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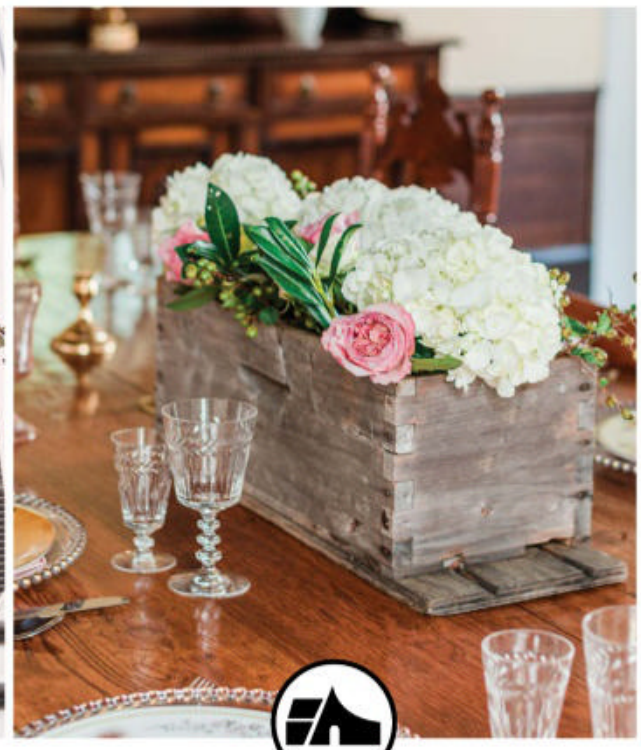
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ON THE COVER Come summer, what's better than a shingled house with a wraparound porch by the ocean?
PHOTO BY BRIAN VANDEN BRINK. SEE PAGE 58.



Isaac Bell House, Newport, R.I., McKim, Mead & White, 1883.

A Thing for Shingles

Where I grew up in northern New Jersey, I remember mostly clapboards (some of them aluminum), and brick and stucco. We'd pass a few old shingled places on trips to the Shore. Those houses had a weathered, almost unkempt look. By the time I was a teenager I was regularly visiting Boston's North Shore and Cape Ann, where shingled houses are numerous. I don't know when I developed a thing for them, but I did. I'd seek out the old family summer houses, with mildew-blackened shingles and forest-green trim, windows boarded in winter, porches strewn with rockers and beach towels by the end of June. These big, brooding, and expensive houses were more like camps, welcoming wet dogs.

Shingle siding weathers naturally to a silver-grey or red-brown patina, depending on whether the shingles are Eastern white cedar or Western red cedar. The weathering is rarely even. Protected shingles stay smooth and light while those most exposed become roughened and dark. When a repair is done—at a rotted corner, or around a new window—the fresh shingles are left untreated and bright. After some number of years the patch is barely visible. This struck me as no-nonsense Yankee acceptance.



Discovery of an actual Shingle *style* . . . well, if I had to pick a favorite, that would be it. Most of the houses I know—local variants, not the avant-garde houses by famous architects—easily might be classified as shingled Tudor, shingled Elizabethan, shingled Queen Anne, shingled Cape cottage. If Shingle Style deserves its own category, it's because the shingle skin broadcasts a very particular attitude. These houses go out in a storm without a raincoat, they face a cloudless summer sky without sunscreen. They wear scars and they get wrinkles.

In Brooklyn my house was, not surprisingly, masonry. In Gloucester I bought a shingled house. Maybe by then I realized what house-painting costs. With a shingled house, you only ever need to paint the trim.



SIDE NOTES

PRIVATE GARDENS

OHJ's West Coast editor, Brian Coleman, and photographer Bill Wright together are our most prolific and indefatigable scout-it, shoot-it, and write-it duo. Now they've produced a stunning new garden book focused on the northwestern United States. Readers are given exclusive entry into 20 private gardens, from meandering estates to little sanctuaries.

The story behind each garden accompanies beautiful photos, 280 in all, capturing bonsai, a stone moon gate, floral extravagance, water features, neat hedgerows, and overflowing planters. Some of the gardens are in the city—Portland, Seattle—others on islands or the coast. Some are whimsical, others in the golden-age tradition. The gardens are presented in their entirety and in intimate detail. It's all so lush.

Private Gardens of the Pacific Northwest
By Brian D. Coleman, photography by William Wright; Gibbs Smith, August 2021, 9" x 11", 256 pages, $50

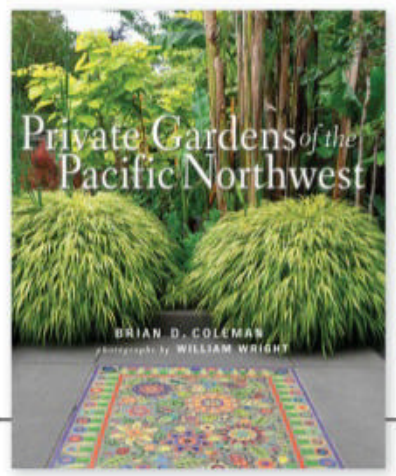


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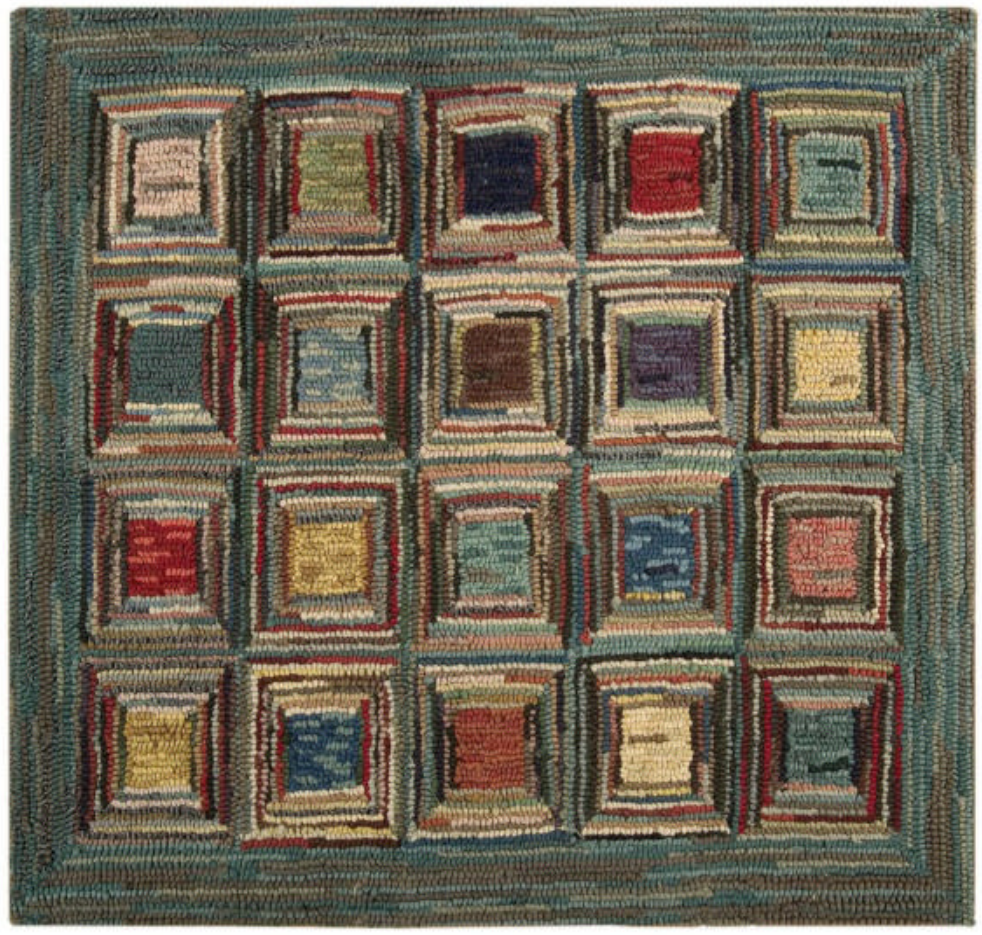
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The Blues

Favorites, from pale azure to deep cobalt. **By Mary Ellen Polson**

1. BLUE FIRE

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2. THE DESERT SKY

A capacious 36" wide, the 1958 French-door fridge from the new Palm Springs collection is shown in Cerulean. Gliding pantry drawer, factory-installed icemaker, and filtered-water dispenser: $6,795. Elmira Stove Works, (800) 295-8498, *elmirastoveworks.com*

3. CHINESE BLUE

Found in a Massachusetts sea-captain's home, Chantung is a Chinese *Quercus* (oak) leaf design adapted for the West by the English and French; this revival dates to the 1930s or earlier. About $145 per roll. Thomas Strahan Wallpaper, (212) 644-5301, *thomasstrahan.com*

4. POPS OF COLOR

Accent a wall or a backsplash in stunning shades of blue with Blooming Bell, from a Jugendstil floral design; the bungalow-friendly Round Flowers; or the Frank Lloyd Wright-inspired Prairie Butterfly. Smallest is 4" x 4"; $38 to $140 each. Motawi, (734) 213-0017, *motawi.com*

5. BLUE SHIMMER

Pool tiles are glazed in a mix of shimmering blue, lavender, and soft green. Works of art, tiles are designed to order, then hand-cast, carved, and glazed by Cha-Rie Tang and Mei-Ling Tang. Pasadena Craftsman Tile, (626) 793-8387, *pasadenacraftsmantile.com*

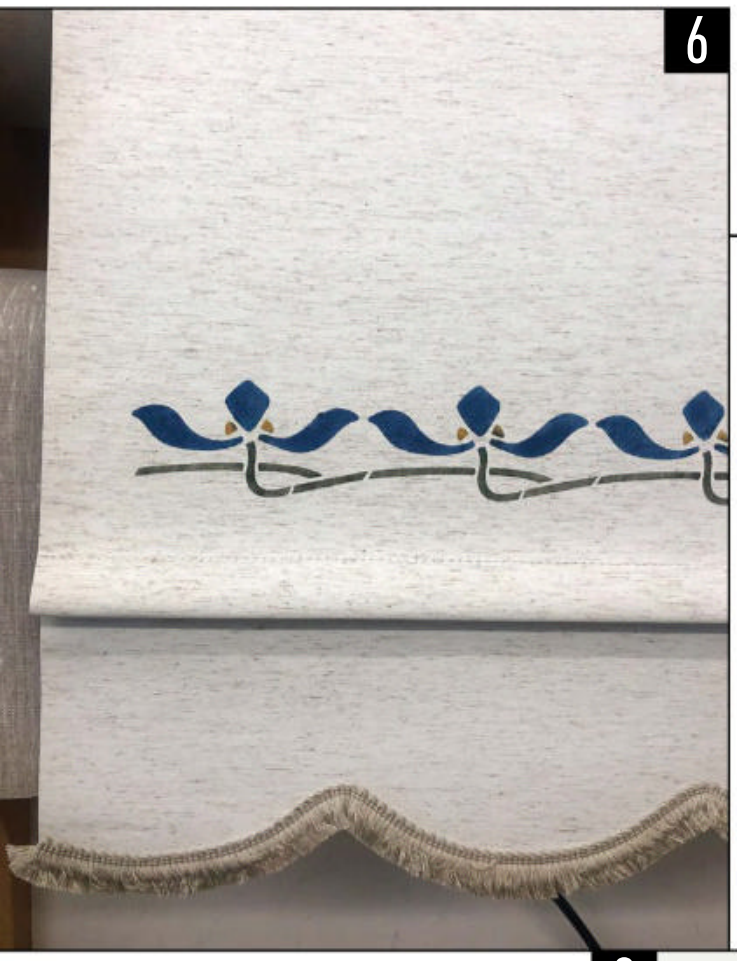

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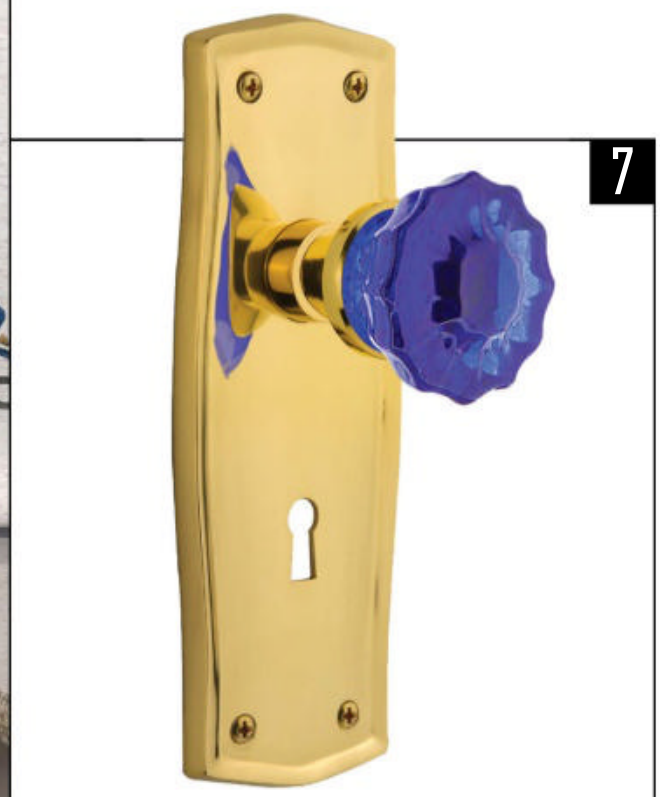

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6. IRIS AND SCALLOP
In a linen/cotton fabric, this roller shade with scalloped edge and matching fringe features a stylized iris flower in blue with loden-green stems. Roller shades come in more than 20 earthy hues, in natural and homespun fabrics. Shades $87 and up; shaped bottom edge $40 and up; stencils $25 to $55. Melton Workroom, (213) 614-1757, *meltonworkroom.com*

7. BRILLIANT PASSAGE
Colored-glass and crystal doorknobs were popular in the early years of the 20th century. Mounted on a solid-brass base, the fluted Crystal knob in cobalt is paired with the Prairie escutcheon in polished brass. The plate is available with or without a keyhole. The set is $230. Nostalgic Warehouse, (800) 522-7336, *nostalgicwarehouse.com*

8. A BLESSED PATTERN
"Temple" by Anni Albers is a rug based on a 1956 design Albers made for hanging panels in a Jewish temple in Texas. Produced by Christopher Farr in association with the Albers Foundation, it's made of pure silk and measures 5½' x 3'; $1,750. Artware, (212) 463-7490, *artwareeditions.com*

9. MIDNIGHT HUES
The Step vase and large Classic vase were designed by company co-founder Mary Chase Perry Stratton early in the 20th century. A recent addition is the small Teardrop vase. Shown in deep Midnight, all are available in other colors; $85 to $185. Pewabic Pottery, (313) 626-2000, *pewabic.org*

10. HARDWORKING BEAUTY
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At the Windows

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2. QUICK-SHIP SHUTTERS

Made from PVC patterned to resemble wood, these historically accurate, louvered shutters arrive within 10 days, ready to assemble. They're available from 3' to 10' tall. Shutters 84" high x 21" wide cost about $850 per pair. Aeratis, (888) 676-2683, ***aeratis.com***

3. CRAFTSMAN ENTRY

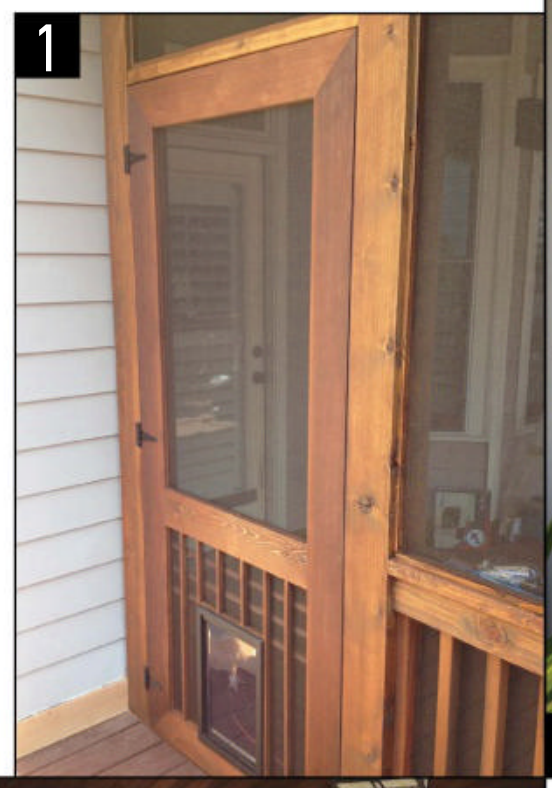
One of many Arts & Crafts styles available, the 3610-H screen door features a toe-kick bottom panel and inset overlay muntins. Shown in mahogany, it also comes in oak, Douglas fir, cedar, and more. Interchangeable screens/storms and pet doors are options. As shown, $450. Coppa Woodworking, (310) 548-4142, ***coppawoodworking.com***

4. UP IN A SNAP

Screen an open porch with Snapp Screen, a DIY-friendly system that installs to any frame or structure using ½"-wide extrusion channels. In PVC or aluminum. All components and tools for a 12' x 12' porch (including shipping) runs $800 to $1,100. Connecticut Screen Works, (203) 626-5202, ***screenporch.com***

5. TRULY OPERABLE

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Carol Buxton, Carol Buxton Real Estate, carolbuxton.com

BOOTHBAY HARBOR, ME / $1,395,000
Built in 1902 as a summer home but now year-round, Glasfryn stands on a high point overlooking an arm of the Atlantic. Features include a massive stone fireplace, pine paneling, period doors and hardware.


Suzanne Martin, Coldwell Banker Smith Homes, coldwellbanker.com

GAUTIER, MS / $1,425,000
With a wraparound porch on three sides, this storied 1896 Victorian on the Gulf of Mexico has an unusual cross-gabled hipped roof, and original floor-to-ceiling windows and staircase. There's a private dock.


Teri Nomura, Windermere Real Estate, windermere.com

PORT TOWNSEND, WA / $1,500,000
Built in Stick/Queen Anne style in 1889, the Starrett house has a massive, four-storey entry tower with a free-hung staircase. Intact period details include exterior trim, stained glass, and woodwork.


Diane King, Leighton Realty, leightonrealty.com

ORLEANS, MA /$995,000
Original features in this 1830 Greek Revival on a saltwater cove on Cape Cod include wall paneling, original pantry, a winder stair, and a mercury-glass knob on the entry door.


Stephania Kennedy, St. Johns Realty, stjohnsrealtycrescentcity.com

CRESCENT CITY, FL / $650,000
Fronting on a spring-fed lake, the brick Prairie Style house was built in 1910. Find a period-sympathetic kitchen with butler's pantry, bath with a skirted Roman tub and sitz bath, parquet and inlaid floors.

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RESTORING REST HARROW IN ARDEN

Refurbishing an Arts & Crafts cottage designed by William Lightfoot Price, noted architect and founder of utopian communities. **By Sadie Somerville**

This little gem is an original cottage designed by Will Price in the Arts & Crafts enclave of Arden, Delaware. My husband, Rodney Jester, and I were so taken by it, we joined in its restoration, along with our friend Dink Pompper, who lives next door to the cottage.

Built ca. 1912, the cottage was basically all still there, quite neglected but unchanged. Rodney says that the best thing about the house was that it was untouched—which was also the worst thing about it! The original, main house is a mere 18' x 18'. During the 1930s or '40s, a 10' extension was added at the back for a small kitchen and bath. Features that make the cottage unique include carved stucco, inlaid Moravian tiles, original Arden Forge door hardware, and leaded-glass windows made by Arden artisan Elena Darling. The fireplace has local fieldstone and handmade brick. The name of the cottage is Rest Harrow, which had been carved into wood over the front door.

All of these details are mentioned in Will Price's book *Model Homes for Little Money* (Curtis Publishing, 1898).

We made the cottage habitable, replacing or adding mechanical, heat, and electric systems. Rodney is a retired custom-kitchen contractor who has contacts with fine craftspeople. Dink and I scrubbed nicotine-stained plaster walls, then taped, primed, and painted. The original pine flooring was long gone, so we tore up the later concrete and carpeting and laid new pine flooring that matches what remained upstairs. We had to rebuild the later rear extension—its

ABOVE With a 16th-century country aesthetic, the stuccoed cottage has been called a fairytale Tudor. The battened front door is original, as is all the hardware. **PORTRAIT** Sadie Somerville with fellow restorers Jester and Pompper.

DAN LIDON

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ABOVE (clockwise from left) Moravian tiles had been over-painted, and were stripped to reveal the terra-cotta finish. Leaded-glass windows are original and were rehabilitated. • The original stucco finish is ornamentally carved. • From the beginning, the cottage was named Rest Harrow, which is carved above the front door.
BELOW During the restoration, exterior work included stripping over-painting to expose Mercer's Moravian tiles, painting the front door red, and gold-leafing the house name. The original gold leaf had worn away.



Window REPAIR

Its leaded-glass windows are a signature feature of the Will Price cottage. They were made by Arden artisan Elena Darling; both men and women, of all backgrounds, were welcome in the community. Darling became well known as a stained-glass maker, and her work is in many of the early houses in Arden.

All of the cottage windows were saved and restored as needed. The first step was removal to allow work to proceed. Restored leaded-glass panels were fitted into new, replica sash, then primed and painted. The restored windows were then fitted into their original frames.









floor had been below grade and suffered from flooding—and added modern amenities. It was in any event not original.

