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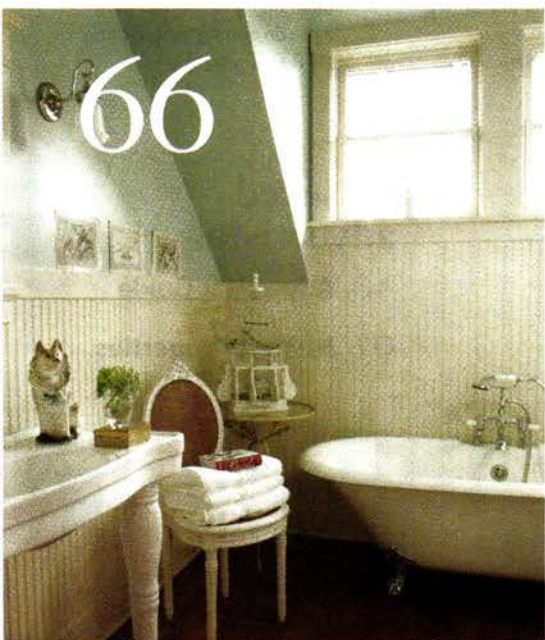
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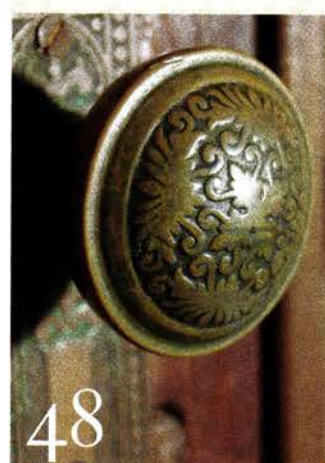
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Photo by Greg Kozawa. An 1899 Queen Anne in Portland, Oregon, gets a respectful post-fire rehab. Story page 66.

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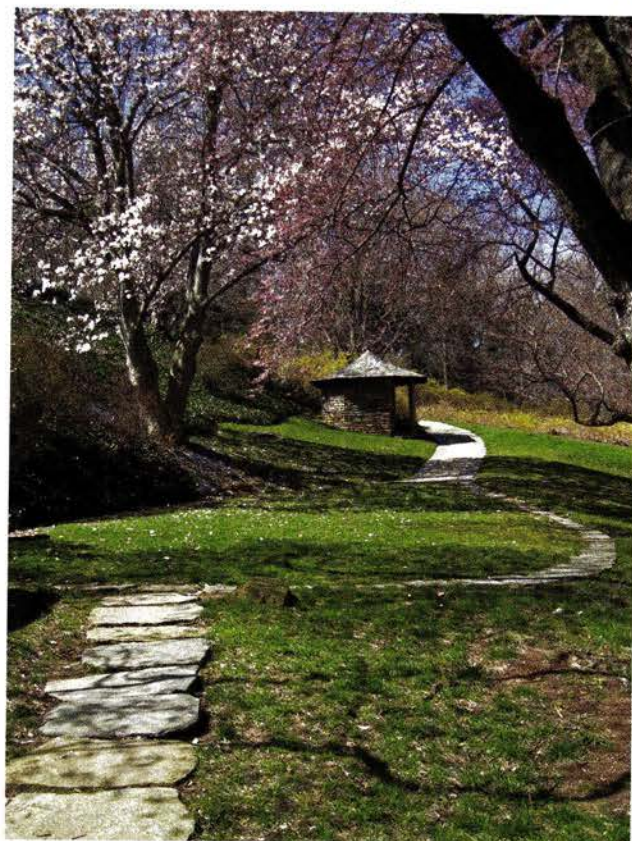


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DUMBARTON OAKS PHOTO

Garden Greats

Brush up on the history of Arts & Crafts garden design in this issue (page 54), then log on to find out how to echo the movement's ideals in your own outdoor space.

Find inspiration in our video tour of the garden at Dumbarton Oaks (pictured above), laid out by notable American landscape designer Beatrix Ferrand.

Get the scoop on native plants (an idea propagated during the Arts & Crafts movement that's been embraced anew by eco enthusiasts) and find out what greenery will work best in your section of the country.

Check out a photo gallery of decorative objects—from benches to planters—that will provide the perfect finishing touch to an Arts & Crafts garden.

Need More Garden Advice?

We're spotlighting some of our favorite Outside the Old House columns from issues past—log on to learn about everything from resuscitating an old apple tree to the basics of mulch.



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editor's note

Putting on a New Face



MARK W. ABBOTT PHOTO

FOR THE PAST THREE YEARS, I've had the pleasure of working as *Old-House Journal's* senior editor. During that time, I've written stories on subjects as wide-ranging as laying brick walkways, atomic 1950s wallpapers, and the renaissance of modern-day Arts & Crafts tile. I've also traveled around the country attending old-house conferences, workshops, and fairs, and in all of these places I've met and talked with many of you, and asked your thoughts on how we can make this magazine even better.

After being named editor-in-chief, I wanted to learn even more about your ideas and preferences. So over the past several months—through a series of surveys, consumer focus groups, and one-on-one conversations around the country—our editorial team has asked scores of you what you want to see on these pages, and we've listened to what you had to say. This magazine is still the OHJ you've come to love over 35 years, but it's what I like to think of as an updated version of an old classic. It's easier to navigate, has a fresh design with more illuminating photographs, and offers new ways to bring you information. For instance, in *Old-House Toolbox*, we profile indispensable tools for restoring old-house components. In *Old-House Insider*, we give you a behind-the-scenes peek into a home that's had some professional restoration help, and tell you the techniques and products used to pull it all together. Both of these, along with the other changes you'll see in this month's issue, are intended to help get you working on whatever ails that old house you call home. While we've added some new ideas and inspiration, this magazine—as always—is chock full of expert advice, time-honored tips, and encouragement for anyone brave and committed enough to undertake a restoration project. And all your old favorites (like *Remuddling*, which I've had the joy of penning for the past three years, and *Ask OHJ*) are still here, too.

Like you, I love old houses and their unique presence, many puzzles, and special charms. I am honored to be able to reach out to you as editor-in-chief, and am indebted to the folks who served before me—Clem Labine, Patricia Poore, and, of course, Gordon Bock, who was kind enough to share his encyclopedic old-house knowledge with me time and again. I hope to follow their fine examples and continue bringing you the stories you want, but can't find anywhere else. And on that note, if you have ideas for topics you'd like to see covered in OHJ, I'd love to hear about them, as well as any feedback you may have on our new look. Drop me a line anytime.

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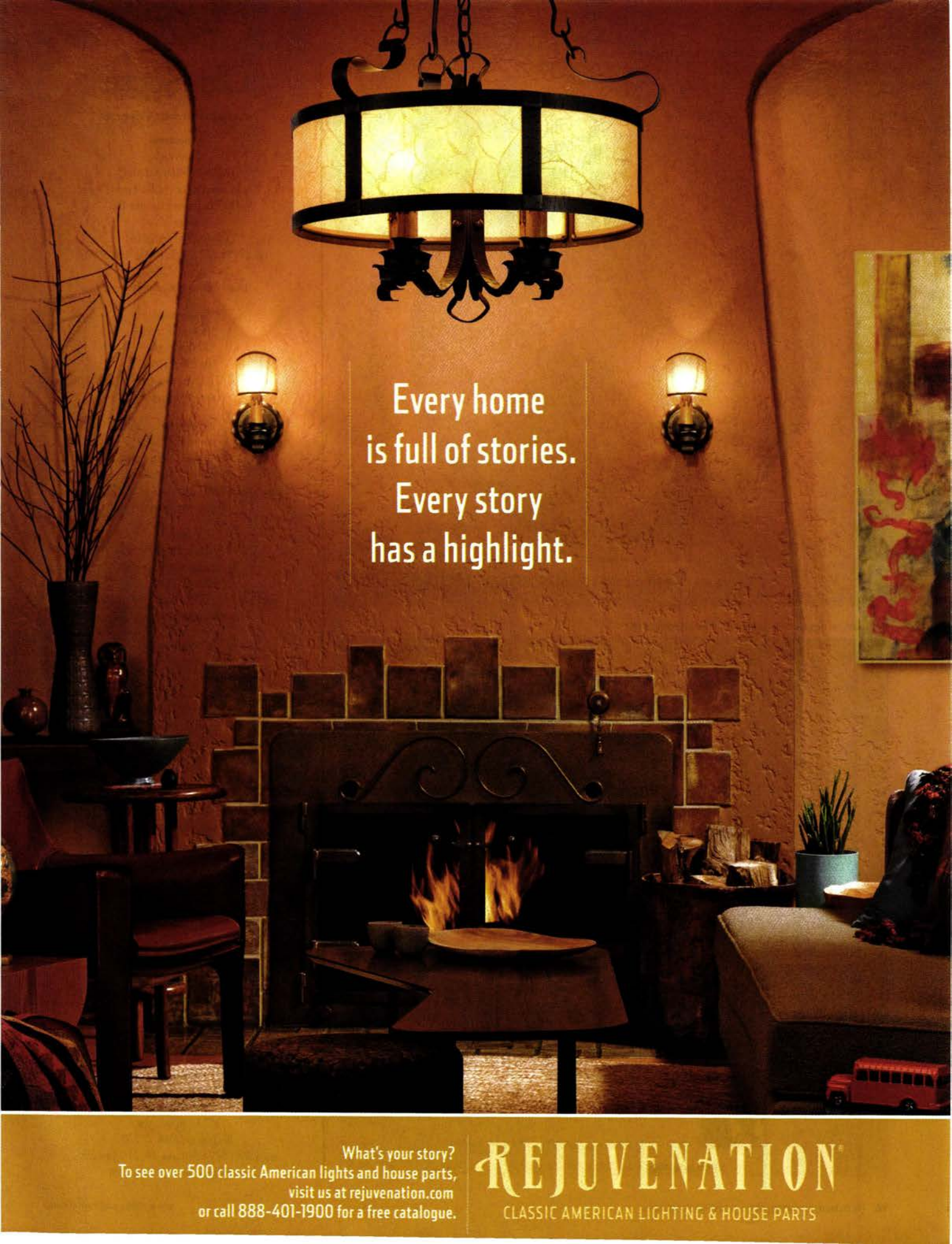
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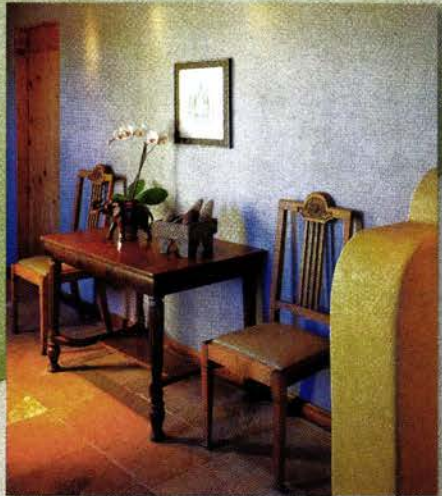


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letters



Fanning the Flames of Antique Cookstoves

Imagine my astonishment seeing a version of my cookstove (left) in the March/April issue ["Kitchens and Their Cookers"]. My stove has always been used as a woodburner and will hold a fire overnight, without a middle-of-the-night feeding. Also, with so many dampers and good, dry wood, it's

possible to run different temperatures in the ovens without too much trouble. (Just don't expect to read a chapter in a book before checking thermometers on the oven doors to keep temperatures where you want them!)

I suspect that, in its day, this stove was the epitome of high-tech. I have owned three other wood-burning cookstoves over the past 40 years (plus one enormous Round Oak parlor stove), and this one is much easier to use than any other I've experienced.

Kate Kennedy Butler
Glover, Vermont

Stuck on Stucco

As an architectural conservator, I read your article on stucco replacement at the Ely House ["The Stucco Brigade," May/June] with great interest. It's unfortunate the stucco wasn't analyzed first for an accurate sample of sand to be matched.

Under the sidebar, "History of Cement Mortars," I noticed a couple of small inaccuracies. Portland cement, which contains calcium carbonate (lime), also can be dissolved in muriatic acid, although not as readily as most lime mortars, and an extremely weak Portland cement mortar can be scratched with a knife or key, although this is not typical. Likewise, there are some lime mortars that are surprisingly hard.

David Arbogast
Via e-mail



A before-and-after shot of the stucco work, contracted by Mike Dube of Dube Plastering in Palmyra, New York.

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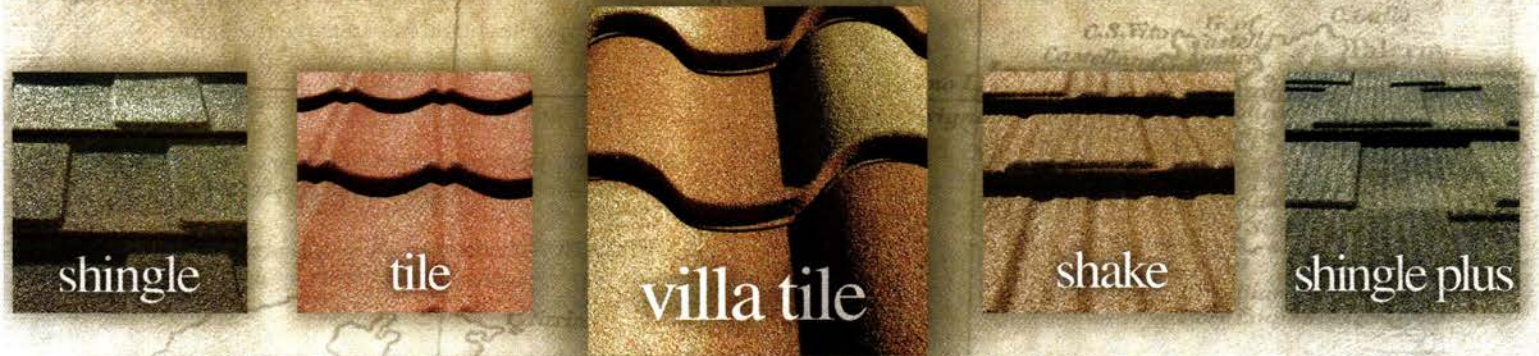
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letters

Getting Clear on Windows

Toward the end of "The Glass Menagerie" [May/June], the author took a stab at explaining how reproduction glass has been used in hurricane zones, but left me confused. As a background, modern windows feature tempered glass on the exterior and laminated glass on the interior. When hit by a wind-driven object, the exterior pane, although it will shatter, slows down the flying debris. The interior (laminated) pane can then more effectively resist the debris, now traveling at a lower speed.

With the reproduction glass mentioned, is the laminated glass used singly or as part of an insulated two-pane sandwich? If it's the latter, is the laminated reproduction pane placed on the exterior or the interior? Or is it that if you're going for a more authentic look, there's only one pane of laminated reproduction glass, and no insulated sandwich at all? If so, how does it meet code?

Geoffrey Weber, AIA
Bellport, New York

We asked Robert Jayson of Bendheim to help clarify this question. He explains that the company's laminated glass may be used singly or as a pane in an insulated unit (in which case it is typically placed on the exterior). However, he says, "The reader is correct in stating that simply reglazing your existing windows in laminated glass alone will not meet hurricane zone standards. Of course, there's always shutters!" —Eds.

Reader Tip of the Month

Instead of heating a soap-and-water solution to remove the paint from metal hinges, I soak them in a can full of rubbing alcohol for a couple of hours. The alcohol is enough of a solvent that you don't even need heat. After soaking, a bit of scrubbing with a stripper sponge should fully remove the paint.

Richard Pryor
via the oldhousejournal.com Talk forum

Got a great tip you'd love to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

CLARIFICATION: In the story "Dream Houses by Mail" [March/April], the town of Ocean Grove, New Jersey, was mistakenly identified as Orange Grove.

Send your letters to OHJEditorial@homebuyerpubs.com, or **Old-House Journal, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151**. We reserve the right to edit letters for content and clarity.

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about the house

By CLARE MARTIN

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JULY 5

ASHLAND, OH

Historic Home and Garden Tour

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JULY 18-20

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International Preservation Trades Workshop

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AUGUST 1-3

ASHEVILLE, NC

Asheville Antiques Fair

Believed to be the oldest antiques show in the South, the 61st annual fair will feature a series of lectures, furniture restorations, and verbal appraisals. (828) 299-7430; www.ashevilleantiquesfair.com

AUGUST 9-10

SAN FRANCISCO, CA

Arts & Crafts San Francisco

The largest Arts & Crafts show on the West coast will feature book signings and lectures, including a design talk by furniture-maker Debey Zito. (707) 865-1576; www.artsandcrafts-sf.com

ON THE RADAR

Riding Out the Housing Slump

WHEN THE HOUSING BUBBLE BURST LAST year, it set off a wave of negative effects that has yet to ebb. But while the constant flood of bad news might spell disaster for those caught up in the house-flipping, McMansion-building craze, it's not quite doomsday for owners of historic homes.

In fact, surveys have shown that home improvement is holding strong. The National Association of Home Builders reported a slight increase in renovation projects in the first quarter of 2008, while the National Kitchen and Bath Association predicts strong activity in kitchen and bath improvements.

In addition, other facets of the current economic climate could cause old houses to get another look. "Historic neighborhoods tend to be more central, and because of fuel prices, people are saying, 'I can't be so far out there,'" notes Donovan Rypkema, principal of Place Economics, a Washington, D.C. firm that promotes historic preservation as a means for economic development. "We've seen a general acceleration in that direction over the past year, which can help historic neighborhoods."

Then there's the idea that homes in historic districts tend to hold and gain value at a greater rate than the rest of the market—as much as 36 percent, according to a 2000 South Carolina study. And it's not just historic-district status that

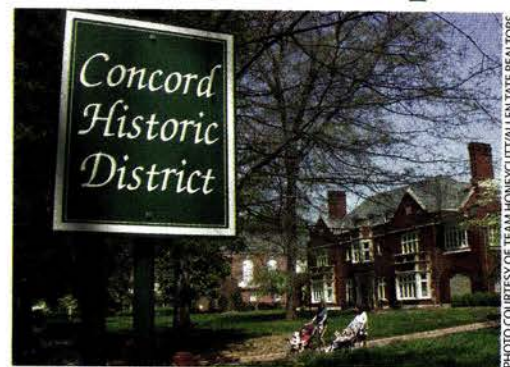


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helps bolster the value of old houses, says Doug Newby, a Dallas real estate agent specializing in historic homes—it's also the intrinsic worth of the house itself.

"Houses built 30 years ago are often being torn down for the lot," he says, "while with historic homes, the house itself has gained value as more people learn to appreciate the architecture."

The road ahead isn't entirely free of bumps, though: A recent *New York Times* article warned that home-equity loans, often used for home-improvement projects, could be the next victims of the credit crunch, while Rypkema cautions that the migration toward historic districts could lead to teardowns if proper protections aren't in place. Still, if history is any indication, historic homes are poised to weather the storm of the housing bust with relative ease.

OLD-HOUSE RESOURCE

GET A PAINT PREVIEW

It's no wonder most of us hesitate when choosing paint colors—once the color is applied to your walls, it's pretty difficult (not to mention expensive) to change your mind. That's why several paint manufacturers now feature web tools that allow you to preview shades before making that first fateful dip of the paintbrush. We like the version from Lowe's, which lets you try paint on a

variety of architectural styles, including Federal, Colonial Revival, Tudor, Victorian, and Craftsman (www.valsparatlowes.com/explore-colors/color-by-architecture.html). While a few of the images lack historical accuracy (when's the last time you saw a Victorian with a two-car garage?), most are authentic enough to give you a good idea of how colors will work on your

house. You can paint with pre-selected color palettes or create your own (for tips on creating a palette, see "Living Life in Colors" on page 38). Remember that you're not necessarily limited to buying paint from one manufacturer, either—if you find a shade you like, most paint companies should be able to match it for you with one of their colors.





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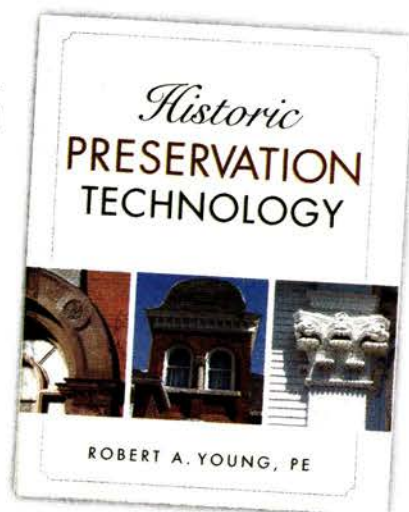
IT'S TIME TO...

Inspect Your Gutters

The combination of winter snow and spring rain can wreak havoc on gutters and downspouts—and summer is the perfect time to make sure everything's in working order before the bad weather kicks in again. Once you've cleaned out any accumulated debris, check the gutters for holes and leaks around the joints, and patch them up. Also look for places where the gutters are sagging—this is an indication that they need to be reattached to the eaves. Finally, make sure water is draining properly into downspouts (gutters should slope at least 1 inch for every 40 feet of run), and is being carried at least 10 feet away from your foundation.

BOOKS IN BRIEF

With stories about climate change and environmental issues crowding the nightly news, it's becoming increasingly apparent that the preservation movement is no longer just about saving old structures for history's sake—now, it's also a vital step in the race to reduce our impact on the earth. Or, as Robert A. Young puts it in his new handbook *Historic Preservation Technology*, "Historic preservation and adaptive use of buildings represent the highest form of recycling available." Building on the guidelines set forth in the Secretary of the Interior's *Standards for the Treatment of Historic Properties*, Young charts a course of action for preserving historic structures in today's world, taking into account such vital concerns as improving thermal efficiency in historic windows and adapting buildings to modern safety codes. (There's also a whole chapter on sustainability, which offers ideas for reconciling popular green-building practices with established preservation methods.) While it's designed to be a college textbook, the straightforward layout and sensible approach—each chapter tackles a different building material or architectural component, moving from a historical overview to a review of common problems and recommended solutions—will make this detailed guide required reading for anyone interested in repairing and maintaining an old house.



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old-house toolbox



Sliding Compound Miter Saw

A sliding compound miter saw—with motor and blade assembly mounted on a moveable arm—is a versatile, powerful tool from frame to finish.

