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EARLY HOMES & GARDENS
OLD HOUSE JOURNAL
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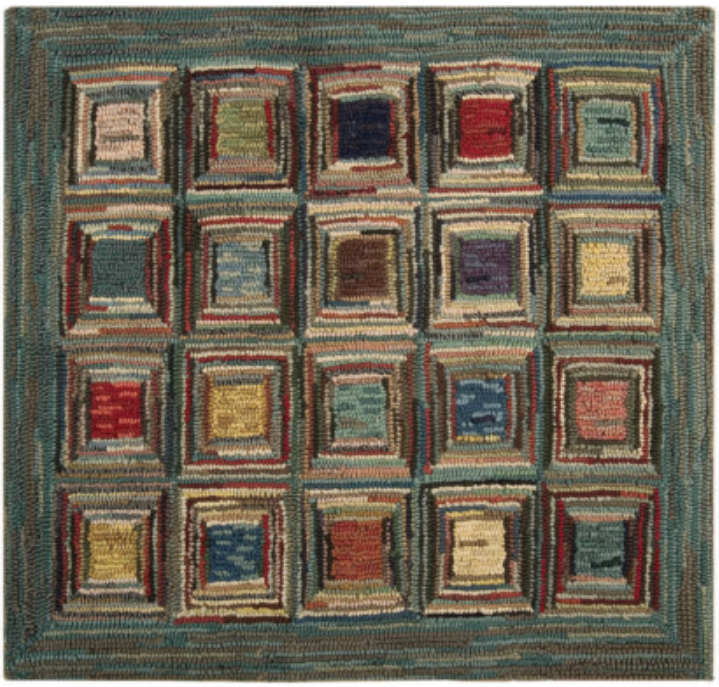
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OLD HOUSE JOURNAL

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ON THE COVER Using repurposed materials, the owners built a kitchen to take the place of a 1960s plywood version.
PHOTO: STEVE GROSS & SUSAN DALEY. SEE PAGE 56.





Attention to details

Our photo shoots always come in with a preponderance of vignettes and intimate close-ups. Photographers who specialize in interiors are sent to capture the layout of rooms, colors, and furnishings, to document the "afters" that go with homeowners' "before" pictures. But the lens is drawn to tiny points of comfort and beauty: an embossed and glazed Victorian tile, worn spots in the leather seat, peony petals fallen on old marble. Some of these visual moments naturally come with age. Other fine points are deliberate gestures by a fond owner who knows every inch of the house.

This issue includes a few very old houses—places that have seen wear and are especially well curated. The owner of an antique house is often deeply involved in its history. These oldest of American homes are magical, no matter our preferences for style or era.

It seemed obvious, said everyone, when the *Old-House Journal* editorial staff moved to Boston's North Shore in 1991. OHJ had started as a newsletter in brownstone Brooklyn. Here we were, trading in an urban ethic and New York skyscrapers for Pilgrim furniture—and Seventeenth Century Societies for the owners of houses built before 1700! How very Old House.



The apparent fit wasn't so obvious to us, as we were moving to the Colonial north from one of the nation's largest Victorian-era historic districts. We marveled as we left houses with 14-foot ceilings and opulent stair halls to those with 72-inch doorway lintels and steep staircases more like ladders.

My own formative old-house obsession goes back to the Dutch-built, Flemish-gabled home of my grade-school friend, in Bergen County, New Jersey. The core dated to 1677, the picturesque roofline to ca. 1765. Its dark staircase had treads deeply hollowed by generations of footsteps. The house occupies my imagination and turns up in my dreams to this day.



TOP Evocative details: In the 1748 house (p. 66), an English-made glass smoke bell shields a candle flame. • Antiques dealer and landscape designer Jean Sander punctuates her early New England garden (p. 71) with birdhouses on posts, to transition from flowers and shrubbery to trees.

SIDE NOTES

EARLY HOMES

Early New England Homes has been quietly preserving and enhancing New England's Colonial architectural heritage for decades. It started in 1974, with Roger Barrett Sr. salvaging old barns and building new post-and-beam dwellings. The company soon offered fully engineered, pre-cut kits. Roger Jr. now heads the company, and Roger III has joined him.

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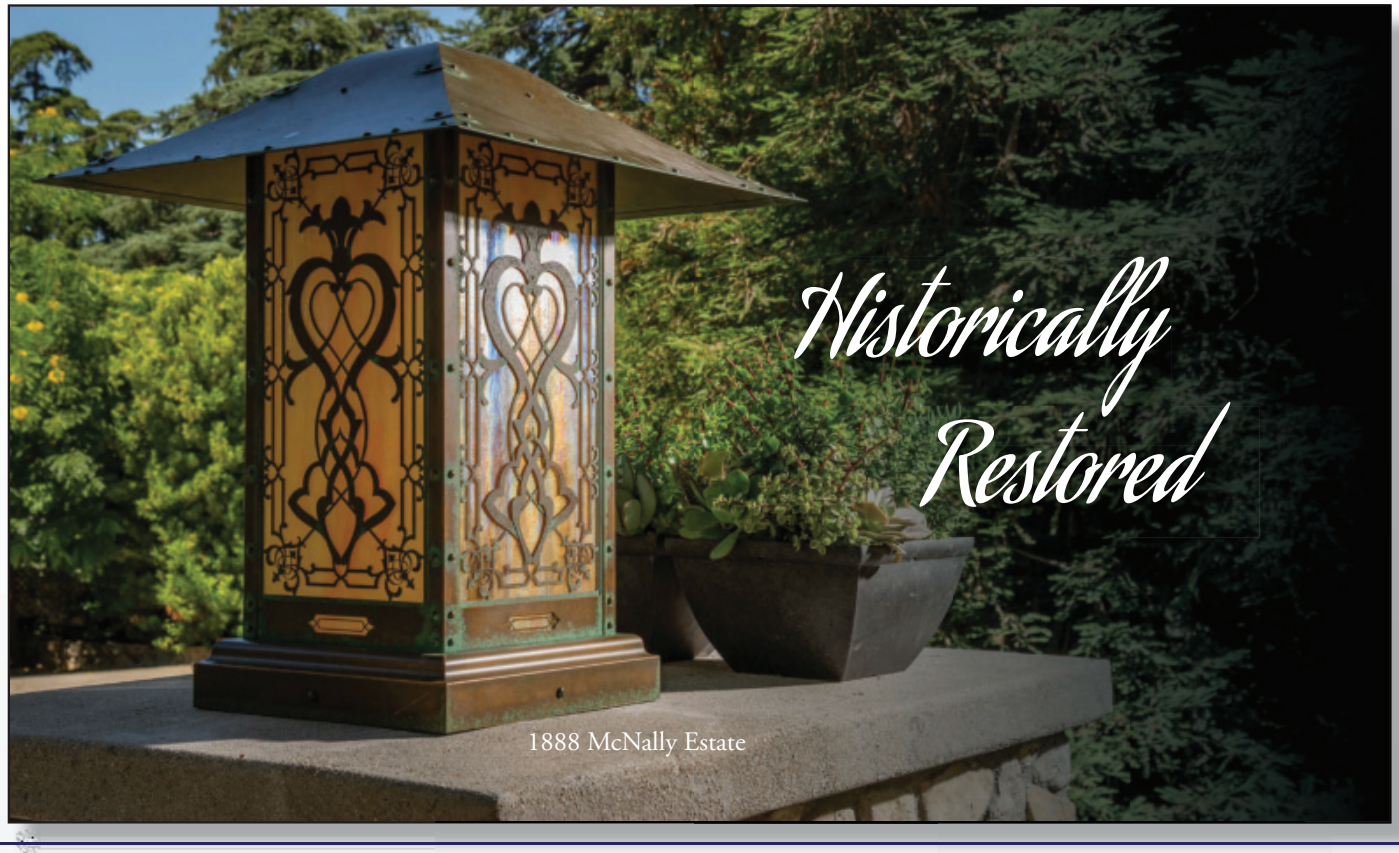
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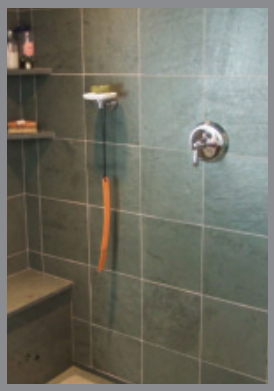
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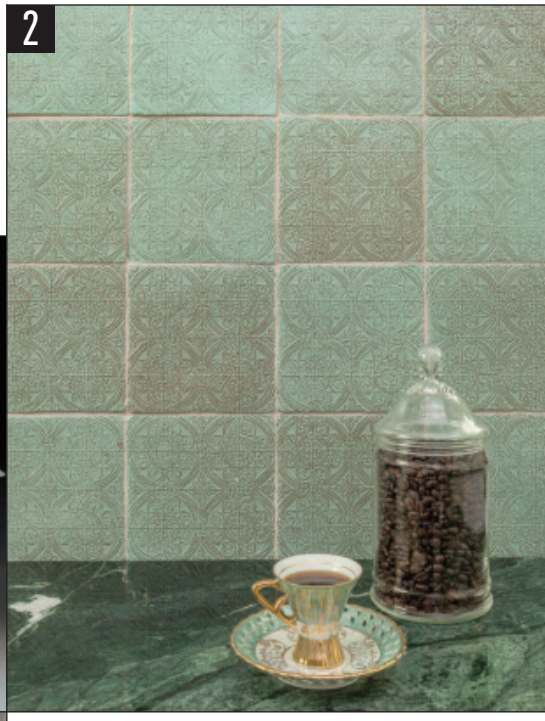
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By Mary Ellen Polson


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1. HAND-CUT FLOWERS
"Daisies in an Arts & Crafts Style" is a custom table lamp with metal overlay on art glass. Measuring 16½" wide x 17" high, it's mounted on a hand-turned poplar vase by Max Monts: $1,300. Anne Ryan Miller Glass Studio, (812) 988-9766, *anneryanmillerglassstudio.com*

2. ANCIENT PATTERNS
Subtle and textured, historically inspired Byzantium tiles are an intriguing choice for a backsplash or fireplace surround. Designed and produced by artists Esther and Paul Haferty, each 6" x 6" tile is pressed by hand; $25 each. Lilywork Artisan Tile, (860) 599-6050, *lilyworktile.com*

3. ILLUMINATED SKY
Modern yet with a warm, candle-like glow, the ceramic luminaire is fitted with a handmade archival giclée shade in the Midnight Sky pattern, one of dozens of choices. The hallmarked luminaire is 13½" tall x 4½" wide: $195. Janna Ugone & Co., (413) 527-5530, *jannaugoneandco.com*

4. LIGHTING, CUBED
Light up pathways or the backyard with these Landscape Cubes that flush-mount to any wall. Measuring 6"x 6", each cube is fitted with copper plates on all sides, except the open bottom; $250 each. Bevolo, (504) 522-9485, *bevolo.com*

5. HOOKS AND A SHELF
Add a touch of Arts & Crafts to any mudroom or foyer with the Pasadena coat rack with shelf. In quarter-sawn











oak, mahogany, cherry, or walnut, it comes in several widths with sand-cast iron hooks. A 42" rack with six hooks begins at $409.95. Mission Furnishings, (908) 930-5583, ***missionfurnishings.com***

6. PADDED AND STITCHED

The "Oak and Acorn" bedspread features padded, hand-embroidered acorns on heavyweight, olive-green linen. The Arts & Crafts spread includes a 21" drop on the sides and bottom and a traditional pillow tuck head: $1,800–2,300, reflecting the amount of hand work. Paint By Threads, (951) 545-7451, ***paint-by-threads.com***

7. LEAVES OF GREEN

Calming, quintessentially Arts & Crafts, the "Ginkgo" runner blends botanical elements of the iconic leaf with ordered, Prairie-style geometry. In shades of camel, sage, and oatmeal, it comes in sizes 6–12 feet long. A 10' runner is $1,020. The Persian Carpet, (919) 489-8362, ***persiancarpet.com***

8. MORRIS IN RATTAN

Based on one of William Morris's patterns, the "Artichoke" bed is handcrafted of rattan peel intricately woven around a rattan and mahogany frame. From the Morris & Co. collection, it comes in queen or king. Through retailers: $2,475–2,794.50. Selamat, (650) 243-4840, ***selamatdesigns.com***

9. PRAIRIE LINES

The curving shape of the wrought-iron Mission fireplace screen softens the linear Prairie windowpane pattern. The three-panel folding screen measures 32" high x 31" wide; $249.95. Plow and Hearth, (800) 494-7544, ***plowhearth.com***

10. TRANSITIONAL KEYED SCONCE

The Gaslight Mission Style Sconce fits the era between gas and electric lighting, ca. 1910. It may be ordered with the optional period-look switch, and a choice of shades for a 4" fitter. As shown: $266. Vintage Hardware & Lighting, (360) 379-9030, ***vintagehardware.com***

On the Outside

Hardware essentials from front door to garden gate.

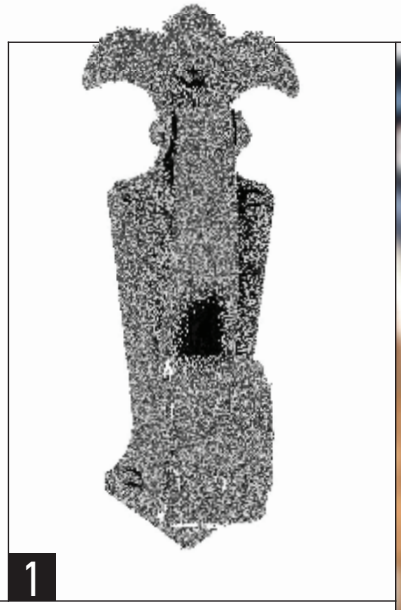
1. AUTHENTIC KNOCK
Capped with a fleur-de-lis, the original of this rugged iron door knocker graces homes Arts & Crafts to Tudor Revival and Chateauesque. The textured, matte-black surface is lacquered for protection. Measuring 8¼" tall x 3¼" wide, it's. $114. Acorn Manufacturing, (508) 339-4500, *acornmfg.com*

2. SAND-CAST SUITE
Fitted with a sculptural handle and thumb latch, the Arched Mortise Entry Set is made of 90% recycled bronze content. Shown in the dark-bronze finish, the sand-cast suite is 18" long x 3" wide; $1,008 and up. Ashley Norton, (800) 393-1097, *ashleynorton.com*

3. SPEAKEASY ERA
The Speakeasy Window Grille is reminiscent of both Prohibition-era and Spanish Colonial Revival detailing. In hand-wrought iron, the five-bar grille has five mounting points. At 13½" tall x 13½" wide, it's $64.95. The Kings Bay, (800) 910-3497, *thekingsbay.com*

4. ENGLISH TWIST
In a design used in Great Britain for centuries, the deluxe version of the flush-mounted Twisted Ring gate latch includes padlock eyes and gate stop. In a black powder-coated finish, the ring is 3" across, the latching bar 6" long: $60.89. Snug Cottage Hardware, (800) 637-5427, *snugcottagehardware.com*

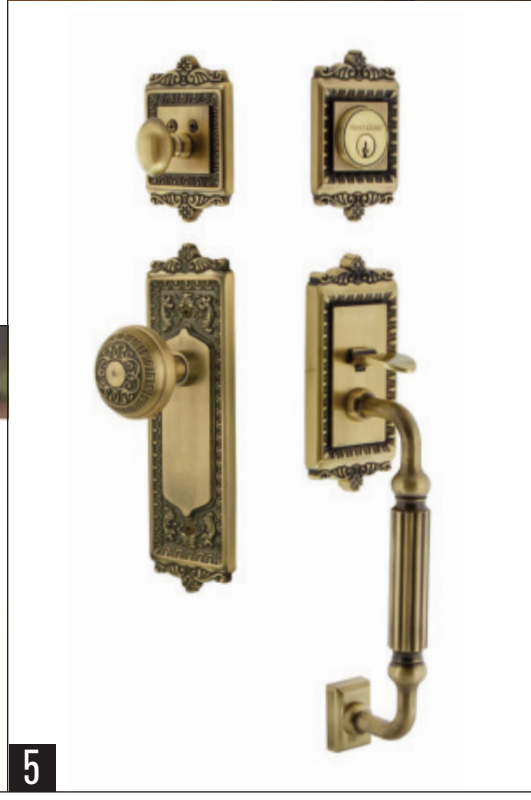
5. WITH A FLOURISH
The Egg & Dart entry handle set is mounted on a forged-brass base. Shown in antique brass, the suite includes all interior and exterior fittings, with mounting screws. More finishes and knob/lever options; $307.50 and up. Nostalgic Warehouse, *nostalgicwarehouse.com*


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Tommy Kleckner, Indiana Landmarks, indianalandmarks.com

WILLIAMSPORT, IN / $75,000
The landmark 1855 Hitchens House is a rambling Italian Villa in brick, with a unique campanile (tower) rotated 45°, a bracketed cornice, and impressive windows. Inside, find an original three-storey spiral staircase, along with period mouldings and woodwork.


