ABATRON'S building, restoration and maintenance products excel at meeting tough challenges. They have been specified for over two decades by architects, government agencies, builders and other professionals for a multitude of applications. The products are based on epoxies, urethanes, acrylics and other materials in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties. Below are product highlights:

For FREE CATALOG call 1-800-445-1754

Wood Restoration

WoodEpox®: Structural, non-shrinking adhesive paste is used in any thickness to fill and replace missing wood.

LiquidWood®: Liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both LiquidWood® and WoodEpox® permanently restore windows, columns, clapboards, logs and most rigid surfaces.

Restoration of rotted window is easy and cost-effective.

Stone, Concrete, Masonry Restoration

Abocrete: Permanently repairs and resurfaces concrete. Fills cracks and bonds broken sections.

AboWeld 55-1: Slump-resistant structural paste repairs and reshapes stairs, statuary and vertical surfaces.

AboJet®: Structural crack-injection resins that permanently weld back together foundation walls, columns, etc. Prevent water infiltration.

Abocrete can be used to replace missing concrete.

Abojet bonds structural walls.

Moldmaking and Casting Compounds

MasterMold® 12-3: Non-toxic polyurethane paste for flexible, large and small molds. Can be applied on site.

MasterMold® 12-8: Liquid 12-3 for making pourable molds.

Woodcast: Lightweight interior/exterior casting compound.

MasterMold can reproduce capitals, structural and decorative components, statuary and other patterns precisely and cost-effectively.

Structural Adhesives, Protective Coatings, Sealants, Caulks

Abocoat and Abothane Series:

Protective coatings for floors, walls, tanks and tubs.

Wide selection of adhesives and sealants for most environments. Meets specifications for composites, structural and decorative components, indoors & outdoors.
features

40 The Old-House Gift Guide
These 12 project-saving tools—from old classics to newly updated gadgets—are sure to top every home restorer’s list this holiday season.
By Noelle Lord Castle & The OHJ Editorial Staff

44 A Brand New Coat
Give tired wood floors new luster by adding a simple finish coat. A wood refinishing expert shows us how it’s done.
By Bruce Johnson

56 Fixing the Floor
Damaged wood floors can be repaired using two time-tested techniques. Our old-house expert explains how to do both.
By Ray Tscheppe

60 Style: A Modern Model
Hollin Hills, a leafy neighborhood close to Washington, D.C., is a mid-century modern enclave with a devoted fan base.
By James C. Massey & Shirley Maxwell

Old-House Living

28 Back to Life
Nothing could deter one New York couple from making an abandoned 1825 Federal farmhouse their dream home.
By Charity Vogel

Old-House Insider

50 Best of Both Worlds
A Minnesota family gets their wish—to expand their Tudor house while maintaining its original appeal—thanks to a thoughtful, detailed addition.
By Clare Martin
Editor's Note
Home Reflections...

Letters
Inspection clarification, colorful questions, and a tip for fixing squeaky floors...

Ask OHJ
Stone walls: to seal, or not to seal? The answer might surprise you.
By Jacob Arndt...

Preservation Perspectives
The historic leasing program at Philadelphia's Fairmount Park Historic Preservation Trust has been successful at both maintaining buildings and adding new amenities for visitors.
By Demetra Aposporos...

Historic Retreats
Chicago's Palmer House harbors a treasure trove of rich architectural detailing—from the expansive lobby ceiling to tiny window hardware.
By Demetra Aposporos...

Remuddling
An unkempt house gets a makeover.

About the House
Architectural salvage for a good cause, plus a look back at two beloved old-house neighborhoods.
By Clare Martin...

A Page from History
A sinister drawing room is the setting for a Victorian-era crime against restraint.
By Bo Sullivan...

Period Products
Clean and classic finds for every room of the house.
By Clare Martin...

Old-House Toolbox
Japanese saws are a deceptively simple and surprisingly effective cutting tool.
By Ray Tschoepe...

Fireplace Fixes
Fireplaces that no longer burn wood—because their flues were converted to vent systems like furnaces and hot water heaters—can be retrofitted to work again, with the help of new technology.
By Charlie Allen...

on our cover:
...

Cover: Photo by George Heinrich. A bathroom addition on a 1931 Minneapolis Tudor is inspired by the home's original details. Story page 50. Visit oldhouseonline.com.

p. 36 →

p. 50 →

p. 56 →

p. 44 →

p. 40 →

featured advertising
65 Advertiser Guide
74 Historic Properties

www.oldhouseonline.com
Old House LIVE!
Old-House Magazines Brought To Life!

Presented by Old-House JOURNAL OLD-HOUSE INTERIORS

Meet
One-on-one with the Editors of Old-House Journal and Old-House Interiors, Demetra Aposporos and Patricia Poore

Watch
Free demonstrations and workshops

Learn
How to restore, refinish, design, and decorate your house in period-perfect style

Shop
Hard-to-find period items, specialty restoration products, and services

Coming to
W. Springfield, MA
November 19-21, 2010
Eastern States Exposition Center

For more information go to www.OldHouseLive.com or call (800) 782-1253
Additions 101
Considering adding on to your old house? Or maybe you’re trying to undo damage from a well-intentioned but poorly executed addition courtesy of your home’s previous owners. Before you start reconfiguring your floor plan, brush up on addition do’s and don’ts in our special compendium, which features loads of advice, tours of additions done right (like the Tudor pictured above and on page 50), and a gallery of our favorite sore-thumb enlargements from the Remuddling page.

How To Choose a Floor Finish
If our simple step-by-step floor recoating procedure (page 44) has you primed to breathe new life into your hardwood, you’ve got an important choice to make: oil or water? Oil- and water-based finishes each have their own pros and cons; before you purchase, consult our online guide to determine which one best suits your project.

Contest: Home for the Holidays
We spend so much time working on our houses that we often forget about one of the greatest joys of old-house ownership: gussying them up! As we head into the holiday juggernaut, we’d like to celebrate the joy of decorating for the season with a little friendly competition. Think your Thanksgiving centerpiece, Victorian ornament collection, or New Year’s baby has what it takes to outshine the rest and win you a free year of OHJ? Find out how to enter (and vote!) at MyOldHouseOnline.com.
PERIOD-INSPIRED HOME DESIGN—
FIND IT ALL ON OLDHOUSE ONLINE!

Old-House Online - the preeminent source for all old-house design and restoration products. Powered by sister publications Old-House Journal and Old-House Interiors, this site showcases the unique products just right for your old-house project. Look here for beautiful, high quality, traditional or unique period decorating products for your home, from nickel bathroom accessories to fireplace tiles to heart-pine floors...and more:

- Peruse design categories from lighting to fixtures to flooring
- Find restoration and repair professionals to help you complete your projects
- See our comprehensive style guide to discover your home's style
- Read about design and construction trends from the industry and beyond

Find what you’re looking for quickly and easily!

OldHouseOnline.com
This is not the Internet.  
Feel free to curl up and settle in.

Magazines don’t blink on and off. They don’t show video or deliver ads that pop up out of nowhere. You can’t DVR magazines and you can’t play games on them.

But you can take one to the beach, to bed or just about anywhere else and, chances are, it will engage, entertain and enlighten you in ways no other medium can.

Perhaps that explains why magazine readership has actually increased versus five years ago. The top 25 magazines continue to reach a wider audience than the top 25 prime-time TV shows. And despite the escalating war for consumers’ eyeballs, readers spend an average of 43 minutes per issue.

What accounts for this ongoing attraction? Why do nine out of ten American adults choose to spend so much time with an unabashedly analog medium?

One enduring truth: people of every age love the experience of reading a magazine, even when the same content is available online. So curl up, get comfortable and enjoy the rest of this magazine.
editor's note

Thoughts of Home

I'LL START WITH A CONFESSION: That “friend” in last issue’s note—the one looking at house after house with disappointing updates—was me. I’d been viewing properties in southeastern Michigan because I’ll soon be relocating there from the Washington, D.C. suburbs with my family. (I’ll continue editing my favorite magazine, thanks to modern technology and my accommodating bosses.) In the end, our house decision—like most people’s—was an emotional one; there was one home we just couldn’t get out of our minds. It’s a real beauty, a 1929 Colonial Revival designed by a noted Detroit-area architect—and it’s almost completely original. As we wait for the loan approval and make plans to move forward with the purchase, I feel like I’ve hit the jackpot on the home front. But I imagine there will be several unexpected repairs that will pop up over the course of our first year in this home, especially since it hasn’t been lived in full-time for several years. So rest assured, I’ll be keeping in touch with the real issues we’re facing with our old house.

On the subject of troubleshooting, in this issue we address two common problem areas in old houses: floors and fireplaces. Wood floors are one of the most defining features inside old houses, but after a century of use, they can start to show their age. Two how-to articles address ways to nurse them back to good health. Contributing editor Ray Tschoepe shows us how to replace damaged floorboards and install spot repairs called Dutchman patches (see “Fixing the Floor,” page 36). The other story, by expert wood refinisher Bruce Johnson, explains that you don’t always need to strip floors to make them pretty again—sometimes all it takes is a quick refinishing coat (see “A Brand New Coat,” page 44). Old fireplaces also can be plagued by problems, but one of the most common is a lack of functionality—repurposed through the years to vent a major appliance like a furnace, they’re no longer able to burn wood. While the fix here is an involved one, newer technologies—like cast-in-place liners—can help provide innovative solutions (see “Fireplace Fixes,” page 36).

Quick fixes just weren’t in the cards for the couple in this month’s Old-House Living story. Their emotional house purchase brought them to a building that was almost falling down. But with time, patience, and determination, they brought it back. It’s a stunning project, and one I’m sure you’ll enjoy reading about (see “Back to Life,” page 28).

As we head into a new year, I’m hoping we’ll hear from more of you about the types of challenges and projects you’re facing in your own houses. Your letters and questions help us put together a better magazine, so don’t be a stranger—keep that communication coming. Wishing you a great 2011.

daposporos@homebuyerpubs.com
Endless Possibilities!

Choose from 20 artisan-crafted models, 18 premium colors, four trim finishes, and multiple range top and oven configurations.

Configure your custom range online at frenchranges.com/configure.

www.frenchranges.com
800.570.2433

Bendheim
Cabinet Glass

Over 120 decorative glass types for your home or office from the leader in specialty glass...
Visit us online!

www.BendheimCabinetGlass.com

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.

www.oldhouseonline.com
Inspection Corrections
As a state-licensed home inspector, I take umbrage with “Scrutiny on the Bounty” [October/November]. Most home inspectors I know won’t go up on a roof except in rare instances. Roofs in excellent condition are inherently dangerous; a roof on an old house, especially one in need of repairs, can be deadly.

Ms. Powell says most states don’t license home inspectors. In fact, nearly 30 states either license or certify home inspectors, and most do so based on a national standard. She also failed to mention the need for pest or radon inspections—many home inspectors are also licensed radon inspectors. Unless he or she is state-licensed as a lead or asbestos inspector, home inspectors can only state they suspect the presence of those substances.

Finally, Ms. Powell didn’t state the most compelling reason for hiring a home inspector—they have no vested interest in whether you purchase the home. Most of the other participants in the transaction (agents, brokers, lenders, etc.) receive a commission only if the sale goes through; a home inspector receives a flat fee no matter what happens.

John E. Baker
via e-mail

Color Cues
I just received the October/November 2010 issue of Old-House Journal, with Beth Goulart’s interesting article on the Dallas Foursquare. My wife and I are renovating a 1908 house in St. Paul, Minnesota, and we are working on an exterior paint scheme that is quite similar to this one. Do you happen to know the paint colors that were used?

David Kirkpatrick
via e-mail

Reader Tip of the Month
To fix the squeaky, bouncy hardwood floors in our bedroom, my husband drilled holes into the 3/4-inch planks and countersunk screws into the joists. He then put dowels into the holes and cut/sanded them until they were even with the floors. Because he drilled the holes at regular intervals, it looks natural to the floors. Almost all of the noise is gone, but there’s still a little left to give the place some character.

LoriMae Reynolds
Via MyOldHouseOnline.com

Got a great tip to share with other old-house lovers? Let us know at OHEditorial@homebuyerpubs.com.
Homeowner Clark Mitchell reports that they used Sherwin-Williams paint in Kale Green (for the body of the house), Alabaster (trim), and Ceremonial Gold (accents). –Eds.

The articles in OHJ that I enjoy the most are those that detail the most authentic ways to restore an old house. Yet in “True Colors” [August/September], the author states that “today’s debilitated color sensibility isn’t up for living with” the bold colors of the 1920s, so only the “weaker” shades recommended for Sears houses are listed. Why didn’t the article list both versions, giving readers a choice of how authentic to be?

Doug Klotz
Portland, Oregon

Unfortunately, we didn’t have room to include swatches of the original Seroco colors, but you’ll notice that we kept their names in the text. To match these up with their modern Sherwin-Williams counterparts, download our color chart at oldhouseonline.com/paint-colors-for-sears-houses. –Eds.

Tile Inspiration
Every issue of Old-House Journal offers new insights into old house renovations and repair, but the October/November issue really hit home. Reading “Patterns in Time,” I finally found what I would like to use in the renovation of our bathrooms—the green and white floor tile on page 28 [right]. Do you have a close-up of this pattern?

