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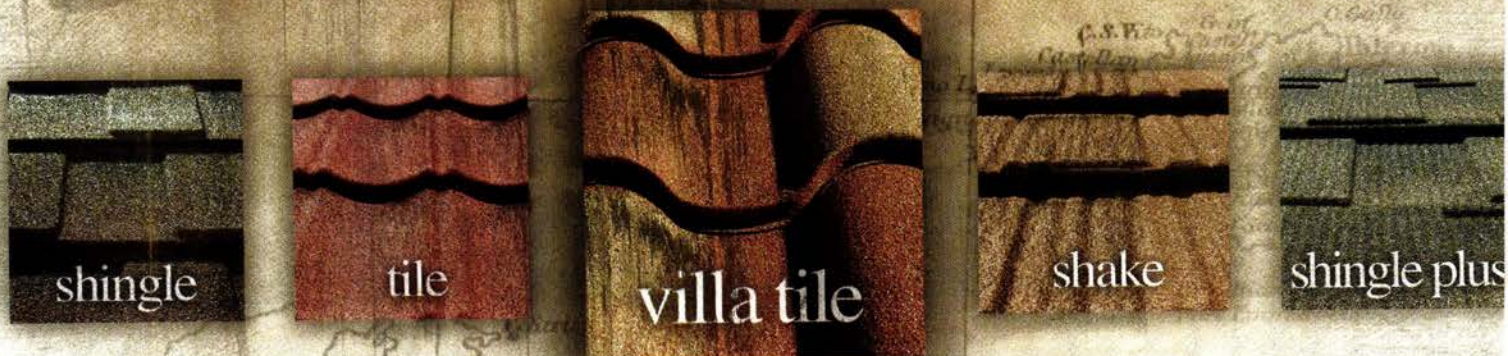

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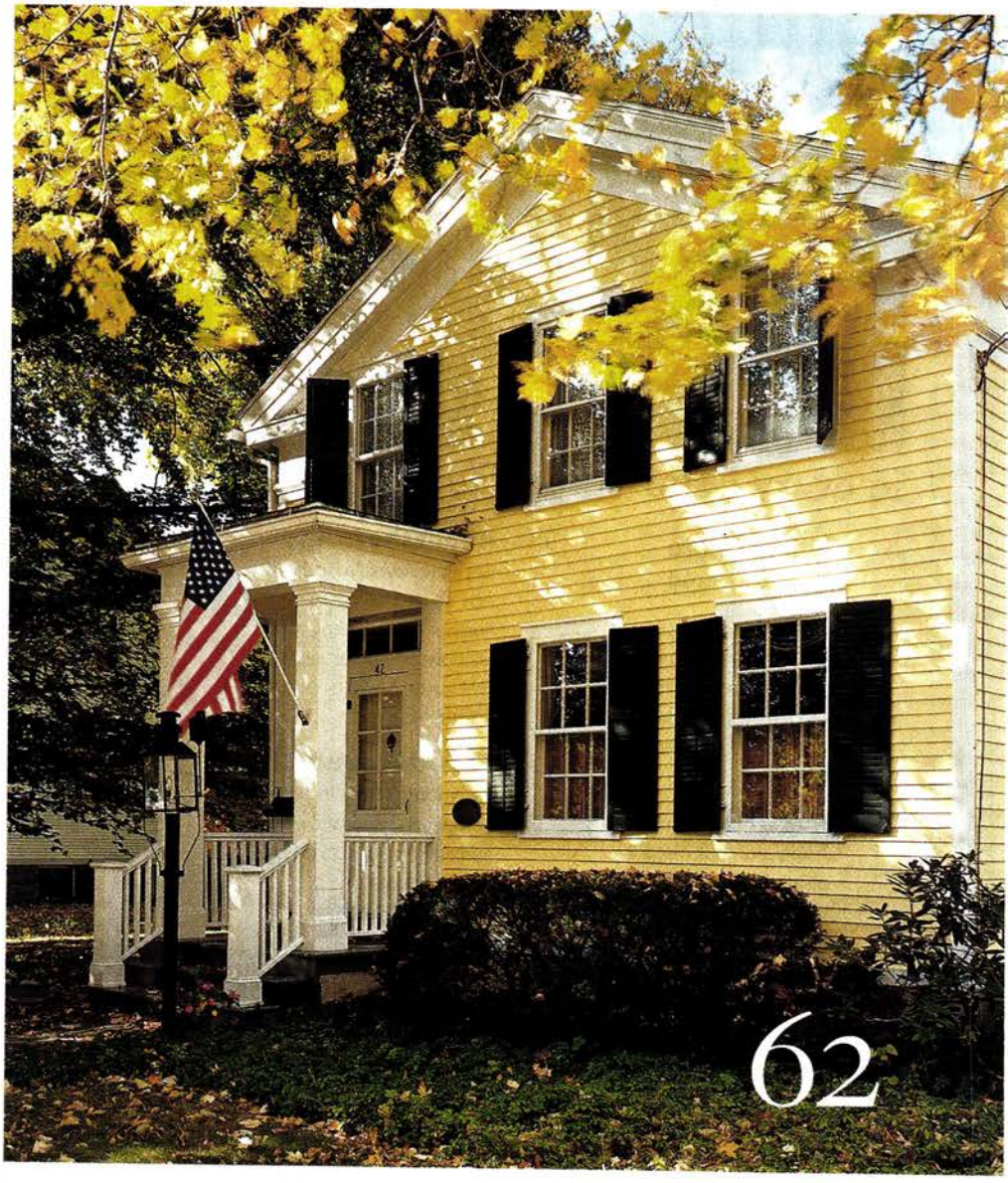
features



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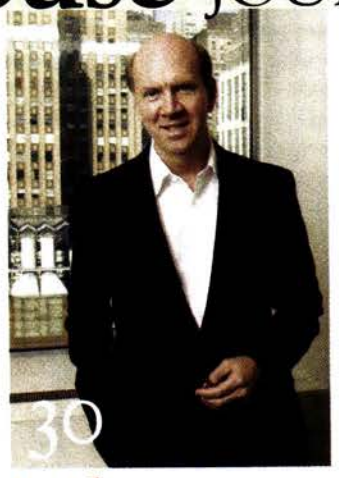

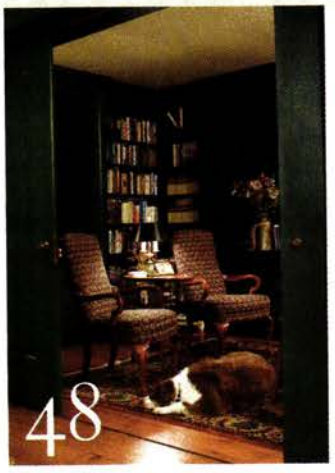

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Cover:
Photo by Steve Sikora. Frank Lloyd Wright's Willey house gets a new lease on life. Story page 44.

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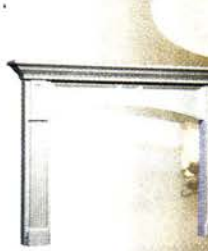

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More Spooky Stories

If our ghost stories (page 70) have whet your appetite for the otherworldly, go online to find out where you can have your own ghostly experience—and how you can tell us about it.

Learn the supernatural history of several of America's most beloved cities with our roundup of historic ghost tours around the country.

Spend the night with a ghost at a haunted hotel. We profile some well-known historic inns (and some not-so-well-known ones, like Indiana's Story Inn, above) where reports of strange happenings abound.

Find your favorite ghouls in our collection of the most popular ghost stories from issues past.

Got a Ghost of Your Own?

Log on to find out how to share your story with fellow OHJ readers—and while you're there, check out some spooky tales from our staff members.

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editor's note

Anniversary Notes

MARK W. ABBOTT PHOTO

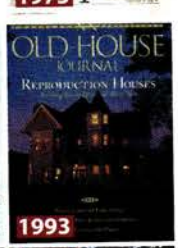
THE RESTORATION WORLD has changed a lot in the 35 years since OHJ published its first newsletter. Back then, beautiful Victorian-era buildings were being torn down in the name of urban renewal, and many were lost before rallying cries from preservationists were heard over the din of wrecking balls. In Brooklyn the battle was particularly heated, and became known as the Brownstone Revival Movement.

It's no small coincidence that OHJ was founded the same year that Park Slope, Brooklyn, was designated a historic district by the New York City Landmarks Preservation Commission. Until OHJ's first issue in October 1973—a publication produced in the basement of Clem Labine's Park Slope brownstone—it was exceptionally hard for the general public to find practical information about how to restore and preserve buildings. That's why Clem decided the best way to spread the enthusiasm was to share whatever information was available, most of it hard-won by homeowners on the front lines.

How much has changed in the old-house world since 1973? Well, we're still fighting the wrecking balls, especially throughout close-in suburbs, where McMansion fever has reached epidemic proportions. What's different, though, is how many people today are educated about classic American architecture. You hear them talking proudly about their home's corbels and gingerbread, crown molding and mantels, and how they want to shore up their chimneys so they'll last for another hundred years. Look, too, to the number of do-it-yourself shelter titles that have sprung up since OHJ first appeared. It's all evidence of a growing respect for our buildings.

I recently attended a lecture at the Corcoran Museum here in Washington, D.C., on maintaining historic properties. Looking at the standing-room-only crowd in the large auditorium—there to learn how to maintain and modernize their houses while respecting their history—I was humbled to realize that OHJ has been a big part of that restoration renaissance. In fact, we were the first name listed on the Corcoran's brochure of resources.

To celebrate our 35th anniversary, we have a special issue for you. We take a look at how hands-on restoration techniques have changed since our founding (page 52), and at some innovative preservation initiatives happening today (page 34). We also examine the depth of work that goes into restoration on a presidential scale (page 41), and revisit one of readers' all-time favorite topics: ghost stories (page 70). I hope you enjoy the magazine.



A look at OHJ through the years.

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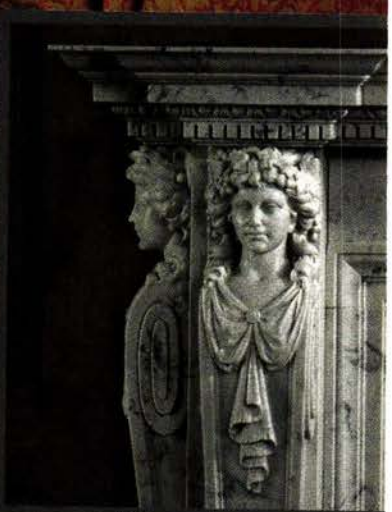

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letters

Color Wars

I read John Crosby Freeman's article ["Living Life in Colors," July/August 2008] with great interest. As the historic preservation coordinator for the town of Friday Harbor, I find that our review board struggles with the issue of exterior paint colors in our historic district. Our problem is not advising property owners to make good color choices, but rather encouraging them to consider how our buildings would have been painted historically. Too often we see the colors of San Francisco Victorians (or more contemporary color palettes) selected for simple farmhouses—colors that are at odds with the nature of the building, the setting, and the neighborhood's history.

One of my favorite buildings in Friday Harbor is an 1895 farmhouse (right) that has been lovingly restored by its current owners. They've painted both the body and trim white. Whenever I see it, I think of Edward Hopper's painting "Ryder's House," and I appreciate the gift its owners have given our community. Despite Mr. Freeman's perspective on "boring" colors, if one thoughtfully considers the context of place, sometimes less is more.

Sandy Strehlou
Friday Harbor, Washington

CLAUDIA LA CAVA PHOTO

I loved John Crosby Freeman's article on exterior paint colors—however, I don't feel it's necessary to paint your historic home like it's a museum. Victorians felt completely differently about their homes than we do today. We're into fresh air and sunshine and love our houses to feel that way. Victorian color schemes can make a house feel dark and closed up—especially dark porches and dark windows. Lighter trims, porches, and windows make for a house that responds to today's aesthetic. It's possible to use historic colors but still make a home feel convivial to today's eye.

James Martin
Denver, Colorado

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letters

Shingle Spotting

Thank you for an interesting and enlightening article on Victorian-era shingle patterns ["A Show of Shingles," May/June 2008]. Within a few days of reading it, I had the good fortune to attend a play at a converted Queen Anne house (right) in mid-town Sacramento. Thanks to your information, I was able to examine the detail on the house and recognize the patterns and techniques used.

Cindy Kazee
Sacramento, California

Reader Tip of the Month

Soon after reading "Lie Like a Rug" [November/December 2007], my husband and I discovered just such a rug (below) underneath a grass rug in one of our bedrooms. I wanted to use it, but it was scuffed and dirty even after we cleaned it with mild soap and water. We came across a can of Bowling Alley Wax in the garage, the label of which said it was good for linoleum. We tried it, and it did a terrific job of restoring color and sheen to the rug.

Kathy Ellis
Rixeyville, Virginia

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

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about the house

By Clare Martin & Lauren Orsini

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SEPTEMBER 27-28
SEATTLE, WA
Seattle Bungalow Fair
Check out a variety of Arts & Crafts-themed lectures, peruse furniture and decorative objects, and take a tour of select bungalows in Seattle's historic Ravenna neighborhood. (206) 622-6952; www.historicseattle.org

OCTOBER 13-17
MONTREAL, QC
APT Annual Conference
The 40th annual conference of the Association for Preservation Technology will feature panel discussions, workshops, field sessions, and more with a focus on sustainable preservation. (217) 529-9039; www.apti.org

OCTOBER 17-19
PASADENA, CA
Craftsman Weekend
Enjoy lectures and the annual Furnishings & Decorative Arts Show, as well as tours of the 1910 Mead House and the Greene & Greene-designed Robinson House. (626) 441-6333; www.pasadenaheritage.org

ON THE RADAR

Going Greene

IN THE WORLD OF OLD HOUSES, 100th birthdays happen so often that most pass without much fanfare—but then, most houses aren't the Gamble House, the "ultimate bungalow" designed in 1908 by Charles and Henry Greene. To celebrate its centennial, the Gamble House is preparing a landmark exhibit of the Greene brothers' work that encompasses more than 200 items, from furniture, light fixtures, and stained glass windows to rare architectural drawings and photographs. Following an initial run in California starting on October 18, *A "New and Native" Beauty: The Art and Craft of Greene & Greene* will travel to Boston and Washington, D.C.

A watercolor shows the original concept for a window in the Jennie A. Reeve House.

PHOTO COURTESY OF SOTHEBY'S, WATERCOLOR COURTESY OF THE GAMBLE HOUSE

"We're reintroducing the Greenes to the East Coast," says Anne Mallek, curator of the Gamble House, explaining that, while the brothers received formal training in Boston, most of their homes are in California, where they eventually settled.

To help familiarize the rest of the country with the Greenes, Mallek and exhibit co-curator Edward Bosley (the director of the Gamble House) have gathered as many items as possible to show their work in context. To represent the long-disassembled Blacker House, for example, they rounded up 19 items from 12 separate lenders to create vignettes of furniture that demonstrate the breadth of the Greenes' work across all media. In total, more than 30 institutions and private entities contributed to the exhibit.

"Many of the Greenes' houses have been demolished, so it was difficult to reunite these pieces," says Mallek. "We want to tell the story of the separation of the objects as well as their reunion, and stress the importance of preserving the art and architecture of a particular time."

A "New and Native" Beauty will appear at The Huntington in Pasadena through January 26, followed by engagements at the Renwick Gallery in Washington starting on March 13, and the Museum of Fine Arts in Boston beginning on July 14. In a preview lecture at the Seattle Bungalow Fair in September, noted Arts & Crafts historian Bruce Smith will explore how the California environment shaped the Greenes' style. For more information on the exhibit or the lecture, visit www.huntington.org or www.historicseattle.org.

IT'S TIME TO...

Check Up on Your Windows

After months of the summer sun beating down on your home, your windows might need a little TLC before winter chills start creeping in. If you discover a window that's been painted open or shut, use a putty knife to separate the paint, freeing the window without disturbing the old wood. While the weather is temperate, it's also a good time to clean window jambs with boiled linseed oil, which will allow sashes to slide easily without sticking. Also check out the weatherstripping on your sashes and replace any that looks to be in bad shape. Finally, don't forget those storm windows you switched out back in the spring—make any necessary repairs to them before the mercury drops to keep your home snug (and energy-efficient) all winter long.

ANDY OLENICK PHOTO

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Rabbet Plane

This small, versatile plane turns a good fit into a perfect one.

By Ray Tschoepe

RAY TSCHOEPE PHOTO

Restoration carpentry often requires fitting wooden elements together precisely.

In an age when we've managed to attach a power cord, battery, or air line to every conceivable tool, hand tools are often still best for creating joinery. That's why I carry a number of hand planes to each job. When kept sharp, they are quick, accurate, and able to finesse a range of restoration jobs.

Most carpenters are familiar with block planes—short bed planes that excel at small trimming projects, especially on end grain. Rabbet planes are less familiar, but I reach for them almost as frequently. A rabbet (or rebate) is a step cut into the edge of a board. Rabbet planes differ from conventional block planes because their iron (or blade) extends slightly beyond the full width of the sole. Open sides on the plane's body let you see the blade's edges, making the tool invaluable in restoration joinery.

What to Look For

For shop work and cabinetry, I have several high-quality rabbet planes. But in the field, I carry just one—a carefully engineered disposable-blade plane. Look for one with an adjustable fence; it greatly increases utility.

Why a disposable blade? After working in restoration for several years, I realized my tools eagerly sought out blind nails and broken screws, encounters usually resulting in large amounts of time spent at the grinding wheel, removing dings and re-sharpening blades. Disposable blades eliminate this evening ritual; when badly nicked, they can be changed to a new, razor-sharp blade in about 30 seconds.

Rabbet planes range from full-sized bench models (measuring about 13") to tools no larger than your finger. Specialized versions, called bullnoses, even allow the front end to be removed so that controlled cuts can be made directly into corners.

Where to Use

Rabbet planes can be used for general planing in a pinch, but when fitted with a fence, they can cut rabbets, and without the fence, clean up sawn rabbets. Bullnose models let you even out or reshape glass rabbets right into the corners. For optimal functioning, apply pressure to the top and side of the plane's body. Work carefully—the blade's exposed sharp corner must be straddled by your fingers.

When mating new flooring to existing material, sometimes the tongue and groove aren't perfectly aligned. Rabbet planes can pare away one side of the tongue to create a perfect fit. You also can use them to taper tongue-and-groove boards to accommodate the irregularities of an old porch floor. Additionally, rabbets are indispensable when fitting tenons to new or existing mortises.

Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.

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ask ohj

OHMEGA SALVAGE PHOTO

Q: I have a vintage double-basin enameled steel backsplash sink that I'd like to use to restore the kitchen in my 1925 Dutch Colonial Revival/Arts & Crafts house, but it needs to be refinished. I've seen many companies (and even do-it-yourself kits) that apply two-part epoxy paint to refinish bathroom sinks and tubs, but I'm not sure this would be durable enough for a kitchen sink. Is there a company out there that specializes in restoring enamel?

A: Jane Powell: You're right that the paints available in kits, as well as the ones used by most "re-glazing" companies, aren't durable enough for a kitchen sink. The good news is that a porcelain-over-steel sink can be successfully refinished by sandblasting off the existing coating and firing on a new layer of porcelain enamel. One company doing this is Custom Ceramic Coatings of Lenzburg, Illinois (www.customceramic.com). A vintage stove company may be able to do it, too, or recommend a place that can.

Putting new porcelain enamel on old cast iron fixtures seems to be more problematic. The fixture first must be sandblasted to remove the original enamel. An undercoat is then sprayed on, and the fixture undergoes the first of several firings at 1200° F. After cooling, the undercoat is smoothed in preparation for up to four finish coats. Each coat is fired individually, and as any potter can tell you, once you put it in the kiln, it's out of your control. There can be contamination of the porcelain from impurities in the cast iron, or the glaze can bubble or lift, usually due to rust deep in the cast iron brought to the surface by the heat. If this happens—whether on the first coat or the last—the process must be started again from the beginning. Even so, the finished item may have undulations, black specks, slight crazing, or small pinholes.

A new solution for fixture refinishing is powder coating, an electrostatic process where a dry powder ("frit") is given a positive electrical charge as it is sprayed onto the metal, which is grounded so that particles are attracted to it (think static electricity). The fixture is then cured in an oven. Common frits include polyester, polyester/epoxy, straight epoxy, and acrylics. But to confuse things, porcelain enamel also can be applied by powder coating, either dry or through a wet process called electrophoretic enameling, where the frit is suspended in a solution sprayed onto a charged metal part. Powder coating with substances other than porcelain enamel will not be as durable, but they will be more hard-wearing than paint. According to Bathroom Machineries (www.deabath.com), which has been experimenting with powder coating for refinishing fixtures, "The actual life span of powder coating on plumbing fixtures is yet to be determined, as we haven't managed to wear out any powder-coated fixtures yet. At present, powder coating represents the state of the art in cast fixture refinishing technology."

Jane Powell, a restoration consultant and author of several bungalow books, frequently contributes to OHJ.

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

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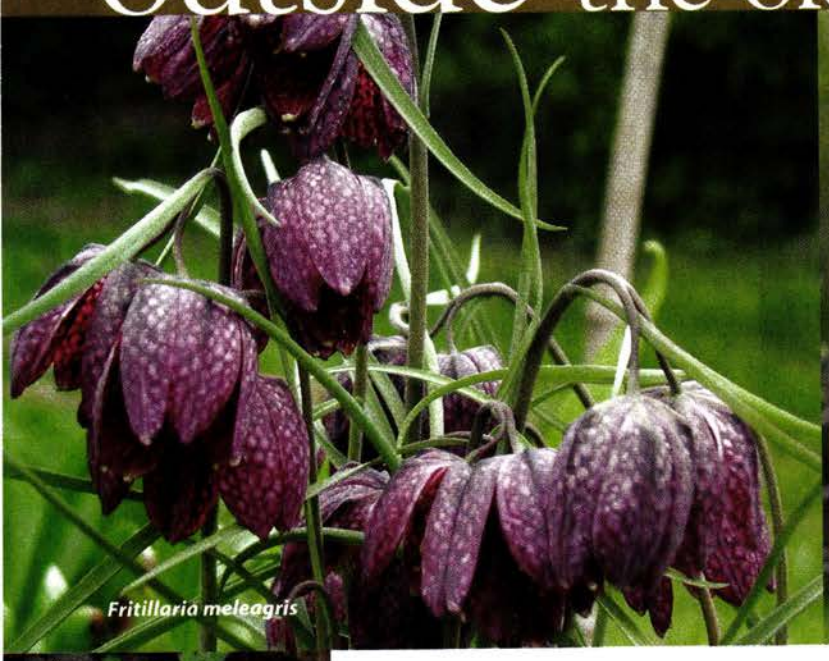
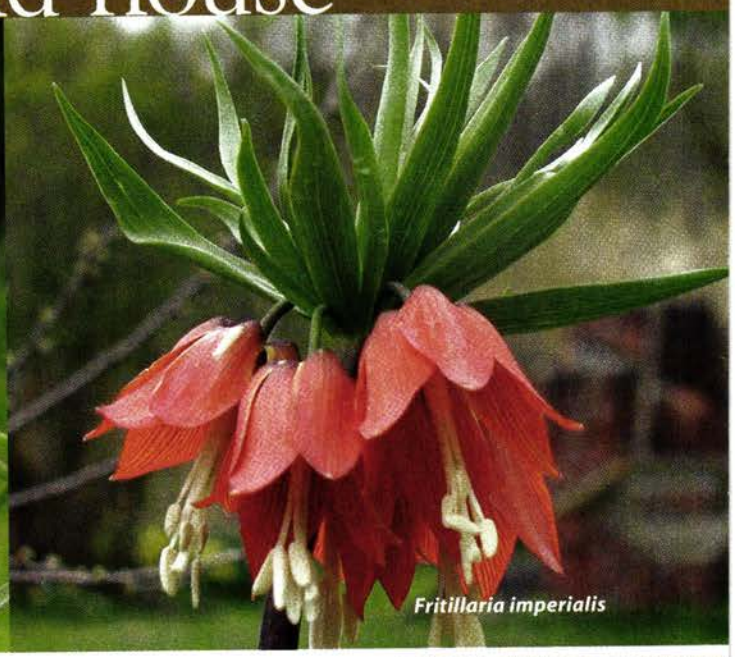

Fritillaria meleagris


Fritillaria imperialis


Anemone blanda

Rooted in Tradition

The 17th-century Dutch traded them like stocks on Wall Street. Monet gave them pride of place in some of his most famous paintings. What are they? Old-fashioned bulbs.


