

Marble Slab Install | Heirloom Tomatoes | Tulsa Art Deco

Old House JOURNAL

www.oldhousejournal.com

THE ORIGINAL
RESTORATION
MAGAZINE

House Touring

Find restoration tips & cost-saving ideas in your neighborhood

Custom Millwork

from off-the-shelf parts

Victorian Doorknobs: A Collector's Guide
Fixing a Leaning Italianate Tower
Pro Tips for Sash Window Rehabs

PLEASE RECYCLE THIS MAGAZINE
June 2009

\$5.95 US



Display until July 6, 2009



Handcrafted. Period.

Hand selected woods. Hand fitted joinery.
Hand applied finishes. Handcrafted custom cabinetry.
The perfect fit for your period home.

CROWNPOINT
CABINETS

Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

AZEK®, the #1 brand of trim, proudly introduces our latest innovation - AZEK Trim with the AZEK Edge™. Like all AZEK Products, AZEK Trim with the AZEK Edge is building code listed, perfect for ground contact, and impervious to moisture and insects. To put the power of the AZEK brand to work for you, visit www.azek.com. It's the edge you've been looking for.

A hand is holding a magnifying glass with a black handle and a silver rim. The lens of the magnifying glass is focused on a white rectangular area, which appears to be a piece of trim. The background is a dark blue surface with a vertical white stripe.

Finally trimboard
that passes a white
glove inspection.

*AZEK Trim with the
AZEK Edge:*

- ✓ Sealed, precise edges -
S4S (Surfaced 4 Sides)
- ✓ Stays cleaner in the yard
- ✓ Cleans up easier on the
jobsite
- ✓ Tightest board tolerances
in the industry
- ✓ AZEK - The #1 brand of trim
www.azek.com

innovate

sustain

evolve

impact

*Watch for the new
Shake XD™ profile
coming this
spring*



- Durable, low maintenance
- Clean manufacturing process
- 25 – 30% recycled steel
- Reduced energy consumption & landfill impact

For more information on DECRA's sustainability initiative,
please visit www.decra.com or call **877.GO.DECRA** [463.3272].

DECRA®
Stone Coated **Steel Roofing Systems**

50 - Year Limited Warranty; 120 mph Warranty; Highest Impact Resistance to Hail; Freeze/Thaw Resistant; Fire Safe
UL File #R14710; Florida Building Code, Miami-Dade County NOA, CCMC and ICC-ES reports available at www.decra.com

features

32 Tower Travails

An Italianate home's prominent, Mansard-roofed tower was failing to the point of imminent collapse, until a creative restoration project intervened to make it good as new again.

By BRUCE ROSENBAUM

36 The Old-House Tourist

Hitting the historic house tour circuit can bring tons of visual inspiration for projects in your own house. It also can provide a wealth of advice on materials, contractors, and essential dos and don'ts.

By JODI LISS

48 Unlocking Victorian Door Hardware

Need to find matches for the door-knobs in your Victorian-era home? An expert's blow-by-blow timeline on the evolution of decorative hardware designs will start you down the path to finding appropriate replacements.

By ALLEN JOSLYN

72 Style: "I" Spy

While not a defined architectural style, the I house is a distinctive housing type dotting the landscapes of rural America. Our building historians give us an overview of, and a new appreciation for, this timeless form.

By JAMES C. MASSEY AND
SHIRLEY MAXWELL



Old-House Living

42 Definitively Deco

Art Deco caught on early in Tulsa, Oklahoma. We check in with a homeowner who's been stewarding a 1924 Deco house for three decades.

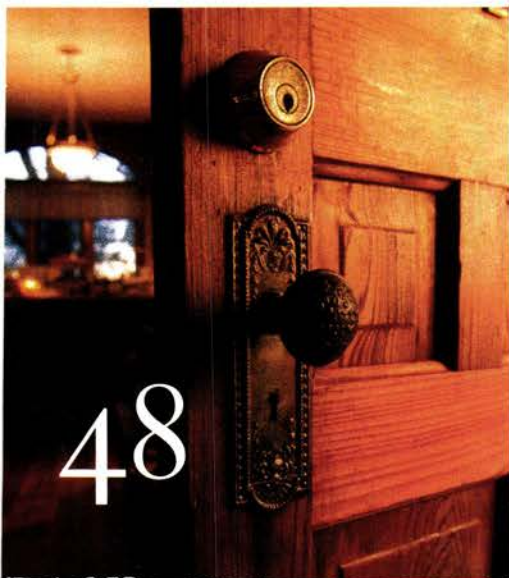
By REGINA COLE

Old-House Insider

66 Lost & Found

Some old-house detective work helped uncover and re-create missing architectural elements—including an elaborate wood screen—in a 1902 Foursquare in St. Paul, Minnesota.

By CLARE MARTIN



Old House JOURNAL



12

in every issue

8 **Editor's Note**
Blooming Projects

12 **Letters**
Readers help suss out the provenance of a vintage stove, and provide an all-natural tip for getting rid of mice.

18 **Ask OHJ**
Installing large marble slabs requires a special mortar and a definitive touch, as our stone expert explains.
By JACOB ARNDT



22

outside

22 **Outside the Old House**
Reclaim the flavors of generations past by planting a selection of heirloom tomatoes in your old-house garden.
By LEE REICH

58 **Romancing the Window**
What do you do when shapely old-house windows can't be saved? We round up some newly available options.
By DEMETRA APOSPOROS

88 **Remuddling**
A neighborhood symphony strikes a discordant note.



26

inside

14 **About the House**
We investigate how far \$1 will go in the old-house world, and review a few gardening books guaranteed to jump-start your spring.
By CLARE MARTIN

26 **Period Products**
Handcrafted items—from a shimmering glass doorknob to Japanese-inspired wallpaper—pay tribute to eras past. Plus, a modernist icon gets reinvented for the masses.
By CLARE MARTIN

28 **Preservation Perspectives**
Forty years ago, L.A.'s Heritage Square Museum was formed to save classic Victorian houses from the wrecking ball. Today, the museum's preservation mission covers new ground.
By DEMETRA APOSPOROS



60

working

20 **Old-House Toolbox**
The oscillating multi-tool makes easy work of traditional hand-tool tasks.
By ROBERT ADAM

52 **Sash Window Rehab**
Don't give up on your old sash windows—a window expert explains how to make them look like new again.
By BETH GOULART

60 **Casing Out Doors**
Create custom replacement millwork for your Federal-era interior doors with off-the-shelf materials from your local lumberyard.
By STEVE JORDAN

on our cover:



p. 18 →

p. 36 →

p. 48 →

p. 32 →

p. 52 →

← p. 22

← p. 42

Cover:
Photo by Susan Gilmore.
Restored elements of a 1902 St. Paul, Minnesota, Foursquare offer period-perfect inspiration. Story page 66.

Visit oldhousejournal.com.

← p. 60

featured advertising

65 **Advertiser Guide**

86 **Historic Properties**

My Style



Elmira Stove Works

For true originals.



Adorned with your choice of nickel, copper, or brass, each custom built Elmira Stove Works appliance is true to its era, while offering the performance and features found in the most modern kitchen appliances.

Elmira Stove Works sets the standard for superior quality, design and customization.

Let us build one for you.


ElmiraStoveWorks.com

1 800 295 8498

RANGES • WALL OVENS • REFRIGERATORS • MICROWAVES • DISHWASHERS

**SCHOOLHOUSE
ELECTRIC**

MANUFACTURERS OF PERIOD
LIGHTING FIXTURES & GLASS SHADES



Retail Showrooms in
Portland, OR & Tribeca, NYC

for a free catalog: 1-800-630-7113
or go to schoolhouseelectric.com

OSBORNE
Wood Products, Inc.

For a Catalog: 800.746.3233 Order Line: 800.849.8876

Wood Turnings for EVERY Need!



Over **100**
Styles Ready
to Ship!

Kitchen Islands Dining Tables End Tables	Coffee Tables Hutches Custom Turnings Available
--	---

Join our Digital Community, Sign up for updates and promotions at:
www.osbornewood.com

Call to receive your copy of our New Catalog



online

www.oldhousejournal.com



NATALIE & LARRY GREEN PHOTO

The Deco Dish

Once you've feasted your eyes on the gorgeous Tulsa Art Deco home in this month's Old-House Living (above; story on page 42), head online for a virtual tour of some of the city's other famous Art Deco buildings, including the 1929 Boston Avenue Methodist Church designed by the same architect, Bruce Goff.

Sash Window Secrets

Ready to start restoring your sash windows? Brush up on the basics on page 52, then log on to read our conversation with another window expert, John Leeke, who reveals tips and tricks from his newly updated book, *Save America's Windows*.

House-Tour Hunting

If hitting up an old-house tour is on your to-do list this spring (for 10 reasons why it should be, see page 36!), start your planning with the Events calendar on MyOldHouseJournal.com. We've rounded up a bevy of spring and summer tours around the country that are sure to be rife with inspiration for your old house. (P.S. Know of a tour we missed? Join the community, and you can add it to the calendar.)

If you could design your dream window,
what would it be?



myMarvin by

P. Allen Smith

P. Allen Smith
Garden Home Designer

Create windows and doors uniquely your own. Whether remodeling,
replacing or building new. Get inspired by the myMarvin Project artists, the
latest home design trends, or all the new products at **myMarvin.com**



MARVIN 
Windows and Doors

Built around you.®

Circle 034 on Reader Service Card for Free Information

©2009 Marvin Windows and Doors. All rights reserved. ®Registered trademark of Marvin Windows and Doors. 1-888-537-8261

editor's note

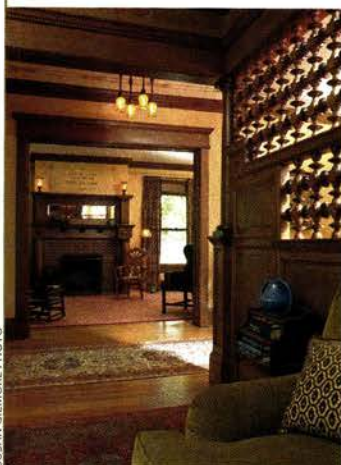
Spring Forward



MARK W. ABBOTT PHOTO

SPRING IS IN THE AIR, and with that first burst of warm weather, I always get a renewed zest for tackling home improvement projects. When the temperature finally evens out, my husband and I grab our tools and, full of ambition, start trying to tick things off of our list one project at a time. Our repairs always seem to move a little slower than we've planned, though, due largely to the mushroom factor. If you can relate, then you'll share my appreciation for a couple of home projects in this issue that we follow from beginning to end.

For starters, we look at a terrific project that made a leaning, twisted, water-damaged 50'-tall tower on an Italianate house in Massachusetts structurally sound again (see "Tower Travails," page 32). In a second job, also handled with professional help, we follow one couple's effort to rebuild an elaborate Victorian-era wood screen based on clues left behind from the original installation (see "Lost & Found," page 66).



SUSAN GILMORE PHOTO

A rebuilt wood screen restored period detail to this grand house. Story page 66.

Now is a good time to tune up your double-hung windows. We check in with a window expert in the largest historic district in Texas for tips on tackling this project (see "Saving Sash Windows," page 52). If your doors need some decorative finessing, two articles can help you whip them into shape. First, learn how to rebuild Federal-style door casings using stock parts available at most lumberyards (see "Casing Out Doors," page 60). Next, discover some highlights of Victorian-era doorknobs from an expert collector, and see the modern lookalikes OHJ's editors have rounded up in "Unlocking Victorian Door Hardware," page 48.

Our house calls this month include visits to two very different (architecturally speaking) homes. In Old-House Living, we look at a well-known Art Deco residence in Tulsa, Oklahoma (see "Definitively Deco," page 42). In Style, we learn about the rural building type known as an I house. See what our architectural historians have to say about them in "I Spy," page 72. And on a general house note, I'll take a wild guess that many of you enjoy going on historic neighborhood house tours as much as I do. I love immersing myself in other folks' restored gems, and find inspiration (and maybe even hope) for my own endless list of projects. Discover some other tour takeaways in our story "The Old-House Tourist," beginning on page 36.

daposporos@homebuyerpubs.com

Old-House JOURNAL

EDITOR-IN-CHIEF Demetra Aposporos
DESIGN DIRECTOR Sylvia Gashi-Silver
MANAGING EDITOR Clare Martin
FEATURES EDITOR Donna Peak
ASSOCIATE ART DIRECTOR Karen Smith
ASSISTANT DESIGNER Jenny Young
COLOR SPECIALIST Nathan Winter
CONTRIBUTING EDITORS Nancy E. Berry
 Steve Jordan
 Rob Leanna
 John Leeke
 Noelle Lord
 James C. Massey
 Shirley Maxwell
 Andy Olenick
 Ray Tschoepe
EDITOR-AT-LARGE Gordon H. Bock

PRODUCTION DIRECTOR Marcia Doble
PRODUCTION MANAGER Michelle Gonzalez-Lavin
PRODUCTION ARTIST Mark Sorenson
ADVERTISING COORDINATOR Jill Banta

EDITORIAL AND BUSINESS OFFICES Home Buyer Publications
 4125 Lafayette Center Dr.
 Suite 100
 Chantilly, VA 20151
TEL (703) 222-9411
 (800) 826-3893
FAX (703) 222-3209
SUBSCRIPTION INQUIRIES (800) 234-3797

HBP HOME BUYER PUBLICATIONS

GROUP PUBLISHER Laurie Vedeler Sloan
VICE PRESIDENT, SALES Joe Varda
DIRECTOR OF OPERATIONS Patricia S. Manning
EDITORIAL DIRECTOR Michael McCarthy
TECHNICAL SERVICES MANAGER Wendy Long
ONLINE MEDIA DIRECTOR Randall P. Pope
MARKETING GRAPHIC DESIGNER Billy DeSarno
BOOKSTORE & OFFICE MANAGER Tammy Clark
BUSINESS DEVELOPMENT MANAGER, INTERACTIVE Andrew Hanelly



ACTIVE INTEREST MEDIA


CHAIRMAN & CEO Efreim Zimbalist III
GROUP PUBLISHER & COO Andrew W. Clurman
SENIOR VICE PRESIDENT & CFO Brian Sellstrom
SENIOR VICE PRESIDENT CIRCULATION, PRODUCTION, & OPERATIONS Patricia B. Fox
RESEARCH DIRECTOR Kristy Kaus

Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.



Audit Bureau of Circulations





Every home
is full of stories.
Every story
has a highlight.

What's your story?
To see over 500 classic American lights and house parts,
visit us at rejuvenation.com
or call 888-401-1900 for a free catalogue.

REJUVENATION®
CLASSIC AMERICAN LIGHTING & HOUSE PARTS



Carlisle
Wide Plank Floors®
FAMILY CRAFTED SINCE 1966

800-595-9663 - WIDEPLANKFLOORING.COM



Let the distinctive quality of the house go up the chimney.

Make your chimney a focal point with Superior Clay classic chimney pots. There are more than 45 standard styles to choose from. And custom designs are available as well. Recreate a Victorian feel. Be simple or classic. It's the only way to really finish a design.

Superior Clay Corporation
Superior Ideas.
www.superiorclay.com

(740) 922-4122 • (800) 848-6166 • PO Box 352 • Uhrichsville, Ohio 44683

Old House JOURNAL®

ADVERTISING SALES OFFICES

HEADQUARTERS

Joe Varda
Vice President, Sales
Home Buyer Publications
4125 Lafayette Center Dr.
Suite 100
Chantilly, VA 20151
TEL (703) 222-9411; (800) 826-3893
FAX (703) 222-3209
jvarda@homebuyerpubs.com

EAST COAST

Robert P. Fox
27 York Ave.
Rye, NY 10580
TEL (914) 777-1898 FAX (914) 777-0099
bfox@mudcatsmedia.com

MIDWEST

James F. Powers
1718 Sherman Ave., Suite 303
Evanston, IL 60201
TEL (312) 925-7793 FAX (312) 277-3434
jim@powersmedia.net

WEST

Jim Führer
4131 SW Hillsdale Ave., Suite 100
Portland, OR 97239
TEL (503) 227-1381 FAX (503) 296-5519
jim@masthighmedia.com

MAIL ORDER

Danielle Small
4125 Lafayette Center Dr.
Suite 100
Chantilly, VA 20151
TEL (703) 222-9411; (800) 826-3893
FAX (703) 222-3209
dsmall@homebuyerpubs.com

CANADA

John Wagner/Colleen T. Curran
500 Queens Quay West
Suite 101W
Toronto, ON M5V 3K8
TEL (416) 598-0101 FAX (416) 598-9191
ctcurran@yorkmedia.net

REAL ESTATE

Sharon Hinson, Marjorie Ellena
Sales Managers
2523 Grove Ave.
Richmond, VA 23220
TEL (888) 507-0501 FAX (912) 234-6296
ohj@historicproperties.com

GET RID OF YOUR GUTTERS!



Self-Cleaning

Unique louver design allows leaves and debris to blow or wash away.

Protects Property

Rainhandler self-cleaning system eliminates clogged, overflowing gutters and downspouts. No ground erosion. No more destructive ice dams from frozen gutters.

Protects You

Rainhandler self-cleaning system protects you from climbing ladders and roofs.

Maintenance-Free

All-aluminum Rainhandler louvers make messy, leaking gutters history.

Prevents Erosion

Runoff is converted to a 2 to 3 foot wide band of soft rain-sized droplets.

Beautifies

The Rainhandler system is practically invisible. No gutters, downspouts, leaders or splash blocks to detract from the natural beauty of your home.

Easy Installation

Each 5-five foot section comes with 3 brackets and 6 screws. Do entire home in 3 to 4 hours.

SATISFACTION GUARANTEED

Money-back satisfaction guaranteed for a full year; 25 year warranty!

For FREE info or to order call or fax
Phone: 800-942-3004, Fax: 800-606-2028

Or write Rainhandler

Dept OH0509

2710 North Ave., Bridgeport, CT 06604

www.rainhandler.com/oh

Buy on-line! Enter code OH05 at check out
for extra 5% SAVINGS

letters



Age Before Beauty

In your March/April 2009 issue, OHJ incorrectly dated a vintage Chambers stove in the article "The Young in the Old." The stove is identified as a 1936 model, but it's actually a model 90C, which was first manufactured much later, around 1950. Chambers stoves are very popular now, and readers should have correct information on them.

Heidi G. Taska
via e-mail

You're right, Heidi. The homeowners had been told by the previous occupant that the stove dated to 1936, but when we ran the photo [right] by vintage-stove expert John Jowers at Antique Appliances, he said, "The mint green color was around as late as 1955, but the Chambers logo and control knobs on this stove are metallic gold, thus placing it in the '52-'53 year bracket. It can't be earlier than that, because the pastel colors weren't available until '52. In the 1930s, Chambers offered stoves in either white with black trim or a very pale yellow with mint green trim [left]." Bottom line: Before buying a vintage appliance, always do your homework so you know exactly what you're getting. —Eds.



ANTIQUE APPLIANCES PHOTO

Circle 008 on Reader Service Card for Free Information ▼





Our Quality Always Shines Through.

Proudly made in the American heartland, Barn Light Electric lights come in a wide variety of classic shapes and sizes to add functional style to industrial and commercial spaces, residential areas and, of course, barns. For more information, call 1-800-407-8784 or visit www.barnlightelectric.com/ohj.



Old Kitchens, New Ideas

Thank you for the enjoyable series of kitchen articles in the March/April issue. I heartily welcome Nancy Berry's admonition to avoid expansive kitchen islands (or continents, as many could be more properly called) and her endorsement of simple light fixtures ["Anatomy of an Old-House Kitchen"]. The latter advice should have been followed by an important corollary: When it comes to recessed can light fixtures in the kitchen or anywhere else in an old house, just say no! There are so many gorgeous, authentic reproduction light fixtures available—why anyone would illuminate a meticulous old-house renovation with a spaceship canopy of tin cans poked into a white drywall ceiling is beyond me.

Another provocative item was the photo of the Frank Lloyd Wright Willey House kitchen appliances ["The Wright Choice"]. Why, after 40 years of a growing old-house renovation movement, is the selection of reproduction kitchen appliances so limited? There is a yawning gap between Ye Olde Victorian wood-burning stove reproductions and expensive mid-century look-alikes. Surely there are enough of us out there looking for authentic reproductions of early 20th century mass-produced classics like the GE monitor top refrigerator or that graceful Hotpoint side-oven range—with updated electrical safety and energy efficiency as important bonuses—to make it worth some niche manufacturer's while to make them.

Keep up the great work—it is so comforting to know that there are other lunatics out there who are passionate about the details of old-house restoration.

Greg Fuhrman

Pittsburgh, Pennsylvania

Reader Tip of the Month

My favorite (natural) solution for getting rid of mice is peppermint oil, which you can purchase at health-food stores. (This isn't the same thing as peppermint extract, so make sure you get peppermint oil.) Soak several cotton balls in the oil, and place them in your attic and around the perimeter of your house and outbuildings. Mice can't stand the smell—it will drive them away. You'll have to repeat the process every season, but I've never had to deal with disposing of dead mice.

Jane Wilkins

via MyOldHouseJournal.com

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

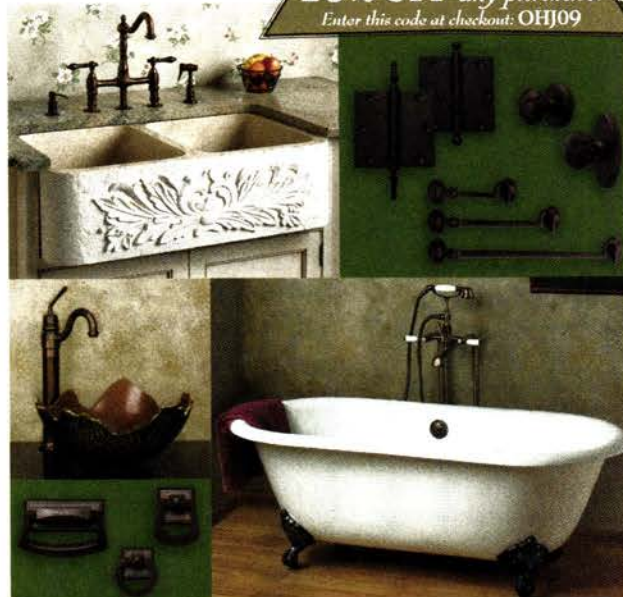
Send your letters to OHJEditorial@homebuyerpubs.com, or **Old-House Journal, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151**. We reserve the right to edit letters for content and clarity.

Signature Hardware

kitchen & bath • decorative hardware • home lighting • home & garden

10% OFF any purchase!

Enter this code at checkout: OHJ09



Call or visit us online: 1-866-475-9715
www.SignatureHardware.com/OHJ

*Not valid with any other offer. Expires in 30 days.

▼Circle 006 on Reader Service Card for Free Information

CUSTOM SHUTTER COMPANY



Atlantic
 Premium Shutters™

- Handcrafted with Modern Composite Materials
- Unlimited Colors • Maintenance Free
- Custom Made Operable Shutters
- Lifetime Structural Warranty
- 15 Year Finish Warranty

Call For A Free Estimate: (800) 470-0685
www.CustomShutterCompany.com

about the house

By CLARE MARTIN

CALENDAR



MAY 2-3

HANNIBAL, MISSOURI

Old-House Maintenance for Women

Ladies, grab your hammers! Bob Yapp of The Belvedere School leads a two-day, hands-on workshop designed to arm participants with old-house maintenance essentials like repairing windows and wiring light fixtures. bobyapp.com

MAY 30-31

RIVER FOREST, ILLINOIS

Arts & Crafts Chicago

More than 45 dealers will showcase a range of English and American Arts & Crafts antiques, including furniture, metalwork, pottery, and textiles, at the fourth annual show and sale. (651) 695-1902; artsandcrafts-chicago.com

JUNE 10-13

BUTTE, MONTANA

Vernacular Architecture Forum Conference

In addition to studying the wealth of vernacular houses in and around the town of Butte, attendees can hear paper presentations on related topics. vernaculararchitectureforum.org

JUNE 28

PORTLAND, OREGON

AHC Old-House Fair

The third annual Old-House Fair at Portland's Architectural Heritage Center will feature lectures and demonstrations from local old-house experts on everything from researching your house's history to boosting energy efficiency. (503) 231-7264; visitahc.org

ON THE RADAR

Dollar Daze

With the housing market in turmoil, the idea of buying an entire house (and a historic one, to boot) for just \$1 seems like the perfect solution to financial woes. Indeed, although dollar houses aren't exactly a new phenomenon, interest in them has grown as the economy has slowed. But before you start combing your couch cushions for spare change to finance a house purchase, you should be aware of the hefty catch that comes along with dollar houses: Most are being sold at bargain-basement prices because the land they sit on has been marked for redevelopment. In other words, if you buy the house, you're going to have to move it.

Costs for moving a house can add up quickly—in addition to the basic moving fee, which can run anywhere from \$25,000 to \$100,000, depending on your location and the size of the house, you'll also have to factor in the prep work on both sites (including constructing a new foundation or basement), plus utility hook-ups once you get the house to the new site. Then there are the unexpected expenses that can pop up, such as paying utility companies to raise and lower wires along the route. "It's those hidden costs that often make a move less practical," says Jeff McCord of Nickel Bros. House Moving, a Seattle-based company that specializes



PHOTO COURTESY OF NICKEL BROS. HOUSE MOVING

The real price of a dollar house? Getting it from one location to another.

in transporting low-cost houses.

"It was a much bigger commitment than we had anticipated," agrees John Ahlen, who purchased a \$1 Queen Anne in Russellville, Arkansas, with his wife, Scarlet. Many projects that had to be done right away, such as installing a new HVAC system, could have been put off for a little while if their house had stayed in place, John says.

Still, says Jeff, if you plan wisely, a dollar house can be a good deal. "The magic formula is finding a house that's already in pretty good shape," he says. "If you can find a home that was nicely cared for, has a lot of character, and was well-built, it absolutely makes sense."

OLD-HOUSE RESOURCE

Add It Up

If you've ever run out for another gallon of paint in the middle of a project or ended up with extra rolls of expensive wallpaper, you know all too well the forehead-slapping frustration of incorrect estimating. Easy2DIY.com's calculators take much of the guesswork out of the equation—simply plug your measurements (room dimensions, plus the dimensions of door and window trim and baseboards) into the paint, wallpaper, and ceramic tile calculators, and you'll get an instant estimate of how much material you'll need. Of course, certain factors (multiple coats, unique arrangements) could affect that number, so it's a good idea to run it by your supplier before you buy. To access the calculators, go to easy2diy.com and click on the "Decorating" category, then "How-To Tutorials."

IT'S TIME TO...

Refresh Your Air-Conditioner

Before your air-conditioner starts humming again, make sure it's in shape to weather another sweltering season. If you haven't changed the filter in a while, do it now. Remove dirt and debris from interior grilles and exterior condenser fins with a soft brush or vacuum fitted with a brush attachment. (For safety, shut off the power to the unit before doing this.) It's also a good time to trim any trees or bushes growing near outdoor units, as these can contribute to debris collection. For more technical maintenance issues such as fixing leaks or recharging refrigerant lines, call in a pro.

IT'S NOT A FLOOR... UNTIL IT'S FINISHED[®]



The Highest Quality ~ The Lowest Toxicity

**Polymerized Tung Oil Wood Finishes
For Floors, Walls, Cabinetry & Fine Furniture
Use on any Wood or Porous Stone
Formulated for Interior and Exterior Applications**

SUTHERLAND WELLES LTD.[®]

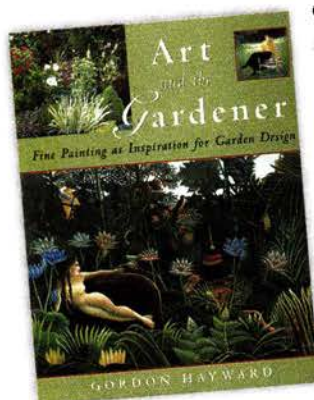
**TOLL FREE 800-322-1245
www.tungoilfinish.com**

about the house

BOOKS IN BRIEF

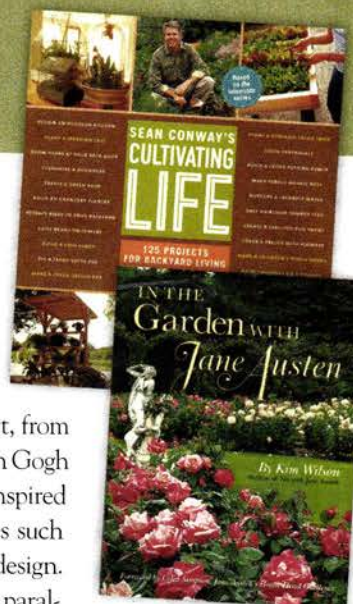
As temperatures rise, the garden once again takes center stage at home. If your patch of land could use some sprucing up (or a major overhaul) before its moment in the spotlight, a slew of new books will provide ideas and inspiration galore.