Dennis Lovello, Georgia Trust, georgiatrust.org

THOMASTON, GA / $180,000
Built about 1820 and with pre-Civil War additions, the endangered Weaver–Dallas house has a classical entry with fanlight, a center hall, and original plank walls and wainscots. Historic outbuildings and a 1930s garage, too.


Julie Snyder, Howard Hanna Real Estate, howardhannah.com

GLENS FALLS, NY / $194,000
This 1911 Neoclassical Revival former church, set diagonally on its lot, has a host of period features: columned portico and triple-height and ocular windows; upstairs rooms with original woodwork.


Rick Adams, Dielmann Sotheby's, dielmansothebysrealty.com

ST. CHARLES, MO / $199,900
Built in 1915 with later additions that changed the roofline, this once-bungalow now has a transitional look. It retains original floors, doors, and trim. Kitchen and baths recently were updated.


Cathleen Turner, Preservation No. Carolina, presnc.org

WAKE FOREST, NC / $150,000
Needing restoration, the late-Victorian Dr. G.T. Sikes house boasts multiple gables with cornices and an ocular window with a carved arrow motif. Inside: original wainscots, ceilings, mantels, and coved ceilings; exceptionally long pine floorboards.



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CORRECTING PIECEMEAL ADD-ONS

ABOVE Pretty trim and a Greek Revival porch are back in evidence. **BELOW** With a connector added in the 19th century and a bad 1980s addition at the far end, the 1839 house was hidden behind lattice and fencing.

Hidden by overgrown lattice and fencing, its interior filled with odd little rooms and level changes, the Greco–Gothic house retained its charm, but needed rethinking. **By Frank Shirley / photos by Randy O'Rourke**

In the century after it was built, this modest 1839 Greek Revival house grew bit by bit. "Rooms were glommed on as needed," as the owner put it. The random accretions sometimes created new floor levels, requiring short runs of stairs that were scattered about the house. Doorways were different widths, nothing was axial or symmetrical, and headroom suffered at every level. Fast forward to the 2010s, when the current owners, after their retirement, sought to make this quaint abode their forever home.

Their needs for the home are common to 21st living: a large kitchen with plenty of storage, rooms for informal and formal entertaining, and a comfortable master suite. They also have a book collection that could fill a public library, and these had to find a destination wherever space allowed. Planning for the future, the owners also wanted an elevator and



LOCATION: Cambridge, Massachusetts
DATE: Built 1839
SCOPE: Design a new kitchen and family/entertaining area • Adjust roof/headroom upstairs for a master suite and library • Mitigate the "maze" of tiny rooms and level changes • Clean up the exterior and make spaces usable
ARCHITECT: Frank Shirley Architects, Cambridge: (617) 547-3355 frankshirleyarchitects.com





ABOVE Headroom was added over the stairs. **BELOW** The oppressive screening was removed, and a too-public raised deck was replaced by an on-grade stone terrace; extensive plantings provide privacy from neighbors.







OPPOSITE (top) An alcove with a bench became a new eating nook in the renovated kitchen. • (plans, bottom) A half-wall separates the renovated kitchen from the rebuilt addition at far right, which is several steps below the old house. The basement and upper floor were reworked, too.

ABOVE The kitchen gains spaciousness from its openness to the new family room below. **RIGHT** Ceilings are low in the old house, which was built above grade. The new family room, built at grade, affords a higher ceiling along with a pleasant connection to the kitchen.





provisions to accommodate aging in place.

There were significant challenges to achieving the owners' goals. Except for two original rooms on the first floor, the house was a maze of mini-rooms ill-suited for modern lifestyles. The second floor was encumbered by a roof placed low on the building, so the rooms under it were daily head-bruisers. Further, there were zoning restrictions on the house, and it was under the jurisdiction of the local historical commission.

Making the second floor functional was crucial to accommodate a master suite and rooms for work and study. We creatively altered newer sections of the roof to generate critical headroom without subjugating the original—and adorable—old house. We also carefully manipulated some of the more recent exterior walls to gain critical square footage, most notably at the upper level for the master suite, which was in the poor 1980s addition, now rebuilt. These changes required review by the zoning board and historical commission. Both unanimously approved our changes.

On the first floor, the original living room and dining room were gently renovated. Now there's new, larger kitchen in the 19th-century connector space. It has custom-designed cabinetry, and a breakfast nook with southern light and views into the garden. Adjacent and open to the kitchen is the family room, which sits nestled in an urban garden.

The second floor has an open library at the top of the stairs, with a cathedral ceiling to augment its spaciousness. A



BELOW General restoration of the living room, now furnished with well-proportioned pieces and a few antiques, brought back the historic feel of the interior. (before) A later dropped ceiling was removed.





The original 1839 house

comprises the living and dining rooms and the formal entry. New work concentrated on the added portions.

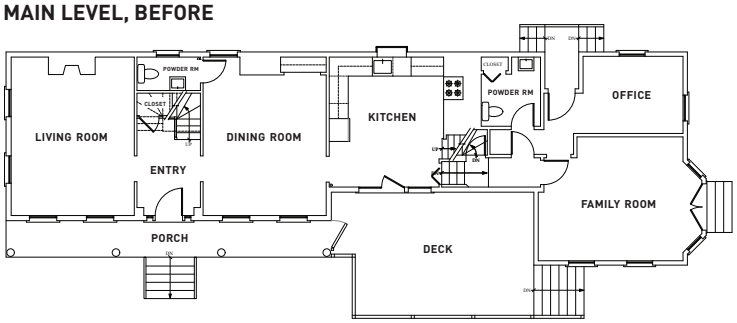
light-filled hall leads to a study and the master suite. A new master bath is wrapped in deep blue tiles (the owners' favorite color), which were handmade in Morocco.

Because floor area above grade was limited, we dropped the basement floor by three feet, then finished that level. The basement holds the owners' auxiliary library, along with the laundry and a pantry.

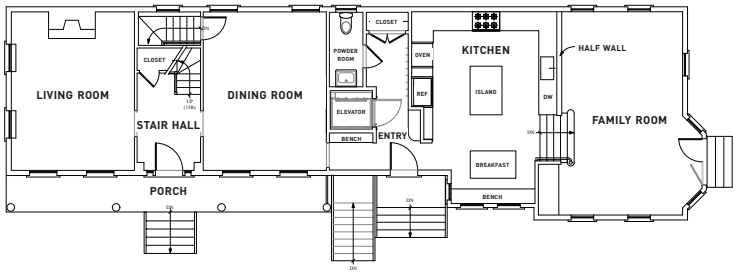
Outside, odd lattice screens, fencing and enclosures, and a raised wood deck were removed. The low stone patio is nicely screened from abutters by deliberate plantings and a new gate in front of the original section of the house.

Today, the house retains its modesty and charm, but also provides the openness and amenities for modern living. Yes, this house is bigger on the inside than it appears!

MAIN LEVEL, BEFORE



MAIN LEVEL, AFTER

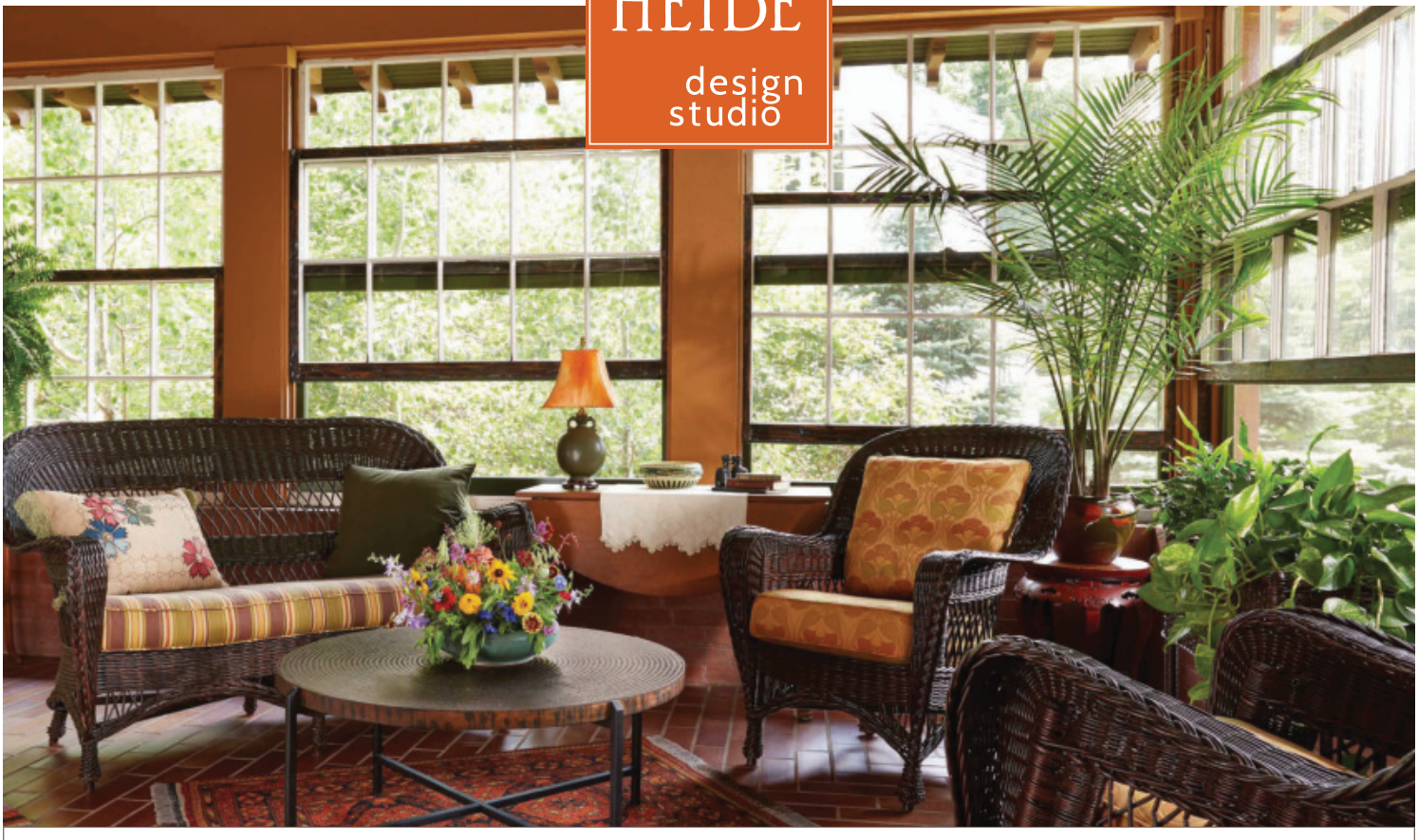


FOR RESOURCES, SEE PAGE 87.





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DESIGN



ON THE WALL TREATMENTS

PAINT & WALLPAPER OFFER MANY OPTIONS, from milk paint to vintage patterns. But don't stop there.

page 20

PAUL ROCHELEAU, COURTESY MONACELLI PRESS

The polka-dot paint decoration may look startlingly contemporary, but it actually reflects German folk-painting tradition. This is the keeping room at the Peter Wentz Farmstead in Worcester, Pennsylvania, built in1758.

20 **WHAT'S ON THE WALLS?** PAINT, WALLPAPER, DADO & FRIEZE
For most of decorating history, it wasn't Linen White. Find here ideas creative and traditional, often both.

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



RIGHT Wallpaper in the fill area over a raised-panel wainscot is a classic treatment, the more so when the paper is a Morris & Co. pattern ('Golden Lily' by Henry Dearle, 1897, still in production). **ABOVE** Bradbury & Bradbury reignited interest in using roomset wallpapers. **OPPOSITE** Lincrusta friezes were discovered under later paneling in this Folk Victorian house.

What's on the walls?

PAINT, **WALLPAPER**, DADO & FRIEZE

White walls can be a deliberate choice. More often they are the unimaginative default. Where to begin? Consider the style and era of your house; muse on favorite colors and patterns; look at the proportions of rooms.

Powder rooms are a favorite place to find a creative use of wallpaper today. People aren't afraid of pattern and color, it seems, when creating a jewel-box in a small space. In other rooms, they're using paper (peel-and-stick?) or a bold color on just one wall. It's a start! • My own 1904 house has shellacked beadboard, Arts & Crafts paper friezes in bedrooms, and pigmented plaster in the dining room. Nevertheless, it's downright conventional compared to many of the homes I've toured and the options still available. I can't help but see white walls as primed for a finish. **BY PATRICIA POORE**

ERIC ROTH (TOP RIGHT); GROSS & DALEY PHOTO (OPP.)



EMBELLISHED FRIEZES

A simple border at the top of the wall gave way to a deeper frieze area in Victorian homes, often treated with plaster or compo ornament, an embossed product, or a wallpaper pattern.



THE HISTORY IS RICH

BOWER UNDER THE EAVES
Exuberant pattern and saturated color become restful through repetition, as the green replays from wallpaper to woodwork. Walls and ceiling become one surface here.

Traditions survive, but **you can find precedent for anything** you might want to do. Color and pattern have been intense since Pompeii; early American houses wore Prussian blue and salmon, and used wallpaper borders we find almost garish today. Muted tone-on-tone patterns always have been an alternative to more colorful schemes. Paper has migrated to ceilings, and been cut and decoupaged. Mural papers are a reminder that a similar but unique treatment may be done with freehand painting.

ABOVE The Belfry bedroom at Beauport in Gloucester, Mass., home of interior designer Henry Davis Sleeper, is papered in Zuber's 'Decor Chinois' mural pattern. Now a property of Historic New England, the house was built and added to between 1907 and 1934.

WALLS **vocabulary**

- **anaglypta** A lightweight embossed material made of cotton pulp, to be painted or faux-finished after installation.
- **border** A narrow strip of small repeating pattern, whether stencil or paper, used to highlight the architecture of a room (as around doors or windows).
- **chair rail** A narrow moulding above the dado or wainscot, originally used to protect the wall against chair backs, and useful to create a pattern break.
- **crown/cornice** The moulding, usually plaster or wood, at the top of the wall, abutting the ceiling.
- **dado** Treatment for the bottom of the wall, between the baseboard and chair rail, where a wainscot would be.
- **fill(ing)** Color or pattern used in the main portion of a wall, between the dado below and frieze above.
- **frieze** A horizontal band along the upper part of a wall, or the design intended for that space.
- **lincrusta-walton** A heavy, rigid, embossed wallcovering made of linseed oil, with deep relief, to be given a finish after installation.
- **panelize** A decorative treatment in which mouldings are used to create framed panels on the wall. The panels may be painted in a different color, or wallpapered.
- **picture rail** A narrow moulding near or below the cornice from which framed pictures could be suspended on wires and hooks. The area above might be treated as part of the wall or part of the ceiling.
- **polychrome** To decorate in many or various colors, from the Greek words for multiple and color.
- **stencil** Repeating ornament applied in paint through a design cut out of a template, usually paperboard or Mylar.
- **wainscot** Traditionally, it is wood cladding on the lower section of wall, corresponding to classical proportions, and may be flat boards, raised-panel, beadboard, etc.

JOHN NEITZEL



TAKE A STROLL THROUGH DECORATING HISTORY to find more ideas than you can use in one house—or many. Pattern has come in the form of stenciled decoration, freehand painting and murals, and, especially, in wallpapers. The range of designs is indescribably diverse, taking in traditional favorites with vining or flower or bird motifs as well as stylized and geometric patterns. Some historic-reproduction papers will knock your socks off with their apparent modernism or surprising use of color.

Even without pattern, wall finish may signify a style. Troweled finish plaster and specialty textures come to mind, symbols of "old world" craftsmanship. Textured walls are used in Spanish Colonial, Mediterranean, and Tudor Revival styles. Sand finishes—with builder's silica sand incorporated into the paint—show up in Craftsman ceiling coffers as well as the revival houses.

