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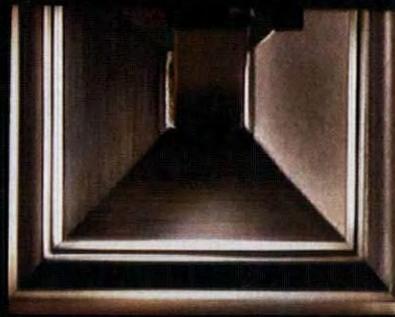
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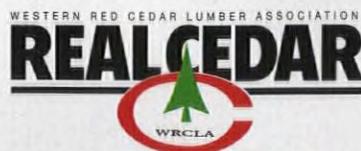
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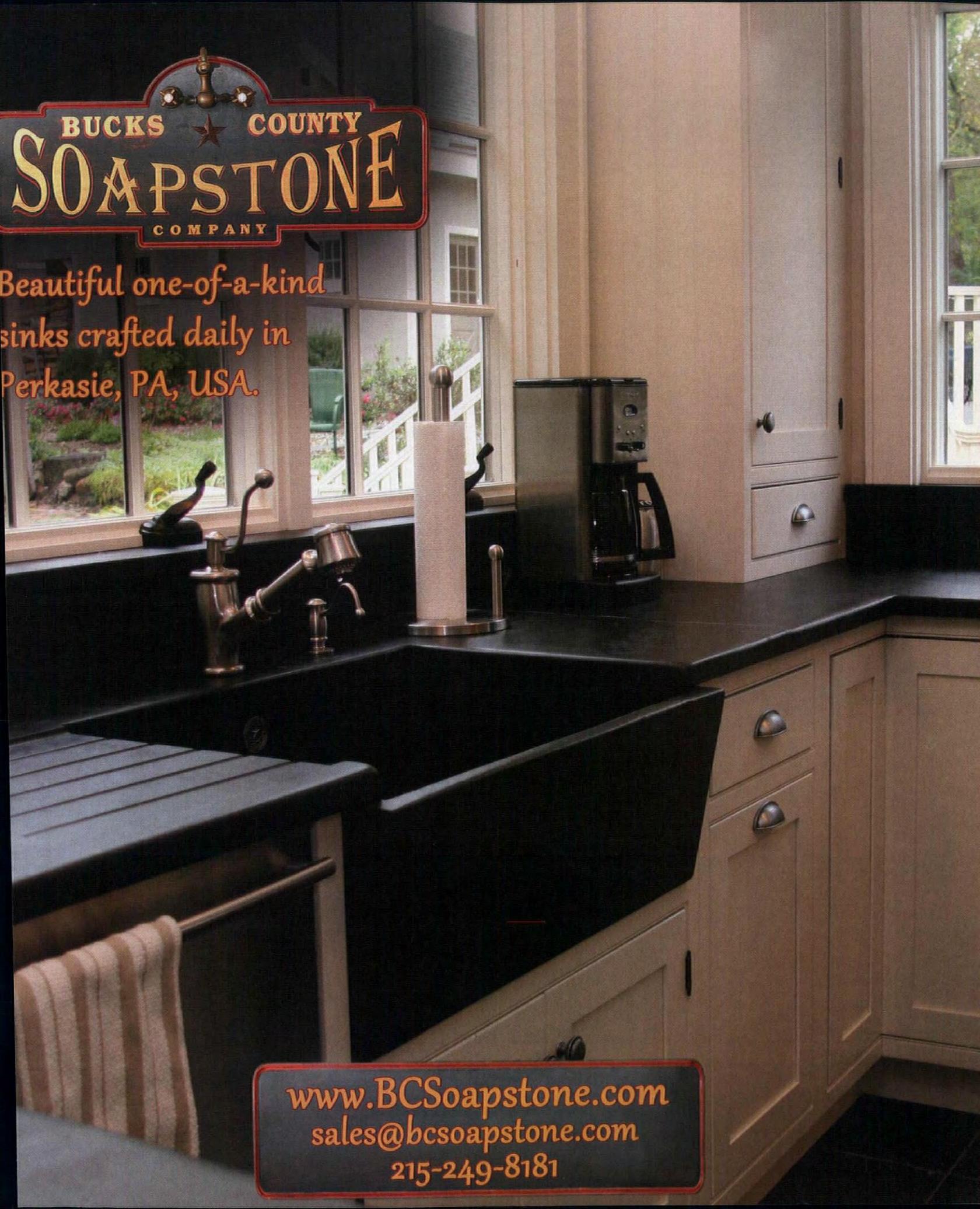


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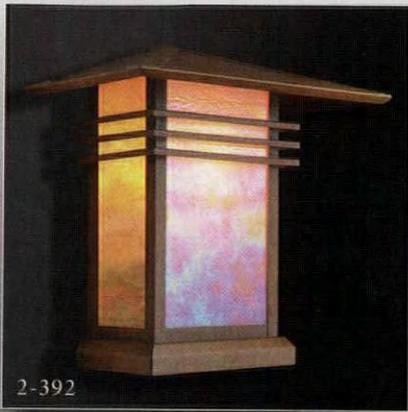
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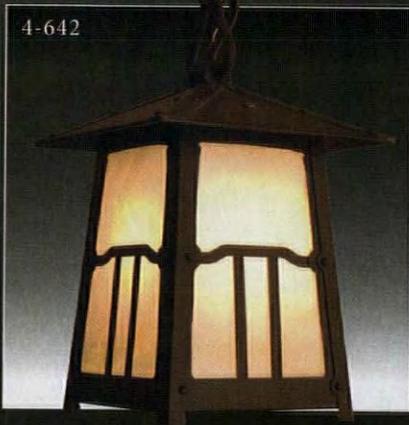
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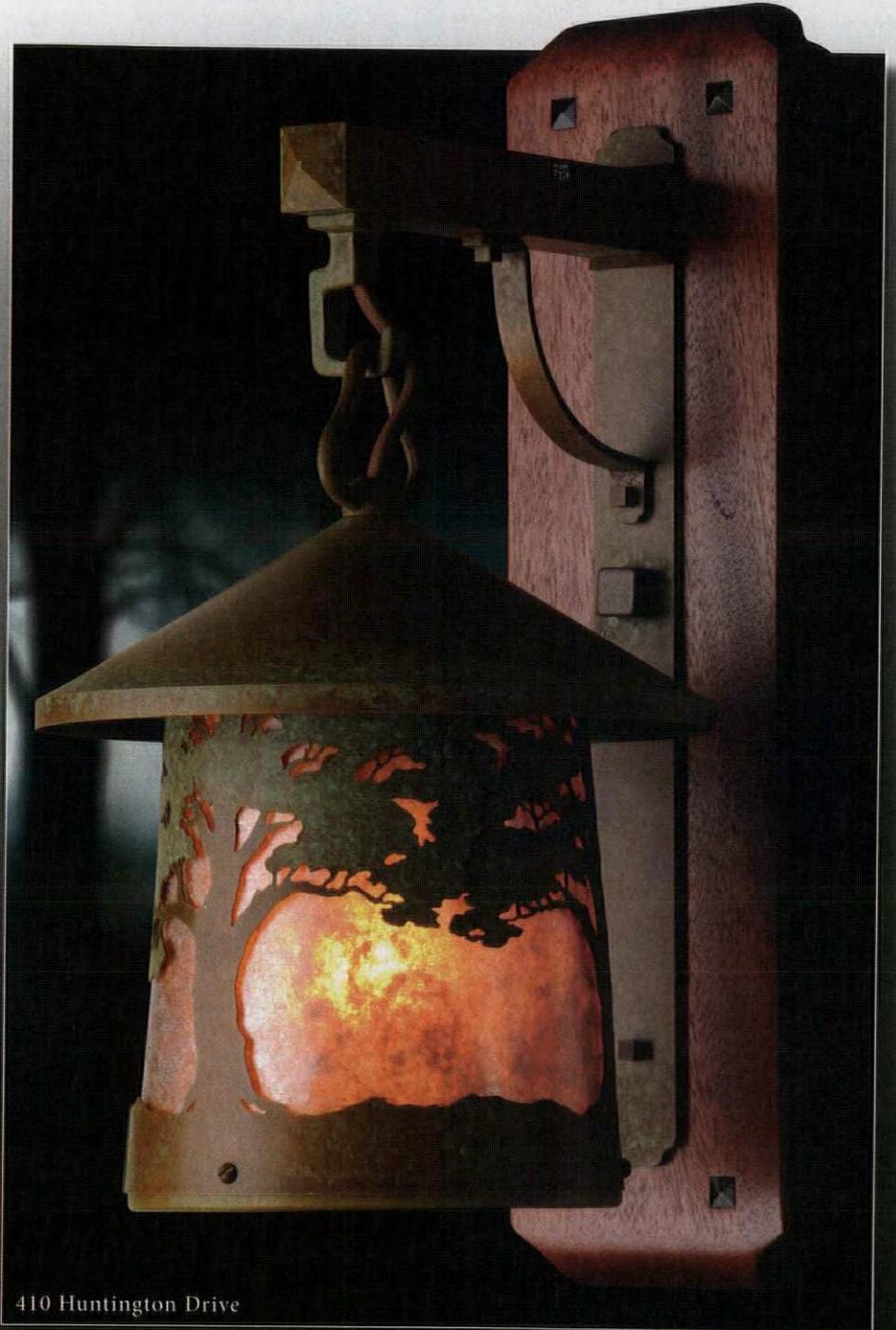
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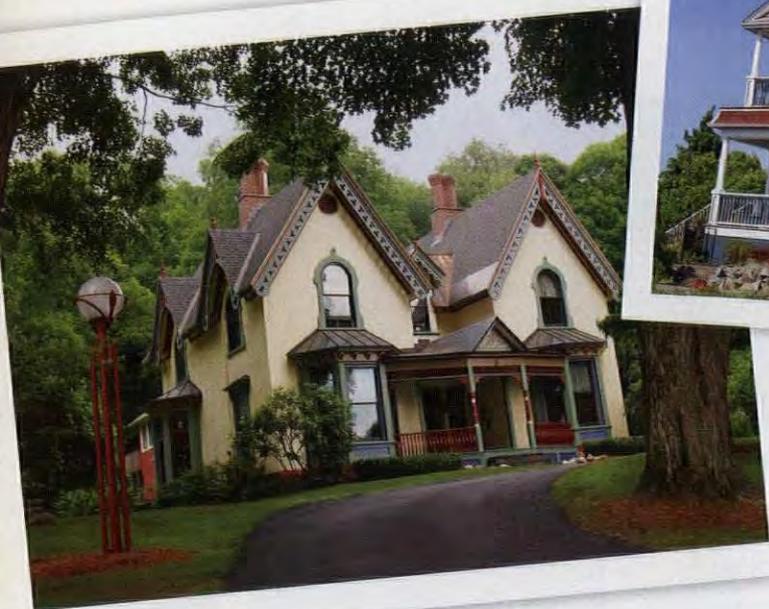
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A FEW OF OUR READERS' SPECTACULAR RESTORATIONS (CLOCKWISE FROM BELOW): HARRIET PAINE'S GOTHIC REVIVAL, HARRY & BARBARA BULKELEY'S "SIXTH FAMILY MEMBER," AND VICKI MACLEOD'S CENTURY FARM.