Both *In the Garden with Jane Austen* and *Art and the Gardener* strive to interpret beloved cultural touchstones and apply them to garden design. In the former, author Kim Wilson tours British estates either frequented by Austen (such as Goodnestone Park, the site of her brother's wedding) or believed to have inspired locations in her novels (such as Chatsworth House, the oft-cited model for Mr. Darcy's Pemberley, and the setting for the 2005 movie adaptation of *Pride & Prejudice*). Wilson weaves these garden plans with references from Austen's books to create a complete picture of what outdoor spaces were like during the author's day.



Art and the Gardener takes a slightly more pragmatic approach to the same concept—the book is organized into a series of steps for creating a garden inspired by fine art, from choosing a style (a flowing field of van Gogh wildflowers, or a structured, cubist-inspired patio?) to applying artistic principles such as scale and composition to garden design. Author Gordon Hayward draws clear parallels between the worlds of art and gardening, merging the two to inspire three-dimensional visual masterpieces.

And on the purely practical end of the spectrum is *Sean Conway's Cultivating Life*, based on the DIY gardening show of the same name on PBS. More focused on garden accessories than plants, the book offers up step-by-step instructions for a number of easy projects, from a cedar potting bench to pebble-covered pots. Most can be accomplished easily in a weekend (if not a couple hours) for instant garden gratification.



Circle 042 on Reader Service Card for Free Information ▼

SSP SHELDON
SHELDON SLATE PRODUCTS CO., INC. SINCE 1917

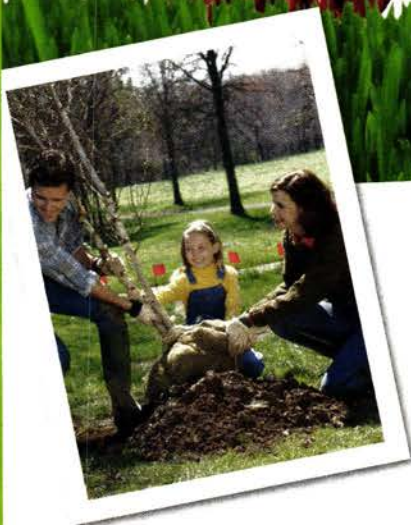
SHELDON SLATE is a family-owned business with four generations of experience. We mine and manufacture our own slate products from our own quarries. The range of our colors will complement any kitchen or bath. Our slate is heat-resistant, non-porous and non-fading. It has a polished/honed finish and is very low maintenance. Let us help you design and build a custom sink, countertop, or vanity. Custom inquiries are handled through the Monson, Maine, division.

PRODUCERS OF SLATE FLOOR TILE, FLAGGING, STRUCTURAL SLATE AND ROOFING, MONUMENTS AND SLATE SINKS

Monson • Maine 04464 • 207-997-3615 • Middle Granville • New York 12849 • 518-642-1280 • FAX 207-997-2966

WWW.SHELDONSLATE.COM

CALL BEFORE YOU DIG



One free, easy call gets your utility lines marked
AND helps protect you from injury and expense.

**Safe Digging Is No Accident:
Always Call 811 Before You Dig**

Know what's below. Always call 811 before you dig.
Visit www.call811.com for more information.

Alabama **1** Call

**Dig Safely.
New York**
Dig Safely and Dig Smart. New York is a proud partner source from Dig Safe System, Inc.
**Know what's below.
Call 811 before you dig.**



 **Utilities**
PROTECTION CENTER
800-282-7411 www.gaupec.com

Circle 053 on Reader Service Card for Free Information

ask ohj

Q I'm restoring my circa 1918 bathroom, which once had marble slabs covering the walls and floor. The marble was removed in the 1960s, but fortunately it was placed in the basement. The pieces are heavy and huge—some measure 6' x 4' x 2". How can I reinstall it?

A **Jacob Arndt:** I hope you have a couple of strong and careful friends to help you—slabs this size should be handled by at least three capable people. To set large marble floor slabs, I use a mortar recipe rich in lime (7 parts sand to ¾ parts white cement to 1½ parts lime), which creates a mortar that will adjust easily after the slab is rested into place. Placing the slabs slowly and deliberately is key. Because of the weight involved, you want to be sure you lay the slab correctly on the first try, and that nobody's fingers get caught in the process.

To begin, prepare the floor for a mortar bed by cleaning its surface (any solid wood or masonry surface will work) and removing base moldings. Then add just enough water to the dry ingredients to form a ball—the mix should still be dry enough to crumble apart when pressed with your thumb. This creates a fluffy, air-entrained mortar that allows for some wiggle room in positioning. You don't want a mortar batch that's too wet because the moisture can migrate to the surface of the slab and cause staining. Before setting the slab, moisten its bonding surface with a brush or sponge so the suction of the marble doesn't rob the mortar bed of the moisture it needs to set the cement.

Always carry large marble slabs vertically like a sheet of glass. You may also carefully roll heavy slabs to their destination using old pieces of carpet or wooden broom handle dowels to cushion contact surfaces. (Have one person reposition the dowels/carpet while a person on each side of the slab controls and steadies its movement).

Once the slab has reached its location, gently lower it onto the mortar bed (laid about ½" thick), then carefully push the slab into its final position.

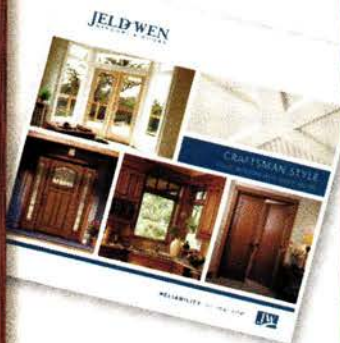
After setting the floor slabs and allowing them to cure for a couple of days, it's time to install the wall slabs. These will have slots or grooves cut into their 2" edge for anchoring. Position the slab vertically against the wall while resting it on wood shims set level on the floor, then adjust the slab until it's plumb. To anchor the sheet, wedge a stout copper wire (about as thick as a clothes hanger) into the drilled grooves at the top of the slab. Bend the wire straight back toward the wall, and anchor it to the studs or masonry backer wall with nails or screws. If there is a void between the slab and backer wall, use plaster of Paris to fill key points to steady the piece and keep it plumb. (Plaster of Paris sets up relatively solidly within minutes.) If your slabs don't have grooves or holes, use a masonry bit to drill holes just large enough to receive the copper wire and a small piece of wood that wedges it into place.

Once the wall slab is set and anchored, use the floor-slab mortar mix to fill in the bed joint at the floor, pulling the wood shims after it has set. 🛠️

Marble walls and floors were popular in upscale 1900s bathrooms, such as this one in Georgia's 1926 Tate House.



Jacob Arndt, principal of Northwestern Masonry & Stone Co., is a preservation consultant and architectural stone carver.



Designed for yesterday, built for tomorrow.



Custom Wood Casement Window



Premium Wood 1821 Exterior Door

At JELD-WEN, we offer many Craftsman-inspired styles and options, so our windows and doors will be as authentic as they are reliable. In fact, they'll stay beautiful, energy efficient and worry-free for years. To learn more, request our Craftsman brochure by calling 1.800.877.9482 ext. 9869, or visit www.jeld-wen.com/9869.

JELD-WEN
WINDOWS & DOORS

RELIABILITY for real life®

For more information and complete product warranties, see www.jeld-wen.com. ©2005 JELD-WEN, Inc. JELD-WEN and Reliability for real life are registered trademarks of JELD-WEN, Inc., Oregon, USA.

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.



At what point
does your house
become a home?
We think it's
the moment
you choose
your doors.

Home projects are an investment of time, money, and yes, love. And no other decision will make a bigger impact than your doors. That's why we offer a wide variety of reliable interior and exterior doors with industry-leading warranties and design options to fit your style and your budget. For more information, a free brochure and dealer listing call 800-877-9482, ext. 10769, or visit www.jeld-wen.com/10769.



RELIABILITY *for real life*®

JELD-WEN
WINDOWS & DOORS



For more information and complete product warranties, see www.jeld-wen.com. ©2008 JELD-WEN, Inc.; JELD-WEN, the JW icon and Reliability for real life are trademarks or registered trademarks of JELD-WEN, Inc., Oregon, USA. All other trademarks are the property of their respective owners.

Many Years Ago we announced the availability of wonderfully old-fashioned **Architectural Details!**

Now our extensive website
overflows with hundreds of
color usage photos plus lots of
valuable how-to information &
numerous detailed drawings.

www.vintagewoodworks.com

*Your satisfaction
is guaranteed!*

**FREE ONLINE
PORCH GUIDE**
explains how to use
our extensive selection
of porch parts
(including our PVC
components) on
your dream
porches!

**Gable
Decorations**
to fit any standard roof slope.

Over the Kitchen Sink...

is a choice location
for our custom-length
SPANDRELS!

Plain doorways?
Not since everyone
discovered our vast
array of **BRACKETS
and MOULDINGS!**

And don't forget our
elegant & functional
SCREEN/STORM DOORS
for lasting first
impressions!



**FREE 144 pg.
Catalog**



Hwy 34 S • PO Box 39 MSC 4523
Quinlan, Texas 75474-0039
(903) 356-2158

www.vintagewoodworks.com

old-house toolbox



ROBERT ADAM PHOTO

Oscillating Multi-Tool

*This gentle, easy-to-use
power tool makes quick
and accurate work of
jobs traditionally done
by hand.*

BY ROBERT ADAM

As a carpenter, I generally reach
for hand tools first—with
one notable exception.

The oscillating multi-tool, developed more
than 20 years ago and originally marketed
as a hobby tool, has brought a whole new
set of applications to the lexicon of work
I would have previously done by hand,
making the jobs easier, more precise, and
often faster.

Where to Use It

The multi-tool's vibrating head rotates back
and forth 3 degrees, using a variable speed

control, making it one of the safest tools
available. (Medical technicians use it to
remove plaster and fiberglass casts.) I first
used the tool with a wood-cutting blade to
install Dutchmen within historic woodwork.
Whereas excavating repair areas by hand
with a chisel or knife can be difficult (espe-
cially for hard-to-reach *in situ* repairs), the
multi-tool makes this process easier by allow-
ing plunge cuts to eliminate chiseling. For
some Dutchmen, the tool can even facilitate
direct matches by cutting both pieces at the
same time.

As its name suggests, the multi-tool can
sand, cut, and grind almost anything when
fitted with various attachments, although it's
best known as a detail sander. I recently used
the sanding attachment to detail-sand the
interior corners of muntins on windows. The
triangular shape of the sanding head allowed
for delicate sanding without scratching the
glass, a feat practically impossible by hand.

The multi-tool also is great for cutting
plaster and removing grout joints using the
semi-circular carbide attachment. As part
of a recent restoration on an 18th-century
house, I used this attachment to neatly open
holes in the plaster walls to view framing
details. I also used the scraping attachment
to remove a veneer of joint compound and
built-up caulking on paneling.

What to Look For

The original version of the multi-tool is
European and fairly expensive, with an
extensive (if pricey) inventory of accessories.
Within the past several years, its patent has
expired, allowing a number of clones into the
market. While I have not used any of these,
they appear to be almost identical, and are at
a price point worth consideration, especially
for the occasional user. 🛠️



**Robert Adam founded the
Preservation Carpentry
Department at the North
Bennet Street School, where
he now serves as a senior
advisor.**



SOY Gel™

Professional Paint & Urethane Remover
Lead-based Paint, Varnishes & Urethanes

Green Products
100% Biodegradable

The
Soy
People

Franmar Chemical

**100% Biodegradable • Non-Caustic & Non-Hazardous
Virtually No Odor • Made With 100% American Grown Soybeans**



Four Layers of Paint



Scrape With Ease



Better Than New!

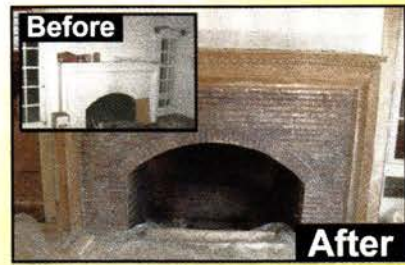
*"SoyGel™ is the best stripper I have ever used!
It made restoring my Grandmother's cabinet a
breeze - I'm actually looking forward to my next project!"
- Nanci M.*



No More Sanding!



Works on Horizontal and Vertical Surfaces



Brick Fireplace and Mantel

**Safe and easy disposal
Prevents air born lead particles
Cleans up easily with water
100% Guaranteed**

Circle 024 on Reader Service Card for Free Information



FRANMAR
Chemical®

**Call Today
or
Shop Online!**

**1-800-538-5069
www.franmar.com**

outside the old house



ABOVE: Heirloom tomatoes come in all shapes, sizes, colors, and flavors.

LEFT: For greatest yields, and to pack the most varieties into a small space, prune tomatoes and train them to stakes.

Tasty Tomatoes

Old-fashioned varieties yield a more flavorful fruit and are easier to grow than you might expect.

STORY AND PHOTOS BY LEE REICH

Picture this: You step outside your old house, grab a tomato from one of your plants, and sink your teeth into the juicy flesh bursting with flavor—the same delicious taste gardeners a generation ago might have enjoyed.

Great old-fashioned flavor is easily found in heirloom tomatoes, a loose term given to tomato varieties whose seeds have been passed on for generations within a family, or to tomato plants originating before 1940. Why 1940? Because that was when

modern, hybrid tomatoes began appearing in markets and seed packets.

Hybrid tomatoes, which make up the bulk of what is grown and sold today, result from the mating of selected parents, and can't be propagated from collected seeds.

Hybrids typically yield a tomato that is disease-resistant, firm, rich in color, and, above all, appealing to the eye—perfect for a grocer's produce section, but often lacking in flavor. Heirloom varieties are open-pollinated, which means seeds are taken out of this year's fruit and saved to grow next year's tomatoes. This process will bear the same fruits as this year's—and that's how these varieties have been passed on from generation to generation. But being able to save seeds from one year to the next is not the main reason that I and many other gardeners grow heirloom tomatoes—we do it for the flavor. Plus, tomatoes of any stripe are easy to grow. Given a sunny area (six or more hours of direct summer sunlight) and soil that isn't home to standing water, tomatoes grow almost like weeds.

Start from Seeds

Tomatoes are a long-season crop, so in most areas, small transplants, which have been already growing for a few weeks indoors or in a greenhouse, are put in the garden once the weather warms. Many nurseries either won't have heirloom plants or won't have the ones you favor, in which case growing your own transplants is the way to go. Acquire seeds by buying, begging, or bor-

rowing (literally, because you can extract the seeds and return them after you grow the tomatoes) from varieties you like. Besides seed companies, neighbors, and friends, you might also get your seeds from any heirloom tomato you've taken a bite from. Just scoop out some seeds, mix with water, and let the mix ferment. After a few days, rinse, strain, and dry the seeds on a paper towel in a warm spot, and you're on your way to historic tomato heaven.

Timing is critical, so plant each year's tomato seeds indoors four weeks before the average date for the last frost in your area. (Two reliable sources for frost dates are your local Cooperative Extension Office and victoryseeds.com/frost.) Fill a shallow container that has drainage holes in the bottom with potting soil—not garden soil—and set the seeds into the soil about 1/4" deep. Place the container in a pan of water, and once the potting soil has soaked up water, cover the container and move it somewhere warm, ideally about 75 F. (Light is unnecessary at this point.)

Seeds will poke through the soil within a few days, at which point the seedlings do best with slightly cooler temperatures and as much light as possible. That light can be artificial, as long as it's fluorescent (incandescent lights give off too much heat) and the tops of the plants are kept no more than a few inches below the bulbs. An unobstructed, south-facing window also is ideal. The transplants will most likely bend toward the natural light. Gently brushing or shaking the seedlings keeps them stocky and healthy, and rotating the plants in windows every couple of days keeps both sides illuminated.

Planting in the Garden

Around the date of your last killing frost, the plants are ready to transition outdoors. Acclimate them to more intense light, cooler temperatures, and the drying effect of winds by first moving them to a protected area, always bringing them back indoors if freezing temperatures threaten. About a week after the last frost date, plant the tomatoes in the ground, which involves nothing more than making a hole large enough to accommodate the root-ball of the small plant, watering the open hole and root-ball, and then backfilling and firming the soil around the plant.

Tomatoes grow as nonclinging vines that, unfettered, will sprawl all over the ground. You can certainly grow them that way, as long as you give each plant sufficient space, about 3' from any neighboring plants. With plants as close as 18" apart,

RIGHT, TOP: When training tomatoes to a single stem on a stake, remove any shoots growing where a leaf meets the main stem.
RIGHT, BOTTOM: Vining tomato plants can accommodate themselves to various kinds of trellises.



outside the old house



This well-proportioned tomato transplant will start growing as soon as the garden soil is snugged around its roots.

you can train them to a single stem, which is tied to a stake to bring the plant skyward. With staking, you get less fruit per plant but more fruit per ground area, plus cleaner and slightly earlier fruits. Tie the main stem to a sturdy stake, such as a metal electrical conduit or a 2x2 wood stake. Staking requires weekly pruning or pulling off any shoots (called "suckers") that try to grow at the juncture just above where a leaf meets the main stem. In between the extremes of staking and sprawling are other systems of training tomatoes, everything from heavy wire cages to fences with vines pruned occasionally to keep them within bounds.

Although plants typically start off slowly early in the season, one day you'll look and see that the plants are suddenly growing rampantly. If you plan to pinch or prune the growing plants, start doing so before the plants grow too much so large stems don't need removal.

Harvest Time

Depending on the variety and the growing season, you'll taste your first heirloom tomatoes of the season anywhere from 65 to 95 days after you set out the transplants. You want to wait until a tomato is ripe before harvesting it, but that point may not be as obvious with some heirloom varieties as with most hybrids. A number of varieties—Black from Tula, for example—remain green on their shoulders when the rest of the fruit is fully colored, ripe, and ready to harvest. Pick the fruit when the bottom is thoroughly ripe. Don't be put off by lumpiness or "cat-facing" (scarring) of ripe fruits, either. Heirloom tomatoes aren't here to win beauty contests—just to offer superb flavor, as they did in years past. 🍅

Lee Reich's new book, Landscaping with Fruit, is available through Storey Publishing.

Circle 019 on Reader Service Card for Free Information ▼

The Master Touch



Artistic ~ Authentic ~ Affordable

For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers. • Uses: period restoration, remodeling, new building projects. • \$35.00 for our six book set of illustrated catalogs.

DECORATORS SUPPLY CORPORATION

Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century

3610 South Morgan, Chicago, Illinois 60609 (p) 773-847-6300 or (f) 773-847-6357

www.decoratorssupply.com

Botanical Name: *Lycopersicon esculentum* (genus and species for all heirloom tomatoes)



Common Name: Brandywine Red



Common Name: Druzba



Common Name: Rose de Berne

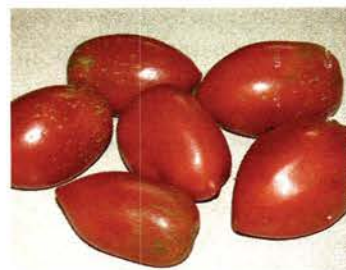


Common Name: San Marzano
(for canning or cooking, not fresh eating)

Favorite Heirloom Tomato Varieties

Many, but not all, of the most acclaimed heirloom tomato varieties yield fruits that are heart-shaped, have either a pinkish or almost black color, and have coarser leaves similar to those of potatoes. The best-tasting varieties are "indeterminate," a type of

growth habit (usually noted on the seed packet or in the nursery catalog) that indicates vining plants capable of producing fruit all season. Here are some of my favorites, gleaned from decades of growing.



Common Name: Amish Paste



Common Name: Anna Russian



Common Name: Caspian Pink



Common Name: Giant Belgium

CLASSIC ACCENTS INC.

· PUSH BUTTON LIGHT SWITCHES ·
· BEAUTIFUL HAND FORGED WALL PLATES ·



Family owned & operated and serving the old house community for 25 yrs. We redesigned and manufacture a complete line of PUSH BUTTON SWITCHES including PUSH BUTTON dimmers. We also carry over 25 beautiful hand forged and punched wall plates. Tassels, picture cord, molding hooks & more.

Call us 800 245 7742 * www.classicaccents.net

Classic Accents p.o. box 1181 Southgate, MI 48195

period products

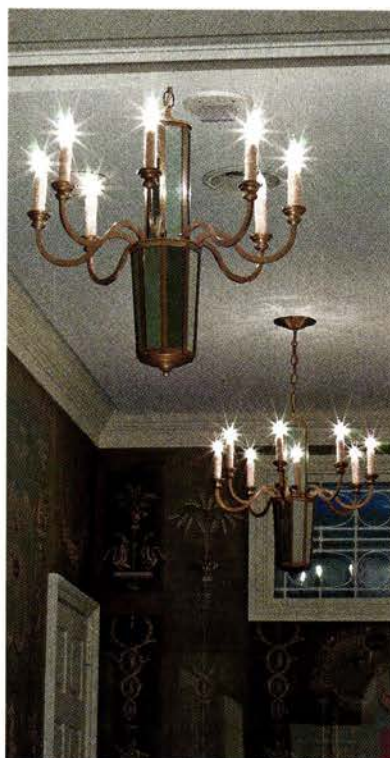
By CLARE MARTIN

Handcrafted items—from a shimmering glass doorknob to Japanese-inspired wallpaper—pay tribute to eras past. Plus, a modernist icon gets reinvented for the masses.



A Touch of Glass

Throughout the 19th century and into the beginning of the 20th, glass doorknobs were all the rage in a number of different house styles, making them one of the most commonly sought old-house fixtures on the market. Knobworks Vermont designer Justin Metcalfe has infused the traditional glass doorknob with artistic panache to create the blown-glass Borealis, which melds flowing curves with luscious jewel tones. Eleven glass colors and 6 finish options are available, making it possible to fit this creative take on the traditional glass knob into just as many different houses as the original. From \$181 to \$756, depending on lock style. Call (802) 310-4056, or visit knobworks.com.



Grand Inspiration

If you need to replace the light fixtures in a stately classical-inspired home, why not turn to one of the most impressive examples—Winterthur, the Delaware country estate built by Henry duPont—for inspiration? Working from archived photos, Heritage Metalworks has meticulously re-created many of the home's original light fixtures, including the mirrored Cottage Chandelier at left. In addition to these faithful reproductions, Heritage's Winterthur collection also includes a variety of adaptations inspired by Winterthur's elegant country style. Electric chandeliers and sconces start at \$180; the Cottage Chandelier is \$2,900. Call (610) 518-3999, or visit heritage-metalworks.com.

Turning Japanese

An homage to the Japanese influences that ushered the Aesthetic Movement into American consciousness at the end of the 19th century, Mason & Wolf's Osaka wallpaper and border mingles bamboo leaves with celestial forms in an asymmetrical pattern. Adapted from period American and Australian wallpaper samples, the late 19th-century pattern boasts a subtle metallic shimmer that highlights its historic color palette. The hand-printed paper comes in an 18" width with two matching borders. \$24 per yard. Call (732) 866-0451, or visit mason-wolf.com.



Carbon Copy

With a streamlined silhouette that sets it apart from most bulky dining tables, Eero Saarinen's pedestal table has become a modern-design classic, with a price that befits its iconic status. If a Saarinen original is beyond your budget, IKEA has spawned a convincing imitation that's a little more wallet-friendly. While the materials aren't quite the same quality (the base is plastic rather than cast aluminum), the silhouette is spot-on, making this a credible stand-in while you're saving up for the real thing. \$149. Call (800) 434-4532, or visit ikea-usa.com.





Made in the Shade

Regular garden features since the days of ancient Greece, pergolas have long been an outdoor-living favorite for enhancing a variety of house styles, from 17th-century English estates to Arts & Crafts bungalows. There's just one problem: Achieving the dappled shade traditionally provided by pergolas requires years of growing climbing vines. If you want to shield yourself from the sun instantly, Walpole Woodworkers has come up with a relatively unobtrusive solution—their Shade FX canopy unfolds and retracts with the push of a button, and the weather-resistant fabric provides a maintenance-free touch of green. Pergolas with integrated Shade FX canopies start at \$3,896. Call (800) 343-6948, or visit walpolewoodworkers.com.



▼Circle 012 on Reader Service Card for Free Information

FREE SAMPLES



Ceiling Tiles by Ceilume
Easy to Install
34 Styles and 8 Colors

Order samples today!

Coupon Code: HJ-119-A

CeilumeCeilingTiles.com
 (800) 521-4261

▼Circle 002 on Reader Service Card for Free Information



ALLIED WINDOW, INC.

"Invisible" Storm Windows®

ALLIED WINDOW HAS A STRONG COMMITMENT TO HIGH QUALITY CUSTOM STORM WINDOWS & THE CAPABILITY TO MEET THE NEEDS OF ANY HOME OR OTHER BUILDING WITH SINGLE GLASS

INTERIOR & EXTERIOR WINDOWS
 CUSTOM COLORS, CUSTOM SCREENS & SPECIAL SHAPES
 HISTORIC, RESIDENTIAL & COMMERCIAL BUILDINGS
 ENERGY SAVINGS—APPROXIMATELY 50%
 SOUND REDUCTION—UP TO 50%

11111 Canal Road, Cincinnati, Ohio 45241 www.alliedwindow.com/ohj • 800.445.5411 • fax: 513.559.1883



preservation perspectives



The museum's collection of saved buildings runs the gamut of popular Victorian-era designs.

KEN JOHNSON PHOTO

Shoring up the Past



For 40 years, L.A.'s Heritage Square Museum has protected Victorian-era houses from destruction and shared them with the public. We talked with Development and Communications Director Brian Sheridan to learn more about the museum's mission. **BY DEMETRA APOSOROS**

DEMETRA APOSOROS: How did Heritage Square get started?

BRIAN SHERIDAN: Heritage Square is a product of what was happening in 1960s Los Angeles, particularly in the formerly upscale neighborhood of Bunker Hill, a historic upper-middle-class neighborhood with classic Victorian-era houses that had fallen into disrepair. The city's response was to redevelop the area into a new downtown—this is where the Dorothy Chandler Pavilion and Disney Concert Hall now sit. By 1969, there were just a handful of original houses left, and they were about to be razed. So the Cultural Heritage Foundation was formed to find a new site for them. On March 6, 1969, we moved the first two buildings to the last undeveloped park land in the city, which became Heritage Square. After that, as buildings became endangered, we would pick them up and move them to the museum.

DA: Why focus on this era of houses?

BS: When people think of L.A., they tend to either look back to the Spanish style or further ahead to the Craftsman period. We wanted to focus on the period of history that doesn't get a lot of attention here, the Victorian period. All of these buildings were originally in areas moving toward urban renewal, and were in the way of some development. For example, the original site of the Hale House—a very ornate Queen Anne with Eastlake elements—is now a gas station.

DA: So you started out to save these buildings; what's your mission today?

BS: We tell the story of the development of L.A., and we're also dedicated to the collection, preservation, and interpretation of the history, architecture, physical environment, and culture of Southern California. Our focus begins in 1850,



JESSICA MARIA ALICEA COVARRUBIAS PHOTO

Recent projects include restoring the porch on the 1893 Octagon House, which had been lost in 1917.

because that's when L.A. started experiencing its period of growth.

DA: What sort of maintenance have you had to do on the houses?

BS: All kinds of things. We've had to do significant repairs to the roof of the Hale House, while keeping the look of the original cedar shingles. We've had to match missing original hardware in some of the houses, and all of our structures are in various stages of repair and restoration. For example, one of our volunteers is currently working to restore leaded glass windows on the 1876 Perry Mansion based on period designs. And we've just completed a successful restoration of the veranda on the Octagon House, which was last seen on the house

*We wanted to focus on the period of history
that doesn't get a lot of attention here,
the Victorian period.*

in 1917. Lots of people would come here and not quite know what to make of that building, but now that it has its veranda back, you really can see that it was a house.

