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BUNGALOW-ERA KITCHENS

# OLD HOUSE

## JOURNAL

HOW TO

USE MUSEUM PUTTY  
ATTACH RAIL TO NEWEL  
DEEP-CLEAN A BATH  
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STYLING  
COLLECTIONS

HOW TO CURATE AND  
DISPLAY WHAT YOU LOVE

*finding space*  
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FEBRUARY 2022



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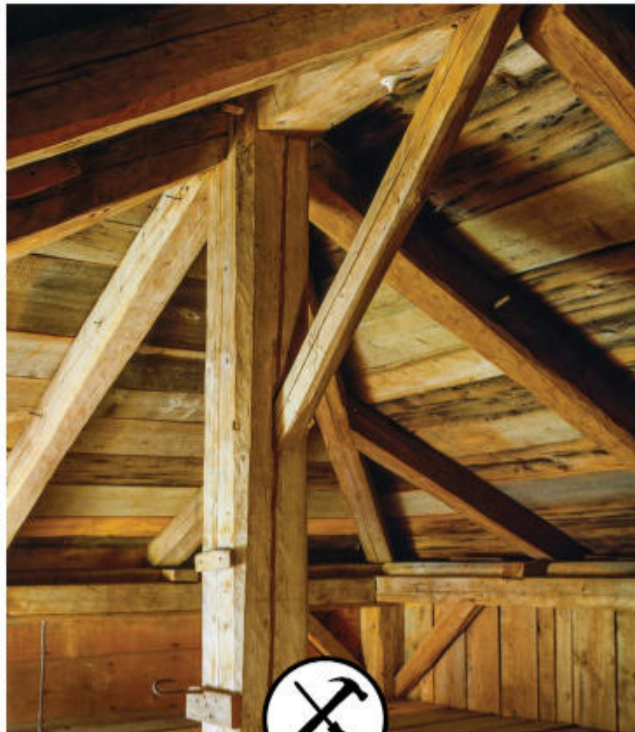
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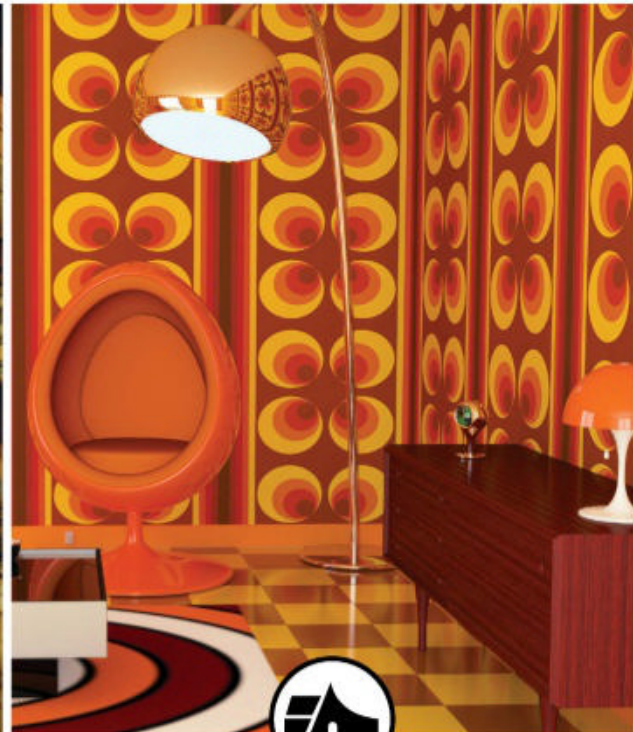
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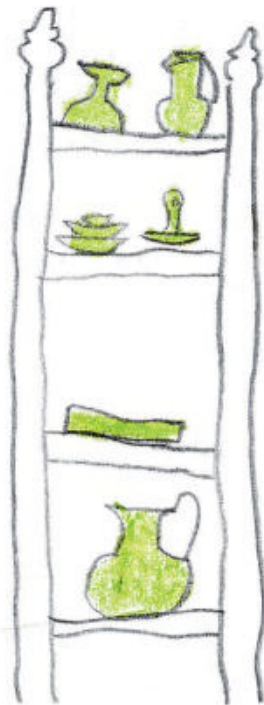
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**ON THE COVER** A livable attic in the gables, now finished with shiplap walls, was part of a museum-quality restoration of a ca. 1740 house in Rhode Island. PHOTO BY EDWARD ADDEO. SEE PAGE 34.





## Everybody collects something.

I appreciate the dedication of the true collector, and the beautiful results. I know that collecting is preservation for the future. But, a confession: I don't truly comprehend that drive to build, edit, and improve a collection. Some of us are architecture people, I guess, and others are objects people. I love to tour old houses, of any age, restored or decrepit. But so often old houses are owned by serious collectors, and once again I'll find myself guided through an extraordinary display—of furniture, ceramics, textiles, or liqueurs—while smiling witlessly in the hopes of hiding my ignorance, and my impatience to get back to examining the carved newel or cracked plaster.

I myself do have one very small Collection: of Depression glass. The rhyme and reason behind it: (1) I had to have found it locally, by accident; (2) it had to be fairly cheap, because my boys used to throw footballs indoors and I wanted to love them more than I do old glass; (3) it had to be that yellow-green color, like August's peridot, because the color makes me ridiculously happy. Once when my son Peter was seven or eight, his homework was to "look around the room and draw something you like." Seated at the kitchen table, he drew mama's green glass! He's all grown up now, but I bet his memories of that color are embedded with memories of our kitchen and my meatloaf. (Not to mention the time he shined a Halloween black light on it to see if it really glows. It does! Uranium.)

The only thing artful about how I've displayed my glass is that it's collected together, in one place. That's rule #1, as single objects spread around a room look like clutter. Over many years, from all those house tours and my designer friends, I've absorbed other good hints about display, which I share in the article on p. 20. Read it, look at the photos, and go rearrange something! It's a good winter project.

## SIDE NOTES

### ADVANCED COLLECTING

If you collect Winston Churchill memorabilia, eventually you may dedicate an entire room to him, presided over by a life-size figure of the man. See that wonderful study, and collections both serious and quirky, in a new book by John Phifer Marris.

*Interiors for Collectors* is a delight, its text entertaining and the photographs a deep well of ideas for displaying everything from handbags to Chinese mudmen. Although much of it is about "collecting on a higher level," the book is not just for those thinking about adding a collections wing. You'll find family memorabilia, modest displays of silver, and miniature silhouettes along with ideas on arranging china, books, and oil paintings. The last chapter is "The Art and How-To of Displaying a Collection," and it's full of great advice.

**Interiors for Collectors**, Gibbs Smith, 2021, \$50.





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**SR. ACCOUNT EXECUTIVE** Jennifer Baldwin

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#### EDITOR'S OFFICE

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# Bits of Arts & Crafts

Artful “smalls” in the spirit of the movement.

By Mary Ellen Polson

## 1. HIGH PROFILE

Designed and hand-hammered by master coppersmith Antonio Ziranda, the Collector's series copper pitcher is on the tall side, at 17", but its oval footprint is small enough to fit on a narrow mantel: \$490. Cobre/Susan Hebert Imports, (503) 248-1111, [ecobre.com](http://ecobre.com)

1



## 2. SAIL ON, SAILOR

“Solla Sollew” is Holly Bird's interpretation of an English Drascombe Dabber under sail. The 5" x 7" block print is composed of nine colors, meticulously hand-printed by this Roycroft Renaissance Master Artisan. The print is \$150 matted, or \$270 framed. Studio Ibis, (727) 781-6888, [studioibis.com](http://studioibis.com)

2



## 3. YELLOW ROSES

Inspired by the work of Scots designer Charles Rennie Mackintosh, the cast-pewter Delaney's Rose suite is shown in enameled blue and yellow. The knob measures 1 7/16" in diameter. The pull is 3" center to center. \$37.99 to \$47.99. Notting Hill Decorative Hardware, (262) 248-8890, [nottinghill-usa.com](http://nottinghill-usa.com)



3

## 4. A HARVEST VIGNETTE

“Mouse in the Wheat” is a hand-pressed and -glazed 6" x 6" art tile suitable for installation or pure decoration. Shown in gloss yellow, it's available in eight glaze colors. Tiles are about 1/2" thick; \$49 each. Carreaux du Nord, (920) 553-5303, [carreauxdunord.com](http://carreauxdunord.com)

4



## 5. APPLIED RELIEF

Luke Marshall forms his beautifully detailed, lidded boxes with heat; hand hammers the surfaces for a uniform finish; then applies patina. This version in heavy-gauge copper may be set with a jade stone. It's \$600 (long lead time). Delta Copper, (315) 371-5943, [deltacopper.com](http://deltacopper.com)

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# In the Shower

Hard-to-find elements for the vintage bath. **By Mary Ellen Polson**

## 1. THE REAL THING

Shown in coated brass, the reproduction showerhead is a close replica of a 1910 original. The head measures 4 3/4" in diameter and comes with a matching pipe shower arm and escutcheon in a choice of five finishes. As shown: \$154.90. Bathroom Machineries, (800) 255-4426, [deabath.com](http://deabath.com)

## 2. QUICK CONVERSION

Transform an exposed shower in minutes with the Spectra Versa system. The set includes an 11" rain-showerhead, a multi-function hand shower, and a pushbutton diverter. It connects to an existing shower outlet without tools or damage to tiles: \$401.20-\$502.35. American Standard, (855) 815-0004, [americanstandard-us.com](http://americanstandard-us.com)

## 3. OCTAGONAL FLOW

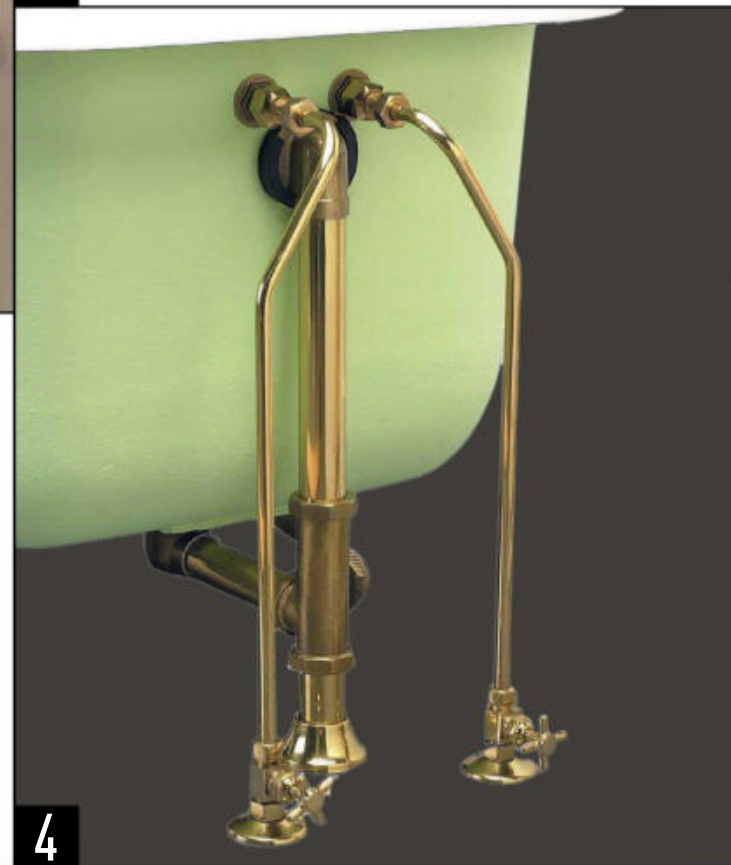
Fashioned in classic Art Deco style, the Gramercy wall-mounted octagonal showerhead features a 3 3/4" diameter head and comes with a 7 1/2" arm and octagonal escutcheon. Made in Brooklyn, it comes in 25 finishes, \$527.25 to \$733.50. Watermark Designs, (718) 257-2800, [watermark-designs.com](http://watermark-designs.com)

## 4. LINES REFRESHED

Replace worn or rusted-out clawfoot supply lines with this durable brass set with double offset shutoff valves. Guaranteed not to tarnish, lines measure 3 1/8" center to center, for most clawfoot tubs: \$179.99. Renovator's Supply, (800) 659-2211, [rensup.com](http://rensup.com)

## 5. COMPLETE CONTROL

The thermostatic, deck-mount tub and shower faucet with a fixed arched spout remains within 1° F of a desired







6



7

setting and has an automatic stop at 104° F. In nine finishes including several varieties of brass and nickel: \$1,809–\$2,449. Strom Living, (916) 638-2722, [stromliving.com](http://stromliving.com)

#### 6. ON A PIVOT

The Paragon framed, swinging shower door retrofits easily to an existing old-house shower. The continuous-hinge door comes in widths from 22" to 36". Height options range from 65" to 82". In chrome or brushed nickel, a 29" x 65" door is \$313.99–\$338.99. Coastal Shower Doors, (800) 874-8601, [coastalshowerdoors.com](http://coastalshowerdoors.com)

#### 7. A GENTLE RAIN

Mounted from the ceiling, the Lambert rainfall showerhead offers the luxurious feel of falling rain. Diameters from 6" to 17" inches; in chrome, brushed nickel, or oil-rubbed bronze: \$89–\$659. Signature Hardware, (855) 715-1800, [signaturehardware.com](http://signaturehardware.com)



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#### 8. A ROOMY ENCLOSURE

Designed for clawfoot tubs, the Randolph Morris oval shower enclosure measures a generous 30" x 72". It comes with four sturdy support tubes that mount to the ceiling. In tarnish-resistant chrome: \$379. Vintage Tub & Bath, (877) 868-1369, [vintagetub.com](http://vintagetub.com)

#### 9. COMPATIBLE DRAIN

Looking for a linear shower drain that's period-friendly? The Mission drain in oil-rubbed bronze or brushed stainless steel comes in sizes 24"–60". It's easy to install and ideal for tub-to-shower conversions: \$157.68–\$341.28. KBRs Hard Core, (866) 912-3211, [showerbase.com](http://showerbase.com)

#### 10. FOOLPROOF BASE

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# Bungalows Galore

Clad in shingles, clapboards, brick, or stucco, Arts & Crafts-era bungalows popped up ca. 1901–1930, some sold as pre-cut kit houses.



Margaret Bartlett, Coldwell Banker Sea Coast Advantage, margaretbartlett.com

## NEW BERN, NC / \$319,900

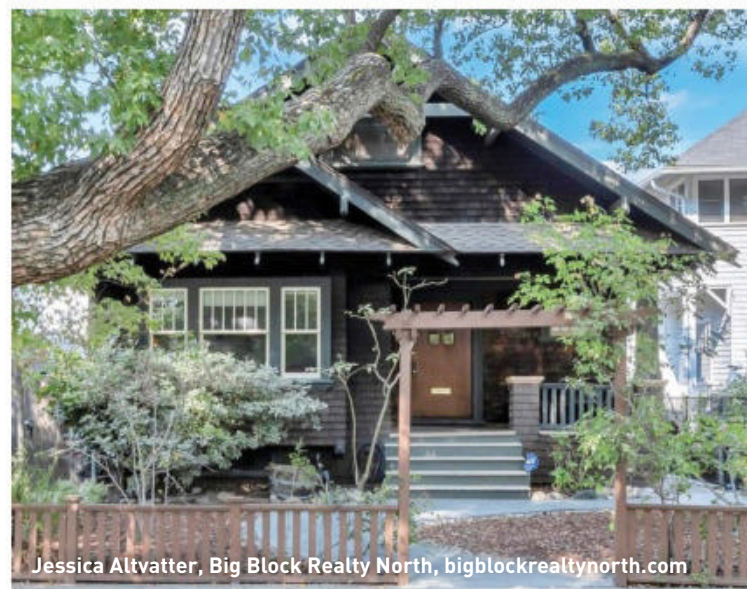
This rambling, 1917 Arts & Crafts bungalow is enfolded by a wraparound porch and a porte cochere. Inside: grand, paneled entry foyer, multiple colonnades between formal rooms, a coffered ceiling in the dining room.



Jake Davis, Coldwell Banker, coldwellbankerhomes.com

## MINNEAPOLIS, MN / \$389,400

Many period details remain in this 1921 stucco bungalow—from a brick fireplace flanked by original cabinets to double French doors between formal rooms and a built-in buffet in the dining room. The oak floors are original, too.



Jessica Altvatter, Big Block Realty North, bigblockrealtynorth.com

## SACRAMENTO, CA / \$599,000

A classic 1912 California Craftsman bungalow in dark shingles, this one has exposed rafter tails and its original front door. Formal rooms downstairs have coved ceilings. Most of the trim and wainscots have never been painted.



Kendall Bateman, Marchant Real Estate, marchantco.com

## TAYLORS, SC / \$375,000

A storey-and-a-half Arts & Crafts bungalow with a full porch, this ca. 1930 home has a petite dormer. Beadboard ceilings, picture mouldings, and the original staircase are inside. Ask the seller to leave the Hoosier cabinet!



Michelle Bushée, Piatt Sotheby's, sothebysrealty.com

## PITTSBURGH, PA / \$255,000

Brick piers and a shingled gable roof characterize this stucco-sided Sears "Osborn"-model bungalow, built in 1922. Inside find original unpainted trim (and pocket doors), 4/1 windows, brick fireplace, and untouched hardware.



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SUCCESS!



An old butcher's block serves as the prep island. Upper cabinets were relocated from another wall, with the middle reconfigured as a dish rack.

## AND NOW, THE KITCHEN

Using original bits and vintage pieces, making the kitchen functional was a high priority. **Story and photos by Stacey Grant**

**We've been working hard** on our 1929 Craftsman home. When I posted our kitchen remodel on a Facebook group home page, I was encouraged to send pictures to OHJ. To think, a year ago we were washing dishes in the bathtub—and there was a gaping hole in the bathroom wall. We have more to do, but I'm pretty proud of how far we've come.

We bought the house, a stuccoed bungalow, in July of 2020; basically, every room needed some love. It's a solid house with lots of original things still intact—only one family had owned it before we bought it from the daughter of the couple who built it.

We removed carpet in most rooms and three flooring layers in the kitchen to find

beautiful pine floors. The kitchen and single bathroom needed the most work. They'd been remodeled in the 1970s, and had extensive termite damage. I run a cake business from the house, so I really need a good kitchen.

We designed the kitchen around a few must-have items we'd found locally: a butcher-block from a downtown antiques store, which we use as a prep island; an old porcelain sink; and a Hoosier-type baker's cabinet. The base cabinet under the sink is new, but the uppers—now with a dish rack—were simply moved from their random placement across the room. My husband, Roger, cut the middle door





**ABOVE** The pendant light in the alcove was found in the house. One wall features wallpaper. **RIGHT** A new, black refrigerator mimics the icebox that might once have been in the room; the fold-down ironing board is original to the house. **BELOW** The Colonial Revival dining room in view beyond Maverick the Meatball and Hank. **LEFT** The Hoosier-type baking cabinet is a vintage piece that's still versatile. **TOP LEFT** A watercolor of the 1929 house captures its homey quality.

