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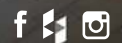


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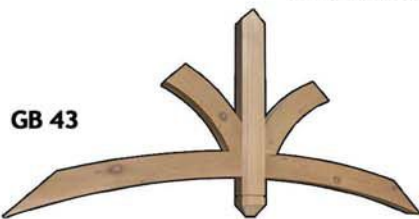
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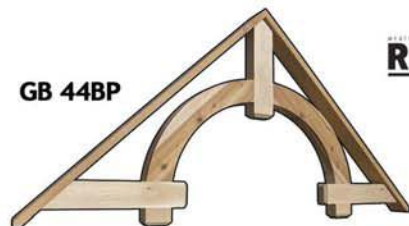
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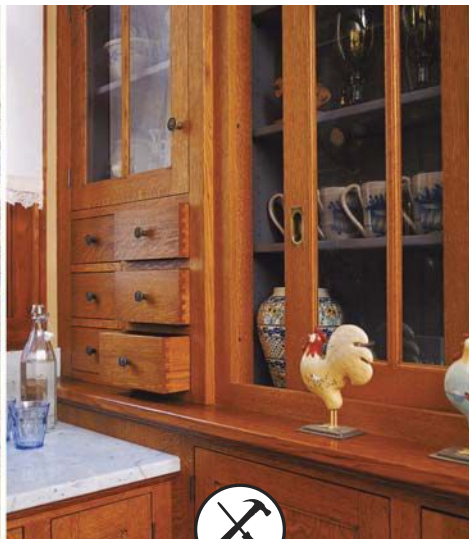
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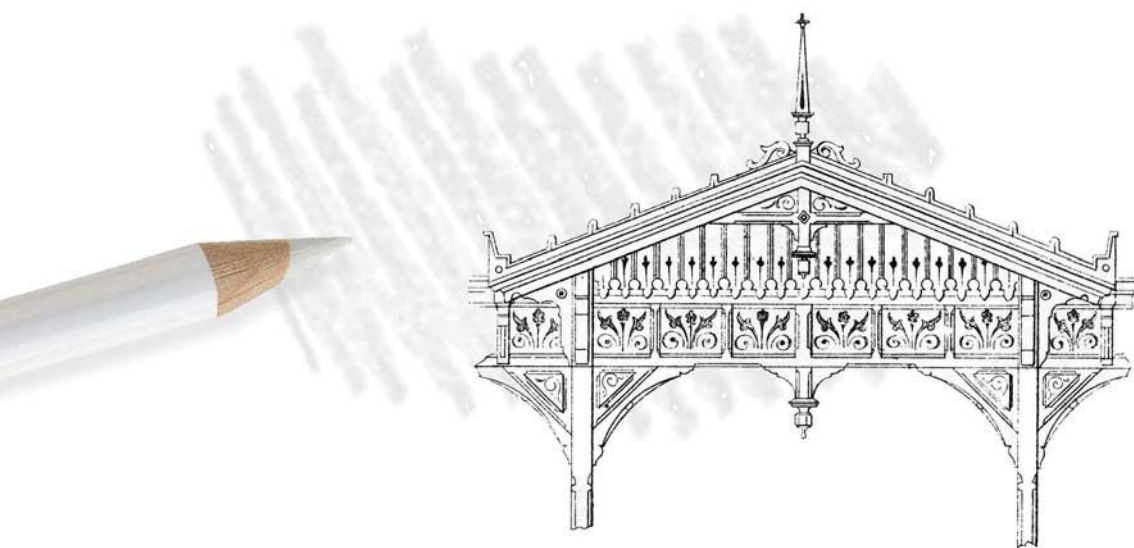
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My favorite girl

EAST GLOUCESTER, where I live, has plenty of Victorian-era houses, mostly Italianates but also a few Second Empires and Queen Annes. My secret favorite wears exuberant, sawn-wood Gothic details and a whimsical, scrolling mansard pierced by miniature dormers with round-top windows. The house is charming, not at all brooding, more the size of a large cottage even if it has villa pretensions. It nestles into a quiet intersection down the hill from a main road, so it can be viewed in axonometric perspective—passersby get a low-flying bird's-eye view of two elevations at once, plus that fanciful chapeau of a roof.

The house was dutifully rehabbed during the early 1980s and treated to a reserved polychrome scheme. Later it was restored again, much more meticulously, inside and out, by an artist-designer, who preferred a certain purity. She painted the exterior white, which somehow did not obliterate its bargeboards and vivacious trim. Indeed, the house now resembles mademoiselle in her petticoat.

At some point I was invited inside. Interior pocket doors and mouldings were there, but

the immaculate interior was ethereal in white, cream, ivory, and ecru, walls and furniture alike. Art and collectibles were lovingly, sparingly placed. Sunlight streaming in through original colored-glass windows threw translucent pastels across floors and walls. I was touched.

Had I been asked earlier, I'd have counseled against white paint. (Aren't we all happy that the big old houses, virtually erased in white paint or vinyl for much of the 20th century, have their color back?) It just goes to show, though, you never know what'll work if the vision is clear. Meanwhile, visions in color appear throughout this issue: Victorian polychromy, an energizing green Deco kitchen and a pastel bath; a farmhouse bursting with fuchsia and violet, emerald and sapphire; bright earth tones in encaustic tile; pumpkin and crimson portières. All delicious.



Patricia Moore

SIDE NOTES

FLW'S BIRTHDAY

Many are celebrating the 150th anniversary of the birth of Frank Lloyd Wright (1867–1959), the famous American architect whose residential work includes Prairie School and Usonian houses. New York's Museum of Modern Art leads with "Frank Lloyd Wright at 150: Unpacking the Archive." Opening in June with 450 works 1890s–1950s: drawings, models, building fragments, films, TV broadcasts, print media, furniture, tableware, textiles, paintings, photographs, some rarely seen. moma.org

"Frank Lloyd Wright: Buildings for the Prairie" opens July 28 at the Milwaukee Museum of Art, in his home state. Featuring lithographic plates from the Wasmuth Portfolio, a 1910 compendium of Wright's early work published in Berlin (and credited with profoundly influencing 20th-century architecture internationally), the show offers a selection of designs alongside furniture, stained glass, and textiles. mam.org

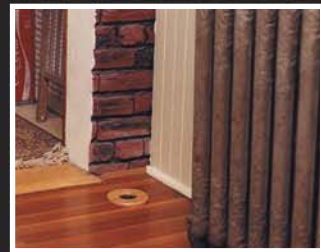
BELOW FLW illustration in colored pencil, 1926.



IMAGE COURTESY OF MUSEUM OF MODERN ART

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Old-house forensics are the heart of this team's professional life. With a degree in architecture, Jim found documenting old houses the fascinating flip side of designing new ones. Shirley's background in sociology and American history put people in the picture. 30+ years working on their 1870 Italianate in Virginia keeps them honest about the joys and defeats of old-house living.



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Pie Safe Cabinet project photo from
Woodcraft Magazine, Vol. 9/No. 50.

INSPIRE



PHOTO BY CAROLYN BATES

COLOR

BE NOT AFRAID! Bold walls and hand-painted furniture are but personal choices that enliven this surviving Victorian farmhouse near Lake Champlain in Vermont. [page 22](#)

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DECO DELIGHT

Preserving elements from three eras worked.
+ WALL PANELS IN THE AGE OF PLASTICS

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BOLD INTENTIONS

Uninhibited decorating on the farm.
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A tiled countertop and the pretty tile floor date to a 1930 renovation; cabinets are likely original (1911). Nancy Conescu added the arched doors. Glossy green Marlite on the walls may date to 1951.

OPPOSITE The Arts & Crafts house is in the Laurelhurst district in Portland, Oregon.



NANCY CONESCU hardly expected to find an Art Deco kitchen tucked into this 1911 Arts & Crafts home. But Nancy knew immediately that the Ferdinand E. Reed house in Portland's Laurelhurst district was going to be her project. She and her husband, Mike Doolin, proceeded to spend three years restoring the house, which included preserving the arresting green kitchen. ♦ Working with the Portland renovation company Das Haus, Nancy acted as general contractor; she'd grown up in the building industry, as her late father, Herbert Cohn, was a well-known New York architect and contractor. Architectural historian Bo Sullivan, founder of Arcalus Period Design, consulted. "Bo was surprised by the kitchen," Nancy says, "and asked me if I'd participate in the Architectural Heritage Center's Kitchen Revival Tour in 2011. So I did."

DECOdelight

In a well-cared-for house, elements dating to 1951, 1930, and 1911 were preserved in the startling kitchen.

By Donna Pizzi | Photos by Blackstone Edge Studios



RIGHT A few inches were added to the pedestal feet of an English tea table found on eBay. Arts & Crafts-era chairs are probably from the Wisconsin Chair Company. New trim was copied from that on the third floor; the pantry is through the doorway at left.

LEFT Spice jars fill shelves that at some point replaced a drop-down ironing board.

Sullivan's research into building permits indicated that plumbing and tile were installed in the third-floor bathroom in 1930. He and Nancy assume that the kitchen was tiled at the same time—walls, floor, and countertops. A permit dated 1951 suggests that the Marlite wall cladding with aluminum edging was added at that time. Nancy believes the kitchen ceiling used to wear white Marlite; material that remained on the bathroom ceiling was used to fix damaged panels in the pantry.

The house's former owners had done some upgrading a decade before. They put a half-bath in a small room off the butler's pantry, and replaced appliances. With the kitchen in such good condition, Nancy merely had to tweak a few elements. She upgraded casing trim around doors and windows, for example, copying the intersecting detail from elsewhere in the house. She added the period's cutout half-doors under the kitchen sink. When master plumber Mladin Arapovic replumbed the house, he saved tile details like the three cubbies over the sink.

Nancy replaced contemporary lighting with vintage Art Deco fixtures. A long-time collector, she also brought Arts & Crafts-era treasures to the Deco kitchen, which added layers to match the history of the house.



MARLITE

The material was sometimes used as a coverup for failing plaster walls—remember the sparkly gold version from the 1970s? Here, though, Marlite panels were a considered part of an Art Deco-era redesign.



ABOVE FROM TOP Delft tiles flank a ceramic lighthouse; the ca. 1910 Riviera pitcher is by Homer Laughlin China. Lemons fill a McCoy dish. ♦ Three tile cubbies for soap and cups from the 1930 renovation are intact. The wall-mounted faucet is a reproduction. ♦ Note the stunning combination of hexagonal and square mosaic tiles. ♦ The old, deep bin drawer now cleverly houses a Fisher & Paykel dishwasher.



Eat

1930s Quick Meal Stove

The reconditioned Quick Meal stove dates to ca. 1930, when green and white enamel came into vogue after the all-green and grey-and-white stoves of earlier years. It was lightly used, in good shape, though greasy.



A 1924 Hotpoint electric range had come with the house, but it was unusable and an appliance repairman couldn't fix it. (Instead, he destroyed its wiring, and then even a more experienced repairman couldn't save it.) Meantime, Buck's Stove Palace was offering the 1930s "Quick Meal" gas stove, found in Idaho 20 years before and still sitting in storage. "Quick Meal stoves were either gas or a combination of wood and gas," says Buck. "White and grey were dominant from World War I through the mid-1920s. In the late 1920s, all-green stoves appeared, then green and white."

It was the buildup of grease that actually had saved the stove from rusting and deterioration. "We'll replace certain parts, like the drip pan, with stainless," Buck says. "Retrofitting an antique stove with modern safety features should be done by an experienced professional."

Completely intact Quick Meal stoves are quite rare, and this one is in excellent shape. It may have been used as a secondary canning stove that was kept in the back hall or basement, but not used daily as the kitchen workhorse.

The house's original owner remained here until 1941, and subsequent owners had a gentle touch as well. Nancy Conescu and Mike Doolin were the perfect pair to complete the restoration.

FOR RESOURCES, SEE PAGE 87.

"I was drawn to the Arts & Crafts house," says the homeowner, "but I never expected to find an



Art Deco kitchen, in mint condition, inside!" The later kitchen carefully was preserved.



ABOVE Pantry cupboards are filled with a collection of 1930s Leighware Umbertone dishware by Leigh Pottery. Umbertone's base color is derived from the clay body itself; this pattern is 'Springtime'. **TOP LEFT** A Hampshire Pottery pitcher sits on an antique hammered-copper tray outside the tiny powder room, formerly the cold pantry that held the icebox.

WALL PANELS IN THE AGE OF PLASTICS

MORE ON MARLITE AND OTHER EARLY LAMINATES USED FOR WALLS. **By Mary Ellen Polson**

➔ We think of plastic laminates as a dated countertop material now, but before patterns like Starburst and Boomerang went big in the 1950s, the real push for plastic was for its use on walls, tables, wainscots, even doors and baseboards.

Far cheaper than ceramic tile yet akin in appearance to rare and costly structural glass, plastic-laminate wall panels appeared at the dawn of the age of plastics, well before the material permeated every aspect of modern life.

Under brand names that include Marlite (marlite.com), Micarta (by Westinghouse), and most memorably Formica (formica.com), the first decorative laminate sheet goods were available by 1927. They were made from layers of kraft paper soaked in synthetic resins and then cured under heat and pressure. By the early 1930s, decorative thermoplastics were used as finishes in such high-end settings as Radio City Music Hall in New York.

In kitchens and baths, plastic-laminate sheet goods were installed with chrome or steel connectors between panels, adding to the streamlined Art Deco appeal. Nearly 50 colors, from

lemon yellow to nearly black, and to wood lookalikes including zebra wood and figured ribbon mahogany, appear in a Formica catalog from 1938.

As the Art Deco survivor shown on the previous pages indicates, these wall panels were quite the rage in kitchens and bathrooms in the 1930s and '40s. Colors often paralleled the blacks, whites, pastels, and jewel tones of opaque structural glass popping up on commercial façades of the same era under brand names like Vitrolite and Carrara.