DA: Did you have any specific challenges on the veranda project?

BS: We were fortunate to have historic photos to work from, but all of the individual pieces had to be custom milled. Thankfully, we had two of the original columns, so we were able replicate them. The roof was one of the biggest challenges. Historic photos weren't taken from the air, so we weren't sure how it originally appeared. Because it was a simple farmhouse, we decided on a flat roof that's angled on the edges. Getting the angles right took some work, because each side measures a little differently.

DA: Tell me about your educational outreach programs.

BS: We're very proud of our program called "A Golden Vision." It's a multi-disciplinary curriculum-based experience for third- to fifth-grade teachers, and we offer it free to area schools. To begin, we send a docent in late-1870s costume to the classroom to teach students about a real-life little girl, Mamie Perry, who grew up in the Perry Mansion. The docent brings *The McGuffey Reader*, an early standard school textbook, to share with the kids. So by the time the kids come here to visit, they already have background on the museum and our local history. Once they're here, we do a living history project with them—usually washing clothes the old-fashioned way, with a basin, a board, and Fels-Naptha soap; it's the only time you'll see third graders excited to do the laundry. The program

also has a post-visit art project, where the kids create brochures or crate labels. We take that artwork, put it on display in the museum, and give the kids passes to come back, so we're acting as a conduit to a sense of pride and place. Last year, we served 1,000 children, and this year we expect to double that number.

DA: How can people interact with and learn from these houses?

BS: Taking one of our docent-led tours is a great way to get an overview of how Los Angeles houses were changing at that time. For example, our 1876 Perry Mansion only has gas lighting fixtures, but next door at the Hale House, which dates to 1887, there are dual gas/electric lighting fixtures. People always ask us, "Why both?" We tell them that while electricity may have been newly available, people still considered it a fad that wouldn't last, and it was also pretty unreliable—so the gas lights served as backup. That's one visible example of how things were changing. Another is the manufacture of materials, which is why we typically end the tour at our 1888 Ford House. John J. Ford was a woodcarver, and his house dates to the time when the Industrial Revolution was in full swing, the Sears kit houses began appearing, and woodcarving was a dying trade. Ford used his house as his resume, creating intricate woodcarvings inside and out completely by hand, versus the decorative shingles on the Hale House, which were mass-produced. These comparisons show people in a very real way that in a short time, things were changing a great deal. 🏠

For more information on events and exhibits at the museum, visit heritagesquare.org.



**HERE'S TO EVERY
TOUGH GUY WHO'S
NOT AFRAID TO SHOW
HIS SOFTER YET
EQUALLY TOUGH SIDE.**

© 2009 Gorilla Glue Company SG1HD1_09

GORILLA
SUPER GLUE
FOR THE TOUGHEST JOBS ON PLANET EARTH®
1-800-966-3458 gorillatough.com Made in U.S.A.

Product Showcase



Allied Window, Inc.

Allied Window has a wide range of custom invisible storm windows, for both exterior and interior applications. Special shapes, custom colors and energy-saving low-e glass are all routine. Screens and 99% UV reduction available. 800-445-5411, www.invisiblestorms.com/OHJ, info@invisiblestorms.com

Circle 002 on Reader Service Card for Free Information



Americana Woodcrafters

Americana Woodcrafters offers exclusively the DeVenco line of hand crafted window decorations. Manufacturer specializing in authentic Colonial wooden blinds, interior shutters, old fashioned roll up basswood porch shades and exterior shutters. 800-269-5697, www.shutterblinds.com



Bergerson Cedar Windows

Bergerson will design or replicate your style windows or doors. True-divided lites; all types of glass including restoration; matching profiles, traditional and quality hardware. Custom quality since 1977. 800-240-4365, www.bergersonwindow.com.

Wood Screen & Storm Doors



Coppa Woodworking, Inc.

Coppa Woodworking, Inc.

Coppa Woodworking is the manufacturer of over 300 styles of wood screen doors and wood storm doors, including traditional, victorian, craftsman, and country styles, round top doors, built in doggie doors, wood window screens and wood storm windows. For a free catalog, call us at 310-548-4142 or visit our website: www.coppawoodworking.com

Circle 015 on Reader Service Card for Free Information



House of Antique Hardware

House of Antique Hardware is your top choice for authentic reproduction hardware and historic home lighting. You'll get free shipping on orders over \$100, a 5-year warranty and personal project help from knowledgeable hardware specialists. Ask about our special Trade program. 877-223-2617, www.HOAH.biz.

Circle 028 on Reader Service Card for Free Information



Innerglass Window System LLC

Qualifies for 30% Federal Energy Tax Credit. A glass interior storm window that maintains the integrity and beauty of your historic windows, while conserving energy and reducing your carbon footprint. 800-743-6207, www.stormwindows.com

Circle 030 on Reader Service Card for Free Information



Jeld-Wen

JELD-WEN® windows and doors built with AuraLast® wood provide unprecedented resistance to moisture, decay and termites and backed by a 20-year warranty allowing you to enjoy the beauty of real wood without the worries. For more information visit: www.jeld-wen.com/auralast



Preservation Research Group

Tools and products for the evaluation, preservation and restoration of architecture. Includes environmentally friendly wood preservatives and fire retardants, non-solvent based wood epoxies, DSV (Disinfectant, Sanitizer, Virucide), crack monitors, ritem tubes and more. 800-774-7891, www.PRGroup.com

Circle 039 on Reader Service Card for Free Information



Rejuvenation

Classic American Lighting & House Parts
Elegant, customizable, and built to last, our Exterior Door Sets feature forged brass parts, rock-solid mechanics, and six brass finishes to match your lighting and hardware. Let us walk you through all your choices online, by phone, or at our Portland and Seattle stores. 888-401-1900, Rejuvenation.com



Shuttercraft, Inc.

REAL WOOD SHUTTERS make all the difference! Manufacturer of custom wood shutters in all types and sizes. Exterior red cedar and mahogany. Interior poplar, basswood and red oak. Moveable louvers, fixed louvers, raised/flat panels, custom molding, endless cutouts, arches, capping and more. Full painting service, hinges, and holdbacks. Free catalog.

203-245-2608; www.shuttercraft.com

Circle 043 on Reader Service Card for Free Information



Touchstone Woodworks

This three season porch features our Craftsman style door and wall panels. Handcrafted from mahogany with interchangeable screens and tempered glass storm panels, this custom porch combines the best of the old and the new.

Call 330-297-1313 for slideshow.

www.touchstonewoodworks.com

Circle 051 on Reader Service Card for Free Information



Woodland Windows & Doors

Restore your home to its historical character and charm with energy-efficient windows and doors, installed by Woodland's expert craftsmen. Choose from a wide variety of designs and styles, including Marvin, Andersen, Pella, Thermo-Tru, Western, Wausau and Jeld-Wen. Don't miss out on the 2009-2010 tax savings-up to \$1,500. Call today for your free in-home presentation. 630-529-DOOR

www.woodlandwindows.com

Circle 059 on Reader Service Card for Free Information

Keeps Paint Out. Keeps Lines Sharp. FrogTape®



Paint has been leaking and bleeding under your old masking tape for too long. FrogTape's exclusive PaintBlock® Technology forms a micro-barrier that stops paint in its tracks. Now touch-ups are a thing of the past.

FrogTape.com 877-FROGTAPE

Made by **Shurtape**

FROGTAPE

BERGERSON WINDOWS, INC.

Custom built quality and character since 1977



We'll design, replicate, or match your style windows or doors, whether old or new.

True divided lites, hung window weights and pulleys, all types of glass including restoration.

Matching wood or hidden screens.

1-800-240-4365



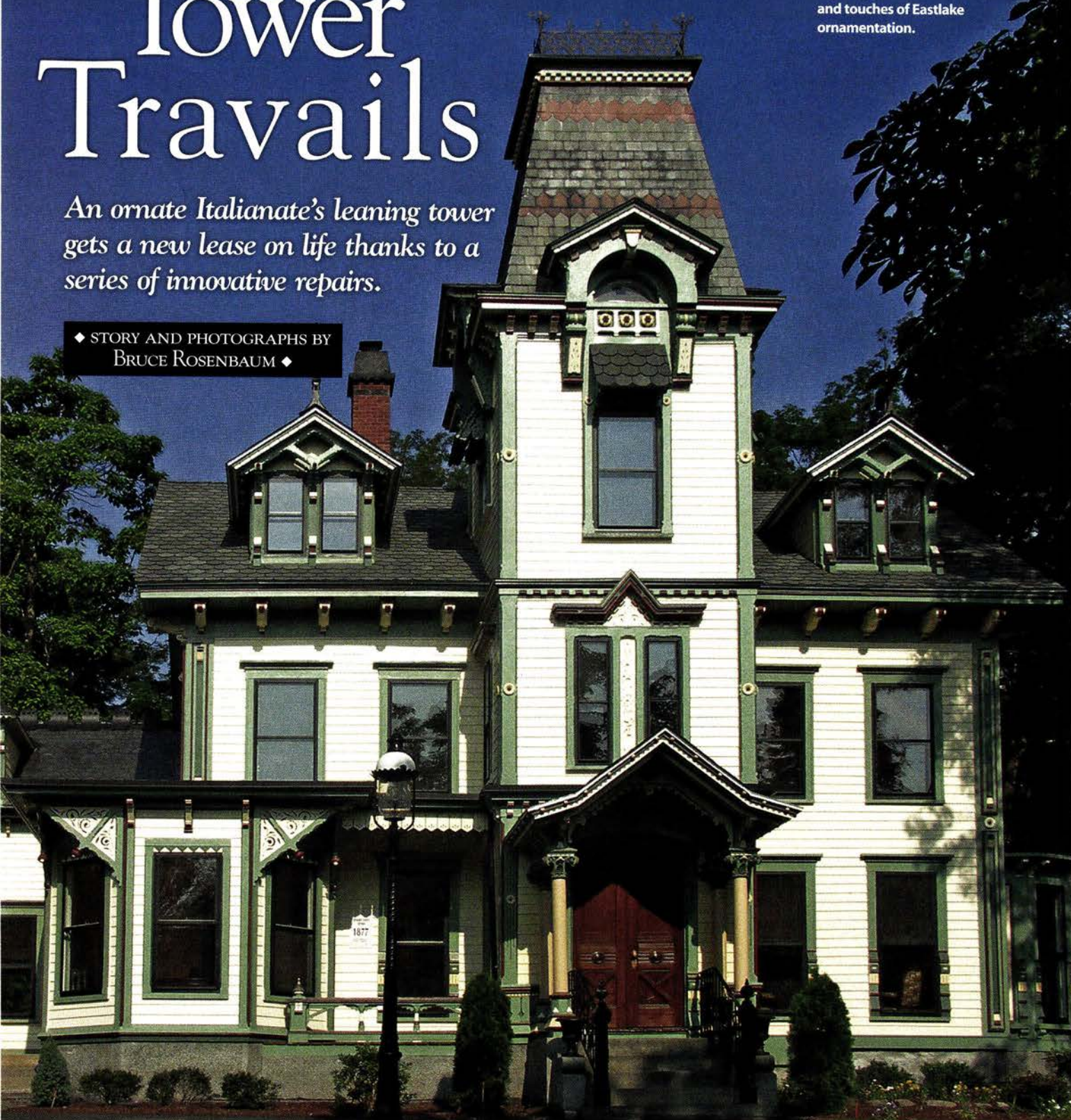
www.bergersonwindow.com • bcw@bergersonwindow.com

Tower Travails

An ornate Italianate's leaning tower gets a new lease on life thanks to a series of innovative repairs.

◆ STORY AND PHOTOGRAPHS BY
BRUCE ROSENBAUM ◆

The original circa 1830 house got a fashionable update in 1877, gaining a high-style Italianate tower and touches of Eastlake ornamentation.



Structural Solutions

- ① 4x6 headers were installed over all doors and windows
- ② Existing 3x4 studs were sistered with pressure-treated 2x6s beam-to-beam
- ③ Rotted studs and rafters were replaced
- ④ Rotted existing beams were cut out and replaced with new 4x6 beams sitting on 2x6 plates
- ⑤ 4x8 collars were placed horizontally, plated, and through-bolted



In 1877, Benjamin Stanley Freeman, a wealthy homeowner in North Attleboro, Massachusetts, expanded and updated his family's classic 1830 Colonial house to better reflect his status and the architectural style of the day, transforming it into a dramatic and ornate Italianate. He added porches, bay windows, large-scale cresting on the roofline, and a striking 50'-tall central tower.

The tower is what first drew my wife, Melanie, and me to the property a couple of years ago. We'd gotten hooked on restoration while we worked on our own 19th-century home, and wanted to try bringing back another historic property to sell to an appreciative family. The iconic tower seemed to whisper, "Please restore me." It looked stable enough from the outside, although we could see some raking and twisting from certain angles. We also

noticed an array of water stains inside the tower near the windows and on the ceiling, but we were so in love with the Italianate beauty that we bought the house, crossing our fingers that any structural problems would be minor. We were wrong.

After purchasing the home and removing two damaged floors and some interior tower walls, we learned that our tower had seven rotted support beams—the result of years of undetected water damage. Worse



Craftsmen stripped and painted exterior decorative elements, and restored windows.



During the work, V-shaped supports propped up lateral temporary shoring; the system was moved daily to access new work areas.



Installing new framing and sistering beams were critical to shoring up the tower.

still, our initial attempt to assess and repair damage by demolishing the ceilings and floors only compounded the situation—the tower was now leaning, Pisa-style, toward one side, and in such fragile condition that it was in danger of collapsing with the next New England storm. We had to find a way to save it.

Our designer told us the easiest option would be to completely demolish the tower, but as lovers and restorers of Victorian homes, we refused. The 50' tower defined this house; preserving it was critical to maintaining the home's architectural style

and history. The designer also suggested removing the tower to repair off-site, but this idea was a budget-buster. Luckily, we found a local restoration contractor, Eric Ayre of Top Cat Construction, who figured out a way to rebuild and restore the tower on site.

Repairs & Reinforcements

To begin, Eric and his team of talented carpenters built temporary floors out of 2x10s. The new floors gave the walls lateral support, and they acted as a staging area for the construction crew. Next, the

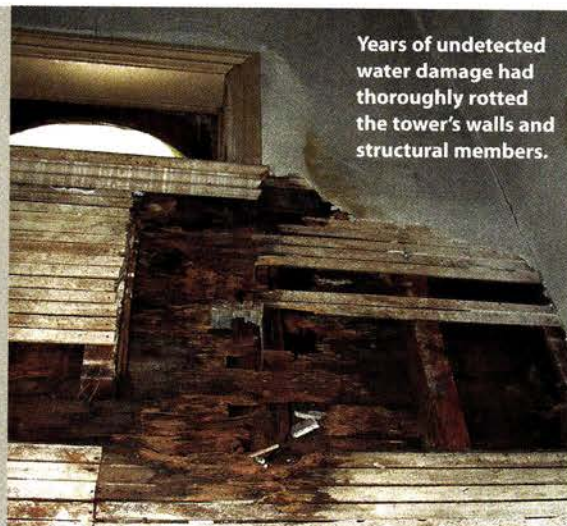
team back-braced the walls with lineal 2x6s installed as wall-to-floor braces on an angle. This made for a great temporary support system, but it was one the team had to continually rip out, move, and rebuild in order to access new areas within the confines of a 10' by 10' space.

The next steps involved sistering walls with 2x6s run floor-to-ceiling. Any rotted studs were cut out and replaced with doubled-up 2x6s. After everything was shored up and the walls were supported, the team worked on replacing the old beams. Most contractors simply take an old beam out

Identifying Structural Problems

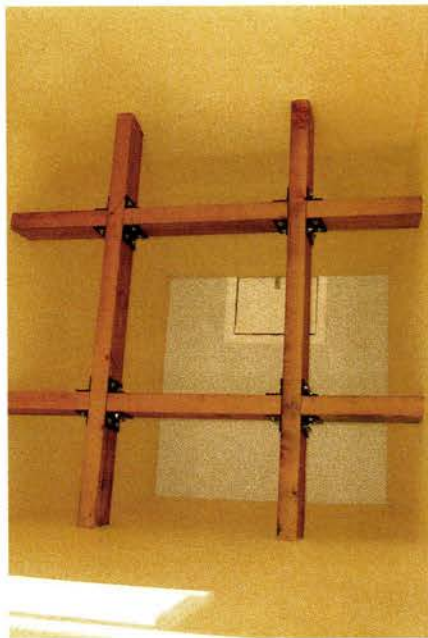
Contractor Eric Ayre shares tips for identifying structural danger zones.

- 1** Inside, look for water stains and mold. In addition, if the room is way out of plumb, there could be significant structural issues.
- 2** Outside, look for missing shingles, rotted or missing siding, improper flashing, and racking or leaning of the structure to one side. Inspect from the top and move down, examining the roof, windows, siding, and flashing along the way.
- 3** If you see evidence of water damage, use a garden hose to perform a water test that can track the potential source of leaks. Remember, water can travel along framing members to a location far away from the initial leak.
- 4** Open or expose walls (via test cuts) to determine whether structural members (support beams) are damaged in any way. Good starting points are areas where the walls come in or go out—think corners or soffits.





Inside the tower, tight space proved challenging for the work team to negotiate.



Atop the finished tower's interior, 4x8 collars placed horizontally (and plated and through-bolted) add extra support.

and put a new one in exactly the same way, but Eric's team used a different technique. As they removed each old beam using sawzalls and skill saws (or chisels where the saws couldn't reach), they overcut into existing studs so they could make a new level line on the wall studs. This allowed for a new 4x6 and a plate (a pressure-treated 2x6 turned on the flat), which was installed beneath the 4x6. The beam sistering continued up to the roof in this fashion.

To further brace the massive slate roof, Eric's team also created a new lateral support system in the uppermost portion of the tower. The team took four 4x8 beams, notched them where they intersected, carriage-bolted them through where they sistered, and placed angle irons at the crossings. The resulting support structure looks like a pound sign atop the tower's interior.

Because all of the original dimension-

al beams and studs had varying measurements and thicknesses, replacements had to be stick built and customized for placement into each location. To help guard against future water damage, the team used pressure-treated lumber throughout. (This was possible because the tower isn't considered a main living space.)

Once the new beams were in place, it was time for the team to permanently remove all of the temporary supports. It was the moment of truth. Despite knowing that the new engineering was sound, some unsettling moments still ensued when the tower creaked and groaned as the weight shifted from the temporary supports to the new beams. When the new beams held, we knew we'd achieved our goal: We had saved the tower. 🏠

More information on the restoration of the Benjamin Stanley Freeman House can be found at modvic.com.

Blasts from the Past

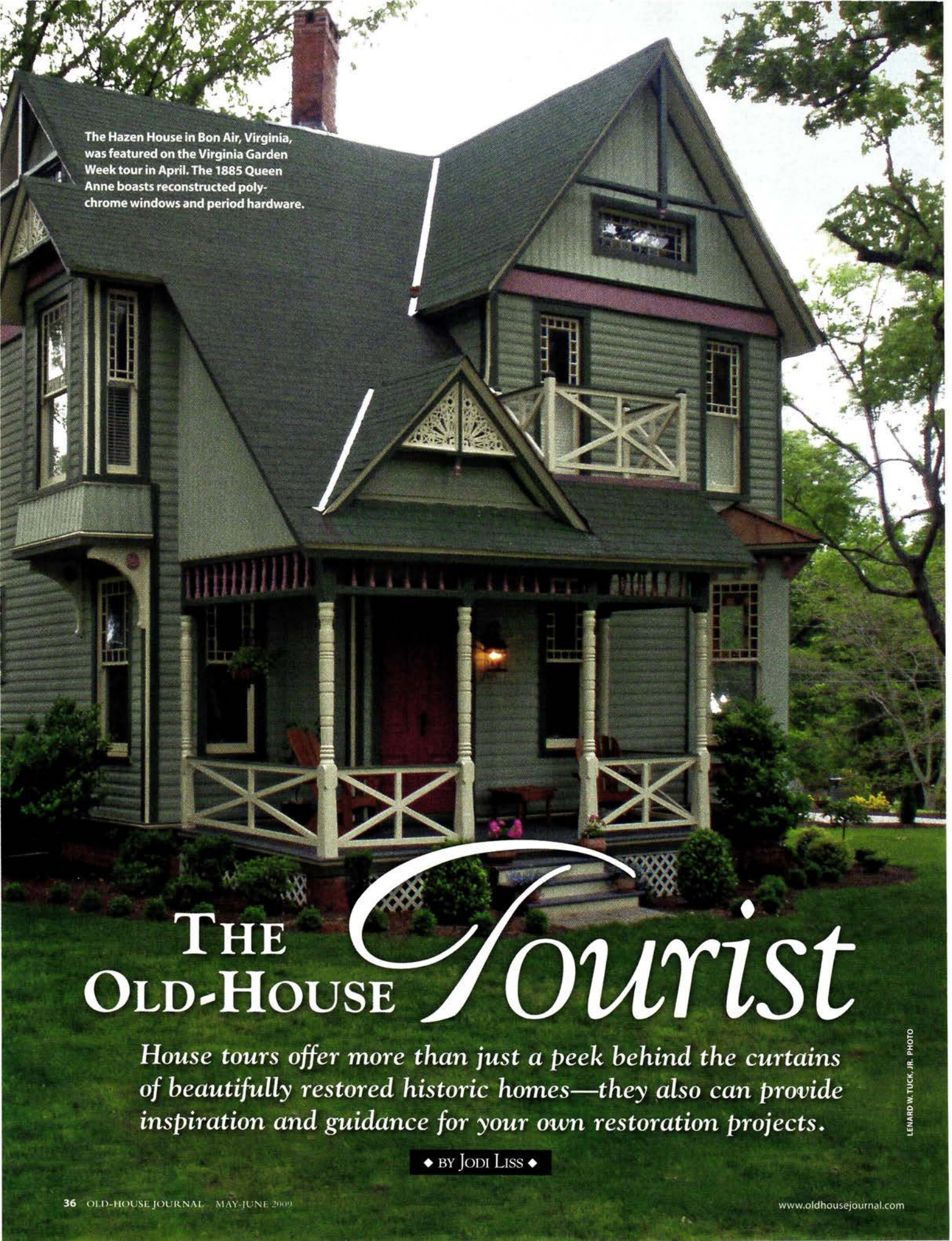
When we took out the floors, we found that kids from earlier generations had carved artwork and writing along them. It seems the upper part of the tower was a hangout for children who lived in the house. Near the top of the tower, we found the initials "J.J." burnt into the wood. We know from historical records that J.J. (Joseph J. Freeman) was Benjamin Stanley Freeman's younger brother.



All in a Day's Work

Eric Ayre considers this restoration to be one of the most interesting and challenging projects he's worked on. "Most contractors don't want to take on restoring a tower like this because it carries substantial risks and liabilities, and you need to have specialized knowledge of how to construct temporary supports," he says. "I feel that if a tower is still fairly straight, it's possible to save it, and I wanted to take on the challenge for Bruce and Melanie. This project was so much more satisfying than rehabilitating a cookie-cutter house," he adds. "The work was slow-going, and we needed to be creative problem-solvers. But at the end of the day, it's quite fulfilling to stand back and see that you've resurrected a piece of history that will easily go on for another 130 years or more."





The Hazen House in Bon Air, Virginia, was featured on the Virginia Garden Week tour in April. The 1885 Queen Anne boasts reconstructed polychrome windows and period hardware.

THE OLD-HOUSE *Tourist*

House tours offer more than just a peek behind the curtains of beautifully restored historic homes—they also can provide inspiration and guidance for your own restoration projects.

◆ BY JODI LISS ◆

Every summer, I join my mother and my friend Anne Lynch on the annual Victorian house tour in Honesdale, Pennsylvania. At first, I just wanted to satisfy my curiosity about how the other half lived—you know, the half with money, great taste, and the energy to clean their houses so they could invite other people in.

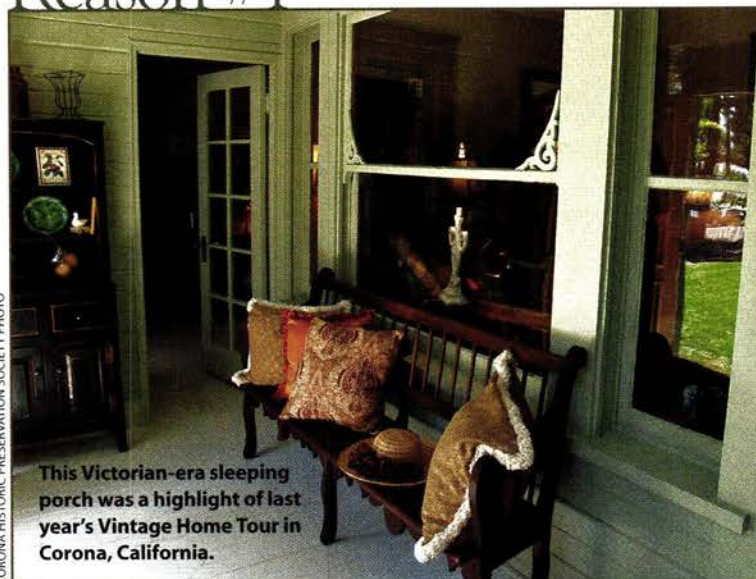
But over the years, I began to realize that I was getting much more out of the house tour than sated curiosity. It had become the best resource in my quest to return my own 1820s Greek Revival to its 19th-century splendor without sacrificing modern conveniences. Over the past three years on the house-tour circuit in Honesdale, I've learned plenty of lessons. Here are the top 10 reasons why I never miss a chance to go on a house tour.



© 2009 FOREST HILL HISTORIC PRESERVATION SOCIETY PHOTO

Forest Hill, the Cleveland estate developed by John D. Rockefeller in the 1920s, hosts tours of its French Norman-style homes every other summer.

Reason #1



This Victorian-era sleeping porch was a highlight of last year's Vintage Home Tour in Corona, California.

CORONA HISTORIC PRESERVATION SOCIETY PHOTO

YOU'LL FIND OUT AS MUCH ABOUT YOUR OWN TASTE AS YOU WILL ABOUT YOUR NEIGHBORS'. If you're like me, when you first start to work on your own house, you pick up a lot of books and magazines and feel flush with inspiration. This overwhelming enthusiasm—swooning over window treatments, picturing a kaleidoscope of paint colors on the walls—is inevitable. But just as inevitably, the initial rush will fade, and reality will set in. Eventually, everyone has to make their old house their old *home*, one you can actually live in. Seeing how other people blended their own taste with period authenticity (and, more important, my reaction to these meldings) was a lesson in how picture-perfect ideas can be adapted to the real world.



This kitchen in an 1888 Queen Anne in Honesdale, Pennsylvania, shifted the author's views on dark wallpaper.

Reason #2

YOU'LL DISCOVER GREAT IDEAS YOU NEVER CONSIDERED. If you had told me that floor-to-ceiling wallpaper with a small print of an Indian maharajah hunting deer would work brilliantly in a Victorian kitchen, I would have thought you were crazy. But it did! So, too, did the sun-starved kitchen (above) with traditional black and white tiles, white wainscoting, and black wallpaper dotted with images of fruit. Until then, I had always been afraid of dark wallpaper, but after viewing the latter house, I learned that it all depends on how you balance it with other colors. I now plan to cover two of my bedrooms with darker wallpaper.

CINDY SMITH PHOTO

Reason #3

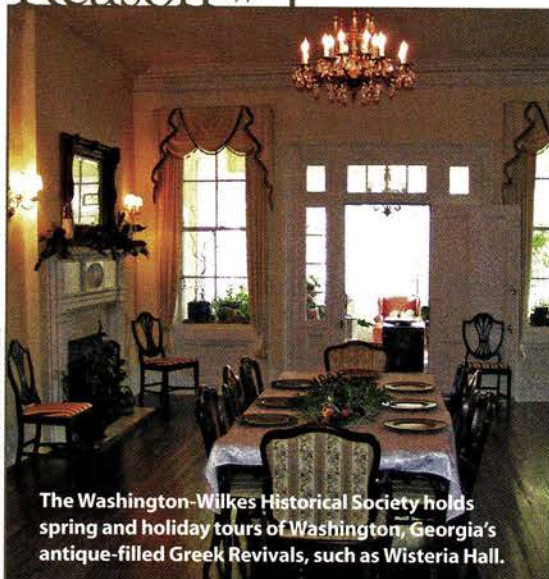
YOU'LL BE SAVED FROM MISGUIDED IDEAS. Sometimes, it's not a question of individual style. Sometimes the owner just gets it wrong. Incongruous modern touches like industrial ceiling tiles or recessed lighting. A Victorian living room covered in a kitsch-heavy blend of kittens, lace, and baby dolls. Awful paint over original details. As Anne told me, "The worst thing is to see a great house redone badly." For me, it was a beautiful Victorian drawing room painted baby-poo brown—a similar color to the one I had been considering for my living room. Seeing it in real life made me realize that no matter how many paint chips you tape to the wall, you can still end up making the wrong choice.



