroyo Craftsman, (626) 960-9411, *arroyocraftsman.com*

3. THIRTIES LINES

The Art Deco Streamline Modern sconce has a heavy cast mount. Shown fitted with the coordinating Hughes amber shade, it is 8¾" high x 5¼" wide, with a projection of 6⅝"; total price $279.50. Vintage Hardware & Lighting, (360) 379-9030, *vintagehardware.com*

4. FLATTERING LIGHT

Add a Colonial touch to the bath with the Back Bay one-arm sconce, based on an original Georgian design from the 1700s. Shown in Special Pewter, the fixture measures 10½" high x 4¼" wide x 4¾" deep; $295. Authentic Designs, (800) 844-9416, *authenticdesigns.com*

5. BRIGHT MORNINGS

See clearly enough to shave in a regular or steam shower with ShowerLite, a low-voltage LED mirror that installs







flush with the tile. Equipped with a defogger, the mirror comes in sizes up to 12" x 24", for $895 to $1,195. Clear Mirror, (651) 251-9036, ***clearmirror.com***

6. STRAIGHT-ARM SCONCE

With clean Mission-style lines, the Humboldt two-light sconce (shown mounted on a mirror) comes in 16 finishes, including polished nickel. Here with sandblasted frost shades, it's part of a family of one- and two-light sconces ideal in bathrooms; $360. Brass Light Gallery, (800) 243-9595, ***brasslightgallery.com***

7. A FRIENDLY HEX

The period-inspired Hexagon pendant is the perfect over-sink light for the kitchen in an early house. With decorative punch-work, the aged-tin fixture measures 15 ¾" wide x 13 ¾" deep x 10" high. Extra chain available; $1,618.50. Heritage Metalworks, (610) 518-3999, ***hmwpa.com***

8. INDUSTRIAL STRENGTH

The Emery island chandelier covers a lot of territory. It's made of solid steel and comes in either a Palladian Bronze or brushed-nickel finish. The fixture measures 23 ½" high x 14" deep x 52 ½" wide, for $895.90. House of Antique Hardware, (888) 223-2545, ***houseofantiquehardware.com***

9. REVIVAL CLASSIC

The Dutchess pendant recaptures the look and feel of 1920s light fixtures. It's shown with a fluted schoolhouse shade, and measures 9" wide x 11 ¼" deep, with a length of 21 ½" to 72 ½". In four finish options, it's $524. Hudson Valley Lighting, (845) 561-0300, ***hudson valleylighting.com***

10. DURABLE DOUBLE

Metal shades make sense hung low over an island. The Chapman & Myers Sloane double shop pendant (here in Antique Burnished Brass) shows Victorian inspiration. By Visual Comfort, the fixture is 54" wide, minimum height 39". It's $1,647.20 from Foundry Lighting, (844) 544-4858, ***foundrylighting.com***





Right from the Old Country

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Garden parasols crafted in India and Bali arrive by way of London. The Olivia has a lotus design hand-painted in gold ink, and is mounted on a hand-carved wood pole: $675, free shipping. A sandstone base also ships free: $375. East London Parasol Co., ***eastlondonparasols.us***

2. MORRIS DREAMS

The Morris & Co. Wilhelmina duvet cover combines elements from two William Morris embroideries. It's printed on organic, 220-thread-count cotton percale. Duvet (double), about $146.50. Pillow shams, about $29.30 each. Shipping about $22.60. Bedeck Home, +44 (0) 33 3200 7331, ***bedeckhome.com***

3. FLOCK TOGETHER

Appearing in the 1890s, Hera Feather is one of the earliest designs from this famous London purveyor. The upholstery-weight fabric is printed in Italy on Ladbroke linen. Ships free, within a week, to the U.S. It's $192 per meter. Liberty, +44 (0) 20 3893 3062, ***libertylondon.com***

4. SWEDISH MODERN

Swedish designer Bruno Mathsson created the iconic Eva armchair (at first in solid birch) in 1933. This version wears orange–brown Elmo leather; about $2,000 + shipping. Bruno Mathsson, +46 (0)370-30 05 40, ***mathsson.se***

5. VIENNESE LINES

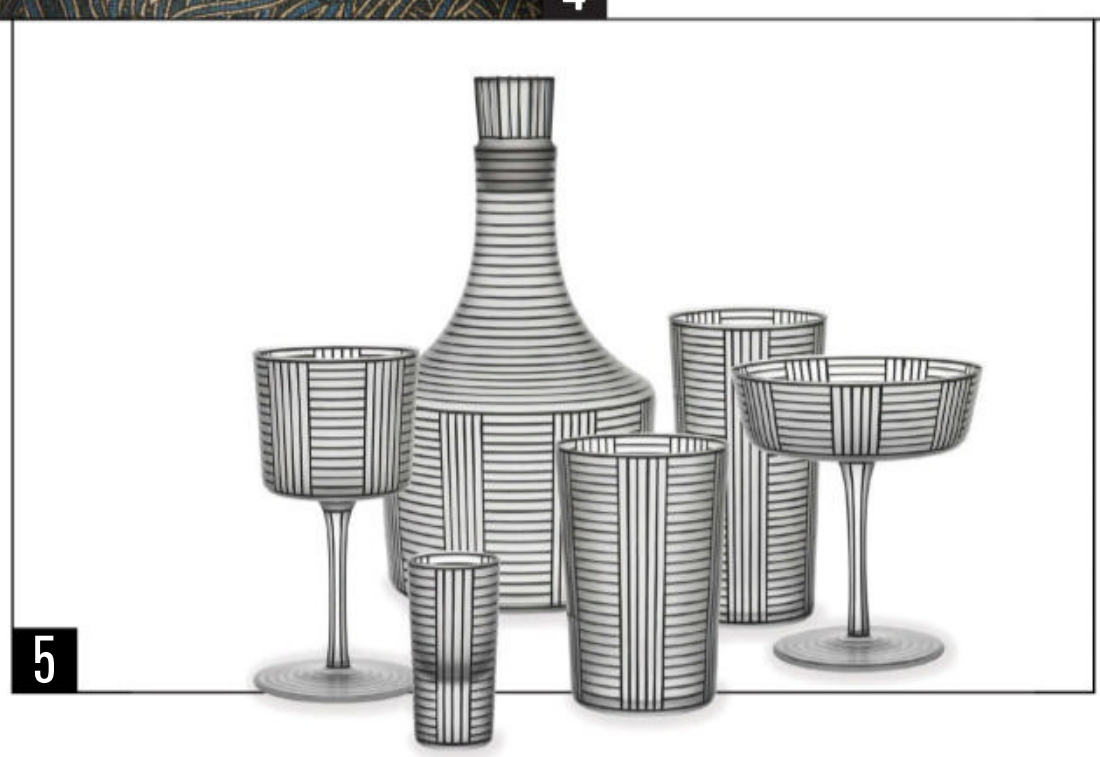
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Margi Simpkins, Coldwell Banker, coldwellbankerhomes.com

GLENDALE, CA / $1,450,000

This Mediterranean Revival from 1925 features gracious archways indoors and out, plus original hardwood floors, casement windows, wrought-iron stair railings, and a niche for a bed in an upstairs bedroom.



Janna Hernbolm, Pacific Sothebys, pacificsothebysrealty.com

SAN DIEGO, CA / $1,695,000

This Mission-inspired 1928 home sports such Spanish Colonial Revival motifs as barrel-tile roofing, decorative tile vents, and wrought-iron window grilles. Inside, find stepped and quoin-decorated arched openings, inlaid wood floors, and original fireplaces.



Natalie Rivera Benavent, Barker Realty, santeferealestate.com

SANTA FE, NM / $722,000

A walled courtyard leads to this 1942 Mission-style *casita* with a stepped parapet façade. The interior has log-beam ceilings, a rounded *viga* fireplace, Monterey-style doors, and hardwood floors.



Jane Coffey, Compass, compass.com

ST. AUGUSTINE, FL / $1,495,000

The axial plan of this 1920 Mediterranean Revival begins at the gate, and proceeds past a quatrefoil-shape fountain to a gallery with triple arches. Period details include wrought-iron balconies, stained-glass windows, and an original fireplace.



Tony Ray Baker, Tierra Antigua Realty, tierraantigua.com

TUCSON, AZ / $650,000

Built before the railroad came in the 1880s, this Sonoran-style townhouse has a Zaguán floor plan: the central passageway leads from the front door to the interior courtyard. Exposed adobe brickwork and plank doors distinguish the interior.

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OUR CENTENNIAL BUNGALOW





In 2015, we began a meticulous renovation of our 1917 Craftsman home with a view of completing it for its 100th birthday. **By Cam MacLean**

The journey to our recent labour of love began when my wife, Aleyna, was a child. Her family of seven always bought large old houses, which inevitably required considerable repair. She grew up in established neighborhoods with many Craftsman-period homes. But Aleyna's favorite was her grandmother's Craftsman Bungalow; it boasted a wraparound porch with wicker rocking chairs, and was surrounded by lovely, old-fashioned perennial gardens: "Grandma's house was special. I didn't want to leave. I used to tell her, 'when I grow up, I'll want a house just like yours'."

At that old house, the millwork of Douglas fir gave every room warmth. As did the built-in window seats, desks that flanked the library fireplace, the glass-front cabinets on either side of the living-room fireplace, and the large spacious kitchen with a built-in breakfast nook. The kitchen had cheerful windows overlooking the garden and bird feeders.

When Aleyna started over after a divorce, in 2004, she spotted a Craftsman Bungalow for sale across from a small neighbourhood park, here in the historic London Road area of Lethbridge, Alberta. It brought back her childhood memories. The house needed a great deal of work, but Aleyna wasn't concerned, because she grew up around renovations—and she'd built and renovated houses during her previous marriage.

A few years later I came into her life. I was game to help Aleyna bring about her vision of what this house could be. We spent our spare time reading through the many books and magazines on Arts & Crafts architecture, and even went to Pasadena to tour the Gamble House.

ABOVE The original porch had been enclosed as a sunroom; these owners added the new 9'x10' gabled entry porch to expand outdoor "rocking and talking space." **BEFORE** The bungalow in Alberta, Canada, was built in 1917, and a rear addition was added about 1947.

TOM BUCHANAN PHOTOGRAPHICS

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RIGHT The fireplace sits where the door to the kitchen once was located. Millwork is Douglas fir; tile by Weaver Tile.
BELOW The unheated front porch became an insulated sunroom—a welcome, south-facing extension of the living room. ("Alberta winters are long.")
BOTTOM An entry porch in suitable Craftsman Bungalow style was added.
BOTTOM RIGHT The small lot has been designed for year-round interest and has discrete seating areas.







LOCATION: Lethbridge, Alberta, Canada **DATE:** Built 1917; addition 1947
SCOPE: Restore exterior and surviving elements of a builder's bungalow in poor condition; add a proper gabled entry porch; renovate the interior by introducing a more open plan through the use of period colonnades in place of extraneous walls; upgrade systems; create gardens around the house and extending to a shared space with one neighbour. **RESOURCES:** see page 87



A BETTER KITCHEN

The old kitchen, not original in any case, was awkward. It was reconfigured: the sink was moved to an exterior wall, overlooking the garden and trellis between houses (right). "We didn't put a fence between houses; the feeling is more spacious, and we can look at each other's gardens." Featuring illuminated top cabinets with opalescent milk glass, custom cabinets were built by the Kitchen Centre in Lethbridge, Alberta. The island is Douglas fir. An additional prep sink is located in the center island (inset left); counters are granite. In an area that had once been a down-the-hall rear bedroom, a breakfast nook was added (bottom). A period colonnade took the place of a wall between the kitchen and the breakfast nook (below right). Opposite the breakfast nook, a new, wider opening to the basement stair was built, and the stairs reversed to counter their original steep configuration (below left). The change allowed installation of a low china cabinet with interior lighting, which is visible from the entry door and provides visual continuity.









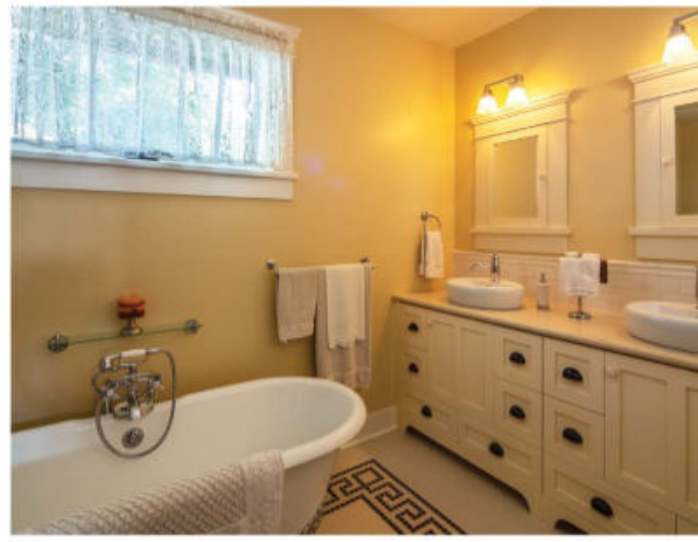




The small property was **landscaped for maximum viewing pleasure** from rooms inside. Before planting, the owners corrected drainage problems, and created winding pathways laid with antique bricks.



RIGHT (top to bottom) The master bedroom and en-suite bath now occupy the rear addition. The lamp is from Ragsdale Home Furnishings in Michigan. • Period-style vanities and medicine cabinets join a clawfoot tub in the master bath. • A tiled laundry room, a bedroom/office, and a three-quarter bath are located in the partial basement.





Once I had a better understanding of why Aleyna loved Craftsman style, I applied that to planning a renovation. We consulted structural engineers about how to reconfigure load distribution to improve the floor plan. With drawings done, there was no turning back.

A great deal could be done in the basement regarding systems, enabling a change to the stairwell even while we lived in the house. During that time we also purchased all the authentic-reproduction lighting, electrical switches, hardware, doors, sinks for the kitchen and bathroom, plumbing fixtures, tiles—everything down to the doorbell cover, the house-number plaque, and the mailbox.

Here in Canada, few companies are dedicated to restoration, so the majority of finish materials came from suppliers featured in OHJ and *Arts & Crafts Homes* magazines. We had items shipped to a border warehouse in Montana. Periodically, we'd go down for a pickup, saving on brokerage fees and shipping.

With planning and purchasing in hand, we were able to proceed to the aggressive stages of building. All the trades were lined up, permits were in place, and lumber was ordered. Demolition and removal of the old carriage-house garage came first. Then we proceeded to the main house, where we removed and stored many parts while the main floor was reworked. We rented a house a few blocks away while the house was unlivable.

Aleyna began to struggle with a health condition that previously had been well managed; during demolition she was bedridden. A new medication led to an unexpected remission and she was able to act as general contractor, overseeing skilled tradespeople. I kept our clinic running, dividing my time to work on the house. We did 60 percent of it ourselves.

After we moved back in, we continued with finish details while prepping and painting the siding. This extraordinary journey tested our willpower, but we focused on the timeless beauty of Craftsman architecture. Our house expresses the love of home and garden.

FOR RESOURCES, SEE PAGE 87.

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DESIGN



COURTESY PRATT & LARSON

A recent installation turns a bathroom into a garden, illustrating the decorating potential of tile: panels, decos, borders, and field tiles in a modern take on historical motifs.

20 **DESIGNING WITH CERAMIC TILE:** TYPES & TREATMENTS
Another golden age: the field is bigger now than in the Victorian period or even during the 1920s–30s.

+ **26** VINTAGE VISION
28 THEY STILL MAKE
30 KITCHENS + BATHS



LEFT Hand-painted relief decos from Pratt & Larson accent a backsplash of plain field tiles in a new kitchen for a 1910 Colonial Revival house.
BELOW Drawing on the work of such earlier companies as Low, Trent, and American Encaustic, today's L'Esperance Tile Works specializes in bright, glossy glazes.

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It's a big world out there! Production tile from the building store, art tile from small studios, decos and relief tiles, subway tile and mosaics, glazes matte and iridescent, encaustics and California revivals: whatever your choice might be, proportion, color and shade variance, and even the grout become part of the design decision. Here's an introduction to provide inspiration for unique installations. **BY PATRICIA POORE**



GRIDLEY + GRAVES (TOP; OPP. TOP LEFT); JUSTIN MACONOCHIE / COURTESY MOTAWI TILEWORKS (OPP. TOP RIGHT); COURTESY ABRAMS (CTR. RIGHT)

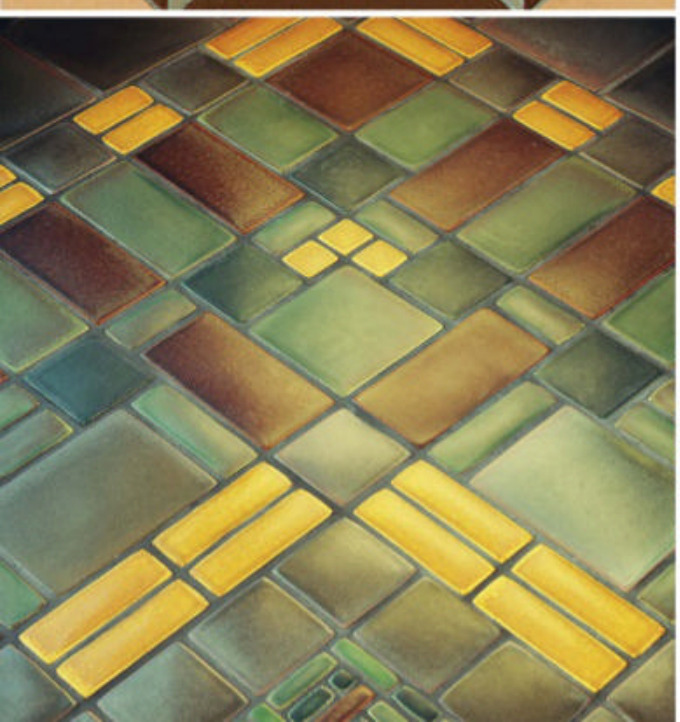






CLOCKWISE (from above) An Arts & Crafts palette calms a big installation of small mosaics by Trikeenan. • Motawi Tileworks created this dramatic, historical shower-bath. • In the washroom of a 1700s house in Warwickshire, Dutch and English tiles intermingle. • Tiles by Suzanne Crane: dogwood leaves were pressed into clay for an impression later used as the glazing template. • Period glaze colors on a mosaic floor by Motawi. • Geometrics form a star pattern around a modern encaustic tile by Original Style.















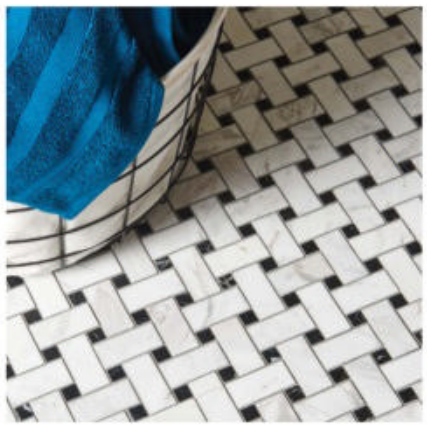
THEN and now

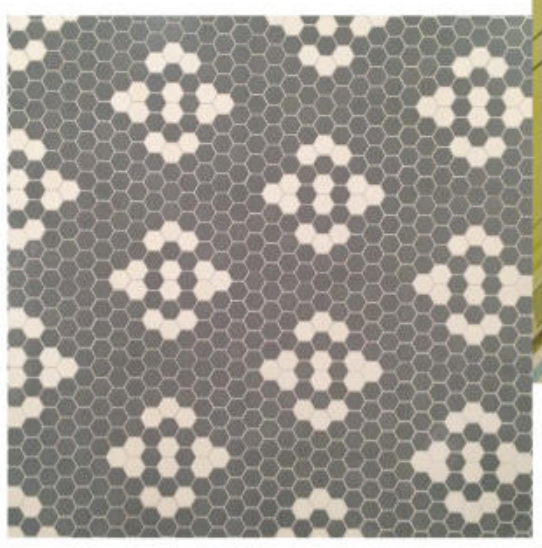
With the revival of tile-making comes a revival of historically inspired installation design, too. To those familiar with the use of tile in the past, the rooms on this page may look like survivors from an earlier era. The white bathroom could be in an early-20th-century house; the purple-walled bath in a Jazz Age apartment; the fireplace surround in a California bungalow. Yet all were designed in the past 20 years. Indeed, those new to tile may find these installations bold and modern.

A dip into the archives reveals that tile was used in ways both utilitarian and decorative—in all periods. Flamboyant examples proliferated in the golden age of American tile-making, ca. 1910 until 1940—not all of it typically Arts & Crafts, as many assume. White mosaics and earthy amber and green tiles belong to this period, but so do brilliant Spanish-Moorish tiles and storybook Moravian tiles made by Mercer in Pennsylvania.

LEFT (top to bottom) Recalling California patterns of the 1920s-30s, this backsplash by Native Tile has crisp black trim tiles. • Lavender walls and a bold geometric floor say Jazz Age in this revival bathroom. • A fireplace installation in the style of Ernest Batchelder is recent work by Pasadena Craftsman Tile. **ABOVE** For a Belle Epoque bathroom that looks original, David Heide Design Studio used classic off-white subway tiles with a listello and bullnose cap, and hexagon mosaics for the floor.

COURTESY M.E. TILE (MIDDLE LEFT); KAREN MELVIN (RIGHT);
COURTESY BO SULLIVAN (OPP. TOP); WILLIAM WRIGHT (OPP. BTM. LEFT)







LEFT Using color to create pattern, this floor of hexagon and square mosaics was designed by Bo Sullivan, who may have channeled the more whimsical suggestions depicted in tile manufacturers' catalogs ca. 1905–1912. **FAR LEFT** A basketweave pattern (this variant is called wicker-weave in old catalogs) and hex tiles; mosaics extend to penny rounds, octagons, squares—and endless layout patterns.

Mosaics are tiles of 2" x 2" or smaller—which may be used to create a larger pattern (called a mosaic). The tiles, including designs for borders, most often are **pre-mounted to make them easy to install.** White with black accents was long a standard; color mosaics date back to ca. 1900–1920s. **Grout color is critical** and integral to the overall design; grey tones are the most prevalent and forgiving.