Restorations are what we're known for here at OHJ.

you hold in your hands, which we affectionately call "double-stuffed." It's filled with tasty story treatments from both publications, and many familiar voices as well. Longtime *Interiors* editor Patricia Poore is shepherding our new Inspire section, and products guru Mary Ellen Polson will share her "Favorite Things" (page 82). You'll also discover a new reader-reviewed tool page ("Field Tested," page 56), and, in a nod to our early years, a multitude of reader voices throughout (check out "Success!," page 36, "My Neighborhood," page 38, and "Stuff My Husband Screwed Up," page 60). I can't wait to hear what you think of our new (albeit middle-aged) "baby."

Answering our anniversary call, many of you sent pictures of your own restorations and shared how OHJ has helped you over the years. Harry and Barbara Bulkeley said, "OHJ has guided us through two house projects—the second one lasting 33 years"; Pat Durbin wrote, "I began subscribing in 1986, and still have every issue. OHJ educated me not only on the styles of houses, but also restoration methods and suppliers."

I've enjoyed reading each and every one of your letters, and look forward to hearing more. Be sure to tell us what you're up to and how you like our new look. We assembled this "double-stuffed" OHJ for you, after all—a delicious confection of old-house architecture, inspiration, and know-how (best savored with a cold glass of milk?).

They usually revolve around old houses, and giving you all the information you need to help create the home of your dreams. But on the occasion of our 40th anniversary, we decided to re-envision the magazine as well. We didn't approach the job lightly: We conducted in-depth reader research to discover what you liked best, and most wanted to see on these pages. Along the way, we learned that you craved the same types of stories from both *Old House Journal* and our sister publication, *Old House Interiors*, so we decided to merge them.

The result is the bigger, brighter magazine

THIS MONTH

ADDING ON?

If you're thinking about expanding your old house, we're launching a new website on September 9 (ohjadditions.com) that can help you get it right! You'll find a range of traditional design approaches, 360-degree room tours, and a wealth of products to help make sure your new addition perfectly complements your old house.

AND THE WINNER IS...



Congrats to Kari Dunn of Salt Lake City, Utah, who beat out scores of entries to win our 40th Anniversary \$1,000 Rejuvenation lighting giveaway for her 1895 Victorian.

"We could only afford a diamond in the rough, and believe me it is rough!" she said. "The first thing we spent money on was the electrical, but very few fixtures remain." Read Kari's full essay and see more photos of her house at oldhouseonline.com.





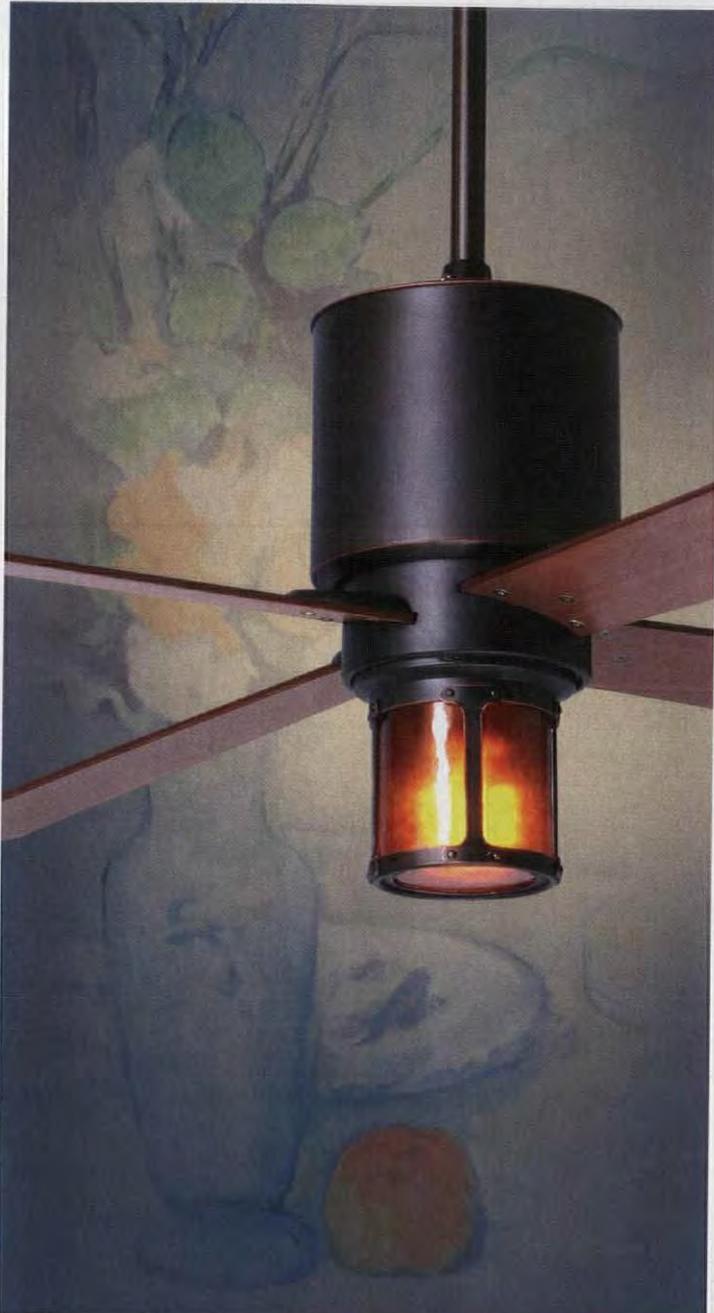
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"The Lustron Labyrinth,"
April 2007. A 1940s
all-steel house that fits
together just one way
(like a Rubik's cube),
assembled by the home-
owners. Fascinating!

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"Debugging in Deland,"
December 1998. Florida
family discovers their
child's allergies are
linked to a massive cock-
roach infestation under
their bungalow's siding.

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"Community Rock,"
May 2011. Growing
up in Newport, Rhode
Island, I remember this
house and would love
to go inside one day.

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"Stroke of Luck,"
May 2010. A cute
bungalow filled
with salvage—my
dream house!

"Buried Treasure,"
July 2013. I love that
the house seemed
to tell its own story
through artifacts.