The Fairmount Southside Home Tour in Fort Worth, Texas, highlights the neighborhood's bungalows each May.

FAIRMOUNT SOUTHSIDE HISTORIC DISTRICT PHOTO

Reason #4



YOU'LL UNEARTH UNEXPECTED DECORATIVE RESOURCES. Complimenting the homeowners on their lovely hearth rug can lead you to a new source for reasonably priced antiques. The owner of one exquisite home I toured gave me the name of a local wallpaper outlet I had never heard of; another gave me the scoop on where she found authentic-looking but affordable kitchen curtains.

The Washington-Wilkes Historical Society holds spring and holiday tours of Washington, Georgia's antique-filled Greek Revivals, such as Wisteria Hall.

WISTERIA HALL PHOTO BY DR. MARK WATERS

Tour TIP

Finding a House Tour

Most house tours across the U.S. are clustered in the spring or summer, or around the holidays. Your local paper or local historical society's web site are good places to start looking. And if you'd like to join me on this year's house tour in Honesdale, it's on June 27.

Reason #5

YOU GAIN INSIGHT INTO THE MECHANICS OF OLDER STRUCTURES. One of my greatest challenges has been figuring out how to insulate my old house. When my house was built, materials like sawdust or newspapers—or worse, nothing at all—were the norm for insulation. More recent innovations like blown-in

insulation meant drilling holes and defacing the exterior of the house, and so were often avoided by old-house owners. But when I found myself in a discussion about my heating problems with the owner of a particularly large house, she clued me to another option. She'd found a specialist who had insulated her walls with blown-in cellulose, but had removed pieces of siding before drilling, and then replaced them to cover patched holes. The work had cut her heating bills by a third, she said—and she was all too happy to pass along the specialist's name to me.



In talking with the owner of this grand 1898 Queen Anne, the author found a solution to her insulation problems.

TERRY E. SMITH PHOTO

Some neighborhood tours highlight famous gems—the fall tour of Heritage Hill in Grand Rapids, Michigan, includes a stop at Frank Lloyd Wright's 1908 Meyer May House.



GRAND RAPIDS HERITAGE HILL ASSOCIATION PHOTO

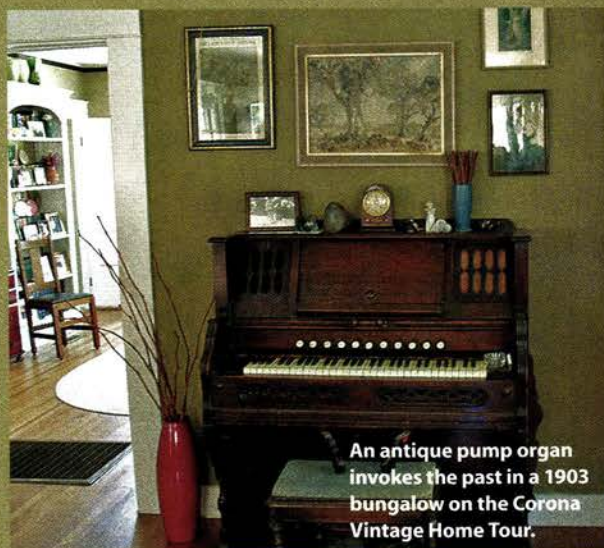
Reason #6

YOU LEARN HOW TO STRIKE THE RIGHT BALANCE BETWEEN HISTORICAL VERSUS CONTEMPORARY. This has been another major challenge for me. Every old house is a balance of the old and the new—none of us is so committed to historical accuracy that we would forego bathrooms, electric lighting, refrigeration, or central heating. The question is how to fit them in. One of the most creative approaches I saw was the home with what looked like an original 1930s kitchen. It had delightful period moldings, vintage appli-

cances, and cabinets painted in deep cream and forest green. "Charming!" I told the owners. "I love the way you preserved this!" "Oh, no," they replied with a smile. "It's new." It turned out that the home's original kitchen had been destroyed years before when the building was split into two apartments. Unable to recreate a kitchen on the original footprint, the homeowners converted the back porch into a kitchen and outfitted it with early 20th-century touches. Thanks to their attention to detail, it blended seamlessly with the rest of the house.



Old meets new in a sunny bathroom featured on the Holiday Tour of Homes in Sanford, Florida.



An antique pump organ invokes the past in a 1903 bungalow on the Corona Vintage Home Tour.

TOP: HISTORIC SANFORD PHOTO; BOTTOM: CORONA HISTORIC PRESERVATION SOCIETY PHOTO

The Tour of Historic Hingham Homes in Hingham, Massachusetts, which started in 1924, is thought to be the longest-running house tour in the U.S., and highlights 17th-century buildings such as the circa-1680 Old Ordinary Tavern.



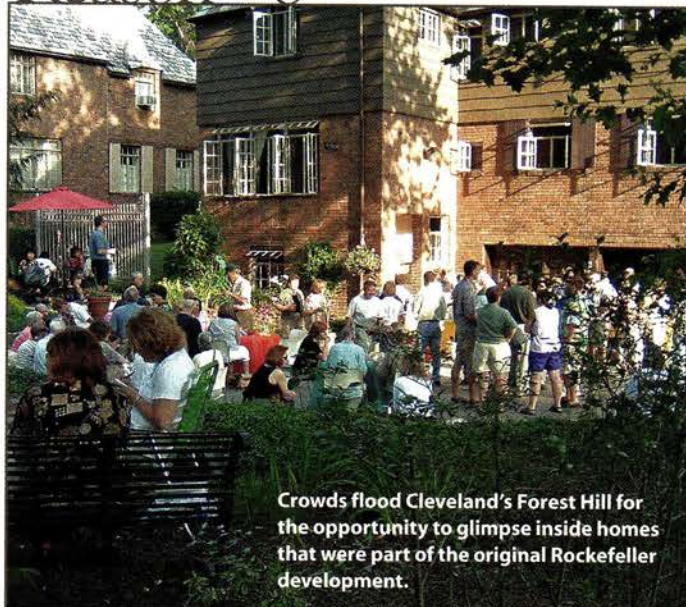
COURTESY OF THE HINGHAM HISTORICAL SOCIETY

Reason #7

YOU'LL UNCOVER LOCAL HISTORY. In Honesdale, docents at each house recount gossip and history—everything from happy, unhappy, and surprising marriages to business empires (several of the original homeowners were in the shoe business) to the great floods of the Lackawaxen River, the water levels of which are still pencil-marked on the walls of many homes on Main

Street. I learned of residents who achieved local renown, such as Aramis Van Deusen, Honesdale's celebrated candy-maker, and General Lyman Lemnitzer, who served as commander of United Nations forces in Korea and Chairman of the Joint Chiefs of Staff. Uncovering the lives of those who occupied the houses before us makes the buildings live and gives them context and meaning.

Reason #8



Crowds flood Cleveland's Forest Hill for the opportunity to glimpse inside homes that were part of the original Rockefeller development.

YOU'LL START YOUR OWN RESOURCE NETWORK.

No matter how much restoration work you plan to do yourself, chances are you'll eventually need the names of good contractors and specialists. When you see something done really well, ask about it. (For some questions to get the conversation started, see "Getting the Inside Scoop" on the opposite page.) Your fellow homeowners will gladly share war stories, and you'll uncover fantastic tidbits about, say, where to get help scraping off peeling paint. Over the years, I've collected the names of the best painters, contractors, insulators, and decorators in my town. You also can find out what to keep an eye out for. Hearing how long a project took or even how much it cost can be incredibly reassuring. Some homeowners will offer up how-to information that could save you thousands of dollars. And who knows? You might even make a new friend or two.

© 2009 FOREST HILL HISTORIC PRESERVATION SOCIETY PHOTO



Warm weather means lush gardens are still on display for the biennial November house tour in Orange, California.

Reason #9

YOU'LL GET LANDSCAPING IDEAS. It's not just about the home's interior—house tours can allow you to peek into private gardens as well, gathering tips and ideas on how to perfectly frame a historic house with plants, trees, and outbuildings. Sometimes even if you're not wild about the house, the garden will inspire. You also can witness firsthand how good landscaping can help shape an otherwise bland setting, like the home I saw with only a tiny strip of grass for a front yard, on which the owner had planted a row of pink hibiscus topiaries bordered by a row of miniature boxwood. The flowers seemed to float like butterflies in mid-air between the tiny hedge and the porch. Other owners with more land have put in gardens in the drifting English-border style, filled with lovely period flowers. (Gardens have become such a popular feature on Honesdale's home tour that a bonus one-day garden tour was added to the event last year.)

Browse our list of upcoming house tours on the Events page at MyOldHouseJournal.com.

OldHouseJournal.com

Reason #10

Tiny bungalows and Spanish Mission homes comprise the annual spring tour of the Grandview Heights Historic District in West Palm Beach, Florida.

YOU'LL RENEW YOUR LOVE OF OLD HOMES. More than anything else, going on a house tour will reaffirm your love for old houses. It will inspire you afresh, just as those books and magazines once did—only now you'll be armed with realistic possibilities, thrilling ideas, a list of reliable service providers, and new friends who are on your side. 🏡

Jodi Liss writes about rural Pennsylvania life from her 1820s Greek Revival house in Wayne County.

Tour TIP

Getting the Inside Scoop

Dying to know where those homeowners got their sofa, or how they managed to restore their period windows? Just ask. Most homeowners are more than happy to empathize about the joys and pains of restoring an old house. If you pose open-ended questions, you'll net much more information than if you simply request the name of a contractor or painter. Here are a few to get you started.

■ When the house looks immaculately put together:

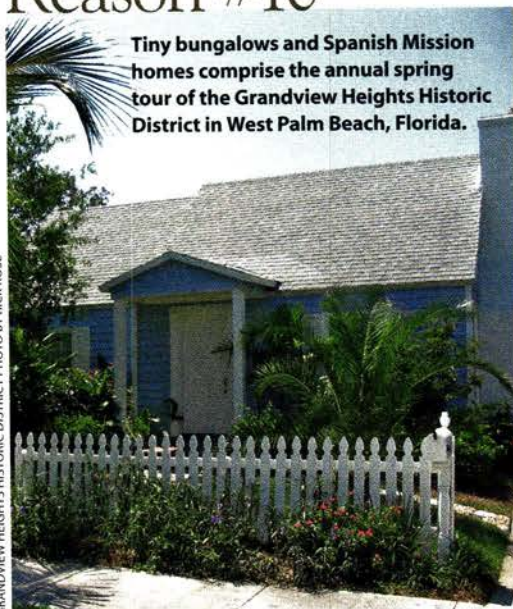
- ✓ Did you have a decorator?
- ✓ If so, what was he/she like to work with?
- ✓ What was the process?
- ✓ Did you agree on everything?
- ✓ Would you recommend him/her?
- ✓ If not, where did you find this sofa [mantel, sink, etc.]?
- ✓ What was your decorating inspiration?

■ When you spot excellent workmanship on a project you need done:

- ✓ How did you find your contractor? Would you recommend him?
- ✓ How long did the job take?
- ✓ Was it a lot more expensive than you thought it would be?
- ✓ Did you run into any unexpected problems? If so, how did your contractor handle them?
- ✓ Did he come up with innovative solutions for your house's necessary repairs?

■ When you see a huge restoration project done well:

- ✓ When did you move in?
- ✓ What made you fall in love with this house?
- ✓ When/in which room did you start work?
- ✓ How long did it take?
- ✓ What was it like living through the restoration?
- ✓ What was the trickiest repair/decision you had to make?
- ✓ Would you recommend the people/the process you used?



OLD-HOUSE LIVING

Definitively Deco

FOR MORE THAN 30 YEARS, ARCHITECT THOMAS THIXTON HAS BEEN STEWARD TO ONE OF AMERICA'S EARLIEST EXAMPLES OF THIS ULTRA-MODERN HOUSE STYLE.

BY REGINA COLE
PHOTOS BY NATALIE & LARRY GREEN

Even among Tulsa, Oklahoma's remarkable stock of Art Deco buildings, Thomas Thixton's home is special. The house exemplifies Deco design with its stucco and tile construction, verticality, chamfered corners, streamlined sensibility, and setbacks that emphasize its geometric form. Conceived in 1922 and completed in 1924—a year before the 1925 Paris Exhibition introduced Art Deco to the world—it is an early example of the style. In addition, the history of the small house weaves threads of Tulsa's first big oil boom together with the story of a local teacher, Adah Robinson, and one of America's iconoclastic architects, Bruce Goff.

Fantastic Find

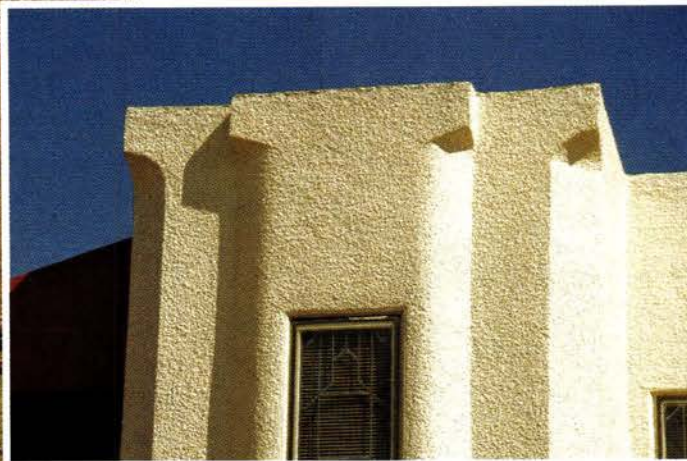
Thixton, a retired architect, studied under Goff, the designer of his home. (See "Art Deco in Tulsa" on page 45 for more on Goff.) Well aware of the home's architectural and historic value, he enjoys showing it off. "Busloads of peo-



Realizing its inherent historic value, Thixton purchased the Art Deco house in 1974. The house has many original built-ins, like this bench in the entryway.

ple come to look," he smiles. "Whenever someone does a study of Tulsa Deco, or becomes interested in the architect's life, they call me." Thixton became the house's fourth owner in 1974. A native of Tulsa, he began his career in several local architectural offices before launching his own firm. "I designed apartments, single-family houses, warehouses, strip malls, schools—whatever came along. Most of my work was in Oklahoma. My downtown 6th Street office was pretty small, encompassing only about 600 square feet. Times got better, so I looked around for something bigger."

His search for new office space led him to the Tracy Park historic district, about a block from downtown, home to many of his college professors' houses. "When I saw this house, a couple of real estate agents owned it. They had bought it two years earlier, and I could see they weren't happy. The house wasn't on the market, but they were obviously open to selling." He laughs. "When they said, 'Make us an offer,' I said, 'Can you be out of here in the next 30 minutes?' It was a joke, but I wanted them to know my intentions." He adds, "It seemed appropriate that my office should be in



Thomas Thixton's home in Tulsa, Oklahoma, is an early example of the Art Deco style. Designed by Bruce Goff in 1922 and completed in 1924, the house embodies Deco's most recognizable hallmarks, including strong vertical lines, stucco walls, and chamfered corners (above).



LEFT: The home's interiors have changed little over the years. Thixton has painted the walls a cream color, which is close to the 1920s shade. Several casements were heavily damaged, but luckily the two-story leaded-glass windows in the living room have survived both weather and time. They form a beautiful backdrop to a built-in sofa.

ABOVE: The distinctive leading pattern is repeated in other rooms—sometimes accented with a creative array of colored glass.

BELOW, LEFT: The fireplace—flanked by original built-in bookcases—has chamfered edges that echo the home's exterior walls.

a seminal house originally designed by my teacher."

House Origins

When Goff designed the 1,400-square-foot building for his art teacher, Adah Robinson, it was to serve as her studio. "But she liked it so much that she decided to live here," Thixton explains. "After Goff installed a kitchen in 1924, she turned it into her home." He likes to point out that his use of the house echoes its early history: at first, only his architectural firm was located here. In 1977, after his marriage ended, Thixton moved in. "For the 34 years I've owned it, I've been using the house in the same way it was designed: first as a studio and, shortly afterward, as a live-work space. Adah Robinson wanted a house just for her, so it makes ideal bachelor quarters," Thixton says. "But when my kids come to visit, it's a real party house!"

Home Maintenance

Although the previous owners never





The fireplace opening's geometric design is a true reflection of the Art Deco era. The bold earth-tone terrazzo floors remain pristine after eight decades of use.

hung out a "For Sale" sign, Thixton says his house's condition made it clear that it needed a new owner. "The house was a jewel, but I could see that a lot of maintenance had been deferred." He hastens to add that this did not mean the house was falling apart.

"These houses of Goff's are like little castles: They're built to last, but some basic things had not been done. For instance, the house needed a paint job and a bit of cleaning up." He explains that a few of the window frames had rotted and that the roof, probably original, was in bad shape. "Replacing the rotted windows was easy: We used Andersen casement windows, the same as the remaining originals."

When Thixton bought the house, he sandblasted the exterior, applied a coat of sealant to the stucco, and covered it with sand-textured paint. "It looks white, but really it's cream," he explains. Although he has always kept the exterior color original, he has followed design trends with interior

Art Deco in Tulsa

Tulsa's superb collection of Art Deco buildings began when a new architectural style coincided with the largest oil boom the world had ever seen. In the 1920s, Tulsa's newly wealthy oilmen wanted their new homes, churches, municipal buildings, and offices to reflect the height of fashion.

"In Tulsa, Art Deco buildings stood for wealth and style-consciousness," says Tulsa architectural historian Rex Ball, FAIA, AICP. "Tulsa's major architects continued to work in the style throughout the Great Depression and afterwards. That's why our Art Deco buildings date from the early 1920s, when the Adah Robinson House was built, through the 1940s, when Art Deco was passé in the rest of the country."

Bruce Goff (1904-1982) was a fourteen-year-old eighth grader when Adah Robinson, an art teacher at Tulsa's Horace Mann School, adopted him as her protégé. Robinson, who eventually became an art professor at Texas's Trinity University, helped the teenage boy obtain an apprenticeship at Rush, Endacott & Rush, Tulsa's premier architectural firm at the time. Their relationship led to Goff's most important Tulsa commission: the 1929 Boston Avenue Methodist Church, which is described as perhaps the finest example of ecclesiastical Art Deco architecture in America.

"He drew up the plans for my house when he was 17—all of his great Tulsa work was done when he was in his teens," Thixton explains.

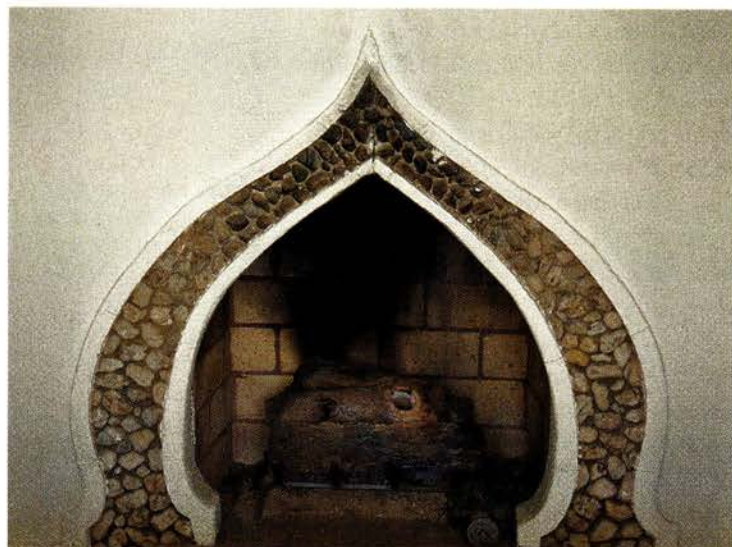
Tulsa's flowing oil softened the city's experience of the Great Depression and caused another boom during World War II. In fact, the economic and political factors that limited Art Deco's expression in the United States—the Depression and the war—worked to advance it in this city. As a result, the style Americans usually see only in the movies and in a few New York skyscrapers is a common sight on the streets of Tulsa, Oklahoma.

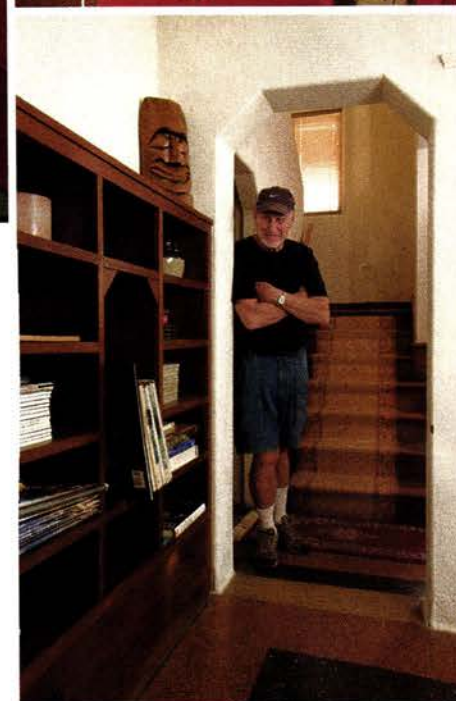
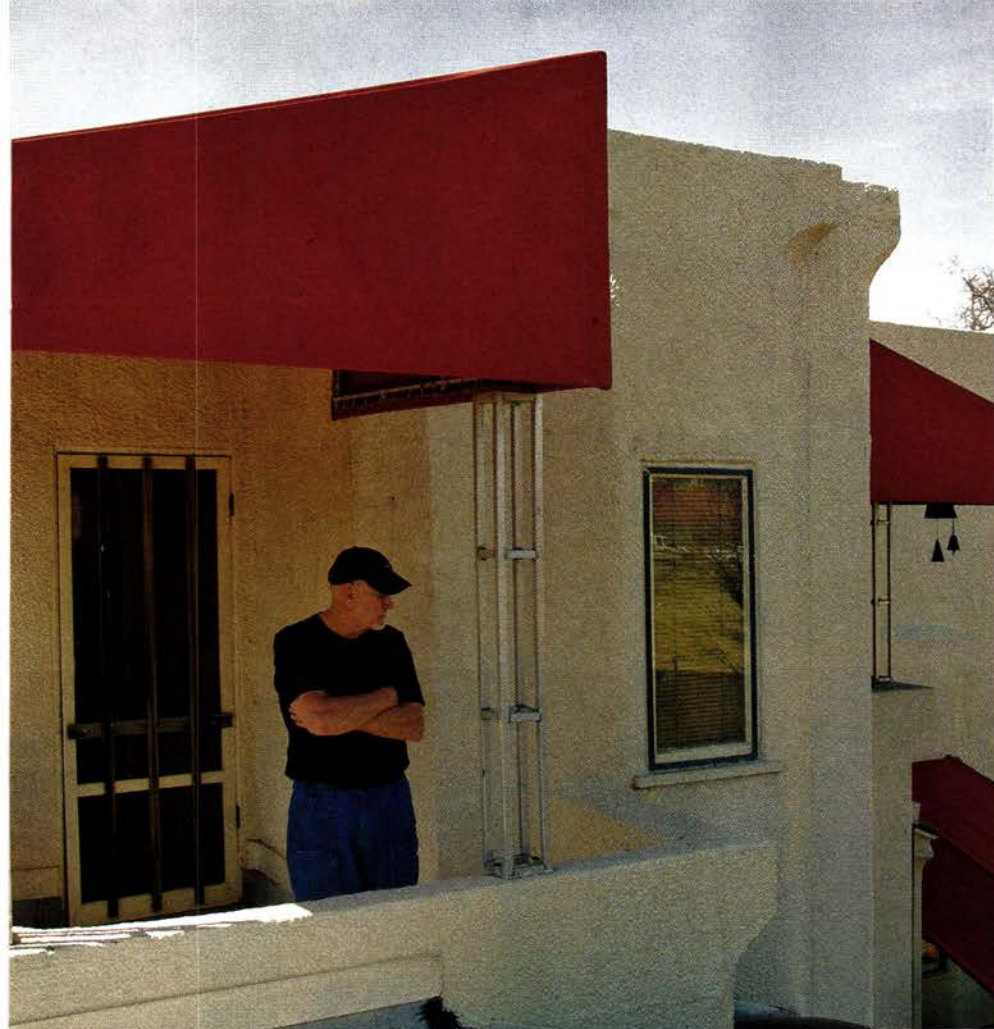


ABOVE: A view from the master bedroom upstairs shows the original stair landing and closet with built-ins still intact. A 1920s lantern offers ornamentation to the upstairs hall. Even the light switch covers play up Deco geometry.

LEFT: Both bathrooms have original tubs, tiles, and terrazzo flooring from the 1920s.

BELOW: The master bedroom's fireplace appears to blend a traditional ogee arch with a Deco flame pattern, a sign of architect Goff's creative reach.





color schemes. "At one point, I painted the walls in loud colors," he says. "Reds, orange, yellow—they really were effective. There's a time and a period for all that, but eventually, I went back to the original white and cream walls. I do think they work better."

He replaced the tar-and-gravel roof in 1983 when he designed a 900-square-foot addition that includes a carport and a sunroom oriented toward the swimming pool. In December 2007, an ice storm that crippled Tulsa sent a tree limb through the roof. "I couldn't get a roofer," Thixton says, "so I repaired it myself with what's called '90-pound roofing'; it's made of tar and felt and is applied with a roller. It works just great."

Today, the interior looks much like it did when Robinson lived here. In addition to the new sunroom, the house has its original tiled bathrooms, two-story living room, dining room, two bedrooms, two baths, and several balconies and roof decks. The built-in furniture, a circular sunken pit

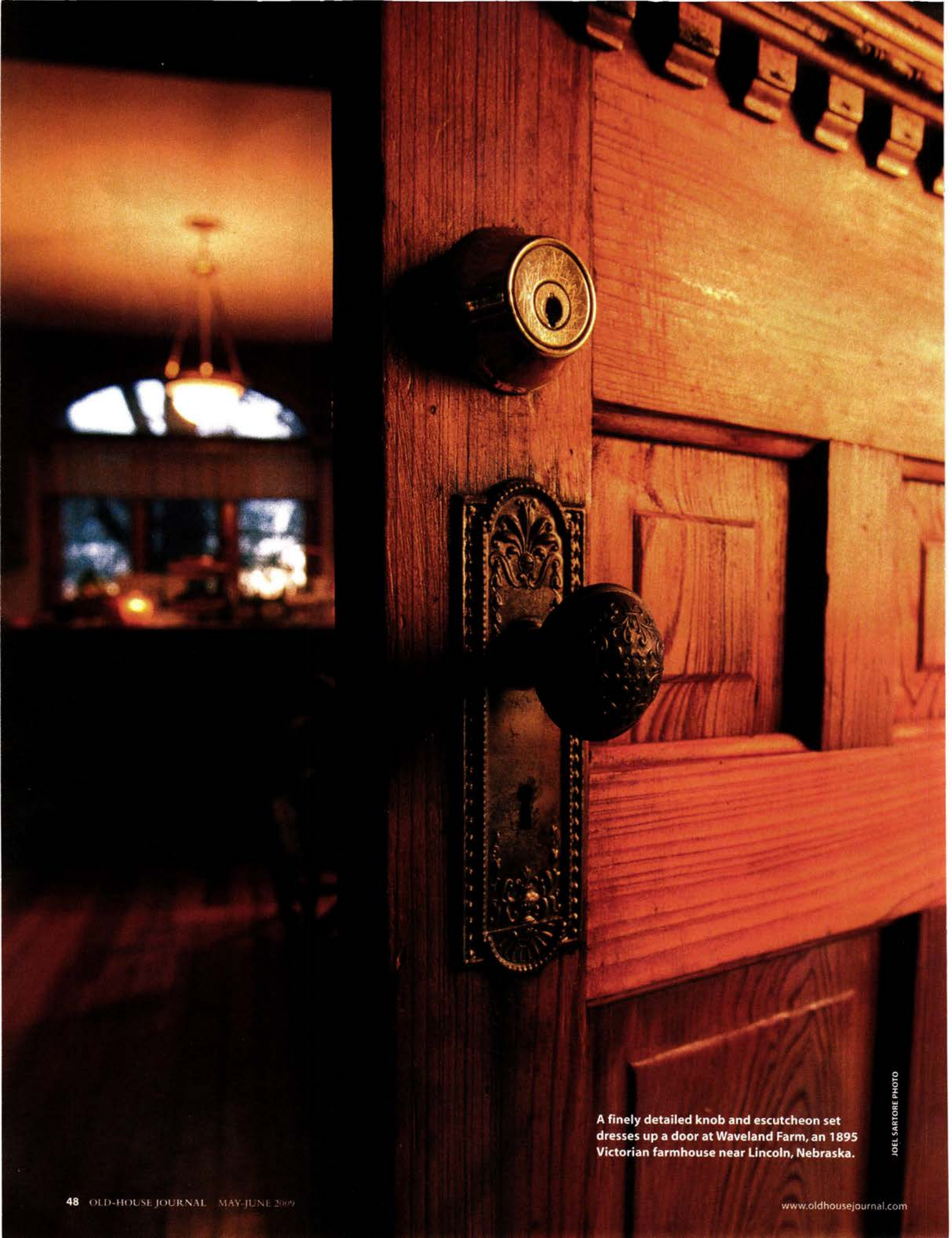
surrounding the Art Deco fireplace, light fixtures, and tall leaded glass windows all date to 1924.

