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## JOURNAL

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Green & Historic

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A Tudor net-zero retrofit

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ownings for lower energy bills  
recycled garage, new family room

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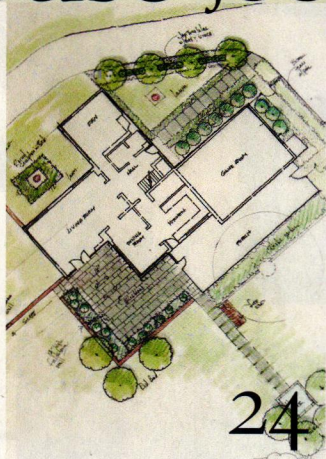
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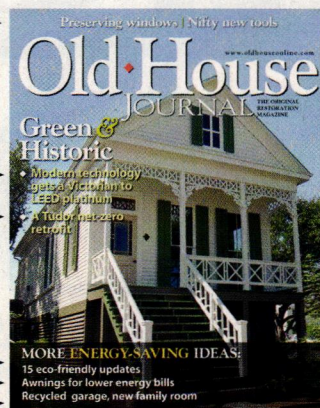
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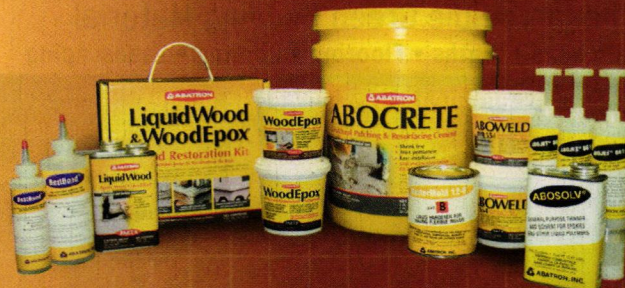
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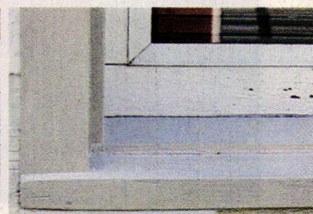


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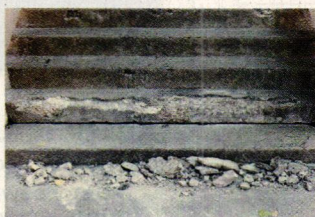
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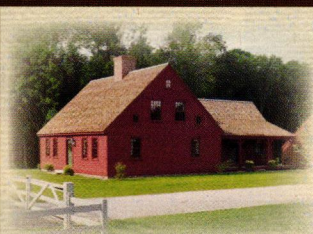
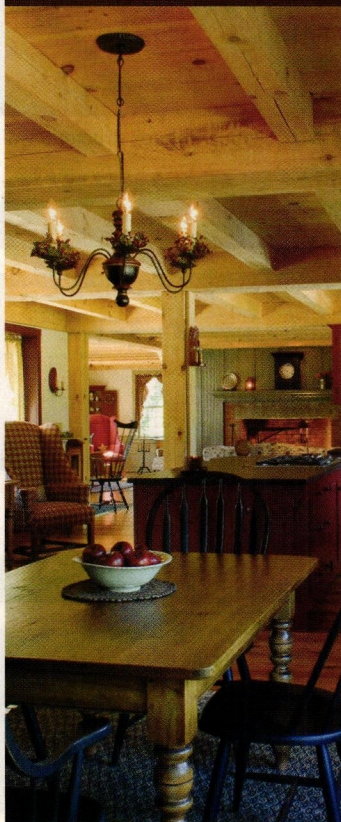
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## Keeping Up Awnings

Once you've become convinced of the need to hang on to your historic awnings (see page 34 for the energy-saving scoop), there's the not-so-small matter of maintaining them. Wind and weather can take a toll on awnings—especially canvas ones—but following these simple tips can help keep them in tip-top shape season after season.

## Energy Transformation

Getting an old house (like the Tudor on page 28) to almost net-zero energy consumption isn't an easy task. But because this house had been neglected for years, it could readily accommodate some cutting-edge, high-tech upgrades. Our bonus online photo gallery of the retrofit provides a more in-depth look at the project.

## More Green Tips

If you're planning a major restoration, the products featured on page 42 can help you keep it green from start to finish. But what if you've already crossed all the big-ticket items off your restoration to-do list? Never fear, there are still plenty of small steps you can take around the house to help reduce your impact on the planet. We've highlighted a few of our favorites online.



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# editor's note

## Green House



MY 1929 HOUSE has great windows. The six-over-six and nine-over-six divided-light double-hungs are generously proportioned, boast expansive individual panes, and afford a spectacular view to the outdoors. I love catching a glimpse of the waves that seem to dance in the glass as I round the corner down the stairwell or enjoy the view into our garden. Although it took my husband and me two full days to swap out the storms for screens this spring, I wouldn't have it any other way.

My fondness for these windows is why I can relate to Frank and Donna Vaccari, the homeowners in our

"Replacing the Replacements" story (page 52). When the Vaccaris bought their Tudor house, it sported modern replacement windows. Looking through those high-tech portals, they intuitively felt something was missing. The couple recently finished installing vintage divided-light steel casement windows—the kind their home started out with—and are thrilled with the results.

We all know that old-house restoration is a great example of green thinking—sustaining the parts of an older building is not just a labor of love; it's saving a piece of history and keeping a building's distinguished components out of landfills. Today, there are many new ways to further green up old houses. We've rounded up some eco-friendly offerings that afford ways to get the job done using less toxic materials or recycled products—from cotton-based insulation to no-VOC stain (see "Old Is the New Green," page 42). We also explore an innovative project in Illinois that adds cutting-edge insulation technology to a Tudor house without sacrificing its historic details (see "Geneva Breaks Convention," page 28). And we re-examine traditional window awnings to see how they can help lower electricity bills (see "A New Dawn for Awnings," page 34).

In Insider, we introduce a D.C. couple who repurposed their unusable garage into a busy family room by adding period details (see "Creative Conversion," page 38). Finally, we touch base with a team of preservation experts who've launched a collaborative effort to save America's windows through some innovative new research and documentation (see Preservation Perspectives, page 17). I hope you enjoy this green(er) issue of OHJ.

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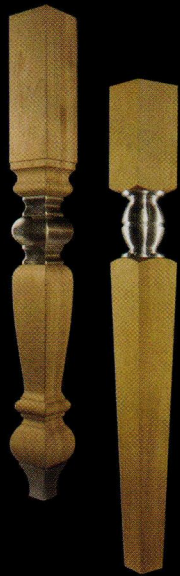
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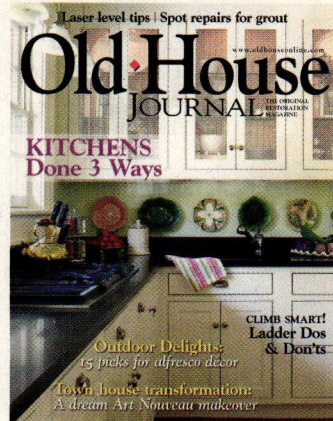
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# letters

## Ladder Suggestion

Great article on ladders ["Steady Climb," June/July], but you forgot my favorite ladder for renovating: the classic "electrician's" three-legged stepladder. I've been using them since I started renovating homes 35 years ago. The three-legged design makes them much more stable than four-legged stepladders, especially on uneven surfaces. On top of that, they're great for fitting into odd spaces.

James Martin  
Denver, Colorado



## Historic District Clarification

Several readers pointed out that our "Living with Landmarks" article [April/May] failed to clearly differentiate between a historic district listed in the National Register of Historic Places and a local historic district. Owners of private property listed in the National Register can do anything they wish with their property under federal law, but federal agencies must consider the impact of proposed federal activities on listed properties.

Local historic districts—which are independently established and which require the passage of local ordinances to institute their regulations—impose the rules, which is why rules vary by location. Many local districts use the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties and Guidelines for Rehabilitating Historic Properties (nps.gov/hps/tps/standards\_guidelines.htm) as a guide in formulating their ordinances.

Listing in the National Register recognizes the significance of historic properties and makes them eligible to be considered for federal tax incentives. Income-producing properties must follow the Secretary's Standards to receive federal tax credits; many state programs for homeowners follow suit. The Standards can be an invaluable resource for anyone aiming to do right by an old house. Information about getting properties listed in the National Register (and the results of listing) can be obtained from your State Historic Preservation Office or found at nps.gov/nr/national\_register\_fundamentals.htm. We regret the misunderstanding. —Eds.



## Reader Tip of the Month

If you have hardware that needs to be stripped of paint and gunk, I recommend using either a Crock-Pot or a steamer. I was able to strip off years of paint from brass locks just by applying steam from my hand-held steamer and then using a plastic scraper to remove the gunk. I've been told that submerging the hardware in water in a Crock-Pot overnight will soften that stuff as well and allow you to remove it safely.

Denise Kersting

Via MyOldHouseOnline.com

**Got a great tip to share with other old-house lovers? Let us know at [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).**

## Kitchen Questions

I just received my June/July issue of *Old-House Journal* with the cover of the butler-pantry-type white kitchen. Can you tell me what companies make this style of cabinet? I've been searching for a long time, but have been unable to find them.

Jack Chalikian

Oyster Bay, New York

*These particular cabinets were custom-built by Pennsylvania-based carpenter Jeff Loux [(215) 736-2042]. There are plenty of cabinet-makers who specialize in traditional Shaker-style cabinetry, such as Crown Point and Kennebec Company. For more options, see the Products & Services Directory at [oldhouseonline.com](http://oldhouseonline.com). —Eds.*

My wife and I hardly ever agree on anything related to home décor, but we both loved the drawer pulls in this month's cover photo. Can you reveal where they came from?

Jason Coltharp

Via e-mail

*The drawers feature hexagonal bin pulls in polished nickel, and the cabinets have 1 3/8" hexagonal knobs, both from Rejuvenation. —Eds.*

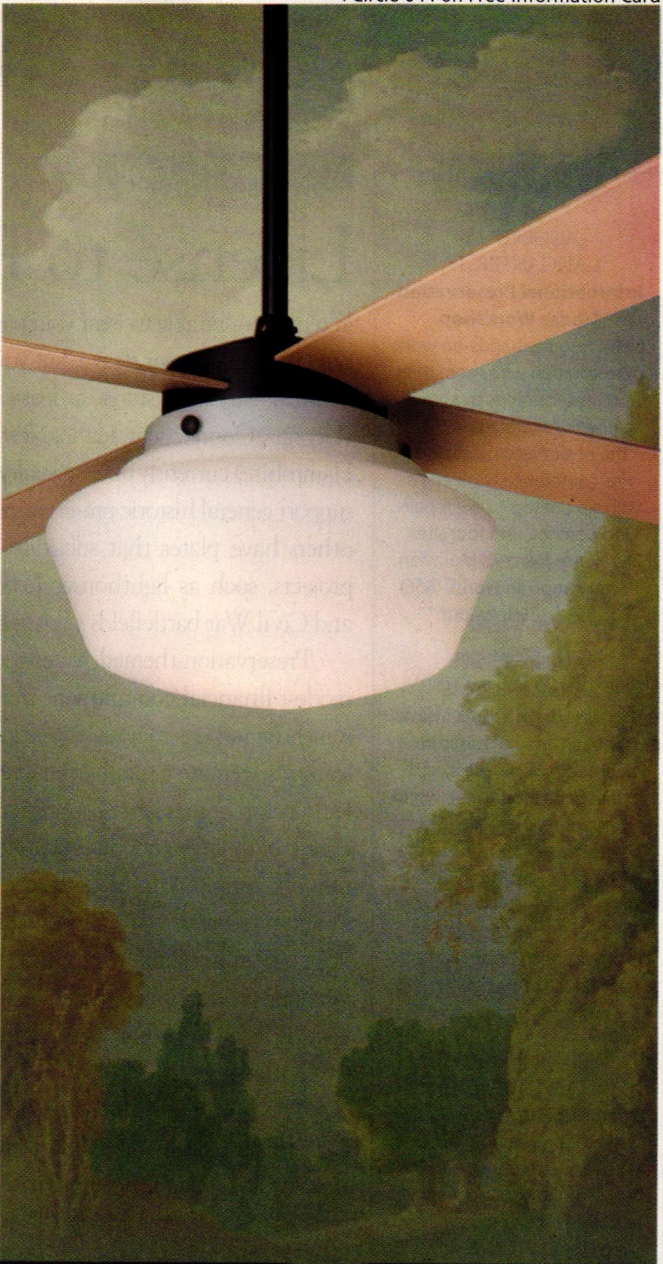
## Neighborly Praise

Thank God for Neil Keller ["Old-House Living," June/July]. Not only does she have the most incredible way of seeing what "could be" when everyone else sees only "what is," but then, by gosh, she makes it happen! She is an inspiration to many.

Cate Magennis Wyatt

Waterford, Virginia

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AUGUST 25-28  
BALTIMORE, MD

### Baltimore Antiques Show

With an array of furniture, porcelain, silver, glass, and textiles from around the world, the country's largest indoor antiques show returns to the Baltimore Convention Center. This year's event will be accompanied by lectures and an antiquarian book show. (561) 822-5440; baltimoresummerantiques.com

SEPTEMBER 24-25  
SEATTLE, WA

### Seattle Bungalow Fair

Seattle's venerable Arts & Crafts event returns with its usual smorgasbord of exhibits and house tours, plus lectures on Liberty & Co. designer Archibald Knox, the A&C movement's Victorian roots, and its notable female figureheads. (206) 622-6952; historicseattle.org

SEPTEMBER 27-OCTOBER 1  
ROUND TOP, TX

### Marburger Farm Antiques Show

An antiques show with a distinctly Texan flair, Marburger Farm's bi-annual event features vintage furnishings and architectural salvage from the Southeast and beyond, plus plenty of tacos, barbecue, lemonade, and beer. (800) 999-2148; roundtop-marburger.com

## ON THE RADAR

# License to Preserve

You may not be able to wear your passion for historic preservation on your sleeve, but you can wear it on your car—in some states, at least. Five U.S. states (Georgia, Connecticut, Idaho, New Jersey, and New Hampshire) currently offer specialty plates that help support general historic preservation funding, while others have plates that subsidize specific projects, such as lighthouses (Michigan) and Civil War battlefields (Tennessee).

Preservation-themed plates require a modest financial commitment from consumers (anywhere from \$20 to \$50 initially; some also require a small annual renewal fee) on top of regular registration costs. A sizeable chunk of that fee goes directly to historic preservation organizations. In Georgia, the Heritage Grant Program receives an average of \$50,000 per year in license-plate funding, which it distributes to rehabilitation projects across the state—past beneficiaries have included Roosevelt Warm Springs and Flannery O'Connor's estate.

The license-plate revenue was especially crucial after the grant program's funding was cut by the state's General Assembly in 2008, says grants administrator Carole Moore. "If it weren't for this license plate program, Georgia's Heritage Grants would be dead in the water," she admits. "It's keeping the program alive."

More states—including Kentucky, Massachusetts, and Ohio—are currently looking into the



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Saved by a license plate: The Hill House on Flannery O'Connor's estate (above).

feasibility of creating a historic-preservation license plate. While the process of instituting specialty plates varies from state to state, most require things like a committed base of potential purchasers (anywhere from a couple hundred to several thousand), proof of the applying organization's nonprofit status, or approval by the state legislature, plus a fee to cover design and development costs. Georgia got the word out about its license plates by handing out buttons, running a public service announcement, and hanging up posters in local DMVs.

Although the revenue generated is modest in comparison with Georgia's overall preservation needs, says Moore, it does provide a consistent stream of income. "It will never be enough for a whole building rehab," she says, "but we can fund smaller projects like window restoration or foundation repair."

## OLD-HOUSE RESOURCE

### The Secretary's Standards Go Green

For decades, owners of old houses have relied on the Secretary of the Interior's Standards for Rehabilitation as a go-to guide on the do's and don'ts of historic preservation. Now you can turn to the Secretary for advice on all things green, too. The National Park Service has just released an updated version of the Standards that includes an illustrated section on restoring for sustainability.

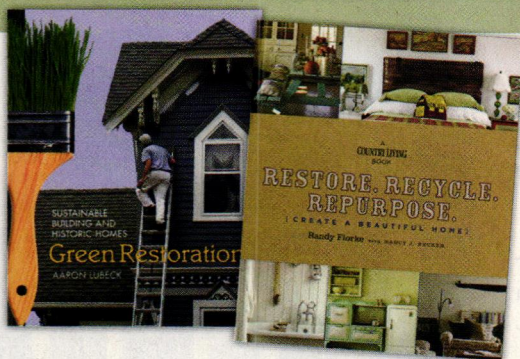
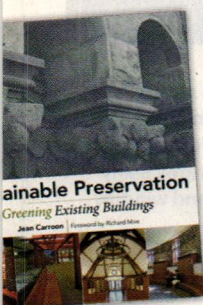
Wondering whether you can install solar panels on your roof or a wind turbine in your back yard? This is a good place to check—especially since historic districts are likely to use the Standards as their guide for regulating green technology. To download a copy of the new Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings, go to [nps.gov/history/hps/tps](http://nps.gov/history/hps/tps).



## BOOKS IN BRIEF

The idea that older buildings can be greener than new ones finally seems to be gaining some traction—evidenced in part by a wealth of books cataloging the myriad ways to incorporate green practices into a restoration project. Three such volumes provide a plethora of ideas for professionals and homeowners alike.

*Sustainable Preservation: Greening Existing Buildings* is the authority on the subject; written by LEED-certified preservation architect Jean Carroon, the textbook covers topics from water and energy conservation



to recycling construction waste. The ideas are illustrated by dozens of case studies, from Boston's Trinity Church to Chicago bungalows. While most of the book focuses on public buildings, a chapter devoted to houses provides concrete information for homeowners.

DIYers may find restoration contractor Aaron Lubeck's book *Green Restorations* a more practical hands-on guide. In no-nonsense language, Lubeck walks readers through each room of the house, point-

ing out opportunities to reduce waste and energy use and offering practical questions to guide decision-making. Throughout the book, he stresses the importance (and eco-friendliness) of keeping original features intact in a way that puts preservation perfectly in step with being green.

On the décor side of things, *Country Living* editor Randy Florke's *Restore. Recycle. Repurpose.* is a testament to the beauty and sustainability of decorating with antiques and architectural salvage. Accompanied by envy-inducing photos of gorgeously furnished rooms and sprinkled with buying and usage tips, the book is a trove of inspiration for anyone drawn to décor that's unique, historic, and friendly to the planet all at the same time.

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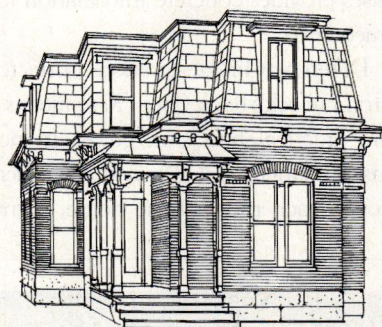
# ask ohj

**Q:** Can you help me identify my 1857 house? It's an almost perfect square, located in an area of New York near the Erie Canal that was fairly prosperous.

**A:** **James C. Massey and Shirley Maxwell:** We're often asked by old-house owners to categorize their homes by style, period, or construction. But in this case, the question tempts us toward a discussion of some other basic aspects of architecture, such as beauty, tradition, pleasure, or even joy. With this small house, these aspects can legitimately claim priority in our analysis. Dare we come right out and say that this is one charming house? The primary impression here is how pleasant this little house is to see, and how pleasurable it must be to its owners.

Part of this reaction is no doubt due to the lively mix of stylistic and period influences wrapped up in a single appealing package. The truth is, too much "purity" in architectural style can sometimes be...well, boring. In big cities, or with architect-designed houses, one is more likely to find a pure architectural style reflecting the latest fashions. In smaller towns, and with smaller houses, where builders were likely to play a strong role, the owner and the builder might work from a published design, revising it to suit their tastes or needs, as well as local traditions.

Is this a mansarded Second Empire? Not quite—the roof is a bit too sloped for a mansard. It probably would be better described as a deck-on-hip (also called truncated-hip) roof. The homeowner calls it a  $\frac{3}{4}$  hip—a term we're not familiar with, but one that's reasonably descriptive. A full mansard roof, usually referred to as Second Empire, was

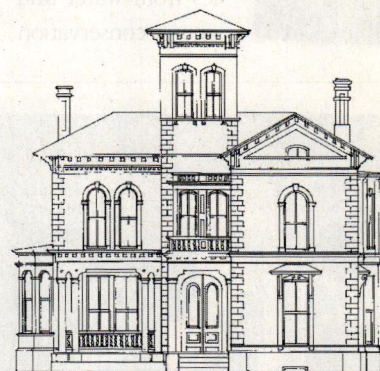


prevalent after the Civil War, while houses in the Italianate mode were common from the 1850s through the 1880s. This type of roof commonly appears on houses with two or three stories, making this unusual one-and-a-half-story all the more interesting and distinctive. Traditionally, such houses would have slate roofs, and the walls would have wood siding.