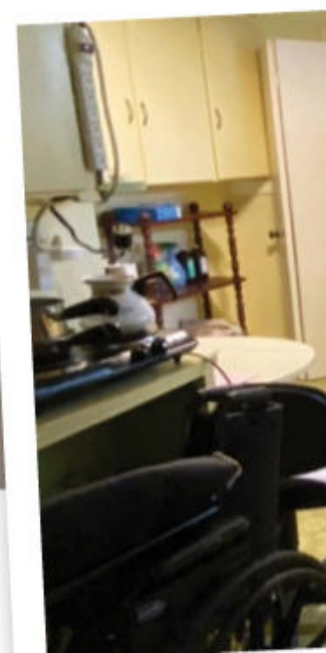
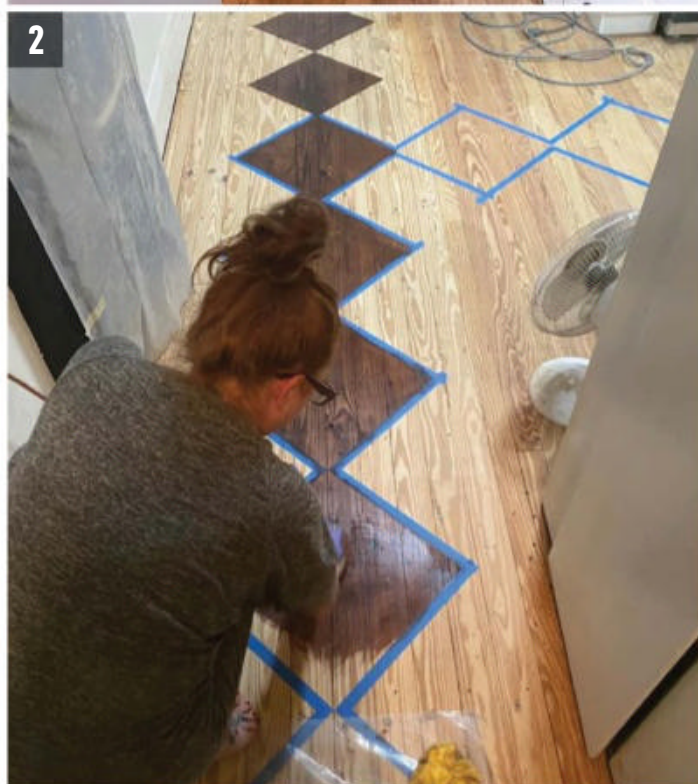




## ADDING THE FINISHING TOUCH

*The pine kitchen floor, previously hidden, showed evidence of old repairs. The pattern disguises imperfections.*

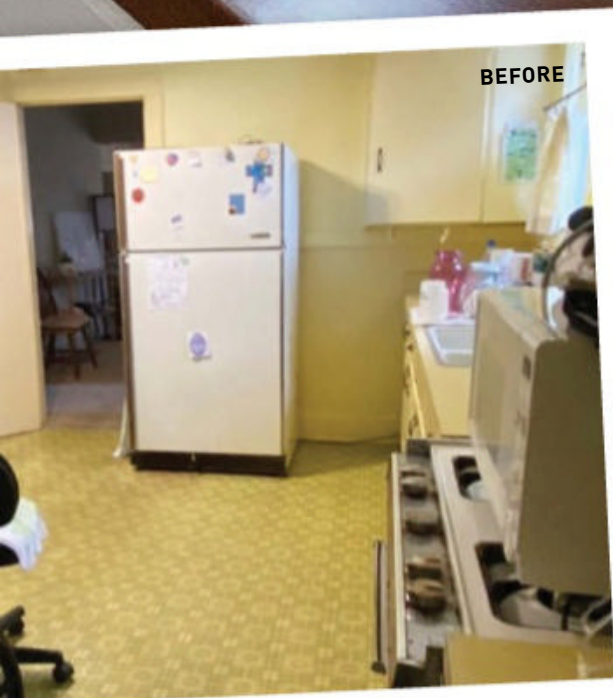
1. After multiple layers of sheet flooring were removed, the original pine boards were thoroughly cleaned, allowed to dry, and then sanded and vacuumed.
2. Painter's tape was used to outline the diamond checkerboard. A mahogany-color gel stain created the dark squares; gel was easier to manage than a liquid stain.
3. Once the stain was cured, several clear coats of polyurethane were applied, to seal and protect the pattern while adding a sheen.



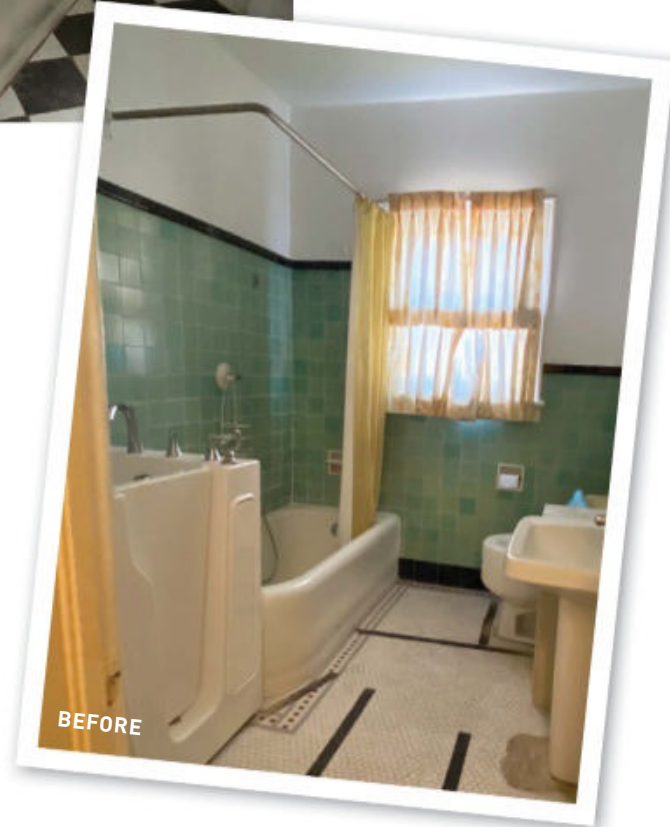




A wood floor, countertops, and shelves warm the white-tiled kitchen. **INSET** Before, the kitchen was dysfunctional from a 1970s redo. What was original was saved; everything else is an improvement!



**LEFT** The bathroom had suffered extensive damage and needed a makeover, with a new wood wainscot, new tile floors, a new sink, and pretty wallpaper. **BOTTOM LEFT** On the porch, with its deck painted in a subtle diamond checkerboard, the antique wicker table came from the attic.



and added the rack and new trim, then painted it and installed new hardware.

To go with the antique sink, we splurged on two appliances with a vintage look, the range and refrigerator from Big Chill. The fridge is modeled after an icebox. It's recessed into the original pantry to allow more workspace. New countertops are birch butcher block. The pine floor we'd uncovered had some obvious repairs, so we decided to add a pattern to distract the eye. We did the darker diamonds in gel stain, then clear-coated the whole floor. Roger does auto-body work and is adept at careful measuring and taping.

As do-it-yourselfers, we do most of the work together. He tackles a lot of the heavy-duty stuff. I laid the tile, he

grouted; I wallpapered, we both worked on the floor

In the bathroom, we would have loved to save the tiny white hex tile. But the room had had so much water and termite damage, we had to replace it. We laid tile with a diamond pattern, to echo the kitchen floor.

We've also restored the house's old windows. It has been important to us to keep the character of the house. Rooms have an old feel because they're designed around vintage items, and "old-school" ideas like a Colonial Revival dining room, a cozy porch with rockers, and "stuff." I'd say 95% of what's in our home came from a thrift store or similar, including Facebook Marketplace. Next up, we hope to put a master suite in the attic.



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# DESIGN

## DESIGN FOR DISPLAY

Considerations in the display of collections, traditional or eccentric, with curating hints and basic rules of thumb. **page 20**

A collection of modest green Depression glass becomes art when it's carefully arranged on shelves set into a window well. The color glows, and changes with the angle of sunlight.

20

**DISPLAYING COLLECTIONS** ARRANGE THEM TO INSPIRE  
Basic rules, inspiration, and tips on the beautiful and safe arrangement and display of collectibles.

+

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







**People collect all kinds of things:** pottery and silverware, sure, but also souvenir Statues of Liberty, vintage quilts, geodes, wind-up toy snails, manual typewriters, seascapes, wax fruit, and tiny succulent houseplants. Regardless of the value (or even the quality) of a collection, how it is displayed makes the difference between its being clutter and art. In a curated display, the whole is more than the sum of its parts. Separate objects become a unit that tells a story. This is true whether the collected objects are hung on a wall, placed on a narrow shelf, arranged in a cabinet—or occupy their own gallery wing. **BY PATRICIA POORE**

# displaying collections

## ARRANGE TO INSPIRE

*Ideas, inspiration,  
and tidbits on the  
beautiful and safe  
arrangement and  
display of collectibles  
both traditional  
and eccentric.*







## ALL TOGETHER

Blue and green examples dominate a multi-color collection of antique Wedgwood Jasperware English pottery. The soft color spills over built-in shelves in the 1872 house. Largest items are at bottom, teacups at the top.

Wedgwood Jasperware is but one collection in a dining room that also shows off cobalt glass and blue-and-white china. **OPPOSITE** (top) Red Wing Pottery pitchers add form and color to the kitchen in a 1935 Art Deco house. • (bottom) Like this house, the wall arrangement is casual.





## MASTERFUL

At Beauport, decorator Henry Davis Sleeper's home in Mass., the unique display of amber glass—some antique, some cheap—is famous. A salvaged entry frames a collection illuminated by a mirrored light well.



# displaying GLASS

Because of its translucence, glass is best displayed so that light moves through it. Consider glass-front cabinets with subtle integrated lighting. **A mirrored back, or a mirror placed behind glass** on a shelf, shows off both sides of the objects and also bounces light through them. A very effective and inexpensive display is on **glass shelves set into a window well**, backlit by daylight or a light source.



Colored glass in a window will throw colored light into the room, changing with the angle of the sun. Glass objects can simply sit on a windowsill for a similar result. A very different effect is produced depending on **whether all of the glass is in one color, or if colors are mixed.** • For displays more than one object deep, glass is effective placed in front of white porcelain or stoneware.

**TOP LEFT** It is the cumulative effect of over 100 pieces of amber glass that makes this display so striking.

**CENTER RIGHT** Cobalt glass sparkles in an arrangement on glass shelves set into a window well.

**LEFT** Different windows in this kitchen display Depression glass, either mixed or in color groupings.





THE NUMBER-ONE RULE IN DISPLAY: Pull objects together. Don't scatter them around so they lose impact and (gasp) become clutter. "If you put a number of similar objects together, something magical can happen. One is nice, two is better, and three is a collection," writes John Phifer Marrs, a well-known interior designer and antiquarian who is based in Dallas, in his new book *Interiors for Collectors*.

A "collection" comprises various objects that have something in common, whether that be material or type (clay vases), color (jadeite green), age or style (Aesthetic Movement smalls), motif (dragonflies), or shape (cubic). Pulling together objects for a display is step one. Step two is arrangement.

For more than a handful of objects, create a dynamic arrangement employing vertical and horizontal, foreground and background, and varying heights. Colors may be grouped together or mixed with an eye to overall balance.

Symmetry is a key concept, especially for display of formal objects. But one side (of the cabinet, shelf, vignette) need not be a mirror image of the other. Symmetry is about balance, so, in visual heft, two smaller objects equal one larger object placed at the other side of the arrangement. In the photo of the early mantel at right, for example, the platter and candle on one end balance the flower arrangement on the other. The painting above is part of the arrangement; note that a wide inverted V is formed by a line running from one end of the mantelshelf, to the top of the painting, and back to the other end of the shelf.

Vignettes on a tabletop or in a large cabinet are more three-

## mantel + PLATE RAIL

Traditional mantel displays include travel photos in frames; pottery; candlesticks; vases with or without flowers; leatherbound books; framed art tile; antique ceramics; smalls such as boxes, glassware, silver or pewter; and even finds from nature—a bird's nest, pinecones, seashells. Whatever hangs on the wall above becomes part of the display, so choose something related (by time period or frame color, for example) and include it in the balance of the whole. On a plate rail, consider majolica, ceramics or pottery, copper platters, and tea-cups. Object clusters interrupted by empty space often works better than objects placed at regular intervals around the room. Experiment: it's easy to move things or even change it up by season.

**LEFT** Antique art vases and a frieze above the plate rail are perfect for the 1916 Craftsman Bungalow. **BELOW** On a 1700s mantelshelf, pewter and other items are thoughtfully arranged for balance.







**LEFT** Aesthetic on Aesthetic: An antique sideboard by designer Bruce Talbert holds ceramics and metalware designed by Christopher Dresser.

**BELOW** Attention is drawn to small Victorian silver nut dishes and pitchers that stand out against the mahogany wall shelf.



## ODDITIES ON SHOW

Fragments and odd collections decorate a city row house previously stripped bare. Bakelite radios fill one bedroom wall. Elsewhere, ca. 1940 wind-up toy snails fill a Victorian aquarium.

Antique or new; freestanding, built-in, or wall-hung; with glass doors or open: A display cabinet often is best filled with a collection related to it. Think of enameled spatterware on an old painted hutch, and Victorian silverplate on a walnut sideboard. Create depth by placing some pieces in the background, others in front. Formal objects are best displayed in symmetrical arrangements, while casual and rustic items may be placed asymmetrically. Vary the heights of objects, even using pedestals to add height as needed.

dimensional than linear. Try varying the heights, using nicely bound books as a pedestal if necessary, in triangle-shaped layouts. Arrange objects in groups of three or five, never in even numbers.

A collection becomes meaningful with context. A group of pretty vases may suggest a style and era. Arranged on a desk of similar vintage near curtains of the same period, the vases are part of the story of the room. Then again... consider the *feeling* of a collection. Transferware plates may look better in a bedroom papered in toile, rather than in a modern kitchen. Older houses just beg for the display of collectibles, on mantels and plate rails and in antique cabinets. You can add a narrow shelf, too, above a door or window header in a high-ceilinged room. A collection can line a wide hallway. Quilts can hang over the stair rail at a landing. Wall arrangements display plates, paintings, objects set on corbels, etc.

Finally: Many collectibles are breakable. Protect objects from minor earthquakes—or a slammed door. Museum putty (aka earthquake putty) invisibly and reversibly bonds stemware and pottery vases to the shelf. A cabinet may be secured through the back to studs in the wall. (If maiming the cabinet is undesirable, a Velcro strap can secure the cabinet back to a bolt into studs.) Mating strips of Velcro also act as backup to the hanger when used behind paintings. A large ceramic pot may be steadied if a bag of sand is placed inside. Some collectibles, of course, have requirements for temperature and humidity. Look online for companies specializing in museum-level display cases.





**LEFT** A collection in use: Victorian-period transferware belongs in the custom dishrack in a Gothic Revival kitchen. **ABOVE** Red-handled utensils ca. 1930–50 gain importance as a group. **BELOW** “Every-day vintage” pieces by Fiesta, Bauer, and Homer Laughlin are amassed in a kitchen with cabinets painted to match.

## kitchen & pantry

**The finest display may be made up of objects we use daily:** we get to touch them, and they won’t collect dust. Even the most mundane “collection” is elevated if it’s arranged en masse and for impact. Glassware, teacups, mixing bowls, and platters make wonderful display sets. • Collections placed for show end up atop

cabinets that don’t reach the ceiling, on display shelves over the sink, or on shelves under a peninsula or island. **The top shelf of a glass-front cabinet, too, may be reserved for a curated collection.** • Such affordable objects as colorful Depression glass, 20th-century dishware, vintage utensils or bowls may

be collected in arrangements that lend stature to the objects and please the eye. Follow the same guidance as with any display, turning clutter into a collection by grouping objects together according to color, age, use, or shape. **A nice collection may end up cueing the style and palette of the rest of the kitchen.**







THEY STILL MAKE...



ABOVE A 1913 photo reveals Old Hickory rockers on the verandah of the Grove Park Inn.

## OLD HICKORY FURNITURE

The Indiana company has been around since 1899, surviving World Wars, the Depression, and pandemics—and continues to make many of their historic pieces. Designed in 1901, the chair shown was renamed the Grove Park Rocker because, when Asheville's rustic Arts & Crafts Grove Park Inn opened, in 1913, dozens of the rockers sat on its porches. Another survivor is the Andrew Jackson chair, designed in the 1890s; it's said that the company founder built chairs for Jackson's Hermitage. The tenacious President's nickname was Old Hickory ... indeed, hickory wood is tough, one reason why the furniture is found at many National Parks lodges. Handcrafted, made-to-order designs include woven, leather, and upholstered pieces for every room. Old Hickory, (800) 232-2275, [oldhickory.com](http://oldhickory.com)



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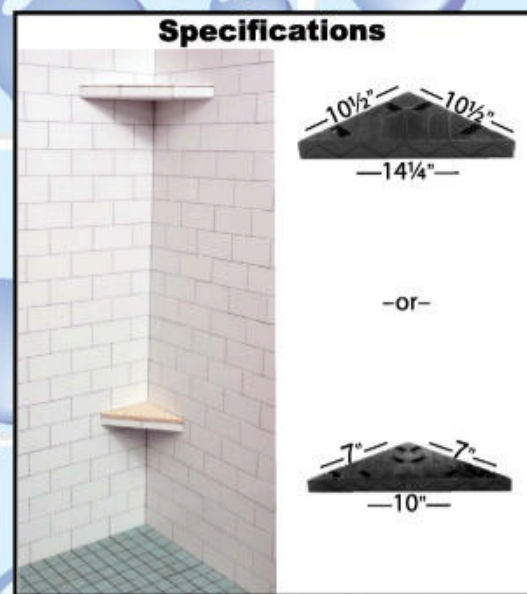
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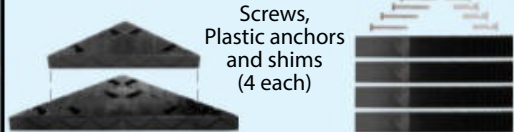
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# Checklist for a Mid-20s Kitchen

From Gordon-Van Tine Home #602, published in 1926.



## Style cues:

*white-painted cabinets with no toe kick, uppers to the ceiling; latches and bin pulls; a wall-hung sink; cheery linoleum flooring; a breakfast nook, perhaps.*



*The recipe for a perfectly modern, between-the-wars kitchen comes from illustrations in a book of ready-cut (kit) houses.*



The Antique line from Elmira Stove Works has vintage-style ranges in two widths, with many color and trim options, ovens, and cooktops. Shown is the 30" range (in black with nickel trim), starting at \$6,995. [elmirastoveworks.com](http://elmirastoveworks.com)



For max light and an update on the classic kitchen-ceiling fixture, Pottery Barn offers the Farmhouse Glass Flush-mount Light in bronze, nickel, or brass. Damp-rated, it has a 5" canopy and measures 12.5" overall x 9" tall. It's \$149. [potterybarn.com](http://potterybarn.com)

Linoleum remains a fabulous choice today. Forbo's Marmoleum Modular collection presents real, organic lino in various-size tiles and planks. Marbled and striated designs, solid sheet Marmoleum, special effects, and glue-free systems also available. [forbo.com/flooring/en-us/](http://forbo.com/flooring/en-us/)



Kohler's enameled cast-iron Farmstead sink may be wall-mounted with legs or top-mounted in a cabinet. With legs in black or white, the 45" sink, with a 9"-deep basin, comes with a cutting board, racks, and towel bar. The package is \$3,834.54: Watermark Fixtures, [watermarkfixtures.com](http://watermarkfixtures.com)



# Wright at Home

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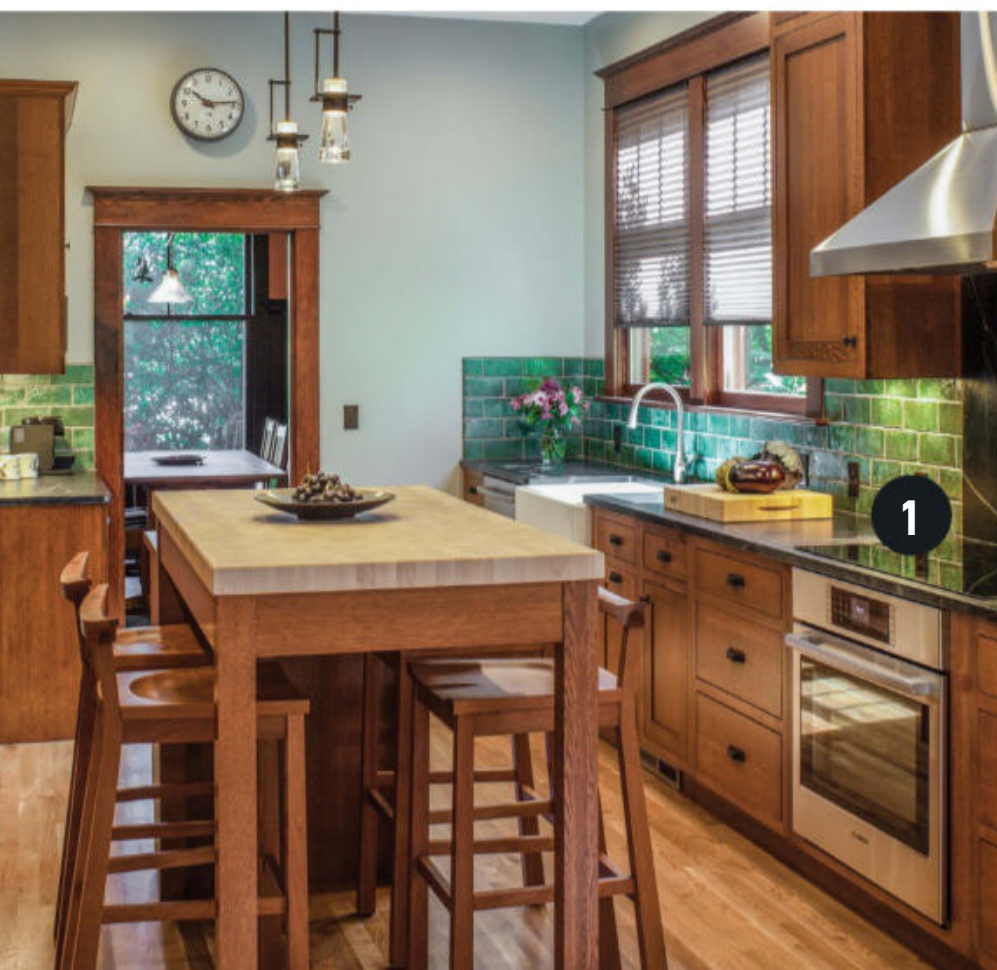
# Earthy Colors, New Layout

Textured tile and quarter-sawn oak make it a handsome revival kitchen.