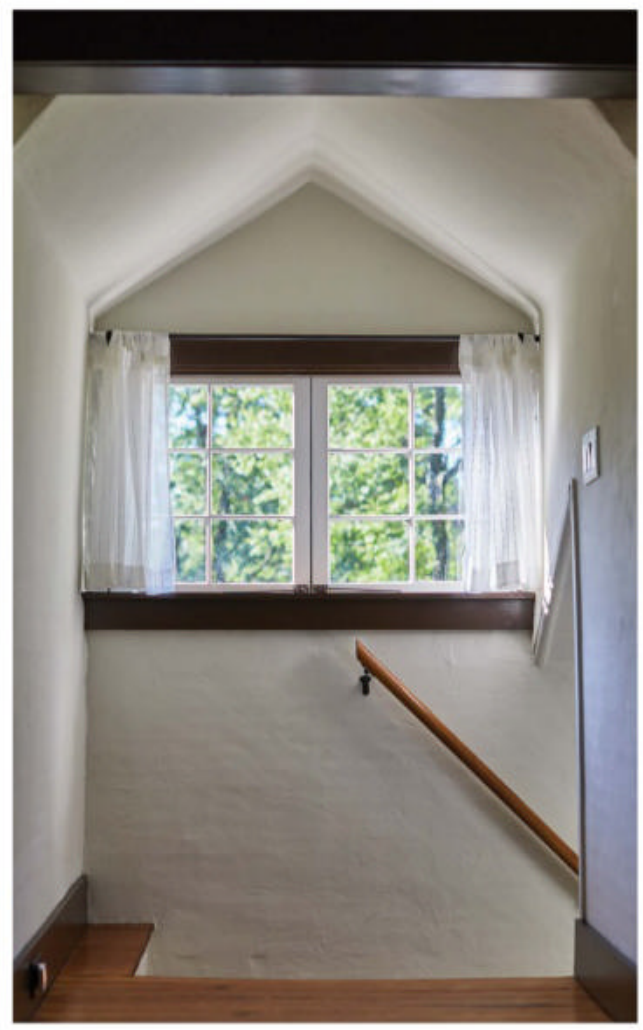
The village of Arden, in Delaware, is an intentional community founded in 1900 by architect Will Price and sculptor Frank Stephens, on the philosophy of William Morris, on the 19th-century economic reform principles of Henry George, in tandem with the American Arts & Crafts movement and with the landscape designs of the Garden City movement. Arden is in North Wilmington, about 23 miles from Philadelphia.

During our work on the cottage, we all decided that we wanted a scholar to live in the cottage, our labor of love, and not treat it as a general rental. (Rodney and I live in another wonderful Arts & Crafts house.) Our first tenant was a graduate student at Winterthur, who was studying intentional communities after earning a degree in architecture.

FOR RESOURCES, SEE PAGE 87.



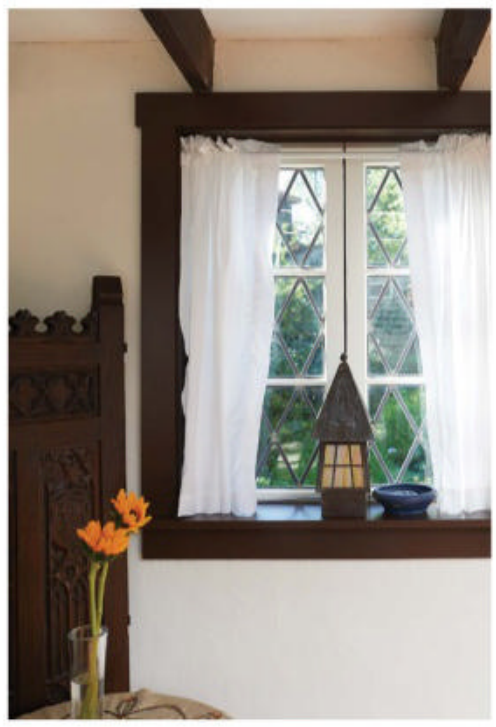




ABOVE (clockwise from middle left) Door hardware, hinges, knocker, and lighting were made at the Arden Forge. • A Tudor–Gothic arch frames the landing window. • Lit by a window in the dormer, the bedroom fits under the eaves.

More Online oldhouseonline.com/house-tours/the-arts-crafts-community-at-arden-delaware





OPPOSITE (top) The focus of the main room is the rustic stone fireplace. The oval sconce is from Arden Forge. Beyond is the kitchen addition at the rear. (inset) The living space had been a mess of mold, soot, and nicotine stains. **ABOVE & RIGHT** The interior has a casual mix of contemporary and antique furnishings: Stickley-style dining chairs, a carved oak chest. Art pottery is displayed throughout. **BELOW** The main ceiling beam's carved motto reads, "Sit down, and welcome."





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STICKLEY PHOTO•GRAPHIC

In a 1907 house in Portland, Oregon, a Marmoleum checkerboard floor leads the eye from the original pantry out toward a kitchen dining area in what was once a service porch.

20 **WHAT'S ON THE FLOOR?** BEYOND HARDWOOD & BROADLOOM
Some old ideas are new again—and may even look edgy: floorcloths, linoleum, narrow-loomed carpet, paint & more.

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



What's on the floor?

BEYOND **HARDWOOD** & **BROADLOOM**

The finish flooring itself is a consideration as something that can be replaced. Then come decisions about coverings—from a painted floorcloth to Venetian carpet or an Arts & Crafts rug.

The floor is the foundation of a room and its decorating scheme—and choices are many. A quick review of floors and floorcoverings may nudge old-house owners past thinking that an oriental carpet laid on hardwood is the historical holy grail. All sorts of flooring, carpet, and coverings still work today, and some even look edgy. Many of these materials take cues from the past, in appearance or method of manufacture, but they can be used in a new context. Most traditional floorcoverings are durable and long-lasting. **BY PATRICIA POORE**

EDWARD ADDEO (TOP RIGHT); TREVOR TONDRO/OTTO, INTERIORS BY MARIE-CHRISTINE DESIGN (OPP.)

Striped Venetian carpet dates to the 18th century but can look modern and graphic; this is 'Hamilton' from Woodard Weave, in an interior by Marie-Christine Design. **OPPOSITE** (left) Custom-floorcloth maker Ariel Grace Design goes far beyond the geometrics of early floorcloths, to Victorian-era Aesthetic Movement designs like 'Graves', which was adapted from an 1889 wallpaper ceiling pattern. • (right) Small rugs are scattered over the parquet floor in a historic apartment decorated as it might have looked in the 1880s.

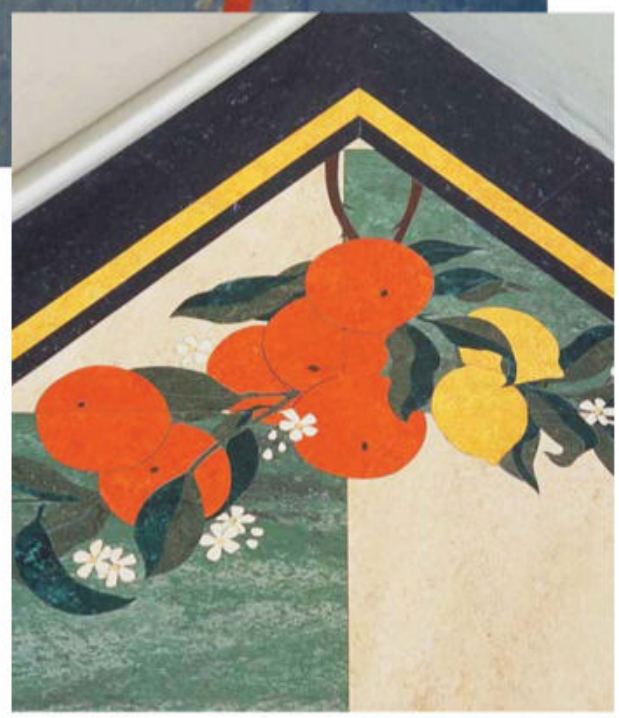
FLAT-WEAVES: INGRAIN, VENETIAN

More affordable than pile carpets, these flat, reversible types were woven in widths from 27 to 42 inches. By the 1760s, striped Venetian carpet was used on staircases.

Artist Laurie Crogan (inlayfloors.com) uses real linoleum and other resilient floorings to create unique cut and inlaid designs. Shown here is a Craftsman-inspired design, and a detail of a botanical inlay over a checkerboard (inset).

LINOLEUM IS HISTORICAL

Made of natural materials (not vinyl) and dating to the 1860s, true linoleum is still sold in sheets, tiles, and as modular, glue-free installations. Manufacturers include Forbo and Armstrong.



ABOUT **RESILIENT** FLOORS

Linoleum, cork, vinyl, and rubber flooring are durable, easy to clean, and soft underfoot. You can get almost **any look, from monotone naturalism to graphic tile patterns and retro designs**. Cork is comfortable to walk on, anti-allergenic, insect- and fire-resistant, and sound-dampening. Vinyl, familiar from mid-20th-century homes, is evolving into more bio-friendly and durable products. Slip-resistant rubber is PVC-free and has antimicrobial and antifungal properties. Like linoleum and vinyl, it lends itself to pattern design.

FLOORCOVERINGS **lexicon**

- **axminster** Thick, tufted, cut-pile rug imitating Turkish carpets, usually with ovals and cartouches.
- **broadloom** Literally, carpet woven on a wide loom (invented 1877). Generally it's a tufted carpet that will be installed wall to wall.
- **brussels** A looped (uncut-pile) carpet type loomed in 27-inch strips that are sewn together during installation.
- **drugget** A coarse, plain wool floorcovering used under the dining-room table or over an expensive carpet for protection.
- **flat-weave (-woven)** A loom-woven carpet without tufts or pile, including ingrains and kilims.
- **floorcloth** The 18th-century precursor to linoleum, a canvas-based, decoratively painted and varnished covering.
- **ingrain** Aka Scotch or Kidderminster, a flat, reversible carpet, more affordable than pile carpets, generally loomed in 36-inch-wide strips. Geometric block designs were common in early rugs, but later ingrain designs include florals and figures.
- **linoleum** A resilient flooring and countertop material traditionally made from linseed oil, ground cork or sawdust, rosins, pigments, with a burlap backing.
- **pile** Carpet with a face formed by uncut or cut loops of yarn. Once mass-produced in the late 19th century, pile carpets superseded flat-weaves.
- **resilient** Firm, durable flooring with "give" in the surface, such as cork, linoleum, and vinyl.
- **matting** Floorcovering made from grassy fibers like straw, hemp, jute, or rush. Used under expensive carpeting, as summer covering when wool rugs were stored, or year-round.
- **vct** Vinyl composition tile.
- **venetian** Affordable, flat, reversible carpet, woven in widths from 27 to 42 inches Most have striped patterns.
- **wilton** A traditional, cut-pile carpet loomed in strips that are sewn together when used wall to wall.

SUSAN HANOVER (TOP); BLACKSTONEEDGE.COM (OPP.)

More Online For kitchen floors: **oldhouseonline.com/repairs-and-how-to/resilient-flooring/**

To open your mind, take a stroll through history rather than spending a morning at a showroom. The photos here point to the variety of flooring materials available, and also confirm the decorating importance of the floor. Take, for example, English geometric and encaustic tiles. These unique and practical tiles reappeared during the 1980s Victorian Revival. Encaustics are a medieval-period tile whose manufacture was rediscovered in England during the 19th-century art movements. Besides their use in restoration today, geometrics and encaustics can be used, in an endless number of tile patterns, for newer houses. They're especially handsome when paired with English Tudor or Arts & Crafts influences.

Painted floors are associated with early American and country houses. Their strong geometric and faux-marble effects, though, are sophisticated enough for a 20th-century Colonial Revival entry hall. Floors painted with t*rompe l'oeil* effects recently have become popular in personalized new interiors, though the idea dates back centuries.

Wood flooring by itself offers hundreds of options, given different species of wood, reclaimed and new stock, varying widths and joinery









floor CLOTHS

Because they are durable, insect-resistant, easily cleaned, and can be repainted, floorcloths were popular in Colonial-era entryways, stairhalls, even parlors, and as crumb-cloths under dining tables.

By the mid-1700s, floorboards and floorcloths were painted to look like geometric marble and tile floors, wood parquet, and even the intricately patterned "Turkey" designs seen in Wilton and Brussels carpets. In the 19th century, when they were called oilcloths, they found their way onto kitchen floors and tables.

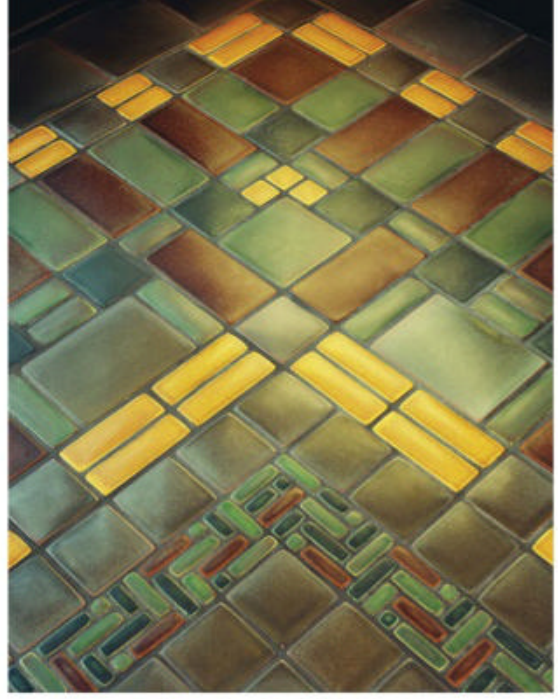
Use wasn't limited to modest households or to modest rooms in wealthy homes. A manufactured and imported room-size, block-printed and bordered floorcloth could cost as much as carpeting, but the fact that floorcloths could be made locally or at home meant they were widely available.

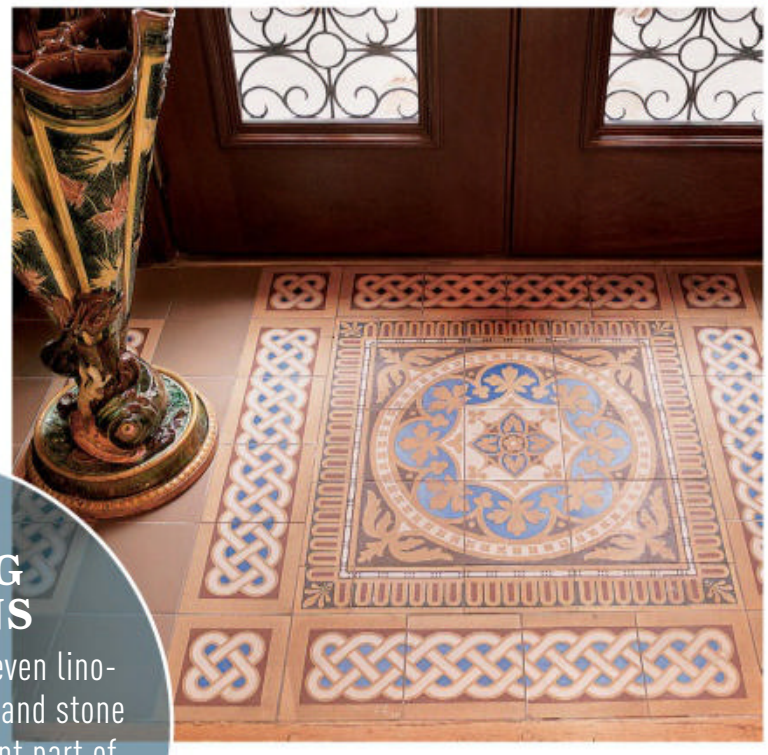
Cotton, linen, or jute canvas layered with six to seven layers of paint, floorcloths were originally decorated freehand. By the 1750s, English manufacturers were using as many as 15 wooden printing blocks to stamp specially woven seamless canvas measuring up to 113 yards long by eight yards wide. In the latter 1700s, stenciling came into use.

—Gladys Montgomery

LEFT (clockwise from far left) Two Ariel Grace Design floorcloths are shown in a converted firehouse: 'Greek Key' with Rich Gold, and 'Maple Leaf'. Detail of the 'Greek Key' design with its fleur-de-lis motif. Detail of 'Greek Windmill' in French Blue. A corner of the 'Maple Leaf' border pattern in black, ochre, and gold.







LEFT A reclaimed-wood floor from Chestnut Specialties underpins the design of a modern farmhouse in rural Connecticut, by Albert, Righter & Tittmann Architects. **TOP** The deep, rich mosaic floor by Motawi Tileworks recalls those in grand houses of the 1920s. **RIGHT** English encaustic and geometric tiles were popular in urban vestibules during the Victorian period. **BELOW** High style for an 1803 Federal house includes Brussels carpet laid wall to wall.

FLOORING DECISIONS

More so than carpet or even linoleum, wood flooring, tile, and stone become a semi-permanent part of the room. But they can replace a previous finish material. Consider the floors early in a renovation.



options, inlays and parquetry, and finishes. Though you won't find all such options at a big-box store, suppliers are not hard to locate. Some wood flooring, such as parquet borders and wide pine, are closely associated with a specific era. Others are more generic (hardwood tongue-and-groove, say), or easily adapted to new use.

Slate, stone, and tile are no-nonsense surfaces for foyer, sunroom, or bath. Resilient materials—especially linoleum, cork, and VCT—are comfortable and durable in kitchens and playrooms.

As for coverings, there's a world beyond broadloom, area rugs, and antique orientals. Grass matting (made from straw, hemp, jute, or rush) was used in almost every period, either as an underlayment, a summer floorcovering, or over expensive carpet for protection; it's easy to find plain and patterned versions now. Rag, hooked, and braided rugs are still around and very affordable. Flat-weave rugs, colorful and reversible, date to the 18th century yet look bold and modern. Loomed rugs are available in historical and contemporary patterns, to be installed wall to wall. Rugs, both hand-knotted and machine-made, are sold in all the traditional patterns as well as Arts & Crafts-era designs. Floorcloths, once an Early American staple, are being painted in Aesthetic Movement and Craftsman motifs.

FOR RESOURCES, SEE PAGE 87.

the painted floor

Paint adds color and lets the homeowner tie the floor into an overall decorative scheme. For solid colors, brown-red, grey, brown, and various greens have always been popular. Yellow ochre was a favorite for masking dust and pollen. Pale blue and white occasionally were used in New England during the late 1700s.

The most valued painted floors are the decorative ones—dating from the mid-1700s through the mid-19th century. The painting might be freehand or stenciled, often in imitation of carpet designs. Within decorative borders, the middle might be embellished with geometric diamond patterns, floral motifs, a chevron design, or a checkerboard. Landscape and animal motifs as well as flower-petal, heart, or oak-leaf designs were used. Design often correlated with the style of the day: urns and swags during the Federal era, for example. The marbleized floor of the 19th century had painted geometric blocks in white, black, and/or grey "veined" to mimic marble. The treatment was popular for entry halls.

Today's revival of painted floors has artists creating unique designs that include faux stone and wood-parquet patterns, faux carpets, plaid effects, "inlaid" compass roses, and the ever-popular checkerboard.



Decorative painting

may add vibrant color, or approximate the look of multiple wood species. It can follow historical precedent or be modern; it might be a border or an all-over design.



ABOVE A plaid-painted floor adds even more charm to a blue-and-white breakfast nook designed by Bailey Quin McCarthy. **LEFT** The hand-painted wood floor by Ariana Hoffman & Co. is done in a modern black and metallic-gold, square grid pattern reminiscent of Greek key designs. A project for Alexis Varbero of Schwartz Design Showrooms, the floor is in the entry of a 1917 house in South Orange. N.J.

ANNIE SCHLECHTER, STYLED BY BECKI GRIFFIN (TOP); ROBERT BENSON (OPP. TOP); GRIDLEY + GRAVES (OPP. BTM.)

DUTCH DOORS

In the trade, they're also called double-hung, stable, or split doors. Closed, the bottom half kept toddlers and pets inside, mice and goats out. Light and fresh air came through the open top. Today, a Dutch door between rooms opens sightlines and offers three degrees of privacy.

Many standard designs can be made as a Dutch door. Vintage Doors (**vintagedoors.com**) sells 49 historical Dutch-door styles, custom-built on order, fully sealed and weather-stripped. Christie's Wood and Glass (**entryways.com**) updates the idea with The Breeze, a convertible door with an integral screen.

Shown here, with hand-forged hardware: a Dutch door by Manley Woodworking, installed between the kitchen and porch in a new-old house designed by Crisp Architects of Millbrook, N.Y. MORE RESOURCES ON PAGE 87

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The Appeal of Awnings

Striped awnings brighten a pattern-book house, published ca. 1930.



Window awnings haven't changed much since their heyday a century or more ago, when inexpensive steel production made them practical and affordable. The same striped patterns are still made.

In rot-resistant fir with a walnut stain, the 48" trellis with a 10"-deep planter box can be used indoors or out. Optional locking wheels are included. Sold by the pair for $139.99 at Best Choice Products, ***bestchoiceproducts.com***



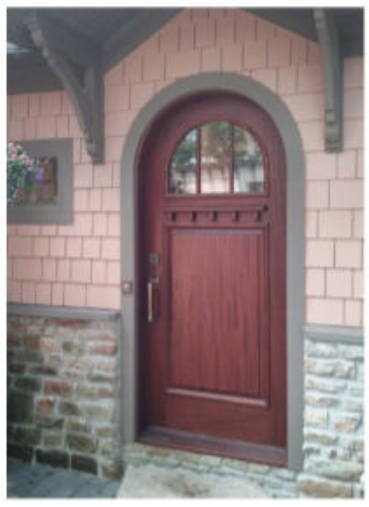


Fabrication of window, door, and patio awnings is the specialty of General Awnings. Shown is an example from the 3700 series, available in marine-grade Sunbrella fabrics. Instructions and ordering are online; the base price is $269. ***generalawnings.com***



Among other products to serve wildlife, Best Nest sells so many birdhouses and bird condos—including the Hobbit House by Home Bazaar. With real cedar shingles and a removable back, it's $127.49. ***bestnest.com***

Vintage Doors offers solid wood arch and round-top doors, exterior and interior, with or without glazing; available as insulated pre-hung entry units. Many designs and wood choices. Get a quote online. ***vintagedoors.com***



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Masterful Bath in an Addition

Comfort and authenticity co-exist in a new bathroom. **By Mary Ellen Polson**

Without overwhelming the 1927 bungalow, an addition designed by Ione Steigler and Joseph Reid, of IS Architecture, provided family space—and more authenticity in both the new kitchen and master bath. The designers included an expansion to the rear and an entirely new second floor, cleverly set back so as not to overwhelm the original roof line.

Rearranging the placement of two of the existing bedrooms and bath on the first floor allowed for maximum use of space and easier flow. The new additions accommodate a larger, more period-appropriate kitchen and adjacent family room as well as an expanded master suite upstairs. Such architectural details as arches and mouldings were patterned on details in the original rooms.