Tulipa Kaufmanniana

PHOTOS AND STORY BY LEE REICH

Breathing new life into an old home truly is an exercise conducted out of love and respect for the past. And with all the effort you put into it, you want it to look its period best, inside and out—and that includes landscaping.

But let's face it; the bulk of your time is likely spent stripping layers of paint from gorgeous mahogany railings or refinishing well-used floors. Sadly, whipping your garden into shape often takes a back seat to structural renovations. However, a little effort in the fall can yield exceptional flowers that are as forgiving and low-maintenance as they are beautiful, and a prime example of this combination of beauty and ease is old-fashioned bulbs.

Admittedly, "old-fashioned" is a loose categorization, comprising bulb varieties that have been around for centuries, or, and this is strictly my personal opinion, look like they *could have* been around that long.

As dainty as they appear on the surface, old-fashioned bulbs are rugged plants that recall bygone eras, often surviving in better condition than the structures they once graced. They express a simpler, more genteel charm than most of their modern counterparts.

Tulips, one of the most-recognized bulb species, are native to Turkey and have been grown in European gardens since the 16th century. Growing them, or at least trading the bulbs themselves, became something of a craze in 17th-century Holland, with the best going for more than their weight in gold and people speculating money, jewels, wine—even their homes—on prize specimens. 'Lac van Rijn' and 'Zomerschoon' are two varieties from that era that are still available, the former with purple-red, ivory-edged petals, and the latter showing off petals patterned with shades of strawberry and cream.

Many modern tulips, despite their soldier-like stances, aren't known for their endurance, so they were often grown as short-

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lived perennials. In contrast, so-called species tulips, which are not far removed from their wild forms, endure and even spread with ease. Take Lady tulip *(Tulipa clusiana)*, for example, first planted in gardens in the early 17th century: With its gray-green, strappy leaves; foot-high stature; and relatively narrow, pointed blossoms, you'd hardly recognize it as a tulip by today's definition. But its flowers, rose-and-white-striped on the outside, expand to become more tulip-like, then spread even wider to create a star with a deep purple heart.

Waterlily tulip *(Tulipa kaufmanniana)* is one of my favorite species tulips, with its flushed-pink petals that spread wide to resemble pale-yellow waterlilies with golden throats. This tulip has been crossed with another charming species tulip, *T. greigii*, which boasts large, brightly colored flowers and fat, purple-striped leaves.

Other old-fashioned bulbs that are among my favorites are the fritillaries *(Fritillaria spp.)*. The stalk of one fritillary, 'crown imperial' *(Fritillaria imperialis)* rises above a whorl of foliage to be capped by a tuft of green, below which dangles a ring of downward-facing orange or yellow blossoms. This plant is featured prominently in old Dutch still life paintings, but what really spurred me to expand my 'crown imperial' plantings was the comely row I saw in Monet's garden at Giverny, the stalks rising up through the foliage of lilies and backed by a stone wall.

Surprisingly, some of the smallest bulbs are among the most robust, as long as they aren't overwhelmed by the deep shade of a high-grass meadow or canopied trees. Among the earliest to bloom are the aptly called snowdrops *(Galanthus spp.)*, emerging in late winter to early spring. This native of the open woodlands of

Muscari, also known as grape hyacinths, are so wint hardy, no old-house garden should be without then

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Europe sports downward-nodding white flowers with green-tipped petals. Other early bloomers include squill *(Scilla siberica)*, with its drooping, flared, icy-blue bells; striped squill *(Puschkinia libanotica)*, whose small white petals each have a blue stripe; and chionodoxa *(Chionodoxa luciliae)*, with white-eyed, vivid-blue blossoms pointing skyward. The strappy leaves of all these small bulbs blend with grass and mature just about the time lawn needs mowing, allowing the bulbs to naturalize.

Sources for Bulbs
Old House Gardens
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Dutch Gardens
www.dutchgardens.com
McClure & Zimmerman
www.mzbulb.com
Brent and Becky's Bulbs
www.brentandbeckysbulbs.com

Winter aconite *(Eranthis hymenalis)* is almost worth growing for its foliage alone. The yellow flowers resemble buttercups, to which they are related, and each sits atop a collar of frilly, bright green leaves. As suggested in its common name, it's a very early bloomer.

Windflowers *(Anemone blanda)* also have noteworthy leaves—lacy, in this case. The flowers, opening in full sunlight and resembling pastel-colored daisies, have graced gardens and fields on both sides of the Atlantic for more than a hundred years.

Daffodils were grown by both the ancient Egyptians and Greeks and reached British gardens by the 13th century. But their popularity didn't soar until the end of the 19th century when many new varieties began to be developed. Two old-fashioned daffodils worth considering today are the Poet's narcissus *(Narcissus poeticus)* and Lent lily *(Narcissus pseudonarcissus)*. Poet's narcissus, dating back to the 17th century, sports snowy-white, fragrant blooms. Lent lily's origin stretches back to the 13th century, but it also was popular during Colonial times. It has a narrow lemon-yellow trumpet and slightly lighter petals that sweep forward.

The daffodil is a fall-planted bulb that not only has been a longtime staple, but also, with very little attention, will propagate over the years. Plus, animals avoid it—an important consideration if you live in a rural area. For naturalized daffodils, don't mow until the daffodil foliage has browned, at which point you'll have a meadow, rather than a lawn, underfoot. In my opinion, there's not a cheerier sight in spring than a crowd of flowering daffodils skipping down a hillside or a tulip border marching around a foundation.

Lee Reich has authored many books about gardening and is frequent contributor to OHJ.

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period products

By Clare Martin

An iconic chair is reimagined in wood, and a historic wallpaper firm expands to fabric. Plus, European-inspired mantels and a solution for small kitchens.

Pattern Play

Fans of Bradbury & Bradbury's wallpaper now have a new way to experience the company's faithfully recreated patterns: fabric. The initial offerings in the Art Fabric line (designed to coordinate with current wallpapers) include a William Morris-inspired acanthus motif, as well as a small-scale willow-leaf pattern (left), both printed on deep burgundy cotton with environmentally friendly water-based ink. $33 per yard; call (707) 746-1900, or visit www.bradbury.com.

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In old-house kitchens, square footage is typically at a premium—which means there's not much room for the gargantuan range hoods designed for the massive, island-punctuated kitchens of today. Enter Elmira Stove Works' compact new 30-inch recirculating hood, which doesn't require external ventilation and therefore can easily slip into smaller spaces. Its petite proportions, combined with the company's signature retro styling, will ensure a seamless fit in modest mid-century kitchens. $1,110; call (800) 295-8498, or visit www.elmirastoveworks.com.

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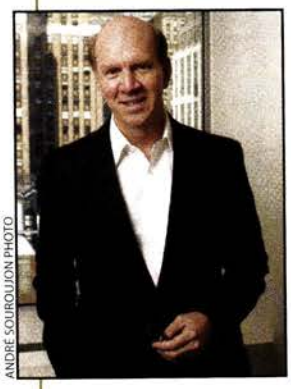
On the Record

By Gordon Bock



ANDRÉ SOUROUJON PHOTO

Over 110 years, *Architectural Record*, the official publication of the American Institute of Architects, has become the premier forum for architectural design and practice. We're honored to talk with Editor-in-Chief Robert Ivy, FAIA, an architect, writer, editor, and critic whose keen observations range from cutting-edge architects to high-tech design to historic preservation (including his own 1837 Greek Revival cottage in Mississippi)—a veritable master class on the future of houses, old and new.

GORDON BOCK: This year's edition of *Record Houses*—a magazine usually devoted to the innovative and striking—includes two historic building projects. Will historic houses get more press in the future?

ROBERT IVY: Including those projects was a very conscious decision. Roughly half of what the architectural profession does touches on existing structures—whether it's renovation, remodeling, or additions. Editorially we've known this for a long time, but we've really never recognized it adequately. So we changed horses here and included some projects that are, perhaps, less glamorous on the surface, but important for people to understand.

Historic preservation is a vital part of the profession, even for firms that bill themselves as all-new or institutional. The other aspect of this decision is the connection to green building and sustainability, for which historic preservation represents a very large, but often overlooked, solution.

GB: Preservation has long been under the building industry's radar. Should we track and analyze projects more?

RI: One of the questions that clouds the issue is what constitutes a historic structure. A few years ago, we would have said that historic buildings were those that dated from the beginning of the 20th century or earlier. That's no longer true. When we face houses that were built in the 1960s that are vital to our understanding of the development of contemporary architecture, those are historic structures in the larger view. Whether they're designated as such by the Department of the Interior, or safeguarded by local, state, or national codes is irrelevant.

So how do you define what those structures are? I think architects, design professionals, builders, and clients have a critical role in helping to decide what buildings contribute to our understanding of the past. Citizens do, too, because preservation has been a citizen-led movement since it swelled up in the 1960s. The time has come to rethink what constitutes a historic structure in light of economic and development pressures, because those pressures are very real, and they're not going away.

GB: Now that we're trying to assess modern-era buildings that are just 50 years old, many of which were totally innovative in their day, do we have enough perspective?

RI: No, I don't think we have the perspective in all cases to know what's really good. Take Two Columbus Circle in New York City, designed by Edward Durrell Stone. When built in 1962 as the Huntington Hartford Museum of Art, it was not a loved child. It was an odd building in a very prominent location, and not the architect's greatest work, in my opinion. However, it has sparked an enormous debate among preservationists—not on its aesthetics, but about its value as a transitional building leading to post-modernism. Does that warrant encasing it in honeyed amber for posterity? The New York City Landmarks Preservation Commission says no, but there are individuals who believe just the opposite. So, we're very close to that era, and there are no absolute dicta at this time on what constitutes quality or worth.

I do know it's wrong that we're losing houses by the modernist architect Paul Rudolph—some great houses by most people's criteria, and worth saving. As late as five years ago, even the Farnsworth House by Mies van der Rohe was in peril of being lost—and yet we all know this is a great building by a great architect.

GB: Any thoughts on neo-traditional building? Can the Greek Revival style fit a modern world if you add bathrooms?

RI: One of the debates in architecture is how reflective of time and place a building should be. If I create a building in Mississippi, do I look at climate to help me shape it—say, by providing a roof that will shed water effectively? If this is true, I find that the forms and principals I've devised in a new building reflect many of the same things early builders faced and solved.

We don't live in a world that's 200 years old or have its craftspeople; we live in the 21st century. I think there is a group of architects operating today who are able to relay their perspectives through the fabric of place and time—not by slavishly copying buildings of the past, but by reinterpreting past ideas into contemporary forms. There's so much more possible.

For more on this year's edition of Record Houses, *visit www.architecturalrecord.com.*

ALISON SHEEHY PHOTO

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

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anniversary essay

Everything I Needed to Know I Learned from OHJ

A longtime contributor reflects on her old-house education.

By Jane Powell

ADAM KATZ PHOTO

Author Jane Powell has had plenty of chances to test her old-house knowledge on her bungalow.

In pondering the 35th anniversary of *Old-House Journal*, I came to realize what an extraordinary effect the magazine has had on my life. Though I can't claim to have been a charter subscriber, I do have a collection dating back to the 1970s. My own subscription started in 1987—the year I bought my first bungalow. Not only did OHJ teach me the difference between a frieze and a dado, but many things I now consider part of my innate knowledge and expertise probably came first from the pages of *Old-House Journal*. (Not to mention, they published my first article, which attracted a publisher for my first book, *Bungalow Kitchens*—and in fact, a lecture by Gordon Bock was actually a large part of the inspiration for that book.) I also credit OHJ with increasing the amount of old-house products available for purchase—unlike 35 years ago, when you could only find items you needed at the local salvage yard. Think about it: Many of the companies we now take for granted—companies such as Rejuvenation, Bradbury & Bradbury, and Classic Accents, as well as numerous small workshops and artisans producing lighting, stained glass, and pottery—would not have been successful without the nationwide audience OHJ provided. In appreciation, I offer (in no particular order) 10 of the most important things I've learned from the magazine:

1 Don't destroy good old work. I learned to think more than twice before taking out a wall, a window, a fixture, or anything else, instead looking for solutions that didn't require removal.

2 If you hate something, try cleaning it first. That fireplace tile you think is hideous might turn out to be lovely after you clean 50 years of nicotine off of it. At the very least, if it's clean, it may not annoy you as much until you can rip it out.

3 Many things are not particularly difficult, merely labor-intensive. Which is how, with instructions from OHJ, I learned how to replace sash cords.

4 Reach brand toothbrushes do not dissolve in paint stripper. Pretty self-explanatory, though these days I use Soy-Gel instead of methylene chloride.

5 Beware of the "mushroom factor." I'm talking about that mysterious force

that causes any old-house project to expand until the limits of time and budget are exceeded. On my house, it goes something like this: I need to replace the rotting and leaking redwood gutters, but first I need to jack up a sunken corner of the house so the gutters will drain correctly, but if I do that, I should replace the rest of the brick foundation and put in French drains, and then I need to epoxy the rotting rafter tails, but before I do that they have to be treated with borate, and if I'm going to replace the gutters I really should replace the drip edge...

6 Don't do anything that can't be undone. That goes double for painting things that shouldn't be painted. (The idea that paint is reversible is believed only by those who have never stripped it.) And since it may be you who has to redo something in the future, it will behoove you to make it easy to disassemble, access, or remove.

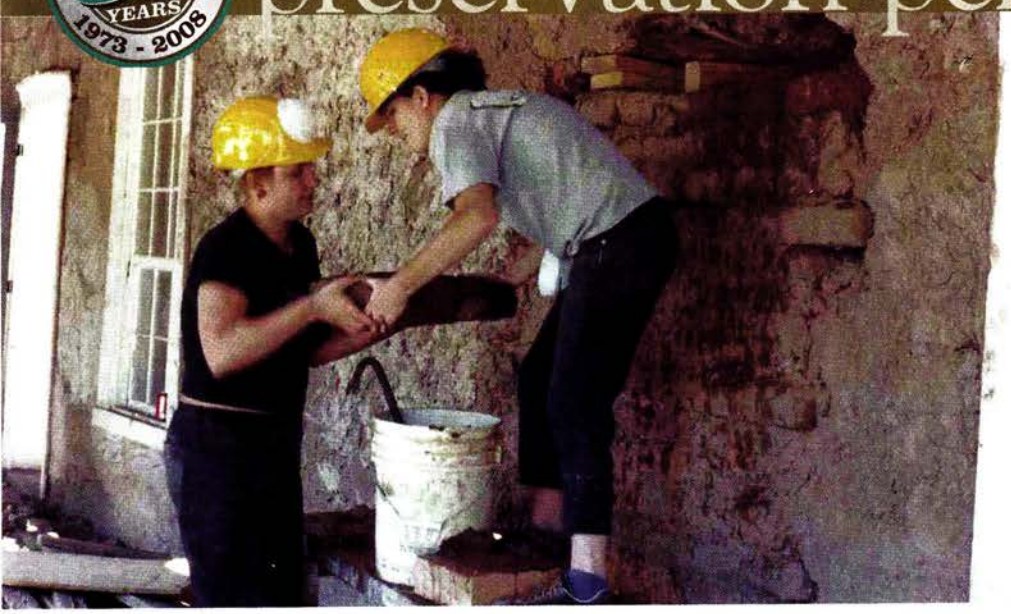
7 Don't make your house into something it's not. Don't make your ranch house into a Craftsman, don't make your Craftsman into a Victorian, don't make your Victorian into a Colonial—and whatever you do, don't "Stickley-fy" your kitchen!

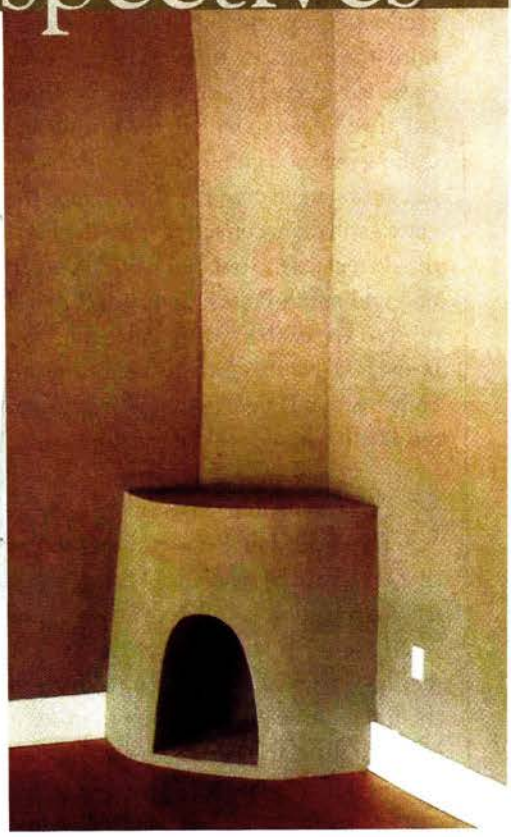
8 Old-house restoration is well within the capabilities of many homeowners. When I started, I had a few skills with tools and repairs, learned from my father. With the help of OHJ and other resources, I have taught myself to do many old-house restoration and repair projects. I've found that the best projects for homeowners are the ones that are time-consuming and expensive to pay others to do—things like paint-stripping, window tune-ups, wallpaper removal, and plaster repairs. By the same token, I've learned to avoid the things I dislike doing (hanging drywall) or am not good at (finish carpentry).

9 "They don't make those anymore" is not true. In fact, compared to 35 years ago, there's hardly anything in an old house that can't be procured somewhere—either reproduced or salvaged. And now that there's eBay, you're not even limited by your physical location (only by your lack of Internet connection).

10 You are only a caretaker. The house was there before you, and it will hopefully be there after you're gone. Don't do anything a subsequent owner will be cursing you for—just as you may be cursing previous owners right now.

Jane Powell is a restoration consultant and the author of several bungalow books. She is currently restoring the 1905 Jesse Matteson House, a "bungamansion" in Oakland, California.





Preservation Innovations

These 6 communities are leading the next wave of preservation with fresh approaches to getting people involved.

By Clare Martin

ABOVE, LEFT : Volunteers from Youthworks help Cornerstones Community Partnerships restore the Gutierrez-Hubbell House, a 19th-century adobe hacienda. ABOVE, RIGHT: A traditional Fogon-style fireplace is a distinctive feature of the restored house.

PHOTOS COURTESY OF CORNERSTONES COMMUNITY PARTNERSHIPS

The task of saving an old house is never an easy one. Sure, all the legal red tape (preservation ordinances, conservation easements, historic board guidelines) can be tricky, but it often seems that the most arduous battle is simply getting people to care. That's where many communities and organizations have started to get creative, with programs designed to get people talking and thinking and moving, whether it's by organizing a "neighborhood watch" to save historic buildings or by demonstrating how green building and restoration can go hand in hand. As OHJ looks forward to the next 35 years of preservation, we're spotlighting six organizations that are paving the way.

WHO: Cornerstones Community Partnerships
WHERE: Santa Fe, New Mexico
WHAT: Connecting the community through historic preservation

IN NEW MEXICO, A STATE WITH A RICH and far-reaching architectural heritage (some vernacular buildings date back to the 1600s), the idea of historic preservation hits close to home for many residents—and that's exactly what Cornerstones Community Partnerships was banking on when it launched its model for restoring community-owned buildings in 1986. Instead of coming in and taking over restorations, Cornerstones instead works with local residents to develop a plan that suits their needs—and trains them to do the work themselves. "There's a history of community in New Mexico, and there's a lot of suspicion about outsiders coming in and doing anything," explains Cornerstones executive director Jim Hare. "It's important to go in with that consideration in mind." Intergenerational learning is a major focus of the approach, giving the youth in the community (as well as youth from various partner programs) the chance to gain a greater appreciation for historic structures from their elders while learning valuable skills via hands-on instruction. "Young people always want to know how they can benefit down the road," Hare observes. "In our youth training, we emphasize the development of traditional building skills, which can lead to other doors being opened."

OFTEN, THE MOST CHALLENGING PART of a restoration project is pulling together all the little details. Salvage stores can provide salvation—but only if they're available. Recognizing this need (and also seeing an opportunity to save components from houses they couldn't rescue), Preservation Greensboro, Inc. formed Architectural Salvage of Greensboro in 1993. "We were all in search of parts for our own old houses—that's what originally drew us all together," says Julie Davenport, a longtime PGI member and co-chair of the ASG committee. Run entirely by volunteers, the ASG retail store stocks a wide variety of salvaged merchandise, from claw-foot tubs and pedestal sinks to heart pine flooring and Craftsman windows. A volunteer S.W.A.T. (Saving Worn Architectural Treasures) team goes into homes being demolished to retrieve as many parts as they can, while another group of volunteers gives the items a good cleaning and stocks the store shelves on twice-monthly work nights. For their efforts, the volunteers get credit toward purchases, and proceeds from the store go to fund restoration grants within the community. "People who are into restoring homes find it a great resource," Davenport says. "I think it encourages people to take it to the next level and restore their houses the right way."

WHO: Preservation Greensboro, Inc.
WHERE: Greensboro, North Carolina
WHAT: Simplifying architectural salvage

PHOTOS COURTESY OF ARCHITECTURAL SALVAGE OF GREENSBORO

Items for sale at Architectural Salvage of Greensboro's retail store include old wood mantels (above) and column capitals (right) reclaimed from the city's historic homes.

WHO: Historic Seattle
WHERE: Seattle, Washington
WHAT: Looking out for local landmarks

IN MOST COMMUNITIES, conferring protected status on historic homes is an arduous process that often ends in a disappointing dead-end at the city council. In Seattle, however, the task is a little easier, thanks to a law that gives the city's Landmarks Preservation Board the autonomy to make such declarations. What's more, Seattle doesn't require the owner's consent before it will bestow landmark status, meaning that concerned citizens can take a much more active role in preservation. Enter Historic Seattle and its network of "advocacy activists"—local residents who keep a vigilant watch in their neighborhoods for in-jeopardy properties that can be saved by landmark status. "They're my eyes and ears," says Christine Palmer, who heads up Historic Seattle's advocacy program. "They do a great job of keeping me informed of what's going on in the neighborhoods." Twice a year, Historic Seattle offers a full-day workshop to train new volunteers on the fundamentals of landmark designation, and works closely with its existing activists to prepare landmark nominations. "Because owner consent is not required, the nominations need to be legally defensible," Palmer explains. "If the scholarship is not sufficient, it won't make it through." To date, the volunteers' efforts have helped save more than a hundred of Seattle's historic buildings.

This Foursquare is one of the many homes saved by advocacy activists.

PHOTO COURTESY OF HISTORIC SEATTLE

PHOTO COURTESY OF HISTORIC CHICAGO BUNGALOW ASSOCIATION

WHO: Historic Chicago Bungalow Association
WHERE: Chicago, Illinois
WHAT: Blending preservation with green building

The Chicago Lawn neighborhood was the city's first Green Bungalow Model Block.

THE MEDIA FERVOR over all things "green" can make concepts like sustainability and energy efficiency seem like just another fad—but for the Historic Chicago Bungalow Association, it's been a way of life for a while now. When the organization was founded in 2000, bringing energy efficiency to the city's 80,000 bungalows was its primary concern. "Older homes can appear to be a burden if you're faced with the increasing costs of energy consumption," explains Annette Conti, the executive director of HCBA. "If you improve the energy efficiency of the home, you improve the long-term affordability." Plus, she adds, lower energy bills mean more money for homeowners to funnel into other restoration projects. In addition to offering grants of up to $6,000 for energy-efficient upgrades, HCBA also selects a different Chicago neighborhood each year to serve as its Green Bungalow Model Block. There, restored bungalows showcase such energy-efficient and eco-friendly features as geothermal heating and sustainable cork flooring. Concurrent seminars help homeowners learn how to incorporate these features into their own restoration projects. "We use the model homes as our learning lab," Conti says. "It gets members looking at issues with their own houses."