BY MARK CLEMENT

Molding tells a house's story in balanced and proportioned profiles. In old houses, moldings often carry a theme intended for the entire home, installed by craftsmen with a level of detail, care, and knowledge rare today.

When I set up shop on an old house trim site, I'm mindful of the hands that came before me. I even try to envision them with their fold-out rules, hand-powered backsaws, and bib overalls working at the same trade I practice today. Of course, I use power tools, and at the center of that universe—especially for trim work—is my 12" sliding compound miter saw. It's an accurate yet versatile tool that has what it takes to help me finesse and power through the pages of the story I hope my work tells.

I've used nearly every kind of miter saw and can say—beyond the shadow of a doubt—the 12" slider (not an inexpensive

investment by any stretch) is a versatile machine that negotiates all kinds of tough cuts. But not all sliders are created equal. Design details drastically influence how well a tool works—and how far into the future you can gain dividends on your investment—so I look for a tool with the best bag of tricks I can find.

What to Look For

Trim is where 12" sliders shine. It's here that the right saw increases accuracy—and production—without cutting quality.

Fence. A tall fence and big vertical cut capacity are must-haves. If I can cut

5½"-tall base (vertically) and 6⅝" crowns ("nested" or as the crown hangs), I'm thrilled. This feature alone saves hours—even days, depending on project size—beveling the saw back and forth.

Bevel and Detents. Ultimately you'll bevel the saw to cut larger material "on the flat" (flat on the table), typically when mitering a 1"x 8" or better for skirt boards or base molding, or a crown exceeding 6⅝". Most saws I've used have detents (preset, locking positions) that work, but it's the rare tool that has crown stops on the bevel scale at 33.9 degrees, the angle needed for cutting crown flat. This is a great feature.

Power. If there's framing in your future—say, rebuilding a porch or adding wall-blocking for cabinets or bathroom grab bars—you'll cut 2-by blocking. You can do it with a circular saw—but you can do it faster and easier with a slider. And I like saws with a belt-drive motor for good power.

Feel. Lots of little things combine to define a tool's "feel." My checklist includes:

- Comfortable handle and trigger assembly
- Blade brake
- Sensible carry handles
- Accessible blade change
- A compact stature that adds stability and safety
- Included blade (even though I usually upgrade after the fact)

Bottom Line

A detail-rich slider is a tool that can keep your pace or grow with you, enabling you to do the kind of careful, accurate, and powerful work restoring an old house requires. 🛠️



Carpenter Mark Clement is working on his century-old house near Philadelphia, and is the author of *The Carpenter's Notebook*.



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ask ohj

Q: I came across this house in Jefferson, Wisconsin. What style would you call it?

A: **James C. Massey and Shirley Maxwell:** We'd peg it as Chateausque, broadly speaking. Large houses inspired by French chateaux (or feudal castles) of the late Renaissance era have never been commonplace in America, particularly beyond the East coast. This house is notable especially because the style appears even more rarely in the Midwest and northward. Despite origins in the European countryside, the Chateausque or French Revival style, as it is called in this country, is most often an urban phenomenon. Nonetheless, good examples, such as this Wisconsin one, do pop up in many medium-to-large American towns. Such a sophisticated design may be a bit unusual for a town of less than 10,000 people, but the house could well have been designed by an architect from nearby Milwaukee.

The French Revival style evolved in the late 19th century and lasted into the 1920s and 1930s. There are two basic design approaches: the somewhat "archeological" one taken at Biltmore, the great Vanderbilt estate in North Carolina, which was modeled faithfully on historical French precedent, and a more general one, exemplified by buildings that borrow broadly from French idioms to arrive at a picturesque and comfortable effect, like this house.

Such castle-like houses are usually replete with elaborate masonry decoration, circular towers, and turrets. In their era, they were potent symbols of America's expanding economic and cultural horizons. Biltmore is one of the best-known and most spectacular



examples of post-Civil War opulence—a true American castle.

Simpler, more typically American designs are most often called French Eclectic or Norman. The Kimberly Mansion (home of the Kleenex magnate) in Redlands, California, built in 1879, and the Pittock Mansion in Portland, Oregon, built in 1914, show the wide and lasting appeal of the style. As with most American house styles, there are few "pure" examples of the Chateausque. There is, for example, a tendency to mix the massive stonework of the Romanesque Revival style with French ideas.

In the case at hand, a big, circular corner tower, topped by a steeply conical roof, along with prominent, casement-windowed dormers lends a decidedly French cachet. Add to those elements even more casement windows in the body of the house, a steeply hipped main roof covered in varicolored slate (or perhaps even stone), and very tall brick chimneys—all typically French features. Beyond the imposing entrance porch, which is firmly seated on its brick supports, is an unusual arched-head door topped by an arched transom with heavy stone radii. *Très française! Très charmante!*

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



BILLY DESARNO PHOTO

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 **OJHeditorial@homebuyerpubs.com**.

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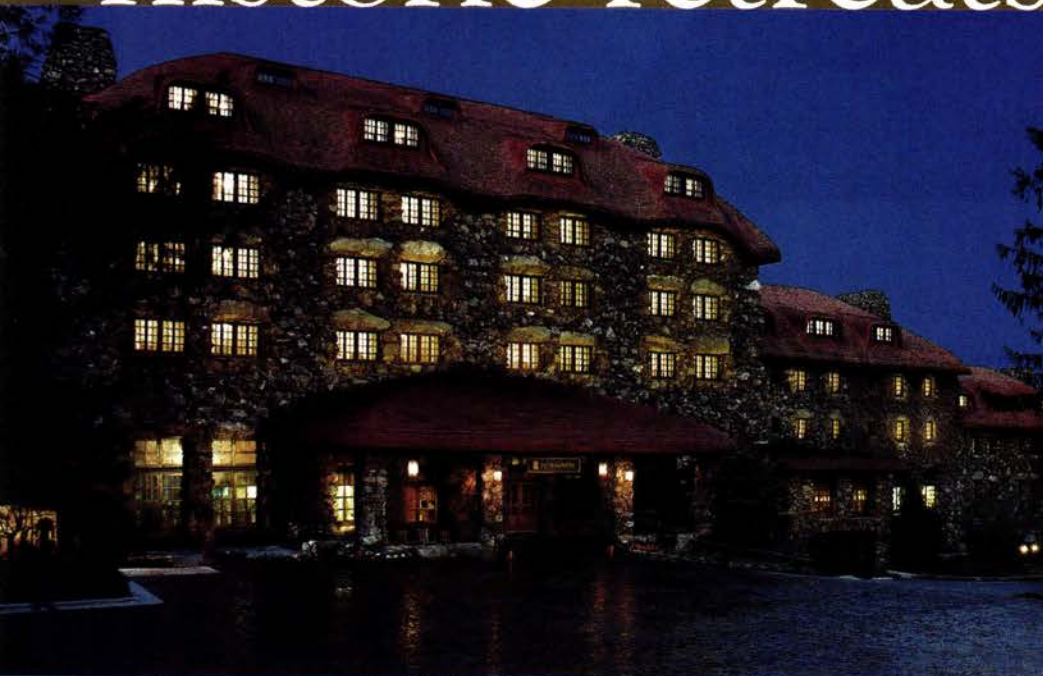
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historic retreats



The Grove Park Inn

Our road trip to America's historic hotels can restore your spirit and renew your architectural inspiration. This month, we visit an Arts & Crafts Mecca in Asheville, North Carolina.

BY DEMETRA APOSPOROS

Each February, the pilgrims arrive *en masse* to The Grove Park Inn. They come to attend the Arts & Crafts Conference—an annual event since 1987—and pay homage to the building itself. What makes the Inn so special? Plenty.

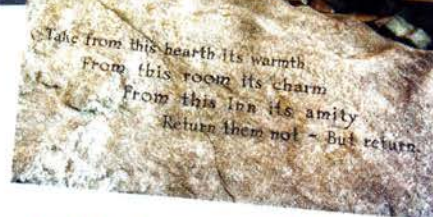
Grove Park was created from boulders blasted out of Sunset Mountain, where it sits. It was built by hand, rising over a 12-month period from groundbreaking to grand opening, which was no small feat in 1913. Boulders forming the exterior walls arrived on site via “automobile train”—a Packard truck pulling up to 15 wagonloads of stone at a time—and were laid with their rough edges facing outwards. This detail was expressly ordered by architect Fred Seely, who implored that “not a piece of stone

should be visible to the eye except the time-eaten face given to it by the thousands of years of sun and rain that had beaten upon it as it had lain on the mountainside.” These natural boulders, combined with the inn’s wide, low-slung stature and undulating cottage-style roof, make the place feel as though it melds into its surroundings, and speaks to an honesty of materials, a fundamental tenet of the Arts & Crafts movement.

When Grove Park opened its doors in July of 1913, it was billed as “the fin-

est resort hotel in the world,” and was outfitted with quality mission oak pieces from the White Furniture Company and lighting from the Roycrofters’ Copper Shop. Many of these pieces are still there, while others have been replaced through the years with antiques or newer offerings from L. & J.G. Stickley, giving Grove Park one of the largest collections of Arts & Crafts furnishings anywhere.

Following an Arts & Crafts tradition, inspirational mottos and quotes were painted on rocks interspersed throughout the building. One of these appears above the north fireplace, one of two massive hearths flanking the main lobby, or Great Hall, each of which burns 8'-long logs and is large enough for several grown



Arts & Crafts movement ideals live on at Grove Park, evident in everything from (clockwise) the building's design, to the stenciling pattern around the Palm Court, to mottos and quotes painted on rocks visible throughout the Main Inn—like this one located above the north fireplace.

LEFT, RIGHT: GROVE PARK INN; BOTTOM: MARK ELLIS BENNETT PHOTO



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historic retreats

Stickley furniture and original Roycroft lights define the Great Hall

men to stand inside. Directly above the Great Hall sits the Palm Court, an open, airy courtyard topped by a huge skylight, and the site of one of Grove Park's many restoration stories.

In early pictures, a stenciled motif is visible on the walls surrounding the Palm Court, but during the 1950s, the pattern disappeared. In the early 1990s, the hotel management, eager to restore the stencils, consulted Mark-Ellis Bennett, a local craftsman certified in historic preservation from the City and Guilds of London Institute. Bennett meticulously removed 16 layers of paint (sometimes using instruments as small as dental picks) to uncover an original stenciling sample and verify its palette—no easy feat, since the colors had changed from years of light deprivation. After unveiling the original motif along one wall,



LEFT: MARK-ELLIS BENNETT PHOTO; RIGHT: GROVE PARK INN

LEFT: An up-close look at the Palm Court's restored stencils. RIGHT: A guest room in the Main Inn.

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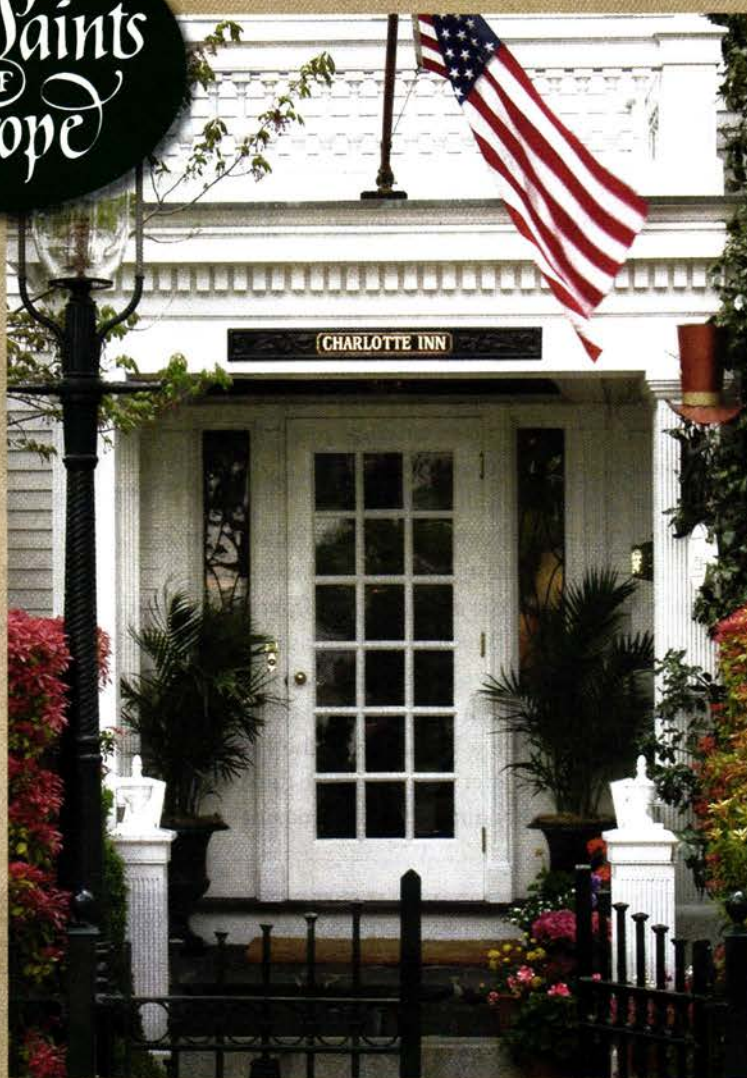
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historic retreats

The Grove Park Inn

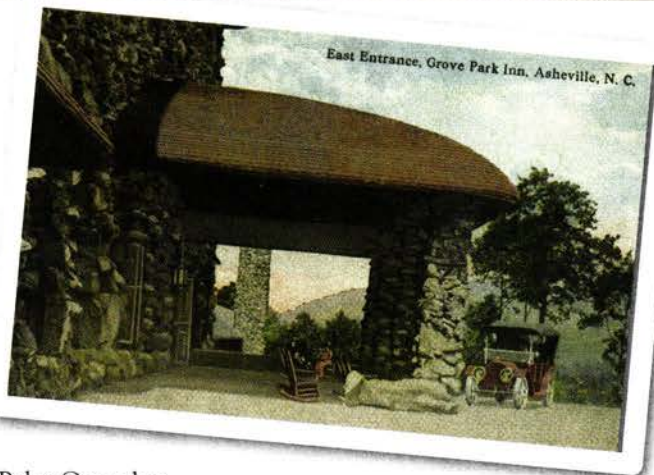
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TIP: For a true Arts & Crafts immersion, request a room in the Historic Main Inn.

Bennett took photographs, enlarged them to life size via a copy machine, and isolated the patterns—two design elements that repeat across the wall. Then, he explains, “during the blizzard of 1993, I cut 30 templates, which I used to reproduce the pattern.” It took Bennett 9 months to complete the stencil restoration using smooth textured paint, raw umber glaze, and a finishing sealer, all of which has held up beautifully. The original stenciling pattern Bennett uncovered was left on one wall so visitors could compare it against his work, and the Palm Court has become a popular destination on the hotel's tours.

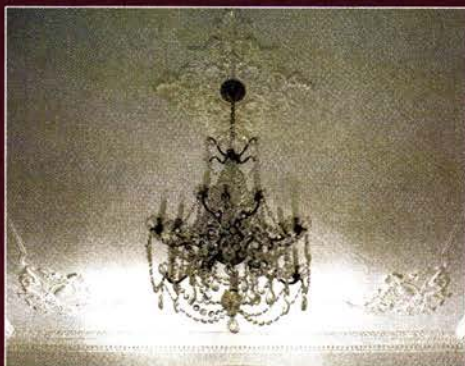
Today, while some visitors travel to Grove Park for its breathtaking views of the Blue Ridge mountains (best enjoyed over a drink on the expansive original terrace off of the Great Hall), and others are in search of pampering at the newly built, world-class spa, these take a backseat for the Arts & Crafts faithful. They come, year after year, to admire the building and all it represents—the embodiment of a movement's ideals. 🏡



The 1913 landmark—seen here on an early postcard—was built by hand, of stone blasted from the site, and overlooks the Blue Ridge mountains.

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period products

By CLARE MARTIN

A classic Arts & Crafts chair gets a green makeover, while lighting goes Deco and dishwashers get retro. Plus, period finds to refresh your outdoor space, and tile that will bring the beauty of nature in.



A Recycled Classic

Staying faithful to the traditional lines of William Morris's iconic armchair, California furniture-maker Whit McLeod has thrown in a signature or two of his own: The chair's typical spindle arm supports, for example, are eschewed in favor of a sweeping open design. (Don't panic, period enthusiasts—the company offers a traditional spindle version, too.) But perhaps the biggest change in McLeod's version of the chair comes not from its form but from its material makeup: All of the wood used to make the chair frame comes from recycled oak wine casks. Three different wood finishes are available for the chair (which retails for \$4,200), as well as six different leather upholstery colors. Call (707) 822-7307, or visit www.whitmcleod.com.

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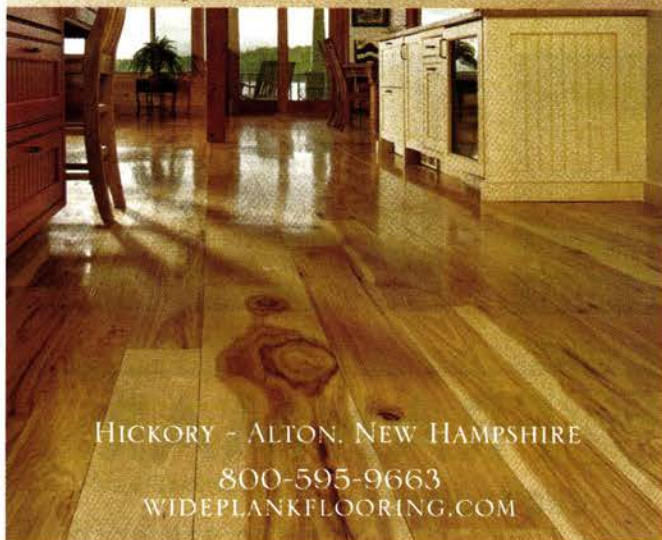
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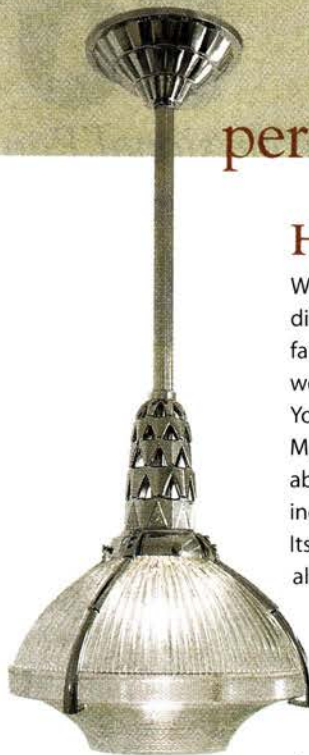
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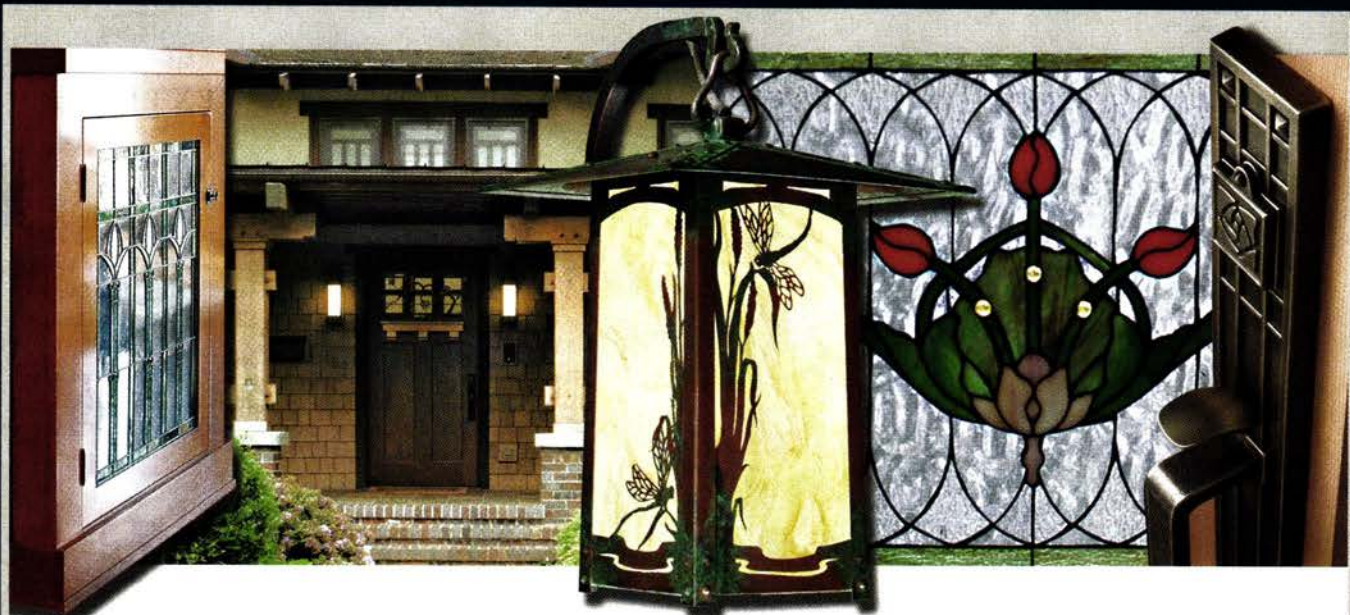
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For those who want a '50s-style kitchen without the '50s-style housework (i.e., donning rubber gloves to hand-wash the dishes every night), Big Chill's new dishwasher (\$1,695) is a welcome addition to the company's line of retro-styled appliances. The exterior incorporates the same indented styling, rounded edges, and chrome accents as Big Chill's fridges, while the interior features a hidden control panel and five-cycle capability. Call (877) 842-3269, or visit www.bigchillfridge.com.



Flower Power

With its back-to-nature emphasis, the Arts & Crafts movement heralded plenty of floral motifs. While geometric interpretations were infinitely popular, Meredith Art Tile's Paperwhites Series proves that delicate has a place in the Arts & Crafts lexicon, too. With a nod to the sensuous curves of Art Nouveau, the undulating flowers were inspired by book printings of the era. Available in a range of shapes and sizes, the tile is perfect for adding a simple touch of flora to a backsplash or fireplace. Call (330) 484-1656, or visit www.meredithtile.com.