Three-dimensional ornament goes beyond texture. Plaster, composition, or resin ornaments, and such embossed goods as leather, Lincrusta, and Anaglypta are available in styles from









wall PAPER

Shunned by 20th-century modernists, wallpaper enjoyed renewed popularity during the more recent Victorian and Arts & Crafts revivals. Today we find it being used in new ways: to create a feature wall in a painted room; on the back wall of a bookcase. Older methods of manufacture have been joined by digital printing (which allows re-scaling) and options such as peel-and-stick papers.

At the same time, historical papers are back in a big way. Bradbury & Bradbury has introduced Vintage collections spanning the 1920s through the 1960s. The venerable Thomas Strahan collections offer murals in panels and designs from their archives.



LEFT (clockwise from far left) A Victorian roomset from Bradbury & Bradbury features 'Centennial Frieze' & 'Nellie Wall Fill'. • 'Chrysanthemum' is a favorite from Morris & Co. • Godwin's 1872 'Bamboo' is a presciently modern paper made today by Trustworth Studios. • 'Peonies' is from the archives of Thomas Strahan. **ABOVE** Steve Larsen of Adelphi Paper Hangings with 'Pineapples'. **TOP LEFT** 'Herons' reproduces a woodblock panel from Thomas Strahan.



FINISHES BEYOND PAPER

Paint offers endless options in color and sheen, and may be the best choice for a room embellished with plaster ornaments. Stenciling and upholstered walls have their place.





LEFT Nathaniel Russell house, Charleston: peachy-pink walls and gilded accents for a Federal-era Southern house. **TOP** Designer Barry Dixon applied batting and grey mohair fabric to walls in a loft to absorb sound: understated opulence. **RIGHT** Stenciling for an Arts & Crafts house adapts colors from the majolica. **BELOW** Artist CJ Hurley painted a frieze for a 1912 house using symbolism valued by the client.

Neoclassical to Art Nouveau. Embossed tin (metal), too, has precedent not only for ceilings but also cornices and dadoes.

Upholstering walls, or just lining them with fabric, creates luxury. "You feel a hushed intimacy when you're in a room, or in an alcove, that's fitted with fabric walls," says historian and lace lord Dan Cooper. Fabric-lined walls go back to the hung tapestries of the Middle Ages. During the 20th-century Craftsman era, burlap and other coarse textiles filled the spaces between wainscot battens. Silk damask is popular for French or Neoclassical interiors, on the whole wall or fitted into panels. Avoid upholstery-weight goods, as gravity will cause sagging. Fabric may be attached with liquid starch, an adhesive; or by framing the perimeter of each wall with a tacking strip, then stapling the fabric onto the strips. A layer of puffy batting attached to the wall before it's covered adds sumptuousness and deadens the acoustics. Hide staples with gimp, ribbon, or decorative tacks.

Wood is another material to consider. Beadboard, a 19th-century standard, has become wildly popular for kitchens and baths, ceilings, and wainscoting. Shiplap boards were once a common interior wall material, later covered over but now seen as a finished wall. Wood shingles or bark have been used in enclosed porches and Rustic architecture. Another choice is tile—for entire walls, as a low or high wainscot, or inserted as a decorative panel or medallion.



the painted wall

Whitewash and milk paint go way back as American interior finishes. Freehand painting (on wet or dry plaster), stenciling, stippling, sponging, and striping are ancient treatments still in general use. Paint is affordable and endlessly variable. Even changing the sheen, from flat or eggshell to gloss, creates interest.

Stenciling is another affordable option, albeit one involving a fair amount of labor. Sometimes associated with Colonial-era homes as a homespun alternative to imported wallpapers, the stencil tradition was huge during the Victorian era, often involving intricate, polychrome Aesthetic designs requiring multiple stencil templates. It was also popular during the Arts & Crafts era, when magazines instructed housewives on how to stencil walls in their bungalows.

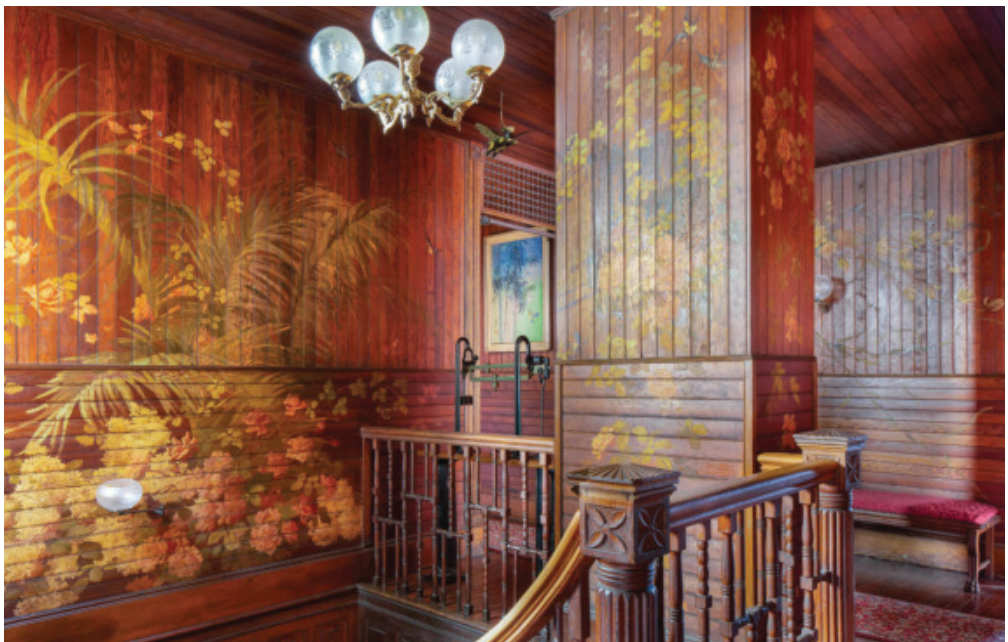
In many schemes, of course, paint marries well with wallpaper. Classic treatments (lending different proportions) include the papered frieze over a plain, painted wall fill, and a papered wall over a painted wood wainscot.

While less common than paint-decorated plaster, a paint-on-wood tradition exists: think of the rosemaling of rural Norway and Sweden. Stenciling on painted, shiplapped boards survives in some early American houses.



Quirky? You bet.

This is Charleston, home to Vanessa Bell and Duncan Grant of Bloomsbury fame. Starting in 1916, the couple painted every surface in swirls of color and pattern.



ABOVE At Charleston, the Bloomsbury group's house in Sussex, England, the resident artists were inspired by Italian fresco painting and the Post-Impressionists. Painted decoration adorns walls, mantels, and furniture. **LEFT** The artistic talents of nameless painters (probably set decorators) are in full flower at a Catskills (New York) summer house built in 1885. Painting was done on shellacked pine.

COURTESY NATIONAL TRUST; GROSS & DALEY PHOTO. OPP.: SUSAN SULLY. COURTESY GIBBS SMITH (TOP LEFT); EDWARD ADDEO; WILLIAM WRIGHT; BILL LUSK



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 FOR RESOURCES, SEE PAGE 87.

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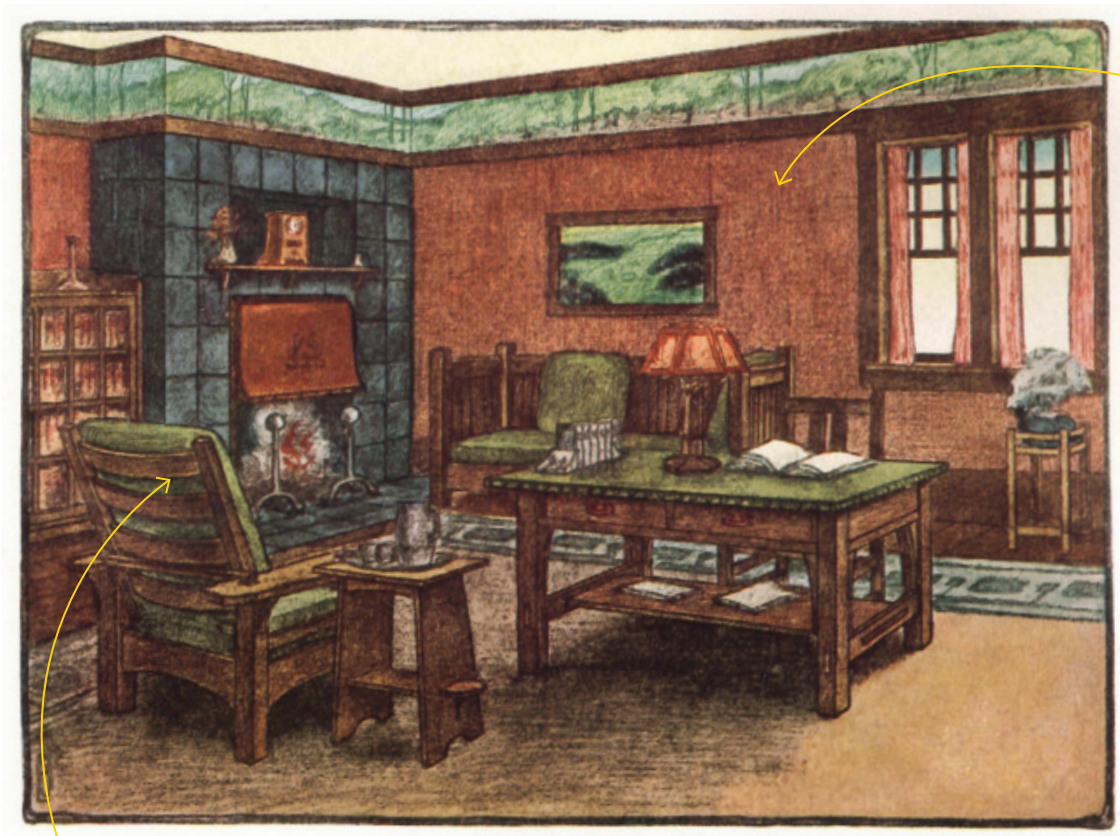
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Entitled "A Living Room," 1912

This room scheme was designed by the L. & J.G. Stickley company for a decorating book



A holistic interior awash in homeyness, this stylized room seems to illustrate the importance of texture in Craftsman design.

Leather, gauzy curtains, glazed tiles, copper, woven wool carpet, and wood create texture and evoke craftsmanship.

Stickley's Commemorative Coffee Table from the Mission Collection is shown in oak with a fixed leather top, patterned after the library tables of Gustav Stickley. It's 18" tall with a 42" diameter; MSRP is $3,639. ***stickley.com***





Raw Urth continues the tradition of copper hoods with kitchen-range hoods in various metals and finishes. Shown is the S-curve, somewhat French Country Bellvue design. Custom quote. ***rawurth.com***



Pewabic's fireplace was designed to emulate a client's stunning lake views, the iridescent blue tiles creating a ripple effect. Field tiles are 4"x4" with embossed vent tiles. Custom installations quote. ***pewabic.com***



Embossed Lincrusta–Walton and Anaglypta add pattern or texture and can be finished with paint or faux effects. Shown is 'Kelmscot' Lincrusta in the manner of William Morris (sold by the 11-yard roll, about $400). Find, too, a sea-grass texture and many designs. ***lincrusta.com***

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New Kitchen in Vintage Clothing

Custom finishes and cabinetwork make the design fit seamlessly into the 1900 farmhouse. **Photos by Andy Olenick**

Beadboard-clad walls, a plate rack over a drainboard sink, worn cabinets with feet, antique chairs, icebox hardware, and sconces all seem to be handed down from an earlier time. For serial restorers Francis Cosentino and Jane Parker, it was important that the kitchen fit their old farmhouse, on Canandaigua Lake in New York. They needed modern function, however.

Renovation proceeded in the room's original footprint. Design help came from Lorin Frye of Willow Grove Design, who suggested removing one exterior door (which had opened into the middle of the kitchen) so that a big sink could be placed on an unbroken wall. The sink and dish rack are flanked by existing windows that offer beautiful views.

Cabinets all are custom, both for a vintage look and to hide modern incursions. The "icebox" is really a custom cabinet face over a refrigerator and freezer. What look like old base cabinets are new construction with a carefully distressed paint finish.





1. PAINTED CHAIRS
An American folk art that became fashionable for decades, paint-decorated furniture started out as a way to disguise inferior woods. The form developed with graining and marbleizing, stenciled motifs, and scenics.

2. PRACTICAL, OLD-FASHIONED SINK
A custom plate rack hangs over the period-style drainboard sink from Kohler. A pleated fabric skirt, fastened with Velcro, adds softness and color as it disguises the storage area under the sink.



BE INSPIRED...

Rejuvenation sells the Atlas Farmhouse Sink with Drainboard, a replica of the **ubiquitous wall-hung sinks** of the early 20th century. Made of enameled cast iron, it's 47 ⅛" wide, $2,200. ***rejuvenation.com***





Fanimation's **Old Havana fan** blends right into a vintage kitchen. Rated for dry or damp locations, it has three speeds and several mounting options: table pedestal, floor pedestal, or wall bracket. In several finishes, it's about $487 for the motor assembly; pedestal or mount sold separately. ***fanimation.com***

The **Hitchcock Chair Co.** of Connecticut dates back over 200 years! Hand-assembled hardwood furniture comes in classic colors, including wood stains and paint in Hitchcock White (buttercream), Blue, and Green. The Cromwell side chair shown is $419. ***hitchcockchair.com***





3. THE SIGNS OF WEAR
Custom work on the finishes, by Guy DiMatteo of Artisan Finishing Services, included distressing the paint, creating a patina that evokes decades of use.

4. WORKTABLE AS AN ISLAND
An authentic harvest table is topped with heart pine, the same wood used for countertops. The modern refrigerator is hiding behind a custom icebox façade.

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ON BEATING FLICKER AND BUZZ

Plus: California maker of Arts & Crafts lighting. **page 34**

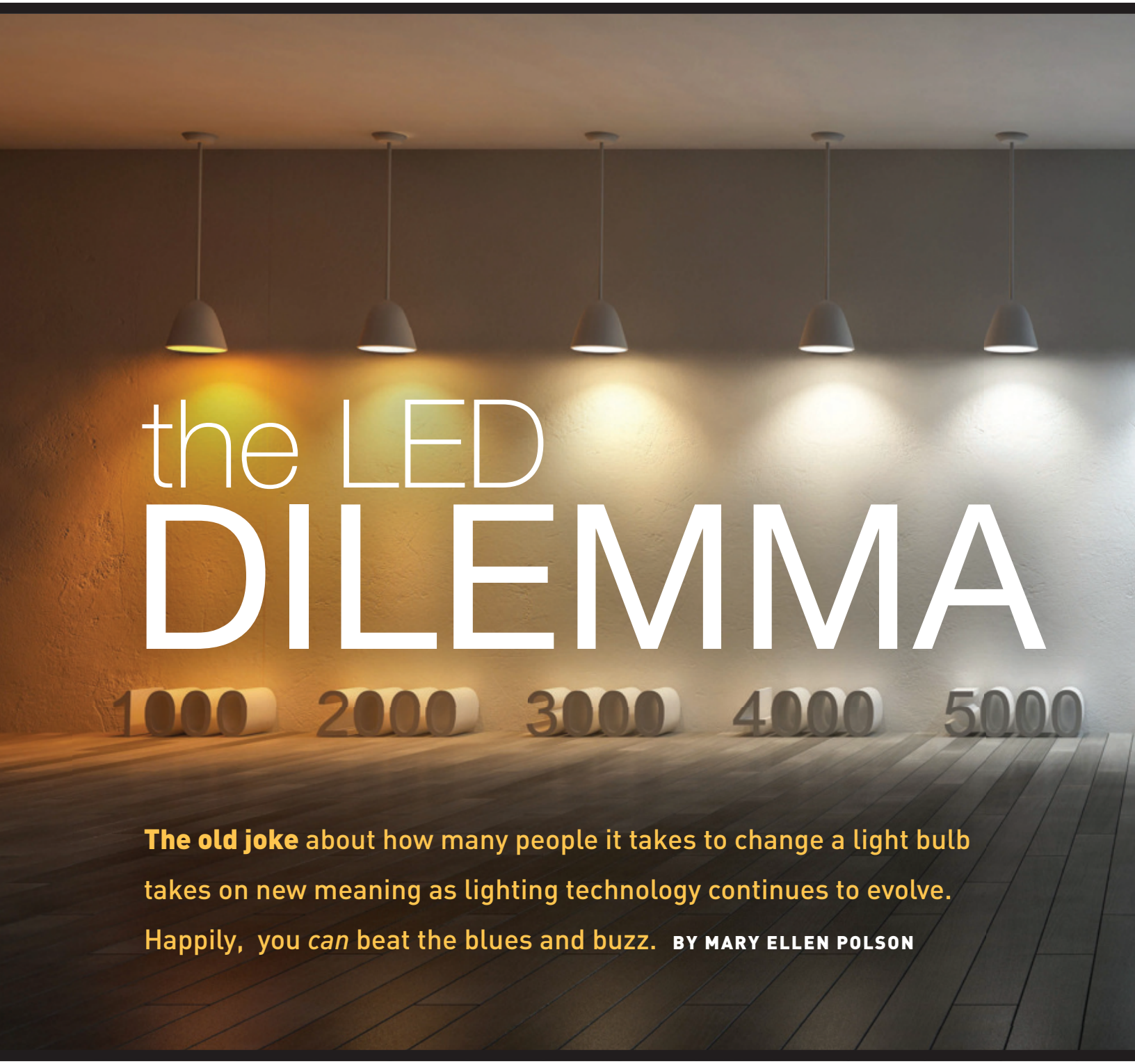
MASTER2PHOTOFO/ADOBE STOCK

It can be hard to find bulbs that produce light compatible with an old-house interior.