The new kitchen is outfitted with white-painted, flat-panel cabinets and bungalow windows. Clever solutions abound; for example, a stand mixer hides on a sliding shelf that pops up. Upstairs, an expanded master suite offers a sitting area, an office, a walk-in closet, a well-appointed laundry room—and this new bathroom. Although it's a good size, only one sink would fit, given the desire for a soaking tub separate from a shower. Multiple users are served by still more clever cabinet details, like the fold-down makeup or shaving shelves that face cubbies.





1. CLEVER STORAGE
What looks like a cabinet door flips down to become a mini countertop for makeup or shaving supplies. The idea is familiar from fold-down doors in old linen cabinets.

2. WHITE JUST RIGHT
The bathroom follows the "sanitary" preference for white during the first two decades of the 20th century. Floor and wall tiles, bath fixtures, and even the paint are bungalow-era white. Pops of cobalt blue lend dimension.



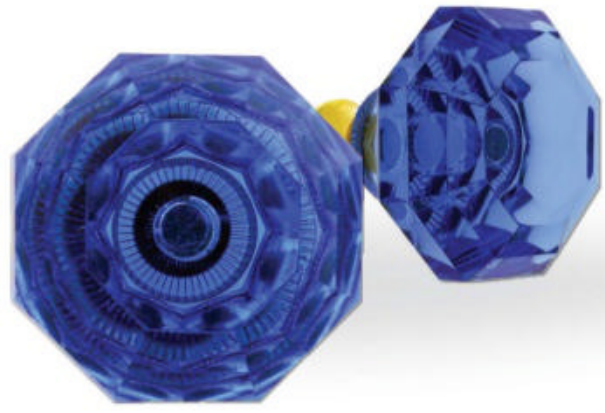
BE INSPIRED...



With classic Mission styling softened by **bell-shaped holders**, the Jordan Valley double sconce is available in nine finishes and 31 shade choices. Overall size is 13" wide x 10 ¾" tall; single sconce also sold. Damp rated. As shown in brushed nickel, with the Opal Mission Flared glass shade: $369. ***rejuvenation.com***



Like the bungalow's rectangular sink, the Kacy porcelain **pedestal sink** has clean lines and simplified Art Deco styling. It's available in two sizes, starting at $279. ***signature hardware.com***



The faceted, sapphire-blue **octagonal knob** in lead-free German crystal is like jewelry. It's solid brass, in six finishes including nickel; 1 ⅜", projection 1 7/16". Price is $29.09 each. ***houseofantiquehardware.com***



A **butler's-pantry latch** is perfect on the medicine cabinet's inset door. Available in two sizes and 11 finish options, from $29.93 each. Precision-forged and hand-finished, it has a durable mechanism; screws provided. ***horton-brasses.com***

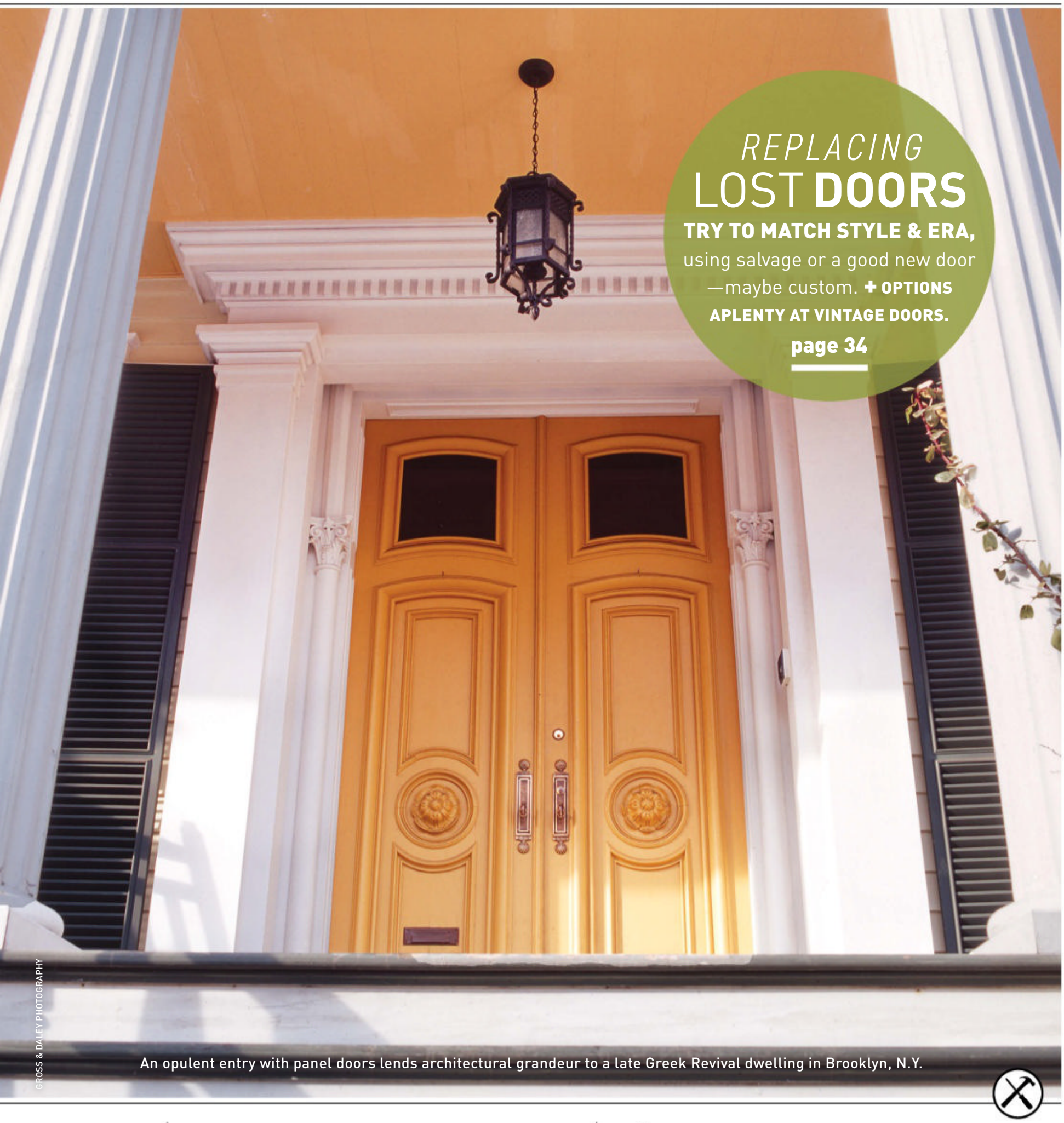
3. FROM THE PERIOD
The master bath has plenty of storage, provided by twin custom cabinets inspired by the offerings in 1920s millworks catalogs. The recessed, flush medicine cabinet is another period feature.

4. DETAILS THAT MATTER
The design is deceptively simple, but with every detail providing cohesion. A flat moulding ties the room together; lighting and hardware are based on period classics; accent tiles are used with finesse.


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RESTORE



REPLACING
LOST **DOORS**

TRY TO MATCH STYLE & ERA, using salvage or a good new door—maybe custom. **+ OPTIONS APLENTY AT VINTAGE DOORS.**

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GROSS & DALEY PHOTOGRAPHY

An opulent entry with panel doors lends architectural grandeur to a late Greek Revival dwelling in Brooklyn, N.Y.

34 **LOST DOORS:** REPLACEMENT IN KIND
The wrong front door muddles the house. Restore what's missing with one of these approaches.

+

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LOST DOORS

REPLACEMENT IN KIND

Is your original front door long gone? **Is the entry so altered it's impossible to tell what used to be there? It happens a lot. The wrong front door muddles the style of the house and hurts curb appeal. Take heart: you can restore what's gone using salvage, custom replication, or an astute purchase.** **BY MARY ELLEN POLSON**

Like so much in life, what's gone is gone and sometimes it's not easy to replace. You may know the current door is "wrong," but have no idea what used to be. Depending on the style and age of the house, however, it's possible to make an educated guess as to what the door would have looked like. First, look around the neighborhood for intact doors on houses of roughly the same age, style, and degree of detail. If the house is particularly early or in a rural setting, look for examples of similar houses in the region. Another option: Consult old builder's catalogs and online resources for designs that appear on houses similar to yours.

Details matter. As a rule of thumb, the older the door, the plainer and less detailed it would have been. The most elaborate front doors date to the late 19th century. The earliest doors were batten: rough-hewn planks or vertical boards held together with cross braces. The panel door—probably the most common door type—first appeared with the Georgian style, circa 1715. Old panel doors are built with vertical stiles and horizontal rails using mortise-and-tenon construction for a tight, durable fit. Four, six, or more panels are fitted into this interlocking framework


BRIAN VANDEN BRINK



A signature element of the Georgian-period Joseph Barnard House (1769) is the door and surround with its shallow, segmental arch, in perfect proportion to the symmetrical arrangement of the entire façade.

By the 1920s, entry doors had become more standardized in size and configuration. Various architectural revivals offered a grab bag of style details. Still, it was common to find the same door on a Colonial Revival house and on a Tudor, with only the hardware chosen used to differentiate between them.

to permit the wood to move as it shrinks and swells with changes in the weather.

Depending on era, panels can be almost pancake flat—at right angles to perfectly flat stiles and rails—or raised: angled or beveled away from the flat parts of the door surface. Georgian raised-panel doors, for example, tend to have a slightly shallower and more rounded profile than Federal-era doors. The angles on Greek Revival doors are significantly taller and narrower than either Georgian or Federal. Since "Colonial" has been in constant revival ever since, these differences were smoothed out and refined over time, with the result that the profiles on early-20th-century panel doors are looser than the early examples.

The single paneled door doubled up to form matched pairs for such architectural styles as Second Empire, Italianate, and Queen Anne. Advances in millwork meant more elaborate use of architectural relief. Beveling and other embellishments were sometimes applied to the door itself rather than cut into the panel.

By the 1920s, builders had begun to standardize the front door in terms of configuration and size. Although each of the many revivals offered a grab bag of style characteristics, it was also fairly common to find the same door on dwellings of supposedly different styles—Colonial and Tudor, for instance—with only a change of hardware differentiating them. As for homes built after World War II, original examples abound for you to study, right in your own neighborhood. [*cont. on page 39*]



A Federal Revival door, beautifully proportioned in harmony with fanlight and sidelights, comes from Historic Doors.

BEFORE & AFTER

For a building being converted to condominiums, Sidney Furst of Furst Woodworking meticulously reproduced every detail on a pair of 1907 double doors. The originals were in poor shape and lacked features needed to make the building secure. As examples, the transom windows are now fixed rather than operable, and the mail slots have been removed. The center column is an exact duplicate of the original, but the new one is split between the doors and transoms. This permits the column to open along with the door and fold back, which allows wider access to the interior stairway.



before A pair of matching doors on a 1907 building were in poor condition and needed changes for reasons of security.

after Using traditional joinery techniques, Furst Woodworking re-created every architectural detail of the doors while making a few invisible alterations that add security at the entry.



HANGING a salvaged door

We're old hands at hanging the doors we salvage. Years ago, we bought six interior doors that matched originals elsewhere in our 1885 row house. We just installed the last of them for a bathroom closet. Here's what we've learned.

First, **the jamb opening should be as square, plumb, and level as you can make it**; otherwise, you'll need to make adjustments to the door. Choose a door that's the same size or slightly larger, as free of warping as possible. **We strip old paint and repair loose joints at the beginning, then reglue, apply epoxy, fill in old hinge mortises, and do a sanding.**

We chose antique, cast-iron hinges, a little tricky to work with. To mark locations, one of us held hinges in place while the other made pencil marks on the jamb. **We cut mortises using a standard mortising template and a router with collared bit.** Setting the correct depth on the router is key. Alex used a plunge base with the setting zeroed out, the bit flush with the jamb. He pulled the stop on the plunge base up slightly and used one side of the hinge to set a gap between the router stop and the base. After removing the hinge, he let the bit plunge all the way down to the stop to reach the perfect depth. (Save settings for mortises on the door.) After chiseling out excess material in the mortise, **we mounted jamb side of hinges into the door frame**.

The door should be a little tight in the opening. Using a small laser measure, we determined height and width of the jamb opening. We measured at three places across top of jamb, and three down the sides. **If it is seriously out of square, make a template of the opening** (use thin MDF); use it to transfer measurements to the door.

To trim the door, start at the top, then remove a similar amount from the bottom. We marked a cut line, then used a track saw to remove excess. Before trimming the sides, we measured the total amount to be removed, then split the difference between the two sides before first cut.

To mark hinge locations on the door, place door in the opening and force it to the top with shims. Pencil locations of hinge mortises on the jamb, top and bottom. Transfer marks onto side of the door with a carpenter's or rafter square. Tack hinge template to side of door. With router set as before, cut mortises; chisel any excess material and mount hinges. Then test-fit the door.

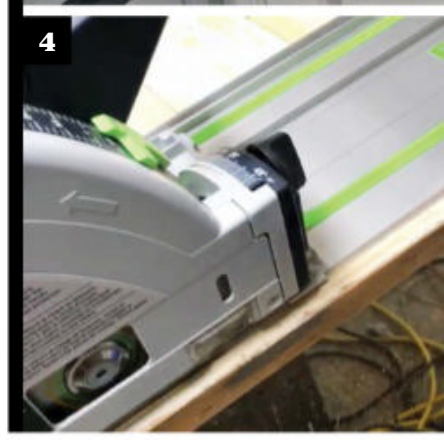
The hinges may add width. If so, close the door as far as possible and mark a new cut line top and bottom, based on where the edge of the jamb sits. Cuts can also minimize a minor out-of-square in the jamb. Pop the door back on the hinges.

—Wendy & Alex Santantonio



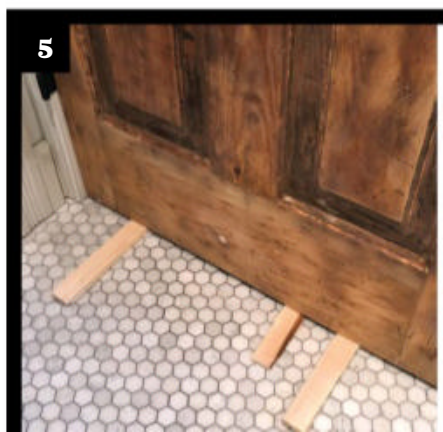


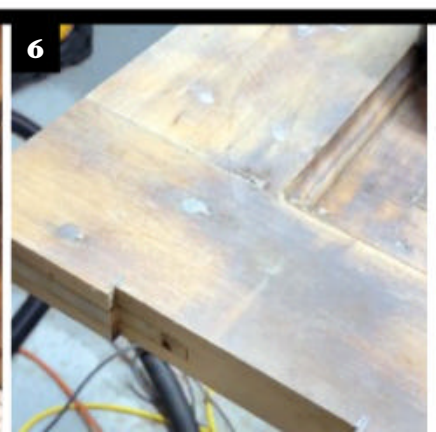


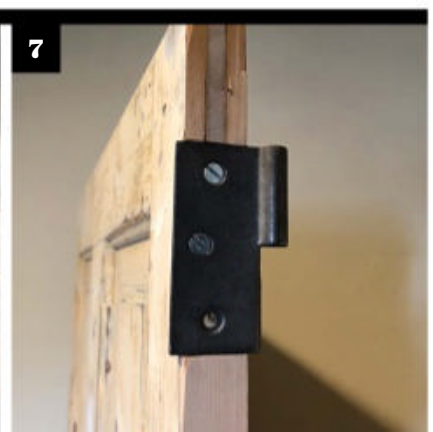


How to Hang a Door | *Steps 1 through 8*

1. The salvaged door being stripped. **2.** The mortise template in place on the jamb. **3.** The mortise template has rounded corners; use a chisel to square up the corners. **4.** Using a track saw to remove excess is more accurate and less messy than cutting with a circular saw. **5.** Placing shims under the door during hinge fitting ensures there won't be a large gap at the top of door. **6.** Mortise hinge cut into the door. **7.** The hinge installed in the door. **8.** The door on its hinges, ready for paint and salvaged rim locks.











LEFT Shown with one of Vintage Doors' stylish Victorian designs: Howard and Rosemary Demick, Erica Demick Garlock, and Ryan Demick. **BELOW** A worker fits applied moulding to the surface of an exterior door. **OPPOSITE** (top to bottom) A screen door in a familiar Victorian style has a spandrel rail and corner fans. • With custom tree-shaped cutout panels on the bottom, a screen door is under construction. • Stiles and rails are machined for a precise fit. • Hand-assembled ball-and-spindle corner fans are ready to be installed.



SHOPTOUR: *VINTAGE DOORS*

For more than 30 years, this company in Hammond, New York, way up on the St. Lawrence River, has been a national source of handcrafted, solid-wood screen, entry, and interior doors. Vintage Doors uses furniture-quality wood, from knotty pine to quarter-sawn oak, Douglas fir to African mahogany.

Each door is made to order. Stiles and rails for screen doors are machine-cut by hand, then joined together with hardwood dowels and high-grade wood glue. Entry doors are built using cope-and-stick construction, where male and female pieces mate along the edges of the rail. "We take every step possible to address expansion and contraction," says Erica Demick Garlock, the company's national sales manager.

Vintage Doors is a family-run business. Founder Howard Demick, Erica's father, expedites orders and also deals with stocking inventory. Rosemary, Howard's wife, keeps track of the financial end of the business. Son Ryan does the design work, using computer-numeric design (critical for building their unique arched and round-top doors).

Options are almost unlimited, from pet doors and multiple types of screening to applied mouldings. A customer typically starts by choosing one of hundreds of designs and deciding on a wood species, then moves on to the details. Glass options for entry doors include clear, beveled, stained, and wavy "restoration" glass, plus several types of hard-to-find pattern glass, such as the frosted type known as glue-chip. Anyone ordering a screen door can add wood ornaments, all cut and finished by hand. The company also offers three-season porches and garden gates.

In recent years, Vintage Doors has increased their commitment to assistance and customer service. Because it's something that's used every day and is highly visible, they explain, the front door needs to be just right. Says Erica, "A quality door leaves a lasting impression."

JIM POLSON; ILLUSTRATIONS BY PAULO VICENTE (OPP.)

More Online Interior door fixes: **oldhouseonline.com/repairs-and-how-to/how-to-diagnose-fix-door/**

18+

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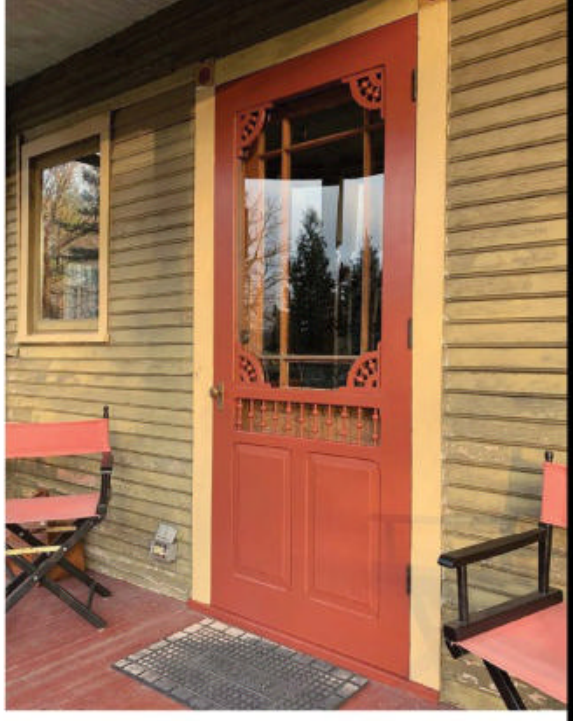
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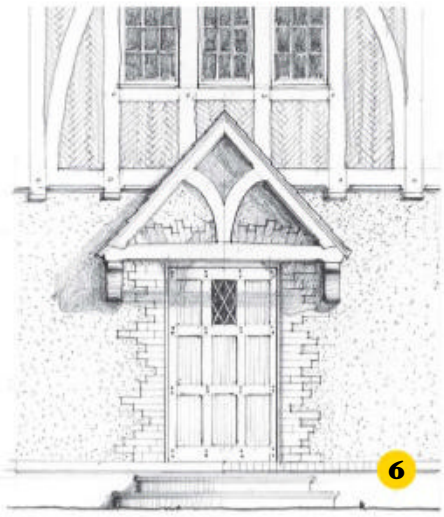






1. GEORGIAN 1720–1790
2. FEDERAL 1780–1840
3. GREEK REVIVAL 1825–1860
4. ITALIANATE 1850–1900
5. QUEEN ANNE 1874–1910
6. TUDOR REVIVAL 1895–1945





YES, STYLE DOES MATTER

American doors and entryways tend to have either classical (e.g., Greek Revival, Italianate) or "medieval" (Gothic, Queen Anne) roots. Proportions, number and configuration of panels, glazing, and millwork details determine style. When the door doesn't match the house—as happens when unknowing owners "early up" the entry—it's jarring.

Once you have a clear idea of what the door might have looked like, or how you want the door to look, explore your options.

salvage If you supply your own labor, adapting a salvaged door is one of the most affordable replacement options. It makes sense for those with carpentry skills and tolerance for minor but tedious repairs. The low initial cost of the door, of course, will be offset by the amount of effort needed to bring the door back to its former glory. A more expensive option is to find a craftsperson willing to repair and retrofit the salvaged door for you.

The best place to find an old door is through a local salvage dealer. Doors for sale are more likely to be made of woods typically used in your area, and will reflect the styles most prevalent there as well. Look for an exterior door roughly the same age and style as your house, as close to the same dimensions (height + width + thickness) as possible. Expect to tighten joints, patch holes, strip old paint, and refinish or paint the door.

For evidence of the original dimensions, look on the door frame (assuming it's intact). Ideally, the door should be the same depth—exterior doors are generally thicker than interior passage doors—and slightly larger than the opening. Measure the prospective door on all four sides at top and bottom; the door may have been planed in one area and not another. If the door was previously altered, make sure the proportions of all the components—stiles, rails, panels—are still correct. Restoration is a bit easier if the door will be finish-painted. If you intend to restore the door with a stained or natural finish,



Arch-top doorways recur *in several styles of domestic architecture. The pediment over a Georgian-era door might be triangular or arched; the fanlight arched or a demilune shape over a Federal door. The door itself is often round-top or arched in Italianate, Norman, and Spanish styles.*

choose one with as few holes and other damage as possible. Keep in mind that the position of the mortises for hinges could change when the door is installed, too.