Is the house Italianate? Probably more so than any other style. Notice the arched windows, the door with its own arched lights, and the rectangular transom and sidelights. The console cornice is definitely Italianate and highly ornamental, adding to the delights of this house.

And don't overlook the fancy porch

The stylistic underpinnings of this house in New York had been puzzling its owner. Elements of both Second Empire (left) and Italianate (below) are clearly visible in the roof, cornice, and window treatment.



ROB LEANNA ILLUSTRATIONS

on the right side, with its elaborate scrolled decoration—high Victorian of the Queen Anne period. While not an original feature, it adds yet another stylistic twist and level of interest to this charming house. 🏠



Longtime contributors James C. Massey and Shirley Maxwell write OHJ's Style articles.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).



# old-house toolbox



NOELLE LORD CASTLE PHOTO

## Hand Sander

*Even with loads of power tools at your disposal, a versatile hand sander remains a must-have.*

BY NOELLE LORD CASTLE

**I**t's hard to think of any old-house project that doesn't involve sanding at some point.

Like any other tedious process, having the right tools will ease the pain (literally as well as figuratively) and help you get things done as proficiently as possible.

Manual hand sanders, sometimes called sanding blocks, are essentially sandpaper mounted on a wooden or rubber base with a handle. Sandpaper is attached to this base in a variety of ways, from rubber channels that spread apart to slide the sandpaper in, to more complicated models that require dismantling of fastening mechanisms to get the sandpaper tightly in place.

There are also hand-held synthetic blocks with sandpaper of various grits permanently attached around the sides of the block. When the sandpaper is worn away, you just toss the block. These are good solutions for small, quick projects. There are even sanding blocks saturated with

silicon carbide particles that can remove rust, corrosion, scratches, and buildup on metal surfaces.

### What to Look For

There are lots of different hand sanders on the market. Your project ultimately will dictate the best choice, but start with one that fits comfortably in your hand, which is essential both for ergonomic comfort and sanding control. Also, look for one that has an easy paper-changing mechanism and fits standard sandpaper sizes. As your projects expand, you may want to consider going up or down a size, depending on whether you need to sand large surfaces more quickly or get into smaller spaces.

For a good basic sander, my vote goes to models that use 3" x 21" paper belts (the same ones you'd use in many power sanders). Simply cut or tear the length your hand sander needs and slide the paper into place. Any sandpaper grit fits, replacing papers is fast, and there's no need to buy additional

accessories. One step up is a sander (such as the Clever Lever Sand Devil pictured at left) that uses the same standard papers, but has several built-in sanding profiles so it can be used on flat or curved surfaces, corners, and decorative profiles.

### Where to Use It

Hand sanders won't eliminate the need for power versions, but they will complement your surface preparation arsenal. There are many reasons to reach for the hand sander first—or exclusively. They offer much more versatility and expose historic surfaces to much less damage. Power sanders, even used by the most careful hand, tend to be too aggressive for many historic surfaces, leaving sanding marks and dents, and taking away more historic fabric, finish, and/or surface than is necessary. You also have far less control over what you are sanding off, and risk removing details.

Prepare for sanding by removing any unwanted nails, any badly rotted or damaged boards, and any finely detailed trim work that needs to be handled more gently. This will give you a good surface to sand and allow you to gently scrape off any old caulking, wood putty, or other gunk that has accumulated over the years. Clean the surface first so you can be sure of what you're sanding, won't over-sand, and can avoid filling the sandpaper with debris.

### The Bottom Line

No one wants a finished project to end up lumpy and bumpy, which is why sanding is such a critical step. The ability to carefully control how much surface you're removing makes the hand sander a useful tool to have at your side. 🛠️



**Contributing editor Noelle Lord Castle is a writer, preservation consultant, and teacher who shares her passion for older buildings at [oldhousecpr.com](http://oldhousecpr.com).**



# house helpers

Our editors pick the best new products to make your old-house projects easier.



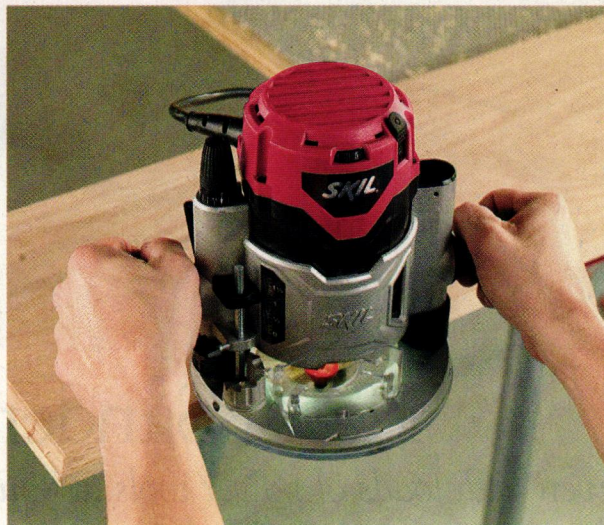
## All-in-Wonderful

Multi-use tools pack a lot of punch into a little space. Hyde has just upped the ante with its 14-in-1 putty knife, which contains four different screwdriver bits that slide in and out of the handle in a clever storage compartment. Pick a bit and insert it on the handle's end, and you can attach screws in a snap, in addition to the tool's multitude of other uses (like removing and spreading putty, scraping paint, and opening cans). \$12.99. Call (888) 211-8621, or visit [hydestore.com](http://hydestore.com).



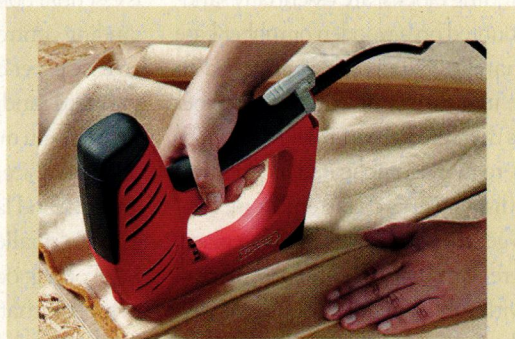
## Get a Grip

Nothing's more frustrating than working on a ladder, reaching for a screw, and hearing it hit the ground. With Magnogrip's wristband, another one is always close at hand. The band's clever design embeds powerful magnets within the fabric to hold nails, screws, or nuts in place and within easy reach. An adjustable Velcro closure ensures that one size fits all. \$15.99. Call (888) 751-5975, or visit [magnogrip.com](http://magnogrip.com).



## A Smooth Route

Routers can be indispensable tools for DIY woodworkers, making intricate designs and finish edges a snap. Skil's newly redesigned 1827 2-HP Plunge Base Router with Soft Start Technology offers easier start-ups with less kickback and a gradual increase of engine speed. A quick-clamp release lever allows for easy motor adjustments and removal, and the tool's depth rod and adjustable turret enable repeatable plunge routing applications and variable speed. \$89.99. Call (877) 754-5999, or visit [skiltools.com](http://skiltools.com).



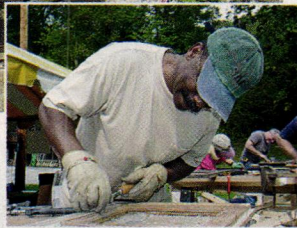
**Correction:** Our description of Arrow's ET50 RED electric staple gun in the June/July issue should have been accompanied by this image. For more information, visit [arrowfastener.com](http://arrowfastener.com).



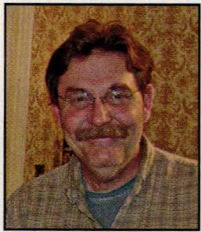
# preservation perspectives



The collaborative effort takes place at the Pine Mountain Settlement School. Jim Turner (below) works to rehab a window.



## Window Logic



A new collaborative aims to save historic windows across the country. We spoke with Bob Yapp, one of the five restoration experts behind the effort, to learn how it works.

By DEMETRA AOSPOROS

**DEMETRA AOSPOROS:** What is the Window Preservation Standards Collaborative?

**BOB YAPP:** It's a group of five of the top window restoration and weatherization experts in the country—David Gibney, Jim Turner, Duffy Hoffman, John Leeke, and me, all Preservation Trades Network members—who decided we had to do something about the epidemic of losing historic windows to modern replacements. We realized we needed to create information that gives architects, State Historic Preservation Offices, local preservation commissions, and homeowners ammunition for different approaches to the weatherization and restoration of historic windows, one that's backed up by data on related energy efficiency.

**DA:** Why now?

**BY:** We're losing 32 million original windows a year, based on the window industry's claims. In 99 percent of cases, people are replacing windows that can be cost-effectively restored and made as or more energy efficient than a replacement window.

**DA:** This effort takes place at Pine Mountain—why there?

**BY:** Kentucky's Pine Mountain Settlement School was one of the first hands-on preservation schools I was involved with, and its buildings have every kind of window we want to demonstrate on—double-hungs, wood casements, and steel casements. We're each going to restore a window from the school, then have them tested for energy ratings on-site and pub-

licly by an independent agency. The results will be published online and in our *Window Preservation Standards* book.

**DA:** How will your standards differ from the NPS Preservation Briefs on windows?

**BY:** The briefs are wonderful, but we plan to address every single aspect of how to restore windows. Plus, we'll have well-researched, objective energy information on each technique for easy reference. For example, if you're working on double-hungs in an old warehouse and select Technique 1, you can expect this level of energy efficiency.

**DA:** Will the standards include product names along with detailed techniques?

**BY:** We're going to avoid naming products. We'll talk about materials and methods, what to look for in certain products, and what to avoid. But we aren't going to endorse any companies, and we aren't taking money from any commercial entities.

*We hope to get the objective truth out.*

**DA:** What do you hope to accomplish through the collaborative?

**BY:** We hope to save a lot of windows and get the objective truth out to old-house and building owners. We in the preservation industry haven't done a good job of educating people on this subject—we don't have tens of millions of dollars to get the word out, like the window replacement companies do. There is nothing green or environmentally sound about replacing windows and dumping original, old-growth sash in a landfill. It's a tragedy.

For more information about the Window Preservation Standards Collaborative, visit [ptnresource.org/WPSC](http://ptnresource.org/WPSC).



# historic retreats



## Clifton Inn

*A stone's throw from Monticello, the 18th-century Clifton Inn stays true to its Jeffersonian heritage.*

By DEBORAH BURST

**J**ust outside Charlottesville, Virginia, in the shadow of the Blue Ridge Mountains, the Clifton Inn captures the true spirit of Federal-era hospitality. The 100-acre estate is part of a 350-acre parcel originally owned by Thomas Jefferson's daughter, Martha, and her husband, Thomas Mann Randolph, who once served as governor of Virginia. Today, the property is home to an 18-room luxury hotel with a distinct Jef-



**ABOVE:** The white clapboard façade of the Clifton Inn has changed little over the centuries. **INSET:** Adjacent to the kitchen, the chef's table treats guests to front-row culinary seats and top-notch views.

fersonian flair cultivated by owner Mitch Willey, who has restored more than 20 historic properties around the world through his vacation-rental company, Time & Place.



The main house was built in 1799 by Randolph and served as a warehouse for his trading business. He spent a lot of time at Clifton while Martha worked as her father's hostess at nearby Monticello. Family rifts forced Randolph to seek permanent residence at Clifton in 1826, at which point he converted the building into living quarters. After living in complete seclusion for two years, Randolph's declining health forced him to move to the North Wing at Monticello, where he died a few months later.

Clifton remained a private home until 1985, when Willey, then living in Brussels, noticed a listing for it in the University of Virginia alumni magazine. He purchased the property, and soon began transforming the home into a five-room bed and breakfast. Later, he converted the property's dependencies



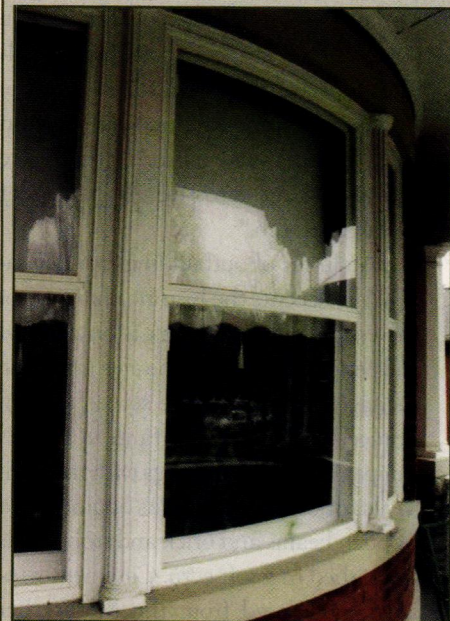
(liveries, a carriage house, and a law office) into eight Shaker-style guest suites using items salvaged from the Meriwether Lewis House, which was being dismantled nearby at the same time.

A more recent restoration in 2003

**ABOVE:** With bold striped walls and antique furnishings, the entry to the main house is eclectic yet soothing.

added dining space to the main building, glassing in the veranda and adding a spacious deck. Architect Andrew

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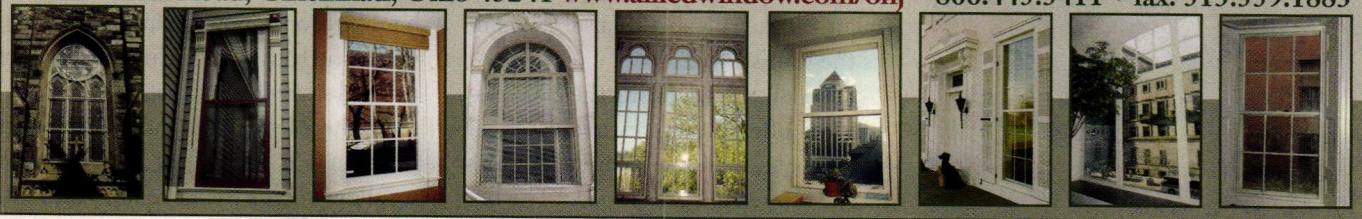
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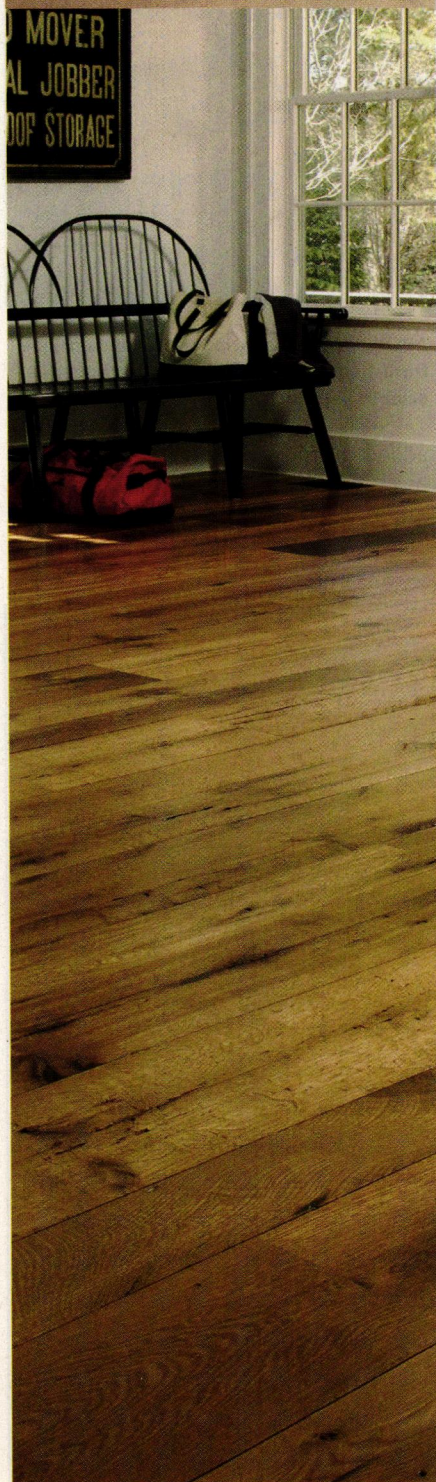


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## historic retreats



**ABOVE & OPPOSITE:** In the Meriwether Suite, situated in what was once storage space under the carriage house, artifacts from the Meriwether Lewis House mingle with original wooden beams and brickwork. In the bathroom, a clawfoot tub shares space with a luxurious stone-lined shower.

Kotchen and interior decorator Jane Molster followed the Secretary of the Interior's Standards for Rehabilitation, incorporating cedar shake siding and a standing-seam metal roof to match original building materials on the house.

"We believe the back and side porches were probably additions to the original, rather simple warehouse structure," Willey explains. "The 1920s owners added what is now the kitchen wing and enclosed portions of what is the Blue Ridge Suite today."

Inside, white-painted wainscoting, similar to the style used at Monticello, lines the reception area, living room, and library, where the lower portion of the wall is fashioned into built-in bookcases. The paneling continues in the long, narrow dining room, where it's topped with a square-block wallpaper that subtly mimics the wainscoting.

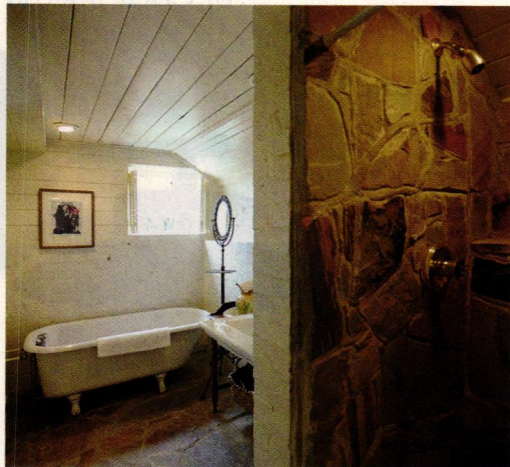
The bar, added during the 2003 restoration, offers an interesting historical statement and a fine segue from the inn's reception area to the veranda. "The bar

was treated as an outside room—which we believe it might have been at one point—with its cedar shake paneling and slate floors," Willey says. The cement bar was fashioned with a coin tray: "In the 1800s, patrons would have slid their coins across to the bartender to pay their tab."

A cluster of outbuildings (or dependencies) accents the historic character of the estate with an emphasis on original and period materials. In the area under the carriage house that once served as farm storage, the Meriwether Suite combines campaign-style furnishings with modern-day luxuries. The structure's original stout wooden beams and brick and stone walls are bathed in a soft ecru. Casement windows, purchased from the Meriwether Lewis estate with their accompanying hardware, open onto an intimate garden view. The bathroom includes a clawfoot tub and stone-lined shower.

"The Meriwether Suite had a dirt floor, and it needed to be excavated to allow greater head room," explains





of native woodlands sloping toward the Rivanna River. Meandering gardens feature year-round blooms, courtesy of native species such as phlox, hyssop, aster, solomon's seal, and hydrangea, and decorative trees such as redbud, dogwood, American holly, and Eastern red cedar. Along the property's wooded walking trails are canopies of walnut, tulip poplar, hickory, and beech trees.

Throughout the property, Clifton's Federal heritage is carefully blended with modern amenities.

The edge of the shaded infinity pool is designed to mimic the property's original stone wall; in the inn's restaurant, executive chef Tucker Yoder puts a new twist on locally sourced, age-old favorites such as salsify. (Thomas Jefferson referred to

### Clifton Inn

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Special rates begin at \$165 a night, which includes afternoon tea service with fresh pastries, a complimentary wine tasting, and in-room Madeira, fresh fruit, and bottled water. The inn also offers dining specials and a number of packages, including an individually tailored family camp package that can include tours of nearby historic homes, sites, and gardens.

the local root vegetable as "oyster root"; it plays a supporting role in Yoder's Poached Oysters with Salsify and Black Truffle.) From the inn's elegant front door to the estate's rolling hills, Jeffersonian charm still shines through, two centuries later. 🏡

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# period products

By CLARE MARTIN

From the whimsical to the practical, new products for homes both casual and elegant.

## Fun & Games

If you're planning on adding a period pool table to your turn-of-the-century parlor (or just want to channel the refinement of leisure time perfected during the Victorian era), check out Rejuvenation's latest creation, inspired by the fixtures that hung over billiard tables in the early 1900s. Straddling the time when Victorian excess gave way to Arts & Crafts simplicity, the Blue Pointe fixture features six glossy clamshell shades (available in five classic colors) that strategically direct light for maximum illumination. \$1,800. Call (888) 401-1900, or visit [rejuvenation.com](http://rejuvenation.com).