GLOSSARY OF TERMS

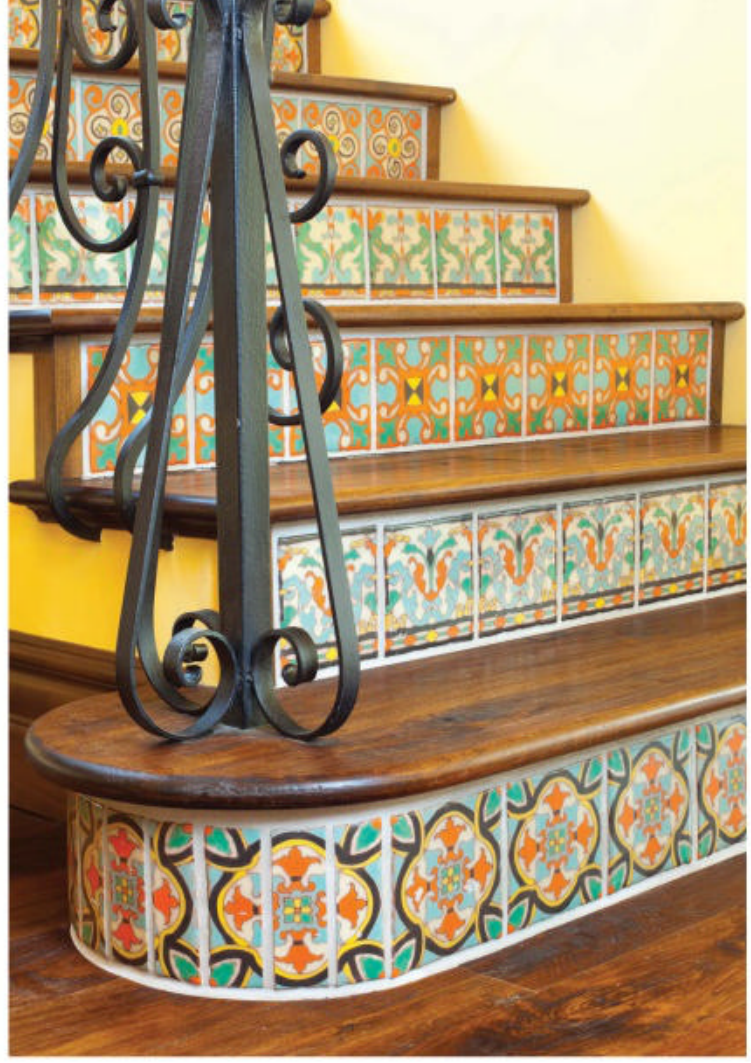
→ ***cuerda seca*** A tile-making method using a waxy mineral mix to create a barrier to separate glazes.
→ **deco** A decorative tile featuring a distinct pattern or design, or relief.
→ **encaustics** Long-wearing tiles with an inlaid pattern produced from different colored clays layered into depressions in a mold.
→ **geometrics** Made using the same method as encaustic tiles, but without a pattern; colored blocks are typically square or triangular.
→ **grout** Specialty mortar product used to fill joints between tile units, creating a water-repellent surface. Not to be confused with caulk.
→ **Hispano–Moresque** A style blending historical Spanish and Islamic influences including brilliantly colored Persian and Isnik designs. Popularly re-interpreted by dozens of Southern California tile makers in the 1920s and '30s, most famously Malibu Potteries.
→ **listel / listello** A narrow border, used as a linear design element, primarily on walls.
→ **mural** Compositions where each tile is one piece of the overall picture.
→ **panel** A linear composition creating a vertical or horizontal mural, often seen in fireplace surrounds.
→ **scenic tiles** Those that picture a vignette, such as a landscape or figure (e.g., a knight on horseback). May be part of a mural or panel; especially popular in the 1910s–20s.
→ **tube lining** Also called *Cuenca*-style tiles, those made with thin lines of clay that form basins to separate different glazes (think of cloisonné.)
→ **unglazed tile** Dense tiles without a surface glaze. They have good slip-resistance, but require sealing.





LEFT A handful of British and American companies make glazed tiles similar to these Aesthetic tile panels in a Victorian mansion. **RIGHT** Square mosaics, a Moravian Brocade deco, and an encaustic floor tile.









LEFT Authentic, Dutch-made tile is available through Country Floors and others. **ABOVE** California tile in the Spanish tradition is made today by Native Tile. **RIGHT** (top) Tile Restoration Center produces carved relief tiles in the tradition of Batchelder and Claycraft. • (bottom) Geometric and encaustic tile, revived during the Victorian era from medieval techniques, is popular in conservatories as well as urban vestibules.

BY STYLE, **BY REGION,** BY ERA

Subway tile had a long run, as did floor mosaics and the four-inch pastel tiles ubiquitous in mid-century ranches. **Other tile installations were peculiar to a time or place.** As you design a new installation, take into account the architectural context. An Aesthetic Movement tile fireplace surround is so very different from a spare Arts & Crafts or Batchelder example. Each complements other treatments to create a recognizable style. • Region plays a huge role. The **brilliant colors of California tile evoke the Southwest,** where they are compatible with the area's heritage—and also with the climate: exterior stair risers lined in tile might fare poorly in a place where winter brings repeated freeze–thaw cycles. Still, such tile would be welcome inside a Mediterranean Revival house, even on the East Coast. • **Tile may point to an era:** white subway tiles used with dark grout in a turn-of-the-century scullery; blue-and-white Dutch tiles in a 300-year-old British country house.

FROM *GARDEN ROOM STYLE*, COURTESY RIZZOLI (BTM. RIGHT)

SELECTED
TILEmakers

Here and on page 87, we've compiled a list of makers whose unique offerings are specific to time, place, or style. Add these possibilities to the familiar, often budget-friendly if predictable brands sold at home-improvement stores, such as Daltile and its subsidiary American Olean.

AMERICAN RESTORATION TILE restorationtile.com Authentic tile for restoration or new work; unglazed mosaics for floors

AMSTERDAM CORP. dutchtile.com Authentic hand-formed &-painted, tin-glazed tiles from The Netherlands

CARREAUX DU NORD carreaudunord.com Hand-pressed, low-relief decos and field tile in matte and gloss glazes

CLAY SQUARED TO INFINITY claysquared.com Handmade studio tile for architectural use & accents, in Arts & Crafts, Prairie, and Art Nouveau styles

HANDCRAFT TILE handcrafttile.com Since 1926, made-to-order tile known for relief designs & glaze colors; Arts & Crafts and California styles

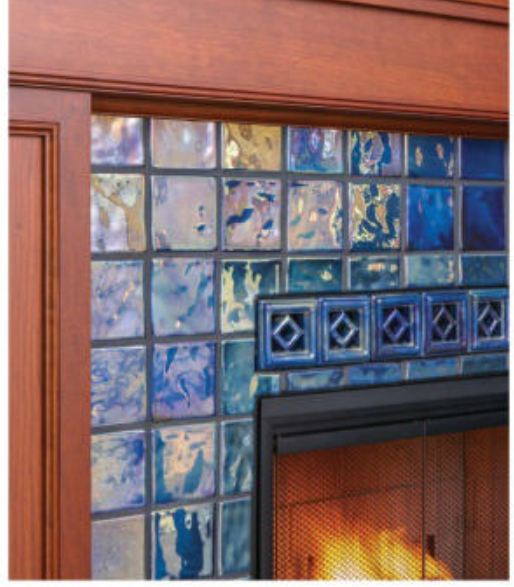
HERITAGE TILE heritagetile.com Various divisions make authentic subway tile, mosaics, bungalow-era tile, Japanese tile

L'ESPERANCE TILE WORKS lesperancetileworks.com Porcelain tiles in Victorian, Arts & Crafts, historical designs and glazes

MEDICINE BLUFF STUDIO medicinebluffstudio.com Intricate art tiles with animal/nature themes, for display or in installations

MISSION TILE WEST missiontilewest.com Manufacturer of classics from the '20s and Malibu Revival tiles; also dealer for hundreds of historical tile lines

MORAVIAN TILE WORKS buckscounty.org/visitor Henry Mercer's pottery is a living-history museum still in production: re-issued "Mosaic Brocade" relief & figural tiles, pavers, fireplace sets







MOTAWI TILEWORKS motawi.com Innovative tile-maker offering a large and growing array of historical and inspired designs, Arts & Crafts through mid-century

NATIVE TILE & CERAMICS nativetile.com Handmade decorative tile in California Mission, Spanish, and Craftsman styles

ORIGINAL STYLE originalstyle.com British Victorian wall and floor tiles for kitchen, bath & more; budget-friendly "modern" encaustics and geometrics

PASADENA CRAFTSMAN TILE pasadenacraftsmantile.com Custom hand-cast, -carved, and -glazed tile installations; also reproduction Batchelder tile

PEWABIC pewabic.org Architectural tiles and giftware from a company started in 1903, celebrated for such specialties as iridescent glazes

PRATT & LARSON CERAMICS prattandlarson.com Versatile handcrafted tile in many style lines and glazes

RAVENSTONE TILES ravenstonetiles.com Handmade art tiles in Arts & Crafts and Art Nouveau motifs

ROOKWOOD rookwood.com Company renowned for its glazes, founded in 1880 by Maria Longworth Storer

TERRA FIRMA HANDMADE TILE terrafirmaarttile.com Handmade tiles in nature-inspired designs for fireplace, kitchen, bath, pool

TILE RESTORATION CENTER tilerestorationcenter.com Restoration; and reproduction tile in the style of Ernest Batchelder

FOR MORE RESOURCES, SEE PAGE 87.

LEFT (top to bottom) A recent installation of iridescent-glazed tiles by the venerable company Pewabic. • Glossy 'Hare' tile by Carreaux du Nord. • Classic blue-and-white Dutch tiles from Amsterdam Corp. • 'Oakleaf and Acorn' deco from Ravenstone. • 'Upside Downside' is a tile design taken from a lithograph by 20th-century wildlife illustrator Charley Harper, from Motawi Tileworks. • Hand-cut 'Peacock' tiles are from Clay Squared to Infinity. • Authentic flat subway tiles, here in a crackle glaze, from Heritage Tile/Subway Ceramics. • Individual relief tiles and mosaics create a mural, by Terra Firma Handmade Art Tile.

House Beautiful, January 1936

From the magazine's advertisement for PPG's Carrara structural glass.



Structural-glass walls, linoleum, Streamline cabinets without visible hardware, Venetian blinds—and a cherry-red color scheme just a few years ahead of its time.



Tubular steel furniture married architectural design to industrial materials. The cantilevered Cesca chair is a Marcel Breuer design from 1928. As shown in Vermillion Ultrasuede: $774. Direct from Knoll, ***knoll.com***



Available as a glue-down sheet or as planks and squares, this Marmoleum Real flooring in the color Bleecker-street is from the Marbled collections. Marmoleum is adaptable to pattern creation and inlays. It's $4.25 per sq. ft. Forbo Flooring Systems, ***forbo.com***



A successor to the expensive and now-rare Monel, stainless steel was a 1920s advancemen in countertops. This modern version is formed of custom-bent and -shaped, heavy-gauge steel. All made to order by Specialty Stainless, ***specialty stainless.com***



Lamberts mouth-blown glass in Rose is an eye-catching nod to a period color scheme; $46.08 to $67.68/sq.ft. Bendheim Cabinet Glass, ***bendheimcabinet glass.com***

COURTESY MARY ELLEN POLSON


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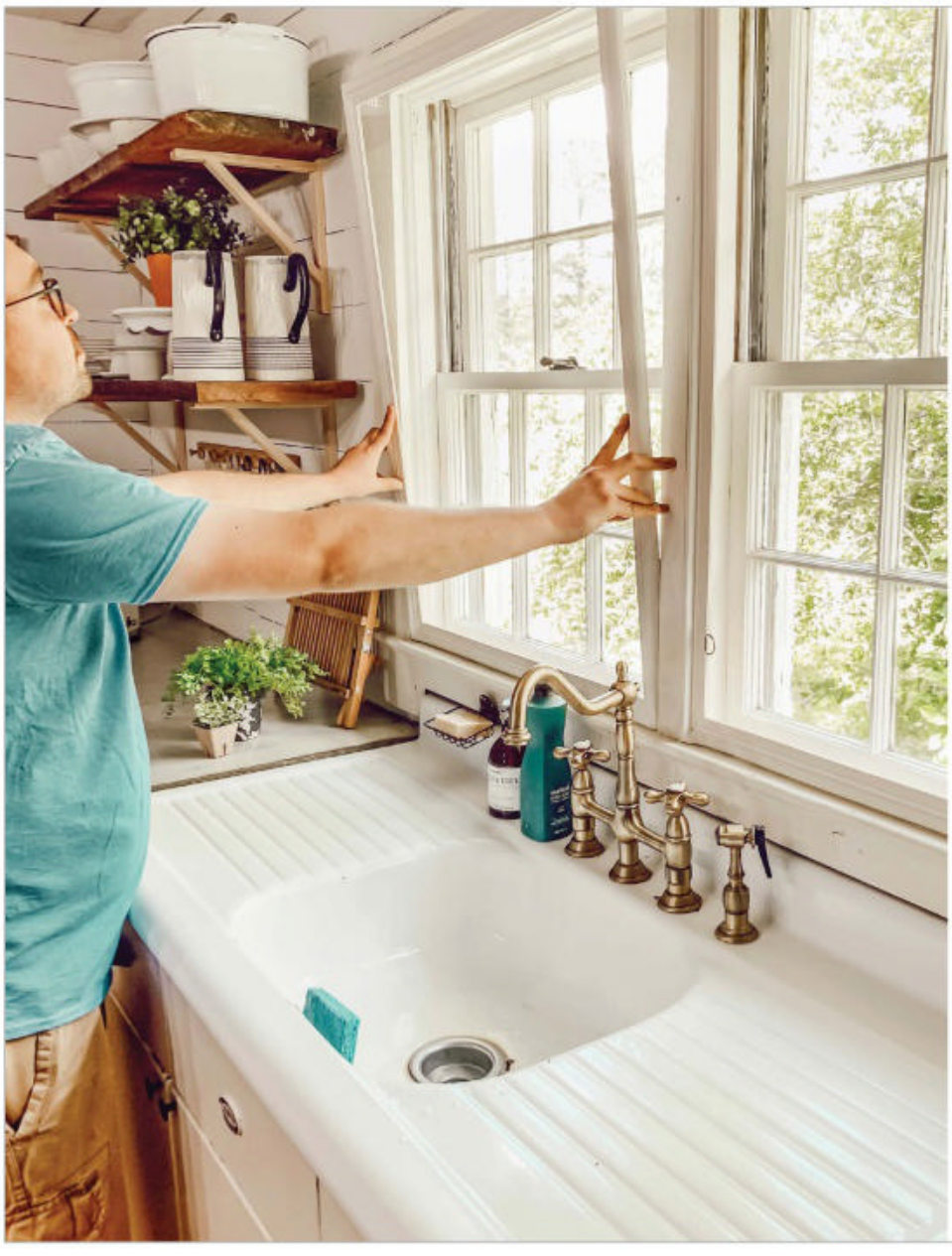

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SPARKLE LAMINATE

Fixing up an Atomic Ranch—or a vintage house trailer? Glitter laminate is back as SparkleLam, a new product that reboots the mid-century original. The sparkle comes from embedded gold, silver, or gold and silver glitter. Sold by the quarter, half, or full (4' x 12') sheet, it comes in many colors, from pastels to brights. Your inner Barbie might even go for pink.

The industry-grade 0.040"-thick laminate has a satin finish with a sanded back. It can be applied horizontally or vertically. Use it for counter- and tabletops, backsplashes, or furniture. (It's not for floors.) This company also offers retro door kits, shutters, ceramic tile, and fabrics. Make It Mid-Century, (844) 696-6462, **makeitmidcentury.com**





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Ashley & her husband have been lovingly restoring their 1917 farmhouse for the last few years. They weren't about to get rid of their beautiful kitchen windows even though they were drafty.

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For a Modern Farmhouse

Filled with personality, this New England kitchen is well planned—and has patina. **By Patricia Poore**

The form of this rural New England farmhouse is traditional, but otherwise it's modern and high-tech: "a state-of-the-art vehicle disguised as an old pickup truck," says architect D. Michael Collins. A cream-color AGA cooker and a green-grey soapstone double sink are the basis of the period-inspired kitchen. New work was cued by the salvaged fixtures and fittings found by the homeowners. Adding warmth and a farmhouse feel to a serene room with spare lines, the center worktable was built by Ohio-based craftsman David T. Smith. Crafted in curly maple, the 7'6" x 4' piece with deep drawers is reminiscent of an old farm table. Smith also built the lower cabinets, which have a custom finish in hand-rubbed milk paint, adding to the antique sensibility.

D. MICHAEL COLLINS, ARCHITECTS South Natick, Mass.: *dmcarch.com*



1. NO UPPER WALL CABINETS
Continuous, wall-hung upper cabinets belong in post-1950 kitchens. Forego them to create a historical feel, along with a sense of spaciousness and unimpeded light.

2. MIXED AND UNFITTED
Base cabinets are a matched set in design and height, but the rest of the room is pleasantly eclectic. Perimeter cabinets are painted while the table has a natural finish; unique cabinets hang on the walls.

3. CENTER WORKTABLE
Islands can do double or triple duty, but sometimes a not-too-tall center table looks better and is more flexible: it moves, and can be used for food prep or in-kitchen family dining.

4. ALL TRIED AND TRUE
Using familiar, natural materials that acquire patina is crucial to the farmhouse aesthetic. This kitchen uses plenty of wood, and has a focal-point double sink made of natural soapstone.



ERIC ROTH



BE INSPIRED...



Find a **pendant at Schoolhouse**. Their **solid-brass** Union Pendant comes in four **finishes** including True Black. Choose from **tra-ditional** schoolhouse, drum, striped **or** banded, and Deco shades. Fixture $289; shades $99–$175. ***schoolhouse.com***



This **floor of white oak** from Carlisle Wide Plank Floors lends warmth to a cottagey kitchen in white. From rustic to elegant, custom floors are created in a range of species, grades, widths, and finishes. ***wideplankflooring.com***

A basic cooker to which a module may be added, the AGA Classic 39" **Total Control range** has European styling and heft, but all functions are independent and can be turned off. In 17 colors including Cream, Black, and Salcombe Blue. About $20,000. ***agarangeusa.com***



Iron **H and HL hinges** have been used since Colonial days. In sizes 3 to 7 inches, these from Horton Brasses are hand-forged and treated with linseed oil. Sold as a pair, the 6" hinges run $96.75 (two hinges plus pyramid-head screws). ***horton-brasses.com***



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COURTESY STRATFORD UNIVERSITY

THE SCIENCE OF INSPECTION

BORESCOPES, MOISTURE METERS, AND INFRARED CAMERAS are some of the tools used to analyze physical evidence in older buildings: forensics more available than ever. **page 34**

An infrared thermal image shows the temperature of not only a functioning radiator, but also input and exhaust pipes.

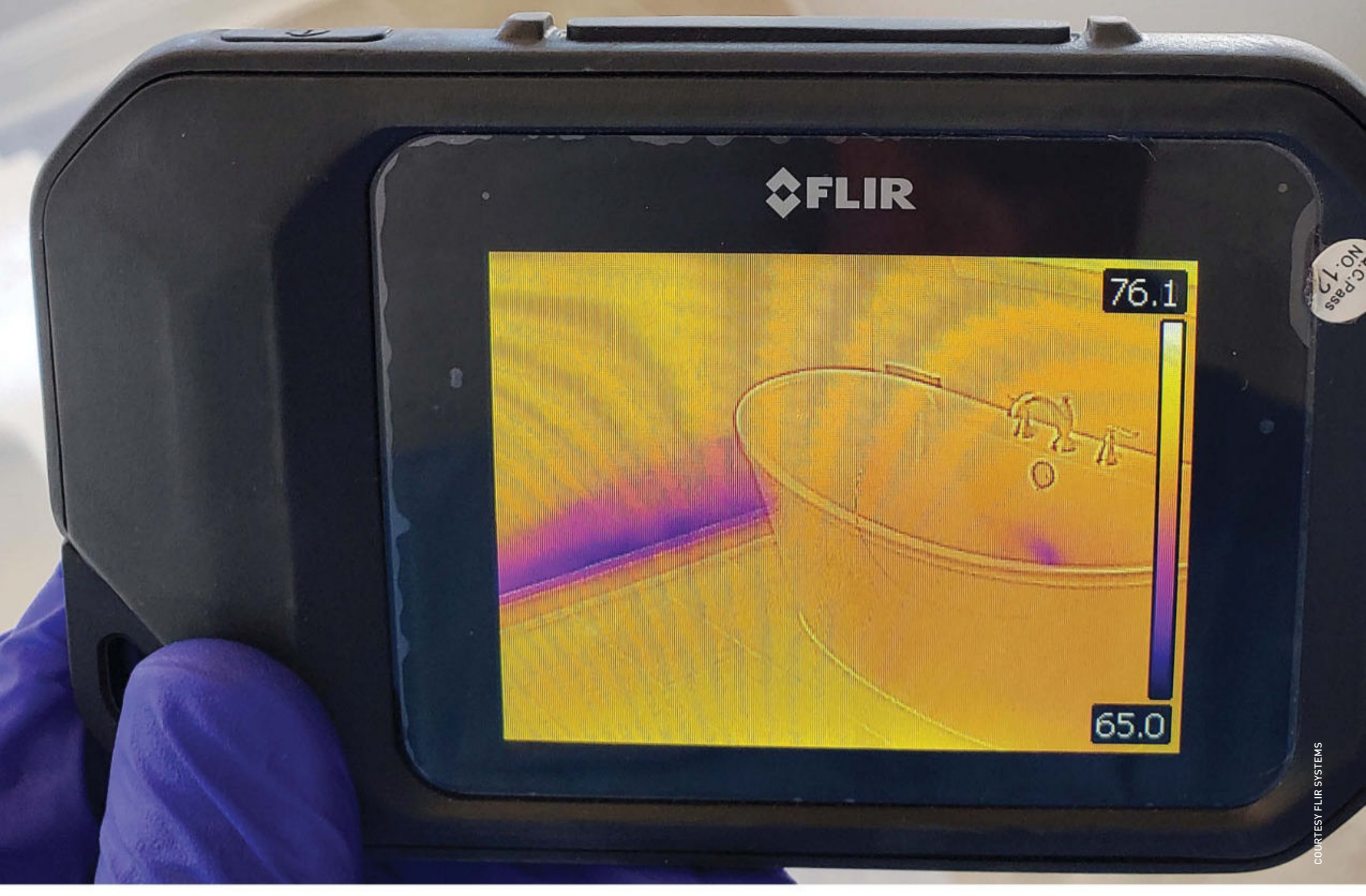
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34 **FORENSIC TOOLS:** NON-DESTRUCTIVE INSPECTION & TESTING
Innovations have given us a toolbox of prying eyes, for better identification of hidden problems.