"Kragssyde II,"
June 1987. His wife
points to a plan of
the demolished
Peabody & Stearns
masterpiece and says:
"Honey, build this for
me." And he does!

"House Moving,"
February 1991. It blew
me away that people
could up and move
a house—and it still
does!

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Inspire



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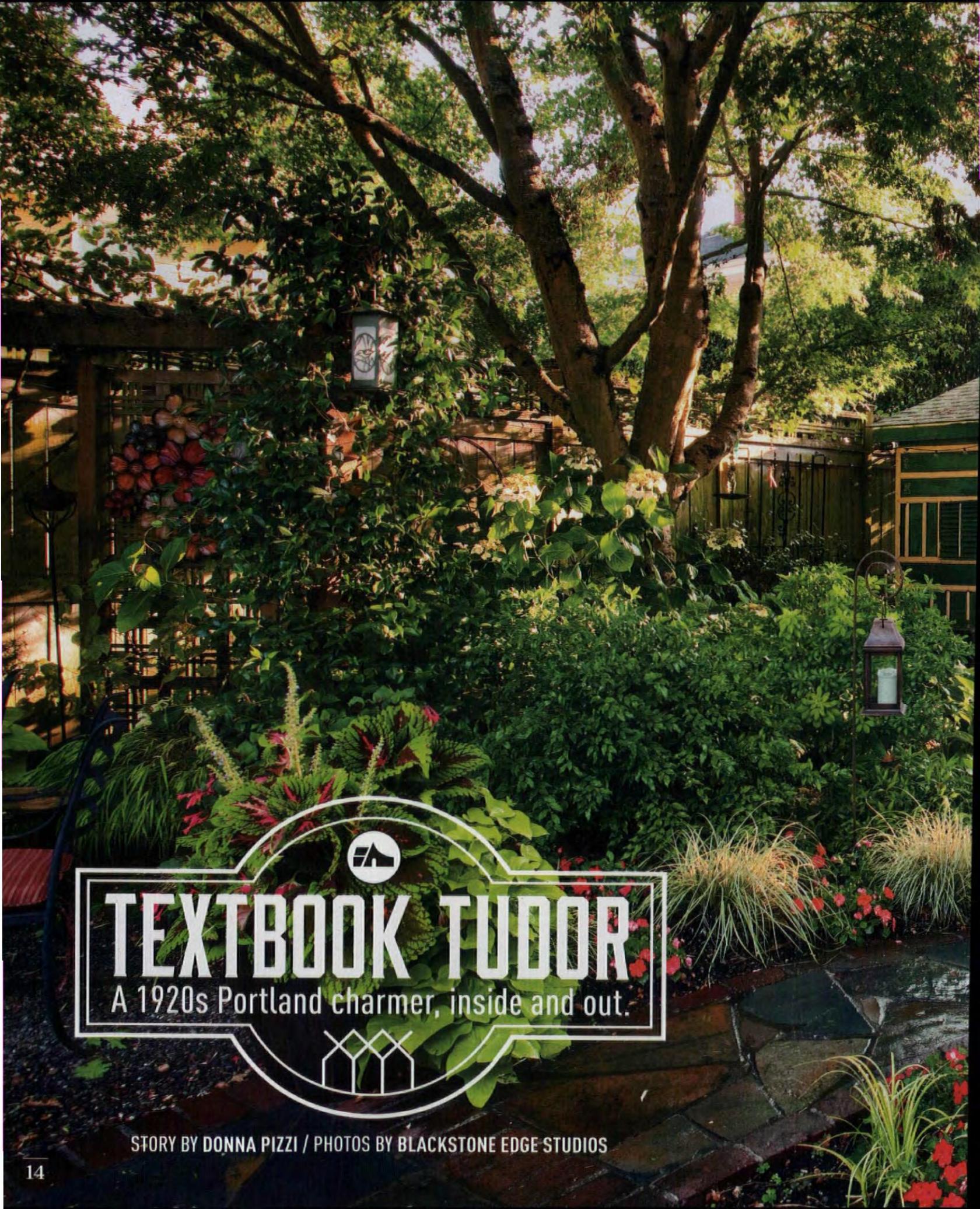
A 1920s brick cottage in Portland, Oregon, is a model of Tudor charm.
+ STYLE IN THE 20TH-CENTURY SUBURBS

24

ALL AMERICAN

A Federal house near the Massachusetts coast has classic New England style.
+ VISIT BOSTON'S NORTH SHORE

36 SUCCESS!: A BETTER PAINT SCHEME | 38 MY NEIGHBORHOOD: OLD LOUISVILLE | 40 WINDOW SHOPPING: VICTORIAN TOWERS & TURRETS



TEXTBOOK TUDOR

A 1920s Portland charmer, inside and out.

STORY BY DONNA PIZZI / PHOTOS BY BLACKSTONE EDGE STUDIOS



THE OCTAGONAL PAGODA IN THE SHADY REAR GARDEN WAS FASHIONED FROM ANTIQUE INDONESIAN PANELS. THE WATER FOUNTAIN NESTLES AMIDST IMPATIENS AND RED COLEUS.



THE LIVING ROOM BOASTS A VAULTED CEILING, CASEMENT WINDOWS, AND 8"-WIDE, BEVELED-EDGE WHITE OAK PLANK FLOORING. THE WINDOW "APRON" LIFTS UP AND, SUPPORTED ON SWINGING BRACKETS, BECOMES A TABLETOP.



H

Houses rarely are this well documented. Sue Carter's 1923 Tudor started with a push for brick construction in the lumber-rich Pacific Northwest. The owner of Standard Brick & Tile in Portland, Oregon, created a media blitz after he commissioned this "English Cottage" as a model home in the Laurelhurst neighborhood. Thousands of potential buyers came through the house, touted as "The Brick House Beautiful," while weekly articles in *The Oregonian* heralded its unique "ideal brick hollow wall" construction.

"Hollow" describes the space between rows of burned clay bricks, not the bricks themselves. The rows are tied together every 8" in each course with a cross brick, or "rolock," which creates an air passage to temper dampness and impede heat transfer, thus lowering heating and cooling costs. The technique also fostered the use of decorative brick patterns on the exterior.

The model home had several appreciative owners before Sue bought it in 1999. Sue, a serial restorer, had asked her friend Joanne Drier to look at a nearby house for her. "It's cute," Joanne reported, "but I think you should buy *our* house instead!"

Sue fell in love with the Driers' house, and Joanne and her husband, Sam, wanted

TUDOR LIGHTS



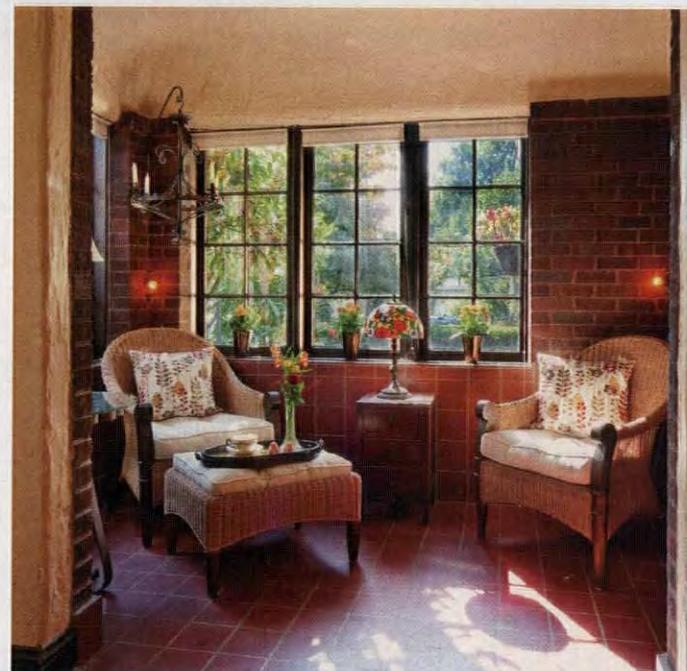
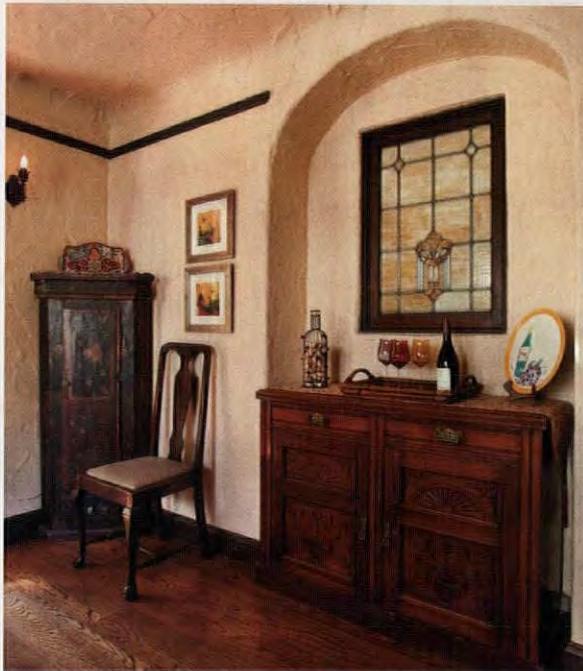
We like the finger-hook detail on Rejuvenation's fabulous **Sherwood wall bracket**, available in many finishes and with 24 shade choices. Affordably priced at \$230, it's cast brass (not stamped metal). rejuvenation.com