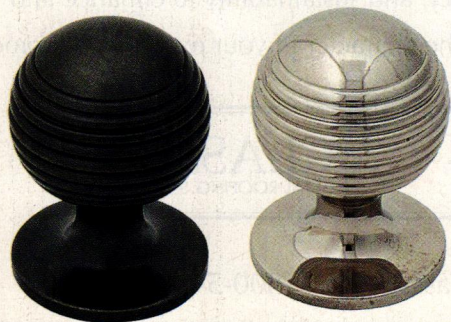


## A Taste of Italy

That dream of owning a villa in Tuscany may be out of reach, but with lighting designer Aldo Bernardi's new collection, you can bring a bit of the Italian countryside to your own abode. Created in a small village north of Venice, the lights in the Opere collection blend carefully honed patinas with simple industrial-inspired forms for an aesthetic that captures rural Italy's signature *dolce vita*. The collection includes a variety of exterior features, including pendants, sconces, and path lights. La Traviata sconce (shown), \$825. Call (317) 634-5000, or visit [carolollier.com](http://carolollier.com).

## Sphere of Influence

When dressing up Art Deco-era houses, elegant hardware is a must. Horton Brasses has updated its classic spherical cabinet knob, increasing the diameter to 1½" and adding beehive detailing to give it a bit of character. The knobs are available in seven finishes, from antiqued bronze to a gleaming polished nickel that will confer instant sophistication on modernistic interiors. \$30 each. Call (800) 754-9127, or visit [hortonbrasses.com](http://hortonbrasses.com).



## In the Nude

It may have a provocative name, but the concept behind Shackleton Thomas's Naked Table is 100-percent wholesome. Originally conceived as a DIY workshop project to promote sustainability, the 5'-long table boasts time-honored mortise-and-tenon construction. Without paint or stain, the beauty of its wood—locally harvested Vermont maple—shines through, making it an ideal choice for simple cottages that need little in the way of adornment. From \$2,550 (rectangular table) to \$3,300 (oval table). Call (802) 672-5175, or visit [shackletonthomas.com](http://shackletonthomas.com).



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Anderson and Stauffer (Photo)



Notting Hill Decorative Hardware (Photo)



Anderson and Stauffer (Photo)

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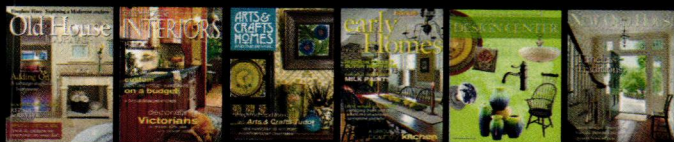
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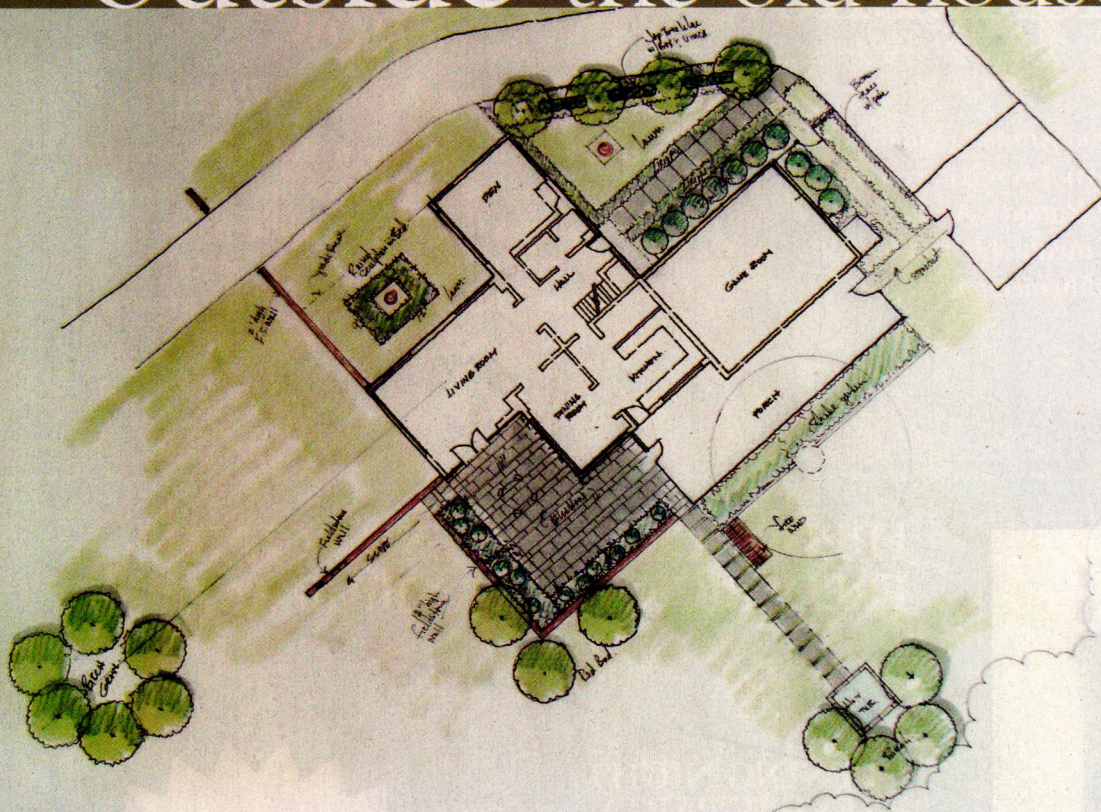
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### MAGAZINES BROUGHT TO LIFE





# outside the old house



## A Study in Landscapes

*A pair of budget-minded homeowners gets a winning landscape design to accompany their Modernist house, courtesy of a group of college students.*

BY BARBARA RHINES

For many people, hiring an expert is a natural part of any home-improvement project. But for confirmed DIYers, hiring help can feel like a blow to both your self-esteem and your pocketbook, issues my husband, Mike, and I wrestled with while addressing our house's dramatic lack of landscaping.

Our 1949 Bauhaus home, designed by Quincy Adams (a direct descendent of the former president) in Lincoln, Massachusetts, had somehow survived 60 years with no landscaping at all. While the house was bold, its surrounding yard was a bumpy mess of crab grass. Our curb appeal further diminished when, after converting the attached garage into living space, we moved the driveway away from the house,

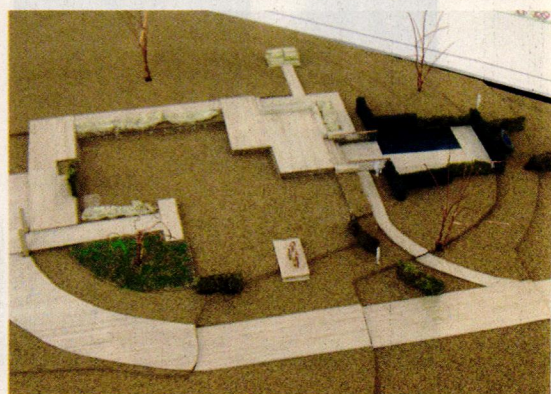
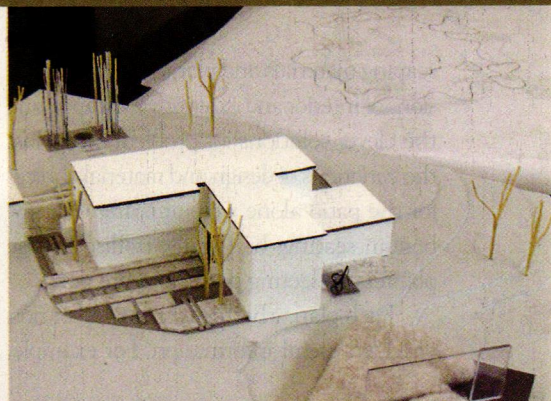
leaving a muddy pit behind.

Our first impulse was to roll up our sleeves and start planting. I read books on Modern landscape design, trying to determine what made a landscape "modern." We hit the nursery sales at the end of the fall and bought a Japanese maple, and scoured the big-box stores for bushes. Then a friend—who knew I was neither an accomplished nor an enthusiastic gar-



**To find the right landscape to accompany her Bauhaus home, the author volunteered to be a case study for college students. The mid-century, geometric work of Christopher Tunnard (above) was a source of inspiration.**





**LEFT TO RIGHT:** The finished design by Michael Wasser incorporates many elements from the students' plans. Mike Rhines examines sketches and planting samples. Two of the students' detailed 3-D mock-ups.

dener—said something that gave me pause: “Your house is really strong architecturally. You don’t want to mess things up.”

### Lucky Break

That winter, I attended a Historic New England lecture on the Modern landscape, given by Michael Wasser of Michael Wasser Associates in Boston. He talked about the landscape being an extension of the architecture—connecting the building to the land. I knew he would understand our house.

I went home and told my husband we had found our designer. Mike thought someone who presented lectures sounded expensive. I sadly emailed Wasser, saying we weren’t in a position to pay for his expertise.

He wrote back: “I’m disappointed; I was thinking of using your house as a case study for my landscape-design students at Harvard’s Landscape Institute.” (The Landscape Institute is now affiliated with Boston Architectural College.) Usually Wasser used newly built houses for his case-

study projects, but our landscape managed to look as raw as that of a spec-built home.

We agreed to let his six second-year students visit our property and have free rein in designing comprehensive plans. We would then attend their three-hour final exam presentation. While we wouldn’t be able to keep the students’ designs, Wasser would distill and interpret our reactions into a final design for a reduced fee. It was like winning a spot on one of those home-improvement reality shows.

### Design Decisions

Wasser and his students arrived on a rainy day in June and started snapping pictures of the yard. Then they came inside and asked questions, some of which surprised me.

“What is your favorite piece of art in your house?” I pointed to an industrial scene of warehouses in Chicago—probably not the most helpful choice for garden designers.

“Would you like to have a vegetable garden?”

“Not really,” I answered. I knew I would

have trouble weeding a flowerbed, let alone tending a vegetable patch.

“Would you like a pool?” Mike said no, and I answered yes. It couldn’t hurt to see where it would fit in someday.

The students jotted notes, took a few more pictures, and then went off to discuss the results of their walk-around and interview. We didn’t see them again for two months.

On the day of the final review, the students arrived carrying large 3-D models of our house and yard. They covered the walls of the conference room with gigantic plot plans in color. I was humbled when I saw the many hours of work each one had poured into our house.

Each student took 45 minutes to present his or her comprehensive plan. I marveled at the drawings, the sample pictures of hard-



# outside the old house

scaping materials and plantings, the discussions of interior and exterior views, and the clever solutions for problem areas. Just the variations of design and material choices for the patio alone were amazing. We saw built-in seating, half walls, trellises, stone planters, reflecting pools, and fire pits.

Each plan, whether it resonated or not, provided useful information. For example,



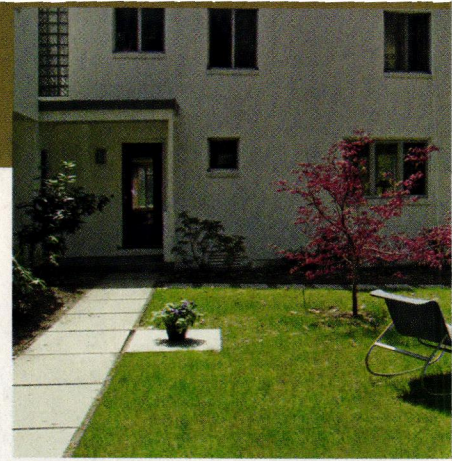
BARBARA RHINES PHOTOS

one student took up the challenge of designing a pool in the yard. She worked valiantly to come up with a pleasing sort of pool fence, which is a safety requirement in Massachusetts. I realized from her efforts that we would never have a pool like those shown in Julius Shulman's vintage photos of Palm Springs houses. Massachusetts code simply would not allow me to have a moonlit pool gently lapping at my foundation. I laid the pool idea to rest.

Meanwhile, as Mike and I tried to absorb this huge flow of ideas, Wasser and a professional colleague critiqued each student's work. One month later, Wasser distilled our wish list and deftly produced the comprehensive plan.

## Breaking Ground

So now the implementation phase begins. Can we adapt the final plan into something



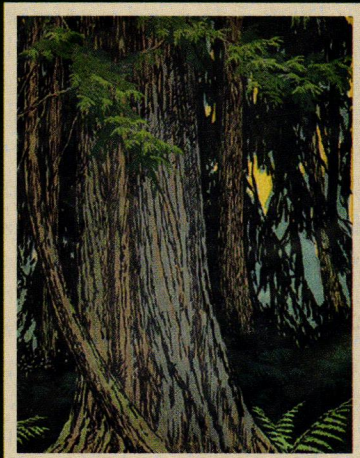
**ABOVE:** The couple is installing the new landscape piecemeal; they began with the bluestone walkway.

**LEFT:** The author and her husband work to lay the 3' x 3' pavers.

that takes into account both our need to be involved and our budget? That remains to be seen. We have already maneuvered some 3' x 3' bluestone pavers into place, so we know the hardscaping will indeed be hard. As for the rest, I'm crossing my fingers that we can find a construction school looking for a case-study project. 🏠

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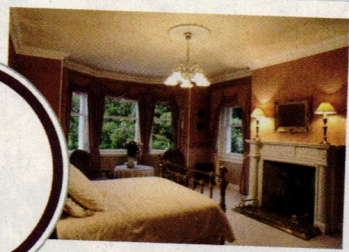
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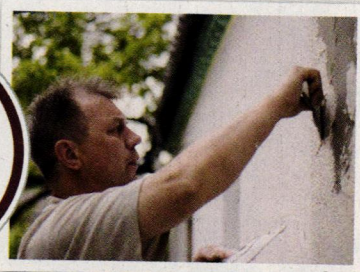
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This Tudor house in Geneva, Illinois, went from downtrodden to desirable, thanks to an energy-efficient retrofit that was mindful of the house's history.

# GENEVA BREAKS CONVENTION

*A forward-thinking team converts a derelict Tudor in Geneva, Illinois, into a model of energy efficiency.*

BY FRANK ELDER ♦ PHOTOS BY BRIAN DEWOLF



Ernie Mahaffey is not a house flipper. He bought the vacant house up the block from his own home of 20 years in Geneva, Illinois, because he “could see the vultures swooping in.” The under-loved 1929 brick Tudor with a rampantly overgrown landscape—newly vacant in the height of the housing boom—provoked in him a familiar desire: to rehabilitate a fixer-upper threatened with destruction.

The place was a wreck, according to a seven-item summary of “major structural defects” Ernie’s building engineer cataloged. Unfazed by the prognosis, Ernie decided he would go beyond the structural repairs to upgrade the house to the strictest efficiency standards in the world: the Passivhaus.

Developed in Germany, Passivhaus standards call for an extreme reduction in a building’s carbon footprint. (See “Passivhaus” on page 30 for more.) Hitting these standards—or even coming close—would have major implications. The home could act as a case study to show how radical new building techniques could preserve existing structures while cutting their consumption to near zero. Ernie envisioned a historic homeowner’s dream: a subtle blend of state-of-the-art new systems in a building that retained all the charm and character of decades past. To pull it off, his architect, Tom Bassett-Dilley of the Oak Park, Illinois, firm Drawing On Place, would use the house as a laboratory to challenge the conventional wisdom of restoration.

## Energy Matters

Under the close scrutiny of the Geneva Historic Preservation Board, Tom knew that adding conspicuous new materials to the exterior of the house was out of the question. But his desire to bring the house to cutting-edge 21st-century standards didn’t exactly provoke a clash with the board.



The time-worn front door, a distinctive detail, was completely rehabilitated.

**AFTER**

“Historic preservation is energy efficient,” says Karla Kaulfuss, Geneva’s historic preservation planner. “And true energy efficiency is about looking at the whole project, then evaluating each building for its own issues and its own capabilities.” Preservation is a balancing act, she says, requiring an open-minded approach from both the board and the owners to achieve what is ultimately a shared objective.

For instance, the house gains much of its character from a stunning series of divided-light windows, an oriel on the front façade, and a 12’-tall picture window in the vaulted-ceiling great room. The



**BEFORE**

Preservation Board insisted the original windows stay, so Tom upped their efficiency by rehabilitating the original sash. Then he finessed a cost-effective standby: Original wood storms were reglazed with single-pane glass with a low-E coating. For

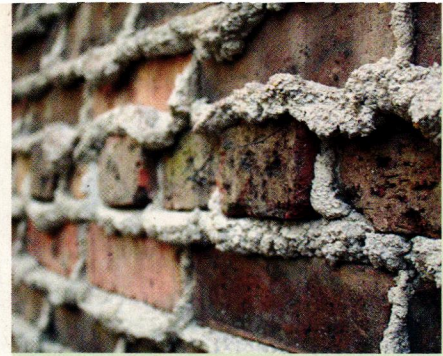


# Passivhaus

The Passivhaus concept came to the Midwest from Germany by way of Urbana, Illinois' Passive House Institute of the U.S. (PHIUS). Through stringent requirements on insulation, infiltration, and heat retention, the PHIUS standards result in a building that needs almost no input from an HVAC system to regulate indoor climate. A key tool is an Energy Recovery Ventilator (ERV), a device that exchanges heat from stale indoor air with fresh air from outdoors. The new air enters the house at the ambient indoor temperature, and the occupants feel no heat fluctuation.

The PHIUS-influenced insulation plan on this house takes the unusual step of incorporating the attic and basement into the home's living space, creating an unbroken thermal envelope around the interior. New insulation technologies, like airtight polyurethane spray foam that can stick in attic rafters, made the procedure possible.

This house ultimately did not meet all the PHIUS standards, which tend to favor new construction. But the organization is drafting a new program specific to the needs of historic homes called EnerPhit. However, the house was efficient enough to qualify for an Illinois incentive program that freezes its property tax rate at its assessment level prior to the renovation, which was less than a third of its post-renovation value.



KARLA KAULFUS PHOTO

## Brick by Brick

Common bricks became a standard structural building material around Chicago after the Great Fire, but beginning around the mid-1920s, an unusual masonry technique gave them new decorative life. Skintled brickwork laid individual common bricks at odd angles, creating a random array that cohered into a textured, abstract pattern. Bricks could jut out as far as 7/8" beyond the wall line, a radical break from conventional, symmetrical masonry practices. Usually the skintled brick walls were laid with weeping mortar—which varied from being barely noticeable to extravagantly oozing—to further add to the rustic appearance.

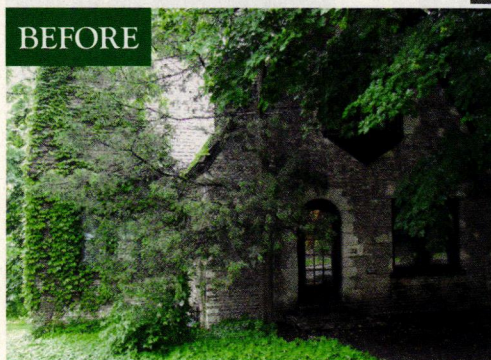
Though skintled brick techniques were wildly popular in Chicago for a short span of time, they were considered a novelty elsewhere—*Popular Mechanics* magazine covered the skintled style in October 1929 under the headline "They Said It Couldn't Be Done."

the few storms too worn to recondition, the team made new storms to match out of white pine. For maximum seal, storm windows also were installed with peel-away caulking along their interior edges. "It's just good building science," says Tom. "It's about how you take care of the envelope, and you can do that for not a lot of money."

A solid building envelope—basically, an unbroken exterior barrier that maintains a static indoor temperature—is central to the Passivhaus philosophy and to Tom's plan. "The house had zero insulation," says Tad Hemming of Hemming Construction, the

project's general contractor. Tad and Tom mapped out a strategy that would eliminate every "thermal bridge"—a spot that allows heat to pass through the house walls.

The team added dense-packed cellulose to every wall stud bay and installed 7" of air-impermeable open-cell foam in attic rafters. Because heat migrates through the studs on exterior walls, Tad ran 1/2" furring strips perpendicular to the studs on their interior face, allowing an extra layer of insulation to envelop the framing members so they don't make direct contact with the finished wall surfaces.



BEFORE

**ABOVE:** Pre-work, the house had succumbed to overgrown vegetation, which damaged one exterior wall so severely that it had to be rebuilt.

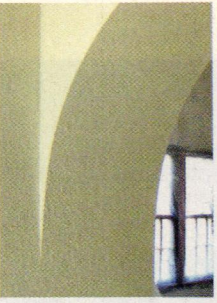
**RIGHT:** Architect Tom Bassett-Dilley outlines the project at one of several community meetings attended by historic preservation commission members from Geneva, St. Charles, and Batavia, and local city planners.



