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Photograph by Steve Gross & Susan Daley.



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The more things change . . .

THE LIMESTONE TOWNHOUSE I bought in Brooklyn's Park Slope neighborhood in the mid-'80s had seen a lot of remodeling since its construction in 1911. Long gone was the built-in colonnade with cabinets, which had separated a proper entry from the living room. (The house next door retained its version.) The front room thus had become a large, undifferentiated space. Behind the living room was the full-width dining room, closed off by a single door. This being a party-wall row house, both rooms had become quite dark, as no light passed between them. Upstairs, a rear bedroom had been altered to make room for a showerbath (but no toilet).

As we worked on that house—all sweat equity in those days, no nights or weekends off—we said some awful things about the previous owner. How could somebody *ruin* such a good house? We opened the wall between living and dining rooms to find, as we expected, framing for generous double French doors, which we replaced. Swung open or neatly closed, those glass doors restored the proportions and light—the *feng shui*—of the main floor. Why had an owner thrown away the originals? The single door had a lock. What had they been *thinking*?

Now I find myself in these changing times wandering through my Gloucester house, taking a hard look at its rooms. Could I close off the parlor and dining room to create an office? The top floor suite has already been mothballed so I don't have to heat it, but could I rent it out instead? What if my mother has to move in—how will the house give her privacy? What if instead we move in with *her* for the summer, and rent ours for cash? In that case maybe I should replace the antique stove with a modern one that doesn't need instructions.

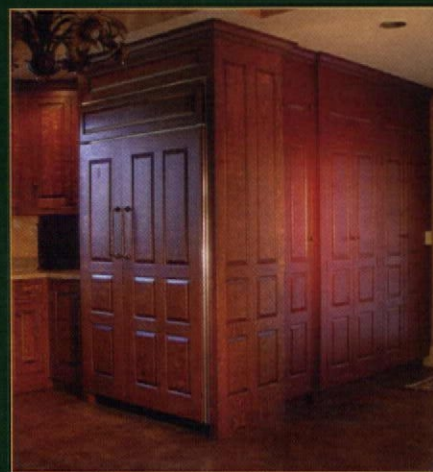
What goes around comes around. I remembered that the previous owner of the Brooklyn house had lived there since the 1930s. She was a widow and single mother of two boys, whose own mother had lived with them. Once she told me they took boarders during the War. Reasons to rid the house of glass doors, and install a sit-down shower?





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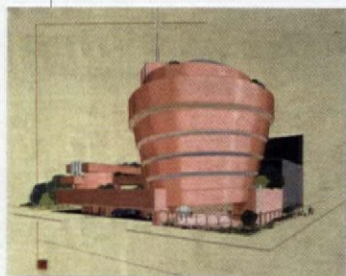
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The Gugg at 50

Fresh from a restoration that left Frank Lloyd Wright's inverted spiral swathed in scaffolding for four years, the Solomon R. Guggenheim Museum celebrates its 50th anniversary with "Frank Lloyd Wright: From Within Outward." In partnership with the Frank Lloyd Wright Foundation (franklloydwright.org), the exhibition brings together 64 projects designed by the master architect, including more than 200 drawings. Among these are such full-color rarities as a sketch for the Cloverleaf housing complex in Pittsfield, Mass. (never built), and the Guggenheim itself, rendered in bright salmon.



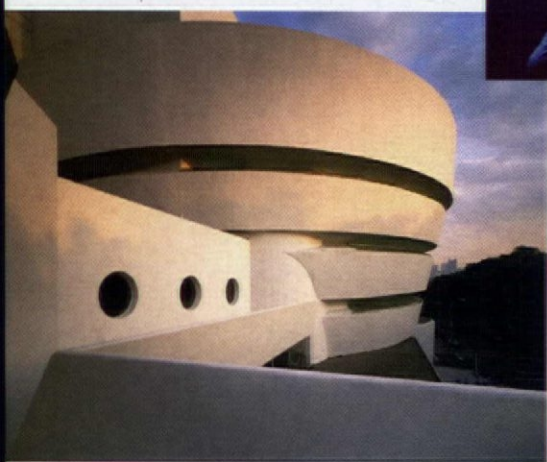
Other media include 3D scale models, including an exploded version of the 1937 Herbert Jacobs House in Madison, Wisc., and animations of nine of Wright's many unbuilt or demolished projects, as well as Taliesin Wisconsin and Taliesin West. A two-day symposium, "Frank Lloyd Wright: Now What Architecture?!" will be held May 14–15 at the museum. (In October, the exhibition will travel to the Guggenheim Museum Bilbao in Bilbao, Spain.) May 15–Aug. 23, Solomon R. Guggenheim Museum, NYC, (212) 423-3587, guggenheim.org



TOP LEFT: Wright's rendering of the Guggenheim.

ABOVE: FLW at the Guggenheim (completed six months after his death in 1959).

LEFT: The restoration included reinforcement of the concrete structure and removing paint.



Frank Lloyd Wright “was really concerned about domestic shelter. These are psychologically the soundest homes that have ever been built in America.”

—BRENDAN GILL, AUTHOR OF THE WRIGHT BIOGRAPHY, MANY MASKS, QUOTED IN THE NEW YORK TIMES, AUG. 7, 1996



PROFILE

Blacksmithing brought together **Stephen Marks, Mark Christiansen, Michael Prendergast, and Scott Szloch**, four Seattle-area metal artists who formed **12TH AVENUE IRON** in 2005. After teaching at Pratt

Fine Arts Center in Seattle and working together to build sculptural metal entry gates for the school, the men realized they could combine their individual talents—carpentry, woodworking, painting, and metal work—for a unique and comprehensive workshop. At 12th Avenue Iron, they design, fabricate, and install just about anything made from metal, from stair railings and range hoods to wine racks, coat hooks, and gates for homes and businesses. Clients are encouraged to visit the shop, feel the heat of the gas-fired forge, and watch as metal is transformed. Chunks of steel are heated from 2200 to 2300 degrees Fahrenheit and the color is carefully monitored: a bright orange indicates the metal is ready for hammering and shaping. The metal, soft and malleable as clay, is shaped with a variety of tools, from handmade



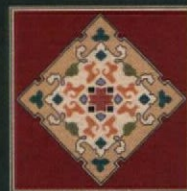
chisels and tongs, punches, and drifts to a massive, pneumatic forging hammer that can deliver up to 210 blows per minute. Finishes are kept simple: interior ironwork is usually left natural (with a wax finish) to highlight its hand-worked character, while exterior metal is sandblasted, primed, and painted or powder coated to prevent deterioration. 12th Avenue Iron, (206) 325 0792, 12thavenueiron.com —BDC



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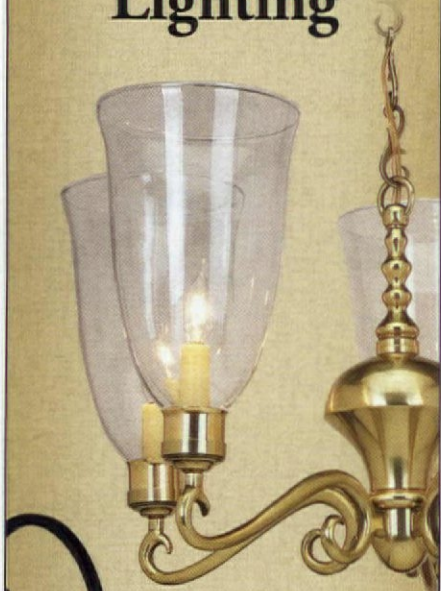
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Kitchen Revival

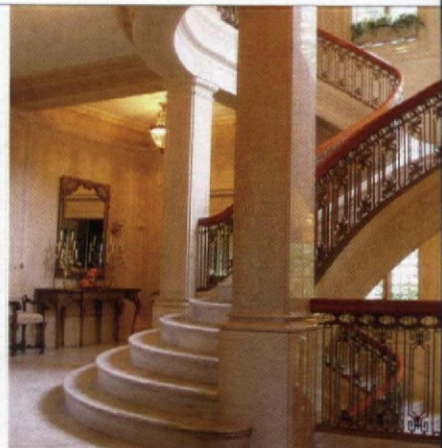
When it comes to historic house tours, everyone wants to see the kitchen. As a special treat for the April 18 renewal of Portland, Oregon's Kitchen Revival Tour, ticket holders will get an up-close look at the carefully restored kitchen and pantry at the Pittock Mansion. Details include a silver "S" sink, an original Shaws Original double pedestal sink, a seven-burner Chambers stove with multiple ovens, and an linoleum floor of interlocking

tiles, re-created from a fragment of the original rubber tile floor by the Lansing Linoleum Co. in Portland (lansinglinoleum.com). The walk-in refrigerator, installed when the house was new in 1914, chilled food using ammonia. What would you expect from a house that also had a central vacuum system, thermostats for every room, and an intercom? Tour tickets are \$25, with discounts for members. Architectural Heritage Center, (503) 231-7264, visitahc.org



One of the restored kitchens on view April 18 in Portland, Ore.

OPEN HOUSE Henry and Georgiana Pittock created their French Eclectic mansion 1,000 feet above Portland, Oregon, in old age, when Henry was 80 and Georgiana 68. Both had arrived in the West by wagon train. The Pittocks believed in hiring local talent: the 1914 reinforced concrete mansion dressed in Tenino stone from nearby Washington was the first residential commission of Oregon architect Edward T. Foulkes. The foyer is dominated by a three-storey curving marble staircase with bronze grille work, but the space feels intimate. Rooms feature gold and silver leaf and influences as diverse as Jacobean England (the paneled library) and Turkey (the smoking room). Pittock, penniless when he began working in 1853 at the weekly Portland *Oregonian*, later bought the paper and converted it to a daily. (He reportedly never used glasses to read the paper and ate a grapefruit every day.) Many furnishings were sold before the house came into city ownership in the 1960s, but treasures still there include crystal chandeliers and a piano. The house, surrounded by expansive grounds, is open every month but January. **Pittock Mansion**, 3229 NW Pittock Dr., (503) 823-3623, pittockmansion.org



BELOW: On the grounds of a public park, the Pittock Mansion commands a view of downtown Portland and Mount Hood. **ABOVE:** The circular staircase in the foyer is made of Columbia marble quarried in California. **BOTTOM RIGHT:** Dominated by a richly embellished frieze, the music room features a bronze-glazed silver leaf ceiling and an Aubusson rug.



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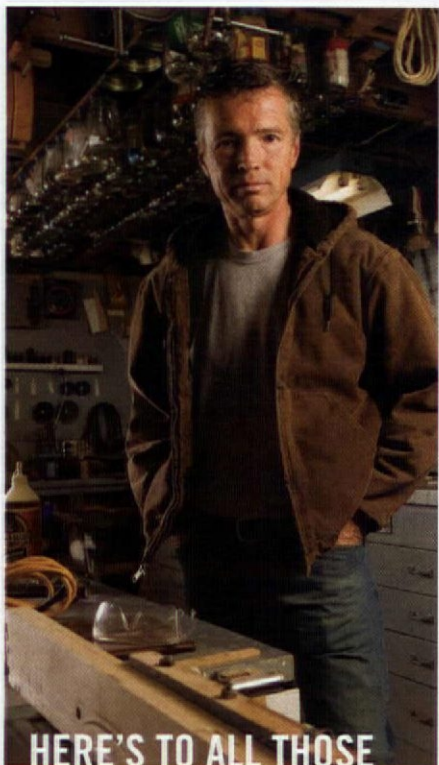


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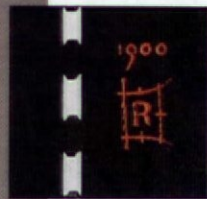
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▪ **NEW ENGLAND HISTORIC HOMES SHOW**, April 17–19, Sturbridge, MA Design ideas to complement both old and new construction of early American architecture. (717) 796-2379, goodrichpromotions.com

▪ **MARYLAND HOUSE & GARDEN PILGRIMAGE**, April 25–May 17 Tours of more than 50 noteworthy historic properties throughout the state, various dates. Details: (410) 821-6933, mhgp.org

▪ **BALTIMORE FINE FURNISHINGS & FINE CRAFT SHOW**, May 2–3, France-Merrick Performing Arts Center, Baltimore (401) 816-0963, finefurnishingsshows.com

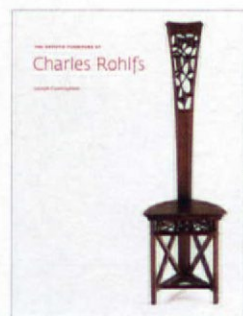
▪ **TOURING PORTLAND**, Ore., May 8–10, Seattle Historic Seattle, (206) 622-6952, historicseattle.org

▪ **WRIGHT PLUS 2009**, May 16, Oak Park, IL Tours of Wright-designed and -related homes. Events include excursion to Chicago landmarks (Friday) and dinners in Wright-designed homes by renowned chefs (Saturday evening). FLW Preservation Trust, (877) 848-3559, gowright.org

Strange—and Beautiful

An exhibition traveling to five U.S. museums suggests that the world is ready to celebrate the idiosyncratic furniture of Charles Rohlf's. Long recognized by scholars and collectors of the Arts

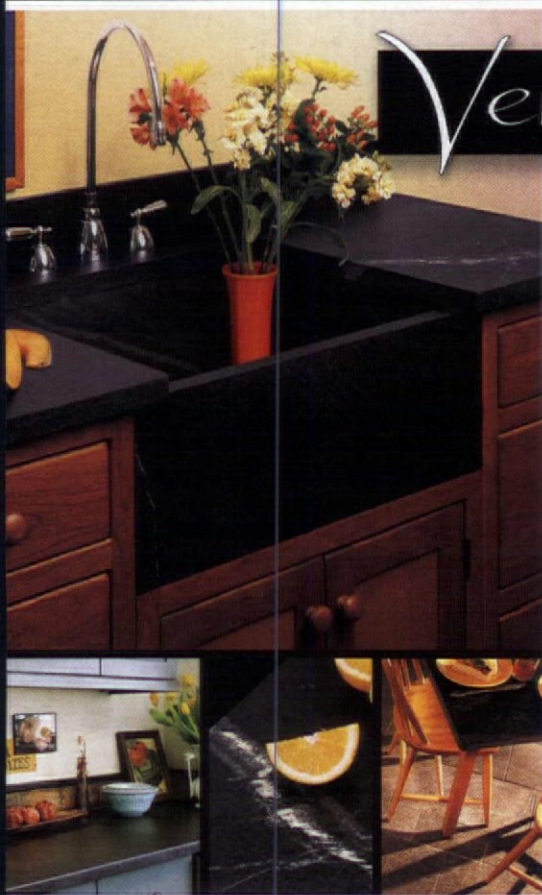
and Crafts Movement, Rohlf's created unique carved and ornamented furniture that synthesizes Aesthetic Movement, Art Nouveau, and proto-modern forms. A beautiful book accompanies the show which debuts at the



Milwaukee Art Museum (mam.org) June 6. Well-researched and documented with 321 color photographs and unpublished period illustrations, it's the first major volume about Rohlf's *The Artistic Furniture of Charles Rohlf's* by Joseph Cunningham [Yale University Press, 2008] —BDC

'Native' Moves East

"A 'New and Native' Beauty"—the knock-out exhibition on the brothers Greene that debuted in Pasadena—has moved to the Renwick Gallery in Washington, D.C., through June 7. "The Art and Craft of Greene & Greene" features objects from 30 commissions, mostly from the period 1906 to 1911. If you live on the East Coast, don't miss the chance to examine items like the original Blacker House sideboard up close. Smithsonian American Art Museum and the Renwick Gallery, (202) 633-7970, americanart.si.edu



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• Hall Jewels •

These hand-blown 19th-century hurricane glass shades in clear, green, or amber glass often come with flutings or wheel-cut etchings. Mounted on brass arm sconces, a set like this would retail for about \$1,300.