House of Antique Hardware's **Tudor Revival series** reproduces 1920s faux-candle fixtures. Here's the eight-light chandelier in solid brass with a bronze finish, \$2,640. hoah.biz



Why have sconces when your castle can have torches? **Fantasy Torch** is from Mica Lamp Co.'s Storybook collection. The lens comes in orange or almond mica, or frosted glass. It's rated for wet locations; small shown is \$531. micalamps.com



Sue to finish the restoration job they'd begun. They had added the iron fence and arbor with climbing roses in the front yard, along with perennials—but the backyard was little more than a concrete patio. So Sue created pathways of old bricks and built an octagon-shaped pagoda-shed from panels rescued from an Indonesian prayer house in the Pearl District.

The Driers had turned the garage into a family room, and the kitchen had been remodeled in the 1960s. But so much of the rest of the house was intact: the original trowel-textured plaster, the inglenook fireplace with Batchelder tiles, a little balcony over the vaulted living room, the brick-walled conservatory, Tudoresque wall sconces and Art Deco chandeliers.

Sue knows what's original because photos of the in-

OLD WORLD ELEMENTS INCLUDE A FIREPLACE INGLENOK AND ARCHED NICHES. THE CONSERVATORY HAS BRICK WALLS. AFTER TOURING ANCIENT TUDORS IN ENGLAND, SUE SOLD HER EASTLAKE AND GOLDEN OAK FURNITURE TO BUY SIMPLE PIECES IN DARK WOODS.

terior appear in a 1923 pamphlet published by Standard Brick & Tile, which was a gift to her. She's even placed furnishings much as they were positioned in these early photos. Historian Morgen Young (who wrote a research booklet called "The Brick House Beautiful") helped Sue get the house placed on the National Register of Historic Places. In 2007, Sue met an engineer named Bob Low. "The first time I took Bob through the house," she says, "his discerning eye recognized the craftsmanship in it." They were married in the garden.



More Online

See more Tudor lighting choices at oldhouseonline.com.

THE PATH TO THE FRONT DOOR IS DECORATIVELY LAID IN BRICK. WINDOWS AT RIGHT OPEN INTO THE CONSERVATORY; FRENCH DOORS AT LEFT LEAD TO THE LIVING ROOM.



STYLE MARKERS

RECOGNIZE THE HALLMARKS OF A 1920s TUDOR

1

TEXTURED PLASTER

"Old World" treatments were the rage in Historical Revival houses built between the wars; find sand finishes and trowel marks in walls and ceilings of Tudors, Spanish Colonials, and Mediterranean-style houses.

2

PLANK FLOORS

In this period, builders returned to wider boards with strong graining and darker stains, forgoing the elaborate parquet patterns and narrow tongue-and-groove floors of preceding decades.





4

ART GLASS MEDALLION WINDOWS

The revival of medieval-inspired windows includes diamond panes (leaded or with wood muntins), stained and colored glass, and figural medallions or roundels set into the glass.

5

ENGLISH WOOD

Like Arts & Crafts houses that were also inspired by the revival of medievalism, Tudors often feature dark woodwork: wainscots, beamed ceilings, and heavy door and window casings.

3

FURNISHINGS

Though you'll often find Colonial Revival furnishings in these eclectic interiors, early 20th-century manufacturers provided suites of Elizabethan- and Jacobean-inspired furniture: heavy and dark, turned and carved. Gate-leg tables, banister-back chairs, the chest-on-frame with turned legs, and upholstered wing chairs are all popular picks for Tudors.

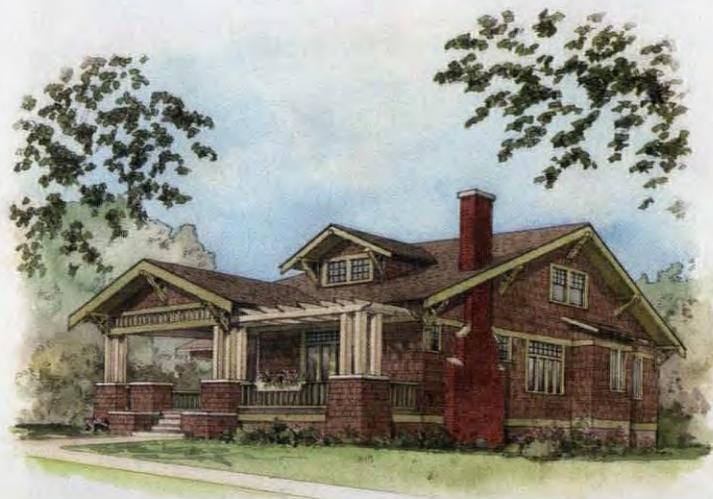
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HOUSE STYLE
FROM THE '20
AND '30s ▶

SUBURBAN HOUSES / 1917–1942

TUDORS AND COLONIALS WERE AMONG THE IDEALIZED STYLES OF THIS PERIOD.



What was going on in growing American cities and our early suburbs when Sue Carter's storybook English Tudor house was built? In the time between the two great wars, the last vestiges of Victoriana had receded, and the Arts & Crafts movement had waned. A Colonial Revival wave that began in 1876 was now entrenched, but colonial-style houses had competition from nostalgic European styles—Tudor and Cotswold, Spanish and Italian—bolstered by the memories of returning servicemen. In housing booms before and after the Depression, whole tracts went up, and a stucco-faced Mediterranean villa might be just down the street from an academic Georgian, with a builder's semi-bungalow around the corner. **By Patricia Poore**



BUNGALOW

The heyday of the Craftsman bungalow was over by the end of the first war, but bungalows continued to fill kit-house catalogs and plan books throughout the 1920s. Some stayed true to bungalow lines, but most were semi-bungalows with a large dormer and partial second story. A few were even pedimented or colonnaded Colonial bungalows!



COLONIAL REVIVAL

Neo-colonial houses were popular in most of the country, and in many areas, this was the most popular style by far. Some examples were a freewheeling mix of elements adapted from colonial, Federal, and Greek Revival homes, while others were more academically correct. Elements that betray their 20th-century lineage include dormers, sunrooms, and (later) garages.



DUTCH COLONIAL

Essentially a new suburban style, Dutch Colonials were recognizable by a distinctive gambrel roof, which had become associated with rare Dutch or Flemish originals in New York and New Jersey. The gambrel might be on the side elevation (as illustrated above) or facing the street. Long dormers allowed ample headroom for the second story.



AMERICAN FOURSQUARE

These cubic houses are strongly identified with the period: They have lots of interior space in an efficient, affordable envelope. Earlier examples had Craftsman or Prairie School leanings, but most built after the mid-1920s were Free Classic houses, with round columns and turned balusters, six-over-one sash, sometimes even a Palladian window.