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anniversary interview

By GORDON BOCK

The View from Up North



CLIVE BRANSON PHOTO

WHEN IT COMES TO CELEBRATING 35 YEARS OF service in the field of historic preservation, *Old-House Journal* is not alone. The Heritage Canada Foundation, a national membership-based organization, was also chartered in 1973 with a mandate to “encourage the preservation and demonstration of the nationally significant historic, architectural, natural, and scenic heritage of Canada.” Executive Director **Natalie Bull**, who is the former president of the Association for Preservation Technology International

(APTI) and an old-house owner, shares her thoughts on the shifting importance of historic buildings across North America and what another 35 years may bring in an ever-shrinking world.

GORDON BOCK: Why was 1973 so seminal in terms of preservation, and how does it compare to today?

NATALIE BULL: When the late 1960s and early 1970s saw the forming of so many preservation and conservation organizations, I think it was really about people meeting each other. It was about the need for personal connections among a relatively limited number of people who were doing research, dealing with old buildings, and developing a philosophy and technology of preservation. What's different today is that media such as the Internet have made so much more information available—in some cases almost too much information.

As I look over Heritage Canada Foundation's 35 years, what strikes me is that we're really fighting many of the same battles as in 1973—for example, we're still trying to establish a level playing field so that historic buildings can meet new standards and compete with new construction. We

are continually challenged to make the case for heritage despite years of data and evidence. I think part of the reason is that every generation needs to come to terms with the past, and decide how they will bring aspects of the past with them into the future.

GB: You mentioned how the Internet has increased the volume of information—is that good for old buildings?

NB: Now that we can download technical publications, read the National Park Service's Preservation Briefs online, or go to web sites like oldhousejournal.com, there's a certain democratization. These media make it much, much easier for the individual to be involved in preservation and to get good information, which is really the key. We still face a lot of misinformation and powerful industry forces that are promoting products and approaches that are not always good for historic buildings. Going forward, we have to be even more technically savvy in combating mislead-

ing messages, such as manufacturer's claims that the only “green” window is a new window.

Here at Heritage Canada Foundation we recently launched an e-mail-based tool called AGORA-L as a way to connect people with questions to people who have answers. We're very excited by how quickly this service has accelerated the flow of information—and without us being the intermediary. Students in our office tell me Facebook is the model right now. It provides a way to share information and engage thousands of people to become advocates and take action. So the information world really is changing.

GB: In terms of green building, you hinted at how the quest for energy efficiency and historic preservation can sometimes be at odds.

NB: The environmental movement and the preservation/conservation movement have so much in common, yet they can still be hostile to each other in their fundamental approaches. I think there's a lack of clarity about how the two movements intersect with each other, how they can support each other. In many ways it feels like environmentalists have leapt over the shoulders of the preservation/conservation movement and really captured the imagination of the public.

The phrase “The greenest building is the one that is already built” is a great mantra, and we need to continue to promote that idea. Last year Heritage Canada Foundation launched a campaign with the slogan “Landmarks, Not Landfill,” a message that clearly links the conservation of old buildings with sustainability. From here on, I think conservationists will be under pressure to show that older buildings can be as green as new green build-

ings. We also have to be even more sophisticated in adopting the language of the environmental movement and sustainability; both movements need to educate each other. Preservationists, for example, should have more input on LEED standards.

At the same time, we need to be increasingly open to ways to integrate green technology into the rehabilitation and restoration of older buildings. We also have to be more technically aware of what is really the performance of, say, a traditional wood window and storm window. We can't just wing it; we have to have our facts together.

GB: Today, everything is "going global." Does preservation/conservation have a more international scope than it did, say, a decade ago?

NB: Yes—and one of the advantages is the ability to learn from elsewhere. For example, in Toronto, there is a former industrial area called the Distillery District that, in its rehabilitation, was inspired by places like the Meatpacking District in New York City. This globalization has a potential downside, however: the tendency to make places look too much the same. The challenge is to appreciate and retain the local character and rehabilitate buildings and districts with authenticity, integrity, and meaning, not a Disneyland approach.

GB: In some communities, we see cautious anecdotal reports that removing poorly installed substitute siding can increase the value of an old house—exactly the opposite argument for putting it on in the first place. Is this more evidence that preservation pays?

NB: Yes, and this underscores the importance of getting information

out. It's not always easy to find the information you need at the time, or a contractor who has the right attitude or the right materials. Remember, if the easiest reflex is to replace your windows with new units rather than repair them, or if it's easiest to replace your wood siding with

vinyl or aluminum, then that's what people will do. Contrast this with garbage recycling—these days, it's very easy for us to recycle pop cans, newspapers, and plastics. We have those blue bins and a pickup schedule; we don't think too much about it.

In Canada, recycling redundant buildings—like older schools, or churches that have lost their congregations—is a significant issue. It's not always so simple to repurpose such buildings. It's our job to make preservation easier for society and industry.

In the years to come, I believe we will be preserving buildings less and less for purely philosophical or historical reasons. Increasingly, historic buildings will need to be economically viable and "make a living." It is our challenge as preservationists to encourage owners and investors to rehabilitate and repurpose historic structures, and to provide them with the information and the infrastructure they need. Without them, we're not going to get there. 🏠

For more information on Heritage Canada Foundation, visit www.heritagecanada.org.



Gordon Bock is *Old-House Journal's* editor-at-large. This is the fourth in his year-long series of talks with noted preservationists.

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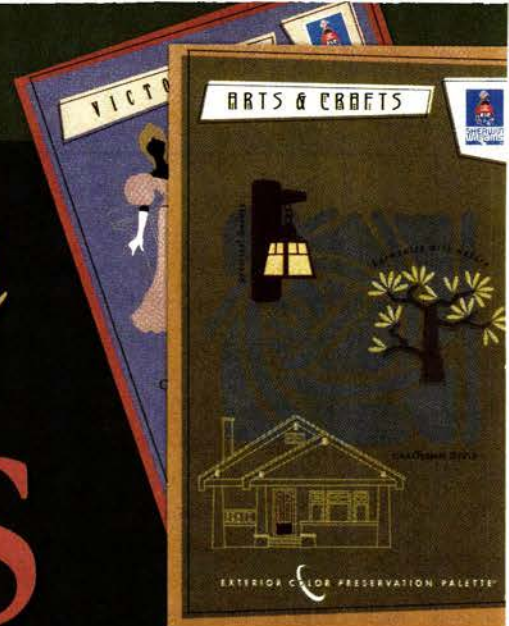
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Living Life in Colors



INTIMIDATED BY SELECTING
EXTERIOR PAINT COLORS?
LEARN HOW TO TAKE CONTROL.

By JOHN CROSBY FREEMAN

I'll never forget the lady who faced the great wall of color chips in her home center for the first time and wailed, "Oh my gosh! Where do I begin?" She was stymied by sensory overload, a condition I call "color intimidation." I'm convinced that most Americans aren't afraid of colors; they're discouraged by the process of selecting a personally pleasing body color and appropriate contrasting colors for trim and accents.



The six era-appropriate color schemes on the following pages, suitable to a variety of architectural styles, were dreamed up by our color expert using Sherwin-Williams' Preservation Palette.



ORNAMENTAL COTTAGE



- **Renwick Golden Oak**
SW 2824 / LRV 20
- **Status Bronze**
SW 7034 / LRV 8
- **Burlap**
SW 6137 / LRV 32



GOTHIC REVIVAL



- **Dormer Brown**
SW 7521 / LRV 32
- **Burnished Brandy**
SW 7523 / LRV 13
- **Polished Mahogany**
SW 2838 / LRV 3
- **Portabello**
SW 6102 / LRV 21

But with a little study of color relationships, you can approach your exterior decoration with confidence. The cure for color intimidation is to focus on the colors you like, and ignore the ones that distract and disturb you. Group your colors in complementary pairs—one from the warm (or red-yellow) side of the spectrum with another from the cool (or green-blue) side. Arrange each side vertically from light to dark according to the light reflectance value (LRV) of each color, which will be listed as a percentage on a color strip or in the index of a fandeck. Dark colors will have lower LRV numbers because they reflect less light. When it comes to the holy trinity of exterior colors—body,

trim, and accent—LRV will help you separate dark accents from lighter trim and body colors.

My general sense of appropriate light reflectance values for exterior colors came in handy when I isolated 60 exterior colors in *The Painter's Hand-Book*, an 1887 book written by the secretary of The Master House Painters' Association (a trade-organization ancestor of today's Painting and Decorating Contractors of America). The book's 116 chromo-lithographed color samples didn't distinguish exterior and interior colors, because Victorian master painters would have known the difference.

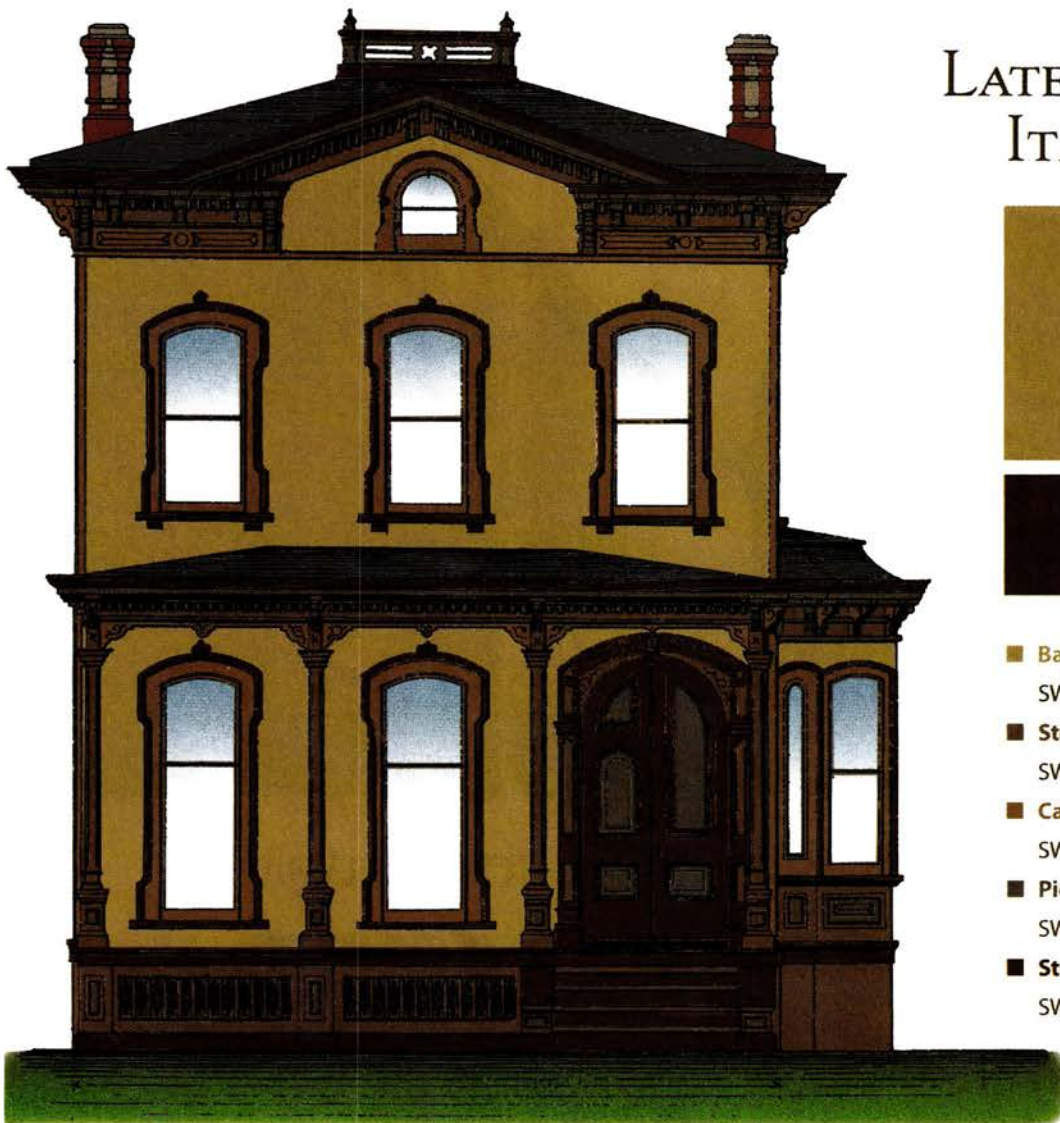
The big payoff came when I found these same 60 colors

Light Reflectance Value (LRV)

A color's LRV tells you how much useful light is reflected. The higher the LRV number, the lighter the color.



LATE VICTORIAN ITALIANATE



- **Baguette**
SW 6123 / LRV 32
- **Steady Brown**
SW 6110 / LRV 17
- **Cardboard**
SW 6124 / LRV 22
- **Pier**
SW 7545 / LRV 11
- **Sturdy Brown**
SW 6097 / LRV 8

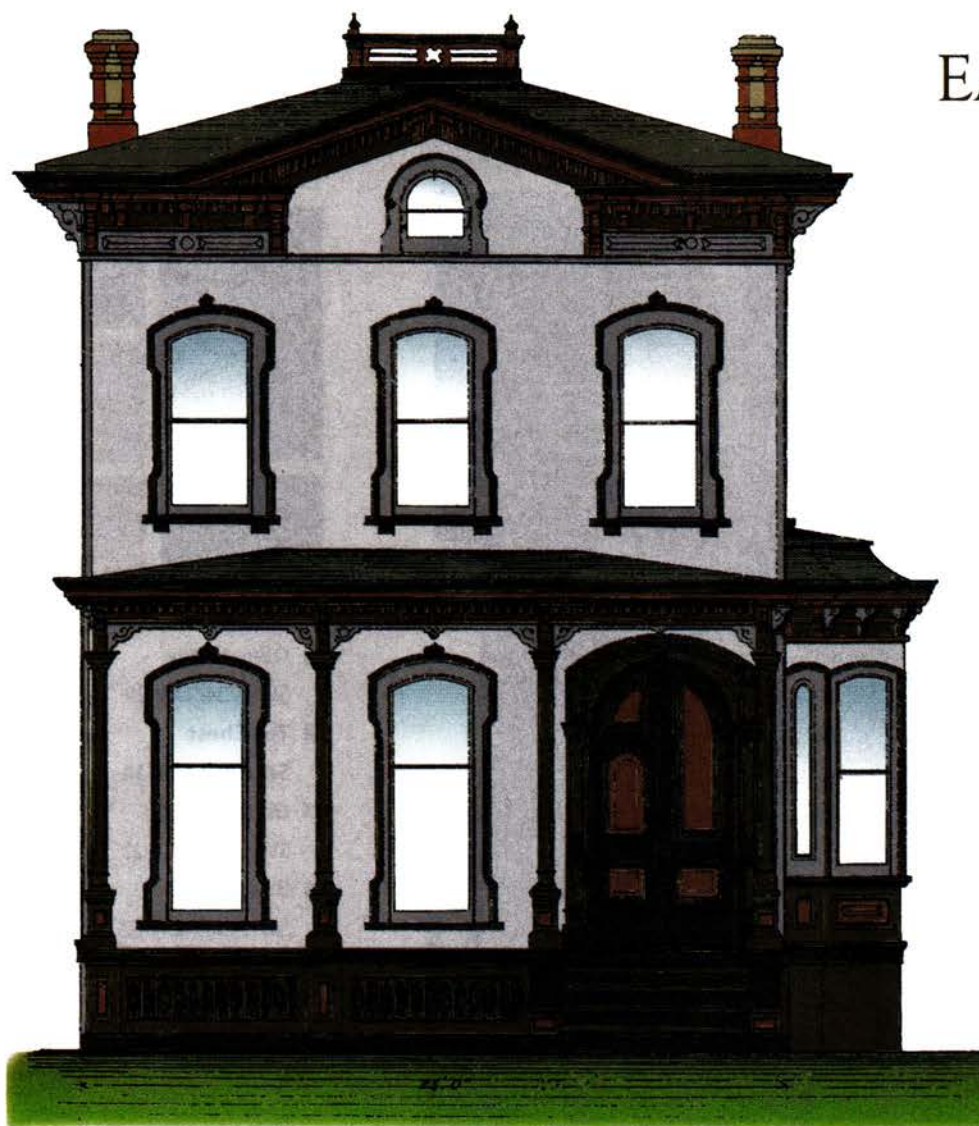
Color TIP

Wisdom of the Ages

The Painter's Hand-Book was prophetic when its author, B.S. Mills, wrote, "A number of works are published with the object of informing the public how to color houses just right." Thankfully, he continues, "I get confused at the multitude of good counsel. I shall not attempt to add to this confusion." Instead, Mills put forth some "general principles" for capturing the quintessence of architectural color selections. Here are a few that are still every bit as helpful today:

- Get *en rapport* with the architect of the house, if possible, and aid in bringing out his idea with colors. If it's a plain, substantial house, paint it with good, substantial-looking colors, also paying respect to its surroundings.
- Gothic, Swiss, and other houses of that [ornamental] character allow a greater display of taste and stronger effect, while the Queen Anne style gives opportunities for stronger effects still.
- If you select a palette from some other house, don't be surprised if it looks very different on your own, due to the differences in style, aspect, and surrounding.
- Some of these colors (remember, there are 116 of them) may not be considered very pretty, but there are no ugly colors if rightly placed. The art is in combining them to bring out their beauty.

in paint swatches at my local Sherwin-Williams store. Having previously divided the 60 exterior colors into body, trim, and accent categories, I discovered that traditional body colors tend to be in the range of 20 to 40 percent LRV, trim colors 10 to 20 percent, and accent colors 10 percent or less. (Another option is to reverse the usual body-trim relationship and select a body color in the 10- to 20-percent range, trimming it out with a color in the 20- to 40-percent range.) These LRV ranges can help you sort out and take control of your exterior color choices. It's also helpful to know that most traditional exterior colors emulate traditional building materials, such as stone, brick, tile, stucco, weathered shingles, old copper, bronze, and exposed timbers.



EARLY VICTORIAN ITALIANATE



- **Proper Gray**
SW 6003 / LRV 41
- **Mink**
SW 6004 / LRV 20
- **Rookwood Dark Brown**
SW 2808 / LRV 7
- **Quartersawn Oak**
SW 2836 / LRV 14
- **Bitter Chocolate**
SW 6013 / LRV 6

Be a Master Painter Colorist

The Painters' Hand-Book listed the pigments for each color's formula in descending order. For example, light russet (akin to Rookwood Antique Gold in the Sherwin-Williams Preservation Palette) is made up of white, orange chrome, Venetian red, and black. Master painters 130 years ago would adjust these formulations, and alter their LRV, as required by the job site. Today, being a master painter colorist is much easier. Each of the 60 exterior colors in a Sherwin-Williams selector is surrounded by alternatives. On a color strip, each shade is like a color note on a scale, with lighter tints above and darker ones below. Adjacent color strips show related analogous colors.

When it comes to applying color, I prefer options to imperatives. I question, for example, the logic of painting doors and shutters the same accent color. Doors and window shutters have different functions, so they don't need to be the same color. Door casings might be painted to match the porch floor, serving as a bridge between the rich, dark door color and the much lighter wall color. Paneled shutters might tolerate their own color trinity for the body

panel, framing trim, and molding accent. Victorian ornamentalized windows might be defined by different colors on the sash, casing, moldings, lintel, window cap, and sill. If you have a porch, its cornice might be distinguished from the cornice on the roofline of the house by a different color scheme. Soffits might be painted a lighter color, especially if the overhang is deep. Recessed faces of compound brackets might be accented with a lighter trim color. Porches are good candidates for special colors on both the ceilings and floors. I recommend limiting yourself to no more than seven or eight colors, including such given colors as an asphalt roof and masonry walls; however, you can create the illusion of extra trim or accent colors by placing them in the context of different color combinations.

Punctuate Your House with Colors

Despite the late-20th century Victorian Revival and its multi-colored houses, our historic birthright to living life in exterior colors has vanished in former cornfields planted with subdivisions clad in boring beige vinyl siding. I'm confident this will

BARBER VILLA #1



- **Olive Grove**
SW 7734 / LRV 20
- **Tea Chest**
SW 6103 / LRV 14
- **Gallant Gold**
SW 6391 / LRV 22
- **Bosc Pear**
SW 6390 / LRV 32
- **French Roast**
SW 6069 / LRV 5

change. It's a longstanding American architectural tradition to modernize old houses with new additions and paint colors. Colonial homes survived with Victorian architectural ornament and additions, and the lives of early Victorian homes were extended by late Victorian color schemes. During the 20th century, lashings of white paint obscured the ornamental sting of late Victorian homes and made them appear more Colonial. Eventually, those vinylized bruises on the landscape (which I like to call "homa-tomas") will be updated with less boring paint colors.

The traditional function of exterior paint is to serve architecture, not be its master. Follow the advice of *The Painter's Handbook* (see "Wisdom of the Ages," page 40) and "get en rapport with the architect of the house and aid in bringing out his idea with colors." This doesn't have to be complicated if you take the time to absorb the architectural syntax of your

home: the story of its beginning, middle, and end; its structural balance of verticals and horizontals; its rhythm of projections and recesses; the pleasures of its ornaments. When you are ready for showtime, punctuate your syntax with harmonious contrasting colors.

Living your life in exterior colors is all about you and your architecture. If friends, neighbors, and strangers challenge you to defend your color scheme, answer them with the wisdom of that sage of the silver screen, Mae West. She could have been talking about the benefits of architectural color selection and placement when she said, "It's better to be looked over than overlooked." 🏠

John Crosby Freeman is known as *The Color Doctor* and is a longtime contributor to *Old-House Journal*. He lives in Norristown, Pennsylvania, and can be reached at www.colordoctorg11.com.



BARBER VILLA #2



- **Roycroft Brass**
SW 2843 / LRV 15
- **Peristyle Brass**
SW 0043 / LRV 33
- **Eminent Bronze**
SW 6412 / LRV 15
- **Artifact**
SW 6138 / LRV 24
- **Best Bronze**
SW 6160 / LRV 9

Color TIP

What's in a Name?


Shades and Tints: Names or Numbers? is the title of a rare 1899 Sherwin-Williams booklet defending the company's refusal, at the time, to name exterior paint colors.