From Fair Trade Antiques, (413) 337-8513, fairtradeantiques.com

• De Morgan Flowers

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Retro Kitchens

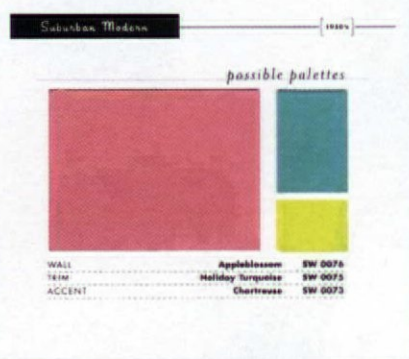
by *RetroRenovation.com's Pam Kueber*

• An Icon Revived

Steel kitchen cabinets were all the rage in postwar America, and St. Charles was arguably the premier brand. Now Viking Range has reintroduced this famous name in 23 powder coated colors and stainless steel. Pricing is similar to other premium kitchen cabinets. St. Charles Cabinets, (662) 451-1000, stcharlescabinets.com

♥ Pleasantville ♥

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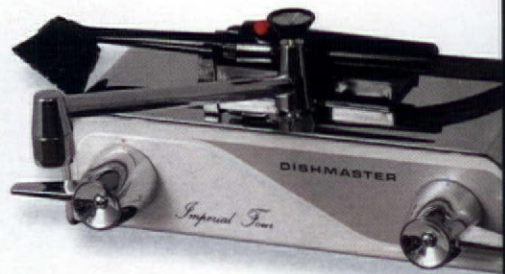


♦ Retro Air

The Earl is a through-wall exhaust fan finished in your choice of powder-coated colors or plated metals. The aluminum grille measures about 12 1/4" by 14 1/2". Prices range from \$539 to \$739. From Laurelhurst Fan Co. (971) 570-3131, laurelhurstfancompany.com

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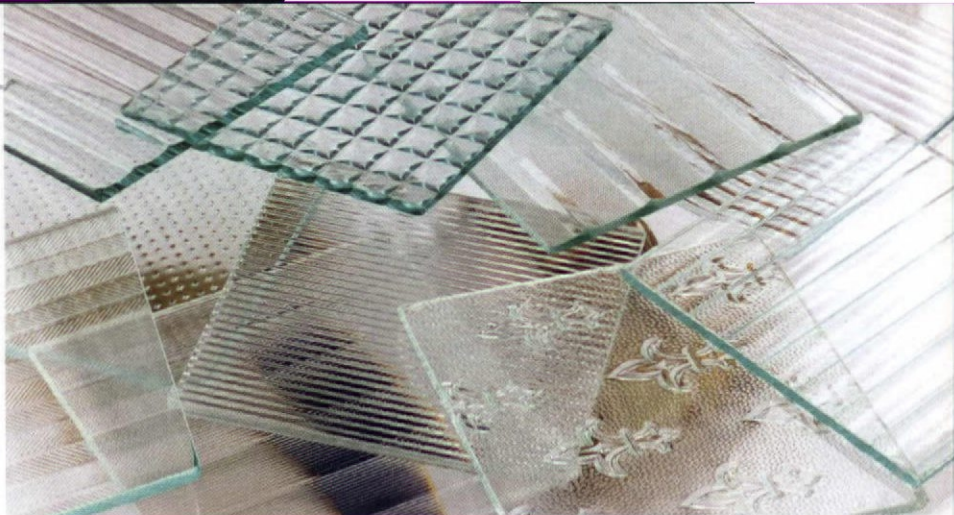
▲ Porch Favorite ▲

The Old Fashion screen door suits many vernacular styles, from Folk Victorian to Foursquare. Prices begin at \$299; options include different woods and finishes, plus pet doors. Storm inserts start at \$115. From Yesteryear's Vintage Doors & Millwork, (800) 787-2001, vintagedoors.com

Lots more in the Design Center at designcentersourcebook.com

Pick a Pattern

Outwater Plastics offers more than 100 styles of pattern glass for projects from cabinet doors to privacy windows. Period choices include seeded, ribbed, reeded, etched, and textured glass. Prices for 1/8"-thick glass range from \$9.07 to \$29.38. Contact (800) 631-8375, outwater.com



Café Style

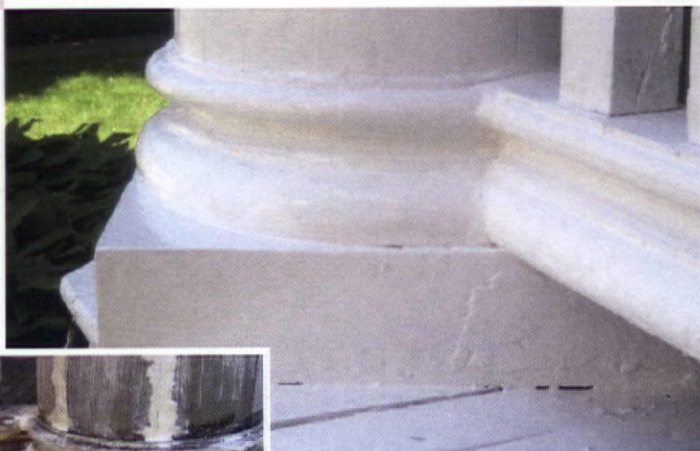
Why settle for flimsy tension rods when these café rod sets are built to exact width (up to 60") in six brass finishes? The 3/8" rods are available in inside, outside, or concealed mount styles. They cost \$31 per set from Rejuvenation, (888) 401-1900, rejuvenation.com

Renewed Wood

Restore even seriously damaged woodwork like columns or window sills with Liquid Wood, a consolidant that regenerates dry-rotted or spongy wood, and WoodEpoxy, a putty wood replacement compound. Both sell for \$37.20 for a two-pint order. From Abatron, (800) 445-1754, abatron.com

Sliding Rosettes

Inspired by the recent BBC series, the Jane Austen picture hanger allows you to place the sliding rosette wherever you like on the wall. Most rosettes are \$26 to \$38, and cord is 80 cents to \$1.50 per foot. From The Swan Company, (530) 865-4109, swanpicturehangers.com



Window Savers

Save on energy and preserve the historic appearance of your original windows with interior storms from the Preservation series. A typical 3' x 5' unit costs \$190 to \$270; the higher range includes painting or trimming with wood veneer to match your interior. From Climate Seal, (877) 773-7379, climateseal.com



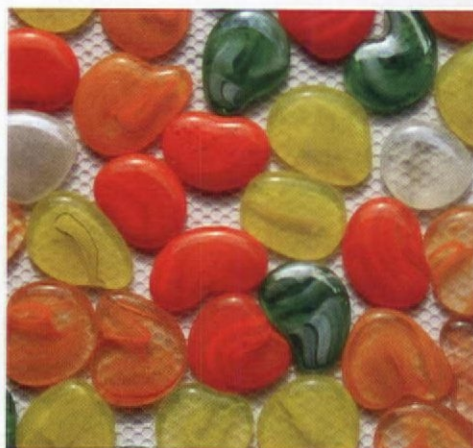


◀ Luminous Aluminum

From a famous maker of industrial lighting since 1897, the Crouse Hinds wall light (one of a pair) features a new spun aluminum shade. It measures 16" wide x 17" deep x 16" high. The two fixtures retail for \$1,895 from PW Vintage Lighting, (866) 561-3158, pwvintagelighting.

Jelly Babies ▶

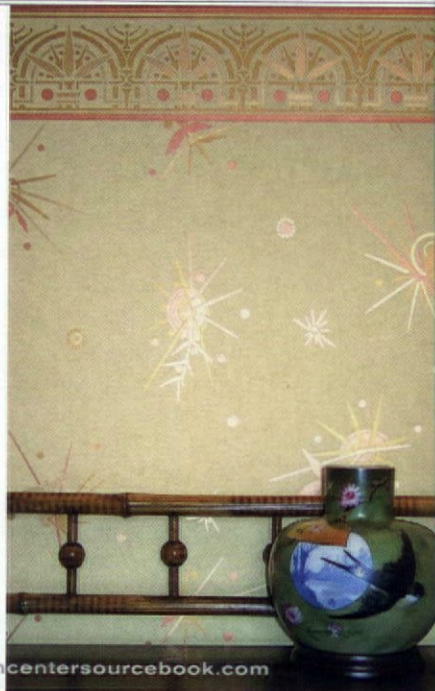
Brighten up an outdoor shower or pool with these colorful glass jellybean tiles. The tiles can be used indoors or out and are sold in 12" x 12" mesh-backed sheets. They sell for \$13.50; samples are available. Contact Glass Tile Store, (866) 620-TILE, glasstilestore.com



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♦ Celestial Beauty

Dusted with starbursts and glittering leaves, the Japanese-inspired Osaka is hand-printed in gold, copper, and bronze inks on a cream ground in an historic 18" width. Available with two companion borders, the paper retails for \$24 per yard. From Mason & Wolf Wallpaper, (732) 866-0451, mason-wolf.com



◀ Curvaceous Beauty

Book-matched maple paneling and a radius-curved shape lend Art Deco flair to the Carlton vanity. Complemented by an oval mirror, generous shelving, and three deep drawers, it measures 38" wide. The vanity lists for \$1,285. The mirror is \$310. From Xylem, (866) 395-8112, xylem.biz

♥ Pressed Glass Plates

In jadeite milk glass, these pressed-glass pedestal plates take the cake. The plates come in four sizes, from 6" to 12" in diameter. Prices range from about \$30 to \$60. For a distributor, contact Mosser Glass, (740) 439-1827, mosserglass.com





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A Color Makeover

NO MONEY FOR A KITCHEN REMODEL? SPIFF UP THE PLACE WITH PERIOD-FRIENDLY CURTAINS, RUGS, FLOORCLOTHS, AND OF COURSE, TABLE AND DISH LINENS. **BY MARY ELLEN POLSON**

GIVE YOUR KITCHEN a fresh face without breaking the piggybank with colorful textiles. Unlike most other rooms in the house, the kitchen is the place where you can literally go for broke with color. Start with the obvious: both vintage and reproduction towels and table linens cover style periods from Art Nouveau to Jetsons Modern. Or whip up your own table runners and curtains with vintage reproduction fabrics or kits (see "Make Your Own," p. 25). Café-style curtains—a half curtain that leaves the top of the window open to the light—are a kitchen classic, says

Dianne Ayres of Arts & Crafts Period Textiles. Save the embroidered curtains for the dining room and keep it simple. "Especially near the sink, you want something that's easily washable," she says. If the curtains will be closed and opened frequently, use small brass rings along the top.

Another good place to splash color is the floor. Depending on the age and style of your house and the look you want to achieve, hand-braided, -hooked, and -woven rugs are all colorful and durable options. Woven rag rugs and braided mats probably predate colonial times, but

ABOVE: Cherry and apple reds on a vintage kitchen towel add a pop of color to a creamy white 1950s-era range. **RIGHT:** Sunny yellow is another favorite hue for kitchen curtains and tablecloths.





Stenciled and embroidered linens from Ann Wallace, ready-made or as kits.

E XTRA TIME ON YOUR HANDS?

Embroider new kitchen linens like napkins, runners, and table scarves yourself from kits that include patterned fabric, thread, needles, and instructions. If you sew, whip up a pair of simple curtains or a valance, says Dianne Ayres of Arts & Crafts Period Textiles. Use about 1 ½ times as much fabric as the width of the window opening. (In other words, if you're planning a pair of curtains for a 36" wide opening, each curtain should be about 27" wide.) Cut the selvedge off before you measure, and allow enough fabric to fold under twice for a double hem, plus more material for a pocket rod at the top. "If you leave it as least twice as big as the diameter of the rod, it will slide easily," Ayres says.

the fancier hooked rug only began to appear about the 1840s.

