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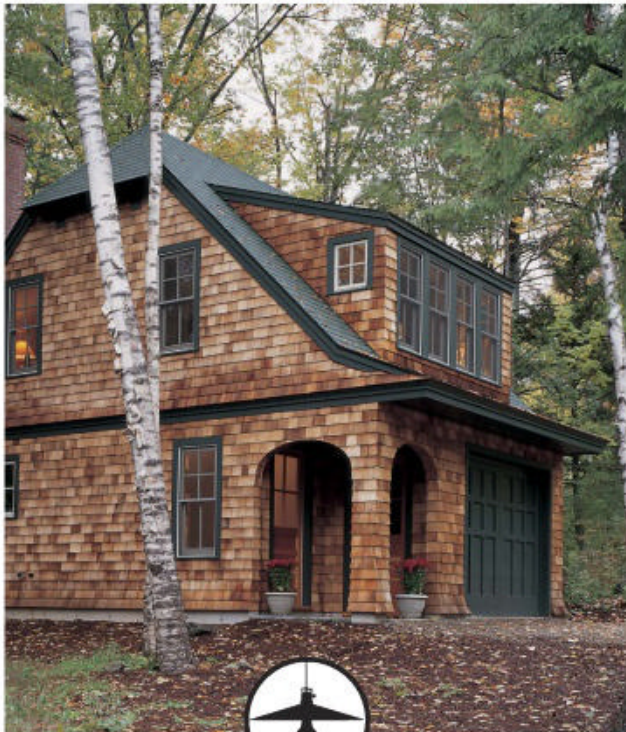


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AUGUST 2022



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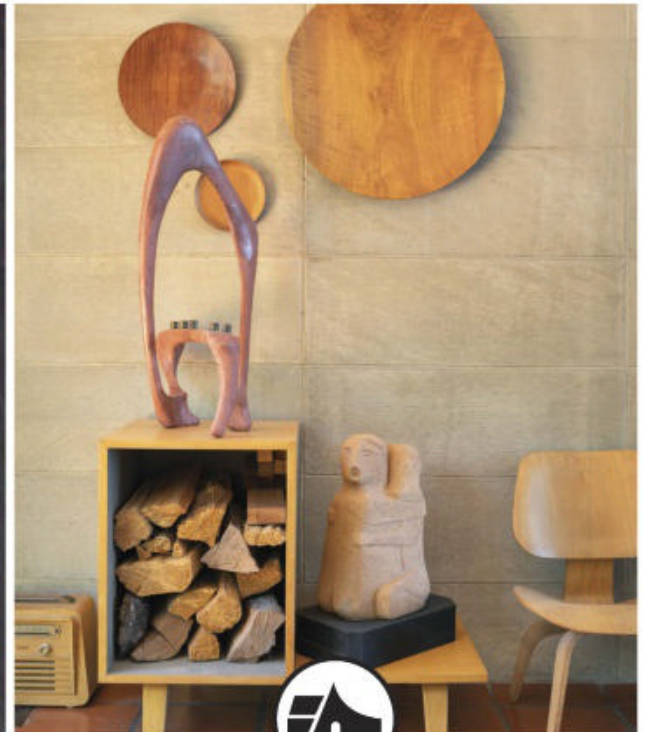
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ON THE COVER A new kitchen by Sarah Blank Design Studio adds historical charm and modern function to the Italian Villa. **PHOTO BY NEIL LANDINO. SEE PAGE 66.**



Two aspects of Tanglemoor, aka the Poore house: Rot hiding behind the shingles at an outdoor spigot, due to a years-long occult leak (far left). The view going up the stairs (lantern by Trustworth Studios).

Agony and Ecstasy

Renovating comes with highs and lows. I'm pleased that most of my decisions have held up and I now enjoy living here. It's ecstasy when perennials re-emerge, and when I find I still like the colors I painstakingly chose 25 years ago. Still, mine is a wood house on the New England coast, so rot happens. Cyclical repairs don't create the sinking feeling of being told foundation timbers need replacing, but they do cause temporary agony to the checking account. A new homeowner asked me: What would I change if I had it to do over? I could write a (boring) book! Some top-of-my-head advice in bullet points:

RENOVATION: Run electrical lines, plumbing chases, and ductwork early, even to spaces you're not ready to finish. Going back later is disruptive and expensive. • Repair old windows if possible and add interior or exterior storm panels. Many new production windows lose the seal and begin to rot within a decade. • Relentlessly research chosen materials and communicate information to contractors. Example: Even an experienced tile setter may not know that extremely thin grout lines are used with encaustic floor tiles; if he starts laying with the standard spacing, the pattern won't fit in the room.

DESIGN: You'll probably not use three places to dine, or regularly camp out in family room plus living room. The mudroom and laundry, however, should have been bigger.

- Fir beadboard finished with orange shellac was moderately affordable and will always be expressive of this house. Figure out what that vernacular or defining material is for your house, then design around it.
- A bigger house takes longer to clean and invites piles of clutter that are easy to ignore.

NO REGRETS: Hardscape is worth the investment: stone walls, well-laid paths and patios acquire patina and don't need maintenance. • Get the best roofing and roofer you can afford. • Include a judicious use of modern, rot-proof materials. Today's lumber will rot (or sprout mushrooms) every few years if near soil or, under some conditions, regularly wet by rain and snow. • If you have new or refinished wood floors, it's time to leave street shoes at the door.



Patricia Poore

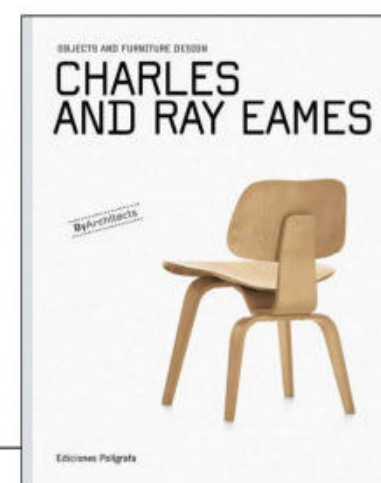
SIDE NOTES

MID-CENTURY DESIGNERS

The newest book about the work of Charles and Ray Eames is from the European publisher Poligrafa. It introduces key works by the American couple known for their contributions to architecture, industrial and furniture design, and photography. At the same time, Poligrafa is releasing a book on Charlotte Perriand, the French architect and furniture designer who collaborated with Le Corbusier ... and another on Eileen Gray, a previously overlooked furniture designer and architect whose work inspired both Art Deco and modernism. The publisher's "Objects and Furniture" series has covered iconic modern designers from Mies to Saarinen; out-of-print titles are usually available through vintage book sellers or through amazon.com.

CHARLES AND RAY

EAMES: *Objects and Furniture Design* Poligrafa, 08/30/2022; \$30. From artbook.com/poligrafa.html



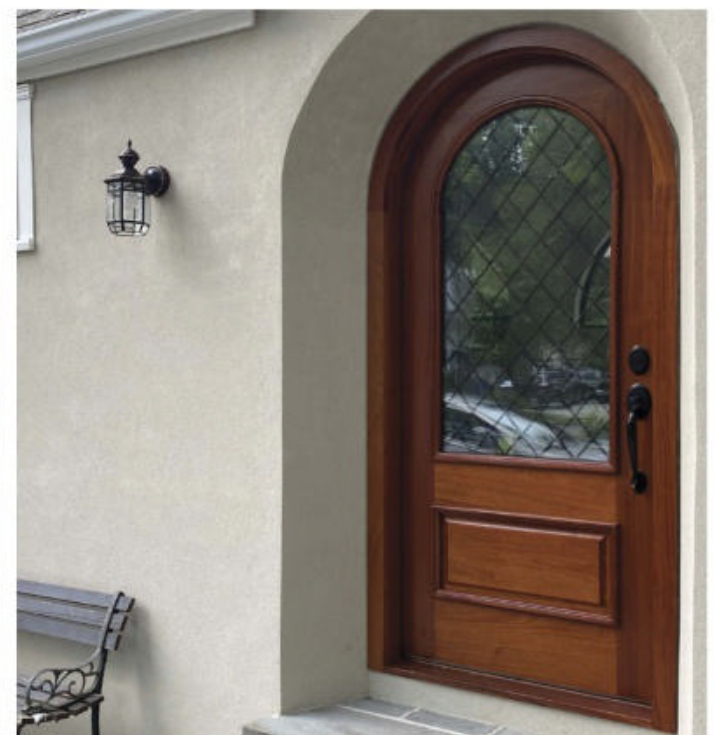
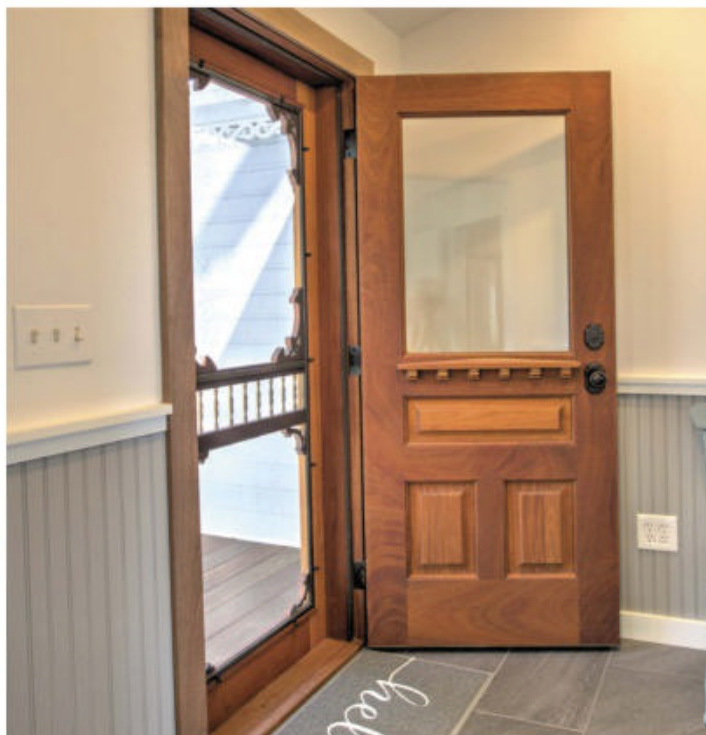
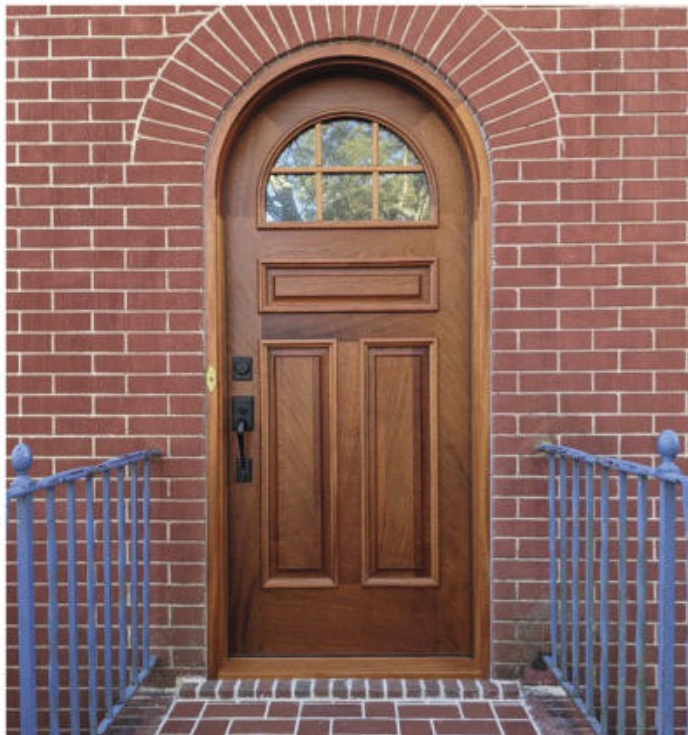
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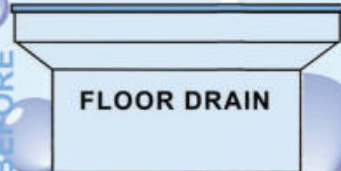


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• Raises drain by 1/4" to 1/2"
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EXTEND-A-DRAIN 4 3/8"
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BEFORE

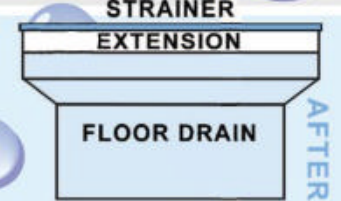


STRAINER
FLOOR DRAIN

FLOOR DRAIN - BEFORE



AFTER



**STRAINER
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FLOOR DRAIN

FLOOR DRAIN - AFTER



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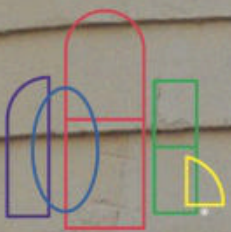
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Earthy, dusty, misty, ever-popular hues. **By Mary Ellen Polson**

1. EARTH-FRIENDLY TUB

Reconnect to the land with the Avalon 62" NativeStone bathtub, shown in Earth. Hand-formed and -polished with thick, heat-retaining walls, the tub is an eco-conscious blend of natural jute and cement that weighs less than expected. \$8,990. Native Trails, (800) 786-0862, nativetrailshome.com

2. PIE SAFE IN SOUTHWEST AQUA

The Fable Porch Shaker pie safe is finished in a certain blue over a Sicily rub, resulting in a Southwestern turquoise blue. The handmade piece comes in seven wood species and thousands of custom finishes. It measures 34" wide x 48" high x 15" deep: \$1,776. March Legend, (866) 611-5224, marchlegend.com

3. TRUE BRICK

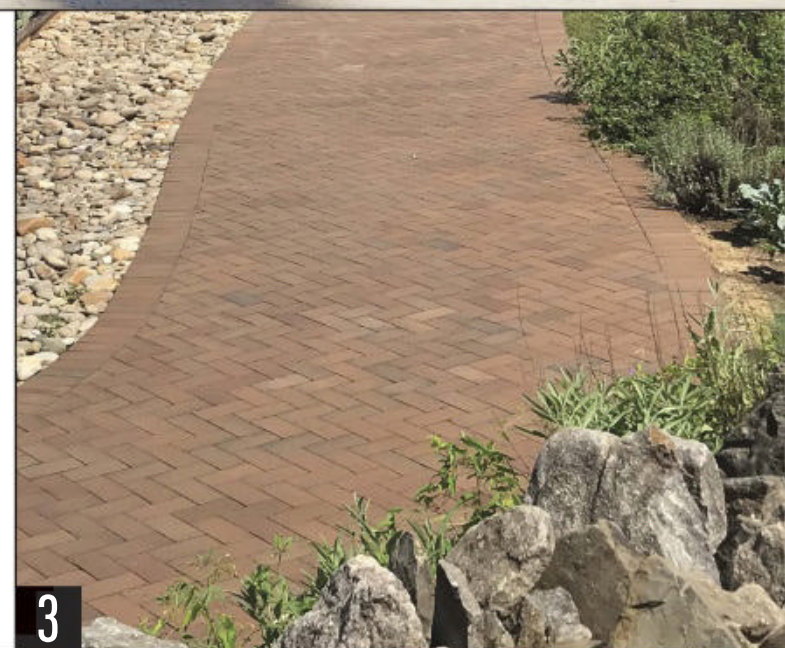
Due to their high compressive strength, traditional square-edged Pathway pavers are suitable for residential driveways and walks. Made of naturally sustainable clay in a range of colors, they're able to withstand extreme weathering and very cold climates. About \$4.40 per sq. ft. Pine Hall Brick, (800) 952-7425, pinehallbrick.com

4. COLORS OF THE TETONS

Sink into colors of the West in the Jenny Lake Club chair. Available in any fabric or leather combination, the chair measures 32" wide x 35" deep x 34" high. As shown in limited-edition Pendleton Wyeth Trail blanket upholstery: \$6,218. Old Hickory, (800) 232-2275, oldhickory.com

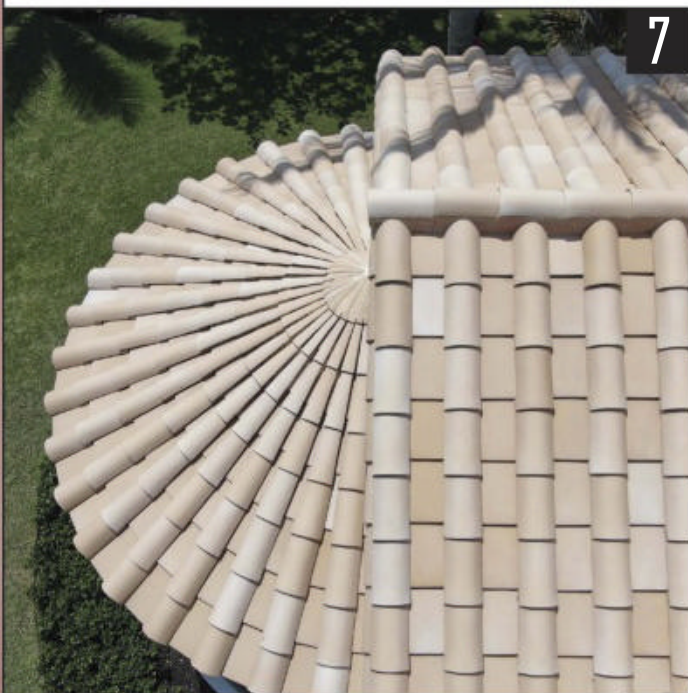
5. A WASH OF GREEN

In that desert-tinged tone of pale green, the Mica Empire shade is a find for a Twenties floor lamp in need of a replacement. The shade measures 13" at the top x 19" at the base x 11" tall. It's \$290. Just Shades, (212) 966-2757, justlampshades.com





6



7

6. PINK AS A PEONY

A deep desert-sunset pink, Peony is a new color this summer for the iconic tableware designed in 1936 by Frederick Hurten Rhead. In any given year, 13 to 16 colors are offered. A three-piece place setting is \$29.99. Fiesta Tableware, (800) 452-4462, fiestatableware.com

7. SAND AT SUNRISE

These 16" Italia barrel roof tiles of clay have straight barrel caps and flat pans that authentically match centuries-old Italian roofs; they have a 75-year warranty. In Desert Sand with White Mist overspray, tiles are the delicate color of dunes at sunrise. Price on request. Ludowici, (877) 656-5528, ludowici.com



8



9

8. FLOWER & VINE

Capturing the pale blues and cloud-white of a desert morning, Amaranth from the Biome collection is a hand-cut mosaic in tones of white, blue, and pale green with tumbled and polished finishes. Mosaics are made to measure for individual spaces. Price on request. New Ravenna, (757) 442-3379, newravenna.com

9. THE DESERT RAINBOW

It's rare to come across glazes like Cocoa, Lavender, and Ballet Pink in machine-pressed, quick-ship tile. In 70 colors with matte or satin finishes, the tiles are available in subway, square, and impressed diamond shapes for \$17.60 to \$38.37 per sq. ft. Red Rock Tileworks, (888) 348-8453, redrocktileworks.com



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10. A NATIVE GIFT

The Harding rug from the Pendleton Reserve collection is based on a shawl (inspired by the famous Chief Joseph blanket) presented in 1923 by local chiefs to First Lady Florence Harding during dedication of a portion of the Old Oregon Trail. Hand-knotted from hand-spun New Zealand wool, the rug comes in multiple sizes and as runners. The 12' x 16' shown is \$10,750. Southwest Looms, (919) 489-8362, southwestlooms.com

Outdoor Accents

Garden, porch, and patio focal points for a comfortable summer at home.

1. TELLING TIME

The aluminum Sundial Armillary is a full 26" wide and may be mounted on a contrasting black pedestal. Sturdily made, the sculptural piece tells the hour if aligned to true north when mounted. It's \$299; optional 30" x 12" pedestal is \$459. Garden Artisans, (410) 672-0082, gardenartisans.com

2. RECOVER YOUR WICKER

Newly available stateside, the Liberty Garden outdoor collection includes their Persian Jacquard, an Arts & Crafts-inspired botanical in coral, peach, and pink. [Similar furniture: sikadesignusa.com] Pair it with basket-weave Arbor fabric in Fennel. Colorway sets include Lacquer (shown), Jade, Pewter, and Lapis. To the trade. Fabricut, (800) 999-8200, fabricut.com

3. READY TO VINE

Constructed of kiln-dried, select Western red cedar, Catalina Estate Lattice finished with copper-topped pyramid post caps discreetly screens a private area or trains vining plants. A 3x6-foot panel is \$100 to \$110. Post caps (4"x4") are about \$50 each. Woodway Products, (503) 631-4408, woodwayproducts.com

4. ADD A PLANTER

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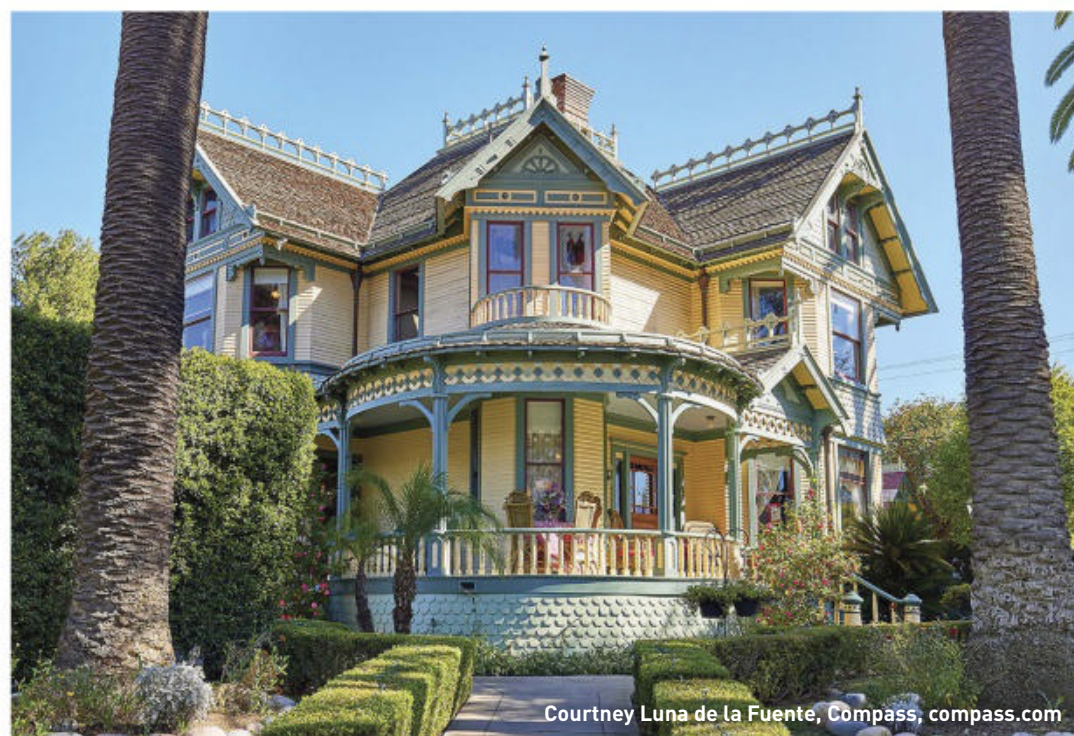
Rooflines on these five historic houses really stand out. In a good way!