KARLA KAULFUS PHOTO



**FAR RIGHT:** Two varieties of high-tech insulation were installed in the house—white open-cell foam in attic rafters and dense-pack gray cellulose on the walls (see inset).



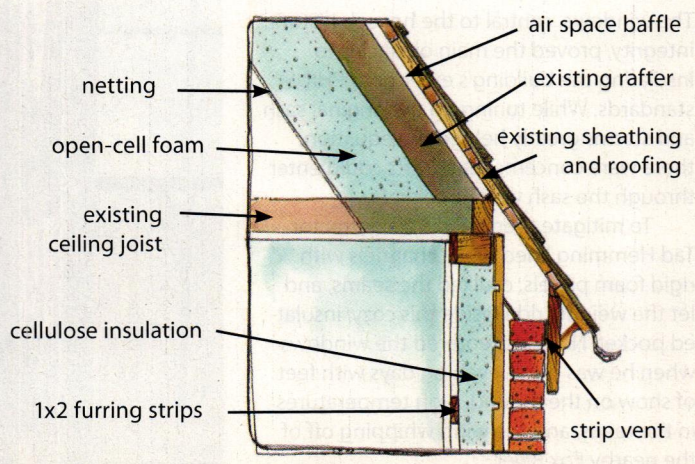
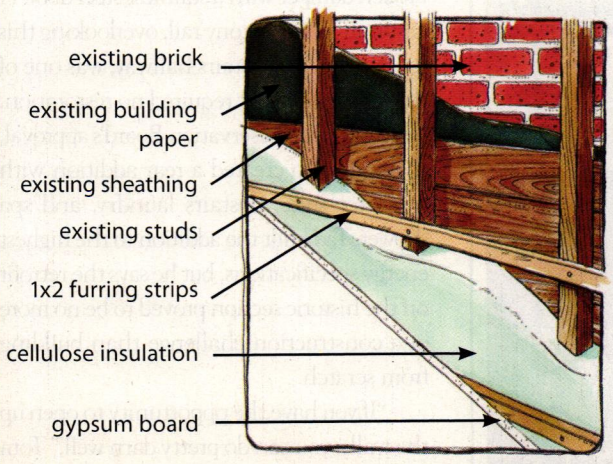
**BELOW:** The team re-created a knock-down plaster finish by spraying drywall mud onto walls, then carefully working it with 2'-long knives.

**ABOVE:** The finished walls closely resemble originals.



# Tight Seal

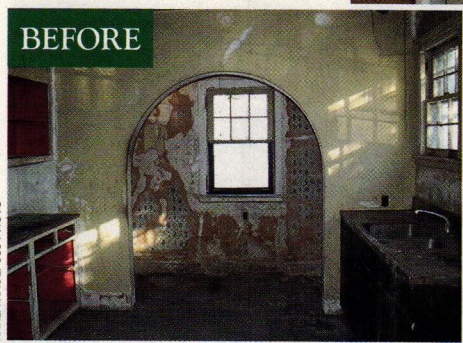
Shoring up the building envelope is key to Passivhaus technology. These diagrams show the insulation strategies used on the Geneva house.





**RIGHT: Before work began, the kitchen was in such bad shape that no appliances remained. The finished room retains an arched entryway and radius window, while adding new cabinets and countertops.**

**FAR RIGHT: A view through the kitchen's window frames more original features—skintled bricks and a decorative archway.**



KARLA KAULFUSS PHOTO

**AFTER**

“They just insulated like crazy,” says Tony Botkin, an energy auditor from Intelligent Energy Solutions, a nearby firm hired to measure the house’s efficiency. Tony describes the dense-pack cellulose technique as a cascade of fibrous wood pulp passing through a stream of water before entering the stud bays. “It’s almost like blowing a spitball into the wall,” he says. “You just fill it until you can’t fit any more.” As Tom puts it: “We took a house that was really leaky and drafty, then with good insulation, good storm windows, efficient lighting, and the

right-sized furnaces, built a house that’s way better than the current energy code—and this is for 1929 construction.”

### Maintaining History

With the big-picture energy issues solved, Tom could focus on the historic details essential to the restoration. To rebuild a collapsing exterior wall, Steve Patzer, a talented local mason, hand-numbered individual bricks as he took them down so he could reassemble them in exactly the same position using a skintled brick technique

(see “Brick by Brick,” page 30). Tad’s crew re-created knockdown plaster walls in the front parlor rooms by spraying drywall mud through a wide-broadcast nozzle, then using 2’ knives to smooth the resulting cake-icing stipple into a coarse surface.

In the front parlor, Tad removed the exposed beams from the vaulted ceiling to insulate and wire the framing above the large, airy public space. After cleaning and re-staining the beams, Tad says, “I shot ‘em with polyurethane and hung ‘em back up.” Ashes were flowing from the room’s massive fireplace when the job began, so Tad rebuilt the firebox flue line and replaced its broken damper with a stainless steel door. A cast-iron Juliet balcony rail, overlooking this room from the upstairs hallway, was one of the few details that required no restoration.

With the Preservation Board’s approval, the crew also created a rear addition with a master suite, upstairs laundry, and spa shower. Tad built the addition to the highest energy specifications, but he says the retrofit on the historic section proved to be no more of a construction challenge than building from scratch.

“If you have the opportunity to open up the walls, you can do pretty darn well,” Tom says. (Because the home’s original interior

## Window Wonders

The windows, central to the house’s historic integrity, proved the main obstacles to insulating the building’s exterior to PHIUS standards. While tuning up the original sash and storms greatly helped the equation, there were concerns that drafts could enter through the sash weight pockets.

To mitigate them, general contractor Tad Hemming lined these channels with ¼” rigid foam panels, caulked the seams, and let the weights ride inside this cozy, insulated pocket. No drafts entered the windows when he was done, even on days with feet of snow on the ground, high temperatures in the teens, and the wind whipping off of the nearby Fox River.

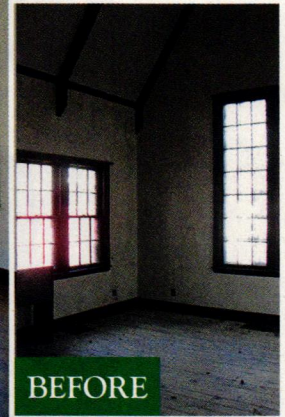






**LEFT:** The living room's rustic ceiling beams were carefully removed and reinstalled.

**BELOW:** An original Juliet balcony on the second floor became the model for new ironwork in the addition (at right).



**AFTER**

**BEFORE**

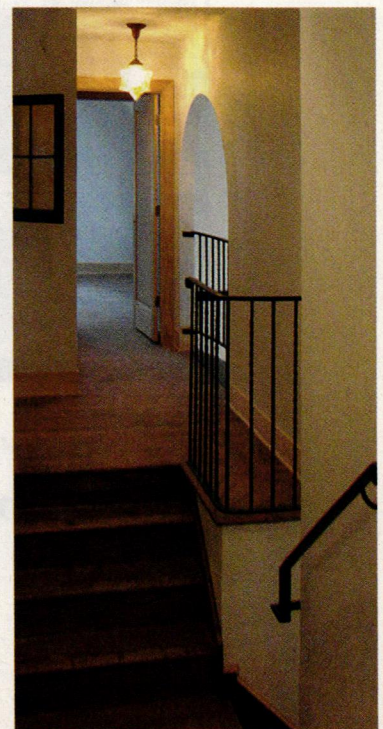
was in such bad shape, the walls had to be rebuilt anyway.) Although he was referring to the effort to improve efficiency, Tom was equally successful in the pains he took to maintain historic elements.

“The house is a hands-on example,” says Liz Safanda, chair of the local Preservation Partners of the Fox Valley. “You can lecture in the abstract, but this is a case study—windows, masonry, public façades, and a compatible addition. To have something visible and tangible, it really adds to the theoretical discussions.”

The data from Tony Botkin's efficiency tests show that the house's consumption is nearly 70 percent below its pre-renovation levels. Factor that in to the resources and energy already embodied in an existing structure, and it's easy to see why Tom suggests that an efficient retrofit—rather than airtight new construction—is the more sustainable choice. “You don't have to get rid of a piece of history and all the culture that comes along with it,” he says. “You don't have to lose your home.” 🏡

### Restored & Re-created Historic Features

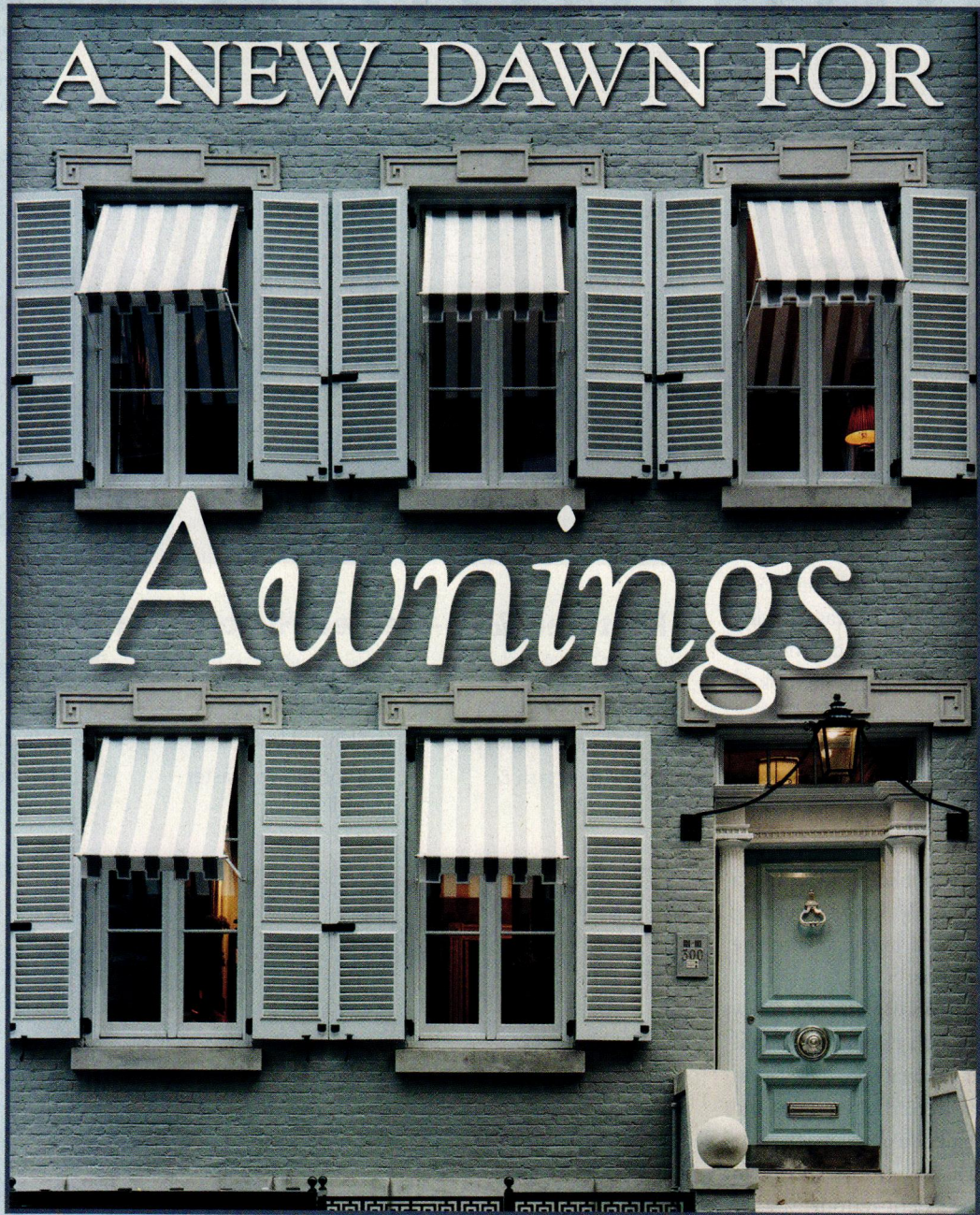
- ◆ Front door
- ◆ Tiled entry floor
- ◆ Dormer shingles
- ◆ Window sash & storms
- ◆ Vaulted ceiling beams
- ◆ Wood floors
- ◆ Skintled brick
- ◆ Knockdown plaster walls
- ◆ Juliet balcony
- ◆ Ironwork
- ◆ Light fixtures
- ◆ Telephone niche



Check out more images from this project in our bonus photo gallery.

**OLDHOUSEonline**





**They've fallen out of fashion in recent years,  
but awnings are an easy, period-appropriate way  
to save money on energy bills.**

By BARBARA RHINES



I've found that when it comes to awnings, most people fall into one of two categories: They either love them, or they hate them. The naysayers assert that awnings are a technology whose time has passed; that they're easily faded and torn, making the whole house look shabby; or that they look tacked-on, distracting from the building's architecture.

But for those of us in the other camp, there are just as many reasons to love awnings. Awnings can be historically accurate and a great finishing detail on a period-perfect home, like a scarf or tie that complements an outfit. Ship-shape awnings are attractive—and new awnings of various period styles can still be purchased, so there's no need to make do with shabby ones. To dispense with awnings because they weather is the same as saying you won't buy draperies because they don't last forever.



BARBARA RHINES PHOTO

**ABOVE:** White-trimmed green awnings provide subtle contrast on a Colonial Revival house.

Plus, awnings have green appeal. Before energy-sucking air conditioning, people relied on awnings to help cool their homes, reducing solar heat gain as well as protecting furniture, curtains, and rugs from sun damage. As author and architectural historian Chad Randl notes in his National Park Service Preservation Brief (#44) on awnings, "Awnings can reduce heat gain up to 65 percent in south-facing windows and up to 77 percent in windows facing east."

He also points out that awnings can be used in addition to air conditioning, making it possible to install a smaller-capacity HVAC system: "When used with air conditioners, awnings can lower the cost of cooling a building by up to 25 percent." Since old-house enthusiasts are always under pressure to replace original house parts with new "energy-saving" ones, it's nice to preserve a historical element that is inarguably green.

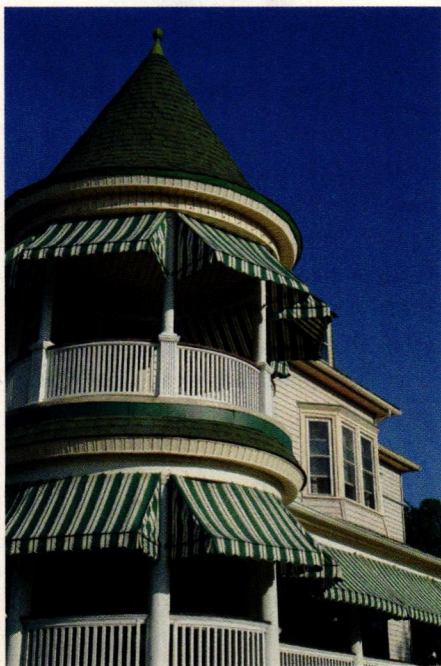
**LEFT:** Striped awnings protect a beachside Queen Anne. **OPPOSITE:** Designer Miles Redd used both awnings and shutters to frame the windows of his New York City town house.

## Looking Back

Despite their history, usefulness, and attractiveness, awnings still face discrimination. For instance, the City of Boston's Back Bay Architectural Commission guidelines forbid window awnings in this historic residential neighborhood because they "distract from the architecture." Instead, Back Bay homeowners often maintain window boxes full of colorful flowers on their row houses' bay windows. But 19th-century photographs reveal plenty of awnings but nary a window box on Commonwealth Avenue.

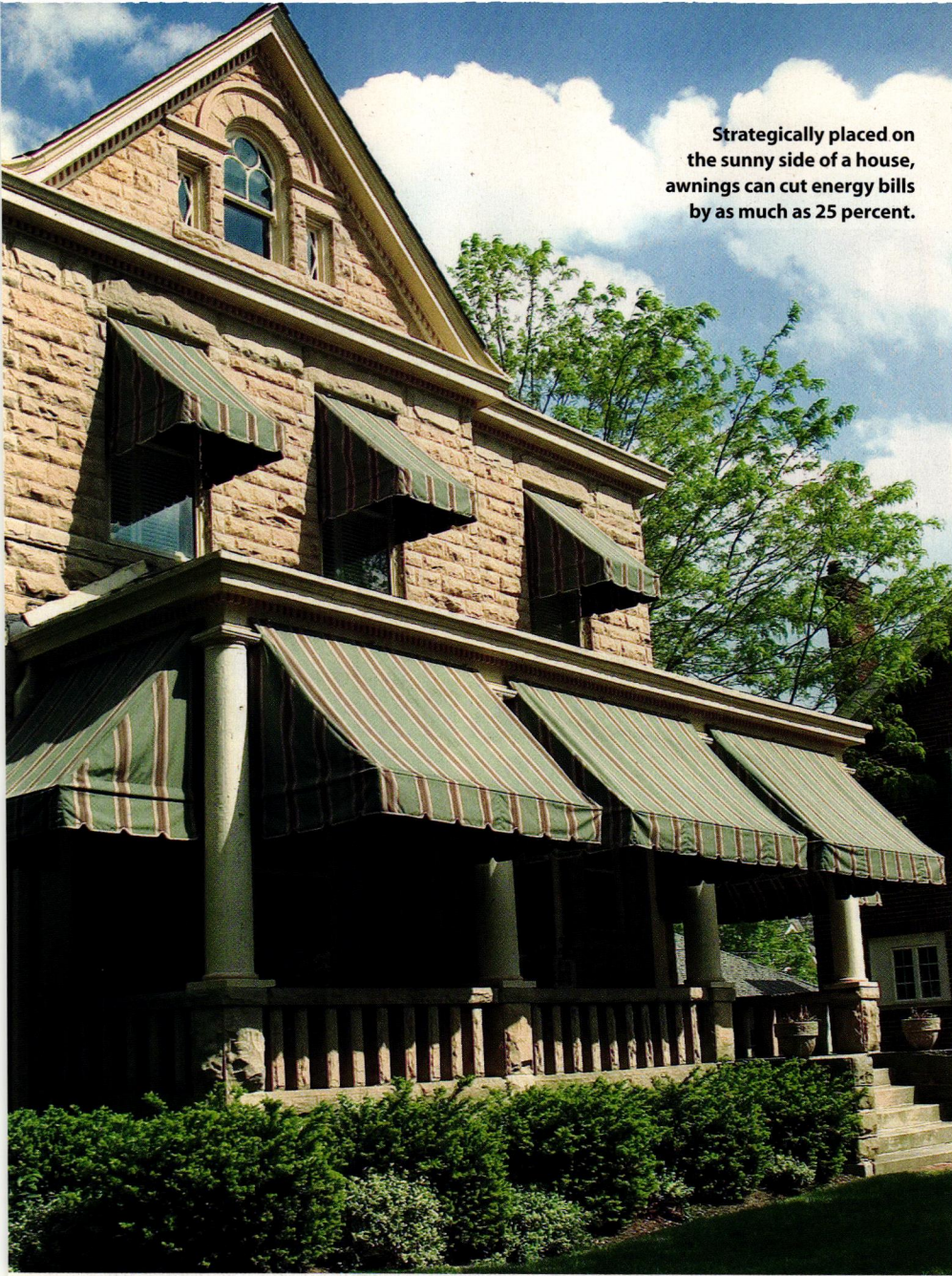
I live in a 1940s Modernist home, complete with flat roof and white-painted cinder-block construction. Period books with photos of Modern homes from the 1930s and '40s showed that less was not necessarily more—people happily added canvas awnings to their stark homes. A 1930s image of a woman lounging on the canopied terrace of her sleek concrete home makes me want to add one to my house.

The leisure-class image of awnings continued post-war. When I was a girl in the 1960s and '70s, the houses that sported win-



MCKEVIN SHAUGHNESSY PHOTO/ISTOCK.COM



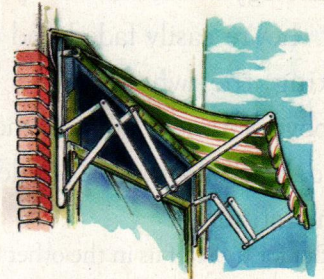


Strategically placed on the sunny side of a house, awnings can cut energy bills by as much as 25 percent.

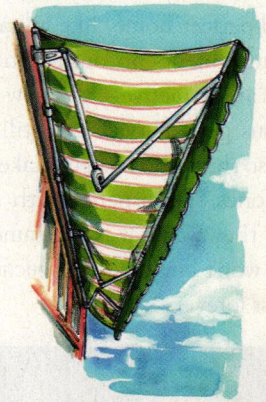
LEFT: MICHAEL SHAKE PHOTO/FOTOLIA.COM; RIGHT: RANDY SWETZER ILLUSTRATIONS



**Roller Awning**



**Scissor-arm Awning**



**Lateral-arm Awning**

dow awnings in my tract-housing neighborhood looked fancy—especially if the awning was monogrammed in swirly script, like the letter D on a house nearby. Thirty years later, the awnings have disappeared. I still miss them on visits home. Did the “D” family move? Did they pass away? Did they want window boxes instead?