BUY NEW A second option that's still affordable is to buy a new, builder-quality wood door that fits the style you need. Many door manufacturers do an excellent job of reproducing the look, details, and even craftsmanship found on simpler early- and mid-20th century doors, which were usually "builder grade" themselves. Plus, the new door can be constructed with 21st-century features, including engineered cores that minimize warping, and invisible water barriers.

A new door is likely to be constructed differently. Instead of mortise-and-tenon joints, for example, the door may be assembled with dowel construction, where dowels join stiles and rails together, or cope and stick, where mating profiles are cut into the inside edges of the stiles and rails and glued together. Details may be impressed or applied rather than cut into the surface of the door; panels may be cut into the door's surface, rather than cut separately and allowed to float between the stiles and rails. Better doors are made of solid wood and feature precisely cut relief elements in real wood.

replication The entry door is so important on some houses that only custom replication will do. Find a restoration carpenter or doors/millwork company with experience building doors in the style and era you seek. The craftsperson should be able to build a door with the correct proportions and details. The builder will most likely use traditional construction methods, supplemented with a money-saving use of power tools.

Whichever path you pursue, choose a door or entry configuration that suits the house in style and proportion, exuberance or restraint. The right door adds to the welcome you feel when you come home.

FOR RESOURCES, SEE PAGE 87.





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Improved Access

Handy items help in repairing and retrofitting old doors.

1. PRECISE CUTS

The FLEXVOLT 6 ½" 60-volt brushless MAX circular saw delivers straight, splinter-free cuts when used with a TrackSaw dual-edged track. The cordless saw offers good dust extraction, and has a plunge mechanism and a low-profile guard. With a 59" track: $579 and up. DeWalt, (800) 433-9258, ***dewalt.com***

2. CARPENTER'S MEASURE

The versatile Starrett 6" combination carpenter's square features easy-to-read measurements down to 1/64". It includes a try/miter gauge, depth gauge, height gauge, and marking gauge. It's fitted with a reversible lock bolt, scriber, spirit level, and machine-divided blade. $109.99. Rockler, (800) 279-4441, ***rockler.com***

3. SLOTTED SCREWS

Ever notice how hard it is to find flat-head screws? This startup offers solid-brass screws in the #9 size, the standard for hanging solid wood doors. Made in the U.S., each is ¾" tall. Drill a pilot hole before installation. Set of 48": $19.95. BrassScrewUSA, (404) 522-9177, ***etsy.com/shop/BrassScrewUSA***

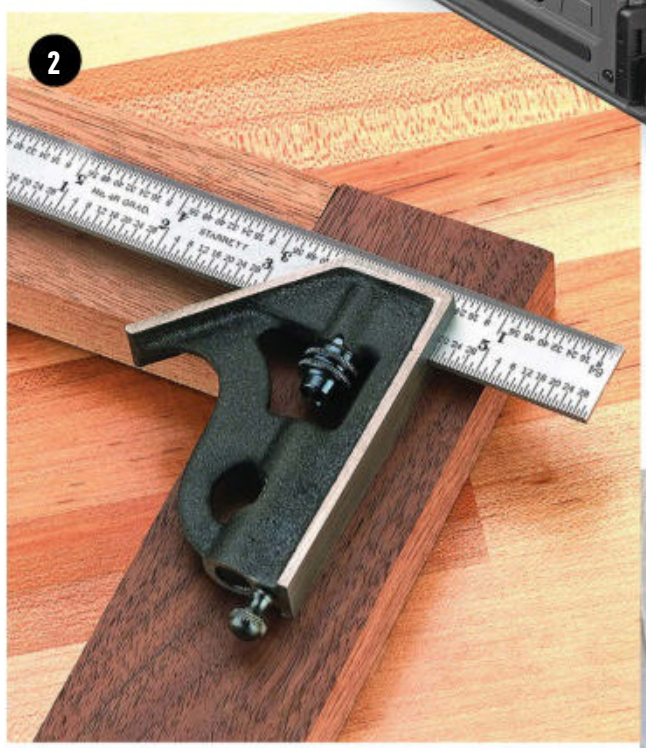
4. VICTORIAN STEEPLE

The Grapevine steeple hinge is a reproduction of a late-19th-century antique. In solid brass with milled joints, it's available in three finishes and has a removable pin and screw-in steeple tips. The hinge measures 5" x 5" when open; $75 each. Charleston Hardware, (866) 958-8626, ***charlestonhardware.com***

5. CELLAR DOOR

Improve access to the basement with a steel-sided basement door from the Classic Series. Doors come with a baked-on primer; they have a gas-spring lift mechanism for ease of access, and flanged construction to shed water. Available in powder-coated colors, too. From $700. Bilco, (800) 854-9724, ***bilco.com***













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Repairs to a termite-damaged floor in Cedar Key, Florida, were made with heart-pine boards of similar age and character. They'll eventually darken to match the older wood.

Lacing in New Boards

Plank and strip flooring with isolated areas of damage can be saved with careful patching. By Mary Ellen Polson

Flooring made of old-growth wood is beautiful, but sometimes the floor comes with an undesirable history. Termite damage, burn marks, pet stains, and signs of other mistreatment can so disfigure sections of wood that the only alternative is replacement.

Fortunately, ripping out the entire floor isn't necessary. A bit of skillful patching can heal ancient wounds. There are two main challenges: **matching the wood in all of its specifics, and "lacing in" or staggering the repair** so that the patch blends with the rest of the floor.

Finding a source of replacement wood may be as simple as salvaging a few boards from the attic floor—or as time consuming as seeking out the right stock from reclaimed-lumber dealers scattered across the country. Obviously, the wood should be of the same species, be it heart pine, oak, or chestnut, and milled the same way (i.e., tongue-and-groove strip vs. shiplapped wide plank), and to the same dimensions. **The cut is important too:** for example, **flat-sawn oak can look remarkably different from quarter-sawn oak** once the floor is laid.

The growth rings on flat-sawn boards appear as a tangential grain—curved lines running up and down the boards, a pattern some call "cathedral arches." Quarter-sawn wood produces boards with a vertical grain like pinstriping. The denser the original wood, the tighter the pinstriping. Less obvious but just as essential is the age of the wood. If your house was built in 1910, you want wood milled from roughly the same era.

That's because the **wood in the existing floor already has a patina from 110 years of exposure to the air**, explains Jeffrey Forbes of the Goodwin Heart Pine Company. As wood oxidizes, the resins in it crystallize and darken. In the case of heart pine, color highlights shift from red to yellow. That's what Forbes told client Bill Conway, who wanted to patch damaged areas in a house with century-old, tongue-and-groove floors. "It was to his benefit to use reclaimed wood, because it's already the color he was looking for." (See sidebar on the next page.)

The replacement wood should be installed in the same way as the original, and boards should be of similar lengths. The earliest flooring was random-width planks up to 16' long, laid tightly against one another (butted) with square edges, then either face- or blind-nailed. **Flooring laid since the second half of the 19th century is usually tongue-and-groove** in 8' to 10' lengths.

Today, a lot of newly milled stock comes in lengths that are much shorter, varying between 5' and 7', or even less. Look for wood in lengths that are similar to those in your floor. Boards are milled with projecting tongues on one side and

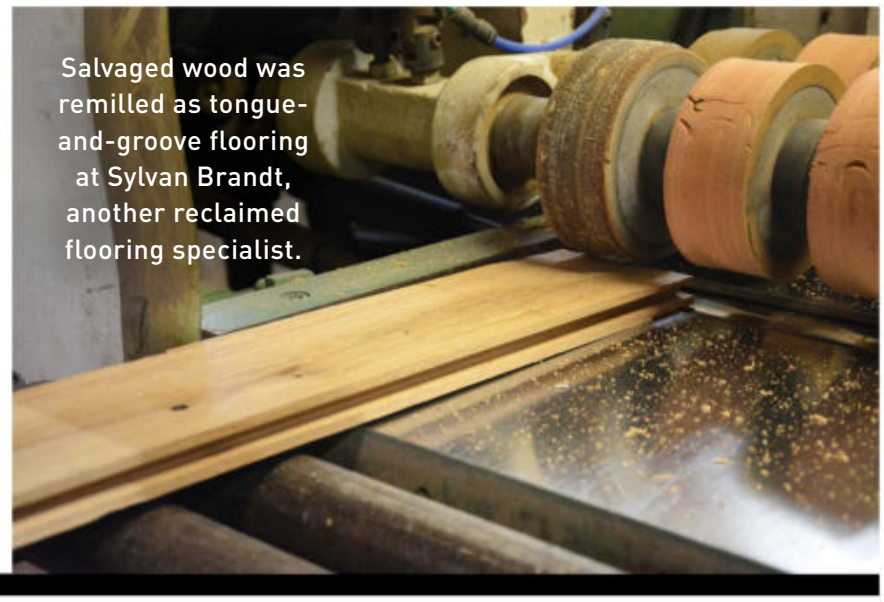
COURTESY GOODWIN HEART PINE CO. (ABOVE)

TONGUE-AND-GROOVE **REPAIRS**

To replace damaged strip flooring, begin by marking the boards you plan to remove. Check under a radiator pipe or the edge of a door sill to determine the depth of the flooring, then set a circular saw to that thickness. Taking care not to cut into the joists or subfloor, make two parallel cuts into the board along its entire length, starting and finishing as close as possible to the ends. This will produce three narrow boards; the middle one will come out easily with a prybar. The groove side will need a bit of coaxing, and you may have to remove the nails from the tongue side to free it.

Cut the new boards to exactly fit each row of your opening, staggering lengths so that the new pattern won't be obvious. To lace in the new boards, first try using a mallet to persuade the boards to fit into place. Cut away the bottom shoulder of the groove on the side of the board receiving the new strip. Then slide the tongue on the opposite side of the board into the exposed groove on the mating floorboard.

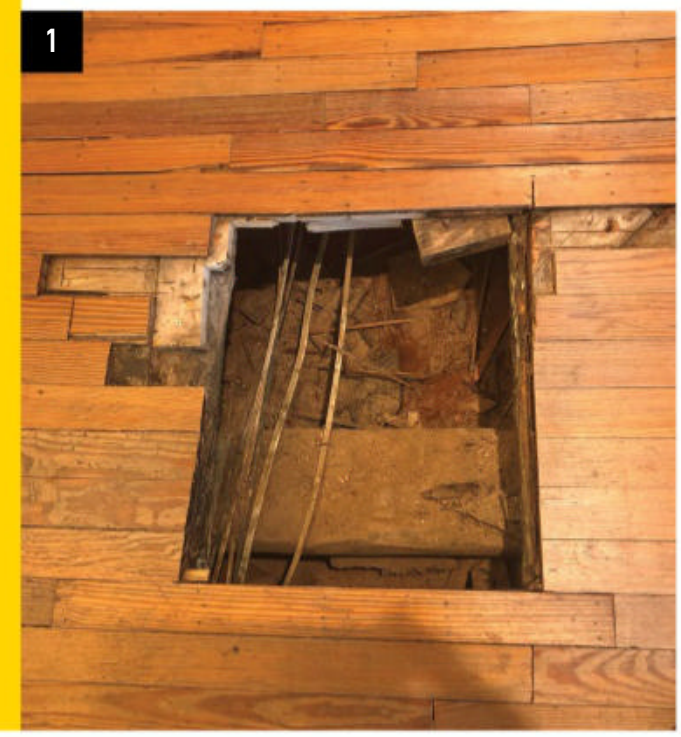
If the tongue still won't go in, choose a new board and cut the shoulder off the tongue side at a 45-degree angle, including the tongue. Fit the detached shoulder with its tongue into the groove on the adjacent board. Then nose the rest of the patch board into the mating tongue on the opposite side. Make adjustments as needed to get the board to lie flat. Then either face-nail the board in place with finishing nails or glue the new board to the detached shoulder.

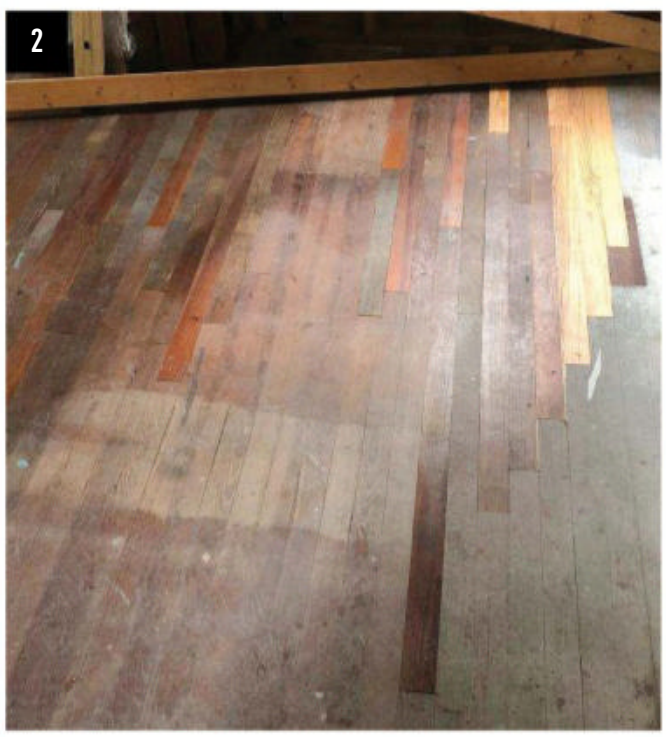


Salvaged wood was remilled as tongue-and-groove flooring at Sylvan Brandt, another reclaimed flooring specialist.

weaving in a staggered patch

1. The **damaged area** in Bill Conway's Maryland home was in an awkward place: the passageway between two rooms. **2.** Here's a similar repair, with new boards in place **prior to sanding**. **3.** New boards sanded and finished at the Conway home, the patch woven in. Although new boards appear slightly lighter than the surrounding wood, **they'll eventually darken** for a better match.



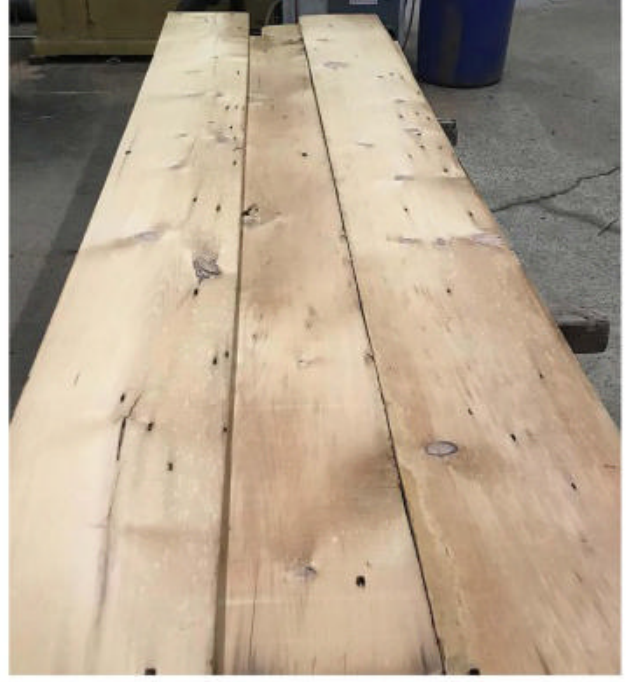












RIGHT Even scarce or hard-to-find woods like chestnut are still available in wide planks, thanks to dealers like Chestnut Specialists, which remills wood they reclaim from old barns and other buildings.

mating grooves on the other. As each board is laid, the tongue slides into the groove on the board already on the floor to create a tight joint that can be blind-nailed in place.

Making the repair requires basic carpentry skills and finesse. (See previous page.) The most important rule to follow, however, is to stagger the board ends. No two boards should end within 4" of each other. You also want to avoid the deadly rhythmic pattern known as H joints—where every other board is staggered exactly the same amount. You may have to remove portions of boards that aren't damaged, but the results are well worth it.

If you've done your homework, you should barely be able to tell the new boards from the old, after the floor is sanded and finished.

If the floor had been stained, you may have to experiment to come up with a stain formula to match. If you're concerned the finish on new boards may come out irregular, apply a pre-stain wood conditioner.

resources

FOR PATCHING FLOORS

- **Chestnut Specialists** ***chestnutspecialists.com*** *Reclaimed antique solid plank flooring in chestnut, oak, heart pine & pine*
- **Goodwin Heart Pine Co.** ***heartpine.com*** *River-recovered heart pine & cypress; sustainable & engineered flooring*
- **Old Wood Workshop** ***oldwoodworkshop.com*** *Salvaged antique flooring*
- **Olde Wood** ***oldewoodltd.com*** *Reclaimed & wide plank flooring; barn beams & siding*
- **Sylvan Brandt** ***sylvanbrandt.com*** *Antique & resawn pine, chestnut, oak*

MORE FLOORING

- **A.E. Sampson & Son** ***aesampsonandson.com*** *Natural wood planks renewably harvested in Maine & North America, plus vintage wood (many species)*
- **Authentic Pine Floors** ***authenticpinefloors.com*** *Wide-plank heart pine, yellow pine, reclaimed wood, etc.*
- **Carlisle Wide Plank Floors** ***wideplankflooring.com*** *Wood floors for historical projects*
- **Carlson's Barnwood Co.** ***carlsonsbarnwood.com*** *Antique wood flooring & barn wood*
- **Conklin's Barnwood & Beams** ***conklinsbarnwood.com*** *Eco-friendly remilled flooring in vintage oak, pine, hemlock, chestnut*
- **Country Road Associates** ***countryroadassociates.com*** *Reclaimed wide-board flooring*
- **Craftsman Lumber Co.** ***craftsmanlumber.com*** *Wide-board pine, oak, heart pine*
- **Granville Manufacturing Co.** ***woodsiding.com*** *Traditional strip & plank*
- **Hull Forest Products** ***hullforest.com*** *Sawmill-direct wide-plank flooring*
- **Pete's Hardwood Floors** ***peteshardwoodfloors.com*** *Floor refinishing (local) and DIY tips &* videos
- **Pioneer Millworks** ***pioneermillworks.com*** *Reclaimed wood products for flooring, paneling, etc.*
- **Vintage Wood and Forged Iron** ***vintagewoodandforgediron.com*** *Reclaimed barn wood & vintage hardware*

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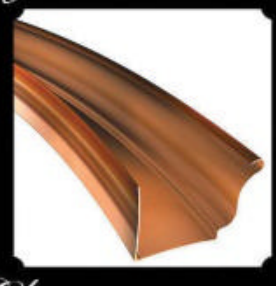
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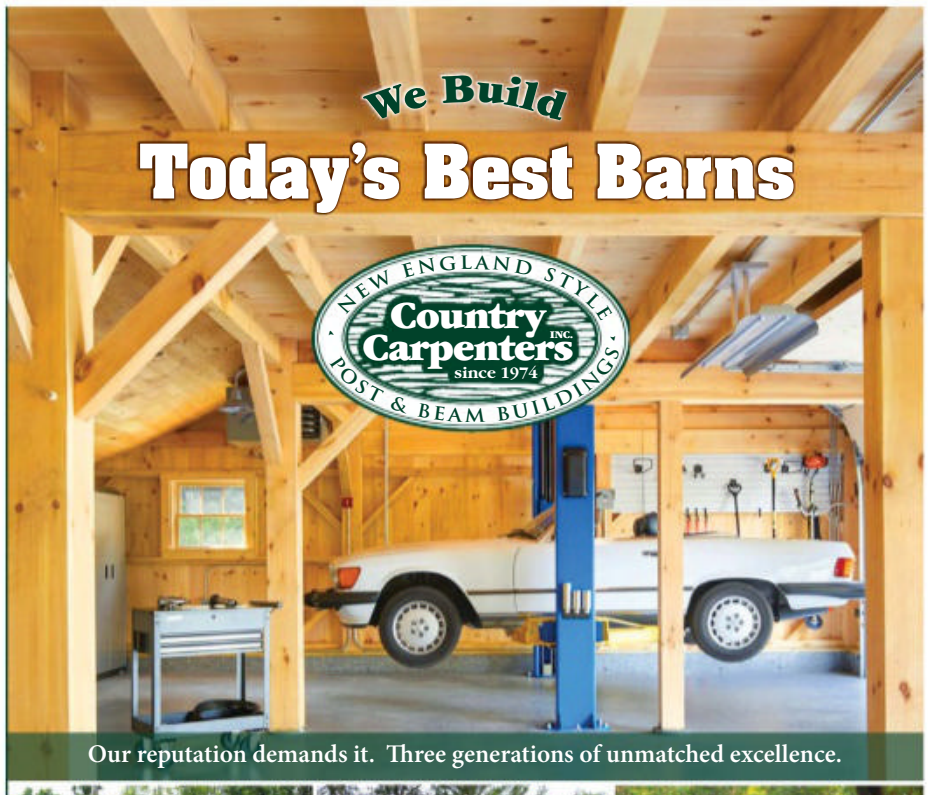
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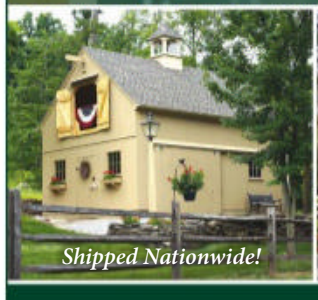
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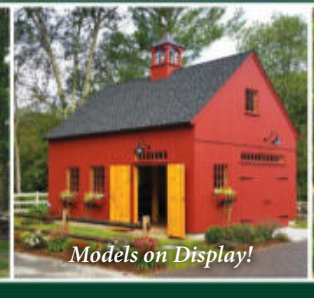
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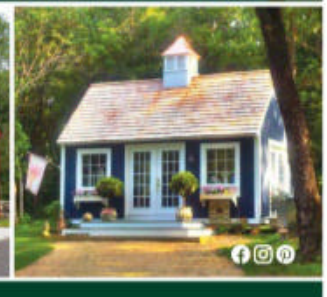
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Glass Room Screens

Old factory windows are repurposed as room dividers, adding dimension while letting light shine through. **By Brian D. Coleman**

Jim DiGiacoma, of Olde Good Things architectural salvage, had collected some 1920s factory windows fitted with chicken-wire glass. He needed a creative way to display them. The idea occurred to him: Set the steel-and-glass panels into metal perimeter frames, and hang them as screens or room-dividing walls!