Ernie Nichols, Keller Williams, kw.com

PORTERVILLE, CA / \$589,900

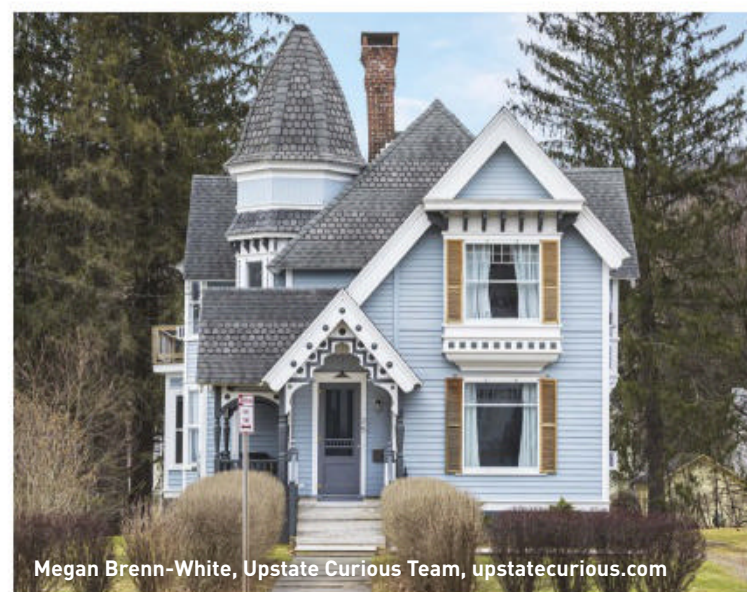
With exposed rafter tails at both corner bays (one square, one rounded), this 1911 Prairie-style Craftsman house has a roof that appears to float. Inside find never-painted box-beam ceilings, paneling, and woodwork.



Courtney Luna de la Fuente, Compass, compass.com

ESCONDIDO, CA / \$2,340,000

The 1896 Albert H. Beach house is capped with elaborate cresting on its gabled roofs and widow's walk. The fully restored interior is lavished in period room-set wallpapers; woodwork, fireplaces, and built-ins are intact and unpainted.



Megan Brenn-White, Upstate Curious Team, upstatecurious.com

DELHI, NY / \$389,000

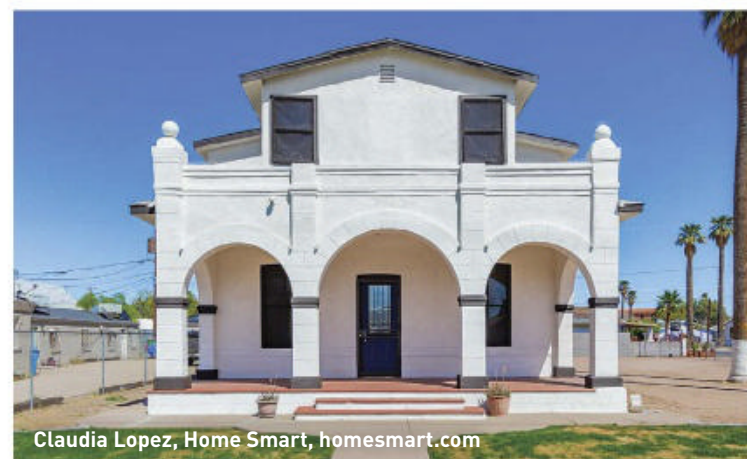
This George F. Barber-designed Queen Anne kit house is bristling with interacting roof shapes. Interior elements include an intact staircase with elaborate newel post and spindles, spandrels, and period mouldings.



Nancy McGuire, Maryland Heritage Properties, marylandheritageproperties.com

CHESTERTOWN, MD / \$795,000

With one gambrel end—and a Second Empire-style mansard turret on the opposite—Lauretum is unique. The 1881 house on six acres has double-tiered porches, oriel and colored-light windows, and mahogany floors inside.



Claudia Lopez, Home Smart, homesmart.com

PHOENIX, AZ / \$990,000

Built around 1900 in a monastic Spanish Colonial Revival style, this dwelling has shallow, stepped-back rooflines behind the Mission-esque facade. High ceilings, picture rails, and broad door and window casings remain inside.



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- ✓ Press into existing windows, then disappear.

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Additions to the
stone house are
irregular; where the
kitchen and dining
room ells meet,
a tiny patio is big
enough for a couple
of rocking chairs.

SUCCESS!



WE FINALLY GOT OUR OLD FARMHOUSE!

Tired of renting, longing for a house to make our own, we waited until this old stone house presented itself. **By Kelly Hopton-Jones**

I was walking my newly adopted dog, Rylee, when Brian struck up a conversation. I'm from eastern Pennsylvania, but was living in Fort Worth, Texas; Brian is a native Texan. Well, we got married, renovated a small house and, in 2017, decided to move and buy a house in the area where I'd grown up.

We like to put our own mark on home—and that's hard when you're renting.

For two years we house-hunted, but nothing worked out. We weren't picky; we put an offer on anything with a roof! What I really wanted was a Bucks County farmhouse, but we were sure that was beyond our means. Finally, in May 2019,

we made an offer that was accepted. Four months later we moved into the house in Chalfont, in the heart of Bucks County.

Believe it or not, it's a classic stone farmhouse, built in 1860, with a series of attached ells. Measuring approximately 2,000 square feet, it has two baths and three bedrooms, one now used as a home office. A big plus: the seller had dug out the basement, creating potential living space with eight-foot ceilings.

The previous owner had been there since the 1970s. The house was outdated, but structurally, it was in good condition. We installed a new kitchen, moved the laundry upstairs, and redesigned



TOP The kitchen is in its original location and configuration, but now has a better layout, a new farmhouse sink, quartz countertops, a brick floor, and new cabinets and appliances. **BEFORE** The old kitchen, in an added ell, was hardly original, but rather a tired later remodeling.

ABOVE RIGHT Kelly and Brian Hopton-Jones with Rylee, who facilitated their meeting just eight days after Kelly adopted him.



The couple were careful to preserve such original elements as the fireplace and its beehive oven, even as they painted walls white and furnished with contemporary pieces.



LEFT Before, this room was stuck between eras with white walls, Colonial-palette woodwork, and reproduction chairs. Floors and fireplace were retained, Kelly found the antique French doors that fill one corner, and gave the glass panes a mirrored finish that evokes historic glazing.



TOP LEFT During renovation of the upstairs bath, the couple uncovered the original stone wall—and decided to leave it as a focal point. **RIGHT** The dining room occupies one added section. No longer functional, the fireplace was fitted with a gas stove in cream-color enamel. **BOTTOM LEFT** The half bath has a new pedestal sink, faucet, and mirror—chic and functional against a leafy botanical wallpaper.



the upstairs bathroom. In that bath, we exposed a stone wall. Brian laid a brick floor in the newly reconfigured kitchen, using thinner brick that, unlike veneer, is structural and installed with traditional masonry methods. An awkward layout was remedied by moving the refrigerator to create better sightlines between the kitchen and dining room.

The “bar room” or living room has no TV. We keep it for conversation. The bar is hidden inside an antique cabinet. Throughout, I decided on white for the walls, including the fireplace brick. Trim is painted pale grey. The windows, deeply recessed because of the thick

stone walls, are just beautiful. Except for Roman shades in the bathrooms, the windows don’t have curtains.

We found all the furnishings in thrift stores and online marketplaces. I love antique furniture; until I find the right thing, I’ll go without. So we still have a lot of empty white walls where, eventually, we’ll hang art.

Plans continue! The rickety garage will come down to be replaced by a sunroom. Someday, we’ll make use of the dug-out basement space. For now, we’re happy to live in an old farmhouse that was once only a dream.

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DESIGN

THE WELL THOUGHT OUT GARAGE

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page 20

This somewhat English, carriage-house garage with a clipped gable is a good model for Queen Anne, Shingle Style, Tudor Revival, and Arts & Crafts houses. A small apartment occupies the second floor.

20

GARAGES & OUTBUILDINGS: LESSONS FOR FUNCTIONAL DESIGN
Considerations of site, style, size, and placement come into play—not to mention secondary functions and future needs.

+

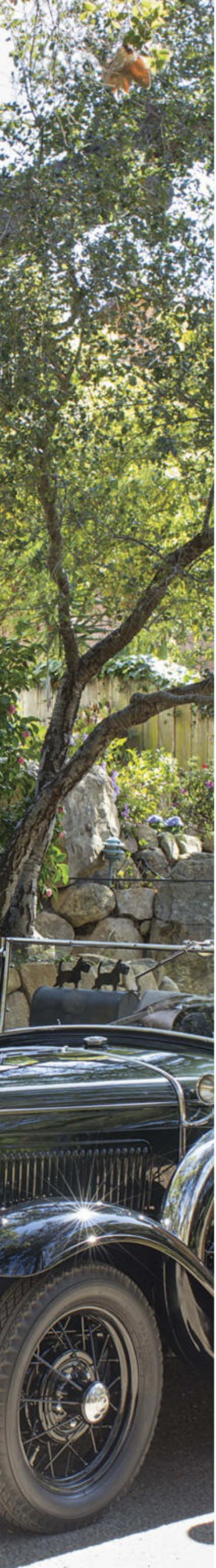
26 THEY STILL MAKE
28 VINTAGE VISION
30 KITCHENS + BATHS





LOCATION

Peculiarities of site may suggest a material, as when a fieldstone wall morphs into a garage. A pronounced slope can allow the garage to tuck under the house or into a berm.

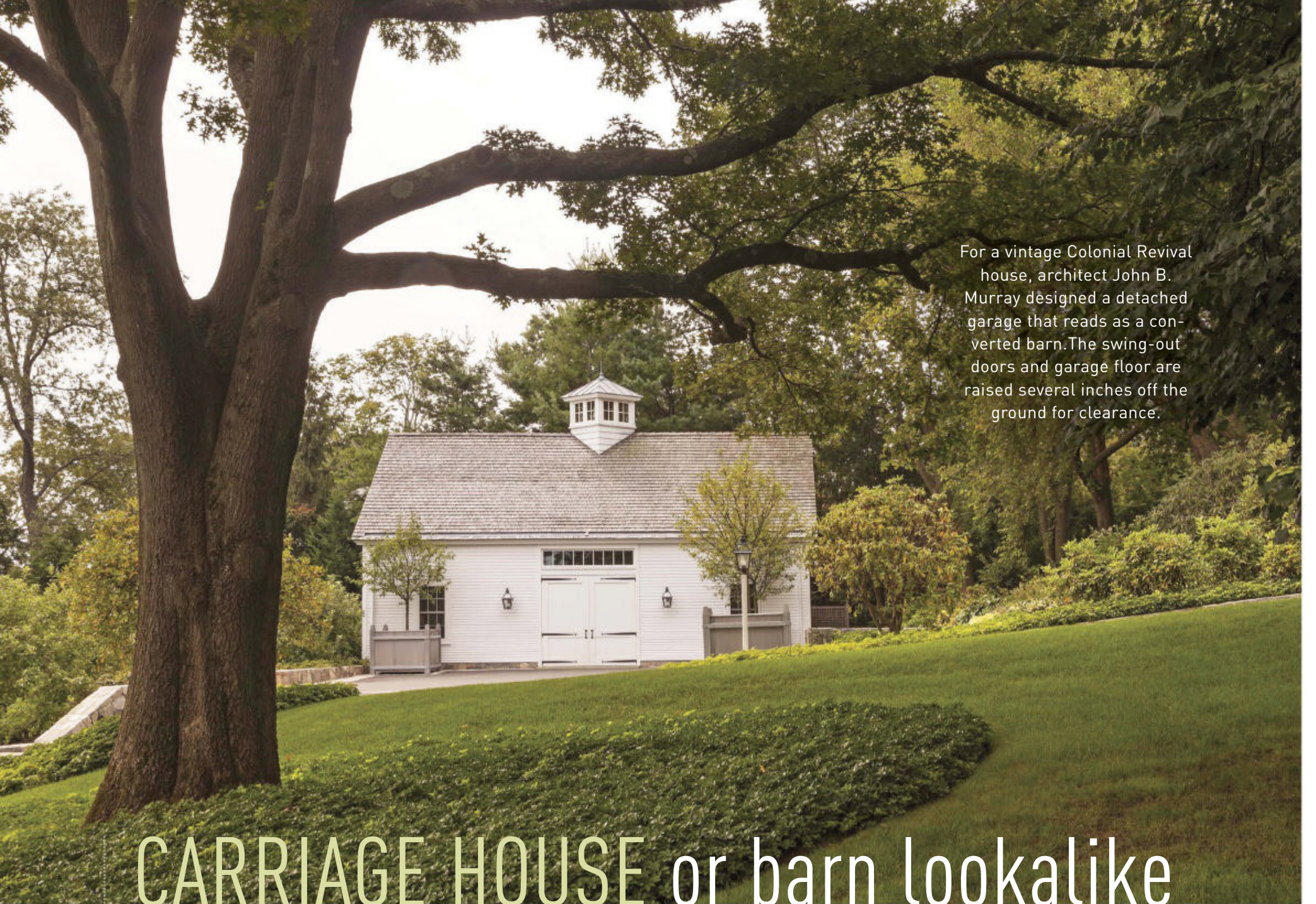


LEFT This picturesque old garage appears as a garden structure between the street and the 1925 French Norman-style house. **RIGHT** A new outbuilding designed by Patrick Ahearn revives the carriage house; it was built to protect a trio of collectible automobiles and also serves as outdoor entertainment space.



Garages & outbuildings

A well-designed garage does more than stable automobiles. It may by its placement create a private courtyard. It can block noise or a neighbor, or add balance if it's part of the house. Today's garages are also storage units and potting sheds; they may accommodate a home office or guest suite. Because a garage is new construction requiring everything from permits to utilities, it's worth taking time to design one that works now and for the future—say, when electric-vehicle charging stations are a common requirement. **BY PATRICIA POORE**



For a vintage Colonial Revival house, architect John B. Murray designed a detached garage that reads as a converted barn. The swing-out doors and garage floor are raised several inches off the ground for clearance.

CARRIAGE HOUSE or barn lookalike

If the automobile garage itself has little precedent as a fully detailed, multi-function space, that's not true of outbuildings in general. **Surviving barns, offering lots of room** and storage capacity, were remade by several generations to become vacation homes, car barns with workshops, home offices, and so on. **Victorian-era houses** may have had a carriage house later converted to garage space. "Converted barn" and "carriage house" are common scenarios used by designers for adding a garage to a 19th-century house. **Bungalows often had a garage** from the beginning; catalogs and plan books from as early as 1909 include garages that mimic the style of the new homes they accompany. **Sometimes a rather plain, hip- or gable-roofed garage** is most suitable.

The garage, designed specifically for an automobile, was at first a utilitarian building separate from the house. By the 1920s garages were increasingly tied to the house by a loggia, pergola, or breezeway. A low wall between house and garage formed a courtyard (or, at least, a laundry yard). The "walled compound" look was particularly popular for English and French Revival houses. Garages for 20th-century Colonial Revival houses, like those designed by Royal Barry Wills, emulated the connected buildings of New England farmhouses. After fear of fire subsided, garages were attached, although many codes continued to require fire walls. On Dutch Colonials, a garage as one wing balanced a porch-on-slab, sleeping porch, or sunporch on the other side.

Soon garages were tucked under the house or hidden in irregular massing, as in Tudor homes. But not until the postwar split-level era did double doors boldly appear on the primary façade.

Fancy garages are not new; they were built all along for the wealthy, often with a mechanic's shop and chauffeur's quarters. In the 1920s and certainly the '30s, suburban owners could choose from garage designs that matched the house: Mediterranean, gambrel, English cottage. Craftsman-influenced styles were easy to adapt to garages. "Spanish" garages had tiled roofs. Garages have always had windows for ventilation and light, often mimicking those of the house.

If you have an old garage that's usable, even if doesn't match the house, consider paint color and trellising to make it attrac-

STYLE MATTERS

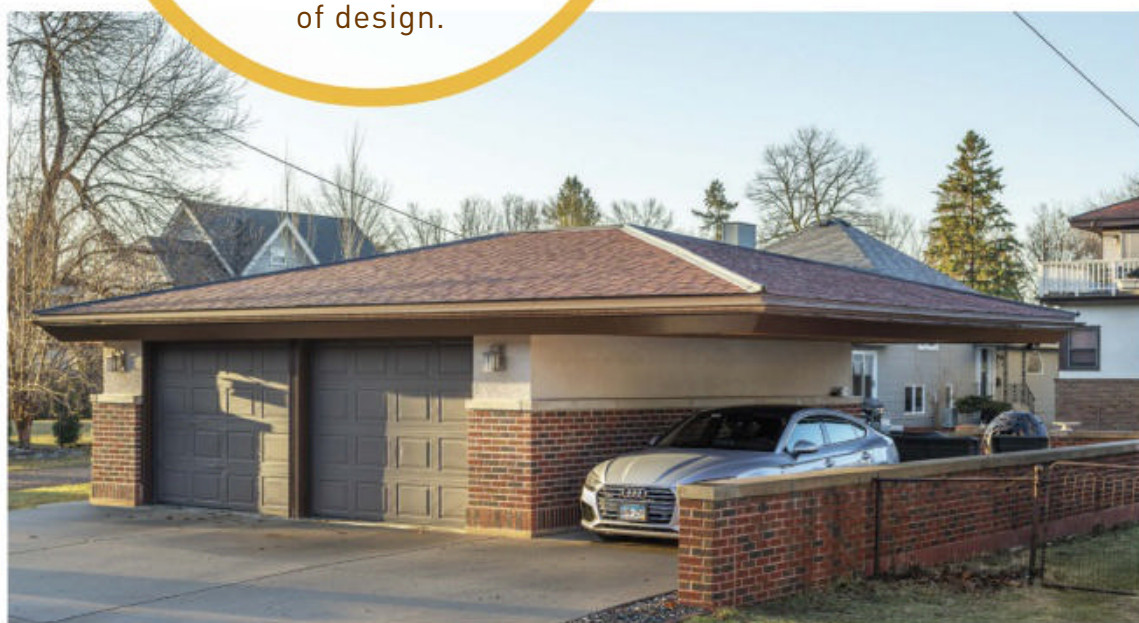
The most obvious way to design a compatible garage is to echo the style, era, and materials of the house.

Roofline and pitch are critical aspects of design.



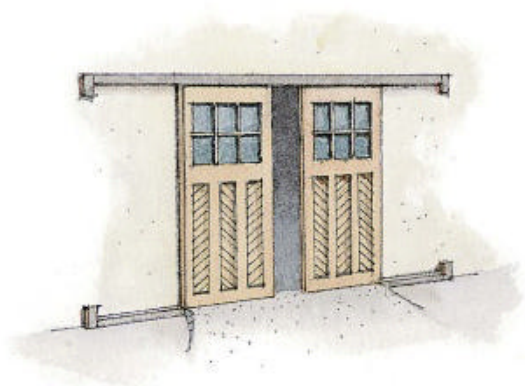
LEFT A garage by Nott & Associates is essentially a box with a gabled roof. Decorative rafter cuts, door details, and colors are in keeping with the Pasadena bungalow neighborhood.

BOTTOM A hyphen connects the house to a discreet garage that uses the sloped site and keeps doors off the primary facade. The barn-style doors are by Garaga.



ABOVE Lessons from a garage designed by David Heide Design Studio: Form and materials match the house. The cantilevered roof adds to the Prairie horizontality while sheltering a useful carport. Garage doors face the alley (left). From the house, though, the building is designed to look like a garden pavilion (right), complete with ribbon windows and a niche for a Wright-designed Sprite With Scepter (shopwright.org).

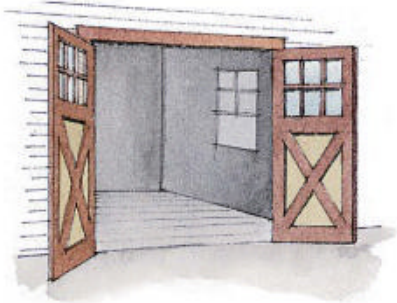




DOOR DESIGN OPTIONS

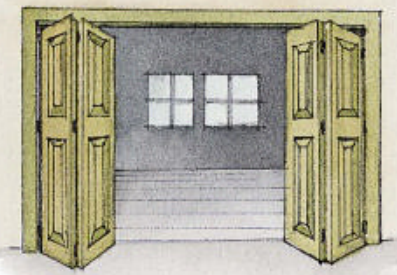
< SLIDING (1910–1929)

A sliding door with diagonally laid match-board panels looks and works like a barn door.



