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A two-story white house with a gabled roof and a large front porch. The house features white horizontal siding, white trim, and dark shutters on the windows. The porch has white columns and a light-colored floor. There are several rocking chairs on the porch, and a red blanket is draped over one of them. The house is surrounded by greenery and a stone walkway leads to the porch.

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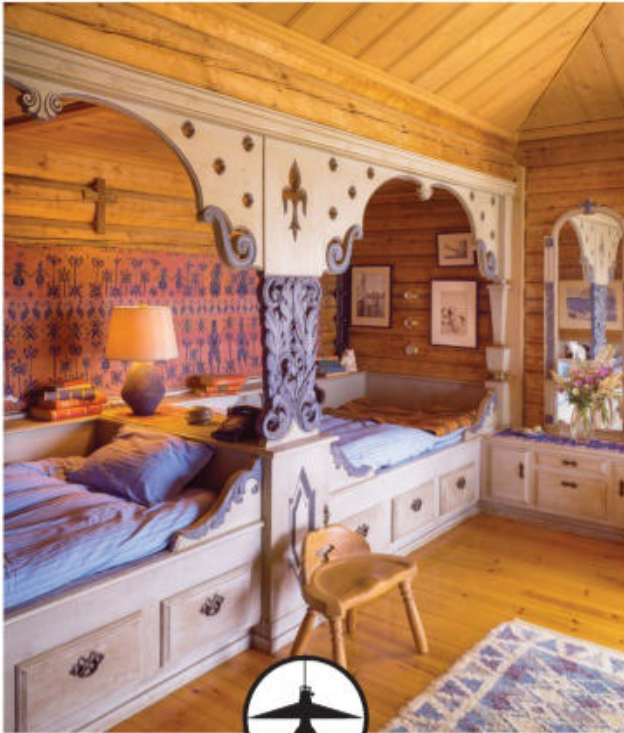
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contents

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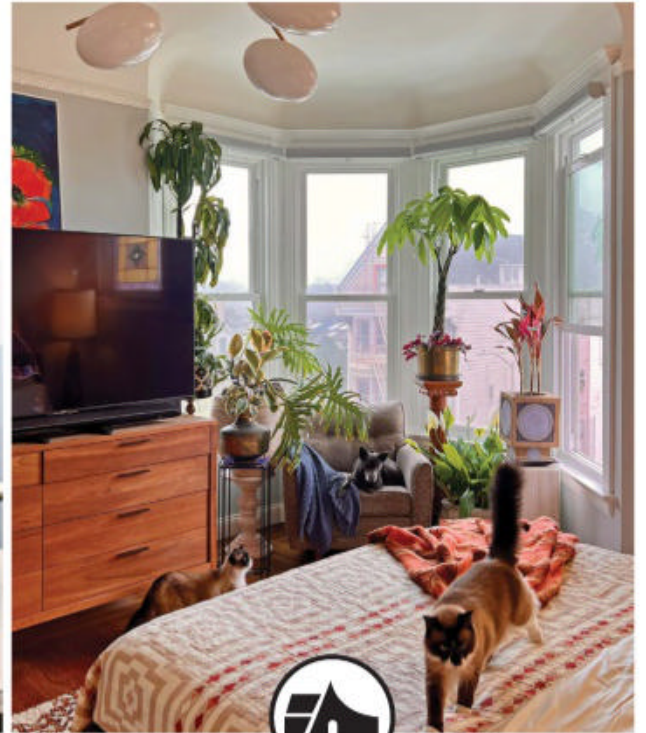
DESIGN

- 20 **Bunks & Built-in Beds**
Not just for kids, bunk beds have plenty of precedent.
-
- 24 **VINTAGE VISION**
Children's-room inspiration ca. 1930 from the Murphy Bed Co.
- 27 **THEY STILL MAKE**
The glugging ceramic fish jug design is 150 years old.
- 28 **KITCHENS & BATHS**
In a tiny Victorian house, the galley kitchen overflows with style—and height.
-
- Upfront**
- 9 **INSPIRED + TIMELESS**
Things tucked & tiny; pink and green endures.
- 12 **WINDOW SHOPPING**
Tiny historic houses.
- 15 **SUCCESS!**
A 1980s condo goes vintage (two ways).



RESTORE

- 32 **Beat the Heat: Cool Innovations**
New and improved tech joins the rediscovery of time-tested ways to keep a house cool.
-
- 41 **TOOLS + MATERIALS**
Five clever ways to filter, cool, and ventilate your house.
- 42 **KNOW-HOW**
When the finish is just too far gone, you can rescue old furniture by refinishing.
- 44 **SCREWED UP**
It sounds obvious but it's a common mistake nevertheless: watch that hot wrench.
- 46 **OLD HOUSE DIYer**
Understanding common problems that make old doors sag and get balky.
- 49 **DO THIS, NOT THAT**
Putting safety first when installing a stair rail.



INSPIRE

- 52 **Art Space**
Creative problem-solving brings finesse to a Minneapolis row house that was gutted in 1979.
-
- 57 **BARE BRICK PROS & CONS**
-
- 58 **The Unabashed Maximalist**
A delightfully eccentric interior awaits in a San Francisco aerie.
-
- 64 **Summer Retreat Preserved**
The 1896 Victorian in the mountains is virtually unchanged.
-
- 72 **FOR AN OLD SUMMER CAMP**
-
- 80 **REMUDDLING**
One mansard-roofed house in jeopardy, another disconnected.

Also In This Issue

- 4 FROM THE EDITOR
73 AD INDEX
79 RESOURCES

ON THE COVER A space-saving spiral stair is the decorative spine of the space.
PHOTO BY A. J. JOHARI. SEE PAGE 58.

Glug down this issue!

AN EDITOR CAN PLAN OUT editions of a magazine, often a year or more in advance to accommodate seasonal photo shoots—and still, when an issue finally comes together in production, it may have its own vibe that surprises all the contributors. Some issues turn out to be about juxtaposition, a bit of yin and yang: maximal with minimal, academic with the vernacular, sophisticated urbanity and then farmhouse rural. In other issues, an unexpected theme erupts beneath the surface: the long-ago architects of two separate houses were once partners; a couple of house tours show the door curtains called portières in an issue that, coincidentally, also describes their history in a decorating article. Over the years I've often thought there's an unseen hand.

As for this issue: It turned out to have a sneaky sense of humor.

What if a kitchen were remodeled to evoke a Bob's Big Boy hamburger drive-through? What if a very pretty and historical water jug made an impolite noise? What if you bought a condo in a Victorian row house to find that the floor had been cut away because, back during the 1979 conversion, the developer thought it would make the space feel more like a cool industrial loft? What if you chose a house for its architectural spiral staircase and the cats made it their playground? What if you can buy a kids' wallpaper featuring gnomes? (And cowboys, too, from the same studio.)

Many of the articles in this issue do indeed fit our *planned* theme of "small spaces." We look at apartment-size condominiums, tiny houses for sale, a spectacular Eastlake Victorian galley kitchen that went up instead of out, plus space-saving bunk beds and Murphy beds. Then again, we couldn't resist a visit to a capacious and virtually untouched 1890s summer house in the mountains, built with porches and towers, nooks and crannies.

As always, there's plenty of hands-on information. Our know-how articles address perennial problems: Learn how to beat the summer heat using both traditional building practices and recent innovations in cooling. Fix those doors that bind with the humidity or due to settlement. Get around to refinishing that garage-sale fancy table. Install a handrail with safety in mind.

This season I've got no big projects. Hooray! Instead I'll be adding curtains to a sunny room that used to be a porch, and getting back to work on the garden.



Patricia Poore

SIDE NOTES

SAVE THE DATE

Historic New England's annual Summit takes place in Portland, Maine, on November 14 and 15, 2024. Hundreds of people convene for truly inspiring and provocative presentations in the fields of architecture, urban planning, historic preservation, conservation, arts and culture, museums and collections, education, and more. The venue is the historic Eastland Hotel, now Westin Portland Harborview, in the city's Arts District. More at summit.historicnewengland.org

GET TO KNOW MID-CENTURY

In this book, an interior designer explains design guideposts that "make any room feel like a set from *Mad Men* or *The Queen's Gambit*." More to the point, it shows real-world redesigns accompanied by hints and tricks, easy DIYs, and historical context to introduce Mid-century Modern design to those looking to evoke the period without major renovation.

MIDCENTURY MODERN STYLE
AN APPROACHABLE GUIDE TO INSPIRED ROOMS
by Karen Nepacena
photos by Christopher Dibble
(Gibbs Smith, 2023)





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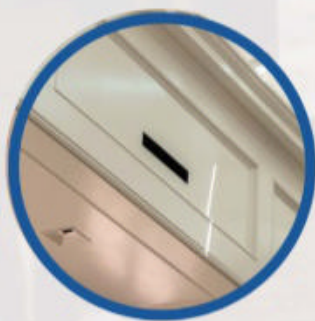
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Feature Photos: The Unico System in Arts & Crafts Bungalow Style Home



Tucked & Tiny

Some small furnishings that pack a punch. **By Mary Ellen Polson**

1. IN A WALNUT SHELL

Store things your way with custom utensil drawers in a new standard: walnut. Available only as part of an overall cabinetry package, dovetailed drawers are solid $\frac{5}{8}$ "-thick walnut on all four sides. Drawer bottoms are $\frac{1}{2}$ " walnut plywood locked to a routed groove. Crown Point Cabinetry, (800) 999-4994, crown-point.com

2. DISCRETION IN PLUMBING

Inspired by 1890s styling, the Regent deck-mounted mixer with hand spray makes short work of washing mud off boots or pets. The retractable hose is 1.5 meters long. In 18 finishes, \$2,116 and up. Barber Wilsons, (800) 727-6317, barberwilsons.com

3. DECO ELEGANCE

These rotary dimmer switches are part of a collection inspired by Art Deco models of the 1930s. All can be configured for 21st-century lamping, in finishes from unlacquered brass to nickel silver: \$189 and up. Forbes & Lomax, (212) 486 9700, forbesandlomax.com

4. ITTY BITTY TABLE

Compact enough for the smallest kitchen, the 36" x 24" butcher-block table is hand built by Zach White, of solid black walnut. The table measures 36" high and comes with a drawer and towel rack: \$1,695. Other sizes available. Oregon Handcraft, (541) 658-9924, oregonhandcraft.com

5. TAKE A SEAT FOR TWO

The Mackintosh bench is timeless yet modern in a way that demonstrates the maker's precise joinery. The small version comfortably seats two. It's 42" long x 16 $\frac{3}{4}$ " deep. The seat is 17" from the floor. Priced at \$1,600 and up. Kevin Rodel Furniture & Design, (207) 837-2833, kevinrodel.com

Having Fun with Pink & Green

It's a combination that has long delighted us, in 1797 as much as in 1957.

1. CHERRY GINGHAM

These cherry-dotted gingham tiles in a medium green make an appropriate statement for a vintage 1940s or '50s kitchen. The tiles come in various colors, with or without fruit. Fruit overlays are from USDA paintings of the era. They're \$25 each. Make it Mid-Century, (844) 696-6462, makeitmidcentury.com

2. SHRIMP WITH IVORY

Large enough to display china and crystal, the Emma cabinet is handmade from Eastern white pine. It's shown in Ivory with a Shrimp interior and measures 50" wide x 60" high by 16" deep. Choose your colors; \$3,499 and up. March Legend, (866) 611-5224, marchlegend.com

3. A LUSCIOUS PINK

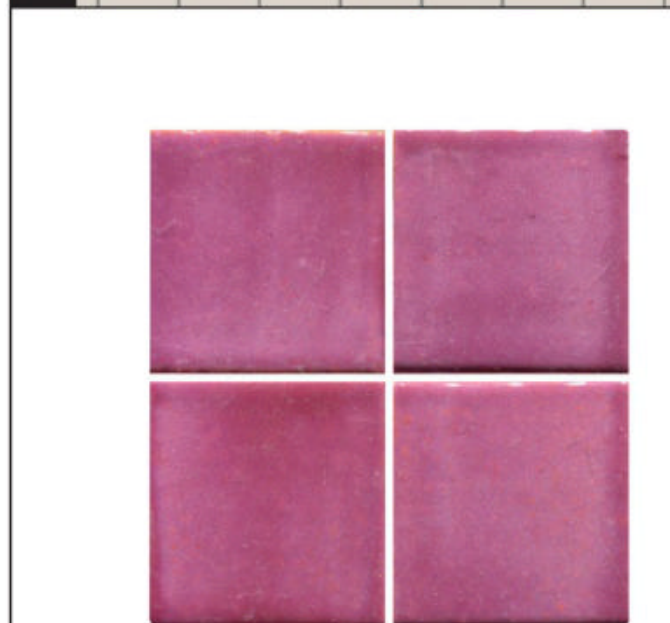
Sugar Plum is a new glaze color from this highly regarded art tile maker. It's available in various tile shapes in sizes from 1x1 inches to 8x8 inches; at \$63 per sq. ft. A sample tile pack is \$19.95. Clay Squared to Infinity, (612) 781-6409, claysquared.com

4. A TWENTIES GREEN

Shown in the revival color Spring, a green first sold in 1927, the Vox rectangular vessel sink features a wide, deep basin and rounded edges. The ADA-compliant, vitreous-china sink measures 23" x 18 1/8": \$356.47. Kohler, (800) 456-4537, kohler.com

5. FLIRTY FLUTING

The handspun Seaside pendant features a festive fluted shade suspended from sturdy chain. Shown in porcelain-coated





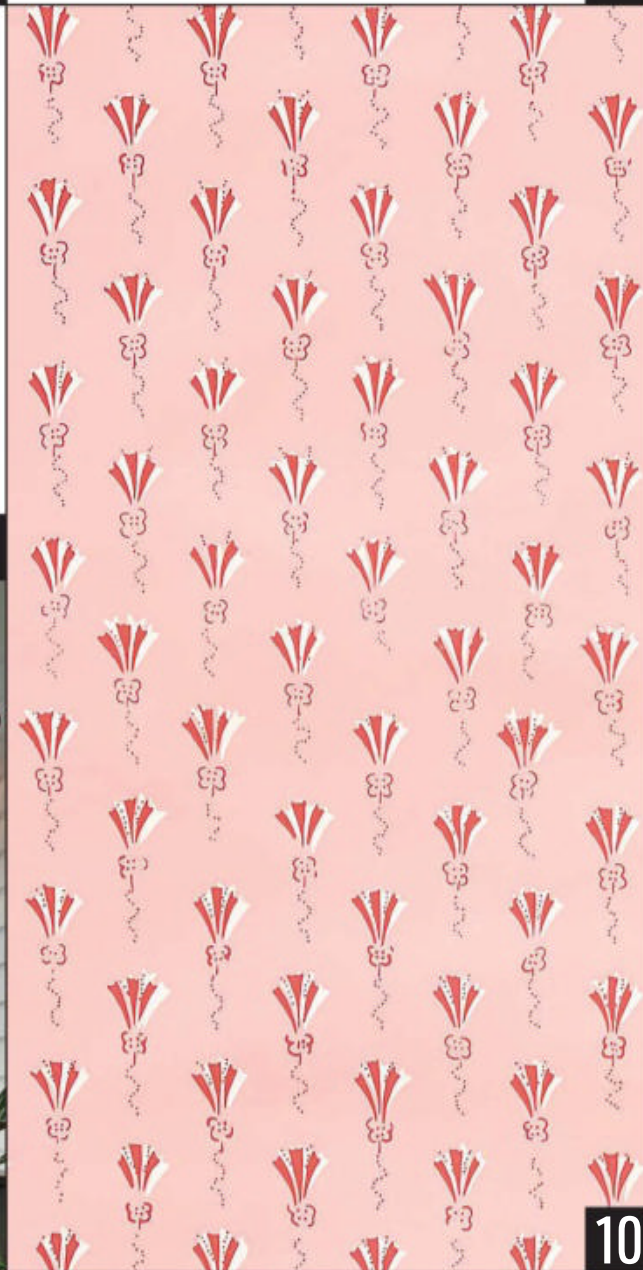
Vintage Green, it comes in sizes from 12" to 16" with standard or integrated LED lighting. Cost is \$388 and up. Barn Light Electric, (800) 407-8784, barnlight.com

6. BLENDING RETRO

Perfect for whirling up pink sherbet, the Retro blender in Jadeite Green has a heavy-duty, 50-ounce glass jar and a powerful 600-watt motor. The powder-coated body is chrome trimmed. It's \$275. Big Chill, (855) 567-7580, bigchill.com

7. ABSTRACT FRUIT

Crowned with a stunning mid-century-inspired Citrus drum shade designed by the artist/owner, the copper table lamp is trimmed with satin-finished pewter hardware and rests on a stone base. The lamp measures 25" high x 14" wide; \$545. Janna Ugone & Co., (413) 527-5530, jannaugoneandco.com



8. EASY BEING GREEN

Made in France since 1954, Duralex tumblers are made of shock- and chip-resistant tempered glass. These 8.75 ounce-capacity glasses are newly available in festive colors including navy, amber, and brilliant green. Set of six: \$36. Williams Sonoma, (877) 812-6235, williams-sonoma.com

9. BESPOKE DOORS

Hand built from 1" thick mahogany using traditional joinery methods and finished with five coats of paint, these architecturally correct screen/storm doors are designed to last. Special carvings and gilded appliques available, too. Doors ship nationwide; \$2,800 and up. Seaport Shutter, (508) 896-8900, seaportshutter.com

10. SPRIG & SQUIGGLE

Ribbon Sprig dates to the 1790s but the free-floating, small-figured abstract pattern is of the moment in an Egyptian-pink colorway from designer Patrick Mele. Hand-printed in single rolls; \$520 each. Adelphi Paper Hangings, (518) 284-9066, adelhipaperhangings.com



Tiny and Historic

At 1,000 square feet or less, these five houses are packed with the charm only the patina of time can give.