ABOVE Metal window frames are lacquered after being fitted with panes of chicken-wire and clear glass, to create handsome room dividers. Frames are quite heavy and must be secured to a wall or the ceiling. **INSET** Olde Good Things carries an assortment of vintage chicken-wire glass in a variety of colors and patterns.

JOHN NEITZEL

The Cost

9-PANEL WINDOW	$950
GUMPTION PASTE multi-purpose cleanser	$30
GLASS CUTTER	$8
CLEAR METAL LACQUER	$5
SILICONE CAULK	$5
SPRAYWAY CLEANER ammonia-free foam cleaner	$5
NYLOC NUTS	$10
TOTAL	$1,013

chicken-wire glass

Made as fire-resistant safety glass in the late 19th century, chicken-wire glass consists of wire laid between two ribbons of ¼" molten glass. By the beginning of the 20th century, building codes required its use in schools, apartment buildings, and offices, where it was used in windows, transoms, and skylights.

The vintage glass typically has wire in a hexagonal layout. DiGiacoma says he avoids using the reproduction glass with thinner wire in diamond or square layouts. During manufacture, the glass surface was embossed with various patterns, to diffuse or amplify the light or spread sunlight on the factory floor. Patterns include pebbled, hammered, ribbed, wormy (and clear). Occasionally, panes were precooled with tints: aqua green, red, or amber. Sometimes clear glass eventually turns pale purple from long exposure to ultraviolet light.

1. CLEANUP FOR REUSE

Olde Good Things staff begin by taking any damaged glass out of the frames. Old caulk is carefully removed. New panes are cut as needed, set into the metal frames, and caulked. The glass is thoroughly cleaned with a VOC-compliant cleaner. (Try Sprayway Ammonia Free Foam Glass Cleaner.)

Finally, the glass is protected with painter's tape and newspaper, and the metal frames are lacquered with a clear metal lacquer (e.g., Rust-Oleum) to allow the steel to shine through. (Regular lacquer tends to tint the metal amber.)

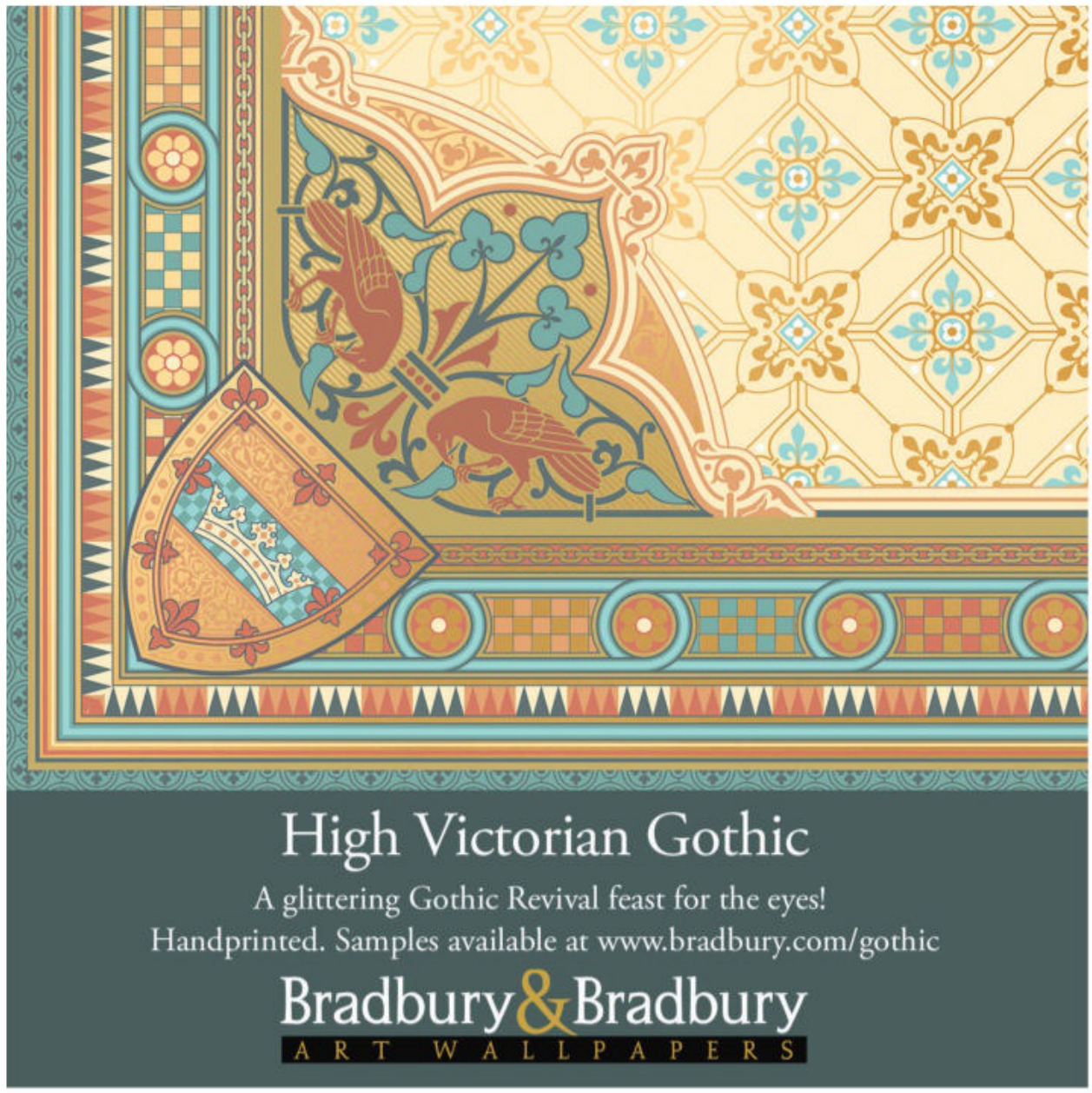
CUTTING OLD GLASS

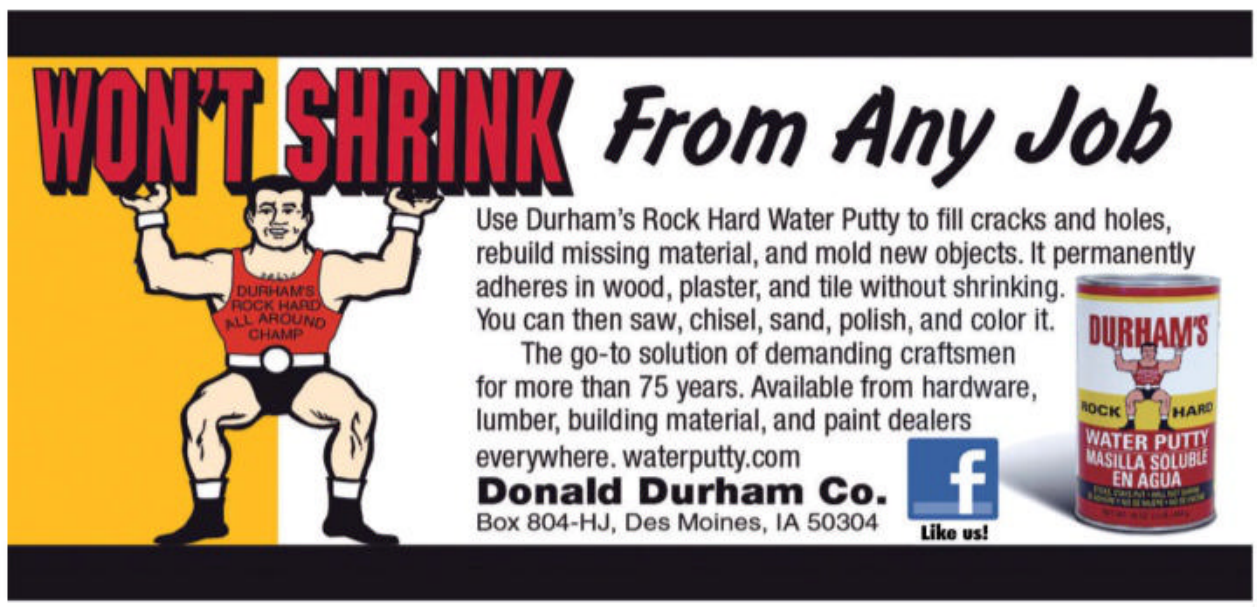
There's an art to cutting old glass, including wire glass. As always, start with the right tool; a good glass cutter such as a Red Devil is a must. Before you cut, polish the glass with a water-based abrasive cleanser such as Gumption Paste Multi-Purpose Cleanser to induce microfractures, which encourages the glass to crack along the track of the cutting wheel.

Take a Sharpie to mark where you want to cut, using a straightedge to make sure the line is even and straight. Lubricate the glass before you begin (WD-40 works well) to be sure the cutter wheel spins smoothly. Then score the glass by firmly rolling the glass cutter across the glass in one cut; don't stop and start, and use steady but not too much pressure. Lift the glass and tap along the opposite side of the score line with the knob of the cutter until a crack appears. Then continue every few inches to make a series of cracks. When you have a complete line, take the glass with two hands (wearing protective gloves) and break the cut piece off with a sharp snap of your wrists. You can snip off any extraneous strands of wire along the edges, using wire cutters or aviation snips.

2. HANGING THE SCREENS

If several sashes make up a screen, they can be secured by overlapping flanges and bolting them together (individually and to the perimeter frame) with ¼" nuts and bolts; using Nyloc (nylon insert) nuts will prevent them from vibrating loose. Depending on size, panels may be hung from the ceiling as a floating screen, or secured to a stationary wall or post. Due to the weight and the toppling risk, Jim DiGiacoma strongly cautions against using freestanding panels.





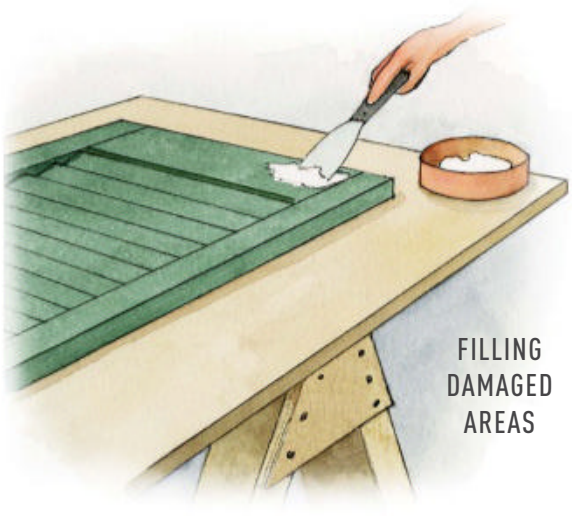


Repairing Old Wood Shutters

To save the shutters, tackle loose louvers, detached stiles and failing joints, and rot damage. **By Lynn Elliott**

Whether functional or merely decorative, exterior shutters may suffer from peeling paint, joint problems, and decay because they are exposed to the elements. Movable parts such as louvers may break. Do inspect exterior shutters every year and address problems before they progress to the point where the shutters need to be replaced.

Before you begin repairs, prep a work area large enough to lay the shutter down—for example, use two saw horses covered with a plywood tabletop. Then remove the shutter from the window. Have available two clamps at least 12" wider than the width of the shutter.



FILLING DAMAGED AREAS

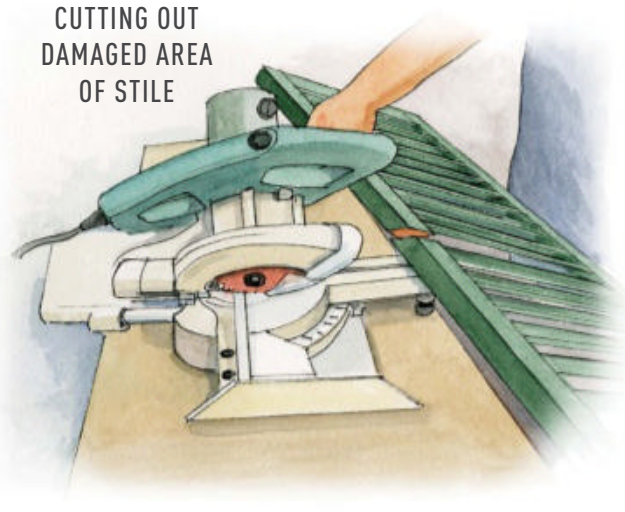
PATCH ROT

Chisel out rot and impact damage with an appropriate tool. Mix a small amount of two-part wood epoxy or even wood filler. Using a putty knife, fill in the hole. Smooth the filler flush with the shutter, and let dry. Sand with a fine-grit sanding block or paper. Prime the area, let dry, and then paint the entire shutter.

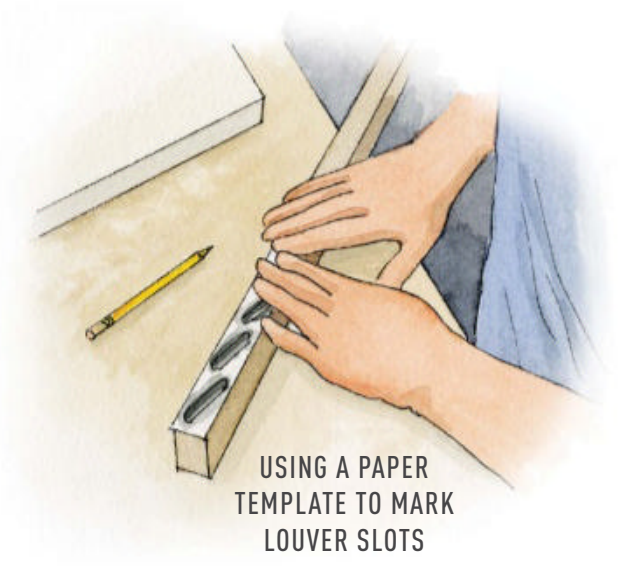
REPLACE DAMAGED AREAS

Remove any screws and tap off the loose part of a stile or rail using a hammer, protecting the shutter with a wood block or shim. For a stile with only partial damage, cut a scarf joint in the fresh wood above the damaged area and remove only the section to be repaired. For middle rails, drill out screw plugs with a 3/16" drill bit. Remove screws on both sides to take out the rail. Make a new piece out of rot-resistant cedar. Measure, and cut the new piece on a table saw. Rout any grooving or round edges to match the original. (If needed, cut the scarf joint.)

For stiles, measure and mark the slots for louvers along the length of the new piece. To make measuring and marking easier, photocopy or scan the slots of the original stile to make a paper template. (You can cut a thin ½" piece of the slot end off to make it less unwieldy for the copier.) Trim the paper pattern and glue it onto the new piece before creating grooves for the slots. Use a spiral bit to create the slots. Fasten the new piece into place by predrilling and countersinking screws. Check that the louvers are correctly inserted into their slots as you work. For a scarf joint, seal the ends with wood glue and let dry. As the replaced middle rail will not have dowels, use the original screw hole to fasten it into place and create a second one nearby to compensate for the missing dowel. Fill the holes with wood plugs or wood putty. Use a wood clamp to hold the shutter together as you work. Prep the new piece for paint by sanding with a fine-grit sanding block. Prime the new piece and then top-coat the entire shutter.



CUTTING OUT DAMAGED AREA OF STILE



USING A PAPER TEMPLATE TO MARK LOUVER SLOTS

REPAIR LOOSE JOINTS

Joints deteriorate as water finds its way in. To fix, dampen the joint (water activates the glue) and apply polyurethane glue to it. (Glue only the joint, never the slots for the louvers.) Clamp the shutter frame together, checking as you slowly tighten it that louvers are properly in the slots. Wipe

ILLUSTRATIONS BY ROB LEANNA



GLUING LOOSE JOINTS

excess glue off with a damp rag; let dry. Drill a pilot hole through the stile into the rail. Secure the frame with a new screw. Cover with wood putty or a wood plug. Prime; let dry. Paint the entire shutter.

FIX A MOVABLE LOUVER

For damaged pins on louvered shutters, buy a replacement pin kit. The kit will contain a stationary pin, a spring-loaded pin, and staples. With a utility knife, cut the old pin by sliding the knife between the slat and the frame. Pry out the remains of the pins from the slat and the frame. Tap the stationary pin into one end of the slat. Insert the spring-loaded pin into the stile (not the louver) on the other side. Tilt the end with the stationary pin into the open slot on the frame. The pin will insert into the slot. Then press the spring-loaded pin down with your finger so that the slat can slide along frame and into the slot. The spring will release into the opening on the slat, securing it. In the center of the slat, tap a ⅜" x ½" staple along the edge. Connect the staple to the vertical rod via the small hook on the rod.

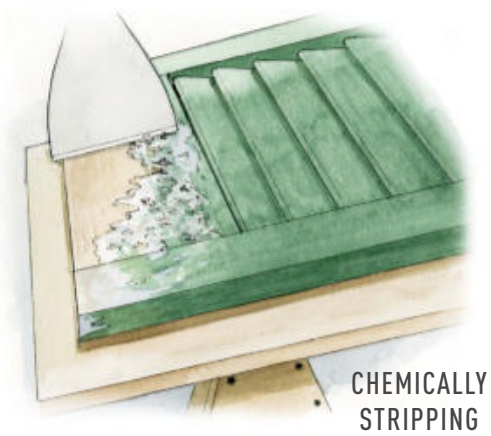


INSERTING THE SPRING-LOADED PIN

refinishing SHUTTERS

Dust off loose dirt with a soft brush. Gently wash the shutter with a rag and soapy water; if it's excessively dirty, use trisodium phosphate (TSP) diluted with water per instructions. Wear protective gloves, clothing, and eyewear when using TSP. Rinse cleaned shutters with a hose. Let dry completely.

Scrape off loose paint, then sand. To completely remove the old finish, use a chemical stripper. Apply it to the shutter and let it work for 10 minutes. Use a plastic scraper to remove the loosened paint. Repeat as needed. Work in a ventilated area and wear appropriate protective gear. After sanding, wipe the shutter with a damp cloth or tack rag. Let dry.



CHEMICALLY STRIPPING PAINT

Before painting, be sure louvers are downward (angled toward you). Prime the entire surface with a latex primer. The paintbrush width will depend on the louver width; usually a 1"-wide brush works. Paint the edges first and let dry. Then, starting at the top louver, brush downward, working from outer edge into the middle. Repeat from the other side. In the middle, overlap the wet edge. Continue down the louvered section. Once louvers are finished, prime the frame with a 2" paintbrush. Check for drips as you work and smooth them out. Let dry. Flip the shutter over, prime the other side, and allow that coat to dry. Repeat the whole process with a latex finish coat. Once dry, rehang the shutters by sliding the hinges onto the top and bottom pintles.