WHO: Pittsburgh History and Landmarks Foundation
WHERE: Pittsburgh, Pennsylvania
WHAT: Revitalizing neighborhoods, one house at a time

IN AN AGE when gentrification seems to blow through old neighborhoods like a tornado, the Pittsburgh History and Landmarks Foundation's approach to neighborhood revitalization seems like a gentle breeze. Following a model established with its first project in the mid-1960s, PHLF's Neighborhood Transformation Initiative builds momentum by purchasing a select few properties within a community to rehab. "We develop a plan according to the circumstances we find," explains Arthur Ziegler, the president and co-founder of PHLF. "We started one neighborhood program with one building; we started another by buying two dozen." Working closely with community leaders, PHLF uses its own funds to restore the buildings—often investing more than $200,000 in one home—then sells them at a fair price. (Homes in the latest Neighborhood Transformation project in Wilkinsburg sold for as little as $75,000.) These close ties to the community not only keep market values low, but also energize residents to undertake their own projects. PHLF keeps the momentum going by providing education and funds as needed after the major restorations are done. "We've never left a neighborhood—we're still in the first one we started with in 1965," Ziegler says. "We just try to strengthen the neighborhood so that we take much less of a role."

PHOTOS COURTESY OF PHLF

One of PHLF's Wilkinsburg homes, before and after the restoration.

PHOTOS COURTESY OF MATT MAZANEC

Dayton's Bluff residents lead interested visitors on the neighborhood's first Vacant Homes Tour (below), which spotlighted such abandoned gems as this Queen Anne Victorian.

WHO: Dayton's Bluff Vacant Buildings Committee
WHERE: St. Paul, Minnesota
WHAT: Taking action to fill vacant homes

HOME TOURS ARE COMMON in historic communities—but most lead visitors through impeccably restored gems. In the Victorian-filled St. Paul neighborhood of Dayton's Bluff, they do things a bit differently. This May, the Dayton's Bluff Vacant Buildings Committee (a grassroots group of local residents) hosted its first-ever Vacant Homes Tour, designed to drum up interest in the many neglected properties that have popped up in the community since the housing market took a tumble. "It started as a way to track homes becoming vacant due to foreclosure, but then we started to think, 'What can we do about these vacant homes?'," says Matt Mazanec, a real-estate agent and community resident who worked to put together the tour. What they did was use grant money from the city and a local real-estate association to rent a trolley that ferried nearly 400 people around to 11 empty homes. "Some didn't have electricity, and some had broken windows and graffiti," Mazanec says. "We weren't trying to hide the fact that they were vacant. We wanted people to see their potential." So far, four of the homes on the tour have sold or are pending, and plans are in the works to make it an annual event. "I don't see a quick end to this crisis," Mazanec says, "so we'll certainly have more tours."

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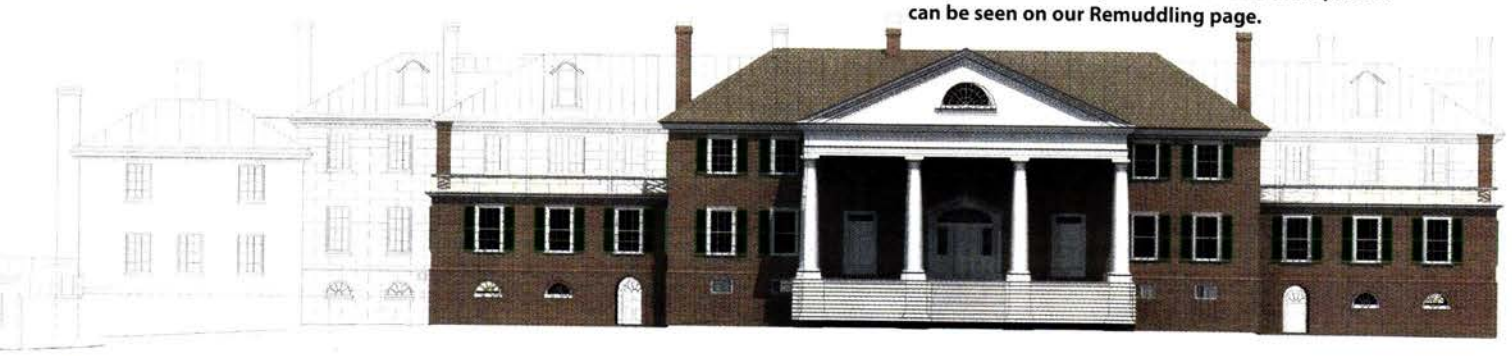


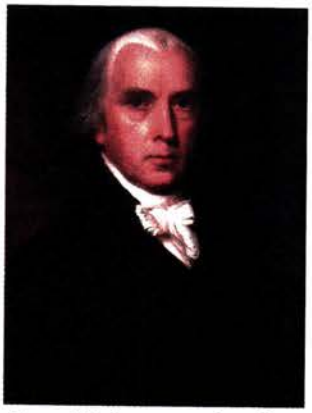
A sketch shows the extensive additions that were removed from Montpelier. Before-and-after photos can be seen on our Remuddling page.

Finding Madison's Montpelier

A world-class sleuthing effort has gone into restoring James Madison's beloved house. The result is one of the best unmuddlings in recent history.

By Demetra Aposporos ◆ Photos courtesy of The Montpelier Foundation

Like all good detective stories, this one begins with a crime—or does it? The alleged offense: A major remuddling. The facts: In 1901, the new owners of a stately 1760 Georgian-cum-Federal mansion nearly tripled it in size, stripped the original millwork, and completely reconfigured the house's interior. Pink stucco applied over the Colonial-era brickwork was the frosting on the cake. To complicate matters, the house originally belonged to our fourth president, James Madison, and his effervescent wife, Dolley. The extensive changes were largely carried out by the William duPont family, another prominent Virginia hunt country name. The duPonts surely believed the changes they commissioned were tasteful and appropriate for the time (the stucco treatment predated them), which is an opinion shared today by some prominent historians. No doubt this debate will continue, as it has at its roots the vexing question of what constitutes an authentic structure—in fact, Madison also changed the building's façade, from Georgian to Federal. However, in this case the one opinion that held sway was Marion duPont Scott's, the last surviving family member to live in the house. She bequeathed the house to the National Trust for Historic Preservation and requested that it be restored to its Madison-era appearance.



James Madison, as painted by John Vanderlyn in 1816.

The Montpelier Foundation, charged with maintaining the property for the Trust, wrestled mightily with the issue of whether the duPont-era additions were historic in their own right. They decided they could only undo them if enough evidence remained to accurately reconstruct the building James and Dolley Madison called home. "Because the recovery of the Madison house involved giving up another important house—the duPont house—it was very important to get it right," explains Mark Wenger, Montpelier's architectural historian. "Our restoration needed to be based on hard evidence about what was here." How Wenger and rest of the restoration team unearthed that evidence is a story of fact-seeking and deductive reasoning that would impress even the most savvy investigator.

Hidden Secrets

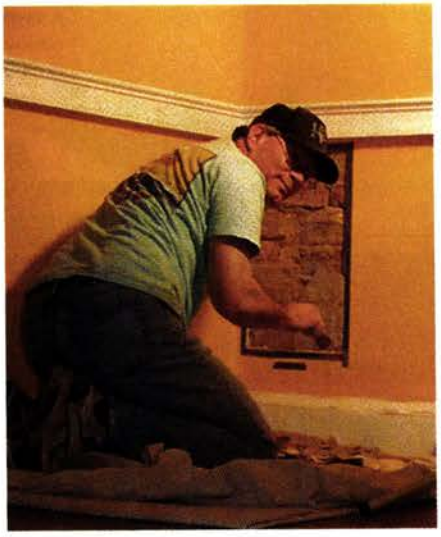
To launch their forensic investigation, Wenger's team poked the building full of holes. They cut a total of 300 investigative excavations, ranging in size from 1 to 4 square feet, through

the post-Madison plaster in an effort to pinpoint the exact locations of long-buried architectural features. In many areas, fiber-optic scopes were then dropped down walls, allowing glimpses deep inside the building's bones. The team was seeking remnants of doorway partitions, surbase (chair rails), cornices, and features like the delineating corners of Madison-period windows.

Such invasive investigation is unusual in the preservation world, but at Montpelier it paid off, offering up a treasure trove of data that helped confirm original details of the house. For example, a scope dropped through a duPont-era electrical outlet near a sidelight of the drawing room door revealed tracks and hardware that proved the sidelight had once opened. After being restored, this sidelight, which slides horizontally into the wall, sits so tightly in its tracks that Wenger theorizes it hadn't been opened since being painted for the first time. Because another set of sidelights on the house's grand front entrance also open (these slide vertically toward the floor), and both doors sit across from each other, cracking them in tandem enables a nice breeze to flow through the drawing room.

Ghostly Sightings

As sometimes happens in criminal investigations (at least on TV), ghosts lingering in the house spoke to the detectives. The team discovered that by removing layers of paint one at a time, they would eventually find the imprint of a faint profile—or ghost—left by the original surbase. They used the ghosts to successfully replicate the chair rail throughout the house. When the restoration team removed the exterior frosting of pink stucco, they discovered that the brick beneath it also had captured a ghost of the original cornice, which became the guide for its exact reproduction. Other ghostly clues were ferreted out on doors, mantels, and even walls, helping to exactly place and restore pierced escutcheons, trim, and even an early kitchen dresser. But perhaps the biggest success came on furring strips from the rafters, which bore an outline of the rise and run of a staircase that had been completely removed during the duPont renovations. This clue proved key to rebuilding the stairs at their original location, to Madison-era specifications.



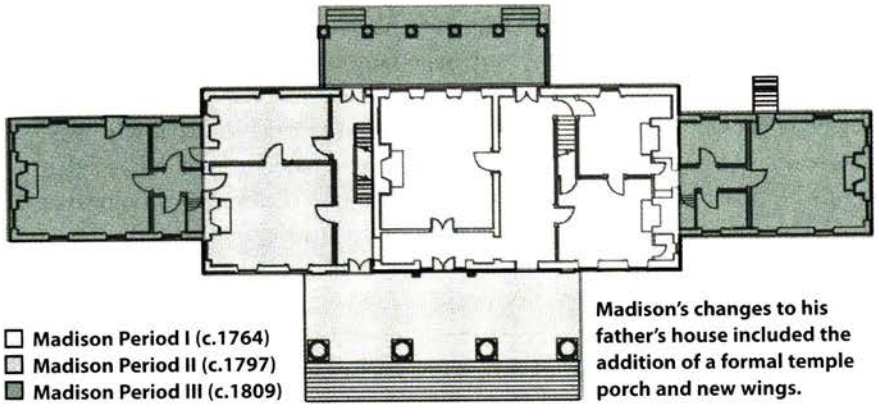
ABOVE: Cutting one of the 300 investigative holes. RIGHT: A wood-grain finish is painstakingly applied to the restored staircase.

Paper Trails

The team dug up an amazing paper trail documenting Madison-era renovations to the house, thanks largely to detailed record-keeping by James Dinsmore, the artisan who, along with John Nielson, presided over Madison's architectural improvements. Dinsmore was a master craftsman at Monticello, so it's no surprise that some of Montpelier's woodwork closely resembles that at Jefferson's estate, and that many of Dinsmore's papers are housed at the University of Virginia library. These records provided a timeline, as well as complete physical measurements of the materials used on Madison's improvements (for example, 57' of architrave), and they enabled the restoration team to subtract measurements for all accountable trim, then determine how much needed to be replaced.

A different kind of paper trail came to light through web-savvy research. The online sleuthing uncovered a previously unknown insurance document that was drawn up by a Pennsylvania fire insurance company when Dolley Madison added coverage to the house in 1837, the year after her husband died. The insurance survey outlined in great detail all of the outbuildings on the property, including compass bearings to each of their locations. It was a major find that led to the discovery of long-lost servants' quarters, as well as a wealth of buried archaeological artifacts that helped fill in more puzzle pieces.

Descriptions of Montpelier in letters,



Madison's changes to his father's house included the addition of a formal temple porch and new wings.

CLOCKWISE FROM TOP LEFT: Mark Wenger (at right) checks out Colonial-era brick liberated from pink stucco; the finished roof has a complex pattern—a fan teardrop hip and swept valley; both of the front door's Venetian sidelights slide down, allowing air to circulate inside the house; the new roof was crafted of approximately 30,000 shingles, hand-cut and -stained, and individually culled, as they would have been in Madison's day; a fragment of a letter Madison wrote—with the words "mother would" clearly visible—was found inside a rat's nest pulled out of a wall.

newspapers, and the like also provided team members with information to help the restoration effort. For example, one public paper described "massive pillars painted a dazzling white" at the entry. During the Civil War years, Montpelier's owners at the time—brothers Thomas J. and Frank Carson—allowed Confederate troops to camp intermittently on the grounds, which were also a popular touring spot for soldiers. For this reason, many written descriptions of Montpelier exist from this time—more so than during any other years between the Madison and duPont ownerships.

Discarded Clues

Operating under Wenger's guiding principle of "save every atom," even items considered trash were searched by the team prior to being discarded. A prime example is the junk heap found piled around the attic, which was combed through twice (once to examine the large pieces, then again to sift through items sucked into a utility vacuum). This thoroughness paid off when the team discovered a wood shingle from the original roof that had apparently fallen into the attic space when the roof was updated with metal. The shingle allowed craftsmen to rebuild the roof's intricate detailing—a fan teardrop hip and swept valley. Even rats' nests pulled out of the walls were disassembled. One of them contained scraps of wallpaper, a piece of red flocked fabric, and several lines of a letter written in Madison's own hand.

Photo Finishes

While very few early photographs exist of Montpelier's interior, all known examples were carefully pored over by the team. In one photo, a reflection captured in a mantelpiece mirror told the team which way to hinge the room's door so it would swing open as it had under Madison's own hand. The same photo offered valuable clues to the placement of architrave missing from the total tally on Dinsmore's ledgers.

In the end, many of the house's original architectural details were found on the premises. Thirty-eight of the 51 doors in the house during Madison's time had been repurposed in other areas of the home. All were returned to their original placements.

"Restoration is often a matter of extracting information from a reluctant witness," sums up Wenger. "Although in this case, the house proved to be pretty cooperative."

On September 17—Constitution Day—Montpelier will unveil its architectural restoration. For more information, visit www.montpelier.org.

End of an Era

Within a year of James Madison's death in 1836, Dolley moved back to Washington, D.C., a town where she was much beloved. She left her son, Payne Todd, a child from her first marriage, in charge of Montpelier. Unfortunately, Payne was a gambler and an alcoholic, and was soon ferrying items out of the mansion to pay off his many debts. By 1844, the equation had become unsustainable, and Dolley was forced to sell Montpelier, placing the estate out of Madison family hands for the first time since its founding. Heartbroken, Dolley wrote, "No one, I think, can appreciate my feeling of grief and dismay at the necessity of transferring to another a beloved home."

PORTRAIT BY ALAN DORDICK

Restoring Wright

An innovative Frank Lloyd Wright design becomes better than new.

By Richard L. Kronick ◆ Photos by Steve Sikora

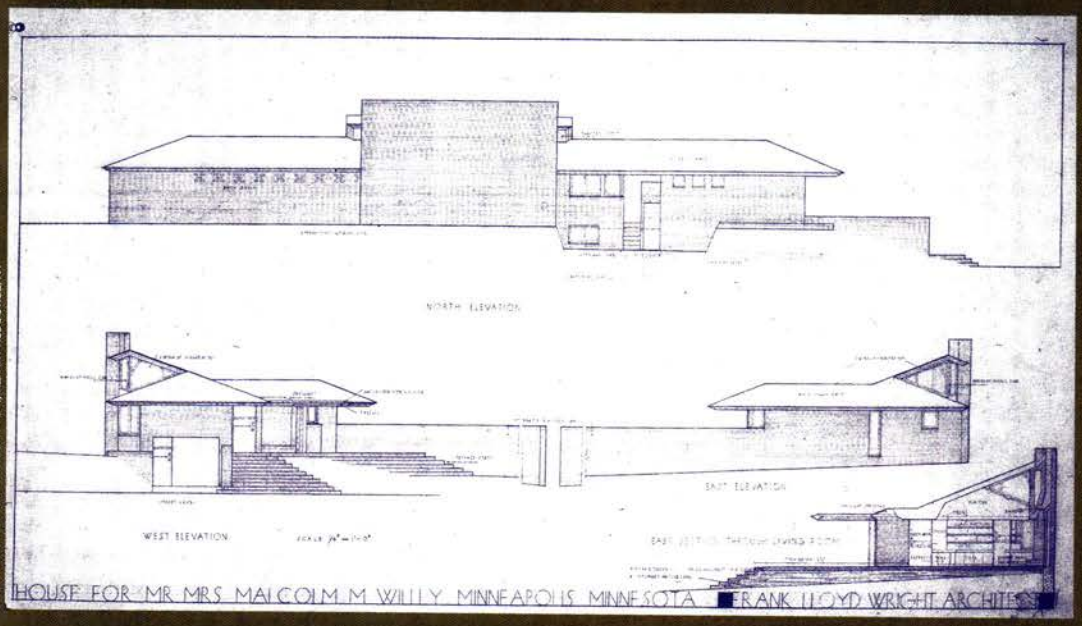
After moving to Minneapolis in 1932, Nancy Willey wrote to Frank Lloyd Wright, asking him to recommend a like-minded architect to design her house. Nancy and her husband, Malcolm, a University of Minnesota sociology professor, had purchased a lot with a view of the Mississippi River and had a budget of about $8,000. She never dreamed that Wright himself would take on such a small project, but—idled by the Great Depression—he did, writing back, "Nothing is trivial because it is not big."

Nearly 75 years after its completion, the Willey house has undergone a complete restoration. And despite the building's modest size, the restoration efforts surrounding it have been gargantuan—and full of inventive techniques.

An Architectural Bridge

Most building historians view the Willey house as the bridge between Wright's Prairie designs for wealthy clients and his Usonian homes for the middle class. In addition, a few historians speculate that the Willey house is a prototype for the rambler. The house, completed in 1934, is elongated, compact, and single-level, a concept that amazed people at the time. A columnist for the *Minneapolis Star* wrote that the Willeys were building "an upside-down house" with bedrooms in the basement.

Like many of Wright's experimental designs, the house had some structural problems from the very beginning. In 1941, Nancy complained to the architect that moisture was entering the house through gaps caused by seasonal expansion between



FAR LEFT: A prominent feature of Frank Lloyd Wright's Willey house, designed for a Minnesota professor and his wife, is an expansive cantilevered trellis, which appears to hover over a row of French doors. Wright envisioned wisteria vines covering the trellis to help frame the view and blur the line between the indoors and out. LEFT: The architect's initial sketch shows an elongated, skinny building that, like many of his houses, seems to blend into its surrounding landscape.

BELOW: From the street, the Willey house has a modest appearance, but its wide, low-slung eaves betray its Wrightian roots. As a precursor to Wright's Usonians, there's no hiding the house's fame—it continues to be barraged by unannounced visits from architecture aficionados on a regular basis. RIGHT: After restoration, the cantilevered trellis is in top form, ready to weather another 75 years or more.

the roof and chimney. Wright responded with these instructions: "The tops of the chimney and walls should be coated twice with rubberoid mastic. This will solve your problem." It didn't.

Over the years, the structural issues, along with other factors, began to reduce the house's livability. One of these issues was its fame. It was (and still is) sought out by uninvited architecture buffs, who often trespass on the property just to push their noses against the windows. Additionally, in the 1960s, the Minnesota Highway Department placed Interstate 94 a mere 100 feet away from the front of the house, filling open windows with the din of traffic noise. By the time Steve Sikora and his wife, Lynette Erickson-Sikora, bought the house in 2002, it had been mostly unoccupied for seven years, and was in poor condition. Water entered in many places; mice had invaded the roof; and numerous bricks were broken, spalled, or efflorescing. Working with contractor and master carpenter Stafford Norris III and his brother Joshua, the new owners embarked on a total restoration.

A Cantilevered Conundrum

One of the home's most prominent features is a 9' x 15' horizontal trellis with three integrated skylights, which is cantilevered over the front of the house and covers a wall of French doors. Wright envisioned wisteria vines, planted in boxes flanking the doors, growing over the trellis to softly frame the living room view.

The initial inspection by the Sikoras' contractor showed that all of the materials in the area of the trellis were greatly deteriorated, including the wood trellis itself and its sheet-metal cap, the skylight panes and their steel frames, rock-wool roof insulation, and various layers of roofing. For decades, the water that Nancy Willey had complained about had been trickling through the roof toward the trellis, rusting its cap and the skylight frames. Apparently, Wright had foreseen the potential for

ABOVE: Before the restoration, an aerial view shows how damaged the trellis had become. The three integrated skylights can be seen clearly in the middle of the frame.

RIGHT: Rotted mullions between the French doors show the aftermath of decades of water damage.

BELOW, LEFT: Wright's original design for a guttering system built into the trellis arrived too late for the Willeys to incorporate. A gutter integrated into the cantilevered support beams, as Wright had specified, was added for the first time during the Sikoras' restoration.

BELOW, RIGHT: Custom-made steel stiffeners shaped like a W help strenghten the trellis support beams. They were later covered with plywood and ice-and-water shield, and capped in copper.

water problems at this spot. He had sent the Willeys a drawing of a built-in gutter system, but it arrived after the trellis had already been constructed, and the Willeys couldn't afford to rebuild it.

A Trickle-down Effect

Damage was also evident in the wall of French doors directly beneath the trellis. Since Wright liked to break down barriers between the indoors and out, he had designed the brickwork in a continuous pattern from the front terrace through the living room floor. To accentuate this detail, he specified that the French doors have no thresholds. When Nancy Willey complained that this would invite water, ice, and vermin into the house, Wright's only concession was to suggest strips of leather for the bottoms of the screen doors. Nancy Willey disregarded Wright, and had aluminum thresholds installed beneath the doors. By 2002, the mullions between the French doors had rotted. As a result, the trellis and the living room roof were being supported largely by the door jambs, and the cantilevered trellis was drooping.

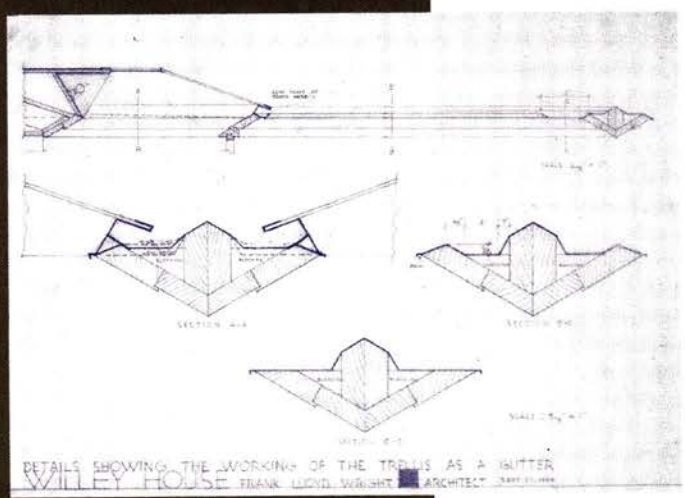
To repair the damage, the Norris brothers began by removing the skylights and the metal cap, tarpaper, and upper sheathing from the trellis. Next, they took off the

roofing materials, revealing "sisters" that previous restorers had nailed to the rafters to strengthen the roof. The contractors also discovered that the rafters were inserted into pockets in the brick wall at the rear of the house for support, a feature that was incompatible with today's building code.

Trellis Tonic

The spine of each of the trellis's cantilevered beams is, per the original construction, a pair of 2x6s lying on edge. These 2x6s were chamfered at the top and bottom to mate with the upper and lower sheathing boards, and each beam ties to the end of a roof rafter, with the house's front wall functioning as a fulcrum. These original elements were found to be in salvageable condition. A structural engineer hired to consult on the trellis designed steel stiffeners with a "W" cross-section to help straighten and lift the trellis; these stiffeners were screwed to the paired 2x6s that form the trellis's spine.

Like almost all other visible wood in



FAR LEFT: ©THE FRANK LLOYD WRIGHT FDN. AZ/ART RESOURCE, NY

the house, the trellis bottom was originally sheathed with cypress, which was in good enough condition to be retained. Stafford Norris reconstructed the upper sheathing of the trellis in plywood, covering it with ice-and-water shield, and—70-plus years after the fact—installed Wright's gutter system. A local roofing contractor then replaced the trellis's original steel cap with copper.

Replacing the skylights became a trial-and-error process, because, Norris says, "The skylight openings aren't square." Three sets of copper frames were fabricated before a snug fit was achieved. Norris also discovered that the frames' original geometry and bearing tilted them toward the house instead of away from it, adding to problems with water infiltration. So the new frames were designed with a half-inch pitch away from the house.

Restoring the skylight panes proved problematic, too, because they also were all slightly different dimensions. The first set of panes didn't match the template and cracked upon installation. A second set fared better, but still needed to be sealed with creative weatherstripping and caulking.

