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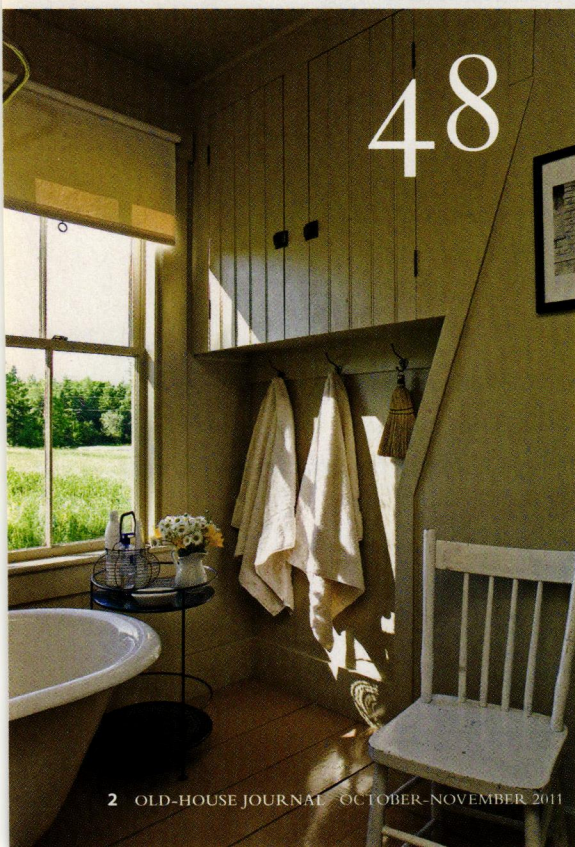
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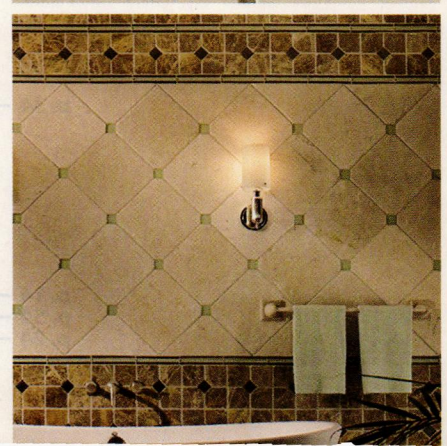
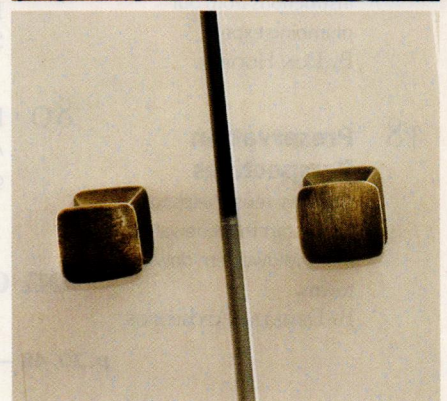
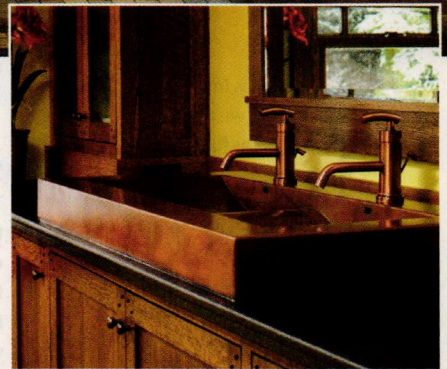
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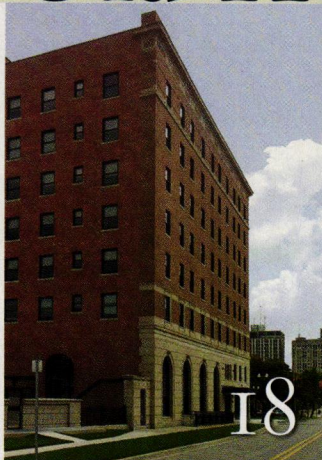
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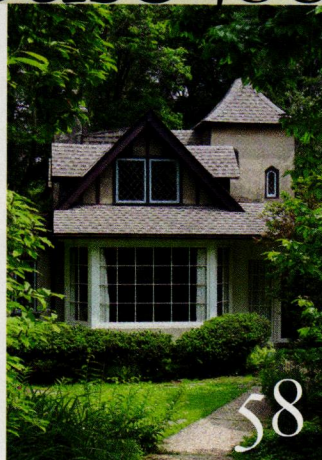
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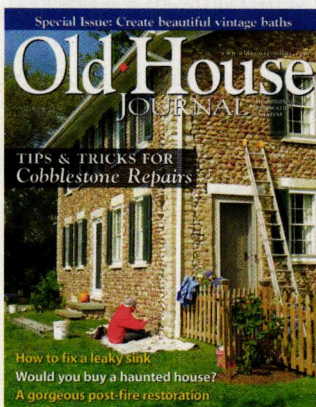
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Cover: Photo by Andy Olenick. A cobblestone house near Rochester, New York, gets in-depth mortar repairs.
Story page 34.

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More on Mizner

Rock Hall, the restored mansion pictured above and profiled on page 40, was a bit of an anomaly on early 20th-century architect Addison Mizner's greatest hits list—he was best known for his grand hotels and larger-than-life mansions in South Florida. We take a look at some of Mizner's most famous buildings (both those that are still standing and those that, sadly, have been demolished) in our online guide.

The Artists' Studio

Once you've seen the magic that Fine Artist Made's Patrick Mealey and Joyce Jackson can work on a vintage bathroom (page 48), we can't blame you if you're dying to take a peek inside the couple's home. You're in luck—we've got a photo-filled tour of their 1893 farmhouse in coastal Maine, which has been lovingly restored and is brimming with art and antiques.

Where to Stay in Seattle

If you're planning to check out the architectural gems scattered throughout Seattle's early 20th-century suburbs (see the guide on page 20), you'll need somewhere to rest your head after long days spent strolling the city. Local historian Lawrence Kreisman has you covered—check out his picks for Seattle's most historic stays, from a forward-thinking Art Deco high rise to an Italianate gem with a Rookwood tile fireplace.

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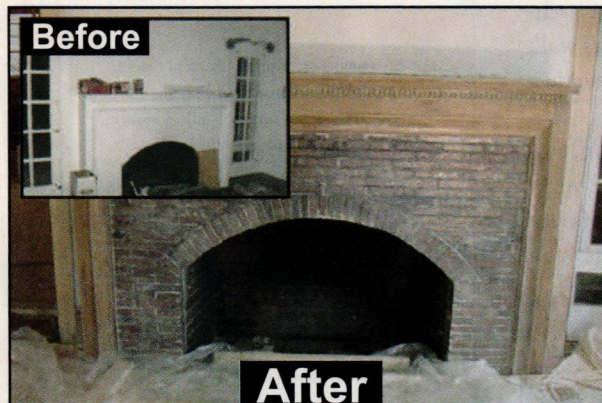
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editor's note

Bathing Beauties



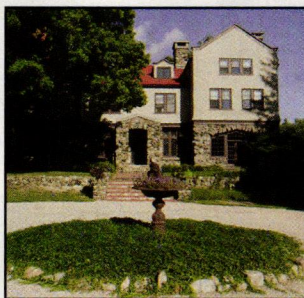
BATHROOMS ARE A POINT of great discussion in old houses. Odds are you've had to make some decisions about yours, whether they involved repairing century-old fixtures or finding new components that complement your architecture. In both scenarios, we've got you covered in this issue. In Ask OHJ, plumbing expert Don Hooper addresses a reader's age-old question: "How do I fix a leaking sink no plumber will touch?" His in-depth response (page 14) will have you on the road to repairs in no time.

If your bathroom conversations center around a redesign, two articles can help you map out an updated bath with historic appeal. In "Baths Made Simple," a dynamic design duo shares their strategies for gathering clues from the house to re-create a bathroom with era appeal (page 48). And in "Bungalow Baths," OHJ's editors walk through three very different approaches to updating baths in the average bungalow (page 30).

The homeowners in Old-House Living had more than just bathrooms to contend with when they took on a post-fire rehab—there weren't many original details left anywhere in the house. Yet, through research and patient probing, over time they pulled off a gorgeous renewal (see "Second Life for a Second Empire," page 24).

In a project of similar scope, our Insider story looks at the restoration of the last Addison Mizner house standing north of the Mason-Dixon line (at right). When I wrote about the tragedy of losing Mizner's La Ronda near Philadelphia two years ago (Editor's Note, January/February 2010), I had no idea that another of his gems was hiding out in the Northeast—and I certainly never thought I'd be covering one of his houses in OHJ. It was a real treat to explore Rock Hall with owners Stella and Michael Somers and discover the fantastic work they've done on this landmark National Register house.

As our 2011 issues wind down, it seems a good time to ask you what you'd like to see in OHJ next year. Would you like more how-to articles? More (or less) coverage of a certain style of house? Send us your thoughts at OHJEditorial@homebuyerpubs.com.



DOROTA KAMINSKA PHOTO

A handwritten signature in black ink, appearing to read "Demetra".

daposporos@homebuyerpubs.com

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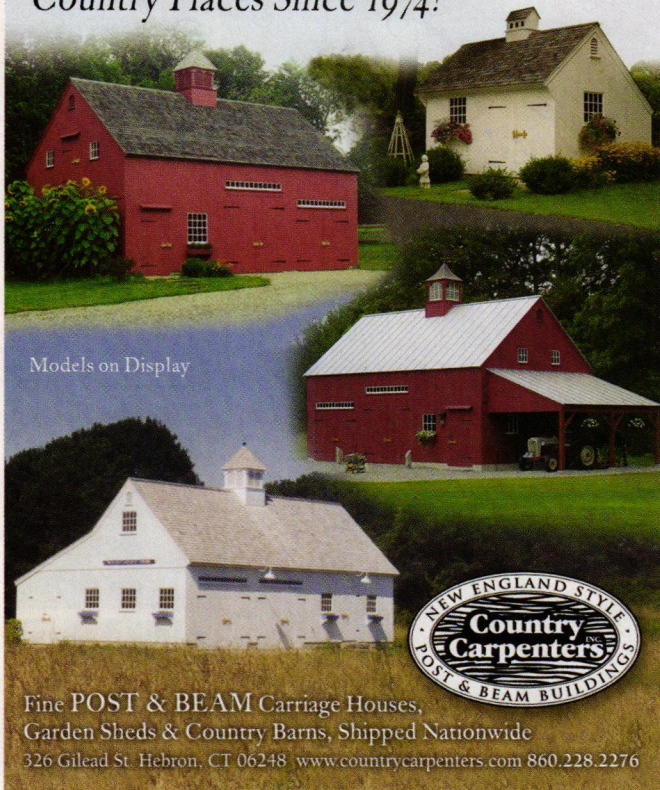
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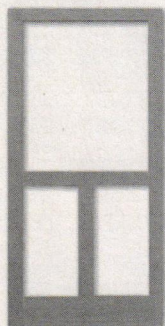
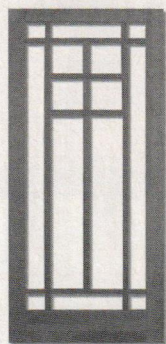
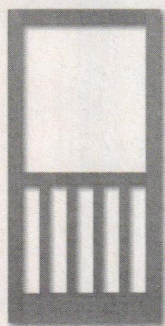
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letters



From Our Houses to Yours

I always enjoy the articles in your excellent publication, but the article "Bricks and Stones" [Style, August/September] was especially fun because we're lucky enough to own a historic home in the area (above), also built out of bricks and stones. Our house was originally built in 1739 and added on to numerous times over the centuries in typical additive house fashion. We have the original charter from the Penn family mounted in the dining room to prove the provenance. Thanks for a lovely article!

Penny Persson

Elizabethtown, Pennsylvania

I loved the article "Period Collaboration" [Old-House Insider, June/July]. Clara Gabriel looks like another old-house nut like me with the lights. You can never have enough neat lights, at least not in my house (below). Would you believe I've run out of room to put any more? Keep up the good work!

Richard Kenney
Seguin, Texas



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

Reader Tip of the Month

To attach a removable skirt to a cast iron sink, try putting reinforced holes around the top of the skirt and hanging it from strong magnet hooks. Unlike with glued-on Velcro, if you ever want to change the system, you won't risk messing up the sheen on the sink's enamel with solvents and scrubbing.

Phil

Via MyOldHouseOnline.com

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

Tracked Down

I enjoyed your article on awnings ["A New Dawn for Awnings," August/September]; I've been thinking of adding them to my Southern California bungalow for years. Where can I get parts and materials?

Larry Smith

Lomita, California

One of the biggest sources is Tri Vantage (trivantage.com), which was formed when two mid-19th-century awning suppliers, John Boyle & Company and The Astrup Company, merged with Glen Raven, Inc. (which makes, among other items, Sunbrella fabric). —Eds.

I just got the August/September issue of Old-House Journal, and I love the paint color in the breakfast nook and parlor in the Galveston home restoration [Old-House Living, "Restoration Redux"]. Do you know what the color is?

Elaine Holder

Via e-mail

We checked with homeowner Leonard LaMagna, who reports that the parlor and breakfast nook walls were painted with Ralph Lauren's 'Cymric Silver.' —Eds.

Tudor Kudos

I'm so glad I stumbled onto this article ["Geneva Breaks Convention," August/September]. I actually used to drive past this house every day on my way to work and saw the demise of this property over the years. I often thought it would be an amazing house to rehab. Sadly, many historic houses in disrepair in the area seem to be torn down, and a piece of history is forever lost. I'm very grateful that Ernie Mahaffey and Tom Bassett-Dilley have taken the history of the community into consideration and given it new life. Great work!

Scott Nielsen

Via OldHouseOnline.com

Correction: In our August/September issue, engineer Marko Spiegel was misidentified as architect Tom Bassett-Dilley in the photo on page 30.



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about the house

By CLARE MARTIN AND KALYNA JOWYK

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OCTOBER 7-11
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OCTOBER 14-16
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OCTOBER 22
SOLEBURY, PA

Autumn in Bucks County House Tour

Pastoral Solebury Township plays host to Bucks County's annual tour of five historic homes, including the former homestead of American Impressionist artist Edward Redfield. (215) 297-5135; trinitysolebury.org/housetour

ON THE RADAR

Selling History

Owning a historic home is like unlocking the door to a new world, one filled with unexpected discoveries and quirky architectural delights. It only makes sense that those selling historic homes need to be familiar with this world, too, which is why many historic preservation associations offer crash courses in old houses for real-estate agents.

"We really go into detail about things that not all agents know," says Ariel Kidwell, membership and events coordinator for Preservation Dallas, which has been offering Historic House Specialist training for 13 years. "We try to get them familiar with talking about historic homes."

Offered in conjunction with local realty organizations, the courses focus on topics like local history, tax incentives, architectural terminology, and researching house history. The Dallas class, for instance, includes an introduction to the history and archives section of the Dallas Public Library. "Agents can go there to do a background check on a home," says Kidwell, "but people don't realize what a great resource it is if they're not trained on how to utilize it."

The seminars often include field trips, too: "We do two trolley tours—one focused on historic districts and one on historic house interiors," says Lisa



Historic House Specialist training gives real-estate agents a solid background on old houses.

Bergson, executive director of the Waterfront Area Historic League in New Bedford, Massachusetts, which plans to offer Historic House Specialist training again next spring.

Although the courses are geared toward how to sell a historic home, some—such as those held in San Antonio and New Orleans—are also open to members of the public.

Upon completing the course, real-estate agents receive a Historic House Specialist logo from the sponsoring organization—and they're armed with a wealth of new knowledge about old buildings. "It gives them enough historical background that when they're selling a property, they know what they're talking about and can answer the questions they're confronted with," Kidwell says.

OLD-HOUSE RESOURCE

Half-Off Preservation

By now, you're probably aware of Groupon, the wildly popular social-media site that offers huge discounts to local establishments once a critical mass of subscribers has committed to the deal. But did you know you can find preservation-related deals on Groupon, too? The National Trust for Historic Preservation regularly offers \$10 yearly memberships on the site, which will get you free or discounted admission to

National Trust sites and reduced rates at Historic Hotels of America properties. You also can find discounted admission and other perks for individual house museums, such as \$10 for afternoon tea and a tour of the Oaklands plantation outside Nashville. Groupon currently covers 88 towns and cities across the U.S., so it shouldn't be hard to find a deal near you. For more information, visit groupon.com.

Don't Miss It!

If you couldn't attend the **Historic Home Show** in Valley Forge earlier this year, don't despair—the editors of *Old-House Journal* and *Old-House Interiors* are hosting another one in the historic town of Fredericksburg, Virginia, on October 29-30. Browse the wares of our exhibitors—everything from museum-quality furniture to contemporary folk art—and attend free seminars and workshops to get advice on numerous restoration topics. Be sure to catch the opening night preview party on Friday, where you can raise a glass with editors Patricia Poore and Demetra Aposporos while getting a sneak peek at the show's spectacular offerings. For more information, visit oldhouseonline.com/historic-home-show

BOOKS IN BRIEF

They say that where you go in life echoes where you've been—and that's especially true in the restoration of old houses. Building an awareness of your home's history and its distinctive components is vital before diving into repairs. Two new books provide essential insights into not only the original spark behind vintage houses, but also how to keep the flame going for years to come.

In the illustration-dominated *Living in History*, British artist Eli Ofir offers a road map to architectural history, chronicling English house styles from the medieval period to the 1930s. Accompanied by text from researchers Rosalind Chislett and Jane Davidson, the drawings showcase how European styles inspired later American

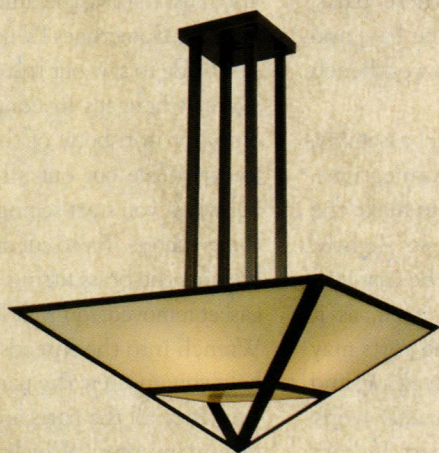


home designs, such as Queen Anne and Tudor. The historical narrative is by no means exhaustive, but, paired with the delicate drawings, it's a good guiding hand for identifying and replicating original features. (Note: The author is offering a special discount to OHJ readers; visit livinginhistory.co.uk and enter code LIH2332 to get 10 percent off.)

In *The Vintage House*, former OHJ editor Gordon Bock teams up with architect Mark Alan Hewitt to create a practical guidebook to old-house restoration. Floor plans, photographs, and preservation resources accompany straightforward text that makes the restoration process easy to comprehend. With its in-depth, no-nonsense approach, the book is a great resource for restorers of all levels.

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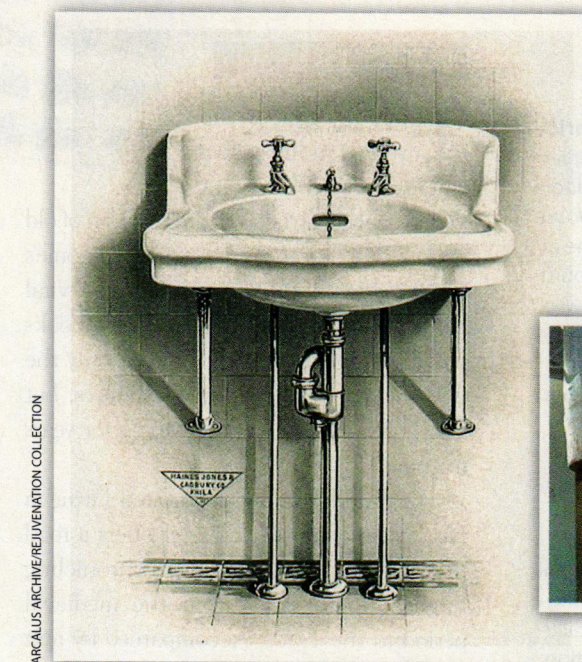
Q: Our bathroom has an original circa-1910 Hajoca china sink, and the fitting or flange at the drain is leaking. We've tried everything to seal it; nothing worked. No plumbers will take the job. Can you help?