REPAIRED SHUTTERS, REHUNG

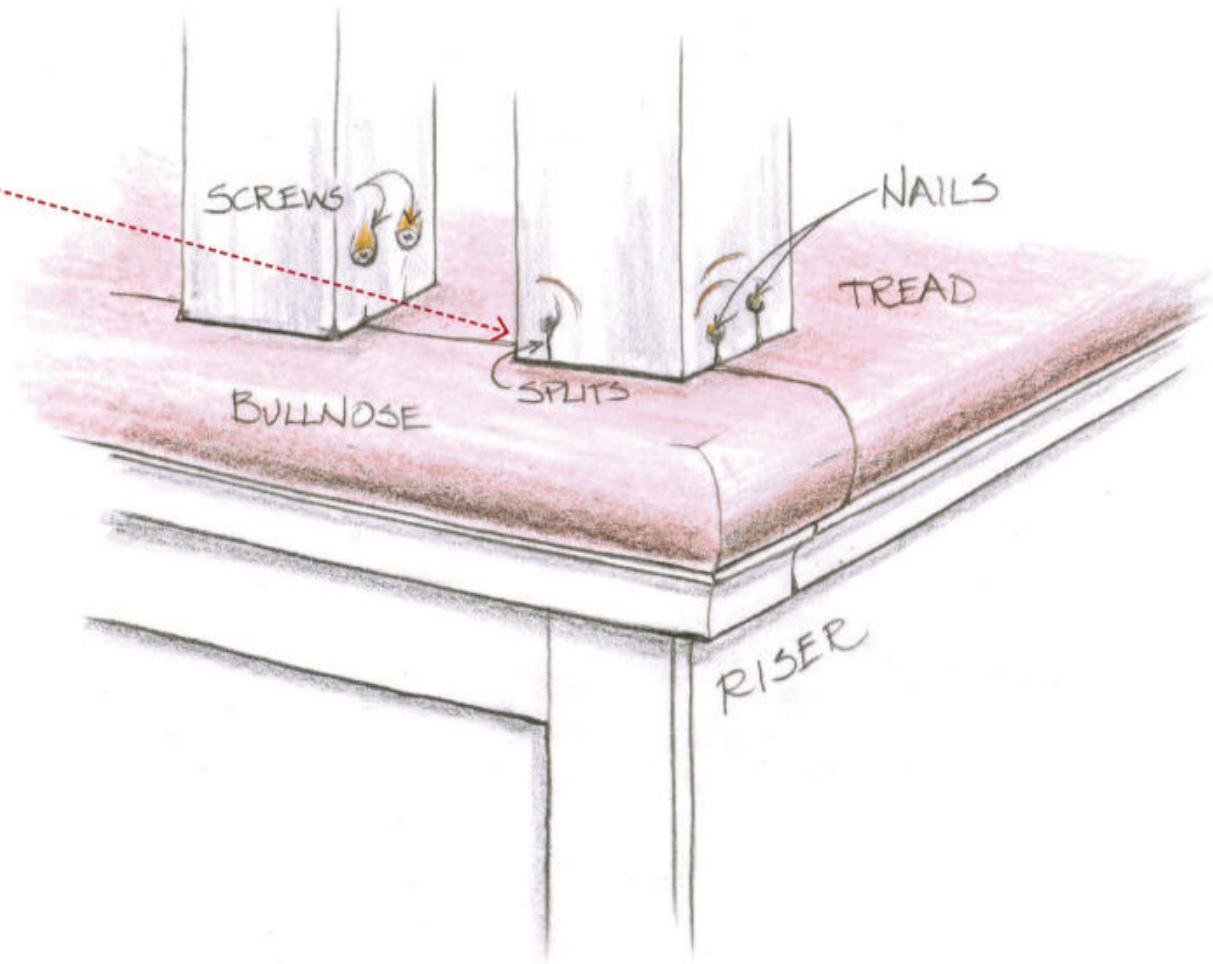
Open-string Balusters

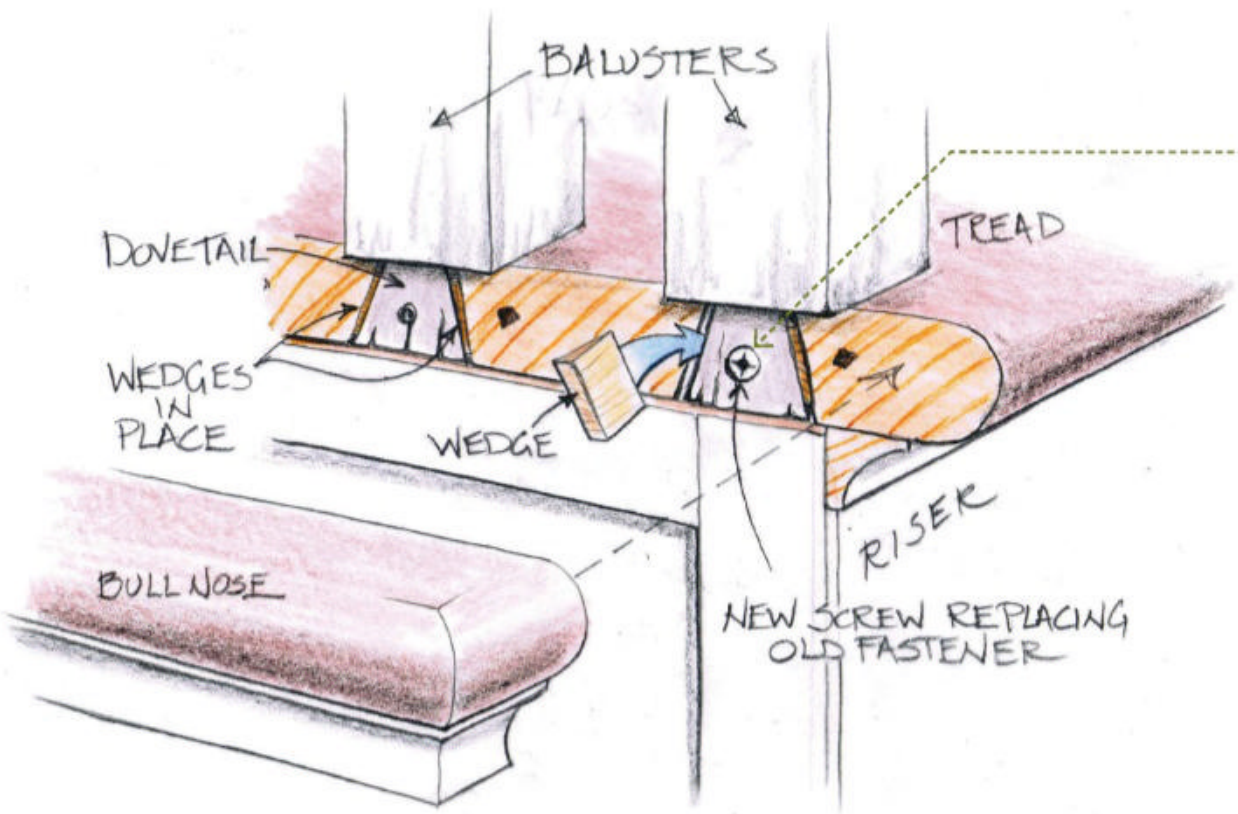
A staircase is a complex assembly, with dozens of joints that may loosen or fail over time. Railings are particularly prone to loosening. Sometimes it's the posts anchoring ends of the railing, but more often the problem is with attachment of balusters (or spindles) to the treads of the steps. On an open-string staircase with two or three balusters per tread, balusters are of different length on each step, extending from tread to handrail. • In traditional construction, the bottom (hidden) portion of the baluster is cut as the pin of the dovetail, with a corresponding tail cut into the tread. The joint is carefully fitted and secured with a nail or screw. Then the joint is covered by a rounded bullnose. Over time, wood shrinks and may split, causing the railing to become unstable. **By Ray Tschoepe**

WRONG WAY

TOENAILS & GLUE

Someone unfamiliar with the anatomy of the staircase often will toe-nail fasteners through the bottom of the baluster and into the tread. The nail or screw may not penetrate into the tread, however, but rather meet a void or the baluster's dovetail pin. Some people squeeze glue into the gap between baluster and tread, but that only complicates subsequent repairs.





RIGHT WAY

REATTACH BALUSTER TO TREAD

Instead, carefully remove the bullnose to reveal the dovetail joint. The fasteners into the dovetail pins may be nails or screws. If they have loosened or are damaged, replace them with modern screws. Small hardwood wedges should be tapped firmly into the space between the baluster pin and the cutout tail in the tread, to further strengthen the connection. Cut off the excess portion of the wedge, and reattach the bullnose.

ILLUSTRATIONS BY RAY TSCHOEPE

Quality is in the details



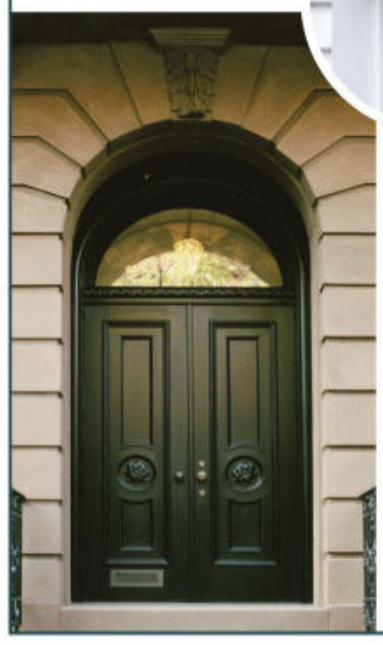
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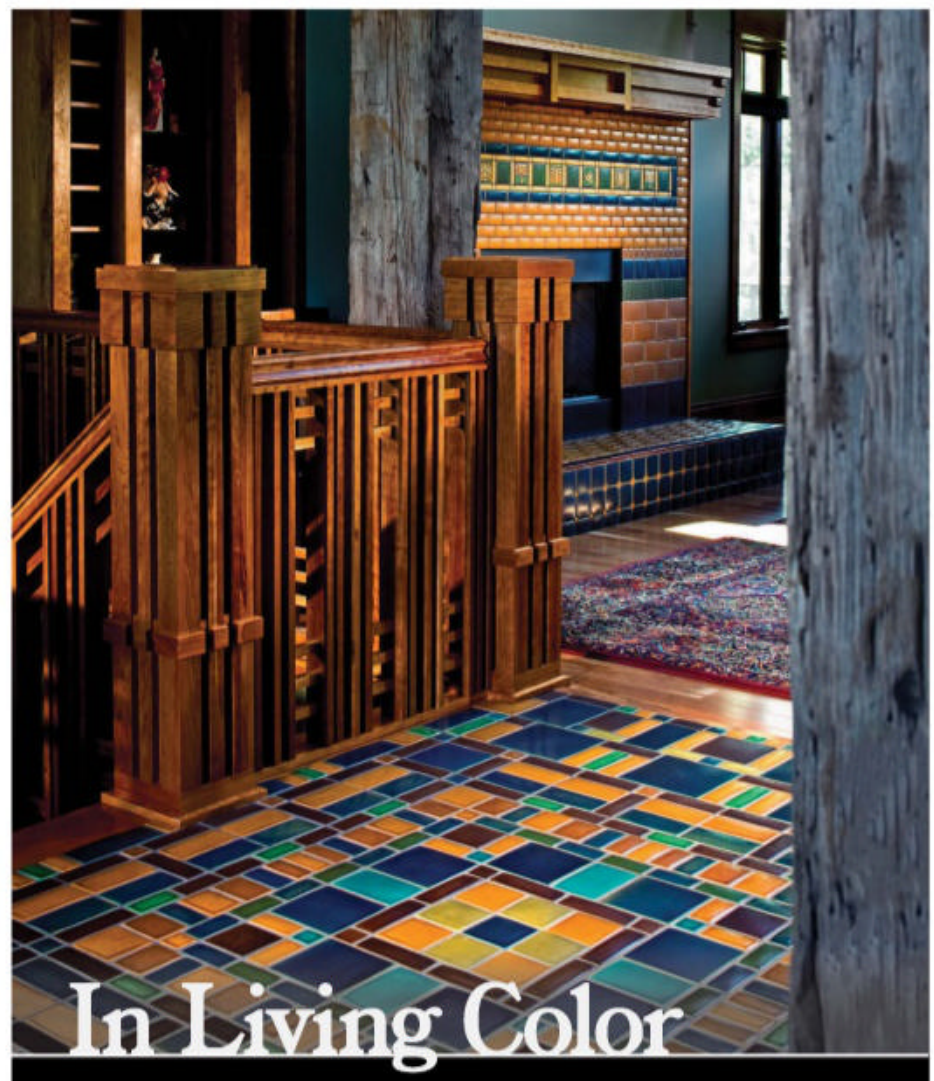
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A heart-pine floor from Goodwin includes boards with the "cathedral" grain characteristic of plain-sawn wood.

Q: Would you offer suggestions on how best to refresh original, unfinished, random-width heart-pine floors dating to 1852?

—Devon Caldwell, Philadelphia, Penn.

A: I like your use of the word refresh, instead of refinishing. One thing I remember hearing from an old-time carpenter is that there's a difference between a nice old floor, and a shiny new floor made of old wood.

Despite been classified as a softwood, heart pine is quite hard and dense, so it's a wonderful flooring material. With exposure to UV light, and wear, it develops a nice patina. Striving to keep the patina preserves its essential old-house-floorness. Aggressive stripping and sanding leaves you with the "new floor" the carpenter warned about. Sanding can also cause scratches, dished-out areas, and popped nails.

The traditional way to refresh the surface is with a scraper, a wide-blade tool that removes surface grime without disturbing the wood grain. Sometimes all that's needed is a wipe-down with mineral spirits (wear a respirator and ventilate the space). Very light, judicious use of a screen (rather than a sanding disc) on a power floor sander might be warranted, though screening is usually done to rough up a surface finish so that a renewal coat will bond. You say your floors are unfinished.

To keep them bare, try a good cleaning (with as little water as possible), and then a mineral-spirits wipe. If you're into maintenance programs, you can add hard wax and buff it. That's renewable; add another coat and buff as necessary; remove the wax with a proprietary product every year or two. Another very common floor finish was shellac, clear or amber. It has to be applied to a very clean, dry surface, and it will get white marks if exposed to water. Shellac is, however, renewable. It can be removed with denatured alcohol and reapplied, even in spots. No need to strip and refinish the entire floor if damage occurs.

Waterlox (waterlox.com) makes a resin-modified tung-oil finish that penetrates the wood, enhances color, and imparts a soft sheen rather than a hard-finish topcoat. The finish does form a water-resistant film, but it is elastic—none of the brittleness you get with polyurethane. It does not yellow and it is easy to renew. *—Patricia Poore*

Your May 2020 issue addresses restoring old sinks, but doesn't mention plain (no porcelain) iron sinks. I neglect drying my old summer-home sink after every use, but it cleans up pretty well with steel wool and Bar Keepers Friend. Suggestions?

—Anna Marie Thron, mid-coast Maine

A head-scratcher! I've seen only one bare cast-iron (no porcelain enamel) sink, ca. 1980, in the virtually untouched basement kitchen of a Victorian brownstone in Brooklyn. Senior editor Mary Ellen Polson (who wrote the article) has never seen one.

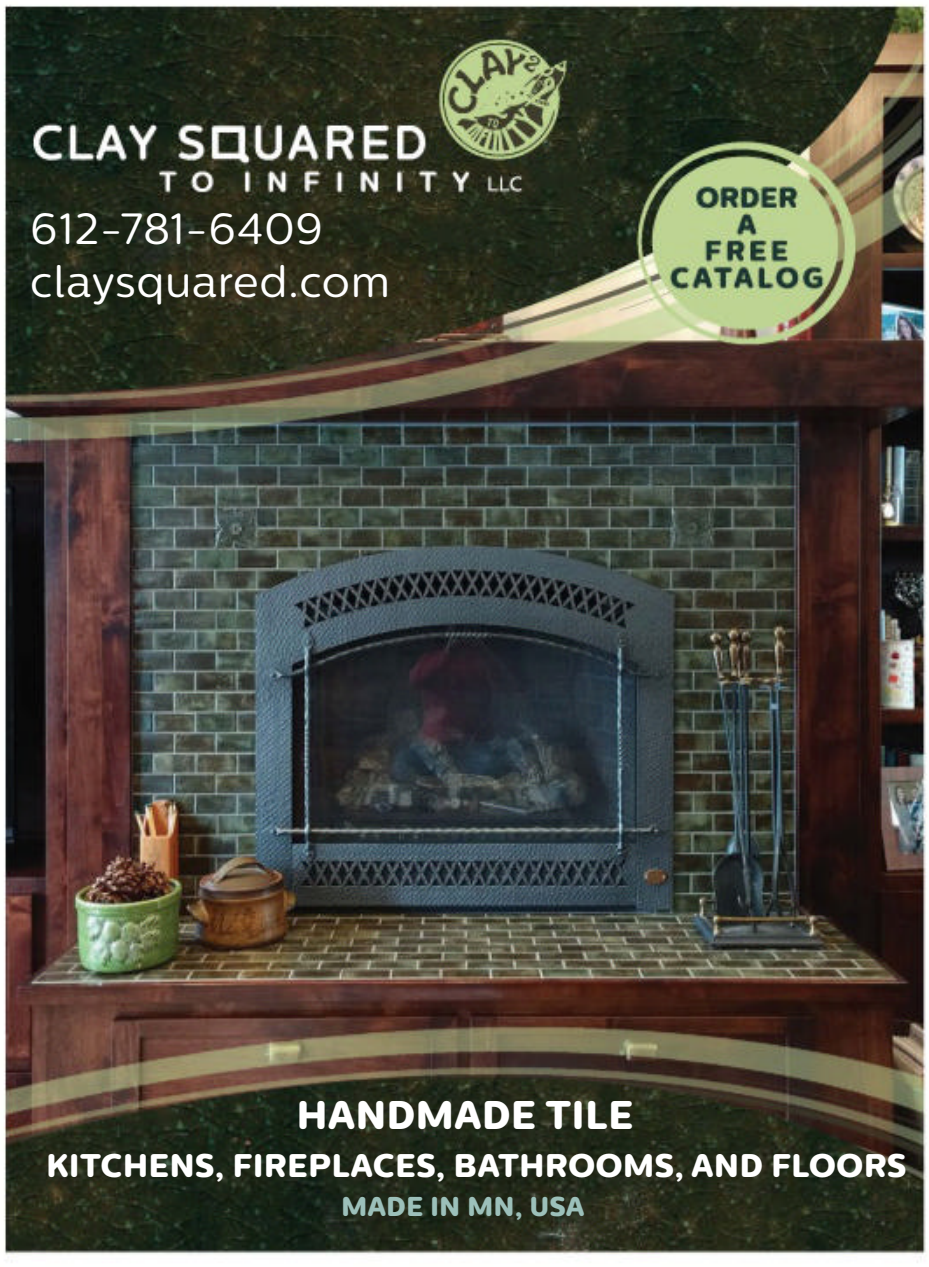
We can't imagine how iron that's always around water would not be perpetually rusty. The only way to keep rust down would be to start with none—in your case, you'd probably have to have it sandblasted; and then carefully dry the sink after every use. You can't really season a sink just by coating it with oil. Still, this would be our recommendation:

For initial sandblasting, check machine shops and automotive refinishers in your area. If the sink is lightly rusted (or in the future, when you see any rust starting), use medium to fine steel wool, along with coarse salt as an abrasive and cleanser, to remove it. Dry with terrycloth after every use. Never let water sit in the sink. Regularly rub the sink with food-grade mineral oil, wiping off any excess. The oil repels and displaces moisture.

Even a high-performance, two-part epoxy coating wouldn't stand up on an iron sink still in constant use. If you wanted to have it enameled, that can be done, at Custom Ceramic Coatings, in Lenzburg, Ill.: customceramic.com. Shipping and the process are expensive. You could buy a porcelain-enameled iron sink at a salvage dealer for much less. *—Patricia Poore*



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INSPIRE



Vintage table settings are delightfully mismatched in the dining room at Promise Manor, which is often set up for wedding parties.

HOMES PRESERVED

NEW LIFE CAME TO A 1910 SHINGLE STYLE HOUSE, TO AN ARTS & CRAFTS BUNGALOW—AND TO THIS 1858 HOUSE, WHICH A FAMILY NOW SHARES WITH THE PUBLIC.

page 76

© STACY PRESTON PHOTOGRAPHY

58 **QUINTESSENTIALLY MAINE**
… design by John Calvin Stevens.
+ THE SHINGLE STYLE

68 **BUNGALOW OF SEVEN GABLES**
A 1915 house with history restored.
+ AN IDYLLIC ISLAND GARDEN

76 **A PLACE FOR PROMISES**
Greek Revival home in Tennessee.
+ PAINTINGS ON WOOD

A SPARE SERENITY

The house has an expansive, no-fuss quality. In fact, the transitional Shingle Style, developed in the late-Victorian era, has been called "the first modern American house style" for its pared-down sensibility.

Quintessentially MAINE

A late Shingle Style house designed by John Calvin Stevens is sensitively brought back by owners who use patterns by William Morris in its casual, summer-house rooms.

BY REGINA COLE / PHOTOGRAPHS BY BRIAN VANDEN BRINK

THIS FAMILY has had a long love affair with coastal Maine. The dad had an aunt who summered on Chebeague Island; their daughter had gone to camp in Damariscotta. From their primary residence outside of Washington, D.C., they were drawn northward whenever their schedules allowed. "We started looking for a waterfront vacation home in Maine a long time ago," says the lady of the house. "So we had time to refine our search, and to think about the location. We realized that we preferred to stay on the mainland—we're just not island people."

When the house was built, the porch wrapped around all sides. A new garage added in the 1940s took one section, but the broad outdoor space is still a favorite lounging and gathering area. **RIGHT** The house is set on a bluff overlooking the ocean; a stone staircase leads down to the water.











CLOCKWISE (from top left) Corners of the wraparound porch accommodate seating areas. • Beadboard walls are typical of these summer houses. • A bench, a porthole mirror, and a pair of lantern sconces accompany a spyglass in the upstairs hallway. French doors lead to the upper deck. • The inglenook has just one built-in bench, though an opposing partner was drawn on the original plans. A portrait of family ancestor General Fisk is over the mantel.



A PERIOD ROOM

When these owners bought the house, the living room's woodwork had been painted white. Restored, the wood is a fitting backdrop for the antique bar set up by the rustic staircase. The room beyond has Morris wallpaper.

She and her husband are also passionate about historic architecture. Thus, when a Shingle Style house designed by Maine's celebrated architect John Calvin Stevens came up for sale, in Cape Elizabeth, it hit all the right notes.

"This house, called SeaLights, came on the market in 2010," the owners say. It was one of Stevens' later commissions, built in 1910. "As soon as we stepped onto the porch, we knew this was the house we wanted."

Stevens, who died in 1940 at the age of 84, is known for over a thousand buildings he designed in Maine, most in the Shingle and Colonial Revival styles. His commissions distinguish the coastal summer colonies, while his public libraries, municipal buildings, hotels, and churches are found in Maine's cities and on its college campuses. Architectural historian Vincent Scully, who coined the term Shingle Style, described one of Stevens' houses as "a masterpiece."

The 3500-square-foot, storey-and-a half Cape Elizabeth house has Stevens' characteristic gambrel roof, wraparound porch, and cedar-shingle cladding. Perched on a rocky promontory, it is set on a lot of two and a half acres; the long side faces the ocean. It had not, fortunately, suffered any debilitating indignities in its 100-year history. "The bones were very much there, though changes had been made through the years," the homeowner says. "The porch once went around the whole house, but in the





ABOVE Weathered shingles, white trim, and water create a serene setting. **LEFT** At the dining end of the spacious living room, a towering, mirrored credenza is an old found piece that perfectly suits the room. **OPPOSITE** Soapstone counters, a copper sink, vintage lighting, and a custom island are functional and add character in keeping with the rest of the 1910 house.

late 1940s, owners took a piece of it off when they added the garage. The water-facing part of the living room was once a screened porch, later enclosed.

"We made a few changes of our own. We removed skylights, built a new master bath, and redid the kitchen. That space was originally much longer; we created an alcove at one end and put the stove, the hood, and some cabinets in there."

She praises the builders, Eider Construction of Scarborough, Maine, who installed built-ins, wainscoting, and cabinets. They built the unique kitchen island to the homeowner's specifications. For interior design help, the owner turned to a team of Virginia estate liquidators, Roger Schrenk and Christopher Sultz. Although Schrenk and Sultz are not interior designers and since have turned to other lines of work, they did give her an invaluable tip: "They introduced me to the English Arts & Crafts designer William Morris—wonderful!" the owner says. "That brought everything together for me, as the patterns and palettes are the ideal accompaniment to a seaside, Shingle Style house."

The owners specified Morris fabrics and wallpapers in the master bedroom and living room. But Morris & Co. patterns also drove her color choices on painted walls, which are done in muted, warm earth tones. In the living room, the wooden paneling lining the walls had been painted white. "We stripped the



A NEW KITCHEN

This room was awkwardly long. Creating an alcove for the French Lacanche stove gave the kitchen a more coherent layout, while creating a focal point. Finish materials and lighting are of the period.



The gambrel roof creates dips and nooks in the upstairs bedrooms, most of which are still clad in shellacked beadboard.



paint and chose a terra-cotta color for the walls," the homeowner says. "We thought the color warmed things up, and [the orange tone] complements the blue of the water." On the living-room ceiling, she installed grasscloth between the beams.

The living room features a favorite design element of the English Queen Anne style as well as the Arts & Crafts movement: an inglenook built into the space around the red-brick fireplace. "All the beams, bricks, and woodwork are original," the homeowner explains. "According to the plans, there were supposed to be two benches flanking the fireplace, but the first owner must have opted to leave one out." Above the mantel hangs a portrait of General Clinton Fisk, an ancestor who, after a distinguished Civil War career, founded Fisk University in Nashville, Tennessee, as well as the first free public schools in the South for white and African–American children.