Sealed, hand-painted floorcloths are another period-friendly method of covering a floor with color, especially for early American homes. They're made by coating a canvas sheet with multiple coats of paint, topped with a sealer. The patterns can be anything you can imagine, from an authentic period design to a design right out of your head. The best will last for years, giving your kitchen "make-over" a longevity that last year's retrofits can only dream of. ✦

Table & Hand LINENS

(Repro and Vintage)

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- **RETRO REDHEADS** (978) 857-8898, retro-redheads.com



Feeling handy and have access to a sewing machine? Cafe curtains are among the easiest items to sew, requiring only side seams, a bottom hem and a slot for a case-ment rod. This fancier grommet design hung on case-ment hardware from Rejuvenation requires a bit more skill to complete.

“KITCHENS ARE A LOT MORE FLEXIBLE FOR COLORS THAN OTHER ROOMS.”

—DIANNE AYRES, ARTS & CRAFTS PERIOD TEXTILES.

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- **COUNTRY CURTAINS** (800) 456-0321, countrycurtains.com
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- **FORD CRAFTSMAN STUDIOS** (877) 204-9961, fordcraftsman.com
- **HISTORIC STYLE** (250) 592-4916, historicstyle.com
- **J.R. BURROWS** (800) 347-1795, burrows.com
- **REPRO DEPOT** (877) 738-7632, reprodepot.com
- **REJUVENATION** (888) 401-1900, rejuvenation.com
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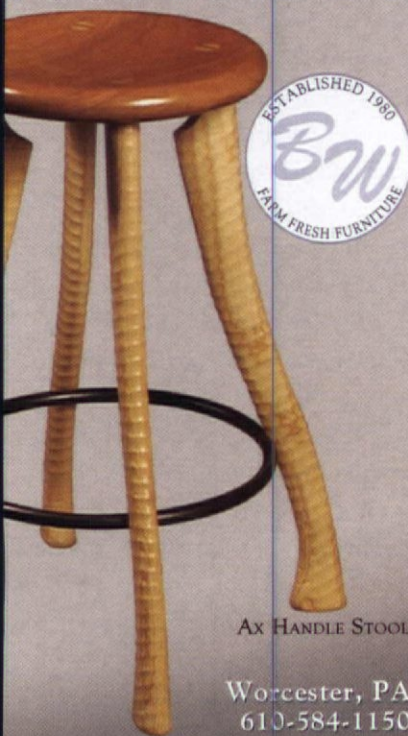
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In the Thrall of the Dishmaster

BY PAM KUEBER

I AM THE FIRST-BORN. Career woman. Breadwinner. And dishmaven. Huh? Yes, after 30 years of adulthood, long driven by worldly pursuits and with zero interest in housekeeping, I slid straight into a mid-life love affair with the Dishmaster. Can you believe that a small company in Indiana still makes this kitchen faucet, introduced in 1948? Featuring a special brush-wand that dispenses soapy suds, the Dishmaster works great and is as cute as a gosh-darn button.

It's not just the Dishmaster that's caught my eye. Since I started my blog *RetroRenovation.com* two years ago, I can't deny that I've developed an obsession with all the details of American homes built in the decades following World War II. The quirkiest the better: Hudee rings, pecky cypress, pink bathrooms, embossed inlaid linoleum, knotty pine, storybook ranches, pull-down lighting, steel kitchen cabinets, atomic exhaust fans, conversation pits, gold speckled plastic! Oh, and bathroom vanities made out of laminate, recessed kitchen appliance outlets, and the brand names of mid-century toilets.

In no time at all, I have been seduced into a brand-new role as an online cultural anthropologist—and cheerleader—of the “wife-saver” home products that all but defined postwar America's domestic life.

As usual, it all started with a bathroom renovation.

Like other loyal *Old-House Interiors* readers, I've long been fascinated with and dedicated to the preservation of architectural elements in vintage homes. In 1994 my husband and I made some careful renovations to our first home, a 1912 Colonial Revival in Michigan. I adored the house and labored over its details, for sure. But it wasn't until we moved to a 1951 colonial-ranch in Lenox, Mass., that the true depths of my passion for a specific slice of socio-architectural history (i.e., “middle-class, mid-century modern”) truly took hold.

Did I labor over the details? How about agonize? Re-creating three bathrooms in circa-1951 style meant hours of internet research, fights with the contractor, and sleeping pills. The bathroom details turned out great. After all that stress, I thought it would be a shame not to share my findings with others. I'm a writer by trade, so, on a lark, I started a daily blog as a place to catalog resources for folks like me who are renovating their 1940s, '50s, '60s (and even '70s) houses.

My journalism training does not, however, explain the utter fascination that I have for the minutiae of post-war life. Maybe it's because my grandmother was such an important person in my life. She came to live with us when I was two. There were five kids, and my mom and dad both worked, so my [continued on page 30]

CHRISTOPHER THOMSON



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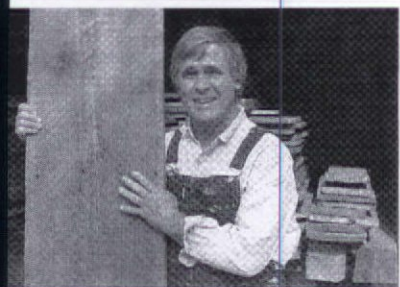
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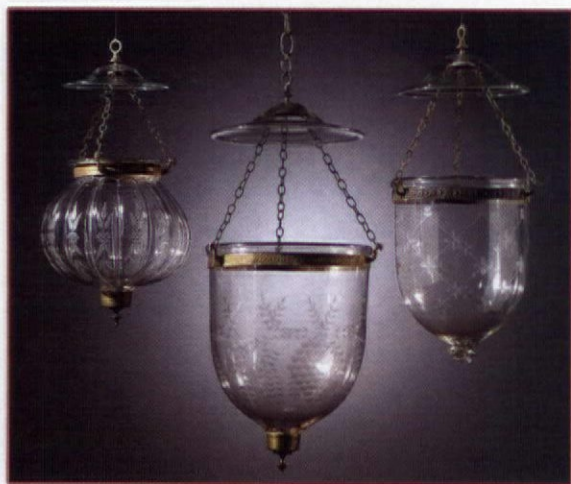
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grandma played a key role at home. It was through her that I learned to love the hum of the household . . . the little routines that created our family bonds.

She also taught me about

hard times. She had lived through the Depression, and been widowed young, with three children. She didn't live with indoor plumbing until 1950, when she was 40 years old! Years later, living with her daughter and family in the booming '60s and '70s, she was demonstrably grateful for our modest dose of middle-class comfort. My grandmother also had very modern views about the power of education in my future.

My grandma's influence made me a populist. Honestly, I don't care a whit about the big-name designers—the Eameses and Saarinens and Nelsons whose mid-century Modern furniture and accessories now draw many thousands at auction.

No, I'm sweet on the small stuff: the household artifacts introduced immediately after the war, which combined America's pent-up desire for a back-to-normal life with our incredible inventiveness and can-do spirit.

The Dishmaster is one of my all-time favorites, all the more so because it's still available today. The product was introduced in 1948 by a businessman in Pontiac, Michigan. Not surprisingly, the faucet housing looked like a car—a Studebaker, claim its fans. Dishmasters sold well in Michigan and in southern California, where the company also had a presence. Sales perked along over all these years; I'm thinking that "cult following" is an appropriate term. In 2001 the brand and tooling were purchased by SilverStream, LLC, a company based in Mitchell, Indiana. Today three Dishmaster models are available, and SilverStream aims to grow sales of the unique product. The growing interest in all things retro (and the fact that the product is made in America) bodes well.

A product like this . . . well, it's like finding a species previously thought extinct. More important for me, the Dishmaster and such products preserve and the memories of those women who set in motion our complex choices today—to have lives as mothers, career women and breadwinners, and yes, as dishmavens. ✦

PAM KUEBER is the keeper of blogsites **RetroRenovation.com** and **SaveThePinkBathrooms.com**, each chockablock with good information, entertainment, retro products, and links.



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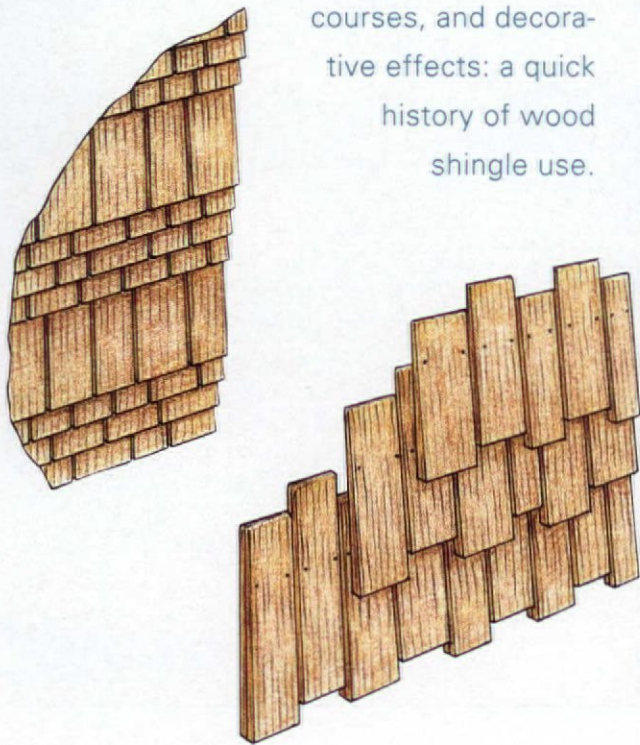
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Shaped shingles, fancy butts, wavy courses, and decorative effects: a quick history of wood shingle use.



Wood Shingles: Staying in Shape BY GORDON BOCK

FOR TWO CENTURIES the wood shingle has been a staple of North American roofing and siding. Lest you think, however, that this is a mere crude slice of frontier cellulose, consider this: earlier on, wood shingles were cleverly worked, shaped, and installed not only to look as unlike wood as possible as possible, but also to embellish a wide range of house styles with eye-catching patterns and outlines.

Though shaped wood shingles are known to have been used on roofs in the 1700s, it took America's first great house-design maven, Andrew Jackson Downing, to promote the idea of decorative patterns: "nine-tenths of our country houses, as yet, are covered with shingles, and a very easy and efficient mode of

giving a good effect to such roofs is that of cutting the shingles in certain patterns before laying them." [1850]

Downing suggested three basic patterns, still attractive and available today: shingles with their butts cut to 1) a sharp point, which when laid produces a diamond pattern; 2) a semi-circle, which produces a fish-scale pattern; and 3) a beveled point, which, when laid with the correct exposure, produces a hexagon pattern. Downing noted that using just three or four courses of these ornamental shingles would be enough to enliven the whole roof, and added that the custom worked equally well for slate as for wood shingles.

Later, decorative wood shingles rode and reinforced the popularity of a style that became synony-

mous with Victorian house style: the Queen Anne. As originated by architect Richard Norman Shaw in England, the Queen Anne was a late medieval, vernacular manor house—downscaled and updated, thoroughly state-of-the-art in construction, but nevertheless playing up quaint exterior details like leaded windows and, especially, second storeys with half-timbering with ceramic-tiled walls.

When American architect Henry Hobson Richardson reinterpreted Shaw's Queen Anne, he swapped out the tiles in favor of more American (and affordable) wood shingles, and both the style and use of shingles caught on. Surprisingly, Japan became yet another offshore influence. Visitors to the 1876 Centennial Exhibition were

OSITE: (far left) Decorative effects of ribbon coursing and staggered shingles. (left) Fancy-cut shingles create one many surface textures on Free Classic Queen Anne. BELOW: Plain shingled surfaces are punctuated with decorative motifs to create patterned motifs.



entranced by all things Japanese, including pavilions of all-wood buildings exotically decorated with carvings and minute shingles laid up in an oriental fashion. As the fad for Japanese motifs percolated through all manner of Victorian surfaces, we saw ever more elaborate combinations of decorative shingles, from Arabesque bands on walls, to islands of geometric patterns in towers, to whole shingled panels in gable ends.

When the Queen Anne morphed into what's now called the Shingle Style at the end of the 19th century, plain wood shingles (colored with new creosote stains) often swathed the entire volume of the building. Beyond wavy course lines,

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fancy shapes and decorative effects were minimal. By the early 1900s, wood shingles rebounded as a natural, honest cladding for bungalows and other new house types of the Arts and Crafts era. While architects and builders eschewed ornamental shingles as artificial and busy, they had no problem creating eye-catching walls not with special shapes but unexpected course lines and installation patterns using plain shingles.

One of the most common techniques in this era was ribbon coursing. Here, shingles of the same size are laid up in a double layer, except with the top layer raised to expose 1" of the bottom layer so as to produce a single ribbon at the course line. Ribbon coursing could be used on every course, or every two or

Downing blessed the Swiss Cottage as the most picturesque of wood dwellings, advocating "an external coating of shingles cut in an ornamental pattern" for an American example.

three courses. The ribbon could be multiplied to create a double or triple ribbon. Or, shingles of consistent width could be laid up in a standard, single-course manner, but with every other shingle raised 1" to produce an up-and-down pattern called staggered coursing. In yet another variation, identical shingles could be laid up in a standard manner, except with a conspicuous gap of $\frac{3}{4}$ " to 1" between each shingle, side-to-side—a method that added more shadow lines and became a particular favorite for bungalows.

WHAT HELPS make decorative wood shingle treatments so appealing today is how easy it is to get the materials and techniques to repair or re-create them, especially if you keep in mind

the following points.