"Everything in the house is of superb quality," Thixton says. "You don't have to worry about the terrazzo floors; they take care of themselves." (Terrazzo covers all floors except the bedrooms and the stairs, which are hardwood.) "Every once in a while I clean them and apply a coat of wax."

Thixton is most enthusiastic about the house's original features, including the open layout. "Goff designed the house in the shape of a cross," Thixton points out. "Robinson was a religious woman who wanted a church-like building. It has a religious feeling to this day, but its cruciform shape also brings lots of light into the rooms."

Retired since 1995, Thixton appreciates his happy location across from a city park. "This is the neatest place in town to live!" he says. "I have a roof and three balconies from which I can enjoy the view." 🏠

CLOCKWISE FROM TOP LEFT: From his balcony over the entryway, Thixton enjoys views of the park across the street. The house boasts much of its original hardware, like this hammered door set with medieval or Gothic lines borrowed from architectural styles popular during Deco's nascency. Angles frame openings on the first floor.



A finely detailed knob and escutcheon set dresses up a door at Waveland Farm, an 1895 Victorian farmhouse near Lincoln, Nebraska.

JOEL SARTORE PHOTO

UNLOCKING

Victorian Door Hardware

IF YOU NEED TO REPLACE THE DOORKNOBS IN YOUR VICTORIAN-ERA HOUSE, SOME BACKGROUND ON DECORATIVE TRENDS OF THE TIME CAN HELP YOU SORT THROUGH ANTIQUES AND REPRODUCTIONS.

By ALLEN JOSLYN

Like most decorative objects appearing during the Victorian era, door hardware was highly ornamental—but it didn't start out that way. Queen Victoria's reign began in 1837, but throughout the 1840s and '50s, American door hardware remained undecorated—simple but elegant. Locks were likely to be cast-iron rim locks (screwed to one side of the door), or for the well-to-do, brass rim locks without decoration (although a handful of decorated iron rim locks were patented as early as 1858). Knobs were bronze, silvered, silvered glass, or, in the case of interior knobs, highly polished wood.

On the front door, the keyhole sat beside the knob with a separate keyhole cover, in contrast to later mortise locks, where the keyhole appeared below the knob with a single exterior escutcheon. Most houses used pottery or porcelain knobs. Pressed glass knobs gained popularity during this period and remained in fashion throughout the 19th century.

After the Civil War, door hardware changed radically. Some early design pat-

ents for decorated hardware were for coffin handles, but it didn't take long for decoration to spread to door hardware. By 1869, design patents for hinges, escutcheons, and an outside door latch were granted, as well as the first design patent for a decorated doorknob made of shellac and silica.

The fervor for decorative door hardware was soon heightened by a new casting technique that introduced molten bronze into a mold under pressure, producing

castings of exceptional detail. This process was spearheaded by Russell & Erwin Manufacturing Company of New Britain, Connecticut (R&E), which turned out a host of popular designs, the most famous being the "doggie" knob. Other whimsical R&E creations included an escutcheon depicting a flamingo drinking champagne and a large lion's-head knob. Once the R&E designs debuted, a flood of imitations followed.



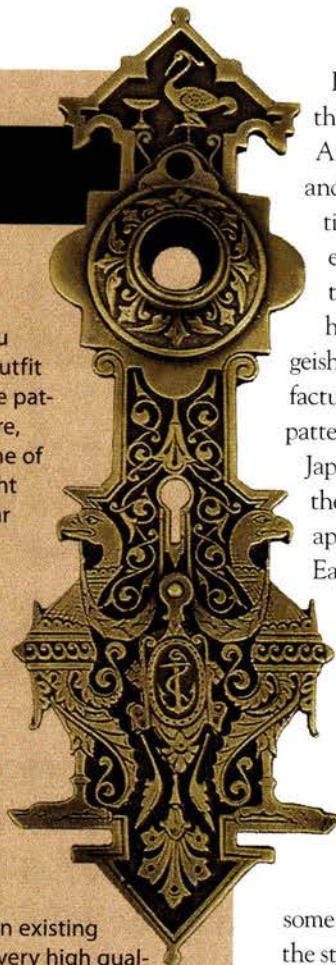
This knob-and-escutcheon set by P. & F. Corbin appeared in the company's 1874-75 catalog, and also was produced in extremely rare cast enamel.

HARDWARE HUNTING



Vintage Hardware offers a wide range of faithful R&E reproductions, including the Asian Lady knob (above) and the Stork doorplate (right). vintagehardware.com.

Once you know what type of hardware you need, how do you actually find it? If you want to outfit your entire house with the same pattern of original antique hardware, collecting it can take years. Some of this hardware is anxiously sought by collectors and doesn't appear very often—for example, in the last year, R&E doggie knobs appeared on eBay only a few times. Then there's the fact that rare hardware isn't cheap, although prices have dropped in recent years. Even apart from rarer items, assembling a set of eight knobs and escutcheons of a relatively popular set of door hardware takes time.



In the wake of Japan's displays at the 1876 Centennial in Philadelphia, America fell in love with Japanese designs and their asymmetrical, geometric depictions of exotic birds, butterflies, sunflowers, bats, and owls. R&E again led the trend, introducing a line of Japonesque hardware in 1879 with motifs such as geishas, cranes, and bluebirds. Other manufacturers followed suit—Sargent's "Ekado" pattern debuted in 1885. Eventually, the Japonesque hardware trend merged into the overall Aesthetic Movement, which applied naturalistic Asian, Middle Eastern, and Gothic themes to a variety of decorative objects. In the late 19th century, manufacturers began to branch out by applying decorative elements from previous eras, such as the Italian Renaissance, to their hardware.

The turn of the century marked the beginning of the end for decorative hardware, although some ornamentation could still be found on the stamped steel escutcheons and knobs in the Sears & Roebuck catalogue. The clean lines of Art Deco and Arts & Crafts hardware soon ushered in a new era of simple forms and hand-finished surfaces. By the 1920s, interest in decorative hardware had largely disappeared. ■

Allen Joslyn is a director of the Antique Doorknob Collectors of America (antique.doorknobs.org), and the editor of its newsletter, *The Doorknob Collector*.



One alternative is to look for reproductions, either as a whole set or to complete an existing antique one. Many of these are of very high quality, and some are difficult to distinguish from the originals. Be forewarned, though, that sometimes reproductions can cost as much as—or even more than—originals.

Another option is to forgo uniformity in your house's hardware: Buy and install whatever antique hardware appeals to you. If you'd still prefer some degree of consistency, you can match hardware within a room—but it's likely that your guests will be so enchanted by seeing something other than a plain knob that they won't even notice the differences. And if anyone does comment on

your eclecticism, simply smile and say, "Don't you think variety is more interesting?"

Rejuvenation's repro Eastlake door set reflects Aesthetic Movement influences. rejuvenation.com

Crown City Hardware's reproduction knob offerings include some of the most popular patterns, such as Doggie (left) and Mikado (right). restoration.com.



ANTIQUE DOORKNOB REFERENCES:

Antique Builders' Hardware, Knobs & Accessories (ADCA, 1982) and *150 Years of Builders' Hardware: Forms, Use & Lore* (ADCA, 1993) by Maud L. Eastwood

Antique Hardware Price Guide by H. Weber Wilson (Krause, 1999)

Decorative Hardware by Liz Gordon and Terri Hartman (Regan, 2000)

Victorian Decorative Art: A Photographic Study of Ornamental Design in Antique Doorknobs by Leonard Blumin (Victorian Design Press, 1983)

Getting a Good Fit

If you're using decorated "two-knuckle" hinges, make sure the hinges you buy won't cause the door to fall to the floor. The bottom part has an upward-facing pin that is attached to the doorframe, penetrating the top part of the hinge to support it. If you turn the assemblage around, it falls off. Two-knuckle hinges are either right-handed or left-handed—if your door swings

clockwise, you should buy right-handed hinges; if it turns counter-clockwise, you need left-handed hinges. (You won't have this issue with three or more knuckle hinges.)



P. & F. Corbin's vine-laden two-knuckle hinge (left) first appeared in 1876; a modern three-knuckle reproduction (above)

by House of Antique Hardware (houseofantiquehardware.com) mimics the delicate swirls.

Cleaning Antique Hardware

Hardware collectors tend to have a favorite method of cleaning and polishing their finds. Mine involves removing paint and dirt by soaking the piece in a mixture of hot water and Arm & Hammer Super Washing Soda, followed by Twinkle Copper Cleaner if the tarnish is particularly heavy, and then polishing with a metal-safe polish such as Nev'r Dull. Some people spray the hardware with a clear coating, such as shellac (the remnants of which can be removed easily with denatured alcohol prior to re-spraying).

I prefer furniture wax, but my hardware is not used, just exhibited, so the wax is unlikely to be worn off through frequent contact. However cleaned and polished, antique hardware is unlikely to end up looking new, but collectors greatly appreciate a good patina. (To learn how to create patinas on reproduction hardware, see "Age Before Beauty: The Art of Patinas," OHJ J/A '08.) Whatever you do, don't polish pieces with rouge and a buffing wheel, because that will round and blur details in the casting.



Corbin's early 20th-century doorplate and knob make a graphic statement.

ALLEN JOSLYN PHOTOS



LEFT: This bluebird-emblazoned knob was part of R&E's original line of Japanese-inspired hardware, which hit the market in 1879.

RIGHT: Sargent's 1885 Ekado pattern featured an exotic, asymmetrical design.

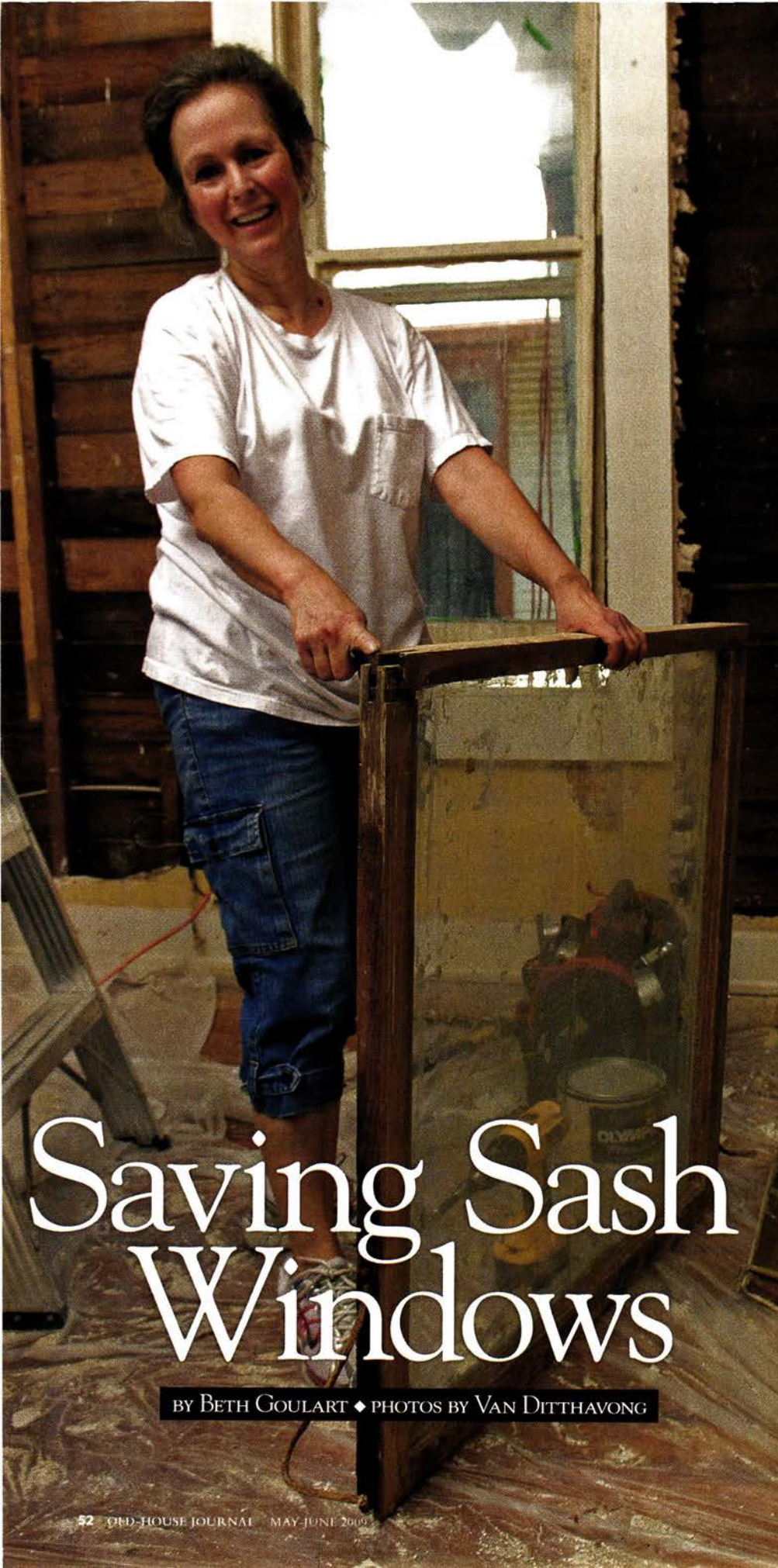


LEFT: Branford Lock Works followed R&E's lead in creating patterns with Asian motifs; this doorplate and matching knob appeared in the company's 1886 catalog.

RIGHT: R&E's original doggie knob debuted in 1870.



ALLEN JOSLYN PHOTOS



Saving Sash Windows

BY BETH GOULART ♦ PHOTOS BY VAN DITTHAVONG

Restoring your home's original sash windows is easier than it seems. We follow a Texas window restorer to get her tricks of the trade.

Pam Rodriguez didn't set out to restore old-house windows for a living. While residing in Massachusetts, Pam learned restoration techniques on the fly, first in an 1875 church she volunteered to help revive, and then in her own home, a 1930s Dutch Colonial in Boston with 22 windows in dire need of repair. A confident do-it-yourselfer, Pam figured out techniques as she went, taking apart sash and frames, making the necessary repairs, then putting it all back together again. "I'm a restorationist at heart," she says, so she learned to preserve original materials whenever possible.

In 2005, she returned to her native Texas to be closer to family. Not long thereafter, an acquaintance in Fort Worth's historic Fairmount neighborhood faced a quandary when she discovered she would need to restore the crumbling old windows in her 1920s Colonial Revival. That turned into a job for Pam, and soon word of her skills got around. Today, she's Fairmount's go-to guru of window restoration.

In the process, she's run into "all kinds of weirdness," like a window someone had taken out and reinstalled upside-down. She finds she can fix just about anything, though, if she takes a window all the way down to its frame. "These are old windows that have been here for 70, 80 years," she says, "and it's just a matter of a little bit—well, sometimes a lot—of maintenance to make them perfectly good again. If a window has hung in here that long and it hasn't been totally abused, it'll be here another 50, 100 years."

8 Steps to Restoring Sash Windows

1 LOOK FOR A KNOCKOUT PANEL. If a window is basically in good shape, needing only to have weights re-hung, Pam looks for a knockout panel (also called a pocket cover), a rectangle scored in the side of the frame that's typically around 2" wide and 6" to 8" tall—just big enough to pass a weight through. Generally, only higher-end windows have these (many in Fairmount do not). If one exists, though, it's a handy way to access a sash window's ropes and weights without removing the trim. Look for a horizontal line between stops in a frame to determine if you've got a knockout panel to work through. Especially if it's been painted, you may have to apply a bit of force along the scored lines with a narrow implement (such as the skinny edge of a 5-in-1 painter's tool or a box cutter) to open it up, but rest assured that it was, indeed, made for this purpose. (Note: On some windows, knockout panels are held in place by small screws.) If there's no knockout panel, you may be able to saw one out using an oscillating multi-tool fitted with a wood-cutting blade. If you need to access more than just the weights and ropes, removing any trim around the window is your first step.

2 REMOVE TRIM, STOPS, AND SASH. The trim and interior stops come off first—hopefully intact. Pam uses a box cutter to cut through any paint and caulk, then begins prying trim from the frame using a 5-in-1 painter's tool, which she

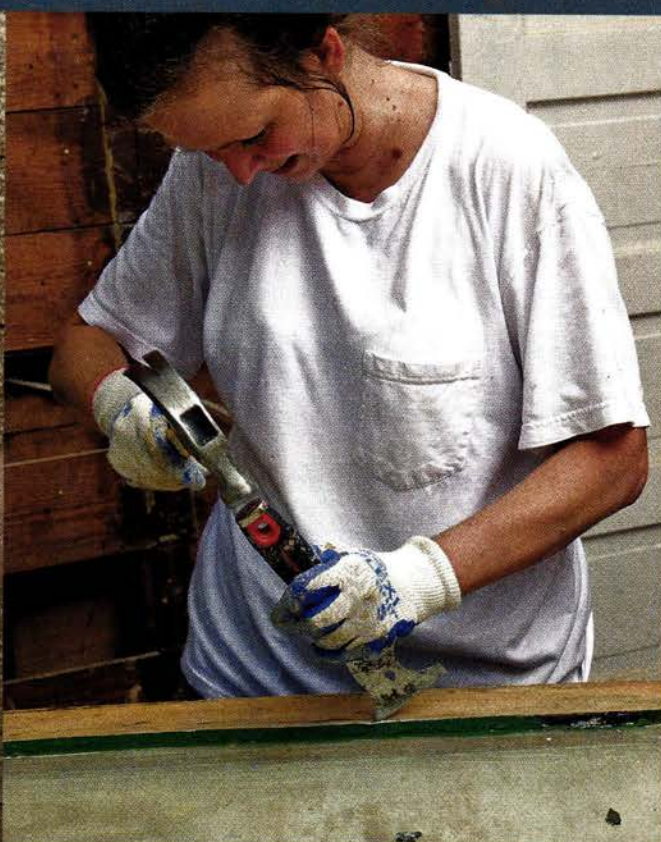


Pam begins the window restoration by removing nails and screws and carefully prying off trim and interior stops.





Armed with her 5-in-1 painter's tool, Pam begins cleaning up the window frame by scraping away layers of flaking paint.



Pam carefully removes glazing compound (which had been painted green along with the window frame) from the sash.



To attach sash rope securely, Pam prefers to use staples ("my insurance package," she says) in addition to nails.



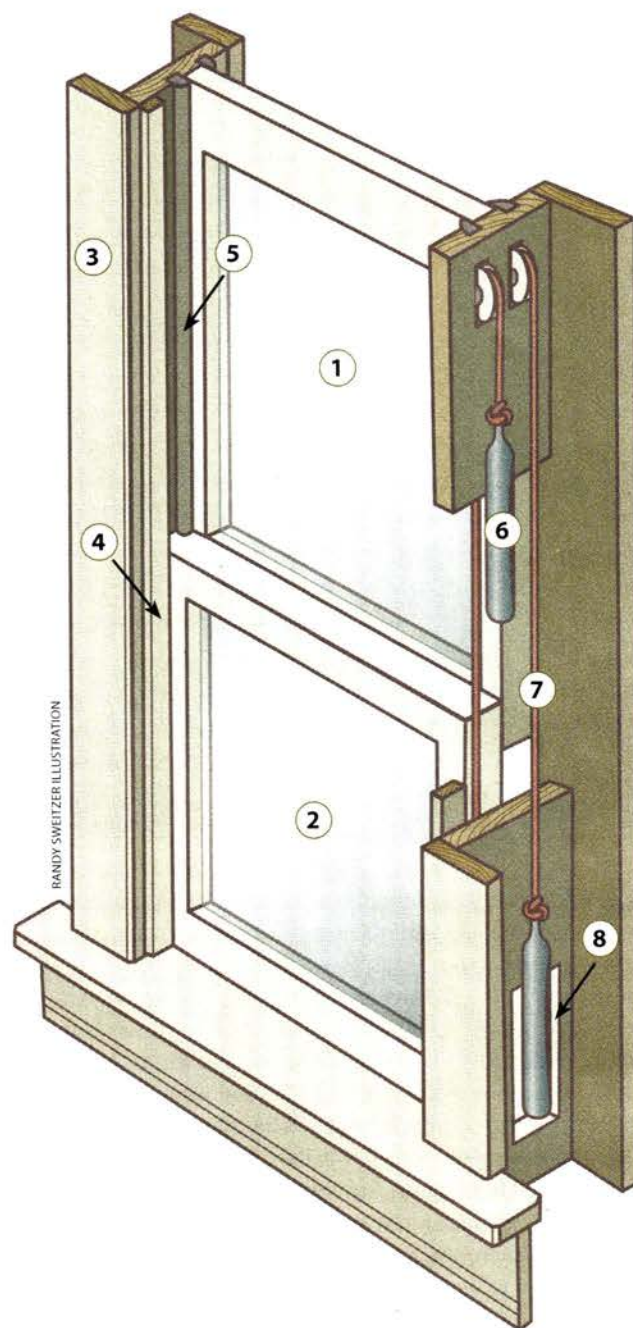
Pam nestles sash rope into an existing hole, then hammers it in place. The length of the rope fits into a routed channel along the sash.



Pam's tool kit includes essentials such as sash rope and a spirit level, plus safety gear such as earplugs. (For details on all the safety gear you'll need for a window-restoration project, see page 57.)

likes because of its narrow dimensions. "I start by breaking the seal with the small pointed tip and turning it, eventually getting the whole narrow edge in so I can gently pry that trim apart," she says. Do this carefully, easing nails out and removing screws if you find any. Gently apply pressure to pry trim away from the wall. After you've created some space, switch to a flat crowbar, again applying gentle force. The bottom sash comes off next. (It's a good idea to mark this—and all other components—so you can be sure to put the window back together correctly. Pam recommends a fine-tip magic marker used in a spot that's not going to be sanded or painted.) After that, the parting stops can be removed. Usually these split when Pam takes them out, but she tries to keep them intact if they're otherwise in perfect condition by using pliers to ease them out once they're loose. She replaces damaged stops with standard 1/2" by 3/4" window trim from the local lumberyard. The top sash comes out last.

3 ASSESS THE FRAME. Old houses (especially those built on pier-and-beam foundations) have often spent years shifting and settling, so frames are rarely square and snugly fit when Pam exposes them. Moisture also can penetrate the frame's lower joints, rusting the nails that hold the joints together or rotting the wood, causing the side jambs to drift apart. "Typically the frame is too big," says Pam. "I've almost never found one too small." Square frames are essential to good window function, so Pam uses a level and a square to correct any twisting, nailing in shims as necessary to create a solidly square frame, but being careful not to place shims near the window-weight well. If shims aren't enough, she'll add lattice strips where they won't show. In the event of a window that's expanded at the bottom, she finds she can often hide a board on the inside of the bottom of the frame.



Window Components

- | | |
|------------------------|-------------------------|
| 1 Top sash | 5 Parting stop |
| 2 Bottom sash | 6 Weight |
| 3 Trim | 7 Sash rope |
| 4 Interior stop | 8 Knockout panel |



After replacing the top sash and tying on and adjusting the weights, Pam fits the bottom sash into the window.



Once both sashes are in place, Pam checks the rope again and adjusts as necessary before replacing the interior stops and trim.

4 CLEAN UP. Pam uses her trusty 5-in-1 painter's tool to remove debris like old glazing compound, caulk, nails, screws, and broken glass. (A pull-type scraper with a rectangular blade also will work.) Paint, which is often layered so thickly in old houses that it can prevent windows from operating, needs to be sanded or removed at this point, too. (For safety tips on removing lead paint, see "Setting Up for Lead Safety" on the opposite page.) Paint that's thin and in good shape often can be left alone. Pam uses a rough sander to cut through thick paint, and in some cases employs a chemical stripper to soften the paint so it's easier to scrape away. For a fine finish, she uses an orbital sander where possible, but in areas where a more delicate touch is required, such as interior trim with intricate carving work or a sash with routed areas, she relies on hand-applied sandpaper. On those delicate parts, she'll sometimes use a chemical stripper as well. Once the paint is removed, you can scrape away any rot and fill holes with putty or make repairs with wood epoxy.

5 REPLACE DAMAGED OR MISSING GLASS AND GLAZING COMPOUND. Original panes that are in good condition can stay intact. "If it's in good shape, leave it alone!" Pam says. "I've broken many windows learning that lesson." Where replacements are needed, Pam keeps an eye out for discarded wavy glass, since buying reproduction glass can get expensive. If salvaged glass isn't the exact size she needs, she takes it to the hardware store to have it cut to size. To secure

the glass in the sash, Pam loads a caulk-style gun with glazing compound. First, she runs a small bead in the channel, using that to secure the glass without pins or glazier's points. Then she applies external glazing with the gun, running it along the edge where wood and glass meet. If the product-container tip and the wood edge are both clean, often she can achieve a neat, uniform line that way. Pam advises smoothing down any imperfections with your finger. Then come back the next day, after it's had plenty of time to harden up, and trim away any excess with a razor blade.

6 STAIN OR PAINT. Interior sash can be painted or stained. For the latter, Pam prefers standard oil-based stains like those made by Minwax, and she always tests them on an old or hidden piece of wood to make sure the color is right before applying it to the sash and trim. Getting the right match can be tricky, so sometimes she'll add a touch of paint with the same type of base as the stain to attain the correct color. A final coat of polyurethane follows the stain to protect the wood. (If the sash and trim are painted, though, no topcoat is necessary.) Exterior sash faces should always be painted for the best weather protection.

7 ADDRESS PULLEYS AND ROPES. Weights are often missing from old sash-window frames—some were salvaged for early 20th-century war efforts, while others simply may have slid down inside the wall. Pam likens her pursuit of



A separate set of windows (also restored by Pam) in the same house reveals the like-new condition a successful restoration project can achieve.

replacement weights to horse trading—eventually, she finds combinations that work, adding washers or nuts to get the balance right. She typically re-shapes old pulleys with pliers, though if she finds one with a point sharp enough to cut a rope, she will replace it entirely. New or old, pulleys need a regular application of spray lubricant to keep them running smoothly. As a general rule, she says, you should grease a pulley when it squeaks. Any lubricant will work, though one that comes with a skinny spray nozzle is easier to apply. If ropes need replacing, Pam prefers cotton over nylon, because it's more authentic and tends to stretch less over time. (Plus, nylon has a greater risk of catching on an old pulley.) Purpose-made products labeled as "sash cord" are available, and, as a rule, lighter-weight cord can be used for smaller windows.