A: **Don Hooper:** Your question pertains specifically to the drain assembly, but it also could apply to the faucet connections. When drain fittings or faucet connections are leaking and you've tried all the Band-Aid approaches you can think of to no avail, you've reached the point of no return on your sink.

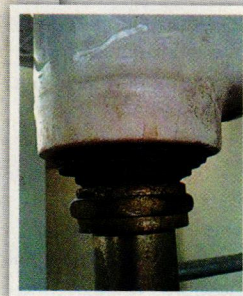
You must now either find a plumber or handyman to disassemble the fixture and undertake a restoration project on the fittings, or do it yourself. No matter where the leak is, you'll need to restore the whole system, perhaps including the water shutoff valves, in order to have a sink that doesn't continually leak.

Start by taking the sink out of service. Disconnect the water supply lines above the shutoff valves and at the trap. If it's a wall sink without a pedestal blocking the connections underneath, you can do this without removing the sink from the wall. If it's a pedestal sink, pull it away from the wall to get behind and see inside the pedestal, then reach up inside the base (in front of the drain) and unscrew the nut/bolt holding the top of the sink to the base.

Next, remove the faucet handles and trim to prevent them from being damaged. Faucet fixtures are normally loosened from the top by unscrewing handles and trim down to the nuts holding them in place.



Hajoca sinks came in a range of styles like the Minerva (left). After a century of use, leaking gaskets on fittings (below) are a common problem.

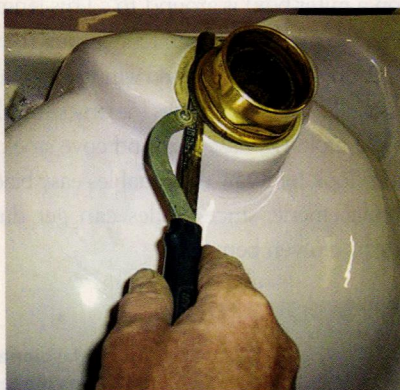


You can use lubricant or even some heat from a heat gun (carefully) or propane torch (very carefully) to warm the connector nuts underneath the sink top in order to unscrew and disconnect all the water lines and remove the valves from the underside of the sink. Once you've separated these parts, gently lift the top off of the base and set it on a blanket on the workbench or the floor.

To separate the drain assembly, apply lubricant at the connections, then carefully apply heat to make the brass parts expand ever so slightly. Never put direct heat on the cast-iron enamel or china fixture itself, as it will shatter or crack. Some parts may not come apart without breaking, and sometimes the drain assembly won't budge and has to be cut apart. If that's the case, keep the parts; they can be brazed back together and re-machined to work again like new.

Try not to mangle the parts by wrenching on them with heavy, toothy steel wrenches. Old faucet parts are made of soft brass and are somewhat fragile—they don't take well to heavy pipe wrenches with sharp teeth. To replace your leaking drain gasket, you also must remove the drain fitting from the sink. Sometimes I'll use a fine hack-saw blade to saw out the old, hardened gasket where it's in contact with the china or iron body of the sink. You'll know you've cut out all the old rubber when you start seeing gold-colored (brass) debris. Try to cut only the rubber and not the brass fitting. With the old gasket removed, squirt WD-40 or Liquid Wrench into the threads at the nut to help you unscrew the parts.

Once all the parts are off the sink, take an inventory. Which parts are damaged and must be replaced? There are shops that stock used parts, or might even be able to get new replacement



parts. There are also shops that have the ability to remake discontinued parts. Here at Vintage Plumbing, we sometimes recast them, but more often have them custom-machined by a fabricator. Any metal part can be refabricated, even odd-sized nuts.

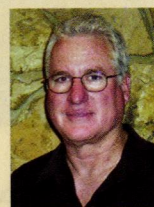
Once all the parts are accounted for in usable condition, it's time to have

the faucet and drain assembly restored. The finished trim parts should go to a chrome-plating shop to be stripped, polished, and chrome- or nickel-plated, per originals. Make a list of all your parts before dropping them off at the plating shop so you can ensure that all parts are returned to you when the job is finished. All other parts can be washed and brushed clean in a bucket of water-diluted CLR (aka Calcium, Lime, Rust) Cleaner or Lime Away.

Once the replated parts are done, you must reassemble and rebuild the valves with new washers, packings, and gaskets. Then, reinstall the parts on the sink again with new gaskets and seals to prevent leaks. If direct replacement gaskets aren't available, you can custom-cut them from rubber sheet gasket material. Finally, reassemble the sink

in the reverse order of how you took it apart and reinstall it in the bathroom.

Almost anyone who owns an old house has the hands-on skills needed to take sink fittings apart. A few specialized tools are required, and there are some tricks to getting some parts separated, but the job really isn't that complicated if you're patient and methodical. 🏠



Don Hooper, owner of Vintage Plumbing Bathroom Antiques, has been collecting, selling, and restoring antique bathroom fixtures for more than 35 years.

LEFT: A fine hacksaw blade can be used to carefully cut out the old gasket where it comes in contact with the body of the sink.

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old-house toolbox



TERESA COLEMAN CLEMENT PHOTO



An old-fashioned miter box makes it easy to cut accurate angles in small pieces of trim like shoe molding returns.

Miter Box

To finesse delicate trim, unplug the power tools and turn to an old-house carpenter standby.

By MARK CLEMENT

Having made my living working with wood, I am fully convinced that if old-time carpenters had nail guns, power tools, and plywood, they would have used them.

I don't believe any of these modern tools would diminish these carpenters' intimate knowledge of their craft—but if you time-traveled with a 12" compound miter saw to an 1890s jobsite, you'd have a captivated audience waiting for you (even if you didn't have power to plug it in).

However, this amazing power tool won't solve every trim and woodworking problem they—or we—face. Notably, the smaller the piece, the worse the power saw can be at cutting it. When it comes to little pieces like returns in shoe molding, base caps, or small crown moldings—essential details for any trim project—I plug into the past and use a

hand-powered miter box. I'm not talking about the open-topped plastic box that comes packaged with a saw you'll find in the trim aisle of your local home center, but rather a miter box that might have been on the job site of many an old-house trim carpenter—one with an adjustable table, a high-quality blade, and other sensible features.

What to Look For

When I buy a miter box, I look for one that has a detented deck with all the angles stamped on it—just like the deck on a power miter saw. This gives me the ability to flip the tool quickly and accurately to left or right 45-degree angles to match the piece I'm cutting. I also want to be able to cut a variety of other angles for working my way around non-45-degree spaces like bay windows and angled vestibules.

I've found that the perfect length for the accompanying saw (called a backsaw

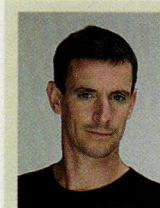
on a miter box) is around 16". This length enables me to take both long strokes to cut solid molding for door and window capitals, as well as shorter strokes for tiny stuff like shoe molding, base cap, and cove stock. I also look for a saw that enables easy blade replacement, since blades can get dull, rusty, or even bent.

How to Use It

When I set the blade on my miter box, I set it with the teeth pointing toward me. This means I'm cutting on the pull stroke. While you can cut on the push stroke, I feel that cutting on the pull is gentler on the wood, is easier to get started, and delivers a cleaner cut. And no matter which way you cut, make use of another old-timer trick I've learned: point your index finger toward the end of the saw as you draw it through the material. This will stabilize the saw blade so that it cuts much more smoothly.

The Bottom Line

Not only is a miter box cheaper than a power saw (the one I have costs about \$50), but it also saves time, increases accuracy, and decreases frustration when cutting small pieces. Plus, it's about as safe a tool as you can think of. The miter box is one piece of the past that still works like a charm. 🛠️



Carpenter Mark Clement is working on his century-old American Foursquare in Ambler, Pennsylvania, and is the author of *The Carpenter's Notebook*.

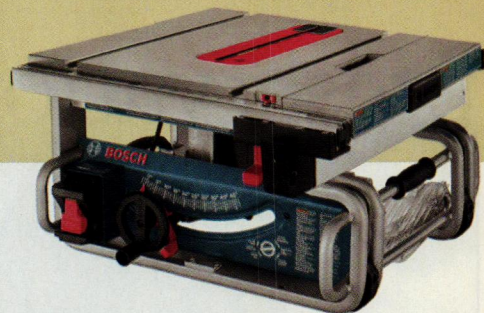
house helpers

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



Sag Stopper

A work table that droops in the middle is frustrating, but it's a common occurrence when long plywood sheets are supported on sawhorses. These clever brackets from Rockler offer an easy fix for this annoying problem: They slip over standard sawhorses to allow the insertion of 2x4 supports, creating a more stable base and a solid, level work surface. \$12.99 for a pack of four. Call (877) 762-5537, or visit rockler.com.



Moveable Machine

Most portable table saws can't be transported with just one hand. But Bosch's new GTS1031 10" portable job-site table saw is an exception—the soft-grip handle integrated on its steel base makes one-handed carrying a breeze. It also has a 4-hp motor and Square-Lock Rip Fence technology, which ensures that once the fence is locked into position, it self-squares to the tabletop to ensure consistent cuts. Add to that a tabletop that expands to rip up to 18" widths and can support an 8"-diameter, 1/2" dado stack, and you've got one mean cutting machine. \$399. Call (877) 267-2499, or visit bosch.com.

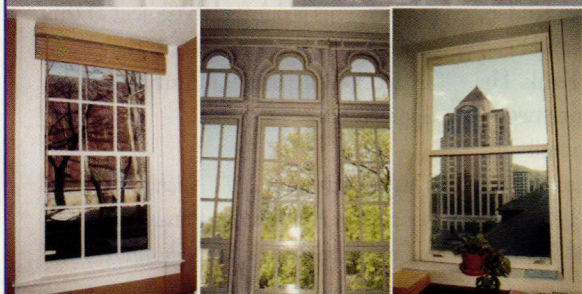


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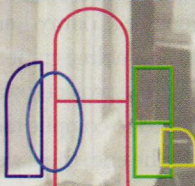
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preservation perspectives



No longer a vacant eyesore, the Durant (left) is now an activity hub, and its ballroom (above) an in-demand rental facility.

rehabilitation tax credits—every one of our rehabs has been federally certified—state-level tax rehab programs, brown-field credits, and major grants from the C.S. Mott and Ford Foundations.

DA: What level of work was involved?

RK: The Durant had been vacant for 35 years, and it was a disaster. There was 4' of debris on the floor; lack of heat and a roof had caused all of the plaster and paint to fall off of the walls and ceiling, and squatters had set fires inside. We had almost a million dollars of hazardous material abatement.

DA: What historic features remain?

RK: The main lobby, a large ballroom, and the building's exterior remained largely original. They needed extensive repairs, but we managed to bring those elements back. The exterior work alone required numerous masonry and limestone restoration techniques.

DA: How is the space utilized?

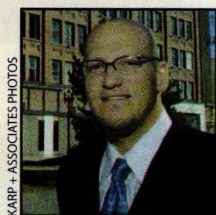
RK: It's an eight-story building; floors two through eight—originally hotel rooms—are now one- and two-bedroom loft apartments. The lower level and first floor contain about 20,000 feet of commercial space, including the historic lobby and ballroom, which has been operating as a banquet hall since the doors reopened in December 2010.

DA: Has the project been successful?

RK: The living units are 100-percent occupied, and the commercial space is at 50 percent. It's exceeded our expectations—we anticipated a longer lease-up period. This is our fourth project of this scale, and without exception they have all worked in the communities we're operating in.

This project won a 2011 Michigan Governor's Award for Historic Preservation. For more information, visit thedurant.com.

Building Momentum



KARP + ASSOCIATES PHOTOS

Adaptive reuse is helping to revitalize some struggling Midwestern cities. Michigan-based developer Richard Karp explains how.

By DEMETRA APOSPOROS

DEMETRA APOSPOROS: What's your business model?

RICHARD KARP: For about 20 years now, Karp + Associates has specialized in rehabilitating historic commercial buildings that have fallen into disuse. Our model is to adaptively rehabilitate these structures into mixed use, which includes market-rate residential, office, and retail.

DA: What do these rehabbed buildings bring to their communities?

RK: We're tackling large, blighted downtown structures in some hard-hit Midwestern communities like Toledo, Lansing, and Flint—largely automotive-centric economies that have suffered great downturns. We find that once a building is put back into service, it stimulates the local economy, creates critical mass for revitalization, and results in spill-

over economic activity. People perceive lower risk and become willing to take on smaller projects.

Once a building is put back into service, it stimulates the local economy.

DA: Let's look at a recent project: the Durant Hotel in Flint, Michigan. How did it start?

RK: We were approached by Dan Kildee, at the time the county treasurer and head of the Genesee County Land Bank. He had begun assembling grant money necessary to move the project toward feasibility, and we agreed to compile more sources of funding. In the end, there were 14 sources of financing, including federal historic

period products

By RACHEL SHAPIRO

Add some spice to mid-century and English-inspired homes with these colorful and creative new finds.

Clever Disguise

Old houses and ceiling fans go together about as well as oil and water—yet there's no denying a fan's usefulness in cooling rooms. Meyda offers a clever solution: The Costello Two-Tier Chandel-Air looks like a Gothic chandelier, but hides a ceiling fan inside. A great fit for English-derived homes like Tudors or Gothic Revivals, it offers a welcome amenity while maintaining a medieval aesthetic. \$10,999. Call (800) 222-4009, or visit meyda.com.



Color Cache

Nothing says retro like splashes of bright color. Accented with vibrant hues from the swinging '60s, Atlas Homewares' Indochine knobs and pulls are a great way to add color to a mid-century kitchen without breaking the bank. The knobs are available in three streamlined shapes and a rainbow of kitschy colors, so you can mix and match or completely coordinate. Prices start at \$7.50 each. Call (800) 799-6755, or visit atlashomewares.com.



Mirror, Mirror

Mirrored furniture was all the rage during the Art Deco period, and lately it's made a major comeback among modern designers. Jonathan Charles' Transitional Collection pays homage to the Hollywood glamour of the 1920s and '30s with a variety of pieces, including this mirrored console table. With gold accents and a delicate structure, the table is gently updated but still maintains the linear elegance that's an Art Deco hallmark. Around \$1,785. Call (252) 446-3266, or visit jonathancharles.com.



Modern Makeover

Strong angles are a staple in mid-century modern designs—but that doesn't always equate to comfy furniture. Bradley Hughes' Barry armchair, however, combines signature Modernist lines with

plush cushions and fabrics for a design that's era-appropriate *and* easy to live with.

Constructed by hand, the chair is available in a wide range of colors and fabrics, including leather, velvet, and linen. It also can be custom-sized. For a price quote, call (404) 814-9595, or visit bradley-hughes.com.

my town

Seattle, Washington

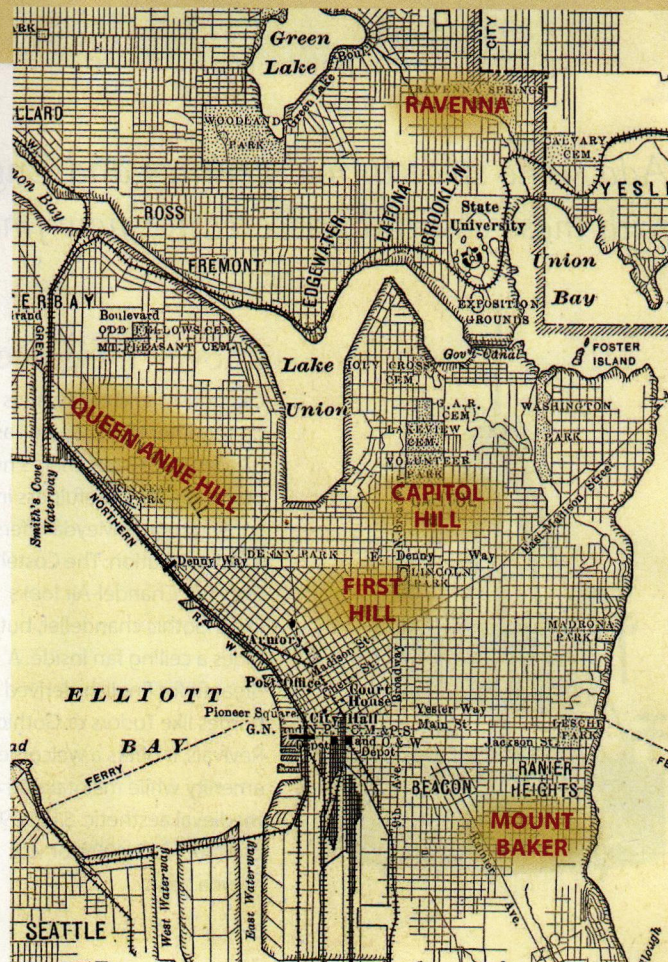
Historic Seattle's longtime program director takes us on a tour of five of the city's well-preserved streetcar suburbs.

STORY AND PHOTOS BY LAWRENCE KREISMAN

There really is more to Seattle than coffee. Pacific Northwesterners identify themselves with majestic volcanic mountains, dense old-growth forests, and islands and waterways that have become daily commuter routes for many.

Though residents purposely spread the myth that it rains in Seattle all the time to dissuade would-be newcomers, the city often boasts blue skies, perfect temperatures, and low humidity—it's a place that lends itself easily to walking.

Most tourist guides concentrate on downtown and some up-and-coming commercial districts, but I prefer Seattle's lovely and diverse early 20th-century streetcar suburb neighborhoods. Many of them are linked by the Olmsted Brothers' park system, one of the largest park and boulevard systems of its kind in the nation.



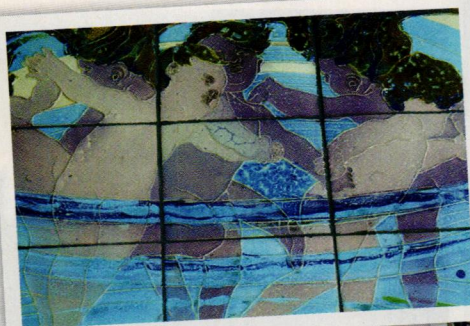
First Hill

Directly east of downtown are reminders of the grace and style of turn-of-the-century Seattle. Along with the 1902 Venetian Gothic Hofius residence, remaining First Hill mansions include the 1901 English half-timbered Stimson-Green Mansion and the 1907 Classical Revival Henry H. Dearborn House (headquarters of the Washington Trust for Historic Preservation and Historic Seattle, respectively). There are also private clubs, such as the 1889 Queen Anne Stacey residence and its 1906 annex, designed to accommodate the University Club, and the 1915 Georgian Revival Sunset Club. Prominent churches are the Italian Renaissance Revival St. James Cathedral, designed by New York architects Heins and LaFarge, and the English country Gothic Trinity Episcopal and Gothic Revival First Baptist churches.

Have refreshments at the Italianate Sorrento Hotel, opened in 1909, while admiring the specially commissioned Rookwood tile fireplace surround in its mahogany-paneled lounge. Or have lunch in the café of the Frye Art Museum (still free to all), designed in 1952 by the region's most important modernist, Paul Thiry, to house the private collections of Charles and Emma Frye. A significant expansion in 1994 by the firm Olson Sundberg Kundig Allen makes for a memorable small museum experience.



The Stimson-Green Mansion introduced large-scale English medieval-style residences to the city; today it's a venue for special events.



RIGHT: The Eliza Leary Mansion was Seattle's largest house in 1907, designed for grand entertaining; its master bath boasts an idyllic water babies frieze (above).



North Capitol Hill

A neighborhood rich in architecturally distinctive residences (a section has been designated the Harvard-Belmont Historic District), North Capitol Hill is anchored by one of its most widely used public facilities, Volunteer Park. Its centerpiece is the wonderful Seattle Asian Art Museum, housed in a progressive Art Deco building designed by architect Carl Gould in 1932, at a time when most American art museums were still bogged down in Beaux Arts classicism.