- For longest life and best looks, it pays to buy quality shingles. Perfection grade shingles cost more but reduce waste. For roofs, the ideal shingle is sawn with vertical grain that resists warping and weathering. Flat-grain shingles are more prone to warping but can be used as underlayment. For cedar shingles, Western Red Cedar is preferred over Eastern White Cedar for roofs (due to its higher content of decay-resisting extractives), but both species are used on sidewalls.
- Use appropriate shingle types. On pre-1900 buildings of all ages, original shingles were invariably sawn or dressed to a smooth, uniform surface. Generally, the rough-surfaced, hand-split versions commonly called

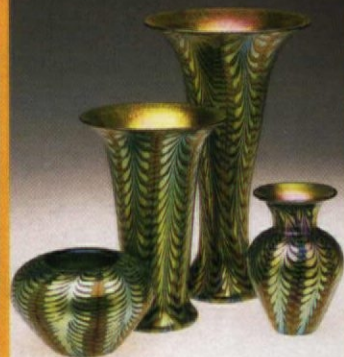
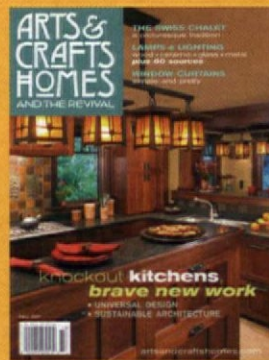
shakes are a modern product that became popular for a rustic look in the 1960s (although some West Coast bungalows may have been sided with a similar-looking long shingle in the 1910s).

- Note that ornamental shingles pre-cut in classic shapes—such as points, semicircles, and hexes—are still available from specialty suppliers. When painting these shingles on the walls of Victorian houses, consider lighter colors such as yellow, orange, and terra-cotta that not only evoke the ceramic tiles the shingles emulate, but that will contrast with their shadows better than dark colors would. ✦ **SHINGLE SOURCES**, see p. 79

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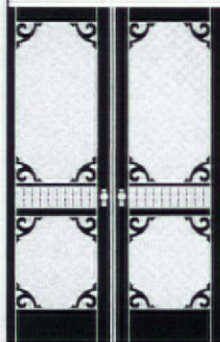
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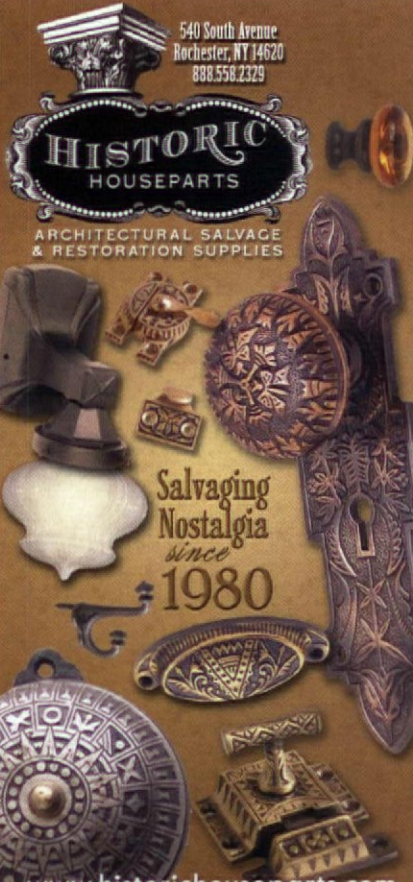
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Fit as Furniture

BY MARY ELLEN POLSON


“The construction method of our cabinetry is pretty much similar to the construction methods of our furniture,” says Matt Moser, oldest of four sons of legendary furniture maker Thomas Moser, and owner of Matthew T. Moser & Co., a company that specializes in kitchen cabinetry and architectural woodwork.

For Moser and others, that means using fine furniture details like hand-mortised tenons (at least an inch long) and dovetailed bracket bases—and cutting drawer fronts from the same boards. [cont. on p. 40]

TOP: Kevin Ritter of Timeless Kitchen Designs uses vintage lumber, and finishes with milk paint to produce the look of aged furniture. **RIGHT:** Stickley introduced a freestanding Mission island. **FAR RIGHT:** (top) Mahogany china cabinets and matching English work table by Kennebec are all but freestanding. (bottom) Built-ins like this window seat by Crown Point Cabinetry are part of the flow.



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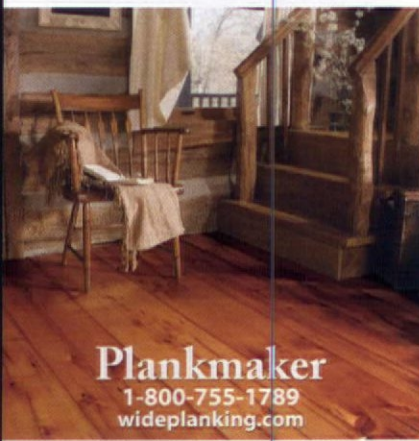


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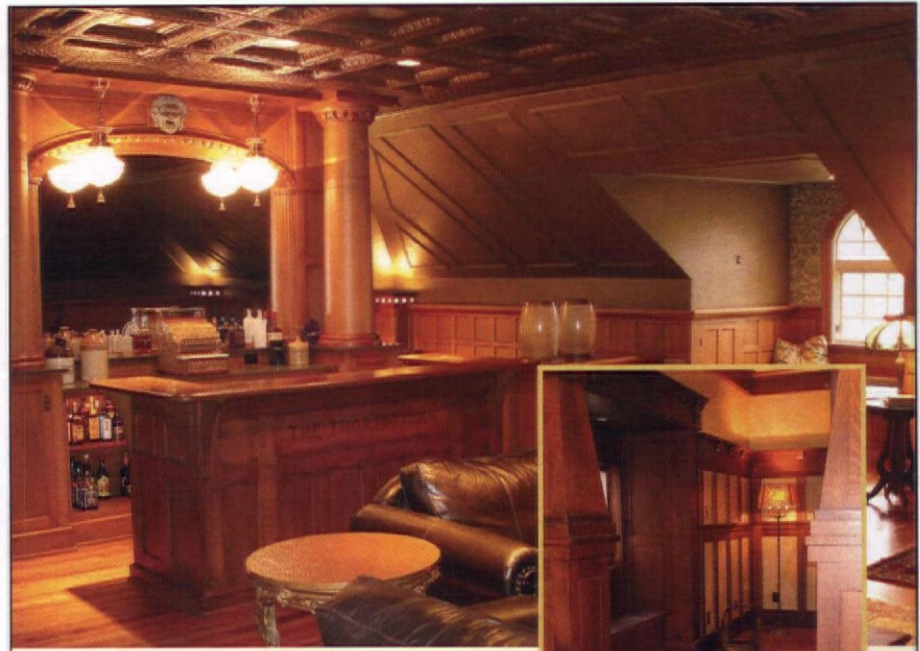
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"All the face pieces are matched as they would be on a single piece of furniture," Moser says.

Where Moser's clients are often inspired by contemporary pieces they've collected, other clients prefer kitchens inspired by antiques, both high style and country. "I do a lot of adaptations of pieces of furniture," says Doug Dimes, president and chief designer of D.R. Dimes, whose kitchen design arm is an outgrowth of a maker of fine reproduction furniture. "Customers are looking for early American sensibility."

Most of his cabinetry looks new—or as though a 250-year-old piece of furniture had been built today. Kevin Ritter of Timeless Kitchen Designs takes a different approach, deliberately aging cabinetry that uses antique wood for the faces of doors and drawers. "We're inspired by the primitive, painted antique pieces," says Ritter, whose father, Bryce Ritter, is known for his painted furniture re-creations of early-19th-century pieces.

Although the results are dramatically different, both Dimes and Ritter pay special attention to cabinet finishes. "At least 40 percent of our time and effort goes into the finish," says Dimes, who specializes in tiger maple kitchens. "Most companies spend 10 percent."

For Ritter, the perfect medium is milk paint, which enhances the aged effect he is after. "We mix it up so it's a little bit chunky, uneven. That goes back to the way the old pieces looked."

That's not to say these makers shun modern technology. More precisely, they tend to use the best contemporary methods to achieve the finest results. For example, Moser uses extruded brass hinges finished

on a machine lathe, then hand-mor-tises them to the cabinets so they fit flush. And his closing mechanism is a bit of alchemy: instead of plastic-encased magnets that produce a twang when they're released under pressure, his company inlays rare earth magnets on opposing cabinet doors and face frames that actually levitate. "These magnets aren't actually touching each other, so there's

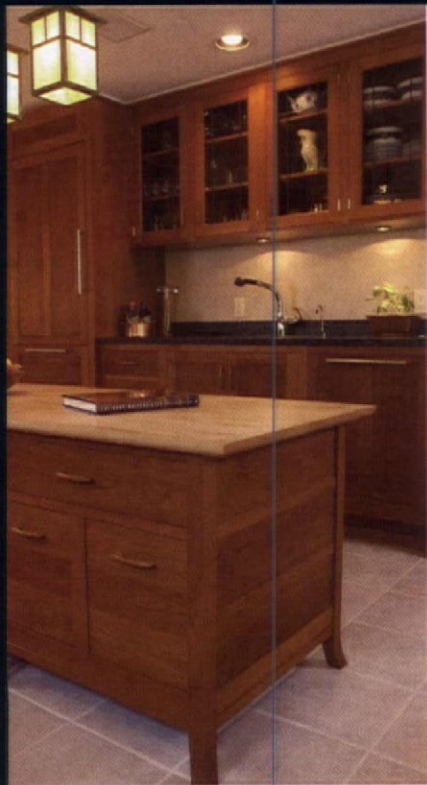
OPPOSITE: Matt Moser designed a kitchen for a collector of Thos. Moser furniture. Islands are the most furniture-like of all casework. **BELOW:** Hand-turned legs and custom finishes mark a kitchen by D. R. Dimes.



no twang," he says.

While the exterior of a Dimes cabinet looks like a piece of early American furniture, the interior is engineered "like ultramodern furniture," Dimes says. "We use a notched shelf system, not drilled holes. We do that so the interiors are clean."

Not surprisingly, much of the inspiration for a kitchen's design comes from the architecture of the house itself, or, in Moser's case, from furniture in the house. A believer in the Greek ideal of classical proportion, Moser also takes an intuitive approach to design that not only considers the distribution of vertical space, but also how light and



"We're incorporating the design details that are characteristic of somebody's house and incorporating them in a harmonious way with the kitchen." —MATTHEW T. MOSER

cabinets, all at uniform heights. "A lot of our customers don't want upper cabinets," Dimes says, "so we have to find other places to store materials." In a kitchen without enough space for a freestanding cabinet, for example, Dimes borrowed an idea from the Shakers and recessed cabinets into the wall.

Minimizing upper cabinets "opens up the room," Ritter says, noting that when he does use upper cabinets, "I try to make them look antique" with glass from old windows.

The idea is to respect the spirit of the house in a kitchen that functions. To paraphrase Duke Ellington, "If it looks good, it is good." ♦

shadow play over raised panels and mouldings, often adding them to an elevation or a perspective drawing. "Design is at least as important as the quality of construction," he says.

Those ideas also lead away from conventional kitchen installations with banks of upper and lower

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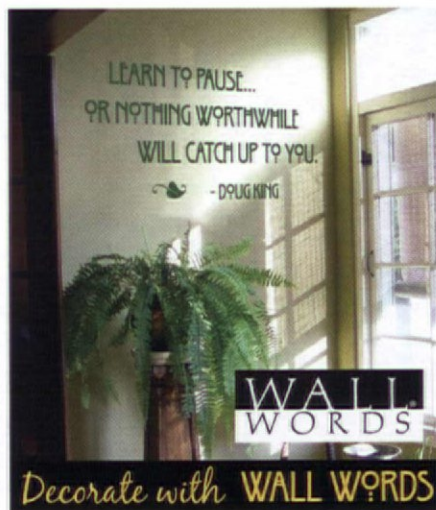
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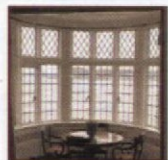
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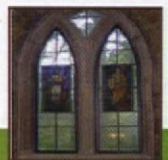
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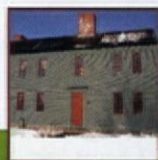


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OLD-HOUSE INTERIORS

APRIL 2009



MACHINE AGE IN MANHATTAN

An exceptional Modern vision comes together in this apartment in a 1920s armory.

(page 52) ♣

VICTORIAN PASSION

An insatiable desire to create high-style rooms led to a series of beautiful homes. (page 44) ♣



THE NICETIES OF CURB APPEAL

With winter over (and big projects on hold), it's a good time to add spit and polish;

here are 12 ideas and a slew of sources. (page 62) ♣



OFF THE WALL

... that's where you can display collectible antique art tile. Two tile mavens show how they use tiles in pretty new ways. (page 58) ♣







LEFT: The early-20th-century chandelier came from an estate sale in Visalia, California. Inset beveled crystals reflect the hand-painted medallion. **ABOVE:** The Troxel House near Chico had been “modernized” inside when Cathy and Larry bought it in 2005. **OPPOSITE:** Victorian classicism is evoked by Bradbury’s ‘New-Grec’ roomset wall and ceiling papers in their rich terra-cotta colorway. Chandelier and furniture are antiques.



ABOVE: “In the beginning I used to question her selections,” Larry Hefner says of his wife Cathy. “Now I wait for her vision to come together.”

YOU’VE HEARD of serial monogamists. Cathy Hefner, a woman of amazing talents, is a serial decorator who spent three decades working her way towards her own personal Holy Grail—ownership of a vintage Victorian home that she could decorate to the nines. Her preoccupation became all-consuming, to the point where she couldn’t bear to live in any previous house once it was “done.”

Only this last house, in Chico, California, was actually built in the 19th century. When her goal had been reached, and the velvet drapes hung, Cathy was restless once again. “I can’t sit back and relax,” Hefner confesses. “This is my art form.” Although they considered this house “the last move,” the Hefners have put the lavish 1880s Troxel House on the market.

Victorian Passion

One woman’s insatiable desire to decorate high-style interiors left a trail of beautifully finished homes, including this 1880s gem. Now she’s ready for a new challenge. **BY ERIKA KOTITE | PHOTOGRAPHS BY RUSTY RENIERS**

A glorious mix of Bradbury and Bradbury, Victorian Collectibles, and Carter and Company wallpapers gives a simple farmhouse parlor the opulence it probably never had back in the day. Cathy designed and made all of the drapery by hand.

A SWEET MADNESS? Hefner responded to her siren call later in life, though she knew little about Victorian design growing up and had never lived in an old house. Sometime in the 1980s, she picked up a magazine about Victorian decorating and was captivated. "Something just came over me; I knew that I'd discovered my passion," Hefner recalls.