While the roof was open, Norris took the opportunity to install air-conditioning ducts and wiring in the deep soffit that runs across the front of the house.

Most of the original rafter tails had rotted and were removed. Norris removed the old sisters and replaced them with new ones, attaching them with screws and glue. String lines running across the rafters assured a flat, straight roof.

At the back of the roof, the out-of-code niches used to hang the rafters were filled with bricks and mortar. Norris installed double-thickness ledgers and special-order hangers to accommodate the roof pitch, which slopes 4½" per foot.

Of the double ledger, Norris explains, "You can't place hangers against pressure-treated wood because the hangers will corrode. But wood next to brick must be pressure-treated because bricks transmit moisture." Therefore, each ledger is composed of a treated rear board and an untreated front board. With the roof structure repaired, the inter-rafter spaces were filled with Icynene foam-in-place insulation, the roof was sheathed, and new cedar shake shingles were installed.

Threshold Therapy

Creating workable, effective thresholds for the French doors was another challenge. Owner Steve Sikora came up with the idea of a brick threshold—a row of bricks with a slight ridge. Based on Sikora's design, Norris created wood prototypes and had rubber molds made, which were used to create the threshold bricks.

After removing the French doors and bracing the roof, Norris used a circular saw with a diamond blade to cut a straight-edged channel in the brick floor. Then he laid mortar in the channel and bedded the threshold bricks, which protrude 7/8" above the rest of the floor. When that mortar had set, he rebuilt the terrace.

Before placing the threshold bricks, Norris had built new mullions for the French doors. Each mullion stands on a steel plinth block; bolts run through the base of each block and are embedded in concrete footings. The mullions are not pressure-treated lumber because pressure-treated wood tends to twist and warp; instead, they're made from clear pine. New French doors, jambs, and exterior trim matching the originals were created by a local cabinetmaker from meticulously sourced old-growth cypress. Norris used a gray stain on the exterior cypress, as specified by Frank Lloyd Wright, and in the end, he says, "The doors blend in pretty well with the old wood. We got lucky."

Today the house that Wright created is better than new—and likely beyond Nancy Willey's wildest dreams.

Richard L. Kronick *is a Minneapolis-based architectural historian who often lectures on and gives tours of Prairie School buildings.*

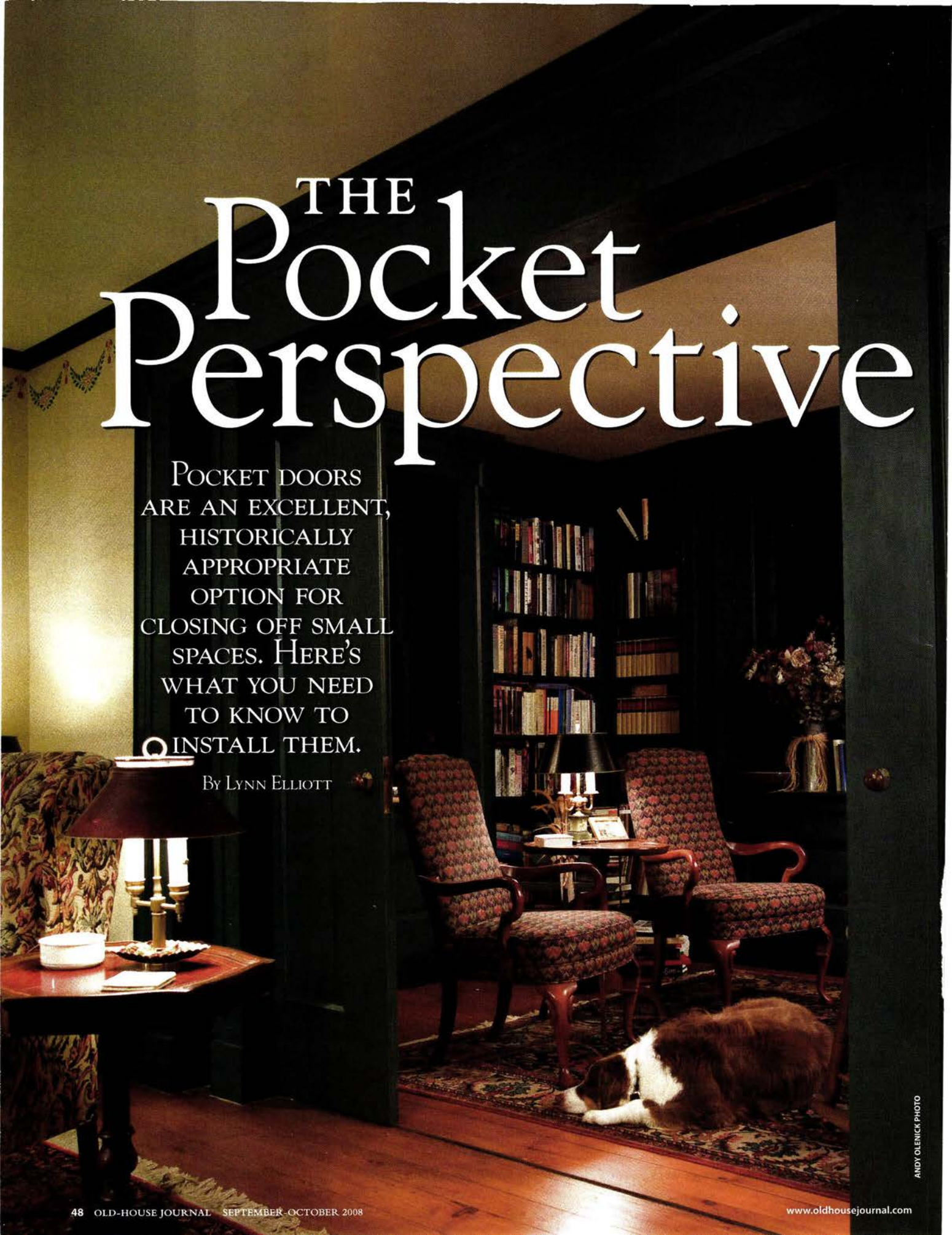
ABOVE: Stafford Norris works to install the new threshold, which was custom-designed and -created. The threshold protrudes 7/8" above the old floor to help keep water out.

BELOW: Norris applies a gray stain to the wooden underside of the trellis. The color was specified by Frank Lloyd Wright for the original design.

THE Pocket Perspective

POCKET DOORS ARE AN EXCELLENT, HISTORICALLY APPROPRIATE OPTION FOR CLOSING OFF SMALL SPACES. HERE'S WHAT YOU NEED TO KNOW TO INSTALL THEM.

BY LYNN ELLIOTT



ANDY OLENICK PHOTO

Restoring the only full bathroom in our circa-1900 Victorian duplex launched my husband, Todd, and me on a race for space. We wanted to fit a lot into the small room: tub, toilet, sink, and hopefully a tiny linen closet, too. When we mapped out a design, the floor plan had one stumbling block: the sink obstructed the swing of the bathroom door. So, inspired by two sets of original pocket doors in our living room, we decided to turn our existing bathroom door into a pocket door.

We were well aware of the problems associated with historic pocket doors, which are notorious for sticking, being noisy to operate, or worse, falling off of their tracks. (Todd and I both have had to pry our cantankerous living room pocket doors out of the wall.) But after researching modern options, we found the same wasn't true of the new breed of pocket doors. Today's hardware uses nylon rollers on box-style metal tracks for smoother operation, and track-jumping is rare. If rollers should jump tracks, modern doors are removable for easy re-hanging. Even the tracks, which affix to the floor via keyhole slots, are easy to take out without opening up the wall. With this information in hand, we forged ahead to create a new pocket from our original door. Here's how we tackled the project.

1 Frame the Rough Opening

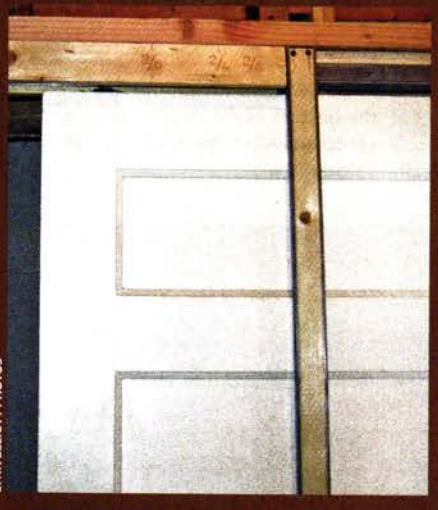
If your door is 80" high—standard size—construct a rough opening of a header and two studs at a minimum height of 84½". Our old door measured 78½", so we lowered the header by 1½", cutting the bottom ends of the split jambs. The width of the rough opening is two times the door's width plus one inch—for example, if your door is 34" wide, the opening should be 69" wide. Additionally, because our door was paneled, we realized that it needed to look centered in the closed position. We calculated the ¾" trim for the jamb into the width of our rough opening (69¾").

Square and plumb the header (for the rough opening) with the studs, making sure the header is level. We used 2x4s for the header and the studs, and secured them with 2" nails. Depending on the clearance needed under the door, measure up from the finished floor 80¾" to 81½", which will leave ¾" to 1½" of space at the floor. Then mark each rough stud. At the level of the marks, drive a 2" nail in the center of each stud, leaving ½" protruding for the pocket door header end brackets to rest on.

The header is composed of a wood header and a metal track sandwiched between two nailing strips (the nailer headers). The wood header has markings on it for various door widths. To adjust the length of the pocket door header before hanging it, remove the end brackets. At the length for your door, cut the wood header only. Turn the header

Weighty Issues

Any type of door—French, hollow-core, paneled—can be hung as a pocket using today's hardware, but you have to pay attention to weight. Most hardware is designed for 1⅜"-thick hollow-core doors weighing 75 pounds or less. Doors heftier than 75 pounds require commercial-grade, heavy-duty pocket door hardware, which can handle loads up to 200 pounds. Since our original bathroom door was a solid-wood paneled door that weighed more than 75 pounds, we went with the commercial-grade hardware.

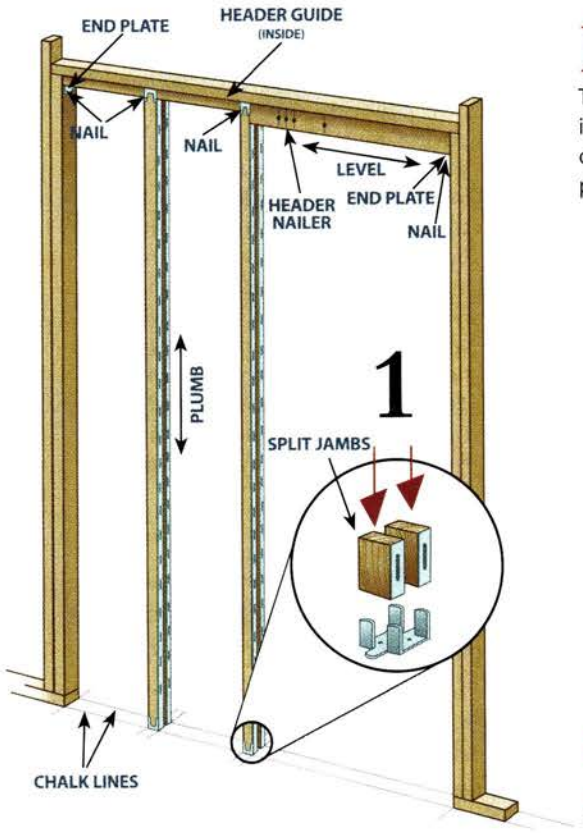


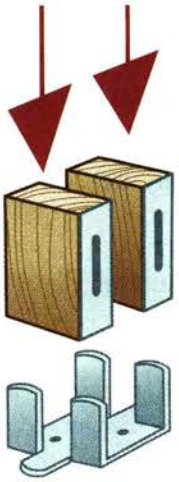
LYNN ELLIOTT PHOTOS

LEFT TO RIGHT: The wood header's markings are stamped at the factory for easy cutting to length. Kits come with two split jambs; one is installed next to the header, and the other halfway down the wall. A combination of sawdust and wood putty fills the large hole left by the old doorknob.

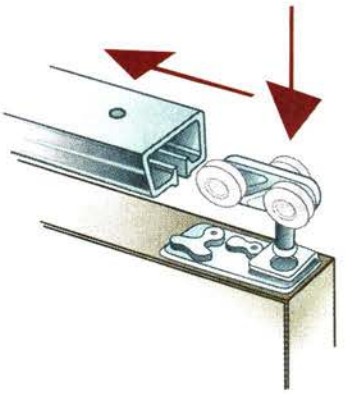
Installing a Pocket Door

Today's pocket door hardware kits are designed for quick installation and long-wearing, smooth-moving operation; they also facilitate the easy removal and re-hanging of doors. A wide selection of kits is available—even versions with frames that are preassembled at the factory and delivered right to your house.

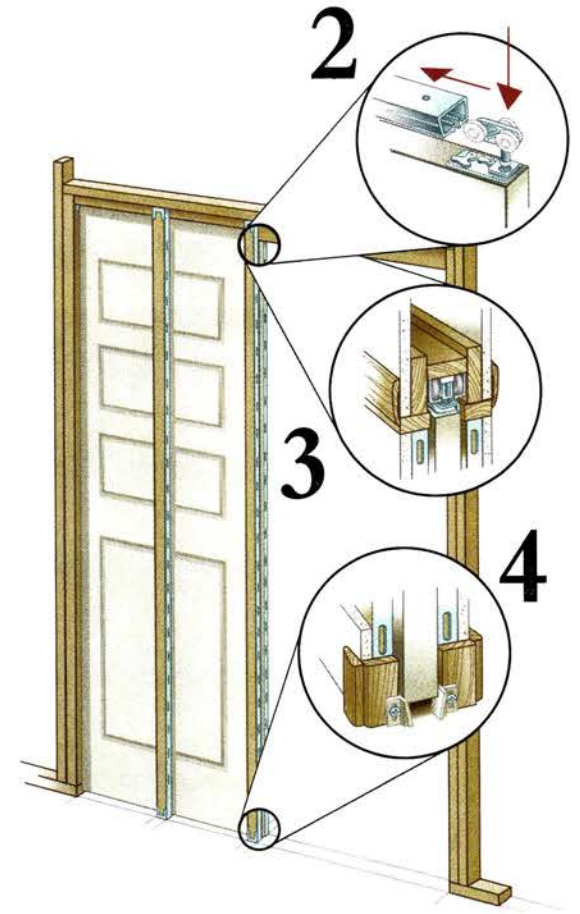


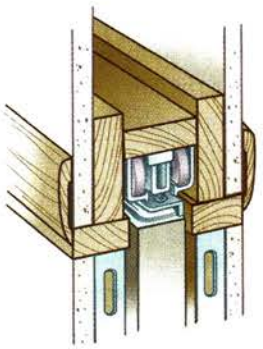


1 SPLIT JAMBS are attached to floor plates via protruding fingers that fit into slots, forming a secure connection that then gets nailed into place.

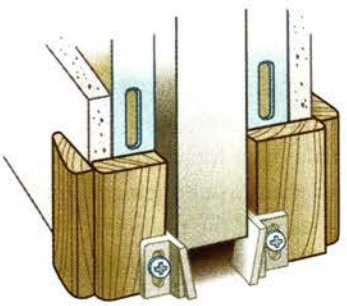


2 NYLON ROLLERS slide into a box-like track, and attach to doors via pinhole slots on a top-mounted plate, where they get locked into place.





3 THE HANGING MECHANISM is durable, operates smoothly, and rarely jumps tracks. It also allows doors to be removed easily if necessary.



4 FLOOR GUIDES are mounted at the bottom of the door to keep it centered inside the opening, and rolling smoothly.

RANDY SWEITZER ILLUSTRATIONS

TOOL LIST

In addition to a pocket-door kit (see "The Whole Kit & Kaboodle," page 51) and the door itself, you'll need:

- tape measure
- level
- framing lumber and trim
- drill
- hammer
- hacksaw
- 2" nails and 1" drywall screws
- chalk line or plumb bob
- drywall and drywall tape
- joint compound
- sponge and sandpaper
- paint and paintbrush

over and cut the metal track 1⅜" shorter than the wood header. Put the end brackets back on the cut end of the header. Measure the door and add 1"—this is the length you'll use to cut the nailing strips. Turn the header on its side and cut nailing strips only at the proper mark. Repeat with the other side.

Hang the end plates for the header by slipping the slots over the nails in the rough studs. Again, make sure the header is level. Drive nails through the remaining holes in the end plates.

2 Attach the Split Jambs

Now you're ready to attach the split jambs. The split jambs are positioned in two places. The first split jamb is flush with the nailer header; the other is set halfway in the "pocket" of the wall.

As a guide for plumbing the split jambs, the manufacturer recommends snapping two chalk lines on the floor even with the side jambs, but we found that a plumb bob worked just as well. Drop the plumb bob flush with the nailer header and mark on the floor, then repeat halfway in the "pocket" of the wall.

Starting with the split jamb by the nailer header, attach the bottom of the split jamb to the floor plate. The floor plate has protruding "fingers" that connect with slots on the split jamb; slip the "fingers" into the slots. Next, butt the split jamb against the nailer header and nail into place. Repeat the process with the second split jamb at the halfway point. Make sure the split jambs are plumb using your marks from the plumb bob or chalk line; check with a level. Attach the floor plates to the floor.

3 Enclose the Frame

At this point, the frame needs to be enclosed. Proceed as you would with any drywall project: hang the drywall, seal the seams with drywall tape, cover the tape with joint compound, smooth with a damp sponge, and, when dry, sand any further imperfections. Remember, however, when attaching the drywall with drywall screws, it is very important not to use screws that are too long. (We used 1"drywall screws.) Nothing must protrude into the wall pocket, or the door will be damaged. If you need a firm nailing surface, you can temporarily slide a 2⅛"-wide board between the split jambs.

Before hanging, prep the door by painting or staining its entire face and edges. Because we were using the original bathroom door, we had an extra step before painting: closing up the hole where the old doorknob used to be. We used a combination of sawdust and wood putty to fill in the large hole—an old carpenter's trick that thickens the wood putty. Allow the wood putty to dry thoroughly, and then check for any cracks. Refill the cracks, dry (repeating as necessary), and then sand until smooth. Finally, we painted the door and cut a new opening for the pocket door latch.

TIP Installation Tips

1 To install a pocket door, you'll need access the wall's interior in order to build a frame for the new pocket. (In our case, the bathroom was gutted, so the wall was open and ready for framing.)

2 Any plumbing or electrical lines inside the wall will have to be moved. (Ours didn't have either, which was another plus.)

4 Mount the Door

Measuring up from the bottom of the door, fasten the bumper on its back edge halfway up—40" for a standard door. (For our door, it was 39¼".) At the top of the door, measure in 2" from each edge and attach the doorplates, with the lock tabs facing the same direction. Insert the hangers onto the track, alternating their wheel positions so the weight is evenly distributed.

If possible, have someone help you mount the door. There is a slot on the doorplate for the "pin" of the hanger to go in. Lift the door and push the pin into the doorplate, then swivel the lock tab into place; repeat with the other hanger and doorplate.

Next, install finished jambs, split header, and trim. Use screws when attaching the finished jamb to the steel studs on the "pocket" side of opening, just in case you need to remove the door for adjustments in the future. Plumb both jambs with the door; shim if needed. Remember to keep a minimum of 1/16" clearance between the jamb and the door. Follow by attaching the finished split header and then the trim.

The Whole Kit & Kaboodle

Modern pocket door hardware is available either as a kit or as a pre-assembled system. Kits vary in what they include. Ours came with a frame header (with track installed), end brackets, split studs, split jambs, stud uprights, a removable bottom track, and three-wheel hangers. Preassembled systems contain the same elements, but the entire frame is made at the factory and delivered in one piece. If you choose a preassembled frame, make sure to measure all doorways (from the front door to your installation site) so you know you can get the frame where you want it to go.

THEN & NOW

Restoration

We've come a long way in 35 years of restoring our old houses.

By Nancy E. Berry

The waters of restoration were uncharted for most old-house owners 35 years ago. Little information on the subject was available, leaving homeowners to their own discretion when it came to fixing up their houses. Fast-forward to today—the restoration of old houses has become a multimillion-dollar industry, producing a plethora of magazines, TV shows, and web sites. Needless to say, much has changed in the world of preservation between then and now. We talked with a few specialists who were there in the early trial-and-error days and learned that, while the goals are still the same, the preservation movement has come a long way.

Changing Attitudes

The 1970s were a time of great change in the world of preservation. The Historic Preservation Act was passed in 1966, and by 1976, the Tax Reform Act removed the incentive to demolish older buildings.

LEFT: In 1987, lightning struck the Jethro Coffin House (also known as the Oldest House on Nantucket), causing major damage to the roof and threatening the entire structure. To shore up the building, broken rafters were spliced together, and a new roof—designed to stand up to harsh island winds—was placed over the old one.

In 1978 the Revenue Act established investment tax credits for the rehabilitation of historic buildings. These economic incentives led more people to take a chance on old houses.

"Because of these changes, preservation moved much closer to the mainstream of American life, being seen as a form of environmental stewardship as well as a satisfying means of communing with the past," says New Hampshire state architectural historian Dr. James Garvin. "In 1973, large-scale urban renewal demolition was still going on in many cities. Today, old neighborhoods are sought out as places that offer preservation opportunities and a high quality of life."

Practice Makes Perfect

"Thirty-five years ago, there were very few trained preservation professionals," notes OHJ founder Clem Labine. "James Marston Fitch's pioneering historic preservation program at Columbia University had only started in 1964, and the Association of Preservation Technology (APT) was founded in 1968. In 1973, the world of preservation was still an amorphous entity. Amateurs and professionals alike were learning by doing." By contrast, a number of schools around the country now offer historic preservation courses for both graduates and undergraduates.

"Historic preservation consulting and the practice of preservation architecture are far more pervasive and available than ever before," adds Garvin. "Every state has a State Historic Preservation Office (SHPO), and most SHPOs offer technical assistance to organizations, government agencies, and private owners." The National Park Service's *Preservation Briefs* also debuted in the 1970s, and today are all online for the old-house restorer to peruse.

Judy Hayward, executive director of Historic Windsor, Inc. and the Preservation Education Institute, also cites the increasing number of people working in traditional trades as a fundamental shift in the preservation movement. "We went through a period in the mid-20th century where building practice and materials changed dramatically," she says. "Many traditional tradespeople encouraged their children to pursue work in other professions, so there was about a 50- to 60-year break in the widespread practice of traditional building crafts. Thirty years ago, that trend began to change, and we began to renew our understanding of the skills it takes to be proficient in a trade." This shift, she adds, also afforded many women a professional role in the preservation world—not unlike the genesis of the Arts & Crafts movement in the late 19th century.

Labine agrees that major changes have come about from old crafts that have been rediscovered. "In the 1970s, the industry reinvented the lost process for making encaustic tile," he says. "The art of woodgraining was brought back from the edge of extinction, and marbleizing and stenciling texts from the 19th century suddenly found new readers."

Technology and Materials

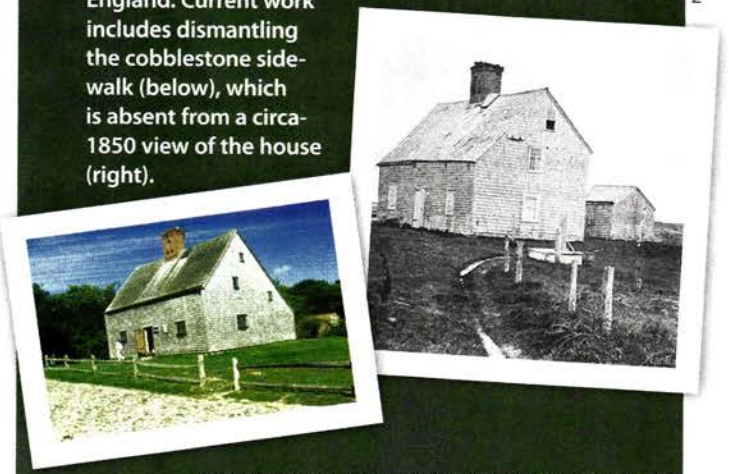
While the past 35 years have seen a resurgence in traditional trades and methods, there's no discounting that technological advances have also played a role in furthering the preservation movement. "Historic paint research has benefited from more sophisticated microscopes, building investigation from miniature video cameras that can be inserted in wall cavities, and so on," says OHJ editor-at-large Gordon Bock. "There's no underestimating the impact of cordless tools, which are now made for almost every conceivable purpose."

history NOTE

Jethro Coffin House

Built 1686

Built as a wedding gift, the Oldest House on Nantucket is the only structure that remains from the island's 17th-century settlement. In 1923, the house was acquired by the Nantucket Historical Association and completely reconstructed with the help of Historic New England. Current work includes dismantling the cobblestone sidewalk (below), which is absent from a circa-1850 view of the house (right).