These early laminates could warp, discolor, and absorb water, however. They were greatly improved by the addition of melamine in 1938, the year of the colorful Formica catalog. Melamine resins not only produced a laminate much more resistant to abrasion, heat, and moisture, but also opened up a new world of color and

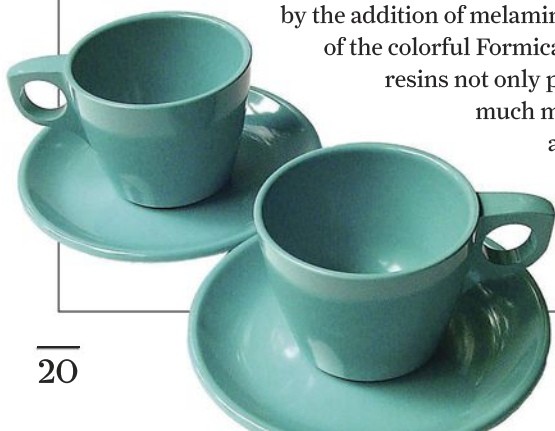
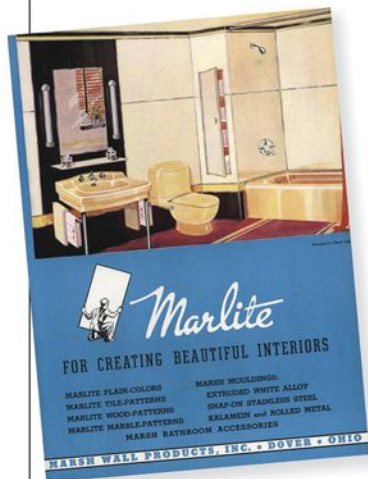


ABOVE The Texas home of Wilsonart founder Ralph Wilson, built in 1959, is a shrine to wall laminates in many colors. **LEFT** An advertisement for Marlite wall paneling from 1939. **BOTTOM** Melamine, a thermoplastic that made durability and vivid colors possible, is a chief ingredient in the collectible dishware Melmac.

pattern. The products were easy to cut, fit, and install, so homeowners could do their own makeovers.

Still used as a surface finish, melamine is most famously a constituent of Melmac, the highly collectable dinnerware of the 1940s, '50s, and '60s. (For more on this delightful and durable dishware, sold under many brand names, see melmaccentral.com.)

By 1948, the first polyester laminates came into wide use. Made with low pressure, these laminates were flexible and bendable, perfect for curving applications. They're still seen everywhere from commercial diners to retro Fifties kitchens.





Top: PC-51A Bottom: PC-50A



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bold INTENTIONS

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BY REGINA COLE | PHOTOS BY CAROLYN BATES



Artist and interior designer Jenny Blanchard has an uninhibited aesthetic that developed in the far-flung places she has lived. Rooms in her old Vermont farmhouse show her penchant for creating spaces that grow and change over time. The new takes its place alongside the historic, without regard for what is “proper” or “in good taste.” Jenny calls the result *The Aesthetic of Joy*.

“As an interior designer,” she says, “I market color. People are scared of color, afraid that things won’t match. But when clients come into my shop, they sometimes weep in response to the joyful colors.”

When she was in her twenties, Jenny worked as a refugee-camp nurse. Over the years, she’s lived in the Sudan, Burundi, Malawi, Ethiopia, the Philippines, and India. She met her Parisian husband

in Khartoum, and they and their children made their home on the southern coast of France for 16 years.

OPPOSITE Bubbly and Lulu are at home in the den, where the homeowners installed a gas fireplace. Jenny Blanchard hung a longhorn steer skull above the mantel; artist Georgia O’Keefe has inspired her own work. The chairs flanking the fireplace once belonged to a Congolese chief and his wife.





the joy of color

Growing up in Connecticut, Jenny Blanchard learned that “a beautiful home typically has fine heirloom antiques, polished silver, coordinated designer fabrics, plush furniture, and no clutter or dust. Impeccable taste was tantamount to a social grace. But, as an artsy child with a rebellious nature, I privately cultivated an attitude of irreverence for convention in favor of the whimsical, the unexpected, and the adventurous.”

Blanchard’s home is full of saturated, unapologetic color, influenced by the hues and patterns that surrounded her in Africa and Asia. “Color is very liberating,” she says,

“and a source of endless pleasure. It is amazing to see how things will go together, the more color you add. People need to be guided through that process.”

Her own preference is for jewel tones. “I never go for rust or brown or beige . . . earth tones don’t do it for me.” When she paints furniture or a wall, she uses a brush, preferring imperfection to the smooth finish of a roller, and points out that anyone can affect huge change with a can of paint. “With children who are adopted from different parts of the world, I wanted to make a home gushing with joy.”



OPPOSITE, TOP Jenny Blanchard began to paint when she moved to Vermont; this is her portrait of a Somali refugee woman living in Burlington. It hangs in a corner of the living room, with living room and dining room beyond.

OPPOSITE, BOTTOM Jenny (far left) sits in the living room with (left to right) Sophie, Francesca, and Cesar. **ABOVE** The emerald-green living room furnished with slipcovered furniture flows into a fuchsia dining room. Between them, the original pocket doors are still functional. **LEFT** The dining room boasts fuchsia walls, a French country cabinet angled into a corner, and, at the windows, linen panels printed with multicolored flowers.

Wide-board pine flooring, glass in upper cabinets, and an island with scrolled brackets lend an old-fashioned air to the relatively recent kitchen, where the dogs keep watch.





ABOVE A professional range is the centerpiece of an expansive and functional kitchen. From here, the homeowner says, she has often fed 25 for Thanksgiving dinner. A line of plates is arrayed against the wall under the hood. **LEFT** The previous owners had installed a functional kitchen in what had been a hired hand's apartment. These owners removed some wallpaper, and painted the walls a sunny goldenrod yellow.



"In 2002, my husband and I moved our family from France to the United States. We wanted our children to live in a place that is very American. We also wanted to be near Montreal and near skiing and boating," she says. She recalls how the family spent a week trooping through real-estate offerings until, one gloomy day, they visited a farmhouse atop a hill in Charlotte, Vermont.

"As we entered, the sun came out and flooded all these rooms with beautiful light. We could see the views . . . all of us fell in love with the house then and there."

Ever since, this has been home. The

4,600-square-foot farmhouse was built ca. 1892, overlooking Lake Champlain. Accompanied by several barns and outbuildings, it was an active dairy farm. The house itself used to be a half-mile closer to the lake. The owners don't know when or why it was moved. The building was a duplex for some time; one section held the family and one side was for the hired hand. Before Jenny Blanchard's family bought it, the house underwent a renovation that married the two sections and installed a functional new kitchen in what had been the apartment.

Drawn to art and design since childhood, Jenny runs her business, called

Atop a hill overlooking Lake Champlain, the ca. 1892 house was part of a dairy farm for most of its history. **BOTTOM** The screened porch is the summer living and dining room, beloved by the family.





ABOVE LEFT The original staircase in the main house lead up from a corner of the living room.



ABOVE RIGHT Jenny Blanchard says that she put dibs on her great-grandfather's bed when she was just five years old. She has moved it all over the world. Today it rests in her blue bedroom, alongside green furniture and textiles.

Chez Boheme, out of one of the barns behind the house. “When we first moved to Vermont, I managed an antiques shop in Shelburne, where I was encouraged to ‘add my flair,’” she recalls about the time before she became a design professional. “I began to import exotic vintage textiles like Suzanis from Uzbekistan, African batiks, and Asian silks. I upholstered antique chairs in unusual fabrics—cowhide, Indian saris, Asian tapestries—and painted the odd dresser or desk in vibrant hues. Then, in 2010, I opened a boutique across the street, finally moving it here into one of our barns.”

Painting furniture continues to be a hallmark of her style: “I look for pieces with curves and dimension, and I love

popping color against color.” In her house, a fuchsia dining room adjoins an emerald-green living room, while the walls of the den are painted a saturated blue. Furnishings include the carved bed that originally belonged to her great-grandfather, a pair of chairs that belonged to a Congolese chief and his wife, many pieces of 19th- and 20th-century country furniture brightly painted, plus Turkish tribal rugs and individualistic lighting fixtures. “I love vintage lamps with a sense of humor; they show you don’t take yourself too seriously.

“A lot about this house is traditional,” Jenny muses. She thinks it may be that its age, its adaptability, and its simplicity encourage personal expression. Since

moving to Vermont, Jenny has taken up painting; portraits of her children and of a Somali refugee woman who lives in Burlington are intrinsic parts of the farmhouse interior.

While they did little major work on the house, the family did extend and screen an open porch at the back. With new flooring, ceiling, and beaded-board walls, it functions as a family gathering place: “In summer, it’s our dining room, living room, and sitting room.” The mix includes an Indian rope bed upholstered with African fabric, and a fire engine-red sideboard next to a yellow table. “My kids are mostly away at school now,” Jenny says. “But when they get home, they say, ‘This is such a happy house!’”



TRADITIONAL PAINTED FLOORS

PRODUCE ARTFUL FLOORS WITH AGES-OLD TECHNIQUES AND SOME PAINT. **By Patricia Poore**

 The owner of the Vermont farmhouse used paint with bold abandon. (See walls and furniture in the previous article.) About the only thing she didn't paint, in fact, were the floors, left natural to tie the colorful rooms together. Painted floors have a long tradition, dating from about the mid-1700s and well into the 19th century, and usually are associated with early American and rural houses. The geometric effects, though, are sophisticated enough for a 20th-century Colonial Revival entry hall.

Painted floors were most common in New England, but originals have shown up in the Midwest and Texas, too. Plain painted floors were common in farmhouse kitchens. In fine Federal-era and Greek

Revival homes, decorative-painting and faux-finishing techniques were used to suggest floors of inlaid wood or marble tiles. Checkerboards, spatter-painting, pinstriped borders, stencil decoration, compass designs, and trompe l'oeil "rugs" are historical conventions—painted directly on the floorboards, or alternatively on canvas floorcloths. More recently, decorative painters have revived the tradition, using all the traditional methods as well as freehand painting.

The checkerboard is an ancient design for floors. Traditional embellishments include marbleizing, which in black and white was popular for formal entry halls by the mid-19th century. Putting the squares on a diagonal is a classic twist;

better jobs would include a border. Imitating other materials—faux painting—may have begun for reasons of practicality or budget, but graining and marbleizing became an art form. Compass rose designs in imitation of expensive wood inlays grew artistic and elaborate. Stenciled and freehand motifs could come from anywhere: decorator's pattern books, fabric, even a botanical specimen.

Common colors included Indian red, grey, brown, and green. Yellow ochre was favored for hiding dust and pollen. Pale blue and even white were occasionally found in New England in the late 1700s. The sheer variety of colors, designs, motifs, and techniques offers wonderful precedent for your imagination.

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ABOVE Straight lines are marked by snapping chalk lines; edges and stripes are created with painter's tape. Decorative elements here are stenciled.

PREP & PAINT

For the design, first narrow the possibilities. What is the look: plain, faux stone, a rug? Which techniques do you prefer: stenciling, marbling, striping, freehand? Work out the size and design, eventually drawing it to scale and choosing colors.

Do invest in kneepads for this work! Strip-ping, cleaning and filling cracks, and caulking directions would take another article, so here we'll assume the floor is sound. Power-sand the floor, then sponge-wash it with a degreaser like SpicNSpan or TSP; dry with absorbent towels and let it air-dry thoroughly. Use a primer if you have concerns about adhesion, or to lay down deep color. When it's dry, apply the ground color. A good trick: roll the ground coat for efficiency, and immediately brush the wet paint for a traditional finish. Interior alkyd is preferred for the ground coats. Milk paint, either casein-based or in a modern formulation, lends earthy color and a matte finish perfect for old houses.

Measure the floor and lay out your design in chalk. Snap chalk lines to mark straight lines. Edges and stripes are marked in painter's blue masking tape. Because you can't paint adjacent to a section that's still wet, carefully plan your paint-decorating sessions in advance. Stenciling comes before freehand, if you're doing both.

When the paint is thoroughly dry, apply three thin coats of a compatible satin- or matte-finish polyurethane, according to label directions.



ABOVE For a compass rose, paint reproduces the look of inlaid wood species. (Artist Susan Amons: susanamons.com) **OPPOSITE, LEFT** This historic faux marbre treatment is quite formal. **OPPOSITE, RIGHT** Colors in a hand-painted floor were cued by the original jadeite-green glass wall tiles.



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TRUE VINTAGE STYLE



The 1970s kitchen was garish before we got serious about restoration.

By Rosalie Wampler and Michael Gill | Photos by Blackstone Edge Studios

We tried to make the best of a really bad remuddling in the kitchen of our 1909 Craftsman Bungalow in Portland, Oregon. Dark-brown particleboard cabinets and a chipped sink that was impossible to clean had been installed in the late 1970s. The printed asbestos-tile floor was also damaged. The room did have one saving grace: its wall of original built-in cabinets. They sagged and the doors wouldn't stay shut, but they indicated that the room had once exuded period charm.

We (Michael) redid the roof, attic, and basement, but we couldn't figure out what to do with the kitchen. So at first, we amused ourselves. Given the late-'70s cue, we painted the kitchen electric pink and turquoise, and then hung posters of Farrah Fawcett and Lionel Richie. Eventually the "mod" kitchen had to go, and we felt that the kitchen should get a simple treatment in keeping with other rooms in the house.

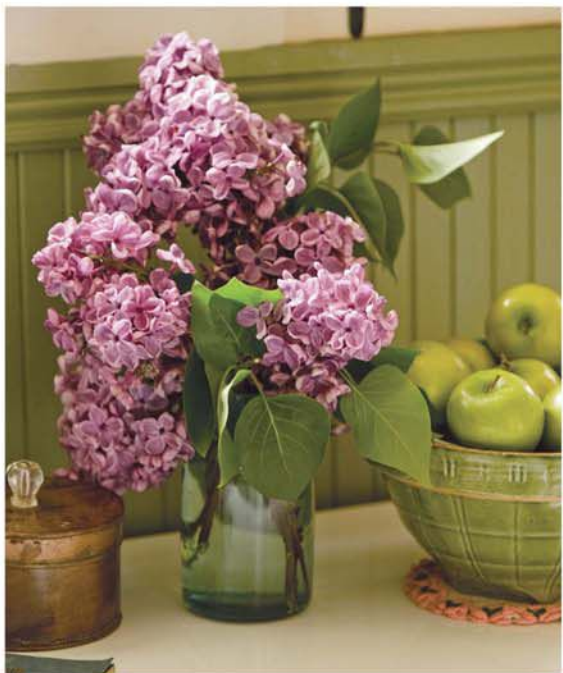
We didn't have to hire anyone; Rosalie has managed apart-

ments for years. We did it all ourselves. Michael was responsible for "demolition"—removal of the particleboard cabinets and laminate countertops. It took all of two and a half minutes.

Secretly, we'd hoped to find beadboard behind the plywood wainscot—and we did! We also found 1930s newspapers used to insulate between the layers—and, underneath, the original paint color. It took two months to plan the new-old kitchen, using salvaged elements and working from a ca. 1910 photograph. Rosalie's father and brother gave us construction guidance. The original cabinets were gently jacked into place and re-secured to the wall. We were thrilled to replace the worn flooring with Forbo's Marmoleum 'Click' (12" x 36" planks).

When the kitchen was brought back, the house was happy, because it all made architectural sense. In fact, an architect commented, "People pay me a lot of money to make their kitchens look like this."