Hefner immediately began decorating her house, a contemporary ranch. She displayed an early and astonishing knack for creating lavish window treatments, spending every weekend scouring San Francisco fabric shops for the perfect velvets, silks, and passementerie.

Over the years, as her skills grew, so did her yearning for a house that would better match her decorating sensibilities. Victorian houses were virtually non-existent in the south Bay Area community, which is where they needed to stay for their jobs, so Cathy and Larry decided to build a new "old house."

Ten years later, the project was done, completely furnished and decorated. Cathy was not satisfied. "I didn't want 'new-old', I wanted 'true old'," she says.

With retirement on the horizon, the Hefners moved further afield in search of their dream Victorian. They [text continued on page 50]

Convinced she'd lived another life during the Victorian era, Cathy Hefner found she had a strong affinity for the colors, furnishings, and decorating sensibilities of the 19th century—plus a knack for creating lavish window treatments.





The previous project was the "new old" Victorian and its vintage-inspired guest cottage. Cathy's emerging gift as a window dresser showed up in floor-length panels, opulent trimming, and perfected draped valances

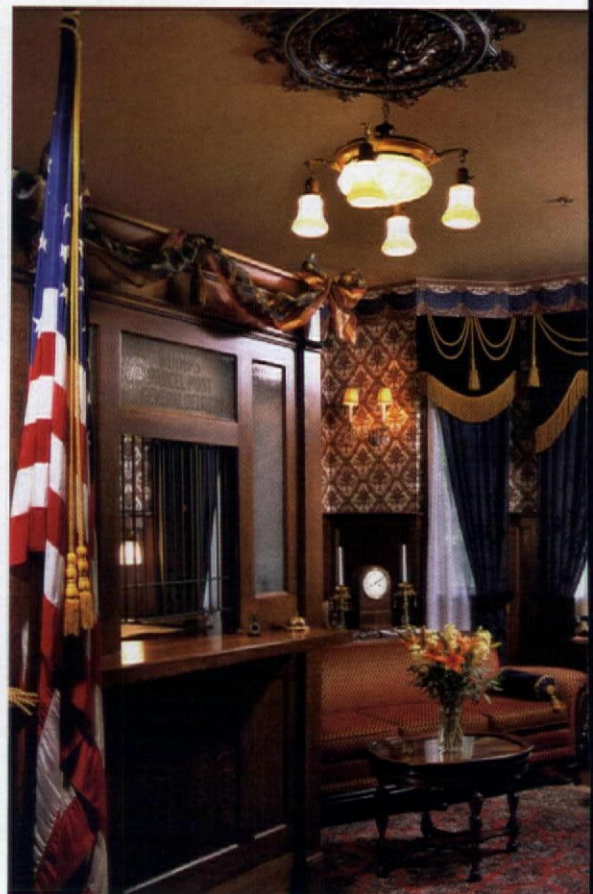


THE COTTAGE

The country kitchen, vintage bathroom, and wainscoted bedroom shown on this page are rooms in the guest cottage adjacent to the Hefners' previous "new old house." Antiques and salvage mixed with period-perfect use of wallpapers and textiles.



RIGHT: Husband Larry's office was Cathy's inspired interpretation of a Victorian Presidential office, like that of Rutherford Hayes. It is a tribute to Centennial style in patriotic layers of red, white, and blue.





LEFT: The Hefners' previous project was this "new Victorian" and adjacent guest cottage in the hills above Redwood City. Although Cathy was happy here for a while, she couldn't stop yearning for a true historic house.

QUEEN ANNE in Suburbia

Neighbors stared in amazement as Cathy and Larry Hefner's two-story Queen Anne house went up next to the eclectic mix of contemporary homes that clung to the hillside in Emerald Hills, California. The new house, finished in 2003, said "Victorian" from its asymmetrical massing to its faceted tower, and Hefner did everything possible to carry the illusion inside. The end result was a stunning array of rooms filled with Bradbury and Bradbury wall and ceiling treatments, period furnishings, and lavish curtain designs copied or adapted from the pages of 19th-century decorating catalogs. ■ The large kitchen featured an embossed metal ceiling from Chelsea Decorative Metal Company. The Hefners found an extraordinary grain bin from the 1920s, which gave Cathy the inspiration for the room's "country store" theme. It was so long (16 feet), they had to expand the wall to make it fit. This grand new Victorian, with four bedrooms, a formal parlor, huge office, and a vintage-inspired guest cottage, won several awards and gained the admiration of the entire neighborhood. For Cathy, though, it wasn't enough. "It didn't have that authentic Victorian feel," she says. "I had to have a historic home."



ABOVE & TOP LEFT: Cathy constantly scouted local auctions, estate sales, and antique shops for pieces like the bean counter above, which she made into a colorful candy display and foundation for the kitchen island. Vintage advertisements and spice cans surround the Elmira stove and Heartland refrigerator.



LEFT: Cathy and Larry gutted the bath and closed off the master bedroom and moved the shower to make room for a slipper tub. Beadboard wainscoting is topped with a Bradbury's 'Iris' frieze. **BELOW:** (left) Cathy and Larry designed the bedroom ceiling using Bradbury's 'Neo-Classic' set. The elaborate window cornice supports 20 yards of satin brocade. (right) Detail of Cathy's handiwork in the guest bedroom.



found it in the Troxel House, a large Italianate farmhouse a few miles from the town of Chico. Although the structure had been meticulously restored by the previous owners, the interior was "done" in a pastiche of '80s elements, including marble flooring and canned lighting. The Hefners rolled up their sleeves and, with the help of gifted local contractors and painters, transformed each room into High Victorian magnificence in just two years.

THE SAVING GRACE OF BEAUTY. Cathy Hefner spent her career as a legal specialist, mostly in the county correctional system. She'd learned to shut off the dreary nature of her work at the end of each day, when she came home to her next sewing or design project. The sensuous feel of good fabrics and the satisfying whir of the sewing machine became the antidote to a job that was often despicable.

Her husband Larry, a sheriff's lieutenant, was a willing and skilled

partner. The couple found tremendous satisfaction turning bland or awkward rooms into tableaux that showcased all that was elegant and even dramatic about the Gilded Age.

Hefner's talents often brought requests from other Victorian homeowners for design help, yet Cathy usually turned them down. "My decorating is such a personal thing," she explains. "It would be difficult to try to understand what another person wants." ✦



The guest bedroom: Inspired by a 17th-century sketch, Larry built the canopy frame and Cathy draped it with fabric, passementerie, and silk rosettes. She used a stencil from Epoch Designs to make the wall frieze.

machineage

IN MANHATTAN

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO



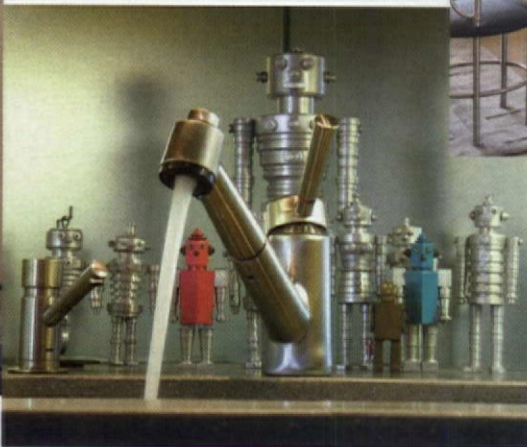
THEY WANTED a bigger apartment and they knew it should be open and full of light, an end-of-the-day respite from New York City's congestion. In 2005, partners Keith Sherman and Roy Goldberg discovered an old military armory in Hell's Kitchen with an apartment that fit the bill. The 1920s building, solidly constructed of brick and concrete, had been converted to apartments during the 1980s. The unit they viewed, with ten-foot ceilings and generous windows that flooded



Furnished with comfortable Donghia chairs and a chaise, along with American Scene industrial art and sculpture, the living room occupies the southern end of the light-filled loft. INSET: Owner Keith Sherman with Trixie.

the o-Pod functions as sculpture as well as a

vertical office. Its steel arc door closes to hide clutter in the midst of the spare living room.



ABOVE: "The o-Pod" office cylinder, open. **FAR LEFT:** A corner holds a collection of steel glove molds. **LEFT:** Toy robots from the Fifties are ready to blast off behind the kitchen sink. **OPPOSITE:** The kitchen is divided from dining area by a steel-based breakfast bar inspired by airport lounges, set with aerodynamic chairs upholstered in pony skin.

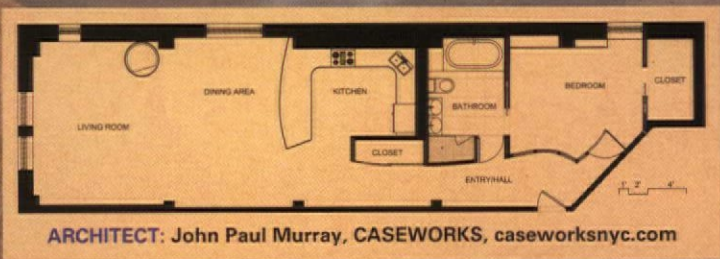
the space with southern and western light, needed serious reworking. A monolithic, fifty-foot-long bookcase had been erected along one side of the apartment; walls were curiously finished, taken three-quarters of the way to the ceiling with an unattractive frieze of exposed brick above. Somber Russian icons covered walls from floor to ceiling and rooms had too many built-in closets.

Keith and Roy started from scratch, taking everything down to the brick walls and concrete piers—which, in fact, were incorporated into the redesign. To keep the 1300-square-foot space uncluttered, they kept room divisions to a minimum: an open kitchen and dining area, and just one bedroom and bath.

THE PARTNERS realized the brown corduroy furniture from college days wouldn't do. But they had no idea what direction to go; they wanted something of the period but with a modern sensibility, and comfortable. They began to frequent the Strand, New York's famous Greenwich Village bookshop, poring over books on styles popular between the Wars. They found that the clean lines, geo-

metric ornament, and streamlined forms of the American Modern or Machine Age movement most appealed to them. Fashionable between 1925 and 1940, the movement was marked by the absence of traditional ornament, and by the use of new, manmade materials and industrial techniques; it championed the machine-made object, particularly those of good design that could be made available at reasonable cost to everyone.

In the apartment, a jet engine turbine was transformed into a dining-room chandelier by metalworker Daniel Berglund, who also turned an industrial steel "gizmo" into a handsome bedroom wall sconce. Steelworker Erik Anderson created sliding steel doors in the bedroom and bath and a curved steel and Lumacite entryway, lending a sleek, industrial aesthetic. The focal point of the living room was born from the need to hide a computer and daily clutter: christened the o-Pod, it was inspired by architect Chareau's built-in furniture for the iconic *Maison de Verre* in Paris. The o-Pod is a 10-foot-tall by 4-foot-wide steel cylinder with doors that slide back to reveal a desk, chair, and shelves.



ARCHITECT: John Paul Murray, CASEWORKS, caseworksnyc.com

New work by talented craftsmen and artists joined the best of vintage Machine Age design to allow the owners to develop their industrial vision for this light-filled apartment in a 1920s lower-Manhattan armory.



In the bedroom, a vintage circular aluminum side table by Deco designer Warren McArthur rests next to a new steel and wood sleigh bed by a Chicago artist. The 1930s marble sculpture above, a bust of aviator Jean Mermoz, celebrates the beauty of flight.



LEFT: Double stainless-steel sinks in the bath were custom designed by steel artist Erik Anderson, inspired by an example by Donald Judd. **BELOW:** A discarded jet part was recycled into a perforated, glowing wall sconce in the bedroom. **RIGHT:** The long hall from entry into living room doubles as a gallery to display the owners' ever-changing collection of Machine Age art.



It functions as sculpture as well as furniture.

Separating the kitchen from the rest of the space is a curvilinear steel island topped with smooth grey basalt (stone) counters. Conjuring an airport departure bar, the island is a celebration of technology and speed, set with aerodynamic Thirties bar stools designed by Warren McArthur and lit by pendant lights made from found airplane parts. Cabinets of white oak were custom made for the kitchen, accented by an acid-etched, matte-finished mirrored backsplash and toekick for a diffuse and subtle play of light.

A spectacular rosewood Deco table the men spied in a Soho shop became the inspiration for the new dining table, re-created in steel for a fraction of the cost of the antique. It is topped with a simple piece of curved glass etched with an undulating border of sinuous Art Deco waves. With Fifties slat-back, aluminum and wood Shaw Walker armchairs from a flea market, the setting has a stylized industrial panache, yet it's practical.

A comfortable, classic chaise and pair of club chairs from Donghia furnish the living room, along with Thirties and Forties period lighting: a copper movie-set spotlight from a trip to Hollywood, an aluminum Deco

bridge lamp. The partners have been collecting American scene paintings and sculptures of the period, art that celebrated the urban perspective and the lives of factory workers. The men were fortunate to become friends with New York expressionist painter Joseph Solman, famous for his subway gouaches, who recently died at age 100. They collected his work as well as others—street scenes by Daniel Celentano, abstract modernist prints by Jan Matulka. The paintings flow down the hall from the entry, creating an impromptu picture gallery and setting the Machine Age mood as soon as one steps inside. Walls throughout the apartment were painted Benjamin Moore's cool Wickham Gray, which best highlights the artwork while tying into the industrial fittings.

The bedroom and bath are elemental, closed off by undulating steel doors that slide. A warm wall of exposed brick in the bedroom is the backdrop for more art, including a powerful marble carving of famed French aviator Jean Mermoz, who seems ready to take off on his next flight to Morocco. Functional design was the theme behind the stainless-steel double oval bathroom sink. The owners were able to develop their vision by working with talented craftsmen and artists. ✦



Enjoying an easy retirement as a magazine rack is this early-20th-century tiled planter box by Villeroy & Boch.