8 PUT IT ALL BACK TOGETHER.

"You're basically starting over," says Pam. "You have this wonderful wood sash. You have this wonderful wood frame. And

then you put back as much of it as you can." To reattach stops, Pam chooses nails that are small in diameter (typically 16- or 18-gauge) and just long enough ($\frac{1}{2}$ " to $\frac{3}{4}$ ") to do the job so the nails don't go through to the weight well. She uses longer finish nails for trim. And unlike many homes' original builders, she uses as few nails as possible. A sash window goes together in the reverse order it came apart. This means the top sash with its ropes attached goes in first, then weights are tied on. At this point, Pam does an initial check to verify that everything is working properly. "Is something out of place?" she asks herself. "Does something need shimming?" Once confident that everything is in good working order, she replaces the parting stops, the bottom sash, then the interior stops. Finally, she mounts the trim. 🏠

We've got more window-restoration tips and tricks online, courtesy of window expert (and OHJ contributing editor) John Leeke.

OldHouseJournal  **com**


Setting Up for Lead Safety

If your house was built before 1980, there's a good chance your windows could contain lead-based paint.

Always take the following safety precautions when working with painted windows:

- ◆ Isolate the work area from the rest of the building, and set up a containment area on the floor that extends at least 5' beyond the work surfaces in every direction. Create the containment, which will help collect and contain dust and debris, by wrapping the edges of 6-mil poly sheeting around 1" x 2" wood furring strips.
- ◆ Work "wet" whenever possible. Mist a surface with water before cutting, scraping, or prying lead-painted surfaces. Mist down surfaces where dust and debris fall, and wipe up frequently with paper towels.
- ◆ Wear Tyvek slippers in the containment area, and remove them when stepping out of the containment. Change work clothes before leaving the work area. Always wash work clothes separately from your regular laundry, and double-rinse the machine before starting another load.
- ◆ Wipe the sash and your tools with a damp cloth before you take them out of the containment area.
- ◆ Wear a hat, goggles, and a respirator (N95-rated for wet work, N100-rated for dry work) to keep your hair, eyes, and lungs free of dust. The respirator should fit tightly around your face and completely cover your mouth and nose.
- ◆ Don't eat, drink, or smoke while you're working. Thoroughly wash your hands and face each time you leave the containment or work area.
- ◆ For more detailed lead-safe work practices, download "Lead Paint Safety: A Field Guide for Painting, Home Maintenance, and Renovation Work" at hud.gov/offices/lead/training/LBPguide.pdf.

Adapted from **Save America's Windows** by John Leeke, available at historichomeworks.com.



Victorian-era windows came in many arched shapes, like this sash with slumped glass from a turret in Washington, DC's 1883 Swann House.

Romancing the WINDOW

BY DEMETRA APOSPOROS

JESSICA SALAS-ACHIA PHOTO

Victorian-era houses came decked out with windows in a variety of curvy shapes. Today, restoring them has gotten a lot easier.

When it comes to architectural elements that elicit strong emotional reactions from old-house aficionados, windows rank at the top of the list. Maybe this is due in part to the fact that of a window's four main functions—admitting light, ushering fresh air inside, providing a visual link to the outdoors, and enhancing a building's appearance—two

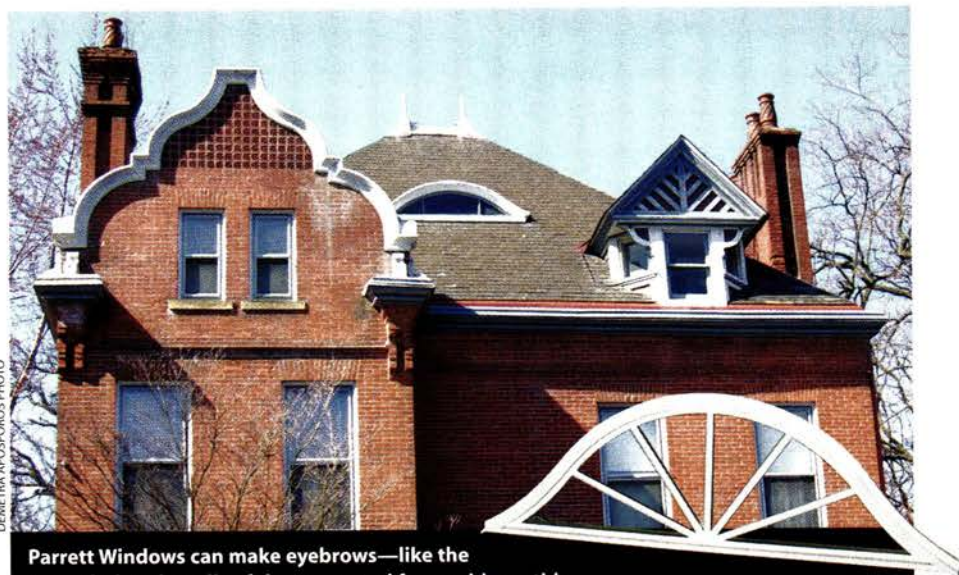
of them hinge on human perceptions. From inside a house, for example, the world can seem a much more interesting, charming, or enticing place when glimpsed through the frame of a crescent-shaped sash with multiple muntins. And when a house is seen from outside, its architectural identity is enhanced by the arrangement, style, number, and appearance of windows. It's no wonder,

then, that homeowners want to preserve their original windows at all costs, which often is a do-it-yourself job (see "Saving Sash Windows," page 52). Sometimes, though, restoring windows is easier said than done. Wooden sash that's very old, not properly maintained, or overly exposed to harsh weather conditions can sometimes end up beyond moderate repairs.

What do you do when you have no choice but to replace windows in unusual shapes and sizes? For years, the answer was to either make your own, find an artisan who could do the job, or make do by fitting a square peg into a round hole (sometimes literally, in the case of roundels or other distinctive window shapes). Today, thanks to years of demand from discerning, preservation-minded homeowners, it's possible to find more and more modern companies accurately reproducing all-wood designs of historic window shapes that aren't cut from the same (square) cloth. We've rounded up a few examples that offer new twists on old classics.

Windows with curves certainly appeared on Classical houses—semicircle (lunette) or oval (elliptical) windows that adorned grand Classical Revival homes are but one example, as is the ever-popular Palladian. But the form and placement of windows with curves seems to have reached new heights on more romantic architectural styles. Take eyebrow windows, which borrow the lunette shape and extend it at the corners into a shape that resembles a winking eye. Eyebrows became prevalent accessories in the last two decades of the 19th century, when Victorian Shingle and Richardsonian Romanesque houses were popping up like wildflowers, and many rooflines were raised with dormers in a sinuous curve. Eyebrow windows didn't stand alone in their flirtatious shapes; they often echoed other architectural details on the house—the bow-shaped surround on a Shingle entry porch, or the substantive curved masonry arches of Romanesque buildings. Original eyebrows were often fixed, but could sometimes have a square frame in the center that opened, usually as an awning or a hopper. Today eyebrows can be found as a single-unit operable hopper—hinged on the bottom, and venting out of the top.

Another window that throws curves—the roundel—also was used as an architectural accent, especially on Italianate and Second Empire houses. Perfectly circular, they usually appeared as grace notes on attic



Parrett Windows can make eyebrows—like the one echoing the rolls of the parapeted faux gable on this Queen Anne—as hoppers in custom sizes and muntin patterns. parrettwindows.com



Slumped-glass double-hungs befitting Queen Anne turrets have proved hard to find, but Kolbe & Kolbe's new Old World Curved Classic fits the bill. kolbe-kolbe.com



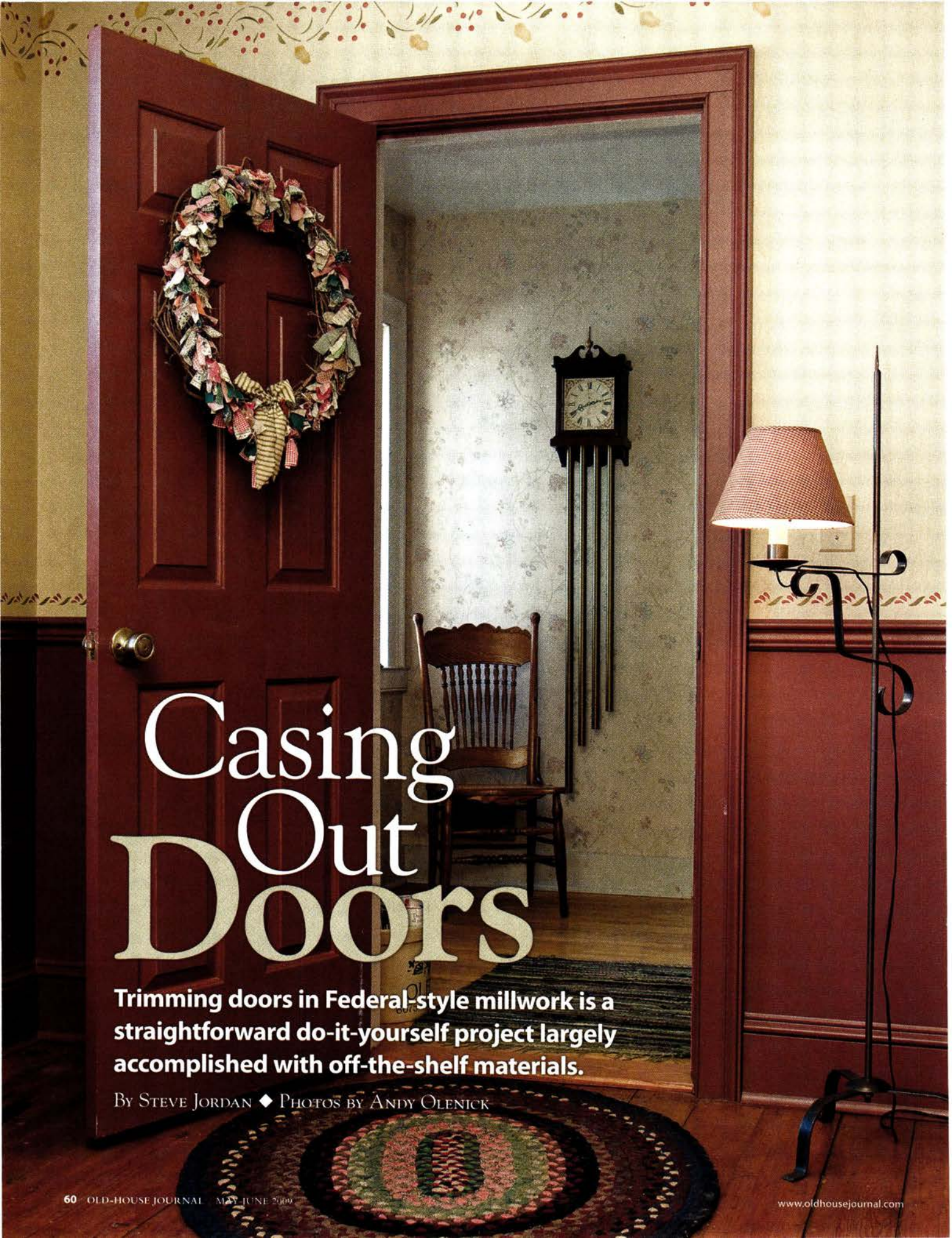
Second Empire roundels were often fixed. Marvin's Rotary window is a snappy operable option. marvin.com



floors or towers, although one fine example of an Italianate house in Macon, Georgia, displays 20 evenly spaced roundels aligned across its third story. Roundels could be fixed or could pivot at the top or in the center (called a rotating window) to allow breezes in. Unfortunately, this also invited bugs. Today, one of the larger window manufacturers has introduced a design on roundels that's half glass, half screen. The window opens by twisting the sash to the side, a nifty interpretation of the original design.

Last but not least—in terms of decorative effect or impact—are the single- or double-hung windows that adorned the

towers and turrets on Queen Anne houses. These came with slumped glass to accommodate the geometry of the rooms in which they appeared. Finding replacements for them has been a tricky proposition for many years now (for more on this subject, see "Refreshing Rooms-in-the-Round," OHJ J/F '08), but today there's a new option available in form of a custom manufactured window complete with slumped glass and exterior ogee trim. Along with the modern roundel and eyebrow options, it offers just a glimpse of how far products have stepped up to meet demand from old-house owners. 🏠



Casing Out Doors

Trimming doors in Federal-style millwork is a straightforward do-it-yourself project largely accomplished with off-the-shelf materials.

By STEVE JORDAN ♦ PHOTOS BY ANDY OLENICK

Old-house enthusiasts wax sentimental about the show-stopping features—like leaded windows, towering ceilings, and built-in cupboards—that make their homes unique. While less elaborate architectural elements may not get top billing, they also turn houses into treasures—especially the millwork. Crown moldings, baseboards, and casings around windows and doors can fade into the background, but without them, houses just aren't as beautiful. Mismatched millwork can even make a house seem awkward. So sometimes it's necessary to re-create missing moldings that match the style of the house to replace what would have existed originally. Today, this can often be done using stock materials from a quality lumberyard. Here, we re-created missing door trim in an 1820 Federal-style house.

Getting Started

Remove existing casings with a pry bar, taking care not to damage adjacent wall surfaces as you pull them off. If old casings are caulked to the wall, cut the caulking with a sharp razor knife before inserting the pry bar. (You also can install casings on new jambs, as shown in our photographs.)

Next, ensure that your door jamb is square. Use a 4' level to gauge whether the frame is plumb; if it's not, insert shims as needed to get it as close to square as possible. Jambs that are severely damaged can



Whether your existing doors have original jambs, or you have to build new ones (as pictured here), your first step is to make sure the jamb is plumb. Use a 4' level to assess the jamb, and insert shims as necessary to square it up.

often be repaired or patched with polyester wood filler or Dutchmen.

Preparing the Casing

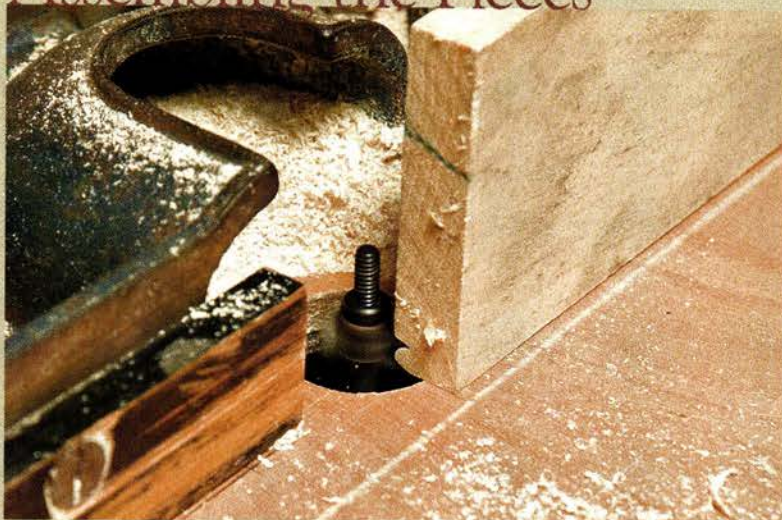
Casing joinery can be mitered or square, depending on the style of trim or millwork elsewhere in the house. Square and miter cuts are best made on a good electric miter saw with a sharp blade. Before beginning, run a few test cuts to make sure the blade is sharp and the cuts are true.

Here, we used a square cut on the base

casing and a miter on the cap molding, a technique common in 19th-century installations. To recreate this typical Federal-style molding pattern, we used two stock bed moldings (moldings with Federal and Greek Revival profiles are available in a number of different configurations from most lumberyards) and cut a bead into an off-the-shelf base molding, then stacked them together.

Door casings aren't usually flush with the jamb. Instead they're installed with a

Assembling the Pieces



To cut the bead into the base casing, use a router table outfitted with a $\frac{1}{8}$ "-radius traditional beading bit.



Stacked together, it's easy to see where the casing's corners meet and will be mitered together, including the small hip cut beneath the bead.



A look at the three separate elements shows how miter cuts on the lattice strip and the small profiled molding are aligned.

$\frac{3}{16}$ " to $\frac{1}{4}$ " reveal, which allows fudge space for installing the casing where jambs are not straight. Assuming the jambs are straight, mark the reveal space at the top, middle, and bottom of the jambs with a level.

To determine the length of the top casing, add the exact measurements of the door opening, the two side casings, and the two short reveal measurements. For example, an opening $32\frac{1}{8}$ " wide with 4" casings and a $\frac{3}{16}$ " setback measurement on each side will have a head casing $40\frac{1}{2}$ "

across. Side casings will join the head and travel to the floor.

Door casings are typically installed after the finished floor. If the finished floor is not yet in place, make sure to leave a space between the subfloor and the casing big enough for the new flooring material.

Layering Up

To approximate the original casing, we added two pieces to the base casing—one

is a small profiled molding, and the other is a lattice strip. The molding is mitered and nailed to the outer edge of the base casing, and the lattice is mitered and nailed around the three edges of the door casing. Adding a bead to the base casing dresses it up and matches the bead profile often seen on Federal-style trim. To cut the bead, use a router table outfitted with a $\frac{1}{8}$ "-radius traditional beading bit.

Placing a square cut on the casing with an inside bead requires a little extra

Cutting the Miter



To miter the beaded baseboard pieces together, begin by using a backsaw to carefully cut the angle into the bead (saw to, but not beyond, the bead). Next, use the saw to cut along the bead and remove the wood above it. Then take a sharp chisel and—working from the outside in—carefully remove any remaining material. When you're done, the two baseboard pieces should fit together cleanly.

preparation. First, decide where the side casings will join the head casing. The flush areas will join at a right angle, but the bead must be joined with a miter. Cut the miter with a backsaw, then use the saw to cut along the bead, and carefully remove any remaining material with a sharp wood chisel. Finally, miter the side-casing bead to join the head.



The finished door casing replicates the look of original Federal-era millwork, complete with mitered corners and a right angle where the base casings meet.

Installing the Casing

The sequence of installing the casing can vary. Some carpenters begin with the head piece, others with the side. Whatever method you choose, don't nail the pieces securely until you are sure they fit together properly. Once you've assured a good fit, nail the outer sides to the wall using 8d or 10d finish nails and 4d or 6d nails at the jamb. If you're using a pneumatic nailer, take careful aim at the jamb to prevent the nail from piercing it. Most carpenters agree that a little glue placed at joints helps hold them tight. 🛠



TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

RESTORING THE PAST. BUILDING THE FUTURE.



BALTIMORE, MD

BALTIMORE CONVENTION CENTER

OCTOBER 22-24, 2009

2009

SAVE THE DATES

THE TRADITIONAL BUILDING EXHIBITION AND CONFERENCE offers the most comprehensive learning and networking event for professionals involved in historic restoration, renovation, traditional architecture, construction and planning.

Plan to attend and earn valuable **Continuing Education Credits** from AIA and other allied organizations and discover hundreds of hard-to-find products for your next restoration project.

WWW.TRADITIONALBUILDINGSHOW.COM

Old House JOURNAL

ADVERTISER GUIDE

FREE INFORMATION FROM ADVERTISERS

Check a category on the attached card to receive information from all advertisers in that category, or circle the reader service card number (RSC) that corresponds to the individual advertiser.

Bathroom Products
Sunrise Specialty
 Page Back Cover | RSC 048

Building Materials, Exterior
Azek
 Page 1 | RSC 007

Cinder Whit & Company
 Page 84

Erie Landmark
 Page 82 | RSC 021

Shuttercraft
 Page 31, 81 | RSC 043

Building Materials, Interior
American Restoration Tile
 Page 85 | RSC 005

Boxed Heart Flooring Company
 Page 82 | RSC 057

Carlisle Wide Plank Floors
 Page 10 | RSC 011

Ceilume
 Page 27 | RSC 012

Crown Point Cabinetry
 Page Inside Front Cover

The Iron Shop
 Page 76 | RSC 031

Laurelhurst Fan Company
 Page 77 | RSC 033

Mason and Wolf Wallpaper
 Page 84

Plankmaker
 Page 81

The Reggio Register Co.
 Page 76 | RSC 040

Sheldon Slate
 Page 16 | RSC 042

Step toe & Wife Antiques
 Page 82 | RSC 046

Superior Clay Corporation
 Page 10 | RSC 049

Sutherland Welles
 Page 15 | RSC 050

Wall Words
 Page 78 | RSC 055

Ward Clapboard Mill
 Page 76 | RSC 056

Wood Factory
 Page 83 | RSC 058

Hardware & Architectural Metals
House of Antique Hardware
 Page 30, 83 | RSC 028

Signature Hardware
 Page 13 | RSC 044

Kitchen Products
Elmira Stove Works
 Page 5

Lighting
Barn Light Electric Company
 Page 12 | RSC 008

Classic Accents
 Page 25

Dahlhaus Lighting
 Page 78 | RSC 017

King's Chandelier Company
 Page 81 | RSC 032

Rejuvenation
 Page 9, 30

Schoolhouse Electric
 Page 6 | RSC 041

Sundial Wire
 Page 81 | RSC 047

Masonry Materials & Accessories
Abatron
 Page Inside Back Cover | RSC 001

Golden Flue
 Page 78 | RSC 026

Miscellaneous Others
Belmont Technical College
 Page 83 | RSC 009

Monarch Radiator Covers
 Page 76 | RSC 035

Traditional Building Exhibition Conference
 Page 64 | RSC 052

Utilities Protection Center
 Page 17 | RSC 053

Paint, Coatings, Sealants, Cleaners, Sundries
American Building Restoration
 Page 82 | RSC 003

Donald Durham Company
 Page 76 | RSC 020

Franmar Chemical
 Page 21 | RSC 024

Frog Tape
 Page 31 | RSC 025

Perma-Chink Systems
 Page 81 | RSC 037

Preservation Products, Inc.
 Page 82 | RSC 038

Preservation Resource Group
 Page 30, 77 | RSC 039

Six10 by West System
 Page 79

Plaster Materials & Accessories
The Decorators Supply Corp.
 Page 24 | RSC 019

Fischer & Jirouch
 Page 78 | RSC 023

Roofing, Guttering & Related Products
Classic Gutter Systems
 Page 76 | RSC 013

Decra Roofing Systems
 Page 2 | RSC 018

Rainhandler
 Page 11

Salvage & Architectural Antiques
Country Road Associates
 Page 80 | RSC 016

Historic Houseparts
 Page 79 | RSC 027

Technology Systems
Connor Homes
 Page 77 | RSC 014

Tools, Craft Materials & Safety Equipment
American International Tools
 Page 83 | RSC 004

Gorilla Glue
 Page 29

Windows, Doors, Millwork
Allied Window
 Page 27, 30 | RSC 002

Americana
 Page 30, 85

Atlantic Premium Shutters
 Page 13 | RSC 006

Bendheim, S. A.
 Page 77 | RSC 010

Bergerson Cedar Windows
 Page 30, 31

Coppa Woodworking
 Page 30, 83 | RSC 015

Evergreen Carriage Doors
 Page 83 | RSC 022

Innerglass Window Systems
 Page 30, 84 | RSC 029

Jeld-Wen
 Page 18, 19, 30

Marvin Windows
 Page 7 | RSC 034

Osborne Wood Products
 Page 6 | RSC 036

SpencerWorks
 Page 80 | RSC 045

Touchstone Woodworks
 Page 31, 78 | RSC 051

Vintage Doors & Millwork
 Page 80 | RSC 060

Vintage Wood Works
 Page 20 | RSC 054

Woodland Windows & Doors
 Page 31, 79 | RSC 059

Zwick Window Shade Co.
 Page 80




OLD-HOUSE INSIDER

Lost & Found

The restoration of a 1902 St. Paul Foursquare revealed a treasure trove of secrets that helped guide the project.

STORY BY CLARE MARTIN ♦ PHOTOS BY SUSAN GILMORE



Although they purchased their Foursquare in St. Paul, Minnesota, in 1990, homeowners Bill and Muriel Anderson didn't make any interior-design changes until their son's wedding was approaching in 2006. With the wedding date looming, Muriel held the restoration crew firm to the timeline: "I kept telling them they had to be out by the first of May, or I was changing the locks!"

The screen between the staircase and the parlor had been ripped out, and the space filled in with a painted plywood box; once that was gone and some of the paint was removed from the woodwork, the nailing pattern for the screen was visible, allowing the team from DHD Studio to reimagine an intricate replacement.

AFTER BEFORE



PHOTO COURTESY OF DHD STUDIO

Before Bill and Muriel Anderson even purchased their St. Paul home, they knew a major renovation was in the cards. The couple's son uses a wheelchair, so they sought out a home they could retrofit for accessibility.

The 1902 Foursquare, with its large rooms and spacious hallways, was the perfect candidate. The Andersons converted a two-story porch on the rear of the home to an elevator shaft, retrofitted the bathrooms, and updated the heating and electrical systems. But after 16 years in the house, they still hadn't gotten around to tackling the biggest project of all: Restoring the appearance of the living room, parlor, dining room, and foyer, where many original architectural details had either been removed or painted over.

"It was too large a project for us to think about," Muriel admits. "The others were much smaller spaces."

But when their son decided to have his wedding in the house, the Andersons knew they couldn't put off the work any longer. To help them get a handle on the project, they brought in David Heide of David Heide Design Studio, an architectural design firm that specializes in historic restorations, including several homes in the Andersons' neighborhood.

The first order of business: Stripping



PHOTO COURTESY OF DHD STUDIO

**BEFORE
AFTER**



layers of white paint off of the home's ample woodwork, which Bill estimates had first been covered sometime in the 1920s. As the paint came off, new information about the house's original features was revealed.

"We did a little investigative demolition while removing the paint to see what we were up against," says David. "That's when we began to realize that some things had been changed. We started to take out pieces we knew weren't original to the building to understand what was left."

Among the items removed was a plywood box that had been inserted into an opening between the parlor and the stair-

After stripping paint off of the woodwork in the dining room, it became apparent that the oak paneling on one wall had been replaced with birch. Installing new oak paneling would have added thousands of dollars to the project's bottom line, so Bob Chickey of RCP Fine Finish suggested painting a faux wood grain on the birch paneling to make it match the oak. "You can't tell the faux-grained wood from the natural oak, even if you're only standing a foot away," says Bill. "People don't believe that it's not the same wood."



FOR MORE INFORMATION:

Grand Oriental Rugs: grandorientalrugs.com

Hickory Chair: hickorychair.com

Lundberg Studios: lundbergstudios.com

Pearson: pearsoncompany.com

Radici: radiciusa.com

Ralph Lauren: ralphlauren.com

RCP Fine Finish: rcpfinefinish.com

Robert Allen: robertallendesign.com

Trimbelle River Studios: trimbelleriverstudios.com

Von Morris: vonmorris.com

case. After the DHD team had stripped some paint off of the surrounding woodwork, they noticed a nailing pattern—evidence that an intricate screen had once appeared inside the opening. Using this pattern as a guide, DHD borrowed details from the stair balusters to re-create the screen.

“We had no idea what it originally looked like,” says Bill. “It was all conjecture,” David agrees. “We just played with the geometry of the screen.”

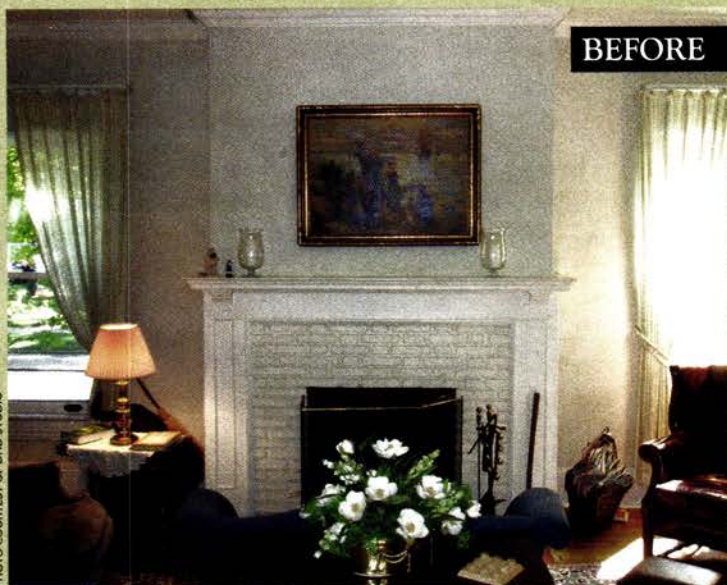
They took a similar approach with the fireplace surround in the living room—an equally surprising discovery unearthed during the paint removal.

“As we did more test-stripping, we realized that the fireplace surround wasn’t quarter-sawn oak, like the woodwork in the rest of the room,” David says, which was the team’s first clue that the surround wasn’t original to the house. Confirmation came after they removed the room’s painted wallcovering, which revealed the ghost of the original over-mantel on the wall. Once again, they augmented this limited information with details pulled from the staircase and other original millwork to create a new fireplace surround.