43 DO THIS, NOT THAT
44 KNOW-HOW
48 SALVAGE IT
50 OLD HOUSE DIYer
53 SHOP TOUR
54 ASK OHJ

WHAT'S NEW IN THE "FORENSIC" TOOLBOX

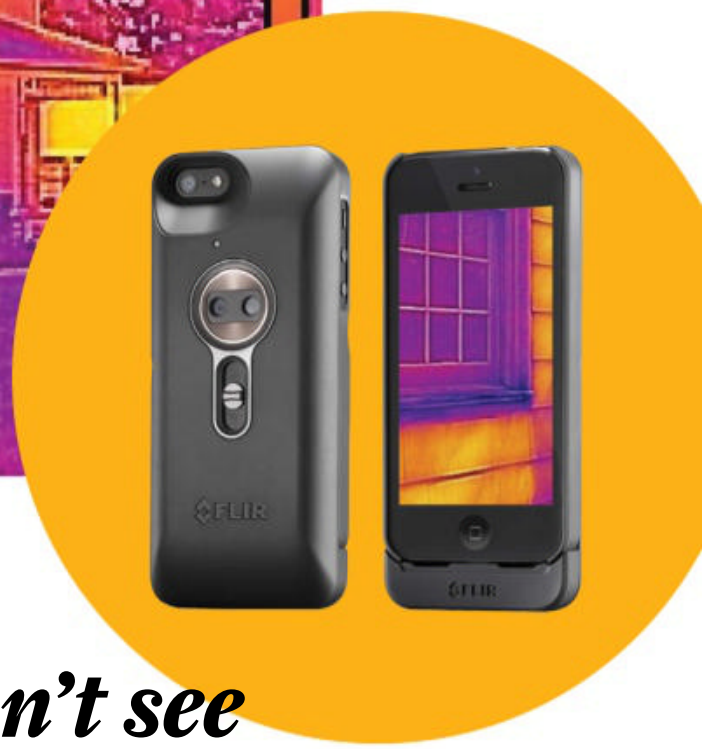
Innovations in non-destructive testing can put a toolbox of prying eyes to work identifying the elusive conditions of old houses. BY GORDON H. BOCK



COURTESY FLIR SYSTEMS



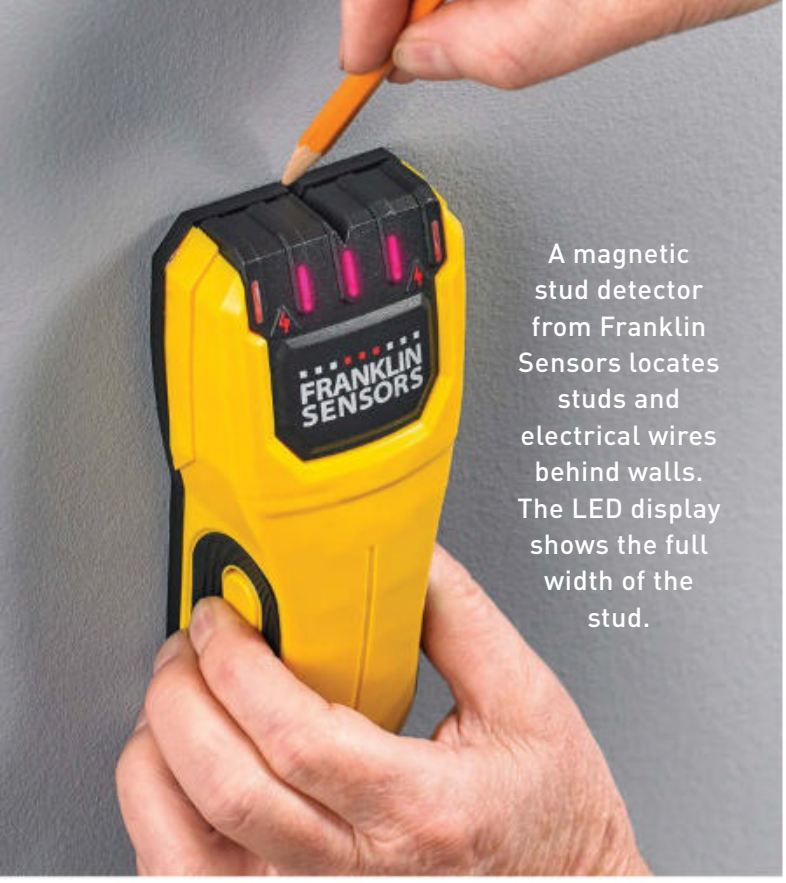




LEFT Among other forensic technologies, infrared thermal imaging quickly can identify the presence of a leak, even where dampness is not readily apparent. **RIGHT** Infrared imaging is a new essential for energy audits, identifying air leaks, for moisture detection, and zeroing in on hot spots in electrical systems. **INSET** Infrared images are easy to transfer to and read on a smartphone.

Sometimes, it's what we can't see

that causes the most problems in old houses, from migrating moisture and escaping heat to hidden building failures. Fortunately, today we don't need X-ray vision to spot what's going on with the invisible or inaccessible. We just need one of the many high-tech inspection tools that are more user-friendly than ever. ● Once the domain solely of professionals—even top-secret military—these tools are now everywhere at specialty suppliers, big-box home-improvement stores, and, of course, online. **Part of a larger industry called non-destructive testing (NDT), inspection tools are essential in manufacturing** as well as all types of construction, to test and evaluate materials and assemblies without destroying their serviceability: think examining the insides of a brick wall but not cutting into any masonry. ● In buildings, NDT is a primary part of forensic investigation—the study and evaluation of problematic conditions—and it's critical for landmark buildings, where there's a premium on keeping historic fabric unharmed. While the needs of the average old house may not rise to this level, NDT tools and their cousins make the job of inspection easier and the results better.



A magnetic stud detector from Franklin Sensors locates studs and electrical wires behind walls. The LED display shows the full width of the stud.

STUD FINDERS *($10–$50; $150)*

Time was, anyone hanging a heavy mirror or anchoring a shelf hunted for framing studs by sounding across plaster with knuckle taps or probing with a parade of nails. By the early 1900s, simple tools holding magnets pointed to steel nails or screws—and, one hopes, a stud. However, when electronics started to improve over magnets in the 1970s, stud finders became a whole new tool, meaning they're not just for finding studs anymore. | **ELECTRONIC STUD FINDERS** employ sensors to detect shifts in the dielectric constant of the wall—in effect, a change in density. **Edge finders**, the most basic type, incorporate a single sensor that detects the stud edge as a change in density when the tool is moved along the wall. To work, edge finders first need to be calibrated to a stud-less section of wall, then they must be passed back and forth over the suspected stud to confirm position and center. **Center finders**, which are more sophisticated, employ two sensors that compare separate readings of the wall density to find a stud's center. These tools also need to be calibrated, but generally they do their job in one pass. | **INSTANT STUD FINDERS**, the latest type, incorporate multiple sensors (as well as analyzing algorithms), so they take multiple readings from multiple parts of the wall. This yields more information, such as the presence of multiple studs and widths, giving quicker and more accurate results than other types. Also, instant finders do not need to be moved along the wall, reducing errors from bumpy surfaces or uneven plaster. | The latest news in stud finders is **RADAR**. These tools emit small pulses of radio waves (often called micro impulse radar or MIR) that are reflected back by targets in a wall and detected by sensors. Though on the high end for cost, this technology is precise enough to distinguish a wide variety of materials—wood, plastic piping, electrical lines, rebar, even rodent movement—making it well-adapted to building rehabilitation and remodeling. Some products work in conjunction with a smartphone. | Nonetheless, **MAGNETIC STUD FINDERS** are not history. **Today's advanced versions use super-strong, rare-earth magnets, suspended in the tool in such a way that they can move.** When the magnet finds metal, it darts to the spot with an unmistakable thud.

LASER *levels* ($30–$500)

A good adjunct to forensic home-inspection tools, these can measure long distances—up to 100 meters or so—with a degree of accuracy impossible with a hand-held device.



Using a laser to measure longer distances is far more accurate than a hand-held locking tape measure.

CLOCKWISE (from right) Many laser applications can be received and read by a smartphone, as with this DeWalt laser tool. • A professional-grade distance laser from Fluke instantly measures distances up to 40 meters. • Laser measures, like this professional unit from Bosch Tools, make short work of calculating square footage and linear dimensions. • A laser-equipped tape measure from General Tools has a digital readout for precise measurements.



COURTESY BOSCH TOOLS (BTM. LEFT); COURTESY DEWALT (OPP., BTM.)

Borescopes $30–$130+

You don't have to be a doctor to benefit from tools that see where the sun don't shine. Borescopes are mandatory for inspecting the insides of jet engines, turbines, and other machinery without disassembly, but they are also put to work in all kinds of buildings, from peering into cavity walls to examining inside pipe welds.



Basically a light-transmitting tube with a lens at one end (which forms the image) and an eyepiece at the other (to enlarge the image), borescopes were perfected during World War II for inspecting cannon bores—hence the name. (Endoscopes are their medical cousins.) The technology has become so convenient of late that borescope-type gadgets are hawked on late-night TV for homeowners who want to snoop behind kitchen cabinets or down sink drains.

RIGID BORESCOPES, the simplest type, mount the lens and eyepiece on a stiff tube. While not as versatile as other types—the subject of inspection must be in a straight line from the viewer—they do offer a higher quality image at a lower cost. In industry, rigid borescopes find most use in inspecting automotive cylinders and in gunsmithing.

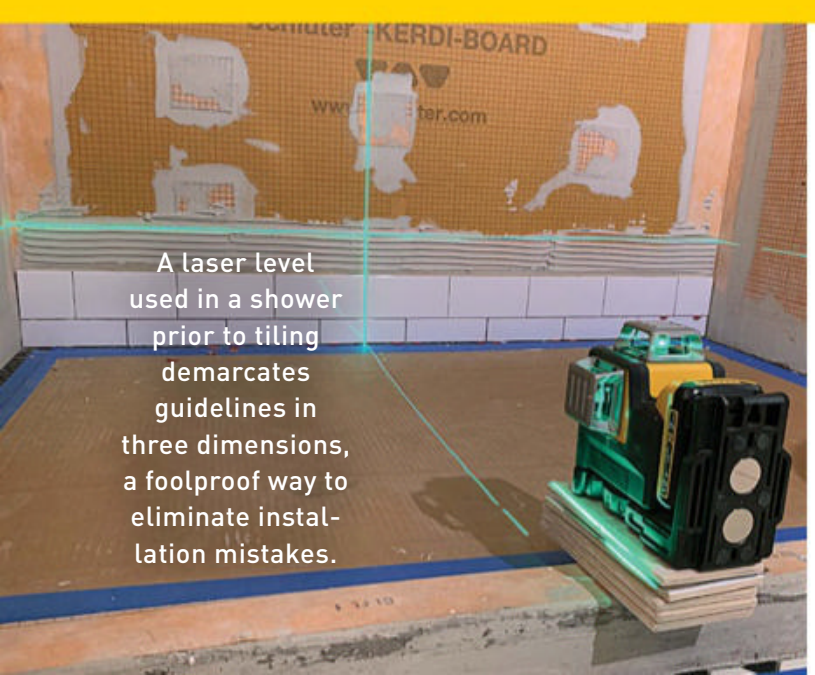
FLEXIBLE BORESCOPES (aka flexscopes) replace the rigid tube with a fiber-optic bundle that conducts light between lens and eyepiece. This bundle allows the scope to articulate around bends, but the trade-off is image quality, which can be prone to distortion such as pixelation from the individual fibers or crosstalk between them. The quality and clarity of the image also depends upon the number of fibers. More fibers and larger tube diameter equals better resolution and quality; 10,000 pixels is generally considered the minimum, with the best in a range of 15,000 to 22,000 pixels. The bundle also includes fibers that control lighting for the target. Flexible borescopes perform all kinds of building inspections: wall cavities; ceiling, roof, and floor voids; HVAC ducts; boiler flues and sewer lines.

VIDEO BORESCOPES (aka inspection cameras) upgrade the optics of a flexible borescope with a miniature, real-time camera. These are typically based on CCD (charged coupled device) sensors, the same used in digital and video cameras. The larger the CCD, the more light it can capture, so the better the resolution and image detail, but at greater expense. Sensors based on CMOS (complementary metal oxide semiconductor) technology are less costly to produce, and have made video borescopes affordable even at the consumer level. No surprise, video units are the most expensive borescopes of the lot—typically several hundred dollars, but prices drop every year. As with thermal imaging, some of today's borescopes send images to a smartphone for recording or further transmission.





RIGHT (top to bottom) Like this model from Teslong, a borescope is essentially a cord with a camera at the end. This version transmits imagery straight to your smartphone. • Video borescopes (like one also from Teslong) snake into tight spaces to take videos in places that can't otherwise be seen—quickly finding obstructions in pipes, for example. • Equipped with a pan-and-tilt camera head, the GECKO 9060 inspection robot from Fiberscope has a digital video recorder and a wide-angle field of view.



A laser level used in a shower prior to tiling demarcates guidelines in three dimensions, a foolproof way to eliminate installation mistakes.

Cross-line *lasers* are ideal for projects involving multiple dimensions: e.g., hanging crown moulding, or tiling a shower pan. The user literally can **follow accurate, projected lines** as work proceeds.



A moisture meter, like this one from Tramex, takes the guesswork out of estimating when wood paneling or flooring is dry enough to install. **BELOW** Lignomat's hand-held moisture meter gives precise read-outs for either drywall or wood.

THE PRO TIP

Home inspectors can locate insect infestations by detecting excessive moisture in pest-hospitable areas. They also may find incipient mold and fungus growth.

MOISTURE **meters** $15–$460+

Moisture is a stealthy force in buildings, typically as invisible as it is universal, and the fundamental tool to detect it has long been the moisture meter. Lumber, furniture, and flooring companies rely on moisture meters to guarantee their products are below a promised moisture content (typically 7% to 8% for flooring) and will not shrink or deform once in the hands of the end-user. Contractors use moisture meters to determine if rooms or concrete subfloors are dry enough to install flooring, or to assess flood damage. In building inspection, taking multiple moisture readings in a careful pattern can detect areas that exceed normal moisture levels. This may explain why paint is peeling, wood is deteriorating, or brick is spalling—and even point to causes, such as a leaky roof. Like their kindred inspection tools, moisture meters come in three common types.



PIN-TYPE METERS, the original versions, work by penetrating the material surface with two pins, then measuring the electrical conductivity between the them: more moisture, more electrical flow. Conductivity is displayed as a number (once by analog meter, now usually digital). Meters are typically calibrated for wood to directly read percentage of moisture content, but they're also applicable to other materials, such as gypsum (drywall), acoustic tile, or masonry when interpreted on a relative scale of 0 to 100. Some meters now use colored displays, such as red for high moisture content, green for dry. Since the pins must be inserted into the surface, readings can depend on the depth of penetration and, in some situations, do not qualify as a non-destructive test. However, pins make this the only meter type that can detect the exact location of moisture.

PINLESS METERS (aka EMF and capacitance meters) avoid pin issues by identifying moisture via the principle of electrical capacitance. Here, the tool emits an electromagnetic field through sensors pressed against the material, then measures the material's ability to store energy. Pinless meters are the tools of choice where any impact to the surface is out of the question—say, taking readings over decorative wallpaper. However, since they can read to ¾" to 1" below a surface, they also have the ability to evaluate moisture beneath finishes such as bathroom tile or sheet flooring that cannot be penetrated or do not show any evidence of moisture.

ALL-IN-ONE METERS (aka pin/pinless) combine both meter types in one tool, and are popular with professionals who want to compare readings—one to find a high moisture area, another to pinpoint its location. Through indirect evidence, a moisture meter can find more than moisture—problems like insects or mold.

More Online A good read: **oldhouseonline.com/repairs-and-how-to/how-to-survive-a-home-inspection**



No surprise, today there are apps that will plot digital moisture maps from meter readings.

Moisture Mapping

A handful of random meter readings is fine for just following up hunches about a moisture problem, but to see the big picture, do what the pros do and create a moisture map. A series of meter readings taken in a grid, a moisture map allows you to visually identify the location and extent of moisture in an area—most importantly, the perimeter where the high-moisture zone ends and the "dry" zone begins. By plotting varying moisture levels relative to the "dry" area, moisture maps sketch a picture of moisture migration into the area, often suggesting its source. Moreover, making multiple mappings (say, a week apart) can track moisture increases—or, with luck, decreases that indicate the problem has been corrected successfully.

Moisture mapping is not difficult and can be done several ways. You can map the readings on a piece of paper or a computer screen, or chalk them onto the wall or floor itself. The critical first step is to read a known "dry" area to establish the baseline value, then calibrate the meter. When using a pin-type meter (generally preferred where pins are permitted), always insert the pins to the same depth to ensure accuracy. Many pros use their most sophisticated tools just to document the perimeter. Floors, walls, and even entire houses are often mapped to chart relative moisture levels and movements. Outdoors, moisture maps help explain what's going on water-wise in gardens, landscapes, and agricultural fields.

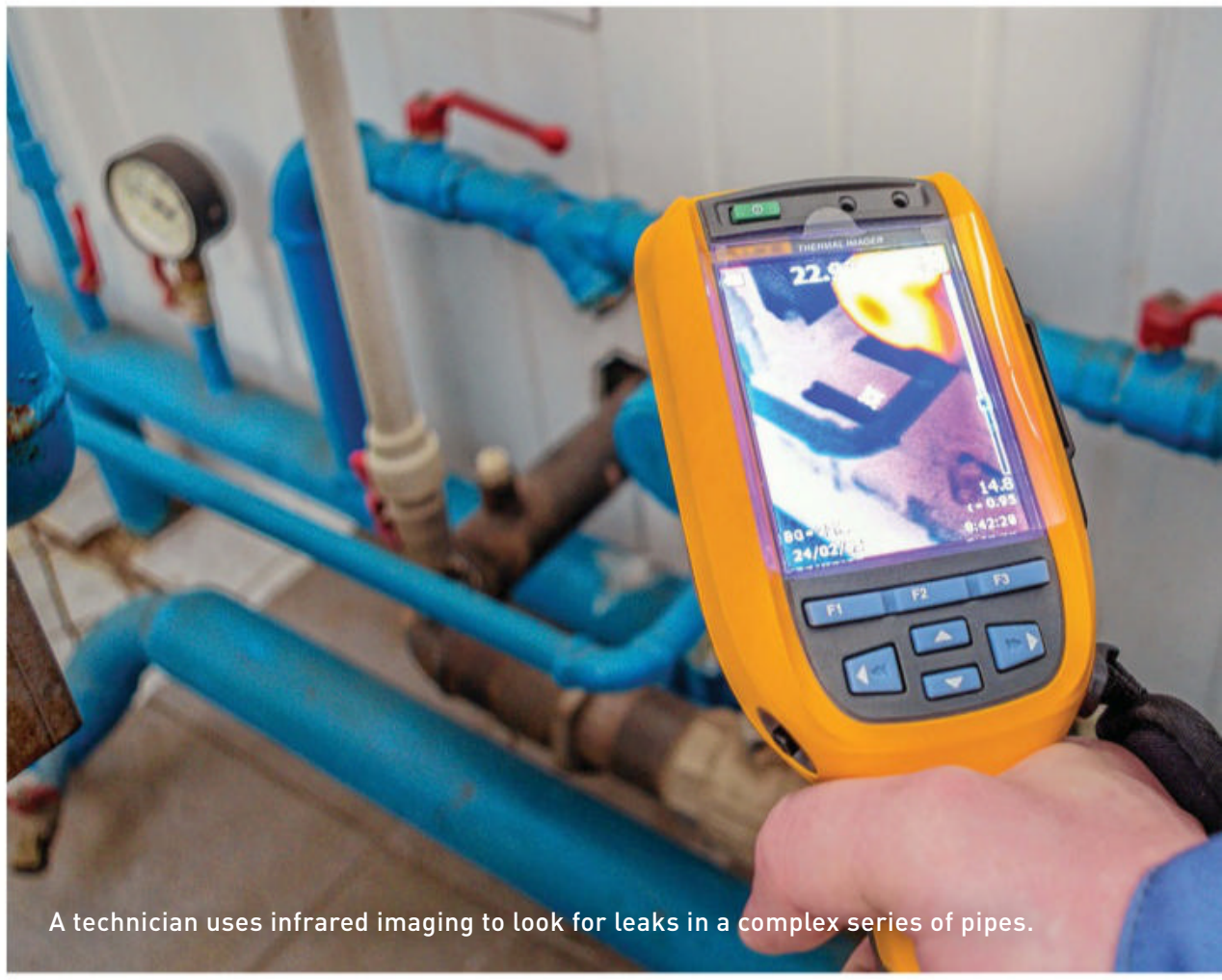
COURTESY TRAMEX METERS LIMITED (TOP); COURTESY GOINGGREEN.COM (BTM.)

THERMAL *imaging* (INFRARED) **CAMERA** $1,000+

Another branch of military research to bear ever more peacetime fruit is the **THERMAL IMAGING CAMERA**. ***These tools detect thermal energy—specifically infrared radiation (IR), a range of wavelengths often experienced as heat.*** Along with visible light, IR is part of the electromagnetic spectrum, but like X-rays, microwaves, and radio waves, it cannot be seen with the naked eye. Thermal imaging cameras employ sensors that change electrical resistance, voltage, or current when heated by IR, then display this information as an image called a thermogram that can be viewed and analyzed.

Thermal imaging came into practical use during the Korean War for identifying targets and foes through battlefield smoke or darkness, and later to fight fires on ships. Expensive and security-sensitive, it remained in the military until after the 1991 Gulf War, when reduced equipment sizes and costs opened it up to the public. Law enforcement put thermal imaging to work in surveillance and security, and municipal firefighters adopted it for search and rescue and to identify fire hot spots. Since the 2000s, even more compact and economical cameras have become standard inspection tools. Utilities use thermal imaging cameras to look for overheating in high-voltage power lines, and the building industry relies on them to find heat leaks and improve HVAC-system efficiency.

Today's thermal imaging cameras come in many forms and complexities, from helmet mounts for firefighters to handhelds for building inspectors. Basic cameras just read the temperature under crosshairs on the image, then display the temperature as a number, or multiple numbers for comparison. More sophisticated cameras display relative temperatures as colors, typically as [*text cont. on p. 40*]



A technician uses infrared imaging to look for leaks in a complex series of pipes.