The revival of art tile makes it easy to choose new tiles for, say, fireplace and kitchen installations. Antique tiles, unique and often not available in full sets, deserve special display. Collectors Wendy Harvey and Sandie Fowler show how they “think outside the firebox.”

off the wall

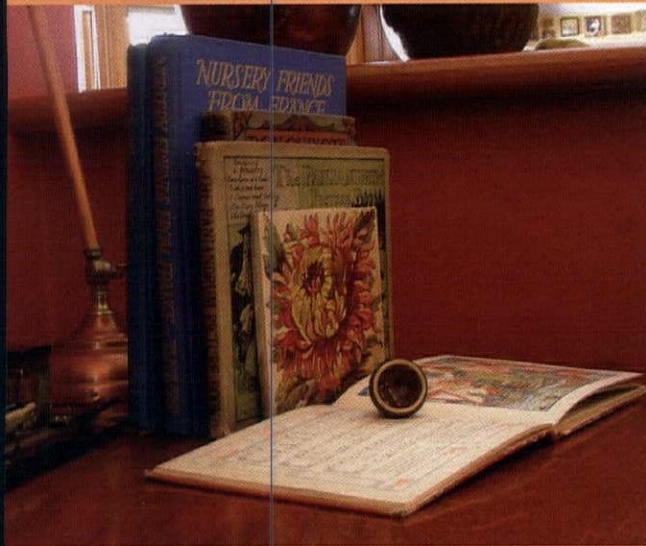
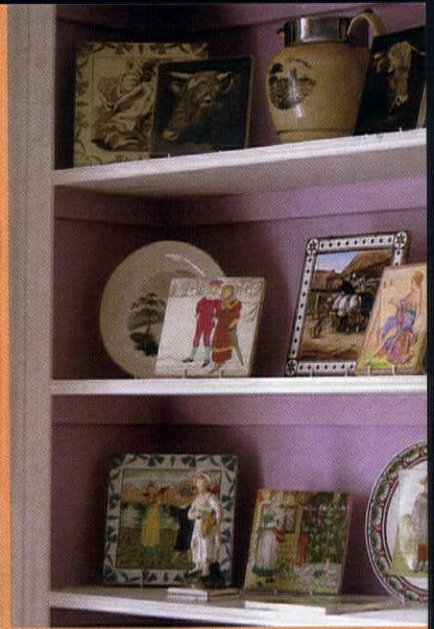
BY BRIAN D. COLEMAN

DISPLAYING ANTIQUE TILES

aNTIQUE TILES are miniature works of art as well as a part of history, say these tile dealers, long-time collectors, and authors. The photos in this article reveal how Wendy Harvey and Sandie Fowler have used tiles in creative ways, well beyond floors and walls.

First, the women point out that the color and pattern of tiles make them excellent table accents. They might use a blue-and-white Minton transferware tile as a cheese server: classy presentation of an hors d'oeuvre on a plate that cleans up with a sponge. Bigger tiles make good placemats, especially under a clear or translucent plate, lending an extra design layer to even a mundane setting. Remember, too, that tiles hold heat and protect the tabletop from hot plates and moisture, so they are practical as trivets.

Antique tiles were often fitted into simple wire or brass-footed stands to hold a hot teapot off the table. A tiled tea-stand can hold a wine bottle instead. Wooden serving trays of the 19th century were commonly tiled; if you have no butler, you



CLOCKWISE: (from top left) Coat rack with English transfer-printed tiles ca. 1890. Umbrella stand decorated with Gothic English tiles ca. 1875. On display with period dishware: English 6-in. transfer picture tiles ca. 1880. Towels near the Jacuzzi in another Villeroy & Boch tiled planter. Tieback from a cutout 1920s Franklin tile originally meant for a radiator cover. Stair risers made gorgeous and washable with English, late 19th century tiles. Mounted on a plain metal bookend, one ca. 1890 English floral tile.





ABOVE: Brown and white, English transferware tiles ca. 1880 become the hot plate for an English compote of the same vintage. **LEFT:** An 8-in. English transfer tile is an elegant placemat for pink American Depression glass. **BELOW:** English geometric floor tiles ca.1880 were set in a Victorian iron and brass fireplace fender.

Antique tiles

were often fitted into simple wire or brass-footed stands to hold a hot teapot off the table. Bigger tiles make good placemats, especially under a clear or translucent plate, lending an extra design layer.

can use a tiled tray to hold napkins and silverware at a buffet table. And wouldn't your dog dish look more elegant on an old tile than it does on a plastic mat?

ELSEWHERE, tiles will decorate the study or library even if you don't have enough for the fireplace surround. Mounted onto an office-supply metal bookend, they hold books



on desk or shelf. An old tile can be recycled as a candleholder, protect the desktop and catching dripping wax. Small, heavy geometrics or encaustics make good paperweights.

Tiles make unique curtain tie-backs, particularly smaller, four-inch tiles, which can be mounted to a plain tieback. An antique tiled flower box that has become too worn (or dear) to hold flowers can store towels or toiletries on the bathroom counter, or be set into a cachebox to hold magazines (as shown on p. 58).

Art tiles have been popular

since the mid-18th century, when the process of transfer printing tiles was invented in Liverpool and thus the cost of decorative tiles made more affordable. In the past decade there has been an explosion of interest in collecting these works of art and craft—leading to nontraditional uses for display.

Tiles give movable color and pattern anywhere traditional art cannot be displayed. For more ideas from Wendy and Sandie and to see all types of antique tiles, go to antiquearticles.com ✦

Recognizing ANTIQUE TILES



1 ENGLISH TRANSFER-PRINTED and hand-colored six-inch tile:

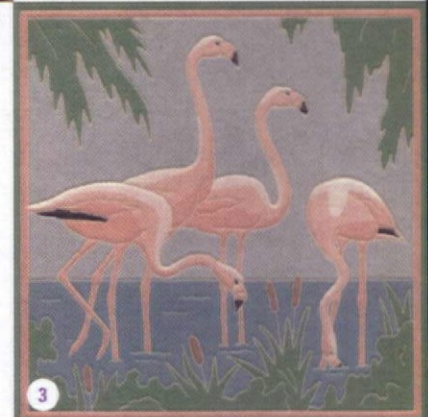
Transfer printing was the most decorating process for tiles. An engraved plate was inked and a thin sheet of transfer paper rolled onto its surface. After drying the paper was soaked off, leaving the design behind. The tile could be fired with the single color printed design or, as is the case in this tile, additional glaze colors could be added by hand. Flowers were an enduring motif in Victorian times.



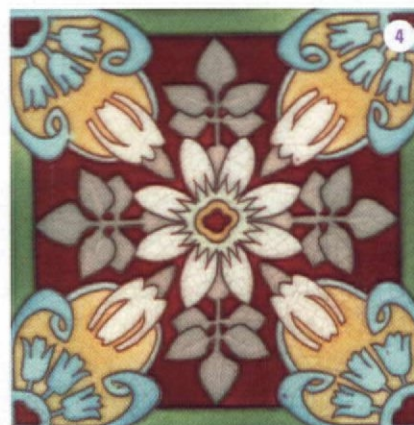
2 MINTON TRANSFER-PRINTED TILE from Thompson's Seasons series of twelve tiles:

John Moyr Smith, a prolific and prominent tile designer and artist, illustrated this and many other popular literary works of the time (Shakespeare, Tennyson, Scott, Aesop). Story tiles were often set around fireplaces to teach children and remind adults of propriety.

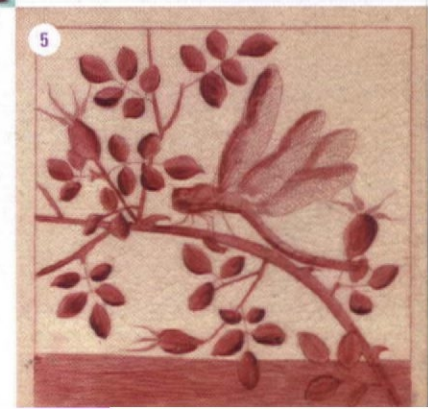
3 AMERICAN, eight-inch press molded tile ca.1930: As the American tile industry struggled to remain viable, tiles were made thinner to save on materials and shipping costs. Although the molded lines dividing the glaze colors were made during machine pressing to reduce costs, glazes still needed to be applied by hand. The more glaze colors on a tile, the more expensive it was to produce. American tiles were initially highly glazed like those of European competitors, but soon matte glazes became the popular choice for American manufacturers and their buying public.



4 French eight-inch tube-lined ART NOUVEAU TILE: Tube lining is a process whereby the tile decorator uses a colored glaze to pipe a line (like decorating a cake) over a design to keep the colors separated, a labor-intensive process that added cost. Strong, vibrant "majolica" glazes owe their brilliance to oxides and lead; press-molded tiles mimicked this process at a much reduced cost, since the lines to separate the glazes were included in the mold design.



5 ENGLISH SIX-INCH TILE entirely hand-painted by a master artist with a thorough understanding of ceramic glazes: Likely one of a series and perhaps custom-ordered, this tile's beauty lies not only in the superb execution of the design but also in the subtle shading of the glaze tones. True glaze colors do not emerge until after the tile is fired and therefore only the most highly skilled artist could create patterns using monochromatic palettes.





ABOVE: A calming welcome sturdy cottage shutters, a well-painted deck, period lighting, and a place to sit.

FAR LEFT: A Victorian-period vignette, every piece in place.

LEFT: Two fixtures, two mood reproduction coach light with electric flame from PW Vintage Lighting, and an Arts & Crafts wall fixture from Old California Lantern.

OPPOSITE: (from top) An awning and geraniums lend a jaunty mood. The 'Glasgow' mailbox by Arroyo Craftsmen. Arresting shutters by the Custom Shutter Co.

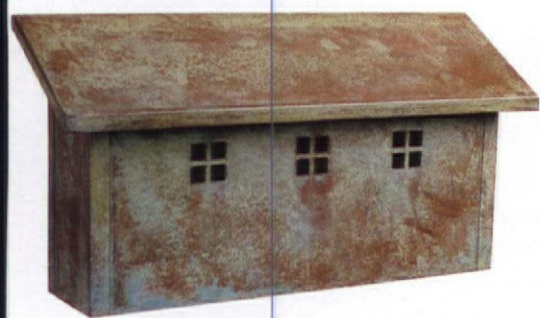


Cosmetic fix-up of the façade is a must when you're trying to sell. If you're staying put, giving your house a mini-facelift will brighten the neighborhood and put a smile on your face every time you come home.

THE SNOW HAS MELTED and good weather approaches. Go across the street, turn around, and look at your house—critically. Take a picture. Undoubtedly it needs a little work. Not a full-blown facelift, perhaps—neither a new porch nor a whole-house paint job. But what about a good cleaning, cosmetics, and a new outfit? Here are some ideas for low- to medium-cost improvements with immediate payback.

The Niceties of **CURB** **APPEAL**

BY PATRICIA POORE



PAINT The ultimate cosmetic, and inexpensive if you pick your spot and do it yourself. Consider first the front door, to rejuvenate a worn entry or to add punch. (The door is often done in an accent color, different from body and trim.) Other rewarding places to paint: porch parts, porch decking, ornaments, window sash.

HOUSE NUMBERS Emergency (911) regulations have made better signing of the address mandatory. Make it a period statement: gold leaf on a transom, hand-painted numbers on a street-front mailbox, or numerals made of anything from ceramic tile to brass, iron, or bronze. These are available in styles from early American to Art Deco, with fonts reminiscent of Victoriana, the bungalow era, Art Nouveau, and Frank Lloyd Wright.

MAILBOX It's amazing how often a tidy approach is marred by a cheap and dented (or plastic) mailbox.





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Period-style mailboxes generally cost from about \$85 for a standard wall-mount to \$400 for a handcrafted model, even more in solid brass or if a cast base or light standard is included. ■ **ANTIQUE HARDWARE & HOME** (877) 823-7567, antiquehardware.com *Cast-iron and brass wall mounted boxes incl. a "retro" 20th-c. model, and Victorian and Mission slots.* ■ **ARROYO CRAFTSMAN** (800) 400-2776, arroyocraftsman.com *Arts and Crafts-style mailboxes and lighting.* ■ **CHARLESTON LIGHTING & MFG., INC.** (800) 661-9224, charlestonlighting.com *Cast aluminum, matching lighting standards.* ■ **CRAFTSMAN HOMES CONNECTION** (509) 535-5098, crafthome.com *Roycroft, Greene & Greene, Usonian boxes in wood and copper.* ■ **CROWN CITY HARDWARE** (800) 950-1047, restoration.com *Vintage hardware and brass mailboxes.* ■ **MAHVELOUS MAILBOXES** (888) 675-6245, mahvelousmailboxes.com *Wide selection, many different styles and finishes.* ■ **OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com *Four different styles (and variants) of Arts and Crafts solid-brass mailboxes with many finish options.*

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Early American through mid-century modern fixtures can be found at designcentersourcebook.com/lighting

The following companies contributed to this article. ■

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Entry DOORS

Dozens of companies and craftspeople offer authentic and period-inspired exterior doors. Go to designcentersourcebook.com/doorswindows for a complete list. Here are a few editor's picks for style-specific doors.

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TOP: Ceramic house numbers from Rocheford Handmade Tile emphasize the house's style. **ABOVE:** Three retro farm-style lights from Barn Light Electric.



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CLEAN UP!

The fun part—planting pansies and hanging new curtains—can only come after the grunt work. (Call the kids!) Move the trashcans and clean around them. Clear the porch or entry steps and sweep. Hose everything down. Wash the windows (at least the front ones). Wash down doors and trim around the entry. Clear the gutters. Prune plants that touch the house.



Vines and perennials are seasonal attractions for curb appeal. Architectural elements kept tidy, from the side porch or pergola to the front door, lend year-round interest. Paint adds color; lighting creates drama.

Again, it's a small but significant place to splurge on good materials (say, verdigris copper) and period style.