At first, Bill and Muriel weren’t entirely sold on the new elements. “The screen seemed so large,” explains Bill, “but David said, ‘Once it’s in place, it will look like it should have been there all along.’” Muriel’s concerns about the fireplace surround were also allayed once she saw it in context. “I thought the mantel was absolutely humongous,” she says, “but once it was installed, it absolutely fit.”

To abide with the home’s wheelchair-friendly setup, David chose rugs with a low nap that can be rolled over easily. The muted colors of the rugs and furniture mix seamlessly with the rich woodwork and warm, golden walls. Antique fixtures fitted with new art-glass shades pay homage to the transitional style of the house.

BEFORE



ABOVE: It wasn't until after some paint had been stripped that David and his team realized the fireplace surround wasn't original to the room.

RIGHT: Having discovered the ghost of the original overmantel, David borrowed details from the staircase and millwork to design a new fireplace surround. The two light fixtures that sit on top of the mantel—highlighting the Swedish quote—match the chandeliers that hang in the foyer.

AFTER



There was one new detail they loved immediately, however—the two sets of reproduction pocket doors separating the living room from the dining room and the foyer. The absence of the originals was also uncovered during the paint-stripping process. “We had no idea they had been there, but we really liked the idea of replacing them,” says Bill.

The original track hardware was still intact, so David and his team copied the paneling details from doors elsewhere in the house to make two new sets of doors, then fitted them with heavy-duty hangers sturdy enough to handle their hefty weight. When one door refused to stay open because the house's settling had shifted the door opening (and original track) substantially out of plumb, David's team opened a small hole in the wall and shimmed the track to make it level.

Once the architectural details had been restored, David set out on a search for decorative items to complement

the home's new appearance. Merging Craftsman and Victorian influences, he outfitted antique light fixtures with new art-glass shades, and paired faithful reproduction furniture with reupholstered antiques that Bill and Muriel already owned.

“In old houses, the overall aesthetic should be more of an assemblage of things,” David explains. “It adds richness.”

He also hired artist Amy Miller of Trimbelle River Studios to create a subtle stencil on the foyer ceiling and on the frieze in the parlor, dining, and living rooms, culminating in a Swedish quote above the fireplace that translates to “No house is so large that you don't need good neighbors”—a tribute to the couple's Scandinavian heritage.

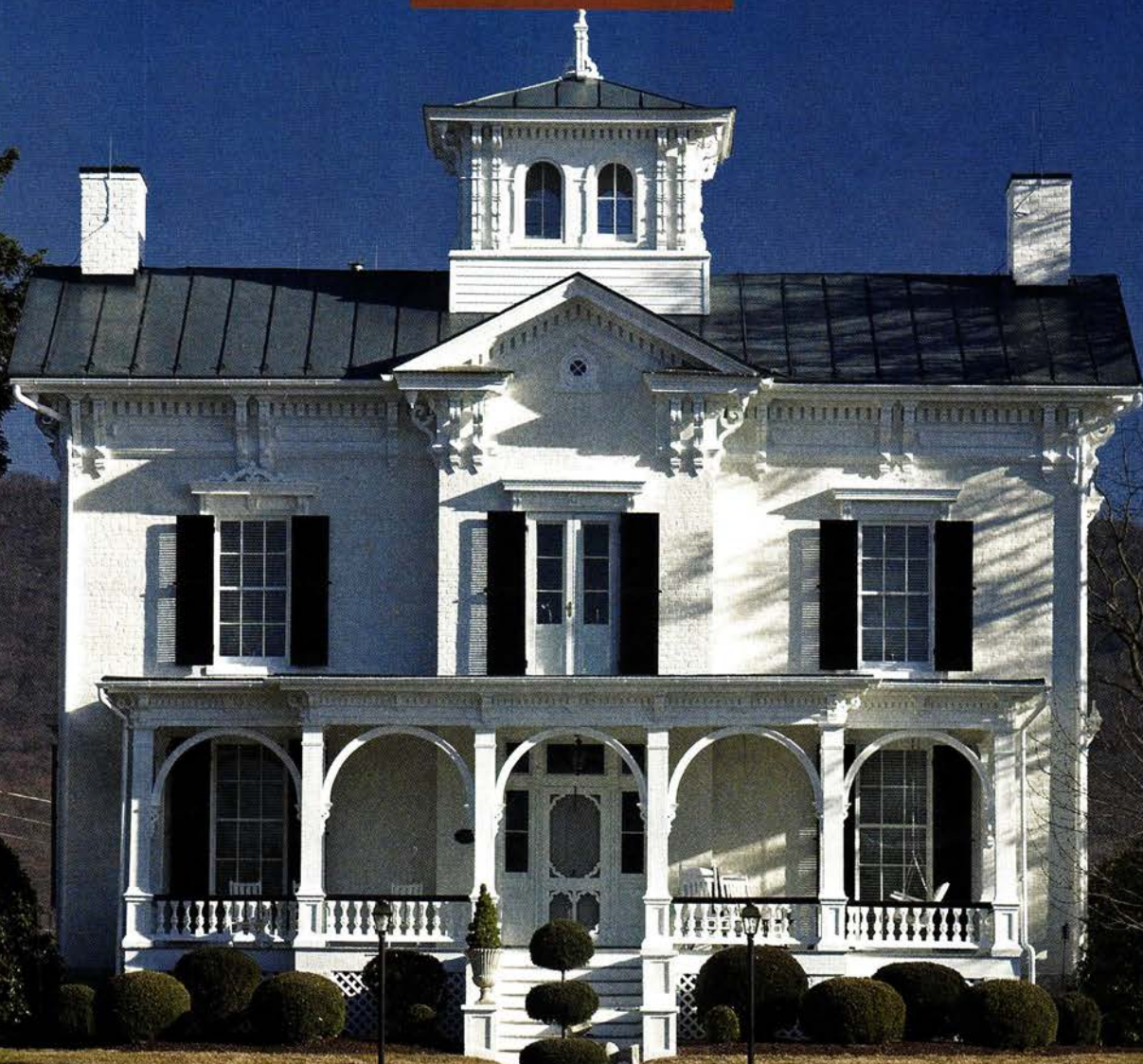
Even though the restoration work exposed many of the house's secrets, Bill and Muriel added a few surreptitious touches sure to delight future owners.

PRODUCTS:

Custom wall paint and decorative graining, RCP Fine Finish; Stencil work, Trimbelle River Studios; Light fixture shades, Lundberg Studios. Foyer: Carpet on stairs, Radici. Living room: Draperies, Ralph Lauren; Armchair, Pearson, with fabric by Robert Allen; Side table, Hickory Chair; Sofa, Pearson, with fabric by Robert Allen; Carpet, Radici. Dining room: Carpet, Grand Oriental Rugs; Pocket door hardware, Von Morris.

Before the mirror over the mantel was fitted into the surround, the entire restoration team signed their names on the wall behind it. Bill and Muriel also created a time capsule, which they inserted into the newel post on the stairs. Given the effort it took to reverse the damage done by previous owners, Bill and Muriel left a warning for future inhabitants of their house: “Inside the time capsule is a curse,” says Bill. “It condemns anyone who paints the woodwork to be soaked in paint stripper!” 🛠️

STYLE



Ispy

Simple, modest, and practical, the humble I house is an American gem worth a second look.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Never heard the term “I house”? You’re not alone. Never seen an I house? Not so fast. If you’ve lived or traveled very much in the eastern half of the United States, you’ve almost certainly seen hundreds of them—you just didn’t know it. The I house was a remarkably versatile and long-lived house form (not style) that could range from starkly simple to over-the-top folk Victorian.

The I house—once called the Georgian I house because it is thought to have evolved from the symmetrical center-hall house that English settlers brought to the American colonies in the mid-18th century—persisted for more than 150 years, both as a comfortable home and as a symbol of agrarian success. Although it was clearly not a mansion, the I house nevertheless managed to make a statement about the family that dwelt within: They were prosperous, respectable, and in vogue with the times—whether the times happened to be the middle of the 18th century or the end of the 19th.

You’ll find the I house, with variations, dotting the rural landscape from New England to Pennsylvania, Virginia, and the upper South; in Louisiana, Oklahoma, and the Texas hill country; and throughout the Midwest, from Indiana to central Nebraska.

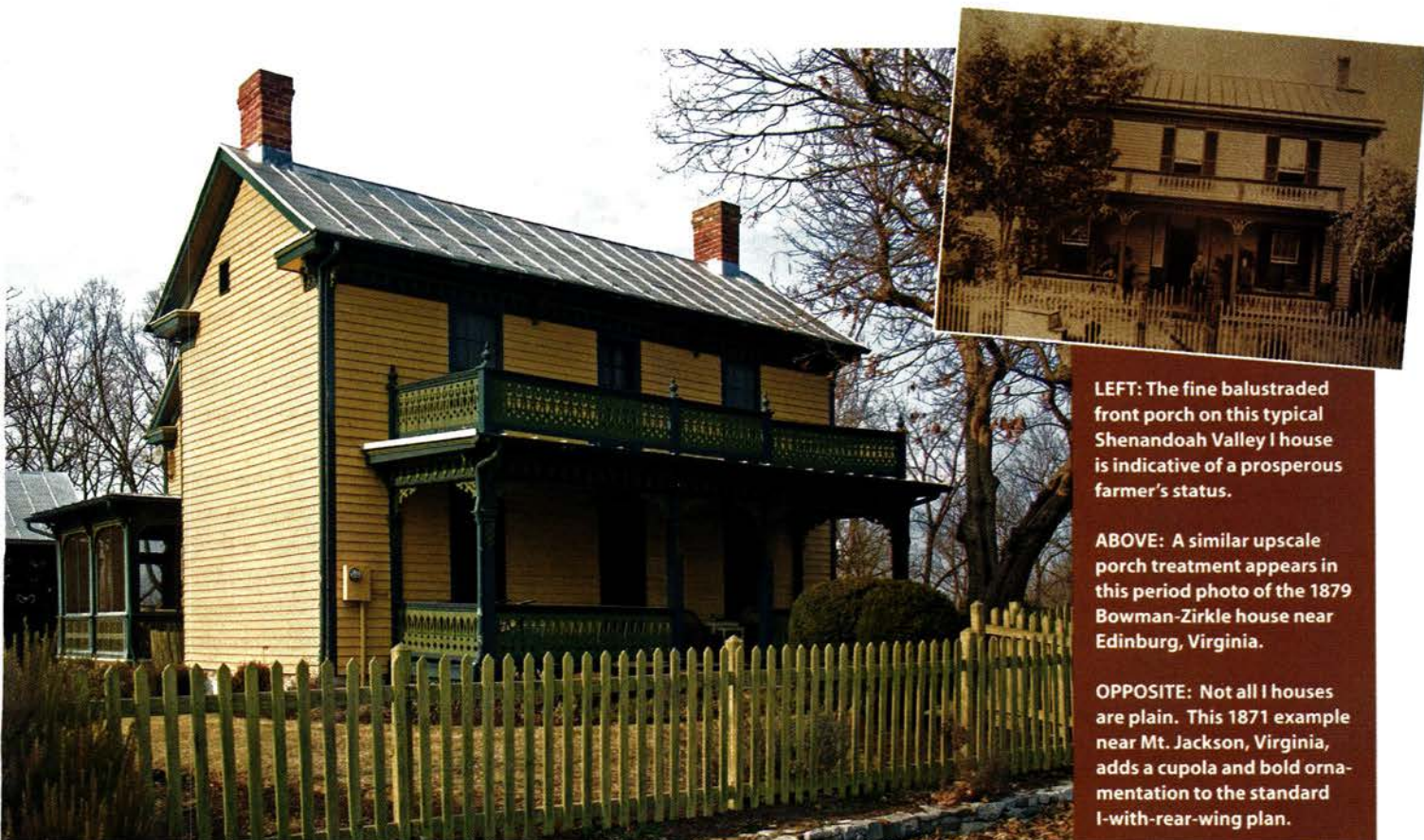
It might be that tidy L-shaped farmhouse you glimpsed from the interstate, or a side-gabled charmer with a gingerbread-encrusted porch that caught your eye on a small-town Main Street. It even could have been your great-grandma’s house.

A Simple Plan

Architectural historians have identified at least four variations of the I house, including one that has only a hall plus a single room on each floor. The typology is based on, among other things, the location of chimneys. The most familiar I house has two chimneys, one at either gable end of the house, either exposed on the exterior of the house or within the end walls. Often, however, the two chimneys are placed at the center of the house, backing up to the hall in the flanking rooms.

In its most common form, the I house made the most of its modest size: two full stories, a side-gabled roof with two chimneys at each end, and a lengthy, symmetrical façade. The fact that it was only one room deep was no detriment to its popularity. In fact, aside from its symmetry, it is the tall, shallow silhouette that defines the I house.

The basic I house plan had two rooms of approximately equal size on each floor, one on either side of the hall. The rooms



LEFT: The fine balustraded front porch on this typical Shenandoah Valley I house is indicative of a prosperous farmer's status.

ABOVE: A similar upscale porch treatment appears in this period photo of the 1879 Bowman-Zirkle house near Edinburg, Virginia.

OPPOSITE: Not all I houses are plain. This 1871 example near Mt. Jackson, Virginia, adds a cupola and bold ornamentation to the standard I-with-rear-wing plan.



LEFT: I houses are as common in towns (here in Strasburg, Virginia) as in rural areas. The basic features—two stories high, three bays wide, and one room deep—remain the same.

BELOW, LEFT: Front gables are common in I houses, here enriched with two triple windows derived from the Palladian window of the Georgian period.



What's in a Name?

Although the design of the I house is straightforward, the origins of its name are less so. Some experts question its provenance, but others are willing to vouch that the moniker sprang from attempts by cultural geographers working in Indiana, Illinois, and Iowa to trace the ways that material culture (tangible things like buildings) and intangible lore (common knowledge) get passed along from place to place and culture to culture, and how they change over time.

How, for instance, did the I house travel halfway across the country, and what role did it play in the building of our nation? Those questions have intrigued scholars ever since the 1930s. They have traced and analyzed the meandering path of the I house as it moved with settlers southward and westward from its mid-18th-century beginnings in the English colonies of the East Coast. As a result, this supremely simple house form has been endlessly cataloged, codified, and debated.

were far from palatial—generally about 16' to 24' on the longest dimension.

The central hall brought a sense of interior orderliness that had been lacking in earlier houses, which were based on medieval cottage forms. The hall provided a dignified place to receive visitors, away from the bustle of family life. It also made room for a real staircase, rather than the old-fashioned winders tucked into a back corner, which typified older houses. And the hall made it possible to reach any of the main rooms of the house, as well as both the front and rear doors at either end, without disturbing the occupants of any other room. (Imagine the advantages of that arrangement when the chamber pot was being conveyed to the outhouse!)

Exterior Embellishments

Surely among the most important reasons for its longevity and widespread acceptance, though, is the fact that the simple I house was fairly easy for local artisans to build, using tried-and-true construction techniques, traditional room dimensions, and almost any material readily available in the area. I houses could be made of logs, heavy timber, or lighter wood framing covered in clapboards, brick, or even stone.

Although I houses very often began on this simple arrangement, as families and fortunes grew, technology changed, and tastes evolved, the I house was swept along with them. That's why you so often see I houses that are L-shaped. A rear wing extends back along one side; kitchens and pantries below and extra bedrooms above made life easier and more efficient for all concerned. Building an ell rather than extending the entire rear of the house was not only cheaper, it also preserved one of the most attractive I house features: a light-filled parlor with windows on opposite sides of the room.

Additionally, the crook of the ell provided a perfect place to build a utilitarian back porch, where messy chores could be done,



and family members and hired hands could wash up before entering the house. After the Civil War, the front porch became practically universal in I houses—an excellent spot to sit a spell on a warm evening and chat, maybe while carrying out some less demanding household tasks, such as shelling peas or mending tools.

The front porch was also an aesthetic statement. One of the reasons the unassuming I house was able to maintain its charm for so long and in so many places is that its simplicity invited decoration. As tastes in architectural styles changed, and as an ever-expanding rail system rushed lathe-turned and flat-sawn ornaments across the countryside, the I house presented an ideal venue for architectural embellishment—Gothic arches, Italianate brackets, and country-style Eastlake and Queen Anne millwork all left their marks on the long cornices and gable ends of the I house. The flat, all-too-symmetrical front cried out for yet another gable—which, of course, most often needed decorating, too.

In all its shapes and sizes, the I house is one of the most frequently seen—and seriously underappreciated—treasures of our national landscape. But as cities grow, highways expand, and farmlands dwindle, it is likely to be seen less and less. Don't miss the chance to spot it while you can. 🏠



TOP: An I house in Harrisonburg, Virginia, is enhanced by an Italianate two-story portico and a second-floor balcony with elaborate cast-iron railing.

ABOVE: Shenandoah Valley I houses generally have integral rear wings, often with two-story porches, as in this slightly altered farmhouse.

Circle 013 on Reader Service Card for Free Information▼

Classic Gutter Systems, L.L.C.

Artistry, charm and elegance



"Old World" style heavy-duty copper, aluminum and galvalume half round gutters

- Up to 26' shipped nationally
- 26 styles of cast fascia brackets
- Roof mount options available

Phone 269.665.2700 ■ Fax 269.665.1234

www.classicgutters.com

Circle 040 on Reader Service Card for Free Information▼



10% OFF
your first order
with code
D9905

Replace eyesores
with Beautiful
Grilles made to
last a lifetime

The finest quality and largest
selection of sizes and materials



The Reggio Register Company

Dept. D9905, 31 Jytek Road,
Leominster, MA 01453

1.800.880.3090

www.reggioregister.com

Circle 035 on Reader Service Card for Free Information▼

ALL STEEL RADIATOR ENCLOSURES

FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS



FROM THIS
TO THIS

FROM \$24.10

BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE
MANY STYLES & COLORS • BAKED ENAMEL FINISH
Send \$1.00 for Brochures. Refundable with Order.

MONARCH

Dept OHJ

P.O. Box 326, 111 Kero Rd. Carlstadt, N.J. 07072
(201) 507-5551 www.monarchrad.com

Circle 056 on Reader Service Card for Free Information▼

Vertical Grain Quarter - Sawm
Spruce Clapboards

WARD CLAPBOARD MILL

Est. 1868

Manufacturers of historical
vertical grain clapboards
for restoration and new
construction

P.O. Box 1030 Waitsfield, VT 05673
802-496-3581

www.wardclapboard.com

Circle 031 on Reader Service Card for Free Information▼

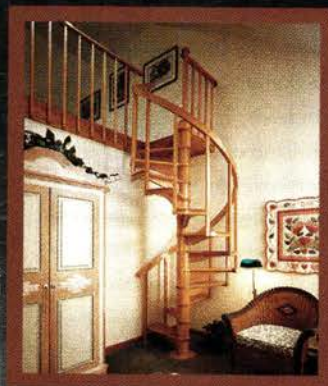
Metal
Spiral



Spiral Stair Kits

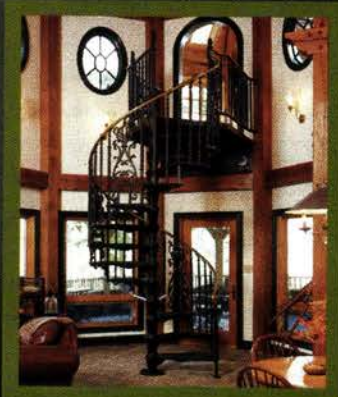
Add beauty & space saving
functionality to any room.

Oak
Spiral



You'll find the spiral stair kit
that's right for your home.

Victorian
One Spiral



THE IRON SHOP

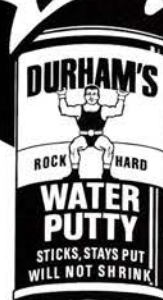
The Leading Manufacturer of Spiral Stair Kits®

Call for the **FREE** color Catalog
1-800-523-7427 Ask for Ext. OHJ
or visit our Web Site at
www.TheIronShop.com/OHJ

Circle 020 on Reader Service Card for Free Information▼

PLASTER REPAIR

75 years of great repairs



Use genuine Durham's
Rock Hard Water Putty
to fill cracks, crevices,
joints, and nail holes.
You can saw, chisel,
polish, color, and mold it
too. Sticks and stays put -
will not shrink. Only
original Durham's offers
lasting satisfaction.

Durham's
permanently
adheres in wood,
plaster, and tile. Ideal
for use by woodworkers,
painters, electricians, and
carpenters. Available
through hardware,
lumber, and building material dealers, and paint
distributors from coast to coast.




Donald Durham Co.

Box 804-HJ, Des Moines, IA 50304
<http://www.waterputty.com>



LAURELHURST
FAN COMPANY



**CRAFTSMEN OF
CUSTOM EXHAUST FANS
AND VINTAGE GRILLES**

971-570-3131
Laurelhurstfancompany.com




Once you've seen the difference Restoration Glass® makes, no historical restoration will look authentic without it.

The world's finest mouth-blown window glass found in our country's most prestigious restorations, including the White House, Mount Vernon and Monticello.



Subtle imperfections allow historically accurate detailing of homes, buildings, and furniture.

Made exclusively for Bendheim by Germany's Glashütte Lamberts and hand selected to ensure only the finest quality.

BENDHEIM
SINCE 1927

Bendheim East
800 221-7379

Bendheim West
800 900-3499

restorationglass.com

BORA-CARE

**Protect Wood
from Insects
and Fungi**




CONTROLS
Decay Fungi
Carpenter Ants
Wood Boring Beetles
Termites

Repels Termites
Easy, water soluble application
Kills wood boring insects and decay fungi
Penetrates into logs & timbers for deep protection
Safe: low toxicity for people, animals and environment

Compatible with Finishes
Colorless Odorless
Easy Convenient
Cost Effective
Interior & Exterior Use
Safe Near Wells or Cisterns

Preservation Resource Group
Your source for Products, Tools, Instruments & Books for
Preservation and Restoration

800-774-7891 www.PRGroup.com



Building the New Old Home since 1969

Timeless architecture for homes small to grand, cottage to estate. Designed with exquisite proportions and details, then crafted in our millshops and shipped around the world. Call or visit our website to learn more.

**CONNOR
HOMES**

Middlebury, Vermont (802) 382-9082
Leesburg, Virginia (703) 669-2720

www.connorbuilding.com

Dahlhaus
Vintage European Lighting

www.Dahlhaus-Lighting.com

Hand Crafted in Germany since 1968.

Authentic Vintage Design
Highest Quality Craftsmanship
Outstanding Services

1-877-92-LIGHT
or visit us online for our New
FREE
86-pages Catalog

Many styles are now available online at
UPSCALE
LIGHTING

Your specialist for high-end, custom made, exterior lighting and garden accessories.

Screen & Storm Doors

- Mahogany
- Custom sizes
- Tempered glass
- 70 styles

Send \$3 for our catalog

Touchstone Woodworks
PO Box 112
Dept OHJ
Ravenna OH 44266
(330) 297-1313

www.touchstonewoodworks.com

**NOT ALL CHIMNEY LINERS
ARE CREATED EQUAL.**

Home restoration experts know the difficulties involved in making old chimneys into safe and structurally sound chimneys, while maintaining their historic integrity. That's why more and more people are calling on GOLDEN FLUE. We're the cost-in-place masonry liner experts with America's most fire retardant chimney lining mixture. Poured and hardened right in the chimney, GOLDEN FLUE even increases the strength of the original structure.

Before you settle for a stainless steel liner, tile liner, or GOLDEN FLUE "look-a-like" call the experts who started it all for a free brochure and the name of an authorized GOLDEN FLUE dealer in your area.

www.goldenflue.com
Call For A FREE Brochure Today. 800-446-5354

GOLDEN FLUE
The Cure for the Flue

We're In America's Most Historic Chimneys.

Decorate with **WALL WORDS**

Easy-to-apply rub-on transfers for walls and mirrors! Preview your phrase, check the lengths, colors & fonts before buying at **wallwords.com**

FREE Catalog
(888) 422-6685

WALL WORDS

For 15% Discount for all products online, enter 2030977

Designed by the ages. Crafted by hand.

Fischer & Jirouch
www.fischerandjirouch.com

Fischer & Jirouch is well known for hand-crafting ornate plaster fixtures as taught by the original owners... old world master artisans nearly 100 years ago. We offer more than 1,500 architectural details in a variety of period styles. Our authentic plaster techniques have been improved to meet today's applications by architects, tradespeople, and do-it-yourselfers who rely upon our pieces to enhance their exterior and interior spaces. Easy to install. Affordable. Custom reproductions available.

Send for our 144-page catalog (\$10 US, \$15 Canadian)

THE FISCHER & JIROUCH CO.
4821 Superior Ave.
Cleveland, Ohio 44103
(216) 361-3840
(216) 361-0650 fax

Ask about our new line of Polyurethane/Resin Capitols

No credit cards.
We ship UPS only (no P.O. boxes)
Canadian orders in U.S. dollars

540 South Avenue
Rochester, NY 14620
888.558.2329

HISTORIC
HOUSEPARTS

ARCHITECTURAL SALVAGE
& RESTORATION SUPPLIES

Salvaging
Nostalgia
since
1980

www.historichouseparts.com

An Investment in Quality



**Isn't too much to pay
for a lifetime of memories.**

Your home's architectural integrity and beauty, and your families' memories are too important to trust to just anyone. Woodland offers quality name brand windows and doors, and expert installation.

Call for a free consultation
630-529-DOOR (3667)
Mention Promo Code 114

Visit our beautiful showroom
at the corner of Gary & Lake in Roselle

WOODLAND
WINDOWS AND DOORS

Andersen   

Celebrating 40 Years of Excellent Service



Dispense Six10 Thickened Epoxy Adhesive from any standard caulking gun.

Epoxy. Effortlessly.

Six10™ Thickened Epoxy Adhesive: the permanent, waterproof, gap filling and bonding performance you expect from WEST SYSTEM, in a self-metering cartridge. The static mixing wand automatically blends the resin and hardener. All you need to do is squeeze.

**WEST
SYSTEM**
BRAND

Perfect epoxy
for an
imperfect world



866-937-8797
www.westsystem.com

VINTAGEDOORS.COM
Any Size. Any Design. Any Wood.



- Proudly Made In the USA -
 Call Today For Your Free Catalog:
1 (800) 787 2001



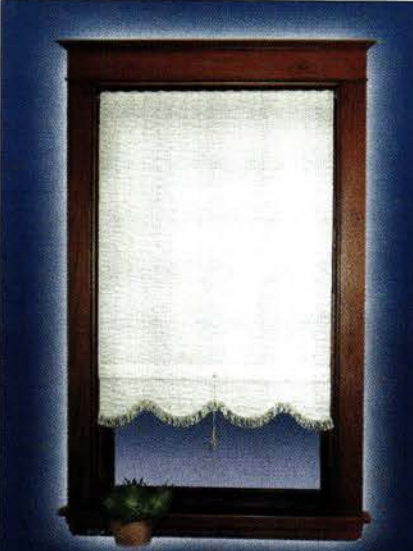
Joe Rizzo, Proprietor Country Road Associates Ltd.

"AUTHENTIC 19th C. BARNWOOD IS MY BUSINESS"

- FLOORING: Chestnut, White Pine, Oak, Heart Pine, Walnut, Hemlock & more
- Random widths from 3"-20"
- BARNSIDING: faded red, silver-gray & brown
- HAND-HEWN BEAMS: up to 13" wide. Random Lengths

Large quantities available
 Deliveries throughout the USA


COUNTRY ROAD ASSOCIATES, LTD.
 63 Front Street, P.O. Box 885, Millbrook, NY 12545
 Open Tues.-Sat. 10AM-4PM
 Sun. & Mon. by appointment 845-677-6041
 Fax 845-677-6532
www.countryroadassociates.com




Handcrafted in the USA
 Quality Since 1930

SINCE 1930
ZWICKTM
WINDOW SHADE CO.

Toll-Free (877) 588-5200
www.zwickshades.com



SPENCERWORKSTM
Where tradition meets innovation.



SpencerWorksTM All-Season Hanging Storm WindowTM

AAMA Tested • Patented Design
 Combination Wood Storms
 Traditional Storms and Screens
 Custom Built • Any Shape or Size

716 S. 4th St. • Lincoln NE 68508
 (402) 499-7848
 e-mail info@spencerworks.com
www.spencerworks.com

Everything You're Looking For!

