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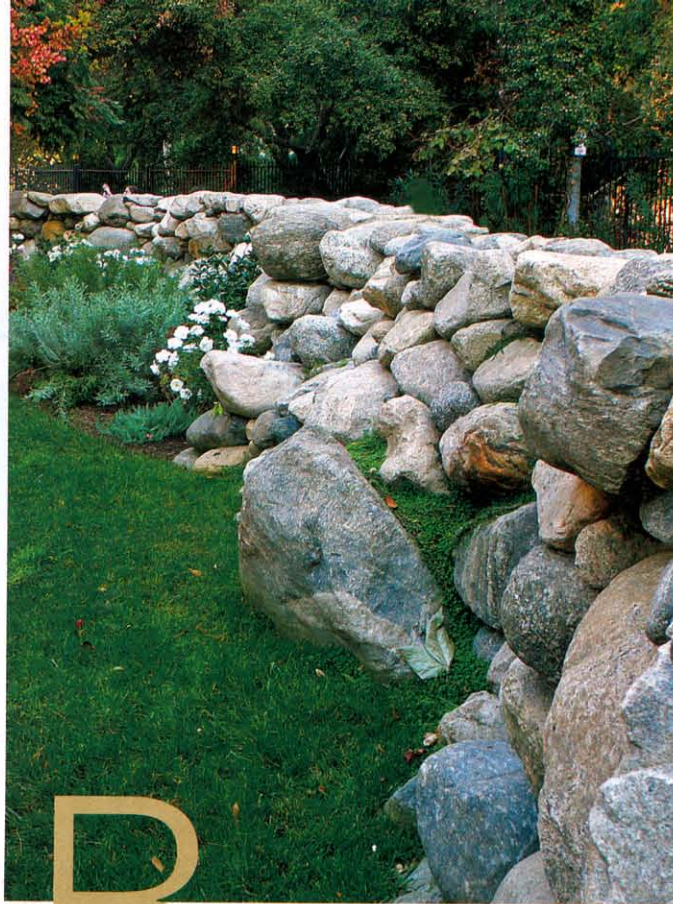
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RECENTLY ENGAGED, Richard and Pamela Mahan weren't thinking of buying real estate when they stumbled upon an old stone farmhouse in their Pasadena neighborhood, almost literally under the Colorado Street Bridge. With a low, sloping roof that seemed to rise from the stone foundation, the cottage looked as though it had grown in place—an impression the Mahans (who have since married) took pains to preserve after they bought the house in 2003. Enhancing the effect are huge boulders encircling the site, looking as though the river god of the nearby Arroyo had dropped stony pilgrims in and around the grassy plot.

Needless to say, the attraction was instant. They bought the place because of its age, character, and “great promise,” as Pamela puts it. “We wanted the house to be part Craftsman, part hunting lodge, part Ralph Lauren—and very comfortable.”

A Cottage Romance

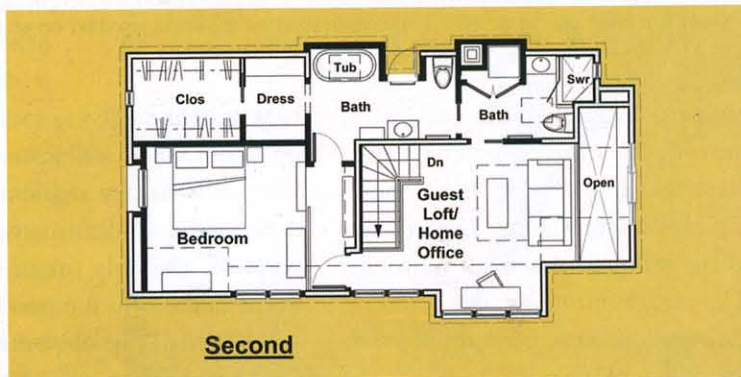
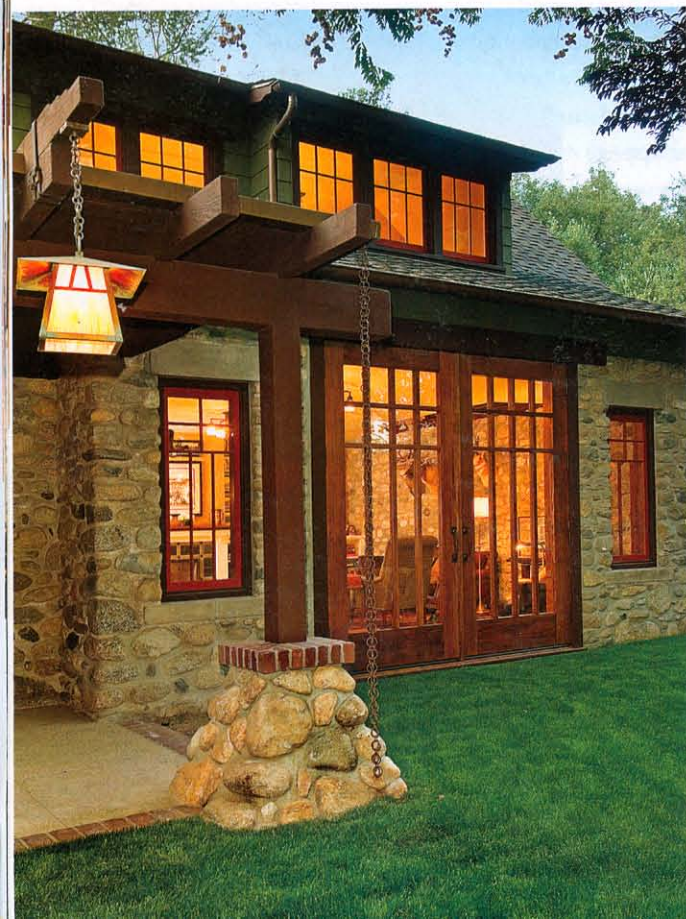
This makeover of a Pasadena cottage, built and rebuilt

on an old stone foundation, preserved its original character.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY CHRIS CONSIDINE



ABOVE: With a privacy door between them, two interconnected Jack-and-Jill bathrooms on the second floor (see floor plan below) are in the style of the early 20th century: all white, with hex tile on the floor and high beadboard walls.
BELOW: The copper and art-glass lantern is perfect for the rustic stone cottage.



intent and purpose was to make it look like an old butler's pantry," says Richard. "Most of the time, they are made of darkened beadboard, and that was the inspiration."