Veena Gaines, Acadia Cornerstone Real Estate, acadiacornerstonerealestate.com

BAR HARBOR, ME / \$399,000

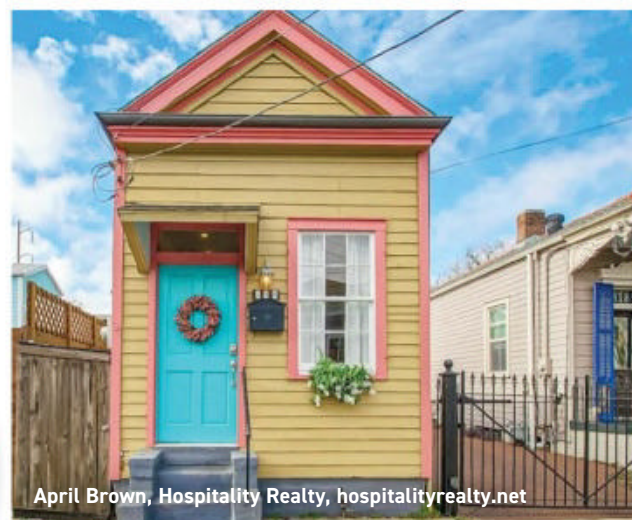
Just a stone's throw from the ocean, the seasonal Van Loan Cottage was built in 1936. Amenities include a vaulted great room open to the studs, knotty-pine kitchen, and separate owner's suite, all in 959 sq. ft.



Peter Tomlinson, Sotheby's Los Feliz, sothebysrealty.com

LOS FELIZ, CA / \$1,249,000

This stucco-clad 1925 Spanish Colonial Revival lives large at only 928 sq. ft. Features include original arches indoors and out, wood casement windows, French doors, and best of all an original Batchelder tile fireplace.



April Brown, Hospitality Realty, hospitalityrealty.net

NEW ORLEANS, LA / \$235,000

At a mere 420 square feet, this Shotgun cottage is a single room wide. The exterior retains its gable roof, original cladding, and transomed entry. Inside are high ceilings, hardwood floors, and a wainscoted bedroom.



John Lenahan, Coldwell Banker Village Green, villagegreenrealty.com

WILLOW, NY / \$595,000

Two ca. 1940 cottages, neither larger than 700 square feet, ooze rustic charm. Both boast hardwood floors and knotty-pine walls. The main cabin has a fieldstone fireplace, screened porch, and casement windows.



Joseph Purdy, Old House Dreams, oldhousedreams.com

FARINA, IL / \$79,999

This 1,000-sq. ft. Lustron Model 2 house from 1950 abounds with Streamline built-ins: a cabinet divider is between dining room/kitchen and main bedroom, where steel-door cabinets bank an entire wall.



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SUCCESS!



A 1980s CONDO GOES RETRO VINTAGE

We needed the amenities of our modern condominium complex—but that didn't stop us from completely transforming it, in two period styles! **By Cathy Hefner / photos by Tom Hauck**

Anyone who knows me will say I belong in the past. Victorian style and even more recent eras like the 1950s captivate me with their color, patterns, and decorative detail. For more than thirty years I designed rooms for myself that would have felt comfortable to the Vanderbilts and the Carnegies. A Victorian in Redwood City, followed by another near Chico, California, gave me the canvas to play out all my deepest Gilded Age decorating urges.

It's a little ironic that I should end up, in retirement, with my husband Larry, in a high-rise condominium complex that was built in the 1980s (and hasn't been remodeled since). Our health no longer lets us live where we want, so a few years after moving here we decided to bring a little bit of that old-time magic to three rooms: the living room, solarium, and galley kitchen.

High Victorian in the living room and solarium. We gutted all three



rooms just a few months before COVID struck. For nearly a year we lived with plastic curtains dividing the construction sites from our bedroom and bath. Supplies and appliances took weeks, even months, to arrive. The microwave oven kept us fed. We persevered.

TOP The galley kitchen's gleeful nod to 1950s drive-ins features an extraordinary mural depicting Bob's Big Boy, a well-known California hamburger-stand chain. **INSET** Cathy and Larry Hefner have been married for 34 years. Cathy worked for years in the California penal system and Larry in law enforcement before retiring to pursue their true passion: restoring or re-creating Victorian houses.



RIGHT Amish cabinetmakers fulfilled Cathy's vision of a retro kitchen, complete with a fanciful cutout shelf. The red backsplash color was matched to diner chairs and is baked onto the back of the glass.

LEFT It had been a typical condo kitchen, serviceable but with only one prep space. The new layout moved the refrigerator to the end and added a second countertop. **BELOW** This is not just a "pretty face" remodel—the kitchen now has significantly more storage and working space than before. Pullout "drawers" cleverly disguise a dishwasher to the left of the sink and a refrigerator opposite.





LEFT The condo's fireplace (above) was removed, uncovering about 21 square feet of additional space for an alcove. The 1880s étagère is flanked by elaborate drapery panels and a scalloped lambrequin, designed and made by Cathy.
BEFORE Monochromatic minimalism.

Larry listened to my ideas and drew them all on paper: oak columns to divide the living room and solarium; tall crown moldings and picture rails; coffered ceilings in the solarium; a large alcove in the living room carved out where the fireplace used to be. This last came with a huge bonus: Because we could cut away the pipes and vents, we gained nearly 20 square feet of space. What you don't see behind those gorgeous drapes are storage areas on each side of my beloved étagère.

Taking out the glass divider between living room and solarium gave our living space a grander, more expansive feel. We ripped out the beige carpet and replaced it with English wool carpet in a 19th-century floral design.

I was able to modify most of our drapery from previous homes, cutting down lengths to fit our modest 8 ½-foot ceilings. I did add 220 inches of fringe and bullion.

Homage to the 1950s diner in the kitchen. The original kitchen was uninspired; a narrow galley with a back window that looked out onto a concrete wall. I've always loved old diners and soon after moving in I started imagining

my kitchen as a welcoming place of bright colors, cabinets with red enamel cup pulls, and appliances hidden away.

What to do about that dreary back wall? I envisioned a huge mural depicting scenes at a drive-in diner. That's how my design ideas come to me, big and vivid.

Bob's Big Boy is a popular hamburger chain that began in the 1930s and had its heyday in the 1950s in Southern California. I fell for its cheerful red-and-white checkered palette. We found the mural by artist Larry Grossman at Murals Your Way and then built out the cabinetry, tin ceiling, and tile flooring.

I ended up with much more cabinet and counter space. Cabinets were custom-made by an Amish cabinet-maker; I prefer drawers over doors, so that's what I designed. I call the 66 red-enamel pulls my ladybugs.

Our contractors were amazed by the level of craftsmanship and detail we insisted on. Larry and I poured our hearts and souls into this huge remodel. It cost a lot and was exhausting. Now, in the evenings, we sit and enjoy every inch—it was totally worth it.

Story produced by Erika Kotite



ABOVE The formal solarium has a coffered ceiling and stenciled walls. Corinthian columns replaced glass doors that had blocked light.

DURABLE ONE COAT WOOD FINISH

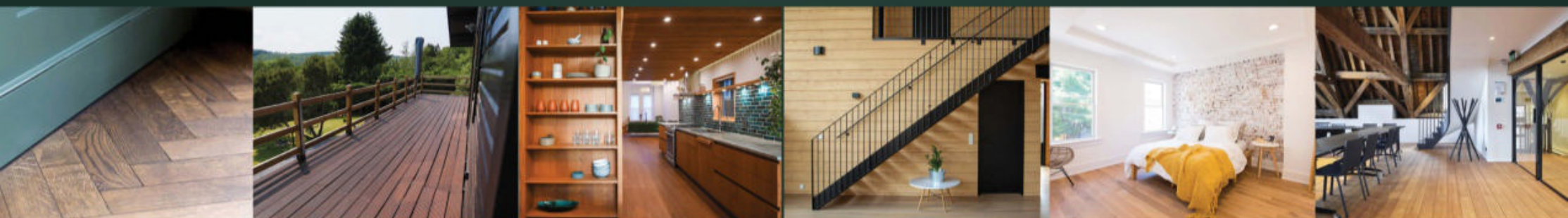
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DESIGN



In a traditional Norwegian cabin in Maine, the primary (adult) bedroom has built-in box beds along one wall.

20

BUNKS TO BUILT-IN BOX BEDS: A LONG DESIGN HISTORY

Beds built into a wall or alcove...beds with their own staircase...top and bottom bunks: Scandinavian roots to today's looks.



24 VINTAGE VISION
27 THEY STILL MAKE
28 KITCHENS + BATHS



BUNKS & built-in beds

Bunk beds and bedroom built-ins have lots of history—and they're not just for kids.

We seem to have a collective memory of cozy, tucked-in beds, whether or not childhood included draping a blanket to make a tent of the lower bunk. Cupboard beds and bunks have a common history as efficient ways to provide sleeping space for a family. Today's designers use alcove beds, built-in bunks, and entire bunk rooms to create a room within a room, using precedents from Swedish furniture to nautical berths. **BY PATRICIA POORE**

OPPOSITE Straightforward design follows suit with other spaces in a Modern house.

Four bunks tuck in around a ship's ladder that is both safe and space-saving. Storage baskets slide out below. Interior design by Brittany Stiles (brittantystiles.com).

RIGHT Both Scandinavian and nautical design precedents are apparent in this bed nook. Design by Studio G Home (studioghome.com).



SAM FROST, COURTESY BRITTANY STILES INTERIOR DESIGN (RIGHT);
COURTESY STUDIO G HOME (LEFT)





The image shows a bright, modern children's bedroom. On the right, there are white bunk beds with a fixed ladder. The walls are covered in a colorful, patterned wallpaper featuring stylized leaves in shades of green, yellow, and blue. A window on the left has grey curtains and a bamboo blind. In the foreground, there is a white play table with colorful blocks and a green plastic chair. The bunk beds have white frames and are equipped with blue headboards, white pillows, and grey bedding. Wicker baskets are placed under the bottom bunk. A circular callout box with a blue background and white text is positioned in the center of the image, highlighting the safety of the fixed ladder.

A SAFELY FIXED LADDER

With four beds along one wall, these are not claustrophobic in the least, owing to good head clearances and open design. Wallpaper is 'Multi Stem' from Harlequin.

singles, doubles, perpendicular?

Custom-designed bunks are nothing like the furniture-store bunk beds of the 1960s. These handsome, permanent fixtures can be made to fit any room, whatever the ceiling height or number of beds desired. • Twins may be built over double or queen beds, placed parallel or perpendicular to the lowers. **Bunk rooms have become popular**, especially in vacation houses where cousins or even the whole family are happy to share a room. Banks of four beds might be built into one wall, mirrored on the adjacent or opposite wall to allow eight beds.



CLOCKWISE (from top left) An upper bunk is parallel to individual lower bunks. (barnesvanze.com) • Room for four or six under the eaves with perpendicular singles above doubles. • A box berth was built over twin beds in an International Style house. (casscaldersmith.com) • Lit by high clerestory windows, the geometric bunkroom is in a 2007 house based on the designs of Frank Lloyd Wright; a queen-size bed is at the very top. (interior design: loriweatherly.com)

CLOCKWISE (FROM TOP LEFT): ANICE HOACHLANDER PHOTOGRAPHY; ASHLEY AVILA PHOTO; AARON LEITZ; CAROLYN BATES

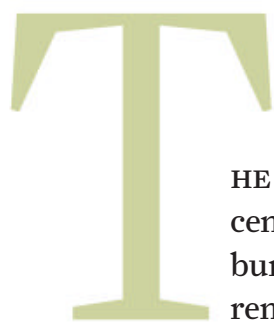
RIGHT This tidy double built-in with a divider and drawers was part of deft renovations to a Colonial Revival Sears kit house. Design by Crisp Architects (crisparchitects.com).

BELOW Basic bunks are built in and decoratively framed in an example from a 1936 pamphlet on artistic homes, from the Boise Payette Lumber Corp. The lower bunk is close to the floor, affording adequate headroom to both berths.



ONE WALL vs. L-SHAPE

Bunk beds aren't just those configured one over the other. Built-in, immovable beds placed along a wall are also bunks, with the option to place them head to head, head to toe, or toe to toe. Custom built-ins allow maximum space efficiency by including a headboard or bookshelf and neat under-bed storage. It's easier to clean around built-ins, in comparison to a freestanding bed on legs. The integrated platform means no box spring is necessary. **Bunks may be tucked into a corner**, forming an L-shape and leaving an open area in the center of the room. It's an idea seen in the modest Usonian houses by Frank Lloyd Wright. Beds may overlap at the corner or each butt up to a corner table or a common headboard.



THE CONCEPT SOUNDS LIKE a holdover from mid-century suburban kids' rooms. Built-in beds and bunks are both much older, though, and more current. With multi-generation households needing to maximize space, stacked and built-in beds are resurgent. People building vacation homes like the idea for family reunions and overnight parties.

Roots trace to the box beds of late-medieval Europe. A piece of furniture (or a built-in) would be enclosed on three sides with a mattress inside. The fourth side was partially enclosed by a decorative cutout, a hinged or sliding door, or a curtain. Such beds provided privacy in a common room and retained body heat. Scandinavia produced some of the most beautiful cupboard beds, which featured hand carving and folk painting. The idea persisted even into the 20th century.





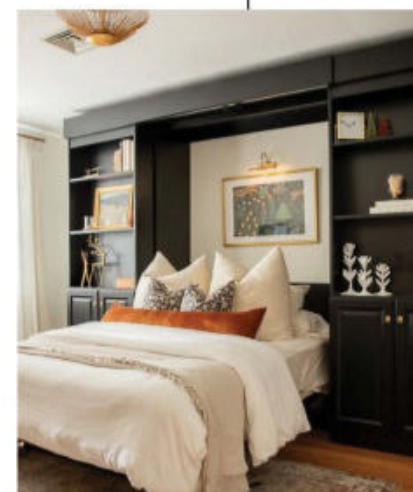
Hideaway Bed Ideas, ca.1930

This page comes from the catalog “More Home in Less Space,” published by the original Murphy Door Bed Company.

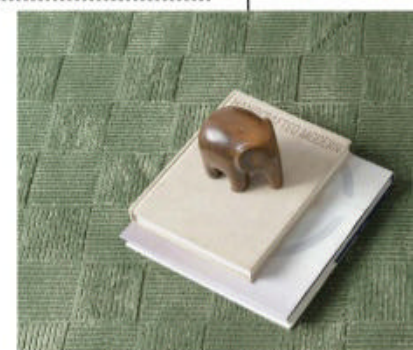


If hand-painted balloons aren't quite right, consider Bradbury's Vintage wallpapers and Retro children's designs. Shown are 'Hackensack' and 'Gnomes' from the Vintage 1930s collection. Pre-trimmed and easy to install, they're sold by the double roll for \$179. bradbury.com

This seller of stock fold-away bed units offers horizontal and vertical configurations with panel-door and library cabinets as well as beds that integrate with a (day-time) sofa. Frames and mattresses sold. Systems starting at \$1,229. murphybeddepot.com



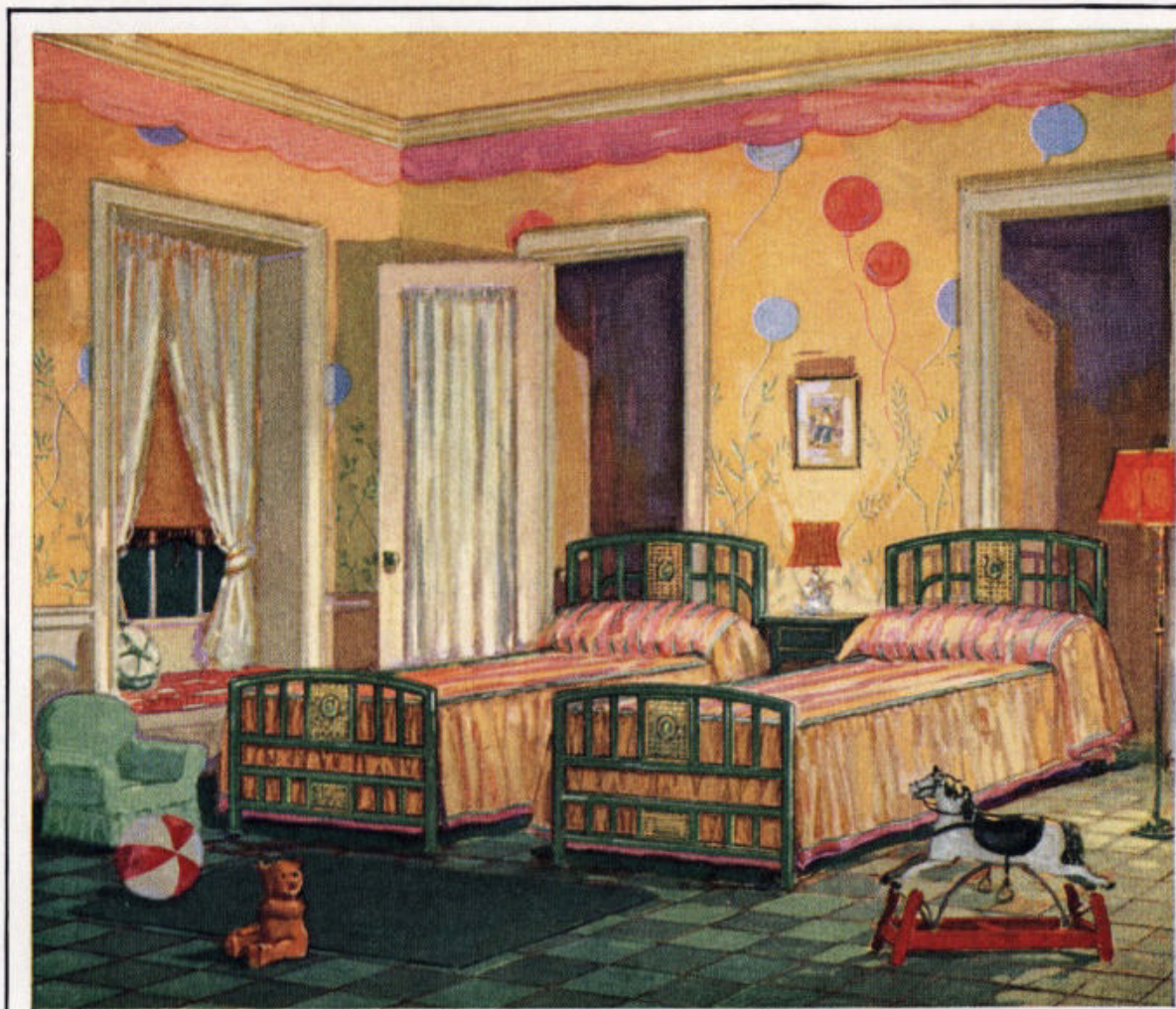
The 1930 room has a linoleum floor. Get a similar look with the 'Willow' washable rug in Evergreen from Revival™. Medium-pile recycled polyester in sizes 2'x2'11" to 10'6"x14'3"; the approx. 8x10 rug is \$399. revivalrugs.com



Radio Flyer (famous for the classic red wagons and tricycles) offers 'Champion', a spring riding horse. Walk, trot, and gallop trigger different riding sounds. It's for kids two to six years, up to 60 pounds; \$149.99 radioflyer.com

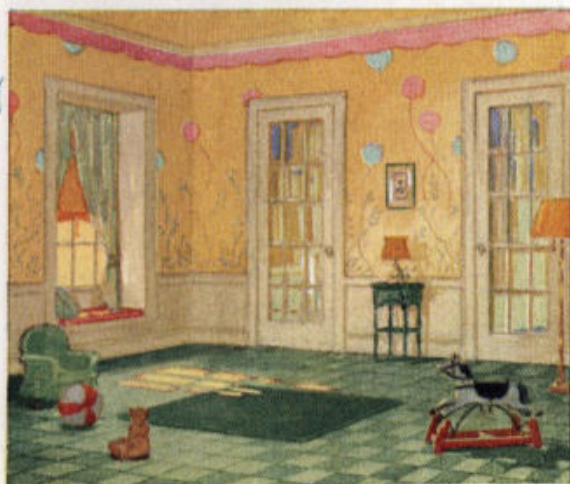


COURTESY ARCHIVE.ORG



CHILDREN'S ROOM

It is hard to decide whether this room is more pleasing as play room or bed room. These beds are twin size of No. 17510 and the attractive green finish fits naturally into a varied color scheme such as we show above.