The park is bookended on the south by 14th Avenue East—dubbed “Millionaire’s Row” to reflect the status of its early 20th-century house owners—and on the north by Lakeview Cemetery, where many of the city’s founders lie.

To get a taste of the neighborhood’s residential grandeur, peek into the English-inspired stone and half-timbered Leary Mansion, built 1904-07 on 10th Avenue East and the city’s largest private residence at the time. It houses the Episcopal Diocese offices and is open on weekdays. Marvel at the baronial great hall, specially commissioned Rookwood tile fireplaces, and the master bathroom’s Rookwood water babies frieze.

Mount Baker

Although the Mount Baker Park Addition wasn’t the earliest planned residential district in Seattle, it was the largest in 1907, and the first to be integrated into the city park and boulevard system proposed in 1903 by the Olmsted Brothers. The vision of its developers, and the vigilance of its community activists, shaped a remarkably cohesive residential district. The area has an outstanding mix of architect-designed residences alongside builder-designed speculative homes and bungalows, which make it a classroom for learning about residential styles, ranging from

RIGHT: The view from the Mount Baker ridge; the white terra-cotta-clad, 40-story-high Smith Tower (1914) remains one of Seattle’s most treasured landmarks.



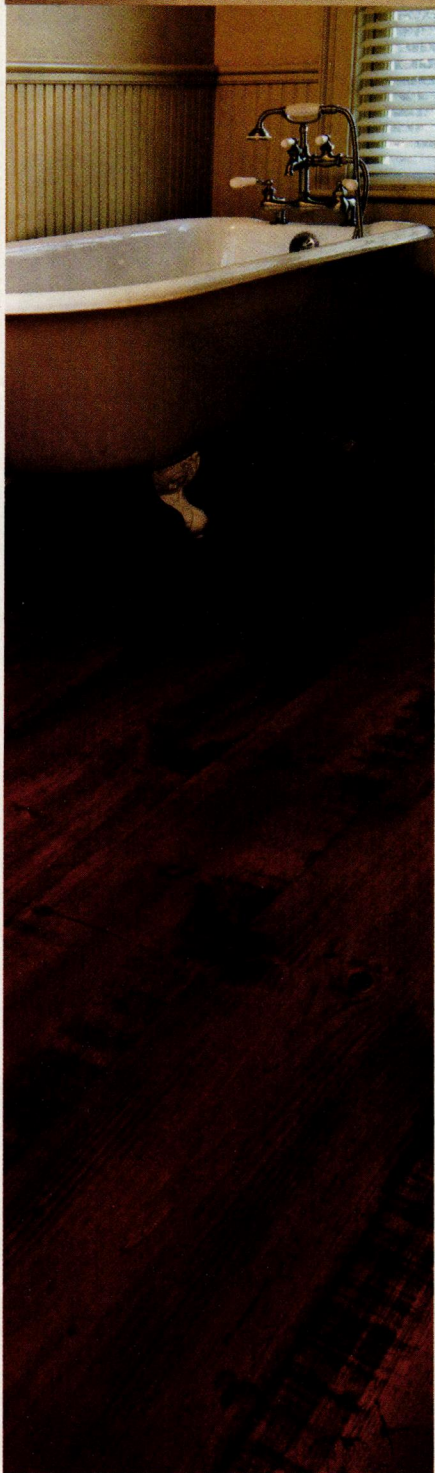
BELOW: The shingled Arts & Crafts Mount Baker Community Club of 1914 continues to serve the neighborhood.



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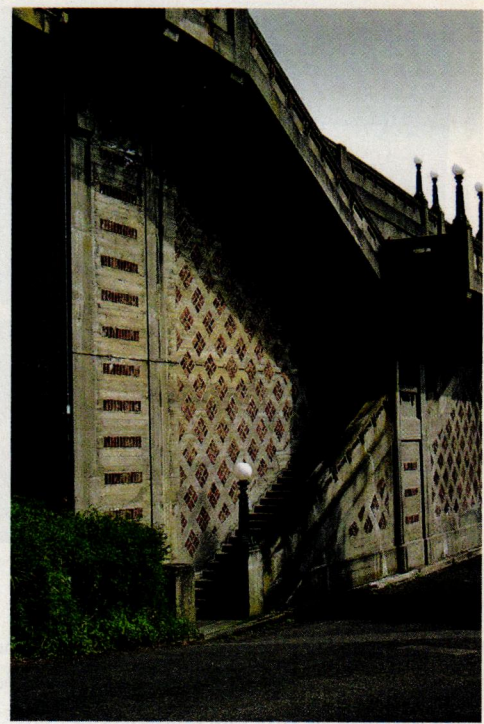
my town

Medieval, Elizabethan, and Italian Renaissance to Spanish Colonial, Colonial Revival, and Prairie School. Its streets follow hillside contours and afford wonderful views of Lake Washington and the Cascade Mountains.

From its beginnings, the Hunter Tract Improvement Company and Mount Baker Park Improvement Club shaped the neighborhood's polished look. A streetcar line terminated at Hunter Boulevard, giving residents convenient service to downtown. The club was suitably proud that building restrictions prevented "the erection of 'cheap' houses, apartment buildings, and undesirable business structures." The neighborhood center has always been its 1914 Arts & Crafts shingled clubhouse and a handsome 1930 Art Deco commercial building adjoining it, designed by the John Graham Company.

Queen Anne Hill

Queen Anne Hill is the only Seattle neighborhood named for an architectural style. The round or square towers, arched windows, stained glass, and decorative shingle patterns that flourished during the neighborhood's early development are largely gone. But you still can experience residential design by some of the city's best architects, along with the views that make this a popular place to live. Walk the length of West Highland Drive to 8th Avenue West—you'll be mesmerized by the views from Kerry Park and the Betty Bowen viewpoint. Then walk north along the promenade, with its ornamental lighting fixtures, and make a side trip down and up the stairs of the beautiful concrete-and-brick infill retaining wall designed by W.R.B. Wilcox, complete with Gothic arches.



W.R.B. Wilcox incorporated concrete and brick infill to construct the city's most beautiful retaining wall—topped by a promenade—on the west slope of Queen Anne Hill.

Ravenna

Carrying the original name of a wooded ravine park established in the 1880s, Ravenna is one of a number of bungalow neighborhoods that resulted from streetcar lines that carried people away from industrial and commercial areas. Demand for new housing was stimulated by bungalow plan books and catalogs, and these reasonably priced houses were an ideal choice for first-time home buyers. Jud Yoho, Seattle's self-proclaimed "Bungalow Craftsman," published *The Bungalow Magazine* monthly from 1912 to 1918, offering complete working drawings. (To no one's surprise, these promoted Yoho's construction firm, the Craftsman Bungalow Co.)

Ravenna's residences date from 1909 (the year of the Alaskan-Yukon-Pacific Exposition, held nearby) to the

early 1930s. The tree-lined streets are filled with myriad bungalows, including airplane and Japanese forms. Windows display transom lights with leaded, beveled glass in various geometric patterns or motifs. Clad in stone, river rock, shingles, and Douglas fir clapboard, Ravenna's bungalows evoke the hand-hewn character that we associate with this kind of Arts & Crafts home. 🏠

Lawrence Kreisman is the program director at Historic Seattle and has written nine books, including *The Arts and Crafts Movement in the Pacific Northwest*.

Planning a visit to Seattle? Get Lawrence Kreisman's recommendations for historic places to stay.

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This sparkling Japanese bungalow in Ravenna demonstrates the Pacific Rim's influence on Seattle.

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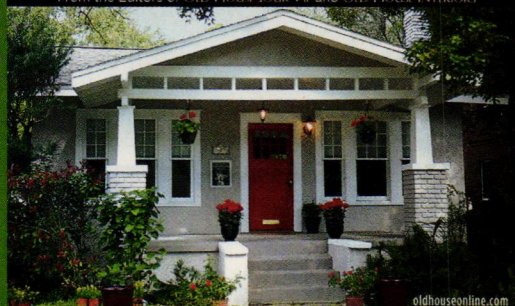
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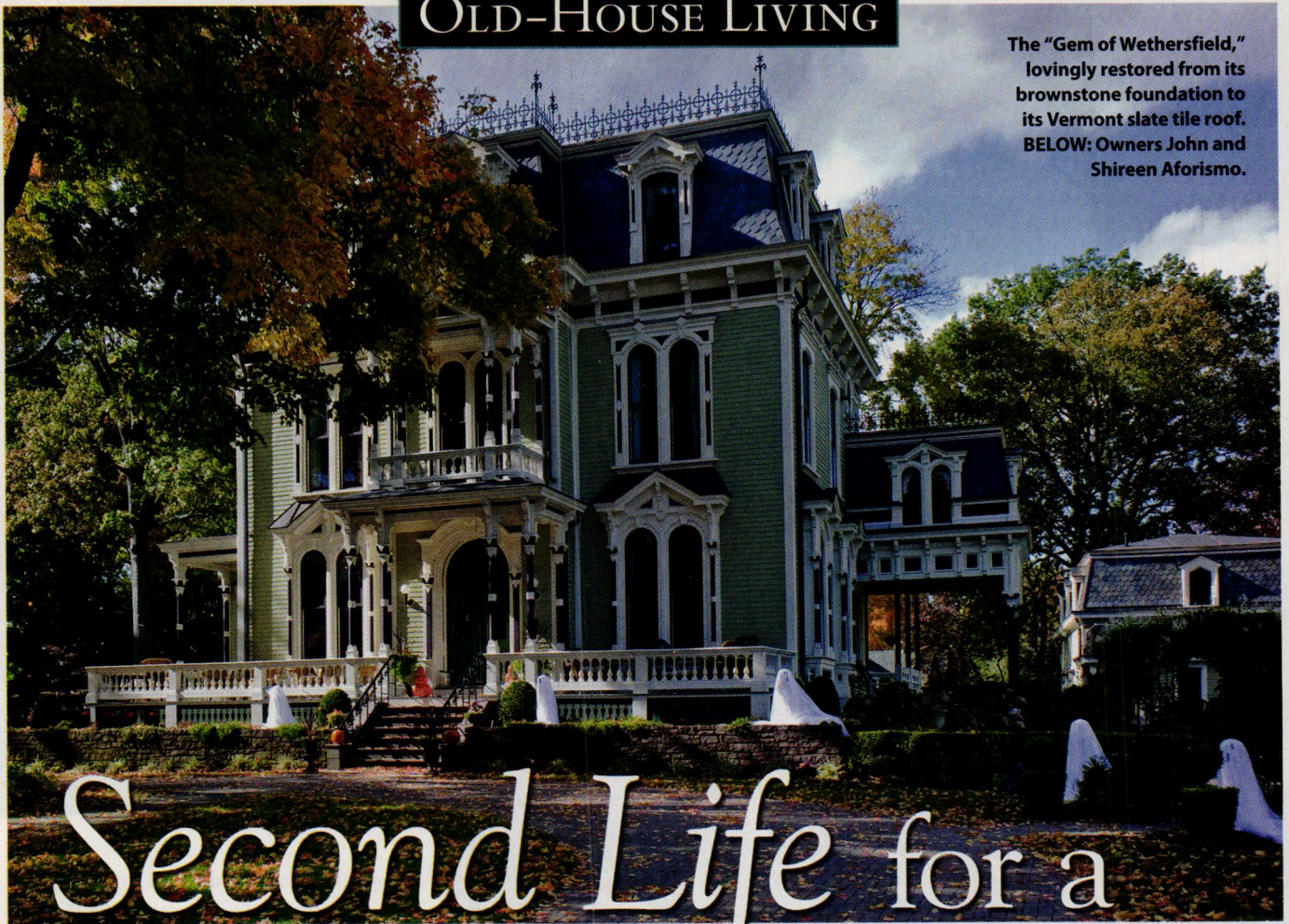


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The stained glass is an original survivor;
the front doors were rehabbed by
restoration contractor Gary Griswold.

The "Gem of Wethersfield," lovingly restored from its brownstone foundation to its Vermont slate tile roof. BELOW: Owners John and Shireen Aforismo.



Second Life for a Second Empire

A FIRE-RAVAGED HOUSE IN CONNECTICUT GETS AN EXTENSIVE RESTORATION—JUST IN THE NICK OF TIME.

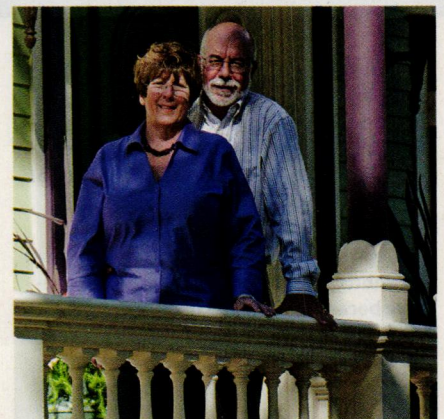
STORY BY REGINA COLE ♦ PHOTOS BY JON CRISPIN

John Aforismo knows a thing or two about persistence. "We kept trying to contact the owner with an offer to buy," he says, referring to the 1873 Silas Robbins House, "but we got nowhere." There was too much at stake, however, for John and his wife, Shireen, to just give up.

Their interest in the Second Empire landmark in Wethersfield, Connecticut,

had been piqued in 2001, when they learned that its third owner planned to raze it and redevelop the land.

Wethersfield, about an hour from Hartford, has a long history that includes a vital role in the Revolutionary War. Silas Webster Robbins, born in 1822, prospered in one of the six seed companies that flourished here during the 19th century. (He's also credited with introducing Jersey cows to the United States.) After 19 years of marriage, he and his wife, Jane, demolished her

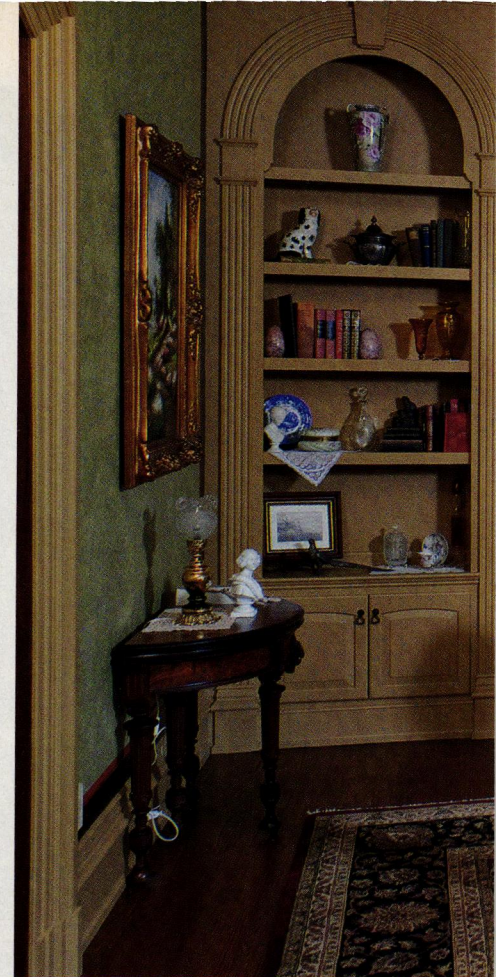




ABOVE: Green and pink 19th-century tiles, found in a salvage yard in New York City, surround the breakfast room fireplace. The mahogany mantel's carved rope motif repeats in moldings and other architectural elements throughout the house. **RIGHT:** Shireen found the white marble fireplace mantel with carved-shell keystone surround in a debris pile in a back room. The gas fireplace became the formal parlor's focal point, flanked by newly built radius-top bookcases. Radiators are all original, refinished and served by a new gas heating system.

ancestral homestead on Broad Street and replaced it with their dream house in the latest style: 9,000 square feet of mansard-roofed, exuberant opulence, a grand and gaudy painted lady among sober Georgian Capes.

Around the turn of the 20th century, the house changed hands and began a slow decline. By 1996, though still inhabited as a single-family home, it was neglected and overgrown. Then someone dumped an ash-



tray into a wastebasket, and a third of the house went up in flames, while the rest suffered terrible water damage.

The charred, forlorn specter of the Silas W. Robbins House found its third owner in an attorney for the estate, who reportedly purchased it for \$10. When he made plans to level the structure and build four new houses on the two-acre lot, the town demurred, instructing him to find a restoration-minded buyer for this important historic property.

That's when the Aforismos, who lived nearby, began their purchase attempts. Shireen planned to retire from hairdressing and launch a new career as an innkeeper. The Silas Robbins House would serve beautifully.

Ignoring their calls, the homeowner attested at a public hearing, that, despite vigorous efforts, he had failed to find potential buyers. John and Shireen, present at the hearing, rose to their feet and described their many unreturned calls. Publicly called out, the would-be developer was forced to change his plans. The



ABOVE: Shireen, in the office where she runs the bed-and-breakfast. **BELOW:** As soon as the couple bought the 9,000-square-foot house, Shireen began hunting for 19th-century furniture and lighting fixtures, which she stored in rental bins until the house was ready. The formal dining room's massive mahogany sideboard would only work in a house with 14' ceilings.

Aforismos bought the Silas W. Robbins House and began a labor-intensive, six-and-a-half-year project.

Old-House Dreams

"I thought it was a nice big house that we'd fix up and have a place for children and grandchildren to visit," John says. "I thought it would take two years. Ha!"

Reality checks came immediately. "Our first job was to clean out the debris; we thought we could do it ourselves," says Shireen. When professionals finally came, she says, "They brought quite a crew!"

Two years later, Shireen admits, "We were ready to sell." They took a break when a family medical crisis intervened, but in 2004, the couple regrouped and recommenced.

"During those first two years, we replaced floor joists, walls, ceilings, the sill, the roof—it was more John's project than mine," Shireen explains. "I took over after that." Now retired, she began preparing for her innkeeping career by studying mid-19th-century design.



CLOCKWISE FROM RIGHT: In the third-floor ballroom, the mansard roof sends walls sloping inward as they rise. An Eastlake bed and side tables decorate the second-floor bedroom named for Silas Robbins. A bathroom is outfitted with period tub and tiles. For a new kitchen built on the footprint of the original, Shireen specified mahogany cabinets, granite counters, cast-iron farmhouse sinks, and a stamped metal ceiling.



"I went to the library, I read, and I looked at pictures and houses," she says. "I looked and looked."

Her "perfect resource" was restoration contractor Gary Griswold of nearby Marlborough, Connecticut. Son of a Wethersfield builder, he had both formal education and experience working with 18th- and 19th-century houses.

"It took us three and a half years to do the inside of that house," Gary says. "The beauty of the thing is that she wanted it done right. Shireen was the best person to work with: She learned quickly and always wanted to understand everything."

When they bought the house, Shireen and John videotaped every element and took copious notes, information she and Gary used to re-create the interior. They also took their cues from charred beams and moldings, from the few surviving architectural elements and lighting fixtures, and from broken marble, tiles, and shards of stained glass that Shireen had painstakingly gathered from the mountain of ash and debris in the yard.

Among a thousand other tasks, Gary

built new walnut and oak wainscoting, located butternut in Vermont for new stair balustrades, and, when plaster reproductions of the originals proved too pricey, built and installed pine crown molding in the hall. He also built and installed new wainscoting, baseboards, picture rails, and crown molding throughout the rest of the house.

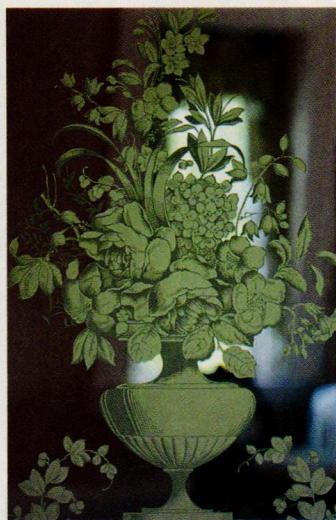
New Realities

"Indoors, the only things that survived were the front doors, a mantel, and the newel post," says Shireen. "The only windows that survived were over the porte-cochère."

Modern introductions included fire-stops and truss headers designed to meet contemporary building codes, a three-story elevator, a sprinkler system, air-conditioning, a new gas heating system connected to the original radiators, new wood double-glazed windows, and a great deal of insulation. Throughout the process, Shireen searched salvage yards, flea markets, old-lighting establishments, and antiques dealers.