VINTAGE ELEMENTS

are integral to the look. The beadboard wainscot is original; its paint color matches what was found on old sections covered over with plywood in the 1930s. One wall retains its original cabinets.

Michael, the house chef, was reluctant to replace their not-very-old gas range with a period model. But, on Craigslist, Rosalie found a 1930s Wedgewood gas stove for sale and, racing for it in her truck, bought it for \$200 cash. A veteran Craigslist shopper, she also acted fast when she found a period sink for sale for \$450 in Centralia, Washington: the description said it looked like it had never been used. "I paid for it over the phone," Rosalie says.



LEFT Green Marmoleum flooring and painted wainscot end in original cabinets painted ivory. The low, freestanding cabinet is antique. **ABOVE** The Wedgewood gas stove dates to the 1930s; the Hoosier-type cabinet is antique. **TOP LEFT** Collected kitchenware comes from the first half of the 20th century. **OPPOSITE** Bought in barely used condition, the vintage wall-mounted sink replaced a 1970s version and a particleboard base cabinet. Simple fir shelves on iron wall brackets were designed after an old photograph.



COLONIAL MUSEUM HOUSE

The Ximénez-Fatio house, ca. 1797–1806, was built as a residence and store. Characteristic elements include a footprint flush with the street, thick coquina walls (made from a fossilized shell stone quarried on Anastasia Island), and a balcony. Purchased in 1939 by the Colonial Dames and now a public house museum, it is one of the city's most intact Colonial buildings.

ST. AUGUSTINE STYLE

The main portion of this ca. 1804–1821 home is an excellent example of Colonial architecture, known as the St. Augustine Vernacular style. Situated on the street line, it was built of coquina, a fossilized shell material used to construct the city's 17th-century fort. The plastered exterior and wood-shingled roof with its north-south orientation are true to the period.

EARLY AMERICAN

One of St. Augustine's oldest frame structures, this ca. 1835 post-and-beam house features wood boards with vertical saw marks indicating pre-Civil War construction. The original stone and coquina chimney is intact. The structure housed a tavern, gift shop, and apartments before being converted into a single-family residence. The stucco finish was removed, revealing the original wood siding.

ORIGINAL
SIDING
STRIPPED
OF STUCCO



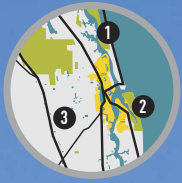
"From one end of town to the next, St. Augustine is a lesson in European and American architecture."

ROBERT HARPER



THE GONZÁLES-ALVAREZ HOUSE is known as the "Oldest House" to generations of tourists, and though it is not, in fact, the oldest in the U.S., it is probably the oldest house in Florida (dating to 1727). Thick coquina walls are lime-plastered and whitewashed. Original rooms have floors of tabby (a mixture of oyster shells, lime, and sand). Wood-framed and coquina additions date to the late 18th century.

Old Town / *St. Augustine, Florida*



Founded in 1565 as a military outpost on northeast Florida's Atlantic coast, this is the oldest continuously occupied European settlement in the continental U.S. Descendants of Spanish and Minorcan settlers live in this thriving tourist destination—a multicultural town of 14,000 that endured sieges, fires, pirates, epidemics, five governments, and Hurricane Matthew. Strolling the narrow lanes of Old Town, visitors see Iberian influences, houses built to the curb for defense purposes, and street names that appeared on 16th-century maps. Structures here date from the First Spanish Period (1565–1763), Second Spanish Period (1784–1821), and British Period (1763–1784). Some houses reflect the St. Augustine Vernacular style, a Spanish/British hybrid that used coquina, an indigenous building material. **By Nancy Moreland | Photos by Stacey Sather**



VICTORIAN ITALIANATE

Thought to be Florida's only residence created by architect Alexander Jackson Davis, this ca. 1876 home was designed as a wedding gift. Italianate aspects include symmetrical columns, bracketed eaves, and balconies with balustrades. Designed for the Southern climate, the house has a garret to ventilate hot air rising from a central well on the first floor; Davis included a wide "Etruscan" verandah for shade.

PALM BUNGALOW

This ca. 1910–1917 home reflects the Arts & Crafts affinity for natural materials but with a Florida twist: native palm tree posts. Designed by Fred A. Henderich, the city's leading bungalow architect, the house retains diamond-pane windows, a hipped roof, and a shallow dormer. Construction is wood with corner-boards and a brick foundation. The original L-shaped porch was redesigned to an octagonal pavilion.

MEDITERRANEAN REVIVAL

Built ca. 1925–1927 during the Florida boom era, this house retains its original stuccoed exterior, ornamental ironwork on arched windows, and arched entry with buttressed walls. Instead of the usual red tiles, the flat parapet roof is laid in green clay tiles. John Hoffman, vice president of Henry Flagler's Model Land Company and a historic-preservation enthusiast, resided here in the 1930s.



Historic Bargains

Not all period homes cost a mint. These are under \$25,000—though they need restoration, a move, or both.



Pam Tucker, Goldwell Banker, cbwaco.com

WACO, TX / \$24,000

This ca. 1910 Folk Victorian cottage sports a gable roof with staggered butt-coursed shingles and a front porch with original decorative millwork. Inside find high ceilings, some original windows, and period door and window trim.



Diana Barlow, Huff Realty, dianabarlow.huff.com

COVINGTON, KY / \$16,900

This diminutive Second Empire brick cottage retains most of its distinguished exterior elements, including a slate mansard roof with fish-scale pattern, a fish-scale shingled dormer with gable roof, bracketed cornice with saw-tooth detail, and sculpted window and door lintels.



Pamela Benson, Berkshire Hathaway Home Services, berkshirehathawayhs.com

CINCINNATI, OH / \$19,000

This substantial brick Foursquare of 1905 has a broad front porch supported by brick columns. The front door is missing, but original entry transom and lintel are intact. Inside are high ceilings, window trim, and possibly original flooring.



Cathleen Turner, Preservation North Carolina, presnc.org

DORTCHES, NC / \$10,000 (structure only)

A National Register property, the 1810 Federal-style Dortch House must be moved to be saved. Impressive period details include the exuberant use of Ionic fluted pilasters, fanlights with delicate tracery, and dentil mouldings inside and out.



Tyler Stipe, RE/MAX Platinum, remax.com

DETROIT, MI / \$9,900

Prairie style may be lurking beneath the asbestos siding on this 1917 front-gable house with a bracketed cornice. The full-width porch has brick columns and original slatted balustrades. Inside are some original kitchen cabinets, and a breakfast room with archway.

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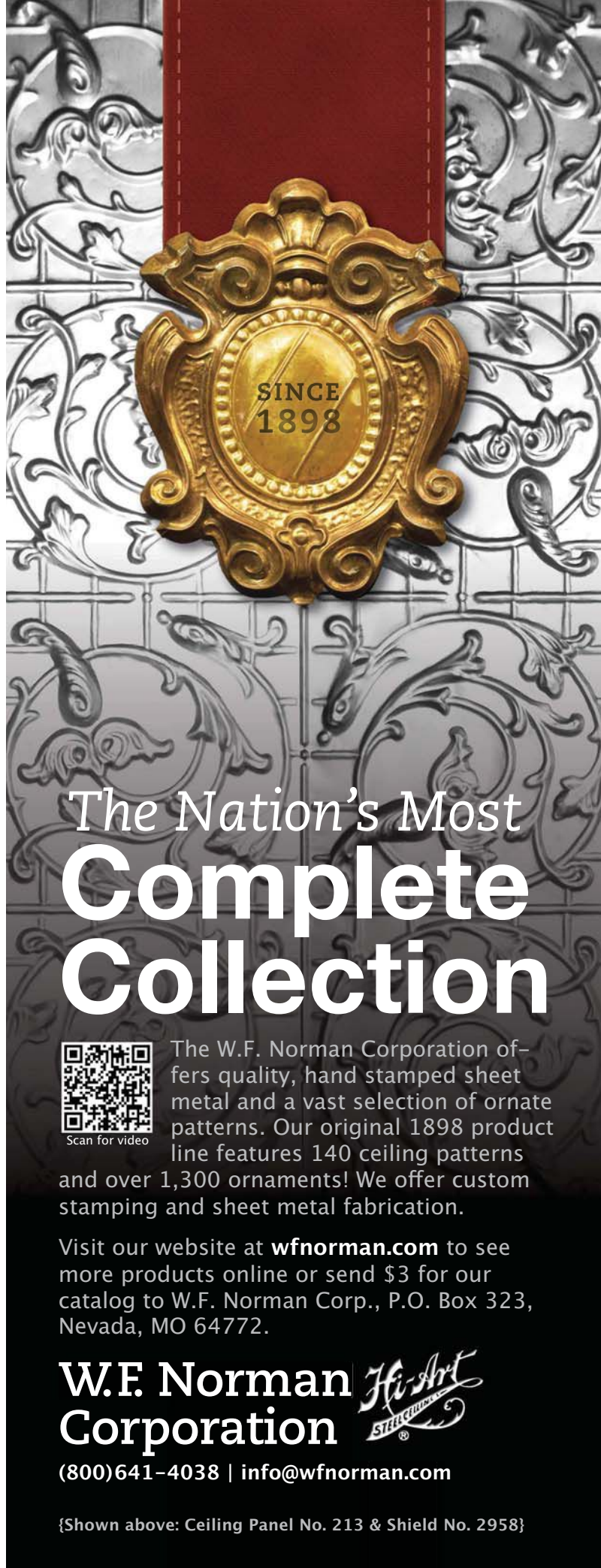


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RESTORE



CABINETS

DESIGN AND DETAILS ARE CRITICAL: A LOOK AT TRADITIONAL CONSTRUCTION AND MUST-HAVES. **page 40**

48

QUICK MAKEOVERS: KITCHEN CLEANUPS
Freshen a musty dishwasher, clean and maintain granite, add a disposal.

+

50 TOOLS + MATERIALS
52 KNOW-HOW
54 STUFF WATER SCREWED UP



56 SALVAGE IT
58 DO THIS, NOT THAT
60 ASK OHJ

Cabinet design and details are critical in making a new kitchen fit an old house. We look at traditional construction, and outline the must-haves for restoration-worthy cabinets.

■ BY MARY ELLEN POLSON

W


HAT GIVES an old-house kitchen the feeling of authenticity? It's the cabinets that connect a new installation to an earlier time, whether or not you choose marble countertops and vintage appliances.

Getting cabinetry right is tricky, given social and technology changes—and because the kitchen has evolved from being a closeted area for servants to the center of family life. Kitchens are larger and filled with such appurtenances as pot fillers and espresso makers, and contemporary homeowners demand storage capacity beyond even the pantries of old. Finding the right balance between, say, a late-19th-century appearance and a 21st-century lifestyle is a juggling act.

Few kitchens before about 1910 had what could be considered built-in cabinets. Islands were rare, worktables plentiful. Even in so grand a structure as the Gamble House, built in 1908, cabinetry was limited to one large and one smaller pass-through cupboard. The area under the drainboard sink was completely open. Fixed cabinets were reserved for the pantry, the transitional space between kitchen and dining room where plates, serving pieces, and cutlery were stored.

Cabinets began to proliferate during the building boom in builder's cottages and houses in the 1910s [text cont. on p. 44]





HAND-SELECTED woods, smoothed by planing and put together using strong, traditional joinery techniques, then beautifully finished—these are the hallmarks of authentic period cabinets made today by a handful of companies. The recessed undersink cabinet makes a toekick unnecessary. Soapstone adds to the timeless look.

Kitchen Cabinets

for Period Houses



← **Flush Doors**
and drawers are fitted into the face frame and are flush with it.



Parts of the Cabinet

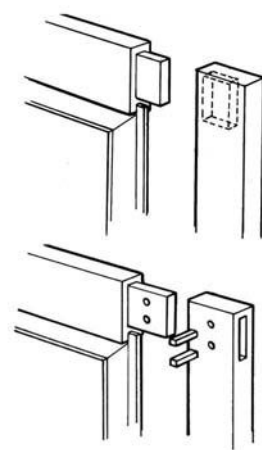
■ **Boxes** Cabinet boxes are typically constructed with tops, bottoms, sides, backs, and occasionally a muntin between doors or single cabinets. The joints of the box can be butted, mitered, dadoed, or half-lapped together, with or without glue.

■ **Face Frame** The face of individual cabinet boxes. Traditional face frame cabinets are constructed with vertical stiles and rails that provide mounting support for doors and drawers.

■ **Frameless** The cabinet box is constructed without framing on the front; doors and drawers are mounted to the cabinet sides. It can look contemporary or traditional, as with raised-panel doors.

SETTING THE STANDARD

A kitchen cabinet setup from around 1910 consists of upper and lower cabinets built to standardized proportions. Lower cabinets stood about 36" high and were shallower than those of today, about 15" to 22" deep. They were often built in place with the wall serving as the cabinet back, especially if the wall was already finished with a beadboard surface. Upper cabinets were typically only about 12" deep. They hung lower over the counters: as little as 12", rather than the 18" or more typical of modern construction.



↑ **Mortise-and-tenon** construction is a hidden feature of good cabinetry that gives great longevity. Two common types:

- blind mortise (top)
- through-mortise with square pegs

← Floating Panel

A panel is held in place between stiles and rails of the face frame of a door. The most common forms include:

- **flat panel**, where the panel is recessed below the face frame, with hard right edges, as shown, and
- **raised panel**, where the edges are beveled down from the center of the panel; see right.



↑ Full Overlay

Doors and drawers completely cover the cabinet face with minimal clearance between each cabinet.

← Beaded Inset

Here the face frame is detailed with a beaded edge where the drawer meets the frame.

A Better Finish

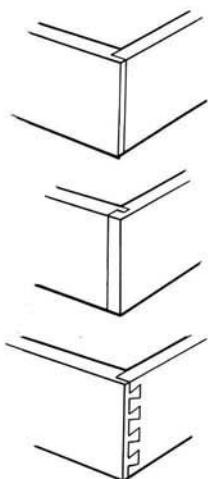
Finishes have come a long way since the days of shellac and oil varnish. Contemporary finishes are often sprayed and then heat-cured, which makes cabinet surfaces more durable and resistant to fingerprints. The insides of drawers and cabinets are typically given a melamine-resin finish, sometimes with an ultraviolet (UV) clear coat to prevent component materials from off-gassing volatile chemicals. While easy to clean and long-lasting, melamine finishes often have a telltale pebbly texture that doesn't really fit the historical vibe.

Restoration cabinetmakers, naturally, offer more aesthetically pleasing alternatives that also meet modern standards for longevity and ecology. For its stained wood cabinets, for instance, Crown Point uses a catalyzed varnish that's sprayed on, then rolled into a 130-degree oven and baked for 20 minutes. The process is then repeated for extra durability. For interiors, the maple plywood surfaces get a clear finish cured with UV light, as durable as a melamine resin.