CONTAINER GARDENS Redoing the landscape or planting a border may not be in the budget this year, but annuals planted in containers—on the entry path, steps, or porch—add exuberant color and life for up to three seasons. Install hooks on the porch for hanging planters. Think about window boxes, too, on the first floor, or across a prominent bay. And specimen grasses planted in the dooryard will give you years of low-maintenance appeal.

WINDOWS Replacement windows are fraught with expense and the possibility of remuddling. But windows may not need replacing. Beyond the obvious fixes—a good washing, weatherstripping, painting—how do they “read” as part of the façade? Many old-house styles were meant to have dark sash—black or brown, bottle green, maroon or Indian red—which helps glass recede. (Does your white sash create a blank stare?) How about curtains? I

put three lace panels in a prominent oriel window and it gave a finished impression to the whole front!

LIGHTING Replace a home-center pot-metal entry lamp with a period reproduction for under \$200 and change the quality statement of the entry in one move. With a bigger budget, you can add lighting to driveway, entry path, or porch. Beauty comes from not only the fixtures themselves, but also from the soft lighting accents on specimen trees or the house. The change can be dramatic. (And safety is improved.)

A NEW DOOR If paint won't do it, consider springing for a new (high quality) front door, especially if the old one is energy-inefficient, badly worn, or is a style anachronism.

NEW HARDWARE Old entry door or new, what about swapping out the builder's hardware for a period-style entry set in iron, brass, or bronze? Throw in a matching doorbell and perhaps a mail slot.

GUTTERS & LEADERS Copper gutters and fittings can be art objects, adding long-lived dignity to houses

Federal to Tudor.

WINDOW SHUTTERS An old house deserves real wood shutters in the right size, so this isn't a cheap redo. But shutters add immediate appeal that brings out the history and style of storybook, Colonial Revival, Dutch Colonial, and cottage architecture. You need not add shutters to every window or every elevation.

AWNINGS Expense can be reasonable (for a single porch awning, say) to more significant, but again the rewards are high. Old-fashioned canvas-type awnings evoke another era like nothing else, while cutting air-conditioning costs and protecting furnishings from fading.

PORCH FURNITURE Go from the end-of-winter pileup to a room plan. First stow shovels and sports gear someplace else. A few traditional, well proportioned pieces give a sense of order and invite rest—a nice welcome home. Consider a hammock, outdoor wicker, a lineup of green, white, or primary-color rockers, a bench or table, all arranged for conversation or napping. ✦

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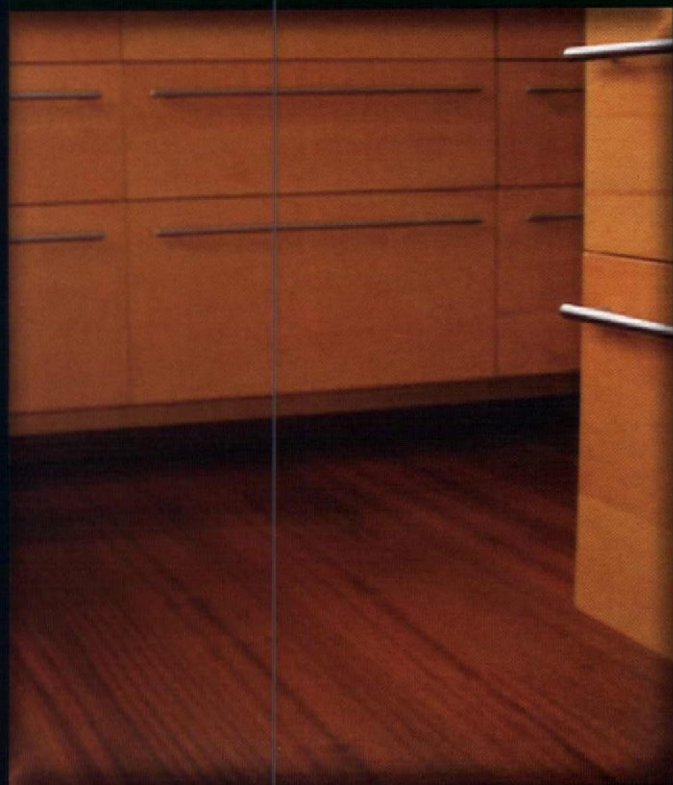


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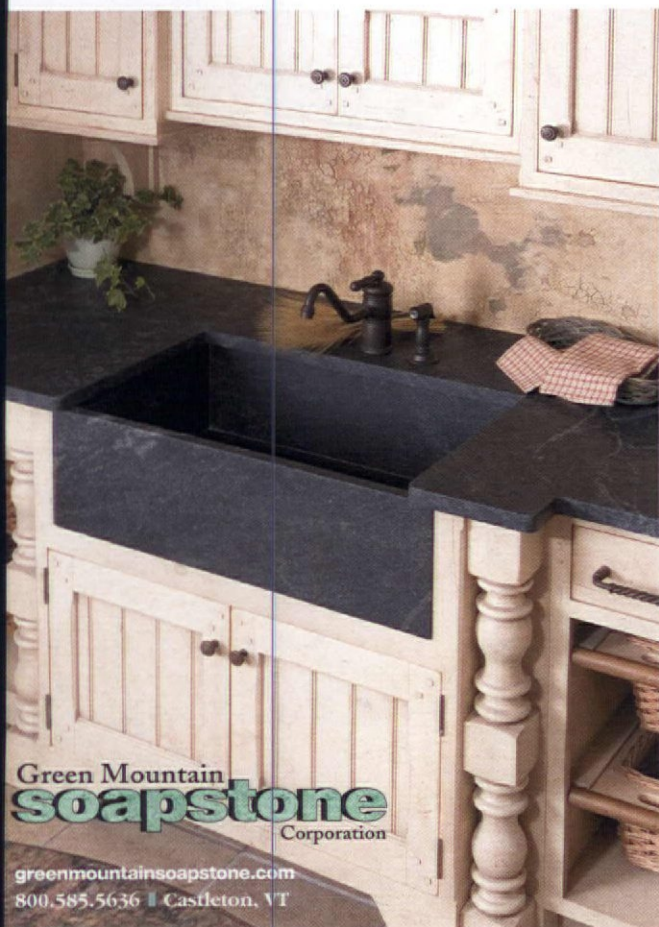
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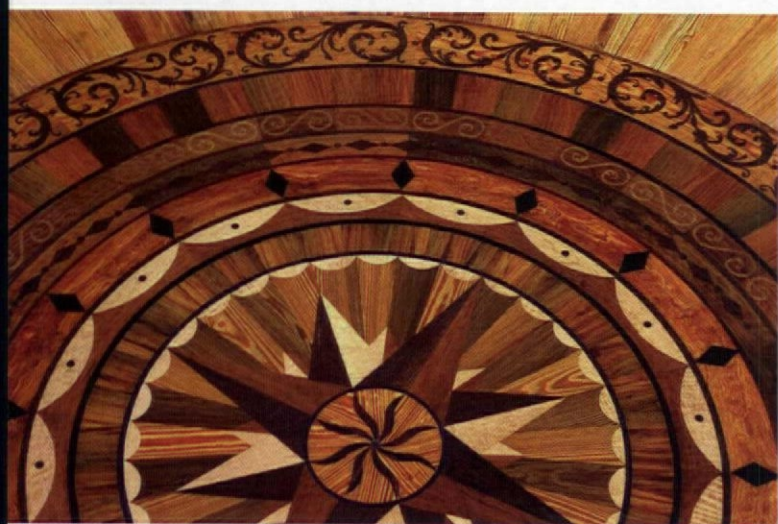
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“Hardwood flooring” is a catch-phrase for everything from wood-look laminates to newly harvested strip flooring. But there are more authentic options for older homes.



The Look of Authenticity

BY MARY ELLEN POLSON

WOOD FLOORS are now so popular that the phrase “hardwoods” has become real estate lingo for just about any floor with a wood grain pattern to it, whether the floor in question is pine, engineered wood, or a wood-look laminate.

What makes a wood floor authentic? Obviously, if it’s the original floor in your house, that makes it pretty authentic. If the original floors are long gone, though, or slap worn out—yes, that can happen, especially with floors not intended for heavy use—or you are planning an addition, what should you be looking for in a “new” floor?

There are at least two legitimate tacks to pursue. One is to lay a new floor that is sympathetic to the

age and style of the house. Another—especially for additions—is to pick a style that reflects a later period: strip hardwood flooring in a “Victorian” addition to a Greek Revival house, even if your Victorian ell was built in 2009.

Just for the record, not all old floors are hardwood. In fact, most floors laid before the mid-19th century were actually “soft” woods: locally derived heart pine, longleaf pine, Eastern white pine, and the like. Floorboards were long and wide: some up to 16’ long and up to 20” wide. Despite the softwood moniker, these magnificent floorboards were harvested from old-growth trees whose tight, dense grain gave the wood a fabled longevity woods harvested today can’t begin to emu-

late. Some were laid as planks, others were tongue-and-groove.

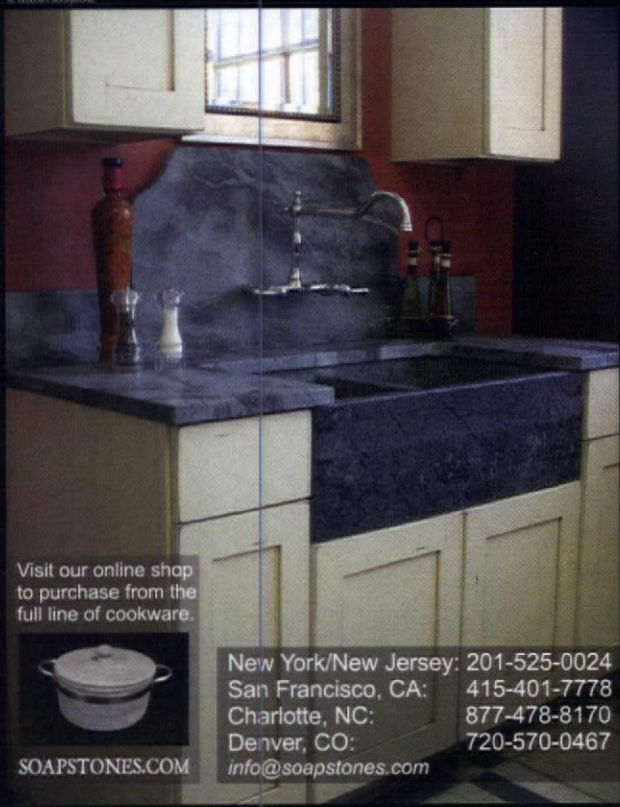
Advancements in millwork technology in the last half of the 19th century produced the strip tongue-and-groove floor. Hardwoods including oak and maple tended to appear in the public rooms downstairs, with the less expensive softwoods like pine and fir in the upstairs bedrooms. These narrower strips (3” to 4”) were not quite as long as early flooring, but they usually averaged at least 8’ long. Strip flooring remained popular through the early 1960s, even as board lengths grew shorter (with 5’ to 6’ lengths more common).

So if you’re looking to add or replace a wood floor to your old house, keep the following in mind:

- Whether wide [text cont. on p. 74]

LEFT: “Fancy” floors like this medallion from Goodwin Heart Pine are now created using computer-assisted design and laser cutting techniques. **RIGHT:** A parquet floor from Richard Marshall Fine Flooring gets the look of age from hand-scraping and tung-oil finishing.

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A "river-recovered" heart pine floor from Goodwin, cut from logs submerged for more than a century.

A Word On FINISHES

"Perhaps I'm preaching to the choir, but polyurethane is not an authentic finish for old wood floors, especially when it produces a bowling alley finish," says finishing expert Dan Cooper. A low-luster finish from the application of penetrating oils such as tung oil or boiled linseed oil is more in keeping. Easy to apply, they are not as durable and must be maintained. Consider modern versions that have been polymerized.

Most early American floors were not painted—at least not until decades later, in lieu of expensive oil painting. The penchant for painting floors in colonial houses may be inspired by faux finishes used on walls and baseboards as well as floors: say, alternating dark and light marble tiles. Because it bonds well to wood, milk paint is an excellent choice for creating decorative patterns on wood floors, provided the finished result is well sealed (think of a floorcloth).

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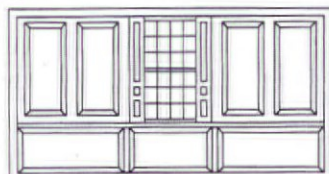
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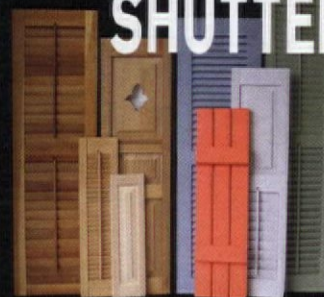
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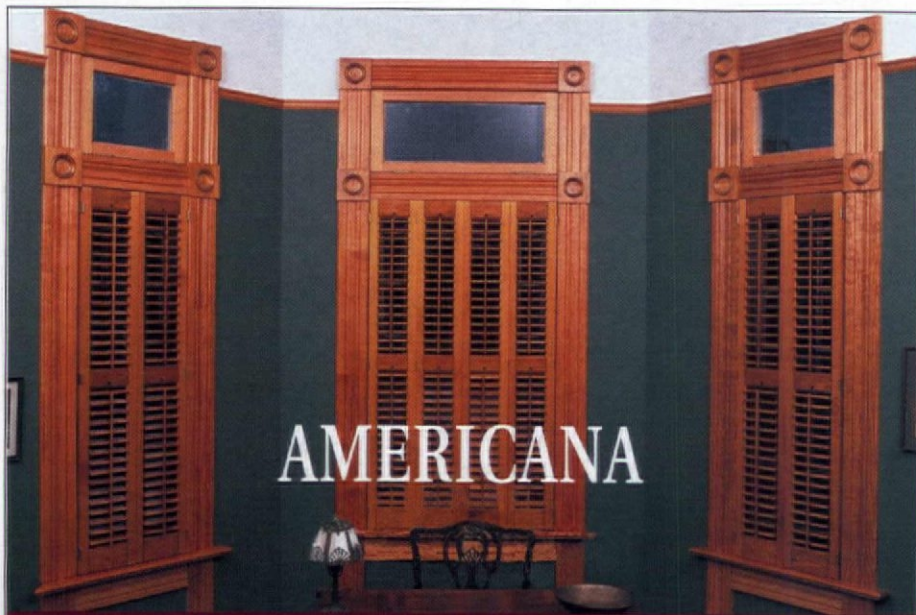
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or narrow, no historic floor comes in short strips of 2' to 5', unless it's in a Ranch house (and that's pushing it). Choose wide boards for a house built before 1830 or so, and strip flooring for homes of the Victorian era. The older the house, the longer the boards.