In their heyday, awnings were special enough that whole businesses were devoted to their care. Longtime Chestnut Hill, Massachusetts, homeowner Phyllis Green keeps her awnings in place, but admits they’re more difficult to maintain now. “Awnings were a big deal in the old

days,” she recalls. “People had contracts with companies; they would install your awnings in the spring and come again in the late fall to remove and store them for the winter. I miss that.”

### Awning Types

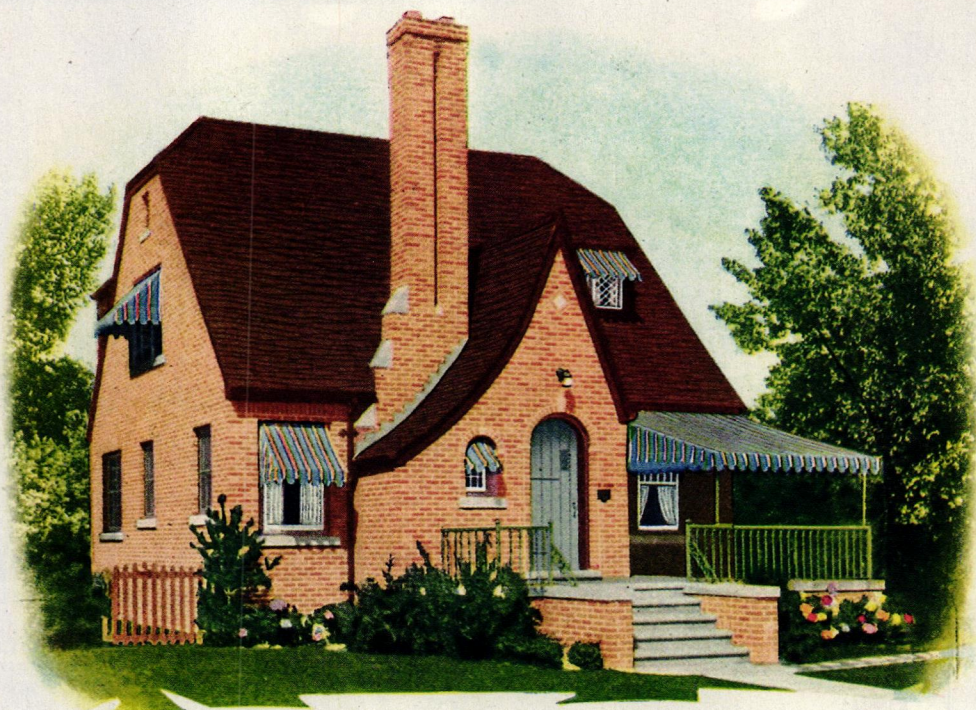
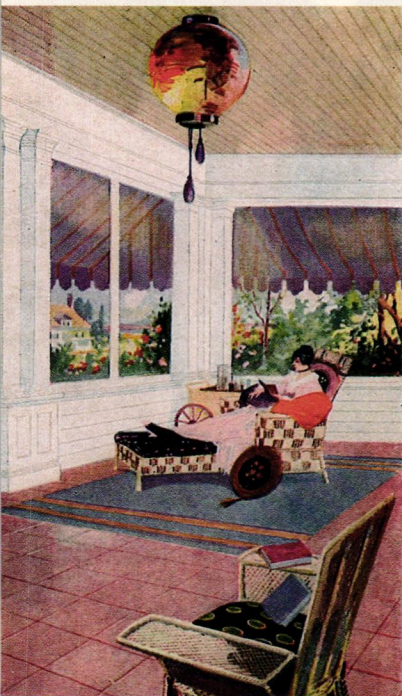
The good news is that awnings are still being made, and they can still add to the attractiveness and functionality of your home. The key is to put the right style of awning on your house—awnings’ lackluster approval ratings haven’t been helped by the slew of 19th-century houses decked out in modern awnings.

Most awnings from the 19th century until after World War II were made of canvas. In the 1950s, acrylic and vinyl coatings were added to lengthen the life of the fabric. Those improvements were soon eclipsed by aluminum awnings—inappropriate for application to an older home, but great for a 1950s ranch.

### Further Reading

*The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design*, by Chad Randl: [nps.gov/history/hps/tps/briefs/brief44.htm](http://nps.gov/history/hps/tps/briefs/brief44.htm).





In addition to changing materials, improvements were made to the mechanical functionality of awnings over the years. Operable awnings replaced fixed iron-pipe frames at the end of the 19th century and were popular for their ability to be retracted and extended. However, the fabric on early

operable awnings tended to bunch against the façade of the building when retracted, which caused pooling of water and faster deterioration. This led to the creation of roller awnings, which, when fully retracted, leave only the valance visible.

Awning companies continued to tinker


with the technology. Folding-arm awnings were developed in the beginning of the 20th century and had small criss-crossed arms. Spring-loaded lateral arms, invented in the 1920s, bend like a human elbow with a spring action. I often find myself gazing with new appreciation at awnings on buildings (even the old, weather-worn ones) to try to accurately date them.

When it comes to awnings, I unreservedly love them. Considering their nostalgic look, potential for energy savings, and their ability to protect exterior window frames and interior furnishings, it's time for awnings to once again take their place in the sun. 🏡

**ABOVE:** Early 20th-century advertisements highlight the popularity of awnings during the period, and reveal their usefulness both indoors and out.

**LEFT:** The scalloped edges of a crisp awning mimic the lines of the screen door on this Colonial Revival.

Go online to get tips on maintaining historic awnings.

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# Creative Conversion

**An unused garage gets transformed into a period-friendly family room, thanks to a resourceful architect.**

STORY BY CLARE MARTIN ♦ PHOTOS BY RON BLUNT





David and Lisa Schertler's garage was the definition of "wasted space"—located adjacent to the kitchen of their 1930 Colonial Revival home in Washington, D.C.'s Kalorama neighborhood, the leaky 15' x 20' space was unfit for storing cars or anything else. "We avoided stepping foot in the garage," says Lisa. "It wasn't really good for anything."

The house had another problem, too—the only room where David and Lisa could hang out and watch TV with their two adolescent sons was small and located all the way across the house from the kitchen, which rendered it inefficient at best. Ever since they bought the house in 2001, the Schertlers had dreamed of converting the unused garage into a family gathering space. Finally, in 2007, the couple called local historic architect Bruce Wentworth and got the ball rolling.

### Timeless Transformation

The project faced some immediate hurdles from D.C.'s zoning administration. Because the space was zoned as off-street parking (a hot

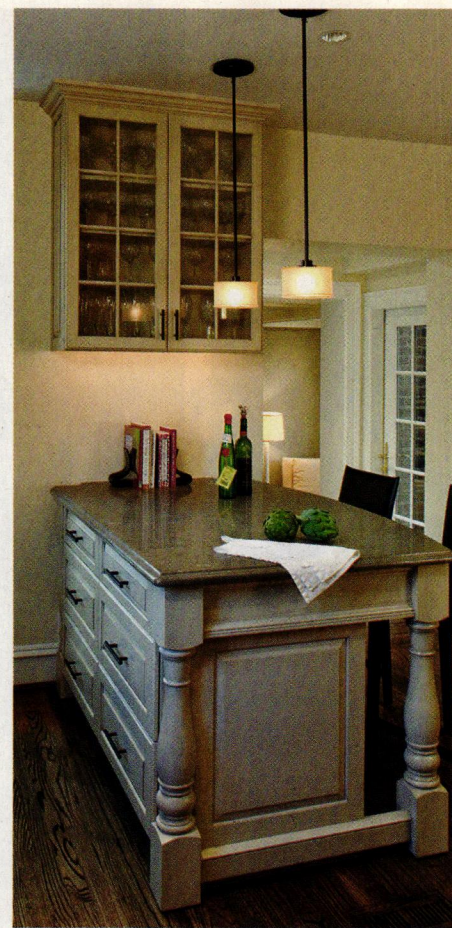
commodity in the District), it had to remain able to accommodate a car. The local historic district also required the garage's façade to be preserved, which meant Bruce had to get creative in reconfiguring the space.

He removed the existing roll-up garage door and replaced it with wooden swing-out doors. "Aesthetically, these doors are much better than what was here before," Lisa says. To help keep the newfound living space at a comfortable temperature, the doors have layers of rigid insulation between their interior and exterior wood surfaces. Bruce then sealed the doors with caulk: "You could open them," he says, "but it would take some work."

Inside the room, the garage doors are dis-

**ABOVE:** With period touches like a box-beam ceiling, limestone stair treads, and a bookcase that incorporates traditional molding profiles, the new family room blends seamlessly with the 1930 Colonial Revival house. **ABOVE, RIGHT:** Custom wood swing-out garage doors replaced a period-inappropriate overhead one. A new copper-clad parapet highlights the roof-top deck above.





**In the kitchen, the stove was relocated to open up a passage into the new family room (shown to the right of the peninsula, above). Bruce kept the existing cabinets intact, but added a mosaic-tile backsplash for a pop of color behind the stove, and a limestone-topped peninsula that provides the family with additional storage and dining space.**

guised by a custom-designed freestanding bookcase that takes up the entire street-side wall and echoes molding profiles found elsewhere in the house. "It can be taken apart and moved," says Bruce, "so you could actually drive a car in here."

On the opposite wall, he got rid of a small window and installed a set of French doors, bordered by sidelights and a transom, that open onto the house's garden. "We have a decent-sized outdoor space for Washington," says Lisa, "but you couldn't see it at all." Now, thanks to the new doors, Lisa can open up the room for easy access during alfresco dinner parties. "There's a flow to the outside that we didn't have before," she observes.

**PRODUCTS:** Family Room: Aluminum-clad inswing French doors, Weathershield; Custom-fabricated Durango limestone slabs (on stair treads), Jud Tile, Ltd.; 18" x 18" porcelain floor tiles, Jud Tile, Ltd.; Custom insulated garage doors, Hahn's Woodworking; Sag Harbor Gray paint (walls), Benjamin Moore. Kitchen: Peninsula, Corsi; Tessera 1x1 mosaic tile (on backsplash), Renaissance Tile & Bath.





**New French doors with sidelights and a transom afford an expansive view of the garden from the new family room—something that was distinctly lacking in the house's original configuration. Doors on either side of the breezeway provide access to the garden and the street.**

Flooring was another major consideration in the room's design. To abide by the zoning codes yet still stay true to the house's age, Bruce selected cream-colored porcelain tile. While the Schertlers had originally wanted wood floors to match those in the kitchen, the restrictions ended up being a blessing in disguise. "Wood floors wouldn't have worked," says Bruce, noting that the space sits on nothing more than a concrete slab. "There's too much moisture from the slab; wood floors would have warped." Beneath the flooring, he ran pipes for radiant heating to help regulate the room's temperature. (There's also a small air-conditioning unit in the room, connected to a heat pump just outside the French doors.)

Crowning the space is a rooftop deck (accessible through Lisa's office), which

was there when the Schertlers bought the house. Bruce removed the weathered pressure-treated decking and added a watertight rubber membrane and copper coping to address the garage's leakage issues, then recovered it with tiles of Brazilian ipe wood. "It's a nice space," says Lisa. "On certain evenings, it's perfect."

### **Kitchen Configuration**

Bruce connected the new family room to the kitchen via an enclosed breezeway, with doors on either side that open up to the garden and driveway. Facilitating this passageway meant opening up the kitchen's south wall and reconfiguring its layout. He relocated the stove to the opposite wall and spiced it up with a colorful mosaic tile backsplash, and added a limestone-topped, cream-colored penin-

**FOR MORE INFORMATION:**  
**Benjamin Moore:** [benjaminmoore.com](http://benjaminmoore.com)  
**Corsi:** [corsicabinets.com](http://corsicabinets.com)  
**Jud Tile, Ltd.:** [judtile.net](http://judtile.net)  
**Hahn's Woodworking:** [hahnwoodworking.com](http://hahnwoodworking.com)  
**Renaissance Tile & Bath:** [renaissancetileandbath.com](http://renaissancetileandbath.com)  
**Weathershield:** [weathershield.com](http://weathershield.com)

sula, which provides a space for the family to share casual meals.

"Before, the kitchen constantly felt crowded," Lisa says. "It's an enormous functional improvement," adds Bruce.

And the newfound convenience can't be beat. The garage-turned-family-room has become the Schertlers' go-to space, where they put up a tree each Christmas and crowd around the flat-screen TV to cheer on the Capitals, D.C.'s hockey team.

"It's such a world of difference," says Lisa. "I can't imagine living without it." 🏠





### LEEDing the Way

This hurricane-damaged 1890 Folk Victorian cottage got a green makeover courtesy of the Galveston Historical Foundation, earning it a Platinum certification from the LEED for Homes program. GHF's strategies included cutting-edge technology such as solar panels, a wind turbine, and a nano-ceramic film applied to the original windows that lets in light while controlling heat gain. They also relied on age-old conservation techniques, such as a rainwater cistern that supplies water for the toilets and washing machine. And they managed to save or reuse 90 percent of the original building material, cutting down on waste and maintaining the house's charm. This case study shows what's possible in green restorations; the products highlighted here can help you get there, too.

# Old is the New Green

*Going green with a historic restoration is easier than ever, thanks to products that blend eco-friendly technology with timeless forms.*

BY THE OHJ EDITORIAL STAFF

In the early days of the “green” movement (i.e., a few years ago), eco-friendliness went hand-in-hand with the newest of the new: cutting-edge buildings with sharp angles rendered in cool, clean, and often soulless concrete, steel, and wood. Despite all their charms, old houses were deemed drafty, inefficient relics by green crusaders.

But slowly, folks started getting wise to what preservationists knew all along: Old buildings *are* green. Thanks to the concept of embodied energy, restoring an old house is often greener than building a new one, even one with all the eco-minded bells and whistles. And now manufacturers are getting in on the act, too, churning out products that are kind to the environment (think recycled and sustainable components) and appropriate for historic homes. We've rounded up 15 of our favorites for every stage of the restoration process.



# Start with the basics...



**A** Insulation and old houses go hand in hand; Bonded Logic's Ultra Touch Denim Insulation adds new benefits to this old-house standby. Made primarily of recycled denim, the cotton batt insulation is free of formaldehyde and VOCs. No protective clothing needed during installation—just a dust mask. It's available in R-values ranging from 13 to 30. (480) 812-9114; bondedlogic.com

**>>** If you're aiming to patch missing slates or replace a worn-out roof with a light-weight alternative, EcoStar's Majestic Slate is a budget- and eco-friendly solution. Made of 80 percent post-industrial recycled rubber and plastic, these faux slates come with a Class 4 Impact Resistance Rating and are available in 10 colors. (800) 780-9870; ecostartilellc.com



**<<** Some old-house products have always been green—take milk paint, for instance, which uses milk protein and biodegradable ingredients in lieu of harsh chemicals. Old-Fashioned Milk Paint's SafePaint line for walls contains zero VOCs and is free of plastics and synthetic preservatives. Available in 20 standard, mixable colors. (866) 350-6455; milkpaint.com



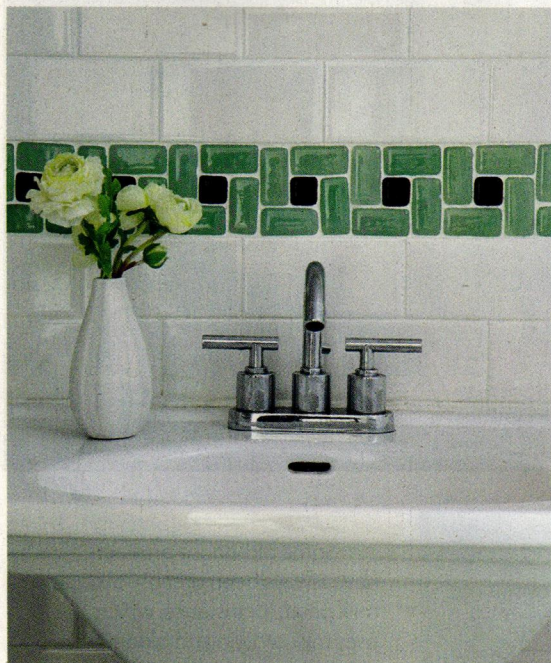
**<<** Restorers often need to coax century-old woodwork back to life. Sansin's Zero VOC Interior Penetrating Wood Stain and Eco Tone Color System offer an interior staining system that's free of odor and VOCs, with excellent penetration and easy application (wipe or spray) to boot. (877) 726-7461; sansin.com

**<<** Plastic sheeting comes in handy for a range of uses around the house, from dropcloths to hauling stuff around. These tarps, made of recycled billboards, are as tough as they are green—at 20 mils thick, they're nearly four times heftier than the standard blue tarps available at home-improvement stores. Available in sizes from 9' x 30' to 14' x 36', they can be easily cut and used on a variety of old-house jobs. (303) 478-6193; repurposedmaterialsinc.com

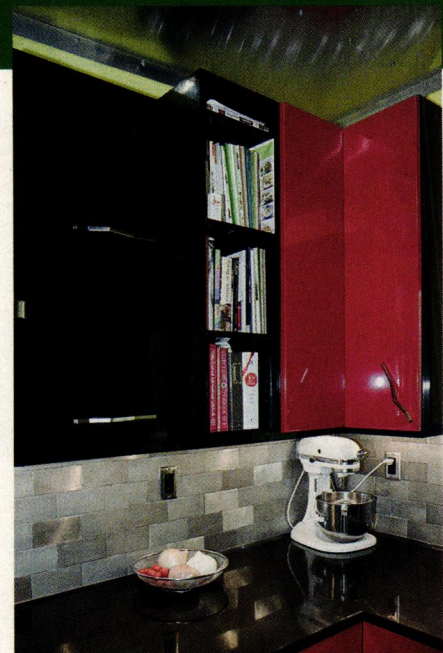




# Add some structure...

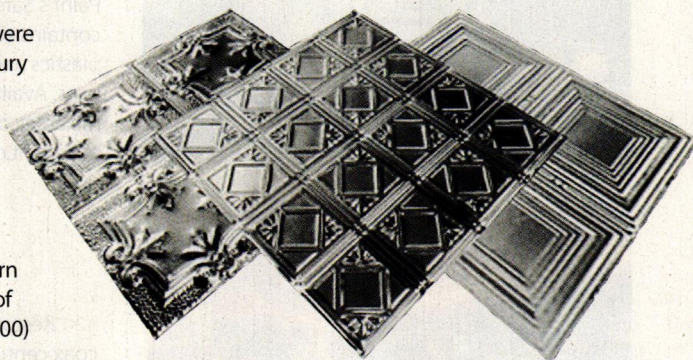


<< Perfect for adding a pop of color to a kitchen or bathroom, Fireclay Tile's Crush Series is the company's most eco-friendly tile yet. The glass tiles—available in 40 colors and 17 shapes and sizes, from subway tiles to pennyrounds and hexes—are made of 100-percent recycled glass, sourced from within 20 miles of the company's California factory. (408) 275-1182; [fireclaytile.com](http://fireclaytile.com)



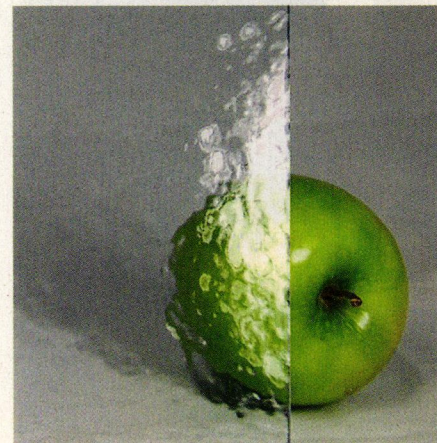
▲ Aluminum wall tiles were *de rigueur* in kitchens of the 1950s. Today you can reprise the look using tiles created from 100-percent recycled scrap metal. Available in sizes from 2x2 to 12x12, the tiles come in four finishes (rough to polished). (866) 250-3273; [ecofriendlyflooring.com](http://ecofriendlyflooring.com)

>> Decorative tin ceilings were a mainstay of fine 19th-century homes, and are a fairly simple way to restore authenticity. Outwater's 2' x 2' unfinished ceiling panels come in a variety of Victorian-friendly patterns, but they've also got a modern green twist—they're made of 30-percent recycled steel. (800) 631-8375; [outwater.com](http://outwater.com)