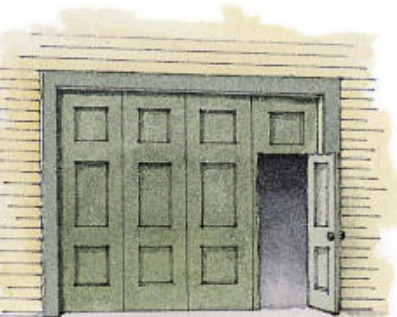
< SWINGING (1910–1940)

The real thing, cross braced. Overhead door manufacturers emulate this look without the inherent problems.



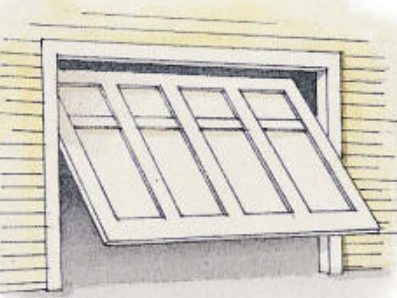
< FOLDING (1915–1929)

Bifold or accordion doors date to the Teens and Twenties. Doors slid on tracks; now they disappear overhead.



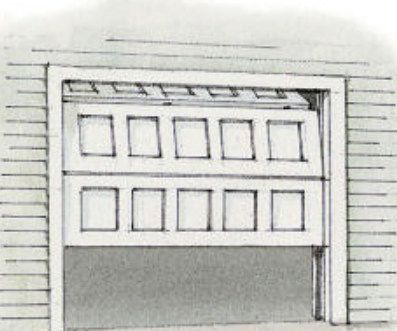
< WITH WICKET DOOR (1915–1929)

That person-sized door hinged into the garage door was typically called a wicket. It's still a good idea.



< TILTING (1935–1949)

A mid-century variant of the overhead door; today, rolling overhead doors can be made to look like these paneled ones.



< SECTIONAL OVERHEAD (1920–present)

The only really practical option for constant use, the sectional overhead or “roll-up” door is standard.



Separate & Attached

Faced with an old house in Edgartown's Village Historic District on Martha's Vineyard (Mass.), architect Patrick Ahearn was limited by surrounding houses and ocean. He developed a visual language for the remodeled Federal house. The existing addition's setback (apparent in the Before picture) diminishes the impact of the box, now converted to a garage, and shingle siding further separates its identity from the clapboarded house.



A nice amenity, the roof deck with a new balustrade helps with proportion and ties into the vocabulary.



LEFT Cambek built this custom carriage-house door with Tudor styling, even including a wicket, or person-size walk-through door, that allows discreet entry. Closed, the wicket becomes part of the overhead operation.

A LOOK INSIDE This view of the garage and summer-house, designed by David Heide Design Studio to complement the 1922 Prairie School house in St. Paul, shows how the three buildings form a private courtyard protected from the street. Inside, adequate lighting and planned storage units make the garage space efficient and usable. Home to a practical SUV as well as a beloved antique roadster, the space even includes auto-themed curtains at the windows.



tive. Garage doors often are painted to match the trim color of the house—or even left white from the factory! Painting an ugly or too-big door the house's body color instead will disguise it. If the doors are attractive, do paint them in the trim color, perhaps with panels reversed to body color or a shade of the trim color.

If the garage is to be all-new, the first decision is whether it will be a separate building, semi-attached, or part of the house. If fitting in matters to you, walk or bicycle around town, peering down alleys and side streets. Note materials, old garages' relation to their lots and houses, roof types, door configurations, and details. Garages that mimicked the style of the house were not as common as utilitarian structures, but they are the ones that have tended to survive the decades.

An architect may see how to integrate car parking in a modest rear extension or underneath—in space excavated from the basement or patio. A designer understands that the garage should be subservient to the main house. The last resort is a large garage

attached in front, but good design can rescue even that scenario with right proportions and roof, a setback, or divided bays.

Doors are the most important key to compatibility. Most modern garage doors, no matter how traditional the style, have horizontal breaks to allow them to retract overhead. It almost always looks better to separate each car bay, rather than use a door two cars wide. Consider specifying raised panels for a Colonial Revival; long, narrow panels for Craftsman or English Revival architecture. Many period garages had cross-bracing, similar to barn doors. Tongue-and-groove beadboard or matchboard was popular for door panels, too, used vertically or on the diagonal. Don't overdo it: a simple hipped-roof garage doesn't need arched, multi-light, highly varnished mahogany doors.

In the design phase, plan for utilities and the interior—and any future use, such as a workshop or guestroom. Choose a durable floor finish that can be cleaned. Be sure your electrical service can someday handle that charging station.



THEY STILL MAKE...



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These garden houses are a focal point for year-round interest and serve as a protected place to sit outdoors. “Gazebos were all the rage during the 1980s and ’90s,” says Vixen Hill owner Christopher Peeples. Old-house people remain a reliable customer base: Gazebos were popular throughout the Victorian era, and, during the early 20th century, they dotted the landscape around mountain and seaside retreats. • New gazebos are octagonal or elongated and up to 15’ or 19’ wide (larger structures up to 30’ are called pavilions). Choose from options in material and finish, single- or double-tier roofs (cedar, aluminum, or copper), flooring, rails, and finials. See configurations in the Vixen Hill showroom in Elverson, Chester County, Pennsylvania—or online, where you can design your ideal gazebo and then get a quote. • Window shutters, cabanas, pergolas, arbors, and custom porch kits for new builds and retrofits also are offered by this company. Vixen Hill, (610) 286-0909, vixenhill.com



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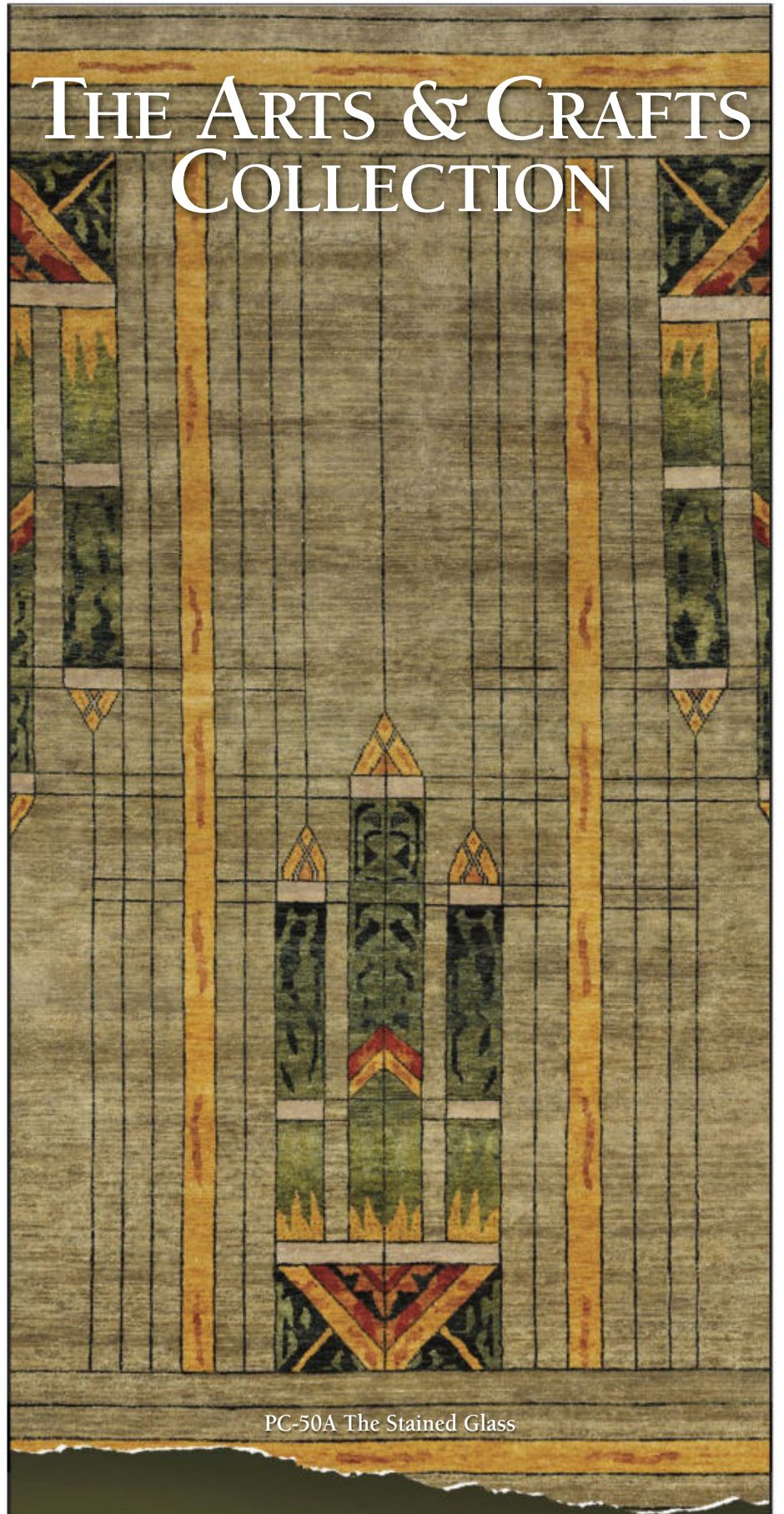
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On the Porch, 1914

From the General Millwork Catalog of Curtis Lumber.



The porch swing has been a nostalgic fixture for well over a century. In this period, whether the house is Colonial Revival or a bungalow, you might have found chunky “Mission-style” versions hung on heavy chains.



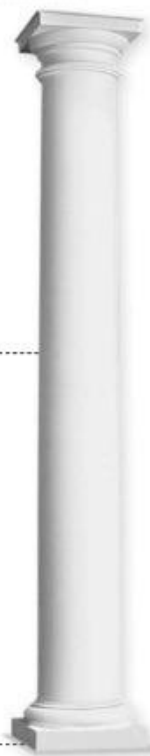
This **loveseat swing** in the Mission collection can be made in cypress (two stain and six paint colors) or weatherproof HDPE. It's 56" wide x 36" deep. Many cushion options. Call (404) 370-1505 or go to the website for a quote: missionmotif.com



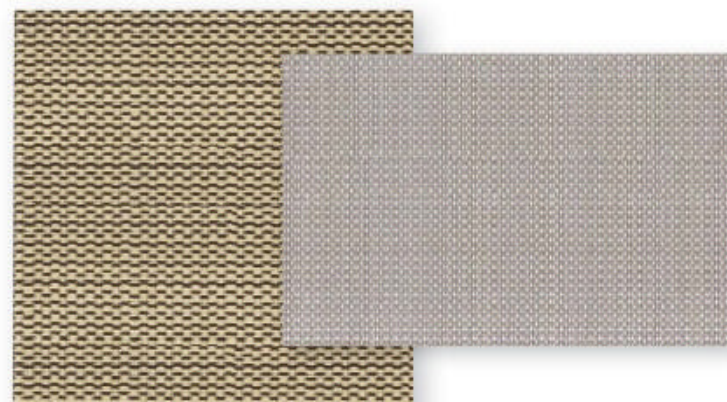
The Sebring **outdoor wall sconce** from Sea Gull Lighting comes in brushed-stainless, black, and weathered-copper finishes. Wet-rated, the Small is 8" wide by 11 1/4" high, extension 9 1/4"; larger size and LED conversion available. Cost runs \$88–140. Through Lumens: lumens.com

The Curtis Companies were a conglomerate of sash, door, and millwork factories in the Midwest. Catalogs showed lingering Victorian, Craftsman, and Colonial Revival designs.

Load-bearing columns are made by Chadsworth Inc. in **all the classical orders**, including capitals. Offered in multiple wood species, PolyStone (a composite), or fiberglass. Shown: the Tuscan wood column, #100, with correct entasis (taper). columns.com



Looking for a hard-wearing outdoor rug? Mad Mats is known for their colorful floral and geometric patterns. By popular demand, they recently introduced Basic, a **natural look** hand-woven from two thread colors. In nine colors (cream/brown and grey/white shown) and four sizes; the 6x9 rug is \$138. madmats.com



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BENDHEIM





Black & White, Neat as a Pin

A welcome simplicity with rigorous attention to detail. **By Patricia Poore**

Many older houses evolved from a small, original structure that subsequently had additions built. Architect James Crisp, who works with houses that may be over two centuries old, says he always tries to restore the historic parts, then renovate or adjust additions in a way that's complementary to the original intention.

Here, the oldest section had sustained extensive damage from water, termites, and rot. Not much that remained was salvageable. The exterior and entry porch were rebuilt more in keeping with history. Inside, rebuilding afforded an opportunity to open up the plan to create comfortable family spaces on a historic site.

The kitchen is all new, located in the same spot as the original. The owners asked for a classic, black-and-white scheme. Mixing materials—in this case marble, wood, and soapstone—is a common Crisp theme. The layout easily accommodates more than one cook. A prep sink serves the wood and marble counters of the island; someone can work from either side, out of the way of the stove or main sink.

A custom fabricated tambour door closes on an appliance garage. Wall ovens are set in the wall opposite the sink. The pantry is a large closet with double doors, located in a hallway with slate flooring, off the kitchen.



1. CABINETS OPEN & CLOSED

A separate pantry behind closed doors holds prosaic food and equipment—hidden, yet accessible when the door is open. The kitchen proper has cabinets with doors along with open shelving for easy access and display of serving ware. Recessed shelves like these collect less dust.

2. A WARM WOOD FLOOR

With the black-and-white scheme, accompanied by hard surfaces including soapstone, marble, and tile, this residential kitchen needed some warmth. A wide-plank maple floor does that as it ties the room into the rest of the house.





3. ISLAND WITH PENINSULA

The decision is usually between including an island *or* a peninsula, but this layout accommodates both. The wood-topped prep island has its own ell extension with a marble countertop, a preferred surface for rolling out bread and pastry.

4. MIXED LIGHTING SOURCES

Softer than recessed ceiling lights, pendant lighting lends a historical look. The island pendants with metal shades take center stage, while a smaller pendant with a glass shade is hung over the sink. A reasonable number of spots hide in the coffers created by ceiling beams.

BE INSPIRED...

Bell-shaped pendants over the island allude to historical service lighting. This Lumley Pendant by Currey & Co. has “**rustic Parisian café**” allusions. With an adjustable stem, the wrought-iron fixture is 14" high with a 13" diameter. In the French Black finish, it's \$592. lightology.com



That the modern-furniture purveyor West Elm offers a **Windsor counter stool** is testimony to the timeless design of this chair type. In white-painted solid rubberwood, 39" high overall, it costs \$219. Also available in black and as dining chairs sold in pairs. westelm.com

This unusual cup pull from Lee Valley was reproduced **from an antique**. In antique nickel or antique bronze, the 3" C-to-C pull is 4 3/4" wide overall. With mounting hardware included, the French Farm Cup Pull sells for \$19.50 each. leevalley.com



The Omega National Tambour Door Kit, with a track system and **solid-wood tambour** on a cloth backing, is sold in multiple sizes. The 24" wide x 18" high kit is \$105.70 from Woodworker Express, who also sells finished tambour appliance garages. woodworkerexpress.com



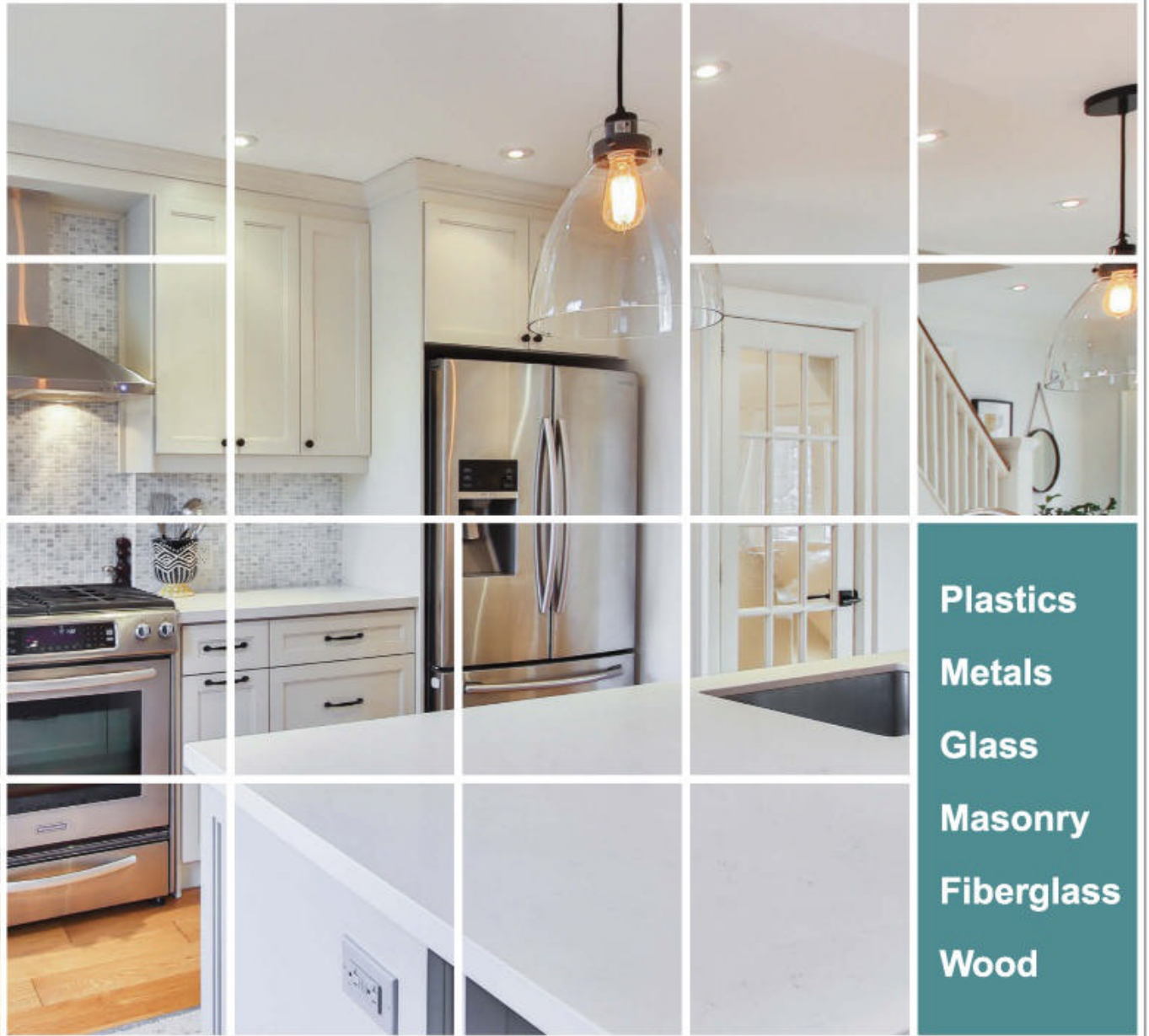
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RESTORE

From "Hope's Metal Windows and Casements" catalog of 1926: a steel casement window swings wide open to the outdoors. Hope's Windows, Inc., remains in business today.

CASEMENT WINDOWS

PICTURESQUE, HINGED

windows may be problematic, whether wood or metal.

**Plus: SEEKIRCHER STEEL
WINDOW SHOP TOUR**

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ARCHIVAL

34

RESTORING CASEMENT WINDOWS: CHALLENGES & REPAIRS

Wood, putty, and glazing fixes; help with hardware; aligning steel windows; what to do about screens.

+

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55 ASK OHJ



RESTORING casement WINDOWS

Lately, casement windows have been on my mind. No surprise: my 1913 Adirondack-style cottage has a dozen wood casements—and they all need work. Unlike double-hung sash windows that move up and down, casement windows swing outward, inward, or occasionally upward, turning on hinges attached to one edge of the frame. Dating from the Middle Ages, casements are the earliest type of movable windows. More recently, they appear in revivals of English and European styles including Gothic, Norman, chalet, Tudor, and Elizabethan. They also show up in Prairie houses, Arts & Crafts bungalows, and modern 20th-century homes.

BY MARY ELLEN POLSON



TODD SEEKIRCHER/SEEKIRCHER STEEL WINDOW





ABOVE Magnetic inserts from Allied Window can be changed out for coordinating screens.

kits for **CASEMENTS**

Love the idea of operable windows in summer, but worried about winter drafts and heat loss? Outfitting your casements with interior inserts of acrylic or glass can reduce energy costs up to 20 percent. What's more, inserts easily pop into place and may be swapped out for flexible screens (like those from FlexScreen) during warm weather. At least one company, Allied Windows, offers inserts for both outswing and inswing casements; the exterior ones—best for fixed casements—are designed and

painted to match the historic window profile. Inswing models may be ordered with an interchangeable screen insert.

As different companies offer different systems and different glazing options, look at products from more than one company (see Resources, p. 87). For example, Indow offers at least three types of acrylic inserts, including the standard, a twice-as-thick acoustic, and a UV-blocking museum grade. Glass lasts longer and maintains clarity better than acrylic, but it is far heavier, so large inserts may be difficult to maneuver. You'll need a place to store window inserts and screens as the seasons change.

■ CLOSING FOR THE SEASON

Wood casement windows that have been open all summer may swell, making it hard to close them fully.