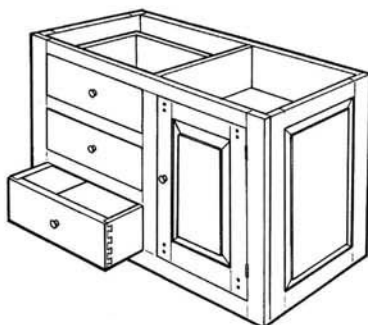
Kennebec uses water-based stains and finishes that are extremely low in volatile organic compounds (VOCs). They also offer wax finishes; most are antiqued with several layers of hand-applied color. Interestingly, the company finishes almost every cabinet interior with paint: a low-VOC waterborne alkyd in a satin sheen.

There's one exception: When the company makes custom trash bins, an exterior-grade composite material with a waterproof finish is now standard. "The wear on the [trash bin] finish was one of our most common warranty calls," James Stewart says.

BELOW Clear or lightly stained finishes allow the beauty of the wood grain to show through.

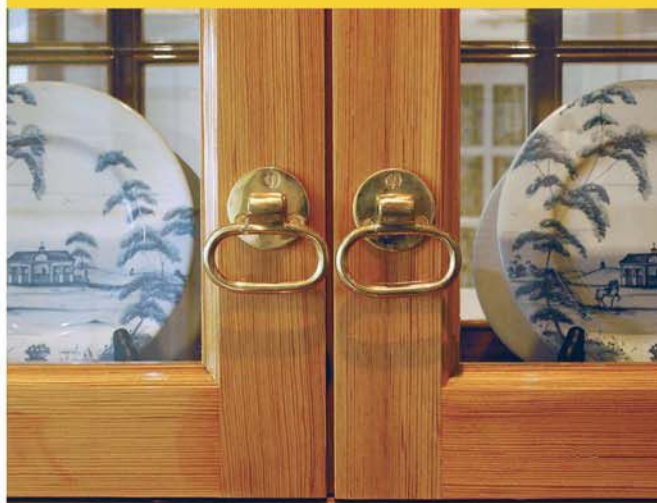


↓ **An example of an early cabinet** shows such traditional details as face-frame box construction, a face-framed, raised-panel door with pegged mortise-and-tenon construction, and dovetailed drawers.



↑ Traditional joints for drawers (top to bottom)

- simple dado: the right angle cut permits room for glue and fasteners
- dado with lip: the lip is anchored in a stronger position than a plain dado
- dovetail: the oldest and strongest joint, with interlocking teeth





ABOVE Details like the lack of modern toekicks, exposed cabinet hinges, and the lower hanging height of upper cabinets help new cabinets read like vintage ones. **RIGHT** Brush marks and other variations of craftsmanship show through in a hand-brushed painted finish; note the hand-shaped wooden pull.

Adding Character



The precision of new cabinets may be mellowed by using one or more of these treatments or upgrades.

- **Hand-brushed paint**

Brush marks show throughout the paint, producing a less uniform appearance.

- **Milk paint** Hand-brushed but more labor-intensive than modern paints, milk paint yields a distinctive matte finish and colors that instantly read as “old.” Milk paint can also be burnished,

so that some of the top color is sanded away to reveal an undercoat color.

- **Distressed finish**

Beginning with either milk paint or stain, the surface is distressed by scratching, rubbing, or otherwise abrading to leave character marks and wear indicative of use over time.

- **Waxing** Usually applied by hand, a waxed finish allows the surface treatment (milk paint, stain, etc.) to continue to wear and develop patina, similar to a fine antique.

- **Regional woods**

Choosing a wood that’s similar to woodwork in your house or common to your region (quarter-sawn oak, heart pine, Eastern white pine, Douglas fir, etc.) automatically helps new cabinetry blend in.

- **Reclaimed wood** Wood salvaged from old barns

and factories often carries the hallmarks of history, from saw marks to worm holes, giving new cabinetry age and patina.

- **Restoration glass**

Available in many variations (from light or full restoration to crown bullion), this mouth-blown glass offers the slight distortions and imperfections of glass made a century or more ago.

- **Pattern glass** From etched and frosted to chicken wire or crackle glass, find hundreds of styles to match any look or period, much of it handmade or mouth-blown.

- **Visible hardware**

True-to-period hardware, whether a rat-tail iron hinge, a cast-brass latch, or a hand-formed wood knob, add character to even the simplest cabinet.

and 1920s. Built from solid, locally available 1" x 4" wood, these early cabinets met standardized dimensions even when built onsite by a carpenter, wrote Jane Powell in *Bungalow Kitchens* (Gibbs Smith).

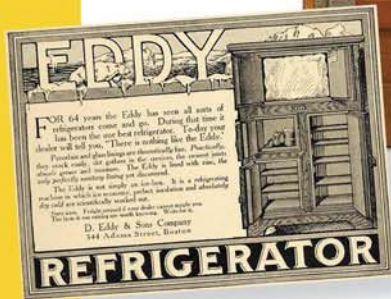
All of these cabinets were face framed, meaning the front of the box was constructed of stiles and rails joined together, typically using butt or half-lap joints that were then glued and nailed. Dovetails, a traditional cabinetmaker’s joint and a contemporary must-have, were rare even for drawers.

Doors were also face framed, with floating panels at the center held in place by stiles and rails. To give them strength and stability, the stiles and rails were fastened using mortise-and-tenon joinery. Doors were typically inset, meaning the door closed flush into the cabinet’s face frame. Drawer faces, also composed with stiles, rails, and panels, were the fourth side of drawer, not applied over a finished drawer box, a distinction many reproduction cabinetmakers follow today.

In many ways, those early 20th-century cabinets set the standard for what a traditional or “restoration” kitchen looks like today, even when the kitchen is going into an earlier house. Cabinetmakers replicate details like flat-panel or raised-panel doors, face-frame boxes, and sculpted feet, adding higher-end construction details such as dovetail joinery to cabinet styles that would never have had them.

While construction standards are sometimes higher than those of the past, most of these designs are cut to such precise tolerances using computer numeric control (CNC) that they’re almost too perfect. Some argue that, like an 18th-century wire-arm chandelier, cabinets should have small variations that give them the appearance of being hand built.

That’s the goal of cabinetmakers at Crown Point Cabinetry, the Kennebec Company, the Cooper Group, and others, who combine the use of modern technologies and hand-craftsmanship. The idea is to use traditional techniques on the visible and



An antique icebox (above), ca. 1900, served as inspiration, as did old ads like this one for the zinc-lined Eddy from 1911.

Ice Box Wrap

HIDING THE DISHWASHER OR refrigerator beneath paneling that matches the cabinets has become a standard option for kitchens, historic and otherwise. A different tack is to turn the largest elephant in the room into a showpiece by cladding it to look like an icebox.

Constructed of thick oak or pine paneling and trimmed with icebox-specific nickel hardware, iceboxes were often small and much shorter than modern refrigerators. (Many allocated as much space to the ice, delivered in large blocks, as to space for chilling the milk.) In fancier homes, they were larger in both width and height, dominating the kitchen or back hall in the same way contemporary refrigerators do today.

Building icebox paneling is more straightforward than constructing cabinets yourself, but requires similar techniques, says Bill Ticineto, who built both for the kitchen in his 1920s home. (See “House & Garden,” OHJ, August 2016.)

First, choose a flat-front refrigerator that can accommodate paneling—and which, crucially, comes with step-by-step

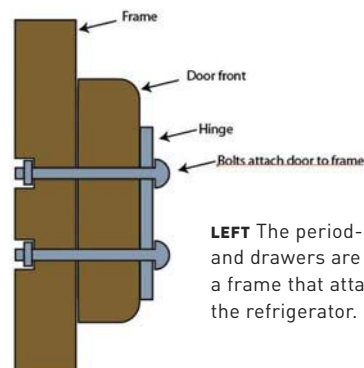
instructions for adding panels. A side-by-side Liebherr with two drawer-style freezer compartments at the bottom worked for Bill.

To create the relief effect typical of old iceboxes, Bill began by building face-frame panels from $\frac{3}{4}$ " oak for each door or drawer. Then he built the doors and drawers using the same size stock for the stiles and rails, which he bolted onto the frame panels with screws, bolts, and hex nuts. He made the back panels for the drawers and doors from thin oak plywood to reduce bulk and make them look more realistic.

Because many of the iceboxes he'd studied had rounded edges at the corners and on doors and drawers, Bill used a rounding bit to achieve the same effect. Continuing to add depth, he trimmed the top with a cornice and finished the bottom with sculpted feet. The sides have paneled details that are similar to period examples Bill and his wife, Jill Chase, discovered at swap meets and in old advertisements. Even when refrigerator doors and drawers are open, the neatly finished woodwork shows around the edges.



ABOVE The finished icebox-trimmed refrigerator, with functional antique hardware collected by the owner and professionally replated. **RIGHT** The cladding is constructed to be both functional and beautifully finished, even when seen on the interior.



LEFT The period-look doors and drawers are bolted to a frame that attaches to the refrigerator.



LEFT This custom pullout keeps oversized utensils out of sight but in easy reach; knife and spice drawers and recycling bins are favorite upgrades. **RIGHT** Quarter-sawn oak—shown here with a deep, expressive finish—is common in many turn-of-the-20th-century houses, from coast to coast.



Pay attention to **finish-carpentry details** like rabbeted mouldings and beading, wrote bungalow maven Jane Powell. The importance of the visual **composition** of face frames, door style, and hardware cannot be overemphasized.

functional parts of the cabinetry while using more mechanized methods on items like cabinet boxes, which lack detail but are time-consuming to make.

The practice allows for greater emphasis on details like doors and drawer faces. For its doors, Kennebec starts with rough lumber, then flattens it on a wood joiner, a tool similar to a planer. Once the wood is flat, it's left to acclimate, says owner James Stewart. "We allow the tension to come out of the wood before we form it into a door."

The company used to build all components by hand, even cabinet boxes, but it became cost prohibitive, Stewart says. "The main goal was to have our talented cabinetmakers focus on wood selection and joinery rather than putting together plywood boxes."

Using CNC is an industry standard in part because the boxes must be constructed to tight specifications. "You can't be 1/16th of an inch off," says Brian Stowell of Crown Point Cabinetry, which designs and cuts boxes that are accurate to 1/1000th of an inch. "Otherwise, things don't line up right."

Because solid wood is prone to expansion and contraction and changes in temperature and humidity, less visible box components are composed of 1/2" or 3/4" veneer plywood or, for paint-grade cabinets, MDF. Both the plywood and MDF are stronger and far more dimensionally stable than solid wood, Stowell says. Box sides are dadoed, or grooved, to accept tabs or tongues from the box floors and ceilings. All the parts interlock to keep the construction sturdy and square. Dadoed joints are stronger than those made by other methods, such as mitering or butt joining.

Highly visible and touchable components like face frames, doors, and drawers are built from solid wood using mortise-and-tenon and dovetail joinery. In addition to being one of the strongest joints available for cabinetry, mortise-and-tenon construction can be glued for added strength. "You want the maximum glue-able surface for maximum stability," Stowell says.

While components may be cut to hyper-precise specifications, skilled carpenters make the wood selections, fit the elements together, and painstakingly hand-sand surfaces. In some cases, the wood for faces is hand-planed rather than passed through a routing shaper, a Kennebec trademark. The planer creates gentle undulations and slightly raises the grain, giving the drawer or door blank a unique texture with a natural antiquing effect.

Like an antique range that's been spiffed up on the exterior and rebuilt to modern standards on the inside, reproduction cabinet interiors now accommodate fittings from customizable shelving to concealed lighting, bespoke cutlery drawers to pet bowls that slide out of sight when not in use. Mechanical improvements, such as soft-close drawers that work with compression to create a gentle closure, are also available. "Soft-close drawers are one of the greatest inventions known to man," says Stowell.

A good cabinetmaker will also consider how to engineer the cabinets for wiring and plumbing chases so that other trades can fit in such necessities without adjustments to the cabinets. "We think about that all through the design process and engineer them right in," says Kennebec's Stewart. "You get a kitchen that lives old, works new."

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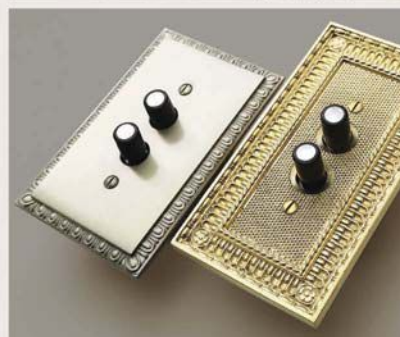
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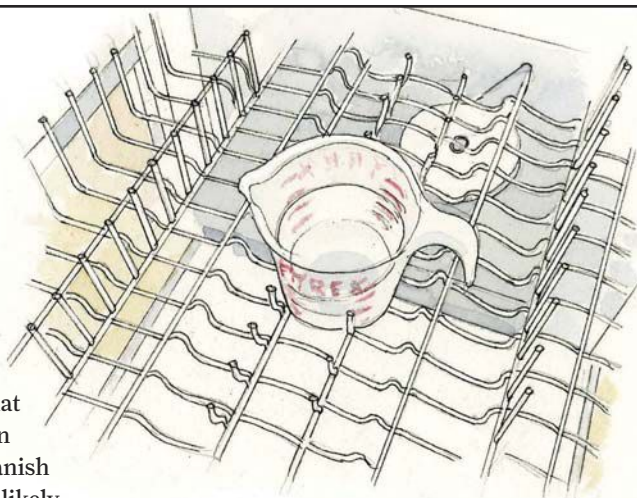
Easy steps tell how to keep your dishwasher sweet-smelling, remove stains from and care for granite countertops, and install a garbage disposal.