By Mary Ellen Polson / Eckert & Eckert Photography

It's amazing what tweaking the layout of the kitchen furniture can do in the right hands. The previous "updated" kitchen in this 1907 Arts & Crafts house wasn't particularly old, but it was poorly thought-out and lacked both storage and work space. One of the first suggestions made by the design team at Craftsman Design and Renovation was to relocate the range from the center of the room to a side wall. While it meant losing a window, the move opened up a spot for a range hood and cleared space for a redesigned island that better fit the linear kitchen. The team replaced the lost window by ganging a double window, with period casings, over the sink.

The owners chose quarter-sawn oak cabinetry from DeWils as a good fit for the house. The couple also selected an unusual, greenish-blue, hand-molded tile for the backsplash. In the adjacent sunroom, built-in banquette seating solved a flow problem in that small, transitional space. The banquette faces a table topped with a soapstone remnant, laid on a customized base from Symmetry Hardware. An Asian-inspired "butterfly" bench from The Joinery completes the suite.



## 1. RANGE RELOCATION

Tucking the new Bosch Benchmark induction range between banks of cabinets on the longest wall opened the room for a double-height island. Kyoto barstools are from The Joinery.

## 2. OPEN AND SHUT

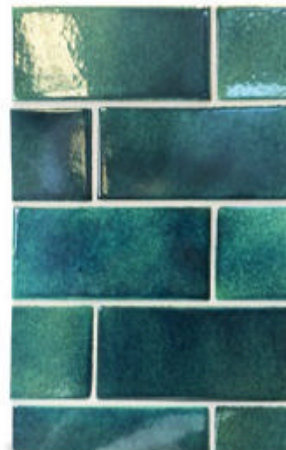
Used sparingly, open-shelf cabinets break up the massing of upper cabinets. One provides quick access to cookbooks, the other a handy nook for a microwave oven.





## BE INSPIRED...

Contemporary but with details that pay homage to the Edison Age, the Macaulay mini pendant from House of Antique Hardware features an exposed-bulb design offset by vintage black and warm brass accents. Adjustable, it extends up to 39 3/4". \$192.90. [houseofantiquehardware.com](http://houseofantiquehardware.com)



Characterized by irregular edges and surface variation, tile from Ohio art-tilemaker Seneca Tiles is hand-formed using a special blend of local clays and wooden molds. Individually batched glazes offer subtle color variation. Made to order, from [senecatiles.com](http://senecatiles.com)

In colors including Industrial Yellow and Persimmon, this interpretation of the IBM clock ubiquitous in 1960s classrooms is by Schoolhouse. Spun steel case, domed lens, and steel dial: \$299. Reproduction "standard issue" IBM clock: \$249. [schoolhouse.com](http://schoolhouse.com)



The Edo stool from Thos. Moser has a hand-carved, crested back rest and stands on substantial, reverse-tapered legs. It's made of hand-finished hardwoods, in three heights. In cherry or walnut: \$2,000 to \$2,400. [thosmoser.com](http://thosmoser.com)



### 3. SASSY TERRA COTTA

A backsplash of hand-molded tiles in Water Lily, from Seneca Tiles, adds period color and textural contrast to the subdued green of the Brazilian soapstone counters.

### 4. BUILT-IN NOOK

A full-width banquette seat, with storage on both sides and underneath, ties the small sunroom to the kitchen, without blocking access to an adjacent room.





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# RESTORE

## GOING UP TO EXPAND

### CONVERTING THE ATTIC TO

living space may be a better option than adding on.

*Plus: A VISIT TO  
ADAMS ARCHITECTURAL*

page 34

At the Parson Fisher House in Maine, the attic was part of an expansion to two storeys, in 1814.

BRIAN VANDEN BRINK

# 34

#### RECLAIMING THE ATTIC: NO NEED TO ADD ON

Determining feasibility and budget; code compliance; a case history; and details to consider.

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50 OLD HOUSE DIYer

52 DO THIS, NOT THAT

55 SCREWED UP





A photograph of a cluttered attic space. The ceiling is made of wooden beams and planks. On the floor, there are several cardboard boxes, some open and some closed. A wooden chair is also visible. The space appears to be a storage area or a room in the process of being reclaimed.

# reclaiming the attic

*Is your house bursting at the seams? Do you long for private office space, a guest retreat, or a kids' bonus room? The solution might be right over your head: no need to leave the neighborhood, or even put on an addition.* BY MARY ELLEN POLSON





## *The conversion of unfinished attics*

to year-round living space has been a constant in American homes for centuries. Fitting out an attic, however, comes with its own set of constraints and a checklist of dos and don'ts. The first constraint is that attic walls typically slant at sharp angles, cutting down the amount of usable space. You may find a lack of headroom, most notably in low-pitched or gable-ended attics. An attic remodel usually will require flooring, sheathing for walls and ceilings, stair access, and dormers or windows. Then come such big-ticket items as structural support, insulation and venting, plumbing for a bathroom, heating and air conditioning, and electrical service. In essence, you'll be building a little house in the attic.

A good candidate for an attic conversion should be space free of obstructions with a ceiling height of at least 7' over much of the space.



→ ***A complex job is defined by what's missing:*** adequate headroom in most of the space, say, or lack of a staircase (or limited room to add one on the floor below). The older the house, the more likely that renovation will require increased structural support. You may even need to raise the roof.

The simplest conversions are those where the attic already has adequate headroom, a floor (or subfloor), adequate light and window space, and access by way of a fixed stair. Chances are the joists under the floor will need reinforcement, the stair may not meet modern building codes, and livability will demand more windows than the required minimum. If walls and ceilings are clad in beadboard—a common treatment in the attics of many early-20th-century houses—that will need to be removed so that insulation and wiring can go in.

Complex attic conversions are defined by what's missing: adequate headroom in all or most of the space, or the lack of a staircase (or limited room to place one on the floor below). The older the house, the more likely the renovation will require increased structural support—both underneath the floor and between roof rafters. In some cases, adapting the attic for living space will mean raising the roof itself.

Other tough conversions include attics where trusses or the roof profile make it all but impossible to meet minimum head heights. Dormers and bump-outs can help, but they add substantially to the overall cost. From an architectural standpoint, they can also be tricky to design and place because they alter the roof profile.

"There are innumerable ways to do a dormer wrong and only a few ways to do a dormer right," says architect Frank Shirley, who designed the attic expansion on p. 38 (see "The Gambrel Attic"). A dormer should be large enough to bring in light, but not so tall [cont. on page 41]

## UP TO **code**

*Any attic conversion is subject to building codes for safety reasons that may not at first be apparent, such as structural support and fire hazards. Other attic-specific requirements cover headroom, floor space, access and egress, windows and light, heating and cooling, and ventilation.*

**HEADROOM** Attics in the oldest homes rarely meet modern codes for height, which require ceilings be at least 7 to 7½'. Yet some are barely 6' tall. Other roofs are supported by trusses that cross the space at a midpoint between the floor and ridge pole, making minimum ceiling heights impossible. At least half of the usable space should have ceilings at least 7' or higher. New flooring, insulation, and drywall or wood finishes may cut into the available room height.

**FLOOR SPACE** The minimum for a new attic room is 70 square feet. (The smallest dimension must be at least 7'.) While that may seem tiny, consider that a significant amount of the footprint is usually tucked under eaves that are less than head height. As a good rule of thumb, make sure there is at least 70 square feet with an overhead height of at least 6'.

**SUPPORT** Attics in older homes were never intended to be load-bearing: that is, to hold the weight of people, furniture, and bathroom fixtures. Many were built with "dead

load" weights of 10 pounds per square foot or less. Minimum live loads—the requirement for habitable space—are three or four times that. Meeting the standard will usually mean improving joist support under the floor and strengthening rafters overhead, and may even involve engineered improvements such as tie-rods. Complex projects will require a structural engineer.

**ACCESS AND EGRESS** How will you reach the attic? A fixed stair is usually a minimum requirement, along with a second point of access (usually a window). While it's possible to buy a spiral-stair kit that meets code and fits in as little as 5 square feet, ask yourself whether you want to climb that stair every day, if the new space is intended as a main bedroom. What about getting furniture up to the space? Architect Frank Shirley says: "Spiral stairs are my last option to get from one floor to another."

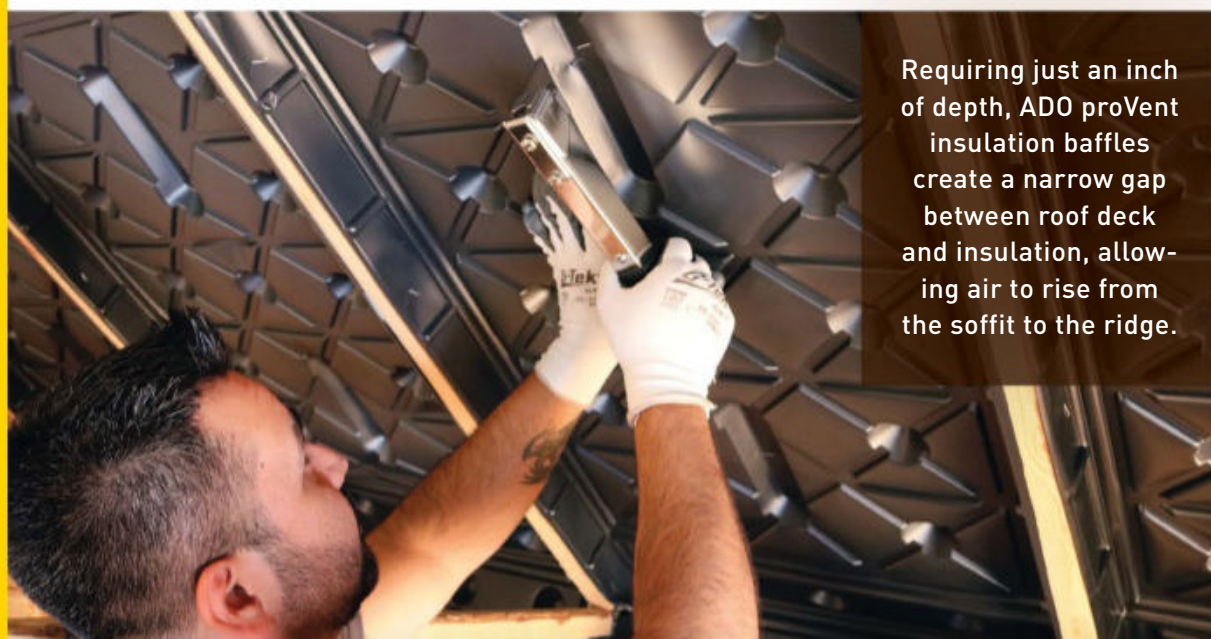
### **WINDOWS & LIGHT**

Codes require that at least one window be equal in dimension to 8 percent of the usable floor area. For

150 square feet of usable space, that equates to a small single window or skylight (3' x 4'). In most cases, you'll want multiple windows or skylights, one of which is large enough to permit escape in an emergency. In that instance, add a fire escape or escape ladder to the budget.

**HEATING & COOLING** Any attic conversion must have a fixed source of heat (portable heaters usually don't meet code) and be able to maintain a temperature of 68 degrees F. Since most attics tend to trap heat, it makes sense to add or extend whole-house HVAC to the attic, or to add a mini-split unit that serves the new space. For the same reason, it's essential to insulate all walls and ceilings, either with spray-foam or batt insulation.

**VENTILATION** Before spray-foam or batt insulation goes in, create a 1" air space from soffit to ridge by using rafter vents or insulation baffles. The vents create narrow gaps that allow fresh air from the soffit vents to flow up and out through the ridge vent, to avoid moisture problems.



Requiring just an inch of depth, ADO proVent insulation baffles create a narrow gap between roof deck and insulation, allowing air to rise from the soffit to the ridge.





It may look like a couple of children's beds tucked under the rafters—but this livable attic in the gables, finished with shiplap walls, is one result of a museum-quality restoration, by the Cooper Group, of the 1735 Pendleton House in Rhode Island.

## ► FILLING IN *triangles*

In an attic renovation, **no space should go to waste**. Turn the unused, triangle-shaped space close to the floor into runs for HVAC ductwork or electrical or plumbing lines, then conceal the works behind 3' to 4'-high knee walls. **Use taller and deeper knee walls for built-in storage** such as drawers and cubbies. Finishing built-ins with period hardware and wood stains similar to those downstairs goes a long way toward making a frankly new space consistent with the rest of the house.

**FAR RIGHT** As part of the reconfiguration in a height-challenged gable bedroom, a petite bath was fitted under sloping eaves. Lacking headroom, the clawfoot tub is fitted with a hand-held shower. **RIGHT** Built-in drawers and shallow shelves are in a home office with a steeply pitched gable roof.







BEFORE



**ABOVE** A new suite required rebuilding and fitting out the attic of the 200-year-old house, adapting a period-appropriate roof profile in the process. Note the tie-rods near the ceiling. They help provide structural support to the renovated space. **LEFT** Going up was the only option for this early-19th-century Federal in Newburyport, Mass., which sat on a small lot at the water's edge.



BEFORE

## A GAMBREL ATTIC

For a smallish, 200-year-old house overlooking the ocean north of Boston, the attic was the only place to expand. Even though the gable was so shallow that someone 6' tall couldn't stand upright at the ridge, zoning and conservation setbacks made any other type of addition to the two-storey, 1,600-square foot house impossible.

The solution was to literally raise the roof, giving it a gambrel profile. "We created a different roof that would have been appropriate for that time," says architect Frank Shirley.

The new profile not only allowed the project to meet headroom requirements, but the shallow, slightly sloped sidewalls inside also are ideal for the placement of period-correct dormer windows that let in light.

Rebuilding the attic frame to support the new roof came with its own pitfalls. "The contractor actually had

to work really fast, using trusses prebuilt on site so we could get the new roof on in just a couple of days." Timing was essential to protect the finished rooms below.

Sometimes wood alone cannot support the weight of a reconfigured space. Here, "we introduced a structural bent, a steel beam that's welded in the shape of a gambrel that occurs where those tie-rods are. That's what's keeping that gambrel roof upright," the architect explains.

Tie-rods that run the full width of the house, and that work by tension, are a traditional means of ensuring structural integrity. "The turn-buckle in the middle allows a certain amount of tension in the tie-rod itself, but it shouldn't be too tight."

To the owners, the expansion was worth the trouble. Of the balcony, Shirley says: "That was 8 square feet of the best real estate ever built."

**ABOVE** The existing attic was dark and barely tall enough to stand up in, even at the center.

**TOP LEFT** A small balcony porch takes in the view.

**BELOW** (left) Here's the finished dormer, just deep enough to accommodate a small window seat below. • (right) Even a small, window-sized dormer requires a significant amount of framing, adding to the budget.



BEFORE





Abundant space, good headroom, walk-up access, and ample original windows make the attic in this 1893 American Foursquare, in Omaha, a good candidate for expansion. Even the ductwork is ideally placed for bench seating.

THE  
PRO  
TIP

**Dead loads are permanent loads that result from the weight of the structure itself or from other permanent attachments such as drywall, roof sheathing, and trusses. Live loads include people and furniture: anything that can move.**

## *the price of* New Space

**With residential remodeling costs leaping past \$200 per square foot** (up to \$400 in some areas),

it's tempting to think expanding into the attic will save money over a conventional addition. That's often not the case, especially if the existing space needs big-bucks remedies such as a new staircase or a roof dormer. Still, **a walk-up attic** that already has essentials including good headroom and stair access **can be converted** to modestly outfitted, usable space **for about 75 percent of the cost of a new addition**. Including a bathroom or high-end fittings such as custom-milled beadboard or top-grade flooring will add to the cost.

**RIGHT** An Elco Slant 4 watt LED, specifically designed for sloped ceilings.



## lighting THE ATTIC

An attic conversion is **one place where recessed lighting makes sense**, since the nearly flush fixtures save precious headroom. As long as there is **enough clearance around the housing to meet fire codes**, hockey puck-style lights can be nestled into the gaps between studs. Some recessed fixtures can be buried into insulation, but others cannot. Check the spec sheet before you buy.



**BELOW** Owner Chad Lueken on the shop floor. **RIGHT** Radius windows are a specialty. **BOTTOM** The double mahogany door with arched sidelights (seen opposite), as finished.



## SHOP TOUR: ADAMS ARCHITECTURAL MILLWORK

*Once, every part of a house was hand-made specifically for that structure, especially the windows and doors. While that hasn't been true in residential construction for decades, it is still the modus operandi at Adams Architectural Millwork of Dubuque, Iowa. Here, all joinery is mortise-and-tenon, fastened permanently with sash pins. Sash and jamb sections are carefully matched by hand, and all windows are hand glazed. The company can replicate virtually any style of window or door.*

Remarkably—or perhaps understandably—the company has never been busier. About two years ago, the firm acquired venerable maker of wood shutters and blinds Americana/DeVenco. As with their windows and doors, most of the shutters are made to order. “Anything that involves an opening in the house, we’ve got it covered,” says Chad Lueken, who has owned the 100-year-old company since 2008.

A favorite of museums and historic institutions alike, Adams not only makes wood doors and windows to exact specifications, but also builds storm doors

and windows in wood. While about 50 percent of the business involves making windows and doors for high-end construction, the rest is restoration work. Some projects are both large and challenging, like a recent order for 20 large, bowed windows in St. Cloud, Minnesota. A glass supplier was able to supply the bent glass at the radius Adams requested, but the process was a tricky one—as was installing the glass in the frames.

Still, the company does a lot of smaller jobs for individual homeowners. Every door and window is drawn in 3D and then

then submitted to the owner for approval. “That way, there are no surprises when it shows up on the job site.”

For complex windows, the team sometimes relies on storey poles, on which are marked the measured locations of top, bottom, and side rails. Some team members still use them to double-check computer-drawn measurements, even on simpler jobs.

It’s all part of the dedication to craftsmanship that characterizes the work here. “Everything we do goes back to the craftsmen,” says Chad Lueken. “Their talent brings everything together.”

COURTESY ADAMS ARCHITECTURAL [THIS SPREAD]



**RIGHT** A workman cleaning a just-completed arched window, part of a complex arch installation.

**BELOW** Trapezoidal replacement windows for the historic mansion Bruce more required precise computer-aided measurements. **BOTTOM**

**LEFT** Real divided-light muntins are precisely cut, then fitted together with dowels, glue, and pressure.



**LEFT** A craftsman working on half of a paneled entry door.

**BELOW** A few of the 10'-high radius windows that Adams Architectural constructed for a project in northern Minnesota.



## A storey pole

is a length of narrow board (usually cut to the height of one building storey) and marked with dimensions including windowsills and headers, joists, etc. It has been used traditionally as a layout tool for such repeated work in carpentry as stair-building, framing, siding, and bricklaying.

or wide that it dominates the roofline. A shed dormer that runs the entire length of the roof reads as contemporary, as such dormers were rare before they appeared in 20th-century styles such as Dutch Colonials: “Historically, that’s not how dormers were done.”

A fixed staircase is an essential part of an attic that will be used every day. A back stair originally meant for servants is one option, but such stairs tend to be steep, narrow, and dark. If no stair exists, one solution is to stack the stair on the footprint of the one a level below. If that’s not possible, making room for the new stair may require moving a wall or giving up other space on the floor below. When the stair reaches the attic, it should arrive at a landing with railings.

Planning on including a bathroom? Placement is crucial here; ideally, for reasons of cost and disruption, the new fixtures should line up directly over a bathroom or plumbing lines below. Check with the local building department to make sure there’s enough headroom for a shower; if there isn’t, you may have to settle for a bathtub.