Jim McPherson
via Old-House Online

We checked with contributor and catalog aficionado Bo Sullivan, who sent us the illustration, and he suggested getting in touch with the folks at Vintage Catalogs (vintagecatalogs.com) for a more detailed image. About the pattern, he added, “The border shows the influence of European Art Nouveau, with its elongated and conventionalized plant forms used in a repeating vertical orientation. The body fill motif is hard to make out, but it is interlocking triangles, each with two nipped corners—a very unusual pattern.” –Eds.
ON THE RADAR

Salvation Through Salvage

For years, architectural salvage has been a lifeline for old-house restorers, with retail stores offering carefully edited collections of period artifacts. But there’s another option on the scene, too—the nonprofit salvage store.

Think of them as a Goodwill for DIYers—in addition to selling reclaimed building materials, many outposts weave community outreach and environmental stewardship into their mission.

“Our goal is to keep things from going into the landfill and get them back into service,” says Phyllis Jordan, executive director of The Green Project, a 16-year-old nonprofit salvage center in New Orleans’ Martigny-Bywater neighborhood. The Green Project’s focus on the environment means that nearly all of the donations they receive are sold, resulting in a varied assortment of products.

“Instead of just taking high-end salvage, we accept anything that’s reusable,” says Shane Endicott, director of the ReBuilding Center, a similar venture in Portland, Oregon. This means some sifting is generally required to uncover treasures at nonprofit salvage stores, but you could come away with a good bargain—most resell items for 50 to 90 percent below the market rate for similar new items. (Some, like the Architectural Salvage Warehouse of Detroit, offer even deeper discounts for low-income residents.)

Nonprofit salvage stores also may offer extra services that retail outposts don’t. At The Green Project, for example, community members can donate leftover paint, which volunteers sort by color and mix together in big batches, then repack and resell. The ReBuilding Center offers regular hands-on workshops covering everything from installing tile to re-hanging a door, and sells furniture and decorative accessories made by talented staffers and volunteers from materials in the store’s inventory.

“We’re taking something society considers a waste and turning it into an asset,” says Endicott.

To locate a nonprofit salvage store near you, visit oldhouseonline.com/where-to-shop-for-architectural-salvage.

OLD-HOUSE RESOURCE

How Green Is Your House?

We’ve all heard the phrase “the greenest building is the one already built”—but just how much greener is it, exactly? If you’re the type who likes to back up claims with cold hard numbers, check out the energy calculators on thegreenestbuilding.org. Plugging in your home’s square footage and type of construction tell you how much energy it would take to tear it down and build a new structure in its place. For comparison’s sake, you can convert this number into gallons of gas to show that, for example, tearing down a 1,500-square-foot wood-frame house would waste nearly 10,000 gallons of gas. Whip out that sobering figure the next time someone asks why you’re determined to revive an old house instead of knocking it down and starting from scratch.
There's no doubt that old buildings provide a tangible link to the past lives of our towns and cities—but it can be difficult to separate them from their modern-day context and imagine them as they once existed. For residents of Baltimore and Fort Worth, two books help to illuminate the origins of their cities' historic neighborhoods.

In Fort Worth's Fairmount District, resident Michael S. McDermott examines the genesis of one of the city's most venerable historic districts. Archival photos of streetscapes, family portraits, and community gatherings—many provided by current and former Fairmount residents—trace the neighborhood's rise from desolate prairie to thriving streetcar suburb through its near-abandonment in the 1960s and its modern return to prosperity.

Similarly, Bolton Hill: Classic Baltimore Neighborhood follows the evolution of the upper-class enclave north of downtown that was originally advertised as offering "fine residences for better citizens." Weaving in memoirs from original residents, historic guidebook entries, and photos and line drawings of the neighborhood's traditional houses, author and longtime resident Frank Remer Shivers, Jr. paints a rich portrait of one of Baltimore's first suburbs.

Order Heirloom Seeds
Spring planting might be the last thing on your mind right now, but that will change once heirloom seed catalogs start to appear around January. Although many seed providers now do business year-round online, winter is a great time to order seeds, because supplies are plentiful. Keep seeds cool and dry until it's time to plant by sticking them in the fridge; many seeds can be started indoors 6 to 12 weeks before the last frost. For a directory of nurseries that sell heirloom seeds, see oldhouseonline.com/ heirloom-nursery-directory.
Q: Last year I had my old stone house stripped of plaster and repointed. Should it be sealed? The contractor says it’s not necessary; others say it is. What do you think?

A: Jacob Arndt: Using a sealer on masonry seems like a logical choice: Seal the surface like a raincoat to keep the water out, and the problems associated with damp masonry will go away. Many have tried following this logic before, coming up with different chemical compounds to do the job—I’ve even read that some medieval builders soaked foundation stone in linseed oil—but so far no one has come up with a product that’s better than just leaving the masonry alone.

Around the world, many old masonry buildings have lasted hundreds of years without ever having had sealers applied to them. Even primitive clay and straw plaster mixtures will last for generations without sealers. What’s more, some sealers may actually cause damage by trapping moisture in the wall.

The most effective way to avoid water damage is to keep excess moisture away from your façade by maintaining roof and gutter systems and by keeping the grade sloped away from the foundation. Monitor the steady drip of condensation on air conditioners, diverting water with sheet-metal flashing or a plastic tube. Good airflow and insulation also will help control condensation by reducing thermal differences between exterior and interior surfaces.

A periodic maintenance schedule, similar to the preventive maintenance your car receives, will have the greatest benefit. Once or twice a year, inspect gutter systems and use a flexible tent pole or stout wire to clear any built-up debris from common backup points in downspouts, then flush with water. Inspect the attic rafters, fascia, and soffits for any sign of moisture; if you discover water damage, it’s likely a sign that you need to install ice-dam protection (such as roof vents, baffles, or membranes) to prevent ice from pushing under the shingles. Observe water discharge around the structure, keeping the grade sloped well away from the foundation, and make sure downspouts are diverting water clear of the foundation. Also inspect mechanicals for any source of leaking water. Finally, old chimneys can be full of ash at the base and harbor moisture that will eventually deteriorate the base and cause problems above. Most chimneys have a small trapdoor at the base for the removal of built-up ash.

As for those chemical sealers, forget them: They are only temporary applications, probably addressing the wrong source, and their cure may be worse than the disease. As with most things in life, a little prevention goes a long way on masonry buildings.

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.
Mosaic Mystery

A PRIM AND PROPER VICTORIAN PARLOR at first glance, closer investigation of the setting above reveals an ominous undercurrent. The strange half-obscured warrior on the newel post, dead polar bear in front of the fireplace, too-tall potted plant, and vaguely threatening wiggles in the wallpaper leave a mysterious sense that something sinister lurks just behind the blood-red draperies...

J.W. Boughton was no mystery. Established in New York in 1868 and moving to Philadelphia in 1871, the company was the country's leading manufacturer of Gilded Age decorative inlaid and patterned wood floors. This interior is from Boughton's 1893 catalog, which included more than 40 pages of parquet designs, as well as mosaic wood wainscoting and an extensive collection of elaborate Moorish and Egyptian fretwork grilles—award winners at that year's World's Fair in Chicago.

"We cover Walls and Ceilings, as well as Floors and Stairs, and can produce the most pleasing and harmonious effects from our large variety of designs," states the caption. Of course, one person's "pleasing and harmonious effects" are another's crimes against taste and restraint. Perhaps the real mystery is why anyone would want such a preponderance of parquet in the first place.

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.
Japanese Handsaw
When it comes to quality and ease of use, these Eastern imports often win out over their American counterparts.

BY Ray Tschoepe

Walk down the tool aisle of your local home improvement center, and you'll see dozens of specialized power saws. Yet with all these choices at our fingertips, sometimes the task at hand requires nothing more than a simple handsaw. If you've purchased a handsaw in the past 20 years, it's likely to be a Japanese-style saw or some Western reinterpretation.

A Bit of History
After World War II, many carpenters turned to portable motorized saws for speed and efficiency. As a result, the demand for handsaws fell. Quality decreased with each passing year as interest waned. The only readily available saws were cheaply made, with little attention to the detail and quality that carpenters had come to expect.

As a result, importers began to market a Japanese saw that cut on the pull stroke, rather than the push stroke like their American counterparts. At first a curiosity, Japanese saws grew in popularity when craftsmen and homeowners found that the saws were usually affordable, comfortable to use, and sharp right out of the box—features that more than made up for the necessary adjustments in cutting style.

Pros and Cons
Japanese-style saws have a number of advantages over American saws. Because they don't have to be pushed through wood, they can accommodate thinner blades without buckling, and without the need for reinforcement in the form of a thick piece of steel bent over the upper edge of the saw.

In order for blades to cut without binding, the teeth of the blade are "set," or bent slightly to each side in an alternating pattern. A Western-style saw requires a significant set, while Japanese versions require very little. As a result, the kerf (sawcut width) of the Japanese saw is very narrow, and only a minimal amount of wood is removed; hence, the saw requires less effort to use.

There are only a few disadvantages to Japanese saws. Sawdust is always deposited on the cut line and must be blown away repeatedly. Also, the thinner blade is more likely to wander, particularly in hardwoods with irregular grain patterns. The thin, very sharp teeth are prone to breakage when encountering knots or open-grain hardwoods like white oak, so extra care must be taken when sawing tough woods.

Blades that haven't been induction-hardened (evidenced by a blackening of the metal along the teeth) can be sharpened, but since the teeth are ground in a complex cutting pattern, it's a difficult task that requires specialized files and lots of patience. Finally, the short length of the blades available from local suppliers (7" to 10") can limit the size of the material cut. (Some specialized suppliers stock longer blades, although standard blades are generally sufficient for most everyday work.)

Even with their drawbacks, Japanese pull saws are an excellent value when you need a quality handsaw, and newer Western-style saws just aren't cutting it.
PERIOD HOME COLLECTIONS
Redefine Your Home

THE PHILADELPHIA COLLECTION
CIRCA 1800 - 1840

Free Shipping on Orders Over $100  www.HOAH.biz

Most Comprehensive Selection of
Registers and Vents

THE PHILADELPHIA COLLECTION
CIRCA 1800 - 1840

The Philadelphia Collection
Circa 1800-1840

Free Shipping on Orders Over $100  www.HOAH.biz

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

www.oldhouseonline.com
To understand why the Palmer House is so special, you need only enter the lobby. Its ceiling, resplendent with 21 panels of Greek mythological scenes that spring to life in rich paints and raised plaster, could rival that of the Sistine Chapel.
In fact, when the ceiling was restored a decade ago, it was at the hands of Liddo Lippe, the same master craftsman who repaired Michelangelo's Vatican City masterpiece. Lippe worked flat on his back, raised on scaffolding, throughout the night so as not to disturb the guests. "We kind of made a show of him," says Ken Price, the Palmer House's director of public relations. "We'd roll out the scaffolding every evening around 9 and play Mozart while he worked on the ceiling."

The ceiling is but one of many grand flourishes throughout the hotel, which was built by developer Potter Palmer in the French Empire style as a wedding present for his 21-year-old bride, Bertha Honoré. It opened on September 26, 1871, just 12 days before the Great Chicago Fire, which it did not escape.

Determined to rebuild, Potter immediately commissioned a new hotel, requesting that it be fireproof. The visionary building, made essentially of cement, was completed in 18 months' time, and funded by a $1.7 million personal loan. Palmer worried about lighting the new hotel with candles, so he started looking for a better way. Legend has it that after hearing of a young inventor in Menlo Park, New Jersey, Potter became the first to install Edison's creation—the light bulb—in a public building.

The new incarnation of the Palmer House quickly became known as the most elegant hotel in post-fire Chicago, and was so popular that in 1923 it was significantly enlarged. A new 25-story building, the third Palmer House, was designed by noted architectural firm Holabird & Roche (which later became Holabird & Root), and erected on the same site—the previous hotel was disassembled in two stages as the new one was erected, so the hotel never lost a day of business.

**Modern and Historic**

Today, that 25-story building has recently undergone a $178 million restoration that returned its original luster while integrating modern gathering places—restaurants, a spa, and a fitness club—into its historic fabric.

Projects that sound straightforward—cleaning the chandeliers in the Grand and State Ballrooms—quickly turned into a logistical challenge, given that the chandeliers in question are 9' tall and weigh more than a ton. "Because of their sheer size, they couldn't be taken off of the property," explains Price. The solution, devised by lighting restoration company Lumenelle, Inc., was to set up workstations on the premises, where each giant fixture was disassembled, cleaned, repaired, and rewired. Mapping and cataloging the chandeliers' 80,000 crystals so they could be returned to the exact same spot was a logistical tour de force. "People think it was just a cleaning, but these chandeliers were completely restored," says Peter Janko, president of Lumenelle. "They were brought down and taken apart, with each piece—crystal and metal—individually cleaned. Then they got all new sockets and wires up to UL standards."

Smaller chandeliers grace the Red Lacquer Room, a space whose sumptuous gilding and hand-carved friezes were painstakingly repaired. The Palmers themselves bought these Austrian chandeliers on a trip to Europe; they are festooned in crude garnets per an aristocratic custom of the time, decked out the lighting in...
Time Travels

Then there's the Empire Room, reached via a prominent staircase in the lobby and through a set of black French doors. Open them, and you're transported to another era, one where performers like Judy Garland, Ella Fitzgerald, and Liberace entertained diners on a stage so close you could touch it. Frank Sinatra's career kicked off here when he appeared onstage with Tommy Dorsey, so unknown at the time that he wasn't even on the bill. This room, with its dramatic gold-tinged Ionic columns and gilded friezes, also has been meticulously restored. "The room was completely regilded," says Price. "Teams of artisans and craftsmen—a virtual army of people—worked on it for nearly half a year to bring back its original grandeur, guided by original drawings and vintage photos."