▼ Finding replacements for missing panes of original cabinet glass can be a headache—never mind finding ones that are eco-friendly, too. Enter Bendheim's EcoGlass panels—made from 60-percent recycled material and fired in an oxygen-fueled furnace, they come in several vintage textures, such as the pebbly Gothic glass shown. (800) 221-7379; [bendheimcabinetglass.com](http://bendheimcabinetglass.com)

>> If you're looking for fine wood floors with an aged patina, what could be better than flooring created from recycled barns and old warehouses? Authentic Wood Floors creates all of their products from reclaimed wood that's 100 years or older. They saw and plane the wood in their own mill, and restore it to its original beauty. Several varieties of wood are available, including heart pine and chestnut. (800) 765-3966; [authenticwoodfloors.com](http://authenticwoodfloors.com)

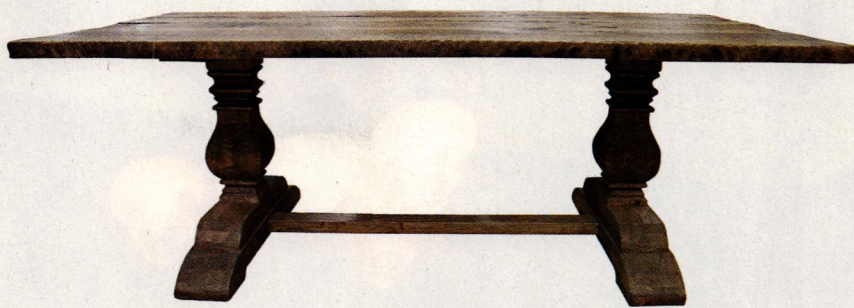




# Finish it off...



▲ This is recycling at its artistic best—cabinetmaker Stephen Staples takes salvaged components (reclaimed lumber, shutters, doors, hardware) and fashions them into one-of-a-kind cupboards that are both eclectic and historic. (508) 695-1155; staplescabinetmakers.com



▲ If you've got a big family (or just a large dining room that needs filling), a spacious dining table is a must. Arhaus's hefty Kensington table delivers, with a classic trestle style that's crafted from 100-percent recycled pine. (866) 427-4287; arhaus.com



◀◀ Looking to accent your kitchen with some vintage industrial lighting? The Normandy pendant from Eleek is an instant classic—and it's got a feel-good green pedigree. It's available in either recycled aluminum or bronze, with an energy-efficient halogen or LED bulb. (503) 232-5526; eleekinc.com



▲ Its appearance might be pure 1920s Deco, but the Cascade crystal chandelier from WAC Lighting has a 21st-century secret: Behind its hundreds of faceted miniature crystals are low-voltage LED bulbs that use just 5 watts of electricity to provide a decadent glow. (800) 526-2588; waclighting.com

◀◀ Don't let its traditional looks fool you—there's nothing staid about this outdoor Oriental rug from Viva Terra, made from recycled soda bottles and packing material. Durable, washable, and reversible, it's perfect for adding a touch of sophistication to casual areas, like a porch or mudroom. (800) 233-6011; vivaterra.com





# OLD-HOUSE LIVING



The breakfast room, thought to be the original back porch, features a late-1800s English oak armoire that supplies storage space. The dry sink at right displays circa-1893 Texas Marshall Pottery.





Neighborhood survivors of Hurricane Ike accompany Leonard and Kevin on a carriage ride past the restored house. The hurricane wasn't its first brush with destruction—the house's original structure burned in a wildfire in 1885, and was rebuilt by Matilda Wehmeyer in 1886, possibly with the help of her close friend Alfred Muller, a well-known Galveston architect.

# Restoration Redux

*When a hurricane destroyed their yearlong restoration efforts, two old-house rehabbers used their determination and expertise to start over from scratch.*

STORY BY DONNA PIZZI ♦ PHOTOS BY PHILIP CLAYTON-THOMPSON

On September 10, 2008, Leonard La Magna, a consultant for the oil and chemical industry, was getting email reports that Hurricane Ike was headed toward Galveston. Ironically, the storm would follow the same path as the 1900 Great Storm, which killed 8,000 residents and destroyed countless homes, but bypassed the 1886 Matilda V. Wehmeyer house—the eclectic Colonial Revival Leonard had just completed restoring three days earlier with the help of art teacher and interior designer Kevin Folzenlogen of Chestnut Hill Design.

“The paint wasn't even dry yet,” recalls Leonard, who went into overdrive searching for plywood to board up the house. When that proved fruitless, he called his Houston-based contractor to bring down a load with a team to install it. The following morning, the crew secured the house just as mandatory evacuation warnings caused throngs to flee the island.

Hurricane Ike made landfall in Galveston on September 13. Floodwaters breached the 17' seawall (erected after the 1900 storm), tossing boats and debris in their wake. In total, the hurricane killed 112 people, knocked out power to 4.5 million residences, and flooded thousands of homes. With the city's infrastructure destroyed, the island was shut down.

Two weeks later, Leonard returned to the house with Kevin to assess the damage, surprised to find that it seemed intact. Could it have survived a second deadly hurricane? Kevin removed the boards and went in first.

“What I found was complete devastation,” he says. “The newly upholstered antique furniture was saturated with water and covered in mud; mold was forming on its legs. The original floorboards were buckling. Appliances in the brand new kitchen were upended, the custom cabinets destroyed.”

A neighbor who rode out the storm later told Leonard that the water had reached 6'. It flooded the houses for less than 24 hours, but the simmering September heat had caused mold to





form quickly. Leonard recalls the look on Kevin's face as he walked out. "I knew in a flash," he says, "that all the painstaking work we had just completed was gone."

### First Time Around

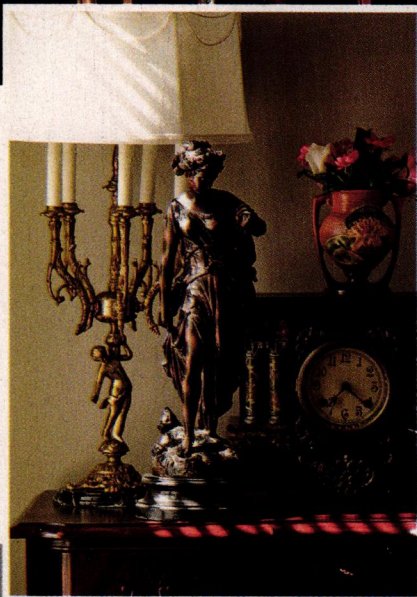
When Leonard purchased the house in 2007, he was attracted to its simplicity. "I liked the porch, the twin front parlors, and the East End Historic District location, which is within walking distance of The Strand," he says.

The interior, however, was a mess. A previous owner had blocked the original staircase balusters with an archway that obscured the right parlor. A small wall jutted out from the left parlor window as if to block drafts from the entrance. Similar archways had been added between the parlor and dining room and to one of the four upstairs bedrooms.

"Before we removed the archways," says Kevin, "we hired a structural engineer to check that nothing was connecting to a load-bearing wall or had anything to do with the original architecture." Based on the engineer's findings and his own knowledge of historical architecture, Kevin sketched a full layout of both floors, with diagrams and measurements to determine what the architect's original intent had been.

Clues emerged along the way. A former owner stopped by during construction and noted that a now-missing exterior door in one of the upstairs bathrooms—

**ABOVE:** Floodwaters filled the glassware stored in the dining room's 19th-century English mahogany sideboard. The 1890s French chandelier, converted from gas, features gas globes etched with small crowns. **LEFT:** Prized antiques sit atop a Georgian-style chest of drawers. **BELOW:** Three feet of the restored central staircase had to be torn out following the flood damage from Hurricane Ike. **RIGHT:** A reproduction head from the Vatican sits atop a Victorian table found in a Galveston antique shop.







Antique furnishings purchased for the home were successfully restored and reupholstered by fine craftsmen. Thankfully, heavy marble-topped pieces were not overturned by the raging floodwaters.

which had been “modernized” in the 1950s with contemporary gold hardware and pastel fixtures—had led to a former staircase that descended into the garden.

After removing a wall between the two baths, Kevin also discovered about 2' of space that indicated there had once been a door connecting them. “This found space allowed us to make room for the new bathtub in the blue bath and the shower stall in the master bath,” he says.

Leonard, a talented chef, wanted a larger kitchen with modern-day conveniences, so Kevin united the original kitchen with two adjacent spaces: a utility room and a small enclosed porch. The annexed space allowed him to incorporate a seating area and fireplace.

“When we took down the partitions,” recalls Kevin, “we discovered the original flue for a coal-burning stove right where I planned to install the fireplace.”

During the first restoration, Leonard resided in a condo, while his crew

camped in a trailer in the back yard. “I didn’t want any surprises, so I was there every morning, orchestrating everything,” says Leonard. “When you start ripping something out, you never know if it’s connected to something else.”

Case in point: the remuddled staircase. After tearing out the bottom third of the structure, the crew noticed an imprint on the hardwood floors on both sides of the staircase, indicating that it had once split at a central landing, with stairs leading into each parlor. After the hurricane, a woman who had lived in the house in the 1960s and ’70s showed up with photographs that confirmed that the original staircase had been torn out in favor of the archways. “Her son used to give puppet shows on the landing,” says Leonard. “It was his little stage.”

### Starting Over

Having acted as general contractor on the restoration of eight Galveston houses

prior to Hurricane Ike, Leonard knew he needed to contact his various insurance companies while waiting in Houston. “On the day I returned to Galveston,” he says, “I received calls from FEMA and the wind insurance company, and the ball was rolling within three days.”

Inside the house, Leonard and Kevin also acted quickly. “After deciding to save the furniture, I had my housekeeper and her son over to help me wipe down the furnishings with bleach,” Leonard says. “Within six hours, all the furniture was outside, inventoried, and ready to be loaded onto a truck. The furniture restorer was instructed to strip all the fabric off the chairs and place them in a drying room. Kevin began ordering replacements for all the fabric, while I arranged to have the furnishings shipped to the upholsterer.”

Told it was imperative to tear out the walls to stop the growth of mold, Leonard installed a huge generator in the back yard to run power tools for





**ABOVE:** The kitchen sitting area boasts an eclectic style, with Early American millwork and a Federal-style mantel. **TOP:** Kevin designed the new Shaker-style kitchen cabinetry with corbel supports for the upper cabinets and a toe kick on the lower ones.

repairs, and the air conditioning and dehumidifiers needed to prevent further mold. Nevertheless, 4' of plaster had to be removed from the first floor, but the rest of the walls remained intact. One monumental job that took months to complete during the first restoration—the crown molding—was spared.

The floors, however, were too threatened by mold found in the subflooring to save. Although 19th-century pine flooring proved difficult to locate, Leonard managed to find a flooded architectural salvage business that had stored antique pine paneling high up in the rafters. Leonard and his contractor went through every board. Then his carpenter installed a huge planer on site to plane each board to the same thickness to replace the buckled flooring.

"The floor guy loved it," says Leonard. "We sealed off the staircase and upstairs

bedrooms with plastic to contain the dust, and when the plane blades kept breaking, I said, 'Don't worry, I'll pay for new ones; just keep working!'"

Leonard and Kevin's most daunting task was to crawl under the house to remove the insulation, HVAC ductwork, debris, electrical wires, and junction boxes damaged by the saltwater.

The kitchen had to be gutted and rebuilt. Nothing could prepare Leonard for the sight of his beloved 48" range tossed to the curb, along with the brand new refrigerator, appliances, and mounds of wet insulation. "It was like a knife to the heart," he says. "We tried to save the marble countertop, but it was glued to the cabinets and had cracked."

By using the same Houston-based team that had restored the house to rebuild it, Leonard was guaranteed excellent workmanship, and avoided the scam



artists who either bilked others or kept them waiting while they did other jobs.


“With curfews in place, it took 11 months to rebuild,” says Leonard. “It was stressful, emotionally and financially.”

Three years later, the house shines like a beacon in the sun. No doubt Matilda Wehmeyer would be pleased by the monumental effort expended to save her architectural jewel once again. 🏠

**CLOCKWISE FROM BELOW:**  
Neighbors who helped one another rebuild get together to enjoy a festive evening. Leonard and Kevin replaced the turquoise fixtures in the guest bath with an antique painted sideboard, new wainscoting, and a period-style pedestal tub. In the master bedroom, a late-1800s mahogany canopy bed with turned finials is adorned with antique handmade lacework.







## Original Vision

A Tudor house in New York makes a dramatic case for the importance of original windows. On this page, vintage true-divided-light steel casements—like those the house started out with—have been returned, bringing an Old World feel back to the late 1920s house. When contrasted with the “before” view (opposite), the house seems to have been transported back in time.



# Replacing the Replacements

**A couple decides to ditch their home's modern-day replacement windows and reinstall vintage steel casements.**

By DEMETRA APOSPOROS

Frank Vaccari was raised in a Tudor house and always loved the style. His wife, Donna, thought Tudors were endearing and had longed to live in one. So when the house-hunting couple stumbled upon a 1920s Tudor for sale in Westchester County, New York, about seven years ago, they jumped on it. "It was in a nice Tudor community," says Frank, "but it had some unfortunate updates. There was a ragged asphalt roof that needed to be torn off, and the windows were high-tech modern replacements." Several windows also leaked when it rained.

Despite their concerns about these changes to the home's original appearance, the couple couldn't pass up the Charles Lewis Bowman-designed house (see "Bowman's Legacy," page 54). "We had a vision," explains Frank. That vision came into clearer focus when, soon after their purchase, they visited a home show on Pier 51 in New York City, where they met John Seekircher of Seekircher Steel



Window Repair. Seekircher's display of vintage Hope's steel casement windows with leaded-glass inserts made the couple stop and think. "There was another Bowman Tudor with its original windows right next to us," explains Frank. "We knew that's what our house should look like, and we wanted to bring back its original appearance."

They brought Seekircher in to evaluate their windows to see if swap-



**ABOVE:** The "before" view of the house shows a mixup of modern replacement windows with no divided lights. **LEFT:** The newly installed steel casements provide a vintage view both into, and out of, the house.

ping them out for something more akin to the originals was viable. Seekircher told them that reinstalling vintage steel casements was indeed possible, and would make a huge difference in their home's appearance—but that it would be a big project that would also involve repairing plaster and stucco, and painting the house inside and out. Because they'd only recently moved in, the Vaccaris decided to wait. They could only handle one big project at a time—and restoring the slate roof had to take precedence. Instead, Frank took some time to study up on his options.



## Decisions, Decisions

"I did a lot of research on windows, and even got some quotes from modern manufacturers," Frank says. "They were all trying to sell me on a replica window, but those didn't have true divided lights—so they took on a whole different look from the outside." He looked into modern-day Hope's steel windows, but thought their double-paned glass wasn't quite the right fit for his house. Frank even tracked down a Manhattan-based restorer who regularly outfits town houses to Landmarks Preservation Commission standards to seek his advice. "Do the vintage Hope's; don't even think about it," he said. "They're the real deal—the original stuff that was in the house." Six years after Frank first contacted Seekircher, he called him back, ready to commit to the vintage Hope's.

### Bowman's Legacy

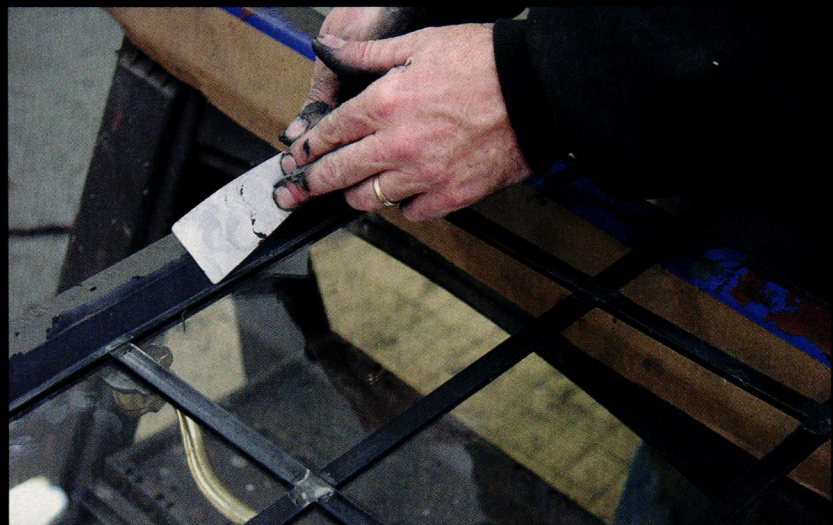
Charles Lewis Bowman was a Cornell University-trained architect who worked briefly for the noted architectural firm McKim, Mead & White before launching his own business in 1918. He designed a wealth of homes around Westchester County, New York, in communities like Eastchester, Scarsdale, and Bronxville. Bowman is best known for his thoughtfully designed Tudors, usually sized between 2,400 and 5,000 square feet, which were built with steep slate roofs, ornate brick and stonework, and leaded glass windows, and were well-positioned on their lots. One of Bowman's most famous homes is Old Mill Farm in Greenwich, Connecticut, a 15,000-square-foot Elizabethan-rooted Tudor built in 1926 for George L. Ohrstrom, which was owned for a time by actor Mel Gibson.

"More and more, people have seen enough of this new stuff that they know it's not going to last," says Seekircher. "They've seen failures, or they realize they're aren't saving as much energy as claimed."

The Vaccaris had some new decisions to make. While they were already hooked on true divided lights (instead of



**ABOVE:** Omar Hernandez works to strip a vintage Hope's casement window down to bare steel. The windows, with steel muntins removed, have been primed and are ready for the installation of the smaller-paned glass inserts with lead caming. (Original muntins are saved and used on other jobs.)



**ABOVE:** Next, putty is smoothed with a blade. After the windows have been fully glazed, the putty is allowed to set up before the next finishing step, painting.

the plain single-pane glass also possible with vintage Hope's), they needed to find the right pattern for their leaded-glass inserts. Seekircher explained that either three or four rectangular lights across each casement would be appropriate for their style and size of house. They settled on three lights across, which meant that—depending upon the height of the window—there would be anywhere from

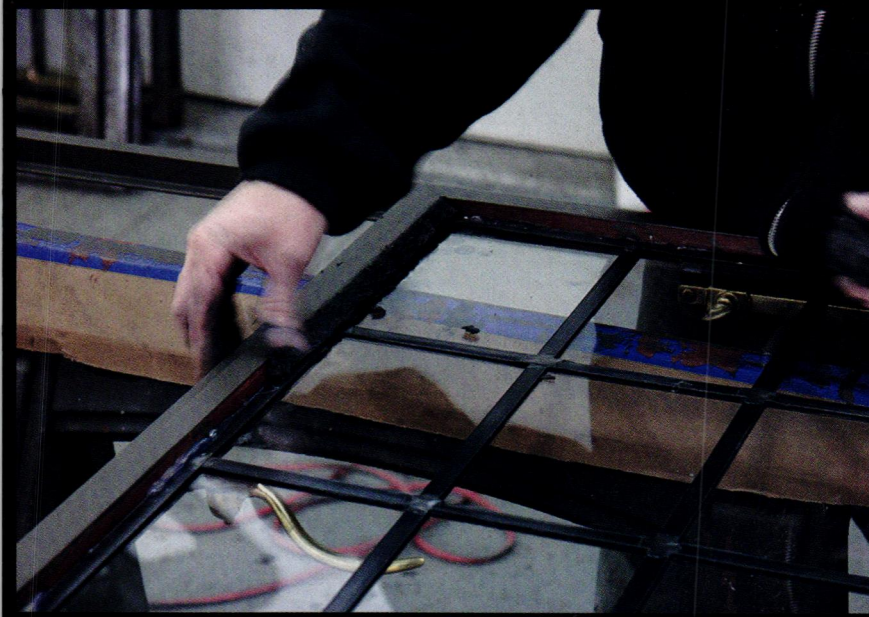
six to nine courses on each casement.

Next, Seekircher walked through the house with the Vaccaris, pointing out window openings that had been enlarged when the replacements were installed. "They had a room with a great big replacement window in it that looked out onto the air conditioning units in their backyard," Seekircher says. "I told them if we went with a smaller window, like what



# Keeping Hope Alive

Henry Hope & Sons Ltd., based in Birmingham, England, was renowned for high-quality steel casement windows made, according to a 1937 brochure, of "British solid rolled steel, hydraulically straightened." Hope's windows were created by specially trained artisans and boasted distinctive, artistic hardware. Each window was twice dipped in a heavy red oxide primer and fired at 260 degrees; the setting and glazing performed by Hope's workmen was guaranteed. Hope's windows were extremely popular for decades and widely imported to the United States. The company grew and merged several times—in fact, the original business was founded in 1818 and took the name Henry Hope in 1875, after a longtime employee became the sole owner. Today, Hope's is a U.S.-based company that resulted from a merger with International Casement in the 1930s and later with Crittal Windows, among others. Hope's continues to manufacture steel windows and doors, and in modern times has added bronze to their repertoire as well.