The Murphy Bed Company made “In-a-Dor” beds that pivoted from a closet. The ultimately generic term “Murphy bed” was never awarded trademark protection; several companies made various wall beds.



Built-in cupboard beds are associated with Scandinavian design. They may appear as a single bunk, as side-by-side twins, or along one wall, decoratively framed and often with drawers below.



Today, some designers take hints from berths on ocean liners or rail cars, using privacy curtains or a nautical ladder, say. Drawn curtains on rings can conceal the beds, too; lined curtains block morning sun. If you're building, consider making one or both (or all) beds adult-size, extending their usefulness and versatility: Choose standard-size mattresses, at least twin or XL twin. Be sure an adult can get to the top bunk; a steep staircase is better and safer than a ladder. Plan for a separate electrical outlet at each bed, for a reading light and a phone charger.

A stacked-bunk design should follow all specifications for clearances, age and weight restrictions, design of ladders or stairs, use of guard rails, and anchoring into the wall or floor. Find Consumer Product Safety Commission guidelines by searching "bunk beds business guidance" at cpsc.gov.

Don't discount premade bunk beds and hideaways. Quality manufacturers offer many styles and configurations with safer access, built-in storage, customization options, and even remote control.

the MURPHY BED

Like bunks, Murphy beds—aka hide-way beds or wall beds—are a way of maximizing space. The difference, of course, is that a Murphy bed disappears when not in use. The earliest designs were counterweighted single or double beds that folded upward and then pivoted into a closet. Others had the bed pull down from a wall, leading to a comedic trope (from Charlie Chaplin to James Bond) that has the bed fold up or fall down at an inopportune time. Today's Murphy beds are more likely to be a mattress and frame, of any size, that unfolds from a purpose-built cabinet such as an armoire or a wall of bookcases. A Murphy bed is useful for a room that becomes a bedroom every night, as well as for a room that needs a guest bed only infrequently. Several companies today make Murphy beds at various price points, some with options to customize the design, material, lighting, and so on. You can even buy a Murphy bunk bed. • The trundle bed is even older, dating to medieval times. A trundle is a rollaway bed on wheels that pulls out from underneath a full-time bed.

TOP LEFT Cupboard-style bunks fit into the dormer of a tight room. The design is reminiscent of traditional Swedish beds. **CENTER** In a vernacular Norwegian cottage in Maine, a pair of box beds was built into the guest room, providing a cozy refuge and extra storage for each occupant. Carving and painting were done in Norway.



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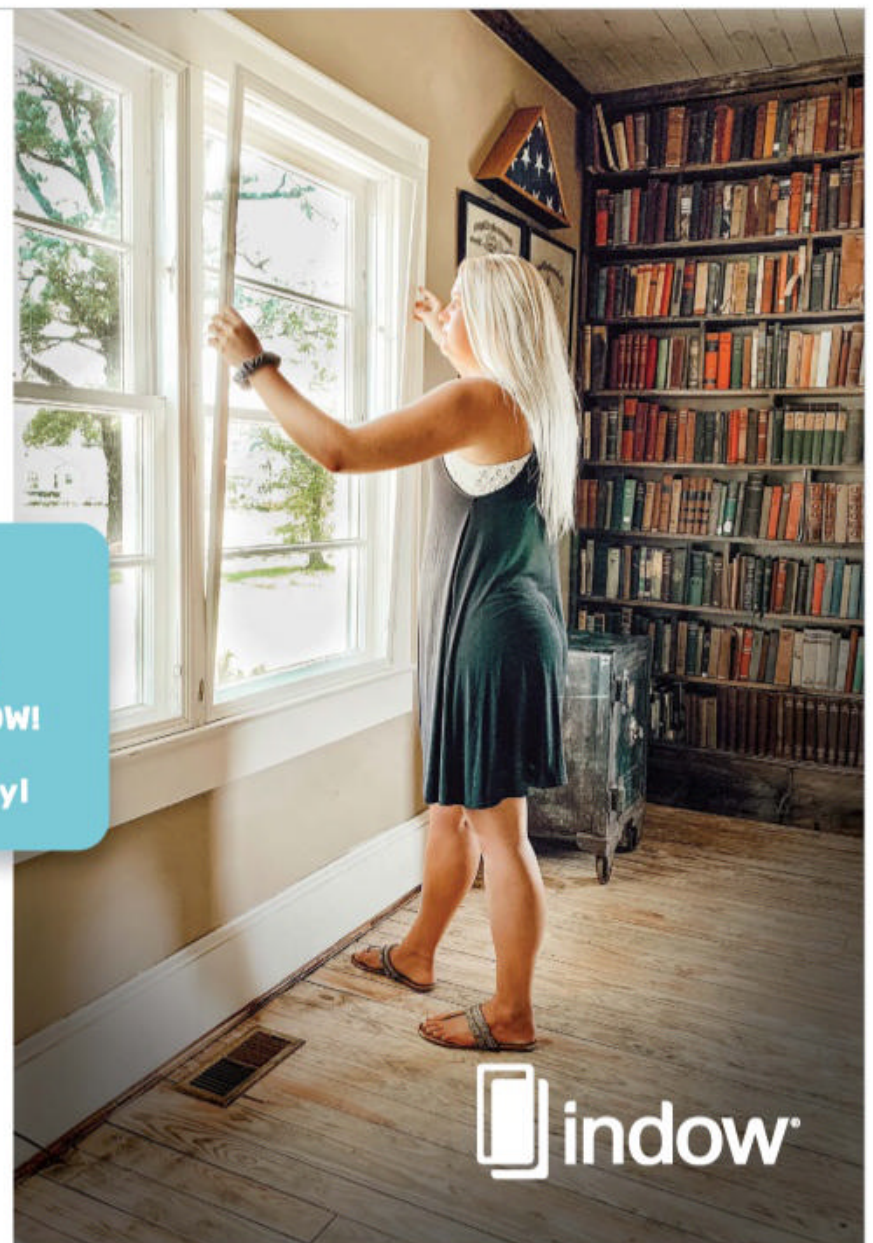
These window inserts have solved so many of the problems with old houses and gorgeous old windows. It seals in the cool air (critical in Florida) and seals out the dust and noise from the park across the street. WOW!



— Cheryl

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GLUGGLE JUGS

Whimsical and historic, the koi-shaped jug has become a must-have in Great Britain, New England, and beyond. When the ceramic vessel is three-quarters full, pouring creates an entertaining sound emanating from the fish's mouth. The concept dates to 1860s Staffordshire, England. • A succession of owners has made the jugs, from Thomas Forester & Son to Dartmouth Pottery to Wade Ceramics. In 2023 the Gluggle Jug Factory bought Wade's manufacturing arm and jugs continue to be made in Stoke-on-Trent. They come in three sizes, 2 oz. to 38 oz., in about a dozen colors. • In the late 1800s, the koi was reimagined as a cod, the state fish of Massachusetts; a 1964-vintage version is sold by the Boston jeweler Shreve, Crump & Low. Variants have included roosters, wide-mouth bass, and alligators. See the full range at theglugglejugfactory.co.uk—but buy them through online retailers.



Photos were taken at Kennebec Company's cabinet showroom in Bath, Maine, and at A Cook's Emporium, also in Bath.



Eastlake Galley

The 1886 house is a Victorian Revival jewel box, all in just 1700 square feet. **By Brian D. Coleman**

For 25 years the San Francisco couple had lived together in the then 825-square-foot Victorian cottage. Eventually they decided to make over the unused daylight basement for a primary bedroom, adding on to accommodate an en-suite bathroom. The suite is in Aesthetic Movement Eastlake style, with rooms finished in custom-milled, tongue-and-groove paneling. Rooms throughout are filled with 19th-century furniture, museum-quality antique lighting, and collections of Victoriana.

It's no surprise that the next project—redoing the 145-square-foot galley kitchen—would follow suit. It had been modernized with an overbearing row of white laminate cabinets; white vinyl tiles covered the walls and vinyl hid the original fir floor. Architect Steve Rynerson understood his clients' vision: He would need to design a jewel box that celebrated the Aesthetic period. No granite countertops, no stainless-steel appliances, no food-prep stations set within miles of countertop.

The room was torn down to the studs. Eastlake paneling was designed for walls and ceiling. Trim pieces were made and fitted on site. Cabinets, made of the same cherry as the paneling, stretch to the ceiling, as they often did in Victorian butler's pantries. A tall rolling ladder on a rail provides access to uppermost cabinets.

Colorful windows throw a rainbow of red, blue, purple, and gold into the room. A Sub-Zero refrigerator is camouflaged beneath cherry panels.



1

1. A CLOSET PANTRY

An adjoining closet was returned to its original configuration, becoming a walk-in pantry for extra storage. Foodstuffs mingle with collections of silver and hobnail glass; an antique two-light gasolier hangs overhead.

2. TALL, NOT WIDE

A galley kitchen has appliances and work zones all on one wall. This efficient kitchen lives large due to the high ceiling, wealth of detail, and storage cabinets (accessible by rolling ladder) that go to the ceiling.

3. PRESSED GLASS

A partially glazed Queen Anne-style door brings light into a room. This one incorporates antique Addison glass, manufactured in Fostoria, Ohio, during the late Victorian era. Vintage pressed Addison glass still may be found on eBay.

2



WILLIAM WRIGHT



BE INSPIRED...



The Whitehaus Queenhaus High-Arc Single Handle Kitchen Faucet is solid brass, a sleek update of traditional porcelain-lever, gooseneck styling—and it's ADA compliant. Side spray is included. Height is 14 3/4" overall, with a 9" reach. In polished chrome, it's \$420. Through online retailers including [build.com](https://www.build.com)



Brackets, braces, corbels, and more—both stock and custom—come from TimberBuild. Shown are brackets for an island overhang as well as both brackets and corbels at the range hood. [timberbuild millwork.com](https://www.timberbuildmillwork.com)

Putnam Rolling Ladder, established in 1905, continues to be the premier supplier of rolling ladders, traditional to minimalist. Shown is the Classic #1, the original design now available in 11 wood species with eight hardware finish options. Priced by wood species and size. [putnamrollingladder.com](https://www.putnamrollingladder.com)



3



The Fortessa Jupiter hobnail glasses from Williams-Sonoma replicate an American glassware design from the turn of the 20th century. The beaded glasses are available in sets of six, highball (19 oz.) or double old-fashioned (15 oz.), at \$60 or \$48 per set respectively. In 11 colors. [williams-sonoma.com](https://www.williams-sonoma.com)



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of time-tested ways to
keep cool. **page 32**

The cooling effects of good ventilation and air flow are chronically under-rated. Houses in warm climates historically were built to encourage air circulation through the use of floor-to-ceiling windows, screened porches, and other means.



42

KNOW-HOW: STRIPPING OLD FURNITURE

At some point you'll have a not terribly valuable piece with a ruined finish. Here's how to proceed.



41 TOOLS + MATERIALS
44 SCREWED UP

46 OLD HOUSE DIYer
49 DO THIS, NOT THAT



BEAT THE HEAT

In this time of weather extremes and power disruptions, it's important to learn from the past as we think about the future. Many of us live in houses that were designed to be comfortable year-round – owing to the height of the ceilings, the thickness of the walls, and the size of the windows. With volatile weather expected, we and our houses must continue to adapt. **BY MARY ELLEN POLSON**

As the northern hemisphere gets hotter, even technocrats promoting EVs and green energy are looking to historical precedent for ways to cool down buildings of every scale, from large apartment complexes to the average house. It's as if we are rediscovering the smart building conventions that were a standard. For example, dwellings in warm, muggy climates tend to have high ceilings for a simple, fundamental reason: warm air rises and cool air sinks. Transom windows were invented for a similar reason: they permit the circulation of air between rooms. In colder climes, the oldest houses have smaller windows to keep out drafts, with working shutters that can be closed against winter storms.



THE PRO TIP

A household air-conditioning system typically uses 3,500 watts of power. Since an average solar panel generates 250 watts, 14 solar panels would be required to operate just the air conditioning.

A sprawling 1875 farmhouse in steamy Texas stays cool on hot summer days, thanks to the highly reflective paint on its metal roof—and a whole-house solar power system installed nearby.



Quick-ship shutters from Aeratis are not only based on historical models, but also can be closed against bright sunlight or harsh winds, helping to moderate indoor temperatures.

In the decades since air conditioning became ubiquitous, many windows were permanently shut, transoms painted over, and the operable shutters common on many styles of older houses seldom used. It's time to rethink those decisions, because the best method for keeping a building cool is to prevent heat from entering in the first place.

Studies show that external methods of heat prevention are more effective at reducing indoor temperatures than indoor treatments such as blinds or drapery. In Europe, for example, shutters are routinely used to regulate the amount of sunlight that gets into a house or apartment while permitting fresh air to flow in. If you have operable shutters already, try closing those on the west and south sides of the house on a hot day. Consider adding awnings on the sunniest exposures.

Using a lighter color on a house reduces heat absorption, while darker colors help retain heat. For maximum payoff, go with a lighter roof. The average [cont. on page 38]



shingles **GO SOLAR**

A big knock on solar panels is their appearance: they usually clash with the house. Newer, low-profile solar shingles that install right onto the roof are more appealing, if not yet perfect. While you won't mistake a solar shingle for slate or even asphalt, these tech wonders eventually pay for themselves through energy generation and savings in a way conventional shingles can't.

- Solar shingles tend to be much larger than conventional shingles, and while they come in colors that may blend in, most installations do not cover the entire roof. They're still noticeable, especially on the front of the house. Solar shingles and tiles also cost roughly double that of rack-mounted solar panels. Most generate fewer watts than solar panels.
- They are, however, becoming more user-friendly. CertainTeed's Solstice solar shingles are designed for fast installation by a shingle-roofing crew. They offer superior performance even on cloudy days and lead the industry for impact and wind resistance, including in hurricane zones. They cost about \$4.50 per watt, higher than the average \$2.67 cost per watt for conventional solar panels.

- Inspired by Alpine slate roofs, SunStyle's diamond-shaped solar tiles lay on the diagonal over a grid-like substructure, covering the entire roof. (Tiles are inactive in areas without enough sun to generate power.) The shingles can be integrated into any building, even those with complex roof layouts, and accommodate protrusions like chimneys.
- A third low-profile option: thin-film solar panels. Most generate far less power than either solar panels or shingles and are better suited for the top of an RV rather than a house. The thin-film solar modules from Sunflare are the exception. The panels adhere to metal or membrane roofs with industrial-strength glue, without mounting hardware or penetration, and offer up to 180 watts of power per panel.



TOP Low-profile Solstice solar shingles from CertainTeed integrate directly into the roof.

LEFT Inspired by slate roofs in the Swiss Alps, SunStyle's dragon-scale solar panels cover the entire roof and wrap around protrusions like gables and chimneys.

WHOLE HOUSE POWER

It's a modern dream but one that appeals to many old-house lovers: complete energy independence, including freedom from sudden or prolonged power outages. That's in reach. Bob and Barbara Wells were already storing energy with backup batteries when, a few years ago, they decided to add a full solar package to their 1812 Vermont home. They wanted enough power to get rid of their "onerous" electric bills and see them through any outages. The couple even had the perfect place for the 44 black SunPower solar panels they ordered: the south-facing side of their 175-year-old English barn. (To help the panels blend in, they painted the barn's metal roof the same shade of black.) The solar panels deliver energy to the house and barn via a Schneider inverter to eight Briggs & Stratton 3.8kWh batteries.

Wiring an antique house for solar may present challenges, says the installer, Bill Laberge of Grassroots Solar. Fortunately, the electrician hired had previously worked on the house and was able to identify which service panels needed updating. "We had to physically get the solar wiring into the service panel that's powered during an outage," Laberge says, "so it was a tricky run from the barn, into the house, and through some passageways."

The Wells' system stores enough power to keep the furnace and critical household appliances going during a prolonged outage. Bob says, "I can get three straight days from the batteries to essential items. The sun usually comes out during that time and batteries recharge. I use the solar app daily to figure out how what I'm getting out of my panels."



ABOVE Bob and Barbara Wells painted the metal roof on their 175-year-old English barn black to help the new solar panel array blend in.



LEFT Inside Bob's workshop in the main house, a small custom-built bench partially conceals the batteries while allowing necessary air flow.



After Brooke and Justin Regner endured a six-day power outage at their 1875 Texas farmhouse, during a deep freeze in 2021, they decided to go solar in a big way.

They installed 70 Hanwha solar panels, three Sol-Ark 12K inverters, and 12 Briggs & Stratton 3.8kWh batteries on a barn close to the house. Connected by an underground tunnel, the setup provides enough energy to power both the barn and the 4,000-square-foot house, where the air conditioning runs nine months of the year.

"I don't even notice when our electricity goes out because the batteries kick in automatically," says Brooke. "Our next step is to get the addition to our house wired and then we'd like to go off the grid completely. It really gives us peace of mind, knowing we'll always have power no matter the weather or what's happening with the local grid."

ABOVE With the exception of a recent addition, the Regner farmhouse in Texas is powered completely by solar panels located on an accessory building. A Briggs & Stratton battery-pack system supplies backup power for the entire house, even in an extended outage.



On rare days of excessive heat, damper-like vents in the attic are still used to let hot air out of historic houses in Nantucket.