Today the Palmer House is the oldest U.S. hotel in continual operation—it celebrated its 140th anniversary in September—having remained open throughout all of its rebuilding and restoration projects. Yet despite its well-documented and storied history, the hotel managed to keep some secrets for decades. The two bronze winged statues gracing the lobby, for example, were thought for decades to have been done by Frederic Auguste Bartholdi, the Italian sculptor commissioned to build the Statue of Liberty, largely because of the masculine nature of their faces. In fact, the hotel discovered in the late 1940s that they were created by Louis Comfort Tiffany after then-owner Conrad Hilton commissioned a study of all of the artwork; they're now known to be Tiffany's largest statues, weighing more than a ton apiece. "The semi-precious stones.

Touring the Palmer House, it seems that such visual and historical riches wait around every corner. Off of the Monroe Street entrance, visitors are greeted by a pair of enormous hand-forged bronze doors, each adorned with filigree peacocks, their delicate heads nearly touching the door frame, and their elaborate tail feathers trailing down to the floor. The doors were designed by Louis Comfort Tiffany to front the C.D. Peacock jewelry store, a landmark Chicago business—the first incorporated in the city—that was located in the Palmer House for decades. Each door weighs more than half a ton. "I can't even begin to tell you what they're worth," says Price, whose personal hotel stationery bears a stylized embossed gold peacock. "They're priceless real estate art."

CLOCKWISE FROM TOP LEFT: Tiffany touches throughout the hotel include an ethereal medallion on the lobby rail, peacock doors that once fronted an in-house jewelry store, and artful, angelic hardware in the Empire Room that serves as a tieback for securing the latches of open casement windows.
reason Tiffany became so famous in the Midwest is because of the Palmer family,” Price explains. “They gave him tremendous exposure.”

Thanks to Potter Palmer's vision and determination, today we can all be exposed to the hotel's many treasures.

**The Palmer House**

17 East Monroe Street
Chicago, IL 60603
(312) 726-7500
palmerhousehilton.com

Room rates begin at $129 per night in the low season, December through February.

A special history package, which includes a one-hour narrated historical walking tour and overnight stay, runs through December 31 and costs $209.

**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
Projects in the Park

Historic leasing programs can be an innovative way to both save buildings and bring new services to public spaces. We spoke with Lucy Stackhouse, executive director of Philadelphia's Fairmount Park Historic Preservation Trust, about their successful leasing program.

**DEMETRA APOSOROS:** When did your historic leasing program get started?

**LUCY STRACKHOUSE:** Our program began in the early 1990s with a piece of legislation in Philadelphia approved by the City Council. It provided the Trust with the ability to lease publicly owned historic properties in Fairmount Park.

**DA:** How does it work?

**LS:** Very early on the Trust was given a list of 43 properties owned by the city, and charged with finding uses compatible with both the building itself, and with Fairmount Park. We put out requests for proposals to different organizations to see if there was interest in leasing buildings—in the beginning we actually had to find lessees. Now we act more like a regular real estate company—we advertise on our website and put signs up. Of course, in the early 90s we didn't have a website; with the Internet, it is much easier to get word out about a building.

**DA:** How do you determine what's an appropriate use of the building?

**LS:** Everything in Fairmount Park is zoned recreational, so one thing we try to ensure is that the proposed usage is compatible with where the building is located—some buildings are near residential neighborhoods, and some are in very isolated areas. We carefully consider all proposals with our due process, which includes input from the local community, the Trust Board, Parks and Recreation staff, and the District Council member.

Our motivation is to bring these buildings back into public use and to find responsible tenants that will maintain and preserve our buildings.

---

DEMETRA APOSOROS: How do you work with lessees to rehabilitate the buildings? Do you provide guidelines, oversee work, or actually do the work for them?

**LS:** It's a combination, depending on the needs of the lessee. Some may need help on a large project. On small projects, they may just need guidance.

By Demetra Aposporos

---

**OLD-HOUSE JOURNAL JANUARY 2011 www.oldhouseonline.com**
Another lessee, the Cedars Café, has brought public restrooms and a place to gather and grab a healthy bite to a remote, rugged area of Fairmount Park.

**DA:** Do lessees pay rent, or does their care and feeding of these buildings serve as payment?

**LS:** The rent varies, but most leases do require rents. We look at the market value of the lease if the building were up to par, then look at what capital improvements are needed from the lessee for rehabilitation, and then we determine the rent—keeping in mind, of course, that the Trust is a nonprofit, so we aren’t looking to make a substantial profit as a landlord would.

**DA:** Must lessees also be nonprofits?

**LS:** No—we have quite a few that are nonprofits, but we also have commercial operators that run cafés. We’re happy to consider any proposed use, as long as the proposal is appropriate for the building and the park.

---

### About Fairmount

Fairmount Park is Philadelphia’s park network, encompassing 9,200 acres of citywide park systems and 63 neighborhood parks, which includes a significant number of historic buildings. The Fairmount Park Preservation Trust, a nonprofit organization, was founded to help preserve, rehabilitate, and manage those buildings.

---

**My Style**

Looking for originality? You’ve found it. What color does it come in? You tell us.

Adorned with chrome, 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.

Let us build one for you.

ElmiraStoveWorks.com • 1-800-295-8498
DA: Who are your newest lessees?
LS: We have two. The Trolley Car Café was a challenging project. It was a public bathhouse, but what made it interesting and gave it unique character was the roof, a hip roof similar to a little hat sitting on a brick box. It was quite costly to restore it, but the lessee was able to do so, and we're thankful that they did. The finished building brought a new amenity where none existed before: a café, bike rentals, public restrooms, and a welcome/information kiosk to East Falls. The other lessee, Cedars Café, was a very charming late 19th-century building in a beautiful rugged area with very few public services; it now provides public restrooms and a place to sit and visit and enjoy healthy dining.

DA: What's the Trust's main motivation for leasing buildings?
LS: Our motivation is to bring these buildings back into public use and to find responsible tenants who will maintain and preserve our buildings. We conduct annual inspections and document issues that could develop in the next two years to help tenants plan maintenance and repairs. These are fabulous buildings that Philadelphia cannot afford to maintain, so we're trying to make them all self-sufficient and available for public access.

DA: Do you have other properties up for lease now?
LS: Yes, several. One we just started marketing, which may be a little difficult to find a tenant for, is called the Strawberry Mansion Music Pavilion. It was designed by Horace Trumbauer and was originally used for concerts—we have some great historic photos of people sitting on the grounds, listening to music. That building is going to require a substantial amount of rehabilitation, but it could be a fantastic music venue again, or even a farmer's market.

For more information, visit fairmountparktrust.org.
DISCOVER THE CHARM of Early New England Homes

Our 1750s style cape home building system boasts beautiful timbered ceilings, a center chimney, wide board floors and custom, handmade features in the convenience and efficiency of a new home.

Our model is open:
Mon-Fri 8-4:30, Sat 9-3

Early New England Homes
by country carpenters, inc.
Bolton, CT / 860.643.1148
EarlyNewEnglandHomes.com

- CAST IRON • CAST BRASS • CAST ALUMINUM • CAST ZINC

The Reggio Register Co.
Dept. D1012, 31 Jyterk Road, Leominster, MA 01453
1.800.880.3090 • www.reggioregister.com

10% OFF your first order with code D1012

Grilles & Registers
Made to Last a Lifetime

- Cast Iron • Cast Brass • Cast Aluminum • Cast Zinc

Reggio Registers
www.dininglegs.com
866.963.5602

Good Time Stove Co. Wood Stoves are Genuine Antiques—No Reproductions
Conversion to Gas and Electric Available on All Models

See our complete catalog of Heating and Cooking Stoves online
www.goodtimestove.com or call 413-268-3677

Osborne Wood Products, Inc.
Add versatility to your projects with our new Table Slides.

Your New Source For Table Slides

- TABLE SLIDES
- EQUALIZER SLIDES

www.oldhouseonline.com
period products

Clean and classic offerings for every room of the house.

What a Gas

Vintage industrial lights are all the rage these days, but most examples on the market draw inspiration from the early 20th century. Rejuvenation's new gaslight-inspired fixtures take the concept back even further, to a time when Industrial Revolution-era factories were lit by simply constructed fixtures burning acetylene gas. The Gas Industrial collection—featuring three pendants (including the Rockwell, left) and one wall-mounted fixture—faithfully imitates the spare beauty of their unadorned piping and caged globes. Rockwell pendant, $520. Call (888) 401-1900, or visit rejuvenation.com.

Pattern Play

Conceived in 12th-century Syria, intricate damask wallpapers were once the height of elegance, reserved for the most formal rooms of a house. But today, vibrant, updated damasks have taken on a casual air while still retaining their time-honored sophistication. Thibaut is the latest company to offer a new spin on the pattern, infusing it with fresh colors and surprising textures. Their Damask Resource 3 wallpaper collection features 12 different designs, from the monochromatic Drexel to the subtly shimmery Taddington (left). From $41 per roll. Call (800) 223-0704, or visit thibaut.com.

Coffer It Up

Popular since ancient Greece and Rome (the Pantheon is perhaps the most famous example), coffered ceilings have long been a simple way to add architectural interest to a room. What hasn't been so simple is creating those coffers—until now. Armstrong's Easy Elegance coffers fit easily into dropped ceilings, taking a room from institutional to traditional in just a weekend's time. (The lightweight, paintable panels also can be used on plaster or drywall ceilings after installing a metal grid.) $2.48 per square foot. Call (800) 233-3823, or visit armstrongceilings.com.
Culinary Classic

Home Depot has rarely been synonymous with period style, but that's about to change, thanks to the influence of Martha Stewart. In conjunction with MasterBrand Cabinets, the arbiter of refined taste has launched a new kitchen collection at the home-improvement chain. Details like board-and-batten construction, glass-front doors, and period-inspired hardware make regular appearances (as in the Seal Harbor line, above, inspired by a New England coach house), providing owners of vintage houses with a raft of appropriate kitchen options. Prices for cabinetry start at $96 per linear foot; hardware ranges from $3 to $7 per piece. Call (800) 466-3337, or visit homedepot.com.

Iron Works

Sturdy cast iron sinks are an old-house staple, but they don't always accommodate the modern luxuries and configurations that homeowners seek when revamping kitchens. American Standard's new line of undermount cast iron sinks, however, marries traditional style with updated conveniences like offset drains and deep bowls for cleaning pots and pans. The 16" x 20" bar sink (above) is perfect for adding historical character to a central island. Bar sink, from $260. Call (800) 442-1902, or visit americanstandard-us.com.

Real Simple

Often, furniture from—or inspired by—centuries past can feel as if it belongs in a museum, not a house. For homeowners searching for classic style without the stuffiness, Habersham has created the American Treasures collection, which takes timeless forms and simplifies them with distressed finishes and straightforward details. The pieces (including the Bennington curio cabinet, above) draw on a wide range of early American influences, from Caribbean colonial to frontier rustic. Bennington cabinet, from $11,239. Call (706) 886-1476, or visit habershamhome.com.

Let There Be Light

In the bathroom, wall-mounted fixtures placed above and beside medicine cabinets aren't just practical—they're also a callback to the early 20th century, when the concept of task lighting in the bath was just taking hold. Waterworks' new lighting collection features a variety of traditionally styled wall-mounts perfect for replicating period style, from the Colonial Revival-esque Ashley to the Cameron (above), which calls to mind Deco-era turtle-shell lights. Cameron double-arm sconce, $560. Call (800) 899-6757, or visit waterworks.com.
The restored home is picture-perfect today, but it took a lot of work to get it there, including (opposite, clockwise from top left) transforming an ancient summer kitchen into a family room, creating a bump-out addition for a new dining room, stripping off an attached woodshed, and reviving the front façade with a fresh coat of paint.
When people say a house makes time stand still, it's usually meant as a compliment, a way of saying that the home resembles nothing so much as a beautiful, carefully preserved history book.

But there's another kind of time stoppage that can happen in old houses, and it's not pretty at all. That's what Mike and Irena Guinness encountered the first time they walked into an 1825 Federal-style farmhouse in Scottsville, New York.

Their first clue should have been the “lock” on the vacant structure's front door: a 2x4 beam, wedged from the doorknob downward to a doorstop that had been nailed into the home's original maple floor.

The main house, which had previously been owned by members of only two families, made them draw a deep breath—and not in a good way. The home's primitive “locking system,” as the couple jokingly calls it now, was the least of their problems. Raccoons and mice skittered throughout the attic, creosote had leaked down...
interior walls, and decades of occupants' smoking had tinged much of the interior a gritty tobacco yellow. Moreover, the elderly previous owner—a bachelor who had lived there since World War II—had evidently been a trapper who used a second-floor bedroom to dry skins. “There was no indoor plumbing,” recalls Irena, “and only seven outlets in the whole house. The kitchen had a hand pump for water.”

Looking at these aspects of the house, Mike and Irena knew what lay in store for them: countless coats of primer and paint to cover the dingy walls; traps and push brooms to rid the house of animals and their waste; and scrub brushes, strippers, and peels to remove paint from woodwork and clean plaster and brick.