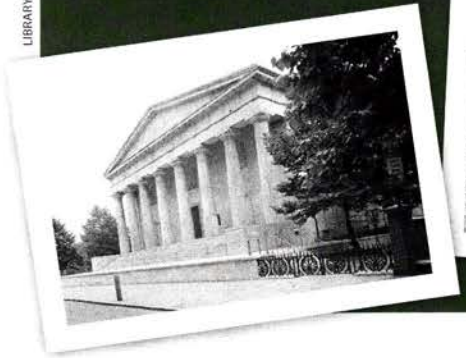
NANTUCKET HISTORICAL ASSOCIATION PHOTOS

history NOTE

The Second Bank of the United States

Built 1818-1824

- Designed by William Strickland and modeled on the Parthenon, the Second Bank was one of the most powerful financial institutions in the world until it closed in 1836. Acquired by the National Park Service in 1939, the building has undergone several restorations, culminating in a full utilities upgrade from 2002 to 2004, and column repair in 2006.



LIBRARY OF CONGRESS PHOTOS BY FREDERICK D. NICHOLS

It's also easier than ever to find the materials necessary for finishing a restoration project, thanks to a burgeoning industry for historic building materials. "In 1973, old-house restorers had few resources for historic paint colors or moldings, and almost nothing in the way of truly accurate decorative items like wallpaper, hardware, or light fixtures," says Bock. "Now there's a thriving industry that continues to expand."

First, Do No Harm

"Reversibility is the greatest change that I've seen over the past 35 years," says architect John Milner. "In the future, we may find better methods of handling a preservation project, so we need our work today to be easily reversed." Preservation methods of the past did not always take this notion into account. For instance, spreading epoxy over a masonry wall was a way to take care of spalling stone, but that epoxy is a permanent fix, says Milner, who recently helped restore the 1824 Second Bank of the U.S. in Philadelphia. Milner's team stabilized spalling on the bank's monolithic blue-marble columns by inserting titanium orthopedic bone screws, which can later be removed if a better method is discovered.

When the Jethro Coffin House (known as the Oldest House on Nantucket) was torn apart by a lightning strike in 1987, Milner was called on to find the right solution. "There were a lot of ethical and philosophical questions raised about how to put the house back together," he says. While the prevailing thinking called for inserting a steel frame into the building, Milner chose the less invasive method of splicing broken rafters together by inserting plates and using an epoxy adhesive. He also added a new roof over the existing one that could handle the island's wind load codes.

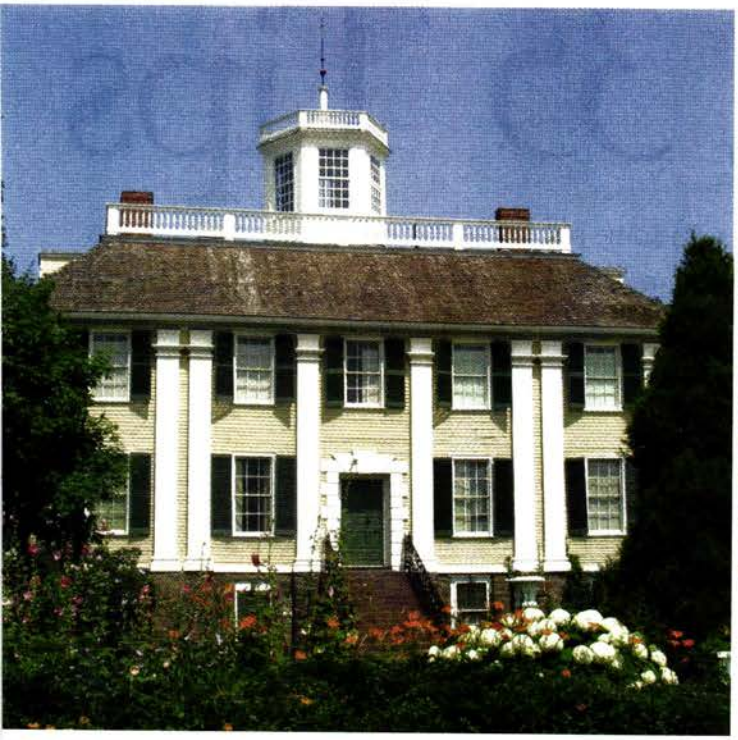
Sometimes even the best-intentioned restoration methods of the past could do more harm than good, Milner points out. Case in point: the restoration of the 1798 Octagon House in Washington, D.C., which included adding steel beams and concrete floors. These new materials were later removed when they proved to be incompatible with the old building, causing irreversible damage to the historic structure.

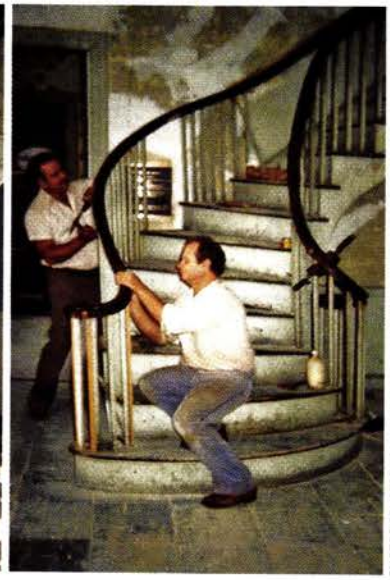
Seeing the damage certain materials can bring to a structure, preservationists and restorers have begun to take a more cautious approach to projects. "We've learned to be conservative and appreciate more than ever the value of traditional repair methods for materials like wood, stone, and ceramics," says Bock.

"We're only now starting to amass a track record on how some restoration methodologies perform over a long time, and in some

In order to mitigate spalling on the Second Bank, titanium orthopedic bone screws were installed into the marble columns. Conditions were thoroughly surveyed, and columns were marked with tape to indicate anchoring locations. Each color represents a specific type of anchor to be installed. Holes were drilled at the anchor points, and the screws were placed. Any remaining cracks or spalls were injected with grout.

MILNER + CARR CONSERVATION, LLC/NATIONAL PARK SERVICE PHOTOS





PHOTOS COURTESY OF FREDERIC C. DETWILLER

LEFT TO RIGHT: One of the earliest restoration projects on the Federal-style Shirley Eustis house was a replacement of the entry steps in 1919. During a significant restoration in the 1980s, the home's distinctive curved staircase was restored to its former glory.

cases, this information leads us to reverse earlier thinking, such as in dealing with moisture," he continues. "Early on, one school of thought held that it was appropriate to try to seal some building materials from moisture intrusion—say, by spraying porous building stones with high-tech coatings or painting all sides of porch floorboards and railings. Now we know that this approach sometimes traps moisture within the material—the exact opposite of the hoped-for protection."

Above all, we've learned that each building is different and needs to be evaluated individually. There is no one-size-fits-all solution when it comes to repairing old houses. And sometimes, even the new rules of preservation need to be broken in the name of doing less harm.

Reaching Our Goals

In 1973, only those houses dating before 1830 were deemed worthy of preservation. "If you couldn't call it Colonial, it was a candidate for 'modernizing' and remodeling," says Labine. "One of the primary missions of *Old-House Journal* was to name, study, and romanticize house styles from 1840 to 1940. We found that once people knew their home had a 'style,' they were much more interested in restoring it."

"Today, there is much more regard for preserving neighborhoods and vernacular or cultural landscapes as well as great individual examples of architecture," notes Garvin. "Federal and state governments have adopted historic preservation statutes and rules that make preservation part of public policy."

Hayward also agrees that preservation is more widely accepted today. "It seems the norm now, but 30 years ago, it was almost revolutionary. It has been a combination of governments, nonprofit groups, private developers, homeowners, and professionals who have brought this about through hard work, tax incentives, sweat equity, and capital." In other words? The work you're doing right now on your old house could be shaping the course of preservation for the next 35 years.

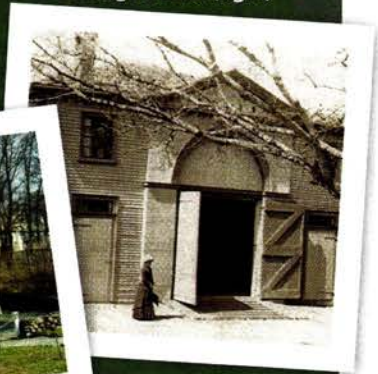
Nancy E. Berry *is the editor of* New Old House, *and is currently restoring an 1870 Queen Anne on Cape Cod.*

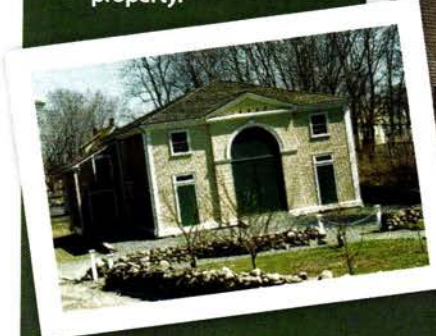
history NOTE

Shirley-Eustis House

Built 1747-1751

- **Repairs began on the Shirley-Eustis House in Roxbury, Massachusetts, shortly after it was acquired in 1913 by William Appleton, founder of Historic New England. A major restoration in the 1980s prepared the house to be opened to the public in 1991. Recent projects include saving the nearby Ingersoll-Gardner Carriage House (right, circa 1900 and below, present day) by dismantling it and moving it to the property.**





35 Years, 35 Tips

To celebrate OHJ's 35th anniversary, we checked in with some old-house gurus to gather their top tips for restoring house parts within their expert domain. From radiators to roofing, these specialists offer up a wealth of advice that can help fine-tune the care and repair of your old house.

COLLECTED BY THE OHJ EDITORIAL STAFF

MASONRY

BY JACOB ARNDT

Preservation Consultant, Architectural Stone Carver

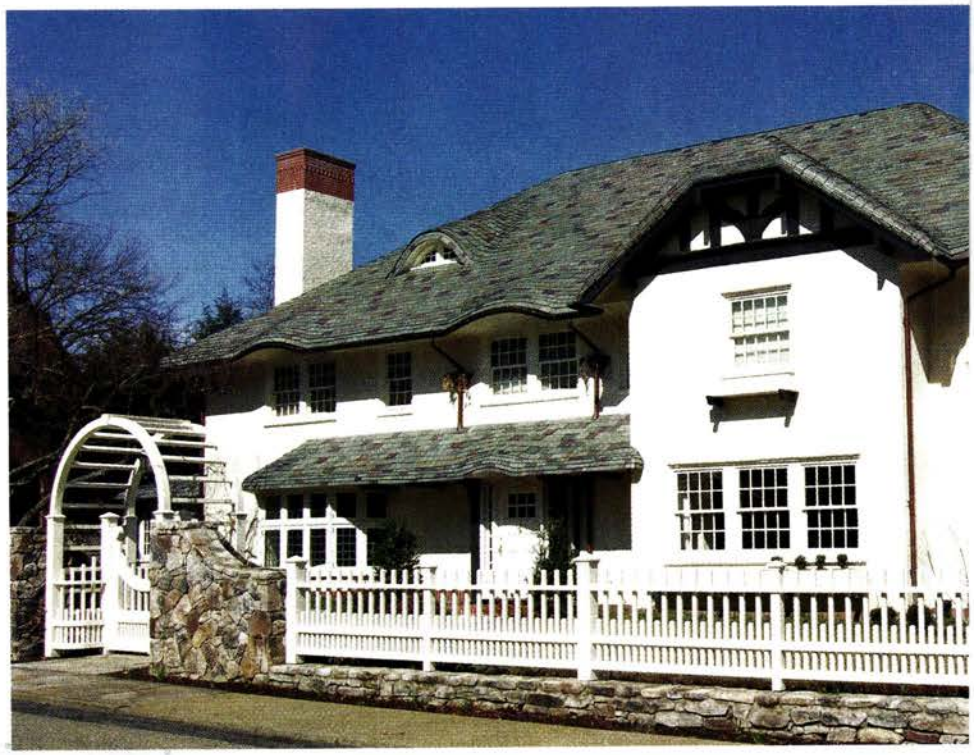
1 Know your maintenance cycles. Most buildings need tuckpointing maintenance every 50 to 60 years.

2 Match the mortar. New mortar should match as closely as possible in color, consistency, and elevation. Using too much Portland cement in the mix creates hard mortars, which can damage old buildings.

3 Never grind out joints. Only deteriorated mortar should be removed. If someone tells you otherwise, run.

4 Never use sealers. Sealers trap moisture, compounding problems during freeze/thaw cycles.

5 Replace in kind. Damaged masonry units should be replaced whole or via Dutchmen of the same material. Voids filled with putty don't last.



RADIATORS

BY DAN HOLOHAN

Author, The Lost Art of Steam Heating

6 Don't throttle a one-pipe steam radiator. The steam and condensate have to share that confined space. Keep the valve either fully open or fully closed to avoid water hammering and squirting air vents.

7 Create a perfect pitch. One-pipe steam radiators must pitch toward the supply valve. Use two checkers under radiator feet—they're the perfect shape and size.

8 Gain control. Thermostatic radiator valves are a great way to zone any radiator and save fuel. Hot-water and two-pipe steam radiators get them on the supply side; one-pipe steam radiators get them between the radiator and the air vent.

9 Get a great finish. Pros agree that sandblasting followed by powder-coating gives the best, long-lasting, non-sticky finish—but don't try this at home.

10 Don't worry about fires. Even with steam heat, a radiator gets only about half as hot as the temperature needed to kindle paper, so you can rest easy.

WOODWORKING

BY ROBERT ADAM

Founder and Senior Advisor, Preservation Carpentry Department, North Bennet Street School

11 Use heartwood. Heartwood is always the most disease-resistant. Sapwood of most species should never be used.

12 Rift or quarter-grain cuts are best. These cuts are the most stable. Flat grain often expands and contracts seasonally at twice the rate of quartered stock.

13 Install plain sawn lumber with the heart side up. Flat lumber will wear better with the heart facing up. If there's cupping, the edges will stay flat, and only the center will hump slightly.

14 Learn to use hand tools. Most historic woodwork was produced by hand tools, and most machine-made millwork (late 19th century and after) was installed with them. Historic woodwork finishes produced with hand planes can't be reproduced by modern machines like sanders.

15 Use traditional joinery. Component repairs should be made using traditional joinery instead of non-historic methods like a wholesale epoxy casting of a missing part.

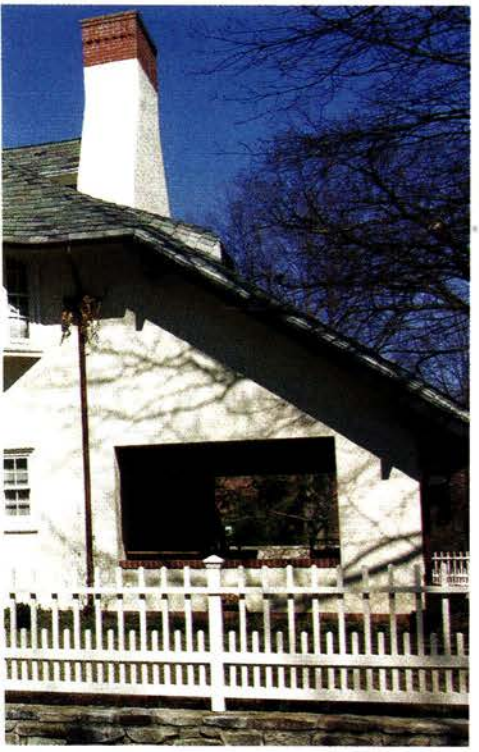
PLASTER

BY NOELLE LORD

Preservation Consultant, OHJ Contributing Editor

16 Save it. Original plaster is a key historic element of any old house. Removing it, especially to replace it with inferior drywall, significantly changes the historic appearance and value of your home.

17 Don't use buttons. Plaster that has detached from its substrate (lath) needs to be held back in place to be saved, but plaster buttons can further crush plaster, and they create a surface bump that must be skimmed over to blend in. Glue-injection reattachment is a more secure option.



18 Fill in the cracks. Taping over cracks rarely works and is usually unsightly. Dig out cracks in a V-notch fashion and infill with plaster or setting compound for a longer-lasting, more invisible repair.

19 Match up repairs. A like-and-kind mix is preferable, but mixing modern gypsum plasters with traditional materials like lime putty and hair offers a faster solution that will still blend in well. Coarse plaster (like Structolite) best mimics the oldest plasters, while finish plasters create smooth surfaces befitting later eras.

20 Practice first. Try your plaster mix and trowel technique out in an inconspicuous area or on a board before tackling a high-visibility repair.

SLATE ROOFING

BY JOSEPH JENKINS

Author, The Slate Roof Bible

21 Identify your slate. To correctly care for your slate roof, find out what type of slate it is. Just as you can't repair a Chevy with Ford parts, you should never use New York red slate on a Pennsylvania gray slate roof.

22 Understand your roof's longevity. If your roof only has 100 years of longevity and is 95 years old, it's not worth sinking money into. But a roof with 200 years of longevity that's 75 years old is a young roof that should be highly valued and properly maintained.

23 Inspect your roof regularly. At least once a year, walk around your house (use binoculars if necessary) and look at your roof. If you see missing, broken, or sliding slates, or flashing that looks suspect, call your slater.

24 Shop around for quality. Good slaters are out there, but you have to look for them. It's worth the effort to have someone who truly knows what he's doing.

25 Educate yourself. There are many slate roofing resource materials available to the public online. Take some time to review, read, watch, and learn. Your best defense against an unscrupulous contractor—and damage to your roof—is knowledge.

WINDOWS

BY JOHN LEEKE

Preservation Consultant, OHJ Contributing Editor

26 Save your wood windows. Thirty percent of windows being replaced are less than 10 years old—plastic parts fail and can't be repaired, seals fail on insulating glass units, or the glass fogs up. Your original wood windows have lasted a century or more; they can last another.

27 Each window is different. Consider individual window needs. You might carefully restore the house's front windows and add interior air panels seasonally, add weatherstripping and exterior storms to side windows, and replace the rotting windows out back. And some windows may need nothing at all.

28 Old windows can be energy efficient. Adding weatherstripping and keeping up storms can make original windows as energy-efficient as replacements. Interior air panels and curtains or roller shades also add comfort and boost energy savings.

29 Maintenance lasts. Simple maintenance and minor repairs will pull your windows through another decade or two. Complete refurbishing will set them up for the rest of this century.

30 Enjoy your old windows. Their original molding profiles and old wavy glass provide authentic character that is not easily recreated.

HARDWARE

BY TERRI HARTMAN

Manager, Liz's Antique Hardware

31 Clean gently. To clean dirt and general gunk from antique hardware, use cleansers (such as Autosol) with natural ingredients.

32 Remove paint carefully. When removing years of paint, be gentle; you don't want to destroy 40 years of patina in the process. A solution of TSP (trisodium phosphate) and water is best. Toxic cleansers can damage finishes.

33 Be patient. It takes time to loosen multiple layers of paint; check on solution-submerged hardware daily. When the paint loosens, rub it off, then finish with a light scour with very fine steel wool (grade 00).

34 Know what you've got. The more specifics you can give about a piece of hardware, the more likely you'll be able to match it. Take measurements (overall and between holes), take pictures, and if it's a lock you're looking for, make sure you know what type of interior mechanism it has. Whenever possible, bring the original item with you to the store or salvage yard.

35 Be flexible. Exact matches can be hard to find, but a close match can be just as good. Differences in drawer pulls can be hidden on a chest, for example, by moving originals to the top and using the near matches at the bottom.

OLD-HOUSE INSIDER

Amazing Baths

IF YOU'RE LOOKING FOR BATHROOM DESIGN INSPIRATION, YOU JUST MIGHT FIND IT IN THESE PERIOD-PERFECT FITS FOR THREE DIFFERENT ARCHITECTURAL STYLES.

BY THE OHJ EDITORIAL STAFF

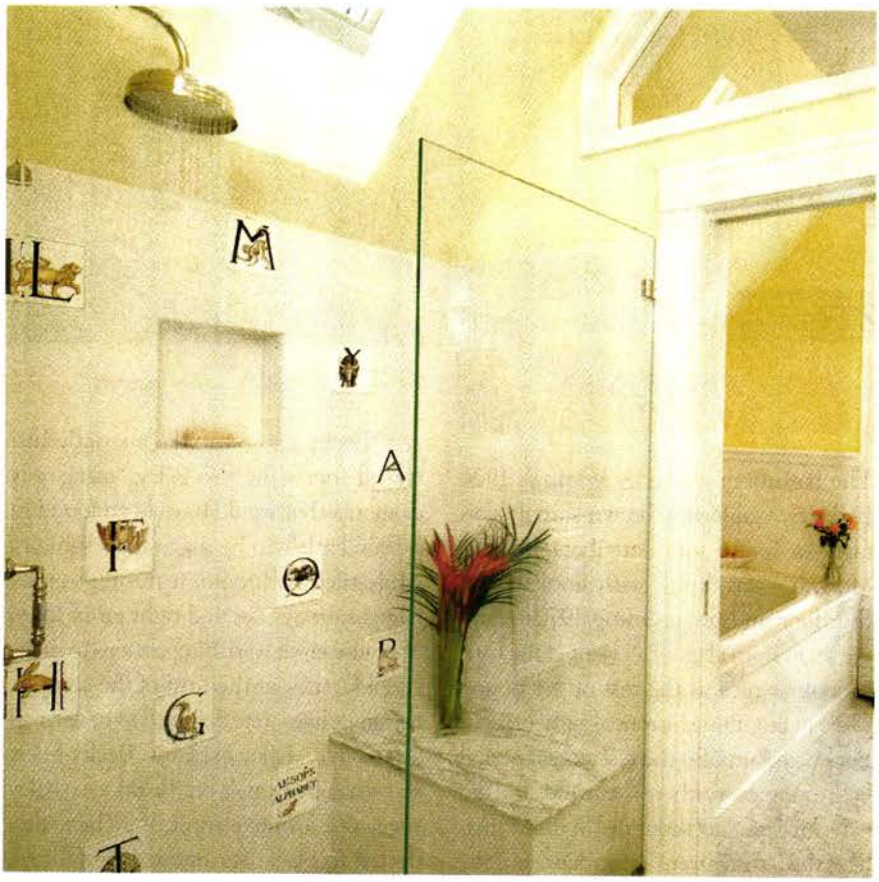
victorian

When converting an unfinished section of the attic in their 1890s Shingle-style Victorian just outside of Boston into a master bathroom, Ingrid and John Coates had two goals. First, they wanted to usher plenty of light into the third-floor space. They also wanted to add a dash of whimsy for their children, whose playroom is adjacent to the bathroom. And they wanted to accomplish both things while remaining true to the style of the home.

Because the footprint of the house couldn't be expanded, restoration contractor Charlie Allen built in a gable dormer to drench the tub room with natural light. He also worked with the unusual shape of the roofline to create a trapezoidal transom above the door between the tub and shower that further opens up the space. A skylight over the shower and a small porthole window near the sink help the room feel even sunnier.

The childlike fancy the Coates sought was achieved by a shower stall lined with alphabet tiles bearing images from Aesop's fables. "They're fun, but they're also appropriate to the era of the house," Charlie notes. In every other regard, though, the bathroom sticks to tradition, with a console sink, black-and-white mosaic Carrara marble tile, and traditional molding and wainscoting. All of the molding was custom-cut by a local lumberyard to match the woodwork in the rest of the home. "Bathrooms and kitchens present so many modern amenities that they can be jarring to the feel of an old house," Charlie says. "One way to soften that is to bring in traditional moldings."

To solve the storage-space conundrum that's common in old-house bathrooms, Charlie built in a linen closet next to the shower, and installed a vanity with extra cabinet space in the tub room. Both storage solutions have unassuming profiles that blend well in the traditional space. "The bathroom is elegant," says Charlie, "but with a little whimsy."



SHELLY HARRISON PHOTOS

OPPOSITE: A frosted glass pocket door can be pulled out in the space between the tub and shower rooms, adding privacy without sacrificing light. RIGHT: An 8-inch showerhead provides a luxurious downpour in the sunny shower, which is marked by a collection of Aesop's Fables tiles.