Inspired by historic Western windmills, the hand-built galvanized aluminum fan with Rustic Red-painted tips, from Windmill Ceiling Fans, comes in sizes up to 96" wide.



► MIND the gaps

Houses where HVAC systems were added later tend to be leaky, losing heated or cooled air through unseen cracks or gaps in ductwork. Normally, sealing small leaks requires searching for and filling gaps by hand, a time-consuming and costly process. A method first developed by Aeroseal 30 years ago takes a different approach. First, air leaks are identified with computer tracking. Then a nontoxic aerosol sealer is released. The fog-like sealer—made from components common in chewing gum and baby pacifiers—follows air currents to the sources of leakage, then seals them closed. For an average-size house, the process can take as little as an hour and cut leakage by up to 80 percent.

Sealing air-duct leaks leads the list of ways to save on household energy, according to a recent study: more than insulating a basement or attic, and up to five times more than window replacement. In addition to energy savings, the house will feel more comfortable, with less dust and fewer hot and cold spots. While the Aeroseal method is a boon for houses with inaccessible ductwork, it won't fill holes larger than $\frac{5}{8}$ ", which still require hand patching.

LEFT The Aeroseal method seals leaks in ductwork by releasing a nontoxic aerosol.



LEFT When it's so hot you don't want to move, point a portable floor fan right at you. The Arden model from Fanimation has tripod legs with a walnut finish.

JUST LIKE BREATHING

Want to cool down a room quickly? Turn on a fan. A fan cools down a room through convective heat transfer—in essence, displacing warmer air in direct contact with your skin or other surfaces. Faster moving air also speeds up evaporation, which makes us feel cooler.

Fan options range from portable floor and table fans ideal for spot cooling to fixed ceiling fans and whole-house fans. Ceiling fans help circulate cool air to hard-to-reach parts of the house, reducing the strain on air-conditioning units. They are especially effective in hot climates and in houses with vaulted ceilings, where the air temperature under the roof can easily be 30 degrees higher than at floor level, unless there's a means of circulating and evacuating the heated air from the building.

Whole-house fans pull cool air into the house from the outside and exhaust warm air through the attic. They work best at night, or whenever the outside air is cooler than the inside. Although the technology has been around for many decades, manufacturers have come up with innovations in recent years, including solar-powered whole-house fans and units that work in houses that have limited attic space.

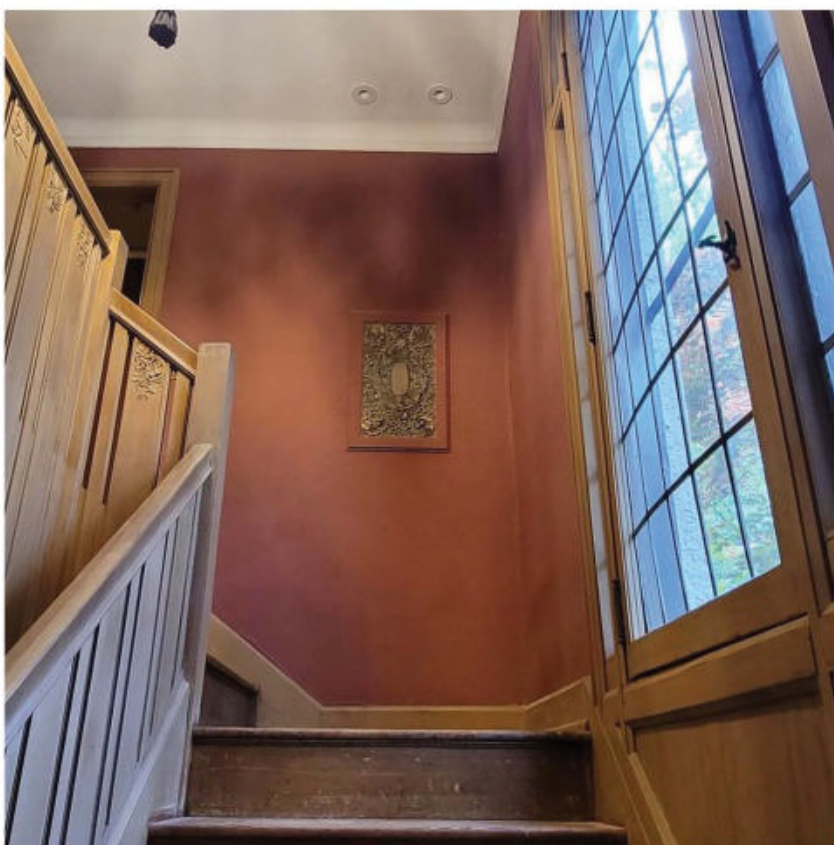
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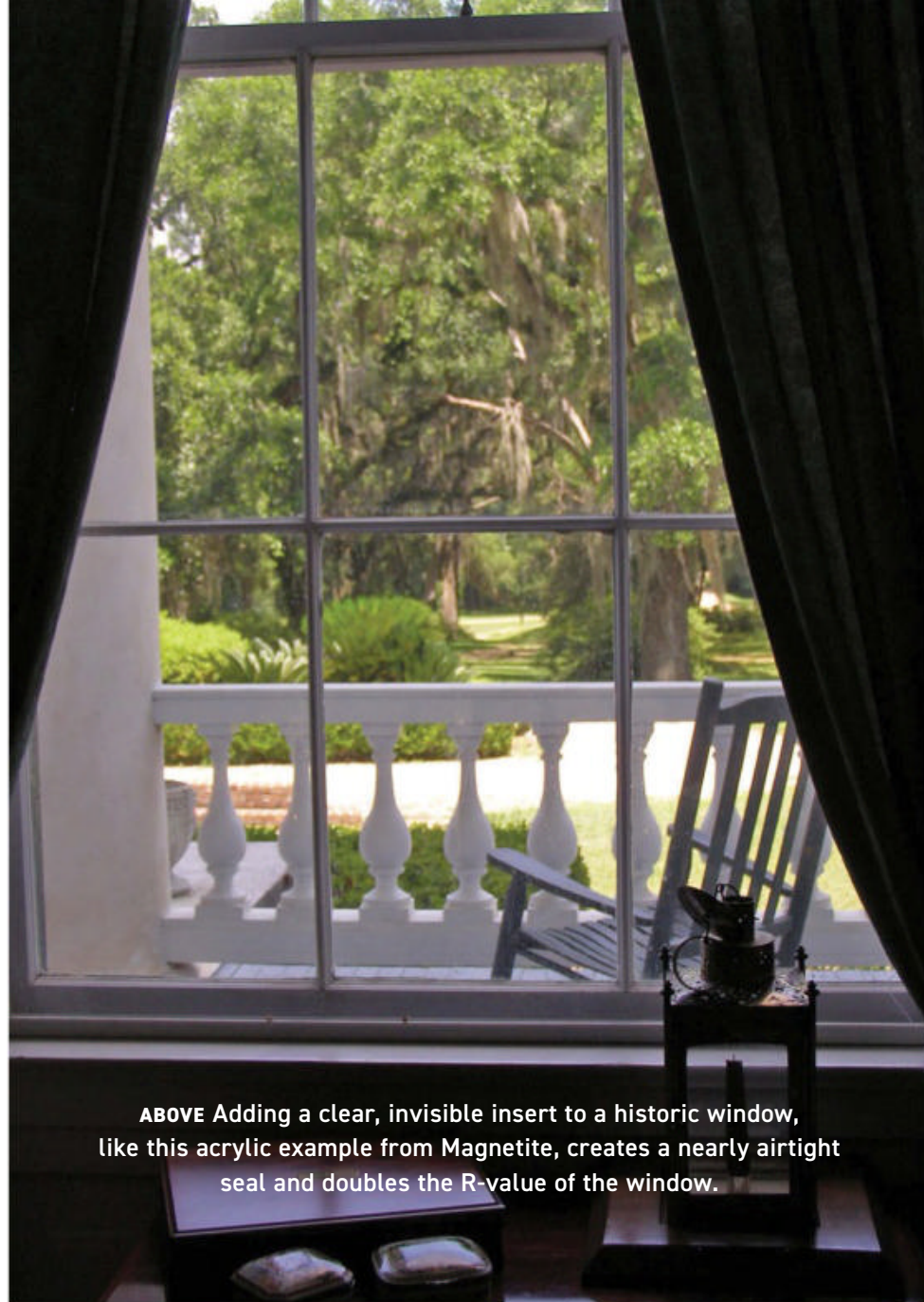
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→ WHISPER quiet

Need air conditioning or a new HVAC system but still not ready for solar? Consider a small-duct, high-velocity system that circulates cool air in summer and warm air in winter by super-quiet aspiration. Systems from SpacePak and Unico pump high-velocity air into any room in the house, creating a gentle circulation pattern that produces relatively even cooling from floor to ceiling. Flexible, mini-duct tubing is small enough to be routed between studs in walls and in cavities under floors and above ceilings. Small circular outlets measure less than 4" across, making this innovative system ideal for houses with inadequate ductwork or no ductwork at all.

ABOVE Small outlets that deliver cool or warm air are almost invisible in a recent SpacePak installation at a 1925 Tudor Revival home in Gross Pointe, Michigan.



ABOVE Adding a clear, invisible insert to a historic window, like this acrylic example from Magnetite, creates a nearly airtight seal and doubles the R-value of the window.

Double Glazing IS COOL

While glass, acrylic, and polycarbonate interior window inserts are best known for keeping out the winter cold, they are also effective at keeping the house cooler. Most brands **block up to 75 percent of UV light and can reduce air-conditioning costs** because they double the R value of the window.

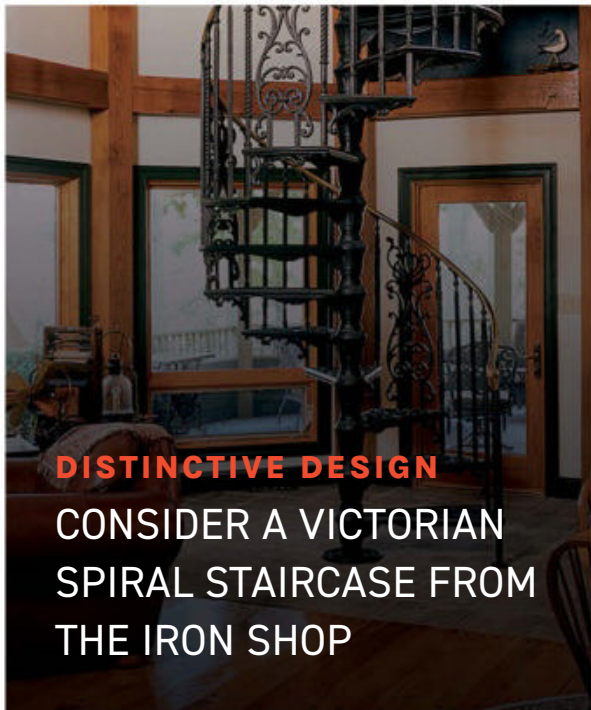
roof accounts for up to one-third of the unwanted heat coming into a house, and most asphalt roofs do a poor job of reflecting sunlight. The coolest roofs tend to be the flattest and lightest in color. Flat or low-sloped roofs with white, light-grey, or silver elastomeric or painted coatings can easily approach 100 on the solar reflectivity scale—meaning that most of the heat energy bounces back into space. For homes with steeper pitches, cooling down the roof generally means installing a material specifically designed to reflect heat, like the so-called “cool shingles”

mandated in certain parts of the country. Similarly, ditch the asphalt driveway for a lighter-color concrete one. Better yet, lay down an openwork pattern of cobblestones or pavers, a system that allows grass to grow between blocks and also is permeable for retention of rainwater.

Other organic options include strategic plantings to cool the house and yard, from vines that climb on trellising on exterior walls to deciduous shade trees that lose their leaves in the winter. (Choose a species of vine that won't destroy mortar or wood cladding). You might add a

water feature to cool the sunniest part of the yard, preferably one surrounded by plantings that throw shade when the sun is highest and hottest.

No matter what choices you make to reduce the amount of heat coming into the house, it's essential to have an effective, efficient heating and cooling system. Converting a fossil fuel-based HVAC system to one that consumes less energy may cost more in the long run, but again, think forward. We're already 25 years into the 21st century. Will your house be ready for the next one?



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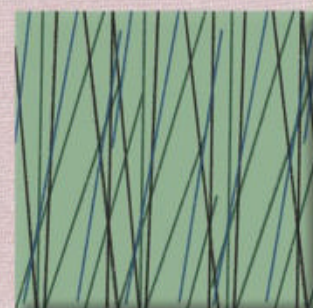
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Cool Stuff

Here are clever ways to cool, filter, and ventilate your house. **By Mary Ellen Polson**

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Sometimes the finish is just too far gone and the old piece demands a refresh to make it attractive and usable. Here's one success story.

By Ray Tschoepe

Rescuing Old Furniture By Refinishing



We all have hand-me-down and garage-sale pieces that don't warrant a curatorial approach.

This article references middle-of-the-road furnishings without provenance and with badly damaged finishes. As a historic-preservation specialist, I offer this caveat: a lot of 18th- through early-20th-century pieces keep their value only if the finish is original. Furthermore, some finishes that appear badly damaged can be brought back without removal. Before altering any finishes, check with an antiques appraiser whom you trust.

You may come across a decent find that's affordable precisely *because* the finish is a goner. Depending on the finish and the history of the piece, the finish may have been damaged by water, by ultraviolet light, acid or another spill, nicotine, or pollution. Some finishes tended to polymerize over time, contributing to darkening and alligatoring. Your find may have spent too many years next to the fireplace or sitting in direct sunlight. Or a barn.

Recently I tackled such a project. The small parlor side table, a rather generic 19th-century piece, was relatively intact save for a loose joint or two. Its finish, however, contributed nothing.

From previous forays into furniture restoration, I know that most late-19th-century finishes used on Victorian furniture are a type of shellac, lacquer, or oil varnish. Testing is easier than you might think. A shellac finish will come off if it is rubbed with denatured alcohol. Lacquer may be softened and removed with acetone (the solvent in nail-polish remover). If the finish does not respond to either solvent, it is likely a varnish. Keep in mind, too, that a piece with multiple owners over 125 or 150 years may have been refinished or a new finish added over the original.

I felt that the existing finish on my table was the original. Brushing denatured alcohol on the surface partially dissolved the finish to confirm it was shellac. If a shellac finish is not in terrible condition, a wipe-down with denatured alcohol, followed

testing for finish type

Shellac is the easiest to remove, as it comes off with denatured alcohol. Lacquer is removed with acetone. Varnish needs a stripper.



FAR LEFT The finish was so darkened, no wood species or color was apparent. Here, denatured alcohol has been painted on to test. **LEFT** The finish dissolved, confirming that the piece had a shellac finish.

by a new coat of shellac, might suffice. That wasn't an option for me. The old finish with its embedded dirt had to go. I decided to use an antique-furniture finish remover by Minwax followed by After Wash by Klean Strip. You should always test various removers in a hidden spot, as what works on one piece may not on the next.

I started by removing the inset marble top to set it aside; just two flathead wood screws secured the frame around the marble to the table apron. Two doweled joints on the apron required regluing; I used a traditional hide glue to allow a longer assembly time and because it is reversible.

Then I proceeded to remove the wood's finish from the largest flat areas before tackling the grooves and turned portions. If you are familiar with Victorian-era furnishings, you know that grooves, curves, and turnings are their hallmark. The tools are as basic as they come: the Minwax finish

remover, Scotch-Brite pads, 0000 steel wool, the Klean Strip After Wash, rags, an old toothbrush, and a couple of sharpened dowels.

Whatever remover or stripper you use, follow the manufacturer's directions with regard to safety, timing, neutralizing, etc. A well-ventilated space is an absolute necessity. Work outdoors if possible. My remover is mostly denatured alcohol and acetone and does not require neutralizing before a finish is applied. It just needs

time to fully evaporate, leaving a clean, dry surface. Should you choose a paint stripper (to remove, say, varnish or polyurethane), you will probably have to neutralize as they are often alkaline (basic) and the pH has to be brought to neutral before application of a new finish. Follow the instructions.

Once the surface was thoroughly dry, I sanded it lightly with 320-grit sandpaper. I chose to use an unpigmented stain mixed 1:1 with walnut stain, resulting in a color that emphasized the grain while minimizing variations in the wood. A darker stain can de-emphasize the contrast between heartwood and sapwood; in other cases, a dark stain may show up the difference, depending on species and preparation. Always test. Hard-to-stain woods such as maple may benefit from application of a sanding-sealer before staining, to reduce the possibility of blotchiness.

Finally, I applied pre-mixed clear shellac from a can, using a brush. I sanded lightly between coats, three in all, and finished with a light rub using 0000 steel wool to reduce gloss. The marble got only a quick polish with Renaissance wax.

Shellac is also sold as flakes in shades from white (clear) to amber to garnet. Flaked shellac allows you to **mix it to the desired viscosity** depending on the proportion of solvent used to dissolve it.

the process

Many 19-century pieces were finished with shellac, making it relatively easy to renew or even strip furniture.



LEFT (from top) A closeup shows the deeply darkened finish with alligatoring on the surface. • With the Minwax product, the ruined finish was removed down to the wood. Flat sections were first, followed by turnings and grooves. • The marble top needed only a quick polishing with Renaissance wax to restore lustre.