Most couples would have backed away, mumbling excuses and grabbing for their car keys. Not the Guinesses. They saw the old house as a blank canvas on which to inscribe their personalities while still respecting and restoring its original character. “We envisioned what it could become,” says Irena, “and we both liked it.”

**Master Plan**

Instead of fretting about the inevitable crises that popped up—“When you're restoring a house, things come up that you don’t expect,” Irena notes—they sat down and brainstormed their ideal version of the house. Irena took their notes and drafted a lengthy “mission statement” for the property. When the couple found an architect they wanted to work with—Rochester-based Mark Muller—Irena gave him this document asked him to use it as a Bible. “We basically outlined every room in the house and how we wanted to use it,” Irena says. “It was about how we like to live, how we entertain. That we needed a lot of light. That any additions should be in keeping with the house—and look like they had always been there.”

But first, they had to tackle structural repairs—specifically, 16' worth of cobblestone cellar wall that tumbled down when digging began on the foundation for a new addition. Luckily, the rest of the home was so sturdily built that it never shifted; the crisis was solved by replacing not just the stone in the wall, but also part of the basement's cobblestone floor with a gravel floor that allowed them to incorporate French

---

LEFT: An antique hutch in the breakfast area provides a fitting backdrop for Irena’s majolica collection. ABOVE: In the kitchen, custom cabinetry helps new appliances blend easily into the 185-year-old farmhouse. INSET: A scrapbook details Mike and Irena’s restoration journey.
Sunny yellow walls in the formal living and dining rooms (part of a new addition to the house) counteract the chilling effect of upstate New York winters, while an eclectic collection of antique furniture reflects the house's age.

drains. “It was actually somewhat of a blessing,” Mike says.

The couple dismantled much of the first floor, but kept the floor plan largely the same. In the family room, they numbered each of the structural floor beams as they were lifted out, and put them all back in the same positions. All interior doors were also taken down, labeled, stripped, repainted, and then re-hung in either the original locations or other spaces in the expanded home that needed doors. “We reused every door we could,” Irena says.

The new kitchen, the most labor-intensive part of the restoration process, tapped the talents of regional craftsmen to create a design that echoes, rather than mirrors, an antique kitchen. Appliances and furniture are all new; the walls of built-in wooden cabinetry were created by cabinetmaker David Lapp, designed to store Irena’s collections of vintage linen and majolica and Staffordshire pottery.

Despite these updates, Mike and Irena wanted to keep the old, scarred chestnut floors in the kitchen, which proved to be a challenge to match with modern flooring when a bump-out addition along the back of the home was planned. Rejecting the contractors’ offer of a pine substitute, the couple hunted down closely matching antique chestnut in a New Hampshire barn. “They brought it in on a tractor-trailer!” says Mike.

The addition added 10’ along the back side of the house in the kitchen and dining room, allowing for extra eating and storage space and giving the Guinneses room on the second floor to create a lofty master suite with cathedral ceilings, blue-and-white toile wallpaper, a white-tiled master bath, and a bank of windows overlooking their acres of back yard.

Irena, who adores gardening, was the driving force behind the yard’s landscaping. She had workers dig up the foundation stones of an old barn that had burned in the 1920s, and turned them into a rock wall, fencing in a naturalistic, curving garden behind the house. Water features and a paved terrace complete the space and give the couple a cozy outdoor spot.
to entertain and enjoy meals.

The street-facing front of the house was the only part of the structure that owners in the 20th century seemed to have kept up with any degree of regularity. (Even on the back of the house, Mike and Irena noticed with amusement, the newer coats of paint only went up as high as a man could reach.) It required just a few cosmetic tweaks and a color change to be photo-album-worthy. “We just gave it a good power wash and a coat of paint,” says Mike.

**Living History**

Walking through the Guinesses’ fully restored Federal farmhouse today, it’s hard to imagine that the home was ever anything but beautifully preserved.

The most lived-in downstairs room these days, the green-, red-, and cream-colored family room, now offers views of the front yard from original six-over-six windows, covered in winter with custom-cut storms. New French doors open onto Irena’s sculpted gardens.

An adjacent powder room, a study in raspberry, highlights the strengths that Irena’s artistic eye brought to the entire project: The walls are covered in a damask-like stenciled pattern she conceived and cut herself, then painted to achieve a vintage wallpaper effect.

Upstairs, other secondary bedrooms became walk-in closets, a home office, spaces for grandchildren and guests to sleep. (A secondary servants’ staircase in the house was sacrificed to free up square footage for these purposes as well.) An all-new addition on one side created formal
Irena, an avid gardener, designed the home's landscape, incorporating a shady terrace for al fresco meals (above), and preserving the home's original three-hole outhouse (below right), which she says is a surefire conversation-starter at parties.

Living and dining rooms, done in yellow and red, with Liberty of London fabric on the dining chairs and Schumacher paper on the walls. Other sympathetic additions to the property include a large garage and an 1,100-square-foot guest suite, connected to the main house via a long hallway, that Irena's mother lived in for a few years.

Looking back on their work, the couple sees these flexible uses of the vintage home's spaces as a way to bring the 1825 structure into the 21st century, keeping it relevant and livable while still respecting its history. "If it's going to be a museum house, that's fine," says Irena. "But if a home is going to be lived in, it has to work for today."
Old-house fireplaces that have been decommissioned—thanks to flues co-opted to vent central heating systems—can be brought back to good working order with some thoughtful repairs.

**Story and Photos by Charlie Allen**

When central heating was installed in pre-Victorian houses, it was often at the expense of an original wood-burning fireplace. The new heating system, powered by coal and later oil, needed a flue to vent the byproducts of combustion. The easiest solution was to punch a hole in the brick hearth (fireplace floor) nearest the furnace or boiler, route a metal duct through the flue, and brick up the mouth of the affected fireplace. Voila, the homeowners had central heat and an end to the drudgery of heating with fireplaces. I'm sure our forebears felt that sacrificing a fireplace for the modern convenience of central heat was no sacrifice at all, but today's old-house enthusiasts may not agree. Getting a central-heat-retrofitted fireplace back to good wood-burning order is a job best tackled through a series of methodical steps.
Bringing it Back
When the Friedman-Sorenson family, owners of an 1860 Greek Revival worker's cottage, contacted me, their boiler maintenance company had just informed them that their boiler's venting system had become dangerous. Acidic effluents from decades of boiler use had eaten away significant portions of the brick mortar above the roofline and in the third floor area of the house. Their unlined brick chimney—which had been reconfigured to vent the boiler—was becoming structurally unsound. In addition, holes that had worn through the mortar on the third floor could allow potentially deadly carbon monoxide to enter the living area. The Friedman-Sorensons wanted the chimney repaired, and they also hoped to get the fireplace in good working order since the flue's reconfiguration caused the fireplace to smoke up the room whenever it was used.

The masonry flue needed to be lined, and we decided to use a cast-in-place liner. (For more about lining chimneys, see oldhouseonline.com/making-sense-of-chimney-liners.) The original chimney was large enough to accommodate a 6" round flue to vent the boiler and hot water heater, which would protect the masonry chimney, provide a superior draft for the appliances, and close all potential holes through which carbon monoxide might escape. But getting the fireplace working again was a different story. While we could fit another 6" round liner in the existing space, at 30" wide, the fireplace needed at least a 9" round flue to work properly.

To solve the problem, I suggested installing a Victorian cast iron wood-burning insert capable of drafting through a 6" round flue. As an added bonus, the stove's backplate would cover up the plain and inappropriate brick fireplace surround that detracted from the home's original charm.

The Work
To restore the chimney's structural integrity, my team repointed it above the roofline and closed holes in the mortar joints on

Do I Have a Working Fireplace?
If your fireplace is essentially unaltered and the flue is free of obstruction, then it will continue to draft as it did 100, 200, or even 300 years ago. In that sense, it will continue to work, but that alone doesn't make it safe to use. With or without boiler-induced acid wash, masonry chimneys will deteriorate over time. Many old-house owners rightfully become concerned when they see white powdery sand appear in the bottom of the fireplace (a sign of deteriorating mortar) or when a chimney cleaner points out damaged areas of mortar and brick. Because old houses have wood framing and lathing in contact with the firebox and chimney flues, deteriorated mortar joints risk transferring heat to these wood members. And because they have been near the source of fireplace heat for decades, the flashpoint of these wood components is lower than when originally installed, presenting a fire hazard. For safety's sake, brick fireplace flues in old houses should always be lined.
Through the years, both the hot water heater (left) and the boiler (above) had come to be vented through the basement wall into a flue that originally serviced only the living room fireplace.

Modern Options

Today, many high-efficiency heating appliances can be vented directly outside through the foundation. Installing such a unit can free the original fireplace flue, which can then be reclaimed through relining and some masonry repairs.

the third floor. In order to access the third-floor spots, we had to break through—and then repair—an interior wall, but fortunately we were able to do this through a closet. We also raised the mechanical flue's connection to the chimney in the fireplace throat so that it didn't turn so abruptly into the flue. Then we dropped two 6" inflatable rubber forms—like big balloons—down the existing chimney. Each had 1" springs crimped around it at 24" intervals along the tube to keep the forms off the chimney's brick walls and separated from each other.

The first form was lowered down the chimney and over to the basement boiler's flue thimble. The second form was dropped down the fireplace itself.
The new Victorian-style fireplace insert fits the space well, but its backplate didn’t completely conceal the old brick. To create a seamless appearance, Charlie found a reclaimed wooden Greek Revival mantel and re-worked it, resizing its plinths and adjusting its height and depth to match the original molding and the built-in bookcase sitting beside it.

We removed the anachronistic 1980s-era brick mantel, and set the Victorian insert into the fireplace so we could pull the chimney form through the damper hole on the insert’s back side. We then secured and braced the insert.

Our crew set up the pump and mixer and slowly poured SolidFlue lightweight chimney refractory mortar around the two forms. (Poured chimney liners are all done with Portland-based, lightweight refractory mortars.) We vibrated the forms constantly using machines strapped to the formers to eliminate the potential for voids, and monitored the basement, fireplace, and third-floor closet areas for leaks. We poured for three days before reaching the top of the chimney—spreading out pouring time puts less pressure on the old chimney. A day after we finished pouring, after 12 hours of cure time, we deflated and removed the forms, leaving behind two smooth, continuous masonry flues. In addition to being rated for zero clearance to combustibles, the new flues created a lightweight reinforcing column inside the old masonry chimney.

Variations On a Theme

Historically, punching a metal duct through the hearth wasn’t the only way to vent a new heating system. Heating specialists also could build a new chimney from the basement floor behind the wall past the fireplace, connecting it to the original fireplace at the flue’s throat somewhere above the mantel. This “saved” the fireplace from being bricked up and potentially made it available for wood-burning fires, but introduced a second appliance using a different fuel in the original flue. As the gases from the heating system rose in the chimney flue, they condensed, and their acidic effluents effectively produced an acid wash that ate away at the clay bricks and lime-based mortar joints. Building and plumbing codes have forbidden this practice for years.

Sometimes finding room for the new flue from the basement required that the original firebox be reconfigured and made smaller. No matter how the fireplace and chimney flue were reconfigured to accommodate central heating, sacrificing a wood-burning fireplace was typically the result.

Water heater’s 6" thimble to the new poured liner in the basement, and tested the Victorian insert to ensure that it was safe to burn wood, using a chimney camera to check that there were no voids or cracks. We verified that everything was safe and in good working order, but our job wasn’t quite finished yet—we still had to replace the 1980s-era brick mantel.

We found a reclaimed wooden Greek Revival mantel and set it over the backplate of the Victorian insert. We then resized the mantel plinths to properly receive the original baseboard and base molding, set a wood corner plaster ground, and repaired the front and return walls. We had to adjust the mantel’s height and depth to match the dimensions of an existing built-in bookcase that sat to the right of it.

Now, the relined chimney flues both exhaust the house’s mechanical systems and preserve the ambience of the open-hearth wood-burning fireplace. Not a bad fix for a favorite old-house part.

Charlie Allen, founder and president of Charlie Allen Restorations in Cambridge, Massachusetts (charlie-allen.com), has been restoring older homes for more than 40 years.
The Old-House Gift Guide

Need the perfect gift for the determined DIYer on your list? We've got you covered, from the newest gadgets to the classic must-haves. By Noelle Lord Castle and the OHJ Editorial Staff

As gift-giving season rolls around, most folks begin dreaming of expensive electronics, new clothes, pampering bath products. But not old-house restorers—for them, a high-tech hammer is much more useful than the latest iPhone incarnation, and a sturdy wrench will win out over bubble bath any day. That's because, even during the holidays, the restorer never forgets his or her true love: that old house. Gifts that make working on it easier, faster, and better—from basic toolbox staples to new-and-improved gadgets—are always a welcome addition under the tree.
Pancake Compressor
Compressors are a must-have item for serious DIYers—they make nailing trim and other decorative elements as easy as pulling a lever. Porter-Cable’s new 165-psi, 4-gallon pancake compressor packs more usable air and a faster recovery time into a compact package that’s also lighter and about 30 percent quieter than previous models. About $170; (888) 848-5175, deltaportercable.com.