The kitchen is entirely her own creation, the owner says. "I knew that I wanted beadboard, a copper sink, soapstone countertops, and, especially, I wanted a central island based on the design of an old industrial cart. That was built from new and recycled materials by the carpenters at Eider Construction." When the wheels of the cart are unlocked, it can be moved. The arching top of the new stove alcove echoes the gentle arch of the living-room inglenook.

ABOVE White-painted beaded boards, hexagonal floor tiles, and a sink likely original to the house distinguish a daughter's bathroom. **TOP** The wallpaper and textile patterns of William Morris and Morris & Co. were used to great effect in the master bedroom. The paper is 'Willow Boughs', the chaise fabric 'Larkspur' weave.

FOR RESOURCES, SEE PAGE 87.



Stonecroft, the James Hopkins Smith house,1886, at Falmouth Foreside, Maine. Designed by John Calvin Stevens.

A rarefied style in the 19th century, the Victorian-era Shingle Style is one beloved today. Architects cherish its **grand informality**, Colonial Revivalists appreciate its simple forms and classical allusions, and neo-Victorians exult in its embrace of Islamic and Japanese forms alongside Georgian. It is, as Vincent Scully put it, "the architecture of the American summer."

ILLUSTRATION BY ROB LEANNA

THE SHINGLE STYLE, 1874–1914

THE HOUSES ARE A BRIDGE FROM VICTORIAN TO EARLY MODERN DESIGN. By Patricia Poore

The Shingle Style has variously been described as the first modern American house style, Richardsonian Romanesque done in shingles instead of stone, the first wave of the Colonial Revival, and as a subset of the Queen Anne Revival. A self-consciously vernacular style rendered by leading architects, it's hard to pin down. The genre was born in New England but was popular in the Mid-Atlantic and influential in Chicago and, later, on the West Coast. It is informal and highly imaginative—a "summer cottage" style—and yet the houses were built for wealthy clients.

The biggest clue to style is the continuous skin of wood shingles that undulates over walls, dormers, and roofs. Surfaces are textured but taut, with little ornament. Any decoration tends to be in panels. Architects, including John Calvin Stevens in Maine and Peabody & Stearns in Boston, often used local stone for the foundation and even for the first storey.

Some examples are in the old English style of Richard Norman Shaw's vernacular Queen Anne Revival in England; the look is post-medieval. For their rambling houses, American architects interpreted New England Colonial forms, including additions that would have come to the old houses over the years. Despite their size and Victorian roots, Shingle Style houses are curiously lacking in ostentation.

Although these houses are wood-framed and clad in wood shingles, some examples bear a resemblance to contemporaneous Richardsonian Romanesque houses, with Norman entry towers and archways. In New England, both H.H. Richardson and William Ralph Emerson were designing in what would become known as the Shingle Style by the 1870s.

Many examples are more obviously Colonial Revival, with classical porch columns and Palladian windows. In most Shingle houses, public rooms are anchored by a huge living hall with a fireplace and an adjacent grand staircase.

Originals are rare: Few were built and many of those, being summer homes, have since burned, or been demolished or radically altered. (Naumkeag in Massachusetts, designed by Stanford White in 1886, is the grandest survivor.) But the style's influence is apparent in many late-19th-century suburbs, where builders inspired by the well-publicized originals put up more modest versions.





ABOVE Paneled walls at Kragsyde in Maine, a near-replica of the demolished Peabody & Stearns masterpiece. **TOP** Felsted was designed by William Ralph Emerson in 1897.

BRIAN VANDEN BRINK (CTR. RIGHT); BRET MORGAN (TOP); CERVIN ROBINSON (OPP. TOP); PAUL ROCHELEAU (OPP. CTR., BTM.)

the HALLMARKS

The Shingle Style was highly interpretive and imaginative, exhibiting a range of motifs from Gothic to Georgian. Furthermore, variants include post-medieval, French Norman, Free Classic or Colonial, and Tudoresque. Certain hallmarks usually apply:

- **SHINGLE SKIN** Wood shingles wrap the house, undulating over oriels, corners, and eyebrow windows. You don't find corner boards and a lot of ornament or trim.
- **ASYMMETRY** is evident, with cross gables and wings, turrets, bays and oriels, and occasionally a sweeping arch. Roofs are complex and most often have multiple pitches, with such picturesque variations as gambrels, jerkinhead gables, and catslides.
- **MODERN FLOW** A large living hall and wide cased openings pre-date the open plan.
- **A COTTAGE AIR** This house type was created for summer homes along the Northeast coast and San Francisco Bay. Regardless of how large or baronial, they have an informality and connection to the outdoors—along with servants' quarters, of course.



Shingle Style INTERIORS

Wood paneling in main rooms is almost universal. It might be raised-panel mahogany to the ceiling in the fine examples. In other houses it's oak, and in Shingle-influenced seaside or mountain cottages, merely wood battens or beadboard. Built-in window seats and staircase benches, or an inglenook by the fire, contributed to the informal, old-cottage feeling. • Parlors might be done in European or Aesthetic Movement styles; the Colonial Revival formal dining room is a Shingle Style convention. Furnishings included good English and American antiques, lesser pieces removed from the city house, English Arts & Crafts furniture (and wallpaper), Victorian and Mission wicker, and American Craftsman furniture. Islamic carving, Colonial Revival staircases and mantels, and Moorish lanterns were common motifs.





ABOVE Still a private home, Stoughton House (1883) in Cambridge, Mass., is by H.H. Richardson. **BELOW** The grand stair shows the generous proportions at Naumkeag, dating to 1886. **BOTTOM** The rear façade of Naumkeag is a modernist twist on post-medieval Colonial.

on the BOOKSHELF

> SHINGLE STYLES by Bret Morgan (Abrams, 1999) Explains the thread from New England houses of the 1880s through A. Page Brown in San Francisco. Stunning photos of 30 important houses up to the post-Modern revival.

> THE HOUSES OF MCKIM, MEAD & WHITE by Samuel G. White (Universe, 2004) The firm designed over 300 houses 1879–1912 in Newport, the Hudson Valley, and Long Island; many were Shingle Style. See exteriors and rooms inside.

> THE COLONIAL REVIVAL HOUSE by Richard Guy Wilson (Abrams, 2004) The early years of the Colonial Revival and its motifs overlap those of the Shingle Style. This smart volume includes 275 photos for inspiration.

> THE QUEEN ANNE HOUSE by Janet Foster (Abrams, 2006) Queen Anne, Shingle, and early Tudor Revival houses owe a debt to the English Queen Anne movement. Photos of 21 residences show architectural and decorating details.

> SHINGLE STYLE … SAN FRANCISCO'S BROWN SHINGLES by Lucia Howard & David Weingarten (Rizzoli, 2013) The later West Coast wave; houses by Coxhead, Maybeck, Polk, Morgan, et al.



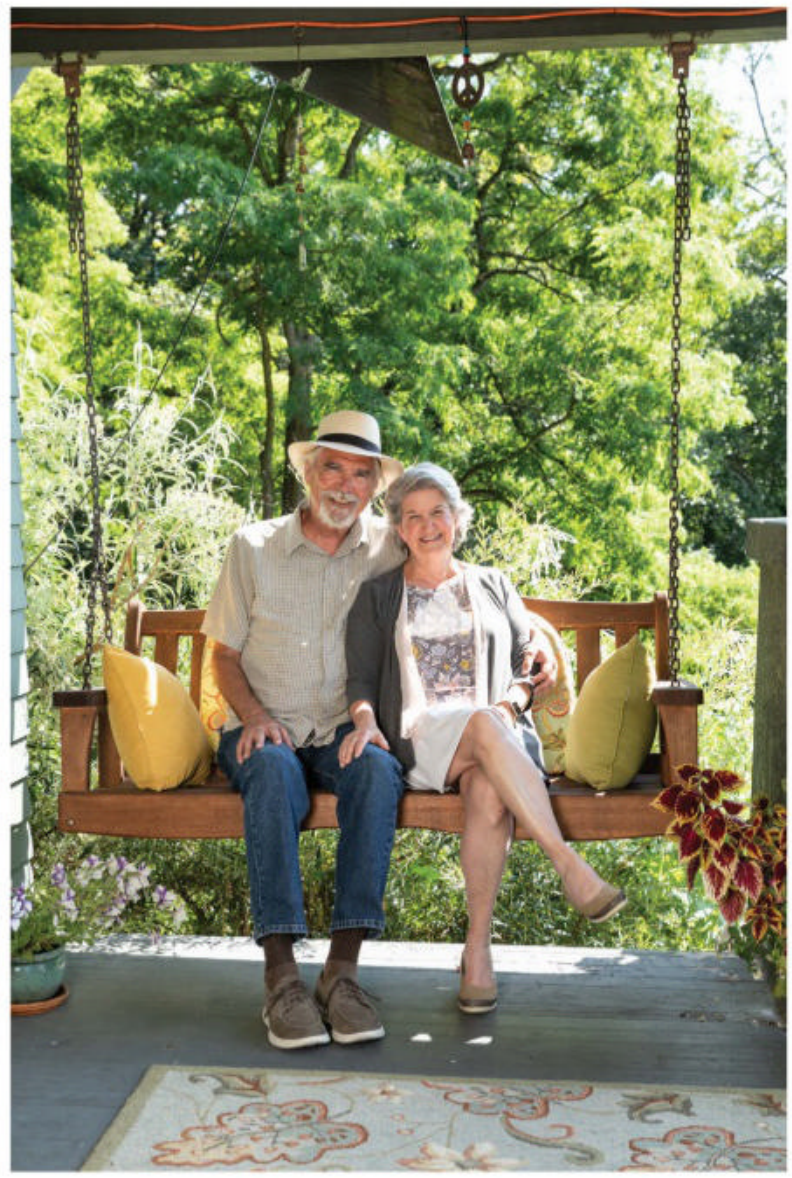
A BUNGALOW of seven gables

A 1915 Arts & Crafts house on Bainbridge Island, never substantially altered since it was built, is restored with regard for its history, architectural scale, and original style.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

MORE SUSTAINABLE
Energy upgrades were made during restoration. The new Euroshake roofing is a fire-retardant material made from recycled rubber tires.

A north view shows the front wraparound porch that has a view of the bay. **RIGHT** Homeowners Dean and Jill Sterrett relax on the porch swing, one of their first purchases for the house.



Heavily forested,

Bainbridge Island is a 65-square-mile island in Puget Sound in the state of Washington. When Jill and Dean Sterrett went shopping for a new home near Seattle, they chose Bainbridge with its bluffs and bays, inlets and streams. The 35-minute ferry ride from downtown, they thought, would be more enjoyable than a traffic-clogged commute. The rural atmosphere appealed to them, more so than did shopping centers and suburban sprawl.







ABOVE On the mantel, vintage pottery is by Catalina, Redwing, and Langley-ware (England). Newer pieces are from Ephraim Pottery and Van Briggle; the tile is from Motawi. **INSET** This painting of the house is by Amelia Williams, daughter of the original owner.

The two were thrilled when they saw the modest bungalow set high above the water. Dean and Jill had restored a small Craftsman house in California and they liked the straightforward styles of the times. This setting was magical; hidden in a clearing deep in the woods, amongst ferns and moss-covered trees, the house overlooked a bay and the Olympic Mountains beyond. The bungalow had an honest charm, having not been altered in any substantial way since it was built in 1915. A wide porch wrapped around the front, facing sunsets. Inside, a river-rock fireplace anchored the living room, which retained aged fir trim.

It was not, however, love at first sight. The house had been a rental and poorly maintained. Many period details had been removed: all of the original lighting, a wood colonnade separating the living and dining rooms, original fittings and tile in the baths. The kitchen had been “modernized” with cheap box-store replacements for cabinets and fixtures. The upstairs hallway had a worrisome slope; at the top of the stairs, the hall was interrupted by a brick chimney stack serving an ancient oil furnace that would need replacement. A lean-to carport was, indeed, leaning precariously; a laundry room added to the north side of the house blocked the



COZY LIVING ROOM

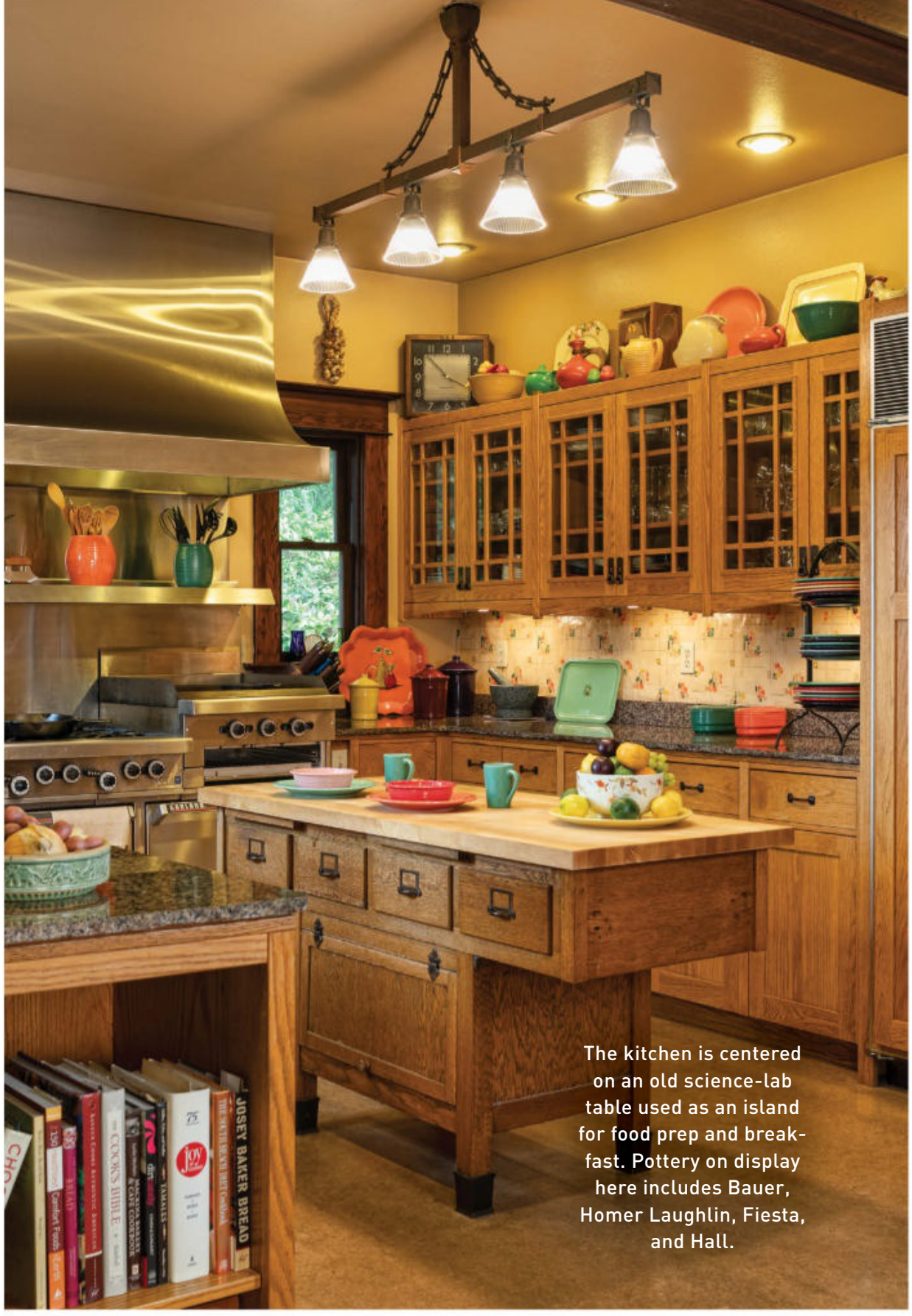
The box-beam ceiling, river-rock fireplace, cabinets, and windows were intact. Fixtures from Old California Lighting replace missing originals.

The room is painted Benjamin Moore's Hubbard Squash. Stickley chairs and a custom sofa provide comfortable seating; the green pillow on the left is one of several embroidered by homeowner Jill from kits by Dianne Ayres.

DINING TO KITCHEN

A pass-through was added over the dining buffet. The Arts & Crafts-style kitchen was designed on the site of a former carport.

Antique Gustav Stickley dining chairs and a vintage oak table are backed by the built-in buffet in the dining room. The stained-glass pass-through above it was added by the couple during renovation.



The kitchen is centered on an old science-lab table used as an island for food prep and breakfast. Pottery on display here includes Bauer, Homer Laughlin, Fiesta, and Hall.





ABOVE Jill's father's 1940s Kodak Duraflex II camera (furthest right) is among Kodak ephemera on display. • The downstairs bath features stained-glass panels that were part of the early 20th-century, five-piece doorway surround that also yielded panels for the pass-through in the dining room. Walls are painted in dusky Province Blue (Benjamin Moore); the clawfoot tub is vintage.

best views of the bay. Exposed rafter tails were rotten, the roofing was shot, and systems required updating.

Jill and Dean bought the house but lived here for a year before beginning renovations. That helped them set their priorities. They noted how the light changed during the day, and they researched the Arts & Crafts movement, acquiring a sizeable library of books. Then they began to buy antiques.

Jill Sterrett, an urban planner, engaged her architect friends to help. The plan was to do a modest remodeling, staying in scale with the original house and the period's architecture. They chose as their contractor a design/build firm led by architect Tom Spivey. Knob-and-tube wiring was replaced, as was cast-iron plumbing.

Cased openings were added between the kitchen and adjoining rooms, and new woodwork matched to the original fir trim. An expanded pass-through between dining room and kitchen was added over the built-in buffet, using salvaged stained-glass panels. A master bath was installed upstairs, with an antique washstand converted to a vanity.

Dean, the family cook, wanted a state-of-the-art kitchen. Sensitively designed, it includes a six-burner Garland stove and Marmoleum flooring. Custom Arts & Crafts-compatible cabinets were modeled after a vintage cabinet that sits in the breakfast room.

FOR RESOURCES, SEE PAGE 87.

Shayne Chandler of Plant, LLC, designed and installed landscaping to tie the house into its setting, adding hundreds of native and exotic plants.

NEAR SEATTLE, AN ISLAND GARDEN

AN IDYLLIC LANDSCAPE SURROUNDS THE BAINBRIDGE BUNGALOW.

Having restored their 1915 bungalow on Bainbridge Island, the Sterretts turned to the gardens. They asked Shayne Chandler of Plant LLC (plant-llc.com) to design and install landscaping that would tie the house into its setting—complementing the period bungalow without obscuring water views. Challenges were many: dry, sandy soil; steep slopes; overgrown blackberry thickets.

Chandler began at the back, at the driveway approach. A "first impression" garden, it features *Rhododendron* 'Loderi Venus', *Daphne bholua* (Japanese paper plant), and *Iris confusa*, all of these to provide year-round interest.

The front porch and entry are on the opposite side, facing the water. To pull attention toward the house, Chandler designed perennial borders along a walkway with metal edging. Vibrant plants include cheerful orange and red *Crocosmia* 'Emily McKenzie' and orangey-pink *Cana* 'Intrigue'. Textural foliage provides bold accents: tall *Eucomis pole evansii* (pineapple lily), tussocks of South African *Rhodocoma capensis*, and low-branching succulent *Aloe striatula*. Multiple paths intersect around the house. Plants with strong root structures were chosen to help hold the steep bank in place.

BELOW Fine-textured grasses surround an Arts & Crafts entry marker the homeowner designed using salvaged newel posts.



WILLIAM WRIGHT



The ground-hugging bungalow is hidden deep in the woods, amidst ferns and mossy trees. New gardens took the place of overgrown blackberry thickets and weeds.





TOP A north view shows the water-facing porch. The new fire pit nestles into evergreen, ornamental snow grass. **ABOVE** A fern-lined road winds its way through the forest to the bungalow. **LEFT** Urns and pots are filled with colorful flowering maple, dark-leaved dahlias, and African daisies. The assemblage provides foreground interest for the vista over the bay.



© STACY PRESTON PHOTOGRAPHY

In creating a business they would own, a family finishes the rehabilitation of an important 1858 Greek Revival house in Tennessee.





ARCHIVAL, 1930S

a **place** for PROMISES

DENNIS AND KAYLA WHITE of Lynchburg, Tennessee, had long wanted to start their own business. "I'm a credit analyst, so I work with numbers all day," Kayla says. "But that is so not me! I think of myself as a creative person, and I love design. When this house came up at auction in October of 2018, we thought it would be a chance for us to launch a venture of our own, and for me to do the work I love." • The house is a two-storey, 3800-square-foot I-house with Greek Revival influences. It was built in 1858 for Townsend Port Green, a lumber dealer and wealthy landowner. In this handsome manse, he and his wife, Mary Ann Landiss, raised 14 children. The family fortune declined after the Civil War; in the early 1880s, Green sold the house to local whiskey merchant Daniel S. Evans.



TOP The interior is restful and uncluttered. **OPPOSITE & LEFT** Kayla and Dennis White and their daughter, Preslee, posing at Promise Manor. The two-storey portico is a Greek Revival embellishment on a simple I-house.