34 **THE LED DILEMMA:** ON SPECTRUM, DIMMING & MORE
With incandescents all but phased out, it's time to embrace evolving lighting tech: the news is good.

+

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48 OLD HOUSE DIYer
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53 ASK OHJ



the LED DILEMMA

The old joke about how many people it takes to change a light bulb takes on new meaning as lighting technology continues to evolve. Happily, you *can* beat the blues and buzz. **BY MARY ELLEN POLSON**



Color range possible with LEDs, as measured in Kelvin. The warmest light, roughly equivalent to dim candlelight, is 1000 Kelvin. The higher the Kelvin rating, the cooler the light.

OHSURIYA/ADOBE STOCK

I had tried just about every LED bulb available online for my 1910 dining-room shower fixture—but none, not even the filament-style Edison bulbs, looked soft and inviting when dimmed. When fully illuminated, the bulbs produced glare. Bulbs with the same color temperature—the so-called "warm" 2700 Kelvin—looked blue or grey when lit. Worse, they weren't the same color of blue or grey, something quite noticeable in a multi-lamp shower fixture with glass shades. Some bulbs buzzed when dimmed. Replacing the bulb that buzzed often meant that the new bulb flickered while the others didn't.

Fed up, I headed to my local hardware store to search for 2200 Kelvin LEDs, the "warmest" available. No luck. I kvetched about the problem to Mike, the guy behind the counter.

He asked me if I wanted lights that were warm when dimmed. I said yes. He paused briefly to see if anyone else was in view, then reached under the counter and handed me a set of four light bulbs he was certain I would like.

They were incandescents.

Mike probably treated the bulbs like contraband because in some states and municipalities they are. Depending on where you live, incandescent bulbs are banned or sales are restricted. (Same goes for some types of fluorescent lighting, and halogen lights are being phased out as well.) In some cases, electricians are required by law to install only LED lighting in new construction, which includes additions to older houses.



THE PRO TIP

When buying a dimmable fixture, get a recommendation from the merchant or manufacturer for a dimmer that's compatible. Otherwise, you may hear buzzing when the light is on, or when dimmed to certain settings.

Industrial-style downlights from Barn Light Electric can be configured as integrated LEDs, or as a standard fixture that takes LED or incandescent bulbs.

***Smart, wifi-enabled LED bulbs** that shift color; dimmable LEDs that mimic the effect of an incandescent; an integrated LED light source that's part of the fixture itself (including some period reproductions); Edison-style LED bulbs: these are some of the recent innovations in home lighting.*

No one questions that LEDs have lifespans measured in years rather than hours, and use far less energy and are much less expensive long-term than older forms of lighting. But the knock on LEDs is that the color cast by the bulb doesn't soften and mellow at lower levels of illumination. "If you look at an incandescent bulb, it gets warmer and redder in color when it's dimmed," says Craig Richard of Old California Lighting. "LEDs don't change color like that."

One problem is that earlier versions of LEDs did not offer a full-spectrum light source. Most manufacturers now offer lights that score high on something called the Color Rendering Index (CRI), which measures how accurately the light source reproduces colors as they would appear in natural or incandescent light. The higher the CRI value (80 or above), the more pleasant the lighting.

Other bulb manufacturers have responded by offering "smart" wifi-enabled LEDs that shift color to mimic the change of natural light during the day. These tunable bulbs work with voice-activation apps, including Alexa, Google Home, Siri, and Echo, although as yet no one bulb works with every voice-activation system. Perhaps the biggest news, however, is "dim to warm" technology.

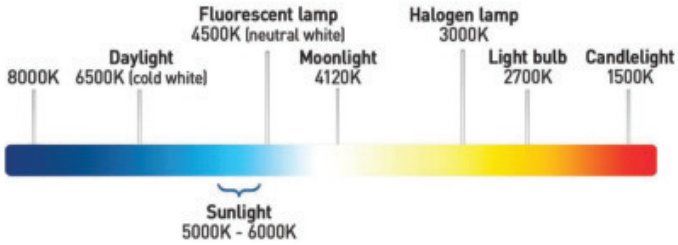
Philips recently introduced the Warm Glow, a dimmable A19 LED that screws in just like an incandescent bulb. The 800-lumens/60-watt equivalent bulb "works with more dimmer switches than any other LED on the market," meaning it may or may not work with yours. What's significant is that as the bulb dims, the light diminishes from 2700 Kelvin to 2200 Kelvin, arguably the same effect as dimming a regular incandescent bulb to candle glow. Early reviews are generally good. When dimmed, "many LED bulbs just get darker, which has a very cold effect," writes Adam T.S., a reviewer at amazon.com. "These bulbs get warmer as the lights dim."

That's just bulbs that screw into existing fixtures. It's now possible to buy vintage-look fixtures with integrated LEDs, where the light source is part of the fixture itself. Barn Light Electric, for example, offers integrated LED lamping as an option through a built-in module on most fixtures with shades 12" wide or more. "There's no bulb to change out," says Paige Perigo, retail customer-care supervisor for the company. [*cont. on page 39*]

JEAN ALLSOPP

the right Kelvin

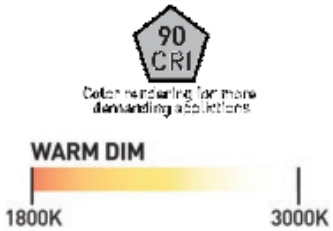
In color temperatures that range from roughly **2000 to 5000 Kelvin**, LED bulbs come in all shapes and sizes. **The lower the number, the warmer the light, and vice versa.** While bright, cool light up to **5000 Kelvin is desirable in commercial spaces** where plenty of light is essential, **household lighting is typically 2700 to 3500 Kelvin**, according to the Retrofit Companies, a lighting design specialist. "We don't want a residential customer going **over 3000 Kelvin**," says Barn Light Electric's Paige Perigo. That's because bright, cool light on the blue side of the spectrum **can not only feel uncomfortable, but also may disrupt circadian rhythms**, interfering with sleep. Lumens matter, too: To get the right combination of soft illumination in an interior fixture, she **recommends no more than 850 lumens**. That's the energy-sipping equivalent to a 60-watt bulb.



RIGHT LEDs reflect a range of color temperatures from candlelight (1500 Kelvin) to bright white sunlight (5000 Kelvin). The warmest Kelvin range—and most appropriate for household use—is 3000 Kelvin or lower.

WHAT'S A **CRI** RATING?

CRI, or color rendering index, is a measure of how accurately a light source such as an LED displays colors. It's determined by comparing how a bright color (a red apple, say) looks under LED light, as compared to under incandescent light. CRI ratings range from 1 to 100, with 100 representing natural daylight. A high CRI rating is important when rendering skin tones, particularly if the light is dimmable. Ratings of 80 or more will seem pleasant in residential settings, but for the most accurate colors, choose bulbs with a CRI of 90 or more. (The rating is in small print near the base of the bulb.)



SPOTS: SMALLER & PRETTIER

While even those in the lighting industry still refer to **recessed spot lighting** as "can lights," **today's versions perform better and are a lot less obtrusive** than the 10"-long monstrosities sold in the 1970s and '80s.

Options include screw-in LED bulbs, GU-24 pin bulbs, and integrated LED fixtures. Once you remove the surface mount, they're just as easy to remove and replace as an incandescent bulb. Given the lifespan of a typical LED bulb, replacing one should be a rare occurrence.

While recessed light fixtures as small as 3" or 4" have been available for commercial use for a while, **most household spots are still 6" across**. Yes, you can remove them and patch and smooth in new drywall or plaster, but a simpler approach is to **replace existing 6" spots with a decorative LED designed as a retrofit**, like Tech Lighting's Reflections line. Promising warm color dimming and reduced glare, they are CRI rated at 90 or more.

Need a discreet ceiling light where none exists? Consider USAI Lighting's "the Little Ones." These recessed spots have a ceiling aperture of a mere inch.



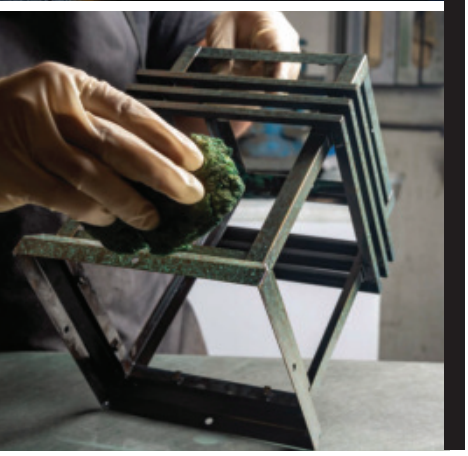
ABOVE Biome is one of five decorative dome retrofit options from Tech Lighting's Reflections series.



RIGHT The Little Ones, a new family of recessed lights from USAI Lighting, deliver up to 1000 lumens despite the tiny size of the lens aperture. **LEFT** A chart from Tech Lighting shows the range of colors available by CRI rating for its static white and warm dimmable LEDs.







ABOVE (from top) Craig Richard, the owner and president of Old California Lighting, and the Baldwin hanging lantern with Hummingbird overlay. • Employees fit a lighting assembly into a monumental octagonal pendant. • A worker adds patina to a fixture, entailing artistry and chemistry.



RIGHT The Spruce double chandelier is inspired by a Limbert light fixture made for Yellowstone Park's Old Faithful Inn. It can be made with art glass or mica.

SHOPTOUR: *OLD CALIFORNIA LIGHTING*

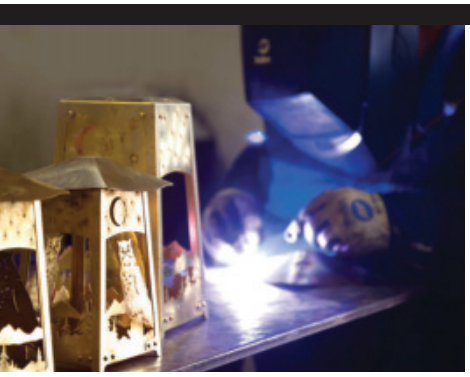
In early 2020, Craig Richard bought Old California Lighting from his father, who is company founder Tom Richard. Weeks later, the COVID-19 pandemic hit. • Business could have taken a disastrous turn. Instead, "I found myself completely overwhelmed with orders," says Craig, who formerly managed day-to-day operations for OCL. "Broke every record in the book."

Old California offers an impressive lineup of period-inspired light fixtures, particularly those in the Arts & Crafts and Greene & Greene genres. From art glass to filigree overlays and proprietary patinas, OCL's fixtures are not only beautiful, but also the product of progressive innovation and skilled hand work.

The brass for fixtures is bent and shaped by craftspeople using computerized brake presses. Filigree overlays in more than 60 patterns are cut on a sophisticated water-jet cutter. Hand work comes into play when art glass or mica is cut and especially when one of seven patinated finishes is applied. Requiring a combination of artistic ability and knowledge of chemistry, patination is one of the most difficult skills to learn here. It takes seven to 10 steps between prep work and application to get just the right tone and coloration.

Custom fixtures, including those the company makes for such clients as the 1913 Omni Grove Park Inn and, most recently, Brett Waterman's "Restored" TV series on the DIY channel, require even more hand work. For example, the art glass in most fixtures in the collection are single pieces of glass that slip into the fixture's metal housing. A custom light may require hand-cutting many individual pieces of glass, then putting them together with leaded came.

The use of high-tech wizardry helps keep production costs down on the more standard fixtures, but it also frees up possibilities that didn't exist before, such as scaling a filigree pattern to a custom size. "That is probably one of the most fun elements of the job," Craig Richard says. "What is the next piece of tech that can liberate you more?"





LEFT Fixtures like the Baldwin with the Great Horned Owl filigree are spot-welded and riveted by hand. **RIGHT** An artisan carefully places a piece of art glass into a Glen Canyon fixture.

More Online Curated articles on lighting: **artsandcraftshomes.com/interiors/lighting-house-owners-designers**

unplanned **obsolescence?**

Fixtures with integrated LEDs have been around for a decade, but they've been slow to catch on, especially in the reproduction-lighting market. **The reason? When the lighting module powering the light fails, it's likely the entire fixture must be replaced.**

That's because an integrated LED is built using circuit-on-board techniques (newer versions are going chip-on-board, or COB). That means if a diode in the fixture stops working, it cannot easily be removed and replaced. Some manufacturers, including Barn Light Electric, will replace the appropriate parts if the module on a LED fixture they make blows out. For others, check the warranty before you buy.

THE BRIGHT NEW LIGHT BULBS



This **2200 Kelvin LED bulb**, near the warmest end of the color spectrum, is from **House of Antique Hardware**.



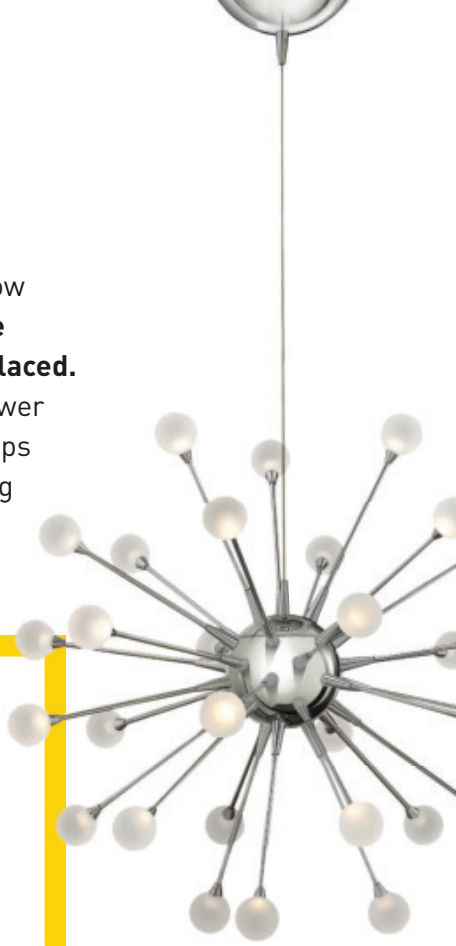
Philips' Smart wifi WiZ-connected white bulb is tunable with voice-activated apps. It's also available in amber glass.



GE Lighting's new "sun filled" LED bulb lacks the invisible blue part of the spectrum, which can interfere with sleep patterns; it has a CRI value of 97.



Sylvania's full-color Smart LED can be tuned by app or voice to any one of 16 million dimmable colors.



ABOVE The Mid-century Modern-style Impulse chandelier from House of Antique Hardware is lit by LED emitters housed in globes on the tips of its 30 stems.

"Each fixture has a dedicated driver."

Barn Light's integrated LEDs come with a choice of a flat or domed lens and are guaranteed for 50,000 hours of service. That equates to 10 to 20 years or more, depending on daily usage. The company will also replace the module at the end of its life without sacrificing the fixture.

Those not ready to make the jump to integrated LEDs still have the option of lamping the fixture with screw-in LED or incandescent bulbs. And while not yet perfected, a dim to warm option is in the research and development stage at Barn Light, Perigo says.