AirGrip Laser Level
In an old house, where there’s rarely a straight line, a level is a must, and one that keeps your hands free is even better. Ryobi’s tiny laser level vacuum-grips the wall, even on uneven surfaces, to stay in place while you align shelves and picture frames. Unlike other hands-free levels that use sticky paper or pins, this one won’t mar your walls. $20; 800-525-2579, ryobitools.com.

Stay-Put Tape Measure
Tapes that stay where you want them—without rolling over or pulling away from the surface you’re measuring until you’re done—are key to making efficient measurements. The hook on Bostitch’s new Bi-Material Tape with BladeArmor has a surface area 150 percent larger than traditional tape measures, and its 13’ standout makes it easy to measure materials from a variety of angles. 25’ tape measure, $25; (800) 566-6696, bostitch.com.

The Latest & Greatest

Anti-Vibe Hammer
All hammers are not created equal—some can make jobs move faster. Take the new Anti-Vibe hammers from Bostitch: A strike face that’s 75 percent larger than the industry standard makes it easier to hit your target, while improved tuning-fork technology works to minimize vibration, and torsion control stabilizers help ease arm fatigue. Available in several sizes. 28-oz. hammer, $28; (800) 566-6696, bostitch.com.
Reciprocating Saw (aka Sawzall)
For major projects like removing clapboards or getting rid of rotten porch planks, the Sawzall's ability to cut through both wood and metal makes it invaluable. Word to the wise: This demolition tool can spell disaster in the hands of uninformed homeowners, so make sure your recipient knows what should and shouldn't be removed. (Might we suggest an OHJ subscription as a companion gift?) Around $80, (800) 729-3878, milwaukeetool.com.

Good-Quality Respirator
It may not be as flattering to wear as, say, a cashmere sweater, but no old-house restorer should be without a decent respirator. A rubber half-mask with a changeable cartridge is a good bet for basic home repair needs—we like the 3M 6000 Series because it comes in several sizes, and filter changes are a snap. Include HEPA (for airborne dust particles like lead) and charcoal (for organic vapors like oil paints and strippers) filters to protect against the most common repair-related toxins. From around $11; (888) 364-3577, 3m.com.

Wood Planes
Anyone creating woodwork for an older home—where new pieces can stick out because they lack the hand-planing marks of older craftsmanship—can appreciate a set of good wood planes. For general use, 6" to 10" block planes are a toolbox staple. Scrub planes are also good to have on hand; the subtle U shape of their blade creates hand-planing definition. Standard block plane, $145; (800) 871-8158, leevalley.com.

Utility Shears
Capable of handling a wide variety of projects both inside the house and out, utility shears can't be beat. They can prune trees, cut tubing and dowels to size, trim weatherstripping, and more. Stanley's latest version features a 1"-wide opening that cuts with standard utility blades, attached via a nut for easy changeovers. There's also storage for up to five standard utility blades in the handle, so you always have a fresh one at the ready. $10; (800) 782-6539, stanleytools.com.
Windo-Zipper
This inexpensive little tool is an absolute must-have for any wooden window owner. Its triangle-shaped head allows you to get in between sashes or any other adjoining woodwork pieces that are stuck together by paint buildup. The serrated edges “unzip” the paint bead to regain sash movement. $8; (800) 423-3845, reddevil.com.

Circuit and Polarity Testers
Before plugging an electrical device—especially high-tech gear like a new computer—into an old socket, you’ll first want to make sure the outlets in your house are safe, meaning their polarity is properly wired and grounded. That’s where these testers come in. Ideal’s version diagnoses wiring via easy-to-read colored light combinations. Around $8; (800) 445-6937, lowes.com.

Stocking Stuffers

The Gadget
Landscape buffs will appreciate this handy, compact multi-tool from Arnold that combines 11 commonly used tools in one easy-to-carry accessory. Armed with four standard-sized sockets; standard, Phillips, and T27 TORX screwdrivers; and even a chainsaw file holder, The Gadget can be a pinch hitter on a number of old-house projects. It even comes with a handy bottle opener, and hangs from a belt loop via an attached carabiner clip. $15; (800) 466-3337, homedepot.com.

Adjustable-jaw Wrench
Whether you’re working with old bolts or new plumbing, this wrench—often called a Channel Lock wrench after a common brand—is invaluable. A slide offers multiple positions to hold and turn, and better-quality ones have spring systems to lock the grip in place. Parallel-jaw adjustable wrenches, from $65; (800) 221-2942, garrettware.com.

Now that the shopping’s done, enter your home in our holiday decorating contest! Get details at MyOldHouseOnline.com.
A Brand New Coat

When your hardwood floors get dirty, dull, and scuffed, make them gleam again with this easy step-by-step tutorial.

Story by Bruce Johnson  |  Photos by Alexandra Fisher
Nothing defines an old house like hardwood floors—they're one of the primary features that draws so many of us to antique homes. Regardless of their age or species, wooden floors give a house warmth, character, beauty, and value.

But as every old-house owner has learned, hardwood floors are subject to a great deal of use and abuse. Floors that once gleamed under a flawless coat of clear finish will inevitably become dirty, scratched, stained, and worn. In times past, homeowners would wait until either the finish had nearly worn away or they could no longer stand the sight of the stains and scratches, then would call in the professionals to erase every trace of the old finish with menacing floor sanders.

After the dust had settled, many of these homeowners would soon notice the disparity between their historic house—with its dinged doors, chipped tiles, bruised woodwork and cracked plaster—and their new, seemingly modern wood floors.

In most cases, complete floor refinishing isn’t warranted, yet something needs to be done—and not just for the sake of appearance. A finish does more than just make wood look beautiful. It also seals and protects the wood’s open pores, which, if left exposed, will absorb water, dirt, and spills and will be more likely to be scratched and dented.

Another solution is recoating: adding a new layer of protection that will adhere to the previous finish. Recoating is easier, safer, and faster than refinishing, but it does have its limitations (see “Is Recoating Right for You?,” page 46). Since the fresh coat of finish will be applied on top of rather than in place of the existing finish, it can improve the appearance of the old finish, but it cannot solve any problems within the wood itself.

**Testing, Testing**

Wood is unpredictable. For that reason, after you assemble all of your tools and materials, conduct a test to ensure that everything is compatible with your floor.

- Select a 6" square section of the floor in an inconspicuous place, such as a corner. Using a commercial hardwood floor cleaner, thoroughly clean your test section following the manufacturer’s directions. Wipe the test section clean with a soft cloth and let it dry.

- Using either a piece of 180-grit sandpaper or a medium-grit synthetic sanding pad, lightly scuff the existing finish, working back and forth in the direction of the grain. A clean, dry finish should produce a fine white powder when scuffed or lightly sanded. If your abrasive fills with a gummy substance, the floor may have been waxed. (For tips on removing wax coatings, see “Watch Out for Wax,” page 48.)

- Brush a coat of the floor finish you plan to use onto your test area, following the manufacturer’s instructions and safety precautions. Allow to thoroughly dry.

- Using your thumbnail or a coin, scratch the dried finish. If it has properly adhered to the existing surface, the new finish should not peel or flake off under moderate pressure. Suspicious signs of incompatibility are a rough, textured finish or small circles called “bird’s eyes” that result when the new finish reacts to a contaminant on the floor.

If your new finish passes the scratch test, then you’re ready to proceed with recoating. If it fails, your existing floor finish should be completely sanded off before you apply a fresh finish.
7 Steps to Recoating Wood Floors

**Step One** Empty the room.
Don't attempt to convince yourself you can complete this project by moving furniture around the work area. The room needs to be completely empty—and don't wait until you bring the floor buffer home. You'll be paying for it by the hour, so empty the room first.

**Step Two** Make any necessary repairs.
This is the time to countersink and fill any exposed nail heads, to plug holes left from old television or phone lines, or to touch up any deep scratches with a wood stain or stain marker.

**Step Three** Clean the floor.
In order for a new finish to adhere to an existing finish, any contaminants on the existing finish must first be removed—including, but not limited to, ordinary dirt, grime, grease, dust, soap film, cleaning residue, dusting oils or aerosols, furniture or floor polish, and wax.

Don't clean with hot, soapy water or any homemade recipes. Harsh chemicals can damage the finish on your floor and base-boards, soap will leave a residue, and excessive water will cause the wood to swell. Instead, use a commercial hardwood floor cleaner designed to dissolve contaminants without dissolving the existing finish. Afterward, scrape the finish with your fingernail to determine if the surface is completely clean. (If you're dealing with wax, see "Watch Out for Wax," page 48, for tips on removing it.)

---

**Is Recoating Right for You?**

**Recoating CAN:**
- Bring a dull floor back to life
- Fill worn, high-traffic areas
- Make shallow scratches disappear
- Remove white water marks

**Recoating CAN'T:**
- Remove black rings and stains in the wood
- Replace lost color in the wood
- Fill deep scratches
- Smooth out rough boards

---

**TIP** Secret to Success
The secret to a successful recoating really isn't much of a secret: It's all in the preparation. Without proper preparation, even the best floor finish may not be able to adhere. When that happens, your only recourse is a complete refinishing of the floor.

---

To cover up floorboard nails, use a hammer and a fine point (such as a pencil) to drive the nail ⅛" below the surface of the board. Fill the resulting hole with wood putty, allow it to dry (a few hours is usually sufficient), and then sand lightly in the direction of the surrounding grain until it is flush with the wood.
A floor polisher fitted with a synthetic pad will make quick work of scuffing old coatings. The open weave of synthetic pads keeps them clog-free, allowing for more even scuffing. (Always wear a protective mask to guard against dust particles.)
Employing a clean, unused sponge mop to apply the new finish will result in a more even coating.

**Step Four**  Allow the floor to dry.  
After cleaning, wipe the floor with a soft, dry cloth, and give any remaining hardwood floor cleaner time to evaporate before proceeding. If you are in a hurry, set up a fan to blow air across the floor.

**Step Five**  Gently scuff the old finish.  
Since neither water-based nor oil-based finishes can form a chemical bond with a previous layer of finish, we have to create a mechanical bond between the two finishes by adding thousands of tiny scratches to the existing finish.  
Using either a floor polisher and a large synthetic pad, a hand polisher with a synthetic pad, or a palm or orbital sander with 180-grit sandpaper, lightly scuff the surface of the existing finish.  

Caring For Your Floor  
Keeping your freshly finished floor looking new isn’t impossible, but does require a few precautions.  
- Take off your shoes. Grit embedded in the soles of shoes can turn them into sandpaper.  
- Place doormats outside each door and throw rugs inside each door.  
- Position rugs or carpet runners in high-traffic areas.  
- Make sure each piece of furniture has safe, non-metallic glides attached.  
- Use a commercial hardwood floor cleaner regularly to remove dirt and spills before they cause permanent scars.

**Watch Out For Wax**  
For several decades, wax was considered the easy and acceptable way to bring an old floor back to life, even if just for a few months. However, the deposit of wax on top of the old finish eventually created problems for the next owner.

One of those owners happened to be a friend of mine who, in a rush to get his house on the market, brushed a coat of polyurethane varnish over an oak floor the previous owner had waxed. The polyurethane dried overnight, but when he started moving his furniture back in, he discovered the truth to the old adage: “Wax sticks to anything, but nothing sticks to wax.” Each time he slid a chair or footstool across the floor, the fresh coat of polyurethane, unable to cling to the layer of old wax, peeled up behind it. Fortunately, use of wax on floors has declined in popularity.

If you have reason to suspect your hardwood floors may have been waxed, conduct this easy test. In a corner of the room where foot traffic would not have worn the wax away, sprinkle a few drops of water onto the floor. If wax is present, the finish under the droplets will turn white in less than 30 minutes. To remove the wax, dip a synthetic abrasive pad in mineral spirits and begin scrubbing. As the mineral spirits dissolve the wax, wipe it up with a dry cloth. Rinse with a second cloth dipped in clean mineral spirits, and then wipe each section dry. During the entire process, set up fans to provide a steady stream of fresh air into and out of the room.

**Step Six**  Vacuum the dust.  
Use the soft bristle attachment on a vacuum to remove the dust created by scuffing. Do not sweep the floor, as a broom or dust mop only pushes the grit into the cracks between the boards.

**Step Seven**  Apply your chosen finish according to the manufacturer’s instructions.  
Choosing the appropriate finish is critical (for tips on this, visit oldhouseonline.com), but regardless of the type of finish you apply, remember that there is a difference between “dry time” and “cure time.” A finish may dry in a matter of minutes, but it will not achieve its maximum hardness until it has had time to cure—typically in about a week.

Once dry, you can walk on the floor in stocking feet, but keep shoes and pets off it for an additional day. If possible, wait three days before bringing in rugs and furniture. And regardless of how long the finish has cured, never slide furniture across a hardwood floor. A worn furniture glide or even a piece of dirt wedged under a chair leg can leave an unsightly scratch in even the strongest finish.  

Arts & Crafts expert Bruce Johnson has been working with wood finishes for more than 40 years.
ABOVE: If you don’t have access to a floor polisher to scuff the old coating, an orbital sander with 180-grit sandpaper will do the job just as well, albeit more slowly. Once the old coating has been scuffed, a fine layer of dust will remain. BELOW: Before applying the new finish coat, use the soft bristle attachment on a vacuum to remove the dust. Using a sponge mop, apply the new finish evenly over the floor, working from the rear corner of the room toward the doorway.
Best of Both Worlds

A well-planned addition to a 1930s Tudor combines historical character with modern creature comforts.