"I started to shop for antiques as soon as we bought the house, storing things in





CLOCKWISE FROM TOP LEFT: Delicately etched glass leading into the ballroom dates to 1873. The Aforismos installed a second handrail along the wall of the main staircase, which allowed the reproduced balustrade to remain at the original height. The front vestibule boasts original Minton tiles; Shireen located replacements at the manufacturer, still operating in Stokes-on-Trenton, England.

rented storage bins,” she explains. Although she consulted several interior designers, Shireen followed her own instincts.

“I like light,” she says. “Instead of multi-layered window treatments, I chose simple panels with pelmets, often studded with nailheads.”

One particular challenge came with the search for new bathroom fixtures. “The hardest part was finding new fixtures that looked old, but didn’t cost a fortune,” she says.

Shireen and Gary finished the enormous undertaking in September 2007, just in time for the formal debut of the reborn Silas W. Robbins House in a two-week-long

house tour organized to benefit a youth facility built in memory of a local 9/11 victim. Chaired by the governor, staffed by more than 200 volunteers, and attended by more than 4,000 visitors, the tour was a massive project befitting the scale of the Robbins House.

John and Shireen’s first paying guests arrived in their home soon after, and they now host a steady stream of visitors in five en suite bedrooms. John goes to his day job as president of a medical information company, while Shireen manages the bed-

and-breakfast business. The guestbook overflows with appreciative comments.

Reflecting on the massive project, Shireen quotes another Connecticut owner of a big, beautiful house. “Mark Twain said, ‘In order to be successful at anything, you have to be both ignorant and confident,’” she laughs. “I don’t regret doing it, but I would not do it again.”

Her husband agrees. The process was long, arduous, and expensive. “But looking back,” he says, “I see that we saved a piece of Wethersfield history.” 🏠



Bungalow Baths

**Kick-start your bathroom restoration
with three stylish, period-friendly
takes on the bungalow bath.**

BY THE OHJ EDITORIAL STAFF

Restoring a bathroom in your bungalow? Congratulations—the fun is about to begin! The market is overflowing with period-perfect products for turn-of-the-century baths, from gorgeous hex tiles to luxurious pedestal tubs. Whether you go for a strict era-appropriate restoration with “sanitary” white fixtures or an interpretive approach that plays on some of the Arts & Crafts movement’s decorative touches (think hammered copper and handmade art tile), the ideas on these pages will get you started on the right foot.

Classic

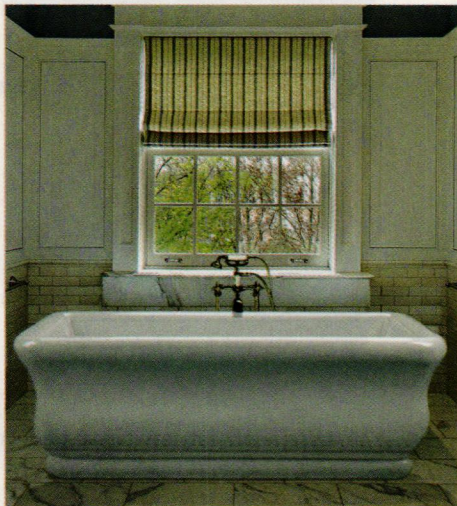
For a bathroom with universal appeal, you can't go wrong with white fixtures and chrome accents. Both were *de rigueur* at the turn of the 20th century, thanks to new thinking on keeping germs at bay—white made dirt (and thus, germs) easier to see, so it was considered sanitary. This combo looks authentic in any bungalow.



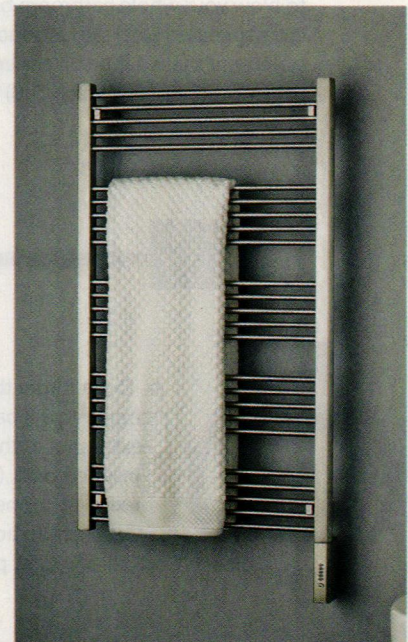
◀ A pedestal sink is often the first thing people notice when entering a vintage bathroom. While you can find them today in a range of traditional styles, choosing one with subtle Craftsman geometry can help play up the straightforward architecture of Arts & Crafts houses. Tresham pedestal sink, Kohler, (800) 456-4357; kohler.com



▲ Mosaic bathroom floors tiled in white played into the new sanitary thinking at the turn of the century. A field of white hexes accented with a simple floral pattern offers vintage appeal, while a square jogging border design adds a dressy touch. Hex tiles and pre-made borders, American Restoration Tile, (501) 455-1000; restorationtile.com



▶ A bathroom redesign isn't just about aesthetics—comfort's important, too! A towel radiator can help heat up the room while keeping towels toasty warm so you never feel chilled getting out of the tub. The new Fain is available in electric or hydronic versions, and its streamlined design is a classic in its own right. Fain towel radiator, Runtal Radiators, (800) 526-2621; runtalnorthamerica.com



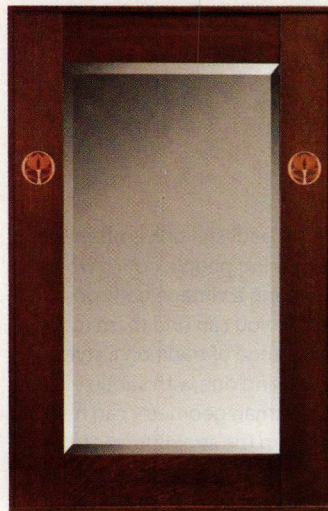
▲ Owing to their heft, tubs can make a significant statement in the bathroom. MTI's Parisian tub combines the solid appeal of a classic Roman tub with the updated addition of sensuous curves on the sides. It can be ordered with a choice of cutting-edge technologies, including air bath, chromatherapy, and Radiance heating system. Parisian tub, MTI Whirlpools, (800) 783-8827; mtiwhirlpools.com

Copper

Woodwork and metalwork (especially copper) are intertwined with the Arts & Crafts movement's emphasis on all things handmade, which makes wood and copper accents—especially those with a hand-finished feel—appropriate for a more creative take on bungalow baths. The best choices give a nod to hand-worked effects and a mix of textures and patinas.



▲ For an eye-catching focal point that embraces one of the era's signature materials, you can't beat a copper bathtub. But because it's a premium material, a copper tub can threaten to blow your whole bathroom budget. This version wraps a copper-coated steel skirt around a cast-iron tub to create a bold statement that's a little bit easier on the wallet. Piedmont copper bathtub, Sunrise Specialty, (510) 729-7277; sunrisespecialty.com



◀ Forget those run-of-the-mill medicine cabinets—instead, go for a design that plays up wood handwork. A simple but stunning frame cabinet with wooden flower inlay (based on a Stickley original) can make the wall above the sink sing. Dakota medicine cabinet with Double Oval Flower inlay, Mission Furnishings, (908) 930-5583; missionfurnishings.com



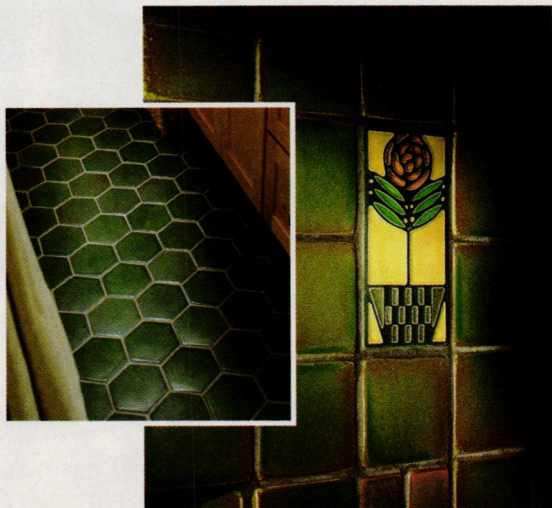
▲ A sink and vanity can be the perfect stage for a mix of Arts & Crafts-imbued details like straightforward woodwork, forged hinges and pulls, and hammered copper. All three come together nicely in this vanity, which features recycled 16-gauge copper on its hand-hammered integral sink. Old World Vanity (in Olive) with Sedona top, Native Trails, (800) 786-0862; nativetrails.net



▲ Don't forget the finishing touches! Hand-hammered copper towel bars and rings are an easy way to add an extra shot of the luxurious material to a Craftsman-inspired bath. (And the accessories are made from recycled copper, so they're good for the planet, too!) Copper bath accessories, Premier Copper Products, (602) 476-7332; premiercopperproducts.com

Chromatic

While white ruled in bungalow bathrooms in the early 20th century, the rest of the house was typically awash in rich earth tones. If floor-to-ceiling white strikes you as too sterile, we suggest reinterpreting the preferred palette of the era to create a bathroom that puts the “art” in Arts & Crafts.



▲ A great accent tile can be the genesis for an entire bathroom design. Motawi’s Dard Hunter series, based on the work of the legendary Arts & Crafts artist, confers an instant sense of history. The tiles are so distinctive that you needn’t splurge on very many—fill in the rest of the space with coordinating squares and hexes in a deep, brilliant green that will transform the room into a soothing oasis. Accent, field, and floor tiles, Motawi, (734) 213-0017; motawi.com



► Forget going strictly functional with lighting—an artistic bathroom demands lighting with equal flair. Hand-blown lustre glass shades came into vogue with Art Nouveau, and their popularity lasted well into the Arts & Crafts movement. Mounted on either side of a mirror or medicine cabinet, sconces outfitted with lustre glass add another layer of eye-catching detail to the room. Williams sconce with art-glass shade, Schoolhouse Electric, (800) 630-7113; schoolhouseelectric.com



▲ It may be the last place you’d think to add an artistic touch, but don’t overlook the shower drain. By swapping out the standard model for one that replicates a turn-of-the-century grate, this little detail can help subtly tie the room together. Craftsman drain, California Faucets, (800) 822-8855; calfaucets.com

◀ In a bathroom awash in earth-toned colors, white fixtures will stick out like a sore thumb. By 1930, colored sinks, tubs, and toilets were all the rage, so non-white fixtures won’t look out of place in an artsy bungalow bath. Fixtures in warm beige (like this traditionally styled toilet) serve as a harmonious counterpoint to dark green floors and walls. Devonshire toilet in Sandbar, Kohler, (800) 456-4537; kohler.com



Stone by Stone

A seamless, long-lasting repair for cobblestone walls requires a little background on historic methods and materials.

STORY BY STEVE JORDAN ♦ PHOTOS BY ANDY OLENICK



Improperly keyed quoins and years of inappropriate repairs had caused major cracking (visible above) on the corners of this cobblestone house in upstate New York. Stonemason Marty Naber restored the walls by removing old mortar and caulk and replacing it with new lime-based mortar. Today, the house (at left, with shutters removed to highlight the stonework) is good as new.

The rural countryside of New York boasts a wealth of historic architecture—often in pristine condition. Besides textbook examples of styles from Federal to Arts & Crafts, there are also innovative uses of local building materials and methods, which created distinctive, regional vernacular styles. One of these methods was cobblestone construction, a technique that used smooth, round stones as a decorative veneer on houses, churches, public buildings, barns, and outbuildings, and as foundations for wood structures.

Although they can be found in several states near the Great Lakes, the greatest accumulation of cobblestone structures is in central and western New York, especially the Erie Canal corridor. The technique is thought to have been brought to America by English masons working on the Canal from about 1817 to 1825. Due to an abundance of cobblestones available from clearing fields and the shores of Lake Ontario, it proved to be well-suited to the area.



LEFT: Marty began the repairs by carefully removing old caulk, mortar, and rubble stone with a hammer and chisel. The cobblestones were set aside and later fitted back into the wall.

ABOVE: The old mortar has a distinctive look, thanks to the sand and chunks of limestone visible in the mix. The new mortar Marty formulated for this project included small chunks of aggregate and a bit of colorant to help it blend with original mortar elsewhere on the wall.

Today, these structures are esteemed by fans of historic architecture, but they offer challenges when repairs are necessary. Cobblestone construction formed solid masonry walls, typically about 18" to 24" thick (usually thickest at the foundation, thinning toward the roof). The center of the wall was rubble stone and mortar, and the interior wall often was plastered directly to the rubble, or to lath installed on furring strips. Cobblestones were laid in horizontal rows with mortar applied in a V-point style that enhanced the overall appearance of the wall. Besides understanding the peculiarities of cobblestone construction, this decorative pointing is difficult to replicate, and improperly applied mortar is often the first visual clue

to a job gone wrong.

Cobblestone Case Study

Located in the countryside a few miles south of Rochester, New York, the 1832 Federal-style Cole farmhouse has endured several attempts to repair significant vertical cracks between its cobblestone walls and stone quoins. Previous inappropriate repairs include caulking the cracks and the use of hard Portland cement mortars and buttresses to keep the corners plumb. The homeowners had attempted to mitigate the walls' deterioration by installing gutters and downspouts to take water away from the house and also by improving the grade to prevent rainwater and snow melt from pooling at the foundation. To address

the existing cracks and reverse the shoddy repair work, they brought in mason Marty Naber of Naberhood Restorations.

Marty immediately discovered another root of the problem: The quoins—rectangular ashlar stones laid in alternating directions—were not adequately keyed into the walls to resist failure. Unlike on other buildings, where quoins were merely used to imply strength, quoins on cobblestone buildings provide a plumb and square corner that's impossible to achieve with the stones alone. The alternating arrangement of the quoins creates pockets for the walls to mesh into. On this house, there wasn't enough difference between the quoins' length and width, nor were the quoins tall and thick enough, which



Once the old mortar and inappropriate repair materials were completely removed (left), Marty filled in the wall with new rubble stone and mortar, then returned the original cobblestones to the wall (above).

meant the pockets weren't deep enough to adequately secure the walls.

Using a hammer and chisel, Marty carefully removed the old repairs and deteriorated mortar at the junction of the quoins and the cobblestones. Some areas were removed to a depth of 10" to 12", but Marty cautions that it would be easy to remove too much—experience with and sensitivity to historic architecture are necessary to know when to quit. In addition, using hand tools helps to avoid removing sound materials that might be ruined with mechanical tools. Marty carefully removed the cobblestones and set them aside to be replaced in the wall.

Before beginning the infill, Marty saturated the cleaned areas with water

to prevent the remaining old mortar from absorbing moisture from the new. To ensure that the new material would be sympathetic to the old house, Marty used a specially mixed hybrid mortar (see

"Mortar Matters," page 39) and rubble stones scavenged from a nearby field. Starting at the bottom, he replaced the missing rubble stone and mortar, pushing the new material into the voids with

Cobblestone Cultivation

Cobblestone architecture was popular in the United States from about 1820 until 1860 and was used for the popular styles of the period, including Federal, Greek Revival, Gothic Revival, and Octagon. Similar work can be found in rural English villages. The earliest work was usually simple, with medium-sized stones (about the size of an orange or grapefruit) laid in horizontal rows. In some cases the workmanship was better on the front of the house than on the less public sides. Cobbles were selected by size, shape, and color, with the proper size determined by passing the stone through gauged holes in planks. Trim pieces like sills, lintels, quoins, and water tables were usually formed from local limestone or sandstone. By mid-century, the cobblestone technique had become highly refined, encompassing elaborate herring-bone designs formed with disk-shaped stones.



ABOVE: To replicate the distinctive V-shaped joints around the cobblestones, Marty started by using a level and trowel to create horizontal grooves between each course of stones.

RIGHT, TOP & BOTTOM: Once the initial lines were scored, Marty and his team used a variety of tools—from trowels to dental picks—to further define the horizontal and vertical lines, carefully carving out the mortar around each stone.



ABOVE: After allowing the mortar to set up slightly, Marty used a soft, dry paintbrush to dress each joint, creating a more organic appearance.



Mortar Matters

The mortar used for original cobblestone construction was composed of lime and local sand. Because of the primitive kilns used, the lime frequently contained small chunks of limestone, which still can be seen in the old mortar. The most character-defining ingredient was the sand, which varied in color according to the local stone. For example, the sand from areas around Medina, New York, was a distinctive reddish brown, while in other areas of the state it was gray or cream-colored. Particle sizes varied from small to medium pebbles.

Modern mortars are much harder. The American Society for Testing Materials (ASTM) classifies mortar into five hardness categories based on letters pulled from the phrase "MASON WORK." M is the hardest mortar (used for footers and walkways), S is hard, N is medium (used on modern brickwork), O is soft, and K is very soft (typically used for tuck-pointing old brick).

Although soft lime-and-sand mortar still can be used for repairs and in many cases is preferred, very few masons are familiar with it. For this project, Marty used a lime-and-Portland-cement mortar that consisted of approximately two parts hydrated lime, one part ordinary Portland cement, and seven to nine parts mason's (sharp) sand. He also mixed in some larger aggregate and a small amount of colorant to better approximate the appearance of the original mortar.

any tool that would work—trowels, tuck-pointing tools, even a stick. He worked in layers, giving each one roughly half an hour to set before continuing the process.

After the wall infill was complete, Marty carefully set the original cobblestones in a fresh bed of mortar. Many a contemporary mason has tried to replicate the detail of cobblestone pointing, and most have failed. Marty admits that it took many joints to figure it out—along with appropriate materials and technique, timing is key to success, and the slow-drying, lime-rich mortar allowed him ample time to work.