"No two people have exactly the same ideas as to the proper names to be applied to many shades," the booklet explained. So instead, the company numbered its colors. Two indexes link these numbered colors with their commonly associated names through the years. For example, consider SWP 485. It could be called 12 names, not including its master painter color name, Russian Grey. It became Warm Drab when Sherwin Williams gave names to SWP colors early in the 20th century. Today, it survives in the Preservation Palette as SW 2827, Colonial Revival Stone. Avoid the morass of color names by concentrating on what a color is and ask, "Does it work for me?" Clarify your perception of a color by revisiting the language of your childhood box of crayons. For example, ask, "Is this color a yellow-green, or a green-yellow?" This will aid your awareness of the color's undertones, and help you select harmonious contrasting colors.



ON THE Porch





THIS BELOVED ARCHITECTURAL ELEMENT IS ENJOYING A RENEWED SURGE IN POPULARITY. TAKE A TOUR THROUGH THE PORCH'S HISTORY AND LEARN HOW TO MAKE YOURS LAST.

By KATE CROWDER

Throughout the history of American architecture, trends have come and gone. The imposing columns of Greek Revival mansions gave way to the fanciful gingerbread trim of Stick-style Victorians, which in turn yielded to the geometric simplicity of Craftsman bungalows. But through all those permutations in style, one element has remained: the porch. Few architectural features have been more important in the formation of a unique American identity than this highly beloved perch.

The image of the front porch remains “as one of the few semi-public outdoor spaces associated with community and neighborliness,” says Victor Deupi of the Institute of Classical Architecture. Porches link us to an idealized past—one before e-mail (or even the telephone), when face-to-face interaction formed the core of communities. Then there are the practical considerations that have long kept the porch in favor: “Porches add beauty to a streetscape,” Deupi says, “and they also offer environmental advantages by providing shade and breeze in the summer, and, if oriented south, allowing low winter light to enter the house.”

Porches (as well their architectural cousins, balconies) have been in use since the earliest buildings. Egyptians, Greeks, and Romans found the porch well-suited to their sun-soaked climates. While largely out of fashion during the Middle Ages, porches and balconies once again found themselves in widespread use during the Renaissance. In contrast to many other American architectural traditions, how-

ever, the roots of our porches don't appear to be found in Europe, but rather in the architectural heritage of colonial trading partners. Traders *en route* from the Caribbean to the British, French, and Spanish colonies were influenced by island architecture, rich with large open porches to accommodate the humid climate.

Little by little, colonists (primarily in the South) began to incorporate porches in their homes, mixing this tropical influence with European classicism. In Virginia, porches often took on the look of their Palladian predecessors—two symmetrical stories flanked with columns. The classical porch also was popular in Charleston, blended with the climate sensitivity of the Caribbean building tradition to create regal, double-story piazzas. Perhaps the most famous early American classical porch is George Washington's Mt. Vernon, which set a standard for the porch-building tradition in the American South.

Porch TIP Further Reading

- *Preserving Porches* by Renee Kahn and Ellen Meagher (Holt, 1990)
- *On the Porch* by James M. Crisp and Sandra L. Mahoney (Taunton, 2006)
- *Bungalow Details: Exterior* by Jane Powell and Linda Svendsen (Gibbs Smith, 2004)



BRUCE WENTWORTH PHOTO

An Ounce of Prevention

The best way to keep an old-house porch in top shape? Maintenance. While aging materials, water and insect damage, and typical wear and tear will be unavoidable factors that can lead to porch deterioration, regular preventive maintenance can save time and money. Here are some things to keep in mind when maintaining your porch:

- Gutters may not be historically accurate, but installing them can make a huge difference, since they'll draw water runoff away from the house.
- Paint and seal all seams. Use water repellent to treat all new and existing wood, and use a paint film on all joints.
- If replacing rotted or old wood, use pressure-treated or rot-resistant lumber, especially for areas of the porch that hang low to the ground.
- Keep water draining away from your footings, and check that water is not collecting under the house.
- If you're replacing floorboards, take the time to use a marine-grade water repellent on both sides.
- Lay the boards perpendicular to the house so they slope away from it, remembering to leave a small expansion joint between the house and the start of your flooring.
- Make sure your railings are shaped to drain or shed water, and if replacing balusters, try to minimize the number of horizontal spaces that can hold water.

For more on maintaining the wood on your porch, check out this month's Short Course on wood preservatives on page 60.

French settlers in the South also found the swampy climate of the low country suited to their elevated country homes with wide porches and pavilion roofs. Spanish settlers on the West Coast and in the Southwest brought a knowledge of porches and balconies from their native country. Second-story porches, often spanning the width of the house, were both practical and widespread, and *corredors* running along the back of the house became commonplace in Spanish America.

Classical Comeback

Perhaps this country's most iconic porches belong to the Greek Revival movement in the Civil War-era South. (Who can think of a grand porch without conjuring visions of Scarlett O'Hara's Tara in *Gone With the Wind*?) The Classical Revival is remembered for its devotion to tradition and grandeur, but it also incorporated a new sensibility. Across the South, Greek porches (or porticos), with their thick white columns, easily merged with the prevailing French plantation architecture. Often the full width and height of the house, the porch served to not only provide much-needed shade, but also bring a sense of stateliness to already-impressive homes. Soon, the fashions of Europe flooded this new American style, adorning homes with delicately ornate cast iron (particularly on second-story

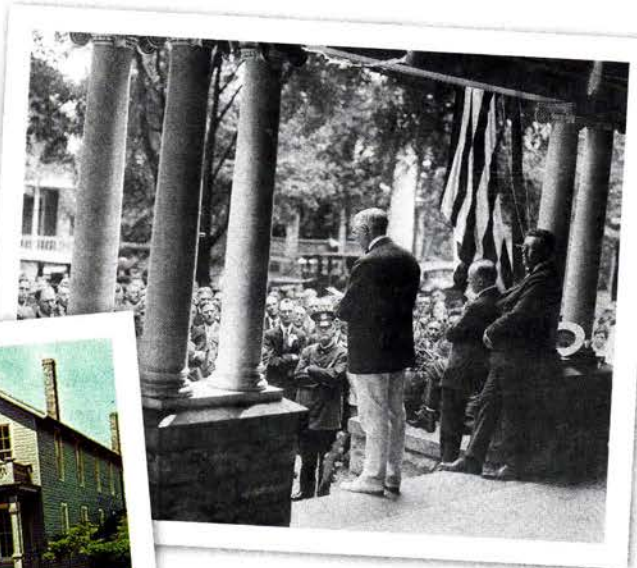


sitting porches) that added softness to impressive porticos. The Greek Revival porch remained the height of fashion throughout the Antebellum Era, only to be whisked out of style with the fall of Southern society with which it was so closely linked.

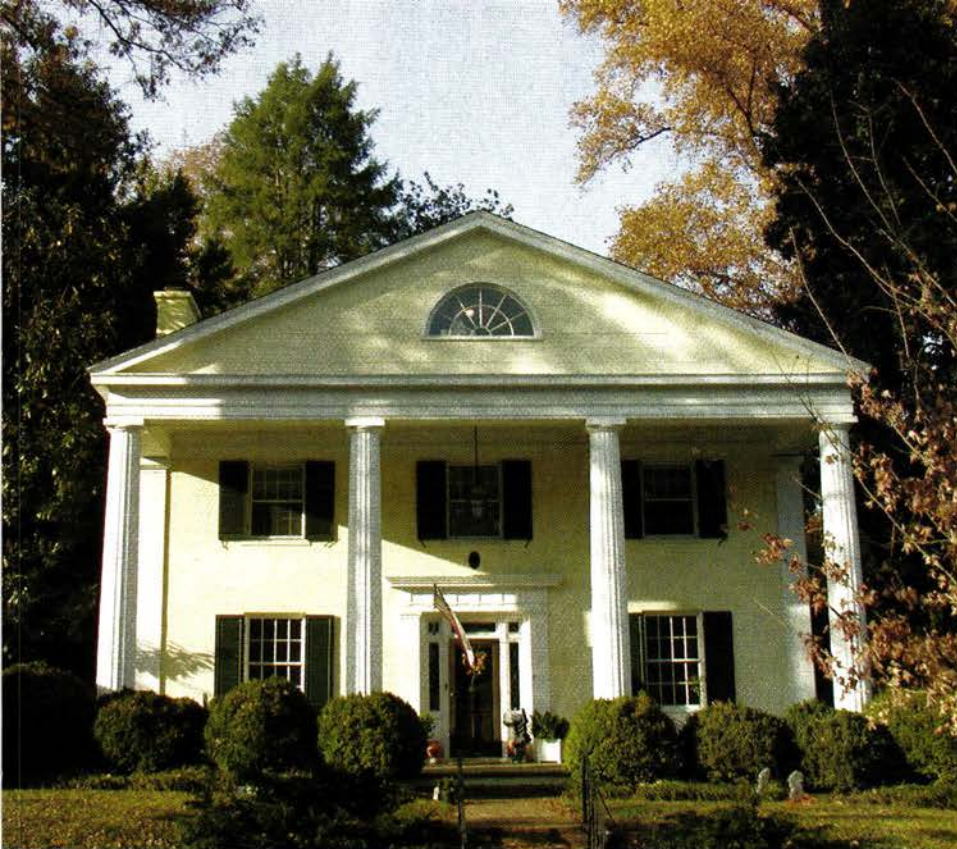
Going Gothic

Once the Greek Revival porch fell out of fashion, Americans turned their eyes to a different European trend, one that would ultimately prove more enduring: Victorian Gothic. A style facilitated by industrialization (which lowered the price of building materials and upped the ease with which porches could be constructed), the American fascination with Victorian

A postcard depicting a gathering on the front porch of Thomas Edison's Michigan home (below) and a shot from Warren Harding's 1920 front-porch presidential campaign (right) illustrate just how popular the porch had become by the early 20th century.



LEFT: WALTER KRANSKY; RIGHT: OHIO HISTORICAL SOCIETY



LEFT TO RIGHT: An intricate Queen Anne, stately Greek Revival, and pared-down bungalow, all located near Washington, D.C., epitomize the shifting styles of the front porch.

architecture left few houses without a porch, balcony, or both. Moreover, industrialization created a larger white-collar job market, widening the American leisure class. More time spent with families and neighbors, coupled with the era's Transcendentalist love for the outdoors, made porches a popular gathering place.

Victorian porch architecture became a wonderful display of technical virtuosity. From Gothic Revival to Italianate, from Eastlake and the coastal Shingle style to Queen Anne, the Victorian porch saw many reiterations of its original architec-

tural form, but all remained true to the spirit of their European influences.

Back to Basics

Though they were in direct contrast to the elaborately decorated outdoor spaces that characterized the Victorian era, porches on Arts & Crafts bungalows and the Prairie-style homes of Frank Lloyd Wright were no less prominent. Bungalows, the last major historic architectural style in the United States to incorporate the porch, are instantly recognizable for their prominent deep, wide porches. Wright's homes also

made great use of porches, which reach out from under his signature cantilevered roofs. Wright, however, had a tendency to reorient the porch from the front of the house to the side or back, wishing to maintain the privacy desired by the modern family while also preserving his belief in the importance of a connection to the outdoors.

Soon, though, streets filled with noisy automobiles, the twin indoor delights of television and air-conditioning, and a middle class focused more on work than leisure conspired to dethrone the porch from its prominent place in American culture. But the underlying love for porches and their associations with the American identity never waned, and recent decades have seen a revival of porch-building. The classic image of a front porch filled with family and friends on a hot summer evening has long been a symbol of traditional American values, and it's one that still holds true today. 🏡

Going Faux?

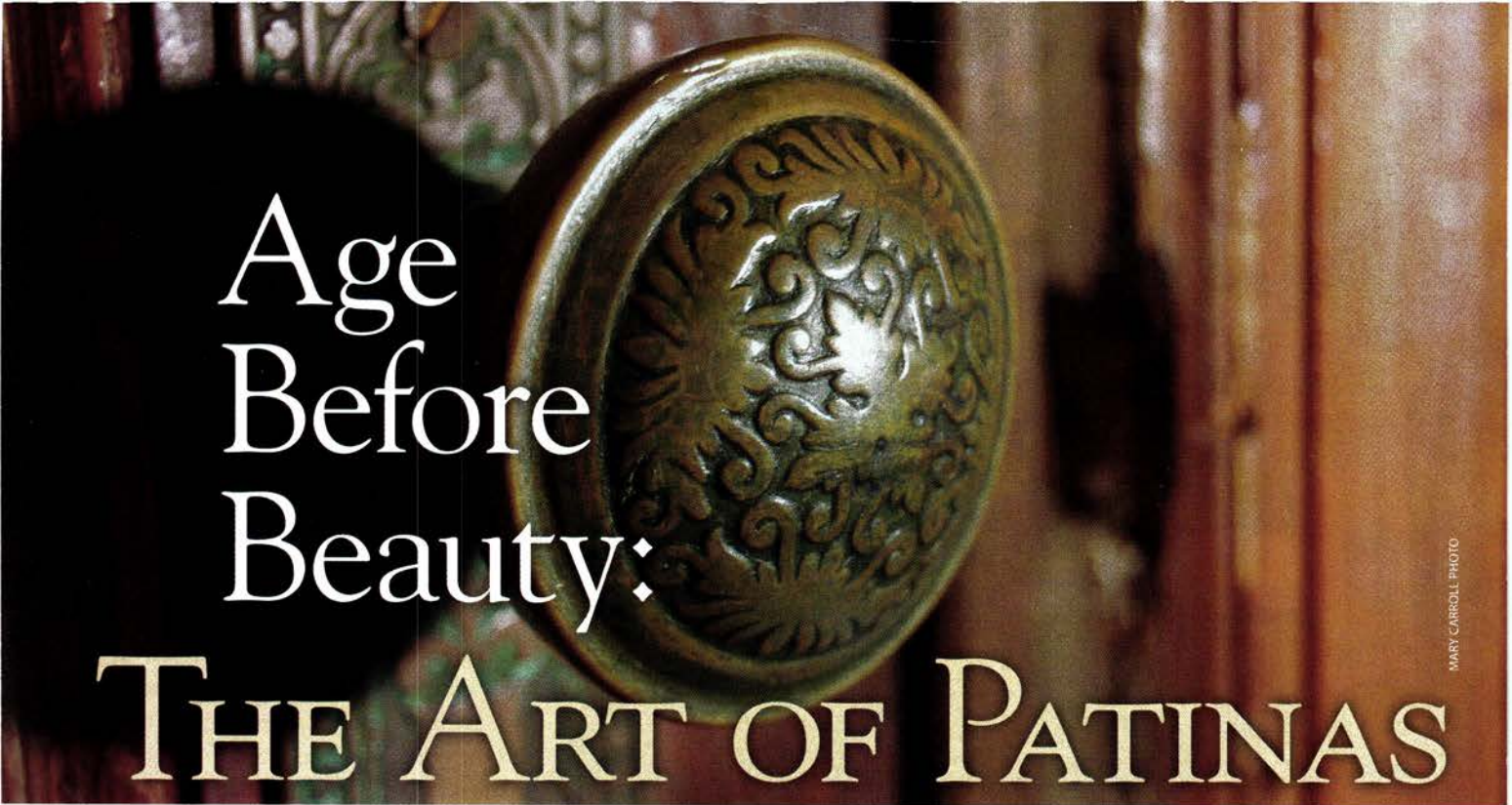
In the realm of porch materials, synthetics (from composite decking made of wood fibers and plastic to cellular PVC railings and trim) are gaining considerable ground. With claims of durability and low maintenance, it's easy to see why these innovations have become popular on porches, where exposure to the elements can often lead to rapid decline of traditional materials like wood.

Traditionally, using synthetic materials on old houses has been forbidden by historic preservation boards, but in recent years, several organizations have permitted their use. Some have even made permanent provisions, such as the Historic Preservation Advisory Commission in Beach Haven, New Jersey, which has approved the use of AZEK trim and other products of comparable quality.

"We're on a barrier island in a harsh environment," explains chairwoman Jeanette Lloyd. "We felt that, in order to maintain our historic houses, we had to give people options other than cedar. As long as it looks like wood, feels like wood, cuts like wood, and can be painted, we will approve it."

Because low-grade synthetic materials (or even quality ones, if used in abundance) can quickly destroy the character of an old house, there are a few things to keep in mind. Make sure the product you choose is durable (composite decking, for instance, may still be susceptible to rot if not treated with a preservative) and will be compatible with the existing materials on your house, both physically and aesthetically.

—Clare Martin



Age Before Beauty: THE ART OF PATINAS

MARY CARROLL PHOTO

Follow these simple steps to help “youthful” metals grow old gracefully (and quickly).

BY TONY SEIDEMAN

There's a word for the singular gift time bestows on so many materials: patina. And there's a reality I've found as my wife and I move forward with the restoration of our home: Sometimes nature needs a hand to speed things up. That helping hand is the art of patination.

We expect to see patinas adorning historic homes simply because we're dealing with old buildings on which the colors have naturally changed with age. The irony is that in the case of Victorian residences, the original owners would be horrified to see that their once shiny doorknobs, sconces, and window fittings are now a dull brown, and they'd immediately call for a maid armed with wax and brick dust, two of the period's popular polishing tools.

But Arts & Crafts-era designers didn't want gleaming hardware; they wanted more natural, earthy tones. In some cases, notes Manhattan-based jeweler, artist, and restorer Audrey Werner, they created designs with intricate details that

were only visible when patinas were first applied and then removed in the high spots. Much of the expertise and techniques of the Arts & Crafts era survive. And that's good news for restorers, because there's been a lot of metal polishing done in the years since the height of the period, not to mention the fact that new metal, whether it's a switch plate or the copper sheen of a recently installed roof, could use a little “age.”

A variety of solutions were and still are used to create patinas—everything from urine and wood shavings to sophisticated and incredibly toxic lead-based compounds. But most patina experts agree that nothing beats the natural colors created by the oxidation of common metals.

Whether a feature is being restored or repaired, there are two distinct worlds of patination—interior and exterior. Though similar rules hold true for both applications, interior patination is more complex and subtle than that for exteriors, since the pieces frequently have intricate designs. Also, many of the delicate colors that can be achieved simply couldn't survive in an outdoor environment.

Anyone familiar with basic restoration techniques can probably tackle patination, if he or she follows a few basic steps. I've broken those steps down for both interior and exterior applications below.

For interiors:

1 CHOOSE YOUR COLOR. Green isn't the only patina game in town. In fact, for most interior pieces, browns, grays, and even reds dominate. Luckily, there are patina formulas and mixes available for almost every color combination imaginable—including iridescent.



TONY SEIDEMAN PHOTOS

2 CLEAN AND PREPARE ALL SURFACES THOROUGHLY. Even the slightest residue, such as greasy fingerprints or the oil that coats many metals after manufacturing, can render a patina splotchy and uneven. Every item should be washed [a] with soap and water (Joy is preferred), and Scotch Brite pads, rather than steel wool, should be used to create the minute surface scratches [b] that give patina chemicals a chance to work. (Steel wool often has oil, which can interfere with patina effects.) Sandblasting is another alternative, but use super-fine aluminum oxide instead of traditional, coarser material, which can cause pitting.

3 START DIPPING. A series of short immersions in your patina solution [c] will work better than long dunks. Some patinators say it's also a good idea to warm the items first, since metals seem to absorb chemicals better when heated. After each immersion, an item should be checked to see if its color is approach-

ing the preferred depth; more immersions will create darker shades.

4 RINSE. It's crucial to rinse an item off in distilled water once it has reached the desired shade. This will freeze patination exactly where you want.

5 REMOVE HIGHLIGHTS, IF NEEDED. Often the best patina effects occur when coatings are removed from high spots and allowed to remain on low-lying areas. This makes subtle details far more apparent, and adds to the drama and depth of a piece.

6 PROTECT IT. Most patinators dislike lacquers, which can chip and peel over time. Instead, use a paste wax [d] similar to that applied to floors to protect your patina, then buff [e]. This will give finished pieces [f] a traditional tone while helping blunt the impact of further, natural oxidation.

For exteriors:

1 CHOOSE A PATINATION MIX THAT IS DESIGNED TO WITHSTAND OUTDOOR ENVIRONMENTS. Not many chemicals can, so make sure the ones you choose specifically have this capability.

2 CLEAN AND PREPARE THE SURFACE. Wash the metal with mild detergent (again, Joy is the soap of choice). Brand-new metal often has a coating of oil, and this must be removed. Polished surfaces should be lightly scuffed to give the chemicals a chance to work.

3 TEST THE PATINATION CHEMICALS. Either use scrap metal or test the mixture in an inconspicuous area. Once the test has been done and you're satisfied with the results, see how many square feet a gallon of solution will cover, then order the total amount you'll need.