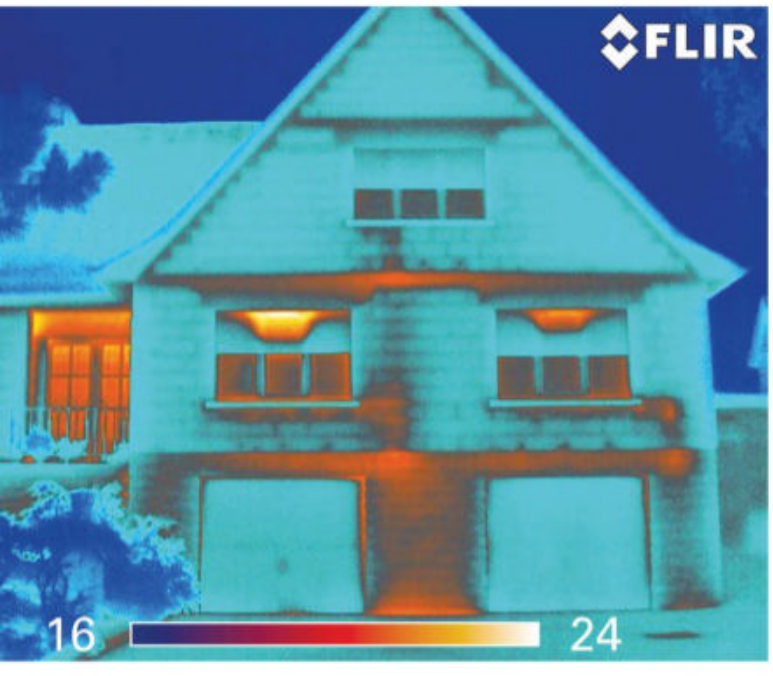


DRONES With over 7 million of the little buzzers in the air as of 2020, no overview of inspection tools can get by without at least a snapshot on drones. Camera-carrying drones are now common for closeup visuals of building exteriors (and even interiors) in places that were formerly accessible only by aerial lifts, scaffolds, or ropes—think roofs, or almost any place over three storeys aloft. Drone photography gets complicated and expensive, though.

As with spacecraft, the final image is actually a mosaic of overlapping digital shots composited together by a service, then corrected for vibration and other shortcomings. The results, however, can be revealing: from a comprehensive view of the entire roof, to a measured depiction of the skeletal framework of the whole building.

As recently as a couple of years ago, only photo-type cameras appeared on drones, but today IR cameras for thermal inspections are one of their most popular applications, particularly for commercial buildings. In fact, along with thermograms and photogrammetry (making measurements with photos), there's now a burgeoning inspection/survey drone industry for hire, using sensors ranging from LiDAR (light-scanning radar for measuring) to those detecting methane.

Drone flyovers make the danger of clambering up a steep roof to inspect shingles or the condition of a chimney a thing of the past. **INSET** A drone can see and record the condition of hard-to-reach places, such as a deteriorating chimney top and flue.



ABOVE Infrared imaging reveals the temperature of a structure through color, identifying areas of energy loss in bright orange. It clearly identifies a trouble spot where one would not be expected: the "hot" area just right of the left window bay.

either a black/white/grey range or, in the most sensitive cameras, a palette of multiple colors—say, white for hottest, reds and yellows for intermediate, blue or black for cold. Specialized cameras can offer a color alarm feature that only displays an image where the temperature is above or below a user-selected range, for example displaying only the hot spots around a window or on mechanical equipment.

Like conventional photography, the quality of a thermogram depends on the design, cost, and operation of the camera. At the top of the list is detector—that is, the number of pixels and thereby temperature data points. The higher the resolution, the clearer the image. ***A thermal imaging camera can cost from $1,000 to $10,000, with resolution commonly the biggest difference between an expensive camera and a cheaper one.*** Also important is thermal sensitivity, or to what degree the camera can distinguish a difference in temperature between two surfaces.

Better cameras also allow the user to adjust for emissivity (how well a material radiates infrared energy, compared to a perfect radiator); reflective temperature (compensating for temperature reflected from surroundings); and thermal tuning (adjusting the temperature range the camera detects).

Thermal imaging cameras can't see through walls, but they can tell a great deal about the condition of a building by "taking the temperature" of its surfaces in multiple ways:

>Energy Audit Also called a thermographic inspection, this survey of the building's exterior or preferably its interior (where temperature differences are less affected by air movement and more accurate) can determine the effectiveness of insulation—whether a

COURTESY CHIMNEY CHAMPIONS (TOP & INSET); COURTESY FLIR SYSTEMS

FOR RESOURCES, SEE PAGE 87.

building needs it and where. Thermographic inspections are also valuable before a house purchase to evaluate its condition, and after adding insulation to assure it was done correctly. Inspections even can reveal the condition of existing insulation, such as settling or saturation from a roof leak.

>Building Leakage Thermographic inspection also will zero in on air leaks that allow heat to escape or infiltrate the building. When combined with a blower door (a fan attached to a door that tests airtightness by exaggerating air leaks), an inspection can locate air leaks around windows and doors or through building defects (such as wall penetrations or faulty siding) when they show up in the thermogram as black streaks.

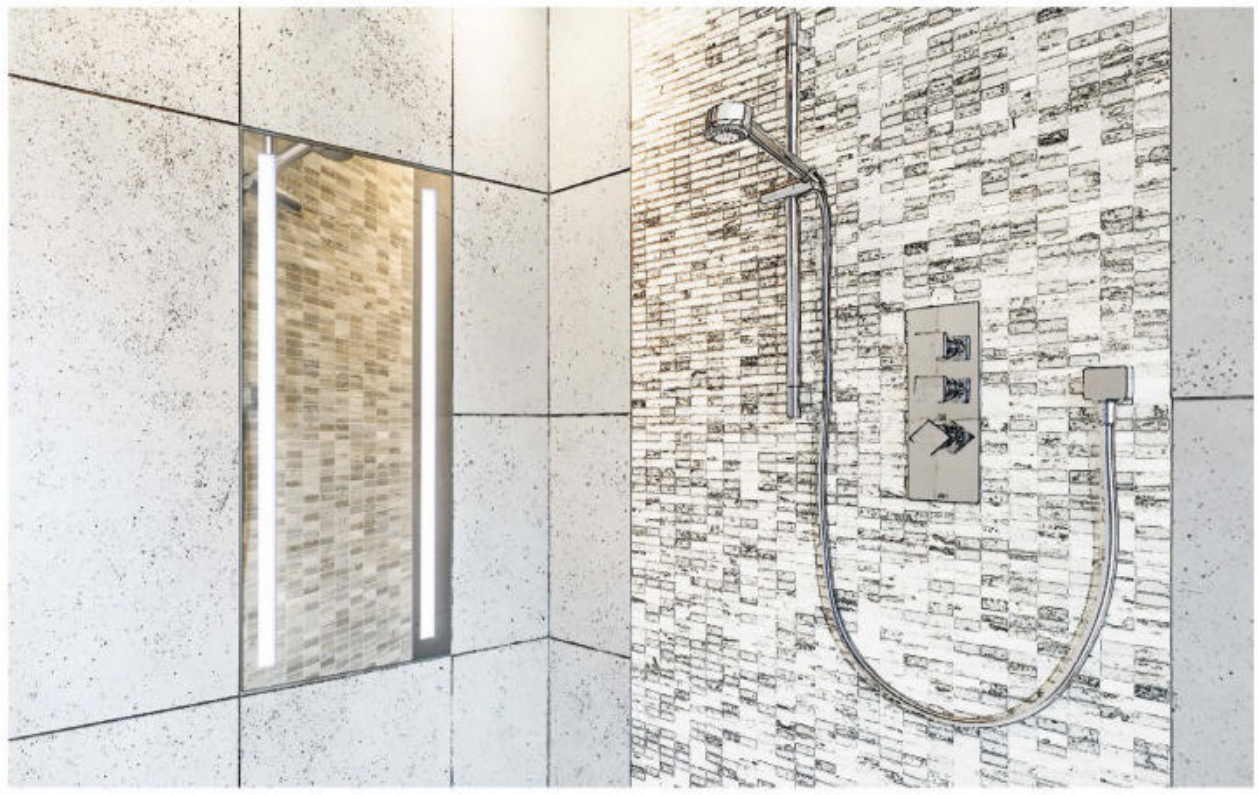
>Mechanical Systems As with utilities, thermal scans of electrical systems can detect overly warm connections or circuit breakers, indicating potential problems. Similarly, scans of HVAC equipment and the like can point to areas of friction or wear.

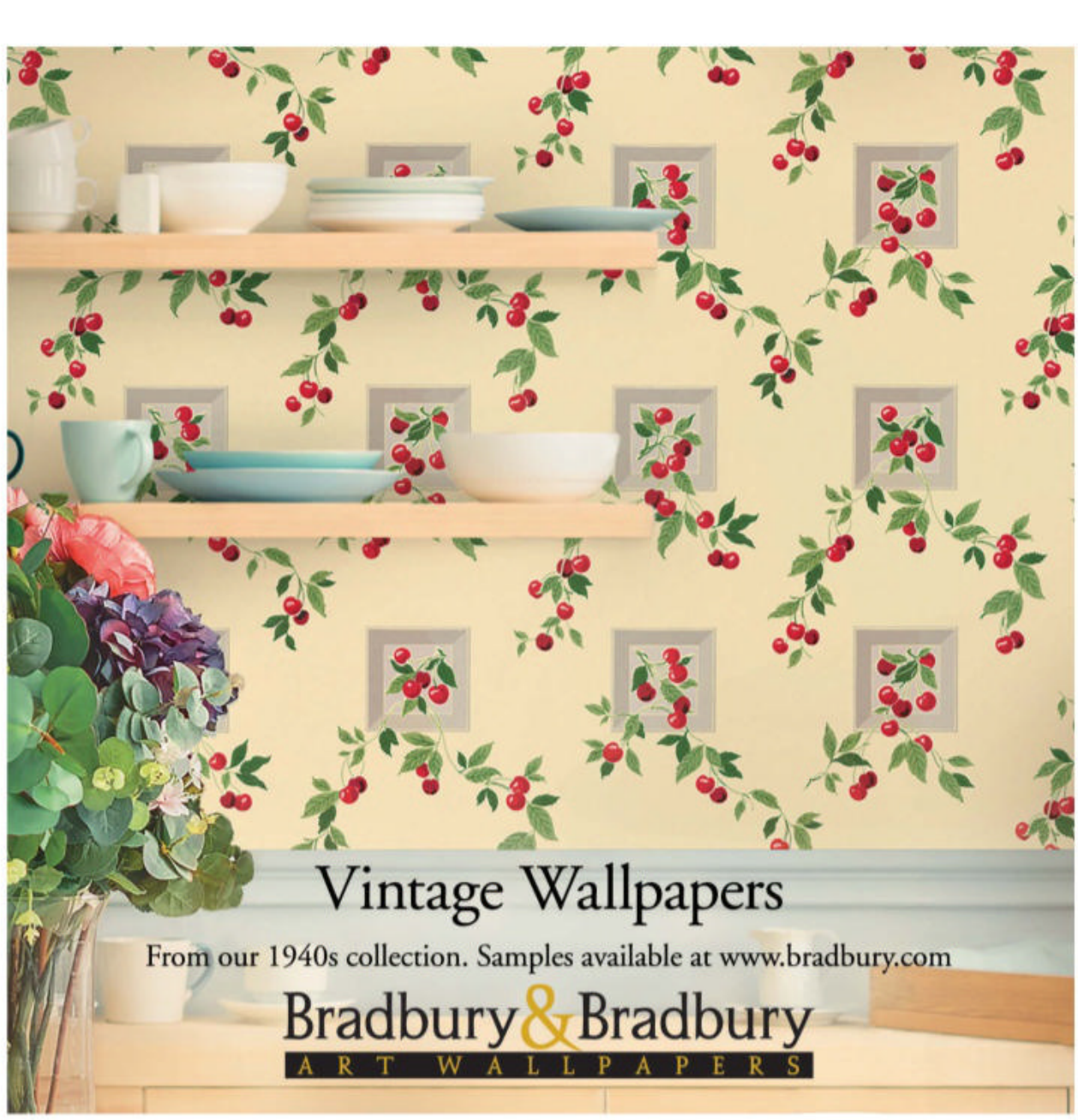
>Moisture Detection The non-invasive nature of thermal imaging cameras coupled with their ever-growing sophistication and affordability has made them increasingly popular for moisture detection. Rather than measuring electrical resistance or capacitance like a traditional moisture meter, thermal imaging cameras can identify areas of moisture when they show up as anomalies in a thermogram, due to the effects of evaporative cooling.

>Material Defects In high-level inspections, such as structural investigations, thermal imaging is also a tool for finding defects in materials. For example, moisture trapped in a porous material such as wood increases its thermal conductivity, and shows up in a thermogram as a cooler area.

Thermal imaging cameras may be obtained through a service (some utilities do work for a nominal charge or for free), rented, or purchased outright.

GORDON BOCK *is an architectural historian, instructor at the National Preservation Institute (npi.org), and in-demand speaker:* ***gordonbock.com***





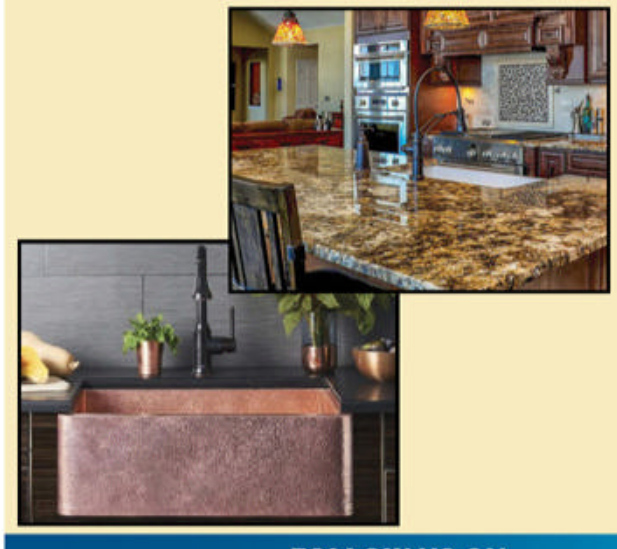
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Cleaning Marble or Limestone

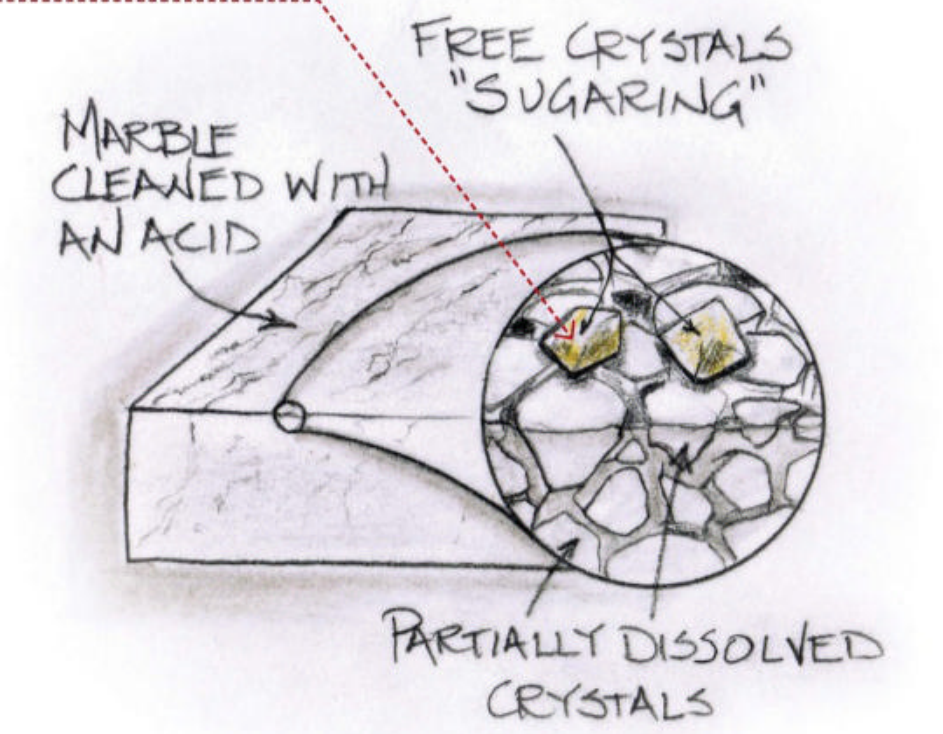
For many decades, masonry houses were built with marble or limestone used for the window and door sills, lintels, belt courses, and outdoor steps. These stone types were also used, in grander houses, for quoins at the corners and modillions in the cornice. The stones are dirtied and eventually damaged by atmospheric pollutants, bird droppings, and even the dirt carried across steps by our shoes. It's wise to spend some time carefully cleaning limestone and marble, before damage can occur.

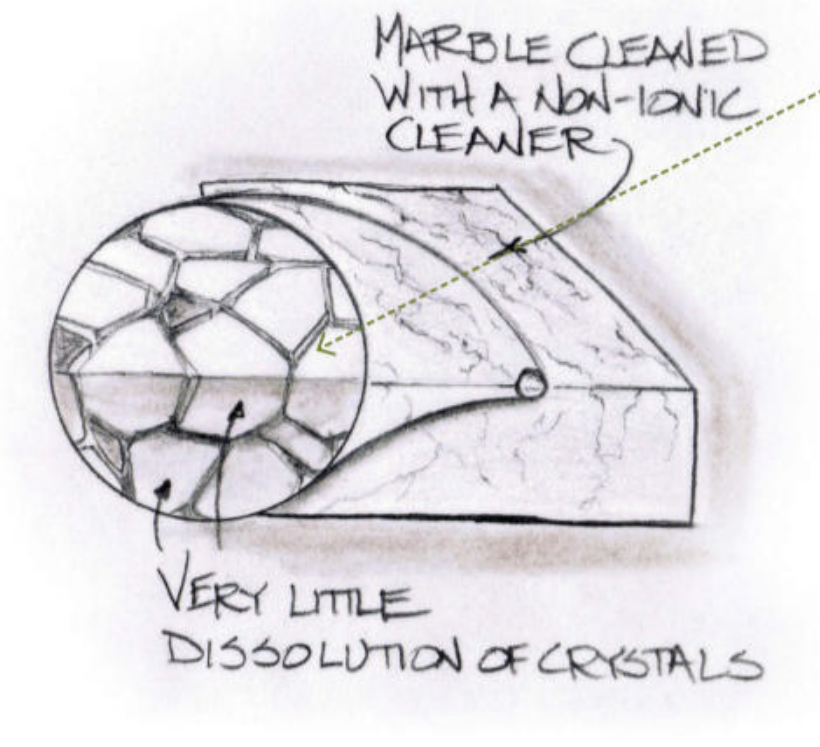
Consider that marble, a metamorphic stone, is created when sedimentary limestone is subjected to high pressure and heat underground. The calcite-based stones are closely related, and both are damaged in the presence of acids—whether lemon juice on the kitchen counter or acid rain on a limestone lintel. They benefit from similar cleaning techniques. **By Ray Tschoepe**

WRONG WAY

CAUSING FURTHER DAMAGE

Many cleansers will "do the trick"—that is, remove the dirt and leave the sill or steps looking cleaner. Depending on the makeup of the cleaning agent, though, short-term improvement may come at a cost. Common acidic cleansers include mineral-deposit and rust-stain removers, and bathroom cleaners. Acids dissolve the calcite-based structure of marble and limestone, leaving the surface rougher and therefore more likely to pick up soil. Continued use of the agent, as well as pollutants, dissolve the stone, causing pitting and loss of detail.





RIGHT WAY

AVOID ACIDIC CLEANERS

Keep in mind that marble and limestone are vulnerable to dissolution in acids. This is the reason that acid rain is so damaging to marble statuary and cemetery monuments. Make certain that the detergent you use is classified as non-ionic, or that its pH is slightly alkaline. Look for cleaners designed for marble countertops, etc., and follow the directions on the container.

ILLUSTRATIONS BY RAY TSCHOEPE



The New Downsizing

Mini-split technology is changing the way we heat and cool our homes. **By Mary Ellen Polson**

Anyone who has lived with all-electric heat in a cold climate—and seen winter energy bills skyrocket—may be reluctant to consider an electric-powered mini-split system. That would be a shame, because this new generation of heating and cooling technology is more comfortable than ever, and can be less expensive to operate than HVAC systems burning fuel oil or natural gas.

While mini-split systems are a go-to energy choice for much new construction, they also can be adapted to existing homes, whether or not the house already has ductwork. And unlike earlier generations of heat pumps (common in climates dependent more on air conditioning than heat), the new mini-split systems have working components rated for different climate ranges, even frigid ones. Bosch Thermotechnology, for example, offers a low-temperature series with an outdoor compressor rated for temperatures down to -22° F.

how it works

To heat and cool the house, a mini-split system uses piped refrigerant delivered to compact indoor units. The refrigerant absorbs built-up heat indoors and transfers it to an outdoor unit, where the heat is expelled.

In cold weather, the process reverses at the touch of a button, switching the direction of the refrigerant so that it absorbs heat from the outside and transfers it indoors to warm the house.

Unlike conventional units, however, mini-split systems are equipped with inverters that enable the compressor to quickly adjust the amount of power used, along with the amount of refrigerant transferred to and from the indoor units.

This means the compressor generates only what's needed to maintain a desired temperature, be it 60 degrees in a laundry room or 72 degrees in a living room. That's a significant difference from systems that run at full power until a set temperature is reached, then stop, only to turn on again as the temperature becomes uncomfortable.

COURTESY MITSUBISHI ELECTRIC (ABOVE & OPP.)



AIR ON DELIVERY

Mini-split systems can be designed to cool a single room or an entire house, using a variety of discreet delivery components.



WALL-MOUNTED Best for cooling/heating a single room, a ductless wall unit such as **the Climate 5000 from Bosch Thermotechnology** is quiet (as low as 20 dB) and easy to install. They are most efficient when located on the inside of an exterior wall, near an outdoor compressor.