- Buy flooring made from woods that would have been available locally when your house was built. In the South, that means heart or longleaf pine; in the Northeast, Eastern white pine; in the Northwest, Douglas fir.
- If you want the look of aged, char-

Most early American floors were not painted—at least not until someone decided to paint the old floorboards to seal them, in lieu of expensive carpeting.

acter-rich wood, consider flooring remilled from salvaged lumber. This wood typically comes from barns, factories, and other buildings built from old-growth or second-cut lumber in the late-19th and early-20th centuries. River-recovered lumber is another salvage option; this wood is harvested from the Great Lakes and (in the case of cypress), Florida. It's old, well preserved, and beautiful.

- If you need to save money, consider engineered boards with a surface layer of heart pine or old-growth wood. This flooring has all the advantages of modern technology with the look of antique flooring.

Choose traditional wood flooring that's cut from responsibly harvested forests. Generally, this means that trees are selectively harvested without clear-cutting, no tree was cut before its time, and in many cases, the wood is of superior quality to rapidly grown "green" species like bamboo. ✦

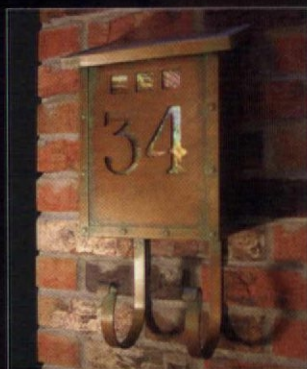


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WHALE OF A TOILET

MY MOTHER recalls seeing a unique, old-fashioned toilet in a vendor catalog. It was a wall-mounted, pull-chain toilet. What made it unique was that the base was shaped like a whale, with the tail serving as the bend. She searched online for months. I'd love to ease her obsessed mind by helping her find it.

—SHANNON SMITH
North Tonawanda, N.Y.

That sounds like an antique fixture. Our West Coast editor, Brian Coleman, has a Victorian-era dolphin toilet in his Seattle house, and we've featured that bathroom. I wonder if that's what your

mom remembers seeing?

I'm pretty familiar with the reproduction bath fixtures made today, and while some are faithful replicas of late-Victorian through Deco models, I don't recall any high-tank toilets with a fish-shaped bowl. If it's being made, I'll betcha it's from England. (I did a quick google search on that and didn't find it, however.)

Here are several "in the know" antique bath fixture people: **Affordable Antique Bath & More:** antiquebath.com ■ **LooLoo Design:** looloodesign.com ■ **Mac the Antique Plumber:** antiqueplumber.com ■ **Vintage Plumbing Bathroom Antiques:** vintageplumbing.com ■ **Vintage Tub and Bath:** vintagetub.com —P. POORE

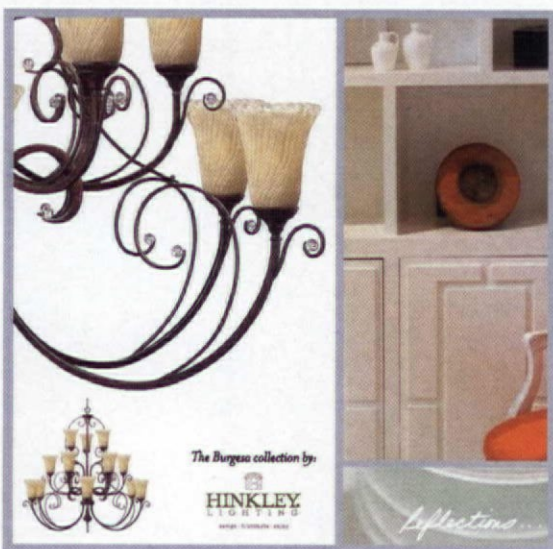


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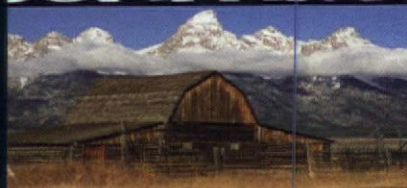
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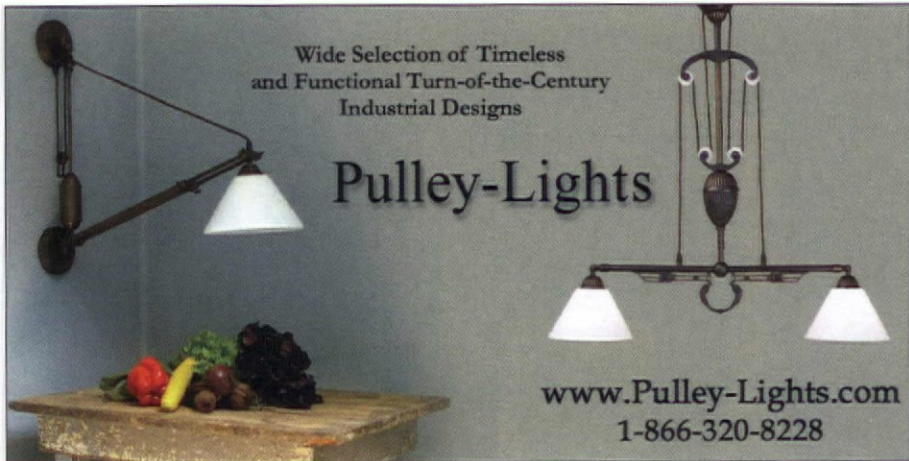
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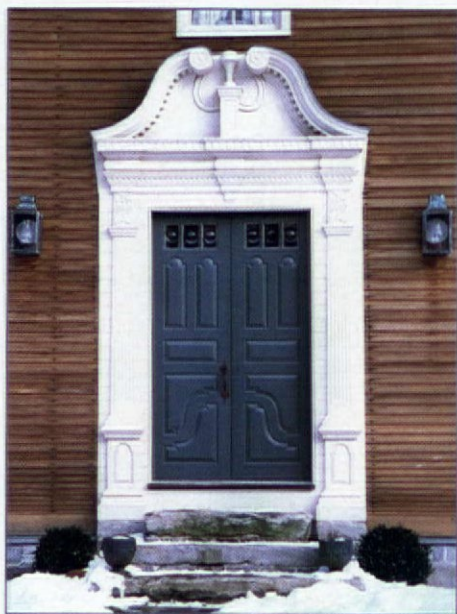
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Manhattan Machine Age pp. 52-57

Architect John Paul Murray at Caseworks, NYC: caseworksnyc.com, 212/594-9112, ext. 865 • Upholstered furniture from Donghia: donghia.com [to the trade/design showrooms] • Lighting from industrial salvage by Daniel Berglund: danielberglundlighting.com • Steel work: gunnar.design.com

Victorian Passion pp. 44-51

Painting and wallpapering by specialist Troy Dye: 530/230-7515. p. 44 Victorian Classicism Collection 'Neo-Grec' roomset, terra cotta, from Bradbury & Bradbury Art Wallpapers: 707/746-1900, bradbury.com • Drapery by Cathy Hefner: cathyhefner@sbcbglobal.net, 530/342-8680 p. 47 Ceiling paper Dayle Series, walls Eastlake 'Liberty Birds' and 'Liberty Flower Border' and 'Fortino' border all from Victorian Collectibles: victorianwallpaper.com Also 'Random Star' from Bradbury [see above]. • p. 48 Bathroom paper by Imperial Wallcoverings [widely avail.]. • Hardware from Bathroom Machineries: deabath.com p. 49 Repro. stove from Elmira: elmirastoveworks.com • Refrigerator from Heartland Appliances: heartlandapp.com • Exterior paints from Historical Colors collection, Benjamin Moore. p. 51 Bathroom frieze paper 'Iris' from Morris Tradition Collection 'Fenway' set by Bradbury [see above]. • Repro. tub and sink from vintagetubandbath.com • Floor tiles from mosaic-tilesupplies.com • Bedroom papers from Victorian Classicism Collection 'Neo-Classical' set by Bradbury [see above]. • Antique lamp with shade by Cathy Hefner [see above]. • Hand stenciled frieze from Epoch Designs: epochdesigns.com
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Off the Wall (Tile) pp. 58-61

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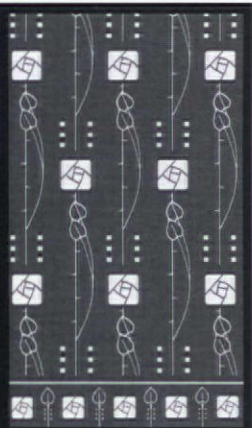
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INSPIRED BY



INSPIRATION: With its dramatic woodwork and art glass, the 1908 house itself, shown in the three photos above and left, was an inspiring model for new work. **THE KITCHEN:** The quarter-sawn oak, Victorian-style kitchen was designed in 2004 to match the house.

Coming Back Home

BY KATHY P. TEBERG, MINNEAPOLIS

FOR YEARS I'd been in California. Although they say you can't go home again, I'm one of the lucky ones. I bought my childhood home after my widowed mother's death. The house was purchased in 1932 by my parents, from the widowed wife of the contractor who built it for his own family in 1908.

The house is a sort of Victorian Foursquare, with classical elements like the porch columns and cameo window. The builder did what pleased him with the architecture; my mother called it

"carpenteresque." The house was not exactly the same as I remembered it, but I have restored, preserved, and remodeled it with inspiration and love. My son, a high-end builder in the Los Angeles area, did the new kitchen in the style of—or inspired by—the oak woodwork, including a built-in sideboard with leaded glass doors. ✦



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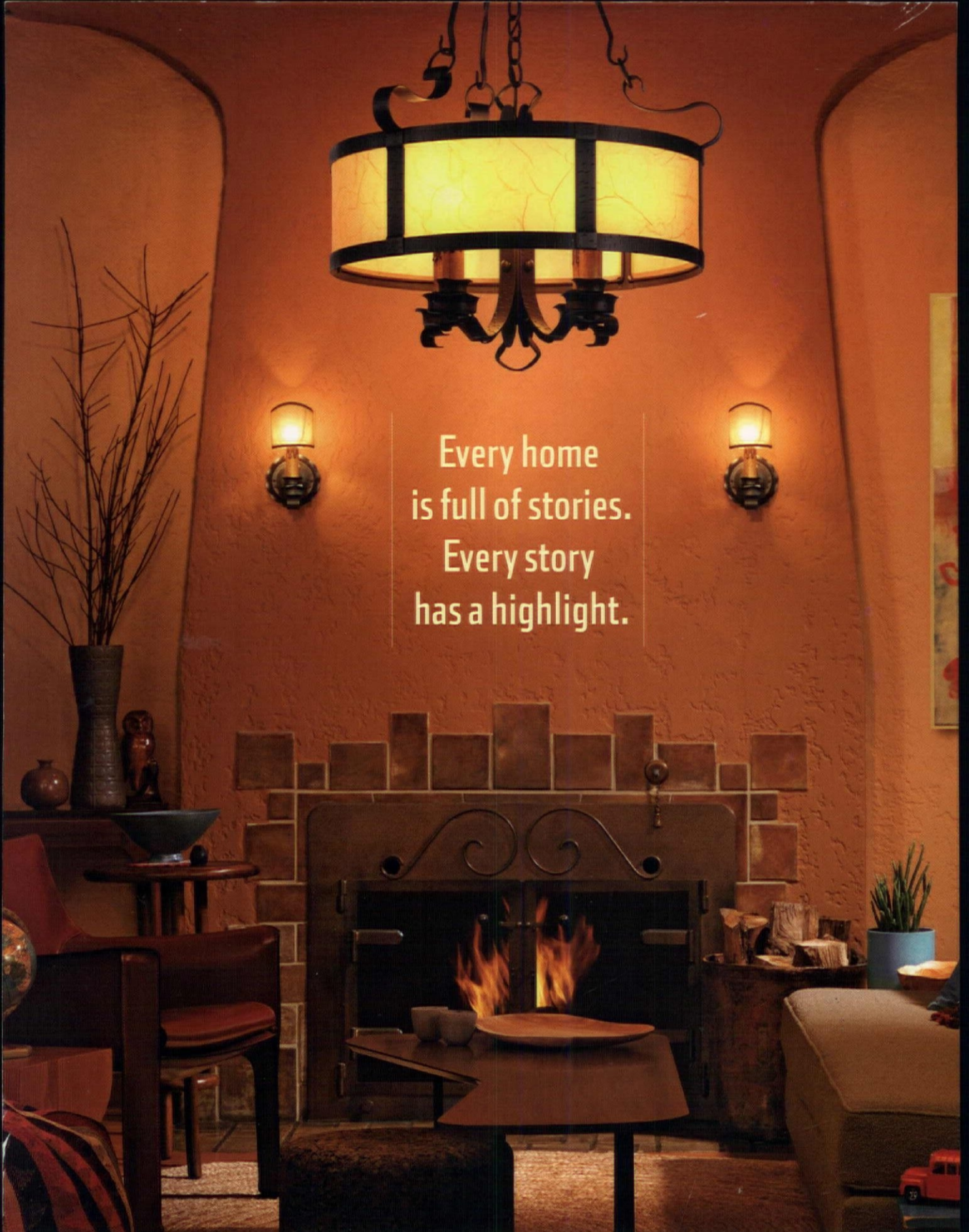
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