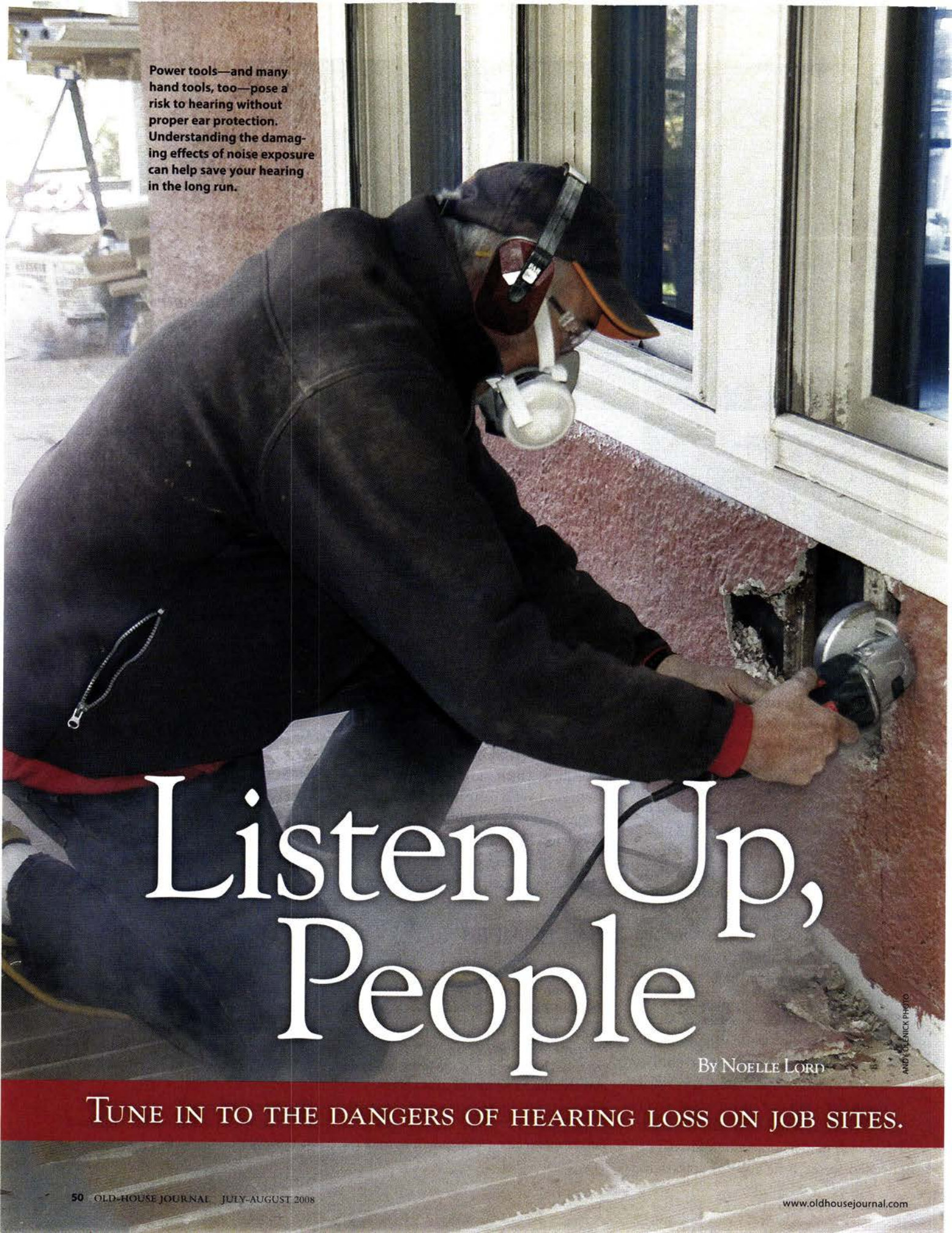
4 APPLY THE SOLUTION. Since dipping is not possible for an entire roof or even trim, apply the patination chemicals with a rag, brush, or foam applicator. The chemicals themselves will generate the protective coating, so wax or lacquer is not needed.

PATINATION: A GUIDE TO SUPPLIERS

There are many ways to produce a patina. Indeed, numerous books have been published on the subject. Two of the best-regarded titles are *The Coloring, Bronzing, and Patination of Metals* by Richard Hughes and Michael Rowe, and *Contemporary Patination* by Ron Young.

Online sources where you can find patination formulas that wear well in exterior environments are: www.jaxchemical.com, <http://ssschemical.com/index1.html>, and www.artchemicals.com. The latter offers a sample kit that can be fun to experiment with and also has some useful color charts.

If you want to put together your own patina recipes, check out <http://secure.sciencecom.com/Do-It-Yourself-Patina-Formulas-W12C672.aspx>. It's an extensive list of patination formulas along with descriptions of the colors they create.



Power tools—and many hand tools, too—pose a risk to hearing without proper ear protection. Understanding the damaging effects of noise exposure can help save your hearing in the long run.

Listen Up, People

By NOELLE LORD

TUNE IN TO THE DANGERS OF HEARING LOSS ON JOB SITES.

Ever notice how many contractors are loud talkers? It probably isn't just because they want your attention. Continued exposure to equipment and tool noise can often result in hearing loss, especially for people who skimp on ear protection. Because there are many more obvious dangers on most home projects (fumes, burns, flying debris), ear protection often gets overlooked. Consequently, noise on the job site—a very serious and insidious hazard—is often an afterthought until it's too late.

Shrieking shop vacuums, whining saws, rumbling generators, and growling compressors resonate through job sites every day. Any one of these items can easily emit more than 85 decibels of sound (and some well over 100), a level that can cause temporary hearing loss after just one hour of unprotected exposure. Exposure to excessive noise is the second leading cause of hearing loss (behind aging), and audiologists are seeing more impairment at younger ages than ever before. Many experts believe that age-related hearing loss is also directly related to the cumulative effect of noise exposure through the years, so how you take care of your ears today really does make a difference.

The simplest protection measure for ears—wearing earplugs—is often skipped because earplugs are an extra step to remember, aren't always handy, and, well, people think they look silly. But since prolonged exposure to loud noise, even short bursts of sound at high decibels, can cause permanent hearing loss, it's worth taking a minute to make sure your eardrums are covered.

What's the Noise?

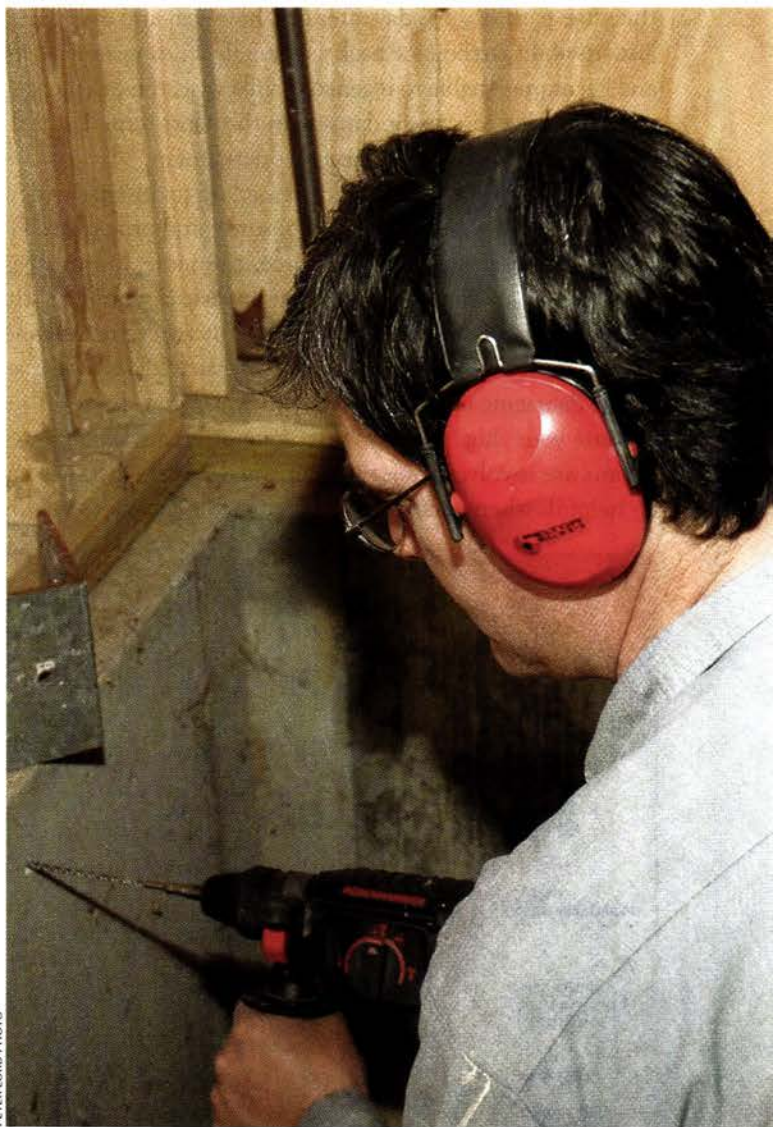
Noise is an energy wave measured in decibel (dB) units. The decibel scale is a logarithmic scale, with one decibel equaling the log of a ratio between two sound pressures. It's a complicated measuring system, but the important thing to know is that a very small increase in decibels is actually a quite dramatic increase in sound pressure level, or noise. (Our Noise Exposure Limit chart on the following page gives an idea of the decibel levels emitted by some common tools.) Normal conversation runs around 50 dB, and experts believe that exposure to noise above 85 dB without protection can damage hearing.

DANGER SIGNS

The following symptoms are warning signs of permanent hearing damage. If you have any of them, it's likely that some hearing loss has already occurred, and you should seek professional help immediately.

- ▲ You hear ringing in your ears or other noises in your head
- ▲ Your own voice sounds muffled
- ▲ You have to shout to be heard by someone working next to you

Information from HOSTA, The Pennsylvania State University



PETER LOND PHOTO

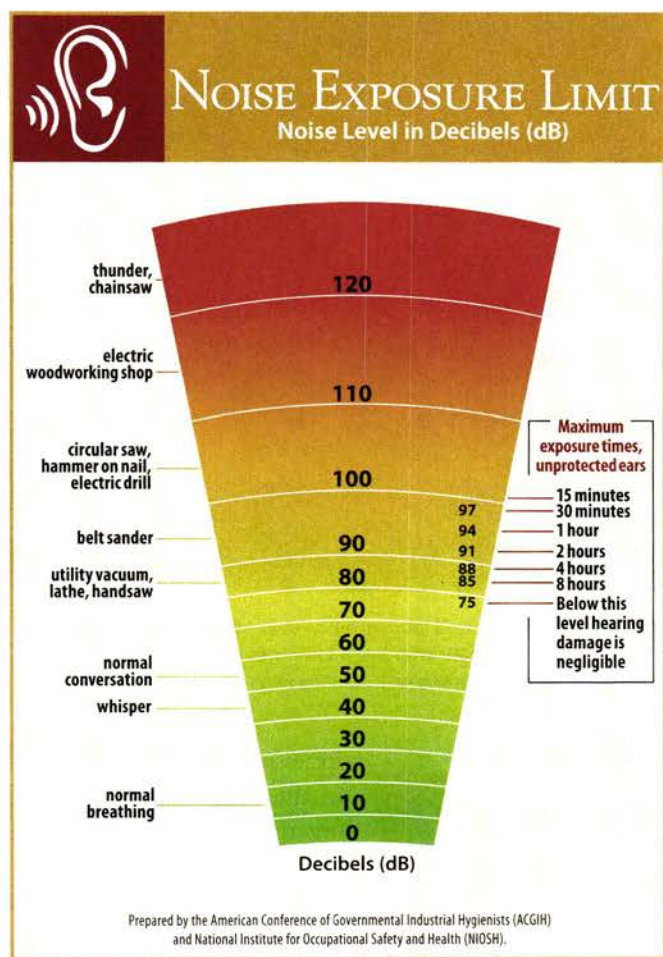
The average electric drill (above) emits over 100 decibels of sound, enough to damage ears after just 15 minutes of unprotected exposure. Earmuff-type protection is one of many ways to stave off injury.

Excessive noise hurts cells within the cochlea, a snail-shaped organ inside the ear. These cells are tiny hair-like projections along the auditory nerve that are stimulated by sound, and, when treated properly, they transmit sound through the auditory nerve to the brain for interpretation. When they are abused by excessive decibel

levels, however, these hair-like projections become damaged or destroyed. Jonathan Klane, a Certified Occupational Hearing Conservationist, likens the damage to walking through a field of grass. The first time you trample grass, it crushes under your step, but quickly springs back to stand upright again. Walk along

the same path of grass day after day, however, and over time it loses its ability to bounce back, eventually wearing away, dying, and becoming unable to regenerate. Likewise, the delicate cells of the cochlea can repair damage in the short term, but if the trauma continues, damage becomes permanent.

Noise can cause hearing loss based on its intensity (decibel level), duration (length of exposure), and proximity. The farther you get from a noise source, the more you decrease its potential for damage. Called the Inverse Square Law, this means that a high-decibel noise heard at twice the distance from its source (30 feet instead of 15, for example) has one-quarter the damaging impact. Don't assume you're safe, however, just because your shop vacuum has a long hose; anytime blowers or fans are involved, noise is intensified. While distance can be helpful, when ears are unprotected, you'd have to enclose



This chart can help you understand how much noise exposure unprotected ears can take at a given decibel level. Exposure limits are for the day; after they are reached, you should stay in a quiet environment. Your goal should be to stay below these limits. All hearing protection devices come labeled with Noise Reduction Ratings (NRRs), which state the amount of decibel protection offered under ideal circumstances (when worn and fit properly).

HEARING PROTECTION DEVICES



the noise 100 percent to significantly reduce the hazard.

It's important to remember, too, that we perceive things differently than our bodies. We are much more tolerant of being around enjoyable noises (like a rock concert) or something we've become accustomed to (like a tool we use frequently). Our ears don't make a distinction, however. Anything loud threatens their vulnerable protective system.

Hearing isn't the only thing that can suffer from excessive noise. Chronic noise exposure also raises stress levels, elevates blood pressure, and can cause ringing, whining, or ocean-wave sounds in your head that disrupt work, concentration, and sleep.

Reduce the Risk

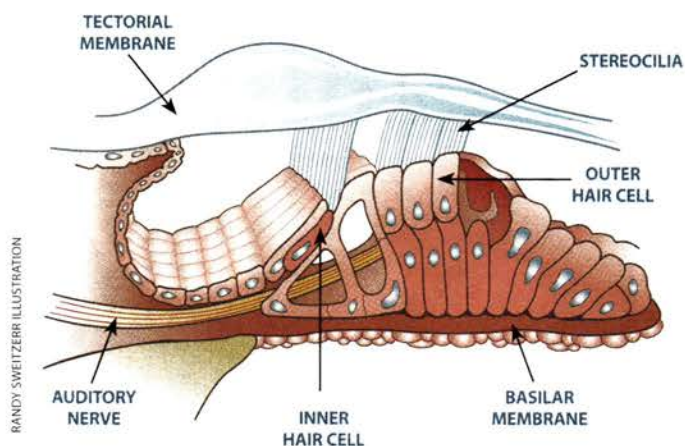
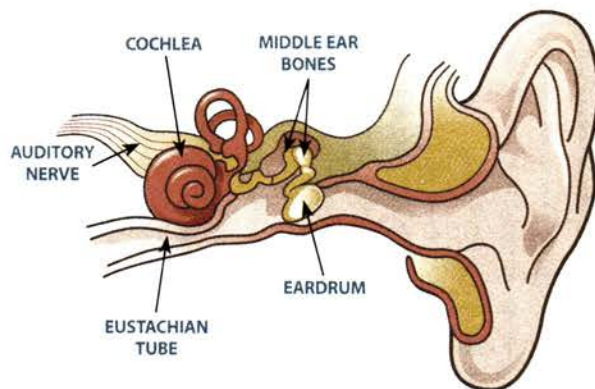
You can take measures to lower the hazard noise presents. When replacing tools or equipment, research the sound output of the engine, motor, or fans—most manufacturers can tell you a machine's decibel level. You can purchase sound-deadening add-ons for some motors, sort of like a muffler. Often, simply relocating the source of noise by moving the generator or compressor around the corner can significantly reduce exposure. You should also close off work areas to reduce exposure to other



Before using any type of loud equipment—even a utility vacuum—make sure your ears are covered, as with the corded earplugs here.

workers, your family, and even pets.

Many tools—saws, vacuums, even hammers—are loud enough to require hearing protection. Earmuff-style ear covers may not look cool, and they're one more thing to remember when suiting up, but they're best for blocking out decibels, and are pretty easy to wear properly. Earplugs, which are much less obvious in appearance, come in foam, plastic, and custom-



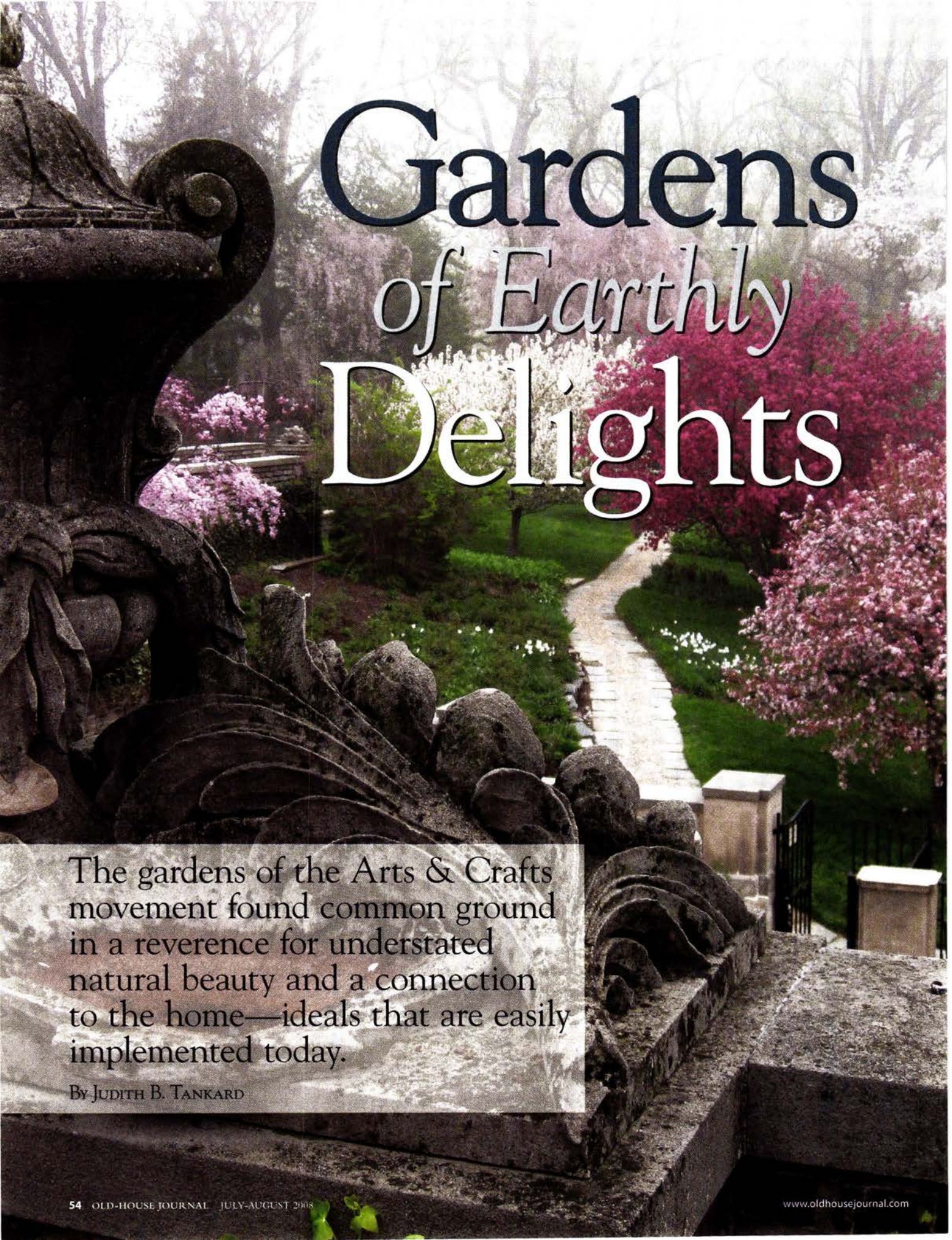
A diagram of the ear shows the anatomy we need to protect. Inside the cochlea, in the area known as the organ of Corti (detailed above), hair cells connect to delicate stereocilia, which can become damaged by exposure to loud noise.

molded varieties, but can be challenging to place in the ear canal correctly. Getting a proper fit involves pulling the top of the ear up and back in order to straighten and open the ear canal, and it's essential—otherwise, the earplugs will drift out of the ear canal with movement and over time. Foam earplugs often don't stay in place, so consider firmer plastic plugs, with oval-shaped ends harboring three or four rings or ridges to allow for a better fit and grip. Remember, you only have one pair of ears, so it's worth taking the time to protect them. 🐾

Noelle Lord helps owners of older buildings learn to take good care of them through her business, Old House C.P.R., Inc. (www.oldhousecpr.com), and shares her passion for restoration through consulting, teaching, and writing. Special thanks to Certified Occupational Hearing Conservationist Jonathan Klane.

HIDDEN HEARING HAZARDS

Inhalation exposure to some chemicals, known as ototoxins, either by themselves or alongside noise, may cause or exacerbate hearing loss. On job sites, common ototoxins include lead, many fuel products including diesel and kerosene, and toluene, which is found in petroleum products and older glues. A quick Internet search will give you a full listing of ototoxins that you can compare to your paint, finishes, solvents, glues, and fuel product ingredients.

A photograph of a garden scene. In the foreground, a large, ornate stone urn is partially visible on the left. A stone path leads through a lush garden with green lawns and various flowering trees, including pink and white blossoms. The background is filled with more trees and foliage, creating a serene and beautiful setting.

Gardens *of Earthly* Delights

The gardens of the Arts & Crafts movement found common ground in a reverence for understated natural beauty and a connection to the home—ideals that are easily implemented today.

By JUDITH B. TANKARD

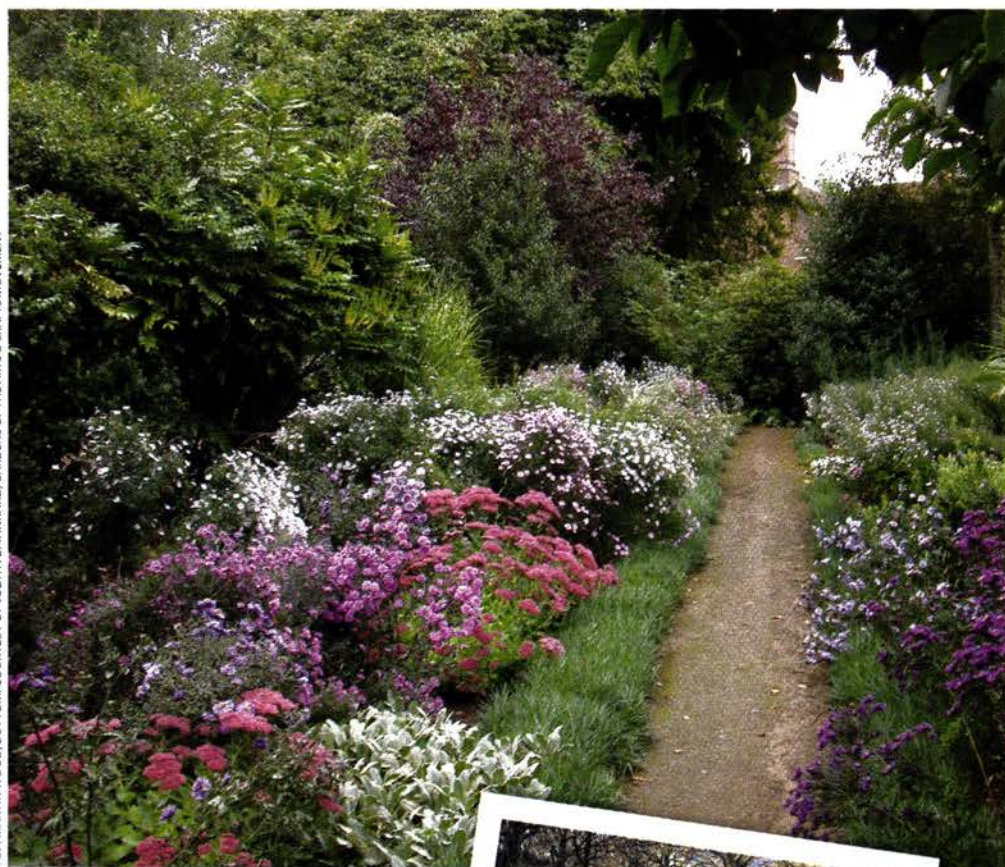
THIS PAGE: The garden at Dumbarton Oaks is renowned for its blend of naturalism and formal elements, such as this view from the terrace overlooking Crabapple Hill.