Other vintage lighting makers are quietly offering LEDs as an option in certain fixtures. Vintage Hardware & Lighting's Delancey Theatre lights, for example, can be wired for either incandescent or a dimmable LED tube that complies with strict California lighting standards. The company also sells LED tubes that retrofit neatly into some old fluorescent pillar or hanging fixtures.

Still others have yet to jump on the integrated LED bandwagon. One is Old California Lighting, known for its art glass and mica fixtures with metal overlays. "We were avoiding [going to LEDs] because it was fighting with the look of our lamps," says Craig Richard. "When you put a blue light behind amber art glass, it makes it look green."

The cool look of most LED bulbs and modules is more forgiving with lighting styles like Mid-century Modern, Streamline, and Art Deco, possibly because of the glasses and metal finishes used. House of Antique Hardware's mid-century-inspired Impulse chandelier, for example, is lit by 30 LED emitters housed in globes at the tips of slender stems. Although the design is up to the minute, it would look right at home in a 1955 Ranch.

House of Antique Hardware also offers something I wish I'd known about six months ago: Edison-style LED bulbs rated for 2200 Kelvin, the warmest light possible with LEDs. I have four on order.

FOR RESOURCES, SEE PAGE 87.

Get a Grip

From adhesives to a vise: products to mend, join, or repair.



1

1. FLEXIBLE FILLER

Fill masonry cracks or gaps between steps permanently with Best Bond joint sealant. Shrink-free and solvent-free, this two-part epoxy mixes to the perfect consistency as it's pumped out of the caulking tube. Hardens in one hour. A 9 oz. tube: $23.50. Abatron, (800) 445-1754, *abatron.com*



2

2. BULLET VISE

The new 6½" jaw, multi-purpose vise is anchored by a 60,000 psi ductile iron base. Features include a 360-degree swivel base with swiveling head indexed at 30-degree increments for clamping, and an anvil for striking, forming, and shaping materials: $399. Wilton, (800) 274-6848, *wiltontools.com*

3. A TOUGH HOLD

Attach wood to wood and repair wood damage with this high-strength, water-based adhesive glue. It's water-resistant and requires only 20 to 30 minutes of clamp time to produce a strong hold. Dries to natural. An 18-oz. bottle: $5.99. Gorilla Glue, (800) 966-3458, *gorillaglue.com*



3



4

4. SHOCK RESISTANT

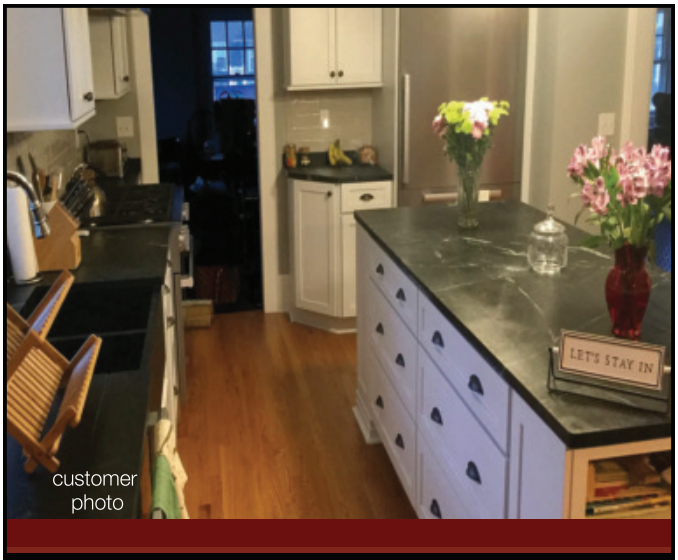
G/Flex 650 is Ideal for bonding dissimilar materials, such as wood to metal or ceramic to plastic. Its blend of flexibility and stiffness allows it to create structural bonds that absorb expansion, contraction, shock, or vibration. 8 oz. kit: $26.26. West System, 866-937-8797, *westsystem.com*

5. FIX, AND BUILD

Bessey medium-duty, fast-acting clamps offer a deeper 7" jaw capacity. The malleable cast-iron jaws clamp with up to 1,320 pounds of force. Removable plastic pads protect the woodwork or furniture surface. In 16" or 20" lengths, $41.50 to $46.50. Lee Valley Tools, (800) 267-8735, *leevalley.com*



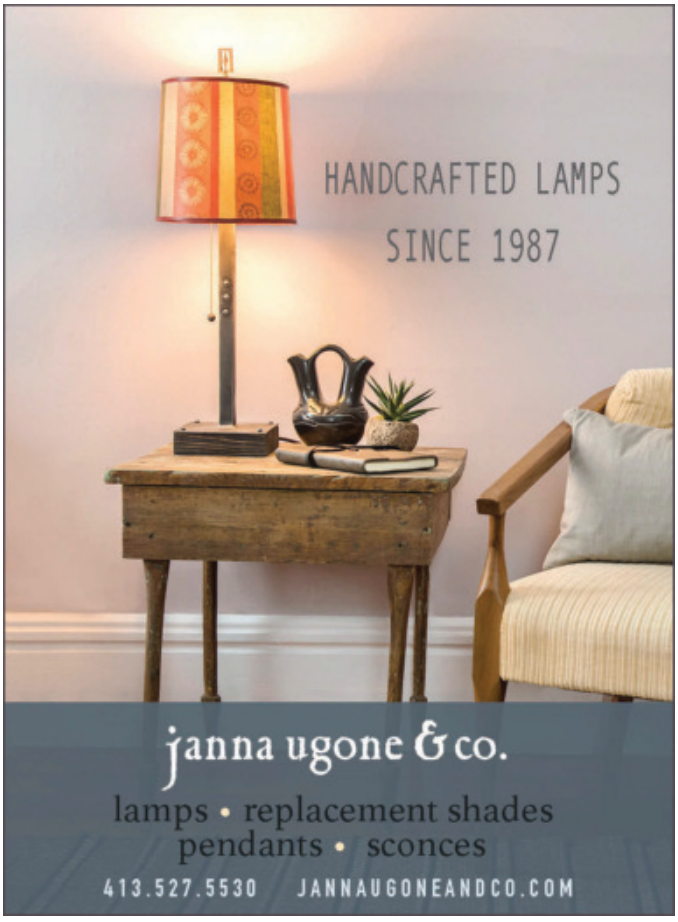
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Door Photos – Top: Ken Druse; Bottom: © Carolyn L. Bates Hardware: John Corkery



RIGHT Correctliy positioned knobs and beefy handles add to the prewar ambiance of the kitchen in a 1914 Dutch Colonial house.
LEFT Vintage knobs from Olde Good Things would be perfect in a 1940s kitchen.

A Handle on Hardware

Tips for choosing cabinet hardware for the kitchen, if you're into authenticity. **By Brian D. Coleman**

The kitchen is the last project in my years-long makeover of a transitional cottage in Seattle. Most rooms are done in Late Victorian finery, but the kitchen renovation "dates to" the more modern 1920s period, for obvious reasons. I've studied and studied, and I've purchased a 1920s jadeite-green sink and an Arts & Crafts-era sideboard. I plan on custom cabinets in oak, but I haven't zoomed in on the hardware yet. Time to consult some experts.

Architectural historian Bo Sullivan of Arcalus Period Design (arcalus.com) specializes in period restoration—and, coincidentally, he working on a kitchen renovation for his own 1894 house. Bo agrees that choosing the right handles, latches, and pulls is crucial to tying together the components of a period kitchen. He also concurs that it's more complicated than one would think. Style is important, but so is material and finish—even whether to use pulls or knobs, and where to position them.



JOHN NEITZEL; WILLIAM WRIGHT (ABOVE RIGHT)

1. GET THE STYLE RIGHT

Bo points out that kitchen hardware was functional and almost never fancy in the 19th century: the kitchen was a workroom never viewed by guests. Choices were few; cabinets typically had cast-iron, pot-metal or dull brass handles, like those found on flour bins. Occasionally decorative detailing is found: Eastlake flowers or a geometric fret design, though these often went to the butler's pantry. Sturdy, unadorned brass and bronze hardware was favored, too, on straightforward cabinets in Arts & Crafts-era kitchens. Colonial Revival hardware often borrowed motifs from classic architecture; think of egg-and-dart or rope detailing.

By the 1920s–30s, kitchens were often eat-in for the family, so hardware became more decorative: shiny, nickel-plated handles complemented cabinets painted in ivory or soft green. Glass handles and pulls (clear, green, amber, maybe ivory or red) and Bakelite knobs added a bit of storybook charm,

BUY VINTAGE OR NEW?

Using vintage hardware adds a note of authenticity (and is unique), but it may be difficult to find enough pieces for your project. Mixing antique and reproduction works best if finish and color are similar. Avoid the long, stretched-out pulls popular today —most are out of scale for a vintage kitchen. Although earlier hardware could be fanciful—attenuated shapes, colored porcelain, or faceted glass—some of today's whimsical new knobs are not "period" and may soon look dated. Then again, they are easy to swap out.



Many salvage dealers sort hardware by material or period: a candy store for restorers. These are at Olde Good Things.
BELOW (left) A forged ring pull with a hammered plate, by Acorn Mfg. • (right) The petite, Eastlake-style bin pull is antique.

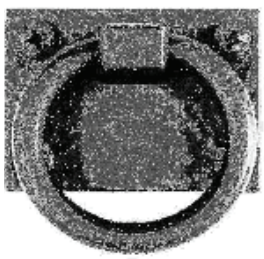
often on the Hooser cabinet. Art Deco kitchens of the 1940s were sleek and streamlined, sparkling with shiny chrome or aluminum pulls and knobs, often accented with a band of red or black. Atomic Age, mid-century kitchens of the 1950s–60s had solid, brushed-brass or bronze handles and pulls; hammered copper was popular.

2. BIN PULLS, HANDLES, OR KNOBS? Handles sit fully out from the face of the drawer or cabinet door, allowing the fingers to approach from any angle. Bin or cup pulls allow the fingers to grasp only from underneath; the wrist rotates, which some might find awkward or uncomfortable. One advantage of a handle over a bin pull is that a handle may be installed vertically, not only horizontally.

Knobs often were found on drawers but don't give the leverage of a pull. Knobs work on cabinets only when there is a latch mechanism for holding the door closed: a magnet, a bayonet or ball catch. These didn't appear until the 'teens or 'twenties. Custom furniture maker Nancy Hiller (nrhillerdesign.com) has a second specialty in period kitchen design and installation; she's written two related books. She reminds us that placement of knobs is important for looks and function. Avoid putting them at the top corner of a lower door, or the lower corner of an upper cabinet. Knobs typically were ½ to ¾ of the way from the top or bottom of a door.

METAL FINISH *by period*

- **VICTORIAN (1850–1900)** Cast iron or dull brass.
- **ARTS & CRAFTS ERA (1890–1925)** Dull brass or bronze; nickel.
- **THE 1920s & '30s** Nickel-plated over brass or bronze.
- **COLONIAL REVIVAL (1920–60)** Dull brass or bronze; iron.
- **DECO TO MODERN (late 1930s–1950s)** Shiny chrome; die-cast zinc.
- **MID-CENTURY MODERN (1950s–70s)** Brass and bronze, shiny or dull.





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ABOVE An assortment of Victorian-era brass door pulls (more at ogtstore.com). **BELOW** A rough iron cabinet knob and a utilitarian bin pull, both made by Acorn Manufacturing.

3. CHOOSING A FINISH

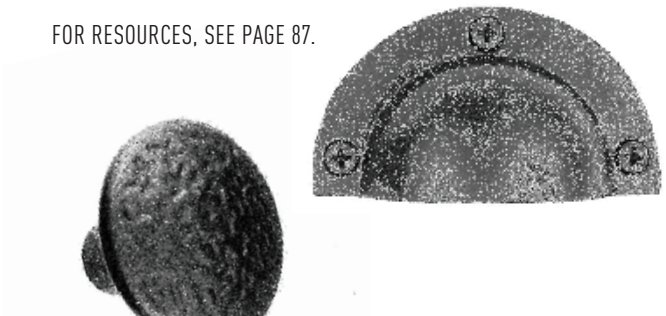
In the 19th and early-20th centuries, hardware was cast iron, brass, or bronze, with a dull finish. When cheap metal was used, it was finished and patinated to look like brass or bronze. The rise of the automobile industry in the 1930s ushered in chrome and die-cast zinc handles and knobs; shiny metal hardware remained popular through the 1940s. The 1950s–60s saw a comeback of brass and bronze, shiny or brushed, as well as black-coated steel hardware imitating Colonial forged pieces.

4. INSTALLATION TIPS

It takes planning. Start by applying low-tack painter's tape to the drawer or door front and make your layout marks on that. If drawer heights vary, you can either install all of the pulls at the center of each panel, or place them at the same height from the top of the drawer for consistency. Avoid using one pull as a template, assuming all of the pulls will have screw holes in the same place. They may vary, especially on imported reproduction hardware. It's safer to mark screw holes using each pull in the individual location where it will be used. Be sure to predrill screw holes at the right size so the screws can get a grip but without too much force, as they make break of if torqued too strongly. Use only slotted screws for a proper period look.

A good rule of thumb: If the drawer is 24" wide or smaller, a single knob or pull in the center is sufficient. Pairs may be installed on longer drawers. When you have knobs in multiple positions, Nancy Hiller suggests using a True Position jig (truepositiontools.com), which allows multiple adjustments depending on the dimensions of the doors and drawer fronts.

FOR RESOURCES, SEE PAGE 87.



JOHN NEITZEL


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The Singer Vanity

Nostalgia for her mom's old treadle sewing machine led to a creative reuse. **By Brian D. Coleman**

In New Hampshire, the frames of two vintage barns have been made over into a home by Thad and Joselle Presby, who used antique and repurposed materials wherever they could. Finding an abandoned sewing machine at the local recycling center, Joselle knew it would make a perfect pedestal for the sink in their tiny guest-room bath.

The Cost

ANTIQUE TREADLE BASE	$250
MARBLE TOP & FAUCETS	$250
PORCELAIN SINK	$ 65
CUSTOM CHERRY CABINET	$567
CHROME SPLY/TRAP DRAIN	$150
TOTAL	$1,282

putting it together

First, a countertop: Joselle found an antique marble sink counter that fit the sewing-machine base; at 24" wide and 22" deep, it had its original brass hot and cold water spigots attached. The countertop came from the historic Mt. Washington Hotel. For the sink cabinet, the owners asked Crown Point Cabinetry to create a cabinet that would attach to the metal base and conceal a 15" by 12" undermount porcelain sink bowl.

the construction

Joselle unscrewed the original wooden cabinet from the metal base. The cast-iron base needed only a good cleaning with a damp cloth. Rust would have required chemical removal or sandblasting, then a coat or two of enamel spray paint.

The old marble counter was lightly sanded with 120- through 600-grit sandpaper. Then Joselle applied a poultice made from six parts hydrogen peroxide, one part ammonia, and enough baking soda to make a paste. Joselle left the poultice on the marble for about four hours; when she wiped it off, most of the stains had come out: "Later I found I should have covered the poultice in plastic wrap and left it overnight, but I was impatient!"

The brass fixtures were in perfect working order. Joselle taped plastic over the marble for protection, then polished the brass with lemon juice and baking soda until they shined.

Crown Point's knotty-cherry cabinet has a faux drawer in the apron, hiding the sink basin. The new cabinet was attached with through bolts, nuts, and washers to the iron base, using existing top plates on each leg that had originally bolted the sewing machine to the base. The sink was secured with marble epoxy; after the epoxy set, the sink and marble were placed onto the cabinet and secured with silicone caulk. Chrome-plated plumbing was used for the supplies and trap drain.

COURTESY CROWN POINT CABINETRY



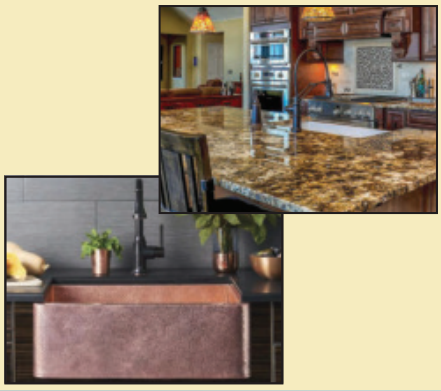
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Wallpaper Wrap-up

Here's a quick tutorial about wallpapering: what are your options; how to hang it; handling corners; adhesives to use. **By Lynn Elliott**



Most homeowners can tackle a simple project, as today's papers are easy to apply. Some papers, however, are best left to a professional paperhanger, including reproduction papers that are untrimmed and not pre-pasted. Hire it out if the paper is very expensive, metallic, has an unusual drop pattern, or if you are doing tripartite walls or piecing a ceiling.