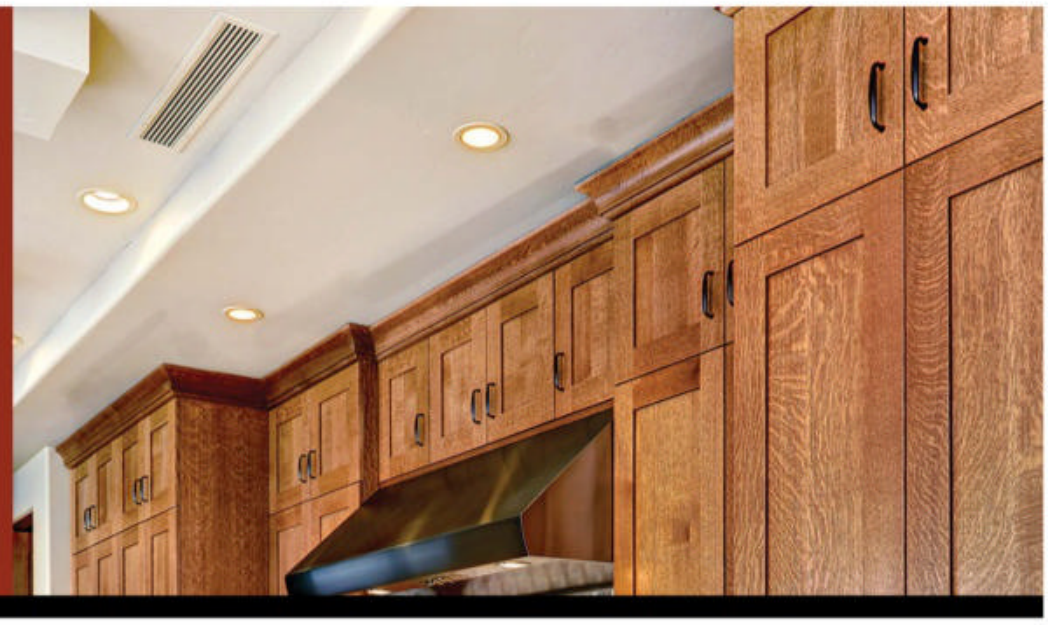


CEILING CASSETTE Usually measuring about 23" x 23" inches—roughly the size of a tin ceiling plate—ceiling cassettes direct air in a circular motion. Some, like this **Rheem Classic cassette**, come with multiple fan speeds. While some units are louder than wall-mounted ones (up to 36 decibels), others operate as low as 23 dB. Most require 10" of clearance in a ceiling or soffit for installation.



CONCEALED DUCT If there is existing ductwork (or space to design a ducted system), your home may be a candidate for a concealed system such as **Fujitsu's Slim Duct mini split**. Conditioned air is delivered through grille-covered ducts similar to those of forced-air systems, and the network can be set up for separate climate zones.

LEFT Compact cassettes that deliver warmed or cooled air in all four directions sit almost flush into the ceiling, where they're less visible than wall-mounted mini splits.
RIGHT A concealed mini-split duct looks no different from a forced-air vent, once installed. The trick is fitting the compact unit in voids in walls and ceilings.



the essentials

Mini-split systems are powered by a compressor, also known as a heat pump. Ducted systems require an air handler, similar to a furnace but about one-third smaller. The entire system can be controlled with a handheld device such as a smartphone, or by a wireless controller.

1. WIRELESS CONTROLLER Just introduced, **the Kumo Touch from Mitsubishi** is a wall-mounted, wireless remote controller with touchscreen controls.

2. DUCTED AIR HANDLER Calibrated for different climatic conditions, units such as **Mitsubishi's SVZ unit** make excellent replacements for aging forced-air furnaces when combined with other mini-split components. Some are capable of delivering heat in temperatures up to minus-20 degrees.

3. INVERTER-DRIVEN COMPRESSOR The compressor is the driver of any mini-split system, delivering heating and cooling to a single unit or an entire house. An inverter-driven compressor like the **Halcyon Flex from Fujitsu** automatically adjusts to maintain desired temperatures, eliminating the wasteful cycle of starting and stopping common to conventional heat pumps.







resources

- **Barn Light Electric** barnlightelectric.com *Belt-driven ceiling fans*
- **Big Ass Fans** bigassfans.com *Residential & industrial fans; evaporative coolers*
- **Bosch Thermotechnology** bosch-thermotechnology.us *Inverter mini-split systems*
- **Fujitsu General** fujitsugeneral.com *Mini-split heating/air conditioning*
- **Hi-Velocity Systems** hi-velocity.com *Small-duct, high-velocity HVAC*
- **Mitsubishi Electric** mitsubishi comfort.com *Inverter-based mini-split heating & cooling*
- **Rheem** rheem.com *Mini-split heating/air conditioning*
- **SpacePak** spacepak.com *Original small-duct central HVAC*
- **Unico System** unicosystem.com *Small-duct air conditioning*
- **Woolen Mill Fan Co.** architectural fans.com *Belt-driven, direct-drive & pulley ceiling fans*





ABOVE The belt-and-pulley Emu from Woolen Mill Fan Co. fits well in rooms with ceilings 9' or higher. All of the iron and bronze parts are sand casted, as they were in the 1880s.

TOP The Brewmaster short neck belt-and-pulley fan is a replica of an 1880s design.

Comeback of a Fan

Looking for an old-tech solution to cooling the house? Consider a belt-driven or direct-drive pulley fan. At least one company has been making close replicas of the two- or four-bladed cast-iron beauties once common in high-ceilinged emporiums, factories, and homes for more two decades, and others are picking up the trend.

Both types are usually based on period belt-and-pulley fans by companies such as Snediker & Carr, with ornate detailing on the suspension rod and floral or serpentine patterns on the motor housing and blade mounts. The difference is one of scale and motor placement. While the motor on a belt-and-pulley system can serve two or more long-bladed fans linked across a large span, a direct-drive motor serves a single fan. (The more fans in the set-up, the more powerful the motor should be.) Woolen Mill's fan motor mounts are always wall mounted, with the pulley at the same level as the pulley on the first fan. With direct-drive fans, the motor is concealed in a void in the ceiling directly over the fan.

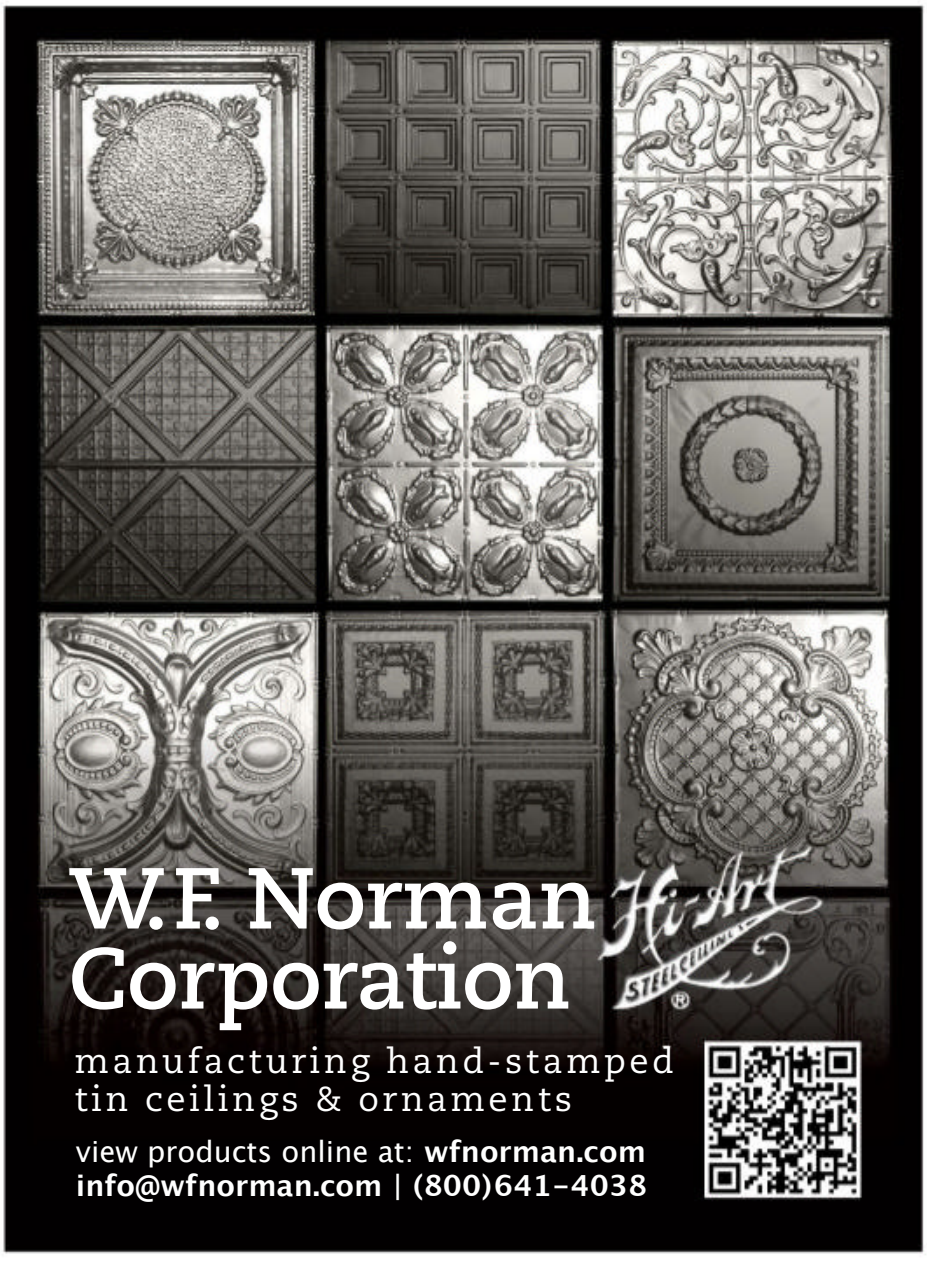
Both fan types are ideal for moving high volumes of air, so they're best suited for rooms with ceilings that are 9' high, or higher. That said, Woolen Mill Fan Co. offers several models—the large and small Kiwis, and the Martin—that work in rooms with ceilings of a mere 8' height.

Use of an inverter eliminates the noisy, wasteful stop-and-start cycle—and therefore the accompanying cold spots and drafts—of typical forced-air heating and cooling. Like a beating heart, the system is always active, making subtle adjustments as temperatures rise and fall indoors. A mini-split system is "greener" and more sustainable than conventional heating units, and studies show that Mitsubishi's inverter-based system, for one, can reduce energy consumption by up to 40 percent.

Mini-split systems typically offer higher SEER (Seasonal Energy Efficiency Ratio) ratings than conventional systems, too. The Department of Energy requires minimum SEER ratings of 13 to 14 for new HVAC systems, depending on region. Mini splits typically start at 16 and range up to 27. Consider, too, that a 10-year-old forced-air system—even a good one—typically has a SEER rating of only 8 or 9. Eliminating a fuel-burning furnace cuts down on greenhouse gases, too.

retrofits So how does a retrofit in an existing house work? Mini splits are built on ductless and ducted products that include wall-, ceiling-, and floor-mounted units. Some require only a 3" opening in the wall; Mitsubishi's EZ FIT recessed ceiling cassette mounts easily between joists spaced a standard 16" apart.

If there is existing ductwork, an aging furnace can be replaced with a ducted air handler that's about one-third smaller than a conventional forced-air furnace. For maximum efficiency—though at greater upfront cost—the old ducts can be replaced with copper tubing. Energy savings can reach up to 24 percent of heating and cooling bills, all without the need to directly burn fossil fuels. As a bonus, mini-split air handlers are smaller and less noisy than other furnaces. A further financial incentive comes in the form of state and federal tax rebates, which range from a few hundred dollars to $5,000 or more.


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Fence Boards to a Shed

A rustic potting shed is made of weathered boards from a cedar fence, along with salvaged windows. **By Brian D. Coleman**

Tony Fajarillo has been fascinated with bonsai since childhood. A landscape designer in the Pacific Northwest, he incorporates the miniature trees whenever possible (redwoodbuilderslandscaping.com). When his collection had grown to over 120 specimens, he needed a shed dedicated to potting and pruning. After he replaced a cedar fence one spring, he found himself with 150 six-foot 1x4 boards. They were sound and gracefully weathered, so he bought the lot.

The Cost

CEDAR FENCE BOARDS	$450
WINDOWS, FRENCH DOORS	$50
GRAVEL	$40
VISQUEEN	$10
TAR PAPER	$50
PALLETS	$60
OSB PLYWOOD	$160
NAILS	$20
TOTAL	$840

building the shed

1. SITE PREP

Fajarillo leveled a 7' x 8' corner of the garden, then covered the soil with compacted gravel topped with a visqueen (polyethylene sheeting) to prevent moisture buildup. Heavy-duty pallets once used to hold flagstone pavers were laid for the foundation, secured in place with 1 ⅛" recycled plywood flooring, salvaged from another construction project.

2. THE STRUCTURE

Walls were built with 2x4 wood framing nailed directly to the flooring structure with 3" stud nails. Simple OSB plywood was used for interior walls, nailed to the framing with 3" stud nails. The front wall is 9' tall, with a row of windows above; the back wall is 7' tall, a convenient height for hanging tools and equipment.

Tar paper was stapled to the outside of the OSB plywood, overlapped to keep water out. The old cedar fence boards were nailed vertically onto the OSB and tar-paper walls. Overlapping three layers of fence boards created a shingled roof—with tar paper underneath.

A circular saw and a nail gun made the job go quickly.

3. INSIDE THE SHED

The shed is deliberately rustic. The plywood floor is unfinished, so that soil can't ruin it. Simple furniture includes a worktable and a bench, and a tool rack. Tony Fajarillo says his functional bonsai shed has also become a quiet retreat for contemplation.

WILLIAM WRIGHT

BONSAI BASICS

Caring for a bonsai is not difficult if you follow a few rules of thumb.

LIGHT Strong light and natural sunlight are important; most bonsai do well with morning sun and afternoon shade.

WATERING Don't overwater, but never let the soil dry out. Bonsai like humidity and do well if placed on a shallow tray filled with pebbles and water.

FEEDING Fertilize monthly with a general, all-purpose liquid fertilizer at half-strength. Spraying on the fertilizer also works well.

TRIMMING Pinch back new growth to keep the tree miniature, but always leave a small amount of the growth to keep it healthy.



OPPOSITE Tony Fajarillo works on a 300-year-old mountain hemlock (*Tsuga mertensiana*) in his shed made of recycled cedar boards. **INSET** A black pine (*Pinus thunbergii*) is a bonsai in the early training stage. Windows and doors in the shed are all salvage. **ABOVE** A Shimpaku juniper (*Juniperus chinensis* 'Shimpaku'), underlaid with creeping stonecrop (*Sedum humifusum*), is planted on a red lava rock.

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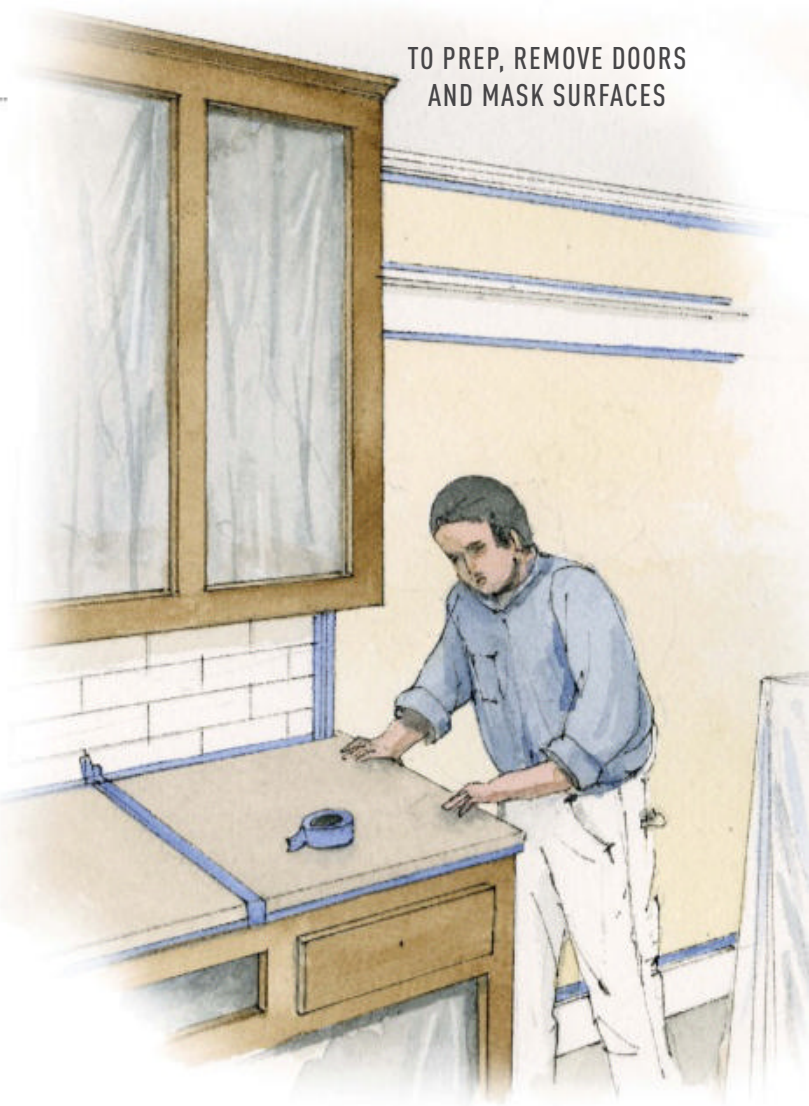
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Refining Cabinets

You may not have to replace kitchen cabinets, or even reface them. Refinishing may be enough. **By Lynn Elliott**

Whether the existing cabinets are painted or stained, refinishing them for a new look is an affordable choice. If the finish is in good shape and you're going darker with the new paint, you'll only have to clean, sand, prime, and paint. If the old paint is thick or you are going lighter, you'll probably have to strip the old paint. Solid wood and MDF can be refinished, but not so easily cabinets made of vinyl or laminate, or those that were finished with a penetrating oil.



TO PREP, REMOVE DOORS AND MASK SURFACES

STEP 1

As with any refinishing job, prep is critical. Remove all the doors and drawers from the cabinets, then remove all the hardware, even hinges. Label all hardware for position, and label each door and drawer in an inconspicuous, unpainted spot, as under a hinge or the underside of a drawer. Cover appliances with tarps, drop cloths, or plastic secured with tape. Neatly tape kraft paper over floor and countertops. Cover the backsplash and door openings with taped plastic. If you're stripping, tape plastic over the inside of cabinets. Clean cases, doors, and drawers with a wood cleaner or diluted TSP; use a degreasing cleanser, in any case. Damp-rinse and dry; don't leave water on wood cabinets. Allow time for air-drying.



CHEMICALLY STRIPPING PAINT

STEP 2

If you need to strip paint, work in a well-ventilated area (open windows in the kitchen when stripping the cases, and take doors and drawers to a workshop or outdoors). Use a paste chemical stripper, which won't drip from the cabinet frames. Citrus-based strippers take longer to work, but are a safer option; still, even "safe strippers" are heavy-duty. Wear protective clothing, a respirator, and goggles as recommended by the manufacturer. Test first, then proceed. The chemical won't remove all of the finish; after it bubbles, use a flexible putty knife, awls and old spoons and crevice tools as needed to get the paint off. Repeat with more stripper if needed. Use an orbital sander in successive passes, starting with medium grit paper and moving to fine (at least 220-grit). Use a shop vac to remove dust. Wipe surfaces with a damp tack cloth and let dry.

STEP 3

Fill any defects with wood filler. Don't fill in the hardware holes unless you are replacing it with new hardware of a different size or spacing. Sand the filled areas smooth. Repeat the vacuuming and wiping process, and allow it to dry. If you will be staining wood cabinets, apply a coat of sealer/wood conditioner, thinning it 1:1 with denatured alcohol (or follow label directions). Once dry, scuff the surface with 000 steel wool. Wipe with a damp tack cloth and let dry.

If you will be painting, use a primer compatible with the finish paint, preferably from the same manufacturer. (Ask at the paint store.) If the finish paint is dark, consider using a tinted primer. Spraying is fast but requires additional prep and masking and is hard for a novice to control. Alternately, lay on the paint in a thin coat with a high-quality roller or a paintbrush, working quickly in long strokes and keeping a wet edge.

ILLUSTRATIONS BY ROB LEANNA

Lay doors flat and do the backs first; allow to dry and then prime the fronts. Place the face of the drawers upright. For the cabinet face frames, start at the top and work down.

STEP 4

TO STAIN: Test the color and application time. (Dark stains take multiple coats. If the color is becoming too dark, wipe before it dries.) Apply the stain with a brush or clean cotton rag. Allow the stain to dry between coats. When the right color has been achieved, lightly scuff the surface with 0000 steel wool, and repeat the vacuum/damp tack cloth process. Finally, apply a compatible polyurethane varnish, making sure everything is dust free. Check manufacturer instructions to see if the varnish needs to be thinned.

TO PAINT: Lightly scuff the primed surface with a medium-grit sanding block and repeat the vacuum/damp tack cloth process. Apply paint, using a paintbrush, or by rolling on paint and then brushing it out, for a historical finish. You will probably need two coats. Reinstall the hinges and hang the doors in their original positions. Slide in the drawers. Install pulls and knobs.



PRIME AND PAINT CABINETS



REHANG DOORS AND INSERT DRAWERS IN ORIGINAL SPOTS

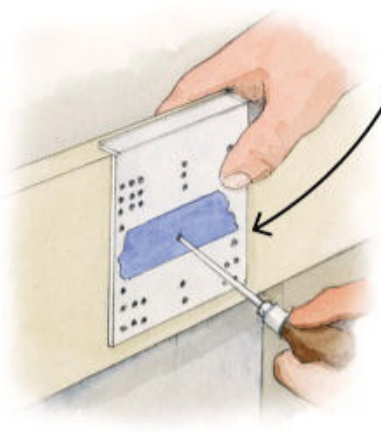
install NEW HARDWARE

Hardware is the finishing touch. Swapping it out can make a big difference. The easiest swap is to find new hardware that matches the existing drill holes. (Measure center to center, meaning the space between the center of two screw holes; most pulls are between 3" and 5" on center.)

If you choose hardware of a different size or configuration, fill in the old holes in Step 3. After refinishing is complete, mark and drill the new holes. **Use a template to ensure the placement is straight and consistent across the cabinetry.** You can make a cardboard template, but inexpensive plastic ones are available at most hardware stores. On a pre-made template, mark which hole you'll use, with a Sharpie or a bit of painter's tape (so that you don't accidentally use the wrong hole guide as you move to the next door). Mark the drill spot with a pencil, and work on adjacent doors at the same time. Do this process through the entire kitchen. **Check that marks are level across the doors and positioned where you want them.** Then check again—before you drill!



Hold the template in place over the pencil mark and tap an awl or a finishing nail through the hole. This indentation is a guide for the hole. Use the smallest drill bit possible to prevent splintering. (Using masking tape over the indentation avoids damage but may hide the mark.) Knob screws are usually 3⁄16" in diameter. Test the bit on a piece of scrap wood.



Keep the door or drawer open as you drill to avoid going into the face frame. Check that holes are level. Insert the screw and attach the pull or knob, and tighten it by hand with a screwdriver. Overtightening can can damage the door.