Find thousands of restoration products, services and suppliers in the 2008 Restoration Directory. This one-of-a-kind reference is a unique directory to help you locate just the right items for your restoration project. Traditional Products showcases hundreds of period-appropriate products...the defining elements just right for your classic home.

ORDER BOTH AND SAVE!!
SPECIAL OFFER OF JUST \$15 FOR BOTH COMPREHENSIVE DIRECTORIES
 (plus \$5 shipping & handling).

CALL
800-850-7279






▼Circle 047 on Reader Service Card for Free Information

Sundial Wire

Cloth-Covered Electrical Wire

new wire, UL listed
over 20 styles, colors, gauges
rayon or cotton braid over PVC

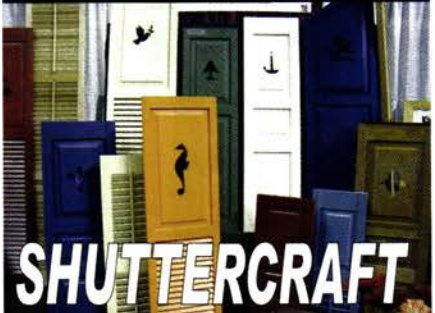
most are exclusive to Sundial
all wire made in USA

413-582-6909 FAX 413-582-6908
custserv@sundialwire.com

www.sundialwire.com

▼Circle 043 on Reader Service Card for Free Information

Real wood shutters...
...make all the difference!



SHUTTERCRAFT

(203) 245-2608 www.shuttercraft.com

▼Circle 032 on Reader Service Card for Free Information



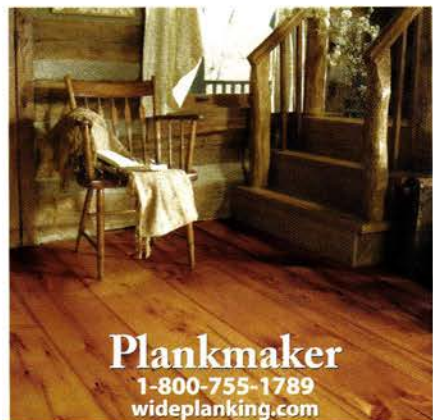
Creators of Fine Lighting
Affordable ... Since 1935

King's Chandelier & Sconces

729 S. Van Buren, Eden NC

Catalog Available:
(336) 623-6188

www.chandelier.com



Plankmaker
1-800-755-1789
wideplanking.com

▼Circle 037 on Reader Service Card for Free Information

The Longest Lasting Protection You Can Buy!



LIFELINE ULTRA-2™

Premium Exterior Stain

5 year warranty!

Call us for details

- Environmentally Friendly
- Water Repellent
- Breathable and Flexible
- Water-Based
- Mold and Mildew Resistant

Extreme Durability and Longevity

Superior UV Protection



The Most Advanced Wood Finish System Available!

Free Color Samples and Catalog

Tennessee 1-800-548-3554 Washington 1-800-548-1231
Montana 1-800-479-7090 Colorado 1-800-433-8781 Minnesota 1-877-244-6548
or call for a distributor near you

PERMA-CHINK®
SYSTEMS, INC.

www.permachink.com

STEPTOE® STAIRCASES



- Intricate historic design • Since 1972
- Straight stairs in 4' or customized width
- Spiral stair modular kits in 4' & 5' diameter
- Rugged cast iron construction
- Brass or steel handrail
- Easy assembly

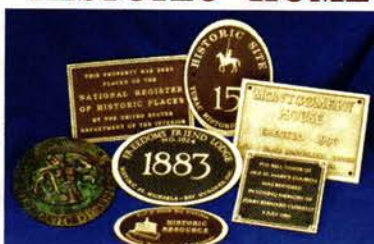
visit our website for a complete catalog featuring this and other staircases

STEPTOE & WIFE
ANTIQUES LTD.

ARCHITECTURAL RESTORATION PRODUCTS
90 TYCOS DRIVE, TORONTO, ON M6B 1V9
TEL: (416) 780-1707 • (800) 461-0060
info@steptoewife.com • www.steptoewife.com

CUSTOM LETTERED BRONZE PLAQUES

For Your HISTORIC HOME



ERIE LANDMARK COMPANY


NATIONAL REGISTER PLAQUES
MEDALLIONS TO
ROADSIDE MARKERS

CALL FOR
FREE BROCHURE
800-874-7848

WWW.ERIELANDMARK.COM

TIN ROOF RESTORATION

The Space Age Solution for Weatherproofing Historic Roofs



Acrymax® Coatings and Systems help you restore, beautify, and protect a variety of historic roof types, as well as masonry and stucco walls. A long-lasting, environmentally safer alternative to other systems. Acrymax systems are easy to apply and come in a variety of colors. Call today for a free brochure on the Acrylic system tough enough to stop leaks cold.

PRESERVATION PRODUCTS, INC.
Protecting America's heritage, one landmark at a time.

1-800-553-0523
221 Brooke Street • Media, PA 19063
610-565-5755 • Fax: 610-891-0834
www.preservationproducts.com

BOXED HEART Flooring Company

Makers of NEW "Old" Hardwood Floors
We make a mess of perfectly good wood.

We transform new into "old."
Get the look and beauty of the past with the fit and durability of new wood at a more affordable price.
Boxed Heart - wood flooring
... there is nothing like it!

330.525.7775
2137 Knox School RD
Alliance, Ohio

www.boxedheartflooring.com

Citrus Paint Remover Paste™

Put it on. Take it off. Use it again & again!



★ Removes Multiple Layers
Removes lead-based, oil and latex paint as well as varnish, stain and other finishes in one application.

★ Reusable
Use on exterior & interior
No neutralizing
Non-caustic

Order your introductory quart for only \$15! - includes shipping.

USED ON AMERICAN LANDMARKS!

Rock Island Light House Door County, WI • U.S. Capital Building Washington, DC
Governor's Mansion Frankfort, KY • Saint Mary's Hospital Milwaukee, WI

ABR IS ACTIVELY SEEKING DISTRIBUTORS, DEALERS, AND PRODUCT REPRESENTATIVES.

ABR
American Building Restoration Products, Inc.
www.abrp.com • 1-800-346-7532

Patent Pending

OH 04-2008

▼Circle 022 on Reader Service Card for Free Information

When the success
of your project
hinges on
authentic details...

Evergreen Carriage
Doors™

Custom crafters of authentic
out-swing carriage doors.

1-800-654-0750

www.evergreencarriagedoors.com



▼Circle 004 on Reader Service Card for Free Information

We Can Solve Your Paint Removal Problems



The PaintShaver® Pro
will strip 1 square foot
of lead or regular paint
from clapboards, shingles,
or any flat surface
in 20 seconds
while collecting
the debris into any vacuum.

PAINTSHAVER®

AT American International Tool
Cranston, RI USA

1-800-932-5872

www.paintshaver.com



"Dust-Free"
Paint Stripping
and Sanding Tools

▼Circle 058 on Reader Service Card for Free Information



The Wood Factory
AUTHENTIC VICTORIAN
MILLWORKS

Screen Doors • Porch Parts
Custom Woodwork • Moldings
Ornamental Trim

Send \$2.00 for a Catalog

111 Railroad Street
Navasota, Texas 77868
Tel: (936) 825-7233
Fax: (936) 825-1791

▼Circle 009 on Reader Service Card for Free Information

Associate Degree in Building Preservation

Develop your appreciation
for traditional craftsman-
ship, and the built and natural
environments while learning
to apply preservation theory
in real life situations. Get hands-
on restoration training at our
1846 Federal style field lab
house and in our preservation



workshops. Our award-winning
curriculum is a rigorous
examination of theory balanced
by practical applications of
specialized construction and
craft techniques. To learn more,
please contact the Building
Preservation Program for
further information.

BELMONT TECHNICAL COLLEGE

Email: preserve@btc.edu

120 Fox-Shannon Place, St. Clairsville, OH 43950 740/695-9500 ext.4006

▼Circle 015 on Reader Service Card for Free Information

WOOD SCREEN & STORM DOORS



OVER 300 STYLES
CUSTOM SIZES
VARIOUS WOOD
AND SCREEN TYPES
PAINTING/STAINING



WINDOW SCREENS
STORM WINDOWS,
ARCH/ROUND TOPS,
DOGGIE DOORS
AND MUCH MORE!

COPPA
WOODWORKING, INC
SAN PEDRO, CA
(310) 548-4142

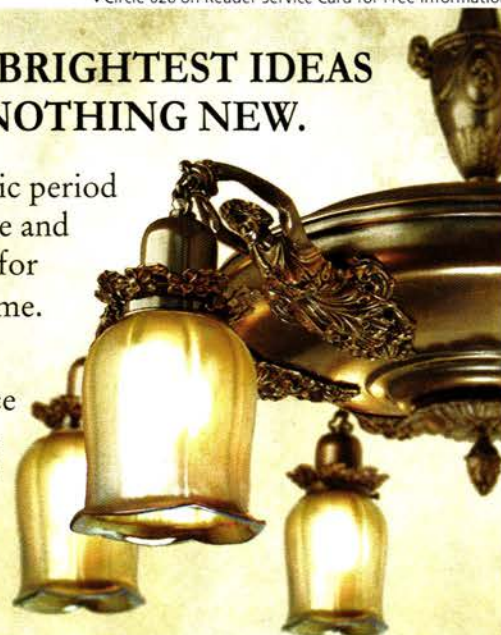
WWW.COPPAWOODWORKING.COM

▼Circle 028 on Reader Service Card for Free Information

OUR BRIGHTEST IDEAS ARE NOTHING NEW.

Authentic period
hardware and
lighting for
your home.

Expert
assistance
for your
peace of
mind.

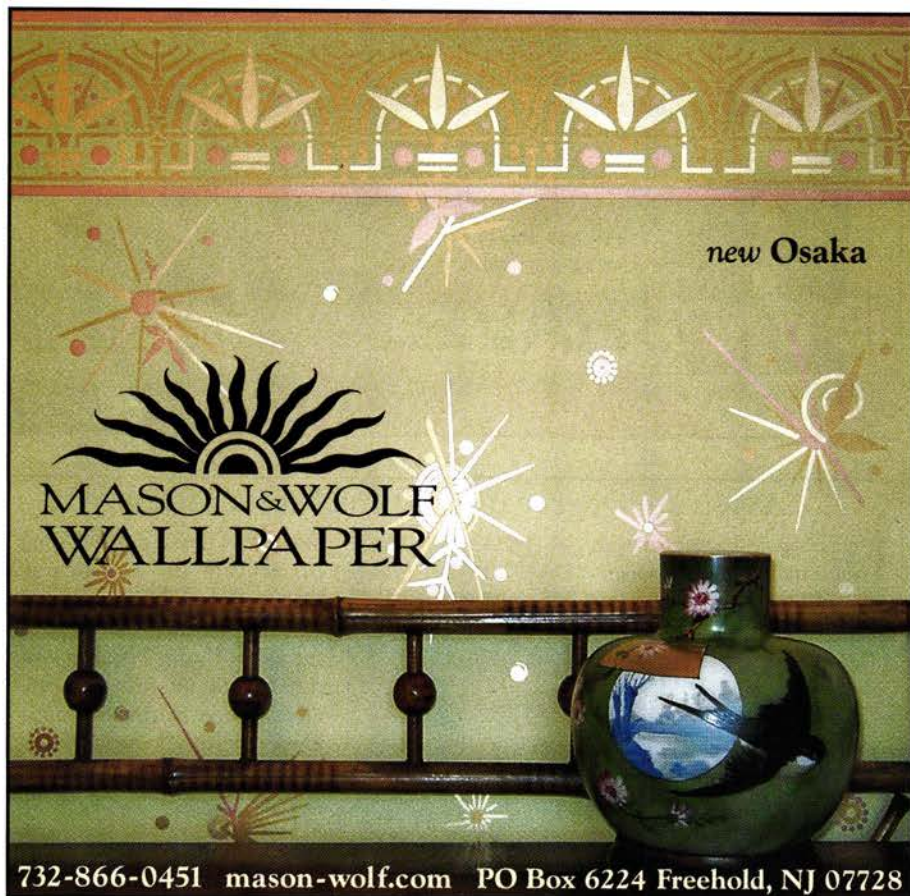


Save 15% on your next order.

Promo code: OHJ

www.HOAH.biz (877) 223-2617

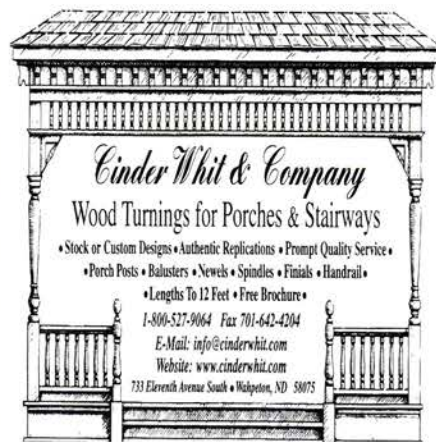
HH HOUSE OF ANTIQUE HARDWARE



new Osaka

**MASON & WOLF
WALLPAPER**

732-866-0451 mason-wolf.com PO Box 6224 Freehold, NJ 07728



Cinder Whit & Company
Wood Turnings for Porches & Stairways

- Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
- Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
- Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204
E-Mail: info@cinderwhit.com
Website: www.cinderwhit.com
733 Eleventh Avenue South • Walpole, NH 03075

Circle 029 on Reader Service Card for Free Information ▼

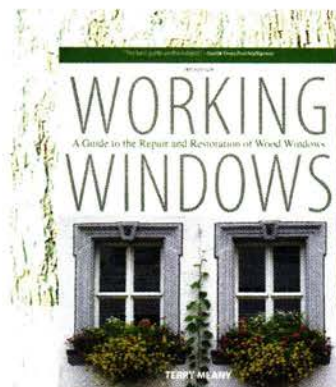


**GLASS INTERIOR
Storm Windows**

- Qualifies for 30% Federal Tax Credit
- Maintain the charm & beauty of your existing windows
- Reduce heating & cooling bills up to 30%
- Eliminate drafts completely
- Greatly reduces outside noise
- Perfect for enclosing screen porches
- Easy no tool snap in & out

Innerglass®
WINDOW SYSTEMS, LLC
the better alternative

1-800-743-6207 • FAX (860) 651-4789
15 Herman Drive, Simsbury, CT 06070
www.stormwindows.com

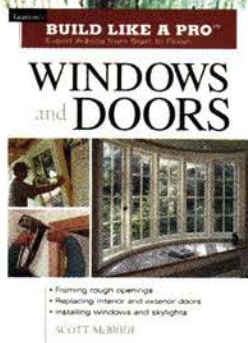


WORKING WINDOWS

Repair hints, easy ways to clean and restore hardware, stripping, refinishing, painting, glass cleaning, disassembling and repairing are just some of the topics you will find in this must have window repair book.

Item O306. Retail \$16.95

Sale \$14.41+s/h



WINDOWS AND DOORS

Install, replace or repair doors and windows like a pro with the hands-on advice found here. Plus tips, shortcuts and advice on how to solve common problems.

Item A0412. Retail \$19.95

Sale \$16.96+s/h



ARCHITECTURAL HARDWARE

Everything you need to know about adding the right finishing touches to your home-improvement or new construction project can be found in this book.

Item O310. Retail \$24.99

Sale \$21.24+s/h

Sale ends June 30, 2009

Old House
JOURNAL

OH10609

VISIT US AT WWW.OLDHOUSEJOURNAL.COM/STORE OR CALL 800.850.7279.

AMERICAN RESTORATION TILE

www.restorationtile.com

1" Hexagon • 3/4" x 3/4" Square

3/4" x 19/18" Subway • Spiral

Basketweave

All Historical Sizes

Manufacturer
of Custom
Historical Tile

501.455.1000



Classifieds

Organic Paint

50 YEAR PAINT—No peeling or cracking. Window glazing, purified linseed oil, raw linseed oil, soap, stain and wax. www.solventfree-paint.com. Infrared paint removing: www.silentpaintremover.com.

Certified organic cleaning products: 585-924-8070; www.cleaningchemfree.com

Paint

EVERYONE DREAMS IN COLOR—For twenty-one years, our exterior color schemes have made dreams come true. The Color People, 920 Inca Street, Denver, CO 80204. (800) 541-7174; www.colorpeople.com

Remodeling

MODULAR CEDAR GAZEBOS complete the deck and garden environment. Design and price online using Vixen Hill's proprietary auto-design system. Order factory direct. VixenHill.com; 800-423-2766

Restoration & Millwork Instruction

HISTORIC RESTORATIONS—Historic Restorations, located in Lancaster, Pennsylvania, is offering furniture, cabinetmaking, and beginning through advanced woodworking classes. Hands-on home maintenance classes are also being offered. Contact us for a schedule: 877-461-6928 or www.historic-restorations.com.

Structural Repairs

STRUCTURAL RESTORATION SPECIALIST—Specialists in Structural Repair and Restoration of Colonial and Victorian Homes, Barns, Log Cabins and Large Wooden Columns. 39 years experience in jacking, squaring, sill and timber replacement. Consulting services by appointment. Nationwide Service. P.O. Box 482, Great Barrington MA 01230. Cell 413-441-1478; Office 413-528-2253, gyrestorations.com

AMERICANA
800-269-5697
www.shutterblinds.com

BAY WINDOWS ARE MADE FOR SHUTTERS

AUTHENTIC DESIGN • FREE MEASURE GUIDE • FREE BROCHURE

**SHOW OFF YOUR WINDOWS WITH LOW MAINTENANCE HIGH QUALITY CUSTOM
FABRICATED LOUVERED SHUTTERS DELIVERED TO YOUR DOOR READY TO
INSTALL IN 4 TO 6 WEEKS. CALL FOR DETAILS AND COST**

HAVE A PROJECT TO SHARE? GOT A QUESTION TO ASK?

Connect with old house enthusiasts,
professionals and the editors of Old House Journal
on MyOldHouseJournal.com

MyOldHouseJournal.com



Historic Properties

SPOTLIGHT HOUSE



JACKSON, TN - A Sophisticated Lady. 1895 Queen Anne features 6 bedrooms, 2 baths and is listed in the National Historic Register. It has the finest of everything with a formal dining room, parlor and receiving room. Massive quartersawn oak stairways and hardwood floors. One light fixture is from the Rockefeller estate. Hidden stairway to the 3rd floor. Outside you will find 2 gazebos, brick walks, wrought iron fencing, in-ground pool and a deck with a hot tub. Enjoy the old with the new for \$279,500. Adjoining 1.26 acre lot is also available. 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.

Historic Properties Specialists

DISTRICT OF COLUMBIA
Best Address® Real Estate, LLC
 Joseph Himali, CRS, GRI,
 Principal Broker

*Specially trained in historic real estate by
 The National Trust for Historic Preservation*
 Telephone: 202-669-4656
 Website: www.BestAddress.com

**MARYLAND, VIRGINIA, &
 PENNSYLVANIA**
Historic Home Team

Long and Foster Real Estate, Inc.
 Gary Gestson, Realtor
*Specializing in Extraordinary Homes
 and Historic Properties*
 Telephone: 866-437-8766
 Website: www.HistoricHomeTeam.com



LITTLETON, CO—Iconic commercial corner 18,336 sq. ft. assemblage in National Register Main Street Historic District. 1872 J. D. Hill General Store, 3,336 sq. ft. two story owner/user. 1901 Littleton Creamery, 940 sq. ft. leased \$28.72/sq. ft. 1884 duplex, 2,206 sq. ft. leased \$17.41/sq. ft. Ample parking, CA Multiple Use zone district, strong civic support and infrastructure, adaptive re-use opportunities. \$2,300,000. Stew Meagher, Commonwealth Realty Services, 303-794-9191 ext. 403, 303-908-1104 direct, stewartmeagher@comcast.net



KILLINGWORTH, CT—Circa 1785 historic treasure on 5.8 acres, 4 miles from Madison beaches and center. Original architectural detailing and wide board floors in this bright, sunny home. Updated amenities and mechanicals. Four bedrooms, 3½ baths, 24-by-36 barn, 2½ car garage, and perennial gardens set against stone walls. Ideal for a family home, country retreat or B&B. \$895,000 FSBO 860-663-3381 www.nettletonhomestead.com



LITHONIA, GA—Housworth-Moseley House. This circa 1843 house remained in the Housworth family for over 160 years and retains much of its historic fabric. 20 miles from Atlanta, this 1,200 sq. ft. home and several outbuildings sit on 7.4 acres in the Arabia Mountain National Heritage Area. Part of the Endangered Properties Program of The Georgia Trust for Historic Preservation. Eligible for tax incentives, \$250,000. Contact Kate Ryan, Programs Manager, 404-885-7817. www.georgiatrust.org



SAVANNAH, GA—Circa 1900, 2-story vernacular Victorian structure. 2,000+/- square feet; commercial space on the 1st floor, apartment on the 2nd. On corner lot in the Victorian National Historic District, this structure is eligible for federal and state rehabilitation tax incentives. Building has undergone major stabilization including footing/foundation, roof patching, and new siding. \$175,000. Jessica Pedigo, Historic Savannah Foundation, 912-233-7787, jpedito@historicsavannahfoundation.org



SAVANNAH, GA—This 1893-1898 Victorian with Gothic revival details includes pressed metal ceilings and wainscoting, stained glass, ornate staircase and balustrade. 2 parlors, kitchen, dining room, family room, 3 bedrooms, 2 baths, 2,750 square feet. Contributing structure to Eastside National Historic District, eligible for federal and state rehabilitation tax incentives. \$268,000. Jessica Pedigo, Historic Savannah Foundation, 912-233-7787, jpedito@historicsavannahfoundation.org

**NEW HAMPSHIRE &
 MASSACHUSETTS**
Historic & Distinctive Properties

David Deysher, Owner/Broker
*Exclusive Purveyors of New England's Fine,
 Antique, Historic & Distinctive Properties*
 Telephone: 603-654-8970
 Website: www.historicprop.com

WWW.HISTORICPROPERTIES.COM

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

Email or call for prices for
 Historic Properties advertising
 Sharon Hinson or Marjorie Ellena
ohj@historicproperties.com • 888-507-0501

Historic Properties



WASHINGTON, GA—Built before 1819, Cherry Cottage is one of Wilkes County's oldest buildings. This two-story clapboard home has 5 bedrooms, 2 baths, living room, dining room, kitchen and library. On a 1.10 acre lot that cannot be subdivided. Listed in the National Register for Historic Places. Part of The Georgia Trust for Historic Preservation's Endangered Properties Program. Eligible for tax incentives, \$155,000. Contact Kate Ryan, Programs Manager, 404-885-7817. www.georgiatruster.org



NEW ALBANY, IN—Moser Tannery. 42,000+/- square feet, three story, brick, National Register-eligible warehouse built circa 1900 on nearly 4 acre tract in Ohio River town 15 minutes from Downtown Louisville, KY. Building ripe for redevelopment is located adjacent to under construction Ohio River Greenway and loop island wetland proposed nature area. Owner willing to partner with developer on project. NMTC Eligible. \$599,000. Greg Sekula, Historic Landmarks Foundation of Indiana, 812-284-4534.



DETROIT, MI—"Traub House" circa 1914 in the Arden Park East Boston Historic District. English Revival home featured in a 1914 issue of "House Beautiful" magazine. Architect/builder was Hans Gehrke. 2,700 +/- square feet home is mostly in original condition with 3 fireplaces, Pewabic tile, leaded glass windows, red birch paneling and woodwork and corner lot with original garage and brick wall. Qualifies for MI Historic Tax Credits. \$99,000 "as is." Lisa Jackson, City of Detroit, 313-628-0051.



MILLINGTON, NJ—The Joshua Davis house, circa 1764. This lovingly restored home with original wide plank floors and exposed beams, has been tastefully updated over the years with additions for a master bedroom, and family room. Property is 2.8 acres and faces a 95 acre reservation. One mile to NYC trains. \$890,000—See more at www.historicproperties.com **PRUDENTIAL NEW JERSEY PROPERTIES**, Paul Vickery, 862-258-5008 or paul.vickery@prudentialnewjersey.com



DEL RIO, TN—Rose Hill. Historic 1830s East Tennessee log home 3.54 acres. Del Rio, TN: secluded; low taxes; above French Broad River; near Gatlinburg, Asheville, and Knoxville. Post-Revolutionary; rebuilt with its original logs/poles. Two bedrooms, 2 baths. Large living room; two fireplaces; two porches. Storage barn; bathhouse; Upgraded modern electric AC/heat. Teacher/Writer owner provides Rose Hill history book, costumed docent appearance. Serious negotiation invited. \$297,500. 727-712-8401.



AUSTIN, TX—The 1893 Page-Gilbert House in Hyde Park, listed in the National Register of Historic Places, was one of Austin's first houses to be zoned historic. It features 2 or 3 bedrooms, 2 baths, 2000+/- square feet, faithfully restored with period finishes. A two-car garage built in 1990 has a workshop and an upstairs apartment. \$649,000. Contact Lin Team, Old Austin Realtor®, www.TheKinneyCompany.com 512-472-1930.



BOYDTON, VA—Located in the Historic district, the Williams House is a 10 room four-square house on 4.7 acres built in two stages, first half in 1872 with English basement and Second half, two west rooms on the first floor and two bedrooms on second floor. The English basement was originally living space. The kitchen was there and food was prepared and brought upstairs. \$300,000. Call Max (434-391-4855) or Dave (804-343-7123) Antique Properties. www.oldhouseproperties.com



LYNCHBURG, VA—Norvell-Otey House, built 1815-1817. One of the largest and finest Federal mansions in Central VA. On numerous garden and historical tours. Distinguished occupants and guests including Thomas Jefferson. Carefully restored. Grand staircase, wainscoting, paneling, period wallpaper, chandeliers, original heart pine floors, Otis elevator, mantels, 3rd floor ballroom, tavern room and much more. \$675,000. Robert Bruce Johnson, Monument Real Estate, 434-444-4995.



RICHMOND, VA—Patteson-Schutte House. One of city's oldest surviving structures saved from demolition. Circa 1725, residence of James Patteson, overseer of a plantation owned by William Byrd III, son of Richmond's founder. 3 bedrooms, 2,096 square feet. Original features include window frames, doors, flooring, decorative ironwork, and brickwork. 25% state tax credit on rehabilitation costs. \$199,000. Amy Swartz, Historic Richmond Foundation, 804-643-7407, www.historicrichmond.com

remuddling



Bittersweet Symphony

OLD-HOUSE NEIGHBORHOODS OFTEN RESEMBLE complex musical compositions, projecting architectural elements that resonate in consonant tones up and down the street. But sometimes, an otherwise in-tune street is broken by an architectural example that strikes a different chord. Take these two Colonial Revival houses, for instance, which started out in harmony with matching columned porches, six-over-six windows, and a dental band on the cornice. These original details remain melodious on one house (at left), but next door (at right), the porch is but a ghostly whisper (evidenced on the brick), the windows have stretched their natural range, and the cornice falls flat.

"The house has been 'modernized' with a number of new 'improvements,'" says our contributor. "Makes me want to reach for a stick of dynamite!" We think that when houses change timbre, it's easy to get off key. 🏠

WIN \$100: If you spot a classic example of remuddling, send us clear color prints. We'll give you \$100 if your photos are published. The message is more dramatic if you include 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.

OLD-HOUSE JOURNAL (ISSN #0094-0178) is published bi-monthly by Home Buyer Publications and Active Interest Media Inc. The known office of publication is located at 475 Sansome Street, Suite 850, San Francisco, CA 94111. The editorial office is located at 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; 703-222-9411; 800-826-3893; fax: 703-222-3209. Periodicals postage paid at San Francisco, CA, and additional offices. Vol. 37 No. 3. POSTMASTER: Send address changes to Old House Journal, P.O. Box 420235, Palm Coast, FL 32142-0235. SUBSCRIPTIONS: For subscription questions or address changes, call 800-234-3797 (US only), 386-447-2398 (outside the US). Subscription rates are: US: \$27 per year, Canada: \$35 per year, Other countries: \$41 per year. COPYRIGHT: 2008 by Home Buyer Publications, Chantilly, VA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. PRINTING: RR Donnelly, Strasburg, VA. Printed in the USA.