By Lynn Elliott

HOUR

Freshen a Musty Dishwasher

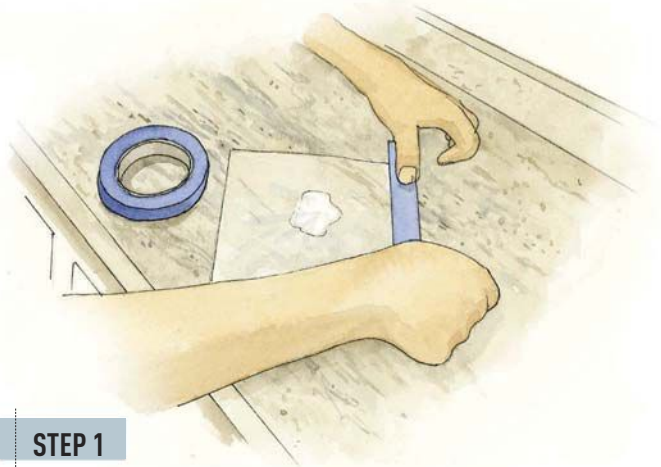
No one wants an appliance that smells like mildew—which can happen to a dishwasher. To banish odors, clean the drain filter, a likely culprit because food debris gets trapped here. First remove top and bottom racks to scrub them. Wipe the bottom pan of the dishwasher and remove debris. Twist the filter out. Wash it in hot, soapy water. Next, scrub all sides of the gasket with a thick paste of baking soda and water. Wipe off paste residue with a clean, wet sponge. Replace the filter and the racks. Put one cup of vinegar in a glass or a bowl on the top rack of the dishwasher and run the machine at the highest temperature and its longest cleaning cycle. (The vinegar will break down odor-causing grease.) Next, sprinkle the bottom of the dishwasher with baking soda and run it on the shortest cycle, still at high water temperature. Sweet!



DAY

Clean and Maintain Granite Countertops

Tackling stains and renewing the seal will keep stone counters, and your kitchen, looking their best.



STEP 1

Never use acidic or abrasive cleaners; use water or a cleanser formulated for granite. Dishwashing liquid is OK, but over time it may leave a residue that dulls even a sealed surface. Wipe up spills immediately. Wine, juice, soda, vinegar, citrus, and oil can stain or pit stone. Use cutting boards to avoid scratches. Granite won't crack from heat, but a trivet will preserve the finish. Hit stains as soon as possible with a poultice (about the consistency of yogurt) of baking soda, dishwashing liquid, and water, spread thickly on the stain and covered with plastic wrap sealed with painter's tape. Set overnight. Rinse it away (don't scrub). Repeat as needed.

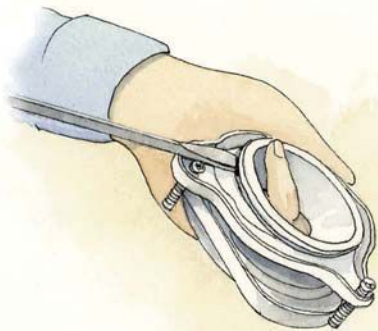


STEP 2

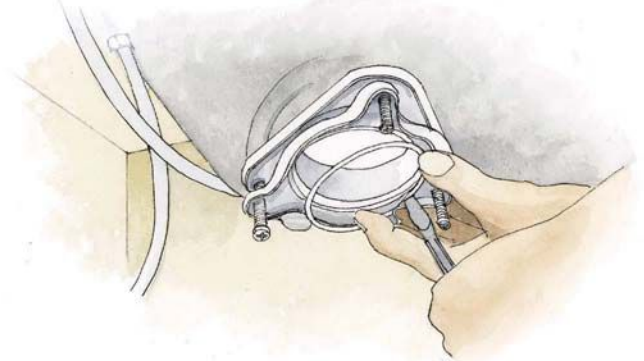
Sprinkle water on the granite surface to check if it's sealed; the water should bead up. If it doesn't, you'll need to reapply a commercial granite sealer. Products and applications vary, so check the directions. Clear countertops and spray the sealant on. (In a large kitchen, you may want to work in sections.) Let it set for 15 minutes. If it has been absorbed, spray another coating and let set. After 15 minutes, there should still be sealant on the surface. Dry with a clean cloth. Allow the sealant to set for at least an hour; it's best to not use the countertops for 24 hours.

Hook up a Garbage Disposal

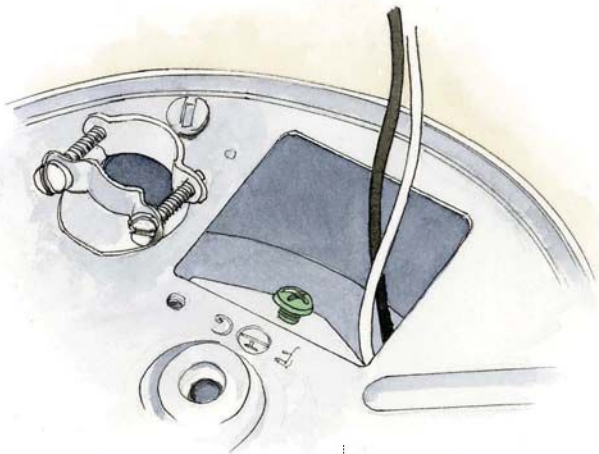
Here's a summary of what's involved. If you have no plumbing and electrical experience, hire pros. Check with local codes.



1



2



3



4

STEP 1

Make sure you have all parts needed; clamp connectors and cords with plugs may not be included with the disposal. With electricity off at the breaker and drainpipe removed, loosen nut at bottom of sink flange and remove strainer. Clean old putty from opening. Remove mounting assembly from disposal and loosen screws. The mounting assembly has a snap ring, a sink flange, a gasket, a ridged backup ring, and a mounting ring with screws. With screws loosened, pry off snap ring and pull out the flange.

STEP 2

Roll a generous amount of putty; apply to bottom of flange rim. Insert flange in sink opening and press down; putty should ooze from rim. Under sink, slip gasket over bottom of flange and press into excess putty. Follow with backup ring, ridges downward, then mounting ring. With a screwdriver, pull open snap ring and slide into place—it can be tricky. Tighten screws on ring and remove excess putty. If you have a dishwasher, knock out plug on side of disposal with screwdriver and mallet. Retrieve plug from inside disposal. The black hose from dishwasher clamps to discharge opening.

STEP 3

Turn disposal over and unscrew metal plate for access to electrical wires. Fish out white and black wires. Note green grounding screw in electrical hole. Attach a $\frac{3}{8}$ " clamp connector to hole at bottom of disposal. Loosen screws on clamp connector. Feed wire end of an electrical cord with a plug (or pigtail cord) down through opening in clamp, then up and out of electrical hole. With wire cutters, strip an inch off ends of wires on cord. Wrap green wire around green screw and tighten. With wire nuts, attach the other wires (white to white or ribbed, black to black or smooth).

STEP 4

Push wires back into electrical hole and screw cover back on. Tighten screws on clamp connector. Connect discharge tube with flange and bolts to discharge outlet on side of disposal. Adjust length of discharge tube to connect with drainpipe. Next, twist disposal unit onto mounting ring so that tabs are snug; tighten with key included in system. Line up discharge pipe with drainpipe and connect it, using a T-pipe with P-trap. Test for leaks. With electricity on, plug in for a test run.



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The Right Ladder

One of the oldest tools ever invented, a ladder is an old-house essential. To be safe, choose one that suits the job and is sturdy enough.

By Mary Ellen Polson



If the only ladder on your property has been gathering dust in the garage or tool shed for years, it's probably time to pull it out and evaluate whether it's still capable of useful service.

Ladders come in many forms and a multitude of sizes. While a ladder constructed of wood may hold up perfectly well, most of those made today are either fiberglass or aluminum. Both materials are acceptable alternatives to wood, and usually come with safety features like locking devices and slip-resistant rubber feet.

Before using or buying any ladder, ask yourself these questions:

Is the ladder in good condition?

If rungs or side pieces are cracked or broken, or if the ladder wiggles or doesn't seem secure when positioned correctly on a level surface with locked hinges, replace it.

Does it have a high enough duty rating?

Buy a ladder that's rated to support the weight of the heaviest person likely to use it, plus the weight of any tools, equipment, or materials needed while doing the job. A quality ladder will be labeled with the maximum weight it's designed to support, based on a standard published by the American National Standards Institute (ANSI). A lightweight stepladder, for example, may only be rated to 225 pounds. If you or someone in your household approaches that weight, choose a ladder with a higher rating, preferably one that is rated 1A, meaning it can support up to 300 pounds.

Is it tall enough to do the job?

Ladders are only safe up to a maximum height, usually clearly indicated on the highest usable step. Don't attempt to cheat by going up another step. Exceeding the maximum height significantly increases the odds of an accident. This is especially important on extension ladders: falling from a height of 10 to 20 feet is a recipe for compound fractures or even death. As a rule, extension ladders should extend at least 3' above the roofline or work surface.

Will you be using it near power lines or electrical wiring?

Then don't use an aluminum or wood ladder! Aluminum ladders can conduct electricity, and wood ladders are often fastened with metal. The safe choice in these circumstances is a fiberglass ladder.

Can you carry it yourself?

A ladder that's too heavy to carry is probably too heavy for use without a helper and spotter. Surprisingly, many ladders rated for heavy duty (300 pounds and up) can weigh less than 30 pounds. Be sure the ladder will fit in the garage or shed.



TOP For big jobs, choose a heavy-duty extension ladder, like this 24' Werner Co. model rated for 300 pounds. **ABOVE LEFT** Multi-purpose and extension ladders should be equipped with easy-to-use locks that keep the ladder secure, like these from Werner Co. **ABOVE RIGHT** Fold-out trays that lock into place come with handy slots and bins set up for a range of tools and fasteners. This version is from Little Giant.

TYPES OF LADDERS

A brief rundown on the most common types available today:

STEPLADDERS The most familiar style, stepladders are portable, self-supporting, and light enough for almost any adult to operate. Typically sized from 6' to 8', they are ideal for interior or low-to-the-ground jobs like painting or clearing gutters. They open and lock into an A shape and usually have a folding shelf to hold tools or paint.

MULTI-USE LADDERS These are hybrids that bridge the gap between traditional step- and extension ladders. As a straight ladder, they can reach up to 12' or more. As a stepladder, they can lock in place in an offset position—on stairs, for instance. They tend to be cumbersome, however, since they are heavier and require fiddling with multiple locking points.

EXTENSION LADDERS If the job requires working more than 12' off the ground, an extension ladder is the only way to go. Relatively easy to set up, they're usually more rigid than combination ladders. These straight ladders are not self-supporting, however, so they must lean against a stable support to be safe enough to use. They can also be awkward or heavy to carry, despite being light for their length.



Louisville Ladder's 6' stepladder weighs only 16 pounds, but supports up to 225 lbs.: louisvilleladder.com.



Werner's 16' extension ladder has a 375 lb. load capacity, enough to support a large worker, plus tools, and materials: wernerco.com.



Little Giant's 22' Revolution XE ladder can be used in up to 33 positions and supports up to 300 pounds: littlegiantladder.com.

HOW TO USE A LADDER

It's surprising how many accidents are caused by a failure to pay attention to ladder-safety basics. Follow these rules:

- Never use a damaged ladder or one that appears to be unsafe (i.e., rickety when you stand on a lower step).
- Place the ladder's supports on a solid, level surface.
- Only one person at a time on the ladder.
- Never use a ladder during high winds, or on slippery surfaces (ice or snow).
- For stepladders, make sure the ladder is completely open with the hinges locked before climbing.
- Position an extension or straight ladder at a safe angle against the house or wall. (If the angle is too steep, a person on the ladder can tilt backward as they approach the top.) Set the ladder at least 1' away from the wall for every 4' of height.
- Check that any locks are secured on adjustable or extension ladders.
- Face the ladder and maintain three points of contact when climbing (two hands and one foot, or two feet and one hand).
- Use a spotter on the ground to make sure the ladder stays steady, preferably by supporting the base when the ladder is in use.
- Use a tool belt or towline to convey any materials for the job so that hands are free when climbing.

Conversion Ladders Room for just one ladder in your shed? Consider this all-purpose type that opens like a standard 6' stepladder, but converts to a push-up extension ladder to double your reach.



“We’ve heard of
leaking pipes...
but leaking *fireplaces*?!”



We’re lucky to have a working fireplace in our 1920s Colonial Revival, but lately we’ve noticed drips and moisture on the firebox floor. The chimney flashing is in good condition, there’s no sign of efflorescence inside or out, and we had the firebrick replaced when we moved in! We’re struggling to figure out what’s causing this failure. —*Miles and Maya Burke*

THE FIX

Moisture may appear on the walls or floor of a fireplace (with chimney and flue) for many reasons. Rainwater can be driven through cracks on the chimney’s exterior and percolate through to the firebox. It may leak through damaged or failing flashing where the chimney projects through the roof. Or it may result because the chimney crown is damaged, or just because the flue lacks a cap.

Since you mention that the flashing and the firebrick are both in good condition, it’s likely that rainwater is coming in through the flue some other way. The simplest reason could be that the chimney lacks a cap. Standard caps are usually slightly inverted, roof- or barrel-shaped elements made of stainless steel, copper, or another metal, which rests atop a mesh sleeve that attaches to the top of the flue. You should be able to tell whether you have a cap or not through a visual inspection from the ground.

If your chimney lacks a cap, you should certainly have one installed. Without a cap, rain can fall straight down into the flue. The cap’s meshed sleeve also helps keep birds, bats, and debris out of the chimney. A copper cap in an architectural shape is an especially nice gift to the house.

If the cap is sound, the culprit could be the chimney crown. The crown is a 2” to 3” thick concrete or mortar slab, poured at a slight slope, on the very top of the chimney. It covers the top course of bricks and acts as an umbrella for the chimney structure.

If the crown is cracked or damaged, water and moisture can seep into the chimney, starting deterioration from the inside out. Minor cracks can be patched with an elastomeric sealant (brands include CrownSeal and Chimney RX). Larger cracks are a sign that water is getting into the flue. In this instance, the best solution is to remove the crown and replace it with a new one.