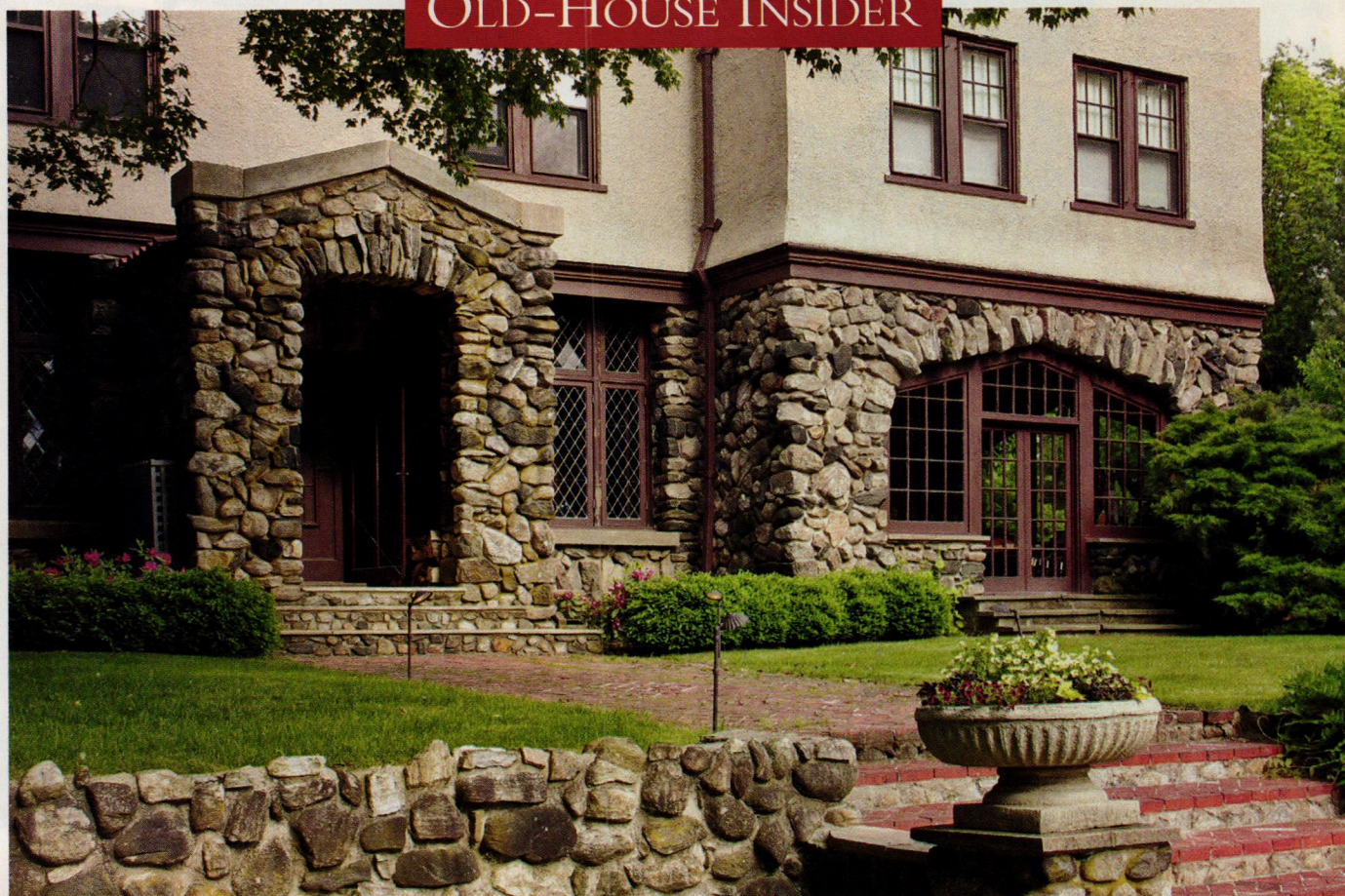
After setting the stones and packing in mortar around them, Marty then over-packed the joints—in other words, filled them with an excessive amount of mortar. As the mortar slowly set up, Marty used a level as a straight-edge to score horizontal lines across the middle of the joint, marking what would become the high point. With this threshold set, he cut away the V-shaped joints—beginning with the horizontals and then the adjoining verticals—with a variety of trowels and

ABOVE: The cracks are gone; once the mortar cures completely, the new repairs will be indistinguishable from the original wall.

other tools (from dental picks to a kitchen knife), carefully carving away the mortar around the cobbles. As the mortar dried, he dressed each joint and stone with a soft, dry bristle brush to remove any mortar remnants and trowel marks, creating an aged, organic appearance that blends seamlessly with the original wall. 🏡



Rich fabric warms up the dining room walls; the canvas ceiling was a challenge to restore. OPPOSITE: The Mediterranean Revival mansion has a stucco and stone façade and a clay tile roof—architect Mizner's trademark.



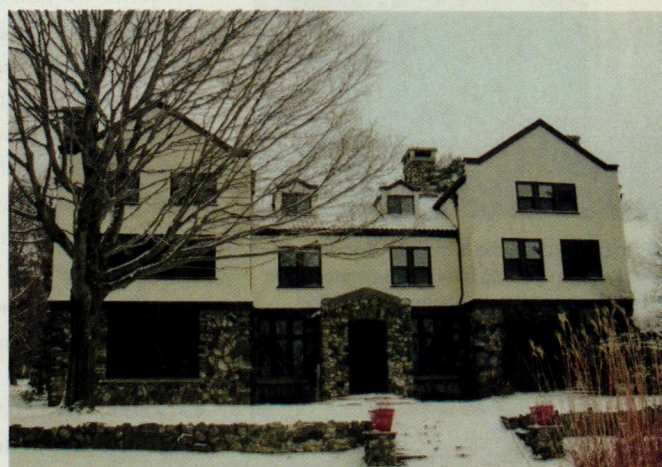
WALTER KIDD PHOTO

Rock of Ages

The last surviving Addison Mizner house north of the Mason-Dixon line gets a stunning restoration.

BY DEMETRA APOSPOROS

It was the middle of a harsh winter when Stella and Michael Somers first glimpsed Rock Hall, a sprawling 1912 Mediterranean Revival mansion in Colebrook, Connecticut. The home's architect, Addison Mizner, was famous for similarly styled oceanfront mansions in Palm Beach, Florida. The New York couple, looking for a place they could call home with their young daughter, was instantly enamored with the house, despite its somewhat alarming condition after having spent 30 years as a summer getaway for a group of friends.



OPPOSITE: CHRISTIAN GIANELLI PHOTO



WALTER KIDD PHOTOS

TOP: In the kitchen, the basic layout remains the same, but the shelving is new—re-created from examples in the butler's pantry. **ABOVE:** The original McCray walk-in refrigerator was a huge draw for owners Stella and Michael Somers.

"It was in interesting shape," Stella recalls. "Everything was frozen—we wouldn't know the full extent of the damage to the plumbing until the spring thaw." Yet the home's grand spaces, original chestnut woodwork, and unique appearance drew the couple in. "It was a true mansion in every sense of the word," says Michael. "The design, materials, and scale were in place to make it a handsome and, above all, comfortable home."

While the house had scorched wiring, broken pipes, and no insulation, it boasted a storied pedigree. Jerome Alexandre, heir to the Alexandre Steam Ship Line, commissioned Mizner (see "Mizner's Marvels," page 47) to design the house in 1911. The architect used many rare local woods in the construction of the 10,000-square-foot house, and he also installed a cast concrete fireplace in the great room—a very early example of the technique.

Getting Started

Stella, an interior designer, and Michael, a bond trader, had restored properties

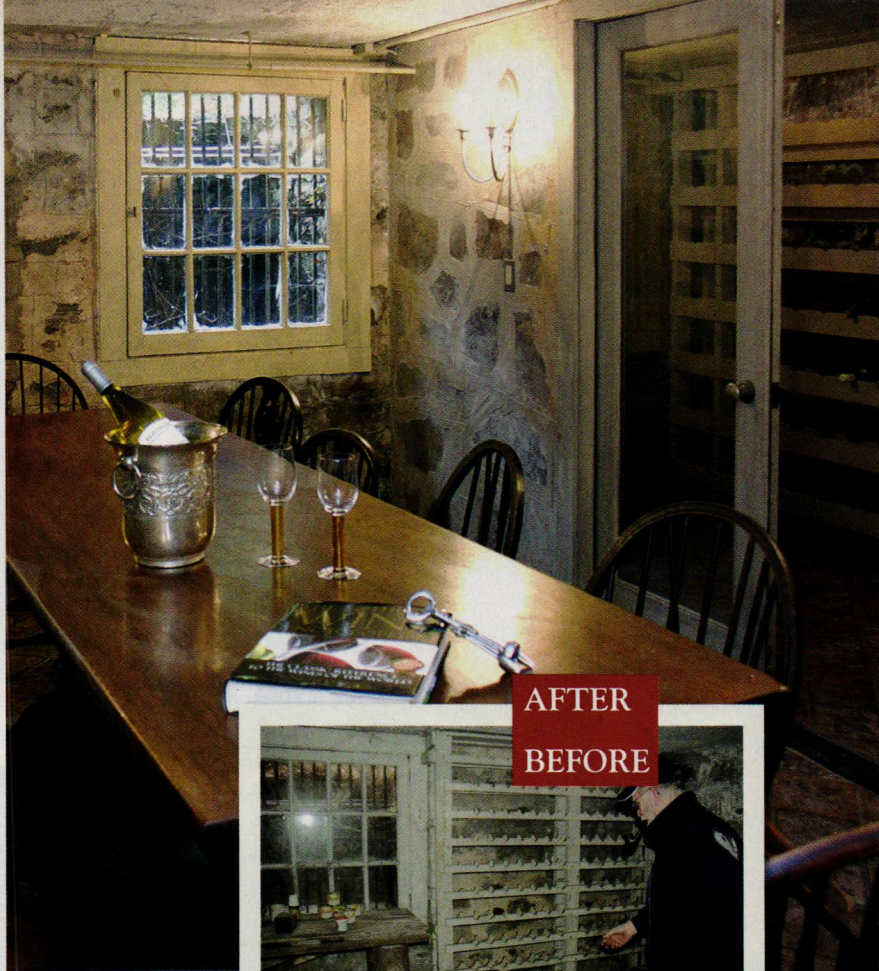
before, but never one on this scale. Their first challenge was finding the right contractor to help carry out their vision, which proved harder than they anticipated. "One person I had high hopes for wanted to paint all of the woodwork in the great room white to brighten up the space!" Stella laments. "I said 'No, thank you.'"

Several others wanted to replace the original windows, which Stella also knew would be a mistake. So when restoration contractor Creighton Brown of Argos Restoration in Housatonic, Massachusetts, walked through the house touching the windows appreciatively, Stella knew he was the right person for the job. "I said, 'He gets it; he loves the windows!'" she exclaims. "I knew he would be able to restore the house to its original intent."

"The leaded windows in the main hall were in really bad condition," says Creighton, who has been restoring buildings for more than 40 years. He was able to find a nearby craftsperson, Bill Dodds, to re-lead them. "Shipping the windows to



WALTER KIDD PHOTOS



AFTER
BEFORE

ABOVE: An original safe vault door seals off the wine cellar, an area once used to house libations and silver when the first owners were away. **RIGHT:** The room's walls were faux painted by artist Dawn D'Alusio to evoke rough stone.

one of the main restoration houses would have been too costly," Creighton says.

Many of the other windows in the house—casements in the main rooms and double-hungs in the living quarters—also needed work. Creighton disassembled and stripped them, creating and patching in new parts where wood had rotted, and replacing all of the weatherstripping. He was able to save almost all of the original windows.

Another time-consuming task was integrating a new heating system into a house that had never been used for year-round living. (Both the plumbing and electrical systems also were completely redone.) With the help of a colleague, Creighton devised a diversified system that replaced the old steam radiators with hot-water versions, and used 4" ducts that he snaked through the rafters and floor joists to deliver high-velocity forced air. "Getting a heating system in

without destroying the house was a real challenge," he says.

Original Charms

The kitchen still had many original features, including a walk-in icebox that had been converted to refrigeration in the 1940s. Stella fell in love with it at first sight. "The caretaker told us the last few people to look at the house were wondering how they could rip it out and put in a SubZero refrigerator," she explains. "I said, 'You're kidding...a walk-in refrigerator trumps a SubZero any day!'"

At some point, metal cabinets had been added to the kitchen; Creighton replaced them with open shelves supported by decorative brackets, a detail borrowed from the butler's pantry. The Somers also installed wooden counter-tops, ignoring several friends' recommendations to go with granite. "That just didn't fit," says Stella. "The house was cry-

FOR MORE INFORMATION:

ABC Carpet & Home: abccarpet.com
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Waterhouse Wallhangings: waterhousewallhangings.com
William Perotti & Sons: wimperotti.com
Zoffany: zoffany.com



AFTER
BEFORE



ABOVE: The great room's poured concrete fireplace is an early example of the technique; artist Alyson Posella restored the classical columns and faux painted their capitals. **OPPOSITE:** The billiard room; a guest bath mixes an original tub and shower with a more contemporary vanity and sink.

ing for something else."

Upstairs in the master bathroom, Stella elected to rework the floor plan to give the space a better flow. It

proved to be a fortuitous decision:

When Creighton's team moved the origi-

nal ribcage shower and the 7'-tall slabs of 1½"-thick marble encasing it, they discovered that it had been leaking for decades and had completely rotted the floor joists beneath. "If we hadn't changed the floor plan, the tub would have fallen through to the great room," says Stella.

The ribcage needed restoring as well—plumbers William Perotti & Sons cleaned out the interior lime buildup, sealed leaking joints, and retrofitted a pressure-balancing system. Stella also added a modern-day mixer as a safety precaution for her daughter.

One of the home's most unusual features is its wine cellar—a room that was originally used to store Alexandre's silver and wine during the months he lived elsewhere. The space is secured by a floor-to-

PRODUCTS: **Billiard Room:** Society Hill wallpaper, Seabrook; Custom chandelier, O'Lampia Studio, Inc.; Kosmo sconces, Retrospect Water & Light. **Dining Room:** Liberty "Gabriel" fabric walls, Osborne and Little; Canvas ceiling restoration and fabric wall installation, Alyson Posella. **Guest Bath:** Voysey damask wallpaper, Zoffany. **Kitchen:** Commercial stove circa 1970, Vulcan; Custom fir countertops, Creighton Brown; Lustertone apron sink, Elkay; Commercial work table, M. Kabram & Sons; 3x6 subway tile, Lanka Walltile; Fenway Gossamer wallpaper, Bradbury & Bradbury. **Great Room:** Leaded window restoration, Bill Dodds. **Master Bedroom:** Joshua Lawrence wallpaper, Waterhouse Wallhangings; Painting, Alek Krukover. **Master Bath:** Trefoil wallpaper, Zoffany; Ribcage retrofit, William Perotti & Sons; 1x3 Carrera herringbone floor tile, Cosa Marble; Nickel drop-in sink and faucet, Gracious Home. **Theater:** Springfield Victorian seats, Irwin Seating Co.; Carpet, ABC Carpet & Home. **Wine Cellar:** Vault door repair, Duncan Miller; Trompe l'oeil walls, Dawn D'Alusio.

ceiling bank vault door. "The door was totally rusted and inoperable," Creighton says. "Duncan Miller, a jeweler and also a tinkerer, rebuilt the lock, then picked it to get the combination."

Finishing Touches

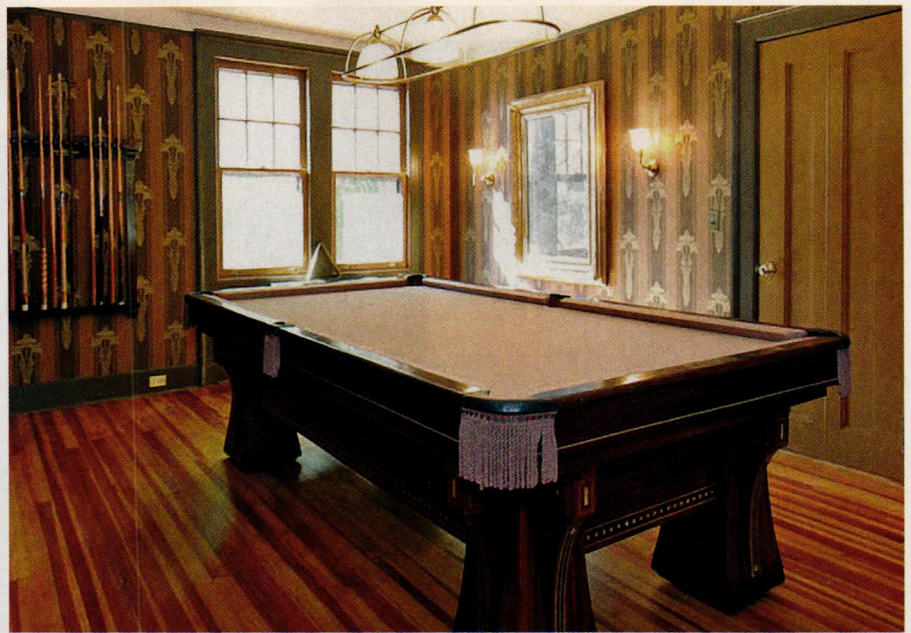
Once the structural work was complete, Stella concentrated on the décor. Researching wallpapers alone took her hundreds of hours. "I wanted an Arts & Crafts and Aesthetic Movement feeling, but I didn't want it to look like grandma's house," she says. "I also wanted a union, rather than a disconnect, with the grounds and the home's architecture."

Her choices pay homage to the multitude of lilies, dragonflies, and other flora and fauna on the property. The kitchen wallpaper, for example, boasts dragonflies and spiderwebs and has a hint of metallic sheen that glows at sunset.

"One of the real pleasures of the job was that Stella was the decorator," Creighton says. "I'm usually leery of that, but she did a wonderful job and I really learned a lot from her."

Stella also managed to track down former scenic artist Alyson Posella, who found a way to repair the original canvas ceilings in the bedrooms, library, and dining room. "We were able to go to the grandson of the person who installed the canvas ceiling for some instructions," says Stella. Alyson's specialized technique involved finely detailed patching, scrubbing the old Dutch calcimine away (causing the canvas to drop away from the ceiling when wet, then shrink back up as it dried), and recoating it with Super Spec oil paint.

The ceiling artisan was one of many serendipitous connections Stella made through Rock Hall. In the 1960s, when the house had been abandoned for several years, it endured squatters and kids who came to party on the grounds. One of those kids showed up one day, with pictures of the house from that time. "As a kid of 17 or 18, she always felt an affinity for the house and would pick up the garbage people left here. She told me she felt the house was crying during that time,"





TOP: Painting in the master bedroom, and throughout much of the house, was done by Alek Krukover. "We call him Picasso," says Stella. **ABOVE:** The 1912 ribcage shower was completely restored; its marble surround is also original. **RIGHT:** The master bath's 1970s-era palm-fronds mural was replaced with a more soothing, and era-appropriate, wallpaper.





Mizner's Marvels

In the 1920s, Addison Mizner was one of the country's best-known architects. Though he lacked a formal architecture degree, his grand, visionary designs of Spanish and Mediterranean Revival hotels reinvigorated a lagging Florida resort hotel industry. His classically infused buildings—with bold wrought iron work, clay tile roofs, and sweeping staircases—captured the attention of wealthy clients, who clamored to have Mizner create their oceanfront mansions. Mizner's buildings continue to populate the Sunshine State, particularly in Palm Beach and Boca Raton, but his northern commissions have suffered. In 2009, Mizner's Philadelphia-area La Ronda became a teardown, leaving Rock Hall as his last remaining building north of the Mason-Dixon line.



ABOVE: The extensive grounds contain a 100-year-old apple orchard and dozens of specimen trees and flower beds, along with a swimming pool added by a previous owner. **LEFT:** The theater.

Stella says. That woman grew up to be a restoration professional; she doesn't think the house is crying any more. Her old pictures were invaluable in guiding repairs, and Stella remains in touch with her.

Soon after the Somers finished their 18-month restoration project, the economic downturn on Wall Street impacted Michael's job. "He began trading for himself and working day and night; it was a very difficult time," says Stella. To try to take some of the pressure off, Stella suggested turning their home into boutique lodging.

"People who heard about the house wanted to see it, so it seemed like a good fit," she says. She's found that she enjoys sharing her home with others and has even forged friendships with several of her visitors.

Michael is appreciative of Stella's hard work throughout the house—"My wife made remarkably thoughtful decisions when it came to the work"—and adores the finished product. "When the sun is shining and the house and grounds are sparkling, there is literally no better place on earth." 🏡

Check out our guide to other famous Addison Mizner-designed buildings.

OLDHOUSEonline 🏠

The pedestal sink and toilet are original to the bath in this 1872 Italianate; Patrick and Joyce added new period-style flooring, lighting, and accessories.



BATHS MADE *Simple*

The husband-and-wife team behind Fine Artist Made shows us how focusing on the basics can lead to gorgeous, understated period bathrooms.

BY CLARE MARTIN

In the 14 years they've spent restoring bathrooms in old houses, Patrick Mealey and Joyce Jackson have discovered one very important truth: A house will tell you what it needs, if you take the time to listen. "A lot of times, the house speaks for itself," Joyce says. "We just pick up on what's already there."

It's this principle that guides their Maine-based restoration firm, Fine Artist Made. Rather than gussy up baths with superfluous details, Patrick and Joyce let the simple beauty of this utilitarian space shine through. "There's often a tendency to overdo it," says Patrick—a tendency that he and Joyce counteract by focusing on well-crafted essentials.

Case in point: The 1872 Italianate

George Eaton House in Calais, Maine. When Patrick and Joyce arrived on the project to design a new master suite, what they found was a bathroom that had been swathed in 1970s-era updates, including metallic wallpaper, fluorescent lighting, and a shower with a sliding-glass door. The only items remaining from the original bath were a pull-chain toilet and a sturdy pedestal sink—but that was more than enough to inspire Patrick and Joyce's pared-down design.

They modified the layout of the room, removing a partition that had created a separate dressing room, which unobstructed a large window and flooded the room with light. Removing the wall also freed up space for a large linen cabinet, which the couple designed to mirror the room's wainscoting and cap molding details. They finished it off with faceted crystal knobs that match the room's original doorknobs.