Finally comes the issue of how to clad all that slanting and sloping wall and ceiling space. While this is more of a design issue than a practical one, consider a historical cladding with relief and texture, like beadboard, tongue-and-groove planks, or even wallpaper. All have a long history in attic conversions.





# Building Up and Out

Specialty products for framing or finishing off an attic.

## 1. QUICK CALCULATOR

For laying out rafters and stairs, the Swanson 12" speed square comes with easy-to-read "rise and run" markings and may be used to measure common, hip, valley, or jack rafters. The cast-aluminum square measures 17" along the diagonal. \$27.50. Lee Valley Tools, (800) 871-8158, [leevalley.com](http://leevalley.com)

## 2. SUPPORT AND MORE

Formerly ProWood Market, this family-owned company builds arches, trusses, brackets, rafter tails, corbels, knee braces, and more in Western red cedar. Choose from thousands of standard products, or order custom-built. TimberBuild, (800) 915-5110, [timberbuild.com](http://timberbuild.com)

## 3. SHIPLAPPED!

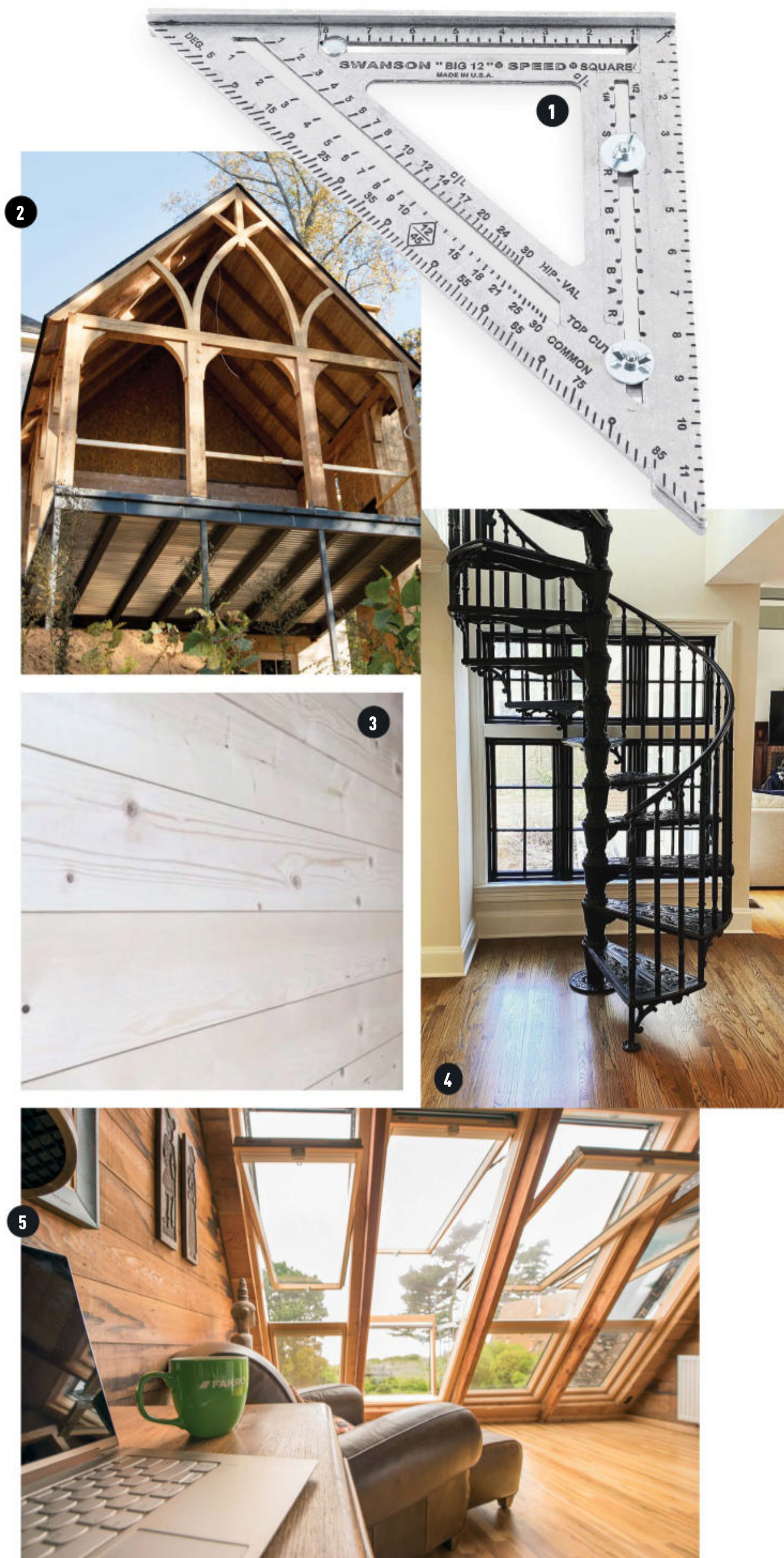
Finish a ceiling or staircase opening with shiplap milled in Douglas fir or spruce. Choose from knotty, rustic fir, paint-grade spruce, or clear vertical-grain Douglas fir boards. Tongue-and-groove joints make for swift assembly. \$3.50 to \$8.95 per sq. ft. Whidbey Millhouse, (360) 221-8121, [whidbeymillhouse.com](http://whidbeymillhouse.com)

## 4. SPIRAL CLIMBER

Need access between floors but tight on space? Made of cast high-strength aluminum, the Victorian One spiral-stair kit comes in 4', 5' and 6' diameters and meets modern codes. (Also find period-style treads, balusters, and railings.) \$12,000 and up. The Iron Shop, (800) 523-7427, [theironshop.com](http://theironshop.com)

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## KNOW-HOW



# Deep Clean to Save Big

After we got a \$50,000 estimate to gut and renovate the bathroom in our 1946 modernist house, I figured I'd tackle the 8' x 8' room myself. **By Barbara Rhines**



Like the rest of our Bauhaus-influenced, International Style house, the primary bath was spare with clean, elegant lines. But the tiles and tub were deeply stained and dirty. The wall-hung sink had stains and rust, and the original chrome faucets were dull with age. Or so I thought.

I went to work on the room myself after receiving a \$50,000 estimate to gut-renovate the space. After deciding on a

black-and-white Art Deco theme, I did a little Googling and found a tip for freshening chrome: rub it with aluminum foil. (The tip called for salt water, but it wasn't necessary.) I wrapped some foil around my finger, wet it a bit, and rubbed a faucet handle gently. The chrome gleamed like new. I was embarrassed that I'd lived with dull, water-spotted fittings for 15 years. Now I was inspired to save what I had.

Removing mineral deposits from the

**TOP LEFT** The refreshed medicine cabinet, new sink on legs, and Deco-style tube light sconces make for a subtle transformation. **INSET** The owners salvaged and refreshed the medicine cabinet, but decided to replace the old sink. **RIGHT** The tub faucets, tap, and even the soap dish gleam like new after a polishing with aluminum foil. **ABOVE** The tub was stained and peeling after the failure of an earlier attempt at repair—using paint.

GREG PREMUR (AFTER PHOTOS); BARBARA RHINES (BEFORE PHOTOS)



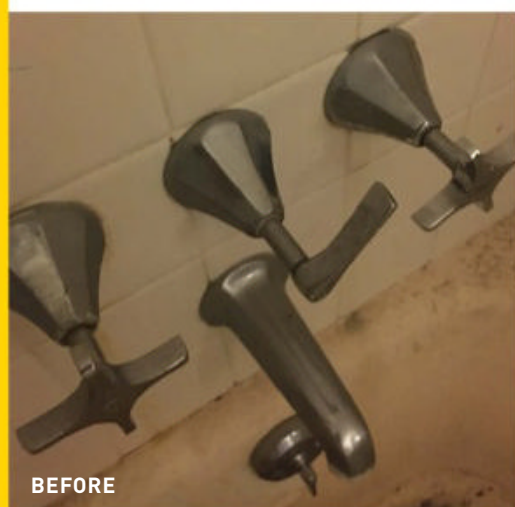
## the process

**1. To remove mineral deposits,** the owners sprayed a calcium–lime–rust remover on sections of tile, then covered it with plastic. Afterward they scrubbed with ScotchBrite pads and water. Goggles, masks, rubber gloves, and ventilation were essential.

**2. Plumbing repairs:** After temporarily pulling two feet of the rubber flooring back, Michael Rhines removed the broken drainpipe. Hanger wire looped through holes punched in the old pipe kept it from slipping into the drain.

**3. Clean with steam!** A steam cleaner using distilled water blasted the grout clean; it was wiped with a microfiber cloth.

**4. A bright finish:** The author is applying coats of Ceiling White paint in the freshened room.



BEFORE



BEFORE



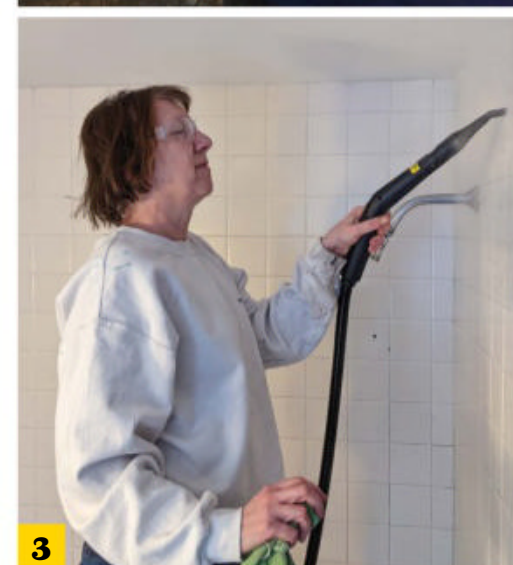
**LEFT** (clockwise from top left) The faucets were dull from years of use, but the chrome was largely sound. • After cleaning, tub fittings and tile are worthy still, after 75 years. • Since the chrome soap holder was cemented in place, the couple chose to leave it where it was. It needed repair with epoxy and a brush-up with aluminum foil. • The author had the original, eight-sided shower rod and mounts professionally rechromed by a local metal-finishing company.



1



2



3



4

tile took the most elbow grease. We applied a calcium and lime remover, and kept it moist for two hours by covering it with plastic wrap. After repeating the process twice, we achieved a mellow white instead of a yellow white and called it a victory. We steam-cleaned the grout using a Dupray steamer I borrowed from a friend. Most of the grout was in good shape and had a very thin line, which we like. My husband filled small missing sec-

tions with premixed white grout.

Between tub and tile, silicone caulk had been layered over older caulk and slathered over the tile. It came loose with an X-Acto blade. I recaulked with a fast-drying acrylic-latex and silicone caulk in white. I repainted the medicine cabinet with oil-based Rustoleum paint and polished up the nifty vintage razor disposal plate with more aluminum foil. Clean and like new, the cabinet was, I found, big enough to



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| tub reglazing                        | \$874             |
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| close-out Italian sink               | \$100             |
| Kohler Signature showerhead          | \$76.47           |
| Kohler Stonewood toilet seat         | \$35.98           |
| paint (various)                      | \$29.96           |
| Dearborn Brass drainpipe (old stock) | \$28              |
| SimpleGrout, Bright White (qt.)      | \$12.97           |
| aluminum foil                        | \$10              |
| tub caulk                            | \$3.48            |

hold all my daily toiletries.

The only pro we hired was a reglazer, who transformed our tub (which had been previously painted) from a peeling mess to gleaming white. He used a proprietary enamel coat, guaranteed for five to 10 years. We've been babying the tub ever since.

New additions include an Italian off-brand sink that rests on nickel legs, all of that purchased years ago when we were first thinking about renovating the bathroom. Also new are the tube-style chrome light sconces and the toilet seat.

To add storage, I borrowed a 1950s black-metal bookshelf from my daughter's room, perfect for Art Deco theme. It holds a pretty silver pitcher filled with pussy willows, my nod to luxury.

FOR RESOURCES, SEE PAGE 87.



**ABOVE** The '40s bath is in this stucco home, designed in Bauhaus-inspired International Style and built just after World War II.





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### *The Cost*

|                 |      |
|-----------------|------|
| OLD HINGES      | \$50 |
| STOCK FRAME     | \$50 |
| KILZ PRIMER     | \$6  |
| METALLIC FINISH | \$18 |
| RUST ACTIVATOR  | \$8  |
| STEEL WOOL      | \$5  |
| #6 1/2" SCREWS  | \$5  |
| MIRROR          | \$25 |

**TOTAL \$167**

### *the process*

Doug sifted through boxes full of unmatched old hinges, finally selecting 55 to take back to his shop. He sorted them by patina, oxidation, and color, then organized 23 of the most interesting hinges into a rectangle, to fit on a picture frame. He secured more half-hinges to the back; intact knuckles project on the front, creating an edge detail.

Using 2 1/2"-wide stock moulding with a beveled edge, Doug cut and assembled a 24" x 30" frame. (He used a Stanley framer's vise and a Cassese underpinner or V-nailer.) He sealed the wood with Kilz-brand stain-blocking spray primer, and let it dry for 24 hours.

He painted the frame a steel-grey color, a neutral backdrop behind the metallic patinas of the hinges. The product used was Triangle Coatings Sophisticated Finishes Iron Metallic Surfer, which contains finely ground steel. After the frame had dried, Doug applied a coat of Triangle Coatings Instant Rust Activator to oxidize the painted surface, finally lightly sanding with superfine 0000 steel wool. Each hinge was screwed into the wood. Hinge finials at the corners are a playful touch. To age the screws, Doug painted each one in the steel paint and finished them with the rust activator. A plain mirror was cut to fit into the frame.

### *resources*

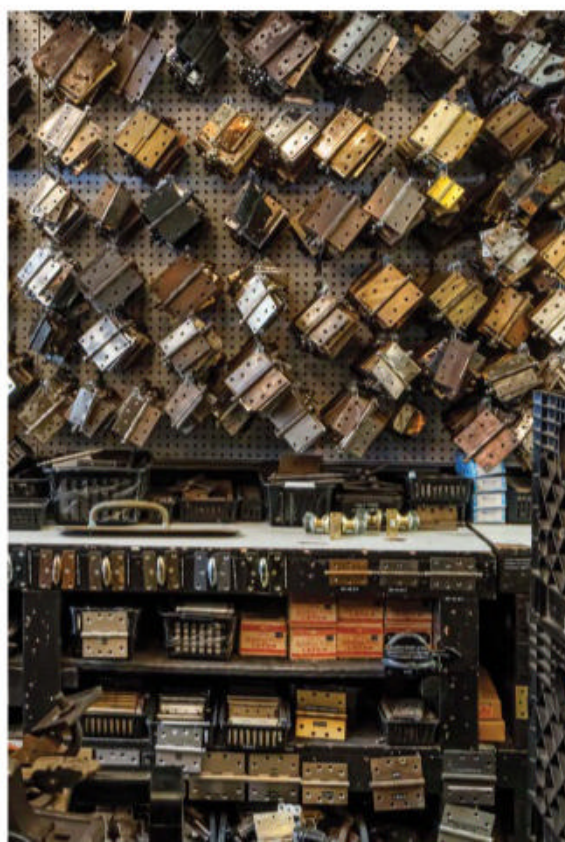
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## Hinging on Odd Bits

A salvage dealer and a framer team up to create a unique, dimensional picture frame. **By Brian D. Coleman**

 When Liz Gordon opened Liz's Antique Hardware, in 1992, in Los Angeles, she understood the beauty of salvaged hardware and metal. She stocked everything: vintage doorknobs and drawer pulls, hooks and handles, bath fittings, and lighting. At some point she had scores of single-flap or half hinges, which weren't functional; still, she didn't want to waste them. So Liz called on Doug of Framing Devil, a specialist in custom art frames. He had an idea about how to repurpose the hinges.

**RIGHT** Vintage hinges and more, on display at Liz's Antique Hardware in Los Angeles.





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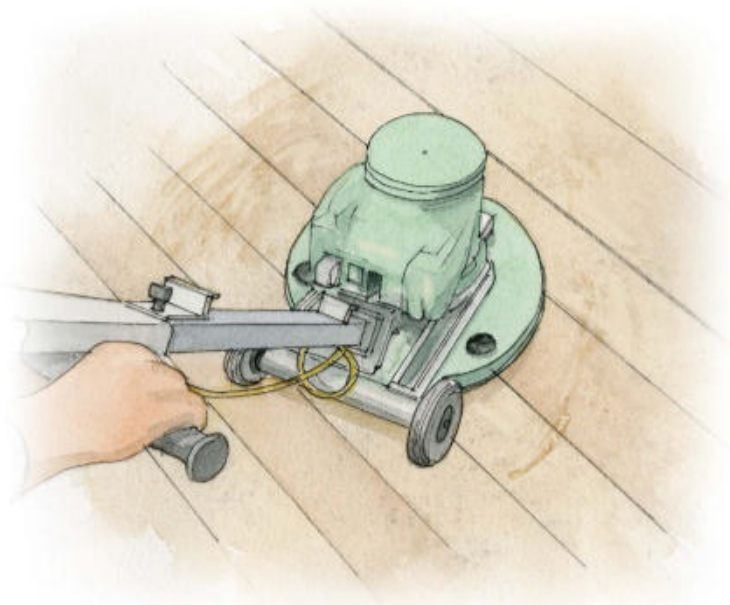




# Fancy Painted Floors

Borders and checkerboard designs are DIY favorites; you might also try your hand at stenciling or faux effects. **By Patricia Poore**

## STEP-BY-STEP



### STEP 1

Prep the floor. For the wood floor shown in this sequence, that would mean stripping it of wax if necessary, doing repairs, filling large cracks, cleaning, and caulking.

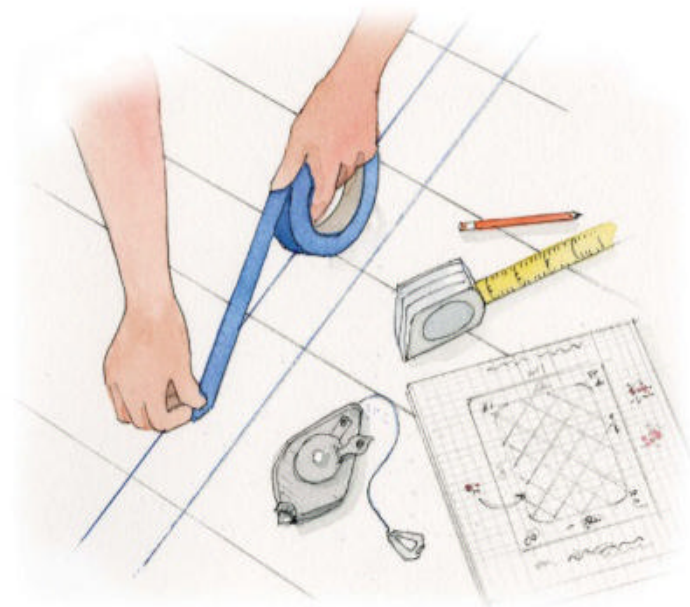
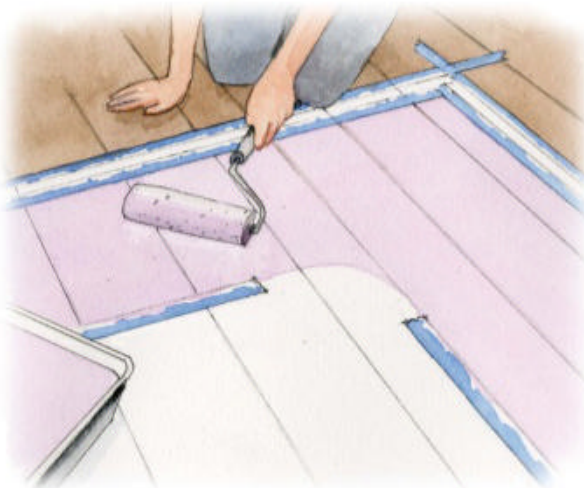
Assuming the floor is sound, go on to power-sand the wood. Then sponge-wash the floor with a degreaser such as Spic and Span or TSP; dry with absorbent towels and let the floor air-dry thoroughly. Next, use a primer if you have concerns about adhesion, or to lay down a dark undercoat for a deep-tone finish color.

**Narrow the possibilities** as you work out a design. Are you going for plain or with borders, faux stone, a checkerboard, or perhaps the look of a rug? The design for a kitchen will be different from one going under a dining-room table or a hallway. Which techniques do you prefer: striping, marbling, stenciling through a template, 3D *trompe l'oeil*, or even freehand painting? Work out the size of elements and repeats, eventually drawing the design to scale. Pick specific motifs first, and then select the color palette.