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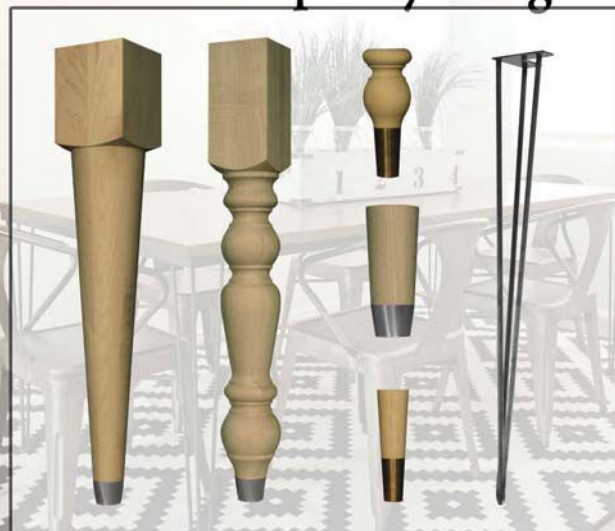
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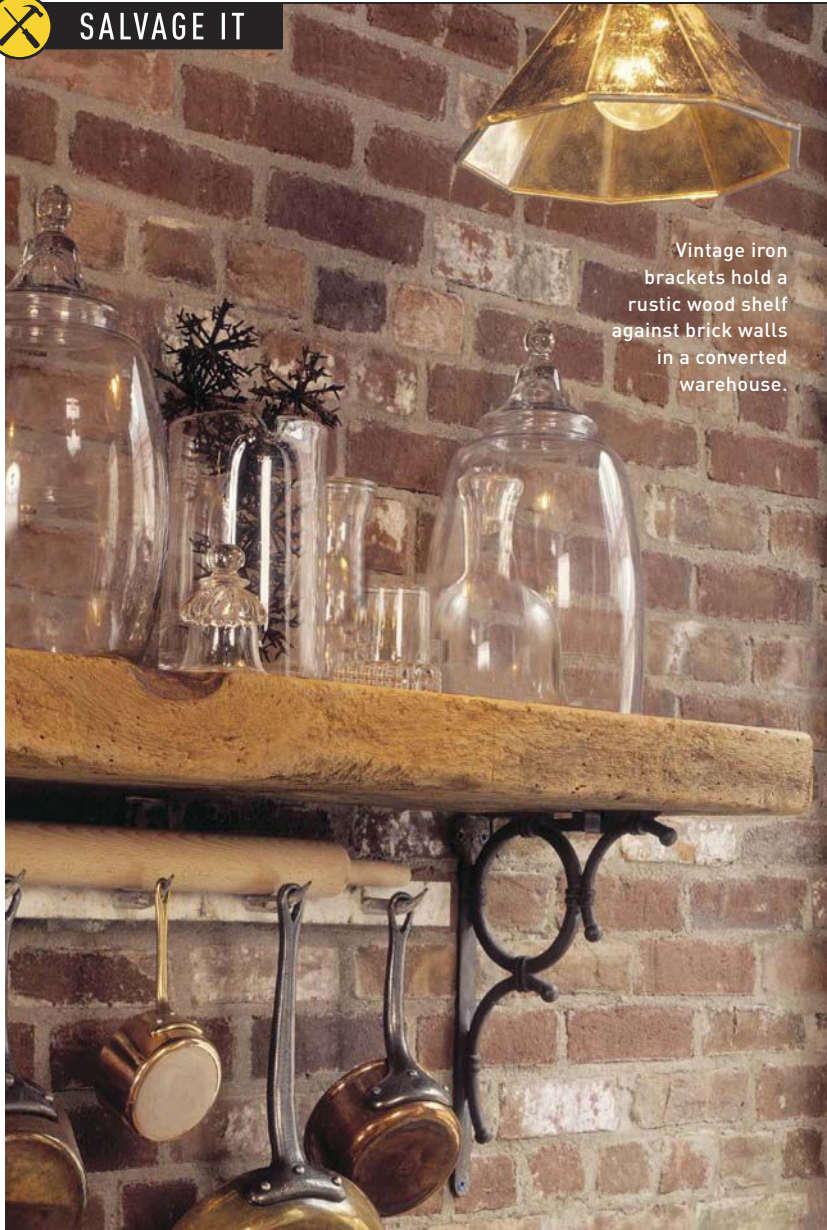


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how to do it

1. PREPARATION

To remove grime without stripping all the patina, the cast-iron brackets were lightly polished with a wire wheel attachment on a power drill. Then the brackets got a thin coat of hard carnauba wax, buffed with a soft cloth. Alternatively, several thin coats of a satin-finish spray lacquer would work.

2. INSTALLATION

Using plastic $\frac{1}{4}$ " inch brick anchors and #8 screws, the metal brackets were mounted securely into the brick wall, and checked for level. In this case, the owner found a weathered board and cut it to size for the shelf. The shelf was screwed into the brackets.

Mounting brackets into masonry is secure. If the wall is plaster or drywall, make sure the shelf is adequately supported. The best bet is to screw into wall studs. If they're not right where you want the brackets, though, you'll need a backboard, or ledger board or cleat.

3. A BACKBOARD

Make a backboard, if necessary, before you install the brackets. Shadow-cut the bracket profile into the board with a coping saw, bandsaw, or jigsaw. For a more finished look, router the outer edge of the backboard with a cove, ogee, or detail from the bracket. Paint or stain the backboard before installation, then attach it through wall studs. Finally screw each bracket into the cutout profile; for authenticity use slotted screws (not Phillips or square drives), matching the metal of the brackets.

4. THE SHELVES

Shelves may be wood, glass, or marble. Wood can be screwed directly into the bracket. Glass or marble shelves can be attached with self-adhesive plastic grommets, even double-sided tape, or rubber caulk for more permanence.

Shelf Brackets Rehab

Add historical detail and whimsical interest by choosing shelf brackets in industrial, Victorian, or Art Deco style, made of cast iron or brass. **By Brian D. Coleman**



Vintage shelf brackets can be found in designs simple to florid.

They add ornament and history while being functional, holding up shelves that may be finely finished, painted, or left natural. Using wood for shelves is common, but consider glass or marble, too, especially in kitchens and bathrooms.

The photo above was taken in a 19th-century industrial warehouse that was rehabbed for a single-family home. The owner wanted to preserve as much of the original structure as he could, and chose to retain the patched, bare brick walls of the interior. He found a pair of sturdy old brackets, made of cast iron, and used them to hold up a rustic board shelf for extra display space in his kitchen area.



SHOP FOR BRACKETS

Shelf brackets come in a wide range of sizes and styles, and you can buy them old or new.

- e-Bay and Etsy always have a good selection; a recent check showed 100+ for sale, vintage and repro, priced \$25 to \$100/pair and up.
- Architectural salvage yards and stores even have online catalogs these days. Check out Olde Good Things (ogtstore.com), with brackets cast iron to nickel, priced at \$40–600 each.
- A29 Hardware (a29hardware.com) has brackets in styles from Chinese Chippendale to an elephant's head, \$10–45 each.
- House of Antique Hardware (houseofantiquehardware.com) has Victorian, Craftsman, and Art Deco reproductions in iron and brass, \$17–65 each.
- Signature Hardware (signaturehardware.com) has a nice selection of brackets plain and ornate—check out the dragonfly bracket. Priced at \$8–62 each.



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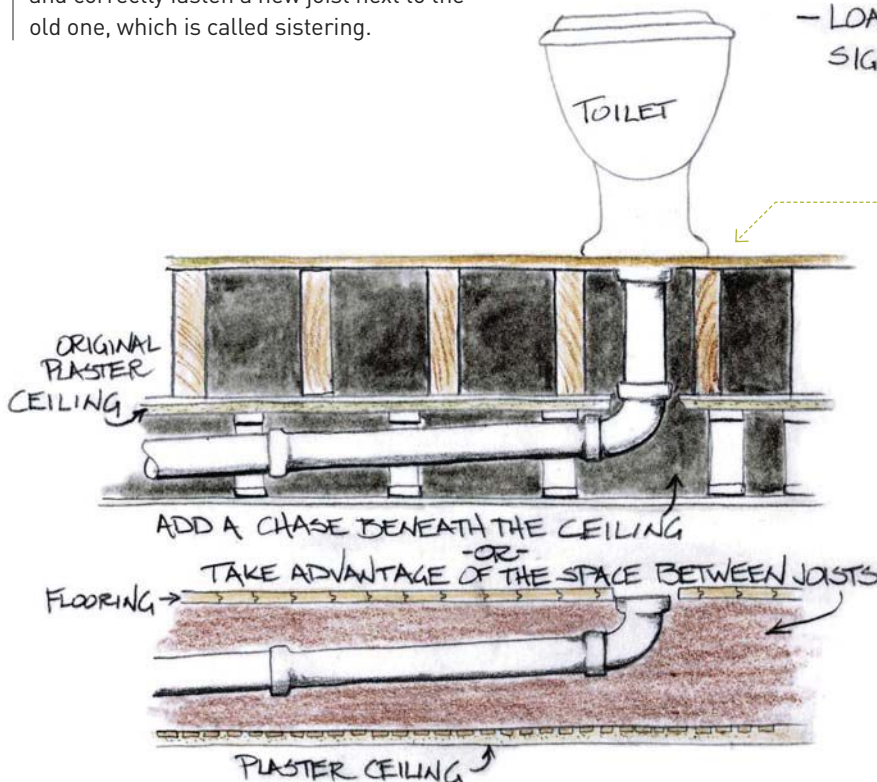
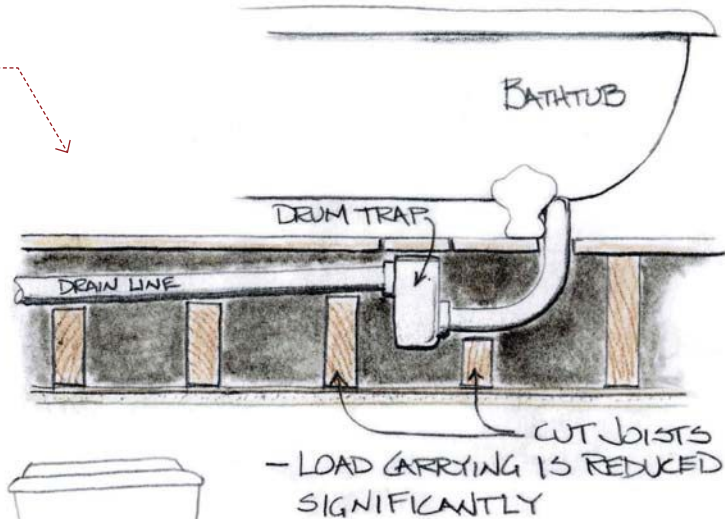
Running New Plumbing Lines

The problems started when indoor plumbing was introduced into old houses not designed for it. Getting water supply to bathroom fixtures generally requires pipes no more than an inch in diameter, so, in most cases, the 1½" hole through joists didn't result in an unsafe reduction of load capacity (especially if holes were drilled in the center of the joist). Drainage systems, however, present a challenge. These pipes often exceed 3" in diameter, and a waste pipe has to be pitched (along the run) so that gravity can send wastewater into the drainage system. A large pipe plus slope often meant that too much wood was removed from supporting joists, harming structural safety. Then add the weight of the new enameled cast-iron tub, filled with water! **By Ray Tschoepe**

WRONG WAY

WEAKENING JOISTS

You must avoid cutting large holes or slots in successive floor joists, without regard to the reduction in load-bearing capacity. Remodeling often uncovers dangerous conditions from past work. Well-fastened flooring is sometimes the only thing preventing individual joists from failure. Replacing damaged joists is possible, but disruptive. An easier solution is to firmly and correctly fasten a new joist next to the old one, which is called sistering.



RIGHT WAY

DO LEAST HARM

Ideally, design for the upgrade or installation of a bathroom in an old house should take advantage of the orientation of the existing floor joists, by using the spaces between them to accommodate large drain lines; the toilet should be placed as close to the vent/drain line as possible. Or, if necessary, consider installing a small false soffit in the ceiling below to house a drain line positioned below the floor joists. If structural members must be cut or notched, consult with an engineer about reinforcing joists with steel.

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Q: My turn-of-the-century house still has rods for portières in a few of the doorways. I'd like to find matching ones—rods that mount on the trim, so that neither the view through the door nor the door swing is blocked. Are such rods now a custom item?

—Janet Nixon, Santa Clara, California

A: A portière is a curtain or drapery that hangs within or at the sides of a doorway, usually hung from brass rods or wooden poles using rings. The vogue took hold in the 1870s and continued strong through the end of the Victorian era. Portières are decorative, of course, but also practical, able to be drawn closed to prevent drafts or provide privacy. Portières were often very elaborate in the entertainment spaces of Victorian homes, finished differently on each side to complement facing rooms. The portière rarely matched the window curtains. While they could be made up from curtain or drapery material, Victorian portières often used tapestries, exotic Far Eastern textiles (even rugs), and multiple fabrics and trims. Knotted ropes and strings of beads were also used, for pure decoration.

Less fussy portières, often with stylized stenciled, embroidered, or appliquéd designs, were popular during the Arts & Crafts period. These most often were hung within the doorway frame so that the appearance was the same from both sides.

You're looking for outside-mount portière brackets, which come in several projections, or hanging distance from the wall or trim. (By comparison, inside-mount brackets are for rod installations within the doorway.) Brass-plated hardware for portières is still made, including inside- and outside-mount brackets, supports, cut-to-measure solid-brass rod stock, and curtain rings. Two direct sources happen to be textile studios that also make bungalow-era curtains and portières. Try Arts & Crafts Period Textiles (textilestudio.com) and Ann Wallace (annwallace.com). —Patricia Poore



TOP Framing an alcove decorated as a Turkish corner, this two-panel portière is mounted on the trim. **RIGHT** An Anglo-Japanese drapery fabric and plush tassels make up this inside-mount portière hung from a wooden pole. **LEFT** This simple, stenciled portière harmonizes with the fir woodwork in an Arts & Crafts room.





Have a Question?

Ask us at ppooore@aimmedia.com.

Q: I live in Oregon, so naturally moss is growing on the brick chimney. Is that a problem, and how do I remove it safely?

—Leslie Ryan, Lincoln City, Oregon

A: Moss and lichen produce oxalic acid that eventually may erode brick and break down mortar. Furthermore, moss holds water, which can lead to cracking or spalling during freeze-thaw cycles. For thick moss, use a scraper and a stiff, natural-bristle brush, then apply diluted bleach to kill any remaining organisms. Or you can power wash sound masonry at a low psi. Several proprietary formulations sold kill moss and algae and remove stains left behind; use one that does not contain muriatic acid. The last resort is to use a weed killer such as ammonium sulfamate. Take all precautions during application of any toxin. —the editors

Q: An old photo of my late 19th-century house shows that the roof once was covered with some sort of embossed material, flatter than tile. Could it be metal?

—T. Carter, Boerne, Texas

A: Yes, it could. Lightweight, stamped metal shingles date to the 1880s and were quite popular at the turn of the 20th century. Today made of a zinc and aluminum alloy called Galvalume, two classic period designs are available from Berridge Manufacturing. Finishes available are clear acrylic resin and their warrantied fluoropolymer coating in 33 standard colors (custom also available). Attached with hidden fasteners over solid sheathing, shingles have a 9" x 12" coverage. They're sold through distributors and contractors; for photos and specs, see berridge.com —Patricia Poore

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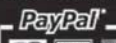

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DESIGN



DECORATING VICTORIANS

We get it, not everyone wants to live in a museum. **page 64**

PHOTO BY GREG PREMURU



72 VINTAGE VISION | 74 KITCHENS + BATHS | 76 FAVORITE THINGS | 78 THEY STILL MAKE



Renovating a Victorian?

Do no harm, of course. But when it comes to decorating decisions, especially those that prove ephemeral, personal preference is your guide. Let's look at some approaches. **By Patricia Poore**

TWENTY YEARS AGO, *I* was the slacker: my (old, restored) house was not pure. Never mind the overflowing presence of kids' electronics, we even bought a sofa from a catalog! Amid butler's-pantry inspired cabinets,

the refrigerator was in plain sight.