BELOW: The metallic wallpaper (a relic from a '70s update) and baby-blue paint had to go; Patrick and Joyce repainted the original beadboard wainscoting a crisp white, complemented by soothing green walls.





JOYCE JACKSON PHOTOS

ABOVE: Removing a partition that divided the window flooded the room with natural light.

LEFT: Patrick and Joyce took out an awkward hallway door and put new wainscoting and a medicine cabinet in its place.

Closing off one of the room's three doors made room for more storage space: a medicine cabinet recessed into the wall adjacent to the shower. "We usually don't like to make that much of a change," says Patrick, "but in this case it made the bathroom flow much better."

They tied the new bathroom together by whitewashing the baby-blue original wainscoting and patching in areas where the door and wall were removed. To replicate the wainscoting's distinctive triple-bead detail, they laid $\frac{1}{4}$ " mullions with screen molding over $\frac{1}{2}$ " plywood. Polished nickel towel bars uncovered in the attic were reinstalled, and they guided the aesthetic of new lighting and accessories.

Patrick and Joyce pride themselves on nailing little details like these, which typically come about after considerable discussion. "It really is a collaboration between Patrick and me," says Joyce. "We really listen to each other."

"It's about convincing each other," adds Patrick. "We'll work something out until one of us convinces the other that it's the right choice."



ABOVE: Located adjacent to the kitchen, the bathroom in Patrick and Joyce's 1893 farmhouse once served as a pantry.

RIGHT: With an acrylic wall surround encasing the clawfoot tub (at left), the room's previous incarnation was drab and cramped.

When it came to their own bathroom—in the 1893 Foursquare-style farmhouse they bought after their honeymoon trip inspired a move from the Hamptons to coastal Maine—they had plenty of time for deliberation: Work on the room progressed slowly, in between other projects. But the glacial pace ended up working in their favor. “We liked being able to live with it and think about it,” says Joyce. “If we’d had to decide everything in the first year, I don’t think we’d be as happy with it now.” They did make a few changes immediately—namely, freeing the 1930s clawfoot tub from an acrylic wall surround and moving the washing machine to the basement.

Over the years, their biggest challenge proved to be working within the confines of the unusual space, which once served as the house’s pantry. One wall was bisected by the backside of a chimney that serviced the parlor; Patrick and Joyce simply worked around it, steaming off the popcorn ceiling material that had covered it and giving it a fresh coat of plaster. On one side of the chimney, an original pantry cabinet remained, so the couple replicated this detail, building a matching cabinet on the other side.





Patrick & Joyce's Do's and Don'ts

◆ **DO stay true to the house.** The bathroom doesn't have to be an exact copy of what was there before, but it should be in the same spirit to ensure that the room blends seamlessly with the rest of the house.

◆ **DON'T buy tons of new stuff.** As tempting as it is to splurge on a big project, start by saving original material and buying salvage. "It adds to the authenticity, and it's usually less expensive and far more green," says Joyce.

◆ **DO take some time to research the history of your house, or other houses like it.** Especially if you have few original materials to guide you, this knowledge can be invaluable for nailing the details.

◆ **DON'T be afraid to move things around.** Patrick and Joyce had originally wanted to put a recessed medicine cabinet above the sink in the Eaton House, but this proved impossible due to the placement of a pipe. Instead, they recessed a cabinet into the wall where they removed a door.

◆ **DO plan ahead.** Having a final vision of the room in mind will make pulling all of the details together much easier. "You really have to think 20 steps ahead so that you end up where you want to end up," Patrick says.

LEFT: The sink and sconces in Patrick and Joyce's bath were salvage finds; the toilet was rescued from a friend's house and restored. **BELOW:** The chimney had been covered in popcorn ceiling material by previous owners.



The 1930s strip flooring was pockmarked with plumbing holes that hinted at the various configurations the room had seen over the years, so Patrick and Joyce replaced it with wide-plank wood floor-

ing, painted an earthy beige, that matches the floors in the adjacent kitchen. They also did some reconfiguring of their own, moving the clawfoot tub next to the window to take in views of the fields surrounding their house.

With the bones of the room in place, Patrick and Joyce began filling it with items they'd collected over the years: a two-part toilet salvaged from a friend in Sag Harbor and moved with them to Maine ("The movers thought we were crazy," says Joyce), a pair of porcelain sconces Joyce scored for \$5, an antique table that once graced Patrick's first San Francisco apart-

ment. Salvaged pieces often take center stage in their projects. "There's a certain magic involved," says Patrick, "but we always seem to find the things we're looking for."

Of course, part of that magic comes from having well-trained eyes and an abiding love of old houses. "When people come into rooms we've done, they're hard-pressed to realize that it's all new," says Joyce. And, adds Patrick, "That's the best compliment we can get."

Tour the rest of Patrick Mealey and Joyce Jackson's restored farmhouse.

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An original pantry cabinet provides storage space for linens; the clawfoot tub was relocated to take in the pastoral views outside Patrick and Joyce's house.



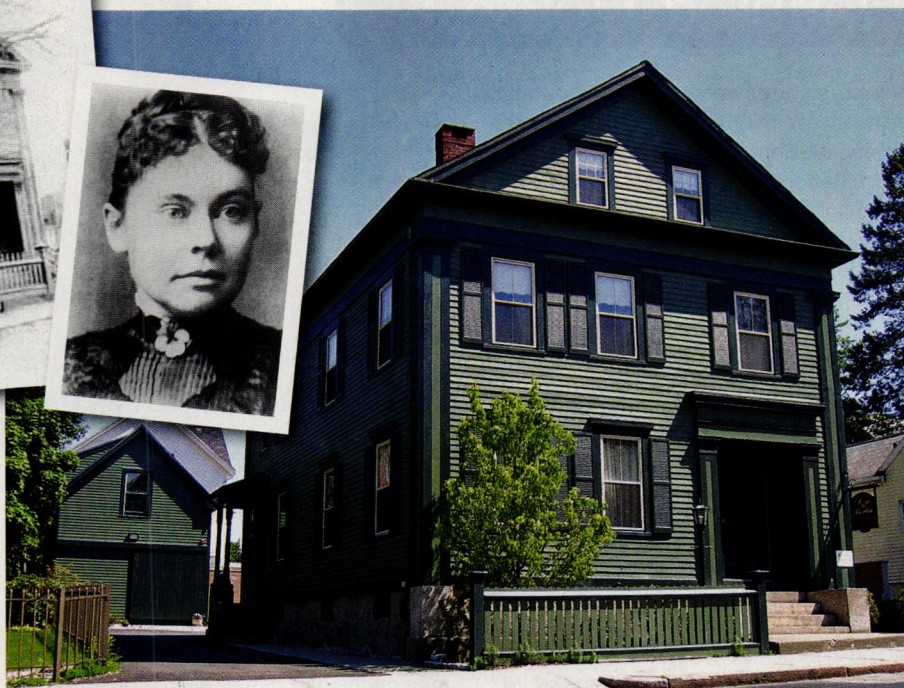
IS YOUR HOUSE *Haunted?*

**Here's how to tell—and what to do if you find
otherworldly visitors hanging around.**

By ANNE MCCARTHY STRAUSS



THIS PAGE: The Massachusetts house where Lizzie Borden allegedly murdered her father and stepmother in 1892 is said to be one of the most haunted homes in the U.S. Now a B&B and museum, the house regularly hosts paranormal investigators and is planning to launch a ghost webcam.



Mark Hubbard was the first member of his family to sense that there was someone besides himself, his wife, and their two sons living with them in their Long Island house. Mark's awareness of the spirit was subtle; it came as a sense of movement out of the corner of his eye.

After a number of similar experiences—all of which occurred in the dining room of the family's 1860s Queen Anne—he mentioned it to his wife and sons. Each acknowledged having had a similar sense of someone watching. They named the spirit Abe, and continue to feel his friendly presence from time to time.

"Our home is definitely haunted," says Ashley Rettig of Chelsea, Alabama. "Our family and visitors have experienced cold spots, common phenomena in haunted houses. The spot may move around, sometimes

hovering close to a special chair or other piece of furniture. Sometimes these spots are accompanied by intermittent phantom smells." (According to paranormal researcher Nanette Richford, an unexplained smell—such as the scent of a perfume worn by the deceased or the smell of cigarette or cigar smoke—may provide clues to the identity of a spirit.) As the Hubbards did, the Rettigs sometimes experience the feeling they're being watched when no one is there. Spirits in both homes occasionally show their presence by tapping or touching the occupants.

"Recently, the Birmingham Paranormal Group investigated our house," Ashley says. "We called them after more than 20 people who had been in our home experienced hearing male and female voices, a few apparitions, and strange happenings like chills and that constant feeling of being watched. There were also some episodes of items moving, electrical items malfunctioning, and clocks changing time." The latter manifestations are typical of poltergeists, a type of ghost known for rearranging or throwing household items, turning lights off and on, or making a household musical instrument play.

Who's That Ghost?

Most commonly, spirits are previous occupants of the home. Ghosts often are seen where individuals experienced pain and suffering (especially if they died in the home), or where there's unfinished business of some kind. Many who study the spirit world believe homes built near burial grounds or (worse yet) on top of ancient burial grounds are likely spots for spirits to linger. The theory is that the dead must not be disturbed, and when building occurs on or near their resting place, they will react.

The famed late psychoanalyst Dr. Nandor Fodor, a onetime associate of Sigmund Freud and the leading authority on poltergeists, theorized that haunted houses had soaked up emotional unpleasantness from former occupants. As long as centuries later, the emotional energy could be reactivated if the home's current resident underwent a similar emotional disturbance. Conversely, Dr. Fodor believed that homes with a history of happy occupants were unlikely to become haunted.

FOR SALE: Haunted House

Would you buy a home that was reputed to be haunted? In 2010, buyers purchased the "Amityville Horror" home on Long Island, which had spawned the 1977 bestselling Jay Anson book *The Amityville Horror: A True Story* and a series of subsequent scary movies. The book and films depicted 28 supposedly haunted days in the house experienced by the Lutz family, who purchased the home 13 months after Ronald DeFeo, Jr. murdered six family members as they slept.

Last year's sale of the Amityville home was managed by Daniel Gale Sotheby's International Realty. Asked if there had been difficulty in selling the home because of its notorious past, listing agent Laura Zambratto was not able to reveal details of the purchase due to an agreement with the buyers. But perhaps they were comforted by the experiences of James Cromarty, who bought the house in 1977. "Nothing weird ever happened, except for people coming by because of the book and the movie," Cromarty says.

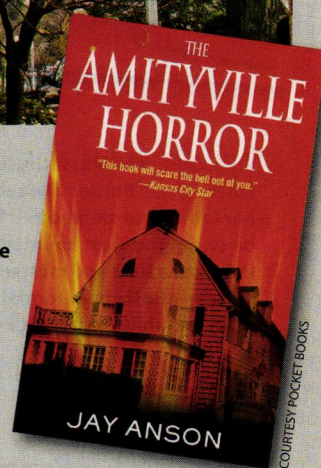
The Amityville house was a special case because of the media circus surround-



JAYNE C. MOORE PHOTO

ing it—real-estate agents don't always have to disclose whether there have been reports of paranormal activity within a house, or if it has recently been the site of a murder, death, or suicide. Although 32 states require some type of formal disclosure on the part of the seller, stigmatizations like death and paranormal activity generally aren't included. California is one notable exception—sellers there must notify buyers if a death has occurred on the property within the last three years.

After the book and movie came out, new owners of the "Amityville Horror" house replaced the arched windows in the gable of the Dutch Colonial to make it less recognizable.



The paranormal group conducted an investigation that confirmed with an electromagnetic field (EMF) detector that the house is occupied by spirits. Virtually everything in nature, both living and inanimate, emits an electromagnetic field; paranormal investigators believe that spirits give off electromagnetic energy as well. EMF detectors with readings in the 2.0 to 7.0 range that can't be traced to an identified electronic source are typically thought to confirm spirit activity.

Spirit Skeptics

Of course, not everyone gives credence to the idea of a haunted house. A 2005 Gallup poll revealed that just 37 percent of Americans believe that houses can be haunted by spirits of the dead. Even in the same household, spirits often will choose to reveal themselves to some occupants and not to others. Those who believe in ghosts are more likely to sense their pres-

ence, but occasionally skeptics have been converted after witnessing paranormal activity themselves.

Still, encounters with spirits happen often to perfectly sane and logical people. All things have energy—either positive or negative—which might help explain this phenomenon to those otherwise skeptical of paranormal activity.

"We've had many spiritual guides tell us our house is full of spirits," says Danielle Forget Shield. "Our 1920s-era house in Houston was updated in 2007, and every contractor who worked on the house had something crazy happen." After several inexplicably moved or broken items caused a series of contractors to quit, Danielle decided to do something about it. "We consulted house clearers, who told us the spirits thought we were tearing the house down. We employed a Buddhist monk to clear the house. We still see one spirit occasionally, but the 'negative vortex' is gone. The house

feels amazingly different, and our dogs will now go to the parts of the house that had the vortex. And the best part—our renovation was finally completed."

In San Geronimo, California, Cerridwen Fallingstar hired a Celtic Wiccan to exorcise her house. Prior to the clearing, all of Cerridwen's family members had experienced identical nightmares in which they felt hands on their necks and something pressing on their chests. They felt unable to breathe and couldn't wake up easily. They all smelled cigar smoke, although no one in the family smoked. They also experienced the typical patches of cold air. After the home was cleared, the problems were gone.

The Fallingstar family's experience also illustrates the fact that not every haunted house is ancient and eerie-looking. "The house was in Corte Madera, California," Cerridan says. "It was an ordinary-looking four-bedroom, split-level tract home built around 1960."



In this photo Leslie Hart-Davidson took of her empty house, a shadowy figure appears to hover in the center of the left bank of second-floor windows.

Friendly Ghosts

While some people seek to evict ghosts from their houses, others are content (or even excited) to live with them. Rebecca Brubaker Roberts of New Cumberland, Pennsylvania, once shared a Queen Anne home with Beverly, a spirit with a sense of humor. In a dream, Rebecca encountered a smiling, dark-haired woman dressed in Civil War-era clothing on the landing of the third-floor tower. Rebecca asked her who she was, and the woman replied, "I'm Beverly. I live here on the third floor in the tower room. I'd like to coexist, and I won't scare you. But I am prankster. You'll find out."

Soon after, Beverly revealed herself as more than a character in a dream. She was indeed a prankster who limited her intrusions to unexpectedly turning on a teakettle and hiding jewelry that later appeared in places Rebecca had no memory of having put it. Letters Rebecca later found in the house revealed that a married man who lived in the home in the mid-1800s had a mistress named Beverly.

Similarly, Leslie Hart-Davidson, an interior designer based in Okemos, Michigan, happily shared a Queen Anne house in Troy, New York, with a ghost she and her husband named Gretchen. "Gretchen

was a happy spirit," Leslie says. "She kept me company during two summers that my husband was working in California. Each morning as I would stumble down the grand staircase to let the dog outside, I'd feel her beside me."

"The only physical evidence of her being there came from a photo taken of the exterior of the home when we were restoring it," says Leslie. "One photo unmistakably showed a woman standing in what had been the nanny's room generations before." (Sprites often appear in photos as a fog- or smoke-like substance hanging in the air; skeptics attribute these appearances to things like cigarette smoke or the photographer's breath on a cold night.)

Friendly spirits who are welcomed by a home's current owner tend not to make trouble. Fifteen years ago, New York lifestyle publicist Wendy Knight lived in a large and haunted Victorian house in Vergennes, Vermont. "The original owner had died in the house," Wendy says. "More than once, I would wake to footsteps on the stairs, and the end of the bed would shake as if someone were pushing on it. An old photo of the original owner fell to the floor once. The house was definitely haunted, but I never felt afraid." 🏠

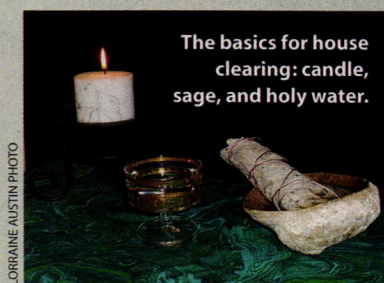
Clearing the Way

House clearing is a popular method for exorcising spirits from a house, but a home doesn't need to be occupied by otherworldly beings for clearing to be appropriate. Lorraine Austin, a holistic nurse and Reiki master teacher, suggests these clearings be done as routinely as spring cleaning, especially if there has been any form of negativity in the home, such as a death, divorce, accident, or break-in. "The true purpose of a clearing is to remove any negativity from the home and replace it with positive energy," Lorraine says.

Sage, white candles, water (either holy water or water over which you have said a blessing), and an abalone shell or plate are all that is needed to perform a house clearing. "The success of the clearing depends upon intention," says Lorraine. "If the person performing the clearing doesn't believe in it, it won't work."

Lorraine says a white candle should be lit in every room in the home, including the basement, attic, garage, and front doorway. As the clearer goes from room to room burning the sage, he or she should recite a good intention (such as "Allow only good to be present here" or "Negativity be gone, replaced only by goodwill"). Some windows should be open to allow the negativity to leave. Once all the rooms have been cleared with the sage, you can then bless each room by spritzing the water and saying something like, "May this house and all who dwell here be filled with peace and good fortune."

If the clearing is intended to remove a spirit, the clearer should ask the spirit to leave and claim the space for those who live there by saying something to the effect of, "All earth-bound spirits, move to the light." For less dramatic clearings, Lorraine suggests a simple incantation such as, "We bless this house with good fortune."



The basics for house clearing: candle, sage, and holy water.



STYLE

Artful Living

THE ARTS & CRAFTS COMMUNITY OF ARDEN, DELAWARE,
OFFERS A GLIMPSE INTO A COHESIVE SOCIAL EXPERIMENT
GROUNDED BY GREAT ARCHITECTURE.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL



North of Wilmington, Delaware, in a niche created by two busy roads and a pair of creeks feeding the Delaware River, sits a tiny village with an intriguing past and an array of Arts & Crafts-era buildings in a period-perfect landscape.

The Village of Arden echoed the era's bent toward social improvement, simplicity, and artistic and intellectual activity—with a dollop of whimsy tossed into the mix. Named for Shakespeare's storied forest of the same name, Arden welcomed bohemians, free-thinkers, and reformers of every ilk—artists, writers, academics, suffragists, socialists, communists, and anarchists—all refugees from the evils of the Industrial Age and its rampant capitalism.

In 1900 Frank Stephens, a Philadelphia sculptor, bought a rundown farm near Wilmington, intending to turn it into a social, economic, and artistic demonstration project illustrating the truth of economic crusader Henry George's Single-Tax philosophy (see "The Single Tax System," page 61) and British art critic William Morris' aesthetic tenets. Stephens' main col-

laborators were two other Philadelphia Georgists: noted architect William Lightfoot (Will) Price, who founded the Arts & Crafts community of Rose Valley in nearby Pennsylvania in 1901, and philanthropist Joseph Fels, heir to the Fels Naptha soap fortune.

At first, Arden was a summers-only paradise with a hodgepodge of tents and rough huts erected by Ardenites in boulder-strewn fields. Here they plied their crafts, practiced their arts, engaged in learned discourse, and played their pranks, surrounded by music, drama, pageantry, and the charms of nature.

By 1909, however, permanent year-round houses and community buildings designed by Will Price began to give the town the air of a medieval English village, with cottages and "manor houses"; winding, leafy lanes and walking paths; and sweeping public squares or "greens."