BOTTOM The table was originally finished with shellac; stripped and renewed with shellac, it looks like it would have when new. Before, the darkened finish (inset) was dirty, dull, and unattractive.



resources

• **MINWAX** Antique Furniture Refinisher dissolves many older finishes. minwax.com

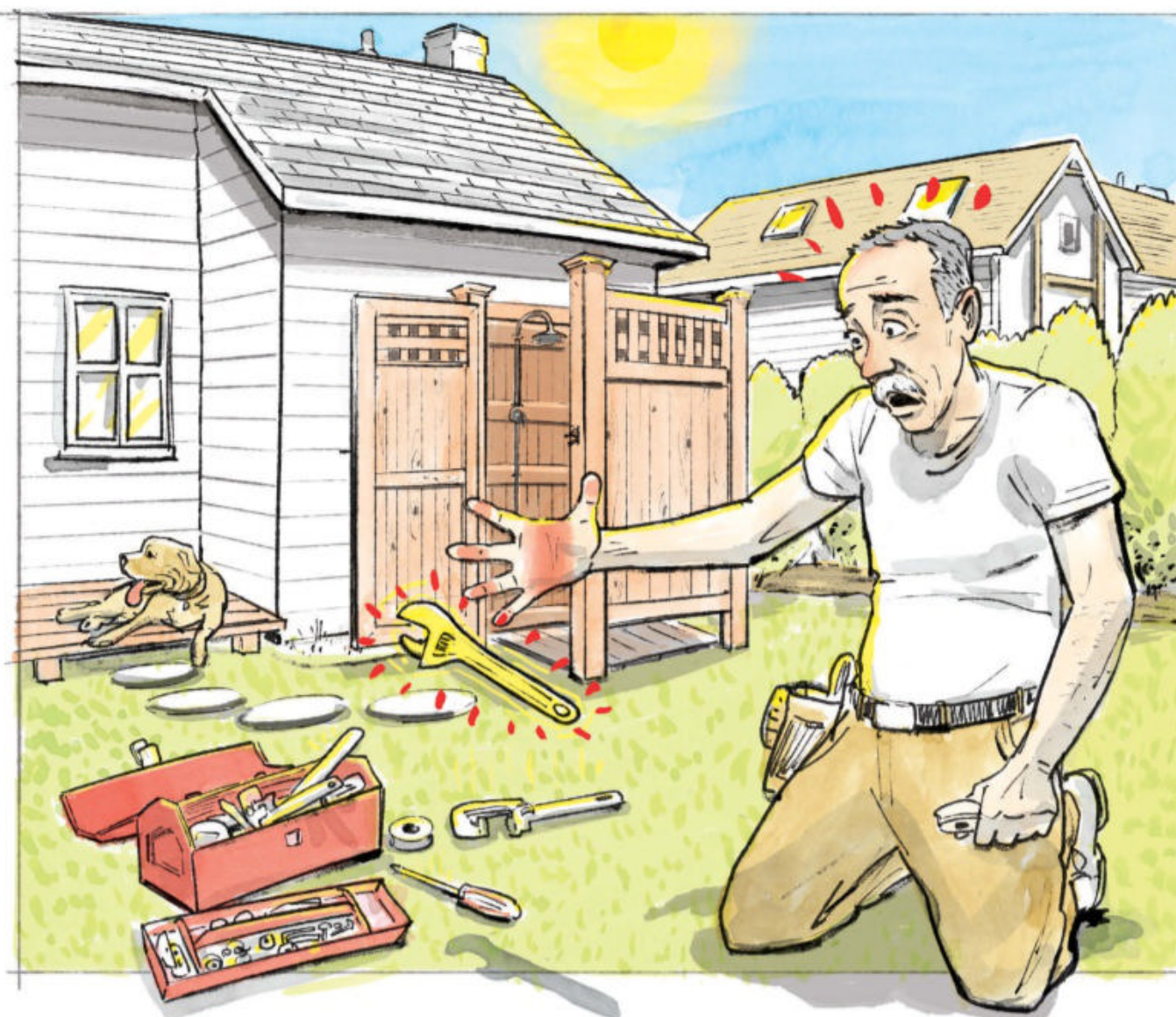
• **KLEAN STRIP** After Wash is a liquid that removes stripping residue. kleanstrip.com

• **SHELLAC SHACK** De-waxed flakes, shellac buttons. shellacshack.com

• **RENAISSANCE** Micro-crystalline Wax Polish is a museum-quality cleanser and polish; widely available.



“OK, it sounds facile and obvious, but everybody messes this up at least once: Don't leave metal tools in the sun!”



Yes, it's happened to me, and I know better. A danger that doesn't involve ladders, scaffolding, or power tools. Just the hot sun on a blinding summer day. An accident happens, out of the blue (sky): you left your metal toolbox and metal hand tools in the sun. Like stepping on the wrong end of an iron rake, a bad outcome awaits. Pick up a hot wrench and you will burn your hand—sometimes to the point of blistering. Worse still, you may lose a day or two of work. —Gordon H. Bock



Share Your Story!

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

THE FIX

One square meter of solar radiation can capture some 1,000 watts of energy, about the output of a portable space heater. What's more, it only takes a short-duration exposure to temperatures between 110°F (43.3°C) and 115°F (46.1°C) to produce a first-degree burn with redness, mild pain, and minor swelling. The greater the heat and longer the exposure, the worse the burn.

What to do? It depends, of course, upon where and what you're working on but, for starters, keep tools in the shade, relocating them as the sun moves. You can also keep them under a tarp or an insulating blanket.

Should you forget to take precautions and get a burn, immediately immerse the area in cool tap water or apply cold, wet compresses. This lowers the skin temperature and stops the burning process, which is actually ongoing after initial contact. Keep up the cooling for at least 10 minutes or until the pain starts to fade. Do not put very cold water or ice on the burn as that can further damage the skin.

Some sources recommend applying petroleum jelly as a dressing for first-degree burns, but not ointments or sprays, especially to deeper burns where they may lead to an infection. Stay away from such folk treatments as butter and toothpaste. If small blisters develop, do not break them open. For more severe burns, where blisters are large, cloudy, or oozing fluid, see a doctor. Then again, that too should be obvious.



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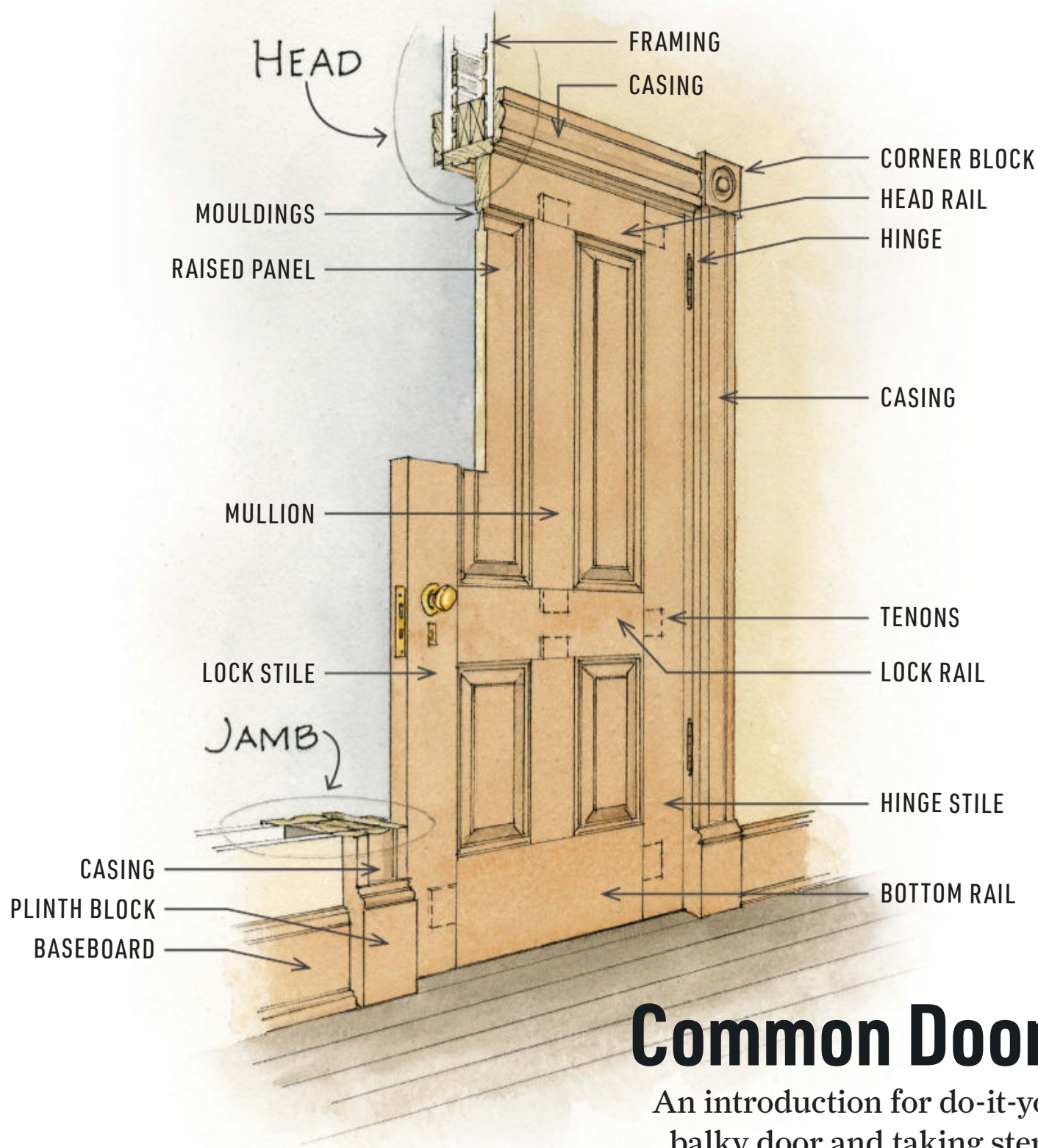
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THE PRO TIP

When planing is necessary, first remove paint from the surface. Keep your tools very sharp; set the blade for a shallow cut.

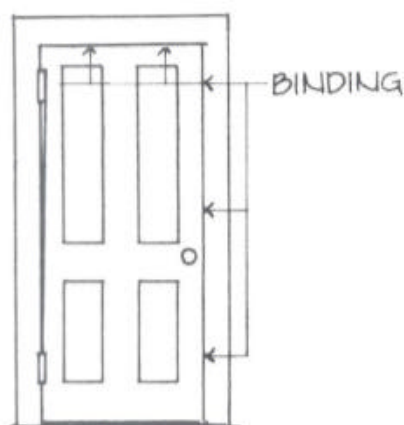
Common Door Problems

An introduction for do-it-yourselfers to reading a balky door and taking steps to fix it. **By the editors**

PROBLEM 1: Door binds evenly along latch side and head.

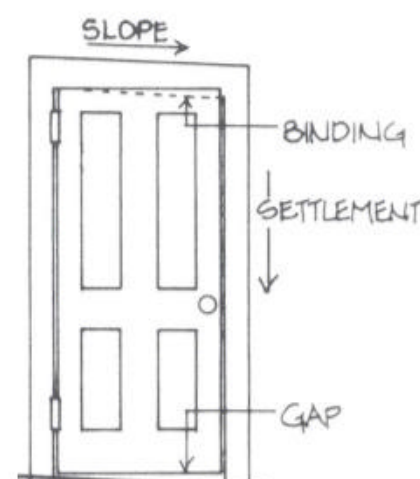
PAINT BUILDUP Remove excess paint with heat or chemical removers. If the paint flakes off, simply pull a sharp paint scraper along the length of the mating surfaces. Be careful not to gouge or otherwise damage the door or jamb, especially if you intend to strip and refinish.

SEASONAL EXPANSION This causes the door to swell during humid periods, making it difficult or impossible to close. Plane the door during the peak of the humid season.



PROBLEM 2: Door binds on latch side of head with a gap at floor.

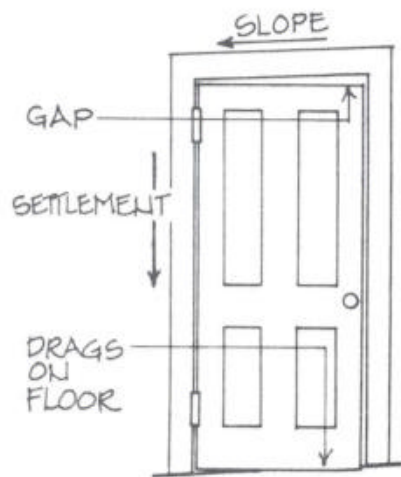
The top rail of a door is usually narrower than the bottom and more a focal point. Planing it to follow the slope of the head may leave it unsightly and distorted. If you have to remove a lot of material, you could even expose the tenon, weakening the door. Instead, follow the procedure for a door with a gap at the top (3). You may have to reframe the door.



PROBLEM 3: Door drags on floor with gap on latch side of head.

BUILDING SETTLEMENT is most often the cause of a dragging door. A gap between the door and the head differentiates this problem from a simple loose hinge as the cause. Check the square-ness of the door opening by putting a level on the head and along both sides of the jamb. An old building usually settles downward with only secondary lateral movement (leaning); usually the head is furthest out of alignment.

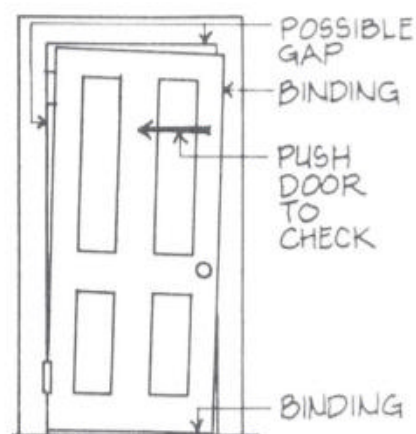
If the gap at the top is small enough that the door still meets the stop on the jamb head, plane the bottom of the door. If you can look right through the gap into the next room with the door closed, reframe the door, which requires removing the side jambs and head jamb to start from scratch. At this point you may want to hire a carpenter.



PROBLEM 4: Door binds along top of latch side and/or at the floor.

LOOSE UPPER HINGE Open the door partway and push the top in toward the jamb while lifting up on the doorknob. If the hinge moves, it may be loose enough to allow the door to sag and bind against the jamb, or drag on the floor.

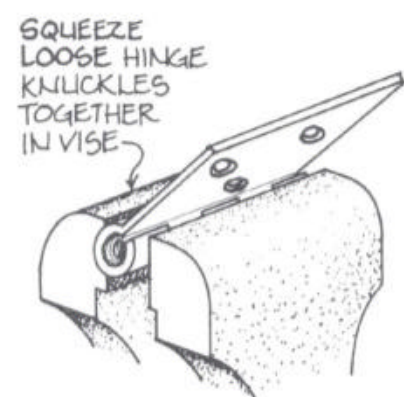
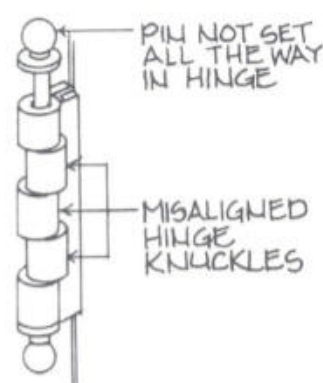
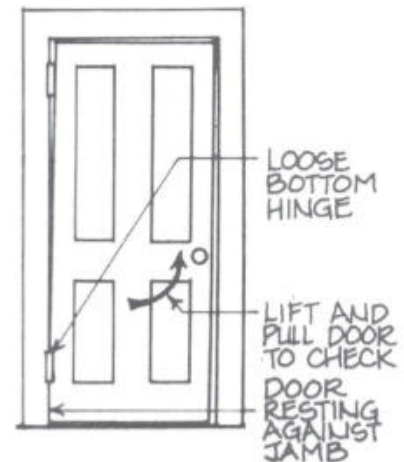
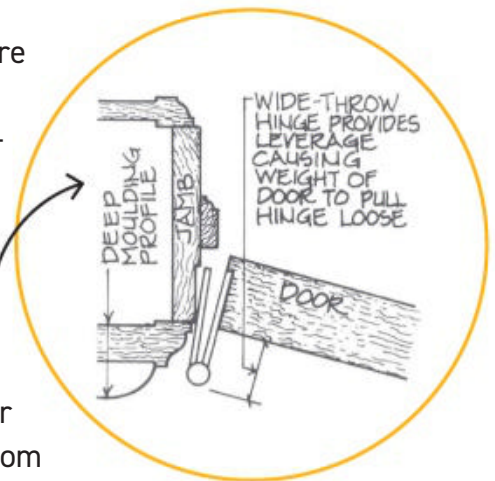
If the hinge leaves move within their mortises, tighten the screws. For stripped screw holes, resecure the leaf that contacts the door to the stile using longer screws. (Longer screws won't work to secure the leaf mortised into the jamb because the jamb is only about $\frac{3}{4}$ " thick.)



When driving the new screws, make sure they go in straight so the flat heads sit flush with the face of the hinge. A protruding screw head will act as a fulcrum, causing the hinge to pull out of the mortise.

LOOSE LOWER HINGE This may be the problem if the hinges have a wide throw, like those installed on a entry door to clear the deep trim profile. Lift and pull the bottom of the door away from the jamb to see if the lower hinge is loose. A loose bottom hinges causes trouble when the door is being swung open or shut and can't rest against the jamb for support. The door may drag on the floor. Repair as for a loose upper hinge.

WORN HINGE PIN This is evident if the hinge leaves in their mortises don't move when you lift and push the door, and the knuckle moves or is misaligned. Tap the pin down into position if it isn't set all the way into the hinge. If the pin won't move, take it out and straighten it. If necessary, remove the hinge to straighten bent knuckles. If the knuckles are still loose and misaligned, replace the pin or the whole hinge. If it's made of malleable material, you may be able to tighten the knuckles slightly by disassembling the hinge and squeezing the knuckles in a vise.



REMOVING a door Start with the door closed. Put a wedge under the door to take the weight off the hinges—or have a helper support the weight of the door. (The more stress on the hinges, the harder it will be to remove the pins, and the more likely you are to damage the hinges.)

Tap the pins gently up and out with a hammer and screwdriver. Use penetrating oil if they resist. Check to see if paint buildup above the pin is interfering. **If the pins still won't budge, carefully grasp the finial or ball with a pair of locking pliers.** Turn the pin slightly to break the bond; then try again. A stubborn pin will probably come out if you remove the lower ball or finial and knock the pin up with a punch and hammer. **Another thing to try:** Unscrew the hinges from the jamb, being sure to have a helper support the door.