BY REGINA COLE | PHOTOGRAPHS BY STACY PRESTON

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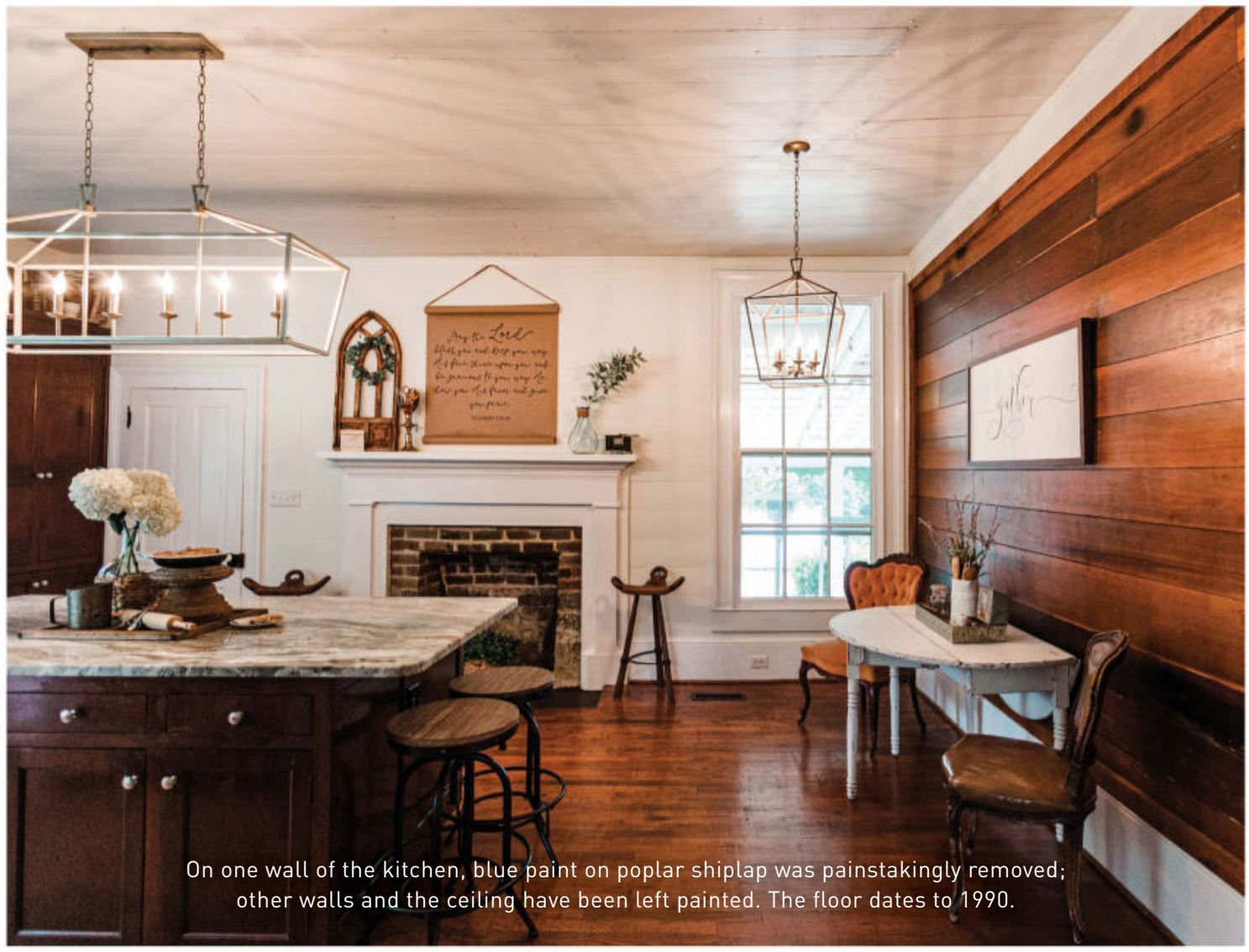






What's an I-house?

First identified by researchers in the 1930s as common in Illinois, Indiana, and Iowa (thus the name), the I-house is a vernacular form, not a style, which may be plain or embellished. Essentially, it is a two-storey, single-pile (one room deep) house with a tall, narrow silhouette. The façade is usually symmetrical. It is most prevalent in the Mid-Atlantic and South.



On one wall of the kitchen, blue paint on poplar shiplap was painstakingly removed; other walls and the ceiling have been left painted. The floor dates to 1990.

Evans put his own permanent mark on the house around 1888, when he hired "plain painter" Fred Swanton to decorate the south parlor with seven landscape scenes.

"The Green–Evans House is a local landmark," Kayla White says. Still, when the house was on the auction block, the Whites were the only ones to bid on it: "We paid about half of the appraisal value."

Its true value is considerable: The house is largely intact, with its original exterior, large rooms, and fine woodwork. Kayla and Dennis (he's an HVAC engineer at a local air-force base) bought the big house to serve as a picturesque venue for small events.

"We didn't have to do much, structurally ... even though the house had once been used as a barn, it had been maintained," Kayla explains. "In 1990, a previous owner did extensive restoration as he worked to have the house listed on the National Register of Historic Places." The research required for listing provided the Whites with an invaluable trove of information about its construction, history, and local significance.

According to the National Register application: "The two-storey portico on the west facade is the most prominent Greek Revival feature. However, as was common on folk forms like the I-house, square columns were a vernacular adaptation of classical round columns. Such columns often lacked classical capitals (as here).

"Other Greek Revival characteristics include the narrow line of transom and sidelights incorporated into the elaborate door surround, the pilasters used along the west facade, the six-light sash windows, and window surrounds that are less elaborate than the doorway."

More Online Many more photos can be seen at **promisemanor.com**



ABOVE An Empire Revival settee sits in a corner of the groom's suite. **OPPOSITE** (top to bottom) The bridal suite has an ethereal quality. • One of the original front parlors serves as the dining room. • The original staircase is a geometric wonder, and provides one favored setting for bridal photos.

MAKING THE INTERIOR READY for guests was a family event. "My mother and I renovated every room," Kayla says. "We peeled away a lot of carpeting and scraped off many layers of paint. For the dining room, my grandfather, Billy Allen, made the two 10-foot farmhouse tables from 100-year-old lumber."

The original dining room in the rear ell had become a kitchen in 1990; the family installed a new kitchen in the space. Kayla, her mother and grandfather spent four months chiseling and scraping blue paint from a shiplap wall. After that, they decided to leave other shiplap kitchen walls painted.

Dennis and Kayla White named the house Promise Manor, celebrating its purpose and the fulfillment of their dream. Since opening in 2019, they've hosted more than 80 events, two open houses, and countless photo sessions. With its two-storey columned portico, the exterior is catnip for photographers, as are the stair hall and elegant rooms. Soon Kayla's mother will open a floral business in the house, serving the events. And Kayla herself may be able to quit her day job.

LEARN MORE

LANDSCAPES ON WOOD

PROPER CLEANING AND CONSERVATION ARE A FUTURE PROJECT REQUIRING EXPERTISE.

At the 1858 Green–Evans House in Tennessee, landscape paintings on the parlor wainscot make you look twice. They are called out as significant in the National Register nomination: "[The paintings are] the most distinguishing feature of the south parlor. Local artist Fred Swanton completed the 14" x 36" paintings in 1888.

"Swanton had painted circus wagons before coming to southern Middle Tennessee in the late 1880s. According to several local sources, Swanton first attempted to earn his living by teaching painting; his periodic drinking bouts made teaching impossible, so he hired out his services [as a decorative painter]. … Swanton's work should not be considered folk, but rather part of the plain painting tradition of 19th-century American art: a form of art where 'the conventions of fine art are present but not fully deployed. The net result is a work like fine art but simpler, less ostentatious.' [quoting John Michael Vlach]

"Although Swanton's graining of the wainscoting is typical of painted interiors, his landscapes on the wainscot may be unique. A repeated theme in his work is a broken limb in his trees, also found in two of his other Middle Tennessee houses. His skill as a painter was not inconsiderable. He understood the importance of diminishing size in perspective [and he] demonstrated an ability to convey three-dimensional images. His color scheme indicates a limited palette, a characteristic of the plain painter tradition."

Then again, Linda Lefko of the Center for Painted Wall Preservation [pwpcenter.org] says that, while murals were usually applied to plaster, it was not unusual for them to appear elsewhere. "Several panels reflect farming life in the South, so he was painting what he was familiar with. I would compare this with the scenic vignettes of 1880s sleigh painters."



PARLOR MURALS

FOR RESOURCES, SEE PAGE 87.

FLOORS TO **DOORS**



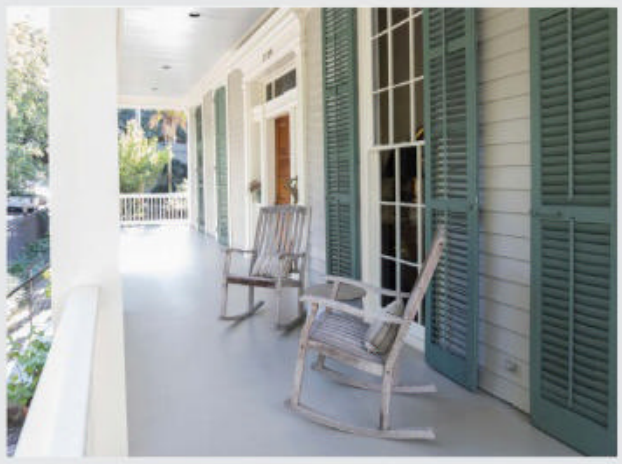
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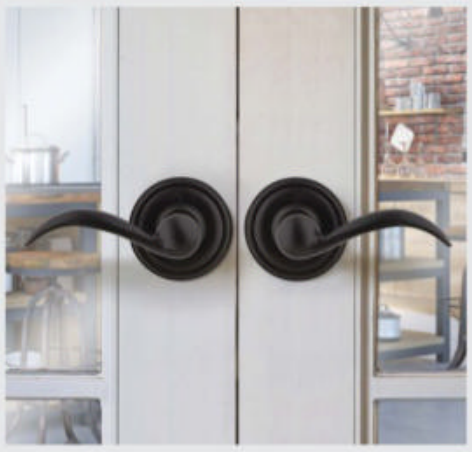
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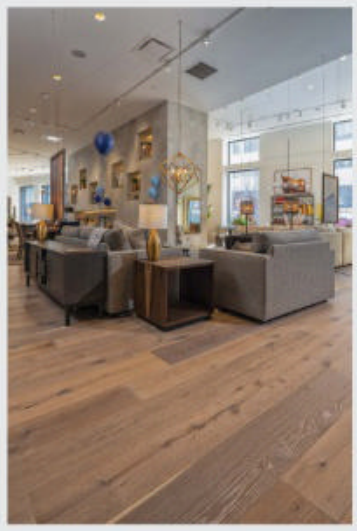
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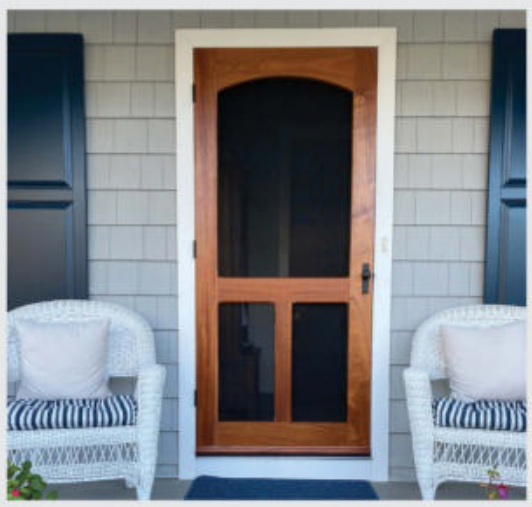
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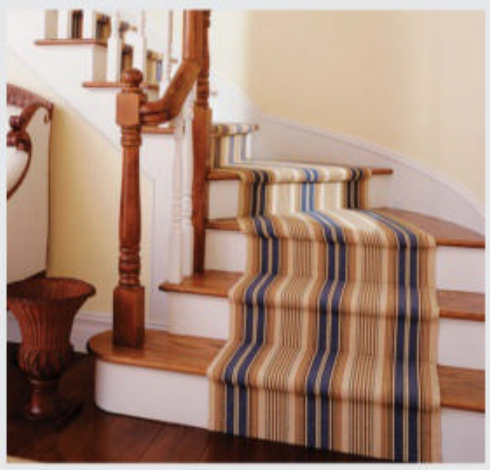
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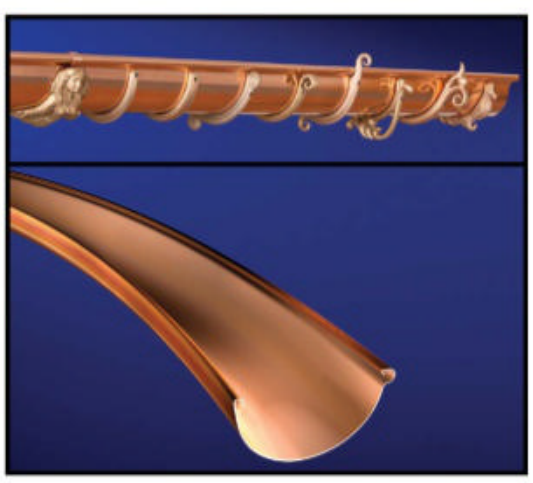
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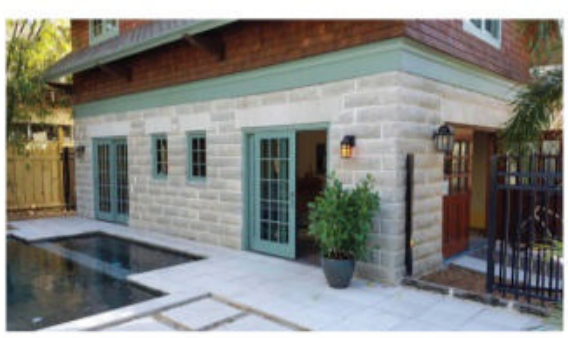
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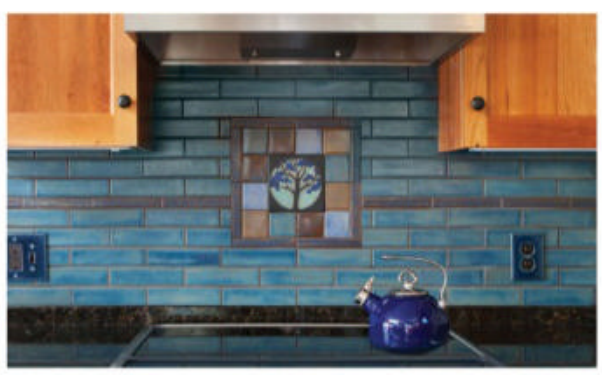
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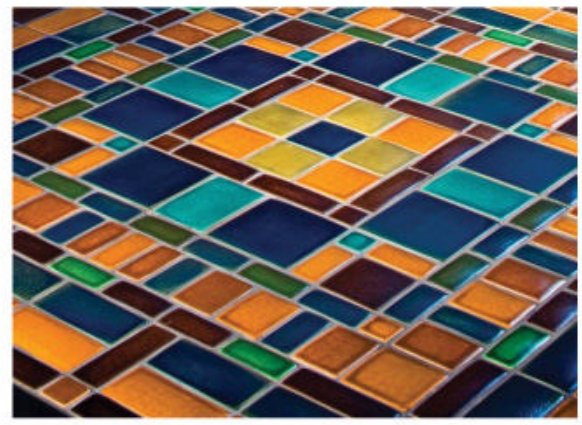
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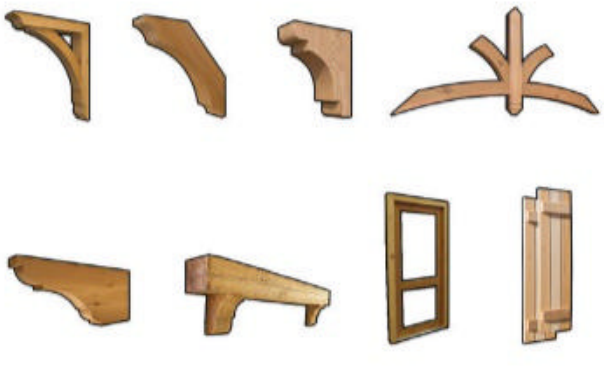
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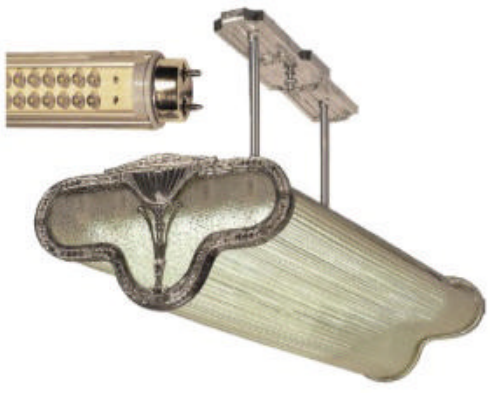
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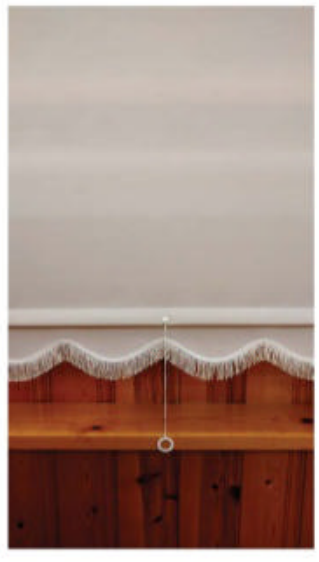
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BUILDER **McBreaty Construction**, San Diego: mcbreaty construction.com
CABINETS **Chris Miller Custom Cabinetry**, El Cajon, CA: (619) 579-2355
LIGHTING **Rejuvenation** rejuvenation.com
PAINT 'Brittany Blue' **Benjamin Moore** benjaminmoore.com
TILE **Daltile** daltile.com
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FAUCETS Remington Collection, **Huntington Brass** huntingtonbrass.com;
HARDWARE **House of Antique Hardware** houseofantiquehardware.com

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Mitchell Andrus Studios medicine cabinetmaker.com *Medicine cabinets in Mission styles*

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DESIGN **Crisp Architects**, Millbrook, NY: crisp architects.com
DOOR FABRICATION **Manley Woodworking**, Hopewell Junction, NY: manleywoodworking.com
HISTORICAL DUTCH DOORS **Jeld-wen** jeld-wen.com **Simpson Door** simpsondoor.com **Sun Mountain Door** sunmountaindoor.com **Vintage Doors** vintagedoors.com
CUSTOM OPTION **Marvin** marvin.com
SCREENED SPLIT DOOR **Christie's Wood and Glass** entryways.com

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CONTRACTOR **Furst Woodworking**, St. Louis, MO: furstwoodworking.com *Restoration, cabinetmaking, furniture, custom work*
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PATCHING FLOORS

See page 44.

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SHUTTER HARDWARE **Acorn Mfg.** acornmfg.com *Hand-forged iron*

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BUILDER/CABINETMAKER **Eider Construction**, Scarborough, ME: eiderinc.com
p. 61 WALLPAPER (side parlor) 'Golden Lily' **Morris & Co.** morrisandco.sandersondesigngroup.com **PAINT** (walls) Luna Orange **Benjamin Moore** benjaminmoore.com
p. 63 RANGE **Lacanche** frenchranges.com **PAINT** (walls) Cooking Apple Green #32 **Farrow & Ball** farrow-ball.com
p. 64 WALLPAPER 'Willow Boughs' in Green **Morris & Co**. **CHAISE FABRIC** 'Larkspur' weave **Morris & Co.** **PAINT** (ceiling) Coronado Cream **Benjamin Moore**

Related Resources

See Victorian: Morris Tradition collection **Bradbury & Bradbury Art Wallpapers** bradbury.com

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LIGHTING most from **Old California Lighting** oldcalifornia.com • LR table lamps, torchiere Beaux Arts collection **Robert Abbey** robertabbey.biz (& online sellers)
ROOFING **Euroshake** euroshieldroofing.com
LANDSCAPE Shayne Chandler, **Plant, LLC** Kingston, WA: plant-llc.com
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FURNITURE antique Gustav Stickley • sofa & Morris chairs **Stickley** stickley.com
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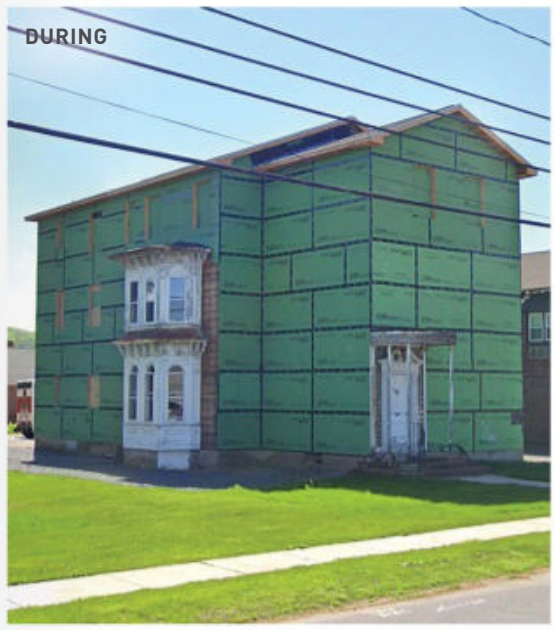
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ANTIQUES **Heirlooms Vintage Rentals**, Monteagle, TN: heirloomsvintagerentals.com **Memories Antiques**, Tullahoma, TN: (931) 455-3992, facebook.com/MemoriesAntiques117/ **Miss Jane & Co.**, Bell Buckle, TN: (931) 247-6500, facebook.com/miss.jane.bellbuckle/ **Something Vintage**, Hartselle, AL: (256) 612-0856, **Vinterest Antiques**, Hixson, TN: vinterestantiques.com
p. 77 PAINT Porcelain **Sherwin–Williams** sherwin-williams.com
p. 78 DR PAINT walls Classic Ivory **Sherwin–Williams** • trim Ultra White **Valspar** valspar.com
KITCHEN PAINT Alabaster **Sherwin–Williams** **COUNTER** granite **STOOLS** antique 19th-century birthing stools • swivel stools **Joss & Main** jossandmain.com



“Where’s the front door?”

—Patty Straub Simone





MUMMIFICATION

“This house is in Hartford County, Connecticut, near my parents’ home,” says OHJ reader Todd Jones. “Over the past few years, whenever I’ve been back for a visit, I took note of the gradual demise of the house. At first, it looked like it might be being restored, and I was hopeful. I never thought it would end up the way it looks now.”

In the first photo (2012), the 19th-century house is still recognizable as Italianate, despite changes including a “colonial” entry door and new windows. The second photo (2019), showing it bandaged in house-wrap, is simply bizarre. Finally, the house is thoroughly muddled. Despite all the unfortunate changes, the two-storey bay with its round-top windows and brackets was spared.

Mr. Jones found archived Google street views that prove it’s the same house in each photo. He took the final photo to show the house as it appears today. “It’s sad and perplexing,” he says. “It looks like the old house is trying to escape.”

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MAPS DATA: GOOGLE © 2021 (2); TODD JONES (AFTER)

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