STORY BY CLARE MARTIN  •  PHOTOS BY GEORGE HEINRICH
Adding on to an old house is always risky business. In the wrong hands, an addition can completely mar a historic home’s time-worn character. But when it’s done right, an addition can gently usher an outdated house into the 21st century.

When Kris and John Mandler bought their 1931 Tudor in South Minneapolis, they knew an addition was in the cards. “It was a beautiful house, with a big backyard and views of a creek, but it had this tiny little kitchen and a really bad three-season porch,” says Kris.

With two kids and a third on the way, the Mandlers wanted a large, open kitchen and living space that would encourage family time. But they wanted to blend this modern concept with the historic style of the house. “While we were house-hunting, we saw some additions that were so out of place,” says Kris. “We really wanted to stay in keeping with the rest of the house.”

So the Mandlers brought in Eric Odor of SALA Architects to help them execute their vision. With 15 years of experience in updating old houses under his belt, Eric immediately saw the potential offered by the house’s pedigree. “The great
thing about Tudors is that you can add and subtract in all sorts of ways," he says. "It's such a flexible style."

Instead of making the two-story addition an appendage on the back of the house, Eric and his team, which included fellow architect Chris Bubser and contractor Rick Reuter, stepped it back a bit and connected it with a cross gable. "It's almost like a little village," Eric says of the two parallel sections of the house.

Matching the exterior of the addition to the original structure took some creativity. "All of the timbers on the outside of the house had been colored with creosote," says Eric—an unusual improvisation the team had never encountered before. "It took us a little while to find a stain that matched." He also brought in gran-

PRODUCTS: Kitchen/Family Room: Custom cabinetry and woodwork, Reuter Walton Construction; Dickinson undermount apron-front sink, Kohler; LadyLux Plus faucet, Grohe; Coppersmith pendant (over breakfast nook), Mica Lamp Company; Columbia pendants with Sherwood shades (over island), Rejuvenation; Range, Viking; Cabinet hardware, Rejuvenation. Master Bathroom: Caxton undermount sink, Kohler; Fabian faucet and tub filler, American Standard; Iron Works tub, Kohler; Jewell sconces and Lombard flush-mount, Rejuvenation. Exterior: Granite accents, Cold Spring Granite; Berkeley sconces, Arroyo Craftsman Lighting.
ABOVE: Eric, who creates furniture under the mantle Feenix Design, designed the kitchen's island and built-in banquette. Period touches like Arts & Crafts-style pendants and an apron-front farmhouse sink provide a counterpoint to modern amenities like recessed lighting and a stainless steel range. RIGHT: The small sun porch was removed to make room for the new addition, complete with a granite-accented rear entrance.
Thinking about adding on? Find out everything you need to know in our special addition anthology.

OLDHOUSE online

Recessed medicine cabinets, basket-weave tile, and 1920s-style light fixtures ground the luxurious master bathroom in the appropriate time period.
ite to match the original stone detailing on the front façade; Eric surmises that their supplier, 110-year-old Cold Spring Granite, located near St. Cloud, may have provided the original stone as well. The handful of vintage granite that was removed when the three-season porch was cleared out to make room for the addition was repurposed as a small hearth in the family room.

Inside the house, Eric took cues from the 1930s design, incorporating dark-stained woodwork, but using it sparingly. “For a Tudor, this is actually a very light house,” he says. Kris, who was particularly concerned about keeping the home’s airy feel, agrees. “There’s lots of dark woodwork, but it works because there are lots of windows, too.” Throughout the addition, Eric maintained that balance, setting off the stained maple window casings, molding, cabinetry, and breakfast nook with wide French doors, a corner bank of windows, and transoms above the cabinets.

Eric also echoed the original floor plan by putting the kitchen and family room at a slightly lower elevation than the dining room, an effect that mirrors the transition from the dining room to the living room at the front of the house. “We really liked that podium presentation,” he explains, “so in the addition, we stepped back down to the level of the living room.”

Although the master suite on the second floor of the addition was a bit of an afterthought (“The kitchen and family room were the priority,” says Kris), with only one full bathroom in the house, the Mandlers soon acknowledged that it was necessary to accommodate their growing family. Its white-painted woodwork and neutral stone tile give the suite a more contemporary feeling than the downstairs space, but it channels the rest of the house thanks to period details like a sink vanity reminiscent of a sturdy farmhouse table.

With the 1,000-square-foot addition, the Mandlers now have the open space they wanted in the house—and neighborhood—that they love. No longer confined to a miniscule galley kitchen tucked away from the rest of the house (it was turned into a mudroom), Kris says she relishes the family’s newfound togetherness. “I can make dinner while everyone is hanging out,” she says. “I love that my kids are right there.”

For More Information:
American Standard: americстанdard-us.com
Arroyo Craftsman Lighting: arroyo-craftsman.com
Cold Spring Granite: coldspringgranite.com
Grohe: groheamerica.com
Kohler: kohler.com
Mica Lamp Company: micalamps.com
Rejuvenation: rejuvenation.com
Reuter Walton Construction: reuterwalton.com
Viking: vikingrange.com
Fixing the Floor

Two traditional fixes for damaged and worn wood floors can add years to their lifespan.

In a world of laminates, composites, and wood choices like “Brazilian cherry,” modern flooring appears to be a disposable feature. But owners of historic homes know better. While our floors sometimes get chipped, splintered, and worn, they were made to last. And given that they’ve survived a century or more, we feel a special responsibility to preserve them for as long as possible. When original floors show problems from years of wear, knowing how to replace damaged floorboards or splice in a Dutchman patch is crucial to lengthening their lifespan.

A 1918 bungalow in Mount Ranier, Maryland, displays beautiful, original tongue-in-groove pine floors that had been covered for decades by vinyl tiles—then subsequent layers of plywood, vinyl tiles, and carpeting—until they were refinished and restored in 2003.
Most damage to traditional wooden floors is a direct result of wear and tear (including pets, stains, heavy furniture, termites, or fungal decay), but some comes from misguided maintenance. New owners of an older home often think the best way to spiff up their worn and stained floors is to sand and refinish them, but often, in order to achieve the desired like-new results, they remove too much flooring material. This can leave the upper edge of the groove in tongue-and-groove floors dangerously thin—so thin that breakage is common. When this happens, the original board needs to be replaced or repaired.

Replace a Floorboard
Replacing a floorboard is a fairly straightforward job, and the process is the same whether working on interior floors or outdoor porches. Start by delineating the damaged material and marking it with a piece of chalk. Make sure you allow enough space beyond the damage to reach sound wood, particularly if the damage stems from termites or fungus. Test the wood by poking it with an awl; if it easily penetrates, the wood needs to be replaced.

The simplest way to make these repairs is to cut the floorboard directly over the floor joist or just to the side of the joist (which will provide ample room for nailing the new board), so the next step is to locate the floor joist. If your floor is exposed from below, this is as simple as going into the basement or under the porch and measuring the spacing. You also can drill a small hole beside the joist and up through the flooring, where it will be visible from the finished side. If neither of these techniques is possible, look across the floor and note the seams between the ends of other boards; measuring one seam to the next will give you a good idea of the spacing between joists, which will be uniform except in very old houses (dating to the 17th and early 18th centuries).

Measure the distance between joists, and transfer that measurement to the boards that need replacing. If the flooring has separated so that there are gaps between the floorboards, you also can slide a thin piece of metal through the gap until it hits a joist. Draw a line across the board at the floor joists at a right angle to the groove.

Next, cut across the individual board along the line. You can use a very sharp chisel to cut across the grain, or use a drill to make a series of holes across the board and then finish the cut with chisels, a circular saw, or specialized hand saw. I like to use oscillating-blade saws (Fein, Bosch, Dremel, etc.) because they are a safe and effective way to sever flooring, particularly when removing just one board.

When cutting directly over the center of the floor joist, expect to encounter nails from the original installation. To avoid damaging your tools, cut the floorboard at the edge of the joist. (Oscillating
Early Floors

The earliest flooring in traditional American homes was usually milled from local softwoods and hardwoods, which were installed side by side with a range of joints—butt, shiplap, and doweled, in addition to the common tongue-and-groove joint. These early floors were usually unfinished. Homeowners cleaned them regularly with water, harsh chemicals like lye, or a rubbing of sand.

LEFT: Early floor could be joined together by shiplap joints (top), tongue and groove (middle), butt joints (bottom left) or wooden dowels (bottom right).

ABOVE: An oscillating saw cuts through the tongue of an in-place board.

ABOVE: After cutting, remove damaged boards by attaching a screw and using a pry bar to gently lift them—a piece of wood beneath the bar helps avoid damaging neighboring boards. BELOW: Removing the replacement board’s bottom groove lets it drop easily into place.

ABOVE: This over-sanded board (left) is worn away nearly through the top groove, making it prone to breakage.

saws are the exception—they can be outfitted with a blade that cuts both wood and metal, making cutting directly over the joist possible.) After you remove the board, nail and glue a small piece of wood (2x3 or 2x4) to the side of the joist to create a new nailing surface for the board you’re about to install.

Removing a floorboard joined by tongue-and-groove or shiplap joints requires special attention. If you are able to insert a thin blade—such as that from a reciprocating saw (Sawzall), an oscillating saw, or a thin kerf blade in a circular saw—between the floorboards, cut the board along the tongue side, which removes the tongue. If you set your circular saw to a depth just \( \frac{1}{8} \)" deeper than the flooring, you can make this cut without seriously damaging the joist.

If the gap between your floorboards is too narrow to insert a blade without damaging surrounding boards, use your circular saw to plunge cut two parallel cuts through the center of the board. Then, use a drill or a sharp chisel to connect these parallel cuts so you can remove the center of the board. With the board’s center removed, you’ll be able to easily pry both remaining edges away from the surrounding material. If your damaged piece extends over several joists, expect some resistance on the tongue side since it will likely be blind-nailed (i.e. nailed through the tongue and covered by the adjoining board).

Once the end cuts have been made and the tongue is removed, it’s time to pry up the floorboard. To keep from damaging the end of your good flooring, try turning a screw into the board you plan to remove, and pry up on the head with a pry bar (place a block of wood between the bar and the floor to protect it).

Next, it’s time to cut the new replacement piece to length. To install a single piece of flooring into a tongue-and-groove floor, you’ll need to remove the lower portion of one of the grooves. This is most easily removed with a table saw or a router, but it also can be removed with a chisel and a plane. This allows your new
board to be installed tongue-side first, and close like a hatch into the groove side.

Tap the new board into place; if it seems too tight, it can be judiciously planed to fit along the groove side. Fastening a single board usually requires face-nailing, but you can countersink the nail head and fill the hole with wood putty to match the finished floor.

When replacing multiple boards, blind-nail them through the tongue wherever possible.

Create a Dutchman Patch

In rooms with well-worn floors, gaps often appear between individual boards, mainly caused by repeated weather-related expansion and contraction cycles. When joints separate on tongue-and-groove boards, the upper edge of the groove is vulnerable to splitting, which can expose the tongue of the adjacent board.

The easiest way to repair this kind of fracture is by replacing the upper half of the broken groove with a Dutchman patch. Mark the ends of the fractured area, then measure 1/4" further and mark this measurement across the width of the board.

Next, use a router and/or a sharp chisel to carefully pare away wood within the scribed lines to the depth of the original groove. Work slowly, checking the depth every few passes.

You'll need a piece of closely matched wood to finish the repair. Carefully choose wood of the same species and grain pattern as the piece that was removed. You can sometimes take a piece of matching wood from original flooring in an out-of-sight area like an attic, crawl space, or closet.

Cut the new board to fit, leaving it a little higher than the neighboring surface.

Once you have a good fit, carefully tape the top to the edges of the new wood and the surrounding material (to protect from glue squeeze out), and apply epoxy to the mating (flat) surfaces. Drop the board into position, and rest something heavy on it to keep it from shifting. Any glue squeeze-out will be removed with the tape.

After the glue has fully cured (follow manufacturer's recommendations for curing), remove the tape and carefully plane the new piece to match the neighboring surfaces. Finish up with sandpaper to soften any rough edges, then paint or stain and apply a clear finish to match the original floor.

Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.
In Hollin Hills, a neighborhood close to Washington, D.C., modern houses commune with nature, offering a leafy retreat from city living.

Story and Photos by James C. Massey and Shirley Maxwell
Looking for a woody escape from the urban hustle? A secluded spot where birds sing and squirrels frolic and Mother Nature never seems to shake an angry finger in your face? Not some lonesome cabin on a way-out mountainside, but a year-round kind of place, close to jobs and schools and civilization yet really, really special?

We know the perfect spot. It's Hollin Hills, a close-knit neighborhood of some 400 glass-enclosed minor masterpieces by one of the leaders of America's postwar Modern movement.

This backyard wilderness is located about 10 miles from the nation's capital and within biking distance of George Washington's Mount Vernon. Despite its historic surroundings, Hollin Hills has been attracting residents with an architecturally progressive bent for 60 years.

Creative Vision
Hollin Hills was the brainchild of Robert C. Davenport, a Department of Agriculture employee who came to Washington from Nebraska in 1938, at the peak of FDR's New Deal. After World War II, he became a successful merchant-builder in the Virginia suburbs as a sideline to his government day job.

Davenport had a vision for Hollin Hills, and he also had the ability to assemble the raw materials, funding, and creative cast of characters needed to bring his vision to life.