(The open side may be misaligned—say, dropping down and too wide at the top while the bottom appears to have a gap.) If that's the case, **try loosening the screws on the interior hinge plates.** This will permit play in the window. ● With a helper, **lift and push up or down on the window as needed** until the open edge of the window more-or-less lines up with the casement. **Tap along the stile** with a soft rubber mallet. If one area overhangs the casement, keep lifting and shifting the window until you can see the beginnings of a gap. Then tap firmly up and down the stile. You may also need to tap the window along the rail at the bottom or top. **Keep tapping until the window fits snugly.** If the window latches with a catch, keep at it until the catch fits snugly into its mating slot.



Frank Lloyd Wright was fond of using **wood casement windows in Prairie School houses**, including the **1916 Ross-Eifler House**, in Glencoe, Illinois.

“A steel window provides the most light per square foot of any window made; plus, without wood, they are fireproof and strong.” ←

—John Seekircher, “Repairing Wright,” OHJ June 2002

While the image of flinging windows open wide is blissfully romantic and picturesque, several downsides come with windows that break the plane of the house, starting with the incursion of mosquitoes, gnats, and flies and culminating with rain (even snow!) that blows inside. A casement window can be damaged by the force of water or wind warping or knocking it out of alignment. Once a casement is warped even slightly, it may not close securely, leaving the house vulnerable to leaks and drafts. Whether the frame is wood or metal, these historic windows are usually single-glazed, introducing cold through convection. No wonder many have been replaced with insulated swing-up, swing-out, or fixed windows.

Still, anyone fortunate enough to have original casements on their Twenties lake camp, Tudor house, or Art Deco apartment should treasure these rare survivors. Often an essential part of the design, original casements can last practically forever with care and reconditioning.

Wood casements appear in all sorts of houses built before 1945; they could be ordered from builders’ catalogs in dozens of configurations. Simple and sturdily constructed, they usually feature concealed, mortised butt hinges and simple “cupboard turn” catches. From a DIY standpoint, working on a wood casement window isn’t much different from working on a glazed cabinet door of the same era; however, getting a tight fit in

the window frame is essential to prevent air infiltration. In contrast, *steel* casement windows were made by multiple manufacturers, all of whom offered their own proprietary designs with unique hinging systems, sash bolts, and hardware.

wood casement repairs

Wood casements are much easier to repair than metal, especially if the wood is still sound. Typical problems include windows painted shut with multiple coats of paint, damage from weather exposure and rot, and missing operating hardware.

FREEING WINDOWS If your casements are covered by exterior acrylic “storm sashes,” as mine were, get rid of those. Although makeshift [cont. on page 39]



ABOVE & BELOW Casement windows are constructed from two basic shapes of bars welded together: the Z bar (sash) and the T bar (muntins). The Z and T bars vary slightly from manufacturer to manufacturer, so it's essential to know which brand of window you have.



Owner Todd Seekircher with part of a vast collection of vintage steel casement windows, in the shop in Peekskill, New York.

SHOP TOUR: SEEKIRCHER STEEL WINDOW

Mention steel-window restoration and the name John Seekircher invariably comes up. Since 2017, however, the company John founded in 1977 has been owned and managed by his son Todd, who gives the same careful attention to the repair and restoration of historic steel windows whether the house is Frank Lloyd Wright's Fallingwater or a suburban Tudor cottage.

Although several legacy steel window makers are still thriving, they're not making reproductions or even spare parts for historic casements. "These windows are very hard to replace with new casement windows," says Todd Seekircher. New ones are engineered differently, do not look the same, and may come with weather stripping and gaskets that will eventually fail. "Everything we do is more authentic and period appropriate," Seekircher adds.

A Seekircher restoration is based on refurbishment of existing casements. "The steel in these windows is as indestructible as it gets," Seekircher says, noting that in a recent project, with 500 windows, only one or two frames were rusted out at the bottom, usually the most vulnerable area.

Whether on site or in the shop, a full restoration means stripping the frames down to bare metal using tools that range from razor knives and rotary sanders to wire brushes and sandpaper. Hinges, sash

locks, and other movable parts are stripped of paint and lubricated to cut through rust and frozen joints. Parts too far gone to repair are replaced with stock taken from the company's large "boneyard" of period steel casement windows and a well-organized cache of hinges and sash locks.

Alignment problems are addressed while other work is underway—through selective paint removal, hardware adjustments, or by applying pressure from proprietary tool bars that grip the formed edge of the sash. The restored window is then primed and painted with oil-based paints, then reglazed with the original glass. (Decorative leaded glass is removed and sent to an expert for restoration.)

Seekircher also offers window "servicing," which is less expensive than a full refurbishment. They'll come to your house and get frozen joints and catches in good working order, then make sure the window casements open, shut, and swing freely.

JIM POLSON

RIGHT (from top) Todd Seekircher demonstrates using a rotary sander to strip the frame of a steel casement. • Jack Askew fluxes a joint on a steel window where the bottom of the sash was too far gone to repair. Splicing in new steel means locating steel stock from the same brand of window. • Polishing up a casement stay on the wire wheel.

OPPOSITE (bottom) Locking handles or sash locks may be brass, brass and steel, bronze, or other combinations. Tongues, handles, and details vary from one historic brand to another.



↓ ***After devastating fires*** in Chicago, Baltimore, San Francisco, and other cities destroyed many homes in the late 19th and early 20th centuries, building codes began to encourage fireproof masonry and steel construction, including for the windows.

storms keep drafts out, they noticeably block light and tend to scuff and yellow, further reducing visibility. One easy solution is to replace them with acrylic or glass interior storms, which can be removed and exchanged for screens in warm weather (see “Kits” on p. 36).

Free painted-shut windows with a serrated Window Zipper tool. Work the tool between sash edges to crack the paint seal. Then gently tap on solid wood at the corners of the window sash, from the inside, with a rubber mallet, until the casement starts to move. (It’s helpful to have someone on the outside to help push and pull.) Once the window is free, swing it open and shut a few times. You may have to loosen or tighten the hinges to get the windows in proper operating order.

REPAIRS Windows that have been painted shut and subjected to strong sunlight will have blistered paint; the wood underneath may be dried out and damaged. Glazing putty is likely to have dried and failed as well. Wood repairs are similar to those for double-hung sash windows, but casements call for some special treatment. First, remove as much of the blistered, chipping paint as possible. Assume lead paint is present and wear protective eyewear and an N-95 or cartridge respirator mask. After scraping, make any necessary patches and repairs to the wood. Epoxies specially formulated for wood, such as WoodEpoxy and LiquidWood, work wonders on punky or rotted wood. Remove old glazing putty and reglaze with new putty. If the wood in the casements is especially dry, treat it to a



LEFT A French casement window, restored by Seekircher Steel Window, is fitted with matching, repolished hardware. The locking mechanism is a cre-mone bolt: a fastener with vertical rods that move up and down to engage the top and bottom of the frame.

RIGHT A large opening is fitted with a double casement window and fixed sidelights. Note how the casement operators slide through mounts on the edge of the sash.



→ ***When reglazing steel casements,*** allow the new, linseed oil-based putty to cure for several weeks before painting with a primer and finish paint, preferably oil-based, that are specifically formulated for use on metal.

blend of boiled linseed oil and turpentine at a 1 to 1 ratio. Prime everything with an alkyd or linseed-oil primer and top with two coats of alkyd or linseed-oil paint.

HARDWARE If hinges or other operable hardware are so covered with paint they won't budge, remove caked-on material, by scraping or stripping or both. You may need to remove the hardware or even the entire window. One idea: Put the hardware in an old slow-cooker that's no longer used for food, cover with water, and let "cook" on the lowest setting overnight.

If essential hardware is missing—the casement stays (sash operators) are usually the first to go—look for replacements at salvage dealers, or order new ones from a restoration hardware source. Placement is key for a sash operator; the operator should be positioned on the sill so that there is at least a 90-degree swing when the window is open. Ideally, the operator shouldn't project beyond the window frame when the window is partially open (even though some historical sash opera-

tors are designed exactly that way!), or it will be impossible to fit a screen.

steel casement repairs

Steel windows were built to last. While most steel casements in American homes and apartments date to the 1920s and '30s, solid, hot-rolled steel windows have been made for more than 200 years. (Some were even double glazed and came with insect screens!) A full retrofit generally requires calling in a pro, but a homeowner can take several repair steps.

Hinges sticky or frozen shut? Start by removing built-up paint on the movable parts of hardware, and wherever the sash is meant to lap against or over the frame. Wire-brushing, maybe along with a chemical paint stripper formulated for metal, may help. (Take care not to disturb any mortar, especially if the window sashes are embedded in it.) A few drops of penetrating oil may loosen frozen or rusted parts. Sliding bolts can be refreshed with a drop or two of 3-in-1 oil.

ALIGNMENT ADJUSTMENTS A steel window should meet its frame on four edges at the same time. Try small adjustments to stretch the metal back into position, using a thin metal shim. "You can use a dime, a quarter, a washer—it all depends on how big the gap is and how much adjustment it needs," says Todd Seekircher of Seekircher Steel Window. Call in a professional if windows are seriously out of alignment, have cracked glass, or other damage. Same for frames with eroded or rusted-through sections.

HARDWARE If the finish on highly decorative sash locks is pitted or discolored, a metal restoration service can replat. If operable hardware is missing or damaged beyond repair, in most cases you'll need to find salvaged replacements. It's important to know what brand and model you have, as even slight variations mean the salvaged part won't fit properly.

REGLAZING AND PAINTING Clean out old putty, saving the glazing springs that hold the pane in place. (Swisco and others make replacements.) If you remove the glass, wire-brush the opening and paint with a metal primer. Lay a bead of linseed oil-based putty in the channel before resetting. Use the metal clips to hold glass in place, then apply the putty, cutting it back at an angle.

STEEL WINDOWS ARISE

Although most common in American homes built between the two World Wars, steel windows have a much longer history. **Casement windows were**



Each manufacturer had proprietary sliding adjusters, peg stays, catches, handles: parts are seldom interchangeable. [Lupton, 1931]

A short list of past manufacturers includes Hope's, Crittall, Detroit Steel, Fenestra, Lupton, Thorn, and Trusscon. Vintage catalogs for several of these makers can be found online at archive.org.

produced as early as 1818 in England, where the still-active company Hope's was born. Usually made of virgin steel, **frames of vintage windows are typically harder and have greater tensile strength than modern windows** made with recycled steel. A

A projecting bay clad with multi-light-casement windows is a defining feature of this Aladdin kit house in English Arts & Crafts style.



THE PRO TIP

At peak popularity, casement windows came in five different weights of steel, the lightest providing slender 1" glazing bars to hold the glass in place.



Casements freed of dim

LEFT Two of the author's restored, wood casement windows, now without the old acrylic "storms." **ABOVE** (left to right) On a different set of windows, where one window has been freed from its mask and the other not, the free sash is noticeably clear. • A serrated-edge Window Zipper, made by Hyde, is indispensable for freeing windows that have been painted shut. • Tight to the window frame, casement-window hinges are often covered in layers of thick paint, which can keep windows from opening and closing freely.



Open & Shut

Great additions for seasonal window and door projects.

1. ELEGANT SLIDE

Add a cremone bolt to a casement window to keep it latched firmly in place. One of dozens of patterns available, the Temple in solid brass fits windows up to 6' high. It comes in five finishes, including polished brass (shown): \$174. Signature Hardware, (855) 715-1800, signaturehardware.com

2. THREE-IN-ONE

The LEANSAFE X3 ladder can be securely leaned against a wall or corner, making it ideal for window work. It seamlessly changes from step- to straight ladder in one quick adjustment and has a 10' reach. Weight: 24 lbs. Weight capacity: 375 lbs. \$129 and up. Werner, (888) 523-3370, wernerco.com

3. ENDURING STYLE

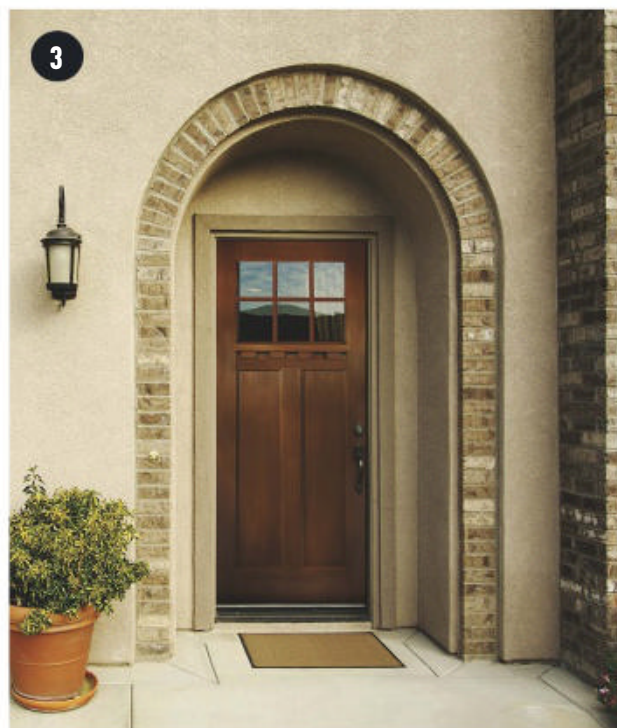
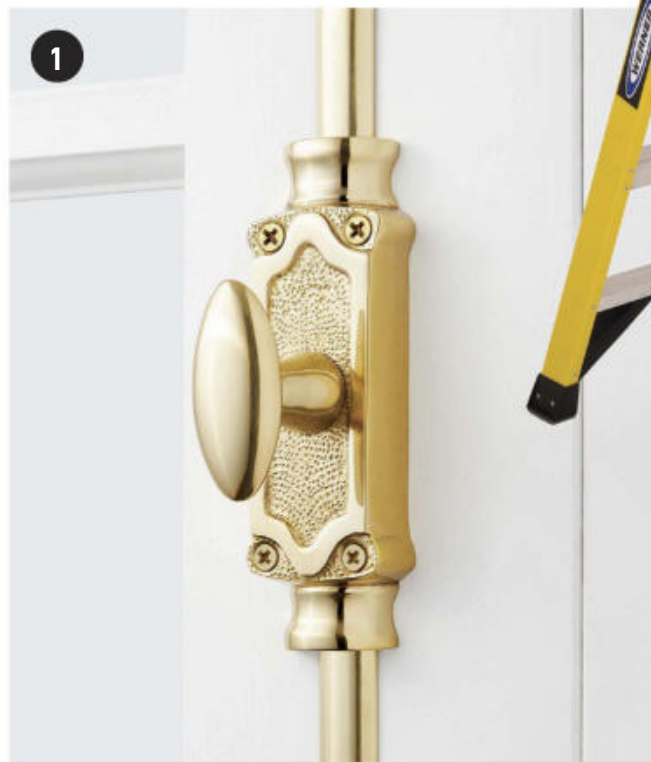
Inspired by bungalow and Arts & Crafts doors of the early 20th century, the Craftsman Door series in weatherproof fiberglass features flat panel designs with options that include direct glazing with simulated divided lights and a dentil shelf. Multiple sizes, price on request. Plastpro, (800) 779-0561, plastproinc.com

4. FOR THE VIEW

The Fineview screen door is sturdily reinforced with two cross rails and two vertical panels at the bottom. The design lends itself to both single and split screen/storm options and allows a pet door. In Spanish cedar with black aluminum screen, it's \$978. Hardware extra. Vintage Doors, (800) 787-2001, vintagedoors.com

5. BRASS OPERATOR

Replace a lost or too-bulky casement stay with a 12" solid brass operator for swing-out windows. Reproducing a classic style, the rod permits windows to open to 90 degrees or more, when properly positioned: \$55.95. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com



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A project summary with tips on stripping old paper and using specialty wallpapers.

By Brian D. Coleman



A plastic wallpaper smoother is used to adhere pasted paper to the wall, floating the wet paste underneath.

INSERT At the junction of wall and ceiling, paper is trimmed with a blade run along a straightedge.



Wallpapering 101



Wallpapering can't be that complicated, I thought, as I contemplated a DIY job in my little powder room. When strips began peeling off the wall and paste was drying in my hair, I knew I was over my head. Then I met with the Seattle-based wallpaper hanger Jeffrey Tritt (trittj@msn.com) to write this article aimed at novices. He reassures me that wallpapering is doable if you break it down and have the right equipment and tools before you start. Tritt helped me sum up the process in 10 steps.

1. Measure carefully before ordering. (Google “wallpaper calculator” or go right to omnicalculator.com) You need the room's length, width, and height; also, the number of doors and windows and their measurements.

2. Review the wallpaper's specifications on pattern repeat and length, and width of each roll, to determine how many rolls you will need. An online wallpaper calculator does this automatically for you. Follow recommendations for waste from drop matching. Then, round up at least 10%, or more if you want to store away matching paper for future repairs.

3. Do the prep work properly. This is critical for adherence and a smooth finish. Make sure the walls are very clean and dry;

washing with TSP or an eco-friendly substitute removes dirt and grease, adhesive, and paint splatters.

Wall surfaces should be free of hooks, nails, and screws; patch and fill holes with spackling, then sandpaper to smooth. Remove any mold or mildew using 1 cup bleach to 1 gallon hot water. After they dry, walls should be painted with a combination primer-sealer to prevent moisture buildup and give an even surface for adherence. That also makes it easier to remove the paper in the future.

4. Read the directions that came with your wallpaper.

Each manufacturer has individual recommendations, including which paste to use and how long to let the paste sit before hanging. Sometimes they suggest “dry hanging,” pasting only the wall surface and not the paper.

5. To start papering: Measure the height of the first wall (preferably not the focal point of the room).

Add 3" to 4" inches to that measure, then unroll a roll onto your pasting table and mark it on the back where it should be cut. Fold the paper over on itself and cut the strip. Perhaps using a plumb app on your phone, draw a straight vertical line on the wall, with a pencil, to align the roll. But as you paper, keep the line uncovered to use with the next roll.

6. Using a 1½"-nap paint roller, apply paste to the wall and to the back of the paper (if that method applies). To give the paste a chance to activate, gently fold in both ends of the strip, being

TYPES OF WALLPAPER PASTE

If you use the wrong type of paste or adhesive for your type of wallpaper, you may get pattern bleeding or poor adherence. These are five common types of adhesive, but always follow the paper manufacturer's recommendation.

- **cold water paste** It comes as a powder to be mixed with water before application. This type takes practice: too runny and the paper won't stick, too thick and lumps happen. Suitable for most papers, it takes the longest to dry, allowing more time for corrections.
- **all-purpose paste** Available either as a powder or ready-mixed, this type contains a fungicide, which helps avoid mold in bathrooms or kitchens.
- **heavy-duty / extra strength paste** Usually vinyl-based, this type works best with heavier, high-end papers, as it dries quickly before the paper can loosen. It can be harder to remove, however.
- **paste-the-wall adhesive** Some papers specify applying paste to the wall only. Be sure to read the instructions for your paper beforehand.
- **ready-to-use paste** Premixed pastes are easier to use but more expensive. If the area to be papered isn't very large, this might be a good choice.

RIGHT Wagner's new '725 Wallpaper Steamer' removes paper without chemicals; it comes with two sizes of steam plates.

REMOVING old wallpaper

It's not rocket science, but sometimes it's very messy and tedious. You need the right tools, which may vary depending on the paper, the adhesive, and the substrate. Experiment with several techniques: scoring, steaming, sponging with hot water, using scrapers, using proprietary strippers. A sequence for starters: Slowly pull paper off at loose seams. Scrape as much as you can from the wall, using a taping or putty knife or a window scraper—but be careful not to damage the plaster, because gouges and nicks will mean more tedious work. Spray remaining paper with hot water to loosen it, let it soak in, and scrape again. If hot water isn't working, use a Paper Tiger to perforate the paper, allowing water (or steam from a rented steamer) to penetrate. Remove remaining paste with a gel wallpaper stripper. Finally, wash the walls with warm water and TSP for a clean and smooth surface to assure adherence of new paint or paper.



three common errors Mistakes happen but are often manageable. Try to start papering as far away as possible from the entrance to the room, so seams and early mishaps are less obvious.

NO. 1 Don't worry if you cut a strip too short. Attach the cut strip as usual. Then add a splice, matching the pattern but overlapping a decent amount. Use an X-acto to cut away through both layers (perhaps following the pattern to avoid a straight line), then peel away the overlap, leaving a butted seam. Smooth. | **NO. 2 Immediately peel back a strip if you see bubbles under the paper,** reapplying and gently smoothing it down with a wallpaper brush or a plastic smoother, working towards the edge. | **NO. 3 When paper is curling up at a seam, gently lift it and apply a little more paste underneath,** then smooth with a soft cloth and wipe away any excess glue.



materials at hand

FOR STRIPPING PAPER

- Paper Tiger (*perforates old paper*)
- wallpaper remover gel
- knives and scrapers
- wallpaper steamer (*optional*)
- TSP or equivalent

FOR WALLPAPERING

- TSP or equivalent (*to clean/degloss*)
- tape measure/ruler
- pencil
- spackling compound
- primer/sealer or glue size
- pasting table (*plywood or a hollow-core door on sawhorses, or check premade versions at amazon.com*)
- scissors or sharp cutting tool
- wallpaper paste
- ½" nap paint roller
- 6-inch taping knife
- straightedge
- wallpaper trimming knife (*scissors may be used at difficult corners*)
- plastic smoother or wallpaper
- smoothing brush
- clean non-linting cloths
- natural sponges

specialty papers

Many papers found in the large collections sold through home-improvement stores are easy to to use—but most are mass-market rather than historical. Specialty papers run from murals to block-printed to hand-silkscreened—and even digitally printed, to allow rescaling. Seasoned wallpaper hangers Jim Francis and John Nalewaja of Scenic Wallpaper (scenicwallpaper.com) specialize in the installation of custom, hand-printed and hand-blocked papers. Because these are often untrimmed (the border may be on the same strip with the dado, say), may have unusual inks or finishes, and because they are expensive, it's best to hire a pro. The following companies make beautiful papers with specific application instructions.