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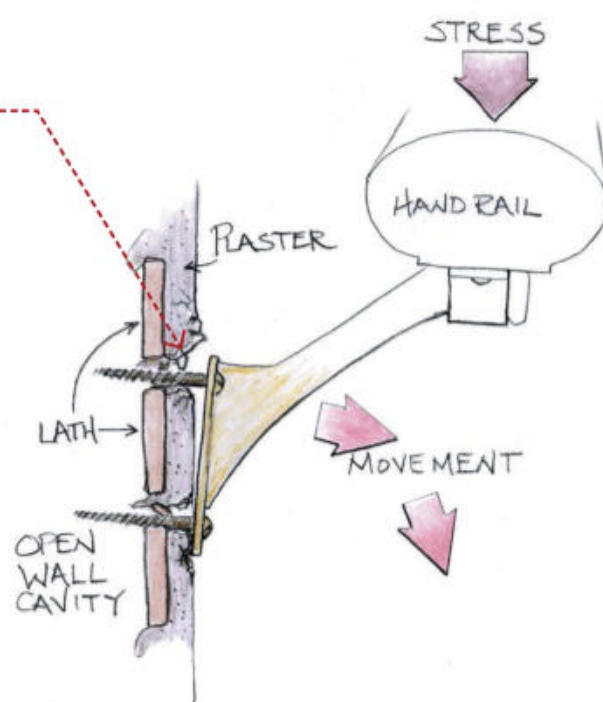
When Attaching a Handrail

Whether you're hanging a painting or installing a wall-mounted stair rail into old lath-and-plaster walls, consider the placement of wall anchors. For most things weighing no more than about 10 pounds, it's reasonable to use just screws or nails to anchor the object through the plaster to the wood lath. If you're using nails, pre-drill first to minimize damaging the surface or breaking the plaster keys. • If you're hanging a heavy mirror or painting—and especially if you're installing a railing—it is essential to anchor into the wall studs behind the plaster. (The rail must support the weight of a person grabbing it during a near fall.) To assure that every rail bracket is anchored into a stud, you may have to let go of strict spacing symmetry. **By Ray Tschoepe**

WRONG WAY

TOO-NEAT SPACING

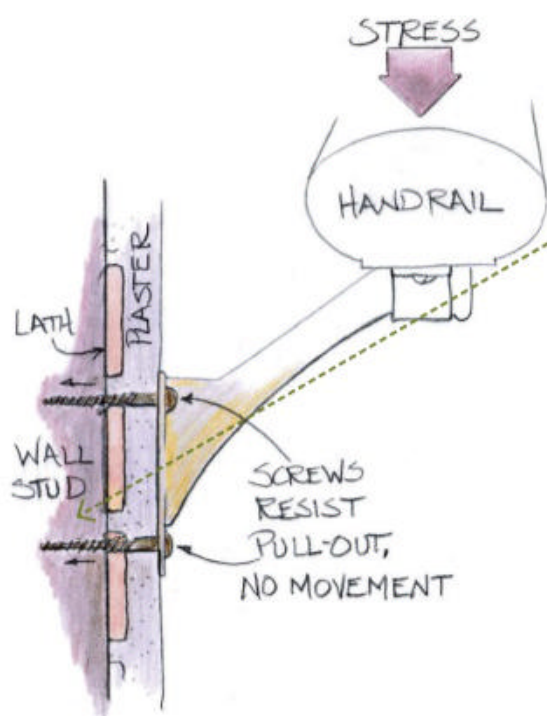
Maybe you start at the bottom with a handrail bracket, then insist that subsequent brackets be placed at even intervals. Symmetry is not the goal here. Every bracket should be screwed through plaster and lath into a stud; studs may not be spaced at regular intervals. Screws that simply go through plaster and lath have little resistance to pullout, presenting a hazard.



RIGHT WAY

FIND YOUR STUDS

You must determine where wall studs are located inside the wall. Today's stud finders are good at pinpointing their locations. Mark stud placements and take note of any irregular spacing you might find. Mark the stud locations and install every bracket at a stud. (You need a bracket every 3½ to 4½ feet and 6" to 18" from each end; double check the code for your specific situation. For a 10' handrail, you'd need three brackets.) Be sure screws are long enough to penetrate the wall and at least an inch (or more) into the wood stud.



ILLUSTRATIONS BY RAY TSCHOEPE

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INSPIRE



STORIED LAYERS

ON THE TOP FLOORS OF A
CITY ROW HOUSE, CURATED
EXUBERANCE ON A BUDGET
DEFINES A LIVELY HOME.

page 58

Orange is the featured color in the bedroom, where dog Ripley and cats Ollie and Loki relax amidst an oasis of plants—there are over 50 in the top-floor living space.

52

ART SPACE IN A BROWNSTONE
Bringing finesse to a conversion.
+ BARE BRICK DECISIONS

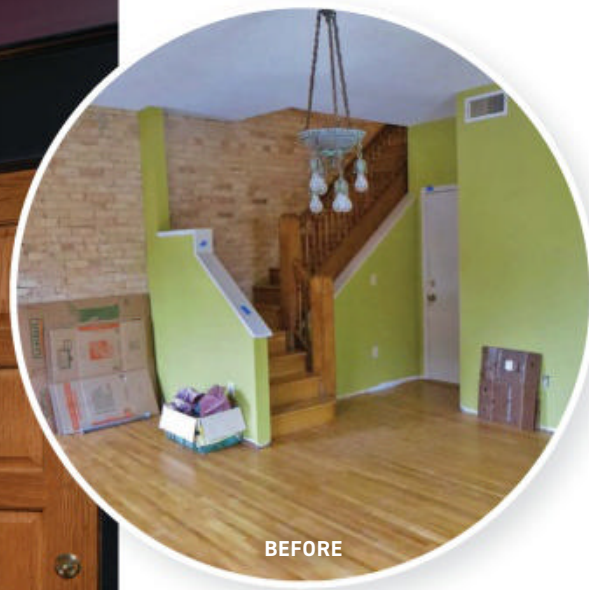
58

THE UNABASHED MAXIMALIST
A kaleidoscope of color, texture, and
fun-loving design in San Francisco.

64

SUMMER RETREAT
Theatrical, cozy, well preserved.
+ FOR AN OLD SUMMER CAMP





CREATIVE PROBLEM-SOLVING BRINGS FINESSE TO A MINNEAPOLIS ROW HOUSE GUTTED IN 1979, BLENDING HISTORIC ELEMENTS AND MODERN USE IN 1200 SQUARE FEET.

BY PATRICIA POORE
PHOTOGRAPHS BY SCOTT AMUNDSON

art space

OVER TIME, MANY OF THE 1890s brick-and-brownstone row houses ringing downtown Minneapolis were demolished to make way for freeways and urban development. This one survived, despite a 1979 renovation that divided the building into condominiums and stripped out the original woodwork. The homeowner's condo occupies half of the second floor and all of the top floor, affording million-dollar views of downtown. Research found that the building was designed by architect Warren Howard Hayes and built in 1889. It deserved better.



TOP The paneled door opens to an entrance hall in common with the neighboring unit below. The antique glass ceiling fixture came from Des Moines. **INSET** When Seth Goodspeed arrived, 1970s shag carpeting covered water-stained subflooring. Fixing the floors was done before move-in. Then "I added my own unfortunate wall colors," Seth laughs. **ABOVE** The brick-and-brownstone house is in the Stevens Square neighborhood of Minneapolis.



GALLERY HALL

The third-floor hallway connects the kitchen and dining area in front to the rear bedroom. Double doors hide the laundry/furnace room.



A FIREPLACE

The salvaged, 1890s oak mantelpiece and Morris & Co. 'Blackthorn' wallpaper elevate the living room, nodding to the era of the building.

Checkerboard marble surrounds the cast-iron gas insert that replaced an impractical woodburning fireplace dating to 1979. The settee belonged to the owner's great-grandmother. Chairs are ca. 1949. Drapery is from West Elm.

"I was drawn to working with an architect because I knew they would be able to bring creative problem solving and an artistic finesse that builders might not," says homeowner Seth Goodspeed, who chose David Heide Design Studio after seeing their work on another historic row house. "The Studio brought a lot of value ... because this is a tight space, I had an even better reason to hire an architect. I also wanted someone who valued the architectural heritage of the building."

"When Seth interviewed us, we real-

ized he would be our youngest client—by more than a few years," Heide says, "He wanted to do well by the building and to spend his money wisely."

During the 1979 conversion, the floor plan had changed and the plaster was removed from the brick walls. The only original element was the staircase, though the balustrade was hidden behind knee walls. The second-floor space had been open concept—with no walls or closets. A removed area in the ceiling looked up to a kind of balcony in the third-floor dining

room, perhaps an attempt to make the space look like an industrial loft. When asked to describe this sacrilege, designer David Heide replied, "I have no words."

The design team didn't re-create the historic interior. Instead, they redefined the condo with a clear floor plan, historically accurate elements alluding to the age of the building, and spaces for contemporary living. The entry is to a large living room and library, where a salvaged mantelpiece and period wallpaper join walls of exposed brick. The third floor holds



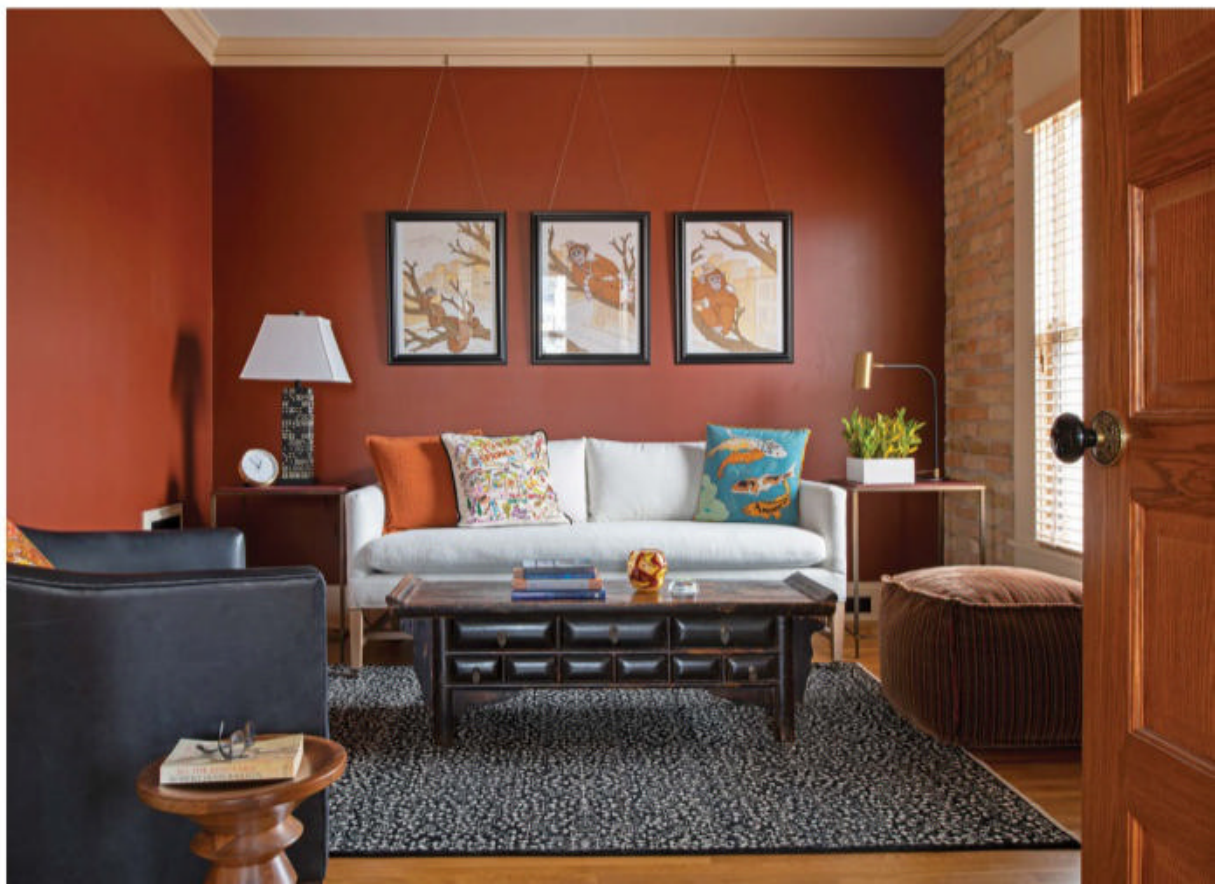
In a small space, the need for thoughtful planning by a design professional becomes even more important. Maximizing space calls for creative solutions. Good design saves money and minimizes a need for do-overs.

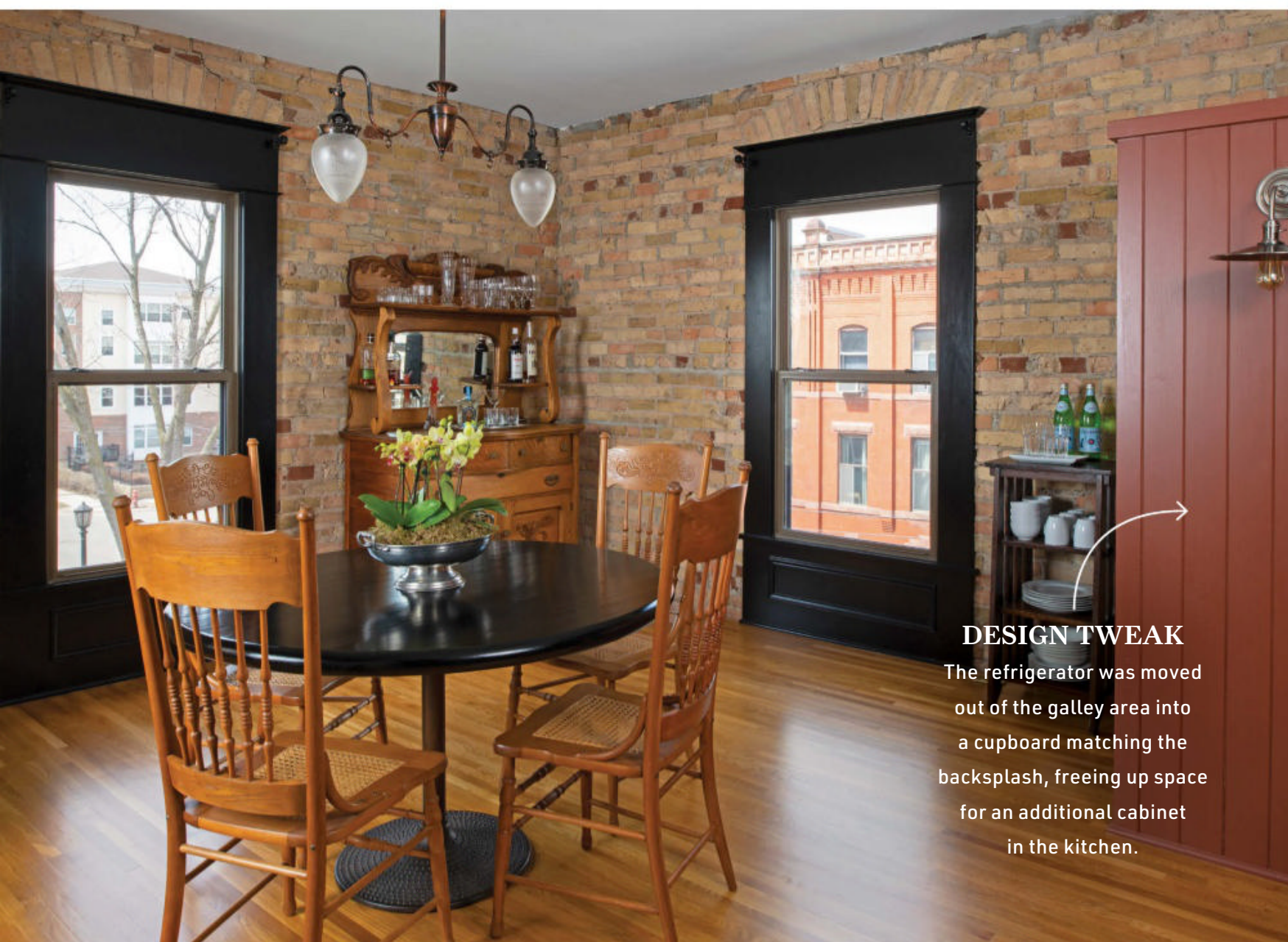
RIGHT (from top) The other end of the living room is furnished as a library. • Most existing cabinets and the sink came from IKEA; a tongue-and-groove backsplash was added. • A second bedroom was converted into the den/TV room, with new double doors opening to the dining room for better flow. The screen-print triptych is “Monkeys Are the New People” by Chuck U.

the kitchen and dining area, a den, and the primary bedroom along with a tile-and-marble bath.

Major fixes included adding a closed utility/storage room, moving the door to what had been a second bedroom to give it new purpose as a more public den and TV room, and fixing the loft/balcony situation. “It was a no-brainer to fill that gap in the floor, adding 40 square feet back into the dining room!” Seth says.

Other improvements brought back historical character. Gone are the cheap,





DESIGN TWEAK

The refrigerator was moved out of the galley area into a cupboard matching the backsplash, freeing up space for an additional cabinet in the kitchen.

LEFT The hutch is a local antique found by the homeowner. It sits in the area once strangely open to the floor below.

BELOW The bathroom is in the same location as before but with all new treatments and fixtures.

INSET "Before" pictures show that the 1979 conversion was done on the cheap.

hollow-core doors, replaced by paneled oak doors with Emtek hardware. A new arched opening reflects the brickwork over windows. Period-appropriate millwork was returned, painted black for a contemporary contrast to the oak doors and brickwork. These deft additions returned an appropriate scale to the home. (For this project, David Heide Design Studio won the 2019 ASID MN Design Excellence Award for Historic Restoration/Preservation.)

Money was thoughtfully allocated. The new, safer gas fireplace has a surround in checkerboard marble, "a splurge," Heide says, "but we didn't need much."

Another appropriate expense was using a "shower door" of obscure plate glass on the bathroom window. "It protects the original window and provides privacy while maintaining full use of the window and full light," Heide explains, "—worth the money as a long-term solution."