REGISTER RECOGNITION
Thanks to a hardworking crew of volunteer preservationists lucky enough to live there, Hollin Hills will soon become a historic district listed in the National Register of Historic Places—one of few architecturally Modern neighborhoods to be so honored.

The land he chose in 1946 was hilly, with meandering creeks, steep slopes, difficult building sites, no utilities, and no roads. For most developers, that combination would have spelled disaster. For Davenport, it looked like destiny on his doorstep.

He picked a well-known architect, Charles M. Goodman, whose experience in government and military building had taught him to use prefabrication and modular construction with wit and economy; a landscape architect, Lou Bernard Voigt, who had an aversion to fences and walls; and a skilled and exceptionally patient construction foreman named Mac McCalley. And, in that house-hungry postwar
decade, Davenport knew he could count on a host of eager buyers.

Construction began in 1949 and continued until 1970. Goodman’s last design was in 1961; in the later period, Davenport contributed some of his own house designs, which were similar in tone to Goodman’s.

After Voigt’s death in 1953, landscape planning fell to Dan Kiley, a noted classical modernist, and, later still, to Eric Paepcke. Both continued to emphasize a seamless flow between indoors and outdoors and from property to property. For an extra
$100, homeowners were offered planting schemes created specifically for their lots.

**Planning the Community**

Davenport was determined to interfere as little as possible with the irregular terrain and natural vegetation of the land. Accordingly, Goodman laid out the new community with curving roads that yielded to the existing topography and set aside ample space for parklands and walking trails.

Goodman devised several affordable but distinctive house plans that could be adapted to suit the needs of individual homeowners—mostly married couples with children—while capitalizing on Hollin Hills' quirky \( \frac{1}{2} \) - to \( \frac{1}{4} \)-acre building lots. Goodman's models were endlessly varied in size, plan, elevation, and roof type, thus artfully skirting any suggestion of a cookie-cutter community.

Focusing on privacy, views, and solar orientation, Goodman ignored convention when placing houses on their lots. There were no uniform setbacks and no head-on confrontations with the street. In fact, most Hollin Hills homes seem to look backward or sideways—in any direction except into their neighbors' windows and yards.

Though Goodman's designs aren't derivative, they show some influence from both Frank Lloyd Wright and Richard Neutra. Based on fixed modules that changed over the years, they were crisp without being sharp, simple but not austere—they might best be described as Soft Modern.

Interestingly, for a remote suburb of the automobile-dependent postwar era, Hollin Hills paid scant attention to the demands of the car. There are some carports, but garages are notably absent.

**Window Secrets**

So-called “Hollin Hills windows” were not large and costly special orders, but rather small, readily available models in standard sizes that were arranged in distinctive horizontal and vertical patterns, often stretching from floor to ceiling and running lengthwise across most of an exterior wall. With fixed panes above and operating sash below, they were designed to maximize both views and decorative impact.

Corner windows, a common 1950s design feature throughout the country, were popular in Hollin Hills as well.
**Top Models**

The first house plan Goodman offered in Hollin Hills was a split-level, a newly popular house type proven particularly suitable for sloping sites. Although the split-level had been introduced in the 1930s in the Chicago area, the Depression and war years had delayed its national spread until after wartime shortages eased. In the early 1950s it found fans throughout the Northeast, and Goodman deftly exploited its qualities for Hollin Hills. With entry, living, and sleeping areas each on a different floor, the split-level required fairly constant movement between levels, but it perfectly suited the open interior spaces and large window areas that characterize Hollins Hills houses.

Another of Goodman's initial designs was a small, undecorated, flat-roofed slab-on-grade rectangle with three bedrooms and one bath. Like many early '50s houses, its living, dining, and kitchen spaces were minimally differentiated, and it maximized the perception of spaciousness by giving visual access to the outside. Yet it was a far cry from the ubiquitous shoebox spec houses of the era.

In Goodman's version, frame walls with vertical wood siding were lifted out of the ordinary by massive brick chimneys and fireplace walls and long stretches of what are now known as "Hollin Hills windows" (see "Window Secrets," page 63) across the width of the house.

The third major plan was for a larger, two-story house with an oversailing second floor projecting over otherwise unusable sloping land, thus creating interior space out of thin air. These projections have a sheltering effect for the first-floor windows beneath and create the opportunity for great views.

**Roof Lines**

Modern architects were exceedingly fond of flat roofs; government regulatory agencies such as the FHA, not so much. Consequently, most Hollin Hills roofs have at least a moderate slope, but some later models did use flat roofs. A few of the more avant-garde houses have aptly named "butterfly roofs," with a gently sloping V shape. There are many front gables, some with clerestory windows. Attic fans (evidenced today by cubical "cupolas") encouraged airflow through the house.

Materials were simple. Salvaged brick enlivened many of the exterior (and interior) walls, chimneys, and fireplaces; it was later replaced by painted CMU (cement block). Vertically grooved wood panels and horizontal windows created the celebrated 1950s cross axis of a strong vertical architectural element intersecting a horizontal one.

All of the plans had several variations, and were designed to be easily enlarged, generally by lengthening. Using prefabricated roof trusses with spans identical to the original house for these extensions was a labor-saving practice that was economical as well.

**Hollin Hills Today**

Even large Hollin Hills houses are fairly small by today's standards. Goodman's designs recognized the inclination to grow, however, and through the years, resi-
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.

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page(s)</th>
<th>RSC(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.E. Sampson &amp; Son</td>
<td>Page 4</td>
<td>RSC 001</td>
</tr>
<tr>
<td>Abatron</td>
<td>Page 17</td>
<td>RSC 003</td>
</tr>
<tr>
<td>Allied Windows, Inc.</td>
<td>Page 67</td>
<td>RSC 004</td>
</tr>
<tr>
<td>American Building</td>
<td>Page 48</td>
<td>RSC 005</td>
</tr>
<tr>
<td>American Restoration Tile</td>
<td>Page 68</td>
<td>RSC 006</td>
</tr>
<tr>
<td>Authentic Pine Floors</td>
<td>Pages 69, 71</td>
<td>RSC 007</td>
</tr>
<tr>
<td>Barn Light Electric Company</td>
<td>Page 13</td>
<td>RSC 008</td>
</tr>
<tr>
<td>Bendheim, S. A.</td>
<td>Page 9</td>
<td>RSC 009</td>
</tr>
<tr>
<td>Bradbury &amp; Bradbury Art Wallpapers</td>
<td>Page 4</td>
<td>RSC 010</td>
</tr>
<tr>
<td>The Bright Spot</td>
<td>Page 68</td>
<td></td>
</tr>
<tr>
<td>Carlisle Wide Plank Floors</td>
<td>Pages 69, 73</td>
<td>RSC 011</td>
</tr>
<tr>
<td>Cinder Whit &amp; Company</td>
<td>Page 72</td>
<td></td>
</tr>
<tr>
<td>Classic Gutter Systems, LLC</td>
<td>Page 68</td>
<td>RSC 012</td>
</tr>
<tr>
<td>Craftsman Lumber Company</td>
<td>Pages 69, 72</td>
<td>RSC 013</td>
</tr>
<tr>
<td>Crown Point Cabinetry</td>
<td>Page 21</td>
<td>RSC 014</td>
</tr>
<tr>
<td>Decorators Supply Corporation</td>
<td>Page 21</td>
<td>RSC 015</td>
</tr>
<tr>
<td>Donald Durham Company</td>
<td>Page 68</td>
<td>RSC 016</td>
</tr>
<tr>
<td>Early New England Homes</td>
<td>Page 25</td>
<td>RSC 017</td>
</tr>
<tr>
<td>Elmer Stove Works</td>
<td>Page 23</td>
<td></td>
</tr>
<tr>
<td>Erie Landmark Company</td>
<td>Page 69</td>
<td></td>
</tr>
<tr>
<td>Exhausto, Inc.</td>
<td>Pages 69, 70</td>
<td>RSC 018</td>
</tr>
<tr>
<td>Franmar Chemical</td>
<td>Page 71</td>
<td>RSC 019</td>
</tr>
<tr>
<td>Goddard Manufacturing</td>
<td>Page 71</td>
<td>RSC 020</td>
</tr>
<tr>
<td>Golden Flue</td>
<td>Pages 69, 72</td>
<td>RSC 021</td>
</tr>
<tr>
<td>Good Time Stove</td>
<td>Page 25</td>
<td>RSC 022</td>
</tr>
<tr>
<td>Gorilla Glue</td>
<td>Page 71</td>
<td></td>
</tr>
<tr>
<td>Grove Park Inn</td>
<td>Page 67</td>
<td></td>
</tr>
<tr>
<td>Hamilton Sinkler</td>
<td>Pages 17, 69</td>
<td>RSC 023</td>
</tr>
<tr>
<td>House of Antique Hardware</td>
<td>Page 17</td>
<td>RSC 024</td>
</tr>
<tr>
<td>Innerglass Window Systems, LLC</td>
<td>Page 72</td>
<td>RSC 025</td>
</tr>
<tr>
<td>Lacanche</td>
<td>Page 9</td>
<td>RSC 026</td>
</tr>
<tr>
<td>Mason &amp; Wolf Wallpaper</td>
<td>Page 24</td>
<td></td>
</tr>
<tr>
<td>Metallic Arts</td>
<td>Page 10</td>
<td>RSC 027</td>
</tr>
<tr>
<td>Monarch Radiator Covers</td>
<td>Page 68</td>
<td>RSC 028</td>
</tr>
<tr>
<td>OldHouseOnline.com</td>
<td>Page 5</td>
<td></td>
</tr>
<tr>
<td>Old-House Live</td>
<td>Pages 3, 72</td>
<td></td>
</tr>
<tr>
<td>Osborne Wood Products, Inc.</td>
<td>Page 25</td>
<td>RSC 029</td>
</tr>
<tr>
<td>Period Arts Fan Company</td>
<td>Page 11</td>
<td>RSC 030</td>
</tr>
<tr>
<td>Preservation Products, Inc.</td>
<td>Page 73</td>
<td>RSC 031</td>
</tr>
<tr>
<td>The Reggio Registers Co.</td>
<td>Page 25</td>
<td>RSC 032</td>
</tr>
<tr>
<td>Rejuvenation</td>
<td>Page 24</td>
<td></td>
</tr>
<tr>
<td>Restoration Lighting Gallery</td>
<td>Page 70</td>
<td>RSC 033</td>
</tr>
<tr>
<td>Sheldon Slate Products, Inc.</td>
<td>Page 67</td>
<td>RSC 034</td>
</tr>
<tr>
<td>Sundial Wire</td>
<td>Page 71</td>
<td>RSC 035</td>
</tr>
<tr>
<td>Tremont Nail, Acorn Mfg.</td>
<td>Page 71</td>
<td>RSC 036</td>
</tr>
<tr>
<td>Velvit Products Company</td>
<td>Page 71</td>
<td>RSC 037</td>
</tr>
<tr>
<td>Vintage Doors</td>
<td>Page 73</td>
<td>RSC 038</td>
</tr>
<tr>
<td>Wall Words</td>
<td>Page 72</td>
<td>RSC 039</td>
</tr>
<tr>
<td>Whitco Sash Hardware</td>
<td>Page 69</td>
<td></td>
</tr>
<tr>
<td>The Wood Factory</td>
<td>Page 68</td>
<td></td>
</tr>
</tbody>
</table>

FAST ON-LINE SERVICE! Fill out the online request form at www.oldhousejournal.com/it
ORDER BY MAIL: Please circle the corresponding numbers on the card and mail it today!
ORDER BY FAX: Fax your completed card to 800-571-7730
Hollin Hills Standouts
In addition to the homes Goodman and Davenport designed specifically for the new subdivision, two other buildings in Hollin Hills illustrate the duo's willingness to experiment.

◆ The Alcoa '57 House ("Care-Free Home")
In 1957, Goodman came up with a striking design for the Aluminum Corporation of America—a house with an all-aluminum exterior—to promote new uses of aluminum in housing. One of several such houses erected around the country, it is said to be the only example on which a builder actually made money. Featuring purple anodized aluminum wall panels with decorative aluminum grillework, it even sports a bright blue aluminum roof. The interior layout was a classic example of Goodman's signature inventive practicality.

◆ National Homes Corporation "Sonoma Ranger" (1954)
Always intrigued by prefabrication and innovative materials, Goodman designed a number of houses for National Homes, the nation's largest prefab homes manufacturer. Hollin Hills' single example is on Rebecca Drive. Intended as a standard developer's offering, it lacks the architectural distinction of other Hollin Hills houses.

Students have been uncommonly respectful of their homes' original architecture and their neighbors' privacy. Consequently, although the community now has few completely unaltered houses, additions tend to be well-designed—thoughtful, attractive, and complementary to the original building fabric.

Of the 463 houses in the proposed Hollin Hills National Register district, surveyors identified only a handful that could be called (in Register parlance) "noncontributing resources" because of alterations. Most were disqualified on the basis of size rather than design.

From the beginning, Hollin Hills has been distinguished as much by its sense of community as its forward-looking architecture and remarkable landscape. As professional preservationist and longtime resident Jere Gibber notes, "First and foremost, Hollin Hills is an amazing community."

That's exactly what Davenport, Goodman, and Voigt imagined so many decades ago.