> Adelphi Paper Hangings

adelphipaperhangings.com

Reproductions from original documents, block-printed by hand as they were in the 18th–19th centuries.

> Bradbury & Bradbury bradbury.com

Famous for their hand-silkscreened Victorian and Arts & Crafts art wallpapers, the company also offers carefully selected vintage designs from the 1920s through 1970, including machine-printed papers.

> DeGournay degournay.com

Painted papers in a wide range of styles traditional to modern.

> Fromental fromental.co.uk

Exquisite hand-painted and hand-embroidered papers.

> Gracie graciestudio.com

Elegant hand-painted Chinoiserie and scenic papers.

> Morris & Co. morrisandco.sandersondesigngroup.com

Original patterns in both document and modern colorways, block- and machine-printed, from the premier designer of the British Aesthetic and Arts & Crafts periods. Sanderson has other historical collections as well.

> Trustworth Studios trustworth.com

Digitally printed and custom papers of all periods, with a specialty in the patterns of British Arts & Crafts designer C.F.A. Voysey.

> Zuber zuber.fr *Hand-blocked, historic panoramic and scenic papers, friezes, etc. since 1797.*



TOP RIGHT A montage of handmade papers from French maker Zuber.

careful not to crease the paper, to meet in the middle—this is called booking. (For pre-pasted paper: Loosely roll up a strip, adhesive-side out, and put it in a container of cold or lukewarm water, per manufacturer instructions.)

Starting at the top of the wall, apply the paper, allowing 2" of overlap on the crown or ceiling. Smooth it with a plastic wallpaper smoother, working from the middle of the paper to the edges (but don't press too hard, to avoid creases or squeezing out the paste). Press the paper into the junctions of the wall at the floor and ceiling mouldings and make a line to mark where the extra will be cut away.

7. Trim the top and bottom excess along the indented line, using a trimming knife alongside a 6" taping knife (or a straight-edge) to cut along.

8. Using a barely damp natural sponge, gently wipe excess paste off each strip after it has been hung, then dry it lightly with a soft cloth, being careful to not wash across the seams. Any paste that is allowed to dry on the surface of the paper will be

hard to remove and can change color and sheen.

9. Hang subsequent strips, making sure the pattern matches. Unroll each strip dry and mark where it will need to be cut top and bottom, remembering to leave a few inches at the bottom for adjustments. Carefully align the edges of the two strips without overlapping and gently smooth the roll onto the wall, working from the top and edges down. A good efficiency tip: Cut and book-fold several strips at a time, setting them where they will hang in front of the wall.

10. Corners can be tricky as they are often not plumb.

For an inside corner, cut the strip so there is a ½" overhang from the corner to the next wall. Glue and hang the strip so the overhang turns the corner. Trim it down to ⅛" using a utility knife and straightedge. Cover that small overlap with the next strip. Treat an outside corner similarly. The overlap should be ¼". When hanging the next strip, cover the overlap, but place the strip slightly in from the corner's edge to minimize the chance of damage from people brushing against the corner.

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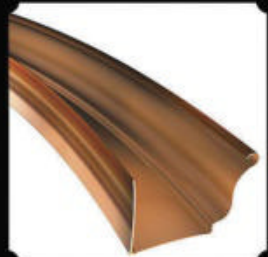


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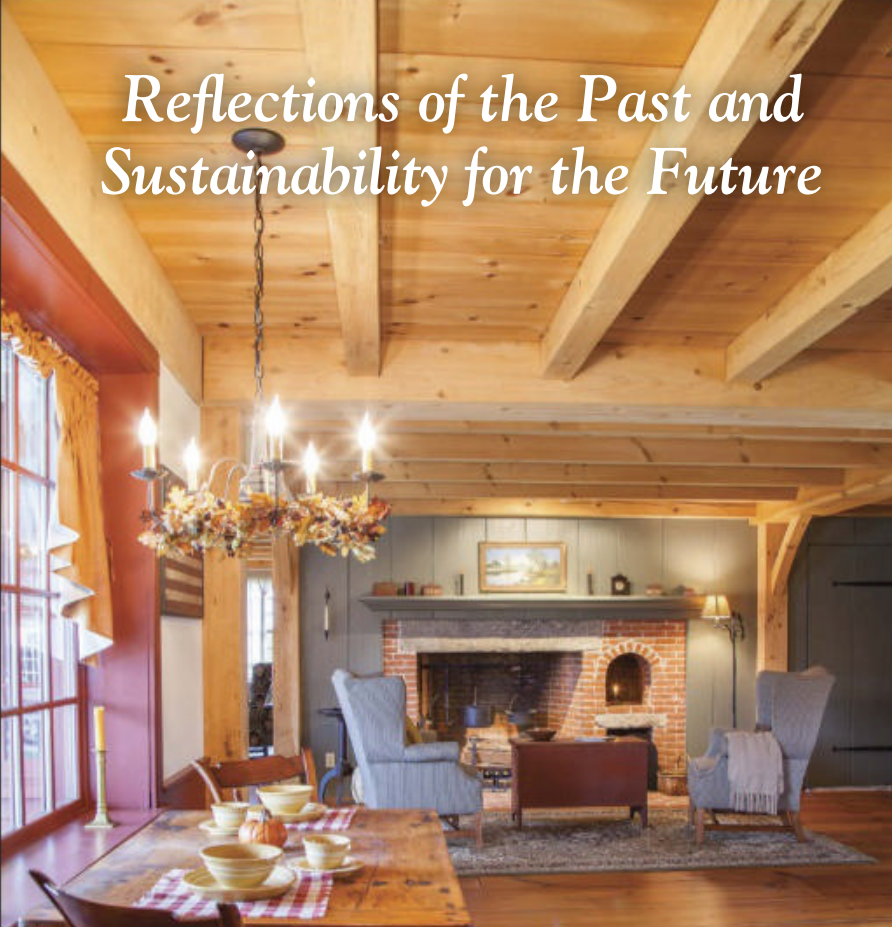
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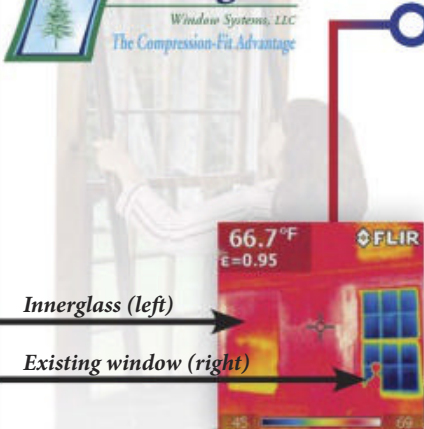


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Innerglass (left) Existing window (right)



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LEFT Fanciful wood cresting elevates a Victorian-style greenhouse made with salvaged and simple materials. **BELOW** The little building, framed with 2x4s and a 2x6 ridge beam, shown under construction by the homeowner.



A Crested Greenhouse

... constructed from salvaged doors and windows, salvaged bed knobs, and homemade wood cresting. **By Sam Hepford**

 I've spent years restoring my 1895 Folk Victorian house in central Pennsylvania. Once the exterior was repaired and painted in period colors, I looked around the yard. The old metal garden shed was gone; only the concrete slab remained. Inspired by kit greenhouses I'd seen on the internet, I began pricing them. The nice ones were in the \$6,000 range. That was too much, so (as I am a retired architect) I went back to the drawing board.

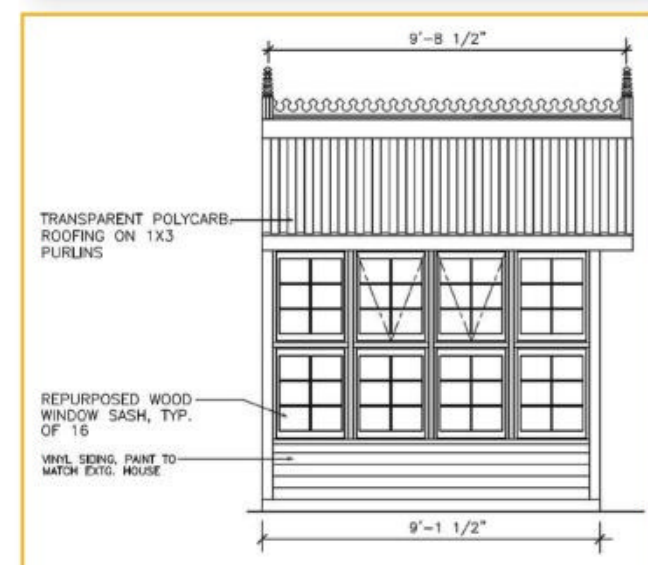
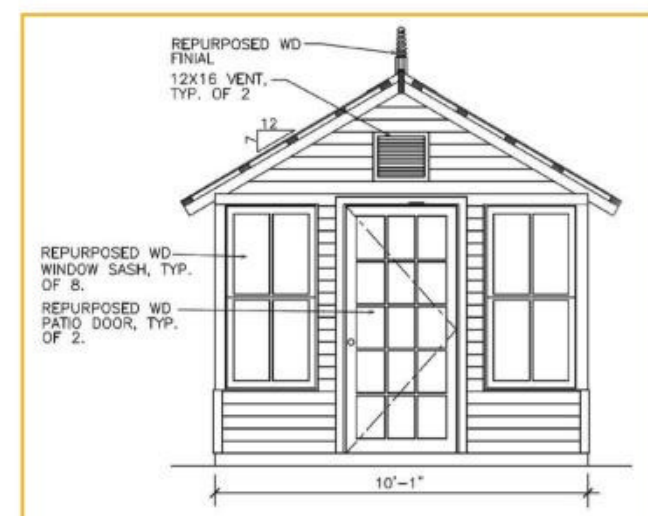
materials & methods

- Stopping at our local flea market one Sunday, I noticed a stack of wood windows: 18 of them in various stages of decay. Right next to them lay two posts from a four-poster bed. The post tips looked just like Victorian roof finials. Inspiration took hold and I made a deal with the seller, paying \$100 for the lot.

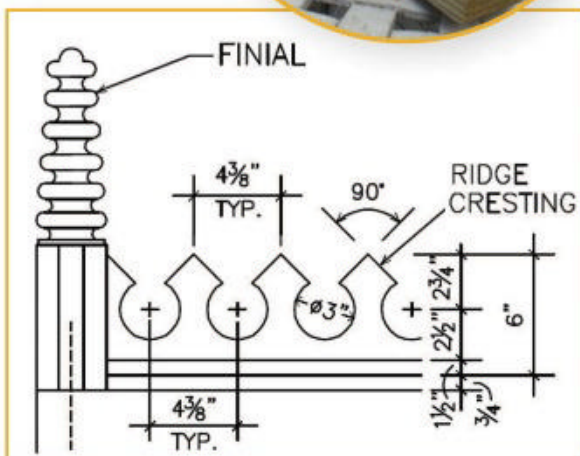
That's where the greenhouse started. Even so, more windows were

needed—and I already had some on hand. Years ago, during restoration, I'd discovered four windows under paneling, forgotten for decades. The sash had been removed and saved for some future project. (I removed the siding as necessary and inserted modern, double-glazed windows.)

- The greenhouse structure is common 2x4 with a pressure-treated sole plate in contact with the concrete slab. The rafters are also 2x4 with a 2x6



ABOVE Salvage makes up the bulk of the greenhouse. It is seasonal, with passive heating (solar and by way of hot composting) and ventilation.



ABOVE The six-inch-tall cresting was cut from marine-grade plywood. Finials came from bed-post tops. **BOTTOM** Now in period colors, the restored house is an 1895 Folk Victorian.

ridge beam. Screwed to the rafters are 1x3 purlins. Inexpensive polycarbonate sheets form the roof. There is a 4" gap at the ridge to form a continuous vent beneath aluminum flashing.

- I laid out the ridge crest (above) on 1/4" marine-grade plywood. A single 3' x 4' sheet provided material for cresting six inches tall. The cresting base is cut from 1 1/2 x 1 1/2 pressure-treated stock. The edges are beveled to 15 degrees and there is a slot 1/4" wide to receive the cresting. The base was screwed to the ridge beam and then the cresting was simply inserted. It is held in place with a generous bead of two-part epoxy.

The greenhouse interior (incomplete as I write this) will be finished in time for the next season's planting.



"Blackberry"

A charming design by John Henry Dearle, c. 1903, originally produced by Morris & Co.
Shown here in *Lake*. Samples available at www.bradbury.com

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Porch Column Repair Hints

Sprung staves, large cracks, and areas of rotted wood are obvious clues that columns need repair. Paint peeling may indicate excess moisture. **By the OHJ editors**

INSPECTION

You can stabilize columns even if more work will be needed elsewhere on the porch. If the wood is trapping and holding moisture, the results will be paint peeling, deterioration of glue joints, and eventual rot. High moisture content causes expansion, stressing the wood structure and causing loosened joints and sprung staves (if the shaft is stave-built). Extremes of wet and dry may cause solid and hollow-bored columns to develop checks. Continued high moisture leads to fungus rot.

Common problems include decay in bases and plinths (the platform beneath the base) and woodpecker holes—itsself a clue, as the birds were looking for insects, and insects live in damp wood.

After inspection, decide whether to keep and repair the existing columns or to replace them. Whether repair is less expensive than replacement depends on size and amount of damage. Most of the time, restoration is cheaper. Sometimes all that's necessary is replacing the base and doing simple woodworking repairs to the shaft.

Hollow columns should be vented top and bottom. If they are not, it's a design flaw. If your old columns are

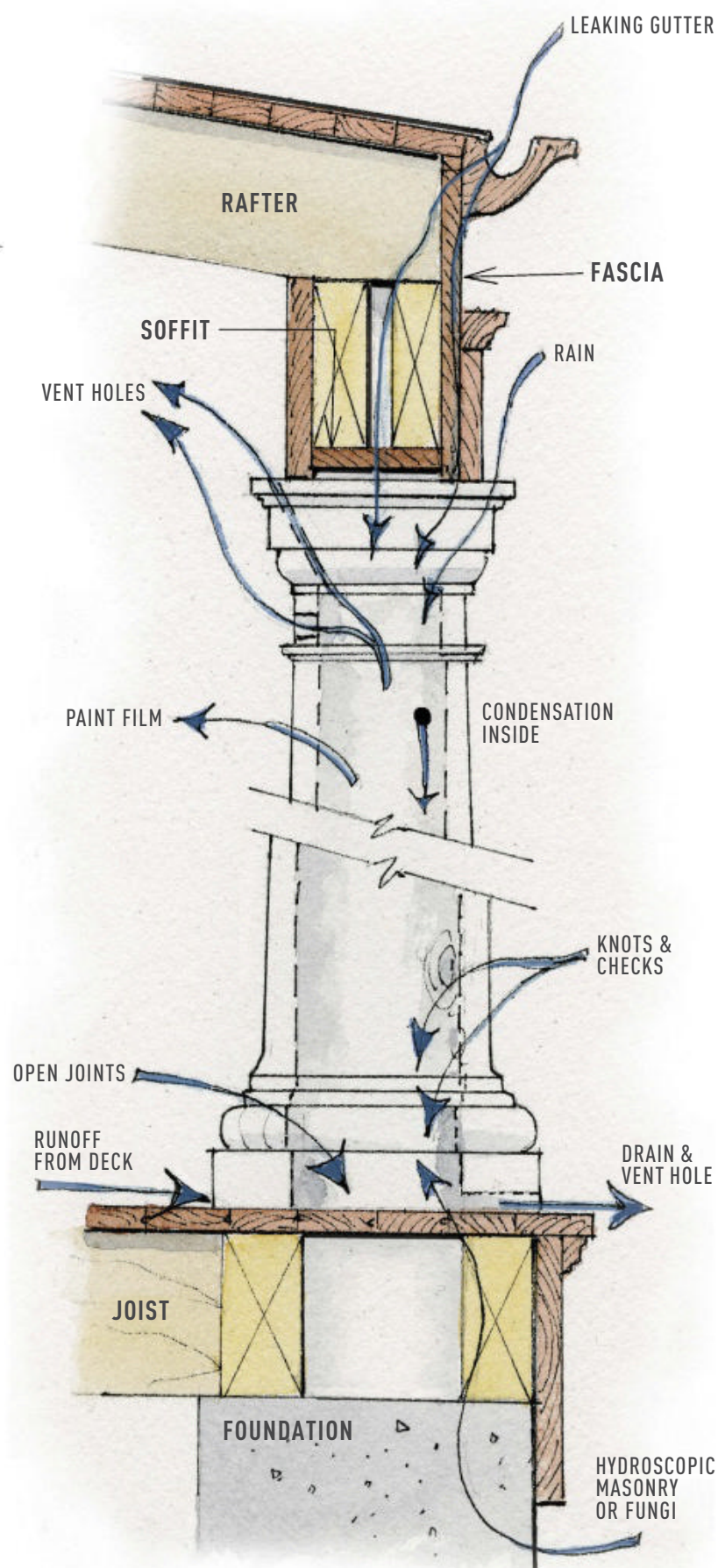
Before you begin, inspect the porch itself. Look at the foundation, the floor joists and other structural members under the deck, and the floorboards. Is the span between columns sagging? Is water trickling out under the soffit? (If so, remove face boards to inspect timbers beneath.) If the structure appears damaged, have an engineer or architect do a full assessment.

staying in place, figure out where you can drill or cut inconspicuous holes in them (always on the non-weathering side). Sometimes venting can be through the soffit above the capital. Vents must keep out rainwater yet allow air to circulate into the column and allow water vapor to exit. At the bottom, cut weep holes or slots to allow drainage from the interior.

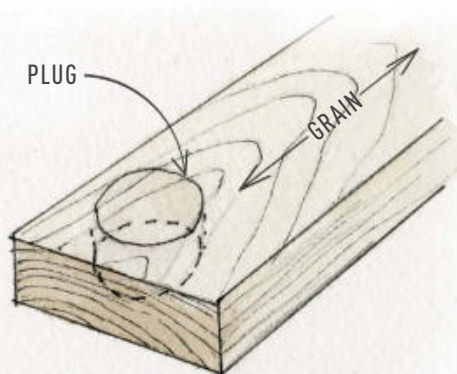
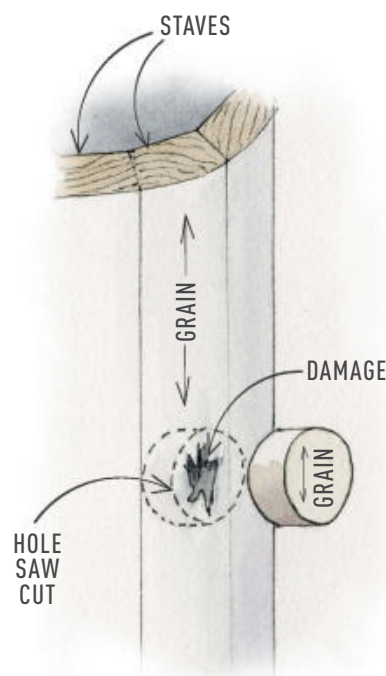
WOOD PLUG REPAIR

Small holes of 1" or less are effectively repaired using epoxy fillers. But for those more than three-quarters the width of a stave, it's best to replace a whole section. To fill holes that fall in-between those sizes, use a round wood plug (say, 2 1/2" to 3" in diameter). To prep the column, even-up the hole to a slightly larger diameter, using an electric drill and hole saw. Make the hole smooth and straight, don't undercut.

Next, using a sabre saw or hand-saw, make a plug out of wood that is the same species and thickness as the column shaft. To match expansion and contraction, the grain of the plug must be in the same direction as the part of the column it joins. Turn the plug blank to a very slightly tapered shape on the screw-point chuck of a lathe; alternately, dress



HEAVY ARROWS INDICATE THE DIRECTION OF WATER ENTRY AND EXIT.



the sides on a sander. Using a sample hole as a guide, taper the plug so it will stand slightly higher than the surrounding surface when it has been fit snugly in the hole.

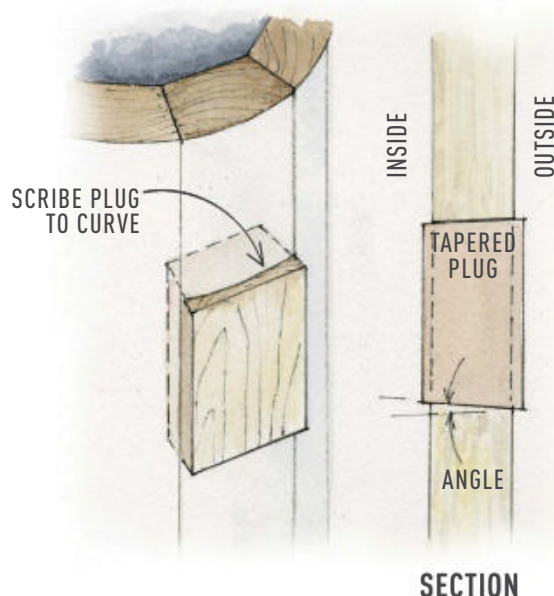
A gap-filling glue such as epoxy means a close fit isn't critical. A resorcinol-type glue requires a tight fit. Glue the plug in with weatherproof glue, checking grain direction. After the glue is completely set, trim the plug face flush with the shaft.

REPLACING STAVE SECTIONS

Repairing woodpecker holes near the top of the shaft, or decay at the base, often means replacing stave sections. In removing damaged areas, determine where decay ends and sound wood begins, using an auger bit. Then saw across the grain

of the stave with a keyhole saw or sabre saw until your cut meets the stave joint on each side. Make the cut at a slight angle as shown.