TUDOR REVIVAL

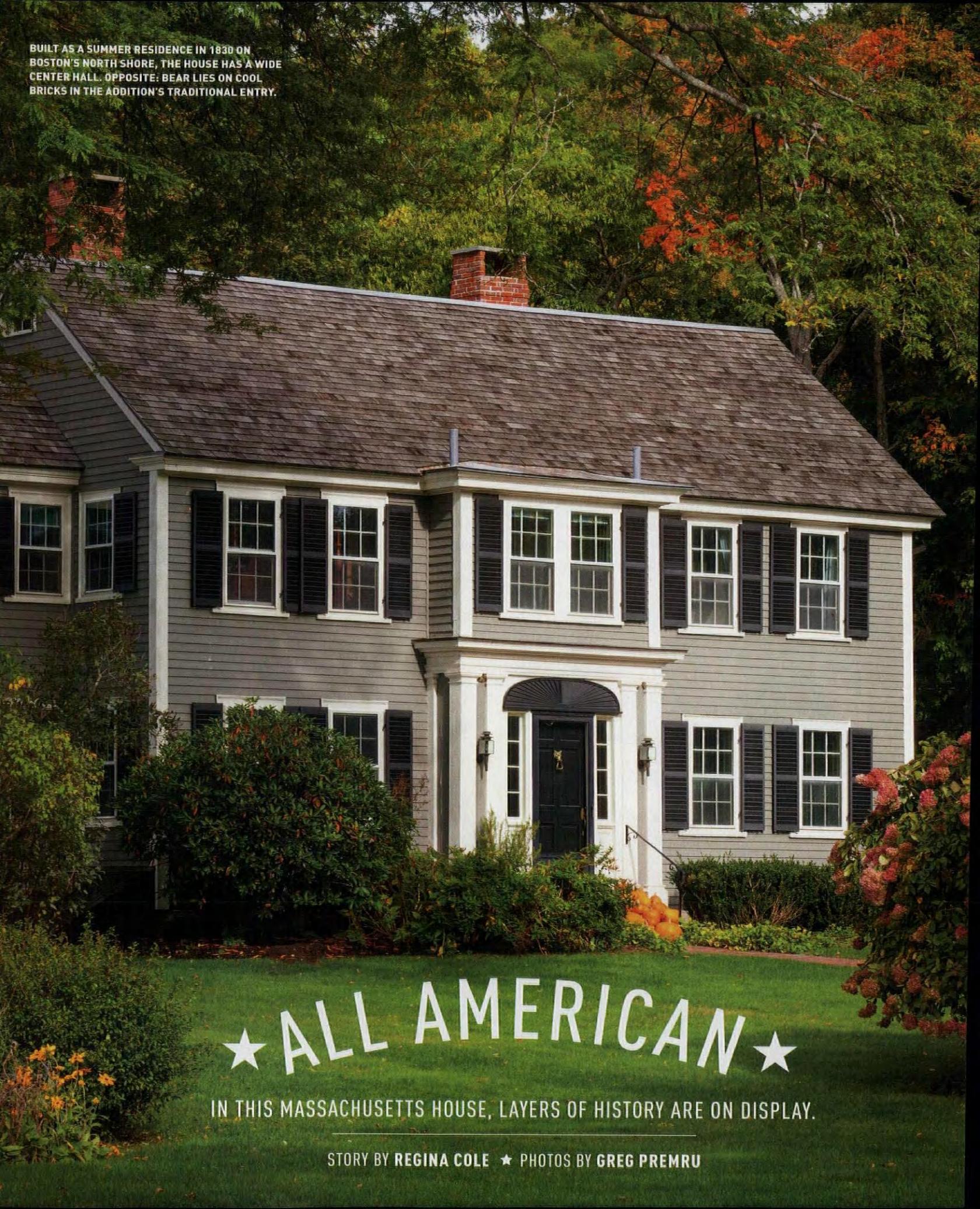
Whether you see the appeal as an Anglophile reaction to increased immigration, or as a fond nod to our greatest ally, Tudor style—with a vertical emphasis, steep roofs, casement windows, and decorative half-timbering—was immensely popular for both small suburban homes and wealthy stockbroker enclaves.



MEDITERRANEAN

Some houses in certain areas may be pinned down as Italian Renaissance villas or Spanish Colonials. Throughout the country, others are better called Mediterranean, as their builders used a picturesque mix of French, Spanish, and Italian architectural elements. Look for stucco and a red tile roof, arcades and arched niches, courtyards and balconies.

BUILT AS A SUMMER RESIDENCE IN 1830 ON
BOSTON'S NORTH SHORE, THE HOUSE HAS A WIDE
CENTER HALL. OPPOSITE: BEAR LIES ON COOL
BRICKS IN THE ADDITION'S TRADITIONAL ENTRY.



★ ALL AMERICAN ★

IN THIS MASSACHUSETTS HOUSE, LAYERS OF HISTORY ARE ON DISPLAY.

STORY BY REGINA COLE ★ PHOTOS BY GREG PREMRO





WE WANTED TO LIVE BY THE SEA,

recalls Wendy LeStage Hodgson, “but when we saw this house, we fell in love with it, and that was that.” The Federal-style farmhouse is just a few miles inland, set in the gentle fields of a North Shore community in Massachusetts. The symmetrical core of the house, about 2,500 square feet, was built in 1830, with a wide center

hall. When Wendy and her family arrived in 1993, the central block was one room deep, with the kitchen and dining room off to one side. Ten years later, the Hodgsons added on, following an old-house tradition of “telescoping” additions that step to the side of the main block. The addition—a new kitchen and family room with master suite above—connects to a new garage/barn by way of a mudroom entry. The house today is 50 percent larger, but its neoclassical façade is ageless.

“We are almost positive that the house originally faced the other way,” says Wendy, who is an interior designer at Carpenter & MacNeille, a design-build firm in Essex, Massachusetts. “Long before our time, we’ve been told, what is now the back door was the front door. Given the level of detail of the two doors, that makes sense. And what is now a rear sunroom has the proportions of a large entry porch.”

The wide center hall runs between the front and back

LEFT: AT SOME POINT IN HISTORY, THE FRONT AND BACK FAÇADES WERE SWITCHED; A WIDE HALL RUNS THROUGH THE CENTER OF THE MAIN HOUSE. BELOW: THE SITTING AREA OF THE NEW KITCHEN/DINING/FAMILY ROOM FEATURES A HANDSOMELY paneled fireplace wall. OVER THE MANTEL, A RURAL IDYLL PAINTED BY VERMONT ARTIST BRIAN SWEETLAND FEATURES COWS.



The Wing Back Chair

doors. Large enough to function as a room, the hall holds the library and part of the collection of antique furniture Wendy and her husband inherited. She lined its walls with traditional grasscloth above the wainscot.

"This was originally a seasonal house," Wendy says. "In fact, in the late 19th century, it was the summer home of an American Impressionist artist who painted all around this area."

Big entry porches and center halls open at both ends are not typical in New England; they point to a house meant for warm weather and visitors. The wide center hall seems related to the dogtrot, a covered passageway open at both ends that lent its name to a house type popular in the southeastern United States. Dogtrot or breezeway cabins provided natural cooling.

Old rooms include a Federal parlor and, across the hall, a "country Federal" room with a simple fireplace mantel and trim. The historical flows into the tradi-

While the wing chair's form is instantly recognizable, it has evolved over the centuries from classic 18th-century Chippendale styling through Colonial Revival, Art Deco, '40s modern, and contemporary interpretations.



LEFT: THE NEW GARDEN ROOM IS BASED ON ONE IN AN OLD ENGLISH MANOR HOUSE; THE SOAPSTONE SINK WAS ONCE THE KITCHEN SINK. RIGHT: A LIBRARY IS BUILT INTO THE CENTER HALL.



tional; Chippendale furniture, grasscloth walls, and gently worn oriental rugs are part of a familiar New England sensibility and an understated decorating approach.

The newer section of the house has its own generous entry, which is a less formal way into the house. The entry opens to a mudroom, then to the large new kitchen, with its dining and seating areas.

"I wanted a paneled entry hall," Wendy says about the new space, which, like the original entry hall, is paved in bricks. She patterned her garden room, or mudroom, on a room from an English manor house that she saw in an old book.

For the additions and renovations, "we reused parts of the house whenever we could," Wendy says. The soapstone sink that now holds flowers in the garden room, for instance, was once the house's kitchen sink.

As the latest steward of this evolving old house, Wendy Hodgson has combined old and new to make a comfortable and beautiful home.



HOW TO SEAL AND MAINTAIN SOAPSTONE

Soapstone is non-porous, so it's stain-resistant and doesn't retain bacteria, and it is impervious to heat and acids. Its dark, charcoal-gray color and patina will come from exposure to oil, grease, and water. Most people prefer to oil the stone to keep oxidation consistent. When your soapstone is installed, apply mineral oil twice a week for three weeks, tapering off to once a month, then three times a year. Use clean, dry rags to apply the oil (a foam paintbrush is good in corners); about half an hour later, remove the excess with a clean rag. After a year or two, you may choose to stop regular oiling, instead just touching up in wet areas.

A TRADITIONAL NEW ENGLAND
DRY-LAID STONE WALL RINGS A
PATIO THAT HAS A VIEW OF THE
PAINTERLY SURROUNDINGS.



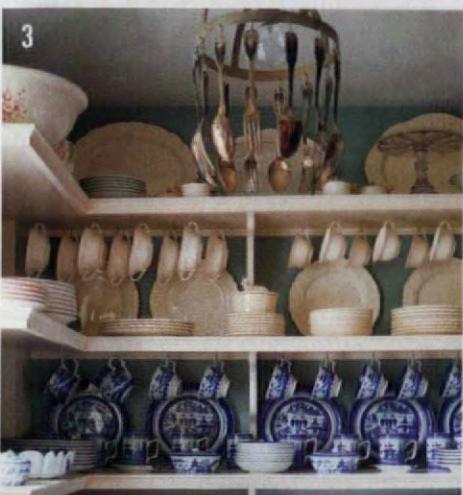
CAPTURE THE KITCHEN LOOK

The starring element of the new kitchen is the large center island finished in green milk paint.