Placement of knobs and pulls takes into account both appearance and function. For cabinet doors, knobs or pulls are usually placed 2 ½" to 3" up from the corner, centered left to right on the stile. **For stile-and-rail doors, align the center point of the bottom screw with the top of the rail**. For plain-faced doors, measure up from the bottom edge of the door. Pulls or knobs are typically centered in the middle of drawers. Mixing pulls and knobs gives a traditional look.

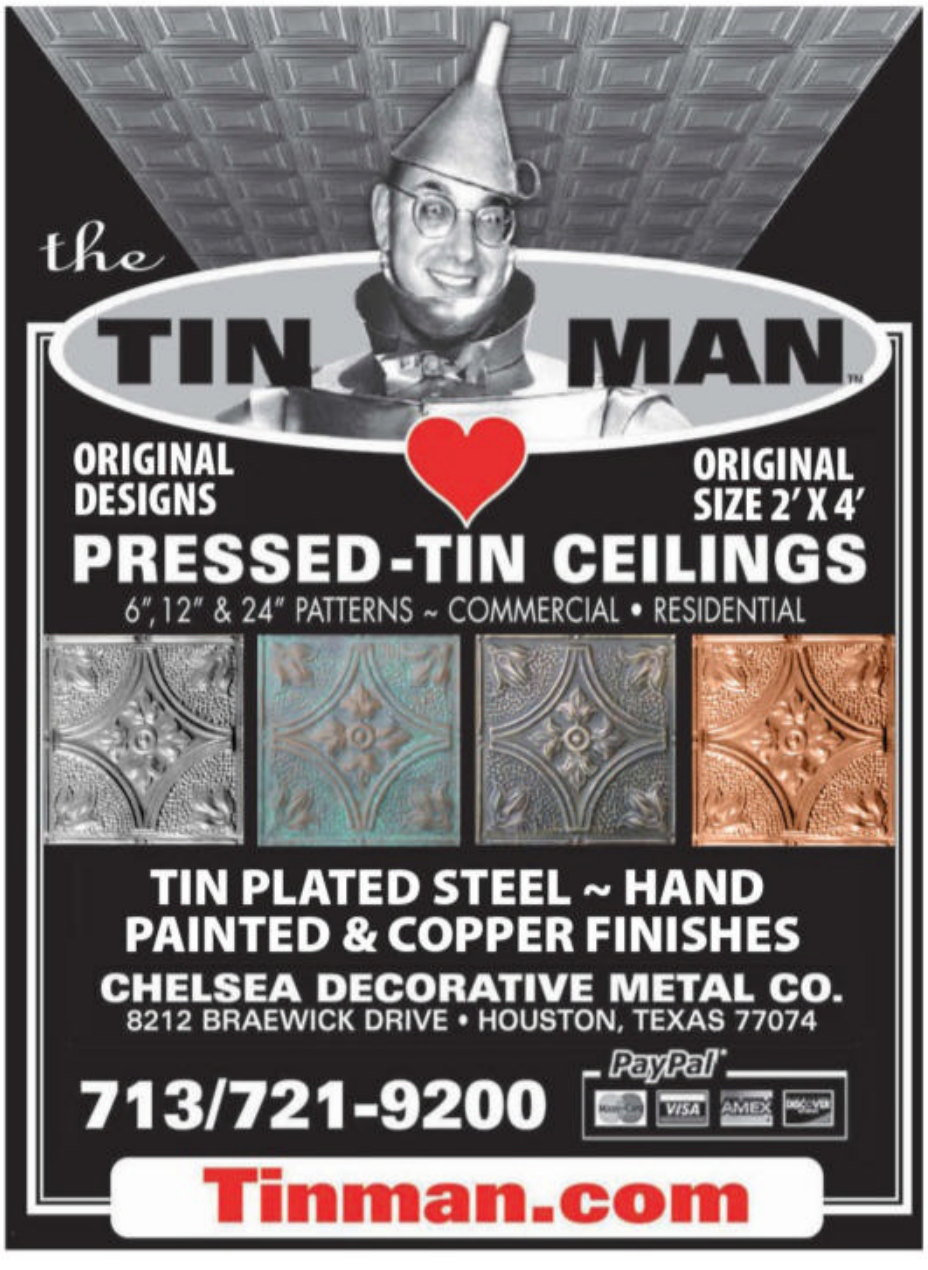
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Conversation Pieces from

Elmira Stove Works

A company that started with wood-burning stoves now customizes unique appliances in two very different lines.

By Mary Ellen Polson





Elmira Stove Works got its start when one of Tom Hendrick's suppliers threw in the towel. He'd been selling wood-burning Findlay Oval cookstoves to the Mennonite community near Elmira, his hometown in Ontario. Tom wanted the Ottawa stove supplier to stay in business, but the supplier refused. "So Tom bought all of the tooling and parts for the Findlay Oval," says Tony Dowling, Elmira's vice president of sales and marketing. "He loaded up two tractor-trailers and brought everything back to a chicken barn here in Elmira."

That was in 1975. Since then, Elmira Stove Works has expanded beyond those wood-burning stoves (still made as their Fireview line) to gas and electric ranges, refrigerators, microwave and wall ovens, and dishwasher panels. The company offers two distinct looks: Appliances in the Antique line, soon to be known as Heritage, resemble those early Findlay Ovals, with lustrous black, white, or bisque finishes (plus Cayenne Pepper Red and Liberty Blue) and nickel or copper trim. The retro Northstar line has a mid-century feel: chrome edging and vibrant period colors as well as black and white.

Dowling recently took me on a Zoom tour of the production facility, where Elmira's employees assemble, finish, and trim out the various designs. "At one point, we were doing all of the CNC metal forming and welding," he said. Now, though, the company concentrates on fit and finish, marketing and distribution.

In essence, Elmira customizes appliances to fill a specific niche: those who want a nostalgic look, but also the modern components expected in a quality new refrigerator, oven, or range top. Assembly of a Northstar range, for example, begins with a porcelain-plated oven box made by KitchenAid. Ccomponents and trim are built up around it, including the electronics, custom-finished panels, and chrome.

Although Elmira's appliances were initially designed for the restoration market, customers are surprisingly diverse. "The houses are contemporaries, log cabins, stone houses. It's the customer saying, 'I don't want a stainless-steel box; I want something more interesting."

LEFT Founder Tom Hendrick assembles the parts of an Elmira wood-burning cookstove. (Son Brian Hendrick is president of the company.) **ABOVE** From the Heritage line, a lustrous black stove with copper trim found its way to an Early American Rustic kitchen in Arizona.







RIGHT (center) Curved body parts for Northstar refrigerator doors come welded together with seams that must be completely removed. • The rounded edge is sanded, polished, and painted. (below) Refrigerators from the retro Northstar line include two in custom colors.

More Online Camouflage: **oldhouseonline.com/kitchens-and-baths-articles/hide-kitchen-appliances**

ASK OLD HOUSE JOURNAL



LEFT Pantries are ubiquitous in farmhouses, even if it's only a few shelves in a cool corner of the house.

GROSS & DALEY PHOTO (TOP); TROY THIES

Have a Question?

Ask us at **ppoore@aimmedia.com**.

We are remodeling our kitchen and I would like more information on the table and chairs shown on OHJ's July 2020 cover. The look is simple and farmhouse. Do you know where to purchase these items?

—Susan Lessick, Anaheim, Calif.

Homeowner Rich says the quarter-sawn oak table was custom-made by a local cabinetmaking company, Modern Design of Cologne, Minnesota (moderndesign cabinetry.com). Despite their name, they were good with period details, even modeling some on an old roll-top desk in the client's home. They added spice drawers and pullout cutting boards at the ends.

The chairs are Liberty Furniture's Farmhouse 24" Windsor Back Counter Stools in Oak (still available at home livingfurniture.com). Windsors are classic, of course, and Rich says the rounded backs mean that straps and bags don't get snagged on chair posts. *—the editors*

Q: Our kitchen and (former) pantry were made into one open-plan room in the 1970s. When do you return to the original floor plan, and when do you leave the remodeling alone?

—Joyce E. Boyd, via webinar



A: Should you go back to the kitchen-plus-separate-pantry configuration? Here's my thought process:

You inherited this change, and it's not obligatory to go back to the original. Furthermore, the 1970s owner may have had a good reason: say, the kitchen was too small for a dishwasher, the pantry blocked access to the backyard, extensive rot needed repair, etc. And the current plan may be working fine for you.

Then again, the room may "feel" remodeled, and stuck in the '70s. It may not offer enough storage. These would be reasons to explore taking it back to the original plan. If blueprints were filed in your town or county seat when the house was built, look there for those plans. Otherwise, you can usually find hints during careful demolition, clues like marks in the flooring showing where a wall once was, or a capped drain showing the original position of the sink. But you don't want to start taking things apart unless you're going forward with remodeling.

Pantries offer lots of capacity while hiding clutter, the dog bowl, and the occasional beverage cooler or microwave oven. In surveys of new-home owners, asking their top wishes in the kitchen, a separate pantry is in the top five. The National Association of Home Builders reports that 85% of homebuyers consider a pantry essential or desirable. So you wouldn't be wrong to add one. Look at the space you have, to see if adding a pantry would leave you with a workable kitchen.

Search the words "pantry" and "pantries" at **oldhouseonline.com** to find photos of original and new ones. *—Patricia Poore*

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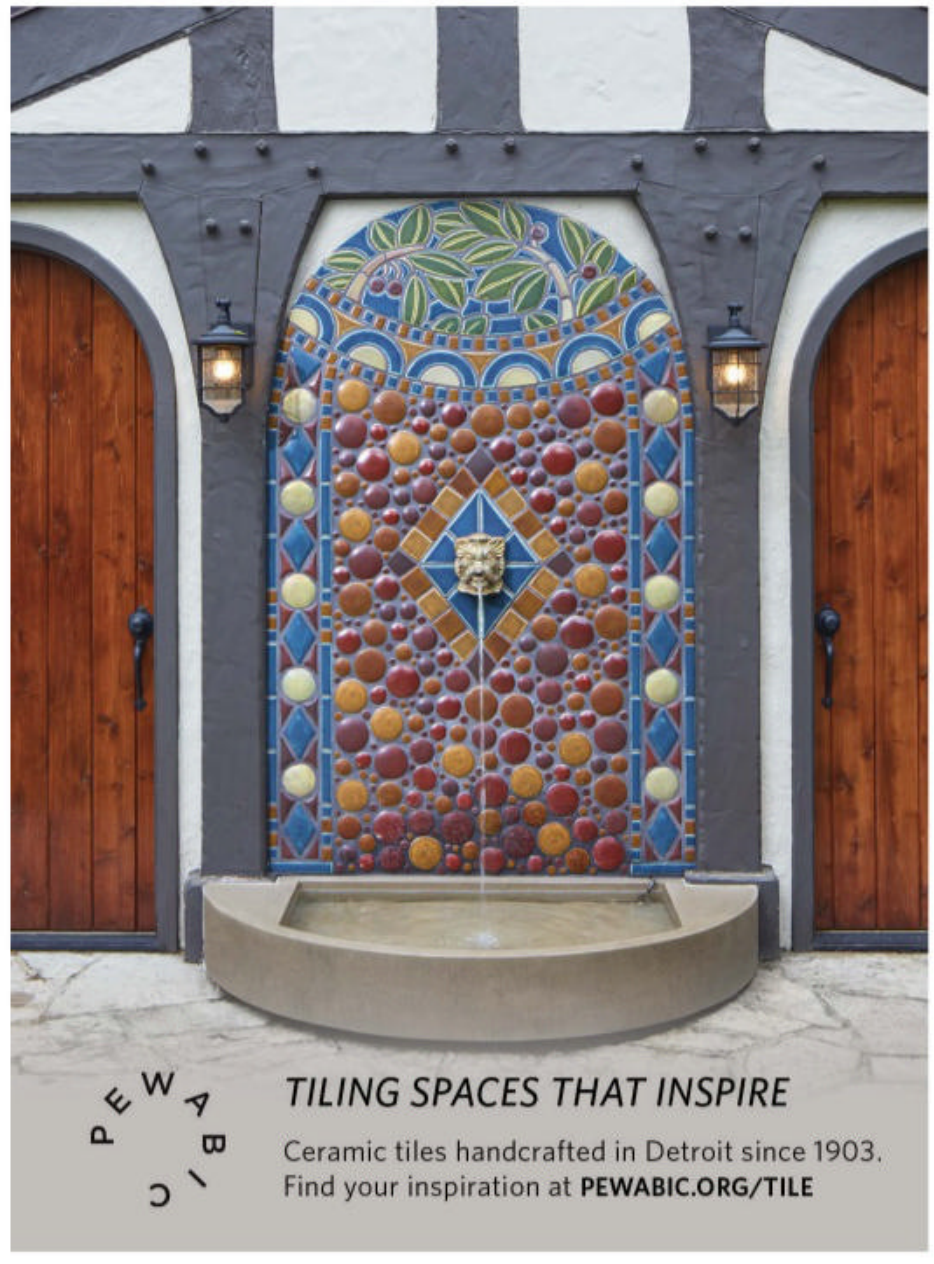


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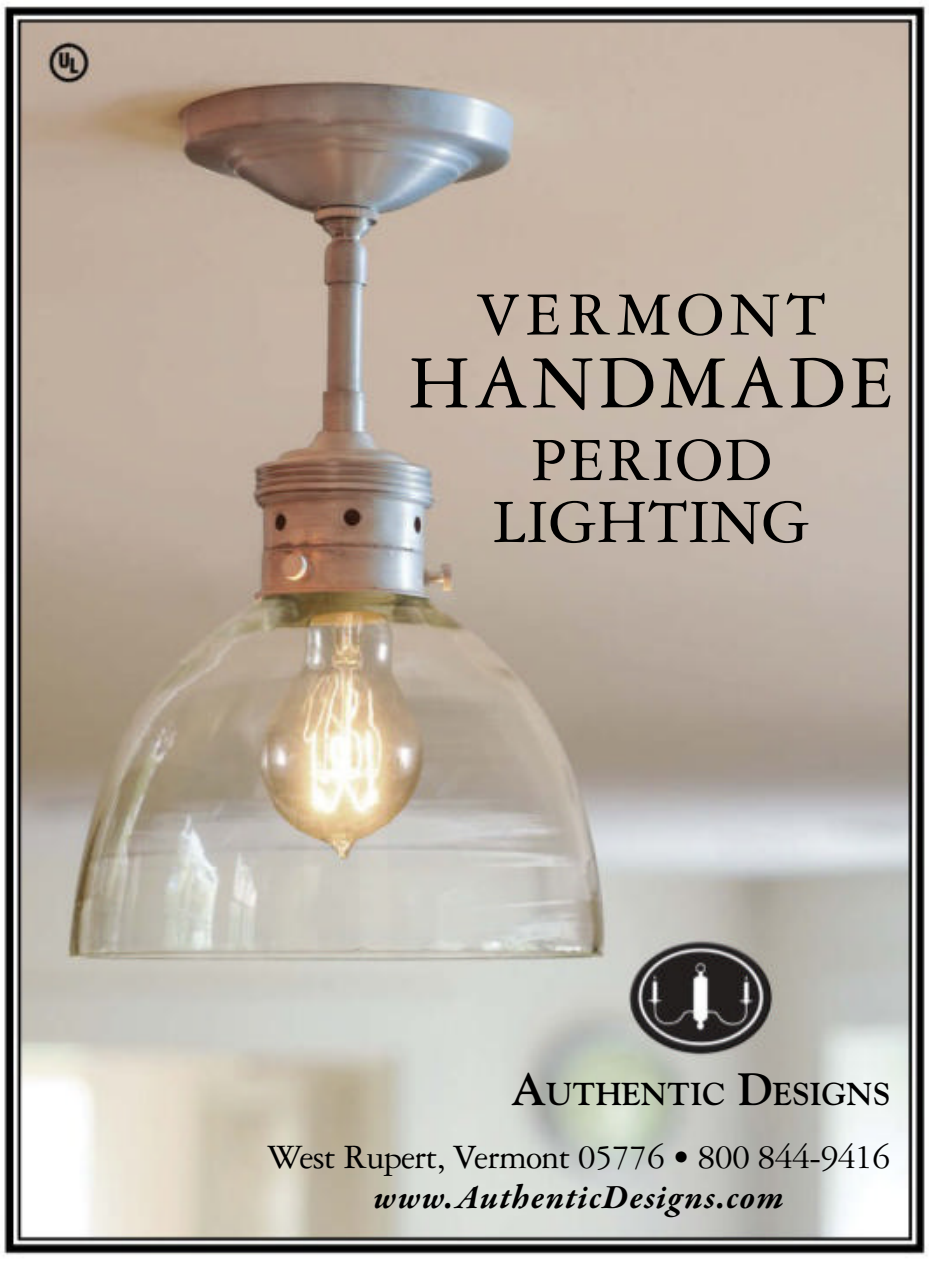
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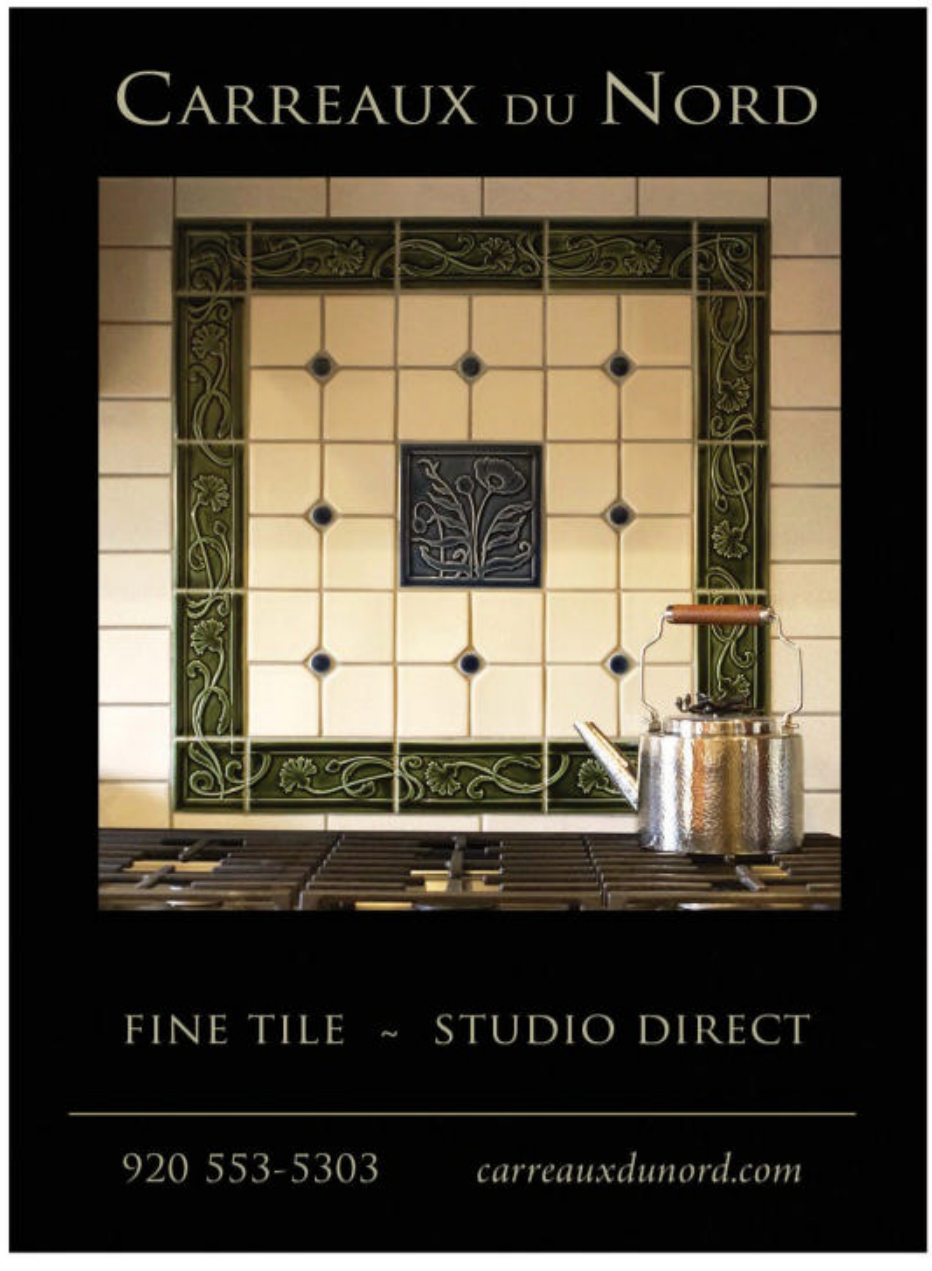
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At the Italian Villa in Portland, Oregon, vintage books stand on a ca. 1850, rosewood ladies' writing desk in the formal parlor.

RESTORING HISTORY

Undeniably historic, elegant with a whiff of eccentricity, the old Gov. Curry mansion has been set right by a serial restorer and her cohort. **page 58**

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58 **THE ITALIANATE AFFAIR**
Bringing back an 1861 beauty.
+ GASLIGHT-ERA CHANDELIERS

68 **NORMINDE, IN MAINE**
Norwegian vernacular at home.
+ ABOUT SOD ROOFS

76 **GRANDMA'S KITCHEN**
Vintage style reinvented.
+ NOSTALGIC SHELF EDGING

A serial restorer turned preservation consultant spent 20 years bringing back the 1861 Governor Curry Mansion—a tall order, as the Italian Villa in Portland, Oregon, had been added to, moved, and abused.



LEFT The view from the landscaped hillside takes in the little temple and the house's north façade, showing the ca. 1885 addition. **BELOW** Details had been stripped before the house was moved in 1964, but front windows were intact. Porch parts found in a scrap pile were used as models for replication. Original balusters were re-created from an archival photo. **OPPOSITE** Before the 1885 addition, a chimney stood here with parlor stoves on each side.

The ITALIANATE Affair

BY DONNA PIZZI / PHOTOGRAPHS BY BLACKSTONE EDGE STUDIOS

JUST TWO YEARS AFTER Oregon gained statehood, the very year Abraham Lincoln became President, a modest Italian Villa was built in a rural area of Southwest Portland. Although it was surrounded by cow fences, the house was elegant, as it was home to George Law Curry, Oregon's last territorial governor, and his wife, Chloe Boone, a great-granddaughter of Daniel Boone. We can imagine its towering, arching windows hung with delicate lace curtains. • In 1885, the 1861 house was enlarged by about 520 square feet, and subsequently it was moved. "The house was supposed to be razed, in 1964, to make way for a freeway," current owner Karla Pearlstein explains. "Its then-owner Margaret Powers decided to split the original house apart from the addition to facilitate the move ... to a sloping lot with a pre-existing, split-level foundation that had been built for a car-repair shop. The grease pit looked like the ruins of Pompeii."