### STEP 2

If the ground (base) coat is not wall to wall, use painter's blue tape and a measuring tool or chalkline to mark the area; your design may have more than one ground color. Use a roller for efficiency, then immediately brush out the wet paint for a traditional finish.

Over wood, your best bet is an interior alkyd, applied in two coats. Oil-based marine and deck paints are tough, but are glossy and high in VOCs; they will smell for weeks. Milk paint, either one casein-based or in a modern formulation, lends earthy color and a matte finish perfect for old houses, but it will need a top coat for protection.



### STEP 3

Once the base coat is thoroughly dry, you'll mark out the rest of the design, including borders or striping, diamond patterns, a checkerboard, etc. Scaling from your drawing, measure and lay out the design, using a chalk line. Snap straight lines. Mark edges and stripes in painter's blue masking tape.

Because you can't paint adjacent to a section that's still wet, carefully plan your paint-decorating sessions in advance. Have an escape plan: don't paint yourself into a corner surrounded by wet paint.



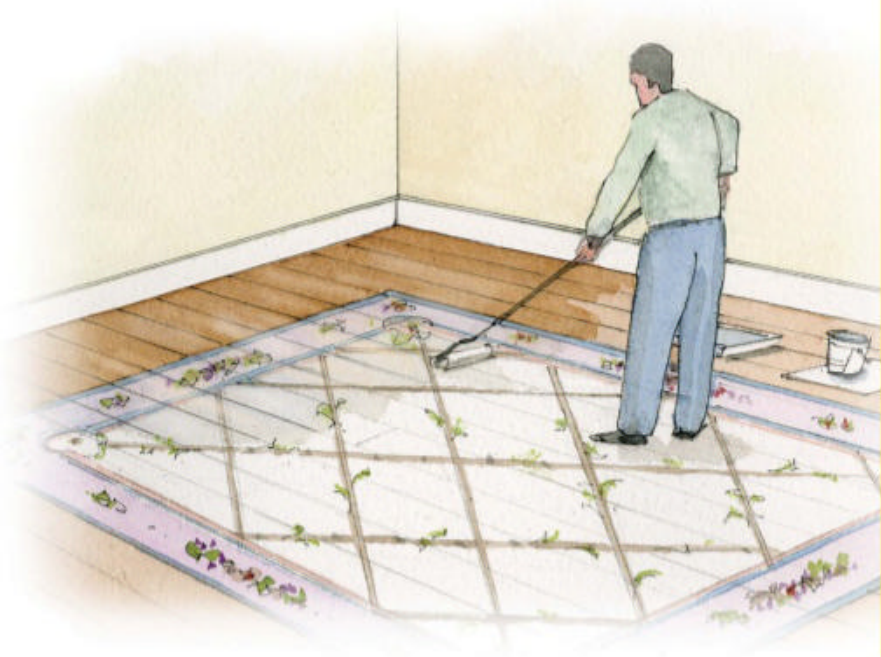
#### STEP 4

Paint larger areas first, followed by striping and borders. Then do any stencil painting. Freehand work comes last. Freehand painting over a stenciled design will make the work appear to be entirely hand-painted—that's a 19th-century paint-decorators' trick.

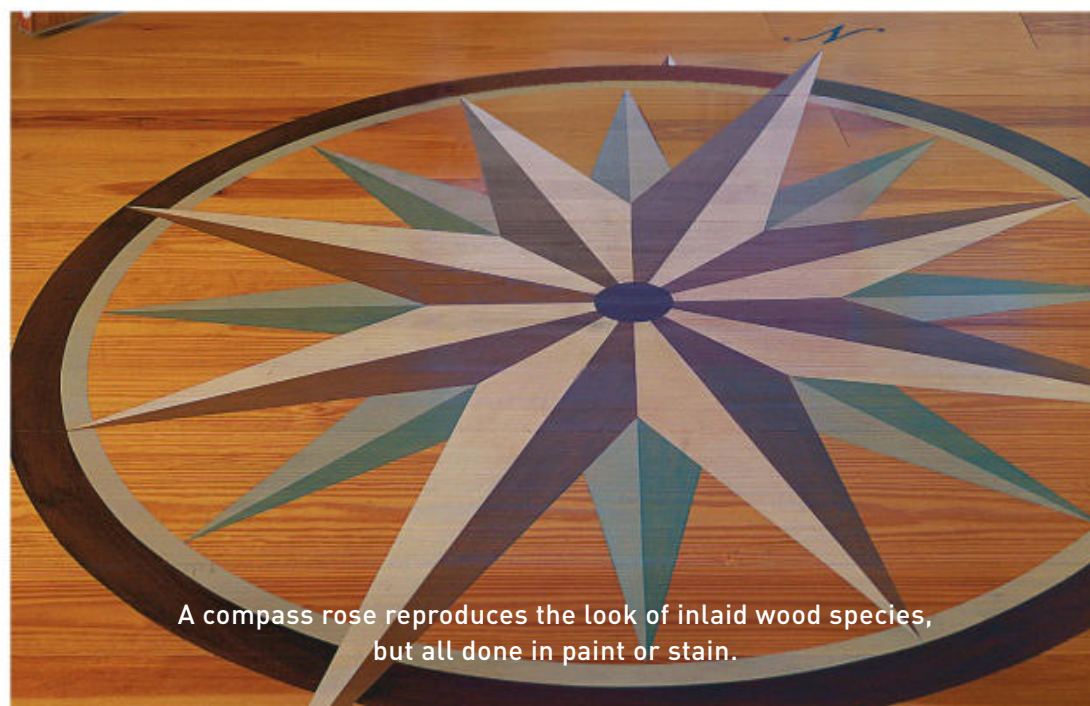


#### STEP 5

To protect the design from wear, you may want to apply a clear finish. Once the paint is thoroughly dry, apply two or three thin coats of a compatible polyurethane, according to label directions. Use a gloss finish for best adhesion; the last coat can be a matte-finish urethane, if your preference is a low sheen.



## *a long* TRADITION



Usually associated with early American and rural houses, paint-decorated floors date from about the mid-1700s and well into the 19th century. Not all fall into the folk-art category; urban painted floors, done with refined scale and color sense, reflected Federal style. Many geometric effects are sophisticated enough for a 20th-century Colonial Revival entry hall.

Painted floors were most common in New England, but originals have shown up in the Midwest and Texas. Plain painted floors were common in farmhouse kitchens. In fine Federal-era and Greek Revival homes, decorative-painting and faux-finishing techniques were used to suggest expensive floors of inlaid wood or marble tiles.

Checkerboard designs, spatter-painting, pinstriped borders, stencil decoration, compass

designs, geometric medallions, and *trompe l'oeil* "rugs" are historical conventions—painted directly on the floorboards, or alternatively on canvas floorcloths laid over the floor. Alternating between natural (or stained) wood and painted wood is a more recent innovation.

Imitating other materials—that is, faux painting—may have begun for reasons of practicality or budget, but then wood-graining and veined marbleizing evolved into an art form. Compass-rose designs in imitation of handcrafted wood inlays grew artistic and elaborate.

Inspiration for stenciled and freehand motifs could come from anywhere: decorator's pattern books, a fabric, even a natural botanical specimen.

THANKS TO Maine artist Susan Amons, to Fancy Painters Inc., and to Hurlbutt Designs, Kennebunk, Maine.





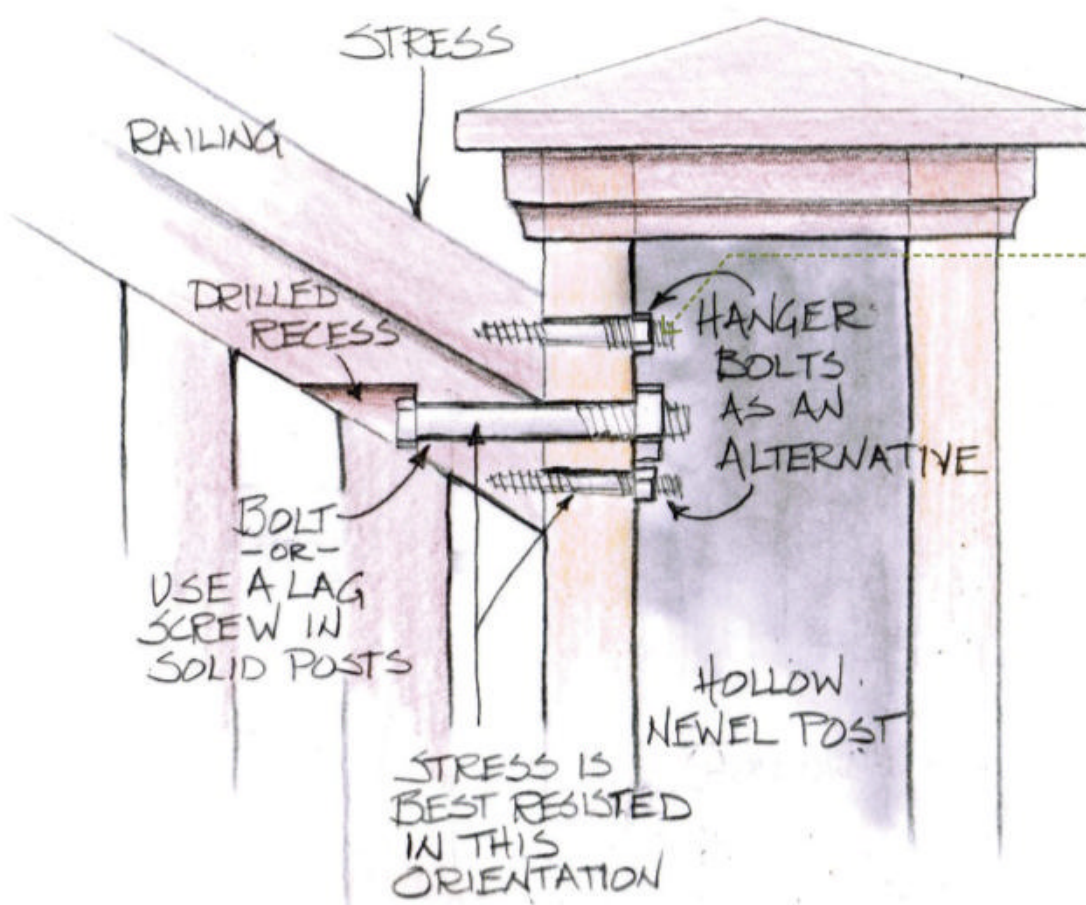
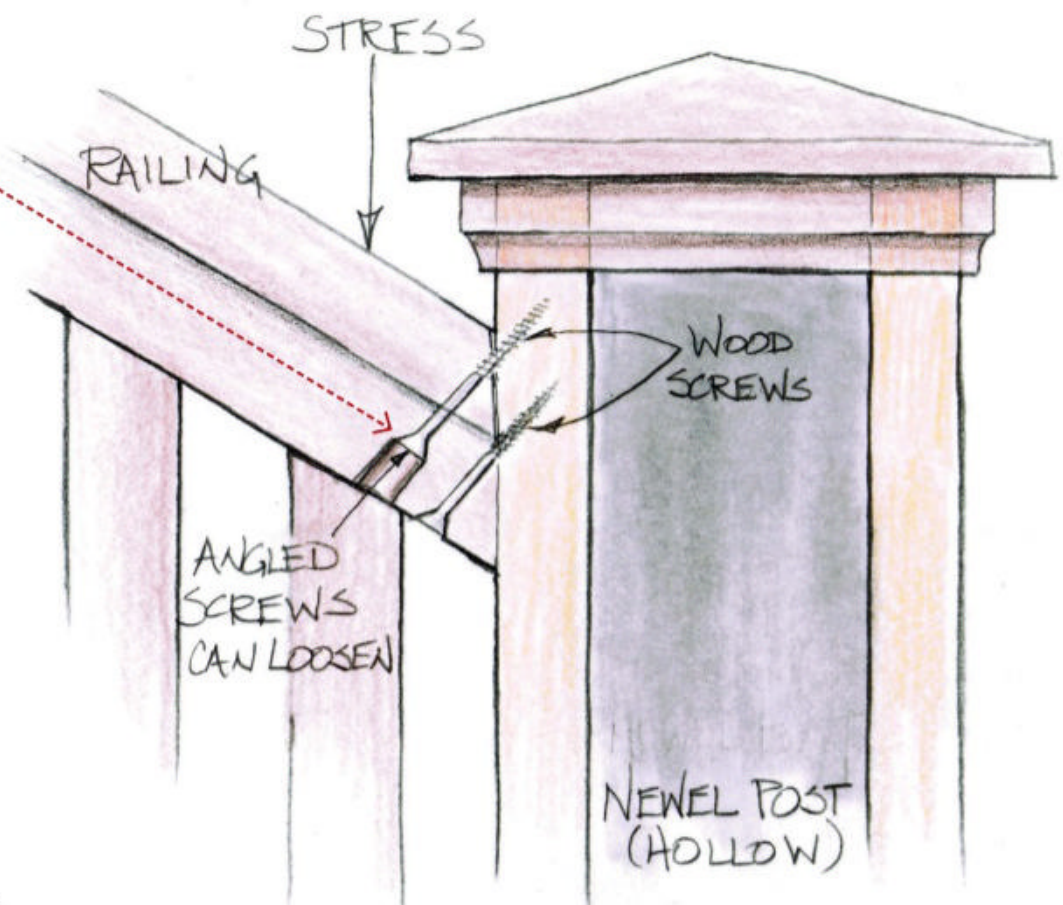
# Attaching Railing to Post

Whether it's the repair of an interior staircase or the replacement of a porch balustrade, the project probably will require the attachment of a handrail (and base rail) to a suitable post. The terminal post at the bottom of a staircase is often referred to as the newel post. In fact, any post along the staircase is technically a newel. The posts may be solid or hollow; hollow newels sometimes are called box newels. In either case, a secure fastening of rails to post requires a structural connection that can endure considerable stresses over time. The handrail connection, of course, bears the greater strain. Fasteners used here must be sized and oriented properly. **By Ray Tschoepe**

## WRONG WAY

### RELYING ON ANGLED SCREWS

Once the railing is cut to fit against the post, the simplest way to attach elements may appear to be tucking in screws under the railing, angling them toward the post (whether it's hollow or solid). This "solution" is likely to fail over time, because stress on the joint eventually causes the screws to pull out.



## RIGHT WAY

### USE STRESS-RESISTING BOLTS

Carefully cut an angle on the new handrail so that it meets the newel post, without any gaps. Using a paper template, mark and bore corresponding holes at the end of the rail and into the post. Ideally, you should use  $\frac{5}{16}$ " or  $\frac{3}{8}$ " bolts or hanger bolts to secure the rail to a hollow post. Remove the newel cap to install washers and nuts. To fasten a railing to a solid post, use similarly sized and oriented lag screws.



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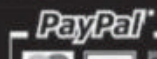
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“ We’d just moved in, and now here he was again, the neighbor’s grey cat, this time appearing near the fireplace. ”



Our neighbor’s affectionate cat keeps popping up in our house. Late at night, he joins us in bed, kneading or “making biscuits” on us. One night, Brenna saw what she thought was a rat, behind moving boxes in the living room. Her scream turned to laughter when she recognized the cat. We can’t figure out how he gets in! Does he flatten himself and slide under the front door? —*Andre Michaels & Brenna Andrews*



### Share Your Story!

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

### THE FIX

The cat probably isn’t a toon—you know, one of those two-dimensional cartoon figures from the 1988 film “Who Framed Roger Rabbit.” His appearance by the fireplace may be a clue: Checking the firebox, look for a small rectangular piece of metal on the floor near the back. If there is one, you’ve likely found the cat’s point of entry: an ash pit.

Also called an ash dump, these were common in fireplaces built in the early 20th century—makes sense, as you have a 1913 Craftsman. Ash pits are a handy way to dispose of cold ashes without the trouble of sweeping them up and carting them out through the house. The metal pit sits flush to the fireplace floor, with a louvered door that opens to receive debris after the fire is cold. Typically measuring about 4" x 8", it’s plenty big for an agile cat to squeeze in.

Ashes swept into the pit fall into a miniature cellar below the level of the fireplace. How do you get to this reservoir to empty it? And what does this have to do with kitty’s midnight appearance?

Go to the basement or outside and check the chimney for the ash pit’s counterpart, the cleanout. You’re looking for a rectangular or square metal door (usually of cast iron) with a latch, mounted on the chimney, a few feet above the ground. We’ll bet the previous owner left it open, or the latch is broken. Close the cleanout door (or fix the latch), and from now on you can pick your times to invite the cat in.



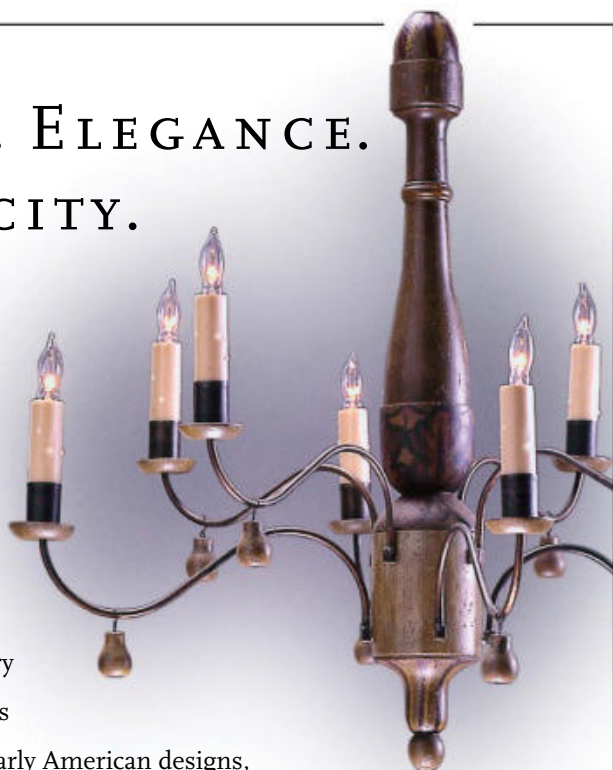
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# INSPIRE



## DESIGN JUST RIGHT

A 1970s "HOUSE OF THE YEAR" IS GENTLY RE-IMAGINED, THEN TREATED TO THE BEST OF THE ERA'S MODERN MATERIALS AND FURNISHINGS.

+ TRENDS OF THE '70s.

page 58

A 1970s-revival wallpaper, in the period colorway, is the backdrop for a plastic lamp and pod chair.

GILLES/ADOBE STOCK

# 58

## RIGHT-ON DESIGN

A Modern house in nature.  
+ 1970s HOUSE TRENDS

# 68

## A HISTORIC HOUSE IN OHIO

At home with Dard Hunter III.  
+ THE FAMILY TIMELINE

# 76

## NEW KITCHEN, OLD HOUSE

Design for a Queen Anne house.  
+ WALLPAPER IN KITCHENS





W

*hen Chas Fitzgerald and Jack Hammack decided they'd move* from Dallas, Texas, to the Black Mountains of North Carolina, they wanted a house surrounded by nature. The avid hikers looked forward to watching the seasons unfold—in a year-round home where work, family, and outdoor pursuits would be in balance.

Fitzgerald, a landscape architect and residential developer, and Hammack, an accomplished painter, had already built a summer home here, an Arts & Crafts cabin. They didn't hesitate when this Modern home came on the market. Built in 1976, it followed plans from the 1972 House of the Year published by *Better Homes & Gardens*.

Set on over an acre of woodland with a thick understory of native rhododendron

and mountain laurel, the secluded house is approached only by a private driveway off a gravel road. Located in an unincorporated historic hamlet that's part of Black Mountain, which is just east of Asheville, the property is surrounded by nature preserves and conservation areas abutting the Blue Ridge Parkway, ensuring the breathtaking views would remain.

The house was built on a sloping lot with the Great Craggy Mountains as backdrop. Its granite and gneiss stone walls wrap around the low, modern façade. At the rear, floor-to-ceiling windows allow a flood of sunlight inside while providing a view. A sunken living room—down one step—centers on a rough stone fireplace and has a vaulted ceiling: true Seventies style.

rightON!