1. KITCHEN FURNITURE Quiet, traditional cabinetwork blends into the walls, while a table-like island and several antique pieces help the room merge with the old house.

2. NO CABINETS A timeless style comes from the lack of overhead cabinets in the kitchen. It works for "unfitted" kitchens that can look Colonial or European, and it allows more wall expanse for windows.

3. A PANTRY China and cookware aren't stored in kitchen cabinets, but instead beautifully displayed in a new pantry that looks original.



INSPIRATION

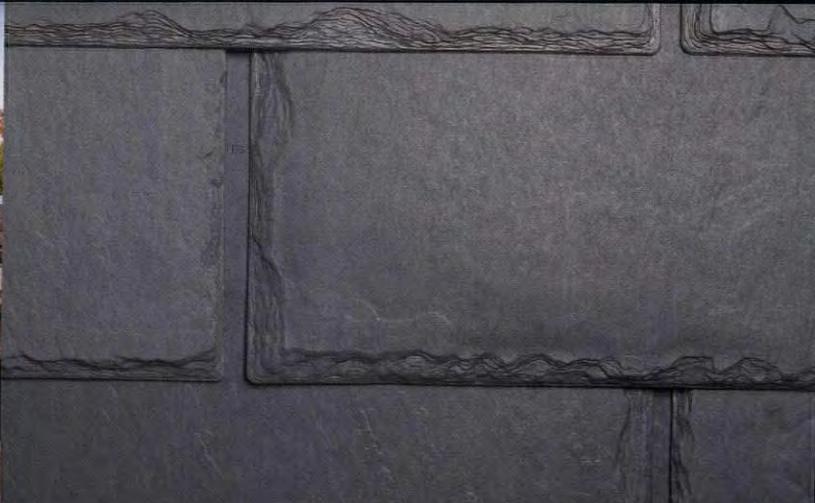
It can come from anywhere! Wendy Hodgson loved an old glass jar she'd had for years—and picked up the color for the arresting island.

**WANT TO VISIT
THE NORTH SHORE?**

MORE DETAILS

Open shelves in the work area provide practical storage for everyday items; the apron-front farmhouse sink echoes old-style basins.



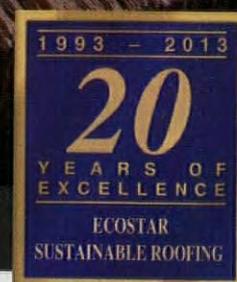


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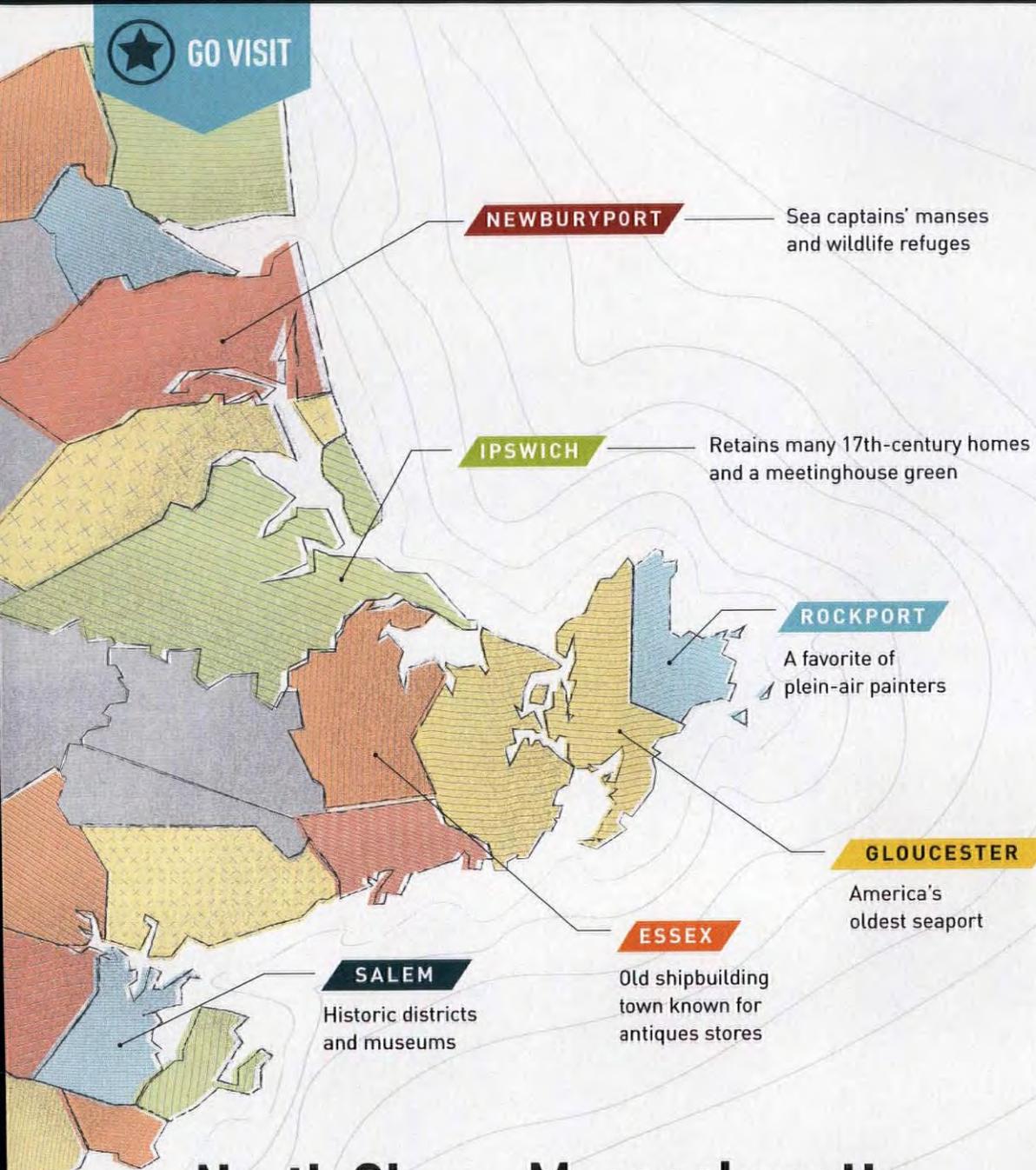


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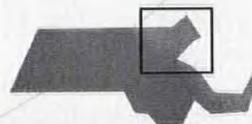
Old shipbuilding town known for antiques stores

SALEM

Historic districts and museums

WHERE TO STAY

This is not the land of cookie-cutter hotels and chain restaurants. In Salem, the Hawthorne (hawthornehotel.com) is a boutique hotel with 89 guest accommodations, great Colonial Revival ambiance, and two on-site restaurants. Rockport's Emerson Inn by the Sea (emersoninnbythesea.com), a "baby grand" historic hotel, is truly a throwback to more genteel times. All North Shore towns have excellent bed-and-breakfast inns.



WHAT TO EAT

North Shore towns now have great cuisine year-round, but in the summer you'll want to try an "in the rough" place: steamed lobster or fried clams—and a bib.

North Shore, Massachusetts

Visitors to Boston often head south to Cape Cod, but there's year-round attraction to the North Shore with its art and maritime heritage.

THE OTHER CAPE Gloucester, Essex, Manchester-by-the-Sea, and Rockport make up Cape Ann, where the topography resembles Maine more than Cape Cod.

ART HISTORY Wendy Hodgson's old house was once owned by an American Impressionist who was inspired by the rocky coast, sand beaches, tidal estuaries, farm fields, and old settlements in this historic part of New England. From

the luminist Fitz Henry Lane to Edward Hopper and Emile Gruppe, artists have flocked to the region—and still do. Visit galleries and art museums like the Marblehead Arts Association (marbleheadarts.org), located in the 18th-century King Hooper Mansion, or the Cape Ann Museum (capeannmuseum.org). For a more hands-on approach, take a plein-air painting class at the Rocky Neck Art Colony (rockyneckartcolony.org).

MARITIME HERITAGE In towns up and down the coast, the sea is a central character. A few ways to experience coastal life: Stroll around the working Gloucester harbor (maritimegloucester.org), climb aboard a replica cargo ship at the Salem Maritime site (nps.gov/sama), or go whale watching on an excursion from Gloucester or Newburyport.