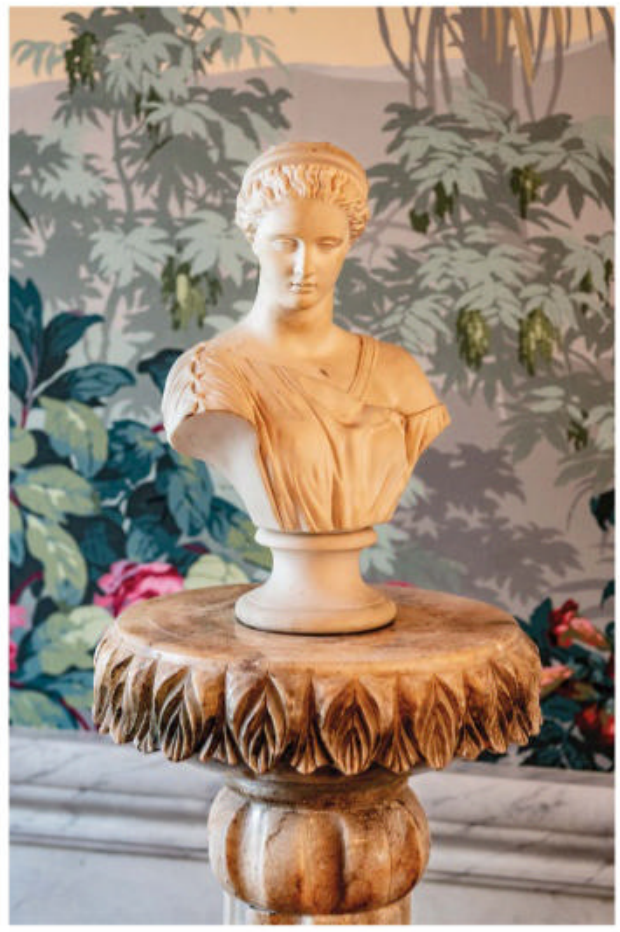


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A FORMAL ENTRY

A painted floorcloth, a Rococo hall tree, and historical wallpaper by Scalamandré furnish the entry, which opens to a view of the parlor.









ABOVE The parlor's ornate mirror was restored. **ABOVE RIGHT** A carved marble stand holds a classical Parian bust. **RIGHT** The ladies' writing desk is rosewood, ca. 1840s–50s, an antique deemed perfect for this house by consultant Steve Austin. **LEFT** The rare, mid-1800s upholstered armchair has a metal wire back, not a wooden frame, for comfortable "give."



The 1880s addition is now **a formal parlor** with burgundy wool Wilton carpeting, drapery in Scalamandré fabrics, and Rococo-style sofas of the **mid-Victorian era**. Historical French scenic wallpaper ties the wide room together.

ISOLA BELLA,
a historical panoramic paper by the French firm Zuber, is hand-printed using 742 antique, carved woodblocks. It dates to 1843.

ABOVE The scenic paper continues around the south end of the parlor; the rare, three-legged Lindeman half-moon piano, 1865, has a finished back, allowing placement anywhere in a room. The 1870s sofa is a transition piece out of Rococo style toward the Aesthetic period. **BELOW** The dining table and chairs, as well as the buffet table, are ca. 1820s-30s. The Scalamandré wallpaper was recolored to complement the carpet. The mirror with a reverse-painted scene is pre-Civil War.

SETTING THE HOUSE onto the daylight foundation (on a sloped site) created some unfortunate adaptations: two odd bump-outs, a spiral staircase leading from the 1885 addition to the basement, and a poorly designed master-bedroom addition at the back of the 1885 section. That, and the 1960s kitchen was in the front parlor! Its vertical layout required use of a ladder to reach most cupboards. One original floor-to-ceiling window had been cut in half to accommodate the sink. An early priority, Pearlstein says, was to find a woodworker who could replicate the old windows.

When Pearlstein and her family purchased the house around 2000, she engaged Portland architect William J. Hawkins III, a knowledgeable architectural historian, to "ameliorate the effronteries." Hawkins assigned Matthew Roman the job of architectural designer for the project. Roman says the books of architect and landscape designer A.J. Downing were his inspiration for how to create an Italian country villa. (Roman would go on to open his own company in 2006.) His vision was successful.

From the back of the hillside today, the view takes in the "tempietto" and plantings, vintage street lanterns, a swimming pool, and finally the sequestered Italianate house—and it does indeed feel like countryside. "It's an illusion," Roman says; "the house is





RIGHT The original ladies' parlor became a makeshift kitchen after the 1964 move, and has been restored as a sitting room. The Empire sofa was found on eBay "with horrible upholstery."
BELOW The door and window date to the 1880s addition, but the staircase is new, replacing a 1960s spiral stair.



GASLIGHT ERA
Electrified lighting fixtures throughout are antiques, most of them ca. 1850–1865. Outside, paths are lit with salvaged streetlamps.

in the heart of the city's Hillsdale neighborhood."

Working with owner Pearlstein, Roman designed the new addition to include a master bedroom and bath, a powder room, and a "ca. 1860s" kitchen. "The goal," Matthew explains, "was architectural compatibility. We looked to blur the line between old and new, while keeping them subtly different. To mitigate the split levels, we eliminated such incompatible features as the spiral-stair tower and 1960s additions. As for materials and craft, we looked for hand-made and old-world whenever possible."

Vintage photos of the front porch showed two freestanding columns and pilasters flanking the door. Pearlstein found those pilasters in a scrap pile, along with original carved elements. The porch and its details have been rebuilt. The original cornice or crown moulding in the formal parlor had been removed for the 1960s move. A century-old resource helped with identifying its style, and it was re-created by Wayne Thompson. "He's retired now, but he's one of the last of the old-school plaster masters," Pearlstein says. "He made the wooden sledge to pull plaster for the crown moulding, and he made all of the ceiling medallions."

Karla Pearlstein had design help early on. Consultants Cathy Hitchcock and her late husband, Steve Austin, inspired Pearlstein to start her own restoration consulting company, Restoring

dressing the WINDOWS

With reference to a ca. 1860s drapery catalog, Karla Pearlstein and Steve Austin chose appropriate drapery styles for the formal rooms.

THE FABRICS With the burgundy Wilton carpet as the decorating muse, the pair chose a luxurious Scalamandré fabric, with floral designs similar to those in the rug, for five windows in the parlor.

FANCY TASSELS Scalamandré tassels, made with unparalleled workmanship, adorn each set of draperies.



ANTIQUE TIEBACKS Antique etched mercury-glass tiebacks were found on the East Coast and are installed in the parlor.

PROPER HEADERS Fabric-covered pelmets in the historical fashion add structured elegance in the dining room; deep swags are draped on rods in the parlor.

THE SEWING CRAFT The homeowner was lucky to find, years ago, a young Vancouver (Washington) seamstress extraordinaire. She'd been sewing since she was six years old, and she knew exactly how much fabric to order, she replicated the historic styles, and she installed the drapery herself.





ABOVE A luxurious, floral-design Scalamandré fabric was chosen for five windows in the parlor, which boasts a pair of Rococo sofas.
TOP LEFT Embellished silk tassels were made by artisans at Scalamandré for the dining room.
LEFT The pool is on the site of a grease pit dating to the time when the foundation was intended for a car-repair shop.



ANTIQUE & SALVAGE
Authenticity in the kitchen comes from meticulous period design and the use of original pieces, including an early Hoosier found locally.







"For the revised kitchen iteration,"

explains designer Matthew Roman, "my job was to take the historic images Karla sent me and define both the arrangement of the spaces and the articulation of details to make the new pantries work."

The historically correct kitchen and pantries are in a modest addition connected to the 1880s addition, and the pantries are windowless. "We decided on skylights," Roman says—not modern bubbles, but period-style ceiling wells, and skylights made of wood with the look of old glass. They used a series of solar tubes to bring light down through the attic crawlspace and into the pantries. Then there's the magic of the plumbing, all of it original, and most of it reworked by Walter Parker of Massachusetts, the Old School Plumber. He flew cross-country for Karla.

There was no need to disguise the stove—it's a scene-stealing 1890s antique, refurbished by Dave Erickson. Then, after the kitchen and pantries were completed, Karla found a century-old photograph showing an icebox placed between two doorways, leading to the dry-goods pantry and the butler's pantry—it was exactly like Roman's configuration.

"The old Kitchen Spirit was with us," he jokes.

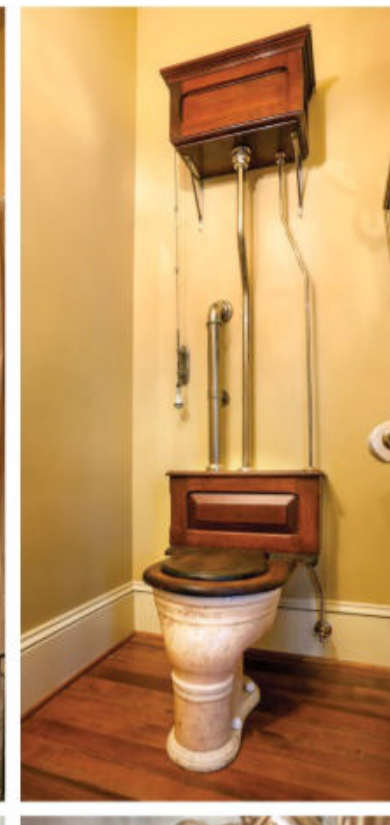
ABOVE Reproductions of the 1861 windows tie the kitchen addition to the original house. A painted floorcloth, found on eBay, protects the wood floor. An old butcher block acts as a prep island, and an early Hoosier cabinet provides storage. **RIGHT** (from top) An 1890s Penn Olive cast-iron stove with Art Nouveau styling is accompanied by a copper water heater. The screened door opens to the terrace. • The kitchen is authentic down to the details. • A pantry sits between kitchen and dining room.

RIGHT The master bedroom features a late-18th-century pine four-poster rope bed. The lace canopy was made from a coverlet. **BELOW** An Empire mahogany dresser tucks into the window-bay recess that dates to the ca. 2000 work. **BOTTOM** Even the bathrooms are authentic. The master features a refurbished 1890s rib-cage shower, a swinging door set into marble walls, and wood wainscoting. The powder room has a pull-chain toilet and a delicate, pink, English transferware sink.













History. A tireless sleuth, she was able to amass a collection of period appliances, lighting, hardware, accessories, and even wallpaper, for herself and for her clients. She also has an extraordinary research library of historic catalogs and samples.

Following mid-19th-century Victorian taste, Austin suggested a carpet with florid designs. From an 1840s Wilton carpet factory archive, Pearlstein chose a slightly less complex pattern to be woven and cut to fit the parlors, the dining room, and the master bedroom. "Victorian-era lighting was dim; busier patterns could be seen," Pearlstein says. "Scalamandré agreed to alter the original orange colorway in their wallpapers for the entry and dining room, to better complement the burgundy carpet."

In the first round of restoration, the kitchen had been moved to the back of the house, opening from the formal dining room. By 2010, Pearlstein and Roman were rethinking their design. "I was pretty green when I started working with Bill Hawkins," Roman admits. "I'd studied classical architecture but was only just diving into a granular knowledge of the Victorian era."

They'd come to realize that there was a disconnect—a visual shock—between the formal 1880s dining room and the 1860s kitchen. "Karla felt an obligation to correct it," Matthew says. "We created a pantry as a buffer."

FOR RESOURCES, SEE PAGE 87.

ANTIQUE GASLIGHT-ERA CHANDELIERS

ELECTRIFIED GASOLIERS FROM THE COLLECTION OF KARLA PEARLSTEIN

At the 1861/1885 Governor Curry House in Portland, Oregon, owner and restoration consultant Karla Pearlstein spent 20 years making the house period perfect. Along the way, she's made friends with people who have similar obsessions, including Cindy Allen, whose business Allen's Antique Lighting, in Harvard, Massachusetts, provided most of the chandeliers in the house. **antiquelight.com**



Entry Hall

The entry-hall fixture is a rare example of an American, gaslight-era hall light, ca. 1860. The brass and zinc structure has a dark patina, and the fixture has its original glass shade and smoke bell. As is proper, the Victorian fixture hangs from a plaster ceiling rosette.



Sitting Room

This is one of a pair of brass figural gasoliers, ca. 1860, in Rococo Revival style. The cast arms feature winged eagles. (A vintage stereopticon shows the same arms in the Green Room at the White House.) Putti flank the central hub, and rams' heads adorn the upper shaft. Aeolus, Greek god of the winds, encircles the center amphora.



Staircase

In brass but for the zinc figure, the rod-hung, three-arm gas chandelier, ca. 1860, is a rare piece. A stately Shakespearean gentleman in pantaloons holds a flagged staff. The central body has relief dragons with supporting rods emanating from open mouths. Arms have keys shaped like fabric tassels and twine.

BLACKSTONEEDGE.COM



Master Bedroom

An American Rococo Revival gasolier, ca. 1860 and probably by Cornelius & Baker of Philadelphia, this heavily foliated, four-arm fixture depicts acanthus leaves, and is fitted with period wheel-cut and engraved 2 5/8" gaslight glass shades. Gas (combustion) fixtures always have shades that face up, while electric fixtures may have shades facing down.



Dining Room

This six-arm chandelier dates to the 1850s. The foliate-design gasolier is fitted with period, wheel-cut shades depicting fuchsia flowers in full relief. Gas-burning fixtures may have been electrified as early as 1900, or whenever electricity became reliable. But reproductions of these stunning gaslight-style fixtures continued to be made for electricity.



Formal Parlor

Another Rococo Revival example, ca. 1860, probably by Cornelius & Baker, this figural gas fixture is brass and zinc. The three-rod structure is very rare for a six-arm piece. It has the original, ornate structure and zinc figure —a classical woman holding a dove. The antique gaslight shades were added.

FOR RESOURCES, SEE PAGE 87.

This Norwegian house has a history as storybook as its vernacular architecture.

NORMINDE, *a house in Maine*

At the head of a rocky cove, on one of the countless islands off the coast of Maine, stands an improbable structure: a log cabin with Scandinavian motifs carved into lintels and posts, topped with a sod roof of lush grass. Nearby stands a small outbuilding crowned with a picturesque cupola; the stove pipe emerging from the unusually large roof slates gives away its function as a wood-burning sauna. It, too, has Scandinavian folk carvings on the door and posts.

BY REGINA COLE / PHOTOGRAPHS BY BRIAN VANDEN BRINK

The Norwegian log cabin was rebuilt in a field on a Maine island. It was commissioned in 1955, but the architecture is ancient. **LEFT** The front door shows the decorative carving that distinguishes the interior as well as the exterior of the cabin. The homeowners mow the grass of the roof with a scythe.

OLD COUNTRY

Everything in the cabin reflects Norwegian design: the carvings, the fireplace, ceiling beams, and furniture that dates from the 13th century to the mid-20th century.

At the kitchen end of the living room, a fireplace is fitted into the corner, a characteristic Norwegian feature. The lintel, of carved soapstone, was fashioned in Norway.



RIGHT The living room, its space defined by massive carved posts, soars to the ceiling rafters. Furnishings include vernacular, carved-wood tables and chairs and, built into the far wall, a medieval painted cupboard.
BOTTOM One of the living room's arch-topped, painted cupboards holds a collection of books and toys from and about Norway.

The log cabin, called Norminde by the families who own it, did indeed begin its life in Norway, commissioned in 1955 by ancestors of its current owners.

"Our grandfather was the American ambassador to Norway, and, during World War II, our grandmother and mother fled Oslo, which was under threat of bombings daily, to take refuge in their family's mountain cabin," says Berit, one of the homeowners. She and her sister, Ingrid, inherited the Maine cabin, which serves as a summer getaway for their families.

"My grandmother was so taken by that mountain cabin that, when the war was over, she hired the architect who'd designed it; she wanted a replica that she could bring back to the United States."

The sisters love to tell the story: "The architect was Odd Nansen, son of the famous explorer Fridtjof Nansen. He was a resistance worker when the Nazis occupied Norway, and wound up in a concentration camp. There, he saved the life of a 12-year-old Jewish boy who had lost his parents. The boy went on to live in England, where he became a prominent judge. While he was incarcerated, Nansen kept a diary and managed to spirit pages out to his wife. They became a book, with the title *From Day To Day*."

Nansen's design is based on his 1938 cabin in Norway, but it's not a replica. The log building is pegged and notched. After it was constructed in Norway, it was dismantled and each piece carefully labeled. It crossed the Atlantic Ocean in pieces and, in 1957, was re-assembled in a field that overlooks the water.

"For some of the old-timers who do construction work on the island, this







BELOW Traditional Norwegian cupboards with arched, carved tops are built into the living room, and still wear their original paint. The carved, wooden rocking cradle is an old family piece.

ABOVE In a view toward the living room from the entry, fanciful wood carving reveals the house's genuine Norwegian origins. **BOTTOM** Off the master bedroom, an elevated bit of land provides space for a small patio with an enormous view.



was their first job," Ingrid explains. "My grandmother bought them a backhoe and, basically, it started their business. The foundation is like a series of concrete bunkers, with all these separate rooms. The wiring runs along the sills. The floors are two-inch thick Norwegian pine. All the carving was done in Norway, including that of the stone fireplace."

The single-storey house, which measures about 2,000 square feet, has several levels plus two sleeping lofts. A brick-floored entry foyer leads into the soaring living room; adjoining it is a kitchen organized around a corner fireplace with a carved soapstone lintel. "The placement in a corner of the house is very Norwegian," Ingrid says.

On the other side of the living room, two steps lead down to bedrooms. A patio, built on an elevated spot off the master bedroom, overlooks the cove. "Its wrought-iron railing tells an old Norwegian story," Ingrid says. "There's a king and a queen, plus a rabbit and a squirrel."

Built-in box beds are another historic Scandinavian element. "The beds in the master and guest bedrooms still have the original grey and green paint applied in Norway." Doors, built-ins, and window and door casings, too, wear old coats of red, green, and blue paint.

The log cabin's seaside location makes for constant maintenance. It was built with second-growth logs that don't have the resilience and strength of old-growth



A pair of box beds are built into the guest room, providing a cozy refuge and plentiful storage.

More Online

Tour a Scandinavian Storybook house: **oldhouseonline.com/house-tours/scandinavian-storybook**







ABOVE Two steps lead down to the bedroom hallway from the brick-paved entry. Bedroom doors and their frames are decorated with traditional Norwegian folkloric painting.
FAR LEFT The master bedroom's built-in box beds fill one wall. The beds, the adjoining cabinets, and a mirror wear their original pale grey and blue paint.
LEFT Rural Scandinavian houses have traditionally been accompanied by wood-burning saunas. This one has a cupola that contains a bronze bell. The enormous roof slates, too, came from Norway.

wood, the sisters explain, and the damp winds coming off the ocean promote rot. They treat the exterior surface of the logs with a mixture of pine tar and linseed oil. The grass growing on the sod roof gets quite tall, so periodically someone goes up there and mows it with a scythe. The sod is an intrinsic element of the log cabin's construction. (See p. 75.)

Furnishings run a centuries-spanning gamut of Scandinavian design, from furniture decorated with Norwegian *rosemåling* to streamlined pieces from the mid-20th century: "One cupboard dates to the 13th century. The big table at the kitchen end of the living room has an antique base and a new pine top. All are family pieces brought from Norway."

When the sisters' grandmother built the house, she intended it to be used year-round. "She wanted it to be a center for painting and crafts," say the granddaughters, "with people coming here for lessons and workshops. That's hard to do on an island in Maine in the winter. With time, it became the family's summer cottage, although we use it right up until winter. Fall is especially beautiful here."

LEARN MORE

THE ORIGINAL GREEN ROOFS

SOD OR TURF ROOFS ARE AN ANCIENT SCANDINAVIAN VERNACULAR FORM.

Crowning the Norwegian log cabin in Maine is a sod roof. The owners affirm that the old-world feature keeps the interior cool in summer and provides some insulation in winter. It also plays a critical part in the construction of the house: Each log is shaped to cradle with the log below it. The extra weight of the sod roof locks the stacked logs tightly in place, and prevents drafts. The technique is ancient and ingenious.

In this 20th-century example, a layer of asphalt under corrugated cementitious material separates the turf (consisting of grasses, soil, and roots) from the roof sheathing. Traditional Scandinavian roofs relied instead on several layers of birch bark (acting as a water seal) beneath the sod. The grassy roofs are called *torvtak* in Norway and Sweden. In rural areas, sod roofs were common into the 18th century, to be superseded by tile and metal. They enjoyed a romantic revival by the end of the 19th century, especially for mountain lodges and museum buildings. Turf roofs are still used for vacation houses in Norway, the sod applied now over a dimpled plastic drainage membrane atop bitumen roofing felt over wood sheathing.

The old sod roofs were "green" both literally and figuratively, but they aren't the genesis of the living or eco roof that emerged in the 1960s. Like the ancient roofs, the new ones absorb rainwater and provide insulation. But today's green roofs tend to be larger, urban installations that may include wildlife habitat, gardening space, greywater filtration, and solar or wind technology.

ABOVE At the top of a field of wildflowers, the Norwegian log cabin with a sod roof overlooks a secluded cove on a Maine island. Reassembling it in the 1950s started the building careers of several local men.

BRIAN VANDEN BRINK

CREDIBILITY

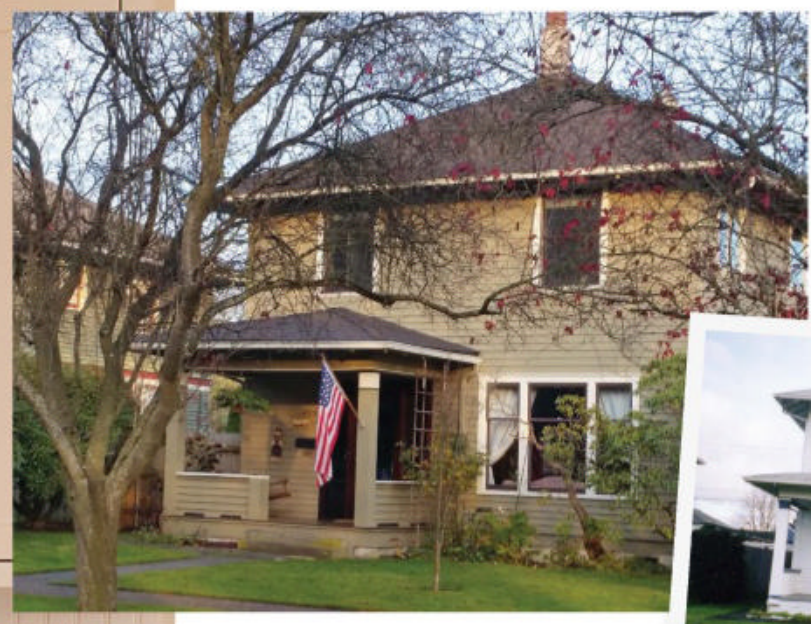
The sink is vintage, and so is the ca. 1950 Wedgewood range that takes pride of place. Concealed behind doors and cubbies are such modern amenities as recycling bins and a microwave oven.