A Tale of Three Ardens

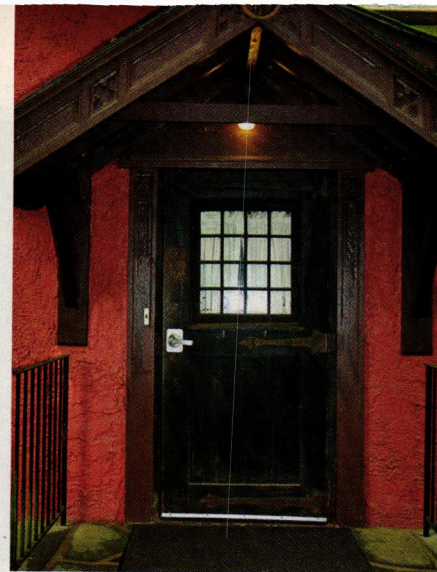
The original Arden (the Village of Arden, or simply the Village) is one of three adjacent leasehold communities now known collectively as "The Ardens." All are located on former farm tracts. The Village of Arden was listed in the National Register of Historic Places in 1973. Ardentown sprang up in 1922, and Ardencroft in 1950. Although the two later towns reflect the architectural trends of their respective eras—ranging from 1920s Tudors and Colonial Revivals to 1950s and '60s ranches and ramblers—the houses continue the early Arden's free-wheeling spirit of individuality.

OPPOSITE: The Castle (1923) represents the essence of the community—a historic cottage, restored, rehabbed, and added to over the years. **ABOVE:** The Founder's House, designed by Will Price in 1909 for Frank Stephens in the English Arts & Crafts manner, is sited on the Arden Green. Note the inspirational motto on the right gambrel bay: "Tomorrow Is a New Day."



See our list of other notable turn-of-the-century Arts & Crafts colonies.

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CLOCKWISE FROM LEFT: Price's The Rest represents early Arden houses on the Green, built with a mixture of stone and stuccoed half-timbering; wide, sloping roofs; and projecting bay windows. The doorway to the Arden Shop and Museum is sheltered by an ornamental gable. An informal walkway is artfully designed in stone, brick, and tile.

"Tomorrow Is a New Day."

Many Arden buildings have similar plaques and tiles set into their walls, as well as inscribed mottos and identifying titles. The name of the Rest House, located on the Green near the Founder's House, appears on a projecting bay. The house has a long, low-sweeping gable on one side, covering its three-story height above a stone base course, with half-timbering, projecting exposed beams, and a scroll console that supports a bay window. The roof is covered in asphalt shingles, but the originals were probably tile, since Fels, the financier, stipulated such a covering in his mortgage agreements. Set into a chimney is an arched niche containing a small piece of sculpture. The porches take on a rustic air with tree-trunk posts, and a large fieldstone chimney suggests a warm and happy hearth within. The dark, almost black stone used here is found in some other Arden buildings as well.

Distinctive Dwellings

That Arts & Crafts was indeed a movement and not a single architectural style becomes clear in Arden's major buildings—Will Price-designed houses and community buildings such as the Gild Hall, Library, and Craft Shop. These rambling, picturesque, half-timbered, white-stuccoed structures evoke a sense of 16th-century rural England, a place and time far removed from 20th-century industrialized America. Free-spirited adaptations, they were based on English models because Arden's founders viewed England not only as the spiritual home of the Arts & Crafts movement, but of their own national heritage as well.

Frank Stephens' home (the Founder's House, 1909), designed by Price from a sketch Stephens made on a trip to England, has two large, projecting gables with steep, tiled roofs. It mixes many indigenous materials—tile roofs, a local fieldstone base, stuccoed walls with faux half-timbering, and casement windows containing multiple small panes of leaded glass. Adding to the picturesque effect are casemented bay windows, a niche for sculpture (a terracotta depiction of an armored knight), a coat-of-arms plaque displayed in the gable, and a typically uplifting Arts & Crafts aphorism emblazoned across the front wall:

Arden and its Gardens

Look left, right, and straight ahead as you follow the paths that crisscross the Village of Arden (still wonderfully walkable), and you will find delights at every turn. The carefully cultivated but informal gardens are a joy to look upon, and the wealth of seemingly accidental vegetation—mock orange, rhododendrons, dogwoods, enormous ivy-twined trees—is equally magical. The air of serendipity is, once again, the result of a determinedly individualistic attitude on the part of Arden's founders and its residents. Paths, sweeps, greens, and forests were carefully plotted by Price, Stephens, and later trustees and are still planted and maintained by the trustees. The gardens, like the houses, belong to the folks who pay the land rent, and reflect a wide range of tastes, whims, talents, and energy. They may be artistic, naturalistic, rambling, or restrained, neat and tidy or neglected—even nonexistent—but they're always interesting.



The Single Tax System

The Single Tax system is based on the philosophy of the American economist Henry George, who posited that land should be shared equally, instead of owned privately. Thus in Arden Village, as in all 17 Georgist communities (Fairhope, Alabama, still surviving, is best known), all the land was held in public trust and leased to residents—the annual rents were the “single tax” paid by Ardenites. The houses on the land, some of which were designed by Price and financed by Fels, belonged to those who built and paid for them. The leasehold system is still in force in Arden today.

Ardenites were (and are) fondly respectful of their houses' history, but they have always been too independent-minded to put tradition above utility and their individual aesthetics. At the Castle, built by an artist in 1923, a complex series of additions made over many years to the original, generally Old English-style house has resulted in a small, picturesquely attractive tower. In the front garden, an old workshop with an exposed timber frame and a mix of vertical and horizontal sid-



CLOCKWISE FROM TOP LEFT: The well-known wooden Stile Gate into Arden opens to a picturesque walkway leading to the Green. This workshop has a heavy timber frame replete with both horizontal and vertical sheathing. A rustic porch with tree-trunk posts is surrounded by lush greenery.

ing is still used by the present residents, an art gallery owner and a kitchen specialist, for their own projects. Inside are a massive fireplace with Batchelder tiles from California, beamed ceilings, and a distinctive Arden Forge iron chandelier hand-wrought in the village.

The cozy bungalow, popular all over the country in the Arts & Crafts period, is also well-represented in Arden, where its simple form displays knowingly crafted local stone, wood, and clay features. Gustav Stickley, whose *Craftsman Homes* books and *The Craftsman* magazine enthralled potential homeowners of the early 20th century, was a major proponent of the hand-built or semi-hand-built American classic. In Arden, one resident who opted for such a home was Upton Sinclair, author of the

famous muckraking novel *The Jungle*, who lived in his Fels-financed shingled bungalow (quickly dubbed the “Jungalow” by irreverent Ardenites) for only a couple of years. The house is still there.

More than a hundred years after its beginnings, the cultural and intellectual spirit of Arden is as exuberant as ever, with pageants, plays, musicals, and lectures filling the village calendar. As always, the little community's motto might well be “You are welcome hither”—Shakespeare's words, inscribed on the wooden stile at the village entrance. 🏡

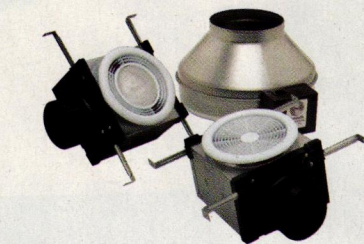
Further Reading

Images of America: Arden by Mark Taylor (Arcadia Publishing, 2010)



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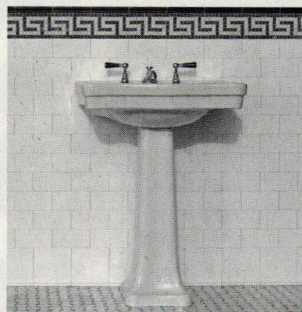
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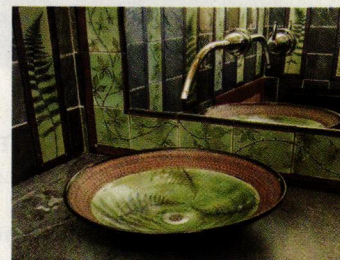
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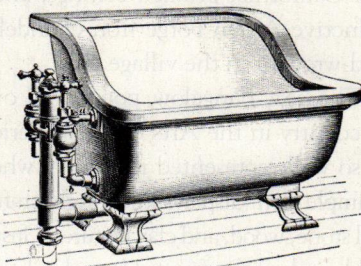
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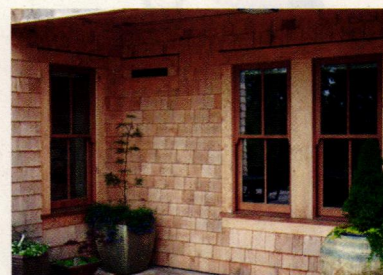
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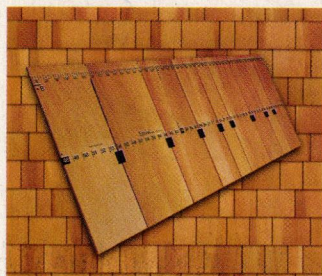
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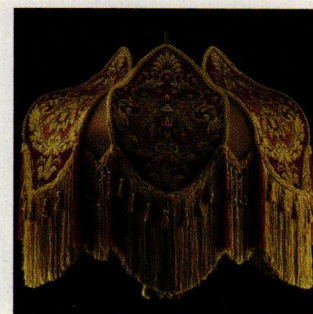
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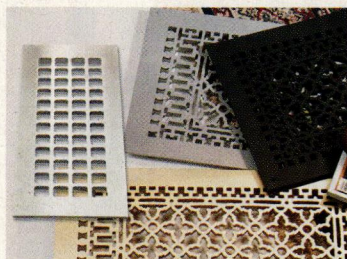


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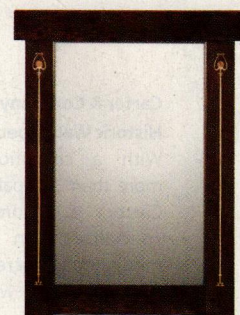


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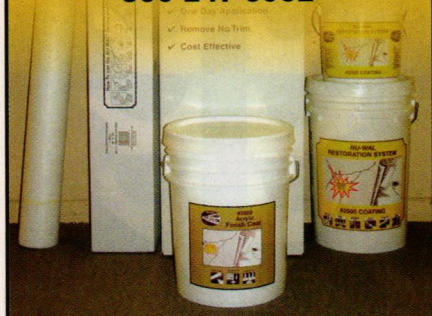


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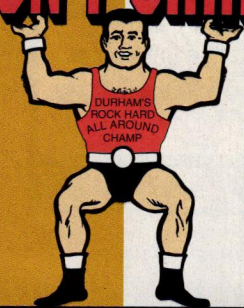
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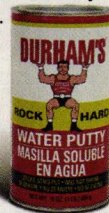
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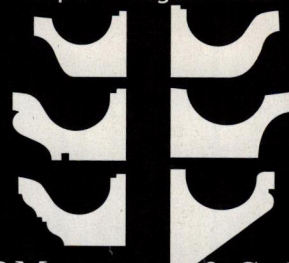
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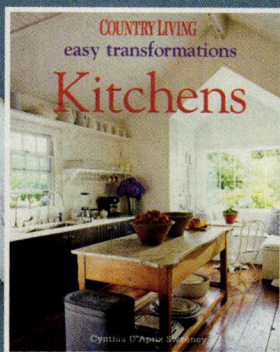
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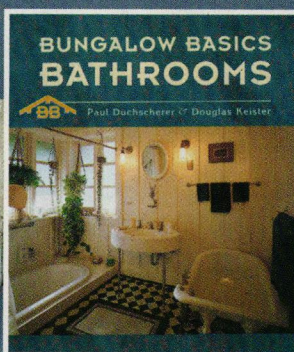
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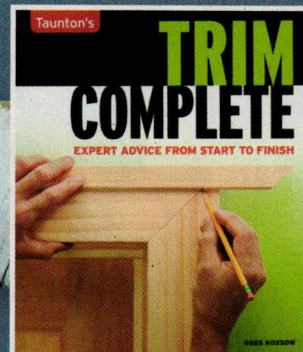


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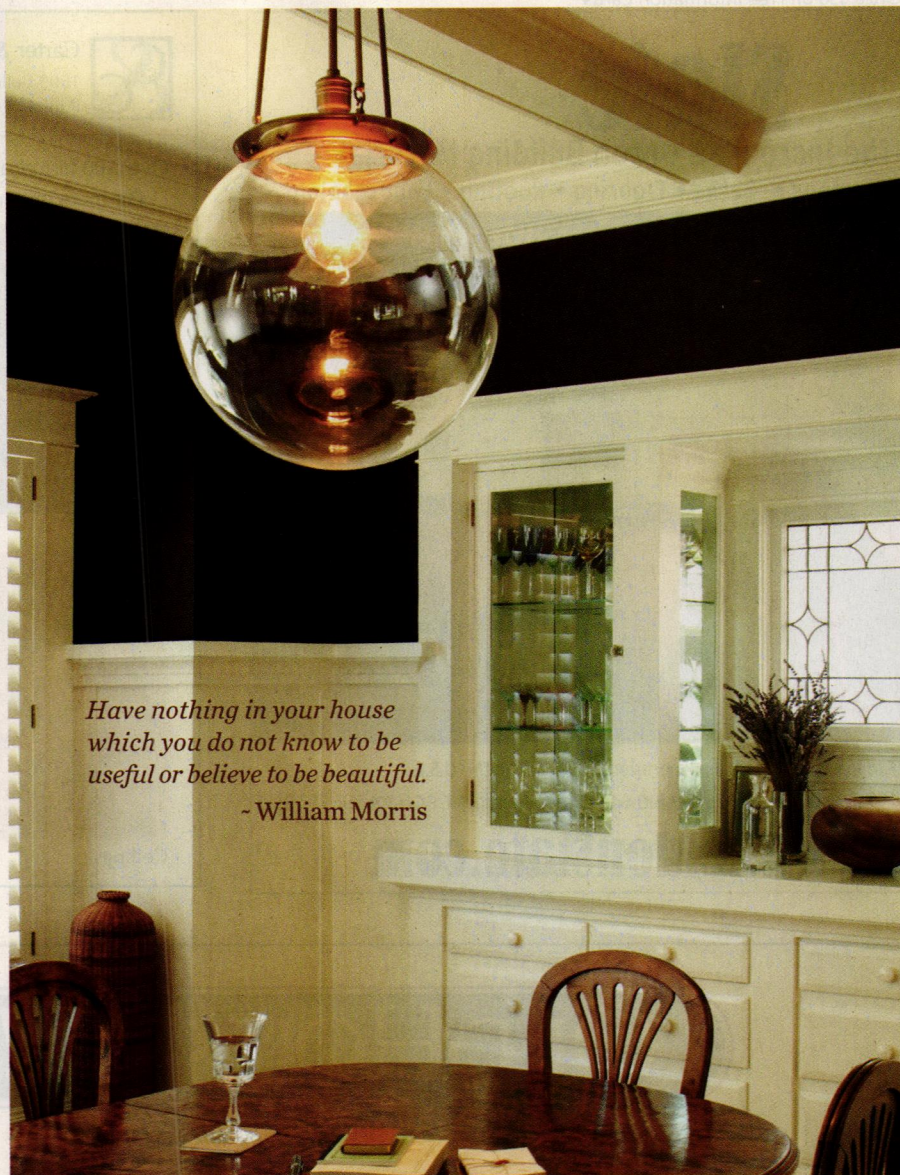


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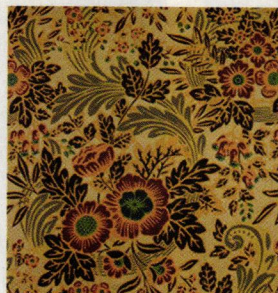
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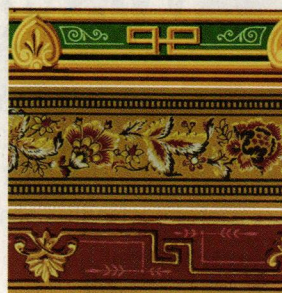
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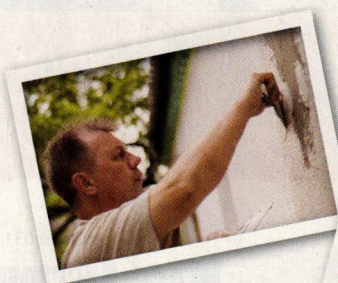
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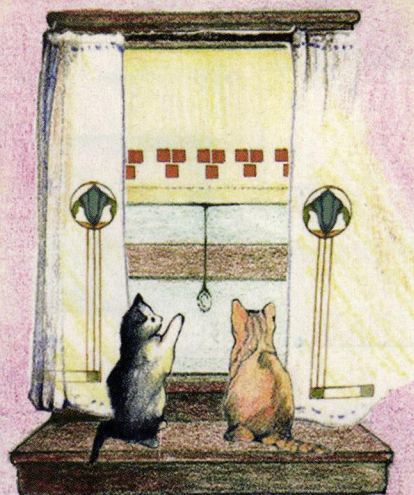
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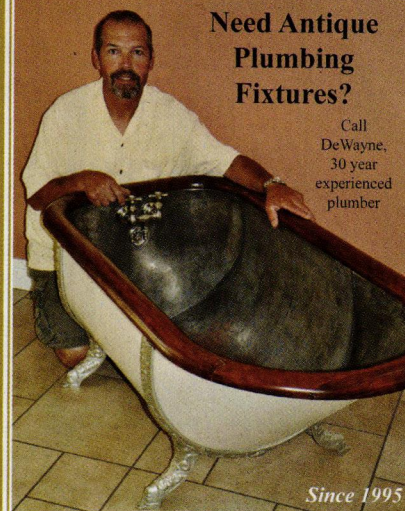
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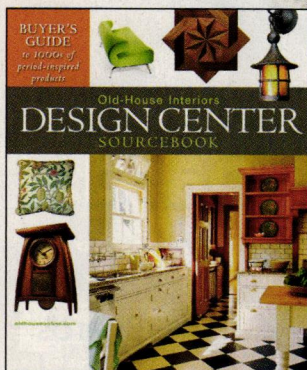
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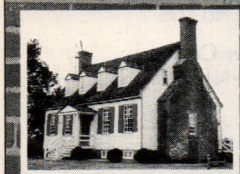
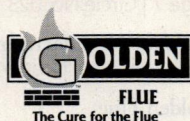
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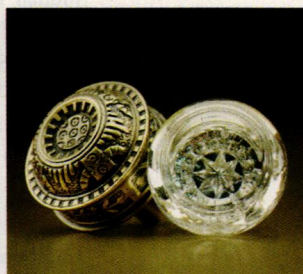