OPPOSITE: One of several "garden rooms" at Gertrude Jekyll's home, Munstead Wood, the autumn aster garden provides a pleasing vista of pinks and purples along a simple dirt path.



PHOTO COURTESY OF DUMBARTON OAKS

TOP: MARTIN WOOD; BOTTOM: COURTESY OF JUDITH B. TANKARD, GARDENS OF THE ARTS & CRAFTS MOVEMENT



The Arts & Crafts movement left behind more than just the houses and decorative objects for which it is famous—it also bequeathed a rich legacy of gardens. While certain features (pergolas, arbors, beautiful flower borders) may come to mind when thinking of an Arts & Crafts garden, by and large, they elude definition. That's because there are no hard and fast rules: Arts & Crafts gardens are an approach to design rather than a style. But what they lack in common shape, size, or location, these gardens make up for in individuality, regionalism, craftsmanship, and, most important, a harmonious relationship with the house.

As Arts & Crafts simplicity replaced complexity, and handmade items replaced machine-made, smaller country houses took the place of the vast Victorian estates that were typical of the mid-19th century. In Great Britain, where the movement began, these new houses were inspired by examples from earlier times.



A circa-1900 painting depicts masses of daffodils in the woodlands surrounding Gravetye Manor, the home of wild-gardening proponent William Robinson.

Scottish homes by leading Arts & Crafts architects Charles Rennie Mackintosh and Robert Lorimer were entirely different in character from those by their English contemporaries Edwin Lutyens and Baillie Scott. The one thing they shared, however, was a reverence for local building traditions and materials.

The same considerations applied to the gardens adjoining these homes. Gardens took on a new meaning as an essential component of the house, rather than as a separate entity. William Morris sparked the underlying philosophy for

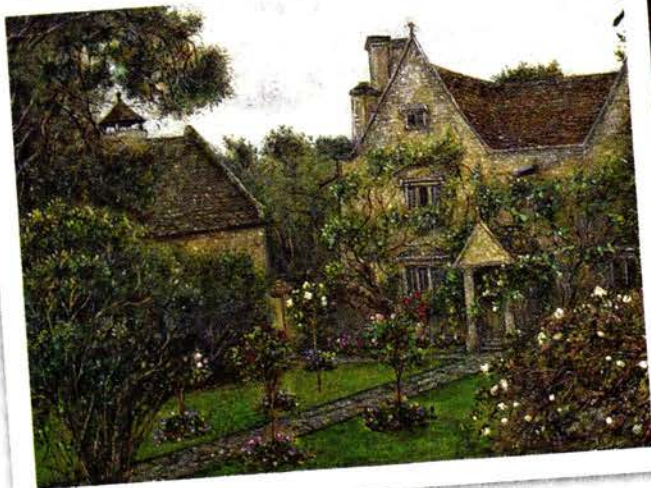
RIGHT: At Red House, William Morris's first home and garden, the showy patterned plantings typical of Victorian gardens are eschewed in favor of ornamental fruit trees and climbing roses.

BELOW: A painting by Marie Spartali Stillman depicts the romantic yet understated rose garden at Kelmscott Manor, the Oxford home where Morris frequently worked.

OPPOSITE: The garden at Hestercombe, which Gertrude Jekyll designed with architect Edwin Lutyens, is divided by water rills bordered with local stone.



LEFT: COURTESY OF JUDITH B. TANKARD, GARDENS OF THE ARTS & CRAFTS MOVEMENT; RIGHT: JUDITH B. TANKARD PHOTO



garden design of the Arts & Crafts era. Although he certainly wasn't a garden designer, his own garden reflected his home's unique personality. At Red House, his first home, built by Philip Webb in 1859, Morris created a medieval-inspired pleasure garden, filled with old fruit trees, climbing roses, and simple flower beds. This concept was a far cry from typical Victorian gardens overflowing with exotic foliage and vividly colored, pattern-planted annuals, ideas that Morris loathed. At Kelmscott, the ancient manor house near Oxford where he had some of his workshops, Morris created a romantic garden in the farmyard enclosure, surrounded by low stone walls and an ancient stone dovecote, and grew borders of hardy plants and herbs for his dyestuffs. Morris's love of English flowers provided inspiration for his firm's famous wallpapers, textiles, and tapestries rendered in delicate, harmonious colors.

Jekyll's—no one did more to enlighten people about appropriate gardens for the Arts & Crafts houses that were being built in the early 1900s. Jekyll's books extolling the finer points of horticulture and design are still excellent resources for gardeners today. Her gardens at Munstead Wood, which represent the perfect expression of the symbiotic nature of house and garden, evolved over time rather than following a strict plan. Here, she designed a series of "garden rooms" that led from one area to another, each one with a distinct personality and providing a vista to the house. Most of these areas were for specific seasons—an April bulb garden, a June cottage garden, an autumn aster garden—but her greatest innovation was her artistic approach to combining plants for both color and texture.

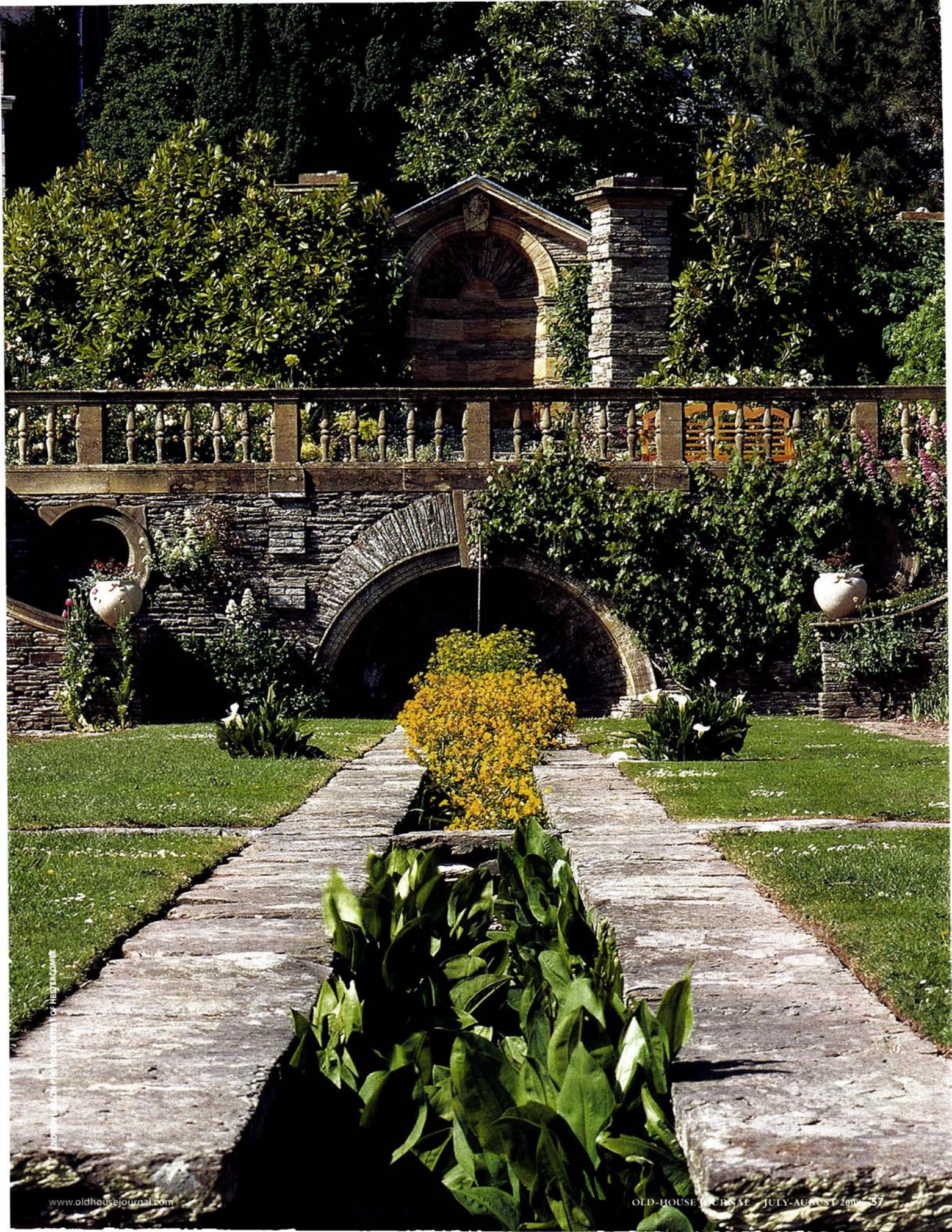
Munstead Wood served as a prototype for gardens she designed

in collaboration with Edwin Lutyens, one of the most famous of which is Hestercombe, which was built with local stone from Somerset to give it a rustic quality. A long pergola framing a view over the valley encloses the garden on one side, with high stone walls on the other two. Jekyll draped the pergola with a variety of climbing roses and vines, while fragrant plants such as lavender bordered the stone path underneath. Delicately grouped plants and water features edged with paving accentuate the garden's geometry.

A&C TIP

Arts & Crafts Garden References

- *Gardens of the Arts & Crafts Movement: Reality and Imagination* by Judith B. Tankard (Abrams, 2004)
- *In Harmony with Nature: Lessons from the Arts & Crafts Garden* by Rick Darke (Friedman/Fairfax, 2000)
- *Arts & Crafts Gardens* by Gertrude Jekyll and Lawrence Weaver (Garden Art Press, 2001)





TOP: JUDITH B. TANKARD PHOTO; BOTTOM: COURTESY OF TRUSTWORTH STUDIOS



TOP: A diamond-patterned stone path leading from the home is the focal point of a Yorkshire garden.

BOTTOM: "The Squire's Garden" wallpaper by C. F. A. Voysey features an imaginary world of flowers, birds, clipped trees, sundials, birdhouses, and trellises, all of which might be found in an ideal Arts & Crafts garden.

Naturalistic (or wild) gardens also enjoyed a heyday during the Arts & Crafts period. William Robinson, the prophet of wild gardening, was among the earliest to advocate the cultivation of hardy plants rather than bedding plants. His books, *The Wild Garden* and *The English Flower Garden*, influenced generations of home and professional gardeners alike, including Gertrude Jekyll. Gravetye Manor, his home in England (now a luxury hotel), was a proving ground for thousands of his favorite flowers, including hundreds of varieties of carnations, clematis, and roses. Vine-covered pergolas and arbors enclosed the formal gardens near the house, and thousands of bulbs and wildflowers bloomed in the surrounding meadows and woods. Robinson's incorporation of both formal and informal areas was one of the lasting legacies of the Arts & Crafts garden.

Coming to America

In America, the Arts & Crafts movement reflected the country's melting pot of nationalities and its diverse geography. While it was mostly confined to the upper classes in Britain, the movement gained widespread appeal with the vast American middle class. Gustav Stickley influenced legions of American homeowners, and his advice often tallied with that of his British colleagues. "Let garden and house float together in one harmonious whole," he advised in the pages of *The Craftsman*. He recommended the pergola as an ideal connection between house and the outdoors and especially useful for screening in tight suburban areas.

Regional variations in American garden design take into account climate and cultural traditions. Along the East Coast, where the Colonial Revival dominated, romantic, old-fashioned flower gardens were especially popular. The Prairie School aesthetic prevailed in the Midwest, with the use of native plants in organic settings. Naturalistic gardens and informal materials also reigned in California, where outdoor living prevailed and the bungalow reigned as the ideal Arts & Crafts home. The Pacific Northwest, which is known for its wide variety of plants, segued into Japanese influence.

The emergence of the new profession of landscape architecture in America around 1900 also made a significant impact on garden design. In their individual ways, landscape architects incorporated Arts & Crafts elements and concepts, such as the intimacy of house and garden. At Dumbarton Oaks, a majestic garden in Washington, D.C., Beatrix Farrand skillfully combined both formal and naturalistic elements in a series of garden rooms near the house and sweeping Robinsonian-inspired wild gardens on the hilly perimeter of the estate. Ellen Shipman, who specialized in formal gardens for modestly sized homes, was an expert at linking house and garden together with a simple plan and effusive shrub and flower borders. She embellished her gardens with benches, small structures, and garden ornaments.



Creating an Arts & Crafts Garden

While the Arts & Crafts movement itself was short-lived, its influence on home and garden design has been long-lasting. There's scarcely a garden in Britain or America that doesn't owe something to the movement's ideals. While the scale of most Arts & Crafts gardens is too big for contemporary homeowners, the basic concepts and detailing can be adapted easily to small properties. To make a garden following the movement's principles, start by creating one that is appropriate for the style and size of the individual house. The scale and complexity of the garden should echo the house, and the choice of plants should be informed by sensitivity to color and texture. A judicious amount of well-placed ornamentation should complement rather than overshadow the garden. A garden that works for one house shouldn't be uprooted to another area of the country—or even across the street. It is better to draw inspiration from other gardens and reinterpret it for your own conditions. It all boils down to making the best use of your site, linking the garden to the house, respecting regional traditions, and using local materials.



Depending on the area of the country, one of the best ways to begin a new garden is to create an enclosure with stone walls, dense hedging, nicely detailed trelliswork, a vine-covered pergola, or whatever works for the individual setting. The site also should dictate the selection of plants. Rocky outcrops in Maine call for a naturalistic treatment, whereas a Midwestern garden should acknowledge the region's wealth of prairie plants. In California, choose plants that thrive in a year-round Mediterranean climate, whereas

ABOVE: In a small private garden in Hampshire, Gertrude Jekyll created a wildflower border that embraces the theory of naturalism in Arts & Crafts garden design.

LEFT: In the author's seaside Massachusetts garden, an asymmetrical arrangement and stone path leading to a small shed creates a natural tableau.

the Pacific Northwest is perfect for a rich palette of evergreens. Plantings should be selected with care so they harmonize with the house. To complete the look, consider a paved path, low shrub borders, a long arbor, or an ornamental feature placed on axis with the house to create a definite sense of connection between house and garden. Planters also provide a great effect in small gardens.

In the end, it matters less what the individual plants and elements are, as long as they provide a visual connection with the house, and the garden as a whole is sympathetic with the surrounding environment. 🏡

Judith B. Tankard is a garden historian and teaches at the Landscape Institute of Harvard University. She is a preservation consultant and has written a number of books and articles about landscape history.



SHORT COURSE

Wood Preservatives

HELP YOUR WOOD LAST A LIFETIME
WITH A LITTLE KNOWLEDGE
ON PRESERVATIVES.

BY RAY TSCHOEPE

Most of us can accept rotting wood in the corner of an original window on our 200-year-old farmhouse. What we can't accept is rotting wood in the replacement window we worked so hard to duplicate just 5 years ago. We want to know why it didn't last—and an understanding of how wood types differ, and how common wood preservatives work, can provide the answer.

Wood species—even decay-resistant varieties—vary in their ability to fend off attack from a wide array of fungi and insects. But decay

resistance doesn't vary just by species—it can even vary within the same tree. (Heartwood, for example, is usually more decay-resistant than sapwood.)

Your original windows were probably made from the heartwood of old-growth trees, wood that characteristically contains the highest levels of natural insect and fungal toxins. Most of the wood we purchase at home centers and lumber yards today is sapwood, cut from new growth or plantation-grown trees. These trees are grown so fast that very few extractives and resins have accumulated within their rings. Since old-growth lumber is no longer available, except through suppliers specializing in salvaged or reclaimed wood, learning to maximize rot resistance becomes critical when making repairs.

What Is Rot?

Rotting begins when the fungal spores that settle on all surfaces find a favorable environment for growing. Generally speaking, in order to develop, spores need a food source (the wood), temperatures in the hospitable range (anywhere from 40° to 100° F), oxygen, and water. Because water is so critical, many rot deterrents rely on eliminating it from the equation. Some wood species do this naturally with a high oil content (teak, for example) or by closing off their cells to water infiltration (white oak). We can use wood coatings, like paint or water sealers, as barriers to moisture infiltration. Eventually, though, the paint will break down, and the wax or silicone in the sealant will wear away. Trees like cedar and redwood, on the other hand, rely on the extractives

Safety Do's and Don'ts

Because wood preservatives contain chemical compounds, it's important to take the proper precautions when working with them. These do's and don'ts will help keep you safe:

- DO: Wear gloves to avoid prolonged contact with your skin.
- DO: Wear a dust mask when cutting treated material to avoid inhaling sawdust.
- DO: Wear eye protection to guard against airborne fragments.
- DO: Wash your hands thoroughly after working with preservatives.
- DO: Check with local waste collection for any special disposal regulations.
- DON'T: Burn treated lumber remnants in a fireplace or stove.
- DON'T: Wash clothing that has come in contact with preservatives with your regular laundry.

in their heartwood (and, to a lesser extent, in the sapwood) to act as natural toxins to fungi and insects. The wood industry has mimicked this approach in preserving lumber that doesn't have a high natural resistance by forcing insecticides and fungicides into the wood at levels high enough to resist most attacks.

Resisting Rot

For more than a century, coal tar creosote met the preservative needs of lumber intended for extended ground contact. It is still used to coat pilings, railroad ties, telephone poles, and the like, and it is extremely effective. However, its smell, and the fact that you can't paint over it, limit its use to industrial applications. Penta (pentachlorophenol) is another insecticide/fungicide that's been shown to be quite effective at limiting wood rot. Both penta and creosote, however, are insecticides with some plant and animal toxicity, so they, like all insecticides, are regulated by the EPA, and you won't be able to buy either one at your local home center. What you can purchase is wood treated with a variety of water-based insecticides and fungicides. This pressure-treated wood is usually green- or greenish-brown-colored lumber that's normally used for structural work or decking. For many years it was treated with chromated copper arsenate (CCA). Although testing showed this wasn't an environmental hazard, negative public perception prompted the industry to forgo CCA in favor of several other preservatives that still use copper as the chief insecticide/fungicide, but eliminate the chromium and arsenic. (Typically, these take the form of copper azole or alkaline copper quatarnary.)

So how do you improve the longevity of your outdoor projects without resorting to constructing everything from pressure-treated wood? For starters, there's no substitute for a good design that sheds water. Second, always try to obtain heartwood from species known to be resistant to fun-

gal and insect attack—like cedar, cypress, and white oak. Also, use salvaged, old-growth lumber whenever possible. Finally, if you can only find commonly available softwoods at the local lumberyard, treat them with a wood preservative to significantly prolong their service life. The ideal preservative will have a low toxicity to plants and animals, yet be quite toxic to fungi and insects. It will be easy to apply by dipping, spraying, or brushing, and will readily take paint finishes. Finally, it will bond tenaciously to the wood so a heavy rain won't cause it to leach out and demand frequent reapplication. Generally speak-



TOP: Borates are an effective preservative available in many forms; the rods and capsules dissolve with water contact to disperse the chemicals. **BOTTOM:** Wood that's factory treated with a variety of preservatives (called pressure-treated lumber) is often identifiable by a greenish cast.



Concentrated rings (top) show how slowly old-growth lumber grew. Today's farmed trees (bottom) expand so quickly, natural preservatives have little time to accumulate.

ing, sapwoods absorb preservatives more readily than heartwoods, and woods that are the easiest to preserve are also the ones that naturally are the least rot-resistant. Trips to paint stores, lumberyards, and home centers will usually uncover a few preservatives (such as Woodlife, Cuprinol, and Termin8) that contain EPA-approved copper compounds. Some will specify above-ground use, while others will allow for ground contact. (Note: Preservatives that restrict the use of wood to above-ground applications tend to be effective fungicides only.)

Finally, although not generally available at home centers, borates are an excellent choice for homeowners looking for an effective fungicide and insecticide that's also harmless to plants and animals. Borates are available as a liquid for spraying and dipping, as a thick syrup for injecting, or as rods for inserting into areas expected to wick water, where they'll dissolve and disperse the chemicals. (The bases of fence posts, for example, are a good place to use rods.) Check preservation or log-home web sites for suppliers. It's always best to use borates in protected areas that are subject to moisture but not rain wash—their bond to the wood isn't strong, so any leaching will make reapplication a strong possibility.

It's true that using wood preservatives can add time to projects, but choosing the right one will extend the life of your wood—saving you time down the road. 🐾



Artists in Residence

A California couple enlisted their creative zeal—and a few of their friends—to doctor a decommissioned hospital.

By BETH GOULART / PHOTOGRAPHY BY CHRIS M. HARADA

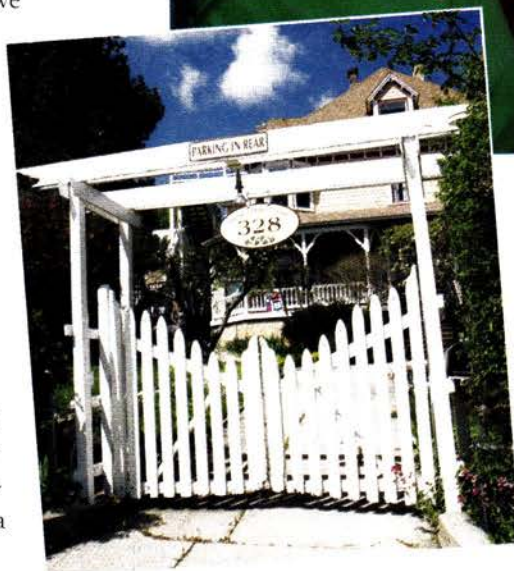
Like gold-rush prospectors, Howard Levine and Margaret Warner Swan charged into the historic mining town of Grass Valley, California, with determination and a dream. But it didn't concern unearthing precious metal; they were after something even rarer—a home in which artists could be nurtured and showcase their work.