Old paint and putty must be cleaned out to expose fresh wood on adjacent staves. Existing splines or tongues in the staves may also have to be trimmed to mate with the new repair piece. You'll have to transfer the angles of the stave joints and transfer them to your new stock. Plane the stock from a new stave with a cross section that corresponds



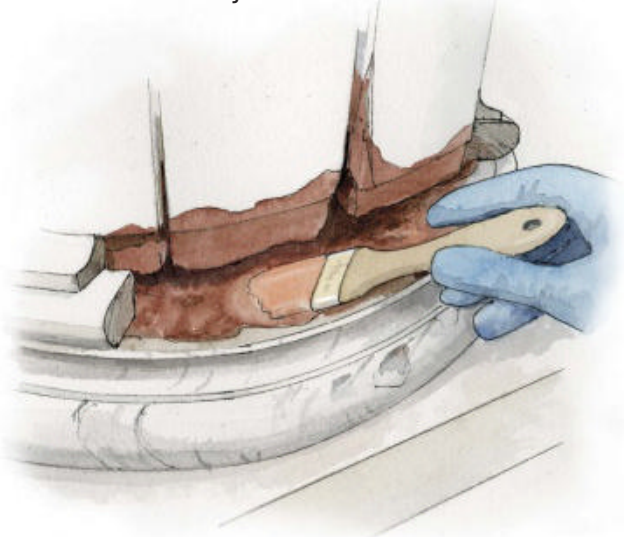
to the transferred angle, leaving just enough wood so the block is slightly too large. Cut off both ends to the correct length. The result should be a block of wood beveled on all four sides. Test-fit the block into the opening and trim until the face of the block seats nearly flush with the highest outer surface of the column. In place, scribe both ends with a pencil to match the curve of the shaft surface. Take the block out and plane the face to match the curve of the shaft. Once the block is shaped, it can be clamped in

place with weatherproof glue, and later finished with a hand plane.

EPOXY REPAIRS

Consolidating decayed wood with epoxies is well adapted to working on stationary columns. But beware, as consolidants can actually trap moisture, causing further decay. The decayed wood must be completely dry to its full depth before the liquid consolidant is used, or the epoxy will form a barrier that holds moisture in the wood. Ongoing damage will be hidden.

Here is a common sequence: Any badly deteriorated base moulding is removed, revealing rotted areas that can be scraped or cut away. After consolidation with a liquid epoxy, a paste slurry and then an epoxy paste filler are applied. New mouldings, base, or plinth can be milled in rot-resistant wood; today, new bases and plinths are often made of PVC or a composite material, and have vent holes. Use epoxy glue to adhere new pieces. Additional filling and tooling, after the epoxy has cured, will restore the original profiles. Primer and paint then finish the job.



EPOXY CONSOLIDANT

column removal

If rot is extensive, you'll have to remove the column to work on it or replace it. In fact, it may no longer be supporting the porch architrave or roof. First provide temporary shoring, using wedges and heavy timbers, being sure that the column's load is being transferred to the ground. Place wood plates at the top and bottom of timbers, to spread the load. Then remove the base of the column and let the shaft drop downward.



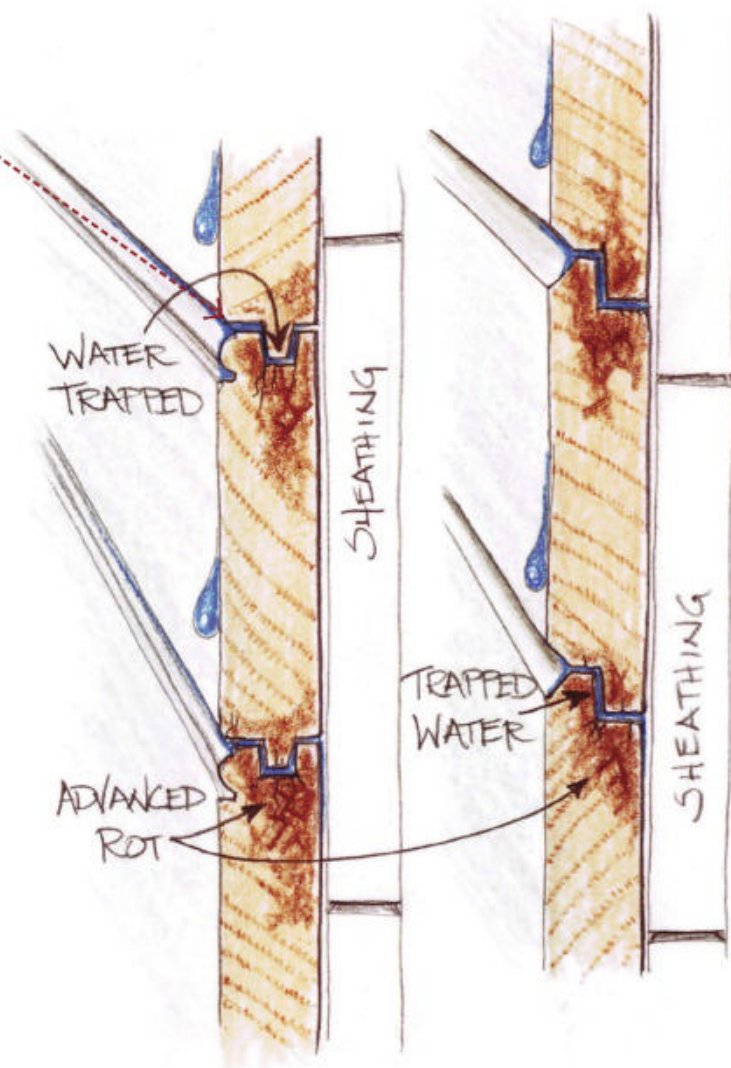
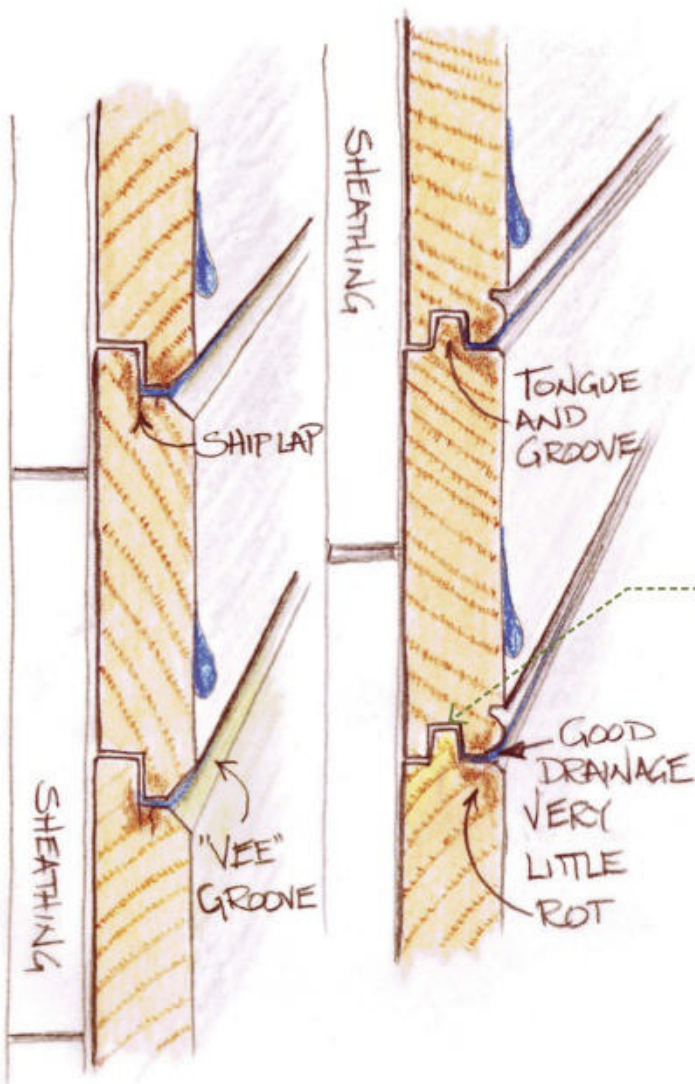
Proper Siding Orientation

From Colonial settlements through the first half of the 20th century, wood structures were most often clad in some type of wood siding. Clapboards were an early bevel siding. At first, they were split rather than sawn, and each board most often was fastened directly to the studs. In the 18th and 19th centuries, clapboards were fastened to wood sheathing sandwiched between the studs and the exterior cladding. Clapboards offer the advantage of overlapping layers, keeping out the rain no matter how much the wood might shrink. As mills began to produce decorative sidings featuring beads, quarter rounds, coves, etc., the boards couldn't simply be butted against each other without making allowances for shrinkage and expansion. Tongues and grooves, or rabbets, are milled on the edges of boards. **By Ray Tschoepe**

WRONG WAY

UPSIDE-DOWN

If you are not familiar with exterior siding and millwork, it might seem that any orientation is fine, as the joint is covered. Unfortunately, reversing the orientation of shiplap or tongue-and-groove boards will likely shorten the life of the installation, whether moisture collects because of leaking or condensation.



RIGHT WAY

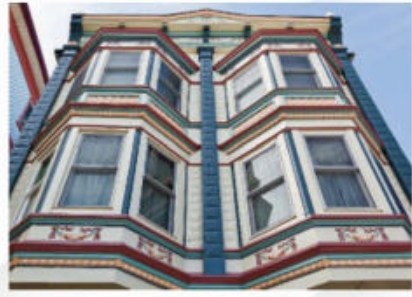
MINIMIZE WATER INFILTRATION

Whether you're replacing decorative siding after adding insulation or making repairs to an existing building, note how the cladding boards are oriented. The tongue from T&G boards should always face up. This minimizes the amount of water that can enter the gap, then pond and eventually cause the wood to rot. With shiplap siding, the best orientation places the "up"-oriented projection to the rear and, by design, the down-facing projection to the front.

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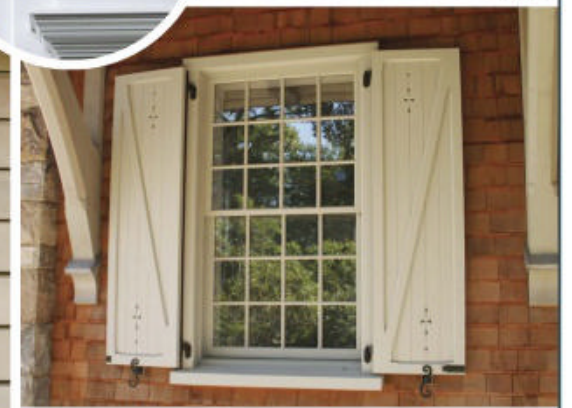
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I recently inherited some good pieces of late-19th-century furniture from my mother. Should I have them refinished, or simply cleaned?

—Cathryn Faulkner, Asheville, N.C.

You'd be surprised at what a careful cleaning can accomplish. One dealer remembers seeing a 200-year-old, wood-case clock transformed during a furniture restoration seminar. The clock was almost black and its finish visibly alligatored. Using a conservator's soap called Vulpex, the instructor worked on the piece for only a few minutes. Afterward, it looked clean and refreshed, yet the original finish was intact.

Available through online sellers, Vulpex is non-acidic and non-foaming. (Depending on the job, it can be dissolved in either water or mineral spirits.) You might try any gentle soap that is solvent- and fragrance-free, such as Ivory Liquid. Stay away from harsh cleansers and detergents, which will remove some finish along with dirt. Use a soft, white, non-linting cloth dampened in a solution of barely soapy water. Get that moisture off the surface within a few minutes, using a chamois or absorbent cloth.

After cleaning, protect the furniture with a thin, well-buffed coat of high-quality wax, such as Briwax or a conservator's beeswax. Reapply no more than yearly.

—Patricia Poore



Small beam lights are often found at the intersection of boxed ceiling beams.

Q: My 1911 house was designed by British-Canadian Arts & Crafts architect Eden Smith. I'm looking for the small wooden centerpieces used on crossbeam ceilings. —Stephen Rouse, Toronto, Ontario

A: We're not quite clear on what you mean by wooden centerpieces. Very often, in Craftsman houses, electricity is run in the (hollow) boxed beams and small lights are found where beams intersect. These typically are simply bare bulbs screwed into a small-diameter canopy.

Might you be referring to applied ornament? That seems unlikely in an Arts & Crafts house. In a photo of the inglenook in an important Eden Smith house of 1896, we see horizontal corbels, perhaps suggesting dressed joist ends, crossing header beams. If this is what you're looking to reproduce, you can bring a sample to a millworks or lumberyard that serves contractors, to get a quote for replication. A good source is TimberBuild, which offers multiple versions of rafter tails and horizontal corbels that may be suitable; they also do custom work. —Patricia Poore

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INSPIRE

VIEWS TO MODERN

A spare house on San Francisco Bay is restored by an early collector of 1930s–40s modernist furnishings. **page 58**

A magnesite candelabra ca. 1948 by Bob Winston rests on a firewood holder designed by the homeowner; an Eames DCW chair is at one side. The Cubist-style sculpture is by Bay Area artist Mary Fuller McChesney.

WILLIAM WRIGHT

58

A MODERN MOVEMENT HOUSE
Its 1935 purity was brought back.
+ INTERNATIONAL STYLE

66

ELEGANT WHIMSY FOR A VILLA
A lighthearted Victorian restoration.
+ ITALIANATE HOUSES

74

A MID-CENTURY GARDEN
The era's motifs in the landscape.
+ FOR MID-CENTURY OUTDOORS



A MODERN

Even a spare house built in 1935 requires restoration.

*Dirt, replacement bits, a bad addition, and
overgrown plantings happened over decades.*

Just north of Oakland, on the eastern shore of San Francisco Bay, Point Richmond looks westward to views of downtown San Francisco and the Golden Gate Bridge. Back in 1935, UC-Berkeley Professor Mathurin Dondo purchased a waterfront lot here, then commissioned architect William Wurster, Dean of Architecture at the University, to build a weekend home for him and his wife. • Wurster was a good friend of Modernist icons Charles Eames and Frank Lloyd Wright, sharing their passion for new design, and he set about creating a home for modern living.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT

MOVEMENT HOUSE

on San Francisco Bay



A broad, red-tiled terrace at the bottom of the garden ties the house into the landscape and its striking views of the Bay. Downtown San Francisco and three Bay bridges (Golden Gate, Oakland Bay, and Richmond San Rafael) are a fitting backdrop for the Modern house. **INSET** Homeowner Steve Cabella poses on the upper terrace.



TOP Stairs from the street level above lead down to the house through terraces and under a brilliant red trumpet vine original to the landscape. The 1935 Silver King all-aluminum bicycle was a recent find.

ABOVE The house nestles at the bottom of a series of terraced gardens.

This 1,000-square-foot house is set on a terraced lot that leads down to the Bay, sunken into bedrock with 24" concrete walls and supports that allow it to ride out earthquakes. Functionally built of grey, precast concrete blocks imported from Australia and lit by expansive windows front and back, the International Style structure seems to float above the water. The project won nationwide attention and prizes for its arresting design.

Steve Cabella grew up browsing through Bay Area junk stores and flea markets. An ardent student of mid-century design, he opened The Modern i Shop in historic San Anselmo in 1977; it was one of the first Mid-century Modern stores in the country. When a friend introduced him to Wurster's Dondo house, he was captivated, and didn't hesitate to buy it when it became available from the estate, in 1998.

The setting and views were spectacular, but the house itself had not been maintained for decades. The red-tiled floors were dark brown, covered in 65 years of hardened floor wax, with

narrow paths worn down the middle. Handsome trim and woodwork of redwood and Douglas fir had been painted an incongruous mix of carnival orange, black, blue, green, and yellow. The most recent owner had covered windows with plywood to protect her collection of maritime paintings. A glass-walled enclosure had been added to the front patio in the 1970s, shrinking outdoor living space and diminishing the original, starkly elegant façade.

The purchase papers were signed, and that same evening Steve began removing the unsightly addition, opening the house to the gardens to unify indoor and outdoor living spaces—restoring the original design intention.

He worked slowly, listening to the architecture, his goal being to return the house to how it looked in 1935. None of the original fittings had been discarded but were stored in the basement. Steve found everything from original lighting to brass doorknobs and light switches. Excellent original plumbing and forced-air gas heating were kept and given attention; only the electrical needed upgrading.



ABOVE Furnishings include a 1935 Howell desk and 1948 plywood DCW (Dining Chair—Wooden legs) chairs. **LEFT** Art by postwar women artists hangs above a 1937 Alvar Aalto lounge chair. A 1939 Margaret Bruton terrazzo table holds a sculpture by late San Francisco artist David Arthur Lemon.



ABOVE Broad windows capture the view of a flock of pelicans crossing the Bay. Modern Movement pieces include a 1950 concrete and magnesite table, and a 1949 tripod lamp by Watrous. A 1950 aluminum and plywood dinette table by Charles Eames sits by the windows. **RIGHT** Plywood kitchen cabinets were stripped down to the original Douglas fir, then whitewashed and clear-coated.



THE OWNER
KEEPS AN
EXTENSIVE
LIBRARY OF
PERIODICALS
AND BOOKS OF
THE ERA, AS
RESTORATION
REFERENCES.



TOP A studio, also in a Modern Movement idiom, was built at the top of the garden.

ABOVE A collection of vintage radios and period advertising is on display in the study.



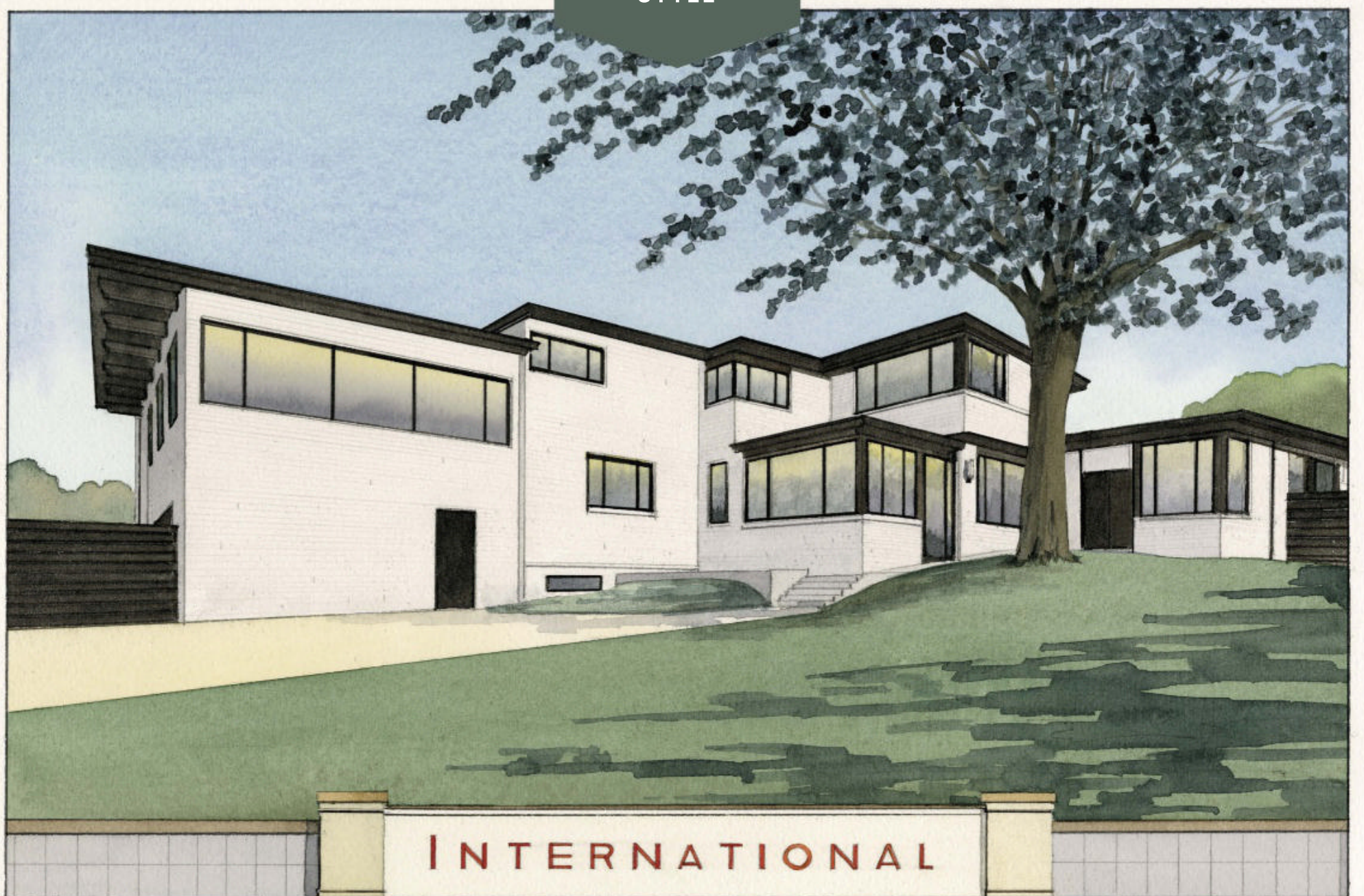
Woodwork was patiently stripped back to natural hues, then protected with satin polyurethane. Kitchen cabinets later painted in unappetizing blue, yellow, and green enamel were stripped to expose the wood grain, then whitewashed and clear-coated, as they had been at the start. Several windows overlooking the Bay had been broken by wave-thrown rocks. Steve replaced the glazing with Diamant (low-iron, ultra-clear) glass that doesn't distort the colors outside. He even returned a pair of living room doors to their 1930s glam, by reupholstering the Leatherette covering.