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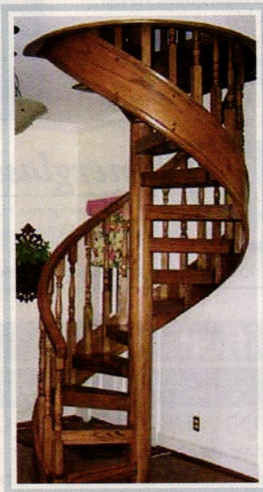
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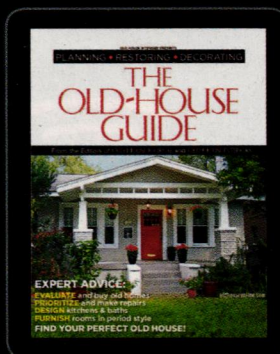
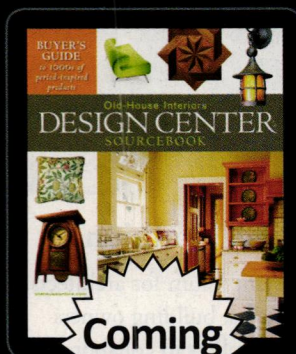
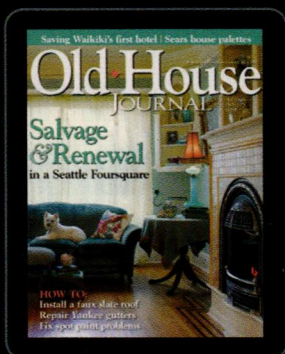
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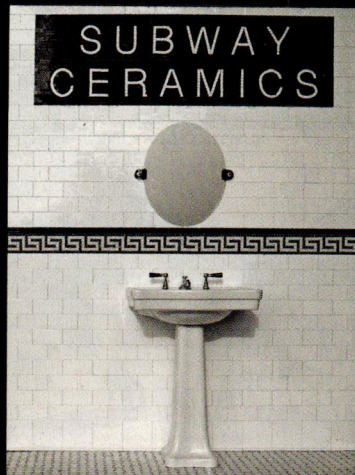
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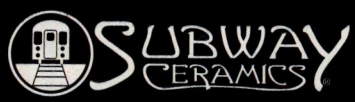
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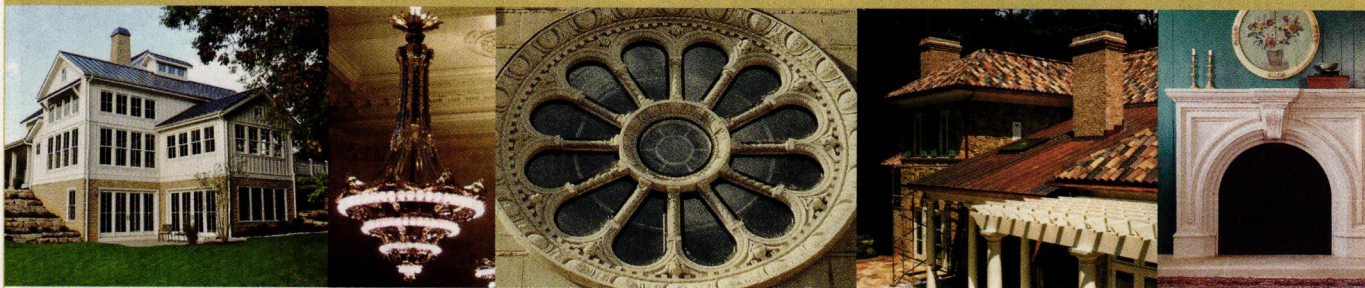
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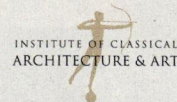
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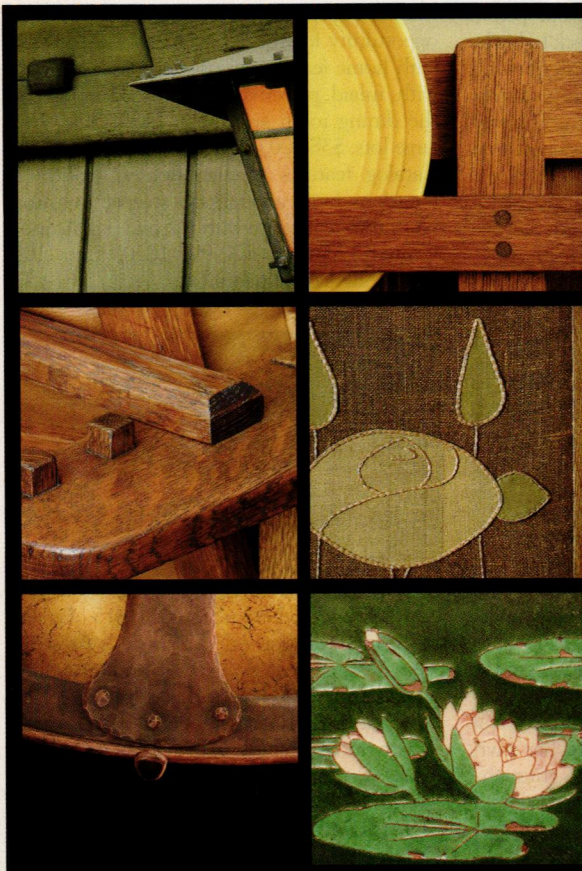
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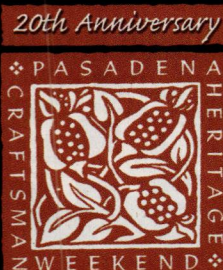
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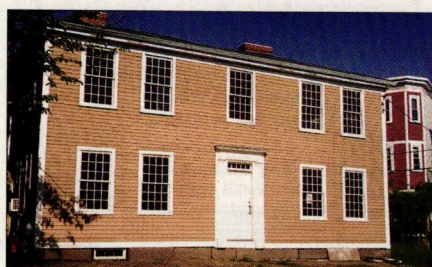
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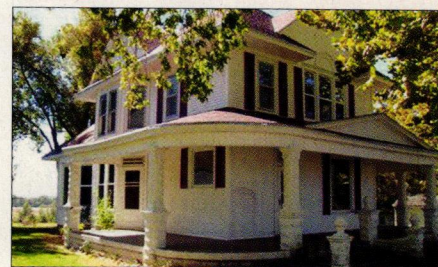
RUSSELL, PA—Solidly built by the renowned lumberman Guy C. Irvine in 1835 and continuing to be in superb condition, The Locusts is on the National Register and is 10 miles south of Lake Chautauqua. 14 acres of beautiful gardens and vistas. Has a separate carriage structure. The exterior of the main house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



ELK RIVER VALLEY, CO—35 acre ranch with historic barn, creek and gorgeous views. Surrounded by high mountain cattle ranches, but just a 20-min. drive to world renowned Steamboat Springs ski resort. Historic 6 bedroom, 2 bath farmhouse is beautifully restored and decorated. 1,000 sq.ft. guest quarters. 2-car garage. Mahogany deck with pergola. Large fenced and landscaped yard. Corrals and fencing for horses and livestock. \$775,000. Lynn Carl, 530-363-5469 or lmkozar@gmail.com.



BOSTON, MA—Jones Hill, Federal period house built in 1804 being brought back to life by Historic Boston Inc. Customizable interior with rehabbed facade. Near public transportation, schools, and shops. Built on what is believed to be Boston's oldest functioning foundation (1636). Restoration by North Bennet Street School's premier preservation carpentry program. Former home of Animal Rescue League Founder. \$300,000. Historic Boston Inc., 617-227-4679. www.historicboston.org.



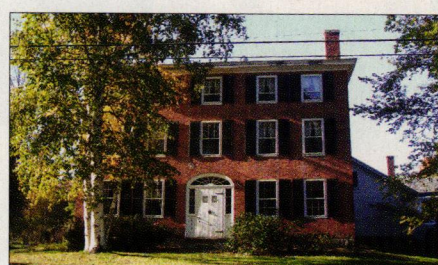
MARYVILLE, MO—Missouri bargain. Great opportunity for the renovator! 4 bedrooms, 1 bath home features all original oak woodwork with inlaid patterns, oak beamed ceiling in the dining room and more. New roof. On 2 large lots. \$38,800. United Country's Specialty Catalog features vintage homes, grand old mansions, farms and ranches steeped in history plus other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old.



VICKSBURG, MS—A charming combination of formal and casual living in this completely renovated turn-of-the-century home in a very private setting in the South Cherry Street Historic District. Beautifully decorated; offered partially furnished at this price. This pristine home offers hardwood floors, gas fireplaces, high ceilings, study with full bath downstairs, and sun porch. \$289,000. Pam Powers, BrokerSouth Properties, 601-831-4505 or pampowers@liveinthesouth.com.



SALISBURY, NC—One of Salisbury's finest houses, this 4,700 sq.ft. Colonial Revival is light and bright with large windows and a commanding site. 4 leaded glass double doors open from the living room and library to a large enclosed porch. Master suite has own living room. Quarter sawn oak floors throughout. Move-in condition. Will be protected by preservation covenants. \$349,000. Gwen Matthews, director of Historic Properties, Historic Salisbury Foundation, 704-636-0103.



SALISBURY, NH—Stately 1815 Federal in historic district on 3.27 acres. Attached barn, orchard, fields, woods and mountain view. Beamed kitchen with beehive fireplace, 9 fireplaces, pumpkin pine floors, raised panels. Tavern room, library, living room. New roof, newer systems. Gunite pool. 20 miles from Concord. \$365,000. May also be purchased with 21 acres and beaver pond for \$429,000. Jean Dineen, RE/MAX Connection, 603-229-0092 or 603-496-7685. www.concordnhhomes.com.

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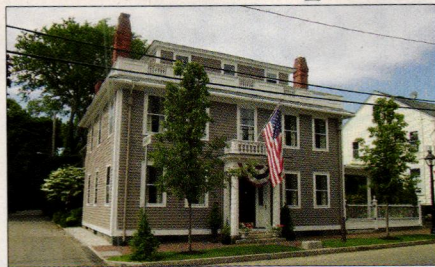
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DEPOSIT, NY—Built in the 1840s, this 3,000 sq.ft. Greek Revival features 4 bedrooms, 2 ½ baths, huge country kitchen with breakfast nook, formal dining, living room with fireplace, sitting room and more. Back porch with slate patio overlooks the Delaware River. 2 story garage/barn. \$189,000. Specialty Catalog features vintage homes, grand old mansions, farms and ranches plus real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old.



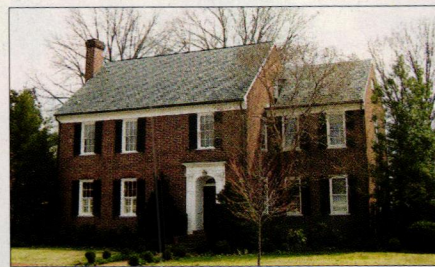
WICKFORD VILLAGE, RI—Walk to shops, restaurants, harbor, library and parks. The beautifully restored Bullock-Thomas House, circa 1825, has Federal period details including 6 fireplaces, wideboard floors, moldings and more. Porches, formal gardens, and 2-car detached garage. Great possibilities for home office or au pair suite. \$1,095,000. Sue Moore 401-952-9164 or Curtis Givan 401-578-4448, Randall Realtors Real Living, 401-294-4000. www.RandallRealtors.com



CAPE CHARLES, VA—Tower Hill. Exquisite waterfront home, circa 1746. Completely restored in 2001. Formerly a B&B with 5 bedrooms, 6 1/2 baths, and numerous fireplaces. 3 stories with 5,500 sq.ft., extensive porches, 2nd floor balconies. All the bells and whistles. Lush landscaping, huge towering trees, boat dock, sunset views. Minutes to Chesapeake Bay. \$1,495,000. Blue Heron Realty Co., 757-678-5200. www.BlueHeronVa.com.



COVINGTON, VA—The Hammond House Bed and Breakfast of Rosedale, an historic area in the Alleghany Mountains. This turnkey B&B has been completely remodeled and "green" certified. Ready for guests; all necessary furnishings convey. Built in 1911, it retains the grandeur and integrity of that era but with all the modern conveniences. Nearly 7,000 sq.ft. inn or stately home. \$795,000. Louise Showalter, Fairfield Farms Realty, LLC, 540-862-1150. www.fairfieldfarmsrealty.com.



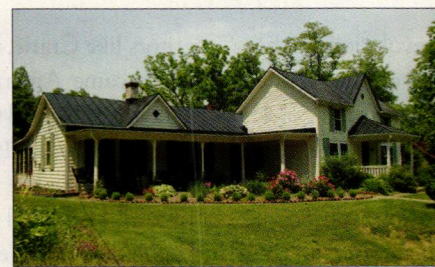
FREDERICKSBURG, VA—50 miles south of Washington, DC. The Dr. Phillip Cox House. Circa 1931. Handsome Colonial Revival built with the finest materials - brick, slate, and copper. Elegant but comfortable interior with updated amenities. Dramatic staircases, built-ins, wood-burning fireplace, woodwork & more. Move-in condition. Located in Historic Downtown with lovely gardens. \$895,000. Susan Pates, Johnson and Glazebrook, Realtors, 540-809-9443 or Susanpates@aol.com.



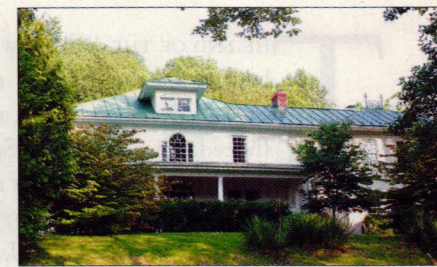
KEYSVILLE, VA—Roselawn, classic 5,077 sq. ft. Gothic Revival on 1.96 acres built in 1852. Original floors, mantels, and moldings embrace this 11 room, 6 bedroom, 4.5 bath beauty. Separate apartment with family room, 2 bedrooms and bath. 7 fireplaces with gas logs. Entire house has upgraded plumbing and electric. Central HVAC. Great for large family or B&B. \$289,000. Max Sempowski, Antique Properties, division of Keller Williams, 434-391-4855. www.oldhouseproperties.com.



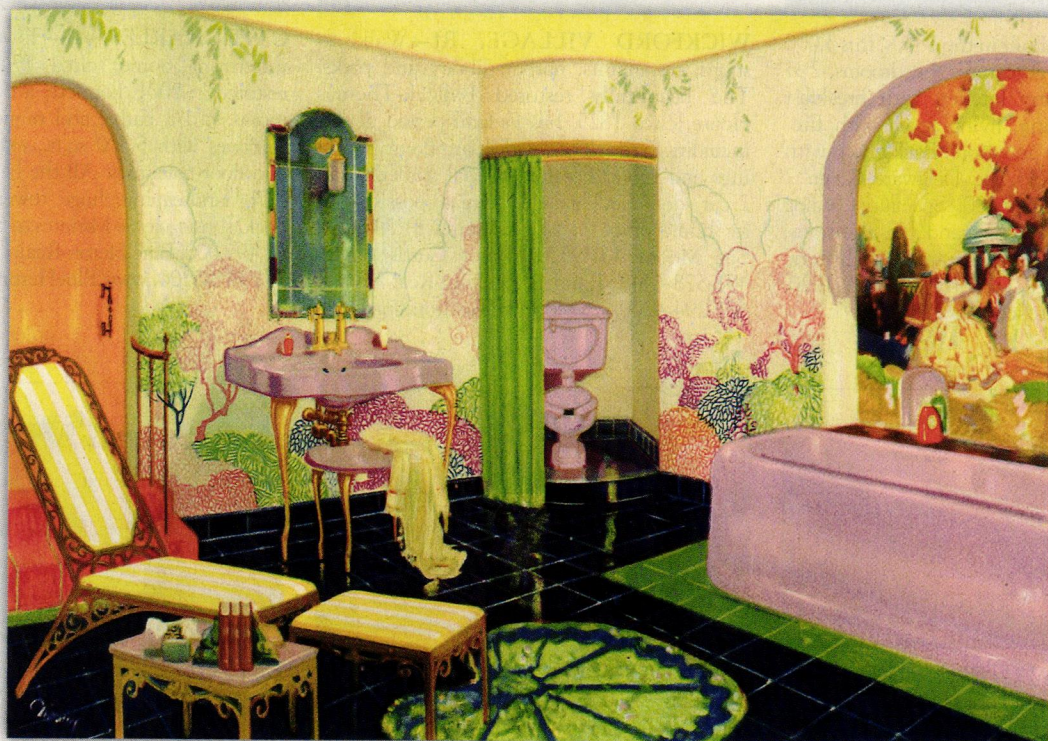
MT. JACKSON, VA—Greystone Lodge, built by Admiral Butler and later used as a hunting lodge. This property is built like a castle with solid stone construction. 4 bedrooms, 3 baths, and detached 4-room garage. Envious mountain views. Bryce ski and golf resort is observed in the horizon. Great for corporate retreat, hunting lodge, or home sweet home. On 22+/- acres close to skiing, golf and airport. \$590,000. Mark Lloyd or Ed Chapman, ERA Oakcrest Realty, 540-665-0360. www.ask4Ed.com.



SPERRYVILLE, VA—History meets country ambience in this farm that will make your heart sing. One of the earliest homes in the Fort Valley (circa 1790.) 25 acres of orchard, woodlands and rolling fields. The quirky house has large country kitchen, living room, parlor, dining room plus 4 bedrooms and 2 full baths. Private deck with view of fields and front porch overlooking picturesque pond. \$549,000. Cheri Woodard, Roy Wheeler Realty, 540-987-8500. www.cheriwoodard.com.



SPERRYVILLE, VA—Wellspring. This impeccable estate on 17 acres in the Fort Valley near Sperryville features a painstakingly restored home, 4-car garage, guesthouse and dramatic pool complex. The home has 4 bedrooms, 3 full baths, 3 fireplaces and a spacious living room. From the hardwood floors to antique light fixtures, no detail has been spared. \$1,495,000. Cheri Woodard, Roy Wheeler Realty, 540-987-8500 or cheri@cheriwoodard.com. www.cheriwoodard.com.



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Color and Style in Bathroom Furnishing and Decoration, Standard Sanitary Mfg. Co.,
Pittsburgh, Pennsylvania, 1929

Coup de Color

THE END OF THE 1920s saw a revolution in the bath, with the sanitary reign of the White Queen overthrown by a new rival—color. Indeed, when Standard Sanitary marked this coronation with their first palette, it read like a sovereign roll call: *Ivoire de Medici*, *Rose du Barry*, *Royal Copenhagen Blue*, *St. Porchaire Brown*, *T'ang Red*, *Ming Green*, and—as seen on the glorious throne behind the green velvet curtain above—*Orchid of Vincennes*. It's no mistake that the archway behind this tub displays such a courtly vignette—in this new bathing world order, bathrooms were to receive the royal treatment, becoming private palaces of personal hygiene.

While Kohler is credited with first introducing colored cast iron and porcelain fixtures in 1927, major com-

petitors like Crane, Wolff, and Standard Sanitary (which later became American Standard) were quick to follow. Standard published *Color and Style in Bathroom Furnishing and Decoration* in 1929, claiming it to be “the first book ever devoted to the bathroom as a subject of interior decoration.” Drenched in fresh Art Deco ideas and with a chapter devoted to each of the 10 colors in their line, this marketing manifesto called for bath treatments no longer “stultified by the casual and undistinguished beginning of the room itself.” Alas, only months later, such visions of lavatory luxury would be dethroned by the stock market crash and the cruel realities of the Great Depression. 🏠

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.

The Greater Mid-Atlantic HISTORIC HOME SHOW

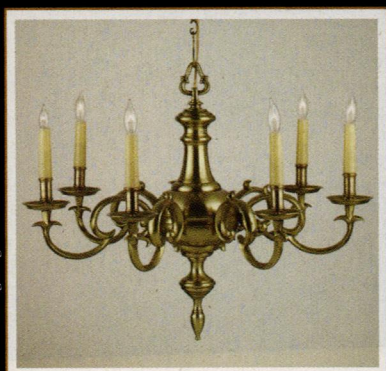
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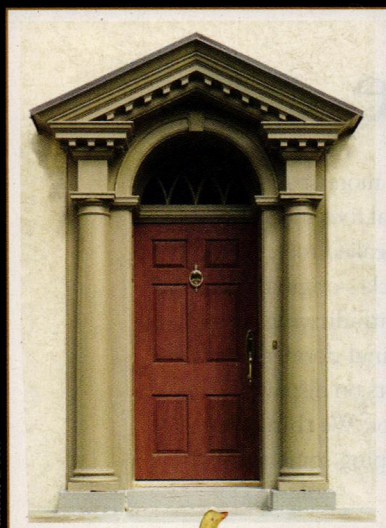
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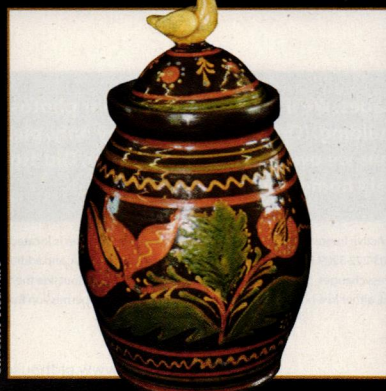
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Admission: \$12 per person

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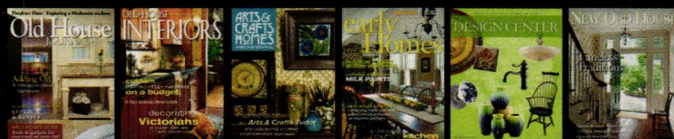
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Display Case

When old houses scale new heights in their quest to add more space, they often stretch the boundaries of convention (and conventional rooflines). Take these two Tudors as an example. One (at left) sports the peaked roof, subtle shed dormers, and traditional claddings—clapboard and brick—original to its polished form. Its neighbor, on the other hand, is topped with dizzying spires of metal and glass that jut above the gable, obliterate original dormers, and introduce oceans of glass to the building, putting its residents on display.

"They plopped a terrarium on top!" says our contributor. We think that when old houses stretch for the sky, they're better off keeping some things contained. 🏠

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: OHJEditorial@homebuyerpubs.com.

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