The genesis of the dream began in 1967, when Howard and Margaret met as art students at San Francisco State University. They married and purchased a 1920s-era stucco home in a nice San Francisco neighborhood. They spent weekends learning how to tend to their old home, remodeling the kitchen and updating the plumbing. They did most of it themselves, but for some work, they hired contractors, taking mental notes of the process.

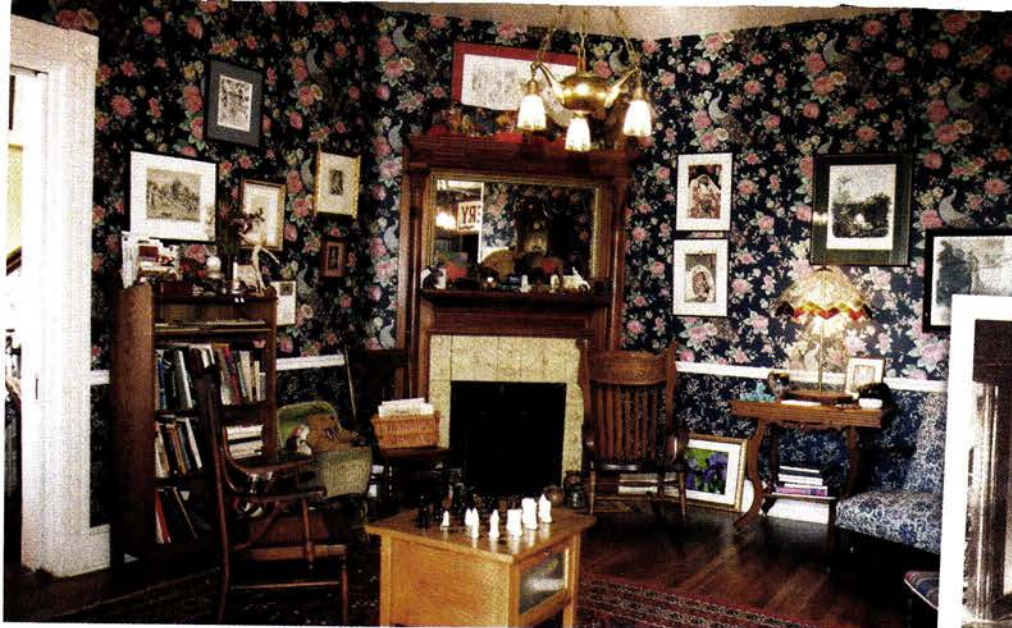
In 1975, the Levine family's paper-product manufacturing business was sold. "We were unemployed," says Margaret, "and we were looking to make a living doing what we love." They had idealistic dreams about spaces where they could teach students about printmaking, where artists could focus on their media of choice, and where they could display artwork they themselves had made or acquired.

They fantasized about doing it all within a round-trip gas-tank's distance from San Francisco. Friends told them about an 8,000-square-foot house for sale in nearby Grass Valley. "We took one look at it and said, 'We can do this,'" says Margaret. And, for the bargain price of \$63,000, they did.

The young couple with stars in their eyes loaded their two young sons and all their printmaking equipment into an orange Volkswagen bus and drove two-and-a-half hours west into the foothills of the Sierra Nevadas to start a new life in an old house.



TOP TO BOTTOM: The Swan-Levine House as it looked during its past life as a hospital and in all its restored glory (opposite). Howard Levine and Margaret Warner Swan fulfilled two dreams—breathing new life into an old house and giving budding artists a place to hone their skills. Many hands came together to restore this residence; case in point, Margaret's brother built the pergola gate—a great fit with the Queen Anne style.



LEFT: In 1907, this parlor served as the original business office of the Jones Hospital (shown below). Though the Victorian-style wallpaper is a new addition, timeless details such as the gleaming oak floors, bas-relief-tile fireplace surround, and mantelpiece remain intact.



The house had an eclectic past. In 1867, local mine owners constructed it as a simple square comprising a library, living room, dining area, and kitchen. The original building burned to the ground in 1895, but was reconstructed on the same footprint. Margaret believes that the fire may have been caused by the new owner's attempt to keep plants warm during the winter, since he was a horticulturalist. That owner rebuilt the house in the Queen Anne style.

In 1907, a new owner, a doctor, converted the building into a hospital to great local fanfare. "An event of major importance, its grand opening attracted 2,500 persons," touted the *Union Newspaper*. "For six hours the crowds jammed the structure," which was deemed a "magnificent institution." The house expanded during its tenure as an infirmary. Its back was pushed out and the kitchen was moved, creating a hallway, a storage area, and an elevator shaft. With a sprinkler system installed and an upstairs

room outfitted to function as an operating room, the house served as a community medical center until 1968, when its last administrator died, and a modern hospital, built less than two miles away, rendered it obsolete. It sat empty for years, as plans to convert it into apartments went unrealized and neighbors bemoaned the vacancy.

When the Swan-Levine family arrived, "It was a white elephant in the neighborhood," says Margaret. "Nobody knew what to do with it." The couple chose not to fight the building's previous incarnations, opting instead to let the spirit of the home's ever-evolving role in the community inform their renovation decisions. "It's not a true restoration," says Howard, who's active in the National Trust for Historic Preservation's Main Street program at the state level. After all, the house served its community in multiple capacities. "It gave us the opportunity to be a little more flexible," he explains.

Margaret agrees, "We thought we could

tell the whole house's story through different rooms." Today the former surgery room serves as a guest suite, and medical cabinets furnish other suites created from former patient rooms. While the house's grand double pocket doors, wood-and-tile fireplaces, and dual turrets remain true to its restrained Queen Anne styling, practical features like the ceilings were dropped to conceal sprinkler pipes that betray its evolution. Art from every period graces the walls.

Tackling an 8,000-square-foot house with minimal experience and two small children (plus another on the way) would daunt many, but Margaret and Howard had ample help. "About 15 of our friends and family members turned up during that first year or two," Margaret says. Everyone brought skills—or learned them on arrival. Her brother, Christopher, built the home's 12-foot-wide front gate and sign. His girlfriend, Wendy, scraped paint from the library fireplace and

RIGHT: Margaret and Howard run the breakfast portion of their B&B courtesy of a new, highly efficient wood-burning stove with an antique look. With its open shelving and base cabinetry painted a vibrant, electric blue, the kitchen is a cheerful spot for any artist to start the day.





LEFT TO RIGHT: The sink and tub are original to this hospital-suite-turned-bathroom. Adding to the house's eclectic style, the dining room's rose-colored brick fireplace sports an oak mantel and stone quoin detailing at the corners. Margaret believes the hearth was updated in the 1920s.

took up the linoleum that had been laid over oak floors throughout much of the house. Peter, a friend of Howard's from San Francisco State, brought his carpentry skills, constructing specialized shelving to store lithography stones in the carriage house. Jamie, Howard's high school chum, cut baseboards salvaged from other areas of the house to replace ones that were missing from the living room.

New friends showed up on their doorstep, too. "One fellow knocked on the door," says Margaret, "and said he needed a place to stay and he heard we were here." Howard plays out the conversation, emulating the stranger's thick Boston accent, "You got a place I can crash?" I said, 'No, but what do you do?' He said, 'I can do wiring.' So I said, 'Well then come back tomorrow and start wiring.'" And that's how they met Byron, who rewired much of the house and eventually brought a girlfriend, Pabby, who, armed with paint remover, scrapers, and steel wool, tackled the old paint on the living room's fireplace.

Two years after moving into the main house, their attentions turned to the carriage house, which would serve as the studio they needed to fulfill their art-house dream. The building dated back to 1867, having been spared by the 1895 fire. It had been used as nurses' quarters for the hospital, but it lacked a proper foundation. "They put a flat rock in each corner and then put the main four-

by-fours on top of them," Howard explains. To remedy the situation, he rented a cement mixer, jacked up the structure, and poured the foundation himself. Then the couple rewired and drywalled the inside, drawing on knowledge they'd gleaned observing contractors at work in their main house. They customized the building for use as a traditional 19th-century printmaking studio complete with specialized presses for lithography and etching. The studio is available for a daily rate that includes instruction.

Work on the house continues, even

as it operates as a bed and breakfast that typically hosts eight to 10 people at any given moment. Last year, they hired an electrician to replace the last remaining knob-and-tube wiring.

So what's next for the Swan-Levine House? Margaret and Howard, who are 63 and 62 years old, respectively, talk about making their first-floor living area accessible for a wheelchair (just in case). They laugh when they suggest that all the people who worked on the house in the '70s might return in retirement. It would be, in Howard's words, "Like *The Big Chill* goes geriatric." Fitting for an old house with a new lease on life. 🏠



Renovations on the carriage house (left) began once the large projects on the main house were complete. Here, artistic juices flow freely, as attested by this printmaker (right) honing her craft.

OLD-HOUSE INSIDER

A House Reborn

A trip through one historic home can spark ideas for restoring your own. This 1899 Queen Anne in Portland, Oregon, rose from the ashes of a crippling fire with the help of a team dedicated to preserving its history.

BY DEMETRA APOSPOROS

PHOTOS BY GREG KOZAWA





Jennifer and Eric Miller were devastated when their 1899 Queen Anne house in Portland, Oregon, was ravaged by fire. They knew they'd need help repairing the damage, but after spending the previous eight years working to restore the house with their own hands and paying careful attention to original details, their biggest concern was finding someone who shared their respect for old homes. "We wanted to salvage as much as possible of our old house," explains Jennifer.

When the first company the Millers contacted suggested tearing the place down and starting over, they were distraught. Then they found Arciform LLC, a Portland design-build firm whose motto is "Old homes, new life," and designer Anne

De Wolf, who helped guide the Millers through the challenges of a major restoration. From the get-go, a top priority for both parties was making as many sustainable selections as they could.

In a way the Millers were lucky. The



ABOVE: The Queen Anne's exterior (pictured after the restoration) appears exactly as it did before the fire. **LEFT:** Millwork framing the 8'-tall pocket door (left) leading to the dining room is new, custom-cut to match surviving samples, but blends seamlessly with the antique door.



ABOVE: The dining room millwork was pieced together from original moldings salvaged throughout the house. **RIGHT:** In the kitchen, a careful combination of state-of-the-art appliances and period-perfect fixtures (along with some cabinets designed to look like furniture) blend to create a space that feels as though it evolved naturally over time.

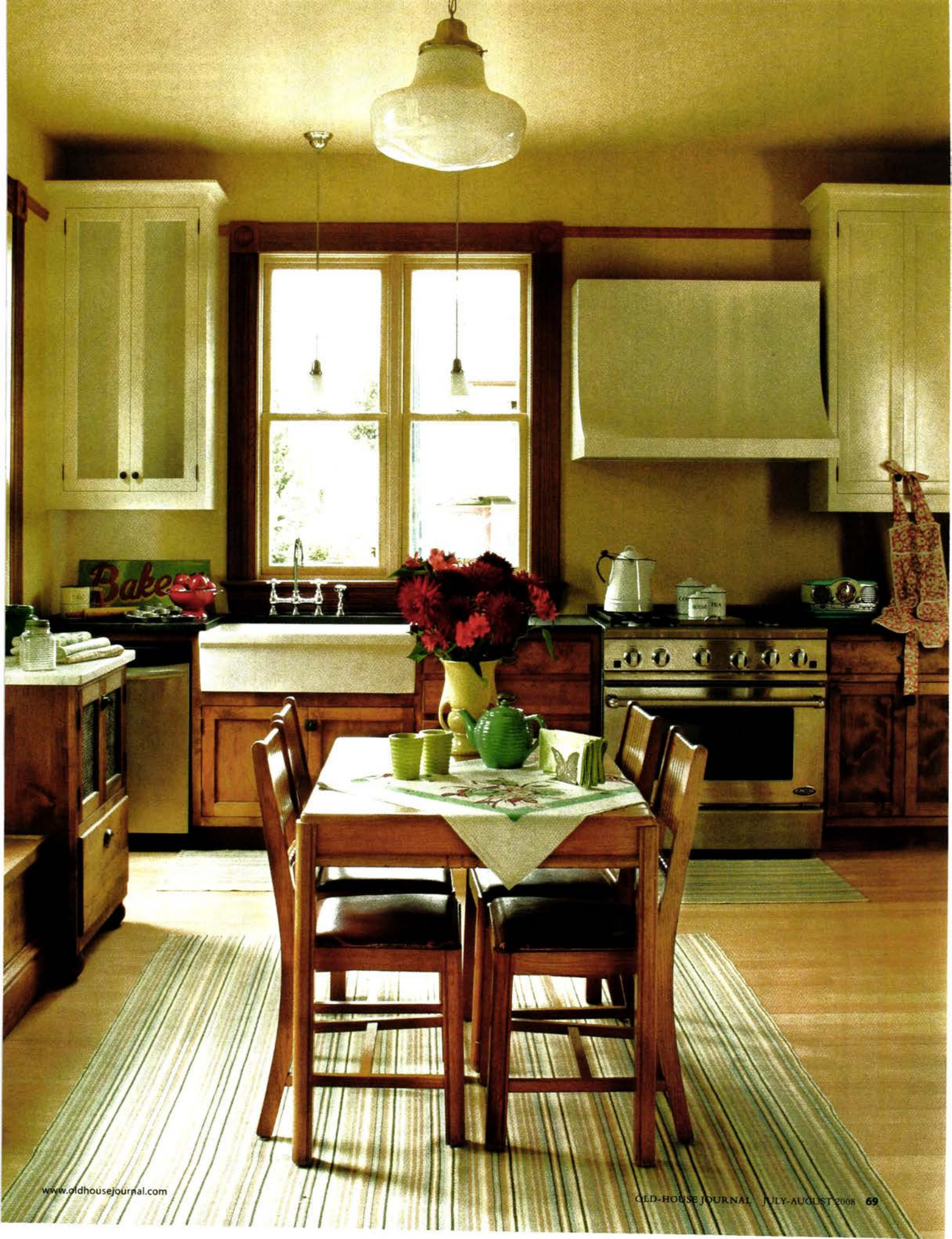
PRODUCTS: All paints are Miller Paint Co.'s Low VOC Historic Color line, and all lights are from Rejuvenation (specifics below).

Living Room: Foster sconce; Redrock Canyon paint. **Dining Room:** Dale sconces; Hamlin chandelier; Farmhouse Ochre paint. **Kitchen:** Whitehaus Collection Farmhouse Biscuit fireclay farm apron sink; Blanco Bridge faucet; Vent-A-Hood range hood; DCS range; custom cabinets in alder; Baldwin ceiling light; Brightwood pendants; Rejuvenation shallow bin pulls, classic round cabinet knobs, and small oval cupboard latches; Asian Jute paint. **Upstairs bath:** Renovator's Supply Belle Epoque Deluxe spindle leg sink; Signature Hardware Chatsworth faucet; Sign of the Crab (Strom Plumbing) claw-foot vintage tub and British telephone faucet with porcelain lever handles; Tudor Ice paint. **Downstairs bath:** Renovator's Supply Sheffield dual-flush corner toilet; American Standard console sink with metal legs; Sign of the Crab (Strom Plumbing) Sacramento collection faucet; Carrara marble hex tile; Gable Green paint.

fire started on a porch adjacent to the kitchen and primarily affected the back end of the house. Most of the original woodwork, tile, and hardware remained intact in the front rooms. In the damaged areas, Arciform's team salvaged as much original millwork as possible. Then they cleaned it up and pieced it back together, using the saved moldings in the same rooms so that transitions to areas with restored millwork (which was specially cut to match originals) would appear more seamless.

The original fir floors were repaired throughout much of the house with a good sanding and the understanding that they wouldn't look perfect. An exception was the kitchen, where the damage was so severe that using reclaimed fir was necessary. The floors were finished with a coat of dark stain topped by OSMO (an environmentally friendly oil) for protection. In the kitchen, Anne recessed the refrigerator and designed several cabinets to look like old pieces of furniture to capture the feel of a room that had evolved over time. A farmhouse sink and soapstone counters complete the look. Arciform also added radiant heat throughout the first floor, since the floor was accessible from beneath. Other eco-conscious additions include solar panels, which are supplemented by an on-demand hot water heater; insulation throughout; and compact fluorescent light fixtures.

Some serendipity during repairs added to the house's overall impact. The original stairwell proved too damaged to save, but because it had been terribly narrow and steep, rebuilding it exactly as it had been wouldn't pass code. Anne found a new place for the stairs in a little-used bedroom, which opened up the floor plan and allowed her to add a pantry where the old stairs had been. Work on the downstairs bathroom revealed another unexpected find. While fixing the wall, Arciform's team discovered the room's window had once been larger. (Jennifer and Eric had suspected as much, since this window was smaller than those in



The Arciform team added a museum picture rail, authentic to the house's timeframe, for hanging artwork without marking up walls.



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the rest of the house). The window was restored to its original, late-1800s size.

Jennifer selected all of the fixtures in the restored kitchen and bathrooms. "It's amazing how much time it took, researching products and details," she says. She relied on magazines like OHJ—which she calls "old-house porn"—for inspiration. (A list of products used can be found on page 68.) Anne added two era-appropriate elements to the fairly modest house—beadboard in the upstairs bathroom, and picture moldings throughout the downstairs. "Picture moldings are a nice historic element—true to the house's timeframe—that let you change your mind whenever you want, without poking holes in the walls," explains Anne.

As for paint colors, Anne suggested the historic palette from Miller Paints, a century-old Oregon company. Jennifer, a self-professed color freak (she admits to trying 19 shades of green before picking one for her bedroom), chose colors in a palette of late-fall shades for the downstairs, with lighter paints on the second floor.

Anne is proud of the way the house turned out. "Our goal was to make it feel like it had been there 100 years in sense of proportions, space, and accessories," she says. Jennifer agrees that it does. And while she wouldn't wish a fire on anyone, Jennifer says that in the end, "it became an opportunity for us to incorporate many energy-saving features we had always wanted to add, but weren't able to before." 🏠



ABOVE: A reproduction tub and sink are flanked by beadboard in the master bath. **LEFT:** Downstairs, a corner toilet saves space, while marble hex tiles create an octopus mosaic that traverses the shower pan. "It represents Victorian whimsy," says Anne De Wolf.





STYLE

Frank Lloyd Wright's early works are among the finest expressions of the Arts & Crafts movement. The 1905 Heurtley House in Oak Park, Illinois, is an excellent example of Wright's Prairie Style.

Getting Acquainted WITH Arts & Crafts

By JAMES C. MASSEY AND SHIRLEY MAXWELL

PHOTO BY HAIDONG JI

INFORMAL YET EMINENTLY CULTURED, THE MOVEMENT SERVED TO INFLUENCE A RANGE OF HOUSE STYLES THAT STILL GRACE THE ARCHITECTURAL LANDSCAPE.

For many old-house observers, Arts & Crafts may be one of the most confusing architectural styles. The name sounds improbable—more like a Girl Scout merit badge than a house style. And what does an Arts & Crafts-style house look like anyway? Is it a Craftsman bungalow, a Foursquare with bracketed eaves, a quaint cottage, or perhaps an architect-designed Prairie house?

The answer: Yes.

No wonder people scratch their heads. First of all, Arts & Crafts isn't really a single style; it's an intellectual approach to many styles. Practically the only common factors to be found in all Arts & Crafts houses are those that encourage an informal but cultured lifestyle: an open floor plan; natural materials such as stone, brick, and wood; airy, light-filled rooms that encourage interaction with the outdoors; and the tasteful arrangement of a few well-designed, decorative, and useful objects.

The term Arts & Crafts refers to a broad social and artistic movement that took shape in Great Britain and Europe in the middle of the 19th century and then leapt the Atlantic to garner wild acclaim in the United States at the turn of the 20th century. It encompasses interior design, fine and decorative arts, printing and publishing (book design, illustrations, posters, and advertisements), jewelry and tableware, textiles and wallpaper, furniture and ceramics—and, oh yes, houses.

A Tasteful Standard

The Arts & Crafts movement began as a revolt against bad taste. And bad taste, Arts & Crafts devotees believed, was embodied in the flood of poorly designed, carelessly made, overly decorated, useless household goods that resulted from the



The English-derived version of the movement appears on this house in Short Hills, New Jersey, which pairs an artistic use of medieval half-timbering with a modern rank of four windows. The curved gable ribs are distinctive, and overhanging eaves add to the cottage feel.

Industrial Revolution. So much stuff, so little beauty and utility.

Tastemakers and social critics like England's William Morris shuddered at the sight of it. "Have nothing in your houses that you do not know to be useful or believe to be beautiful," Morris urged his readers. Well-designed, handcrafted objects were admirable; factory goods

were an abomination.

In architecture, Morris and his followers advocated the examples of Gothic church architecture and English vernacular house styles. Europeans, too, looked to their own regional building styles. This preference for homegrown architecture partly explains why the Arts & Crafts style is so varied.



TOP: In Kansas City, Missouri, Mineral Hall (built in 1913 by Louis Curtiss), with its ornamented, arched entrance, is probably the best American example of Art Nouveau architectural features, rarely seen in this country.

BOTTOM: Bungalows across the nation—like this cheery example in Jacksonville, Florida—reflected Arts & Crafts principles with their low, sloping roofs and informal one-story designs.

In Europe, the Arts & Crafts movement flourished in several distinctively regional subsets, particularly Austria's Secession Movement, Germany's Jugendstil, and France's Art Nouveau. All turned away from mass production and toward hand craftsmanship for both buildings and objects.

Americans also sought a simpler but aesthetically richer life, and they were enthusiastic about their own diverse architectural heritage. But Americans were not about to give up mass produc-

tion. On the contrary, they believed factories were as capable as individual craftsmen of producing quality design—and at a much lower cost, making it available to more people.

Among the first to trumpet the value of factory-made objects for American homes was Frank Lloyd Wright, who addressed the topic in 1901 in his famous Chicago lecture, "The Art and Craft of the Machine." (Wright, it must be said, did not espouse mass-produced objects in houses he himself designed.)