TOP: The prominent brick chimney mass is a common feature in most Hollin Hills models. It contrasts effectively with the large expanse of glass. ABOVE: In 1957, Charles Goodman designed the Alcoa Aluminum House. This example in Hollin Hills is one; others were built around the country to promote the use of aluminum in houses.
Slate - the Incredible Green Building Material!

Durable, beautiful and versatile. Anti-bacterial, chemical free, healthy, stain-resistant, noncombustible. Unmatched in strength and durability. The natural colors, textures and inherent qualities of slate are in tune with today's lifestyle demands for a home or business with warmth, elegance, charm and easy maintenance. Our U.S. slate is quarried to size and shipped to your door. Family-owned for four generations, we take pride in treating our customers and our land with respect.

Middle Granville, N.Y. 12849
518-642-1280 www.sheldonslate.com

Monson, Maine 04454
207-997-3615

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.

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

Antiques Show • House Tours • Book Signings • Craft Demonstrations • Small Group Discussions •

"the most important weekend of the year for Arts & Crafts collectors."

– The New York Times

24th Annual
Arts & Crafts Conference and Antiques Show
Grove Park Inn Resort and Spa • Asheville, NC • Feb. 18-20, 2011
Contact Bruce Johnson at (828) 628-1915 • arts-craftsconference.com

• Workshops • Contemporary Craftsmanship Show • Educational Exhibits • Books, Magazines & More

www.oldhouseonline.com
Circle 014 on Reader Service Card for Free Information

WON'T SHRINK From Any Job

Use Durham's Rock Hard Water Putty to fill cracks and holes, rebuild missing material, and mold new objects. It permanently adheres in wood, plaster, and tile without shrinking. You can then saw, chisel, sand, polish, and color it.

The go-to solution of demanding craftsmen for more than 75 years. Available from hardware, lumber, building material, and paint dealers everywhere. waterputty.com

Donald Durham Co.
Box 804-HJ, Des Moines, IA 50304

Circle 026 on Reader Service Card for Free Information

ALL STEEL 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 039 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 005 on Reader Service Card for Free Information

AMERICAN RESTORATION TILE

www.restorationtile.com

1” Hexagon • 3/4” x 3/4” Square
3/4” x 1 1/16” Subway • Spiral Basketweave
All Historical Sizes

Manufacturer of Custom Historical Tile
501.455.1000

www.oldhouseonline.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

PRODUCT SHOWCASE

Authentic Pine Floors
Old Dirty Goat A custom finished reclaimed heart pine with dimension, intensity and so much character—no other name would do.
800-283-6038; www.authenticpinefloors.com
Circle 006 on Reader Service Card for Free Information

Carlisle Wide Plank Floors
The Carlisle family has handcrafted traditional wide plank wood floors one board at a time since 1966. Authentic representations of an American folk art—heirlooms to be treasured for generations.
800-595-9663; www.wideplankflooring.com
Circle 010 on Reader Service Card for Free Information

Craftsman Lumber
Providing custom-milled, wide-plank flooring, paneling, and wainscots to architects, contractors and homeowners since 1974. Eastern white pine up to 26'.
978-448-5621; www.craftsmalumber.com
Circle 012 on Reader Service Card for Free Information

EXHAUSTO
Manufacturer of high quality chimney fans that are guaranteed to assure proper draft and to correct existing draft problems. The fans are mounted on the chimney top and is equipped with a variable speed control. Optional controls are available.
Circle 016 on Reader Service Card for Free Information

Golden Flue
Golden Flue is the cast-in-place masonry liner experts with America's most fire retardent chimney lining mixtures. Golden Flue even increases the strength of the original structure. Our continual dedication to product improvement will ensure that you will agree with us "All Chimneys Are Not Created Equal!"
800-446-5345; www.goldenflue.com
Circle 019 on Reader Service Card for Free Information

Hamilton Sinkler
Manufacturer of decorative registers and vents, door and window hardware, cabinet hardware and bath accessories. Made from brass and bronze in both rustic and contemporary styles with custom capabilities.
212-760-3377; www.hamiltonsinkler.com
Circle 021 on Reader Service Card for Free Information

WWW.VINCENTWHITNEY.COM

WIDE VARIETY
OF SIZES!

Time Proven Quality!
Manufactured & Distributed Since 1924 by
VINCENT WHITNEY COMPANY
MANUFACTURERS HARDWARE SPECIALTIES
Toll Free (800) 332-3286
WWW.VINCENTWHITNEY.COM

CLASSIC SOLID BRASS
FRICtion Hinges
AN 86 YEAR TRADITION!

WWW.Oldhouseonline.com
Authentic Restored Antique Lighting
Search over 250 authentic antique pieces online!

At Restoration Lighting Gallery, you'll find one-of-a-kind antique & vintage heirloom lighting — professionally cleaned, rewired & refurbished at our on-site workshop.

Chandeliers
Ceiling Fixtures
Table Lamps
Floor Lamps
Wall Sconces

www.myRLG.com
Stop by our showroom or visit us online to see the extraordinary allure of true vintage lighting for yourself.

Part of the Connecticut Lighting Centers Family - Est. 1972
Restoration Lighting Gallery | Hartford, CT | myRLG.com | 860-493-2532

The Guaranteed Solution to Smoking Fireplaces

The EXHAUSTO Chimney Fan!
- No fireplace modifications
- Quiet variable speed motor
- Less noticeable than most chimney caps
- No major renovation to walls or chimney

Call Us Now
800.255.2923
www.chimneyfans.com

A0439. ARTS & CRAFTS CABIN
This lovely photo packed book features an array of homes showcasing the beauty of the natural materials used in each home. It offers many wonderful ideas for both the interior and exterior for everything from a new home to incorporating the Arts & Crafts Style into an existing home.
Retail $39.95 / SALE $33.96
Offer ends January 31, 2011

A0511. HARDWOOD FLOORS
Learn to install and preserve a strip, plank or parquet floor with professional results. Crisp photos and drawings explain every step of putting in a hardwood floor. Supply sources and tricks of the trade are added bonuses.
Retail $19.95 / SALE $16.96

O658. BUNGALOW BASICS FIREPLACES
Providing heat, ambience, and a living room focal point (before the advent of television), fireplaces were among the most practical—and visually striking—features of bungalow interiors.
Retail $12.95 / SALE $11.01

FOR THE TOUGHEST JOBS ON PLANET EARTH®

GORILLA TOUGH®

1-800-966-3458 Made in U.S.A.

© 2010 Gorilla Glue Company

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

Velvit Products Company
Manufacturers of Fine Wood Finishes

• Velvit Oil: an interior wood finish that seals, fills, stains and protects wood in one application. No need to varnish.
• Cabin & Deck Finish: exterior wood finish that is a deep penetrating formula of oils, resins, fungicides and waterproofing compounds that bond to wood fibers creating a moisture barrier
• Chengard Wood Treatment: anti-mold and mildew treatment ideal or logs that won’t be sealed for months after they are milled.
920-772-8355 www.velvitproducts.com

TREMONT NAIL

Authentic
The real thing since 1819,
twice the holding power of a wire nail (stop those squeaks),
looks great, and won’t split the floorboard.
People who know nails use Tremont Nails!
A division of Acorn Manufacturing
800-835-0121 • Tremontnail.com

SPEND FOR A FULL COLOR BROCHURE
OR CALL (800) 536-4341

Goddard Manufacturing
Box 502, Dept. OHJ
Logan, KS 67616

WWW.SPIRAL-STAIRCASES.COM

SPIRAL STAIRCASES
CUSTOM BUILT TO YOUR ORDER.
Both all-wood and steel models available.

SEND FOR A FULL COLOR BROCHURE
OR CALL (800) 536-4341

Goddard Manufacturing
Box 502, Dept. OHJ
Logan, KS 67616

WWW.SPIRAL-STAIRCASES.COM

Authentic Pine Floors, Inc.

Handcrafted Heart Pine Floors

A custom finished reclaimed heart pine with dimension, intensity and so much character — no other name would do.
With your imagination and our expertise, we can create your dream floor.
Old Dirty Goat — ask for it by name.

800-283-6028 | www.authenticpinefloors.com

OLD-HOUSE JOURNAL JANUARY 2011 71
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 cash-in-place masonry liner experts with America's most fire retardant chimney lining mixture. Paired 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-alike" 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
Quality doors made just for you!
Any Design
Any Size
Any Wood

FREE CATALOG: (800) 787-2001
Hand Crafted Since 1990

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
610-565-5735 • Fax: 610-891-0834
www.preservationproducts.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
EASTON, MD—13 South Street in Downtown Historic Easton. Circa 1890 Victorian with off street parking and wraparound porch. In the heart of Historic Easton by shops, galleries and restaurants. Recent improvements include: new roof, appliances and flooring. Currently two one-bedroom apartments, but can easily be converted back to a single family home. $274,900. Barbara C. Watkins, Benson & Mangold Real Estate, 410-310-2021 or 410-822-1415. www.easternshorehomes.com


SAN LUIS OBISPO, CA—Absolutely stunning restored historic home on large corner lot in great downtown location. Approx. 3,164 sq. ft. main home with library, formal living and dining rooms, kitchenette dining area, 3 bedrooms with fireplaces; 2 bathrooms; foyer front to back of home. Some pine floors already refinished; kitchen expanded with eat-in bar area. Working central a/c unit with gas forced air heat. Yard; covered carport; 2-car garage. As Is. $49,000. Joyce Perrin, Promiseland Realty & Development, 334-703-0098. www.promiselandusa.net

WAVELAND, IN—Circa 1850 cottage, home to American Impressionist T.C. Steele, saved from demolition. Simple Greek Revival details with two Eastlake style porches and an arched window added later. Indiana Landmarks has partially restored the exterior with new roof, siding, porch and foundation repairs. Interior requires complete rehabilitation. Eligible for tax credits. Sold with preservation easement. $12,500. Thomas Balduf, Indiana Landmarks, 812-232-4534.
WILSON, NC—Circa 1910 stucco bungalow. Designed by architect Berewell Riddick, the house has 2 ½ baths, 4-5 bedrooms, and a working elevator. Eat-in kitchen, separate bar area, large living and dining areas. 3,100 sq ft plus 290 sq ft basement. One-car garage. Fenced yard. It is quite livable, but it needs deferred maintenance and restoration work. Qualifies for the historic tax credits and is a Landmark property. $89,500. Kathryn Bethune, Preservation of Wilson, 252-234-7694.

DEL RIO, TN—East TN historic 1830’s dream log home, Rose Hill. 3 bedrooms, 2 baths on 3.5 acres. AC/heat; modern amenities; 2 fireplaces. Spa bathhouse; covered carport; easy private access; storage barn. www.historicproperties.com. Near French Broad River, Smokies, Asheville, Gatlinburg, and Knoxville. Family lodge, retreat, comes with own history book/guest docent. FSBO/writer. $240,000 or best offer. 727-712-8401; rosemary_potter@msn.com

PALESTINE, TX—The Bentley House, circa 1908 on 3 acres. A designated Palestine landmark and zoned C-3 commercial. Full above-grade basement with garage, 4 bedrooms, 2-1/2 baths, 2 clawfoot tubs, beautiful staircase, and kitchen w/original double drain board sink and raised panel cabinets. 2-car garage and the original carriage house. Can be a beautiful bed and breakfast, restaurant, or office. Will be sold as-is with deed covenants. $119,000. Historic Palestine, Inc., 903-724-3052.


DRAKES BRANCH, VA—Opportunity to fix-up a classic Victorian in small town of Charlotte County. Home is livable, but offered “as is.” Almost all the trim—both indoors and outdoors—is in excellent condition. Needs improvements to the electrical and plumbing systems as well as some exterior and interior work. Features 1st floor master with a total of 4 bedrooms and 2 full baths. $175,000. United Country Davenport Realty. 888-333-3972 or www.davenport-realty.com

SAXE, VA—Elegant 1802 manor house with breathtaking views. 12-room gem restored to its original grandeur. Country kitchen in English basement plus 1st floor kitchen w/granite countertops. 10 fireplaces; antique period lighting. Porches front and back. 4 full baths. Central HVAC. New plumbing & electrical. 4th floor tower. 5-bay carriage house. House and outbuildings sit high up on 9.4 acres. Max Sempowski, Antique Properties. 434-391-4855 or www.oldhouseproperties.com

Hair Today, Gone Tomorrow

IT'S NOT OFTEN we see a home's original features so masked that they completely disappear. Yet it's apparently possible to turn a house into the hirsute Cousin It with the right combination of remuddles sprouting through the years like unkempt hair. Case in point: these two Texas Foursquares. One (at right) is fronted by original two-story porches supported by prominent columns and matching balustrades, while the other (at left) is buried under cascading shingles, its only remaining identifiable features found in a hipped roof, matching dormer, and twin chimneys. Stunningly, the houses are one and the same—the result of a tireless restoration after decades spent as a multiplex rental.

"After the owner stripped away the encasing facade of shingles, we were all surprised to find that the upstairs gallery, columns, and parts of the railing were still under there," says our contributor, a member of the local preservation committee. "When the committee noticed this miracle, they strongly recommended that the double galley be restored."

We agree—overextended locks might work on creepy fictional characters, but we think houses are better off shorn of excessive tresses.

WIN $100: If you spot a classic example of remuddling, send us clear color prints or digital images. 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 Drive, Suite 100, Chantilly, VA 20151; or via e-mail: OHJEeditorial@homebuyerpubs.com.