Through the Victorian and then the Arts & Crafts revivals, period rooms were the gold standard for restorers. It has occurred to me that a next wave of old-house owners, however preservation

minded, doesn't necessarily want the fuss or expense of Victorian Revival interiors. Today's homebuyers have their own tastes, and many find themselves in mid-20th-century houses. At the same time, others are simplifying and downsizing.

I enjoy historic interiors well decorated in a manner spare or eclectic—as long as folks don't buy an intact older home and then rip its guts out. Much of our old housing stock holds materials now rare or costly; it's filled with magnificent craftsmanship—and our cultural history.

The two projects featured look very different, but they have a lot in common. Both renovations were designed and carried out with educated *[text cont. on p. 68]*



NIMBLE UPDATES

The newel post and leaded window are original. Wood trim, period-inspired coved plaster, and a modern take on a stair bench are new.

OPPOSITE The Queen Anne/Shingle Style façade was restored after an unfortunate 1980s redo. (See the “before” picture on p. 67.)

ABOVE A deft touch was needed to restore proportion and period sensibility to the open-plan interior that had been stripped of detail. The original staircase was given subtle importance with tread returns that form a bench seat. **RIGHT** Compatible trim and details don’t fight the clean decorating scheme preferred by the current residents.



contemporary RE-DO

As a before-and-after story, says architect Stuart Cohen, “This one shows there’s always hope!” The 1890s Free Classic Queen Anne house in Illinois had been botched during a 1980s remodeling, when the interior was largely denuded and “opened up.” The front porch had been altered awkwardly with stock lumber and an ersatz vinyl “Palladian” entry that took away from the original Palladian window in the shingled gable.

On the rear, a terrible family-room addition with little relation to the yard wore a blank McMansion stare. Happily, the redesign program went far beyond “do no harm”:

- **Restore the façade** to authentic period style and proportions—fixing the entry door and porch roof line, adding appropriately sized wood shutters, and replacing the 1980s columns and balustrade.
- **Redesign the rear elevation** and addition to be compatible with the façade by replacing under-scaled windows, and matching horizontal banding and cladding materials. Alluding to traditional design, add a compatible deck and a stairway to the backyard.
- **Bring back the interior** with an eye to restoring proportion to the rooms, respecting conventions of the period and the original elements that remained—and yet honor the client’s request for restrained, uncluttered space.

(continued on p. 67)



Approaches to Decorating a Victorian *Most renovators end up mixing several philosophies.*



MUSEUM QUALITY

A purist approach seeks to bring house (or room) back to a certain time, without visible anachronisms—no microwave oven, no TV—using only period materials, furniture, and decorating styles. Some restorers (like curators) are forensic, using research and on-site discovery to bring back what truly once was.



VICTORIAN REVIVAL

Sometimes this moves into museum territory, but generally it's a more relaxed approach that allows for modern function and sensibility. With paint instead of wallpaper, simplified window treatments, and less furniture, some revival interiors are pared down and yet follow conventions from the house's period.

ABOVE: © 2016 DUSTIN HALLECK PHOTOGRAPHY, COURTESY OF SUZANN KLETZEN
BOTTOM LEFT TO RIGHT: COURTESY OF BLACKSTONEEDGE.COM, JOSEPH HILLIARD



New period-inspired details include covered plaster at the ceiling, articulated door and

contemporary RE-DO

window trim, substantial baseboards, and picture-rail mouldings. On the staircase, the original newel was retained, and the bottom treads reworked to suggest a period built-in, but with modern lines. The stair's leaded-glass window is original.

The clients—a young family with small children and a dog—preferred a fresh interior with contemporary furniture, not antiques. Their decorating approach is minimalist. Once dignity was restored to the house, interior designer SuzAnn Kletzien deftly helped the family choose lighting fixtures, furniture, and even wallpaper that work in the space. The result is a calm, pleasing interior easily adaptable to changing tastes in the future—even, perhaps, a more historical treatment. Paint colors and furniture are, after all, ephemeral.

window trim, substantial baseboards, and picture-



AN EXTERIOR MADE RIGHT The original façade was handsome until a remodeling cheapened it with an ersatz door surround, spindly rails, and a curious bump in the porch roof. Its original dignity has been restored. Worse was the face on the rear addition, which bore no resemblance to the facade. It has been rescued with harmonious claddings and windows, and a deck with period millwork.



FRONT BEFORE



REAR BEFORE

ABOVE: BEFORE PHOTOS BY VHT STUDIOS; AFTER PHOTOS BY JON MILLER/HEDRICH BLESSING
BOTTOM LEFT TO RIGHT: COURTESY OF GREG PREMUR, ROBIN STUBBERT



SYMPATHETIC REFRESH

This approach honors the house: original elements are retained, though some renovating may take place. Repairs and additions are in keeping. Decorating is by personal choice; furniture may be modern or eclectic. Even if decorating is period-inspired, there's probably a sectional and a flat-screen in the TV room.



CONTEMPORARY

An easy choice for houses with simple (or previously modernized) interiors—but even ornate rooms can become “galleries,” a background for contemporary furniture and objects. Pared-down decorating can even draw attention to, say, stained glass and plaster medallions, which become vintage art on display.

If you crave creative license in your renovation, choose a house already close to your ideal, or one that needs rescue. Don't buy a rare period piece only to gut it.

intention. Each honored the period and style of the old house. Each renovation left the house much improved—one after a botched remodeling, the other after extensive repairs. Both are in line with OHJ's Two Golden Rules, which bear repeating:

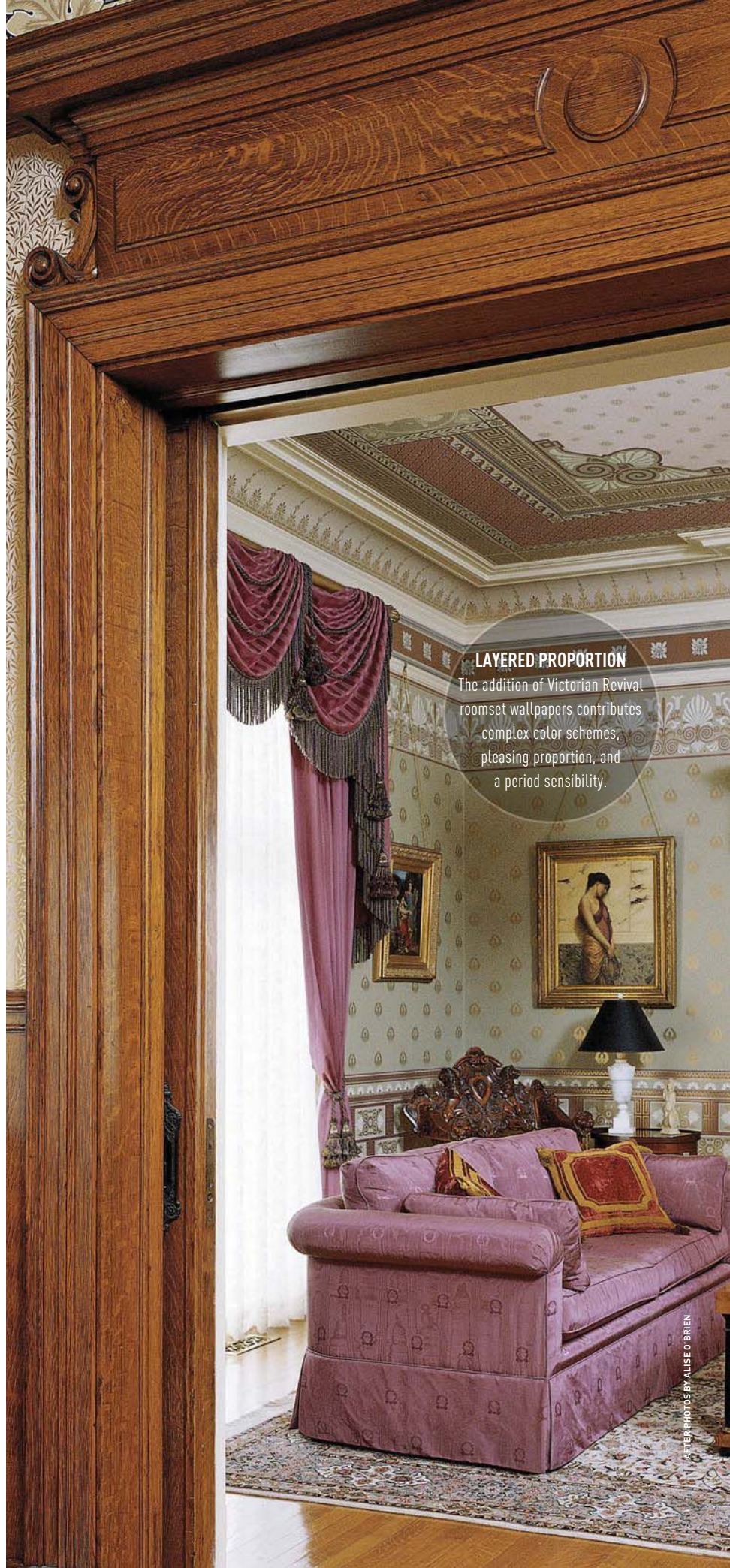
Thou shalt not destroy good old work. Respect the excellent materials and craftsmanship that survives. Realize that as details are altered over time, the character of the building is changed. Repair rather than replace whenever it's possible.

To thine own style be true. The building represents a particular time and design. Learn about it so that your changes are compatible. The 20th-century proclivity to turn Victorians into Colonials, for example, did not work; stripping these houses and painting them white only succeeded in making them ugly and very expensive to restore. New work, from repairs to additions, should enhance and clarify the original design intention, or at least not detract from it.

VICTORIAN HOMES do present a challenge. Bungalows and ranches were designed with still-familiar 20th-century layouts and amenities. Victorians, however, were built in a different era, when central heat may have been lacking and servants used the kitchen. Updating them takes special sensitivity. Furthermore, they may be full of ornamental plaster, pocket-door mechanisms, stained glass, and so on—all of it now 120 or more years old and needing work. That's why Victorians too often are gutted or remade. [text cont. on p. 70]

LAYERED PROPORTION

The addition of Victorian Revival roomset wallpapers contributes complex color schemes, pleasing proportion, and a period sensibility.





VictorianREVIVAL

Buy a chateau, and you may find your taste changing, as it did for the owner who restored this 1897 house in St. Louis. The interior boasts a massive and ornate staircase of quarter-sawn oak, several fanciful fireplace surrounds, decorative plaster and fine woodwork (never painted)—all worth saving, regardless of the decorating approach.

But uninformed choices can turn even a refined interior into a white (-painted) elephant.

The “before” pictures show rooms stripped to the point that all proportion was lost (or, in the dining room, turned upside down). Against unrelieved white walls and ceilings, the sumptuous woodwork appeared heavy and dark.

The owner understood the luxury of having high ceilings and big fixtures, like the mantels. Wall division lends proportion that humanizes the scale and draws architectural elements into the scheme.



ABOVE The chateausque house was built in 1897. Such fine, bold architecture demands an informed approach to renovation.

LEFT The parlor “before” and “after,” from cold and white (and, ironically, looking old-fashioned) to dramatic, with the enhancement of wall and window treatments. It’s a period look even with the comfortable, contemporary placement of upholstered furniture, old and new.

The Importance of Proportion

Make note of wall divisions, ceiling height, volume—and don't fight the architecture.



VICTORIAN ROOMS, especially those with high ceilings, were brought to human scale with such embellishments as picture rails and dadoes, overmantels, and large fixtures. Walls painted in one color, top to bottom, lose all scale, and the white elephant is born. Even a delicate, monochromatic scheme can restore proportion.



ABOVE With less stark contrast in the study, the woodwork went from forbidding to warm, and the space from rambling to cozy. The desk in the tower is a nice touch.

The concept of stewardship says the house came before you and will be here when you're gone; you own it only temporarily; you owe something to the future. Though stewardship rarely comes up in the world of real estate, homebuyers often embrace the idea once introduced to it. Nevertheless, many people who appreciate history and architecture don't want to live in a Victorian aesthetic environment. Balancing stewardship with personal taste may seem like walking a tightrope.

Understanding the difference between what is permanent (ripping out the main staircase) and ephemeral (painting a bedroom blue) is critical. It's not always so clear, of course: painting woodwork of fine wood that retains its original natural finish comes to mind. It's reversible, but only with pain and suffering, and environmental cost. If the woodwork was already painted when you got there, carry on. But try not to be the first in 130 years to slather latex over old-growth hardwood

that once set the entire tone of rooms!

I've often relied on these other guidelines: Live in the house for months, or a year, before making any big plans. Clean it first; whatever "it" is may be salvageable. Don't take the first contractor's word for it. Don't alter the architecture itself. Use personal taste in paint colors, wall-paper, textiles, and furniture. Preserve and store original fittings, such as light fixtures and even a built-in, if you replace them during your tenancy.

VictorianREVIVAL

In his extraordinary scheme, the owner blended neoclassical, Victorian, and Colonial Revival design elements, just right for 1897. Furnishing with antiques and period drapery edges toward a museum approach in these main rooms—but with Victorian Revival-style cleanness and color sense and a more contemporary furniture placement. The renovated kitchen in this house (shown on p. 74) defines a revival approach—period-inspired, but unabashedly modern in function.

The dado treatment on the bottom section of wall lowers the apparent height of the room and provides emphasis for mantels and furniture. The frieze (or border at the top of the wall) creates a transition to the ceiling. By tying together the motifs of the walls and echoing carpet colors, the decorated ceiling completes the “jewel-box” effect that brings human scale and delight to the room.

BELOW The previous decorating scheme fought the architecture by introducing horizontal emphasis; high contrast created discord.



BEFORE

Decorating may approach museum quality in a revival scheme that allows for modern systems, energy efficiency, and updated kitchen and baths.



A Luxury Bath of 1924

Geez Louise, what grand decoration: a frieze, an embossed ceiling, a tile mural—and there's even a separate showerbath.