*Just-right design for a house of the Seventies.*



*Leaving aside shag carpeting and copper-tone appliances, a couple embrace the best of the decade for a splendid period house grounded in nature.*

**BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT**





The vaulted living room is lit by an organic 'Finch' chandelier by Arteriors: eight lights within natural wood branches growing from an iron center. A teak-log coffee table is flanked by a Saarinen Womb Chair and a classic Barcelona chair, across from a pair of contemporary sofas. **OPPOSITE** Nestled in secluded woodland, the 1976 house boasts a handsome façade of locally quarried granite and gneiss.





**LEFT** Removing walls opened views and flow between kitchen, dining, and family spaces. The ceiling was vaulted to the roof. The two-sided fireplace of granite is original. An eclectic assortment of local art and ceramics join vintage pieces, including a totem pole from Alaska. The settle is reissued Stickley.



**Floor-to-ceiling rock feature walls** were a Seventies motif. This original, two-sided hearth wall is of locally quarried stone.

**FAR RIGHT** Styled as a fire-warmed keeping room open to the kitchen, the family room has a reissued Le Corbusier lounge chair. The Old Hickory 'Andrew Jackson Chair' is antique; the design is still in production. Art, left to right: "Woodpeckers" by Kent Ambler; "Guineas" by John Anderson Cornbread; "Woman with Bell II" by Greg Decker. **RIGHT** Near the dining area, a distressed, antique pine cupboard holds pottery by North Carolina artists. The painting is by homeowner Jackson Hammack. **ABOVE** Colorado pottery, ca. 1980, sits atop an antique armoire in the bedroom.





Initially, Chas and Jack thought the house needed only a cosmetic touchup. A 1980s remodeling had made it too somber: Brown mosaic tile covered the length of the long hallway. Kitchen and bath had been updated with white laminate and tiles in a “fleshy” beige color. Floors were covered in more “fleshy”-pink, wall-to-wall carpeting. Walls had been painted white for resale.

Even though they started a year before their anticipated move in, it would take yet another year as the project turned into a full-blown remodeling. Removing carpets and later flooring led to removal of a wall between the entry and the step-down living room. Another wall was removed between

the claustrophobic kitchen and the family room, allowing that space to be re-imagined as a multi-purpose keeping room with light passing through. They also removed a wall between the hallway and front bedroom, to reconfigure that space as a library and home office, with an open bookcase as a divider. Then they vaulted the keeping-room ceiling to echo the original vaulted ceiling over the more formal living room.

The kitchen required a complete redo. Cramped and crowded, it had been cut off from dining area with a wall of peek-a-boo cutouts; the breakfast peninsula was situated so that diners ate with their backs to the windows. Borrowing just two feet from the adjacent garage made the space work





**RIGHT** A peninsula and a wall with awkward cutouts were removed, replaced by an island and a dining table. Living spaces now are open to the kitchen, which is anchored on a wall of vintage, burnt-orange tiles. A trio of George Nelson bubble pendants hangs above an Eero Saarinen Tulip pedestal dining table.





### CONFIDENT ORANGE

Judiciously channeling the best of Seventies design, the owners chose exuberant orange tile as the focal point on one wall in the kitchen. The palette otherwise is built around grey-browns, wood and stone.







**ABOVE** Artist and homeowner Jackson Hammack, at work in his studio. See his work on Instagram @jackson.hammack  
**RIGHT** The hall runs the length of the house. Brown mosaic tile laid in the 1980s was replaced with an entry floor of Pennsylvania bluestone flags, with wood flooring in the bedroom wing. Tribal rugs from Taos soften the hall. The step-down living room is at left.



much better. Judiciously channeling the best of Seventies design, the pair chose exuberant orange tile as the focal point on the back wall of the kitchen. A generous island accommodates meal prep and buffet suppers.

Now, materials and colors echo the natural environment inside and out—in common with many designs of the era. Cedar ceilings and wooden beams inside were lightly finished with tung oil; natural pine doors were stained Benjamin Moore's Golden Pecan. Painting the window sashes a darker sage-grey made them appear thinner and more transparent. The paint palette of warm grey-browns is based on colors found in the exterior stonework.

Furnishings reflect the architecture's Mid-century Modern roots. They include a Mies van der Rohe Barcelona chaise and ottoman in the library, a Womb Chair by Eero Saarinen in the living room, and a Saarinen white pedestal dining table. Rooms are softened with Navajo textiles, local folk art, and a large collection of Arts & Crafts ceramics. Paintings with a vibrant, modern aesthetic hang in every room, including several by Jack, a well-known artist whose work hangs in galleries and collections around the country.

With their architect, Scott Hatmaker, Chas Fitzgerald and Jack Hammack are planning the next phase: a screened porch off the keeping room, with big stone columns.





**BELOW** Shelves in the library, previously a bedroom, are crowded with American art pottery, books, and mementoes. The Mies Barcelona chair and ottoman rest beneath a floor lamp designed by the home-owners. **LEFT** (top to bottom) The guest bath was updated with Brio Glass Mosaic Tile by Modwalls, in the Highlands color blend. New cabinets match those in the kitchen. • A walnut bed in the guest room is covered with a vintage blanket and Pendleton wool. The pottery lamp base is Mid-century Modern; the vintage jardiniere is from Royal Crown Pottery (N.C.). The painting is by Dale McEntire. • A small, graveled terrace with a fire pit is near the front of the house.





# HOUSES & TRENDS IN THE 1970s

A DECADE OF MEMORABLE EXTREMES, SOME WORTH A REPRISE.



Some things leap to mind, whether you remember the Seventies or just watch TV reruns: velvet stools with fringe, shag carpeting, macrame, beanbag chairs, floating staircases, rattan, lava lamps. The decade saw competing trends: oversized graphics, psychedelic prints, and neon colors on one hand; naturalism, autumnal hues, and brown neutrals on the other. And there is a split, as 1965–1975 were the hippie years; after 1975 it's Disco. Mainstays included rock-and-roll, Danish Modern, and granola.

Dubbed “The Me Decade” by novelist Tom Wolfe, in 1976, it was a period of strident individualism and freedom of expression. The self-help book *I'm OK—You're OK* was published in 1967, *The Joy of Sex* in 1972. Everyone had long hair and bell-bottoms were a unisex fashion.

Barriers were broken, or so it seemed, as people marched against the war, and for women's and gay rights. The first Earth Day was celebrated in 1970.

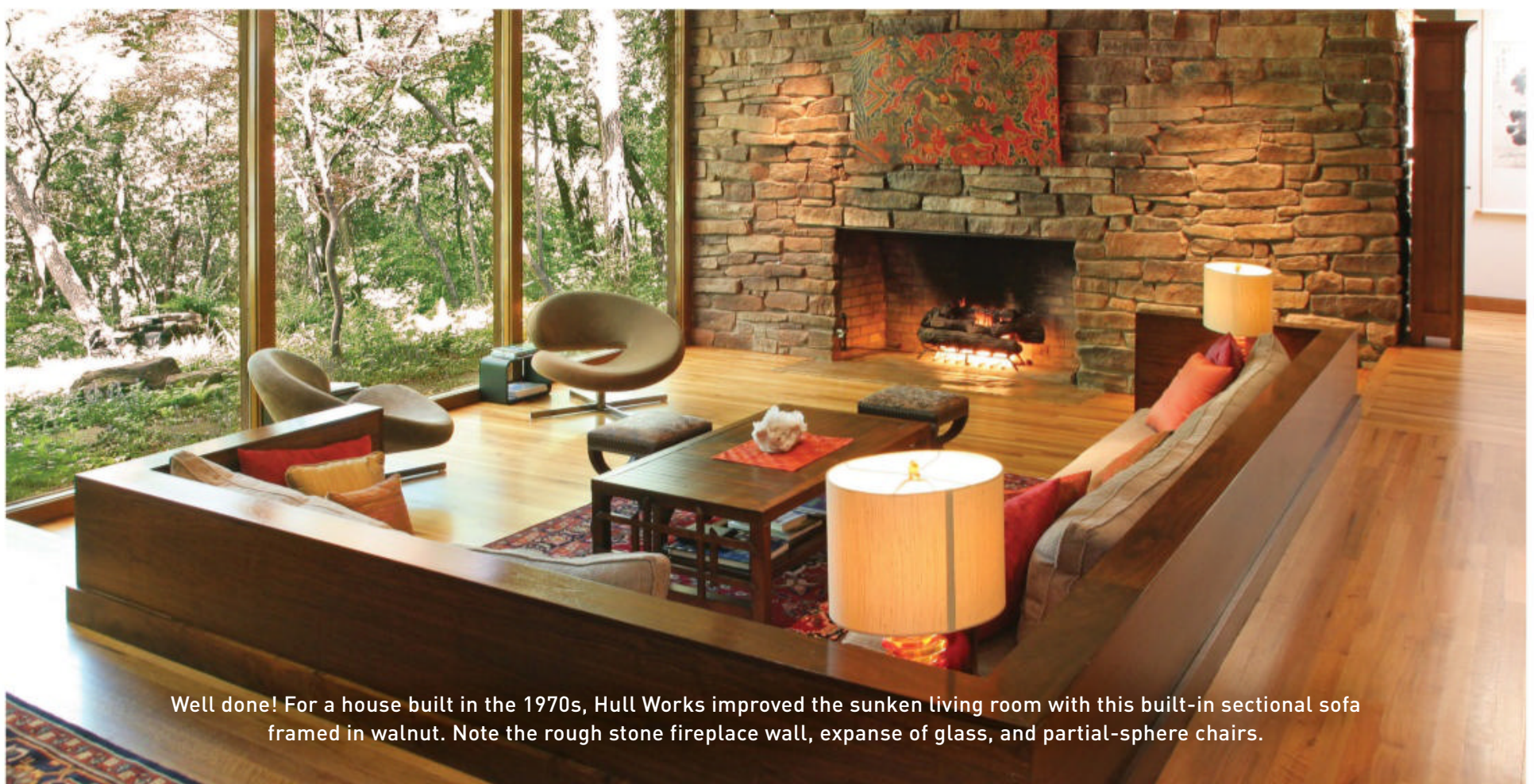
Against a backdrop of social change were the now-infamous appliance colors introduced: avocado green, “Coppertone” (dark brown with copper edge highlights), and harvest gold. Shag carpeting laid wall to wall was often brilliant orange or emerald green. Rust, deep royal purple, and hot pink were in style. Walls were papered in groovy patterns: bold geometrics and swirling, nontraditional paisleys.

Preferred house styles were ranches and ramblers or split levels. The sunken living room, aka conversation pit, occasionally was rendered with finesse, but other times seemed a silly hazard. In those days, the bonus room was called

a rec room, and it was in the basement; its walls might be clad in faux wood paneling with outrageous grain patterns. Sprayed-on popcorn ceilings with sparkle rarely inspire nostalgia.

Kitchens went wild in the Seventies. The fridge and stove and wall-hung phone were anything but white. Counter-top laminates came in a host of colors, including lemon yellow and the ubiquitous harvest gold and orange. Dark-stained wood cabinets, red tile, and patterned linoleum were trending.

Modern furnishings of the 1950s and '60s were by now classics, but few iconic pieces were introduced in the 1970s. Semi-enclosed pod chairs—aka ball, egg, or globe chairs—are still interesting. The accents were of chrome and stainless steel; and ceramic, as for lamp bases.



Well done! For a house built in the 1970s, Hull Works improved the sunken living room with this built-in sectional sofa framed in walnut. Note the rough stone fireplace wall, expanse of glass, and partial-sphere chairs.

COURTESY HULL WORKS



## Get the Look PRODUCTS TODAY

The worst of Seventies design is the stuff of parody, but some elements are enjoying a revival. Velvet-covered couches, shag rugs (the new ones are nice!), macrame, and cane or rattan furniture are easy to come by. Wallpaper designs of the era are back in production. And millennials love their houseplants as much as the boomers did!



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**2. THE PETITE GROOVY SWIVEL CHAIR**, shown in Dark Horseradish upholstery, is from West Elm Kids. In a choice of three colors, it's 35.5" wide; MSRP \$479. **westelm.com**

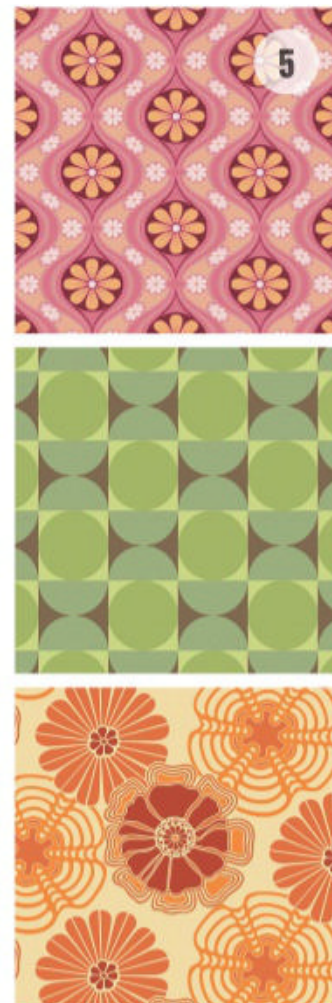
**3. A NEW GENERATION OF SHAG** and partial-shag rugs is afoot, but if you need a long-loop, retro rug in Tiger Orange,

Grass Green, or another eye-popping color, find all sizes at **Rugs.com**. The 8'x11" rug is \$458 MSRP, but most are discounted 50% or more. **rugs.com**

#### 4. WHO DIDN'T HAVE A HANGING CHAIR?

Rattan is an obvious choice, but you can find canvas and macrame, too. This iconic example from Serena and Lily comes in white or natural, \$498. Cushion and pillows extra. **serenaandlily.com**

**5. BRADBURY'S "MOD GENERATION" WALLPAPERS** channel the years 1965–1975 or so. Shown are 'Daisy' in Coral, 'Reverb' in Green, and 'Wonderwall' in Marmalade; there's lots more. Price is \$87 per 15' roll. **bradbury.com**





# Mountain House is the historic home of Dard Hunter in Chillicothe, Ohio.



*The presence of four generations of the Hunter family* are felt in this 1851 Gothic Revival house, purchased by Dard Hunter Sr. in 1919. Today his grandson maintains the property—and upholds the family tradition of art and craft.

**By Brian D. Coleman / photos by John Neitzel**



## UPHOLSTERED DOORS

Dard Sr. tacked upholstery fabric to the library doors, adding Arts & Crafts pattern and a quiet ambiance to the paneled room.





In the library, Dard Sr. added a marble mantel found at an architectural-salvage company; the portrait is of Dard III's great-grandfather, William Henry Hunter. Oak-paneled walls lend a warm, Arts & Crafts feeling. **OPPOSITE** The east elevation of the house overlooks the city; originally the front entrance, the space was enclosed by Dard Sr. in 1920. Note the wine-bottle window surrounds.





**THE LIBRARY** This room was added, in 1920, at the site of the original front entrance. The stained-glass windows were made by both Dard Sr. and Jr., inspired by Jost Amman's *Book of Trades*, published in 1568. They show the typesetter, printer, and papermaker. Wood carvings on the right were carved by William Henry Hunter in 1890.



**D**ARD HUNTER III didn't think it unusual to grow up in a historic house. Dard's grandfather, Dard Hunter Sr., bought the house in 1919, after he retired as a graphic designer with the Roycrofters. A classic Gothic Revival house in brick, it was built in 1851 by German immigrant Oscar Janssen and his mother, Maria. Named Mountain House, it sat on a steep hillside overlooking Chillicothe. With grapevine terraces below, it was one of Ohio's earliest wineries. Designed to resemble Maria's favorite castle on the Rhine, the house has wine bottle-shape window surrounds, cut from sandstone quarried on the property.

The Janssens lost their castle to foreclosure in 1855. For the next 35 years, the house had a variety of owners and uses—as everything from a bakery to a resort hotel, and even a school. It became a private residence once again when Emma and FM Nichols bought

it, in 1892. Emma, an avid gardener, planted female ginkgo, pecan, and magnolia trees that all are still thriving, and which enclose the house today in a leafy bower.

As soon as Dard Hunter Sr. bought Mountain House, he set about updating the “old-fashioned” Gothic interiors, adding mouldings and trim above doors and windows in the newly fashionable Classical Revival style. (Most of it came from Decorator's Supply in Chicago, which is still in business.) He relocated the front entrance to the south, enclosing the east entrance to make it a library. Dard Sr. traveled extensively in Europe and Asia during the 1920s and '30s, documenting the history of papermaking. He furnished the house with curiosities and treasures from his





## UPDATING THE GOTHIC

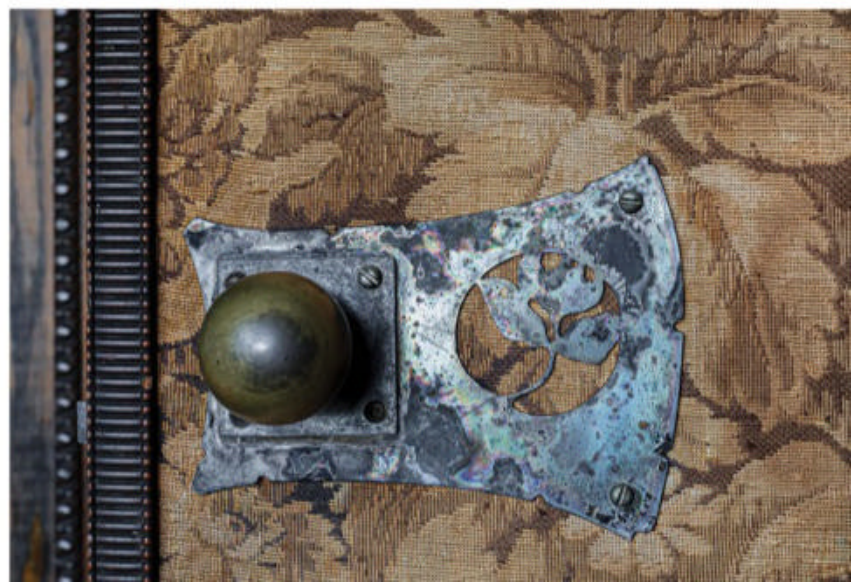
In 1920, Dard Sr. replaced interior trim, adding classical, Adam-style pediments over the doorways.



**LEFT** A painted deacon's bench, ca. 1830, acquired by Dard Jr., rests in the central hall. The breakfast room—the original kitchen—is at the rear. **TOP** A bow-front chest made by Dard Jr. is surrounded by awards and diplomas received by Dard Sr. **ABOVE** Dard Sr.'s portrait is in the library. **BELOW** Dard Sr. cut escutcheons from silverplated brass, for the upholstered doors.



**LEFT** A young Dard Sr. made the charming pencil drawing of Mountain House in 1901—when he was courting one of the girls living there. Little did he know he would someday own the house. **OPPOSITE** (bottom) Papered in a gold-leaf tea paper by Dard Jr., the front parlor has exotic treasures collected by Dard Sr.: a Swiss music box, ivory tea caddies.





## The Print Studio

Dard Hunter Sr. wrote 20 books on the history of paper, printing eight of them on site at Mountain House Press. He left an enduring impact on American graphic arts. • The Print Studio is where the Mountain House Press books were printed, on a Shniedewend hand press. Still resting on a table is *Papermaking by Hand in America*, published in 1950, after many years of research and production, in an edition of 210 copies. On the wall behind the press hang watermarks that illustrate how stationery might be personalized with elaborate lettering and images.



**ABOVE** Dard Hunter III, his wife, Karissa, and family dogs Jr. and Homer stand in front of the ginkgo tree planted in 1892. **RIGHT** A pretty cutting garden on the side of the house is in front of the 1895 barn. **LEFT** (above) The type-case exhibits two pages set by Dard Jr. in 1980.

It typically required one day to set an entire page, to be printed on the following day. A photograph on the wall shows Dard Sr. setting type, in the 1940s, for his final publication. (bottom) The pith hat has been on the press since Dard Sr. traveled to the South Sea Islands in 1926. *Papermaking by Hand in America* rests on the table.







trips: a 17th-century iron seaman's chess, jade and crystal Buddhas, ivory tea caddies, Chinese scroll paintings.

The Hunters were a prestigious Ohio family. Dard III's great-grandfather, William Henry Hunter, had been a 19th-century businessman, owner of the local newspaper and staunch supporter of the arts. He was a co-founder of Lonhuda Pottery, a short-lived but esteemed art pottery (1892–96) known for its brown underglazes and slip decoration, and an exhibitor at the World's Columbian Exhibition in 1893. His son Dard Hunter Sr. was a gifted artist who became an iconic figure of the American Arts & Crafts movement. A Roycroft artisan, Dard Sr. designed everything from stained-glass windows and title pages for Elbert Hubbard's press to furniture and jewelry. The first person to produce every aspect of a book by hand, he wrote 20 books.