Wallpaper can be transformative for a room. Keep in mind that wallpapers are more expensive than painting, and some types are delicate and don't wear well under certain conditions.

MEASURE & ORDER

Bring home samples before ordering, tacking them with painter's tape in different parts of the room to view night and day. You need to see pattern size, colors, texture, and any metallic inks in the space. Check the scale of the pattern. Generally, if a room has lots of doors and windows, small or medium patterns work better. An unbroken expanse of wall can take a larger-scale pattern. Consider practicality, including the presence of water or high traffic in a room.

Most wallpaper is sold by the double roll, which usually covers 56–66 square feet. Measure the height and width of each wall in the room (include windows and doors), multiply for square footage per wall, then add them together for total room square footage. Divide the total by the square footage of one roll to find the number needed. Round up your measurements by at least 10 percent to allow for errors—it may mean two to four extra rolls. For drop-match patterns, buy even more. Another reason to buy extra: wallpaper is made in batches, and a re-order may not match. Stow extra away for future repairs.

STEP-BY-STEP

HANGING PAPER

STEP 1 **Prep the walls.** Remove or cover outlets and switch plates. Sand or scrape any loose paint; completely remove any old wallpaper. Repair plaster nicks and cracks. Wash the walls with a mix of one part bleach and three-parts water to kill any mildew and degrease the walls. Rinse and let dry. Coat the walls in an alkyd primer and let dry. Wallpaper applies more easily to a primed surface and shows fewer imperfections.

STEP 2 **Begin in an inconspicuous corner** because the pattern on the first and last strips in a room usually won't match up. Measure out from the corner the width of the paper minus ½ inch. Mark with a pencil. Using the mark as a guide, draw a plumb line with a level from the top of the wall to the bottom. Repeat the process for every new corner you start. Measure and cut strips as you work, not beforehand. Doing so prevents mismatched patterns and keeps waste

ILLUSTRATIONS BY ROB LEANNA



MARKING THE LINES



ALIGNING & SMOOTHING



TRIMMING EXCESS

to a minimum. Allow for 2 inches of overhang at the top and bottom of a strip. If there is a main design element that needs to be centered on the wall, consider that as you cut the strip.

STEP 3 **Mix the adhesive**, if appropriate. For paper that needs to be pasted, set up a 6-foot worktable. Place the first strip face down on the table and apply the paste with a paint roller evenly to the edges. For pre-pasted papers, immerse the strip in a shallow trough of water with the adhesive side up. Follow the manufacturer's instructions and do not oversoak the paper. Whether you are working with applied paste or pre-pasted paper, "book" the strip by folding over both ends of the strip so that they meet in the middle. Do not crease the paper! The edges should meet in the middle so that no paste is exposed. Let stand for five minutes.



BOOKING A STRIP

STEP 4 **Unfold the strip.** Apply the top of the strip, leaving 2 inches of overlap over the crown moulding, and work downward, unfolding the bottom half when needed. Smooth with a wallpaper brush or plastic smoother to eliminate bubbles and wrinkles. Check that the strip is straight and aligned with your plumb line. Repeat by lining up the edges of the new strip with the first one. Check that the pattern aligns. Wipe excess glue with a damp sponge (see caution below). After the paper has dried for 10 to 15 minutes, run a seam roller over the seams to seal them. When a wall is completed, carefully trim the excess overhang along the top and bottom of the wall with a utility knife. Use a putty knife or a ruler as a guide to keep from tearing the paper as you cut.

about the paste

If the wallpaper isn't pre-pasted or peel-and-stick, paste will need to be applied to the back. Wallpaper paste comes in powdered and premixed versions. Powder is combined with water to create a thick paste. It requires soaking time in order to gel. (Check the packaging.) Premixed adhesive comes in cans or buckets. Pastes range in strength from all-purpose (standard) to heavy-duty. A specialty adhesive may be needed for certain types such as vinyl, textured, or metallics. Always check the paper manufacturer's instructions.

papering corners

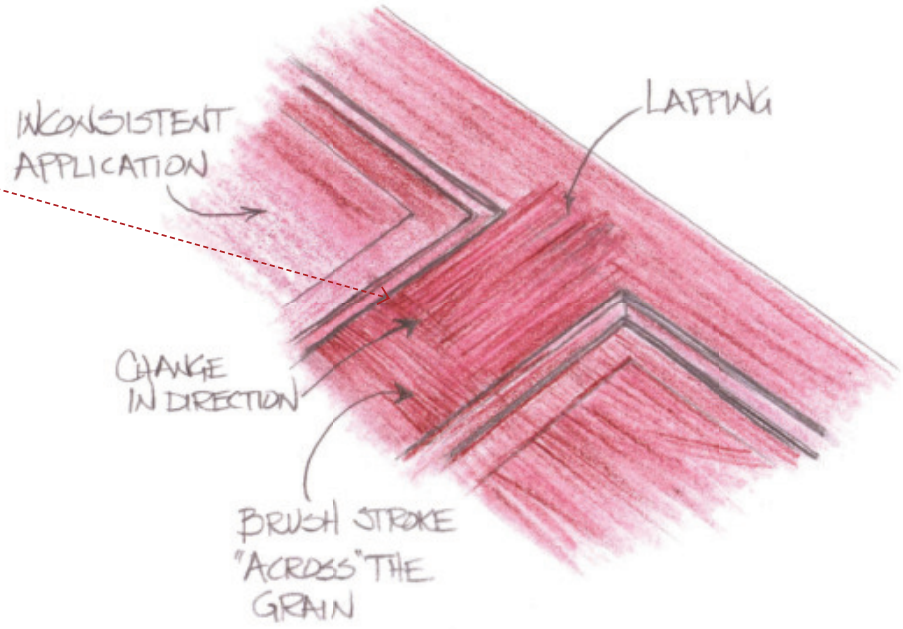
Don't be tempted to crease a strip of wallpaper into a corner; it won't adhere well. For an inside corner, cut the strip so that there is only a ½ inch overhang from the corner. Glue and hang the strip so that the overhang turns the corner. Trim the overhang down to ⅛th inch with a utility knife. Cover that small overlap with the next strip. An outside corner is treated in a similar way. The overlap should be a ¼ inch. When hanging the next strip of paper, cover the overlap, but place the strip slightly in from the corner's edge to minimize the chance of damage as someone brushes against the corner.



Painting Assembled Elements

Painting is a do-it-yourself chore that people either love or hate: It gives instant gratification, but it's meticulous. A few tricks take the finished job from adequate to outstanding. Beyond good cleaning and preparation, good light, and good paint, you need to master the painting sequence.

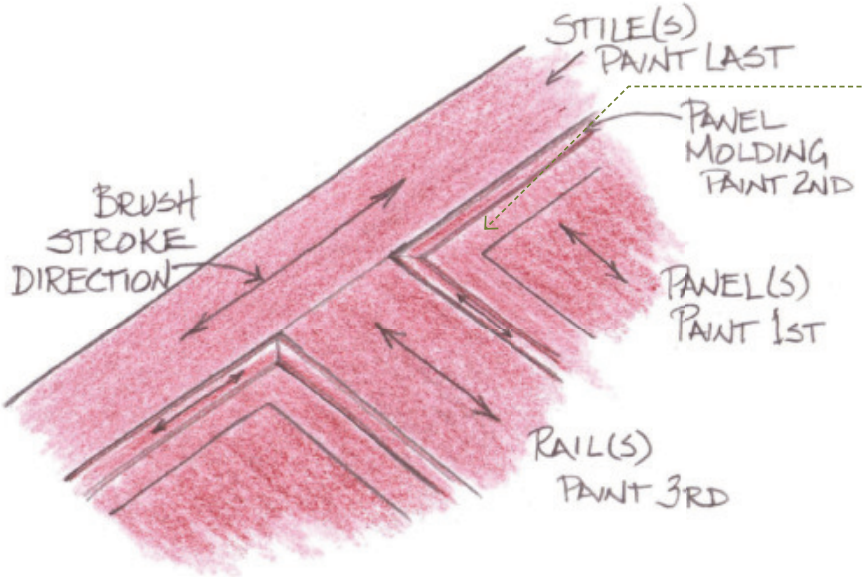
Unlike the old oil paints, today's formulations allow paint to flow, leaving fewer or less obvious brush strokes—and modern latex paints dry within hours. Unfortunately, that can work against us. On a warm day, the paint may begin to form a film within minutes of application. That's why it is important to avoid drawing the brush over an already-painted surface. The result is called lapping, and it ruins the look of the job. **By Ray Tschoepe**



WRONG WAY

GOING AT IT WILLY-NILLY

Avoid short choppy brush strokes, and don't change direction while you are painting a single element of the whole. Brush along edges, rather than brushing across them—which scrapes paint from the brush and allows it to puddle in cracks and crevices. Avoid lapping across already-painted surfaces. Don't have too much paint on the brush, which leads to thick, uneven coats. Finally, do not paint each panel in a different direction. Be consistent.



RIGHT WAY

PAINT WITH THE GRAIN

Study the assembly of the door (or shutter, or what-have-you) to determine a painting sequence. Go with the construction. Paint each element (stiles, rails, panels) as though you were painting them individually. Initially apply the paint in short strokes, but finish in long, light strokes along the long axis (and with the grain) of each element. Apply the paint evenly with a moderately loaded brush. Long strokes facilitate this.

ILLUSTRATIONS BY RAY TSCHOEPE


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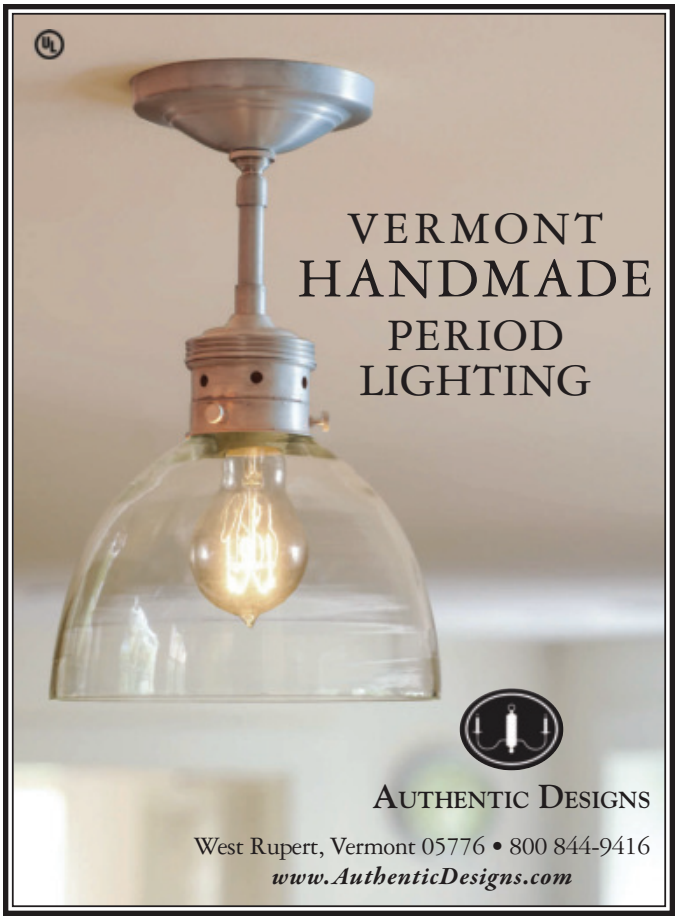

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Q: We have this set of antique doors, and we're wondering if you have any idea what style they are. Arts & Crafts, maybe? *—Paula France*

A: I'm thinking definitely Victorian period, as they have an Aesthetic Movement or Eastlake look, which would date them to ca. 1875–1890. But to be sure, I checked in with architectural historian Bo Sullivan (arcalus.com). He says yes, they're in so-called Eastlake style. "They seem oddly proportioned for the era, as they are a bit wide for their height. I can't be sure from the photos, but I think those doorknobs are Yale's 'Rice' pattern (conical and domed), which would indeed identify them as 1880s American."

He goes on to say that the doors likely would have had some type of decorative glass. See Moon Shadow Etchers for options: moonshadowetchers.com. *—Patricia Poore*

If I buy reproduction light fixtures, will I be able to use energy-efficient bulbs, or are they built for incandescents?

—Francis Mainenti, Wayne, N.J.

Good timing! See the article on p. 34, which goes into detail on the new bulbs, the Kelvin scale, and even presents new and reproduction fixtures that have an integrated LED light source. The switch to new lighting and light bulbs is still complicated, but our options are getting better and better.

Most fixtures that would have taken incandescent bulbs will accept halogen bulbs and even many of the newer LED bulbs. Sometimes size is incompatible, however, as when a newer bulb is too big to fit inside an antique glass shade, or visibly extends beyond its rim.

Unfortunately, dimmers that were installed for use with incandescent lighting may be incompatible with the new bulbs, causing light fluctuation and (expensive) early burnout. Talk to your electrician about the new types of dimmers. *—the editors*



Schoolhouse sells this S14 filament LED bulb that mimics an incandescent.

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INSPIRE



In the banquet room at Do Nothing Farm, menus were printed on ribbons, which guests wore to dinner. Today's owner found them on eBay.

GROSS & DALEY PHOTO

DO NOTHING RESTORED

A couple finds themselves in receipt of a major project: the house dubbed Dunix, at Do Nothing Farm in New York. **page 56**

56 **UNEXPECTED INHERITANCE**
Stewardship by serendipity.
+ A COMPATIBLE KITCHEN

66 **MAKING THE PAST PERFECT**
The 1748 house was a rare find.
+ GARDEN FOR AN ANTIQUE

74 **A HOUSE ABANDONED**
Healing an 1804 Federal.
+ SAVING ORIGINAL STENCILING





A HOUSE THAT GREW
Originally of modest size and proportions, the house at Do Nothing Farm was added to and remodeled at least four times. By 1895 it had a rambling, Colonial Revival air. The water tower resembles a windmill.

Finding themselves in possession of a large, important, whimsical, and historic house with outbuildings on 19 acres, a couple did the right thing—preserving its essence, restoring the grounds, and updating the essentials with sensitivity.

unexpected INHERITANCE

BY MARY ELLEN POLSON
PHOTOS BY STEVE GROSS & SUSAN DALEY



A classic "gentleman's farm," Dunix was for decades the country escape of the family of the inventor of carbonated water. **OPPOSITE** A makeover in the 1890s deepened the porch, now supported by massive Tuscan columns. The wicker is antique.



Sometimes dubious fortune is thrust upon you while you are busy making other plans. Jayme and Barbara Kuhn learned they had inherited Do Nothing Farm—a historic property in the hamlet of Cornwallville, New York—just after they'd begun major restoration of a different property nearby.

So they didn't move into Do Nothing Farm right away. What finally pushed the timeline was when, after selling that restored property, called Butterfly Farm, the buyer emailed them to say they were two days' drive away. As luck would have it, Jayme, a restoration contractor, and Barbara, a third-grade teacher, had employed various family members skilled in carpentry and construction to ready a usable kitchen at Dunix—the house's shortcut name for Do Nothing. They just made that deadline.

The rambling, three-storey house and its 19 acres had spent most of its early life as the property of John Matthews and his family. Matthews, the "Soda Fountain King," had used marble chips from the construction of St. Patrick's Cathedral in New York City to make carbonated soda water. After the family's arrival in 1859, several renovations of the house ensued. (The house had started as a modest farmhouse, built in the 1830s.) After she found a family journal in the house, Barbara would discover archival Matthews-family photos on eBay, many taken on the vine-covered porch added in the late-Victorian era.

A search alert on eBay led her to a collector and Matthews friend: "I told him I owned the family home in New York. He said, 'Not Dunix?' and I said 'Yes'." The journal helped her create





Thoughtful restoration

was required in parts of the house. For instance, the living room, in the oldest part of the house, had had a dropped ceiling. After removing it, Jayme Kuhn knew he wanted to cover the exposed joists with dressed beams, but he kept postponing the work, apparently waiting for the right inspiration.

"One morning he said, 'I've got it'," Barbara recalls. "Then he went off to mill the pieces in his shop." Barbara says her husband has great vision and does work by eye, but "he's very humble."

Wherever renovation took place, millwork was carefully matched to trim in the house. Special features, including flashed-glass windows, carefully have been preserved.