Products

VICTORIAN Tribeca black & white border tiles and Bianco Carrara 2x2 tiles (floor), Walker Zanger; Aesop's Fables alphabet tiles (wall), Paris Ceramics; 3x6 White Crackle tile (wall), Tile Showcase; Perrin & Rowe tub and shower fixtures, Rohl; Belle Epoque console sink, Cesame; widespread lavatory faucet, Newport Brass; Memoirs toilet and Iron Works bathtub, Kohler; Dover White, Provence Cream, and Yellow Lotus paint, Benjamin Moore; Biltmore cabinets, Decora.

BUNGALOW Black & white tiles, Victoria cap trim (wall), and 2" unglazed porcelain hex tiles (floor), Subway Ceramics; Greek key border (floor), American Restoration Tile; mahogany toilet seat and hinge, L-corner chrome shower rod, and vertical ceiling supports, DEA Bathroom Machineries; Columbia chrome bridge faucet, Sign of the Crab; cabinet, Darren Dizon (original sink); Alma flush-mount light fixture, Rejuvenation (antique shade); Country Collection three-function hand shower and Palladian grab bar set, Rohl; Franciscan & Petite Franciscan towel bars and hooks, Gatco; Navajo White and Jumel Peachtone paint, Benjamin Moore.

ART DECO Mellow Gold 4x4 tiles (floor), Florida Tile; gloss black liner (floor), Oregon Tile & Marble; Chiffon 4x4 border (floor), Dal Tile; Chiffon 3x6 tile and Sanitary Cove base (wall), Dal Tile; ½x6 scroll liner, gloss black liner, and crown (wall), Oregon Tile & Marble; Lutezia sinks, Porcher; Trinity faucet, exposed tub filler, and handheld shower set, Soho Corp.; Regal double-ended bath with pedestal, Cheviot; Mathison fixture with Opal schoolhouse shade, Adrian sconces with Streamline shade, Streamline porcelain towel ring and hooks (similar to shown), and hexagonal glass black knobs, Rejuvenation; Adams Gold paint, Benjamin Moore.

bungalow

The bathroom in Becky Waring's 1906 Berkeley, California, brown-shingle cottage—a house some attribute to Julia Morgan—was dingy, with linoleum on the floor and unappealing 1970s white tile set in stained grout. "I wanted the bath to look as nice as the rest of the house, while maintaining historical authenticity," Becky explains. So she researched period bathrooms everywhere she could, and did extensive product scouting. "It didn't matter if the fixtures were cheap or pricey," she says. "They had to look right." She also found Riley Doty, a master tilesetter with the San Francisco-based restoration group Artistic License, to help guide her.

"Becky chose to take a strictly historical approach," says Riley, "using only elements that would have been found in a 1906 bath." So he suggested a sanitary white-tiled bathroom, featuring square-edged subway tiles and tight grout lines. "Because grout wasn't impervious to moisture like tiles, at the turn of the century, the grout lines were designed to be as small as possible," Riley explains. Becky knew she wanted hex tiles on the floor, so Riley suggested a simple inset of 2" hex tiles, dotted in black, surrounded by a Greek key border. Installing borders can pose problems in old houses, where the floors are seldom square, so Riley placed the border 2" from the wall. "That way, any tapering or bulging lines get absorbed into a neutral field, and the border remains perfect."

ABOVE, LEFT: Modern amenities—like a shower with thermostatic controls and adjustable-height hand sprayer—blend in with the bathroom's original marble sink (and reproduction bridge faucet) thanks to carefully matched fixtures that create a warm, period feel. ABOVE, RIGHT: The floor's mosaic Greek key border helps define the room.

"Riley did a beautiful job," says Becky. "The bath now works aesthetically and functionally, and we honored the house's architectural heritage by keeping the beadboard and period fixtures, and using reproduction tile and hardware."

EMILY HAGOPIAN PHOTOS

For More Information

American Restoration Tile: www.restorationtile.com
Benjamin Moore: www.benjaminmoore.com
Cesame: www.kitchenbath.com
Cheviot: www.cheviotproducts.com
Dal Tile: www.daltile.com
Darren Dizon: www.dizworks.com
DEA Bathroom Machineries: www.deabath.com
Decora: www.decoracabinets.com
Florida Tile: www.floridatile.com
Gatco: www.gatco-inc.com
Newport Brass: www.newportbrass.com
Oregon Tile & Marble: www.oregon-tile.com
Paris Ceramics: www.parisceramics.com
Porcher: www.porcher-us.com
Rejuvenation: www.rejuvenation.com
Rohl: www.rohlhome.com
Sign of the Crab: www.signofthecrab.com
Soho Corp.: www.sohocorp1.com
Subway Ceramics www.subwaytile.com
Tile Showcase: www.tileshowcase.com
Walker Zanger: www.walkerzanger.com

art deco

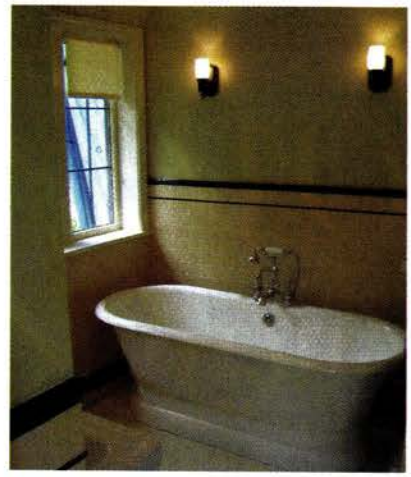
When Tal and Irene Saraf decided to update the master bathroom in their 1931 Tudor Revival house in Seattle, they were looking to add a little room—and some modern amenities like double sinks. "Our vision was to create a bath that seemed appropriate to the period of the house," explains Irene. "We wanted to add a little space, but still make the room feel like it could be original." The Art Deco flavor of two other original bathrooms in the house, which have pink and black tile, provided the design inspiration. To capture the feel of this era, they worked with local architectural designer Clint Miller.

"The tile was key to making the room work," says Clint. "On the walls, we wrapped the tile border around the medicine cabinets, instead of having it die where the two intersect—it's a treatment I had seen in several higher-end old houses, and it adds a real vintage feel." Clint, who calls himself "a longtime observer and appreciator of old houses," designed a basic subway tile configuration for the walls, but dressed them up by capping them off in black and adding a pencil-border detail. The pale yellow color was Irene's idea. "I grew up in a late-1920s house with a yellow tile bathroom, and I've always been drawn to that color," she says.

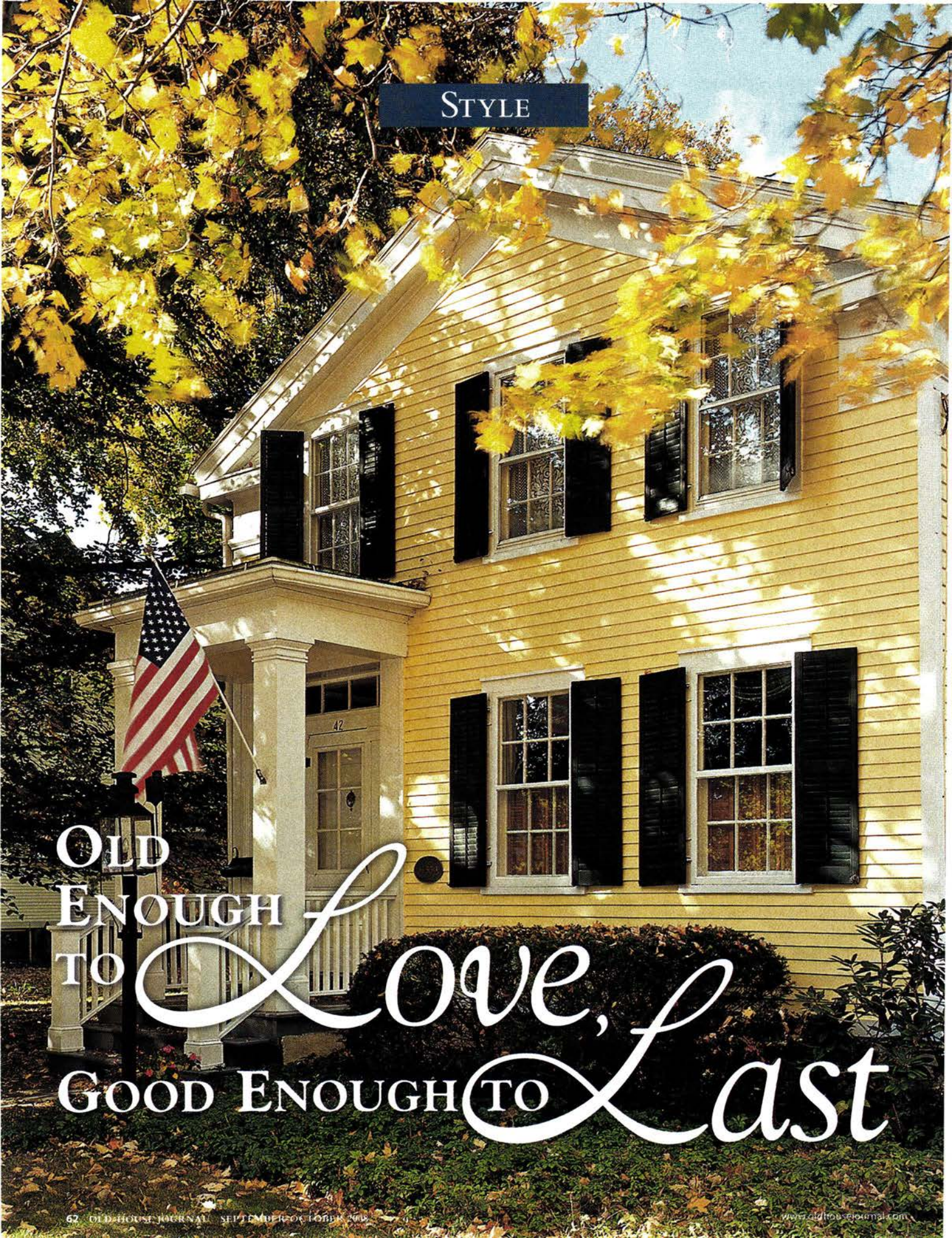
On the floors, Clint designed a diagonally patterned field, which is framed by both a pencil border and a darker 4x4 tile laid straight. The finishing touch is black base tile, which makes the floor appear to be dressed for a ball and seals the Deco feel.

"We were really happy to collaborate with someone who could help make the bathroom look like it's original to the house," says Irene. "It's lovely to look at and it's very functional as well—it makes me happy every day."

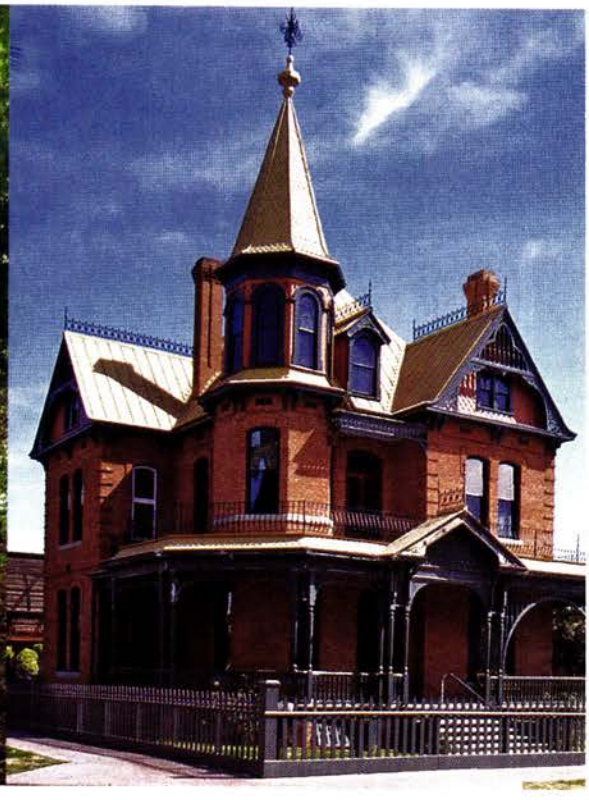
TAL SARAF PHOTOS



ABOVE: Contrasting tile treatments—and colors—give the bathroom an upscale Deco feel. LEFT: The double-ended pedestal bathtub is a reproduction of examples that were available in the 1920s and '30s, and found mostly in high-end houses.



OLD ENOUGH TO *Love*, GOOD ENOUGH TO *Last*



A HOME'S AGE OFTEN PARALLELS THE LEVEL OF RESPECT IT RECEIVES IN THE ARCHITECTURAL COMMUNITY. BUT IS AGE ENOUGH TO MAKE AN OLD HOUSE A GOOD ONE?

By James C. Massey and Shirley Maxwell

It has been said that somewhere in every human heart there stands an old house. We believe that.

The house doesn't have to be grand, illustrious, historic, or even beautiful—except, maybe, in the way that old faces can be beautiful if they belong to good people.

On the other hand, it also has been said (in the iconic 1970s movie *Chinatown*) that "Politicians, ugly buildings, and whores all get respectable if they last long enough." That may be true, too.

Thirty-five years ago, when *Old-House Journal* was born, not every heart had room for an aging Victorian vision of architectural splendor. Likewise, today, there are hearts with no soft spot for the postwar Colonial Revival house that sheltered the Cleaver family in the beloved 1960s "Leave It to Beaver" television series. So, what makes a house old enough to matter—and good enough to love?

There are as many answers to that question as there are hearts to answer it. For 20 years or so, we've been picking away at the issue in our OHJ articles on historic architectural styles. From Colonial to Greek Revival to Arts & Crafts to Modern, we've fallen for another old house—or 60—several times a year. We simply love them all.

The official answer to the age-equals-goodness question belongs to the National Register of Historic Places, the federal government's official list of U.S. buildings, districts, sites, and objects that are historically, architecturally, or culturally significant. The Register lists buildings as young as 50 years of age—even younger if there are compelling arguments for inclusion.

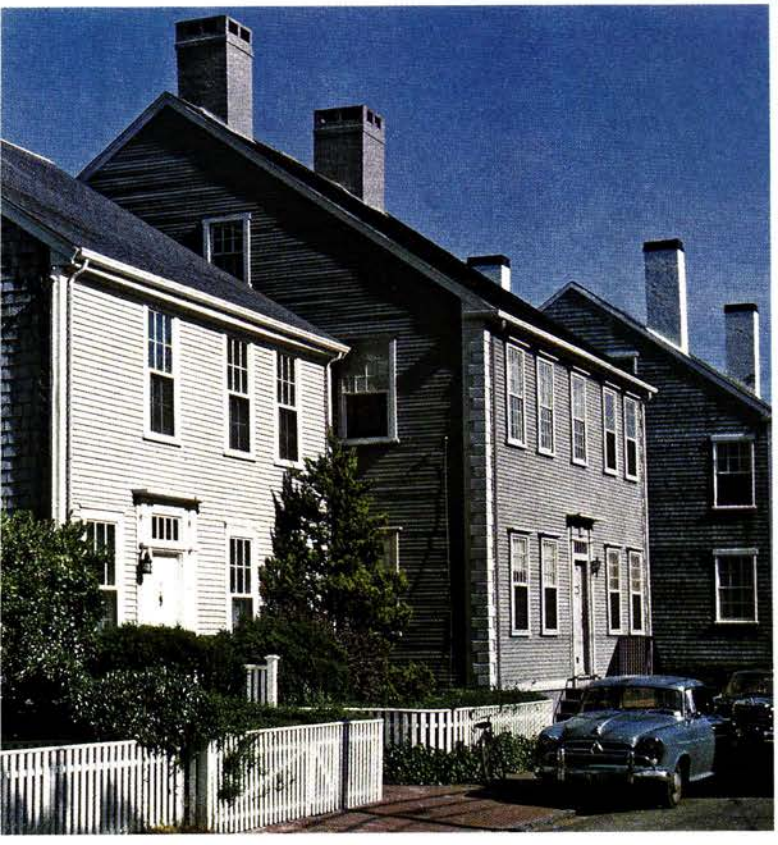
That bothers some people. Prevailing wisdom dictates that objects need to age at least a hundred years before they can be considered antiques, and many believe the same should hold true for buildings.

Architectural Integrity

The 50-year rule doesn't bother us. History moves too fast, and the wrecking ball never sleeps. We

OPPOSITE: Fall leaves play against the yellow clapboard of an iconic Greek Revival façade. TOP LEFT: Hollin Hills, Virginia, typifies many small postwar developments in the "soft modern" style—the newest historic house type. TOP RIGHT: High Victorian houses like the 1895 Rossen House in Phoenix, Arizona, were seriously underappreciated only a generation ago. ABOVE: Age doesn't always guarantee respect—many 18th-century houses, like these along the Delaware River in Philadelphia, were demolished for the construction of I-95.

OPPOSITE: ANDY OLENICK PHOTO; THIS PAGE, CLOCKWISE: JENNIFER KABAT PHOTO; JAMES C. MASSEY PHOTOS



JAMES C. MASSEY PHOTO

The beauty of Nantucket's historic neighborhoods derives in no small part from its gable-roofed, gray-clapboarded houses of the 18th and 19th centuries.

do think enough time has to elapse to allow the building to be seen in the context of its own time and in comparison with, or in contrast to, the buildings that came before and after it.

As to style, we love 'em all, remember? The world may worship Greek Revival, detest modernism, and yawn at some other architectural form, but personal taste is, well, personal.

Not that we don't have standards. Like the National Register, we favor integrity. No radical cosmetic surgery, no inappropriate augmentations or amputations, no "earlying-up" (the architectural equivalent of fudging your resume). Too much of that, and you have a whole new building that will have to wait another 50 years before its worth can be known.

Good design is a plus, though it needn't be fancy. Venturi and Rauch's Nantucket cottages have their place in our hearts, along with Robert Mills' mansions and Frank Furness' brick and stone city houses. Frank Lloyd Wright's little Usonian homes are as welcome as his Fallingwater extravaganza. Barely-heard-of or anonymous designers can rate high with us if their work is honest, appropriate, and attractive.

Well-chosen materials—wood, brick, marble, even concrete—that have stood the test of time are excellent recommendations. And it's better still if they represent early uses of materials that have become old standbys, such as the postwar Lustron house's original porcelain-steel panels. Even faux materials, such as manufactured stone, are legitimate if they're age-appropriate. (We do, however, draw the line when we see 20th-century permastone facings on 19th-century houses.)

Neighborhoods Matter

Good old buildings and their surroundings share a mutual history. That's one reason preservationists like historic districts and neighborhoods. The presence of many houses of compatible design and comparable age in near-original settings enhances them all—and gives old-house watchers more bang per block.

Context is key. Consider the ubiquitous post-World War II ranch house, few of which are architecturally distinguished as individual entities. Except for a mixture of building materials (brick, wood, stone, shingles) and the popular big masonry chimney, they are undecorated. To the untrained eye, they all look alike. And they're small—often 1,000 square feet or less, and just one story. Worst of all, there are so many of them!

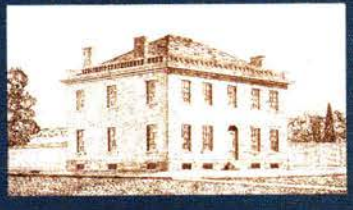
But that's the whole point. Though the house itself may be practical, even charming, it makes little sense without a neighborhood filled with similar houses. The ranch house is no prima ballerina; it begs to be viewed as part of the ensemble. It needs its neighbors—and its neighborhood's traffic-calming curving streets and cul-de-sacs—to establish its character as a family-friendly, neighborly kind of house. The original Levittown, once maligned as a ticky-tacky, populist purgatory, is as viable today as it was when house-hungry WWII vets and their families moved there six decades ago. The houses aren't big, they aren't impressive, but they are loved.

history NOTE

Updating the Past

Giving old houses fresh faces is nothing new

- William Woollett's 1878 book *Old Homes Made New* shows how to take a tired, old-fashioned Greek Revival...



...and turn it into an up-to-date Queen Anne, not unlike today's over-building of 1950s ranches to make new McMansions.

- A good example of this practice is this house in Pittsford, New York, built in 1814 in the Federal style and recast as an Italianate in the 1860s.

TOP TO BOTTOM: JAMES C. MASSEY ARCHIVES; ANDY OLENICK PHOTO

More stylish and thus less problematic than the ranch house is the postwar style we call "soft modern." Contemporaneous with the ranch, it was (and is) treasured by suburb dwellers with non-traditional tastes—and maybe a bit more cash. It falls between the pedestrian leanings of the ranch and the hard lines of true modern (à la Philip Johnson's Glass House). Soft modern is comfortable, clean, warm, and outdoor-oriented in a more overt way than the ranch. Playing up its imaginative use of materials, it also is likely to be found in smallish, open-plan houses sited on small lots on curving streets, and accompanied by naturalistic landscaping with native plants and few sidewalks. Plenty of people love this house—Eichler aficionados in California, Charles Goodman fans in D.C. suburbs such as Hollin Hills, and Arapahoe Acres admirers in Colorado.

ANDY OLENICK PHOTO

The Split-Level & Beyond

But what about that other ubiquitous mid-century style—the split-level? It has more than its share of detractors, but lately it's been garnering a fair number of new enthusiasts. Time, along with the vertical lifestyle required by many of today's townhouses, has made the split-level's six-steps-up, six-steps-down approach more attractive. It certainly proved helpful a generation or two ago by economically using small, irregularly shaped, uneven building lots (left over, perhaps, after the flat potato fields that enabled Levittowns were built out). More ample than ranch houses, split-levels divided the house into discrete areas: the public entry hall a few steps up from the front walk, the living room and kitchen a few steps down from the entry, and bedrooms above the attached garage (the residents' preferred entrance and home to that all-important postwar family member, the automobile).

Once, only houses from our "colonial" past (the 17th century to 1840) seemed important. Until the 1960s, anything built after the Civil War was suspect. Even the beloved early 20th-century bungalow had to wait its turn to become "old enough." Until recently the ranch, split level, and soft modern house seemed way too young to merit respect from the old-house crowd. But that's changing. Now Americans can look at buildings from the recent past with curiosity and interest, if not always with admiration.

Which will be the good old houses of 2043? Will we love today's split-foyer as well as the old split-level? How many 1990s cathedral ceilings will have been foreshortened by the addition of "mezzanine" floors? Will 6,000-square-foot McMansions be the great houses of the future? Will the post-modern Palladian window turn out to be full of cracks?

The answers to those questions will undoubtedly educate and entertain us all. In the meantime, let's cherish the good old houses in each of our hearts. Long may they stand!