A sailing-ship theme is apparent in the room's watery **frieze**. Get a similar look with Bradbury & Bradbury's 'Eventide' frieze, 16" deep, from the Arts & Crafts II collection; \$25 per yard. bradbury.com

*The period-perfect oblique **checkerboard floor** can be done in linoleum, ceramic or porcelain tile, marble, commercial vinyl tile—or even paint, topped with several coats of urethane varnish.*



The old **ceiling lamp** has a silk bell shade and crystal pendants—luxe! We couldn't resist the 'Biscay' pendant by Cyan Designs, with glass in pink, blush, purple, or red. Deco chrome finish. Through showrooms or online; \$367.50 at lightology.com



Those **green tiles** conjure the 1920s and '30s; today Ann Sacks offers ethereal pastel square tiles in Juniper, Sea, and Haze Green. annsacks.com

A hand-painted **tile panel** is the focal point of the vintage bath. Motawi Tileworks' designers create unique "murals," made to order or custom. Shown: the Art Nouveau design 'Amaryllis' in China Blue or Tangerine, 8" x 32", \$620. motawi.com



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Sumptuous 19th-century Revival Kitchen

If the upper-crust Victorian householder with servants had actually worked in her own kitchen, she'd have wanted this one for sure. **By Patricia Poore**

The remodeled old kitchen, as found, was decked out in white metal cabinets, its pantries long since absorbed into the main room. The owner had little to go on, and no illusions about authenticity: his large, urban, Victorian house would have had a utilitarian servants' kitchen. So he considered what the first owners might have done if they'd used their kitchen the way we use ours today. Relying on materials of the period, he designed a kitchen reminiscent of 19th-century commercial spaces. It features a geometric- and encaustic-tile floor, subway tiles with wide, dark grout lines to resemble bakery brick (rather than a bathroom), a "German silver" sink, and period lighting. The creative renovator used two drawer-style dishwashers and a paneled refrigerator to minimize their impact. New cabinets were based on an original pantry cabinet.

1. DECORATIVE TILE FLOOR

The homeowner designed the fanciful patterns and center medallion of the floor laid in English tiles. The look is reminiscent of a grand old hotel. The round chopping block is an antique.

2. TIME-TESTED MATERIALS

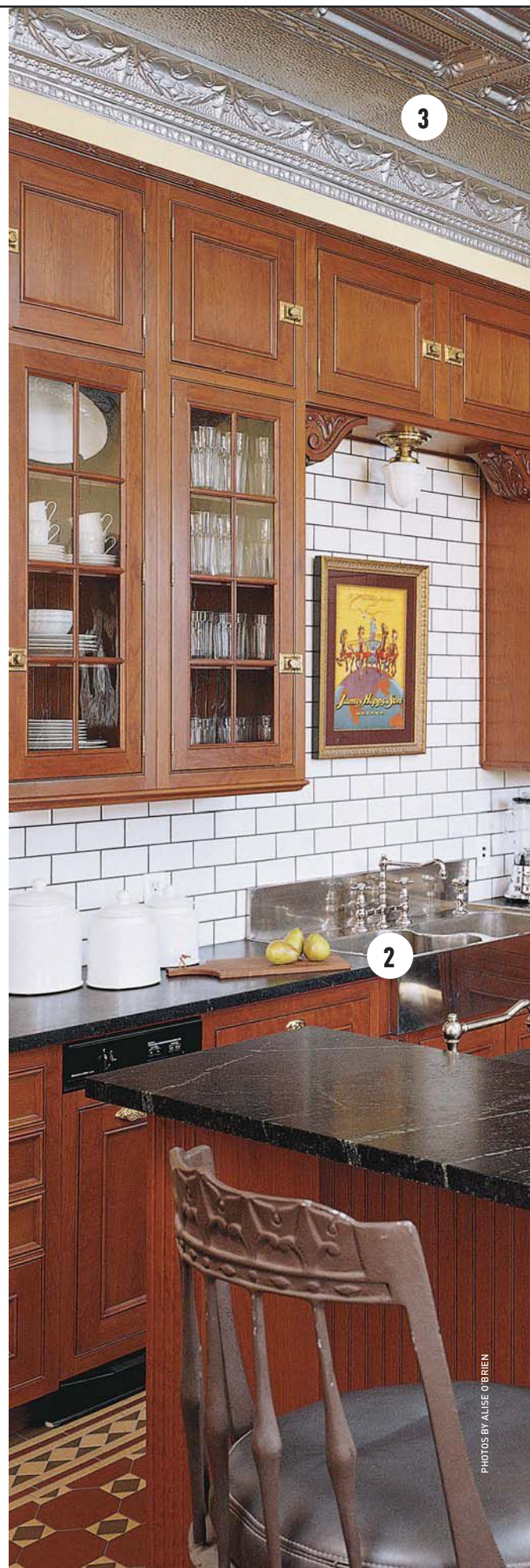
Black stone and white tiles are a classic combination. Soapstone countertops have a soft sheen and develop a natural patina. The sink was selected not only for its unique design and historical appearance, but also because the "soft" alloy buffers china and glassware.

3. METAL CEILING

The house's previous resident installed the bold metal ceiling and cornice. This owner chose to keep the industrial look of the unpainted metal, which cued his design.

4. PENDANT LIGHTS

The owner who designed the kitchen eschewed both can lights and a built-in microwave oven: both "dead giveaways that this is a new kitchen," he says. The pendant ceiling lights with large milk-glass shades are similar to those used in stores and restaurants in the early electric era.



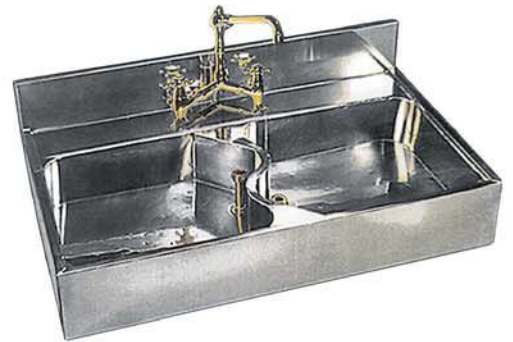


BE INSPIRED...

The 'Kathleen' is a particularly attractive reproduction **pendant lamp** (13" w x 24" long as shown including glass). In eight finishes including three gold/brass tones, \$225-295. revivallighting.com



An alloy of copper, nickel, and zinc, **German silver** is softer than a porcelain sink, easier to maintain than copper. Available once again in several sizes and styles; the S partition is a classic (ca. 1917). germansilversink.com



Horton Brasses' fancy, sand-cast brass **bin pull** # VT-71 has 10 finish options including bright and antique brass; \$13-18.20 each. The Victorian **spring latch** 3 SL-2 comes in five finishes, \$16-20 each. horton-brasses.com

Modern **geometric tiles** are more affordable and easier to install than Victorian encaustics. This is the six-color 'Osborne' pattern with 'Browning' border, through dealers. originalstyle.com





Enduring Finish

Good choices for hardware, metal, and kitchen surfaces may last as long as the house itself. **By Mary Ellen Polson**

1. IT GLISTENS

The Libratory pendant will dazzle over a sink or as a series above an island. Shown in a light antique brass finish, the fixture has a cast-brass canopy, a mouth-blown glass shade, spun-copper holder, and a handmade chain. \$1,360. Heritage Metalworks, (610) 518-3999 heritage-metalworks.com

2. WISELY MODERN

Go sleek and clean with cabinet pulls from the Philosophy collection, named for sages of the past including Aristotle, Tacitus, and Sartre. All three are shown here in brushed stainless steel. \$12.13 each. Acorn Manufacturing, (800) 835-0121, acornmfg.com

3. LINES AND CIRCLES

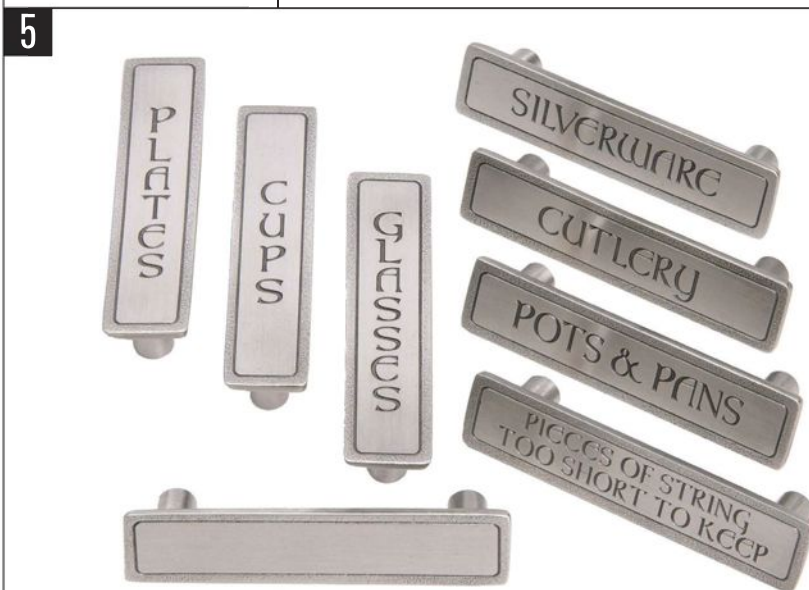
A recent introduction, the Metro Mosaic tile collection features bold and earthy colors with a hint of metallic sheen. The horizontal tiles come in a variety of sizes. \$95 per square foot. BonTon Designs, (612) 270-2533, bontondesigns.com

4. ORNATE OFFSET

Equip your vintage icebox or look-alike cabinet with a pair of these fancy 1/2" brass offset hinges. Measuring 4" long x 2 1/4" wide, they are lost-wax-cast for maximum detail. \$35. Vintage Hardware & Lighting, (360) 379-9030, vintagehardware.com

5. SHOW SOME I.D.

Find it fast with hardware from the Kitchen ID collection, engraved with handy phrases like "spices," "utensils," and "string too short to keep." Pulls measure 4" wide x 7/8" deep. \$39 each. Notting Hill Decorative Hardware, (262) 248-8890, nottinghill-usa.com





6



7

6. HAMMERED & ANTIQUED

The gracefully rounded 36" Coronado range hood in 16-gauge copper is accented with hand-formed clavos. It can be set up to vent or recirculate and is equipped with a fan blower and lighting. \$6,800. Native Trails, (800) 786-0862, nativetrails.net

7. WHAT A TOOL

Don't let the vintage styling fool you: the Artifacts single-hole kitchen faucet offers a pull-down spray head with multiple settings for tasks from food prep and aeration to sink cleaning. The 16" faucet has a magnetic docking system. \$575. Kohler, (800) 456-4537, kohler.com



8

8. SILVERED KNOBS

Add the shimmer of mercury glass to your cabinets with these parasol knobs in pastel colors, some with crackled finish. The knobs are 1 3/4" in diameter and 1 1/2" deep. Set of two: \$9.50. Charleston Knob Company, (843) 856-9668, charlestonknobcompany.com

9. DRESSY LEGS

Add a little bling to an island or table with turned legs from the Fusion Collection. The Massive Wilmington (\$90.50 and up) features a 5" high metal fusion foot. The Electra (\$351.31 and up) adds metal near the shapely mid-point. Osborne Wood Products, (800) 849-8876, osbornewood.com



9



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10. HANDS ON

The Artisan Suite is expressly made to complement Arts & Crafts-era kitchens. In polished nickel, pieces shown range from cabinet knobs to icebox cabinet latches and appliance pulls. \$9 to \$39. Cliffside Industries, (717) 627-3286, cliffsideind.com



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PHOTO BY KINDRA CLINEFF

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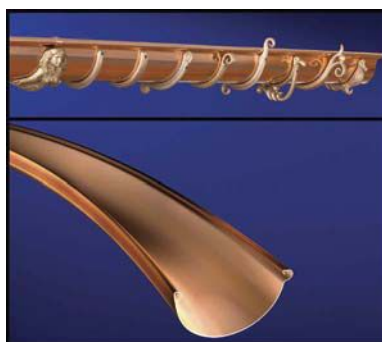
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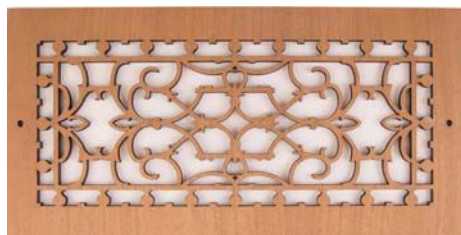
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ington, VT: thelampshopvt.com

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p. 29 **BED** Family antique **DRAPERY**
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'Decorator White', both **Benjamin**
Moore benjaminmoore.com
DINING TABLE Custom **Heritage**
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armchair **Serena & Lily**, serena
andlily.com **CHANDELIER** 'Malibu
24' (#MAL24-MLK-NH-NK) **Ro**
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WALLPAPER 'Garland Pear' W522/
04 **Romo** romo.com **MIRROR**
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p. 67 (bottom right) **INTERIOR DE-**
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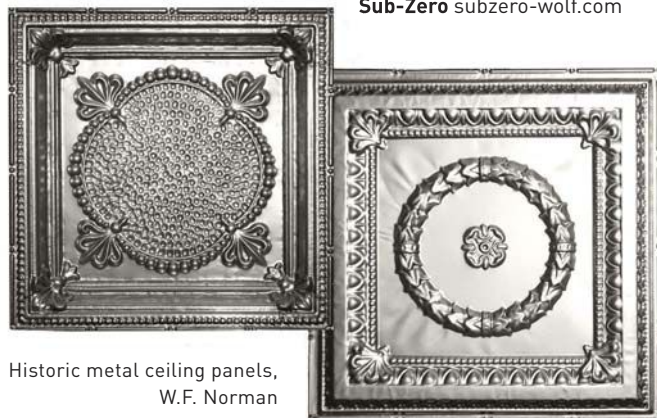
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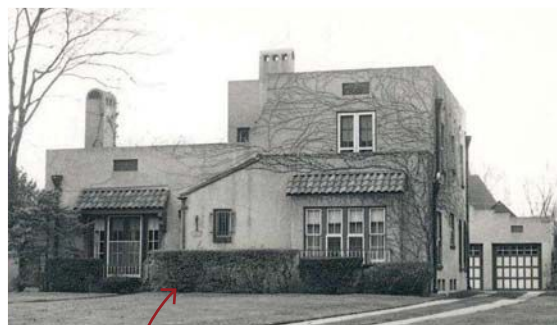
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Grosse Pointe Park is a Detroit suburb filled with classic homes of the 1920s. This one must have been avant-garde when it was built—Modern, even International Style in its massing, with red tile and stucco alluding to Pueblo and Spanish antecedents.

Apparently it survived intact until a recent remodeling. “We noticed the house immediately when our son moved to the neighborhood,” says our correspondent. “We couldn’t take our eyes off the misshapen mess of prefab roof trusses, stock windows, and vinyl siding, all of which seemed to have smothered a vintage stucco house”—in an attempt to recast it as a disproportionate bungalow?

“With a little snooping,” says the neighbor, “we located a picture of the original house. The massive addition on top destroyed its character.” After renovation, it went on the market for \$525,000, the price since reduced.

“Not as bad as some, but clunky & pedestrian.”

—Barrett Ryker

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