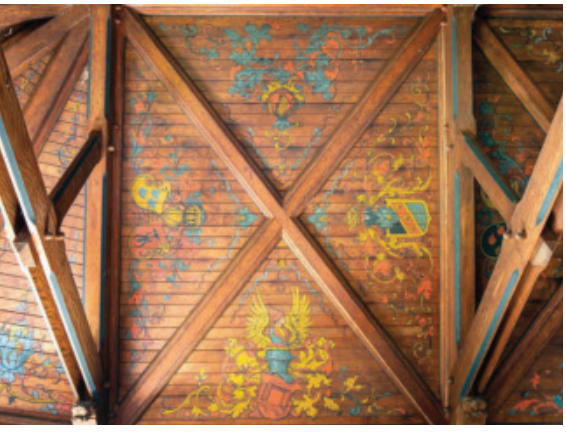


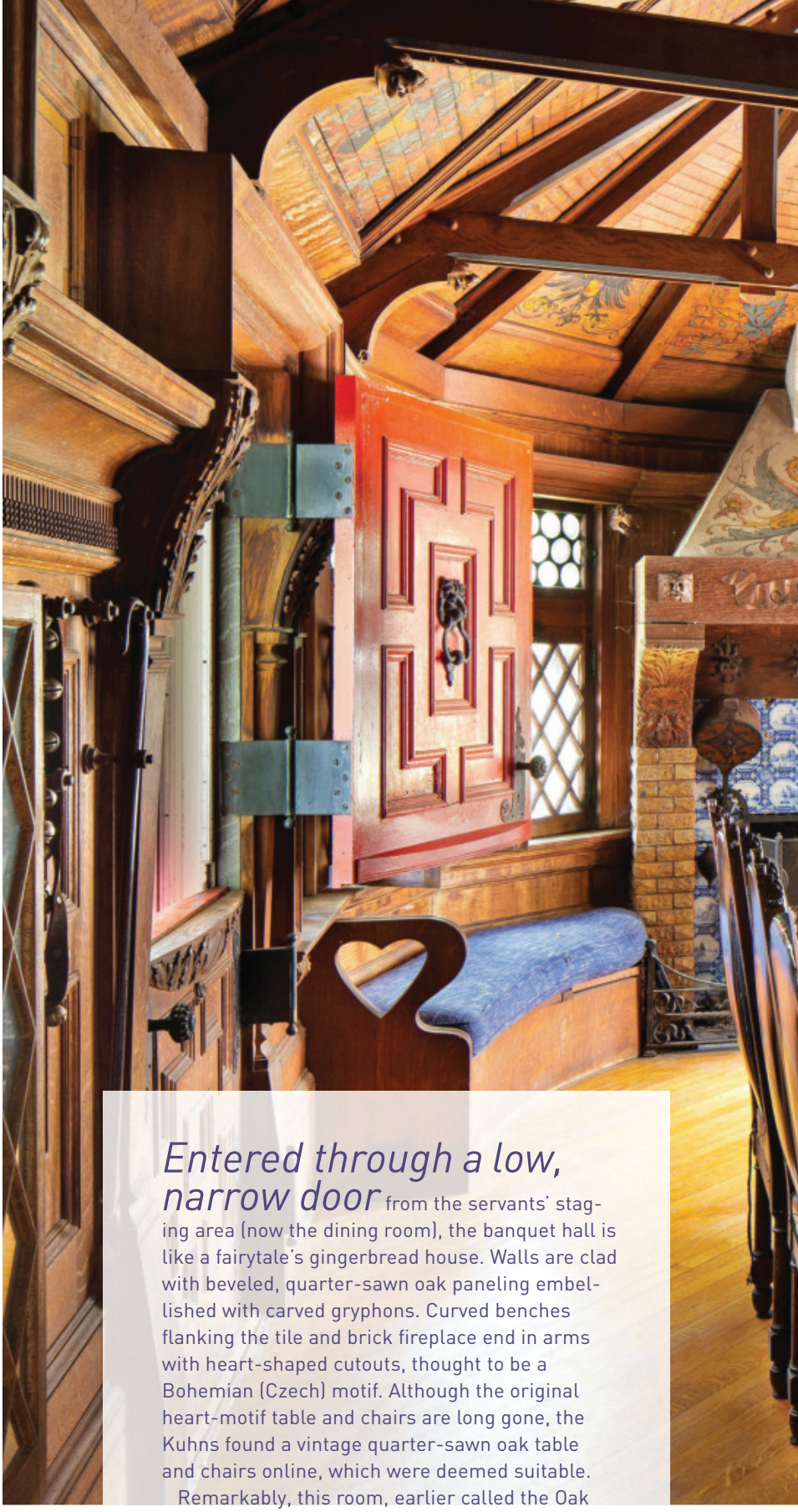
ABOVE The rubblestone chimney in the living room probably dates to the 1895 renovation, as does the bench seat with cutout arm.
RIGHT During the 1895 renovation, walls between rooms were opened up and supporting columns added. The wicker furniture is antique Loomis.
TOP The main staircase features floor-to-ceiling square spindles.



RIGHT & BOTTOM The Matthews family had re-created the Old World fantasy of a dining room that was in their now-lost NYC home. Heraldic figures and Rococo florals grace the ceiling. **ABOVE** An elaborate cabinet has carved gryphon-head drawer pulls and rondels made from soda-water bottles. **BELOW** Delft-style tiles, likely made by the Union Porcelain Works, surround the fireplace.







Entered through a low, narrow door from the servants' staging area (now the dining room), the banquet hall is like a fairytale's gingerbread house. Walls are clad with beveled, quarter-sawn oak paneling embellished with carved gryphons. Curved benches flanking the tile and brick fireplace end in arms with heart-shaped cutouts, thought to be a Bohemian (Czech) motif. Although the original heart-motif table and chairs are long gone, the Kuhns found a vintage quarter-sawn oak table and chairs online, which were deemed suitable.

Remarkably, this room, earlier called the Oak Room, is in near-pristine condition. All of the hinged casement windows are operable. Jayme Kuhn even discovered an extra corbel in the buffet, "just in case one were ever needed."

Ceiling and frieze are lavished with decorative painting, and mottos urging guests to enjoy life: "Drink night and day," reads one.





ARCHIVAL Afternoon on the porch, after the 1895 renovation: favorite "ancestor" Madeline is in the foreground, at right. **RIGHT** Although it's missing the heart-motif table and chairs, the room looks much as it did more than a century ago, with the same chandelier and circular benches with heart-shaped cutouts.

COURTESY KUHN FAMILY (ARCHIVAL)



A CONNECTOR
Once used as a kind of butler's pantry, the beadboard-clad room between the newly renovated kitchen and the storybook banquet hall is now the family dining room. Jayme Kuhn made the table.

a genealogy. A woman named Madeline became Barbara's favorite Matthews family member; photos of her on display span from her youth to middle age.

Judging from the pictures, everyone was having a wonderful time at Do Nothing Farm, and well they should have: amenities included a stable of riding horses and a golf course, installed in 1902. "Every picture is of them loving life," Barbara says.

Jayme has a different take. "I think they called it Dunix because it was constantly being worked on," he says—never done.

George Matthews, one of the patriarch's two sons, purchased the house. His sister Marianne married a German artist and designer named Karl Müller, who worked for the Matthews firm, the American Soda Fountain Company, as well as an offshoot, Union Porcelain Works. Müller taught the two Matthews sons to sculpt and paint. The three created a replica of the Bohemian dining hall that was in the family's Georgian-style NYC home, Arch-Brook, which occupied an entire block along the East River. (Arch-Brook was razed for a power station around 1900.)

Dunix remained in the Matthews family until 1929, when it was lost or sold after the Wall Street crash. The house sat vacant for 14 years. Then Ruth Passe and her parents moved in, adding electricity. By the time Jayme first worked on projects for Ruth,

FOR RESOURCES, SEE PAGE 87.







LEFT The dining room used by the Kuhns is furnished with antiques, including an unusually large pie safe. The narrow door at left leads to the Oak Room, the spectacular banquet hall. **TOP RIGHT** Outbuildings are whimsical; the outhouse has colored flash glass at the top. **RIGHT** The porch commands a view of the surrounding valley. **BELOW** A peek into the kitchen is from the Kuhns' dining room, once the servants' staging area for meals.



more than two decades ago, she was living there alone. For years, he stopped by nearly every day to check on her and do minor chores. Ruth Passe first tried to give Jayme the house in 2004, but he talked her out of it. Jayme learned she'd left him the house after all, at her death in 2011. "Her family had been here since the 1940s; Dunix meant everything to her."

The property was a proverbial gift horse, but the Kuhns have done right by it. Now they are ready to move on. "It took eight people to run this place," says Jayme. "Now it's just the two of us." They've found a smaller house, in need of renovation, not far away.

COURTESY HOUSE HUDSON VALLEY (FAR RIGHT CTR.)

A COMPATIBLE KITCHEN DESIGN

THE NEW KITCHEN IS FLOODED WITH SUNLIGHT. By Mary Ellen Polson

When Jayme and Barbara Kuhn inherited the rambling house called Dunix, the kitchen hadn't been touched for years. Cabinets and walls were made from cheap 1960s plywood, and the entire substructure was rotten.

Jayme is partners with his twin brother, Andrew, in Twin Restoration & Millwork, a company that restores vintage houses in the area. Kitchens are a specialty, especially those that make use of salvage alongside such period sheathing materials as beadboard. With the help of Jayme's son, Logan, they took the space down to the studs, and began putting back a version of what might have been.

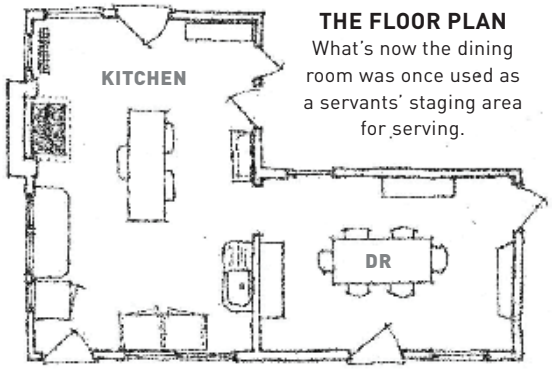
A set of architectural plans turned up, serendipitously. They indicated locations for cabinets and a cast-iron sink of a specific size and depth, which Barbara matched after an extensive eBay search. The Kuhns discovered the cabinets, now painted a soft blue, tucked away elsewhere in the house: "We put them back where we thought they'd been."

Jayme designed and built the narrow island, but the massive hood was Barbara's pet project. "It was encased in Sheetrock," she says. Stripped and sanded, it now anchors the back wall. Andrew Kuhn built the windows, matching diamond-paned details found in windows throughout the house. Rather than carve out space for a full-size refrigerator, the couple installed two counter-height refrigerators on a side wall.





After ripping out a 1960s plywood kitchen, the Kuhns repurposed old cabinets found in the house. The vintage sink, found on eBay, exactly fits the dimensions of the sink in use after the 1895 renovation.



THE FLOOR PLAN
What's now the dining room was once used as a servants' staging area for serving.

GROSS & DALEY PHOTO; ROB LEANNA (PLAN)



The unifying concept

behind the unfitted kitchen is **beadboard, cladding walls and ceilings**. It was commonly used in utility rooms, those used by servants in the 1890s, when the last renovation was completed at Dunix. Beadboard appears elsewhere in the house, and all of the old back buildings—icehouse, casino, and servants' quarters—are finished in shellacked beadboard. • The room transitions easily to the outdoors. The Kuhns created a walkout stone patio, enclosed by stone retaining walls. Every stone came from the property.



AN INTACT HISTORIC HOUSE GETS THE RIGHT OWNERS: A COUPLE OF ANTIQUES DEALERS.





TOP LEFT Classic New England austerity describes the 1748 house. **ABOVE** (left) Fruit made of wax is one collection, on display in the dining room. • (right) Antiques in the children's bedroom include an antique crock from Long Island.

FOR JEAN AND LINCOLN SANDER, the 1748 Benjamin Curtiss House was a rare find. This classic center-chimney Colonial in Connecticut was in pristine condition. Knowledgeable antiques dealers had lived in the house for much of its recent history; loving care was written all over it. The house had not been remodeled. In fact, the only incursions were minor—such as wall-to-wall broadloom carpeting—and dated to a three-and-a-half year period of habitation by the sole owners not into its heritage.

Making the Past Perfect

BY TOVAH MARTIN / PHOTOS BY KINDRA CLINEFF



A DOGLEG OR PULPIT STAIR occupies the front hall. The painted blanket chest and wool rug are antique. The dining room beyond is furnished with a highboy and lowboy by the same artisan.

The owners added fixed, interior window panels thoughout, along with carefully retrofitted air conditioning. French doors in the kitchen provide air circulation in good weather.



A DUTCH CHANDELIER hangs in the dining room. Chairs are antique, but the table is a custom-made period reproduction that can seat up to 10. On display is a bowl of antique wax fruits.

The large room used today for dining boasts a paneled fireplace wall and a built-in corner cupboard. Collected 17th-century Delft marriage plates and other Delft wares are on display.

"Education is your edge when you go to an auction," says Lincoln Sander. He can spot a masterpiece . . . or a piece that has been refinished.





FURNISHING with Antiques

Professionally, the owners have been dealers specializing in 18th-century New England antiques. They moved into the 1748 Connecticut house with a vast personal collection, which includes some truly extraordinary pieces. "We look at antique furniture as art," says Lincoln Sander. • To be faithful to the house's roots, they've focused on Connecticut's primary early furniture makers, taking just a few notable detours into the neighboring Hudson Valley. That "huskier" Dutch furniture has dimensions Lincoln finds appealing. He often can pinpoint the city or region where a piece was made. Less cross-pollination took place, so style elements tended to be distinct to a region.





TOP A New England gateleg table occupies a corner of the sitting room. Jean Sander hand-dyed fabric for the sofa and New England wing chair. **MIDDLE** An antique Dutch *kas* (cupboard) is one example of Hudson Valley craftsmanship in the house. **LEFT** An early-18th-century writing desk from Pennsylvania displays a Delft ink well and a pipe holder for traveling. **FAR LEFT** On a butterfly table sits a kidney-shaped wine bottle with liqueur glasses.









TOP LEFT A small collection of folk art sits atop a painted cabinet. **TOP RIGHT** Antique books fill shelves of a slant-top desk. **ABOVE** (left) Bed hangings in the children's room are crewelwork by a Polish artisan. The bird on the head panel is based on a pattern from Historic Deerfield. • (right) With its bake ovens within the firebox, the keeping room's cooking fireplace can be dated to the 18th century. The Connecticut clock has wooden works.

Lincoln Sander is a founding member and former executive director of the Antique Dealers Association of America. He and Jean became another set of sympathetic owners. Not that Jean was sold immediately on the idea. Structural work and updates were necessary, including a new furnace, roof, and siding. Jean jokes, "I started working on the house when we first moved in, and never stopped."

Her claim is undoubtedly true, and her dedication to doing everything right partly to blame. For example, she hand-dyed upholstery and curtain fabrics to achieve just the right tone, using hand-selected fine fabrics to do antique sofas and chairs justice. Colors echo throughout the interior, bringing sumptuous continuity. The front rooms of the house are virtually untouched from their original state.

Judging from extant outbuildings, which include a corncrib, the house was a farm at one time. Still, unlike humble farmhouses, the interior of this one has high ceilings and big rooms, testimony to the original owner's wealth. Built-in corner cupboards and seven fireplaces, including a fireplace in the basement that once served as a summer kitchen, were part of the charm.

Jean went to Historic Deerfield (Mass.) and Colonial Williamsburg (Virginia) to copy the bed hangings. A friend steered her to an artisan in Poland, who did the intricate crewel work. Every square foot of the Curtiss house shows attention to detail, astute knowledge, and love of old houses.

 FOR RESOURCES, SEE PAGE 87.