The black IKEA kitchen was Seth's handiwork, a testament to his hands-on approach and budget savvy. The de-

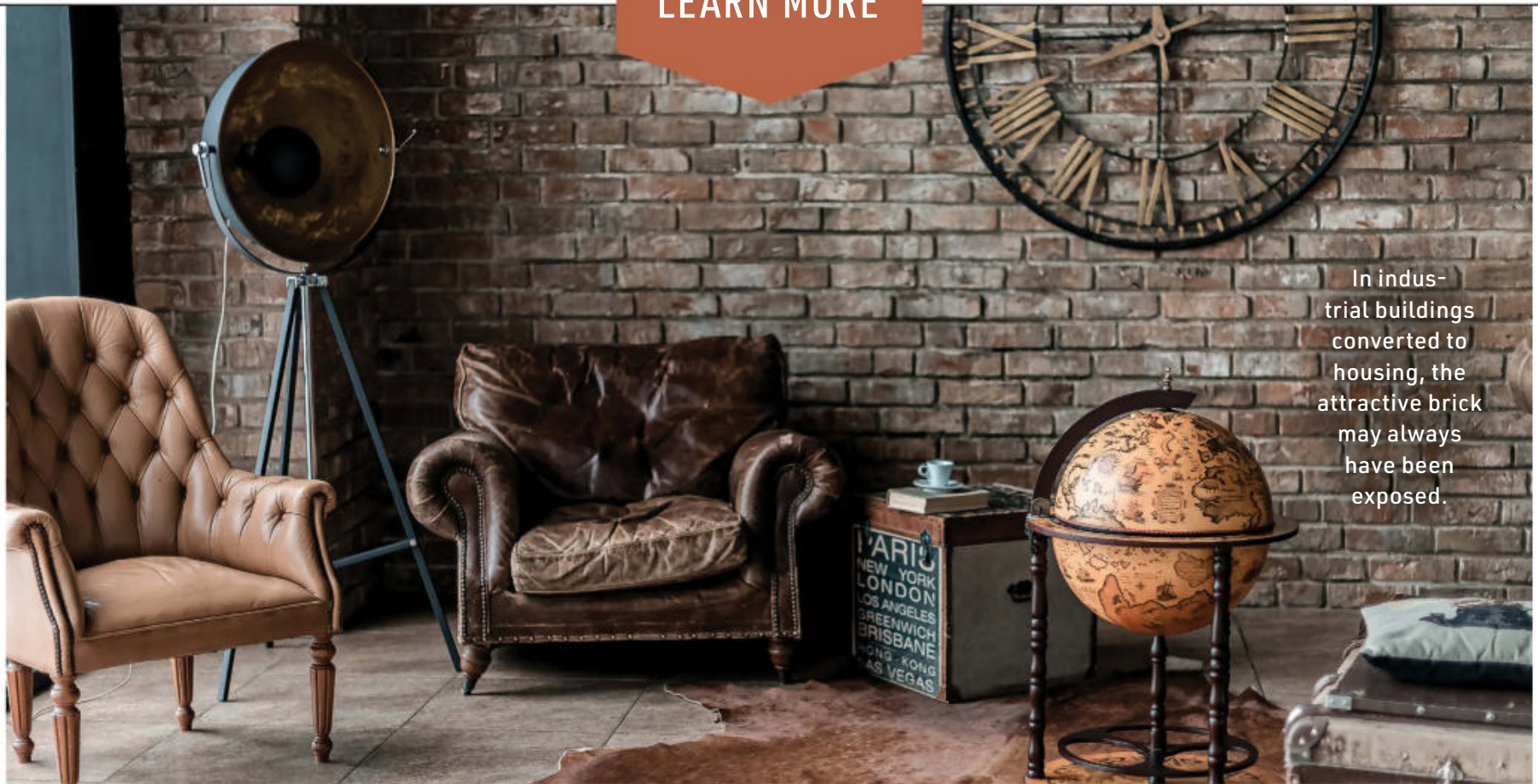
signers moved the refrigerator to add a cabinet and tweaked other details to give it a custom built-in appearance.

Lighting fixtures are vintage. "I was able to find the pair of ceiling fixtures in the living room, at Architectural Antiques in Minneapolis," Seth says. "Once again, David worked his magic to find the other fixtures, by scouring antiques shops across Minnesota, South Dakota, and Iowa." Seth notes that the antique glass fixture in the entry was a birthday present to him from David.

Another goal of the project was to showcase the owner's extensive art collection. "I've been fortunate to work with many local and emerging artists," Seth says. "If I have a personal connection to an artist and want to support them, chances are their work is hanging on my wall. I typically look for a sense of humor and, to balance the space, often something modern in juxtaposition to the historic elements of this house. I've gotten to the point where I occasionally need to rotate art because I've run out of wall space."



LEARN MORE



In industrial buildings converted to housing, the attractive brick may always have been exposed.

BARE BRICK INTERIOR WALLS

A MODERN OBSESSION THAT CAN BE ODDLY ATTRACTIVE. By Patricia Poore



“I shall tread lightly here,” winks your editor. Once upon a time, *Old-House Journal* railed and wailed against “the bare brick mistake” as, in 1970s Brooklyn, we witnessed recently arrived homeowners and their contractors tearing out three-coat plaster to expose brick party walls that were never meant to be seen. We imagined the masons rolling in their graves.

Sometimes plaster was demolished because it was in poor condition—as can happen when plaster is applied right over exterior masonry. In many cases, the plaster then was not replaced for reasons of budget. Less excusable to us was the purposeful baring of brick for a new aesthetic, a kind of postmodern obsession with unadorned building materials. (A corollary is when “original ceiling beams” were exposed, although really they were the rough joists for the floor above, always meant to be ceiled.)

Unexpected consequences ensued. The bricks, very often not first quality as they were meant neither to weather nor to be seen, would spall and create dust. The lime mortar, too, might create particulates. (Caution: Sealing a brick wall changes the color and often creates new problems.) Sweaters got pulls if an elbow rubbed the

jagged wall. Stripped of the highly insulative plaster, brick exterior walls were cold; broken mortar joints would even allow infiltration of outside air. Interior walls newly bared turned out to be less sound dampening, an especial nuisance when neighbors on both sides of a party wall decided to remove plaster.

Roll forward fifty years. The worst brick walls have been returned to modesty, covered again behind plaster or drywall. Meanwhile, tastes have changed. Many of us have been in an old mill or another industrial building converted into a restaurant or a hotel: those bare brick walls, so appropriate to the transition of adaptive reuse, create a warm and textured backdrop with undeniable appeal. Acceptance carries over to houses that lost their plaster in renovations from the 1960s through the 1980s. It remains

expensive to replaster and bring back all the lost trim.

A true preservation mindset would keep the bare brick walls exposed decades ago. (Permission to demolish original plaster today is not implied.) That was the approach taken by owner Seth Goodspeed and his architects and designers. (See previous story.) In this case, the exposed brick walls were well laid and are sound and even.

“We did not consider this project a restoration,” says David Heide of David Heide Design Studio. “Rather we were newly interpreting a poorly done, inexpensive condo conversion of 40 years ago. And our client felt the brick walls were part of the charm of the house as he found it.”

Homeowner Seth Goodspeed tells us, “Yes, the brick walls lost some thermal performance. The living room has temperature fluctuations that reflect Minnesota’s extreme swings. I don’t have any sound issues [due to the lack of plaster].” Seth reports that he’s had to drill only two holes into the brick to hang art; in the rest of the house, Heide added new picture rails to accommodate hanging the collection.

A SCULPTED SPINE

A practical space-saver but also the sculptural core, the spiral staircase is what sold Johari on the house. It adds interest to the dining area and frames art and furnishings.





ABOVE The striking Modeline floor lamp resembles a saguaro cactus. A large Cassina Soriana lounge chair is "perfect for man or dog." **LEFT** The office has a Danish mid-century teak desk by Peter Løvig Nielsen.

A

J. JOHARI HAS AN EXTRAORDINARY EYE. His vivid collections fill rooms that are unstudied yet artful, stimulating but friendly. "I started by collecting vintage lamps, scouring flea markets and antiques. Now they're in every room of the house, casting a warm glow on a very eclectic mix of furniture and objects." • Anthropomorphism abounds at this colorful third-storey playground, where furniture, art, and accessories seem to come alive. Johari points to a part of his office he calls "the gallery," which is a wall displaying diverse pieces. An antique concave mirror hangs below a Welby starburst clock; an age-stained French wood printing block contrasts with a copper sculpture by Vancouver artist Michael Hewitt: the curated hodgepodge of curiosities is watched over by a taxidermied deer ca. 1979. Johari describes that gallery wall as "an organism" that constantly evolves.

the unabashed Maximalist

This home at the top of a San Francisco row house is a kaleidoscope of colors and textures. Every piece has a story to tell. **By Erika Kotite / photos by A.J. Johari**



LEFT Loki's afghan is folded on a chair from Urban Outfitters; the vintage lamp is by Nova of California. **TOP LEFT** In Johari's warm grey office, "Knot," a vintage serigraph by Bay Area artists Reis & Manwaring, hangs over the credenza.



RIGHT Graham's small office has a striking wallpaper found on Etsy. Like the floor lamp in the dining room, this table lamp is part of the California Cactus line designed by Charles Gibilterra in the 1970s for the Modeline Lamp Co.



spotlight on MODELINE LAMPS

A.J. Johari is a collector of specialty lamps. He points to his favorite, a striking floor lamp that sits between the living room and dining room; it resembles a saguaro cactus. "It's what I would look like if I were a lamp—kitschy and weird," he divulges. • **The lamp came from one of the most influential lamp studios in the world, the Modeline Lamp Company.** Started in 1946 by Bernie Roberts, it was a revolutionary enterprise both in the forms created and the artists who eagerly submitted designs. "Bernie offered an abnormally high royalty as well as a novel idea: sculptural wood lighting," says Nick Ferrell, a Modeline historian and specialist in Modern, Atomic, and Space Age lighting. • **Ferrell points to the European and Asian influences of the designs and their defining, sculpted forms.** The company name is derived from a brand of sculpting clay, reflecting the rounded, lissome shapes that made these lamps the collectors' items they are today.

Johari is adept at finding great pieces at low prices, or even for free. Everything is sourced gleefully from dealers and flea markets; or it may have been something kicked to the curb. San Francisco and the greater Bay Area offer many different places to shop and scavenge, from the monthly Alameda Antiques show to the steep curbs of Johari's own Haight – Ashbury neighborhood. Online marketplaces also yield fruit: That's where Johari found a rare set of Danish counter stools.

Johari is also fond of change. Only about half the furnishings from his previous home are in use here and nearly all of the smaller decorative items are new. "I shop at least once a week," he admits. "The trips are fun; I take my dog with me and it's a way for me to decompress." Johari discovered a love for vintage afghan blankets: he has over 50 in his collection. He respects that someone spent hours and hours creating each afghan for a specific person, and marvels that he can enjoy them for about \$5 apiece.

JOHARI AND HIS HUSBAND, Graham, love their 110-year-old house, which they found and purchased a few years ago, more for its artful bones than for its architectural integrity. Like many other houses in San Francisco, it was clad in stucco

VIEW FROM THE STAIR

Johari installed handmade knobs with a brass detail on the living-room built-ins. He filled the open shelves with books, art, pottery, and sculpture. Vintage afghans are in rotation.



ISLAND IN NAVY

After a year of searching, Johari found four Danish counter stools, dating to the 1960s–1970s, on Facebook Marketplace—just the right height for the kitchen island.





ABOVE+RIGHT The eccentric orange “Phantom” chair by Verner Panton was an early find for Johari, and a steal at \$100. It set the tone for the restful loft while convincing Johari to use orange as a primary accent color. The room mixes styles, from Folk to Coastal and Post-modern.



at some point after the 1906 earthquake and fires. Inside, the classic floor plan was converted to an open one to suit modern tastes. Yet distinctive Edwardian structural elements remain, such as large front windows within sun-filled bays, tall ceilings, oak hardwood floors, built-in cabinets and shelving, and exquisite art-glass windows.

Bored during the Pandemic and tired of their rental in the Castro District, the pair started looking for something they could afford to buy. As one of the country’s most expensive real-estate markets, San Francisco isn’t the place to find bargains, even for fixer-uppers.

“We were on Zillow and we walked through a lot of open houses,” Johari says. After losing out on their first offer, the couple discovered and made an offer on this house before it even opened to the public.

Instead of the usual story of major renovations and repairs,

BELOW After Johari discovered the textured painting (ca. 1967) of geometric shapes, orange became the featured color in the bedroom. The small, stained-glass window (“quintessential San Francisco!”) is original.



the couple moved in without changing a thing structurally. Johari couldn’t resist papering a small room (now Graham’s office) in a vibrant botanical print on black. He also installed wainscoting and painted it a soft green.

“My favorite part is our plant collection,” Johari says. “Our home feels like a lush oasis in the middle of the city. We have more than 50 plants, from towering fiddle-leaf figs to cascading pothos. Like the artwork and furnishings, each plant adds its own charm. I love spending my weekends tending to them.”

Besides its relative affordability, the house offers the big yard for his dog Ripley. The spiral staircase to the loft is a playground for his cats Ollie and Loki. The four-legged residents are pampered, yet you will never find a dog bed here. “There are no pet furnishings in this house,” Johari says firmly. “I don’t like them.” Instead, he looks for free chairs for his animal friends. Each room has a carefully chosen chair draped with a vintage afghan.

A SUMMER RETREAT

Theatrical and yet as cozy as a camp, the Victorian house that sat vacant for a decade was remarkably intact.

They'd been looking for a weekend house for over a year, viewing everything from old barns to bungalows, in three states. Lewis Remele and his husband James Danner wanted something uncommon, unique—and they wouldn't mind doing some work. Still, nothing fit the bill, until they heard about a vacant Victorian summer camp in Elka Park.

BY BRIAN D. COLEMAN

PHOTOGRAPHS BY JOHN NEITZEL



Homeowners James Danner (left) and Lewis Remele porch-sit with Leka, their Finnish Lapphund.





PRESERVED

in the Catskill Mountains

+

FROM ANOTHER ERA

With elements of Queen Anne, Free Classic, and Shingle styles, the towered Victorian house nestles into seven acres in Elka Park, a 19th-century summer colony in New York State.



NOOKS AND NICHES

The house centers on a soaring great room with alcoves and balconies. The hemlock trim and paneling are original. Furnishings are an eclectic mix of family pieces and vintage finds.



RIGHT The octagonal dining room retains its beamed ceiling and raised paneling in hemlock. Upper walls are painted Waterbury from Benjamin Moore. The dining chairs are original to the house.

BOTTOM RIGHT A massive stone fireplace anchors one end of the great room; the dining room is beyond.

Lewis upholstered the side chairs himself, using textile fragments.

BELOW A raised card room off the great room is set with an Eames tulip table and original chairs that were built for the house.





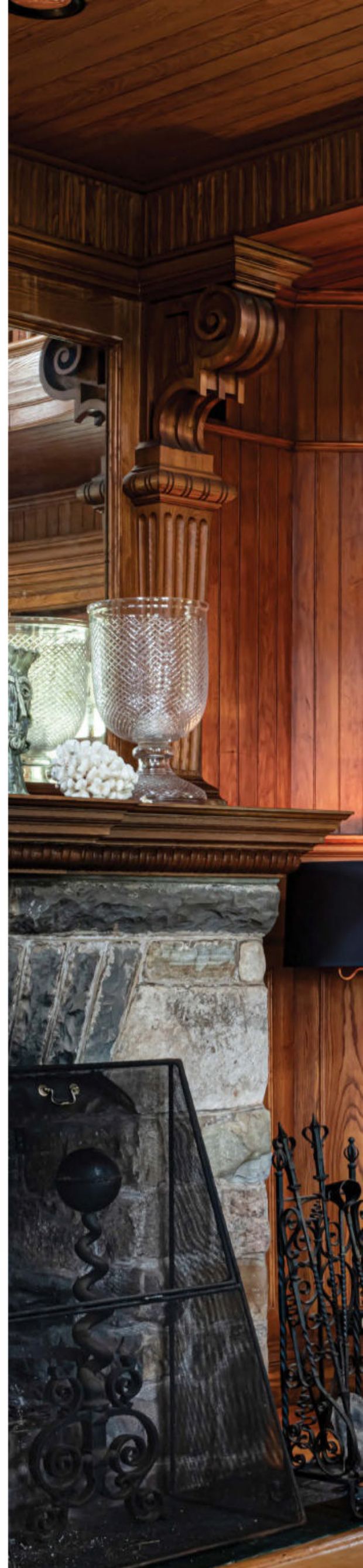
The kitchen has been renovated with custom-built cabinets, butcher block, and Bosch appliances. Walls are in Minced Onion and ceiling in Mascarpone from Benjamin Moore. The vintage wicker serving table came from a Berkshires hotel auction. The plate rack over the sink is part of a furniture set made for the house in 1896. The original fir floor was meticulously restored.

AT *elka park*

Manhattan summers are hot and humid. During the 19th century, before air conditioning, those who could escaped the city. In 1889, several wealthy German immigrants formed a summer colony in the cool forest of New York's northern Catskill Mountains. They called it Elka Park, based on the letters L and K derived from their LiederKranz social club, a group supporting music and the arts that remains active today. They purchased 115 acres of cleared land and

between 1889 and 1896 built 22 Victorian summer homes. An elaborate Club-house was built for communal dining and events, with rooms for visitors; it was lost in a fire in 1949. The building that replaced it is still the social center today. Elka Park's holdings grew to 1,100 acres, preserving its viewscapes, yet no additional houses were built for the next century, preserving it as a tucked-away summer colony in the mountains.

Only a few descendants of the original families remain yet the spirit remains the same: of oneness with nature and geniality. The active social season of dinner dances, parties, charity events, picnics, and children's programs begins in late June, when the woodlands are in full bloom, and goes through Labor Day, when autumn leaves begin to drift across winding roads and nights invite sweaters and a fire in the hearth.





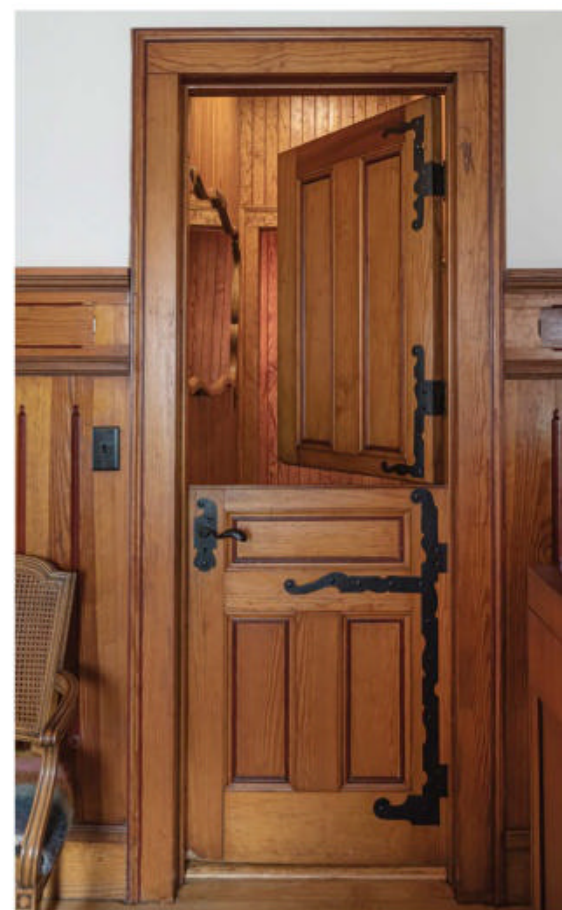
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QUINTESSENTIAL CAMP

Details inside and out reveal a Victorian opulence, yet the place has an informal, summer-house air with its paneled wood wainscots, beaded-board walls, and rustic stone fireplace.

LEFT A voluptuous curved staircase beckons beyond the doorway. **RIGHT** Bold iron strapwork accents a Dutch door opening to the back hall.