Artistic and adventurous by nature—Richard says that Pamela "has exquisite taste,"

and he is a creative director at a major advertising agency—the couple began acquiring furnishings and collections specifically for the house almost as soon as they bought it. "Pamela and I could probably walk through antiques stores six days a week and be quite happy," Richard says. ✦



Georgian-style paneling often extends to rich full-wall treatments, like this example created by DriWood Moulding.

excesses of Victorian wallcoverings. Not every Arts & Crafts aesthete could afford solid wood, of course. Variations included “paneling” the walls between battens with other materials—leather, faux leather, an embossed wallcovering, and especially burlap. (This was called skeleton wainscot in period millwork catalogs.)

Beadboard. A product of late-Victorian millwork, beadboard was (and still is) a low-cost alternative to fancier wall cladding. In the decades around 1900, it was the paneling of choice in back-of-the-house rooms like the kitchen, and was a cheap way to finish walls in seasonal cottages. ✦

ABOUT PROPORTION

Wainscots need to be installed with some sensitivity to the proportions of the room. Generally, the wainscot should be either one-third or two-thirds of the overall height of the room. It's OK to add a few inches if you want a more imposing presence, but don't deviate on the low side, or your wainscot may look skimpy. For a room with 8' to 9' ceilings, for example, the wainscot should be at least 32" and up to 42". Go proportionately higher for a room with a taller ceiling. Taller wainscots finished with a plate rail—in an Arts & Crafts dining room, for instance—should be at least 60" to 72" high. Never install wainscoting or a chair rail exactly halfway up a wall, or you'll visually cut the room in two.

find it here

Many of the articles in this issue have sources and websites listed within their pages. These additional resources have been compiled by the editors.

Paint By Percentages pp. 24–27

COLOR CONSULTANTS C.J. Hurley and Barbara Pierce, C.J. Hurley Century Arts, Portland, OR: (503) 234-4167, cjhurley.com ■ Lou Toboz and Ron Walker, **Coryell Colors**, Lambertville, NJ: (609) 397-1946 ■ **Janet Teas**, Zanesville, OH: teashomecolor.com

Efficiency & Class pp. 28-31

Fine Grain Construction, Portland, OR: (503) 701-4787, finegrainconstruction.com ■ Bear Woodworks, Hubbard, OR: (503) 730-6906 **p. 28** Pushbutton switches from Rejuvenation: rejuvenation.com **p. 29** Marmoleum flooring: marmoleum.com ■ Rodda Paint, Portland, OR, and other locations: roddapaint.com ■ Design Craft Doors, Damascus, OR: (503) 558-1240, dcdoor.com **p. 30** Cabinet hardware from Wink's Hardware, Portland,

OR: (503) 227-5536, winkshardware.com **p. 31** Laurelhurst Fan, Portland, OR: (971) 570-3131, laurelhurstfancompany.com ■ Sink and wall-mount faucet from ABoy Plumbing & Electric, Portland, OR: (503) 287-0776, aboysupply.com

Other Voices pp. 32–35

Buffalo State College: buffalo.state.edu/depts/artconservation ■ American Institute for Conservation, Washington, D.C.: conservation-us.org ■ See programs at the University of Delaware at Winterthur, and the New York University Institute of Fine Arts Conservation Center.

Aesthetic Details pp. 38–47

David Scott Parker Architects, Southport, CT: (203) 259-3373, dsparker.com ■ Minton encaustic tile U.S. distributor, see Tile Source Inc., Hilton Head Island, SC: (843) 681-4034, tile-source.com

A Cottage Romance pp. 48–54

Architect Rob Tyler, Tyler Gonzalez Associates, Pasadena, CA: (626) 396-9599,

tgarch.net. ■ Contractor Scott Lightfoot, Lightfoot Studios, Pasadena, CA: (626) 791-2220, lightfootstudios.com ■ Fireplace tile by Motawi Tileworks: motawi.com; through Mission Tile West: missiontilewest.com **p. 50** Powder room tile by Pratt & Larson: prattandlarson.com ■ **p. 54** Light fixtures, pushbutton switches from Rejuvenation: rejuvenation.com ■ Sinks, toilets by St. Thomas Creations: stthomascreations.com ■ Tub and telephone faucets by Sunrise Specialty: vintage.tub.com ■ Exterior light fixture from Old California Lantern Co.: oldcalifornia.com ■ Barn-door hardware from Crown City Hardware: restoration.com

Ceilings that Inspire pp. 56–60

Products shown on **p. 59**: Classic Ceilings: (800) 992-8700, classicceilings.com ■ J.P. Weaver: (818) 500-1740, jpweaver.com ■ Decorator's Supply: (773) 847-6300, decoratorssupply.com ■ ACP/Evoba: (800) 434-3750, acpideas.com ■ Mason & Wolf: (732) 866-0451, mason-wolf.com