SCULPTING THE LAND

WOODLAND, FORMAL GARDEN & ORNAMENTS

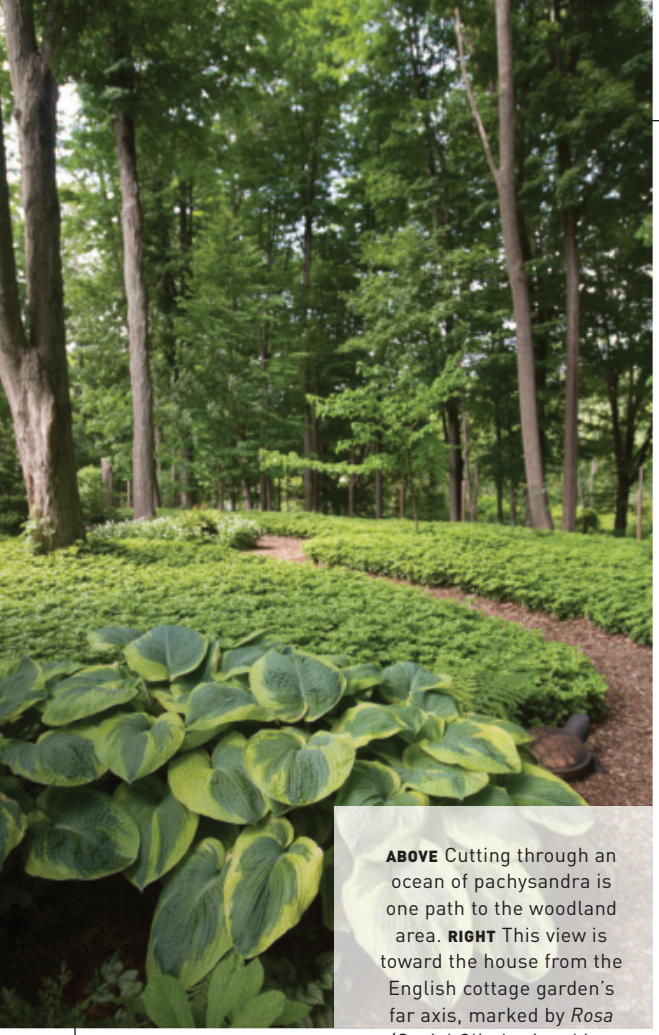
The 1748 Benjamin Curtiss House sits on a quiet corner, its only close neighbor the Pootatuck River that glides into Lake Zoar. It's a far cry from this couple's previous place, a hilly road that became a truck route. Jean Sander spends a lot of time gardening and was driven to distraction by the noise of brakes. "We moved to get some peace and quiet," she says.



As a former landscape designer, Jean knew exactly what she wanted outdoors: space to embrace her far-flung family, in a setting to include her collection of antique garden ornaments. She wanted to bring back views of the river.

By Tovah Martin / photos by Kindra Clineff

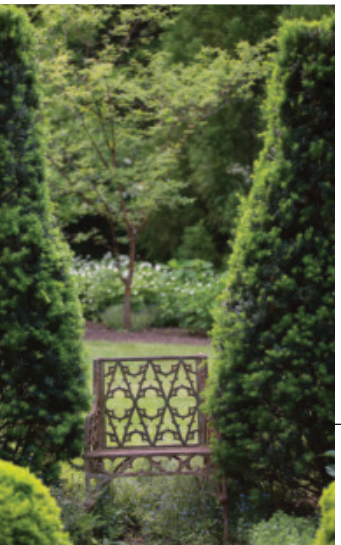
A vintage American cement urn, ca. 1920s, on its plinth, is the focal point of the English cottage garden. **INSET** Jean Sander rests—for a moment—on a 19th-century English stone bench.





ABOVE Cutting through an ocean of pachysandra is one path to the woodland area. **RIGHT** This view is toward the house from the English cottage garden's far axis, marked by *Rosa* 'Social Climber' making headway on a wood arbor. **LEFT** Even the birdhouses are vintage, including this 19th-century American model with a tin roof at the entrance to the woodland garden. **BOTTOM** The side axis in the English cottage garden has a 19th-century iron chair as a focal point.





The first job was to install a stone wall as a sound barrier. It stands five to six feet high, depending on which section, and also lends privacy. "I wanted lichen-encrusted stones with character," Jean says; she approved the stone before delivery. A deer fence protecting yew hedges and roses is an additional buffer.

Early on, the Sanders planted trees and large shrubs, replacing unhealthy maples with yellowwood, beech, stewartia, heptacodium, halesia, and katsura to form a woodland running along the river's edge. Over time, they planted 45 trees and 285 shrubs, with rhododendrons and viburnums forming an understory below the canopy. A stroll along winding paths is punctuated by seating areas, statuary, and birdhouses on poles.

Faced with a yawning, empty field outside the kitchen, Jean created ambitious period gardens. The formal, English-manoresque design is embraced by yew hedges. A pergola was built behind the house, wrapped now in shade-giving climbing hydrangea. Jean created a transition between the pergola and the large formal garden with a pair of intimate outdoor anterooms, using hedges to create partitions. Quadrants billow with David Austin 'Heritage' roses. Lettuce poppies, purple toadflax, nepeta, phlox, alliums, and foxgloves also populate the lush scene, joined by a collection of wrought-iron vintage furniture, urns, pedestals, and birdbaths from Jean's days as an antiques dealer.



The English garden has a 'Heritage' rose in each quadrant, along with foxgloves, delphiniums, nepeta, lamb's-quarters, and other cottage-garden plants. This formal landscape has no rigidity, but rather is soft, lush, and embracing.

FOCAL POINTS IN THE GARDEN

Incorporating artifacts into the garden was second nature for Jean Sander. Here are some of her suggestions for hosting antiques in outdoor spaces.

• **Urns make great focal points.** In addition to front and center, place them to direct the eye beyond the foreground.

• **Raised birdhouses form a mid-height segue between a tree and perennials below.** In winter, cover antique ones with plastic bags tied tightly around the poles.

• **Place birdbaths beside a tree** where birds can hop for safety or wait for their chance to splash. Before frosty weather, flip the bowl over so it doesn't collect ice and crack.

• **Use stone antiques to add a textural component** to complement leaves and fronds.

• **Cement objects stand out against greenery**, especially in a shadowy corner needing definition.

• **Staddle (or steddle) stones make good pedestals**, especially for troughs. Late in fall, remove some soil from the top and lay on a log of firewood or a thick tree branch, to absorb moisture, then cover with slate. Even stone may crack from freezing and thawing water.







TOP The English garden has a 'Heritage' rose in each quadrant, along with foxgloves, delphiniums, nepeta, lamb's-quarters and other cottage-garden plants. **MIDDLE** The barn came with the house, but the massive 18th-century trough from Yorkshire was an antiquing find. **RIGHT** Self-sown foxgloves with *Ruta graveolens*. **LEFT** A wooden gate gives access to the stone-walled enclosure.



YES, THEY ARE ORIGINAL!
In the front parlor of the 1804 house, early-19th-century stencils were discovered during renovation, and have been preserved.



A HOUSE ABANDONED, *now healed*

Fixing up a house that might have fallen to the wrecking ball became a healing act for this owner, at a time of personal change. Delightful surprises were to be found along the way.

BY REGINA COLE | PHOTOGRAPHS BY GRIDLEY + GRAVES

"I WAS IN AND OUT of all sorts of places, and nothing struck my fancy," says Sallie Dunham–Davis. "But this house became a labor of love, a project of healing for me." She'd begun house hunting after going through a divorce.

This house, with about 1400 square feet, was built in 1804 in Milford, New York, about eight miles from Cooperstown. Dunham–Davis speculates that it might have served as a barn, at first, seasonally housing farm animals. By the time she saw it, the Federal-era survivor was in rough shape.

"No one had lived here for several years," she recalls. "The windows were broken, the front porch was falling off, the foundation un-





FAR RIGHT When Sallie Dunham–Davis removed a rotting front porch (a later addition), this beautiful front door was revealed. The window sashes are new, but casings are original. **INSET** Timothy Northup and Sallie Dunham–Davis posed with dogs Roo (now of blessed memory) and mini-dachshund Jackson.



A RESTORATION

Original fireplaces and mantels were long gone. The homeowner designed this fireplace in the living room, using salvaged bricks for the firebox.

The living-room fireplace occupies space where a door once led outside. Owner Sallie Dunham–Davis designed the fireplace surround and used old chimney bricks for the firebox. It holds a gas stove.





ABOVE (left) Sallie Dunham–Davis removed one wall; now the view from the kitchen looks into the adjacent dining room and the living room beyond. The color red is repeated throughout the interior. • (right) The dining room features a table painted with blue milk paint. **BELOW** Window treatments were designed and sewn by the homeowner.

der the kitchen was gone, and the mechanicals were outdated or non-existent. The wiring was downright dangerous.

"But when I walked in, what I saw were the 22-inch-wide pine floorboards and the original pantry."

A clinical social worker with a private practice, Dunham–Davis says that she's always been drawn to old houses, inspired by her antiques-loving mother. This house looked decrepit, but she saw past that to its timber-frame construction and classical proportions, those floorboards and period woodwork. She decided that it could be the home she wanted to establish for herself, with room for her grown children and grandchildren when they came to visit.

"The house inspector, who kept on giving me bad news, called me up to the attic to show me the pegged frame. 'Look how straight it is . . . this house was built really well', he said."

Sallie bought the property in 2007 and spent the next year and a half working on it. She removed the later-addition porches, revealing a Greek Revival-period door surround. She installed new systems and a new roof, rebuilt the foundation under the kitchen, and installed a new kitchen. She took down a wall to open the dining room to the kitchen. The old ceiling beams were exposed and a new fireplace built with salvaged old bricks. Dunham–Davis built a new staircase, installed a full bathroom downstairs, and converted a small upstairs bedroom into a bath. In October of 2008, she finally moved in.











ABOVE A pegboard and a yellow-painted bench provide simple storage inside the front entry. **LEFT** (top to bottom) The bedrooms on the second floor became bright and spacious with raised ceilings and skylights. • With a massive oak corner post, faux painting, and cherry knobs, the wall pantry is a prized part of the house. • In the newly built kitchen, window casings are fitted with shelves.

Along the way, she met Timothy Northup, an antiques dealer and lighting designer, and he collaborated with her on the interior design. Before the house was finished, the two became romantic partners. (Northup's own 1820s house nearby was featured in the January 2018 of *Old-House Journal*.)

Another surprising bonus was wall art that had been hidden. When Sallie removed 20th-century paneling from the walls of the front parlor, early folk-art stencils were revealed.

"No one knew they were there," she marvels. "The stenciling was most likely done by an itinerant artist in the early 19th century."

Her interior decorating, she says, was driven by a desire to play up the warm tones in the pine floors and bricks. To that end, she chose red fabric for the window treatments, which she stitched herself. The color echoes in the saturated red of the sofa, and repeats in such details as a red-painted kitchen stool.

The original pine pantry is a special source of pride. Just inside the front door and across from the new staircase, it lines the wall leading into the kitchen. "The post that forms the corner of the pantry is oak, and it's massive," she says. "The boards in back are very wide, and the pine front is faux-painted."

The new kitchen has soapstone counters and a vaulted ceiling with skylights. Bracketed hoods above the kitchen windows provide shelves for displaying country collectibles. Hooked rugs, baskets, and pottery from Northup's gallery furnish the kitchen.

"This house is very restorative," says Sallie Dunham–Davis. "During the holidays, when we have a gas fire going and I'm entertaining and preparing food, it's such a joyful, comfortable place."

 FOR RESOURCES, SEE PAGE 87.



+

A PANTRY SURVIVED

Built into a wall between the stair hall and kitchen, the faux-painted pantry, original to the old house, was gently restored.

Inside the front door, a rebuilt staircase rises to the upper floor, and a hall leads to the renovated kitchen at the rear. A pegboard and bench are opposite the old, built-in wall pantry.

LEARN MORE



Plain walls with a stenciled frieze at the ceiling, or **a pattern bordering doors and windows**, were fashionable treatments ca. 1800. All-over designs date to the 1820s–30s.



TOP Early-19th-century stenciled decoration was discovered behind paneling during renovation of the 1804 house. Preserved, it is a focal point and cue to the colors used. **ABOVE** Motifs are fairly typical of the time—garland borders, willow trees, and stylized blossoms among them.

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SAVING THE STENCILING

PAINT-DECORATED PLASTER WAS CAREFULLY CONSERVED.

Discovered beneath layers of later paneling, stenciled paint decoration on the walls of the front parlor was a wonderful surprise. Featuring garlands, blossoms, willow trees, vining greenery, and stylized borders, the stencils follow the forms of folk-art decoration popular in the early 19th century. Wallpaper was an expensive luxury at the time; stenciling provided more affordable pattern and color. Walls often were decorated by itinerant artists, who received room and board from the homeowners, along with a modest fee. • When Sallie Dunham–Davis first saw the stencils, she knew it was important they be saved. Her contractor used surgeon-like precision to cut around and preserve the stenciled plaster during renovation. Insulation was applied to these walls from the exterior, so as to keep intact what was left of the historic painting. ***By Regina Cole***

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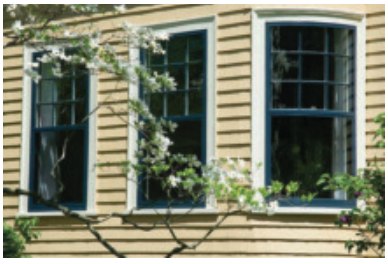
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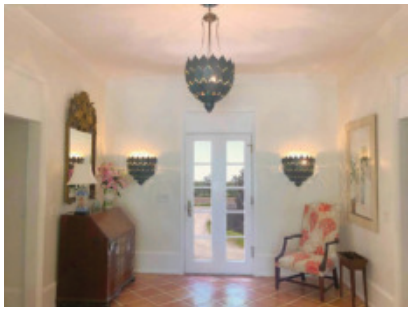
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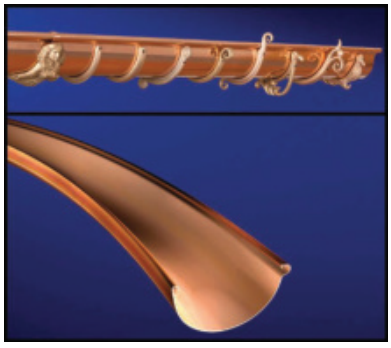
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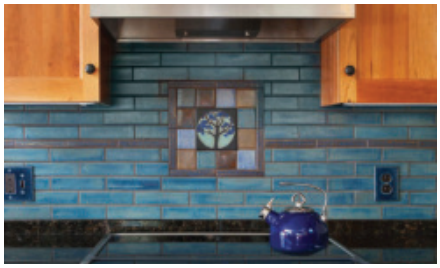
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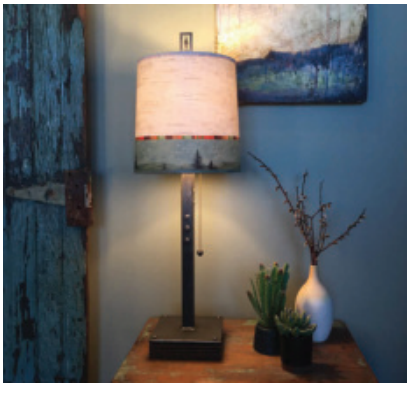
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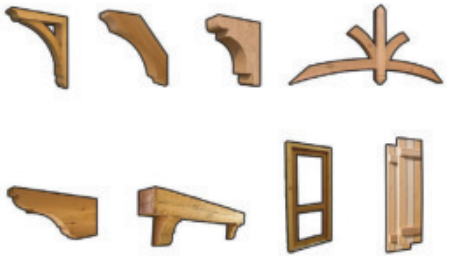
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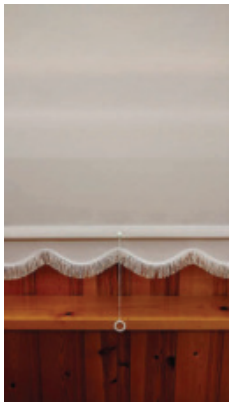
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>
> —Lee Montgomery

LOSING ITS WELCOME

This 19th-century, cross-gabled house type is familiar; we could be in New Hampshire or Delaware, New York or Ohio. Common, too, is the fate of the house on the right.

The neighboring houses both have a front-facing main gable and a cross (side) gable, the same roof pitch, and evidence of a front porch. Despite the addition of storm windows and later shutters, one house retains is essence: a Victorian-period evolution of the Greek Revival cottage. The porch is an amenity that also contributes to the pleasant design, adding dimension.

The white house isn’t ruined, and maybe an owner had a compelling need to enclose most of the porch. But its spirit is broken. Style-defining cornice returns, corner boards, and trim at eaves and windows were lost when aluminum siding was added. The porch was replaced with a characterless box. Each change was undoubtedly made for practical purpose … you don’t know what you’ve got till it’s gone.

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

REBECCA BROWN

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