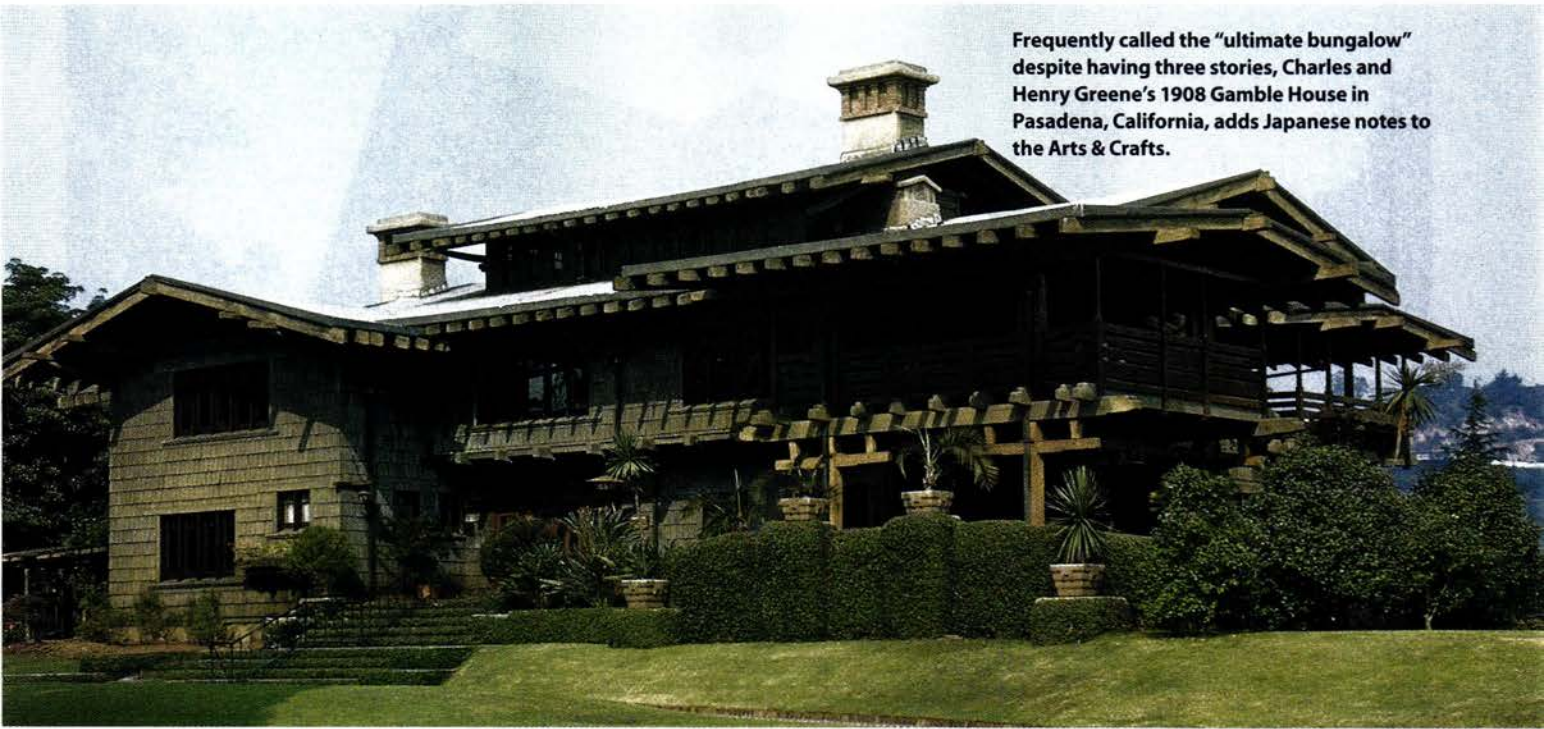
Edward Bok, editor of *The Ladies' Home Journal*, the era's largest and most influential women's magazine, quickly picked up the Arts & Crafts banner. In 1895, the *Journal* initiated a long-running series of Arts & Crafts-influenced house designs by noted architects, including William L. Price, E. G. W. Dietrich, and Frank Lloyd Wright. Charmingly restrained room layouts by luminaries such as Will Bradley conveyed Arts & Crafts values to millions of readers.

The biggest promoter of the American Arts & Crafts movement, however, was an erstwhile furniture-maker named Gustav Stickley. From 1900 until 1916, Stickley's hugely popular magazine, *The Craftsman*, encouraged readers to build, furnish, and decorate their own homes using Arts & Crafts principles. Simple furnishings from the Stickley factories were featured in the magazine's pages, which also provided free designs for Craftsman houses. This, of course, inspired countless bungalows and Foursquares that still dot the streets of suburbs around the country. Stickley's enthusiasm for the bungalow helped the style spread rapidly during the first quarter of the century—so much so that the words "Craftsman" and "bungalow" are now inextricably linked in the old-house lexicon. Stickley was no purist, but he urged the use of handmade decorations, from pottery to silver to textiles—even made by the homeowners themselves.

Handmade Virtues

Arts & Crafts architecture was so closely tied to interior design that the furniture

Frequently called the “ultimate bungalow” despite having three stories, Charles and Henry Greene’s 1908 Gamble House in Pasadena, California, adds Japanese notes to the Arts & Crafts.



and fittings of a house, even more than its external appearance, determine its place in the Arts & Crafts camp. Simple but sophisticated design and exquisite craftsmanship were hallmarks of the movement.

Handmade ceramics—including tiles for both indoor and outdoor use—became a thriving Arts & Crafts industry throughout the country. Rookwood, Pewabic, Batchelder, Van Briggles, and a host of other potteries flourished. Potteries and other Arts & Crafts industries, in fact, provided the first entry for large numbers of women into the world of design.

As in England and Europe, natural building materials such as fine woods, stone, and brick were favored. Americans, however, readily took to newly improved, fireproof concrete building products. Henry Chapman Mercer’s famous Moravian Pottery and Tile Works factory in Doylestown, Pennsylvania, which specialized in glazed tiles in medieval patterns, was constructed entirely of concrete, as was Fonthill, Mercer’s castle-like home nearby.

Architectural Legacy

Dozens of architects throughout the



Gustav Stickley built his own log house at Craftsman Farms, his partially realized crafts colony located in Parsippany-Troy Hills, New Jersey.

United States designed Arts & Crafts houses, drawing on architectural styles traditionally found in the region. In the Northeast and Mid-Atlantic, English styles were generally emphasized for country homes and town houses. Prominent eastern architects included William L. Price, Aymar Embury, Wilson Eyre, and Joy Wheeler Dow.

California was an early hotbed of

Arts & Crafts design, led by Pasadena’s Charles and Henry Greene. The Greenes’ Gamble House, often called the “ultimate bungalow,” was an Arts & Crafts showplace. It was one of many houses that illustrated the influence of Japanese design on their work, especially the use of wooden construction. A bevy of Bay Area designers put their own twist on shingled wood construction, especially in San Francisco, Oakland, and Berkeley. Among them was Bernard Maybeck, whose shingled houses often showed Gothic references. Julia Morgan, famous as the designer of William Randolph Hearst’s San Simeon, carried out many other Arts & Crafts commissions in California.

The Prairie School architects of Chicago—including Purcell and Elmslie, George Maher, Walter Burley Griffin, and Marion Mahoney (only lately given her due as a designer)—developed and spread Frank Lloyd Wright’s message. Henry Trost’s work in El Paso and elsewhere reflected his training as a Prairie School architect, while in Kansas City, Louis Curtiss took a very different approach; his Mineral Hall may be America’s only true Art Nouveau house.



In the Southwest, Mary Jane Colter was among a number of women architects contributing to the movement with her distinctive Southwestern-influenced hotels and restaurants along the Atchison, Topeka, and Santa Fe Railroad. Even the South had its Arts & Crafts architects, among them Henry J. Klutho of Jacksonville, Florida.

As a movement, Arts & Crafts didn't survive World War I. Postwar houses most often wore eclectic European revival styles—from Tudor to Spanish to Mediterranean. Nonetheless, by banishing Victorian decorative excess, the Arts & Crafts pushed American architecture decisively toward Modernism and left a rich legacy shared by thousands of old-house owners today. 🏠

TOP: Irving Gill's grand Marston House, built in San Diego, California, in 1904, reflects an Eastern approach, and was recently restored as a museum.

RIGHT: The 1901 Davenport House in River Forest, Illinois, was designed during Frank Lloyd Wright's brief, little-known partnership with Webster Tomlinson, and resembles several other early Wright houses.





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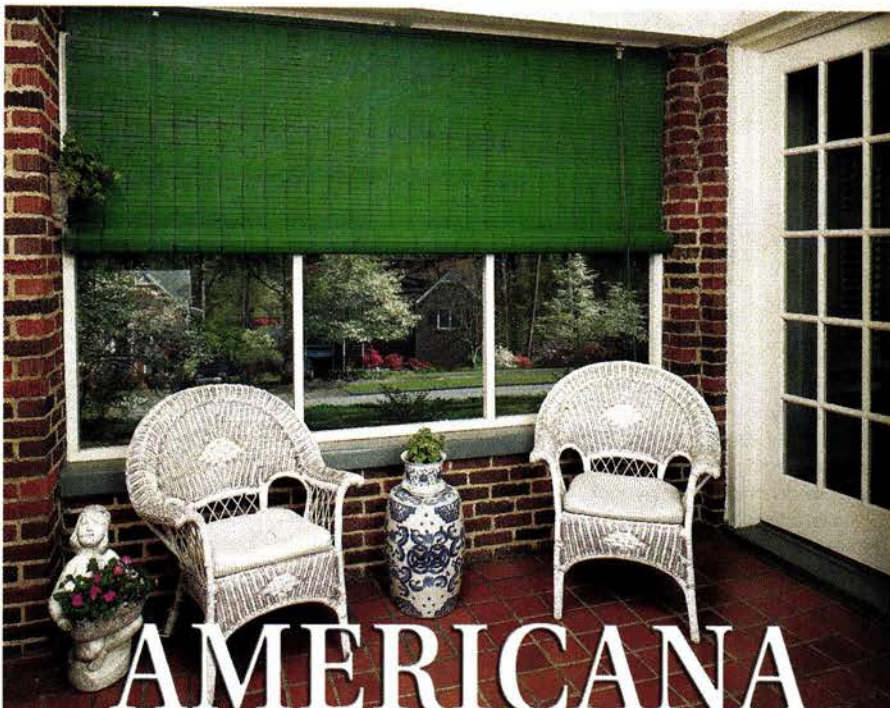
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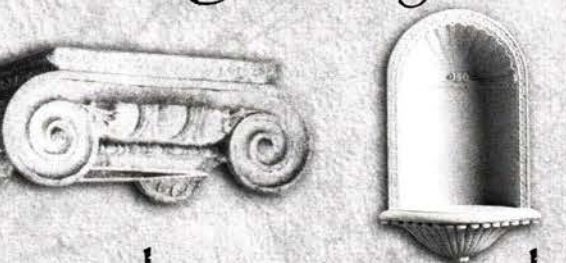


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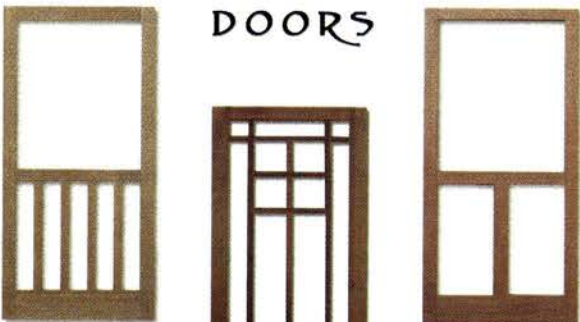
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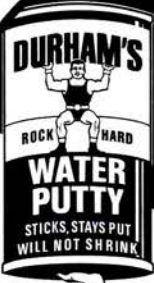
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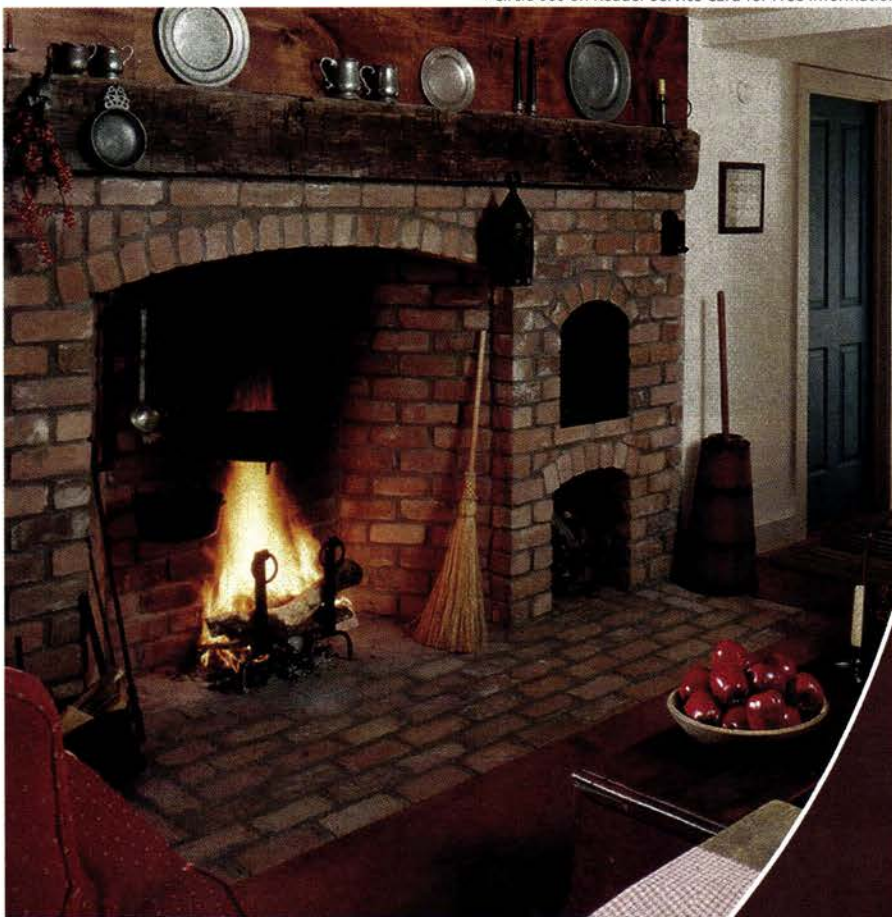
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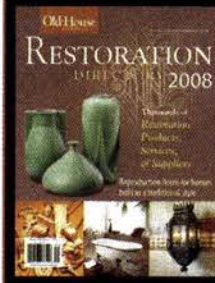
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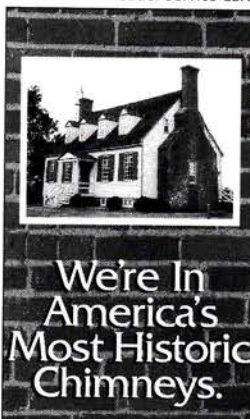
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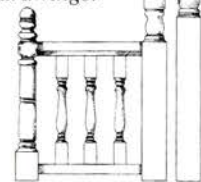
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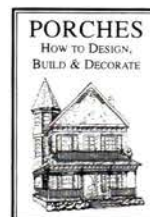
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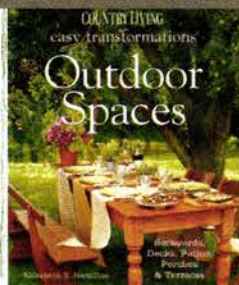


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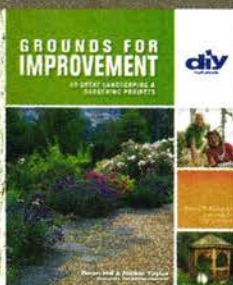
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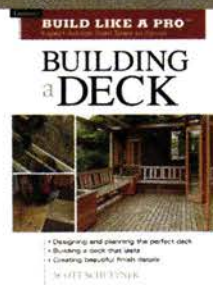
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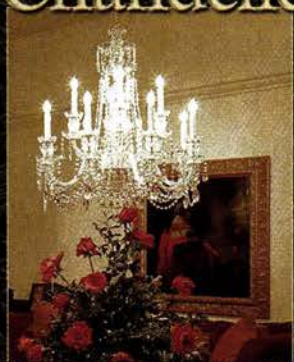
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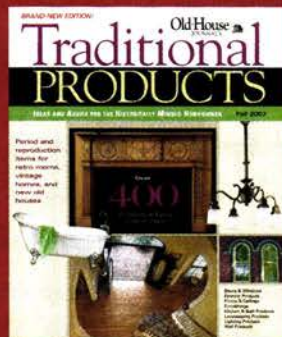
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VENTURA, CA—Historic Landmark #75, the J. Hoover Love House. Surrounded by other downtown historical properties. Beautifully appointed with unique architectural highlights, exquisite woodwork, hardwood floors, stained glass windows and sunroom. Peek-a-boo ocean view from family room. Charming art studio/guest quarters and bathroom. Huge tax savings with Mills Act. \$999,000. Fred Evans, RE/MAX Gold Coast, 805-339-3502, www.HistoricalLandmark75.com



DUBUQUE, IA—1925 Mediterranean-style on bluff with spectacular views of the Mississippi River from every floor. Heavy wood trim throughout; oak hardwood floors; wrought-iron staircase and balconies; custom 10-panel and diamond-panel wood doors and cabinets. 4 bedrooms, 5 bathrooms with custom woodwork and spa features. Gourmet kitchen. Elegantly crafted addition. 4 stall heated garage. \$768,000. Gwen Kosel, Prudential Partners Realty, 563-590-6577.



DAVENPORT, IA—Dynamite 1910 Arts & Crafts beauty features view of the Mississippi River! Coffered ceilings, fireplace flanked by bookcases and china cabinet. Renovated kitchen retains mahogany cabinets. 1st floor library. 3 huge bedrooms all with walk-ins + 2nd floor laundry. Updated baths, double pedestals, soaking tub, and marble shower. Oak, pine, & ceramic floors. Some newer wood windows. New HVAC! Original 2-car attached garage. \$99,900! 563-650-1953.



ELLCOTT CITY, MD—Historically significant Angelo's Cottage. Unique 1830s replica of Angelo's Castle in France has been the source of much mystery in Howard County over the past twenty years. Sitting on a picture perfect 1+ acre landscape, it has undergone extensive restoration and improvements, blending both grandeur and intimacy throughout its three finished levels. Kimberly Kepnes, CBRB, 443-250-4241 cell/410-461-7600 office or www.kimberlykhomes.com

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SALEM, MO—Secluded setting. Renovated 19th century brick home with 3 bedrooms, 1 full and 2 half baths. Many original features, 2 parlors, clawfoot tub and marble shower. 2-car garage/shop and 2 bedroom, 1 bath caretaker's home. On 2 acres. \$199,500. United Country, 800-999-1020, ext. 108. www.unitedcountry.com/old. *American Treasures*—a full color magazine of older and historic properties for sale. Just \$5.95.



WESTFIELD, NJ—Arts & Crafts home with beamed ceilings, wood-burning fireplace, window seats, hardwood floors, pocket door, vintage lighting, leaded glass cabinets, and more. Kitchen with granite, tumbled marble, and inlaid floors. Formal rooms, sunporch, breakfast and family rooms, home theater, master and teen suites, and 2 more bedrooms. 2-car carriage house with loft. 3 blocks to downtown. \$2,400,000. Patricia O'Connor, Weichert, Realtors, 908-419-0374.



COQUILLE, OR—Historic Victorian built in 1891. 5 bedrooms, 3 baths and more in 3,536 sq. ft. 4-car garage and tool shed. Wonderful turret! Gardens, goldfish pond and more. Free home warranty included. On National Register of Historic Places. \$465,000. United Country, 800-999-1020, ext. 108. www.unitedcountry.com/old. *American Treasures*—a full color magazine of older and historic properties for sale. Just \$5.95.



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AUSTIN, TX—The Ettlinger House is a fully restored 1911 shingle-style bungalow on three lots in Central Austin near UT. Huge live oaks shelter the house, stone patios and sweeping lawns. Modern kitchen components join period reproduction cabinets. Authentic craftsman interior details create historic ambience in 3 living, 3 bedrooms, baths, and sun porches. Taxes are reduced as a City of Austin Landmark. Lin Team, Old Austin Realtor® 512-472-1930. www.OldAustinRealtor.com



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TAPPAHANNOCK, VA—WoodFarm, late 1700s gambrel home rescued and re-sited by HistoricProperties.com. Gorgeous woodwork: wainscoting, crown molding, dentil work, Chippendale staircase, and more. Needs kitchen and new systems. Repositioned on old brick English basement with full-height ceilings. One original chimney has been rebuilt. Backs onto large pond. 16.9 acres in 2 deeded lots. 45 minutes to Richmond, 10 minutes to the Rappahannock River. Selling at cost with covenants. \$450,000. Sharon Hinson at 888-507-0501 or Sharon@historicproperties.com. www.HistoricProperties.com



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KEYSVILLE, VA—Grand Queen Anne circa 1905 with wraparound porch on large lot. Original moldings, fireplace mantels, hardware and mostly hardwood floors. A very well kept home including two staircases. 5 bedrooms, 3 1/2 baths and 4 fireplaces. Beautifully landscaped with mature trees. Patio out back. Utility shed. Heat pump 2nd floor. Hot water base board heat first floor. \$179,900 firm. Max Sempowski, AntiqueProperties.com, 434-391-4855. www.oldhouseproperties.com

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Up, Up, and Away

LIKE HOT AIR BALLOONS, OLD HOUSES on a quest for more space sometimes take flight in unforeseen directions. Check out, for example, these two modest bungalows sitting side by side in the Midwest. One house (above, left) displays original dual rooflines over the porch and bay, divided lights in the picture window, a brick façade, and a steep front gable—all textbook details of bungalow style. Its neighbor (above, right), on the other hand, has added a single, expansive, horizontal first-floor porch roof; vertical casements (and some octagonal windows, too); and an inflated second-story addition with vertical wood siding and a low-pitched roofline.

“The new roof seems to hover atop the old,” says our contributor. We think that while most additions start off with lofty architectural ideals, it’s easy to get blown off course. 🏠

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