BELOW A bar room (*kneipe* in German) off the kitchen features a stained-glass window along with a high formal wainscot and ceiling beams. The cane-back French armchair is upholstered in a Pierre Frey plaid mohair.





A late-19th-century colony

high in the Catskills, Elka Park boasts picturesque homes nestled into steep, wooded hillsides overlooking the Indian Head Wilderness and Plattekill Clove (“clove” is Dutch for canyon). The towered house was built in 1896 as a summer getaway for Joseph Keppler, a noted Victorian illustrator and founder of *Puck*, the national political magazine. The Kepplers visited for just eight weeks each summer, as they had a larger home in New York City; subsequent owners, too, left the house unchanged. When Remele and Danner found it, the house was owned by neighbors who had improved the drainage to keep its foundation intact but the house had sat vacant for a decade. The interior was in remarkably original condition; its hemlock wainscots, paneling, and trim had never been painted. The striking great room was ringed with romantic alcoves and nooks. Lewis Remele explains that Keppler was an actor prior to his publishing career, which may explain the house’s theatri-

cal layout: octagonal and circular alcoves, some with raised floors, resemble stages. The house retains two towers and porches running the length of the northwestern façade.

Lewis and James bought the house in 2017 and spent six months supervising crews working full time. Significant restoration was needed as the house hadn’t been maintained for decades; the only change, a 1960s kitchen, had to go. Old knob-and-tube wiring was updated, outdated plumbing replaced, three small baths added, central heat installed (with plans for geothermal conversion in the future). New insulation and 52 new storm windows and screens made the house comfortable year-round. Outside, the curved porch suffered from rot; its roof and soffit were replaced. Crumbling stone pillars required jacking and repointing. The exterior was repainted with Benjamin Moore’s Hunter Green on the lower clapboard body and a custom-mixed green stain on upper-storey shingles. The trim is painted creamy Mascarpone (AF20).

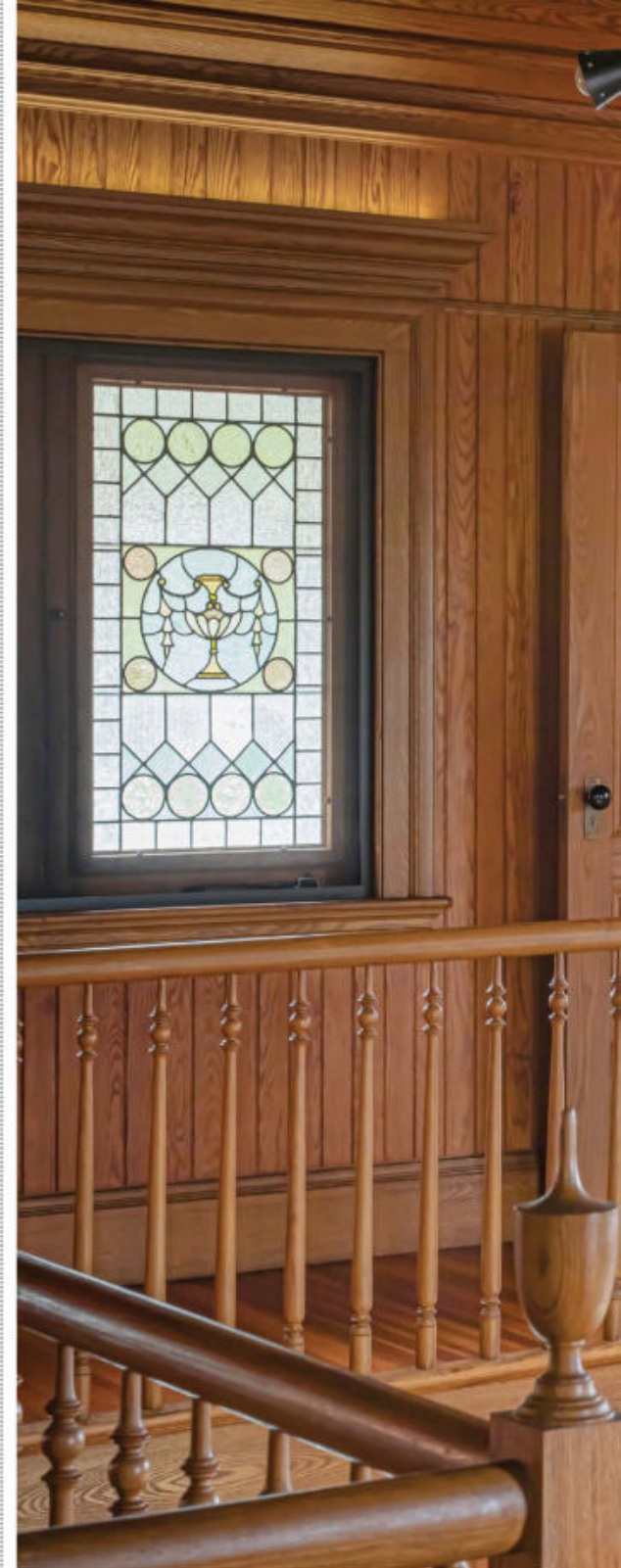
The 1960s kitchen was a poor renovation featuring a dropped ceiling, particle-board cabinets, and resilient flooring that had rotted. New custom cabinets have practical butcher-block countertops; the cabinets are painted Webster Green from Benjamin Moore. They uncovered the fir floor to find it salvageable. A carved,

RIGHT A large alcove on the second floor was made into a bedroom aerie; stairs lead into the tower.

LEFT On the third floor, a children’s hideaway is tucked under the eaves.

OPPOSITE A broad, wraparound porch provides mountain views and welcomes summer breezes.

• (right) Minimally furnished, the primary bedroom is invitingly cool painted in Behr’s wispy, nearly white Green Power.



polychromed plate rack, from a set of Bavarian furniture made for the house in 1896, was installed over the sink.

The *kneipe* or bar room off the kitchen had a bad case of black mold in the wood paneling, which required hours of cleaning, stripping, and refinishing. Most of the woodwork in the house, though, required only cleaning and hemp oil to restore its luster.

Future projects include adding a third-floor reading room in the tower. It seems the Kepplers had never installed bookcases here, as their library remained in their New York City home.

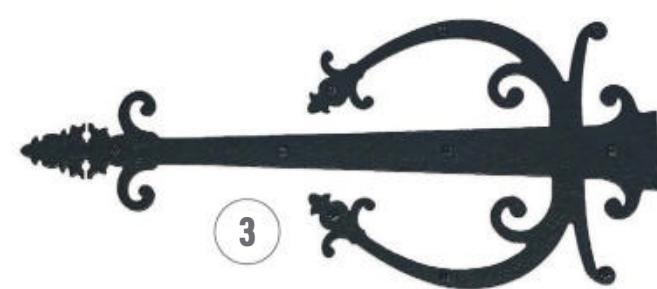
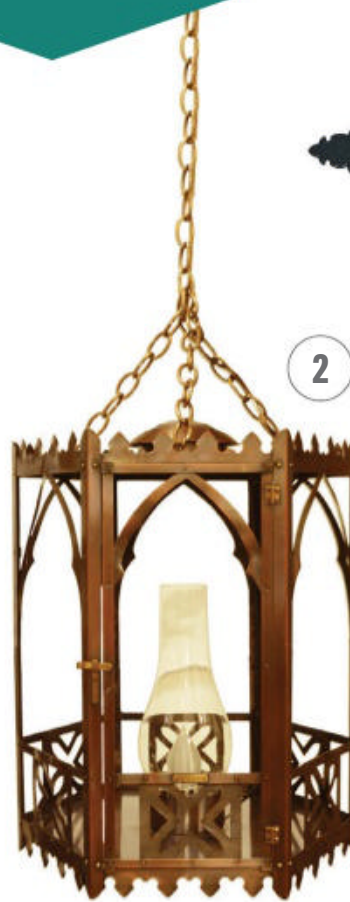


READY FOR GUESTS

The second-floor alcove bedroom is furnished with a 19th-century spindle bed and a chair found locally; the chair is upholstered with vintage crewelwork. Stairs lead to a loft bedroom.

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Abatron

Inside Back Cover, Page 74

Adelphi Paper Hanging

Pages 45, 74

Æratis

Inside Front Cover-Page 1, 74

Aeroseal

Page 74

Alameda Shade Shop

Page 49

Allied Window, Inc.

Pages 7, 74

Architectural Components

Page 74

Bassett & Vollum Wallpapers

Pages 40, 74

Classic Gutter Systems

Pages 30, 74

Clay Squared to Infinity

Pages 50, 75

The Color People

Page 75

Crown Point Cabinetry

Pages 5, 75

Driwood Moulding

Pages 6, 75

Granville Manufacturing

Page 49

Dumond Global

Page 75

Howard Products

Pages 39, 75

Indow Windows

Pages 26, 75

Innerglass Window Systems

Pages 45, 75

The Iron Shop

Pages 2, 39, 75, 76

Kennebec Company

Pages 30, 76

Magnetite Windows

Page 76

Make It Mid-Century

Pages 40, 76

March Legend

Pages 45, 76

Melton Workroom

Pages 50, 76

Motawi Tileworks

Pages 26, 76

Nostalgic Warehouse

Pages 48, 76

Old California Fine Lighting & Home Goods

Pages 14, 77

Osborne Wood Products

Pages 50, 77

The Persian Carpet

Pages 40, 77

Pewabic Pottery

Pages 45, 77

Plaster Magic

Pages 39, 77

Preservation Products

Page 48

PYC Awnings

Page 77

Rubio Monocoat

Pages 18, 77

Safenol

Page 77

Sheldon Slate Products

Pages 37, 77

Stickley, L. & J.G.

Page 78

Timberbuild

Back Cover, Page 78

Trustworth Studios

Page 48

Unico, Inc.

Pages 8, 78

Vermont Soapstone

Page 78

Ward Clapboard Mill

Page 78

W.F. Norman Corporation

Pages 30, 78

Windmill Ceiling Fans

Pages 13, 78

Woolen Mill Fan Company

Page 78

Zwick Window Shade Company

Pages 48, 78



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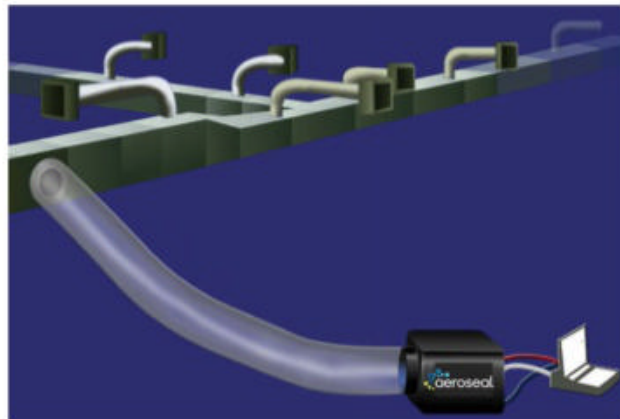
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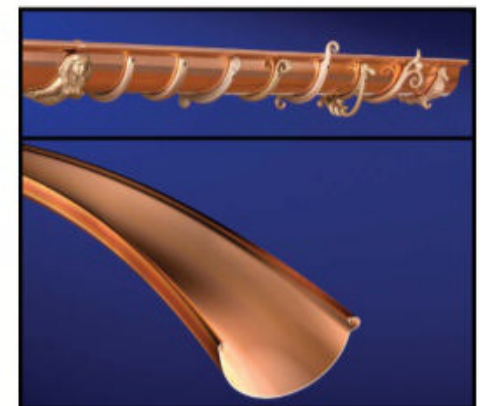
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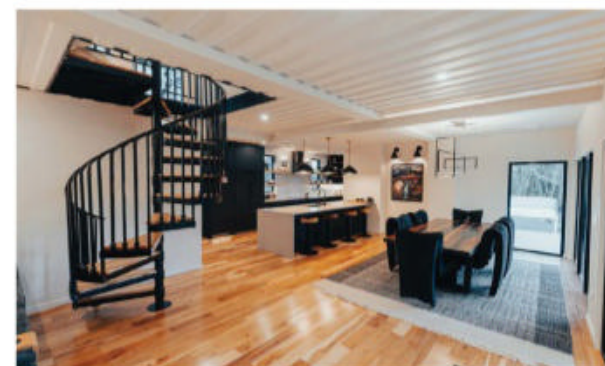


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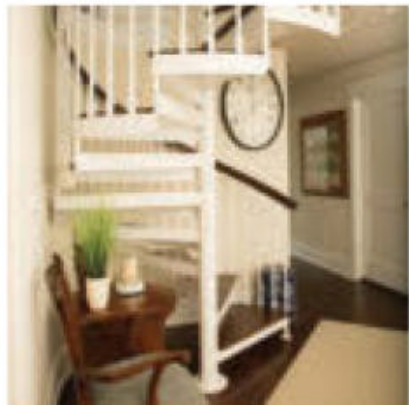


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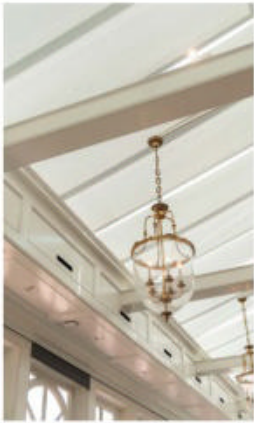
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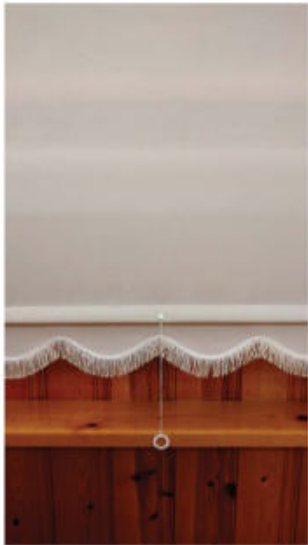
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TILE FLOOR custom Daltile daltile.com
DINETTE FURNITURE Anmarcos anmarcos.com
PENDANT Barn Light Electric Co. barnlight.com
 p. 16 **COUNTERS** 'Starry Night' Corian corian.com
CABINET PULLS Lew's Hardware lewisdolin.com
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MOULDINGS/CEILING Pedersen & Arnold pedersonandarnold.com
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Mouldings, mantels, stair parts in traditional profiles
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Mini-split heating/air conditioning
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Innerglass Window Systems stormwindows.com
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Monray monray.com
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Barn Light Electric barnlightelectric.com
Belt-driven ceiling fans
Big Ass Fans bigassfans.com
Residential & industrial fans; evaporative coolers
Fanimation fanimation.com
Ceiling, floor, tabletop fans; brew-master pulley fans
Windmill Ceiling Fans windmillceilingfans.com
Windmill-inspired fans 46" to 96" wide
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Custom ext./int. shutters since 1851
Cambec Designer Doors cambek.com
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Raised panel, louver, European, board-and-batten styles in cedar
Kingsland Architectural Millwork kingsland-shutters.com
In traditional mahogany
New Horizon Shutters newhorizonshutters.com
Made to order wood shutters, all styles
Shuttercraft shuttercraft.com
Louver, raised panel, combination, board-and-batten; cutouts
Timberlane timberlaneshutters.com
Panel, louver, batten, Bermuda, combination
Vixen Hill vixenhill.com
Panel, louver, board-and-batten combination shutters; cutout options
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CraftBilt craftbilt.com
Traditional window awnings, screens, sunrooms
General Awnings generalawnings.com
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Pyc Awnings By Price's Yacht Canvas pycawnings.com
Fabric, retractable, roller curtains & valances

SEALANTS

Dap dap.com
For window & door gaps
Sashco sashco.com
For leaks
DO THIS, NOT THAT
BRACKETS handrail brackets in period styles
House of Antique Hardware houseofantiquehardware.com
STANDARD BRACKETS
Rejuvenation rejuvenation.com
Stair Warehouse stairwarehouse.com

ART SPACE

ARCHITECT David Heide Design Studio dhdstudio.com
FLOORING CONTRACTOR
Haakenson Hardwood Floors haakensonhardwoodfloors.com

p. 53 "Augustus" by Colin Marx cargocollection.com/colinmarx
 p. 54 **FIREPLACE** gas-fired Portrait President **Valor** valorfireplaces.com
FP SURROUND checkerboard marble in Rojo Alacante & Crema Marfil
MANTEL antique
WALLPAPER 'Blackthorn' in Russet
Morris & Co. morrisandco.sandersondesigngroup.com
LR LIGHT FIXTURES antique Architectural Antiques, Mpls: architecturalantiques.com
NUDE "Hannah Jr" 2016 by Hannah B Farrell instagram.com/hannahbfarrell
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ART Bobby Rogers bobby-rogers.com
KITCHEN & SINK IKEA ikea.com
KITCHEN HARDWARE Emtek emtek.com
PAINT Clydesdale Brown **Benjamin Moore** benjaminmoore.com
TRIPTYCH screenprint "Monkeys Are the New People" 2009 by artist **Chuck U** chucku.com
 p. 56 **DR PENDANT** custom **Lightworks**, Mpls: lightworkslighting.com
BATH FIXTURES/FITTINGS chrome **Kohler** kohler.com
BATH SINK Cierra Porcelain Console
Signature Hardware signaturehardware.com
TOILET High-tank pull-chain water closet, round Victorian bowl
Signature Hardware signaturehardware.com

MAXIMALIST

ANTIQUES Alameda Point Antiques Faire almedapointantiquesfaire.com
PHANTOM CHAIR Verner-Panton.com
See also 'Panton Chair' 2modern 2modern.com • 'Wave Chair' Modholc modholc.com
 p. 58 **SPIRAL STAIR** The Iron Shop theironshop.com
High-quality interior & exterior staircases in many styles
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Porch brackets, caps, finials, etc. in solid wood

“Unfortunate loss of good period design.”
—Vince Macek



RESCUE BUT WITH A DISCONNECT “We saw these houses within a couple blocks of each other in a small town in central Kansas,” writes Andy Weeks, who tells us he has been an OHJ subscriber since 1988. “When my wife, Colleen, realized how similar the two houses are, she asked me to drive around again, so she could snap these photos.”

The house in jeopardy (right) needs a lot of work. Yet it retains all the elements to guide a restoration: the arched dormer hoods and original windows, a porch with curves and columns. The porch structure is unusual but probably original given that it matches the brownstone foundation.

The updated house (top) now is hardly recognizable as a Second Empire of the mid-Victorian era. It’s become more Prairie Revival with a mansard roof hiding behind siding material. Squared replacement windows have been inserted into arched openings.

“It’s a shame that the muddled house is now being cared for while the more original one is languishing,” Andy writes. “We are sad for both of them. We always want to adopt houses that need help.”



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