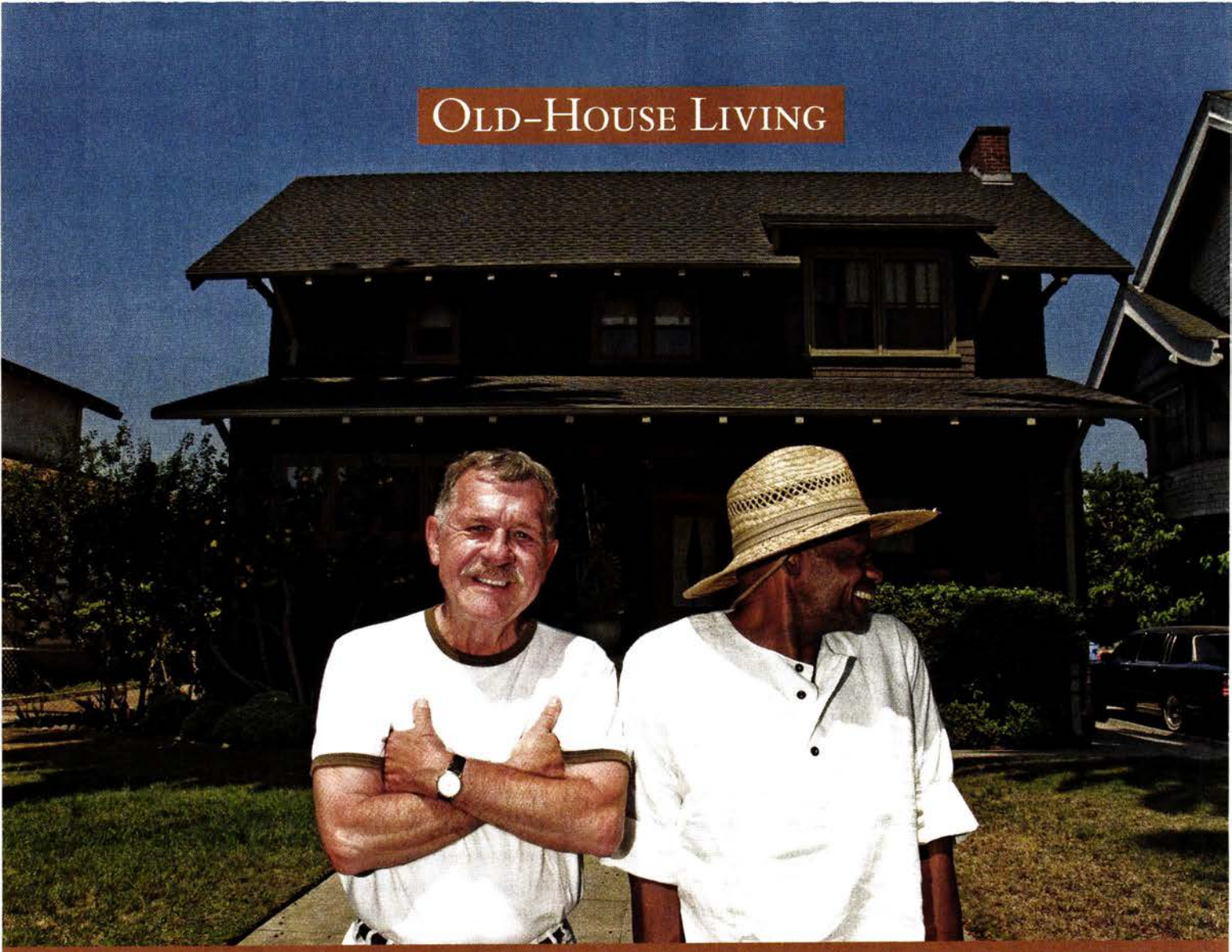
JAMES C. MASSEY PHOTO

WIKIPEDIA PHOTO

ABOVE: This Colonial Revival house was the setting for Universal Studio's popular "Leave It to Beaver" television series.

TOP: The glass blocks that distinguish this 1936 Art Deco house in Rochester, New York, went almost totally out of production in the 1980s, but are again manufactured and in popular use today.

BOTTOM: Ranch houses like this one in Union, West Virginia, were the height of style in the 1950s and 1960s and are now becoming popular once more.



Star Treatment

Donald Weggeman and Odel Childress have a unique approach to earning the funds to restore their 1906 California Craftsman. They put the house to work in Hollywood.

BY GRETCHEN ROBERTS ◆ PHOTOGRAPHY BY SONDRA STOCKER

There was a murder in the bathroom, and the furtive killer made only one mistake—he forgot to clean the light switch. "It smells like your bathroom...like bleach," Natalie tells Monk, the loveable detective who suffers from a touch of obsessive-compulsive disorder on the eponymous series. Natalie, Monk's personal assistant, is snooping around the house looking for clues while Monk, in bed with a fever, coaches her over the phone. "Is there blood?" Monk asks. "Switch on the light."

Natalie flips on the light, revealing a single red fingerprint. "It's blood."

"Oh yeah," Monk says with a note of satisfaction. "They always forget the light switch."

Hollywood was likely the furthest thing from their minds when Donald Weggeman and Odel Childress bought their 1906 Craftsman in Los Angeles' Harvard Heights neighborhood in 1984. The couple was looking for a historic property, and their real-estate agent sniffed out the house before it was listed. "We loved the house and offered them the asking price of $135,000. We've been here ever since," Donald says.

For a house almost eight decades old, it was in remarkably good shape. "So many homes in the neighborhood had been turned into boarding houses, with their entire footprints altered, but we bought ours from its second owners," Donald explains. "The old man we bought it from was sort of a curmudgeon. He didn't put any money into the place."

Years of neglect actually worked in Donald and Odel's favor: In all that time, the previous owners hadn't painted over the woodwork or renovated the kitchen. It was period-perfect. "We were very lucky," Odel, the handy one of the pair, says. "The earthquakes from the '30s and '70s messed up a lot of plaster, so I had to teach myself plastering. But beyond that, there wasn't a lot to repair."

Constructed in 1906 by Hudson and Munsell, a prominent local architectural team who designed the Natural History Museum of Los Angeles County, the house is 4,200 square feet, with six bedrooms and about 400 square feet of converted attic space. Records show it cost approximately $6,000 to build. With almost all the original light fixtures, keyhole compartments in the library desk, and built-ins that include library bookshelves, bedroom closets, and a dresser in the bathroom, the home boasts a plethora of original Craftsman details.

While scraping wallpaper off the living room walls one day, Odel found remnants of an original frieze, an oak leaf pattern. He sent the sample to Bradbury & Bradbury, the famed wallpaper firm, and the company reproduced it from the tracing. "They gave us enough to do our frieze," Donald says. "We were fortunate; you'd have to be Mount Vernon with a federal budget to create an original like that."

Most of the furiture is Craftsman antiques; the few exceptions hide modern technology— like a reproduction armoire (above) holding the computer and a Victorian sheet music cabinet (right) concealing the stereo.

Nothing but the Real Thing

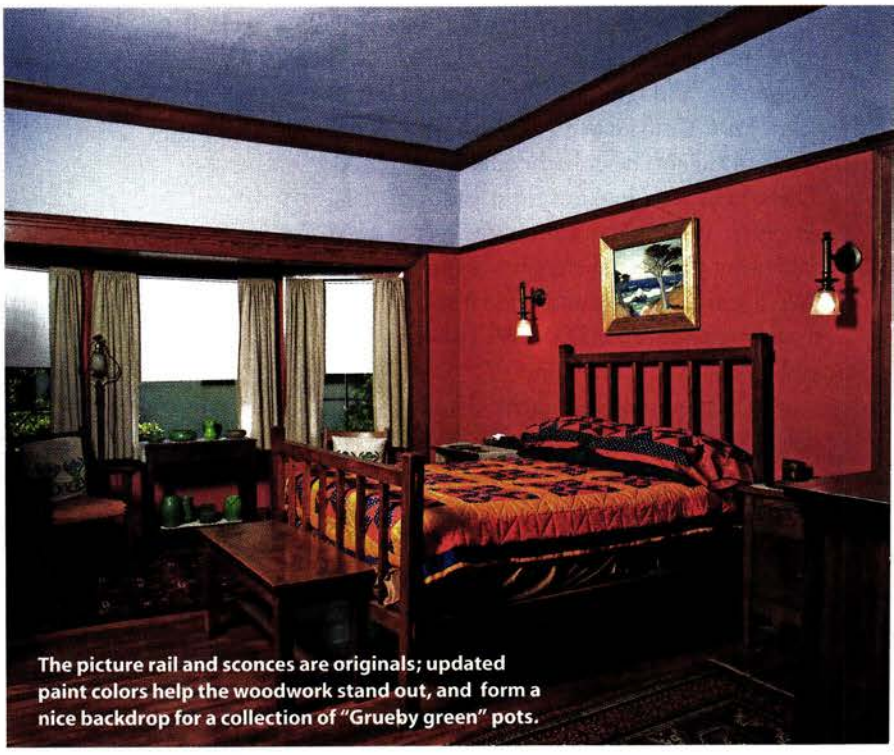
Their first two years in the house, Odel made plans to freshen the plaster and do some repainting, but he quickly put those aside in favor of antique shopping. "Barbara Streisand had just made her famous purchase of the Gustav Stickley sideboard, and I thought, 'Now the prices are going to skyrocket,' " Odel says. "So I dropped my paintbrushes and trowels for a year and went shopping."

Odel and Donald traveled the country hunting antiques in mom-and-pop stores, an effort that resulted in such finds as an antique umbrella stand (mistakenly sold upside down as a fern stand), a floor lamp that turned out to be an original Gustav Stickley, and a 1914 A.B. Battle Creek gas stove, which Donald cooked on for 20 years until they restored the kitchen and added a new reproduction stove. Four years ago they completely refurbished the kitchen, retaining the wood countertops

and hiding the refrigerator and dishwasher in a butler's pantry. "Odel said, 'People will ask where the island is.' There's no place for an island in a 1906 kitchen," explains Donald.

"We have a sort of museum, which means there isn't a comfortable couch in the house," Donald jokes. "We're used to it, and we're willing to make that sacrifice for authenticity's sake."

In fact, the only furniture not original to the period are pieces that hide technology. A Victorian cabinet originally used to store sheet music conceals the stereo system, and Craftsman-style armoires hide the television and computer. "You would never even know we have such modern things in our house," Donald says.



The picture rail and sconces are originals; updated paint colors help the woodwork stand out, and form a nice backdrop for a collection of "Grueby green" pots.

Hollywood Comes Knocking

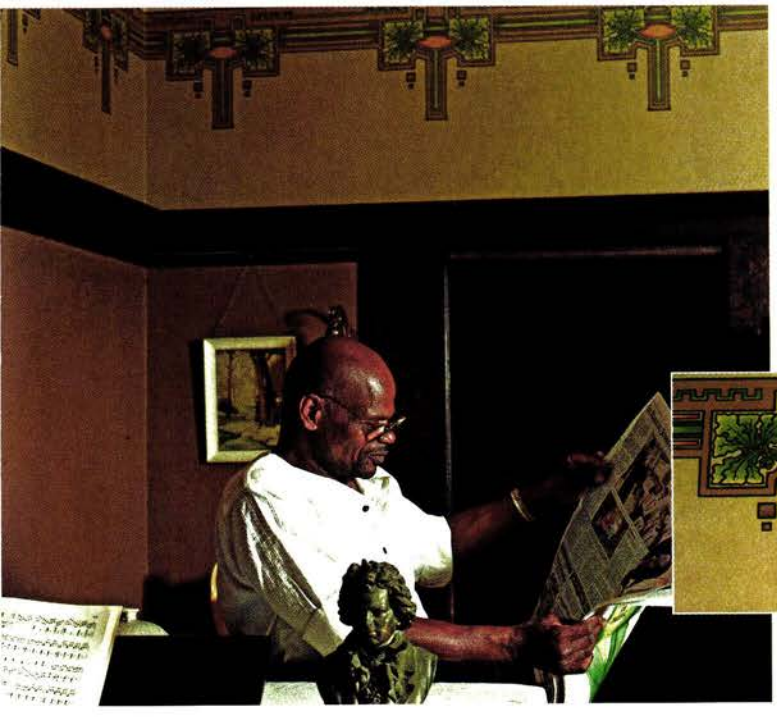
Harvard Heights is a popular neighborhood among location scouts, who look for out-of-the-studio places to film movies, TV shows, and commercials, and it didn't take them long to come knocking on Odel and Donald's door. Eager and excited, the couple signed with a neighbor for representation and put their house to work. In addition to serving as a killer's house in *Monk*, the house has been in three or four independent productions, several commercials, and the opening sequence of horror flick *Boogeyman II*. ("Quite a distinction," Odel laughs.)

Ironically, it wasn't their meticulous attention to Craftsman detail that landed Donald and Odel's abode in the Hollywood spotlight—in fact, when scenes are filmed there, the carefully collected antiques are carted out and replaced with replicas. "In one amusing filming, they moved all of our stuff out and brought their own Craftsman-style furniture in," Donald recalls. "They didn't want to take any chances with our good stuff, so they used modern reproductions from the studio's prop department."

The reason scouts clamor for the house is for specific architectural features that lend themselves well to film. (For example, in the *Monk* episode, the bathroom had four doors and plenty of filming angles.) In one infamous battery commercial, a man is uncomfortably situated in an easy chair with his neck in a brace and both legs in casts. When his wife goes out, he turns the television station to something a little risque, only to have her unexpectedly return with his priest in tow. The man frantically tries to change the channel as his wife and priest advance, in slow motion, down the hall, but alas—the batteries in his remote are dead. The reason Donald and Odel's house was chosen? "We have a long, central hallway with rooms opening up on both sides," Donald explains.

Odel likens the filming process to redoing a room: "There's junk all over the place, you're crawling and stepping all over stuff, they're moving furniture around, and everything gets jumbled." But he loves it. "Everyone gathers in the 'video village,' and they include the homeowners, so it's like having 50 new friends for a week. Plus, there's free food. These movie crews just eat and eat."

Even when the house is completely turned upside down—like when Odel's 1892 piano was in the way, and movie crews paid to dismantle and store it during filming, then put it back



LEFT: While removing layers of wallpaper from the living room walls, Odel uncovered remnants of an original frieze from 1906. The distinctive oak-leaf pattern (inset) was re-created from the sample.

The simplicty and elegance of the California Craftsman style is embodied in the home's guest bath and its original, expansive built-in dresser.

together and tune it afterwards—Donald and Odel take solace in the ensuing paycheck. One day of filming can pull in $2,000, with another $1,000 for the strike (tearing down the set). "At that rate, one shoot can earn enough money to redo another bedroom. The house is working to pay itself off," Donald says.

Preserving History

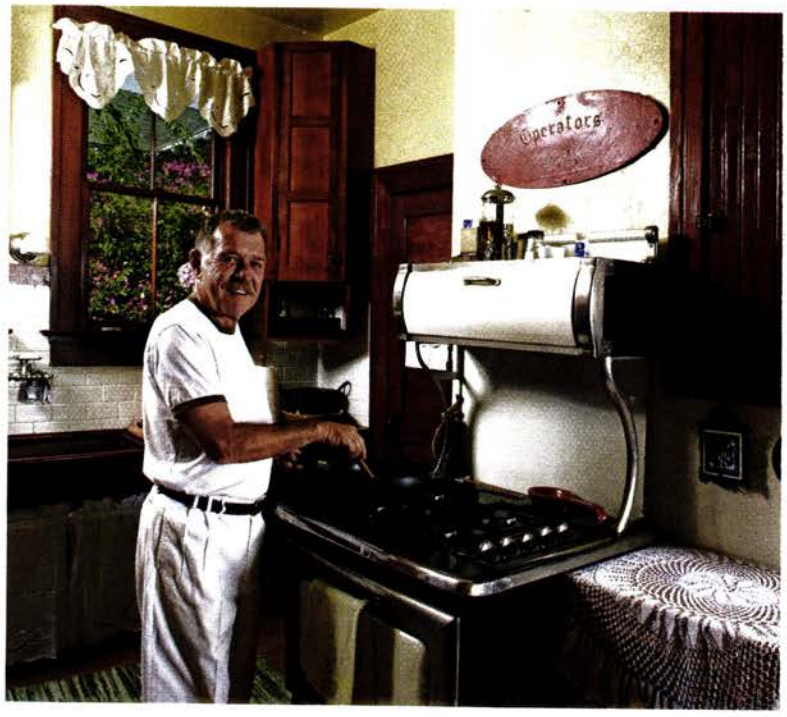
Now that the restoration and furnishing process is nearly complete, Donald and Odel are busy with a related project: nominating the house for historic-cultural monument designation in the city of Los Angeles. Harvard Heights is now a Historic Preservation Overlay Zone, but for years the once-grand neighborhood was in danger of falling apart. It's a familiar story: "We bought at perhaps the low point for the neighborhood in 1984, but we figured these houses were so splendid they were bound to turn around," Donald says. The overall population was old and largely African American as whites migrated to the suburbs, the freeway bisected the neighborhood, and most of the homes had been converted into apartments. Donald and Odel were distraught to see their neighbors making significant and inappropriate architectural changes to the homes. "We watched as they stuccoed their houses and replaced double-hung, wood-clad windows with aluminum. For a while, we thought we'd made a mistake," Donald admits.

"We hoped the neighborhood would improve, but we went through a fairly deep recession in the late '80s and early '90s. Then the riots of 1992 caused a lot of destruction through our business corridor," he adds.

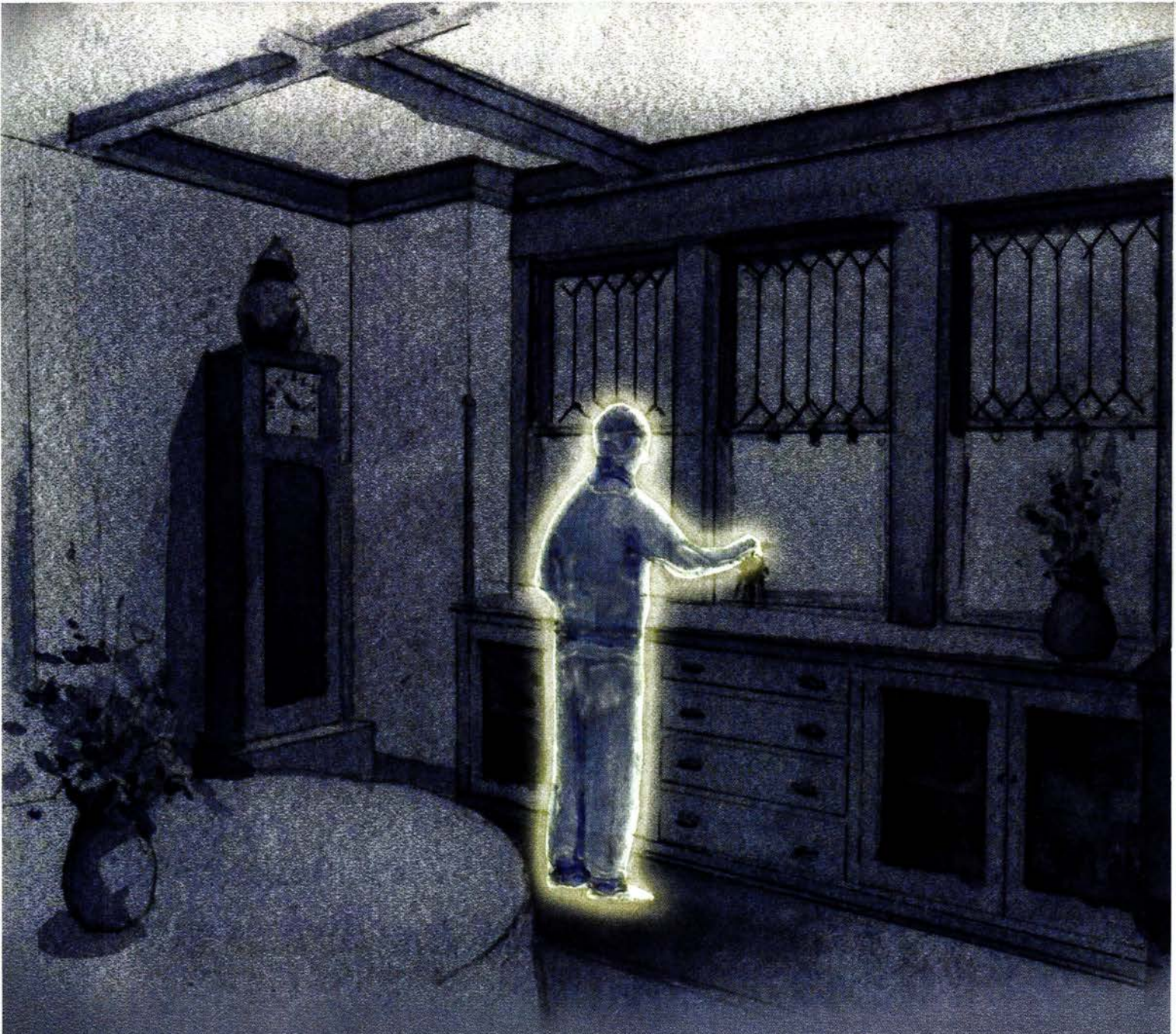
The neighborhood's long-anticipated renaissance took place in the late '90s. As Los Angeles commutes got longer and longer, white-collar professionals began moving back into the city. Odel, who was president of the neighborhood association, started pushing for a historic designation, but the city councilman wasn't sold on the idea. "He didn't like all the trendy newcomers trying to change things, but finally he gave in and got us the HPOZ status," Odel says. (Since Donald is Caucasian and Odel is African American, Donald credits his partner with building a bridge between the new residents and the old.)

The episode of *Monk* that features Donald and Odel's house reflects the neighborhood's newfound gentility. In real life, the home's occupants are happily retired—Odel from a career as a ceramics teacher and Donald from the publishing business. Though they enjoy parading their home on camera, it's the real-life connection to the place that fuels their love for it. To them, filming is an adventure that takes place a week or two every year. The rest of the time, they're proud to live in a period home that's been their big project for the past quarter century. On screen or off, it's a shining star.

Gretchen Roberts writes about food, homes, and gardens from her 108-year-old Craftsman-style house in Knoxville, Tennessee.



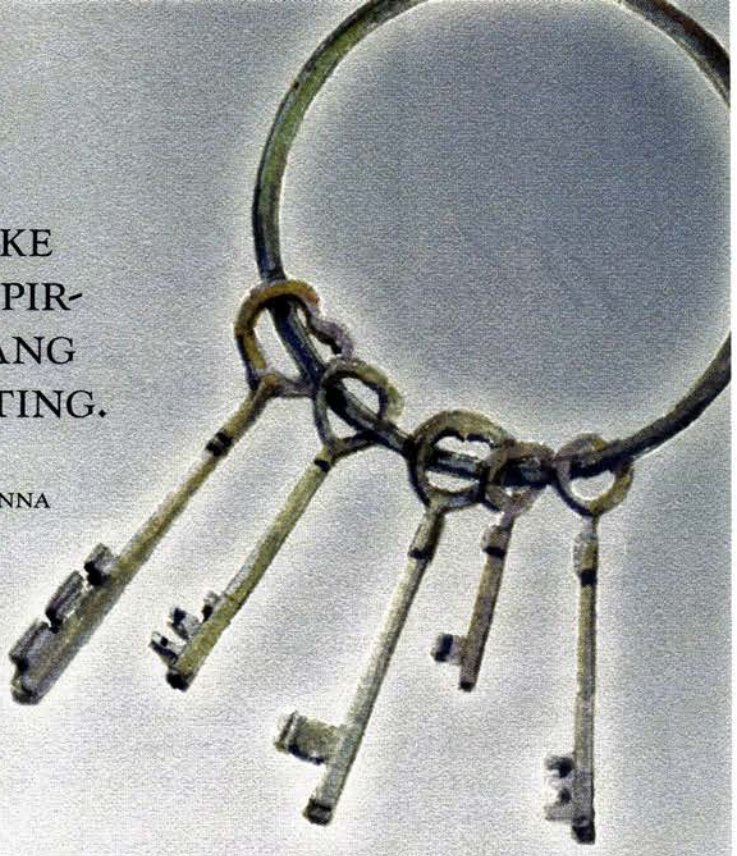
RIGHT: After 20 years of cooking on a 1914 A.B. Battle Creek stove, Donald succumbed to a modern reproduction.



THINGS THAT GO BUMP IN THE NIGHT

OLD HOUSES COME WITH MANY QUIRKS, BUT NONE SEEM TO EVOKE AS MUCH FASCINATION AS THE SPIRITS OF FORMER OWNERS WHO HANG AROUND TO DO A LITTLE HAUNTING.

COLLECTED BY TOM EVERITT | ILLUSTRATIONS BY ROB LEANNA



A few years ago,* Old-House Journal *asked for your old-house ghost stories, and tons of you wrote in to share your otherworldly experiences. We thought our anniversary issue was a great time to revisit one of our most popular subjects, so we asked Tom Everitt, a Canadian real-estate agent who started collecting ghost stories after finding a tombstone in the back yard of his 1910 Edwardian home, to share some of his favorite tales from his book,* True Real Estate Stories. *So sit back and enjoy—and try not to wonder what that creak you just heard in the attic* really *was.

The Adventures of Pete

When my parents finally sold our old house on Queen Anne Hill in Seattle, they failed to mention Pete to the buyers. After all, what are you required to disclose when you sell a house? Not Pete, surely. My family moved out of town, but my sister still lived on Queen Anne.

The new owners called her two weeks after moving in, screaming, "Did your parents know when they sold us this house that it was haunted?!"

"I don't know what you're talking about," she calmly replied, before hanging up and laughing like crazy.

I'd known about Pete since I was little. My brother Phil and I usually woke up early. One morning, he was up first, sitting on the stairs, looking out through the banister, when suddenly he yelped. I ran out to the hall, but Mom was already halfway down the stairs. She grabbed Phil and asked him what was wrong. He said he had seen something.

"A blob," he said. "It was kind of a blob."

Mom figured it must have been Pete, so she told us about him. He was a ghost, she said. Pete he never hurt us; he just played tricks. Things were always going missing: keys, toys, books. Usually they'd show up in a few days, but not always where they'd been. The buffet in the dining room was the place where things were most likely to be found, sooner or later. You'd be going through the dining room, and something you couldn't find in your room or on the workbench in the basement, something you needed yesterday, would just be sitting there on the buffet.