Dard Hunter Jr. carried on his father's tradition in the decorative arts, work-

ing as a museum curator at Winterthur. He took an early retirement to work on producing *The Life Work of Dard Hunter*, a process that took over 12 years of printing on the hand press. Dard III fondly recalls watching his father as he positioned the handmade paper onto the press, inked the plate, and pulled the lever to print. His father even planted special rows of crops to provide the various colored dyes for the printing paper. Young Dard was trying to be helpful, one Sunday afternoon, and harvested an entire row of spinach for dinner, not realizing it was meant for the printing press. His father took it in stride, Dard reminisces: they hopped in the car, went to the grocery store, and bought up all of the spinach.

Dard Jr. was a talented cabinetmaker, having studied under Mr. du Pont's cabinetmaker at Winterthur. Unable to afford period antiques, he made finely detailed pieces of his own, including a curly-maple highboy still in the master bedroom and

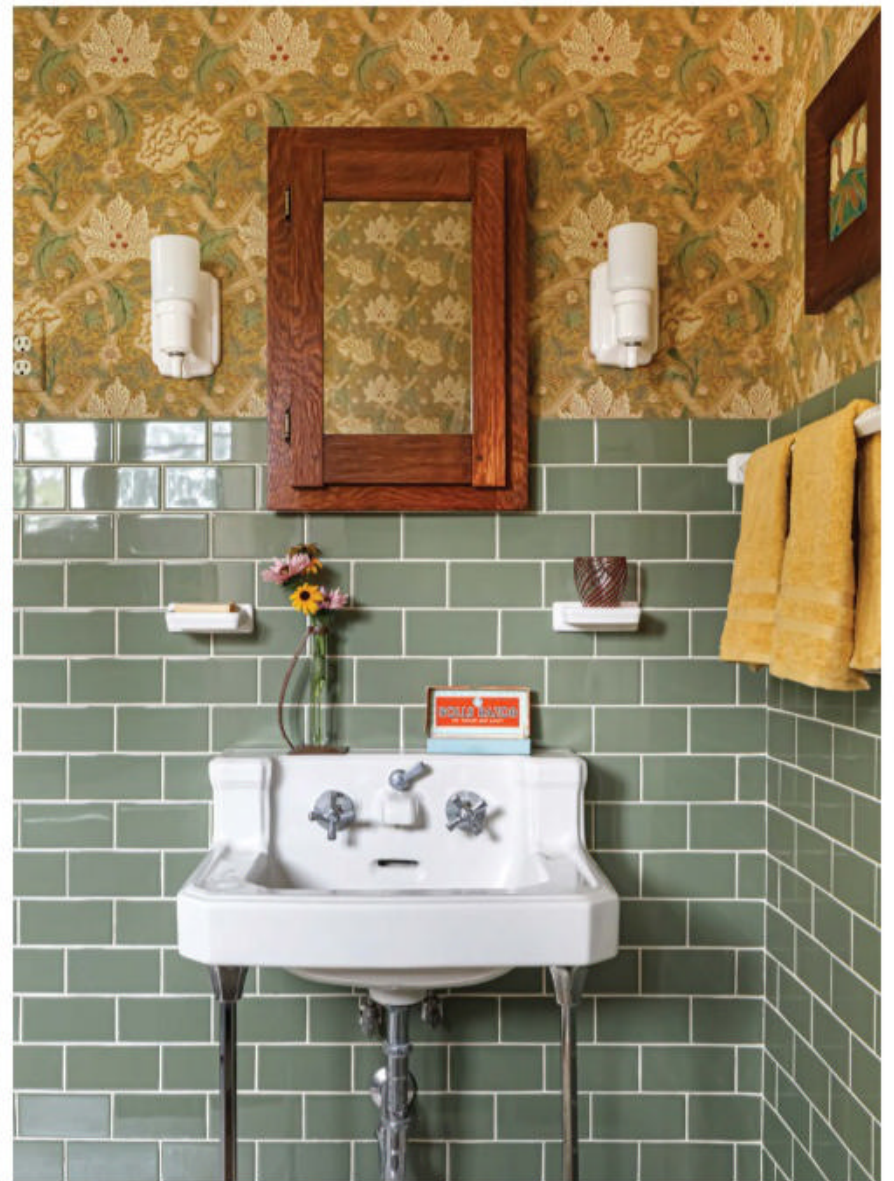


**TOP LEFT** A china cabinet was added to the dining room in 1920, and the room papered in red damask. **TOP RIGHT** The breakfast room has Morris & Co. 'Chrysanthemum' wallpaper. The Art Nouveau 'Tree of Life' dado is embossed Lincrusta. **ABOVE** Family china includes three pieces acquired by Dard Sr. while he was at the Wiener Werkstätte, in Vienna, in 1908.





**LEFT** Vintage hooked rugs warm a guest bedroom set with mahogany, American Empire beds; the shared bath is just beyond. **BELOW** A vintage wall-hung sink on legs is highlighted against green-tiled walls; Dard III made the medicine cabinet. A Roycroft copper bud vase holds flowers from the garden. **BOTTOM** The curly-maple highboy and spice cabinet in the master bedroom were made by Dard Jr., in 1956.



the dropleaf center table in the parlor.

Dard III grew up with an artistic eye, too, and a love of old houses, learning early the value of fine craftsmanship and always working with his hands. Years ago, he says, *Old-House Journal* was his hands-on bible for such projects as repairing the standing-seam roof, updating the radiators, and repointing using old mortar recipes. As a teenager, he dismantled and rebuilt the stone wall out front, to add proper drainage. Dard recently finished stripping and reglazing over 80 panes of window glass.

DARD KNEW he would pursue a career that built on his family's traditions, beyond maintaining the family home. He opened

Dard Hunter Studios in 1994. The company reproduces many of the graphic designs Dard Sr. created, both at Roycroft and during his years in Vienna (1908, 1910–11).

Dard III has a 10,000-square-foot manufacturing facility in downtown Chillicothe, where he produces quarter-sawn white-oak picture frames and architectural mouldings. A storefront shop displays tiles, prints, pottery, china, and jewelry, all inspired by his grandfather's work.

With the passing of time, Dard says, he appreciates more and more the goals and ideals of his great-grandfather, his grandfather, and his father. All of them believed in making the world a more beautiful place with fine craftsmanship and good design.



## THE LEGACY OF DARD HUNTER

**1883**

William Joseph "Dard" Hunter is born in Steubenville, Ohio. Dard was his nickname at a very young age, which he adopted permanently after the age of 14. (The nickname was Darling, but his brother Phil pronounced it Dard.)

**1852**

William Henry Hunter is born in Cadiz, Ohio.

**1891**

WHH is co-founder of Lonhuda Pottery, an acronym for three partners: Long, Hunter, and Day.

**1893**

WHH exhibits Lonhuda at the World's Columbian Exhibition.

**1899**

WHH moves the Hunter family to Chillicothe to purchase the *News-Advertiser*.

**1901**

Dard joins his magician brother Philip to tour as The Buckeye Wizard; Dard is the chalk talker who entertains between sets.

**1902**

WHH is partner in the Florentine Pottery Company.

**1903**

Dard performs at the New Glenwood Hotel (now the Riverside Inn) in Riverside, Cal., and decides to make furniture based on Stickley's designs, seen at the hotel.

**1904**

Dard becomes a Roycrofter after making a few pieces of furniture. He makes the stained-glass windows for the Roycroft Inn. In 1906, WHH dies of appendicitis.

**1907**

Edith Cornell is hired as the Roycroft pianist.

**1908**

Brother Phil dies of tuberculosis. Dard marries Edith Cornell.

**1916**

Dard finishes *The Etching of Figures*, the world's first book with production by one person: type cut and cast by hand, paper made by hand, printing on a Washington iron hand press.

**1905-1911**

Dard illustrates many of the Roycroft Press books, and makes a variety of leaded-glass windows, lamps, pottery, and jewelry.

**1911**

Dard visits a paper-making exhibit at the British Museum and decides to make handmade paper in America—a trade lost after 1890.

**1913**

Dard completes construction of his first papermill at their property in Marlboro, New York.

**1917**

Dard Jr. is born.

**1919**

Cornell C. Hunter is born.

**1923**

First Mountain House Press book is published: *Old Papermaking*.

**1919**

Dard Sr. buys the Gothic-style Mountain House, built in 1851, in Chillicothe, Ohio.

**1951**

Edith dies at Mountain House.

**1952**

Dard Jr. enrolls in a two-year Museum Studies program at the Winterthur Museum.

**1966**

Dard Sr. dies at Mountain House, having written 20 books on the subject of papermaking, eight of them limited editions printed at the Mountain House Press.

**1967**

Dard Jr. marries Janet Case.

**1968**

Dard III is born.

**1981**

Dard Jr. completes production of *The Life Work of Dard Hunter*.

**1989**

Dard Jr. dies.

**1994**

Dard Hunter Studios is founded.

**2016**

Dard III marries Karissa Sigler.

**2020-21**

Mountain House is extensively renovated.





Pale-green cabinets and natural wood tones in the windows, floor, stools, and trim get a flattering infusion of color and pattern from an accent wall papered in 'Pimpernel', from Morris & Co.





# new KITCHEN

## FOR AN OLD HOUSE

**I**N THEIR HOMETOWN of Moulton, Texas, Diana and Harvey Kloesel bought a 1903 Queen Anne Victorian house. Like most old-house owners, they made necessary upgrades and improvements over time. One big project was the renovation of the kitchen.

“The old kitchen was divided up, so there was very little space,” Diana says. “At holiday meals, we couldn’t all fit around the table.” At 15 by 20 feet, the room was big enough, but an awkwardly placed pantry (which gobbled up one window) made the layout choppy. A brick chimney, vestige of days when the house was heated by a wood stove, took up valuable real estate. A two-level island was too big, yet lacked storage. Appliances and countertops were outdated and unsightly, and the floor was covered with uninspiring sheet vinyl.

The couple turned to Sarah Stacey, an Austin-based interior designer they’d met through their daughter. An avowed lover of old houses, she knows how to introduce contemporary elements into a traditional interior. In a project that took six months, she stripped the room to the studs, removing the pantry, the chimney, and the awkward island. In their place is a practical, bright space filled with natural light.

The serene personality comes from the pale-green palette. “We presented two paint-color options to our client,” says Stacey: “one conservative—white—and the other this wild-card green. We are so glad they picked the green! Our favorite projects are often the ones where the clients took a risk.”

But, Stacey says, “I came into the room when it was

THE WALLPAPER’S  
AESTHETIC MOVEMENT  
OR BRITISH ARTS &  
CRAFTS PATTERN  
IDEALLY SUITS THIS  
1903 AMERICAN  
QUEEN ANNE HOUSE.

BY REGINA COLE  
PHOTOS BY ERIN WILLIAMSON



The kitchen's **serene personality** comes from the pale-green palette. "Our favorite projects often are those where the **client took a risk,**" says the designer, who also proposed a white scheme.

considered done. And I thought, that wall needs something. It's too blank!" A punch of period color and pattern comes from a feature wall papered in 'Pimpernel', an 1876 William Morris pattern that's still in production.

"It makes all the other elements sing," Stacey says; "and the homeowners love it."

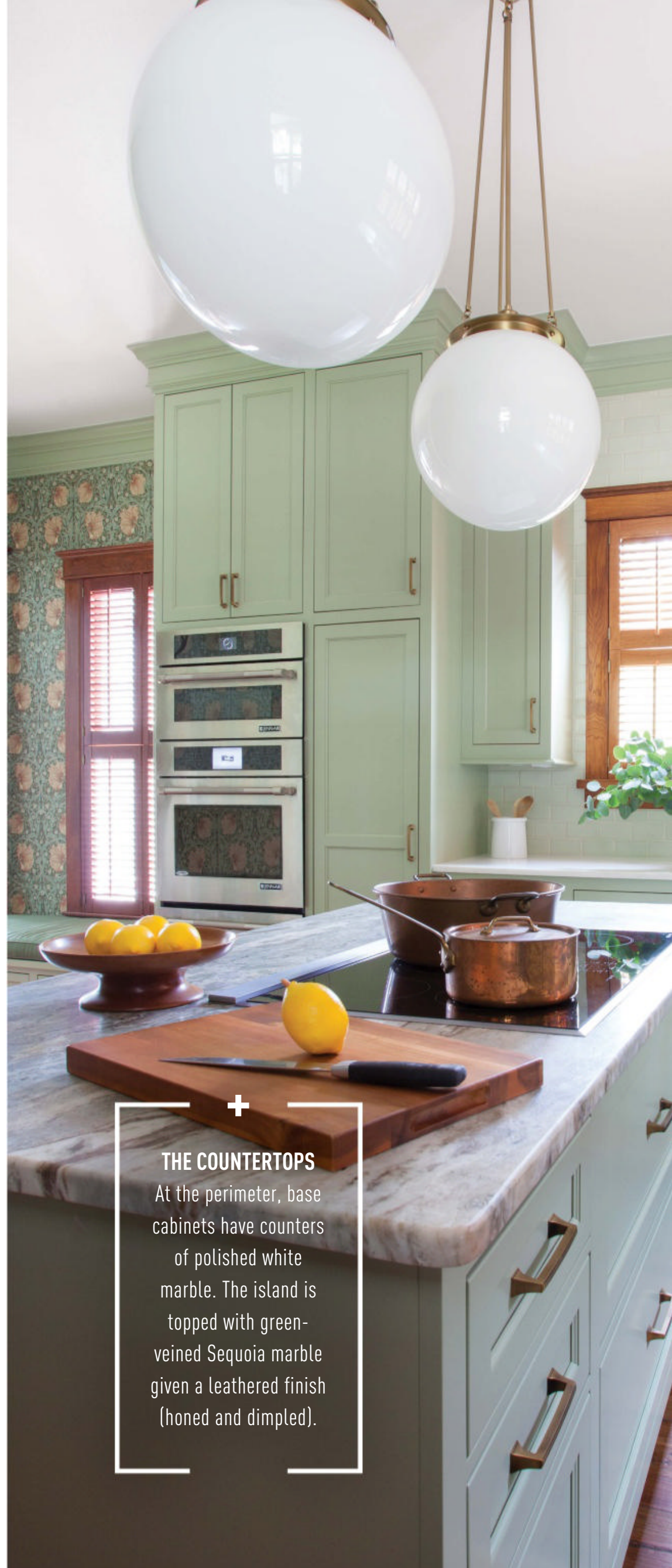
The new design specified cabinets that rise to the ceiling, essentially bringing the pantry into the room—and providing even more storage. "Lower cabinets are well organized with drawers," homeowner Diana says. "Instead of a lazy Susan, the lower-cabinet corners have drawers cut to fit. Top shelves in uppers provide storage for seldom-used things, like large serving dishes."

Contemporary function extends to subtle, under-cabinet counter lighting and hidden electrical outlets. The new island, painted to blend with the cabinets, is topped with Sequoia marble with green veining and a leathered finish, and fitted with a sleek induction cooktop. Polished white marble tops the perimeter counters, which have a backsplash of palest green subway tiles. Both Harvey and Diana had specified the apron-front sink as a must-have. A pair of globe lights illuminates the whole room. Wood shutters shade the windows. Mounted on the wall, a pair of curvaceous electric fans move the air around when a lot of cooking is going on.

A special treat had been hidden under the sheet flooring: original longleaf-pine floorboards. Refinished, they gleam like satin.

"Before we renovated the kitchen, I didn't really spend very much time in there," Harvey says. He and Diana own and run a restaurant just two blocks away. "But now, the colors and the light make me feel as though I'm in a greenhouse. I cook at home a lot now."

In an act of recycling, and in appreciation of their incomparable aged character, the owners saved the bricks as the kitchen chimney was demolished. Today, those bricks line the flower beds and the front walk, and are used as edging for the lawn.



#### THE COUNTERTOPS

At the perimeter, base cabinets have counters of polished white marble. The island is topped with green-veined Sequoia marble given a leathered finish (honed and dimpled).





**LEFT** In the island, an induction cooktop keeps things sleek. Two large, brass-bound globe lights descend over the leathered-marble top. **ABOVE** On the homeowners' wish list was an apron-front or "farmhouse" sink. **RIGHT** Whimsical and practical, a pair of electric fans augments the central air-conditioning. **BELOW** The designer called for custom corner drawers instead of lazy-Susan storage; in her experience, those revolving shelves fail over time and things get lost.





LEARN MORE



**LEFT** Wallpaper colors play off mid-century tile in an old cottage kitchen. The vintage paper features windmills, a favorite period motif.

**BELOW** Wallpaper ties together a large, Victorian Revival kitchen. The paper is 'Algernon' from the Dresser 1 series, Bradbury & Bradbury Art Wallpapers.



## WALLPAPER IN THE KITCHEN

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Wallpapered kitchens were rare before the electric era, for obvious reasons: kitchens were historically smoky, greasy rooms to be kept spare and easy to clean. During the Victorian era, urban kitchens were often out of sight, in the rear basement, to contain heat and smells and to provide easy access to deliveries. No one would have thought to wallpaper such rooms.

In rural farmhouses, however, as in tenement apartments, the kitchen might have had wallpaper chosen by the housewife, who spent time in the room.

The “sanitary” white kitchens of the bungalow era rarely were papered. By the 1930s, inexpensive papers printed with “kitchen motifs” were available. Designs included sprays of flowers or cherries, often with a geometric back-

ground; fruit arranged in clusters or over colored stripes; and naïve arrangements of windowpanes or plates.

Wallpapered kitchens were very common during the 1940s and throughout the 1950s. You’ve probably come across some of it when stripping a wall. Roosters were wildly popular, as were nostalgic farm motifs like orchard trees and vegetables. Repetitive geometric designs

were rendered in pink and turquoise, yellow with cornflower blue. Cherries or geraniums were superimposed on stripes and polka dots; crank coffee grinders alternated with urns and cups. Flowerpots, strawberries, and teapots were ubiquitous.

Durable-finish brands like Sanitas had been around since the 1920s, but vinyl wallcoverings were introduced in the 1950s and ’60s. Today, stoves have exhaust hoods and food preparation is comparatively minimal. Practical reasons for avoiding wallpaper in the kitchen have faded. If the humidity level is high, paper may peel. Used near a stove, paper will eventually discolor. Make it somewhat washable by coating it with matte-finish polyurethane.

Rely on stone and laminates, tile and semi-gloss paint. Use paper in clean areas: on an accent wall, or in the breakfast area, back hall, or pantry.