**ABOVE:** The new inserts with true divided lights are carefully installed into the frames; the team begins by working the glazing putty in by hand.



**LEFT:** Windows are painted by hand using Benjamin Moore's Bronzestone, a shade complementary to many old houses. Here, Ralph Whitehead fills in paint around the handle. **ABOVE:** The finished windows are loaded into a truck, ready for delivery.

coats of finish paint. (The vintage frames had previously been stripped and primed.)

Start to finish, the Vaccaris had to wait about two months for the delivery of their customized 90-year-old casements, which were then installed by a contractor. Seekircher compares the vintage steel frames to old-growth sash, saying, "Steel from the early 1900s is phenomenal; it holds up forever." He also thinks the longevity of vintage windows makes them a perfect fit for today's eco-conscious homeowners.

Now that the house's casement windows are back in their proper places, the Vaccaris are thrilled with the results. "Some people thought I was crazy to invest that kind of money in a house at this stage of my life, but my wife and I are very comfortable in our home, and we want to enjoy it," says Frank. "I'm so happy we did the vintage windows. The house looks fantastic." 🏠

would have been there originally, they would have a better view." The Vaccaris took his advice and opted to reduce seven windows back to their original sizes.

## Customized Fit

Once Seekircher had determined the number and size of windows the Vaccaris needed, he headed back to his shop to find the right ones in his 30-year inven-

tory of vintage windows. Next, his brother Bill—who has his own company, Artistic Glasswork—fabricated all of the leaded-glass inserts by hand using new, clear 1/8" single-pane glass, a process that took about a month. (It's also possible to use modern restoration glass, but costs rise significantly.) Then Seekircher's team set the leaded-glass inserts in the window frames, putty-glazed them, and gave them two





# Bricks and Stones

*The traditional farmhouses of southeastern Pennsylvania were built from at-hand materials and made to last.*

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL





The landscape of southeastern Pennsylvania is dotted with stone and brick farmhouses that look like they've been there forever. Given the area's history, that's not surprising. These houses reflect a building tradition that started in the late 17th century and remains very much alive today.

Throughout Chester and Delaware counties, along the Brandywine River and its myriad winding tributaries, English settlers—many of them Quakers like Pennsylvania's founder, William Penn—erected ample barns of stone or brick to store their grain and shelter their farm animals. As they prospered in the fertile new land, they used the same materials to build—and then enlarge—permanent homes that were increasingly elegant.

Pennsylvania's early Germanic settlers (the so-called "Pennsylvania Dutch") often chose to build log houses, taking

**OPPOSITE:** The 1725 John Chad House has traditional pent eaves between the stories. **TOP:** Recalling local building traditions, architect R. Brognard Okie remodeled this 19th-century house to expose the stone wall beneath stucco around the door and window. **RIGHT:** The Ashbridge House near Downingtown was built in three stages circa 1709, 1755, and 1810; the porch is a 19th-century addition.







**TOP:** One of the early revivalists of the old farmhouse tradition was R. Brognard Okie, whose 1921 Hillendale Farm near Fairview expanded the original 19th-century stuccoed house (at left) with a picturesque ramble of stepped-down early 20th-century stone additions (on the right). **ABOVE:** Located in a new wing of the house, the living room replicates typical details used in the early 18th century, like a paneled fireplace wall and exposed ceiling beams.

### Museum Resources

If you're itching for a peek inside one of these homes, the area offers a wealth of historic house museums (open seasonally). In addition to the Thomas Massey House and Waynesborough, they include the Brinton House, Barns-Brinton House, Chad House, and Lafayette's Headquarters, among others.

advantage of the New World's vast supply of virgin timber. Their English compatriots also built log structures when they first arrived, but proved to have other plans for the long term. They realized that the fields, which needed clearing before crops could be planted, were an abundant source of good stone and clay. They also recognized that the skills needed to put these materials into use were close at hand, too, stored in the memories of former old-country stonemasons and brick burners.





**Bridging the centuries, the 1909 Breesy Court in Downingtown blends early 20th-century architectural features—such as the second-floor oriel window—with earlier building traditions, like the pent roof popular during the 18th century.**

A variety of local stone was available for building. Besides reddish-brown sandstone and blue-gray granite, the area boasts a unique, gray-green stone known as “serpentine.” In the vernacular houses of southeastern Pennsylvania, walls were made up of fairly small pieces of one or a combination of these, laid in a lively, informal rubble pattern. Brick houses also appeared very early, and brick and stone were often both used in successive additions to a single house.

### **The Additive House**

Because they were formed in discrete sections, houses of brick and stone could be built to almost any size desired—unlike log buildings, which were limited by the length and strength of wooden beams and joists—and could be enlarged as the need arose.

Over decades, or even over centuries, wings and additions sprang up in a somewhat haphazard linear fashion, and the houses took on an informal, asymmetrical character.

Additions were usually smaller than the main block of the house and often were set slightly back from the house’s front wall. Since the additions were placed on the side of the house, rather than on the rear, the houses were generally only one room deep. These so-called “additive houses” (also known as “telescope” houses) are an enduring and distinctive feature of rural southeastern Pennsylvania.

The houses had steeply pitched roofs, with large chimneys at the pedimented gable ends. Roofs were covered in thatch, and later in wood shingles. Before the Revolutionary War, pent eaves—shallow,

## Take a Tour

So where should visitors look for these early charmers in the Brandywine Valley? Well, almost anywhere, actually. It’s hard to turn a corner—or sometimes even to turn your head—without getting an eyeful of one or more. The townships and boroughs along the Baltimore and Lancaster Pikes have managed to grow around these houses without obliterating them. A few new shopping centers are even headed up by historic stone buildings fronting the old highway, with big-box stores and parking lots arrayed behind them in what once were fields and meadows. (The Zook House [circa 1750] and a second Massey House [circa 1820] are among such sturdy survivors.)

You’ll find much to occupy your eye—architecturally and otherwise—just driving the curving, verdant country roads of southeastern Pennsylvania. Serendipity aside, one of the richest resources is Chadds Ford and the Brandywine River Museum there, housed in a converted grist mill and celebrating the famous multigenerational Wyeth family of artists. Next, swing by Coventryville and maybe break for lunch at St. Peter’s Village. West Chester (the county seat of Chester County) adds a touch of Victorian urbanity, mingling 18th- and 19th-century houses and buildings, including several by a Victorian favorite, Thomas U. Walter.





were dominated by arched, “walk-in” fireplaces on their end walls. By the 1720s, the first floor most commonly contained a two-room hall-and-parlor plan, with a steep, narrow “winder” stair in one corner by the fireplace. The stairs led to a second floor that was divided into two rooms; partitions were of plaster or vertical boards. As time passed, the more formal and symmetrical Georgian center-hall, double-pile plan, with two rooms on either side of the hall, came into fashion. Waynesborough is a large, well-developed English colonial house of this type, built as the residence of the area’s celebrated Revolutionary War general, “Mad Anthony” Wayne.

### Modern Ties

The three-centuries-long “additive house” building tradition has been renewed today in and around Chester County, with several contemporary architects designing new homes in this style. Prominent among them is John D. Milner, FAIA. In fact, on his own residence, the brick hall-and-parlor 1724 Abiah Taylor House, Milner built a frame addition in 1990.



On the interior of the farmhouses, floorboards as wide as 16" apiece attest to the generosity of the region’s 17th- and 18th-century forests. Outward-swinging, single- or double-leaf casement windows with small, diamond-shaped, leaded-glass panes were typical on very early houses, but began to disappear in the early to mid-1700s when they were replaced by double-hung, nine-over-nine or six-over-six wooden sash. Today casements are found only in restored buildings, such as the meticulously researched 1696 Thomas Massey House, a historic house museum, where long-hidden original walnut window frames pointed the way to recapturing the home’s 17th-century appearance.

The vernacular farmhouse tradition continued almost unabated well into the 19th century. Occasional examples of fine Victorian houses can be found, particularly in towns such as West Chester, but the area’s farmhouse tradition largely

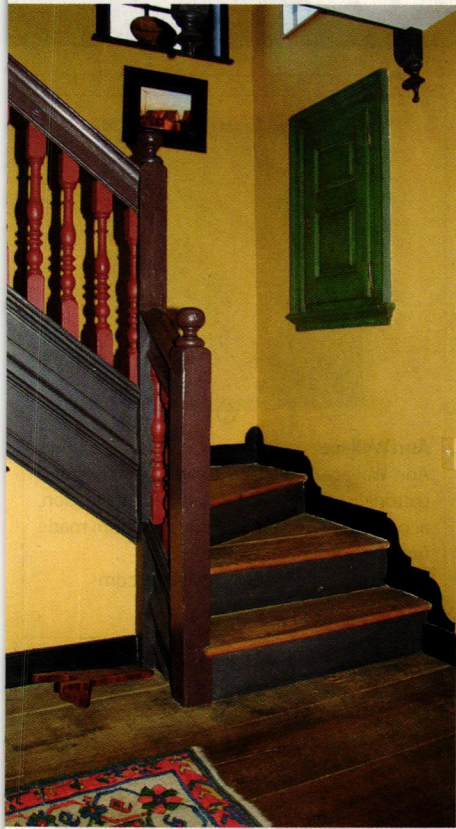
**TOP:** Built in six sections from 1724 to 1902, Waynesborough, a large, center-hall, two-story house with wings on both sides, was the home of Revolutionary War general Anthony Wayne; it is located near Paoli. **ABOVE:** St. Peters is a small village in northern Chester County that has successfully converted itself into a modern-day tourist destination; fine restaurants and shops are installed in its array of old buildings.

roof-like projections between the first and second floors—were a design feature frequently used to protect lower walls from the effects of rain.

### A Glimpse Within

The earliest houses were compact indeed, frequently containing just a single room on each floor. Rooms on the first floor





**ABOVE, RIGHT:** The brick 1724 Abiah Taylor House, near West Chester, has an unusual second-floor balcony in the center of the pent roof, and restored casement windows. The 1995 frame wing at right was added by architect John Milner, a leader in the continuing farmhouse tradition. **ABOVE, LEFT:** The stair hall sits between the original house and the new wing. **RIGHT:** The Barns-Brinton House, circa 1714, was built with Flemish-bond brickwork with both pent roofs and gable eaves. These projections were used to shelter the walls from the weather and are a hallmark of early 18th-century construction.



### Further Reading

*Stone Houses: Traditional Homes of Pennsylvania's Bucks County and Brandywine Valley* by Margaret Bye Richie, John D. Milner, and Gregory D. Huber (Rizzoli, 2005)

ignored the fancier high Victorian styles and clung to its simple, deeply satisfying stone heritage.

Though they were well-proportioned and comfortable, such farmhouses were small by later standards, prompting frequent and often extensive additions throughout the 18th, 19th, 20th, and even the 21st centuries. Fortunately, later architects were uncommonly respectful of these old dwellings. In the 1920s and '30s, R. Brognard Okie added such architecturally sensitive enlargements to 18th-century houses that it is often hard to tell where the original building ends and the newer work begins. Okie

and other architects of the between-the-wars era, such as G. Edwin Brumbaugh, also designed new houses that skillfully mimicked their 18th-century counterparts in proportion, craftsmanship, and meticulous detail. Another architect noted for his mid-20th-century restoration of traditional Pennsylvania farmhouses was John M. Dickey.

It may seem remarkable that so many stone and brick farmhouses of the 18th

century have survived—and especially that so many similar ones continued to be built into the next century and beyond. But these houses were built to last—and to live with. 🏠



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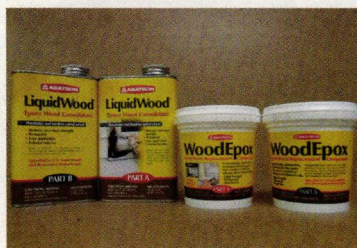


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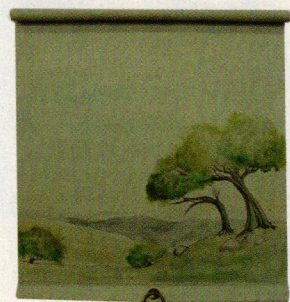


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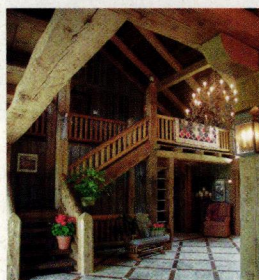


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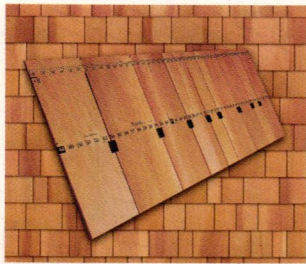
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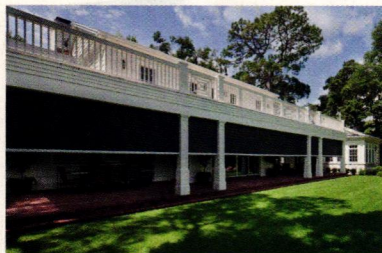


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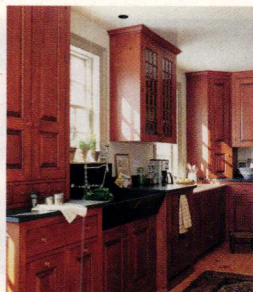


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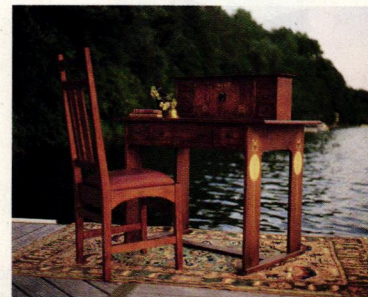


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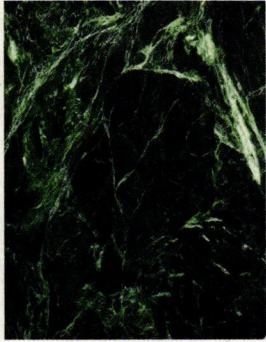


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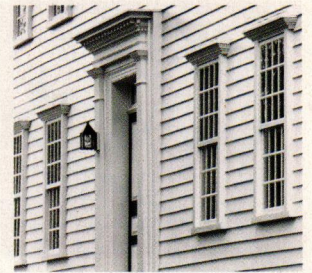
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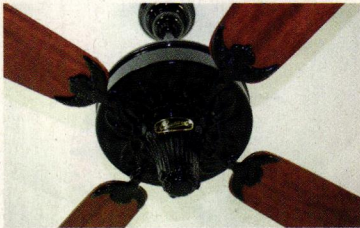
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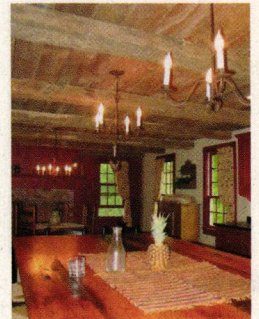
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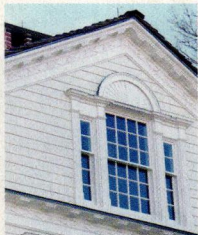


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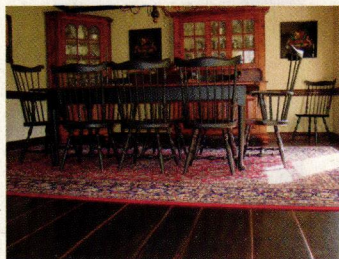


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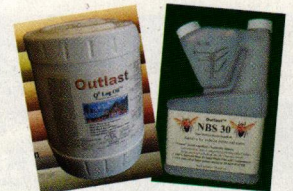


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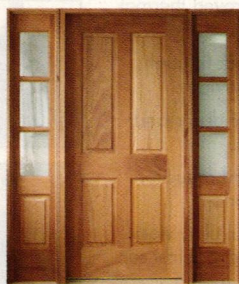
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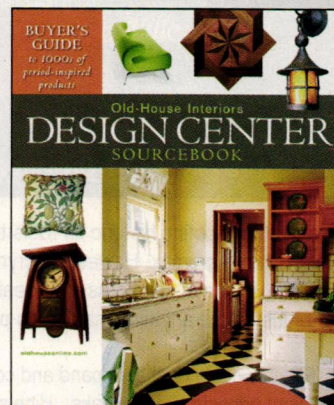
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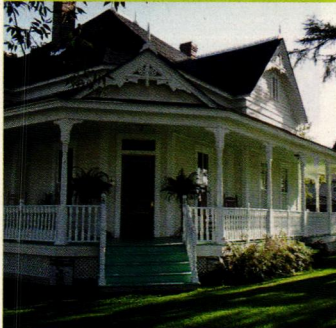
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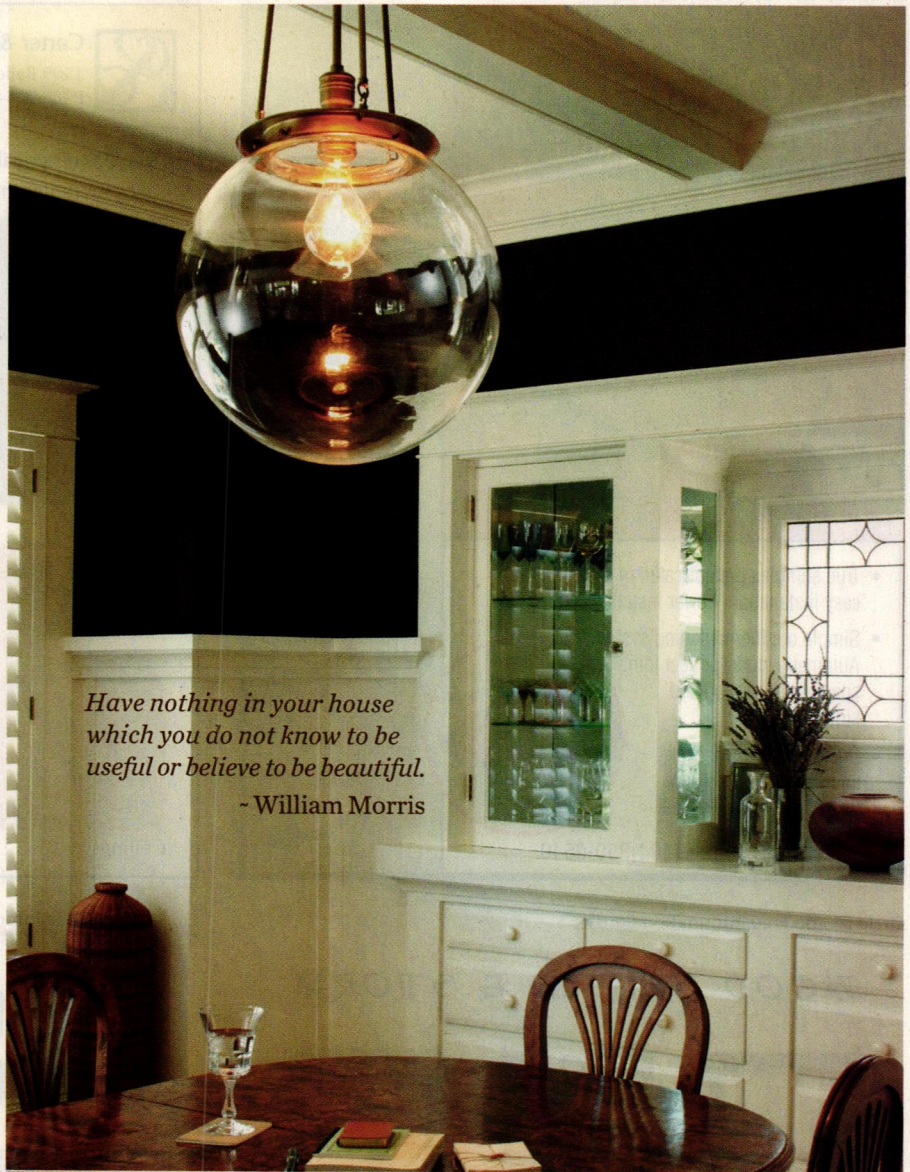
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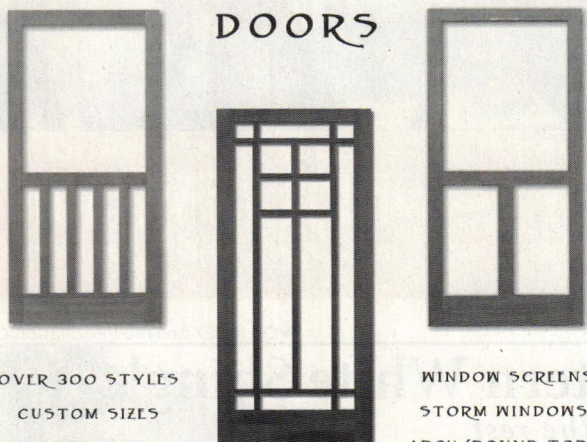
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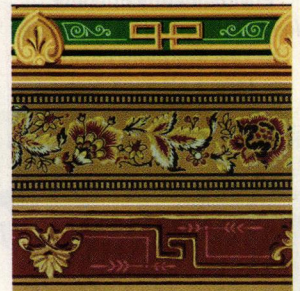