The yard was overgrown; in fact, the house was barely visible, covered by rampant trumpet vines, bushes, and 13 overscaled trees. Referencing the work of noted mid-century landscape architect Thomas Church, Steve returned the garden to its original design. Directed views and walkways bring the house and garden into balance. A simple gurgling fountain was set at the top of the garden, lined with mid-century, blue-glazed tiles from the

estate of noted Sausalito ceramic artist Edith Heath. Steve designed and built a studio for his own work on the top terrace, using only materials and tools available in the 1940s.

After much trial and error, restoration of the original terra-cotta floor tiles—which were wall blocks, laid flat—turned out to be straightforward. Steve had tried removing the brown wax with strippers, solvents, and hard scrubbing, to no avail. A local handyman knew what to do: He took a sharpened axe blade (removed from the handle) and with it popped off the brittle wax coating from each tile, within minutes.

Steve Cabella has furnished the dwelling as it might have been by the first owner. Fiberglass chairs by Charles Eames flank an abstract, terrazzo coffee table, ca. 1940. A ca. 1937 Alvar Aalto lounge chair and a concrete and magnesite low table by Margo Elberg, ca. 1950, sit near the fireplace. Cabella has become acquainted with many postwar women artists in the Bay area and proudly displays their work.



INTERNATIONAL STYLE, 1923–1970

RARE RESIDENTIAL EXAMPLES ARE AN EXPRESSION OF EARLY MODERNISM.



It is the purest, certainly the most austere, statement of the modernist building concepts that started with such architects as Charles Rennie Mackintosh and Frank Lloyd Wright. Modern architecture gelled as a movement at Germany's Bauhaus School (1919–1933), and would spread through Europe and beyond. After Bauhaus luminaries—including Walter Gropius and Mies van der Rohe—emigrated to America, International Style became

the pinnacle of urban building, especially for skyscrapers and functional public buildings such as hospitals and schools.

International Style got its name from the 1932 exhibition at New York's Museum of Modern Art. The exhibit was curated by architecture critic Henry-Russell

Hitchcock and the young architect Philip Johnson. The catalog identified Bauhaus principles: expressing volume of space rather than mass; balance rather than symmetry; and the end of applied ornament. International Style is radically simplified architecture.

Design restlessness had started even before the 1920s. In Europe and the U.S., architects were experimenting with a new, modern architecture, one not based on historical forms, which would foster egalitarianism through its use of simplicity and modern materials. Wars, urbanization, and changing social theories were the backdrop to a new era. "Architecture is the will of an epoch translated into space," wrote Ludwig Mies van der Rohe, the last director of the German Bauhaus school, before its wartime closure.

In the U.S., Louis Sullivan, Frank Lloyd Wright, and Irving Gill spoke of form following function, simplification, and honesty in the use of materials. Wright had

RIGHT In 1943, *Town and Country* magazine headlined a story about this Massachusetts house “Mutiny in the Berkshires.”

BELOW At Johnson’s Glass House, furniture designed by Mies van der Rohe.



moved to Germany in 1909; his “Wasmuth Portfolio” was published there and exhibited in Europe, influencing the work of modernists. In France, the leader was the Swiss–French architect Charles–Edouard Jeanneret, who in 1920 took the name Le Corbusier. Co-founder of the journal *L’Esprit Nouveau*, he advocated for a new urbanism based on well-planned cities.

Yet the International Style may have been born at the Bauhaus. Director Walter Gropius’s 1925 design for the school broke all rules. After the rise of the Nazis, school leaders emigrated, many to the U.S., between 1937 and 1941. They influenced the teaching of architecture, the development of American modernism through the 1950s and ’60s, and the very face of cities.

Although the aesthetic, if that’s the word, was adopted for public housing, International Style rarely was used for

residences. “The austere modernism of the Bauhaus school ... proved to be more beloved for skyscrapers than for homes,” wrote Virginia Savage McAlester, in her *Field Guide to American Houses*. Architects in the U.S. who did produce groundbreaking residences include Wright, Rudolph Schindler and Richard Neutra (both émigrés from Austria), Charles and Ray Eames, and Philip Johnson.

Stepped-back skyscrapers provided a design motif for vacuum cleaners and cocktail shakers; in fact, modernism had more impact on interiors and furnishings. New materials took hold: Masonite, Plexiglas and Lucite, plywood, vinyl, plate glass, aluminum. Window walls and open plans were common in Contemporary houses, like those of Joseph Eichler in California. Modernism had been incorporated into less severe, sometimes eclectic, postwar suburban housing. —P. Poore



the HALLMARKS OF INTERNATIONAL STYLE

- **RECTANGULAR FORMS** The overall massing may be simple—a box—or consist of intersecting boxes. Occasionally a rounded end or tower is present. Roofs are flat.
- **LACK OF ADORNMENT** Framed glass and grid-like repetition take the place of ornament

and even texture. This is the most austere of 20th-century Modern styles.

- **MODERN MATERIALS** Such machine-age construction materials as steel, concrete, and glass lend themselves to sameness of form and lack of ornament.

- **LARGE EXPLANSES OF GLASS** In such extreme examples as Philip Johnson’s Glass House, the building is virtually transparent. Window walls, ribbon windows, and repetitive grids of glazing are found.
- **MINIMALISM** Not only the architecture but also inte-

rior spaces are uncluttered, simple, and sleek. Indoors and outdoors merge with patios, bare windows, indoor plants.

- **OPEN INTERIORS** Walls came down, especially in public areas of a house, with spaces for various functions flowing one into the next.



LEFT In the July 1961 issue, *Playboy* magazine profiled designers George Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames, and Jens Risom. **ABOVE** The Eames molded Plywood Lounge Chair. **BELOW** Le Corbusier LC4 chaise. • Nelson's Marshmallow Sofa for Herman Miller. • Barcelona daybed couch by Mies.

iconic furniture

Although few residences were built in International Style, interiors were affected by the turn toward industrial materials and furnishings. Traced to 1946 (in an experiment with a machine that molded plywood with heat and a bicycle pump), Charles and Ray Eames' LCW Lounge Chair of molded plywood became a staple for the modern home. • Other classics include Knoll's Barcelona Chair, its "less is more" construction making it one of the period's most recognizable furnishings, as popular today as when it was introduced by architect Mies van der Rohe in 1929 for the Barcelona Exhibition. Homeowners curled up in Arne Jacobsen's biomorphic Egg Chair, while a Isamu Noguchi glass and wood coffee table provided a sculptural accent. The Marshmallow Sofa, by George Nelson for Herman Miller, has an "atomistic" design "exploding" the piece into separate foam discs covered in leather or vinyl. It's still being made, as are many period classics, making it easy to furnish a home in Modernist style. Look to Herman Miller (hermanmiller.com) and Knoll (knoll.com) for reissues. Design Within Reach (dwr.com) brings modern shopping online with reproductions of furniture by Eames, Noguchi, and Saarinen. —*Brian D. Coleman*



important RESIDENCES

- MAISON DE VERRE, Paris, 1927–32: Pierre Chareau
- VILLA SAVOYE, Paris, 1928–31: Le Corbusier and Pierre Jeanneret
- VILLA TUGENDHAT, Brno, Czech Republic, 1930: Ludwig Mies van der Rohe and Lilly Reich
- GROPIUS HOUSE, Lincoln, Massachusetts, 1938: Walter Gropius
- RAUH HOUSE, Cincinnati, Ohio, 1938: John Becker
- FARNSWORTH HOUSE, Plano, Illinois, 1945–51: Ludwig Mies van der Rohe
- GLASS HOUSE, New Canaan, Connecticut, 1949: Philip Johnson



GROPIUS HOUSE | LINCOLN, MASS.

Elegance & Whimsy FOR AN ITALIAN VILLA

The charming house in Greene County, New York, has been faithfully restored: foundation and structure, exterior elements, and the trim inside. The new kitchen, still in the expected place at the back of the house, is now a family gathering space. Upstairs, a twin bedroom is a trip to fantasyland. Creativity and warmth run throughout.

What brought Mai and Scott Sykes to this Italian Villa in the heart of Windham, a picturesque village in New York's Catskill Mountains, was the place. The town's eponymous ski mountain is a favorite winter destination for their two daughters, one of whom is a ski instructor. "This house is just steps from the diner and library, and minutes from the mountain," Mai explains.

BY REGINA COLE

PHOTOGRAPHS BY NEIL LANDINO



The owners credit their “patient and positive” contractor for success bringing back a 186-year-old structure that had been damaged by neglect and then Hurricane Irene.

THE BELVEDERE

Historically, the square tower rising from a nearly flat roof was used as a viewing pavilion. It is also a passive ventilation device.



A rustic kitchen interior featuring blue-painted wooden cabinets and a white subway tile backsplash. A large wooden range hood is mounted above a stainless steel gas stove. Open wooden shelves with black brackets hold various ceramic and metal items. In the center, a wooden kitchen island with a polished bluestone countertop holds a loaf of bread and sliced cucumbers. The island has open shelving underneath with pots. The floor is made of wide-plank wood. Large windows in the background are lit by pendant lamps. A white ceramic rooster statue sits on the windowsill.

New, polished
bluestone tops
the repurposed, antique
kitchen island. The
flooring, very likely
original to the house, is
a favorite element of the
owners and the designer.

SOFT NEUTRALS

The living room is newly created from two small bedrooms. Beams are of reclaimed wood. Burnt orange and chestnut fabrics add warmth.



The structure dates to ca. 1836, though the Italianate touches may have come later. It's a country example of an Italian Villa, defined by the cubic massing of the main section and the belvedere on the roof. With an L-shaped footprint, it's a big house: 4,900 square feet and 10 bedrooms. In this community that calls itself "the Gem of the Catskills," the house has long been a beloved landmark. It was first owned by Colonel George Robertson, a prominent Windham resident.

"I think it's always been called the Wedding Cake House because, at one time, there was a lot of gingerbread [millwork] at the first and second levels," Mai says. An archival image shows a finial crowning the belvedere.

Although it had survived intact, without discernible changes to its graceful exterior, the structure posed some challenges. Once used as a boardinghouse, it presented a warren of small rooms. The rear ell was constructed on stilts, without the basement that supported the front section of the house.

"It was so cold in that part of the house!" says Sarah Blank, the Greenwich, Connecticut-based interior designer who worked with the Sykes family to re-imagine the kitchen and furnish the interior. "No central heat had ever been installed; there were just a couple of Franklin stoves."

After building a new foundation, connecting the house to the

ABOVE The living-room mantel was found in an antiques store and restored. Hand-glazed Arts & Crafts Revival tile from Waterworks surrounds the new fireplace. Two wrought-iron scroll lamps sit atop a 19th-century English console.

LEFT An active space that retains its old-house feeling, the remodeled kitchen has quartz countertops and a farmhouse sink. Undercounter refrigerator drawers serve this space; a large refrigerator hides in the adjacent pantry. Custom millwork is painted in historical Whipple Blue (Benjamin Moore).

RIGHT The white-tile backsplash was used on the entire span of the range wall. Open shelves, rather than upper cabinets, keep the room spacious and light-filled. Countertops are quartz. **BELOW** The mud-room's upholstered settee came with the house, one of the antiques left by the previous owner.

LIKE SUGAR GLAZE

The homeowner says the slightly rustic tiles on the range wall remind her of glazed gingerbread cookies.



town sewer, and installing a new HVAC system, Mai and Scott tackled rooms inside. They removed one wall to enlarge the dining room, turned two small first-floor bedrooms into a new living room, and opened the kitchen to the adjoining family and breakfast rooms.

In the new kitchen, “We did not hang any wall cabinets, to make the room feel more open and light-filled,” Blank explains. “The beautiful old flooring was there, and our builder, John Landi, built new ceiling beams from old wood. Mai loves blues, so that color was a good choice for the cabinets. It works with the wood tones, too.”

The custom millwork, finished with bronze hardware, was painted cheerful, historical Whipple Blue (from Benjamin Moore’s Historical Colors collection). The kitchen also features a wood kitchen island with a bluestone countertop.

To avoid tall units interrupting the space, the big refrigerator is kept in the adjacent pantry. In the kitchen, large undercounter refrigerator drawers accommodate cooking. A custom Ann Morris pendant in antique brass hangs over the breakfast bar. Metal stools complement the raw wood of the beams. A textural, white-glazed tile covers the entire backsplash wall. The shelves held by iron brackets were made by Landi from beefy old framing members in the house. Landi also built the wooden hood.

Along with an old table, the previous owner had left behind



A SOPHISTICATED BLEND

ABOVE (left) While opening the dining room to the living room, the contractor and family discovered that the framing of the house consisted of 24" boards 1 1/2" thick! • (right) The primary bath features a bright-blue vanity with a Carrara marble countertop and brass hardware. **RIGHT** (top) Chosen by the younger daughter, this quaint bedroom needed warmth. Designer Andrea Piacentino selected a custom, handmade drop-down writing desk. • (middle) The foyer is home to an antique, Gothic Revival tall-case clock left by the previous owner. • (bottom) The handrail ends in an unusual scroll, like a volute turned 90 degrees. **BELOW** The mudroom just inside the back door connects to the kitchen. A new Dutch door and new wainscoting join antique skis. Pine wide-plank floors are original.



interesting and useful things: a baby grand piano that Mai and her daughters play, the 19th-century upholstered bench in the mudroom, and a Gothic Revival tall-case clock. An old telephone booth door fronted a closet; now it's at the entrance of the children's bedroom that the family calls the Narnia Room.

Sarah Blank and associate Andrea Piacentino designed an interior that reflects Mai Sykes' love of color and pattern; the primary bedroom is a moody, cozy, dark blue. The new living room, though, is dressed in neutral tones. The designers found furniture that would provide ample seating for entertaining while staying in proportion to the limited size of the room. Two wingback chairs dressed in Thibaut's Ashbourne Tweed sit across from a leather upholstered loveseat with antique brass nail heads. A combination of burnt orange and chestnut—in solid, plaid, and paisley fabrics—brings texture, warmth, and masculinity to the room. Within a sensitive restoration, whimsy and fun run throughout, balanced by timeless elegance.

The homeowners say that they are happiest when the big house is full of people. "For Christmas, there were fourteen of us," Mai says.

As for the belvedere: "We go up there to watch the fireworks."

BELOW The client collaborated with designer Andrea Piacentino to create a children's bedroom that would be "fun and magical, a nod to Alice in Wonderland." Piacentino chose Schumacher's floral 'Chrysanthemum' to pair with an enchanted-forest wall mural at the room's entry.



ABOVE The forest wall mural is visible through the vintage telephone booth leading to the "Narnia" children's room. **BELOW** The girls' bath retains its old character, with the existing clawfoot tub and wood floor. A vintage rug adds to the aesthetic.



AMERICAN ITALIANATE STYLES

ROMANTIC DETAILS POPULAR FOR HALF A CENTURY. By Patricia Poore

➔ Several Italian styles developed here, derived not from buildings in Italy but from the revival, in England, of Italian Renaissance architecture. The Italian Villa is large, and asymmetrically anchored by a *campanile* (bell tower). Unendingly picturesque, it has a deeply bracketed cornice, round-topped or pedimented windows, and balconies with bold balustrades. The Tuscan Villa has a cubic shape; its nearly flat roof is topped with a cupola-like *belvedere* (lookout, or “beautiful to view”). The so-called Italianate house appeared after the romantic Villa styles were established, extending the popularity of Italian details through the 1880s. Italianate is a looser designation describing a building with a combination of Italian shapes and details, in either simplified or exaggerated fashion. (Its name along the Hudson River is the Bracketed Style, after hard-to-miss carved brackets at the roof eaves, on porches, and even around doors and windows.) Look, too, for heavy lintels or hood moulds, protruding bays, and oriel windows.

Italianate houses are made of everything from brownstone to wood. Stucco over brick, wood “ashlar blocks,” and simulated quoins (corner blocks) imitate the stone construction of Italy. Simple paint schemes in beige, clay, tan, and grey-green suggest stone. Many 19th-century farmhouses, both I-house and gable-and-ell forms, have Italianate details.

It’s fun to use the properly romantic words: besides *campanile* and *belvedere*, consider the *loggia* (an open, arcaded gallery), the *piazza* (big porch), and the *piano nobile* (a raised main floor).



the VARIANTS *From urban formality to vernacular farmhouse.*



ITALIAN VILLA

First built during the 1840s in the U.S., this picturesque and asymmetrical type often has a *campanile*, or tower, along with a heavily bracketed cornice and Renaissance details.



TUSCAN VILLA

Symmetrical and boxlike, this pleasing form typically has a *belvedere* (that is, a cupola with a view) on the roof. Many examples have a wide porch across the front.



ITALIANATE

Add a side bay, eaves brackets, a classical porch, or a round-top door or window to a gabled farmhouse and call it Italianate. This looser designation is applied even to grand houses with freely interpreted elements.



RENAISSANCE REVIVAL

This additional style is a more correct interpretation of classical forms, often found in urban settings and for public buildings. These row houses have Renaissance details at the door, windows, and cornice.



COUNTERPOINT

The low, mid-century house is balanced by vertical elements: a weeping white spruce, obelisks, and such plants as smokebush, phlox, and sunflowers. Containers are vintage.

A VIEW TO MID-CENTURY GARDEN DESIGN

A renowned collector of all things Mid-century Modern lets his motifs spill into the landscape.

MARK McDONALD didn't invent Mid-century Modern, of course, but he is credited for putting it on the furnishing and decorating map. The sleek, spare, often curvaceous motifs were all the rage—and not so long ago. Still, at a time when American antiques collectors were interested in much older finds, McDonald gave mid-century pieces credibility. In the late 1970s, he'd landed an invaluable apprenticeship with Lillian Nassau, a specialist in Art Nouveau and Art Deco design, and specifically in the works of Louis Comfort Tiffany. McDonald, though, veered into a specialty in Mid-century Modern, immersing himself in exhaustive studies of the major and minor players in the movement. In 1983, he opened Fifty/50 on Broadway in Manhattan, a shop that spearheaded MCM's surge to stardom. He is known as Mr. Modernism.

BY TOVAH MARTIN / PHOTOS FROM THE KINDRA CLINEFF ARCHIVE



LEFT The concrete cube sculpture under a Japanese maple is by contemporary artist Cody Hoyt; the cubes ingeniously come apart. **BELOW** Rudbeckia calls attention to one of the orbs placed in the garden.



ABOVE Addie, a long-haired Weimaraner puppy, poses with owner Mark McDonald at the gateway crowned in akebia vines. **OPPOSITE** The owner was inspired by cedar siding on a Frank Lloyd Wright house in Madison, Wisc., to replace the siding on his 1967 Ranch with specially milled cedar. The tall steel cone is a 19th-century blacksmithing tool used in forging wheel hubs.



LEFT Late-blossoming borders of phlox and veronicastrum frame a view of the Berkshires.

RIGHT A vintage sink makes a practical outdoor planting station.



HOW TO SUSTAIN *the glory* Many gardens are past their prime by midsummer. One goal at Texas Hill was to **sustain the impact by extending the growing and blooming season.** Owners McDonald and Resnick selected blooming perennials that perform later in the season: phlox, hostas, ligularias, beebalm, and daylilies. **Accent biennials including angelica are used for their structural quality, and allowed to self-seed** to continue the show into future years. Such earlier performing perennials as peonies were chosen for foliage that looks good long after the flowers fade.

Shrubs—ninebark, spiraea, viburnums, Japanese maples, and barberry, chosen for handsome shape and foliage color— frame the views. Bold statements come from **planting in mass**, and from installing plants like phlox and rudbeckia that will spread. **Edging bricks contain the beds and emphasize the curvaceous lines.** Meanwhile, more demure plants romp in the borders in front of the house, forming a tapestry of graduated heights moving up to the fence, and giving the granite steps plenty of breathing room.

The scene is rewarding in every season. Style gives a garden personality, but an enduring landscape must also be timeless. Texas Hill succeeds at both.

Being a Tastemaker required substantial energy, so, in pursuit of some quiet from the NYC art scene, McDonald bought a weekend house and began gardening its not-quite-acre of land on a busy street. The nearby town of Hudson, New York, was gaining its own place in the antiques world; McDonald eventually left the City to open a shop here. At that point, he and his partner, Dwayne Resnick, looked for a house with more land. They found Texas Hill.

It was a stretch. “My initial reaction was, No way,” McDonald recalls thinking as he toured the 1967 Ranch. The house required extensive renovation and its 40-acre property desperately needed a plan to take it beyond forlorn courtyards and chain-link fencing. His roots as a furniture maker made him give it a go.



LEFT At the back of the house, glass doors open to a lawn and flower borders.

BELOW Triplet spruces are among the various conifers planted by these owners.