Given the kitchen's flat-panel cabinetry, cast-iron sink, and 70-year-old range, visitors think the room is near-original to the house. "We always take that as a compliment," says the owner.



Beadboard remnants, a found sink, and a nostalgic photo lead to a vintage-style kitchen for a house in Everett, Washington.





LEFT The owners have spent 20 years bringing good looks back to the 1910 house, which they describe as "a pretty typical Northwest Foursquare."

Like Grandma's Kitchen

BY MARY ELLEN POLSON / PHOTOGRAPHS BY ROGER TURK

When Roland Behee and Laura Cameron-Behee moved into their 1910 American Foursquare, in 1999, the cramped shoebox of a kitchen needed work, but it wasn't on their priority list at first. One of their two daughters had just been born, and the second would come along soon.

Remnants of a 1960s remodeling included failing cabinets, a dropped acoustic-tile ceiling, and a layout that included "the mother of all bottlenecks" at the back door. The stairs from the basement, the door to the laundry room, a kitchen door, and the stove "all kind of converged in the same space," Roland explains.

The couple and their growing family nevertheless lived with the cramped kitchen for years. Then, serendipitously, Laura met designer Chandra Sadro, who joined the Everett, Washington, historical commission when Laura was its chair. By then, the couple was envisioning a nostalgic "grandma's kitchen" with floor-to-ceiling cabinets and vintage fixtures, including a cast-iron porcelain sink they'd

RIGHT Cozy and sunlit, the dining nook is furnished with built-in bench seating, a vintage table, and an antique ceiling fixture. The original kitchen was located in this area. **BELOW** Stacking the washer and dryer made space for a counter and utility sink in the laundry room, which is trimmed out now with finished walls and architecturally correct mouldings. Designer Chandra Sadro made the skirt that hides an open shelf under the sink.







found discarded in their neighborhood.

"I love designing for historic homes," Sadro says. "I'd never had a client who wanted a kitchen that looked original, right down to cabinets with no toe-kicks. Laura's goal was to create a 'contemporary-period kitchen', one that looks as close to vintage as possible. Her dedication was admirable! We had great fun on this very special project."

Poking around behind the acoustic tile, Roland and Laura had found fragments of beadboard, along with evidence that the ceiling was once much higher—probably the same 10' height as rooms in the rest of the house. That tantalizing glimpse reinforced their desire for a homey, authentic kitchen with lofty beadboard ceilings and beadboard backsplashes.

In researching details, the owners and Chandra Sadro turned to Jane Powell's influential book *Bungalow Kitchens*. "One particular page in the book had the look we wanted," Roland says, "including swing-out doors under the sink."

By now, the couple had a clear idea how the kitchen should look, but they weren't sure how to accommodate their list of must-haves within the available space. Besides ample cabinets and counter space, the wish list included a walk-in pantry, an eating nook, an improved laundry room, and, if at all possible, a sunroom. Laura had fixed on that idea early, having spent time as a volunteer and later archivist at the 1878 Blackman House museum in Snohomish. "My favorite part of that house is the sunroom, and I wanted something like it in my own home," she says.

Sadro presented Laura and Roland with three design concepts. The only one

“I spend a lot of time at the kitchen table,” says the owner, who specified the built-in phone nook and a wide shelf behind the banquette for plants.

that met most of their demands would mean building a 200-square-foot addition along the back of the house. “It was the biggest bite, but it was the one that made everything work,” Roland says.

Enlarging the footprint not only resolved the traffic-flow issue around the back door, but also provided room to spare for the 40"-wide, vintage Wedgewood range they’d purchased from a restoration shop.

Laura and Roland did compromise on the wished-for sunroom—the dining nook in a sunny corner does double duty—but they got the walk-in pantry they wanted. “The pantry is where we saved money,” Laura says. “Roland built the shelves and mouldings himself.” She trimmed the shelves with her collection of vintage shelf papers, some of which came from her grandmother, as did the hand-me-down dresser where she stores antique tablecloths and linens. (See page 80.)

The Wedgewood range and porcelain sink are perfect for canning and baking. The pilot light in the Wedgewood keeps the stove warm enough to hold completed dishes or to proof bread. While the range was in good condition when the Cameron–Behees bought it, the chrome hadn’t been redone, so they’ve been sending out various pieces to be freshly replated. “We are still looking for the salt and pepper shakers, and the clock that goes with the top,” says Laura. “If anyone wants to send us any of those, we’ll take them!”

Not surprisingly, the kitchen has become the center of the house.







RESCUED SINK
It fits right under the window in a bank of cabinets. It was in mint condition when the couple discovered it discarded on a neighboring street.

ABOVE The pattern for the cutaway swinging doors under the sink is a close copy of an original in a vintage kitchen, from page 17 of the book *Bungalow Kitchens*. **TOP** (left) A telephone that once belonged to the owner’s grandparents occupies the purpose-built niche near the kitchen banquette. It works! • (right) The homeowners created the fruit-themed shelf edging in the glass-front cabinet themselves, using rubber stamps and ink on newsprint.

FOR RESOURCES, SEE PAGE 87.







FOR EDGING NOSTALGIC

FANCIFUL SHELF TRIM FOR KITCHEN & PANTRY

By Mary Ellen Polson

Shelf *paper*, we know. What many of us don't know is that early forms of this kitchen basic had decorative strips that folded over the visible edge of the shelf, introducing a pop of color and pattern. Shelf trim has been popular at least since the 1870s, when Caroline Ingalls taught her daughters how to craft star-patterned shelf edging for a party during which young Laura sought revenge on Nellie Oleson at Plum Creek.

Paper shelf edging caught on with the debut of commercially made papers in the first decades of the 20th century. Many patterns are still available from resellers on eBay and etsy as "new old stock." Brands of the time include Royledge, Betty Brite, Royalcraft, and Roylies. In some cases, the paper is marked with a date; in others, it's possible to estimate a probable date from the original retail price (25 cents: 1950s, or 39 cents: 1960s). Patterns followed trends in period fashion and wallpapers; the most luscious include fruits and vegetables in still-vibrant, deeply saturated colors. Many designs were scalloped. Some were coated (Royledge used something called "plasti-chrome"), while others were embossed, perforated, or ribbed. By the late 1960s, most had stick-on backs.

European counterparts go back much further than paper ephemera. In France, Scandinavia, and Eastern Europe, shelf edging was usually a textile, either embroidered, or crocheted or knitted. Some examples are clearly made for the kitchen, while others may have been intended for bookshelves or mantels; tooled leather edging is still made. Crocheted and lace shelf edging shows up in American kitchens as late as the 1950s.

TOP RIGHT Paper-edged shelves in the pantry hold home-canned zucchini relish and watermelon pickles. **INSET** An advertisement for scalloped Royledge shelf trim. **TOP LEFT** French shelf edging was often fabric, even embroidered on linen, as with this 1950s design.

COURTESY LAURA AND MARGARET CAMERON-BEHEE (TOP RIGHT)

 FOR RESOURCES, SEE PAGE 87.

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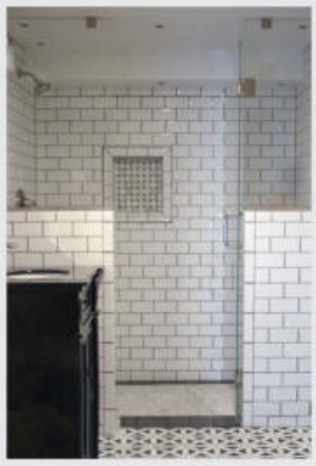
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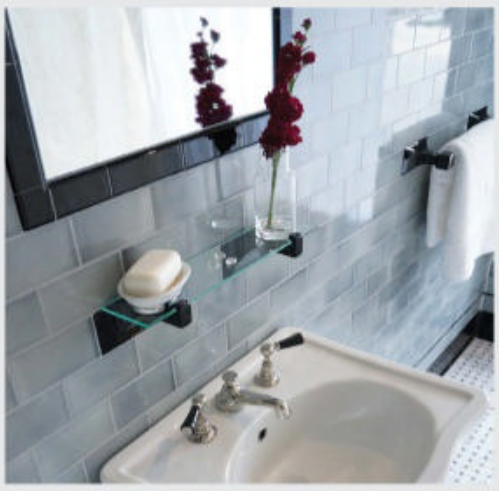
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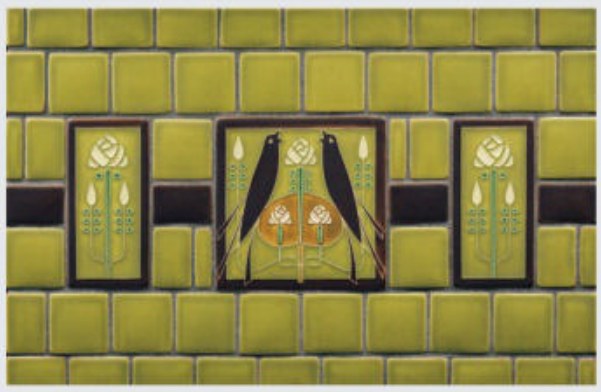
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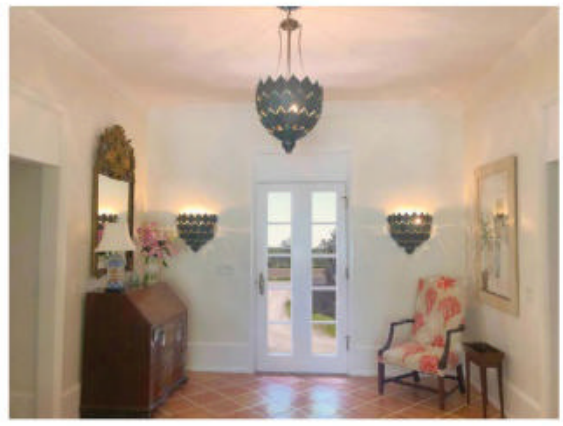
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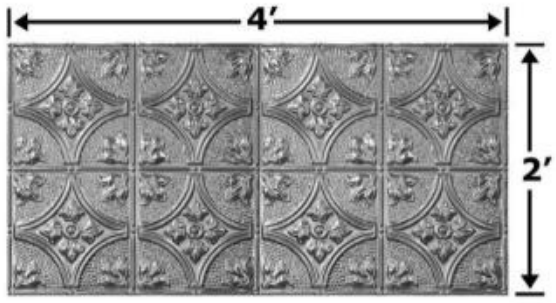
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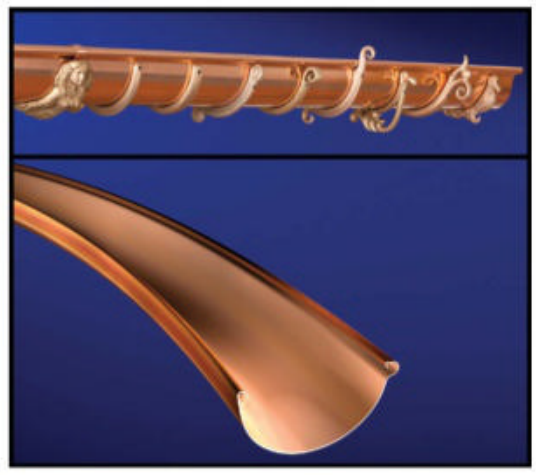
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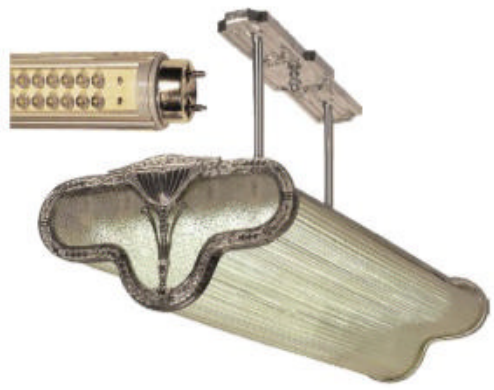
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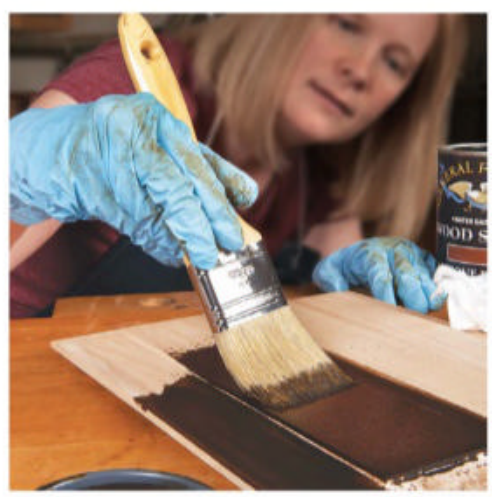
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DETAILS & FURNISHINGS
Arts & Craftsman artsandcraftsman.com *Seller of clocks, art tiles, textiles* **Arts & Crafts Period Textiles** textilestudio.com *Embroidered & stenciled A&C pillows, curtains, portieres, etc.; period fabrics; kits; printed sheets; specialty window hardware* **Craft Home** crafthome.com *Craftsman-style home furnishings* **The Handwerk Shade Shop** thehandwerkshop.com *High-quality roller shades with period hems, stenciled decoration* **Mission Motif** missionmotif.com *Virtual furniture showroom for Stickley & others; Arts & Crafts rugs; lighting; accents* **Ragsdale Home Furnishings** ragsdalehomefurnishings.com *Craftsman/Mission lamps & lighting, tables, small furnishings* **Weaver Tile** weavertile.com *Decorative & handmade tiles*

DESIGN WITH TILE

Find selected sources on p. 25.

HANDMADE ART TILE
Bosetti Art Tile bosettiarttile.com *Bas-relief art tile for murals, made using the* cuerda seca *technique* **DuQuella Tile** tiledecorative.com *Arts & Crafts tiles made using tube lining &* cuerda seca **Fay Jones Day** fayjonesday.com *Art tile for kitchen or fireplace, specializing in Arts & Crafts nature themes* **Fireclay Tile** fireclaytile.com *Handmade tile in raised & relief designs,* cuerda seca *tiles* **JCR Designs jcrdesigns.net** *Hand-carved and -glazed decorative art tiles* **Laird Plumleigh** lairdplum leigh.com *Artisan offering custom tile installations in the Arts & Crafts tradition* **Lilywork Artisan Tile** lilyworktile.com *Handmade molds, tiles, glazes in the Craftsman tradition* **Mercury Mosaics** mercurymosaics.com *Handmade mosaic tiles in many shapes; subway tile* **North Prairie Tileworks** handmadetile.com *Arts & Crafts and Prairie-style tile for backsplashes, murals, fireplaces* **Verdant Tile** verdanttileco.com *Studio of Roycroft Renaissance Artist Mary Philpott, in the Arts & Crafts tradition* **Weaver Tile** weavertile.com *Hand-pressed, high-fired stoneware tiles & multi-tile panels*

CALIFORNIA TILE
Malibu Ceramic Works malibuceramicworks.com *Tile inspired by the California architecture of the '20s* **Red Rock Tileworks** redrocktileworks.com *Multiple collections include designs from M.E. Tile* **RTK Studios** rtkstudios.com *Colorful tile in the tradition of Malibu & Catalina potteries, using the* cuerda seca *technique*

HISTORIC SPECIALTY TILE
Rookwood rookwood.com *Company renowned for its glazes, founded in 1880 by Maria Longworth Storer* **Tudor Tile** tudortile.com *From Lewellen Studio, single-fired handmade art tile for custom installations*

VICTORIAN TILE / GEOMETRICS AND ENCAUSTICS
Derby Pottery derbypottery.com *Victorian reproduction tile & architectural installations* **Original Style** originalstyle.com *British Victorian wall & floor tiles for kitchen, bath and more; budget-friendly "modern" encaustics* **Tile Source** tile-source.com *American agent for British-made Victorian, geometric & encaustic floor & wall tiles, modern and old-style*

ALL TILE
Ann Sacks annsacks.com *Major supplier of mosaics and art tiles, in showrooms across the U.S.* **Country Floors** countryfloors.com *Selling all types of tile including exclusive and Heritage collections, through showrooms worldwide* **Daltile** daltile.com *Comprehensive selection of tile, made in America and sold nationwide* **Nemo Tile + Stone** nemotile.com *Major Northeast supplier of all types of tile, since 1921* **New Ravenna** newravenna.com *Historical, studio & new mosaics and tile* **Syzygy Tile** syzygytile.com *Dimensional & mosaic tile; mosaics in specialty shapes & color blends, many historical patterns* **Trikeenan** trikeenan.com *Multiple lines including art tile & subway tile, sold through a dealer network*

More at oldhousejournal.com/web-exclusives/everything-tile

FARMHOUSE KITCHEN

DESIGNER **D. Michael Collins** dmcarch.com
WORKTABLE, CABINETS **Workshops of David T. Smith** davidtsmith.com
WINDOWS **Marvin** marvin.com
FLOORING reclaimed **Carlisle** wideplankflooring.com
COUNTERTOPS honed black granite
DOUBLE SINK soapstone
STOVE **AGA** agarangeusa.com
HARDWARE **Rocky Mountain Hardware** rockymountainhardware.com

Related Resources

Acorn Mfg. acornmfg.com *Hand-forged iron builder's hardware, including strap & H hinges* **House of Antique Hardware** houseofantiquehardware.com *Wide selection of period lighting designs* **Vintage Hardware & Lighting** vintagehardware.com *Lighting reproductions*

FORENSIC TOOLS

Autel Robotics auteldrones.com *EVO 2 inspection drones* **Bosch** bosch.com *Laser measures, stud finders, thermal detection cameras* **Delmhorst** delmhorst.com *Moisture meters* **DeWalt** dewalt.com *Laser levels & measuring* **DJI** dji.com *Spark & MAVIC drones* **Fiberscope** fiberscope.net *Borescopes, pipe cameras* **FLIR Systems** flir.com *Thermal imaging (forward-looking infrared) cameras* **Fluke** fluke.com *Digital multimeters, leak detectors* **General Tools** generaltools.com *Laser measures, moisture meters, digital inspection cameras* **Lee Valley Tools** leevalley.com *Video borescopes, magnetic stud finders* **Lignomat** lignomatusa.com *Wood moisture meters* **Preservation Resource Group** prginc.com *Crack monitors, moisture meters* **Tramex** tramex meters.com *Moisture meters, building-inspection kits* **Triplett** triplettt.com *Digital multimeters* **Woodcraft** woodcraft.com *Inspection cameras, moisture meters, laser levels, stud finders* **Zircon** zircon.com *Scanners, detectors*

DIYer: CABINETS

Related Resources

Abatron abatron.com *High-performance epoxy products for wood, concrete, stone, metal* **Donald Durham Company** waterputty.com *Rock Hard Water Putty fills holes & cracks in wood, plaster, furniture* **Howard Products** howardproducts.com *Wood-care products for protecting & polishing finishes on cabinets* **West System** westsystem.com *Resin/hardener for repairs; bonds to wood, fiberglass, metal*

ITALIANATE AFFAIR

RESTORATION CONSULTANT Karla Pearlstein, **Restoring History** restoringhistory.com
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PLUMBING ADAPTATIONS Walker K. Parker, **The Old School Plumber**, Dudley, MA: oldplumbfixer.com
STOVE RESTORATION **Erickson's Antique Stoves**, Littleton, MA: ericksonsantiquestoves.com
ANTIQUE LIGHTING **Allen's Antique Lighting**, Harvard, MA: antiquelight.com
HARDWARE **Old Portland Hardware** oldportlandhardware.com • **Hippo Hardware & Trading Co.** hippohardware.com
CUT GLASS **Glass Light** glasslight.com
CABINET GLASS **Cline Glass** clineglasscompany.com
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DR WALLPAPER custom colorway **Scalamandre** scalamandre.com
WALLPAPER REPRODUCTION **Pushdot Studios** (503) 224-5925

Related Resources

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VICTORIAN HARDWARE
House of Antique Hardware houseofantiquehardware.com *Period reproduction hardware for every era, including Victorian* **Nostalgic Warehouse** nostalgicwarehouse.com *Elegant brass hardware in vintage designs* **Vintage Hardware & Lighting** vintagehardware.com *Reproductions of historic hardware pieces* **William J. Rigby Co.** wmjrigby.com *Antique, unused hardware from American manufacturers*

GRANDMA'S KITCHEN

DESIGNER **Sadro Interior Design Studio**, Everett, WA: sadrodesign.com
CONTRACTOR **Carter Construction Everett**, WA: mikecarterconstruction.com
CABINETS **Chet's Cabinets,** Marysville, WA: chetscabinets.com
CABINET GLASS Restoration Glass® through **Covenant Art Glass** covenantartglass.com
HARDWARE/LIGHTING schoolhouse ceiling lights, 'Vernon' offset pulls, mushroom knobs: all **Rejuvenation** rejuvenation.com
RANGE 1950-51 Wedgewood, **Homestead Vintage Stove Co.**, Centralia , WA: homesteadstoves.com
FLOORING sheet **Marmoleum by Forbo** forbo.com
PAINT Roycroft Vellum **Sherwin-Williams** sherwin-williams.com
SINK FAUCET Heritage Collection deck mount (out of stock) **American Standard** americanstandard-us.com
CLOTHING RACK similar from **Urban Clotheslines** urbanclotheslines.com



“A literal face-off.”

—Marco Ungarelli





DO

invest in the house and the neighborhood by maintaining original details. The narrow clapboards, window lintels, quoins, and fanciful porches lend charm to this late-19th-century house.

TRIPLE-DECKERS HAVE FEELINGS, TOO

Multi-family housing takes different forms around the world. The Northeast U.S., New England in particular, has the highest proportion of wood-framed, three-decker houses, which became a staple of working- and middle-class urban housing. An alternative to row houses, they offered light and air and small porches to three or six families. As immigrant populations exploded in cities and the buildings aged, the houses took a fall from grace. Rebranded “triple-deckers” around 1960, the houses subsequently were remodeled or, especially since the 1980s, restored—porches and all. Some are occupied by landlord–owners who rent the other floors; others became condominium units. In Worcester, Massachusetts, triple-deckers are listed on the National Register, and in Boston, new ones are being built.

These two examples are in the same small city. One is looking very good indeed—it’s a testament to the renewed popularity of this type. The other has been boxed into oblivion.

REBECCA BROWN

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