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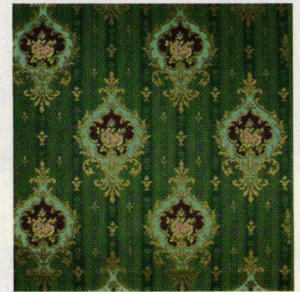
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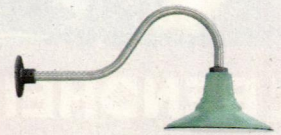
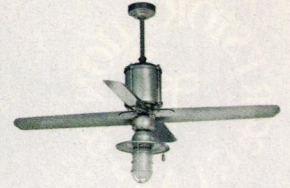


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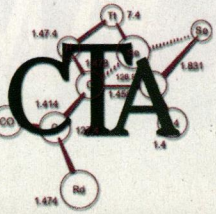
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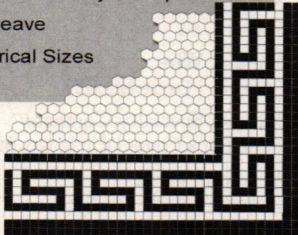
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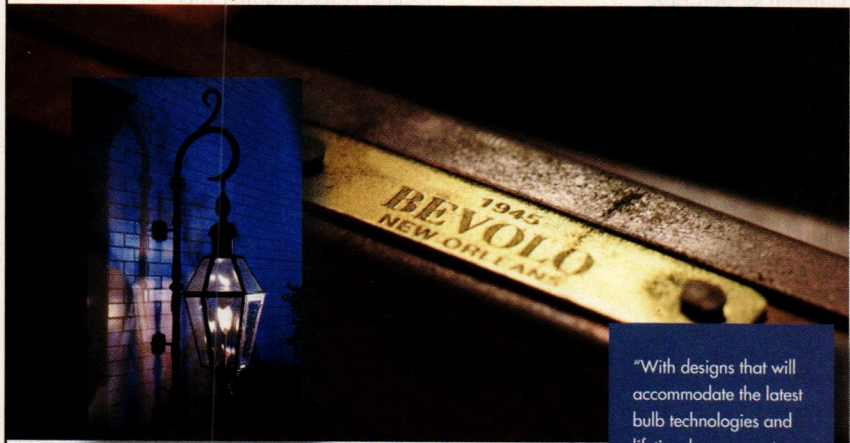


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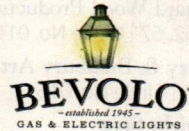
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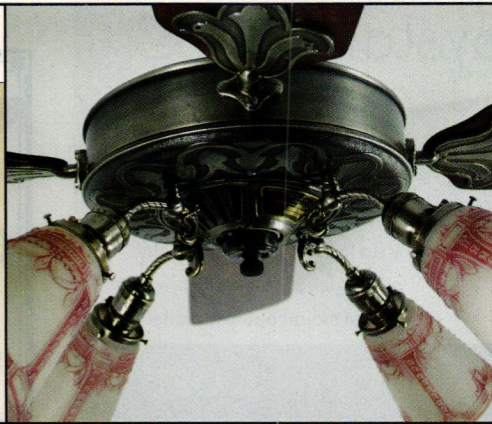
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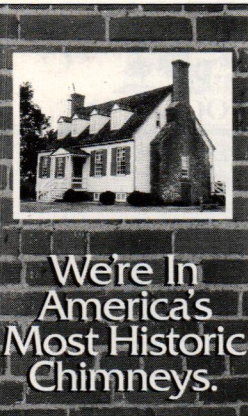
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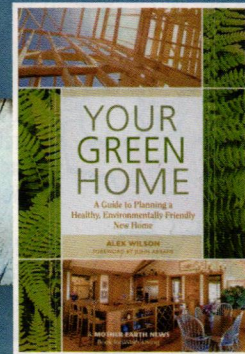
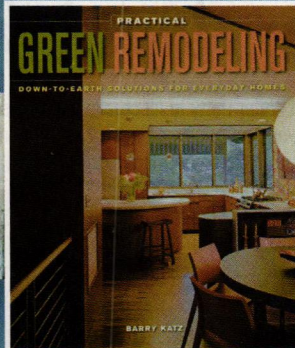
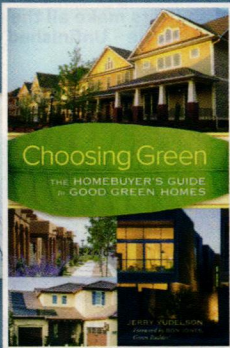
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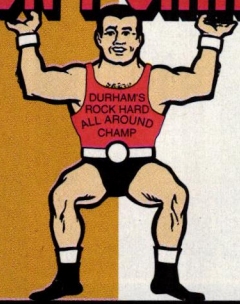
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# Historic Properties

## SPOTLIGHT PROPERTY



**BELLAIRE, MI**—Recognized by the Society of Architectural Historians as the “most perfect example of Queen Anne Victorian architecture,” this circa 1890 established B&B is one of the most photographed buildings in the nation. 6,600 sq.ft. on one-half acre corner lot. Handcrafted birdseye maple woodwork, custom fireplaces and original electrified lights w/hand painted plaster medallions! 4 bedrooms w/private baths plus 1,300 sq.ft. innkeepers’ quarters on 3rd floor. 2005 carriage house w/2 suites above oversized 2-bay garage. Popular recreation area. \$675,000 turnkey; \$500,000 real estate. Ken Fedraw, 231-533-6111. [www.grandvictorian.com/forsale.htm](http://www.grandvictorian.com/forsale.htm)

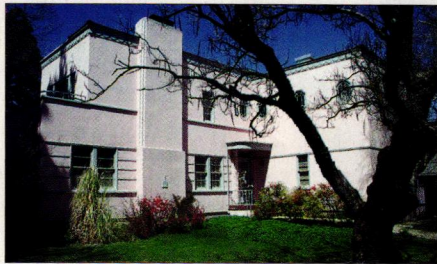
**HISTORIC PROPERTIES**  
Your Source for Buying and Selling Historic Properties

[www.HistoricProperties.com](http://www.HistoricProperties.com)

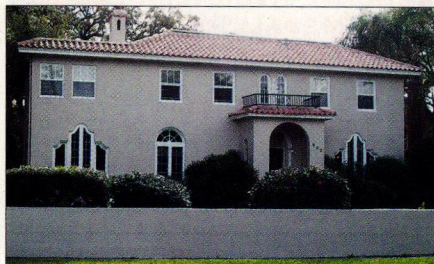
## WWW.HISTORICPROPERTIES.COM

The internet site for buying and selling historic properties—residential or commercial, all styles, all prices, all sizes—from rehab projects to completed mansions, anything 50 years or older. Online for more than 10 years with more than 1,000 property listings. On the web at: [www.HistoricProperties.com](http://www.HistoricProperties.com).

E-mail or call for prices for *Historic Properties* advertising  
Sharon Hinson or Marjorie Hinson  
[ohj@historicproperties.com](mailto:ohj@historicproperties.com)  
888-507-0501



**YREKA, CA**—Art Deco Classic. Amazing circa 1932 home designed by NY architect for CA Senator. 3 bedrooms, 2.5 baths, circular staircase, master bedroom w/fireplace, formal dining room, library w/wall of bookcases. Incredible woodwork. Guest cottage w/kitchen & bath. \$399,000. Specialty Catalog features vintage homes, grand old mansions, farms & ranches plus real estate with historic significance. United Country, 800-999-1020, Ext. 108. [www.unitedcountry.com/old](http://www.unitedcountry.com/old)



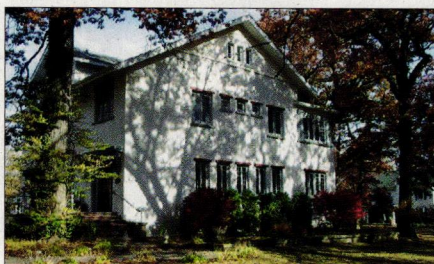
**ORLANDO, FL**—Gracious architectural features define this lovely 4 bedroom, 3.5 bath home in the Delaney Park neighborhood. Overlooking Lake Davis, home is minutes from downtown while providing a tranquil setting. Temperature controlled wine room, master bedroom with sitting room and exercise/nursery and huge walk-in closet. Beautiful kitchen with breakfast room overlooking pool and patio. Guest house. \$899,900. Dusty Sutton, Sutton and Sutton Realty, Inc., 407-697-0033.



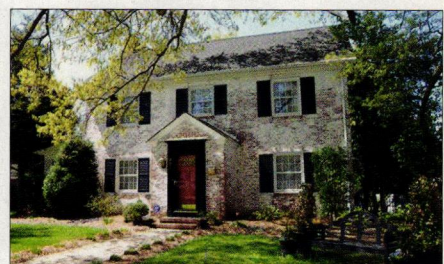
**FORSYTH, GA**—Miller House. 1905 Victorian railroad cottage. 2 rooms deep with central hallway on nearly an acre of land. Located 0.5 miles from the historic Forsyth town square and one mile from I-75. Zoned commercial or residential. House requires extensive rehabilitation. May qualify for tax incentives. Adjacent properties also available. \$20,000. Kate Ryan, Preservation Services, The Georgia Trust, [kryan@georgiatrust.org](mailto:kryan@georgiatrust.org) or 404-885-7817. [www.georgiatrust.org](http://www.georgiatrust.org)



**WASHINGTON, GA**—Built before 1819, Cherry Cottage is one of Wilkes County's oldest buildings. This 2-story wood sided home consists of 5 bedrooms, 2 baths, living room, dining room, kitchen and library. Sited on 1.10-acre lot that cannot be subdivided. Listed in the National Register for Historic Places. Part of The Georgia Trust for Historic Preservation's Endangered Properties Program. \$130,000. Kate Ryan, Preservation Services, 404-885-7817. [www.georgiatrust.org](http://www.georgiatrust.org)



**PLANO, IL**—Circa 1919 Arts and Crafts, 5 bedroom home. 3,400 sq.ft. on 3 full floors. Featured on 2 house walks. 0.6 wooded acre. Pocket doors, walk-in closets, zoned air, large rooms, great woodwork, large fireplace, French doors, 2 sunrooms, 2 full baths, 2 half baths, butler's pantry, eat-in nook, and look-out basement. Detached 2-car garage with loft. 12x24 gardener's building. Much more. Close to I-88. \$460,000. 630-552-7116 or [marsonart@aol.com](mailto:marsonart@aol.com)



**EASTON, MD**—Immaculate 5 bedroom double brick walled home offers beautiful moldings and granite counters in remodeled kitchen and baths. Professional landscaping with irrigation, large fenced in-town lot, gazebo, and cottage/shed with both heating and air conditioning. Just a few blocks from Historic Downtown Easton. \$725,000. Barbara Watkins, Benson & Mangold Real Estate, 410-310-2021 or [www.easternshorehomes.com](http://www.easternshorehomes.com)



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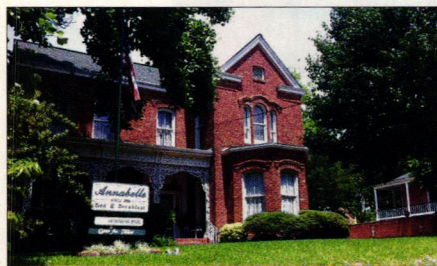


**VESTABURG, MI**—Late 1800s unique stone and frame 2-story house in central MI. 40 acres with barn, 3 sheds, and large lawn. East section is fieldstone with 3 gables; the west is frame. New A/C, well, septic, and all roofs. 5 bedrooms, 2 baths, attached 2-car garage, and glassed-in porch. Livable but needs updates. 12 miles to hwy; 60 miles to Lansing. Near antique shops, music venues and outdoor activities. \$139,900. Bob Field, Eagle Realty, 989-506-7007 or Bob@eaglerealty.com

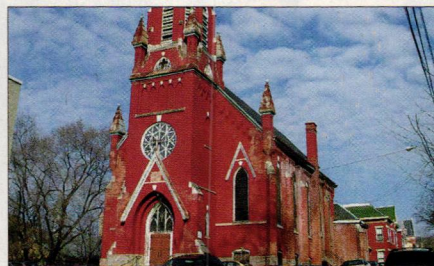
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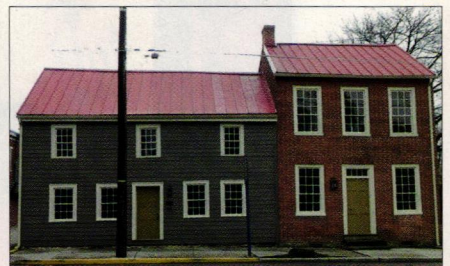
**RUSSELL, PA**—Solidly built by the renowned lumberman Guy C. Irvine in 1835 and continuing to be in superb condition, The Locusts is on the National Register and is 10 miles south of Lake Chautauqua. 14 acres of beautiful gardens and vistas. Has a separate carriage structure. The exterior of the main house is a Georgian red brick and two-story style with strikingly unusual large bridged chimneys on each of its sides. Irvine's passion for the lumber business is evident in wide-planked chestnut floors lying as flat and true as they were in 1835, with the interior crown moldings, baseboards and wide windows in a Greek Revival style. Warren County's premier property. \$400,000. 412-261-8902.



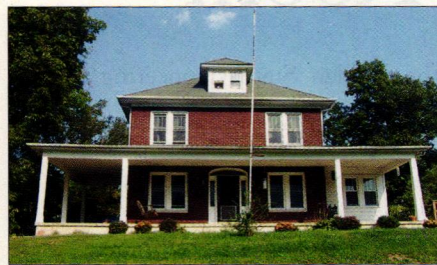
**VICKSBURG, MS**—Stately Victorian, circa 1868, features 6 bedrooms, 5 baths. The adjacent 1881 guesthouse has 3 bedrooms, 3 baths and 3-room suite with full kitchen and private bath. New Orleans inspired courtyard garden, in-ground pool surrounded by hand made bricks. Top ranking, turnkey B&B with beautiful antiques. 7 rental units and owners suite. Mississippi River view. \$600,000. Pam Powers, BrokerSouth Properties, 601-831-4505 or pampowers@liveinthesouth.com



**CINCINNATI, OH**—Restoration and reuse opportunity. Our Lady of Perpetual Help, circa 1889, vacant but structurally sound requiring complete rehabilitation. Rose window, 170' spire. Hilltop site overlooking Ohio River. Near downtown. Small parking lot. National Register district in progress. To be sold by bid and with protective covenants. Cincinnati Preservation Assoc. will review proposals and sell to buyer who can undertake major renovation. 513-721-4506, www.cincinnati-preservation.org



**EAST BERLIN, PA**—The Studebaker House, circa 1790, log, frame, & brick home on the National Register of Historic Places. Award-winning restoration. Original wide-plank wood floors, 2 walk-in fireplaces, exposed stone and log walls, formal living & dining rooms, family room with walk-in fireplace, den, sunroom and kitchen. 4 bedrooms, 3.5 baths. Master bedroom with balcony and full bath w/ glass tile shower. \$329,900. Linda Kane-Taylor, Re/Max of Gettysburg, 717-338-0881.



**GETTYSBURG, PA**—Stately 1920s brick home in wonderful condition with 30x45 Morton building on 1.35 secluded acres. 3 stories of heart pine floors and original, unpainted woodwork. French doors, country kitchen, 6 bedrooms, 2 full baths, balcony, wide porches. B&B permitted. Newer furnace and porch roof; new windows and wood stove. Morton bldg. has separate elec/heat. Can be used for conferences, receptions, workshop or 4-car garage. Linda Kane-Taylor, Re/Max of Gettysburg, 717-338-0881.

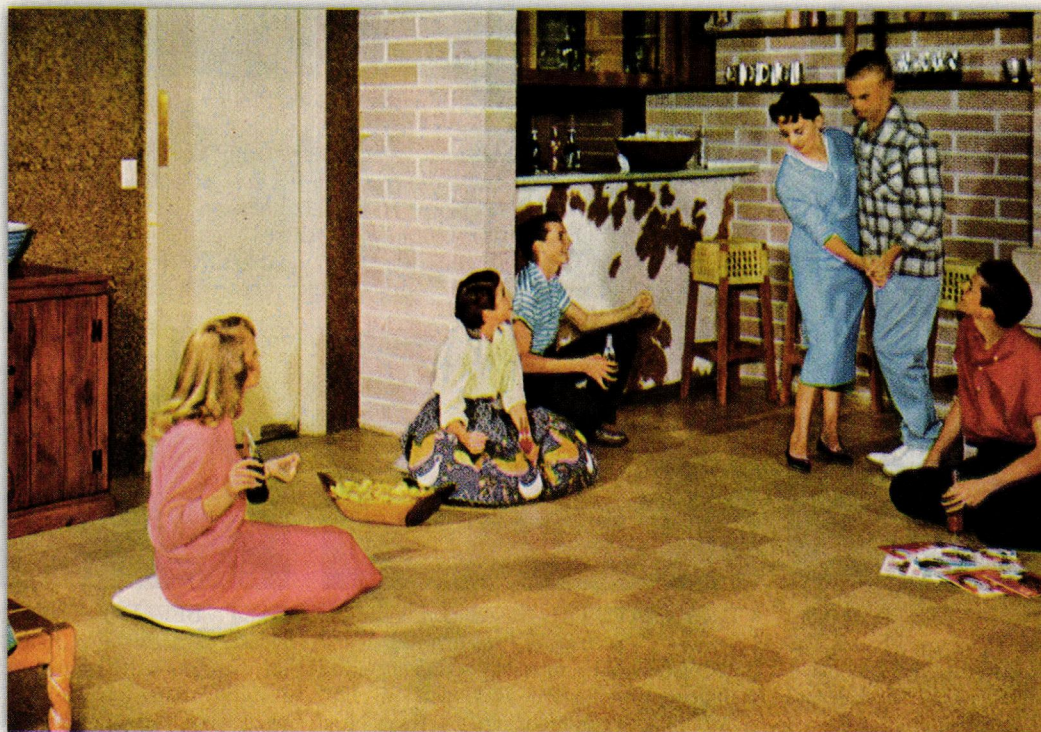


**BEAN STATION, TN**—Appalachia Treasure. 3 bedroom, 1 bath pre-1800 log home is one of oldest still standing in area! Constructed of American chestnut and poplar logs, it has 2 limestone cut fireplaces. On 18 acres with Mulberry Creek running through and rolling grassland. Abundant wildlife. \$128,500. Specialty Catalog features vintage homes, farms & ranches plus other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old



**LUNENBURG, VA**—The Cardozo Estate. 13.5 acres including part ownership of Minosa Lake. Circa 1890, 3,000 sq. ft. house maintaining much of its originality. 1857 feet of road frontage on 2 roads and a 60'x50' barn that can be converted for horses. Includes 3-car garage and 5-car garage with loft. If you're looking for a little bit of heaven, this is the place. \$750,000. Max Sempowski, Antique Properties, division of Keller Williams, 434-391-4855, www.oldhouseproperties.com





ARCALUS ARCHIVE

*Floor Fashions for the Young in Heart, Pabco Floor Coverings, San Francisco, California, 1958*

## Party in the Green Room

**D**ance steps aren't the only useful lessons in this basement rumpus room from a 1958 flooring catalog. Today's eco-savvy teenagers could easily spot a wealth of "green" ideas hanging out in this swinging setting.

For instance, that's rock 'n' roll-dampening cork on the walls, while the groovy checkerboard floor is equally sustainable linoleum. Its manufacturer, Pabco Floor Coverings, stood alongside the likes of Armstrong, Congoleum-Nairn, and Kentile as a major mid-century flooring supplier until ending production in the early 1960s. Based in San Francisco, Pabco's "California Originals" line was presciently

named, considering the Golden State's pioneering role in today's green revolution.

Even the décor gets in on the act: A knotty pine cabinet embraces the imperfections of America's favorite fast-growing tree, handmade stools sport woven seats of natural leather, soda pop is sipped from recyclable glass bottles—even the potato chips rest in a renewable-resource wood bowl. And how about the mottled cowhide wrapping the bar front? "Good golly, Miss Molly"—that's reuse at its retro best. 🏠

**Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.**