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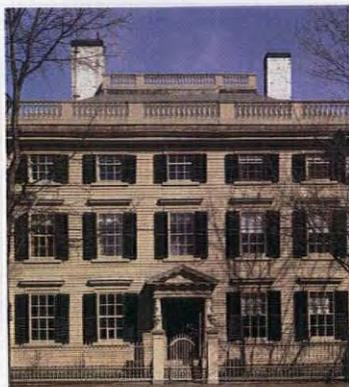
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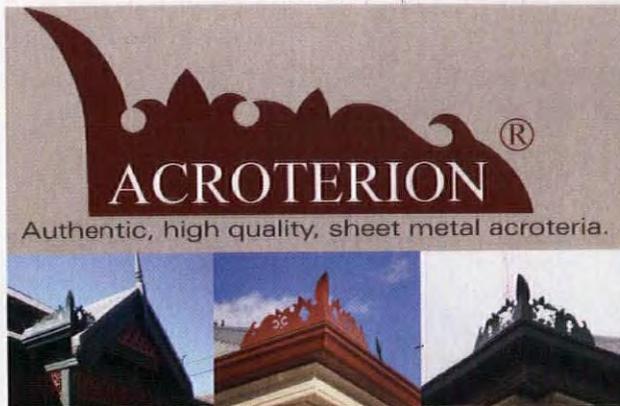


THE 1782 PEIRCE-NICHOLS HOUSE IN SALEM WAS DESIGNED AND BUILT BY SAMUEL MCINTIRE.

HOUSE MUSEUMS

If a beach day gets rained out, head for a house tour. Many of the house museums date to the 18th century. But then there's **Castle Hill** in Ipswich (thetrustees.org), a 59-room Stuart-style mansion designed for the Crane family (of plumbing fame) by David Adler in 1924, with grounds by the Olmsted Brothers and a spectacular site near Crane Beach. **Beauport** in Gloucester (historicnewengland.org), built by groundbreaking interior decorator Henry Davis Sleeper between 1907 and 1934, is a unique place that helped propel the 20th-century Colonial Revival. Be sure to see the **Samuel McIntire Historic District** in Salem for spectacular Federals. That city's **Peabody Essex Museum** (pem.org) owns 24 historic structures and gardens you can visit, too.

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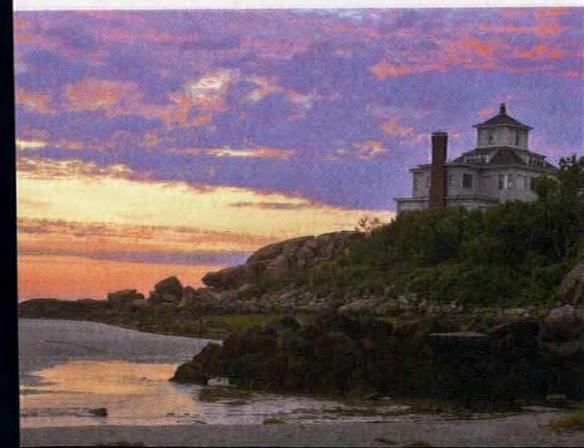
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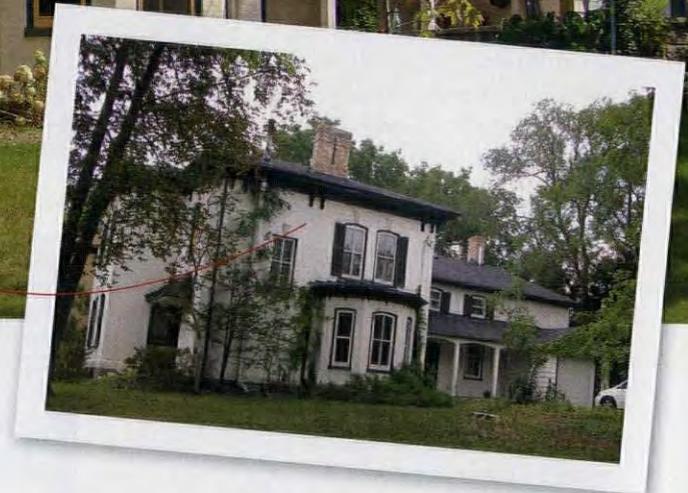


SUCCESS!



More Online

Read the full story of the Fuchs' Italianate restoration at oldhouseonline.com.



HOUSE OF ANOTHER COLOR

Black and white is classic, but it didn't bring out the best in our Italianate. **By Christopher A. Fuchs**

Our agent had run out of things to show us when she hesitantly mentioned one more house, an estate sale that hadn't been listed yet. At first we had only the street name, so we walked up and down saying, "I hope it's *this* one . . . but I bet it's that one." Of course, it turned out to be *that* one, the dilapidated Italianate, in which nothing had been updated in 40+ years.

Its original yellow brick had been painted a flat white, relieved only by heavy black trim, which had indeed called attention to the heavy Italianate cornices, but also obliterated all detail.

So we refreshed the dull, crumbling paint with a full-of-life Victorian palette. The body paint is a pure tint that takes on a different color depending on the season and the time of day. My wife, Kiki, had trim colors in mind, and was encouraged that similar colors could be found on Castle Kilbride, a local Italianate that's now a museum. She spent hours staring at the house over a paint fan deck and a cup of coffee (or glass of wine), imagining. Since painting the exterior, we often spy passersby stopping to look; one person said the house had been "brought back to life."

VICTORIAN COLORS BODY: Gerbera Daisy TRIM: Peale Green PORCH TRIM: Apricot Ice SASH/ ACCENTS, UNDER-EAVE SOFFIT: Beeswax FRONT DOOR: Pumpkin Cream EAVES: Newburyport Blue BRACKET ACCENTS, PORCH FLOOR: Brick Red All paints by Benjamin Moore: benjaminmoore.com

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CHÂTEAU

Châteauesque details of the Jacob Widmer house, built ca. 1894, include a steep gable with tracery and carved acanthus leaves. A pair of salamanders—symbol of Francis I, originator of the chateau style—also adorns the façade. The residence was recently restored by Louisville author David Dominé.

FRENCH DETAILS

CARVED STONE



"I'm a Kentucky girl who always wanted to live in Old Louisville; my mom and I used to watch a TV show about houses for sale, and we'd rush over to tour the ones here."

KRISTEN MILLER

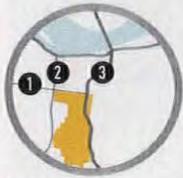
QUEEN ANNE

Built around 1885, this charming brick house on South Fourth Street near the eastern end of Belgravia Court has the decorative wood shingles and Free Classic porch associated with more exuberant examples of the style.

RICHARDSONIAN/QUEEN ANNE

This house on St. James Court is an extravagant combination of Queen Anne and Richardsonian Romanesque styles. It was custom built in 1892 for a lamp manufacturer named Lampton, and features a tower, incised and rusticated masonry, and an open porch that wraps around the side.

A Well-Kept Secret / *Old Louisville, Kentucky*



In this city, part Old South and part Midwest, we were taken on a tour of Old Louisville, a 45-square-block residential community. We were fascinated that such a large and pristine historic area could have survived. Louisville was developed on 19th-century industrial fortunes. Walking courts remained and fine homes were built where the great Southern Exposition of 1883 had been. But in the 1950s and '60s, homeowners moved to the suburbs, and the big old houses began to deteriorate. Fortunately, enough farsighted people chose to stick it out. The visit inspired our latest book, *Old Louisville*. Text and photos by Franklin & Esther Schmidt



BEAUX ARTS

The ca. 1905 Edwin Hite Ferguson house was one of the last palatial residences built downtown. It's a symmetrical Beaux Arts beauty that would look at home in Paris; an imposing chimneypiece in the reception hall was carved in Caen. Used as a funeral parlor for half a century, the house is now headquarters for the Filson Historical Society.

COTTAGE

The 600 block of Park Avenue features several charming smaller houses, like **Kristen Miller's** cottage, built ca. 1900. At 1,500 square feet, the house has some echoes of Queen Anne style, and features stained and leaded glass as well as large brick fireplaces.

FEDERAL REVIVAL

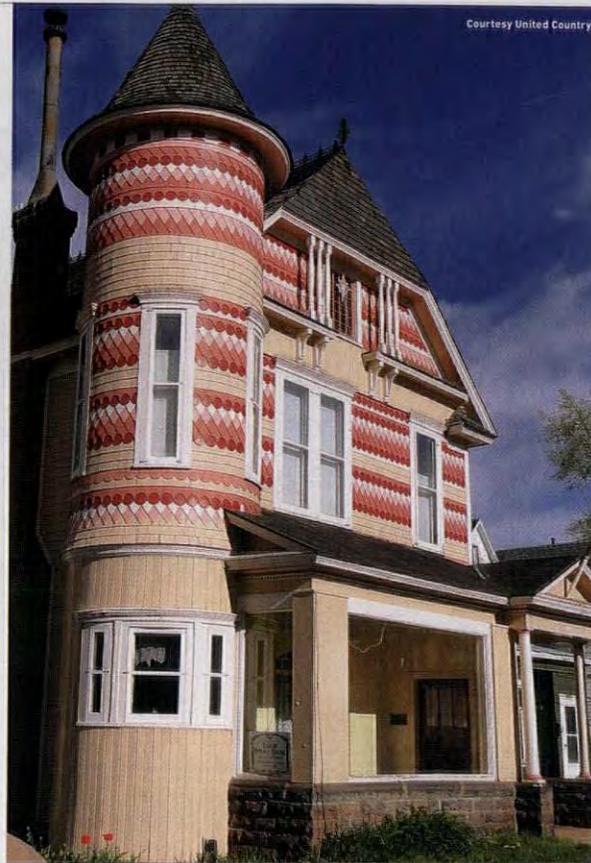
Dating to around 1903, this imposing block recalls the classical and restrained houses of the Federal period, ca. 1780 to 1830. Shutter-blinds are painted the iconic green and beautifully complement the red brick structure; balustrade, cornice, and portico are classic in white.