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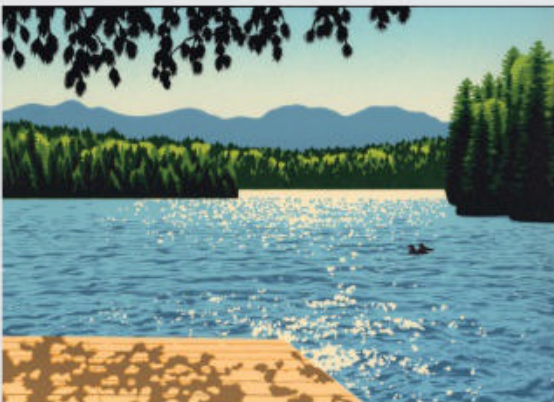
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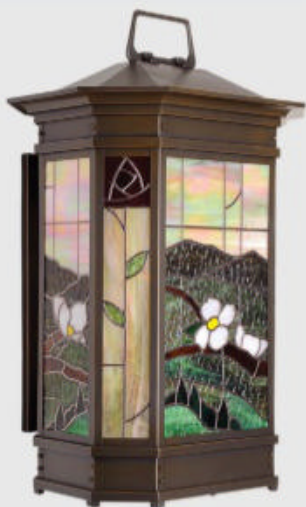
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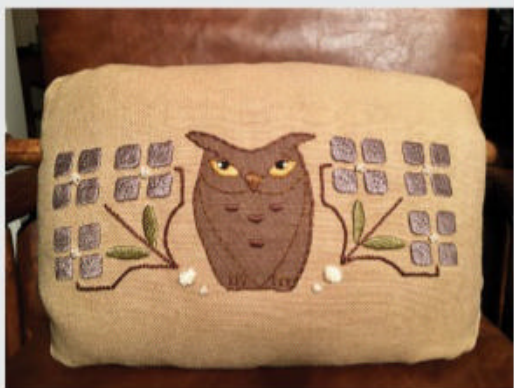
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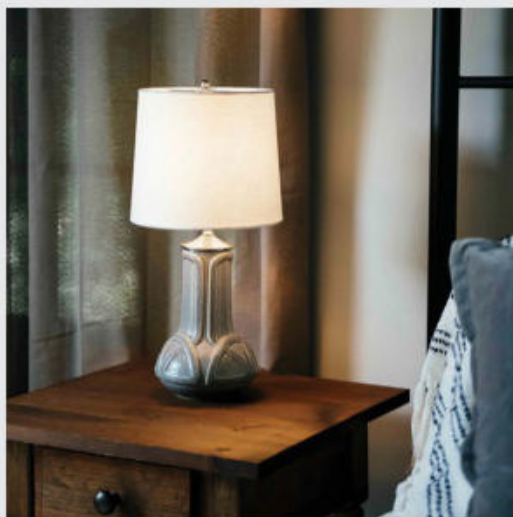


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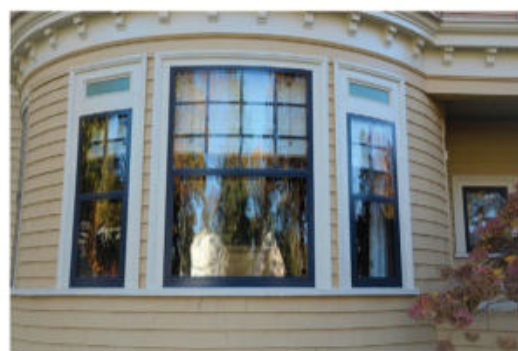
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# PRODUCT SHOWCASE



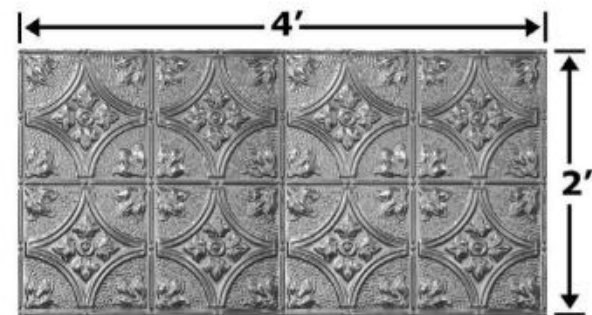
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## The Color People

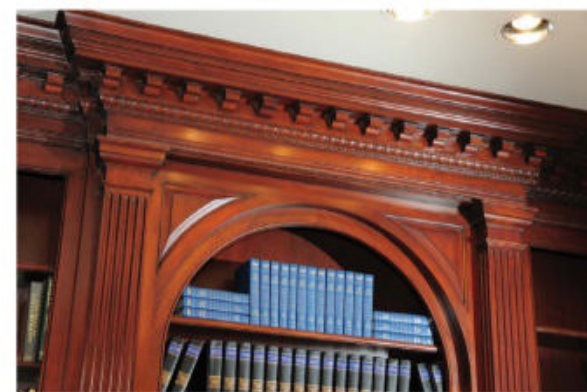
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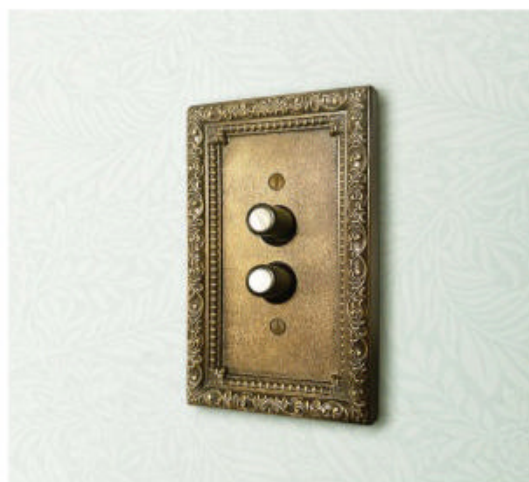
## Driwood Mouldings

Driwood Mouldings creates architecturally-correct elegant, embossed and plain hardwood mouldings for residential or commercial projects. We have more than 500 exceptional mouldings in stock to fit your project. View and shop online.  
**888-245-9663; www.driwood.com**



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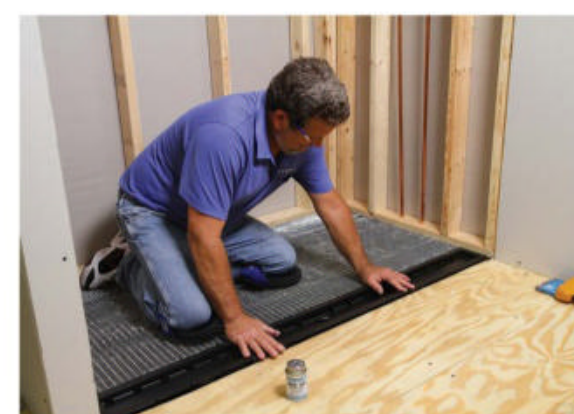
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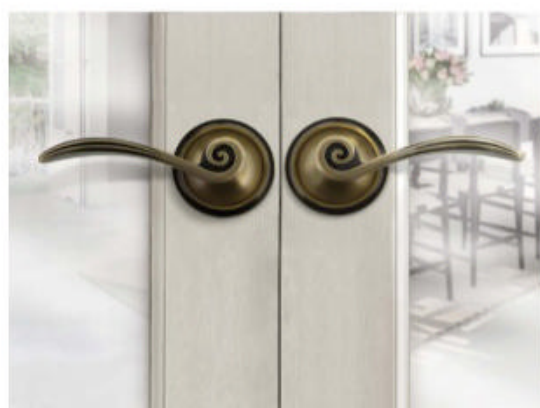
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# PRODUCT SHOWCASE



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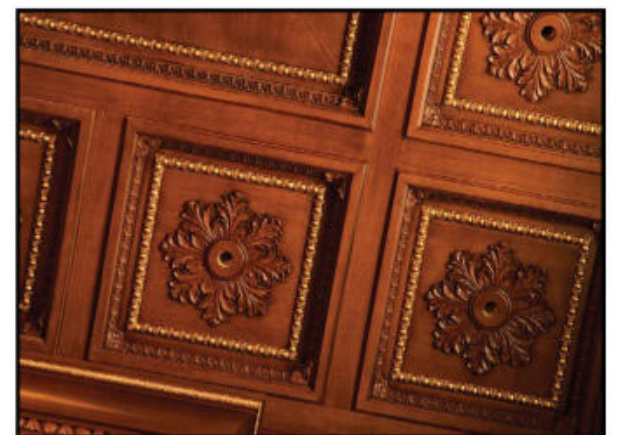
## Sundial Wire

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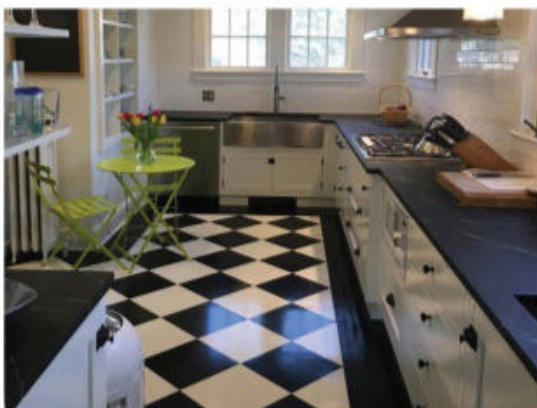
## TimberBuild™

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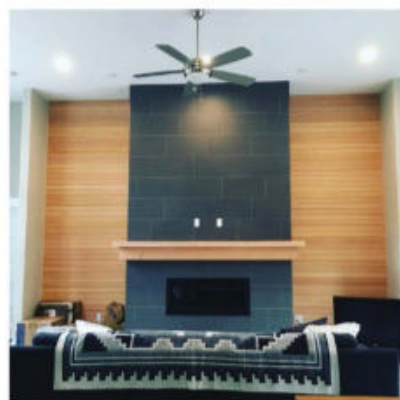
A toughened, versatile, liquid epoxy for permanent waterproof bonding of fiberglass, ceramics, metals, plastics, damp and difficult-to-bond woods. G/flex can make structural bonds that absorb the stress of expansion, contraction, and vibration. Ideal for bonding dissimilar materials.  
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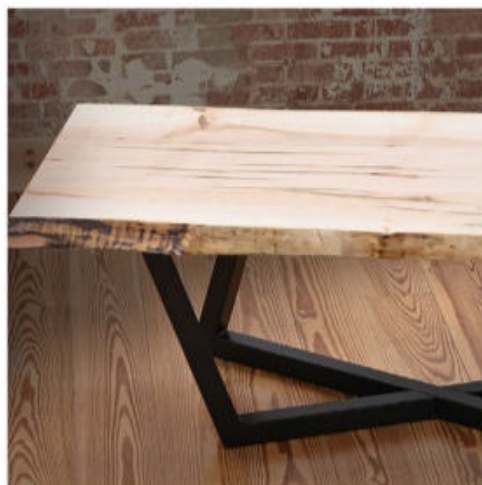
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## Resources

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**APPLIANCES** (black)  
**Big Chill** [bigchill.com](http://bigchill.com)  
**FAUCETS** Kingston Brass  
[kingstonbrass.com](http://kingstonbrass.com)  
**WALLPAPER** Birch Lane  
[birchlane.com](http://birchlane.com)  
**PAINT** Chatroom SW6171  
**Sherwin-Williams**  
[sherwin-williams.com](http://sherwin-williams.com)  
**SOFAS** IKEA [ikea.com](http://ikea.com)

### Related Resources

**Clay Squared to Infinity**  
[claysquared.com](http://claysquared.com) Authentic reproduction of vintage subway tile

### DISPLAYING COLLECTIONS

p. 20 **DESIGNER** Iliana Moore,  
Bronxville, NY:  
[ilianamoore.com](http://ilianamoore.com)

p. 22 **MUSEUM** Beauport,  
The Sleeper-McCann  
House, Gloucester, MA:  
[historicnewengland.org/property/beauport-sleeper-mccann-house/](http://historicnewengland.org/property/beauport-sleeper-mccann-house/)

p. 23 **WALLPAPER** Digitally printed, custom colorway 'Birchwood Frieze', Arts & Crafts collection **Bradbury & Bradbury** [bradbury.com](http://bradbury.com)  
**DISPLAY & SAFEKEEPING**  
Fine Home Displays  
[finehomedisplays.com](http://finehomedisplays.com)  
**SECURING PUTTY** The Museum Putty **Collectors Hold!** widely available

### A&C REVIVAL KITCHEN

**DESIGN** Wade Freitag,  
Craftsman Design &  
Renovation [craftsmansign.com](http://craftsmansign.com)

**CABINETS** custom DeWils  
[dewils.com](http://dewils.com)

**TILE** Seneca Tiles  
[senecatiles.com](http://senecatiles.com)

**COUNTERS** soapstone  
**SINK & FAUCET** Kohler  
[kohler.com](http://kohler.com)

**FRIDGE** CS 2060 Liebherr  
[liebherr.com](http://liebherr.com)

**PENDANTS** Erlenmeyer Mini  
Pendant **Hubbardton Forge**  
[hubbardtonforge.com](http://hubbardtonforge.com)

**HARDWARE** Caldwell Bin  
Pull & Knob **Rejuvenation**  
[rejuvenation.com](http://rejuvenation.com)

**FAN** Falcon LED **Rejuvenation**  
[rejuvenation.com](http://rejuvenation.com)

**TABLE BASE** Symmetry  
**Hardware** [steeltablelegs.com](http://steeltablelegs.com)

**FURNITURE** Kyoto cherry  
barstools **The Joinery**  
[thejoinery.com](http://thejoinery.com)

### ATTIC CONVERSIONS

**DESIGNERS** Craftsman  
Design and Renovation  
[craftsmansign.com](http://craftsmansign.com)

**Crisp Architects**  
[crisparchitects.com](http://crisparchitects.com) **David Heide**  
**Design Studio** [dhdstudio.com](http://dhdstudio.com)

**Frank Shirley Architects**  
[frankshirleyarchitects.com](http://frankshirleyarchitects.com)

**Peter Zimmerman**  
**Architects** [pzarchitects.com](http://pzarchitects.com)

**Sandra Vitzthum Architect**  
[sandravitzthum.com](http://sandravitzthum.com)

**Studio TJP** [tjp.us](http://tjp.us)

### WINDOWS & BUMP-OUTS

**Adams Architectural**  
[adamsarch.com](http://adamsarch.com)  
**Architectural Components**  
[architecturalcomponentsinc.com](http://architecturalcomponentsinc.com)  
*True-to-period custom windows*

**Bagala Window Works**  
[bagalawindowworks.com](http://bagalawindowworks.com)

**The Cooper Group**  
[thecoopergroupct.com](http://thecoopergroupct.com)

**FAKRO America** balcony  
windows [fakrousa.com](http://fakrousa.com)

**Historic Restorations**  
[historic-restorations.com](http://historic-restorations.com) Full-service restorations, including windows

**Marvin Windows**  
and Doors [marvin.com](http://marvin.com) Built-to-order high performance windows

**Woodstone Company**  
[woodstone.com](http://woodstone.com) Architectural wood windows/doors

**INSULATION/VENTILATION**

**ADO Products** [adoproducs.com](http://adoproducs.com) Insulation baffles

**Benjamin Obdyke** [benjaminobdyke.com](http://benjaminobdyke.com) Ridge venting, ventilated underlayment for roofing; house wraps, rain slickers

**Brentwood Industries** [brentwoodindustries.com](http://brentwoodindustries.com) Accuvent insulation baffles

**CertainTeed** [certainteed.com](http://certainteed.com) Fiberglass batt, spray foams; ridge vents

**Cor-a-Vent** [cor-a-vent.com](http://cor-a-vent.com) Ridge/soffit vents

**Johns Manville** [jm.com](http://jm.com) Fiberglass, foam board, mineral wool, spray foam

**Knauf Insulation** [knaufinsulation.us](http://knaufinsulation.us) Ecobatt glass mineral wool

**Owens Corning** [thermafiber.com](http://thermafiber.com) Ultra-batt mineral wool

**Rockwool** [rockwool.com](http://rockwool.com) Mineral-wool insulation products

**SPECIALTY**

**Elco Lighting** [elcolighting.com](http://elcolighting.com) Track & recessed lighting systems incl. those for use in attic ceilings

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**SHOWERHEAD** Purist 965 AK in Chrome, **Kohler** Signature

**kohler.com** **SCONCES** Royale adjustable sconce in polished nickel

**Restoration Hardware** [rh.com](http://rh.com)

**TUB REGLAZING** Porcelain Patch & Glaze, Watertown, MA: [porcelainpatch.com](http://porcelainpatch.com)

**RE-CHROMING** MacLellan Metal Refinishing, Waltham, MA: [maclellanmetalfinishing.com](http://maclellanmetalfinishing.com)

**PAINT** White Heron (OC-57); Black Beauty (2128-10) [benjaminmoore.com](http://benjaminmoore.com)

**SEVENTIES MODERN CONSULTING ARCHITECT**

**Scott Hatmaker, Brav Design**, Asheville, NC: [brav-design.com](http://brav-design.com)

**PAINTINGS** Jackson Hammack, Craighead Green Gallery, Dallas: [craigheadgreen.com](http://craigheadgreen.com), [jacksonhammackart.com](http://jacksonhammackart.com)

**EXT. STAIN** Shagbark 3001 • [fdn.foothills7514.com](http://fdn.foothills7514.com)

**Sherwin-Williams** [sherwin-williams.com](http://sherwin-williams.com)

**INT. PAINT COLORS** sashes Gargoyle 1546 • LR/kit Steam AF-15 • hall Himalayan Trek 1542 • library/BR Waynesboro Taupe 1544, all **Benjamin Moore** [benjaminmoore.com](http://benjaminmoore.com)

**VINTAGE TILE** Wells Tiles and Antiques, Los Angeles: [wellstile.com](http://wellstile.com)

**CABINETS** Mid Continent Cabinetry [midcontinentcabinetry.com](http://midcontinentcabinetry.com)

**CHANDELIER** 'Finch' Arteriors [arteriorshome.com](http://arteriorshome.com), through Lumens [lumens.com](http://lumens.com)

**BARCELONA CHAIR** reissued Design Within Reach [dwr.com](http://dwr.com)

**TEAK COFFEE TABLE** Big Mango Trading Co. [bigmangotrading.com](http://bigmangotrading.com)

**SETTLE** reissued Mission oak Stickley [stickley.com](http://stickley.com)

**SOFAS** Mitchell Gold + Bob Williams [mgbwhome.com](http://mgbwhome.com)

**BATH TILE** Brio Glass Mosaic Modwalls [modwalls.com](http://modwalls.com)

**WALNUT BED** 'Anton' Room & Board [roomandboard.com](http://roomandboard.com)

**BLANKETS** Pendleton [pendleton-usa.com](http://pendleton-usa.com)

**PAINTING** Dale McEntire, Gallery at Flat Rock [galleryflatrock.com](http://galleryflatrock.com)

**Related Resources**

**Pewabic Pottery** [pewabic.org](http://pewabic.org) Iconic Arts & Crafts work from a Detroit pottery dating to 1903

**SEVENTIES TRENDS**

**BUILT-INS** Hull Works [hullworks.com](http://hullworks.com)

**RUGS** vintage, shag, mid-century Loloi Rugs [loloirugs.com](http://loloirugs.com)

**MCM FURNITURE** [dwr.com](http://dwr.com) • [bauhaus2yourhouse.com](http://bauhaus2yourhouse.com) • [hermanmiller.com](http://hermanmiller.com) • [knoll.com](http://knoll.com)

Also see products on p. 67.

**MOUNTAIN HOUSE, DARD HUNTER**

**OWNER** Dard Hunter Studio [dardhunter.com](http://dardhunter.com)

**WALLPAPER** Windrush; Chrysanthemum **Morris & Co.** [morrisandco.com](http://morrisandco.com)

[sandersondesigngroup.com](http://sandersondesigngroup.com)

**NEW LINCRUSTA** Available through [lincrusta.com](http://lincrusta.com) • [wallpaperdirect.com](http://wallpaperdirect.com)

**NEW KITCHEN, OLD HOUSE**

**DESIGN** Sarah Stacey Interior Design, Austin, TX: [sarahstaceydesign.com](http://sarahstaceydesign.com)

**CABINET PAINT** Clary Sage **Sherwin-Williams** [sherwin-williams.com](http://sherwin-williams.com)

**HARDWARE** Mulholland widely available • **Amerock** [amerock.com](http://amerock.com)

**WALLPAPER** 'Pimpernel' in Bayleaf Manila, **Morris & Co.** [morrisandco.com](http://morrisandco.com)

[sandersondesigngroup.com](http://sandersondesigngroup.com)

**GLOBE PENDANTS** 'Hood' **Rejuvenation** [rejuvenation.com](http://rejuvenation.com)

**SINK** Whitehaven with Smart Divide **Kohler** [kohler.com](http://kohler.com)

**FAUCET** Extended Reach Pull-down Faucet **Waterstone** [waterstoneco.com](http://waterstoneco.com)

**COOKTOP** induction **Jenn-Air** [jennair.com](http://jennair.com)

**FAN** 'Melody' **Matthews Fan Co.** [matthewsfanco.com](http://matthewsfanco.com)



“Should have hired an architect.”

—Janinne Paulson



## CAPE LEFT IN THE COLD

We know what a Cape Cod house should be: low, modest, symmetrical (or, for half and three-quarter Capes, with a promise of symmetry). The only ornament is at the entry, and tradition reigns. Examples from the 20th century did present some whimsy, it's true: a carport or sunporch, modern windows, roof dormers just a bit over-scaled. At mid-century, the typical shingle-grey and Colonial ivory schemes sometimes were eschewed in favor of more contemporary colors: greenish gold, turquoise, red shutters even. But the essential Capeness remained. • These photos, taken in a small Northeast city after it snowed, are examples of how *not* to add onto a Cape Cod-style house. A dormer that's essentially a heavyweight second level; two-storey additions; a frontal bump-out and new window that obliterate symmetry; minivan dormers . . . these are not the most sympathetic ways to remodel or add space. Better alternatives include a wide dormer on the rear elevation, a setback garage or master suite with a breezeway between it and the house, or a side-rear wing forming an ell. Or—just move to a bigger house.

**ABOVE** Look again at the basic shape of the main block in each of these former Cape Cod-style house. Additions changed the massing, roofline, and details of each.



The essential full Cape: if well done, dormers or a setback addition can work.

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





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