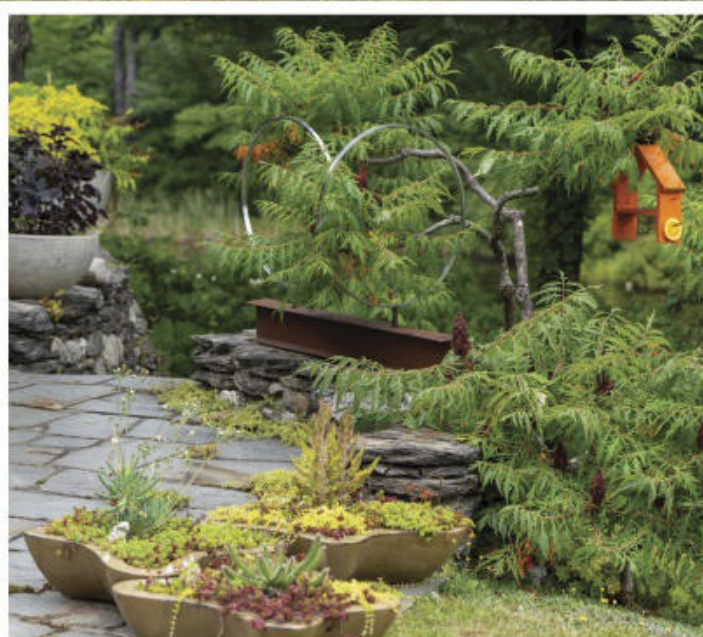
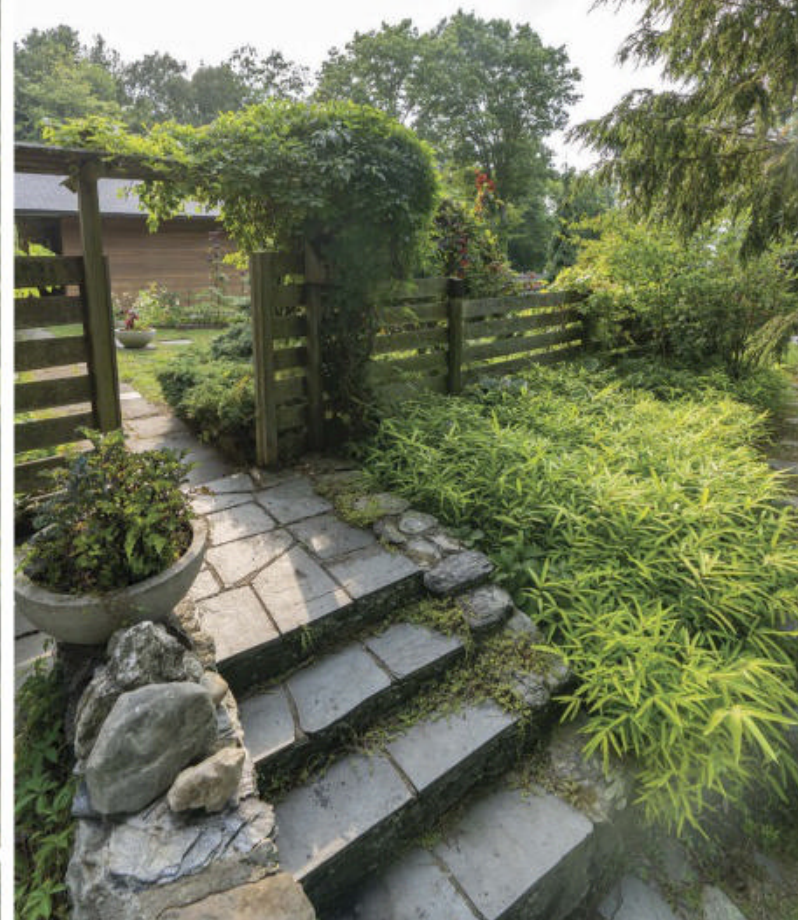
TODAY, PANORAMIC VIEWS OVER GENTLE HILLS near Hudson greet visitors to Texas Hill. Once that splendor has been enjoyed, attention turns to the plantings that frame the views. Gallerist and collector Mark McDonald turned his design acumen toward the landscape around the mid-century house.

“As soon as I started working on the house, I fell in love with it,” he says. Of the site, he adds, “We started with a beautiful canvas. Challenges, however, were abundant. With violent winds, brutally cold temperatures in winter, shallow soil barely covering extensive ledge, and views blocked by overgrown forest, the property required vision and reworking over years. McDonald had mature plants, moved from the previous garden, as a head start. He and Resnick cleared obstructing trees to open the view. They purchased mature conifers and fast-growing magnolias to make a statement and to block the fierce northerly winds.



ABOVE Near the entry path, McDonald placed a three-ring kinetic sculpture of industrial-salvage pieces; it's by Mark Wasserbach of Hudson, N.Y. **RIGHT** (top to bottom) In the backyard, large shrubs hug the side of the house, framing the view with chartreuse *Spiraea* 'Ogon', purple smokebush, and Harry Lauder's Walking Stick. Another 19th-century blacksmithing cone echoes a twin in the front yard. • A vintage wheelbarrow adds a sculptural note against a low, dry-laid stone wall. • McDonald made use of salvaged Golden Arches. **BELOW** The owner made the door handle of striped tigerwood. Sconces were crafted by mid-century designer Walter Von Nessen.





Discreet deer fencing now protects the five acres immediately surrounding the house.

Newly designed courtyards, a vast improvement over the previous ones, segment the large space. A wooden fence runs up to the entry, shouldering shrubs and vines that give the garden height and breadth while the fence provides a strong sightline straight to the front door. The structure leads around the side of the house to the back terrace, where the view opens up dramatically. A hillside of undulating islands is planted with large perennials and leafy shrubs. Against the vast backdrop, it was important to go big and bold with plantings.

Selections are classic. McDonald carefully researched perennials, shrubs, and trees that would survive the challenging site while providing the chartreuse and burgundy accents both partners find appealing. The sculptures and container selections give this garden a unique personality. In a collecting coup, McDonald purchased 30 weatherproof containers from an estate in Westchester, New York, all quintessentially mid-century. He also sprinkled in orbs, obelisks, and cubes that feel apropos. Industrial-age metal elements are featured in cleverly delivered moments. The artistry is skillful and spare, so well integrated in nature that nothing feels forced or ostentatious. When sent outdoors to play, MCM is as engaging as it is inside.

TOP LEFT Walls of stacked slate create enclosed areas; this is the reverse side of the wall surrounding the patio shown below. **TOP RIGHT** 'Dwarf Greenstripe' bamboo holds the bank on the far side of a slatted pine fence that defines and encloses front courtyards. **MIDDLE** Bluebird houses dot the goldenrod field in the foreground, overlooking Copake Valley and the distant Berkshires. **BOTTOM LEFT** A Colorado spruce (*Picea pungens*), trained as a weeping standard, grows near the courtyard enclosure fence. **ABOVE** On the rear patio, a saffron-colored, vintage bird feeder echoes the color of sumac berries beside a salvaged steel beam sculpture by contemporary artist Mark Wasserbach. The clover-shaped containers date to ca. 1950–60.

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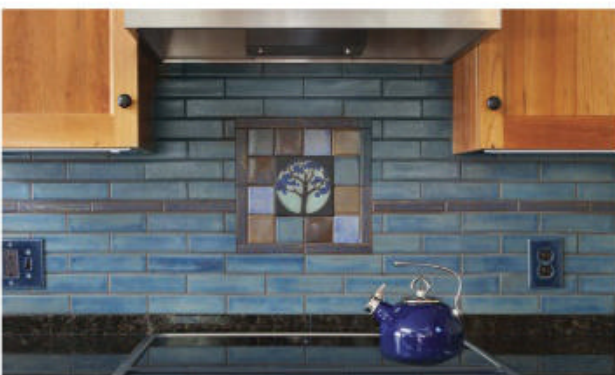
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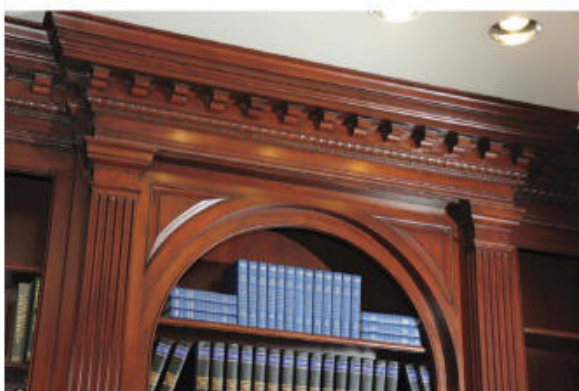
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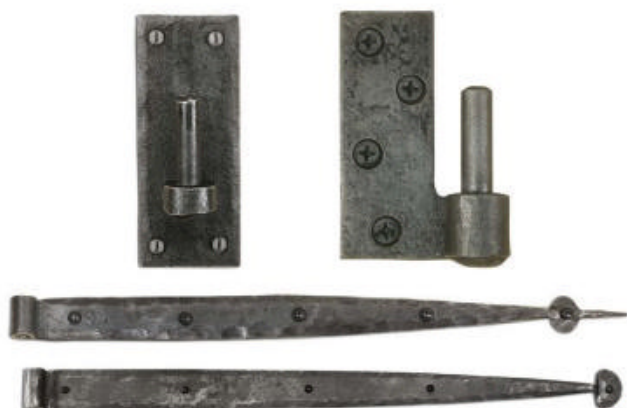
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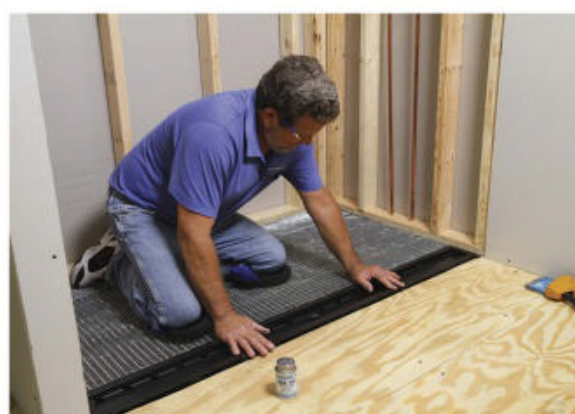
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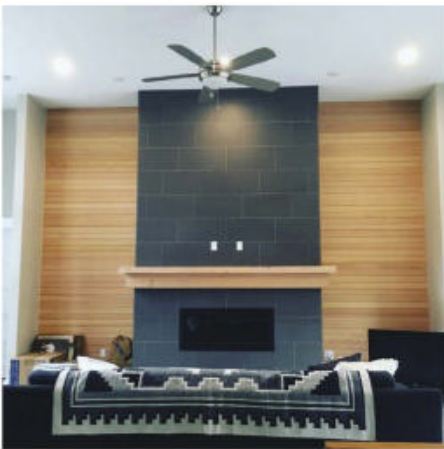
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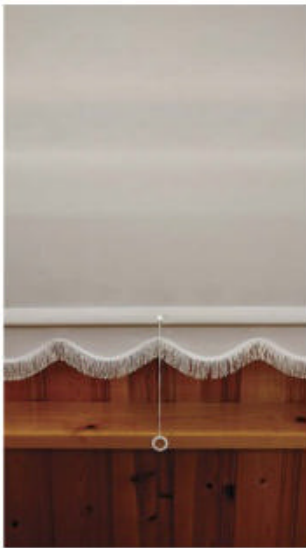
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SUCCESS!: STONE HOUSE

KITCHEN FLOOR Castle Gate color, herringbone pattern **Old Mill Brick** oldmillbrick.com **KITCHEN CABINETS** lower (natural wood) **Schuler Cabinetry** schulercabinetry.com • upper (Mission in Linen finish) **Shenandoah Cabinetry** shenandoahcabinetry.com, all through Lowe's **lowes.com** **KITCHEN COUNTERS** quartz in Et Statuario **Silestone** silestone.com **DINING CHAIRS** Cline in Charcoal **Pottery Barn** potterybarn.com **TABLE LINENS** Hearth & Hand, **Magnolia Home** magnolia.com, through **Target** target.com **BATH WALLPAPER** 'Olive Branch' spray & stick **Magnolia Home** magnolia.com **BATH SINK** 'Memoirs' **Kohler** kohler.com **PAINT** walls Extra White SW7006 • trim Requisite Gray SW7023 **sherwin-williams.com**

Related Resources

Inglennook Tile inglennooktile.com *Thin-brick tile for floors & walls* **Historic House Fitters** historichousefitters.com *Superb, early period lighting & hardware* **Period Lighting Fixtures** periodlighting.com *Handmade reproductions 1620–1850*

GARAGE DESIGN

GARAGE DOORS Specialists in period-appropriate garage doors may offer coordinating peripherals such as windows & glazing, hardware, driveway gates. **Amarr Garage Doors** (NC): amarr.com *Wood, wood composite, steel* **Carriage House Door Co.** (CA): carriagedoor.com *Wood, steel* **Clingerman** (PA): woodgaragedoor.com *Choice of wood species; AZEK/Versatex; Extira* **Cambek Designer Doors** (WI): cambek.com *Wood; wicket door option; specialty claddings* **Clopay Building Products** (OH): clopaydoor.com *Wood, steel, aluminum* **Craft Doors USA** (NC): craftdoorsusa.com *Custom-order overhead roll-up & swing-out wood garage doors* **Evergreen Carriage Doors** (WA): evergreencarriagedoors.com *Wood doors* **Everite** (PA): everitedoor.com *Wood doors* **Fimbel Garage Doors** (NH): fimbel.com *Wide variety of architectural styles in different materials and price points: carriage house, raised panel, Contemporary, custom* **Garaga Inc.** (Quebec): garaga.com *Steel, steel with wood composite, aluminum* **GADCO** (General American Door Co.) (IL): gadco.com *Steel, wood doors* **Holmes Garage Door Co.** (WA): holmesdoor.com *Steel, aluminum, wood composite, wood* **IDC: Industrial Door Company** (MN): idcdoors.com *Wood, wood composite, steel* **Lux Garage Doors** (CA): luxgaragedoors.com *Wood, glass, steel etc. in traditional, Craftsman, Spanish & Modern styles; accessories & openers* **Northwest Door** (WA): nwdusa.com *Wood, steel, aluminum* **Overhead Door Co.**

(through distributors) overhead door.com *Hundred-year-old mfr. of garage doors (wood, steel, insulated, fiberglass, vinyl) and automatic openers; doors for temp. and wind-load extremes. Traditional to Modern plus sleek aluminum and glass doors* **Raynor** (IL): raynor.com *Wood, steel doors* **Real Carriage Door Co.** (WA): realcarriage.com *Wood—with swinging, sliding, folding options* **Sunwood Doors** (CA): sunwooddoors.com *Wood doors* **Timberlane** (PA): timberlane.com *Custom garage doors—wood, insulated steel—in historical & traditional styles; also hardware* **Vintage Millwork & Restoration** (PA): vintagemillwork.com *Custom wood carriage-house & garage doors, designed for tracks, manual, or electric operation* **OUTBUILDING KITS WITH PLANS** **Country Carpenters** countrycarpenters.com *Pre-engineered, pre-cut post-and-beam building kits for garages, carriage houses, sheds, and backyard barns. Options include lean-tos, dormers, and window and door configurations* **PREBUILT GARAGES** **The Barn Yard** thebarnyardstore.com *Pre-built timber-frame barns, garages, pavilions & sheds* **Hometown Structures** hometownstructures.com *Wide range of prebuilt garages, attached and detached, one- and two-level, options for roofing, siding, doors & windows* **New England Outdoor** neoutdoor.com *Custom and prefab garages in classic styles, several sizes* **SPECIALTY SIDINGS** **Classic Rock Face Block** classicrockfaceblock.com *Historical concrete block suitable for period new construction & restoration* **W. F. Norman** wfnorman.com *For use as metal siding, galvanized steel panels stamped to resemble brick, rock face, shingles, or stone*

B&W KITCHEN

DESIGNER **Crisp Architects**, Millbrook, NY: crisparchitects.com **COUNTERS** soapstone **FIRECLAY SINK** **House of Rohl** houseofrohl.com **BIN PULLS** **RH** (Restoration Hardware) rh.com

Related Resources

COUNTERTOPS **Sheldon Slate** sheldonslate.com *Slate sinks, counters, floor tile* **Vermont Soapstone** vermontsoapstone.com *Custom soapstone countertops & sinks* **WHITE SUBWAY TILE** **Clay Squared to Infinity** claysquared.com *Reproduction vintage subway tile*

CASEMENT WINDOWS

STEEL WINDOWS **A&S Window Associates** aswindow.com *Hot-rolled steel windows & restoration* **Bliss-Noram** blissnoram.com *Modern steel windows* **Hope's Windows** hopeswindows.com *Modern insulated steel windows* **Jada Windows** jadawindows.com *Insulated metal outswing, inswing doors & windows* **Seekircher Steel**

Window seekirchersteelwindow.com *Restoration of historic steel windows & doors* **Window Restoration & Repair** windowrestorationandrepair.com *Steel window restoration* **WOOD CASEMENTS** **Adams Architectural Millwork Co.** adamsarch.com *Custom authentic reproductions, expert restoration* **Architectural Components** architecturalcomponentsinc.com *True-to-period custom windows* **Bagala Window Works** bagalawindowworks.com *Mortise-and-tenon construction; proprietary steam stripper* **Belisle Windows** belislewindows.com *In-swing casement, other traditional windows* **The Cooper Group** thecoopergroupct.com *Full-service restoration* **Heartwood Window Restoration** heartwoodrestoration.com *Full-service window restoration* **Historic Restorations** historic-restorations.com *Full-service restorations, including windows* **Olde Window Restorers** oldewindowrestorer.com *Window restoration* **Wood Window Make-over** woodwindowmakeover.com *Window restoration & workshops* **REPAIR/GLASS** **Abatron** abatron.com *WoodEpoxy & LiquidWood window repair products* **Artisan Glass Works** agwglass.com *Old Style window glass in five grades* **Bendheim Glass** bendheim.com *Full & light Restoration® glass* **Durham's Rock Hard Water Putty** waterputty.com *Wood repair putty* **Hollander Glass** hollanderglass.com *Multiple styles for distinct historical eras* **Sarco Putty** sarcoputty.com *Dual glaze & type M putty* **Swisco** swisco.com *Glazing springs for steel windows* **Window Preservation Alliance** windowpreservationalliance.org *Connects homeowners with window restoration professionals* **INSULATED GLASS** **Green Mountain Insulated Glass** greenmtninsulatedglass.com *Dual-seal insulated windows* **Pilkington** pilkington.com *Vacuum-insulated glass (VIG) windows for restoration* **STORMS & GLAZING PANELS** **Allied Window** alliedwindow.com *Storms & inserts for inswing & outswing casement windows; screens optional* **Arch Angle Window and Door** archangleohio.com *Custom special-shape storm windows* **Climate Seal** climateseal.com *Interior magnetic panels with lightweight acrylic glazing* **FlexScreen** flexscreenretail.com *Flexible interior screen inserts* **Indow Windows** indowwindows.com *Interior window inserts* **Innerglass Window Systems** stormwindows.com *Compression-fit interior storm windows* **Mon-Ray** monray.com *Interior/exterior secondary glazing*

KNOW-HOW: WALLPAPERING

Wagner wagnerspraytech.com *New '725 Wallpaper Steamer' for removal without chemicals, incl. two steam plate sizes*

Related Resources

PLASTER REPAIR **Plaster Magic** plastermagic.com *Adhesive etc. for cracked plaster*

DIYer: COLUMNS

EPOXIES **Abatron** abatron.com *High-performance epoxies for wood, concrete, stone & metal* **ConServ Epoxy LLC** conservepoxy.com *Wood-rot repair epoxies* **PC Epoxy** pcepoxy.com *Permanent repair products for wood, etc.* **West System** westsystem.com *Epoxies that bond fiberglass, wood, metal* **COLUMNS** **Chadsworth** columns.com *Decorative & structural columns in wood, fiberglass, Polystone* **Worthington** worthingtonmillwork.com *Architectural columns & components*

DO THIS, NOT THAT

WOOD CLADDING **Aeratis** aeratis.com *Synthetic, historically accurate T&G beaded ceiling* **Bear Creek Lumber** bearcreeklumber.com *Multiple cedar offerings & other species for siding, ceiling, paneling, flooring* **New England Classic** newenglandclassic.com *Birch, pine, oak, maple, pecan beaded boards* **Vintage Woodworks** vintagewoodworks.com *T&G beadboard & V-groove board in 19 wood species* **Whidbey Millhouse** whidbeymillhouse.com *Solid-wood ceiling & soffit, V-groove, shiplap*

MODERN MOVEMENT

Modern i Shop, San Anselmo, CA: (415) 456-3960, instagram.com/eamescollector/

Related Resources

FURNITURE mid-century classics **Bauhaus 2 Your House** bauhaus2yourhouse.com **Design Within Reach** dwr.com **Herman Miller** hermanmiller.com **Hive Modern** hivemodern.com **West Elm** westelm.com **MID-CENTURY GOODS** laminate, tile, fabric, door kits, shutters **Make it Mid-Century** makeitmidcentury.com **WALLPAPERS** retro papers postwar-mod era **Bradbury & Bradbury** bradbury.com

ITALIAN VILLA

DESIGNER **Sarah Blank**, CT & FL: sarahblankdesignstudio.com **GC** **John Landi Builders**, Windham, NY: (518) 734-4840 **PAINT** (millwork) **Whipple Blue HC-152** benjaminmoore.com **BRASS PENDANT** **Ann Morris Lighting** annmorrislighting.com **WALLPAPER** 'Chrysanthemum' in Chambray **Schumacher** through **decoratorsbest.com**

Related Resources

WOOD SHUTTERS **Cambek** cambek.com *Historic shutter designs* **Shuttercraft** shuttercraft.com *Louvered, raised-panel, cutout designs* **BRACKETS, MILLWORK** **TimberBuild** timberbuild.com *Cedar building components*



DO ...

imagine the façade as a design statement for the house *and* for the streetscape. Big, unscripted changes out front are disturbing. It's better to expand with a modest addition or a wide roof dormer at the rear of the house.

“Tina, your bangs are so 1980s!”

— Jason Harman

STEP SISTERS?

These houses sit side by side in a row of late-1920s gambrels, in a small city on the Jersey Shore. Both are well maintained and sit within their original footprints. The setbacks remain consistent, and charming porches are as built.

The looming house on the right, however, has a dormer problem.

What was once the original dormer in the roof (which allowed a partial third floor) has morphed into a lean-to perched on the porch roof. The flat box swallowed the dormer as well as the second floor and the original roofline. These fraternal twins are no longer related.

Reversing the change would be more complicated and expensive than, say, liberating an enclosed porch. So neighbors and subsequent owners probably are stuck with the disfigured façade.

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



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