There were lots of ways Pete could have scared the new owners. I remember hearing footsteps on the attic stairs at night—creaking steps and then a door opening. One Christmas, tinsel on the tree swayed, one strand at a time, and the trumpet tree ornament played a tune. Our dog, Bitsy, would not, under any circumstances—even if you tried to drag or carry her—go into the basement or the attic. A friend of Mom's stayed over once, and got so rattled she swore she would never spend the night in our house again. Pete took a lot of getting used to.

One day, Mom was looking out the bay window in the dining room. Suddenly, she jumped, then turned around with her mouth wide open. She gave Dad, who was across the room, the funniest look.

"Somebody just pinched me!" she said.

Dad started to walk across the room, but suddenly lurched sideways and stopped. He looked toward the kitchen, then the other way, to where I was standing in the doorway.

"Something just bumped into me!" he exclaimed.

Mom answered, "It must have been Pete."

We always wondered if the new owners got used to Pete, or if they simply moved again.

—James Robert Daniels

What Lies Beneath

Each Sunday morning during my childhood, my three cousins walked the two blocks from their home to ours, and we romped through all three stories of our family's large Victorian house. Built before the turn of the century, it had once belonged to two families of doctors who practiced at the nearby hospital.

My older cousin, Tommy, had a penchant for treasure. Week after week, I trailed him as he searched our home for booty. We pried up floorboards in the attic, pounded on closets for hidden compartments, and checked for loose steps that might conceal a hiding place, but we found nothing of value...until the day we decided to dig in the basement.

The basement was large and rambling, with multiple rooms and a dirt floor. It was dingy and dark, lit only by a few light bulbs dangling on dirty strings. It had never been one of my favorite places. I hated the smell of earth and mold that wafted out whenever someone opened the cellar door, but I was game to search for treasure.

Shovels in hand, Tommy and I dug into a forbidden dirt pile at the foot of the stairs. I don't know quite what we hoped to find—gold coins or discarded diamonds, perhaps—but what we did find was much more surprising: a bone! It turned out to be a large femur bone, part of a human thigh, and I still remember the sick feeling that washed over me when my cousin held it up to the dim light.

We quickly exited the basement to show the bone to my parents, who wisely requested that we dig no further. Even without their admonition, we had no desire to delve deeper into the pile, afraid of what we might find. In fact, the entire experience had quelled our desire to look for buried treasure.

When I visit my hometown, I drive by the old house where I spent my childhood, and wonder if the new owners have ever stumbled across any bones in the basement. My cousins and I often joked that the house must be haunted. The discovery of the bones made us believe that it was.

—Lee Ann Southeimer

It was dingy and dark, lit only by a few light bulbs dangling on dirty strings.

the Invisible Hand

When I first moved to the Ozarks, my favorite pastime soon became cruising the winding back roads and marveling at the lovely vistas they revealed. On one drive, I stopped in front of the most beautiful house I had ever seen and sat in my station wagon, totally mesmerized. I suppose I must have looked suspicious, because after a while, a woman emerged from the house.

"Hi," I called out. "I'm new around here, so I've been driving around getting acquainted with the area, and your beautiful house has me under its spell."

She came to the car, and we introduced ourselves. Soon she invited me inside for coffee. Her name was Lee, and she lived by herself, like me, although things had not started out that way.

"I moved here with my wonderful husband, Ted, from New York City," Lee said over coffee. "He was retired from the construction business. We bought this charming old ramshackle of a house on 65 acres and began remodeling it. But my dear Ted died of a heart attack halfway through the project. So suddenly there I was, a 55-year-old woman in an unfinished house in the middle of the most beautiful 'nowhere' in the world. What was I going to do?"

"Well, you obviously decided to stay," I said. "And the house looks pretty finished to me. Who did the work on it?"

"I did," Lee replied. "Well, I did have some help," she continued. "I don't tell this story to many people, because it's so unbelievable. After Ted died, I cried myself to sleep for weeks. My daughter, who still lives in New York, kept urging me to move back there. But I stayed on, even though I was miserable. Then one night, Ted came to me in a dream. He told me he would help me finish the house. And that's just what he did."

Lee explained that Ted started appearing in her dreams nightly, telling her what project to tackle next and giving her detailed instructions. When she did the work, Lee swore she could feel an invisible pair of hands guiding her own. She continued for many months until the entire house was finished to perfection.

"Once the house was finished, Ted stopped communicating with me. But he's still here with me; I can feel his presence all the time," she said.

Lee and I became good friends, even though she knew I was a skeptic when it came to ghosts. But people in the area did confirm that they had seen Lee working on her house, and even offered to help. But she never wanted any—she told them she already had an extra pair of hands.

One February, Lee went to visit her daughter and new grandchild in New York City. When she called me before the trip, I asked her if she was worried about leaving her house unoccupied.

"No," she answered. "Ted will be here to look after it."

On the second day of her absence I got a call from Lee's neighbor, informing me that her beautiful house had burned to the ground overnight. I was stunned, and knew Lee would be devastated when she heard the news.

Three days later, four teenagers confessed to burning the house down. They said they had broken in and were helping themselves to soda from the refrigerator when they were scared out of their wits by an indignant ghost who slammed doors, banged on walls, and turned the lights on and off.

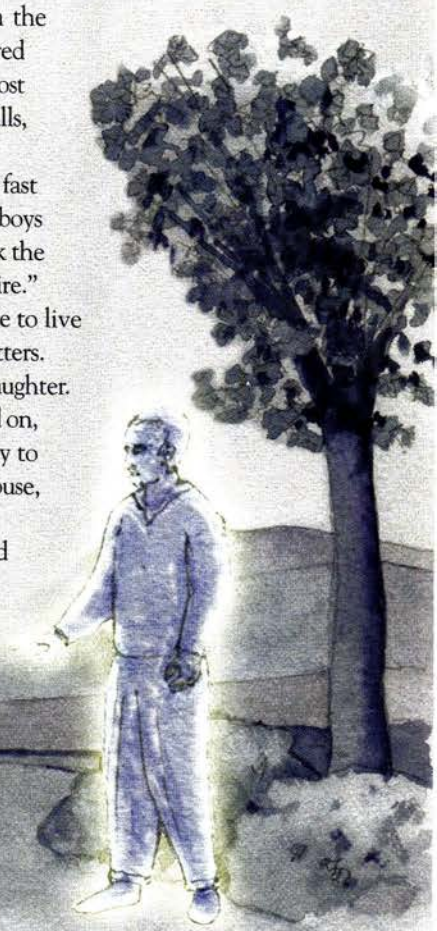
"We got out of there mighty fast after all that racket," one of the boys told the sheriff. "But we went back the next night and set the house on fire."

"Ted doesn't want anyone else to live there," Lee wrote in one of her letters.

Recently, I heard from Lee's daughter. She told me her mother had passed on, and that she had sold the property to people who are building a new house, and seem very happy with it.

"They're together now, and there is no longer a reason for him to stay on at Lost Creek Hollow," the letter concluded.

—Renie Burghardt



A Family Affair

Selling real estate is always an adventure—but I never expected it to make me believe in ghosts. Then one spring, I listed a beautiful 200-year-old Italianate Mansion on six acres. The day of the open house was beautiful, temperate and sunny. Visitors entered through the kitchen, where they sampled refreshments while waiting for me or another agent to take them on a tour. After the tour, we let the prospective buyer out the front door and returned to the kitchen for the next visitor.

Toward the end of the three-hour opening, as I was letting someone out the front door, I was hit by a cold breeze. Turning to go back to the kitchen, I glanced to my right. Sitting at the piano in the parlor was a young woman, dressed in a plain gray dress, her dark hair drawn back in a bun. Her large, dark eyes held no light. She was sitting quietly, looking down at the keys. No music was playing. The hair on the back of my neck rose with goose bumps. Startled by seeing a visitor unattended, I went back to the kitchen to find the other agent.

"Why is there someone wandering around the house without you?" I asked.

"There's no one else here," the other agent answered.

"Well, maybe she came in the front door," I said.

"What does she look like?" the owner asked.

As I described her, the owner smiled.

"You've just met Sally Ann."

"Who's that?" I asked, with some apprehension.

"Our ghost," she replied.

I broke out in goose bumps yet again as I raced back to the front rooms. The music room was empty. The living room was also empty. I ran up the stairs. The bedrooms were empty. Only one place left: the third-floor tower. Taking the stairs two at a time, I reached the door. It squeaked as it slowly opened. Empty. She had vanished. My heart pounding and body shaking, I slowly descended the staircase.

Reaching the kitchen, I sat down, and the owner pushed a cup of strong coffee in front of me. My hands were trembling, and the hot liquid nearly spilled. The owner told me the story of Sally Ann.

"Sally Ann, her husband, brother-in-law, and 8-year-old son were the original owners of the home. Sally Ann had an affair with her husband's brother, and when he found out, the two men dueled in the hallway on the second floor. Both men died as a result of their wounds. Sally Ann's son died a year later of typhoid. Sally died at the young age of 30 of what was said to be a broken heart. She shows herself only to people she approves of as guests in her home. But she is a kind ghost and is treated as another member of the family. Every once in awhile we see her son with her."

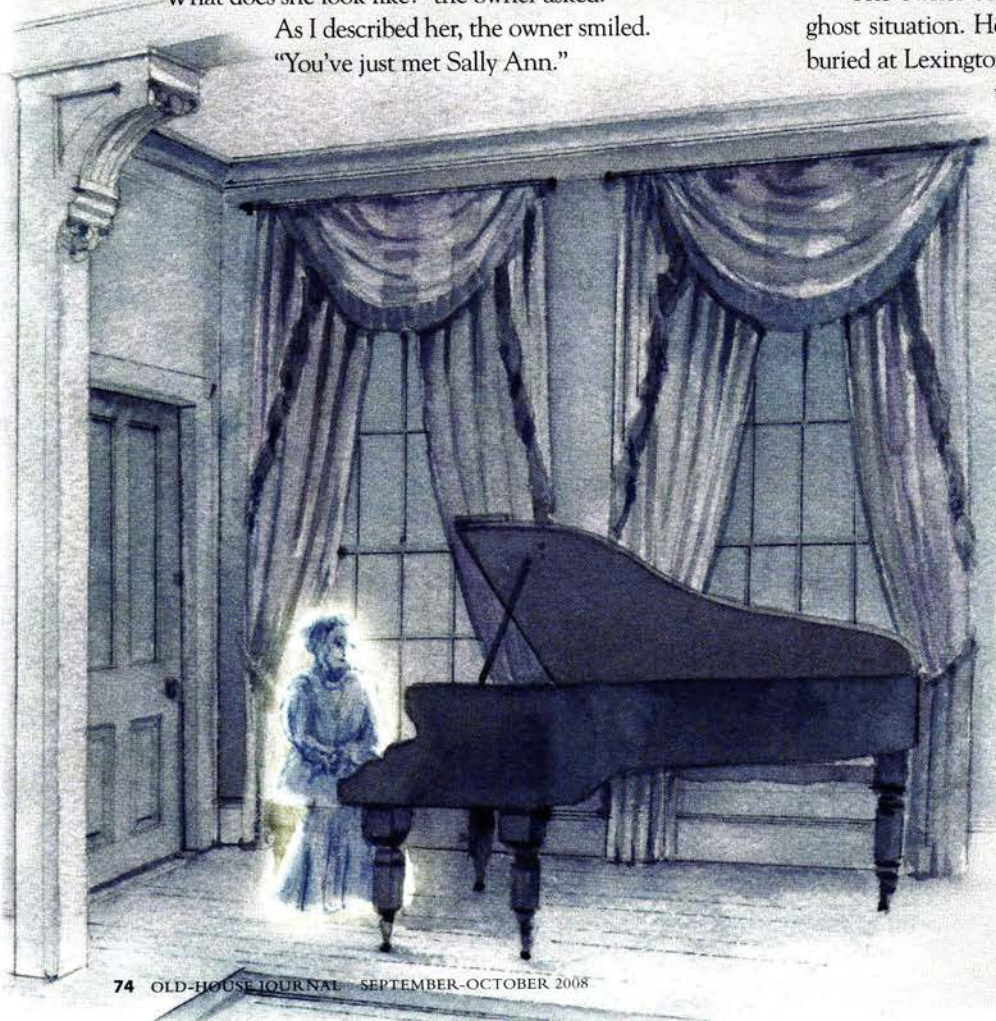
The owner continued. "I hired a seer to come evaluate the ghost situation. He identified all of the ghosts. The family is all buried at Lexington Cemetery. He told me to rent a metal detector and search around the fifth fence post from the front corner of the house. He said I would find Sally Ann's wedding ring there. So I did. And two feet down, I found her wedding ring with her initials."

Walking to the sideboard, she opened a drawer and pulled out a small band with the woman's initials on the inside. My breath caught, but I soon managed to calm myself down, telling myself it was just an old ring, and that Sally Ann, or whatever I had seen, was merely a figment of my imagination.

Since the open house was over, the other agent and I prepared to leave. As we neared the front door, I again felt a cool breeze. The goose bumps returned. Slowly, I turned around. At the top of the stairs stood Sally Ann. She was smiling.

I later went to visit the cemetery where the family was buried. There they all were, just as the owner had said. Still a cynic, I went to the historic archives to search for the stories. They were there, along with a picture of the widow. It was Sally Ann.

—Cheryl Mee



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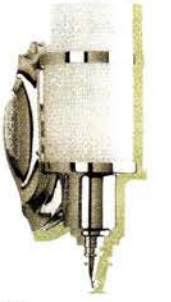

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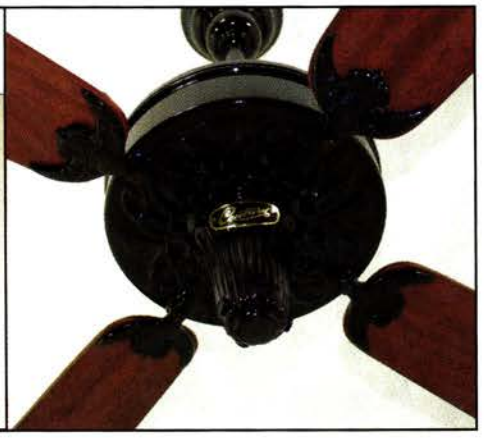

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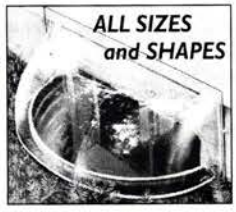

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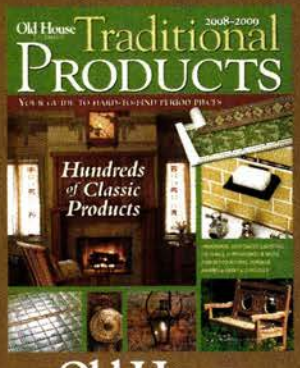

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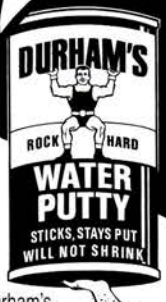

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NORTHUMBERLAND COUNTY, VA—West End. Own a part of early Virginia history. Circa 1790 Manor home of Flemish bond. Impeccably restored, it boasts 21st century amenities while maintaining its integrity. 32+/- acres including formal gardens w/fountain. Close to marinas and Chesapeake Bay. Spectacular views. Grand living and dining rooms, library, gourmet kitchen, morning room, breakfast room, tavern room, and eight fireplaces. Master bedroom w/lavish bath, four additional bedrooms and three baths. Guesthouse. Dependencies. $3,200,000. Jane Ludwig, Bay Meadows Real Estate, 804-436-6341 (cell) or 804-435-0140

MENA, AR—Victorian Treasure. Early 1900s home with 2600+ sq. ft., 5 bedrooms, 2 bathrooms, turret, basement workshop and more. Corner lot. $87,900. 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.

TRINIDAD, CO—1889 Masterpiece. Three-story, 6 bedroom home features 3 fireplaces, 9-ft pocket doors, curved maple staircase, nursery, schoolroom and more! On 3+ acres. $185,000. 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.

DUNEDIN, FL—Lovingly renovated 1903 home in delightful Dunedin across from Edgewater Park. Views of St. Joseph Sound and stunning sunsets from 2nd story deck. Over 2,200 sq.ft. home includes 3 bedrooms, 2 baths each with clawfoot tubs, office, workshop, gourmet kitchen with granite counters, formal dining, French doors, original hardwood floors and fireplace. Entertain outdoors all year in a romantic tropical setting. $595,000. Barbara Lindley, Re/Max Action First. 727-421-5778.

SAVANNAH, GA—Victorian home with Gothic Revival details on a corner lot in need of restoration. Built 1893-1898 for the Snedeker family, the house offers 2,750 sq. ft. and a large rear yard with utility lane access. Pressed metal ceilings and wainscoting, stained glass windows, an ornate wooden staircase and balustrade, and formal parlors with pocket doors. Protective covenants. $180,000. Historic Savannah Foundation, 912-233-7787. www.historicsavannahfoundation.org

Historic Properties

SPARTA, GA—Circa 1834. 6,000 sq. ft. home is mostly original! 4 bedrooms, 3 ½ bathrooms, black Italian fireplaces, plaster medallions, pocket doors & more! 100 miles from Atlanta. On 1 acre. $475,000. 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.

ELLICOTT 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

LONG BRANCH, NJ—Historic Victorian beauty overlooks Troutman's Creek with access to the Shrewsbury River located 1 mile from the ocean. From the back porch, a generously landscaped yard highlights a charming 2 floor "little house" located just 20 feet from the water with stunning views. Many phases of restoration already complete, this advanced restoration project is ready for finishing! Elaine Eadon, Heritage House, 732-778-4400. Details available at www.historicproperties.com

NEW OXFORD, PA—Brick/stucco circa 1880 Colonial with 2,975 sq. ft. renovated space. Large living room, eat-in kitchen, dining room, half bath, study with bookcase/cabinets, garden with fountain. Four bedrooms, bathroom, office/work area, laundry, walk-in closet room on 2nd floor double attic. One block off Rt. 30. Mixed use zoning. Two entrances allow separate access for business. Gas, central air and wall-to-wall. $279,500. Ruth Sullivan. Jack Gaughen Realtor/ERA, 717-476-5969.

PITTSBURGH, PA—Wolf Lake Farm. 65 acres. Historic 1820 built cut-stone farmhouse. 4 bedrooms and 3 baths recently restored. Beautiful woodwork. 2 log-burning fireplaces, Free natural gas. Private 2 acre lake. Fruit orchard. Barn refinished into tri-level loft offices, workshop, 4-car garage, storage and 2 half-baths. 27 fenced organic pastures with water. 2 large chicken houses. $975,000. Mark Smith, Synergy Real Estate. 412-585-2227. www.wolflakefarm.com

YORK, PA—Civil War era stone farmhouse and barn with outbuildings. Home is in excellent condition with all modern amenities including new 3 zone furnace, water heater, central air, new electric and all new water and sewer lines to home. Two wells on property in addition to public water and sewer. This home has been impeccably restored to its original grandeur. Contact Dominic Arcuri, Morgan Collins Inc., REALTORS, 800-750-2606 or www.morgancollins.com

AUSTIN, TX—Built in 1935 from bricks from the demolition of the University of Texas Old Main, this stately residence is a duplex with one 2-bedroom apartment up and one down, but would convert nicely to single-family use. There is also a garage apartment. All the character of a Tudor revival style home of the era is here, along with views of the UT tower. Offered for $729,000. Lin Team, Old Austin Realtor 512-472-1930, www.TheKinneyCompany.com

CLIFTON FORGE, VA—"Hill Crest", 2.82 acre estate with brick Greek Revival mansion. This extraordinary 1912 home has been tastefully refurbished to original elegance. Commanding views, landscaped grounds, garden and pool. Crystal chandeliers, hardwoods, tile, granite, 7 bedrooms, 6 full baths, "Gone with the Wind" staircase and 26 columns makes this a classic with character. $625,000. Larry Dew, James River Realty, 540-968-0544. www.jamesriverrealtyva.com, or Dewsauction@aol.com

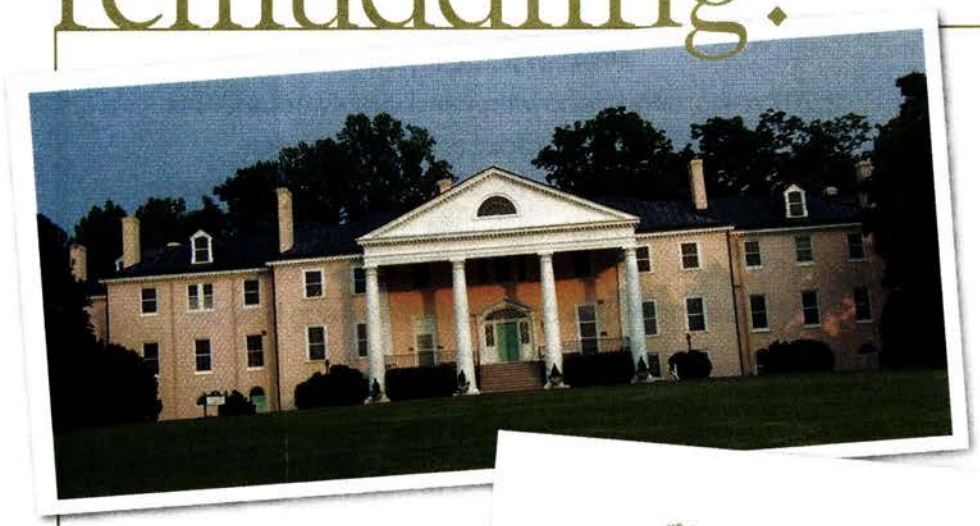
IRVINGTON, VA—Haydon Hall. With 2.5 acres in the historic district of the waterfront town of Irvington, this home, circa 1850, was originally a gable front-and-wing home that was substantially enlarged and altered to reflect the early 20th century Classic Revival style. On Carters Creek, the property includes 2-bay garage with an unfinished room, shop & storage; garden shed; tool shed and deep-water 85' dock. $1,800,000. Emily E. Carter, Jim & Pat Carter Real Estate, 804-435-3144.

LYNCHBURG, VA—Rich in history, the McWayne house built in 1892 is listed on the National Register of Historic Places and located In Daniel's Hill Historic District. Original Eastlake mantels, ceiling medallions, heart-of-pine floors and mahogany stairs. Wonderfully landscaped. Just waiting for the old house lover. All window treatments and light fixtures convey. $349,000. Max Sempowski, Antique Properties, 434-391-4855 or www.oldhouseproperties.com

ORDINARY, VA—"Woodville School" circa 1923. Partially restored historic commercial property. Very light and bright with high ceilings and original wood floors. 1+ acres with enough parking for 10 cars. One outbuilding. Halfway between Gloucester Point and Gloucester Court House. Would make ideal antique store. $199,000. Dave Johnston, "The Old House Man®" AntiqueProperties.com 804-370-5302.

WEEMS, VA—Located in the historic riverfront retreat of Wharton Grove on about 14 acres, this quaint, early cottage offers brilliant sunset, river views. With beamed ceiling, wide plank heart-pine flooring and stone fireplaces, fenced garden, and riverfront terrace, this charming getaway provides a magical atmosphere. There is a wonderful fairy tale quality to this exceptional property. $1,450,000. Emily E. Carter, Jim & Pat Carter Real Estate, 804-435-3144 or www.CarterRealEstate.com

remuddling?



Spreading Its Wings

SOMETIMES, EVEN THE GRANDEST HOUSES take flight on a voyage for more space. Take this Federal example. While the original house (bottom right) has two demure, recessed wings, a Colonial-era brick façade, and columns perched atop grand entry steps, the expanded version (top left) been covered in pink stucco, boasts two towering wings that nearly tripled the house's size, and has had its majestic entry columns lengthened (the supporting stairs seem to have vanished into thin air). But this isn't just any old house—it's the former home of James Madison, our fourth president. And while some may argue that the house wasn't remuddled—just tastefully and proportionately expanded—it has been returned to its original appearance through an extensive restoration. To see if this house crashes or soars, check out the article "Finding Madison's Montpelier," beginning on page 41.

WIN $100: If you spot a classic example of remuddling, send us clear color prints. We'll award you $100 when your photos are published. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, Old-House Journal, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151; or via e-mail: OHJEditorial@homebuyerpubs.com.

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