Courtesy Dee Dee Hanson/
Coldwell Banker

ALLEGAN, MI / \$279,000

Built in 1884 as a lumber baron's retirement home, this five-bedroom house boasts a curving oak staircase, a wraparound veranda with a uniquely patterned balustrade, and two marbleized stone mantels.



Courtesy United Country

LEADVILLE, CO / \$399,300

Located in the heart of a former silver mining town, this five-bedroom Queen Anne straddles the best of both worlds: It retains its original pantry, built-ins, woodwork, and floors, but the mechanical systems and roof were recently upgraded. (The multicolored imbrication—aka fancy shingle pattern—is pretty cool, too!)

Victorian Towers and Turrets

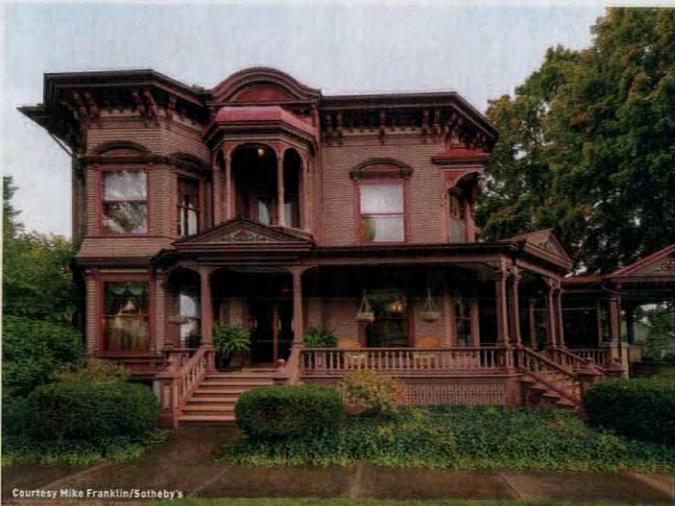
From New York to Colorado, here are five grand Victorians seeking owners. (A tower goes to the ground, by the way, while a turret hangs from the building.)



Courtesy Emeric Szalay/Collins & Co.

SOUTH BEND, IN / \$349,900

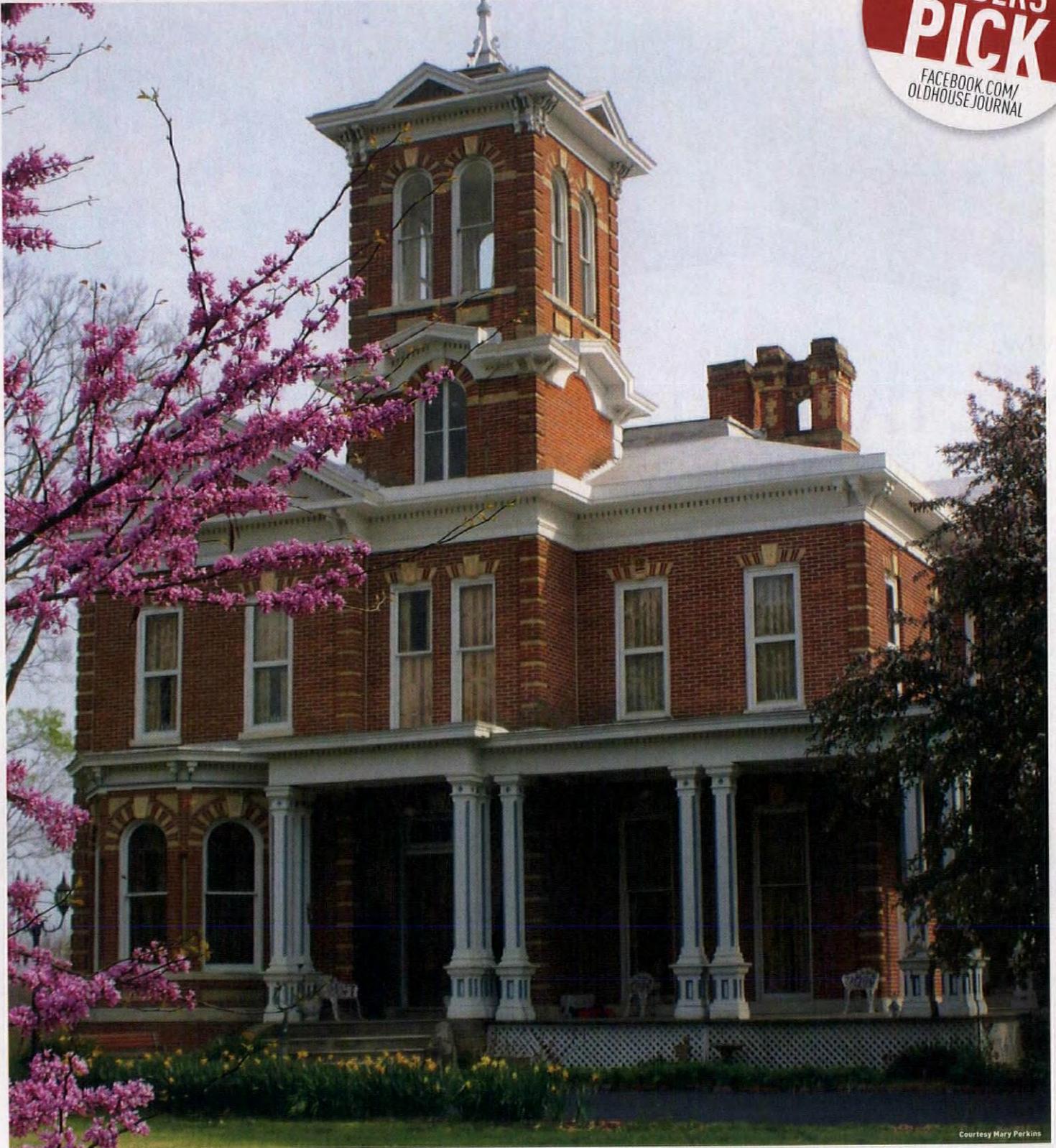
Sold for a dollar and moved in the 1980s, this 1892 Queen Anne with an unusual faceted tower became a therapy center, then a National Register-listed B&B. Rooms inside are period-decorated with an Irish theme.



Courtesy Mike Franklin/Sotheby's

WEEDSPORT, NY / \$399,000

This 1876 Queen Anne/Italianate hybrid's tower was lost to a lightning strike in the 1930s, but a tower-like bay (at left) remains. The high-style interiors feature gorgeous period wallpapers, massive pocket doors, and stained glass.



Courtesy Mary Perkins

GLASGOW, MO / \$375,000

Italianates don't get much grander than this 29-room brick mansion built for a Pocohontas descendant in 1875, which boasts two formal parlors, a built-in walnut china cabinet, and a Rose Room (named for its wealth of imported Italian red glass). We love the four-story tower (also known as a belvedere, due to its 360-degree views), and the fact that the original pipe organ stays with house!



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PHOTO BY ANDREW BYLON; TYPOGRAPHY BY ERIC CAPOSSELA (TOP), MEGAN HILLMAN (BOTTOM)



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BY EO SULLIVAN



A CA. 1890s TOILET—SHAPED LIKE AN ELEPHANT'S TRUNK, AND BEARING DELICATE RELIEF PATTERNS—IS TYPICAL OF THE FIXTURE'S EARLY HIGH-END DESIGNS.

LEFT: EARLY BATHROOM SUITES, LIKE THIS 1885 J.L. MOTT EXAMPLE, WERE DESIGNED TO LOOK LIKE FURNITURE, WITH FIXTURES ENCASED IN HEAVY, OFTEN CARVED, WOOD. (THAT'S THE TOILET, FRONT LEFT.)



IT'S THE TOILET!

Let's get one thing straight: Thomas Crapper did not invent the flush toilet.

In fact, the famed Victorian plumber doesn't even get credit for the term "crap" (in use well before he was in nappies). It was actually in the 1590s that Sir John Harington, a godson of Queen Elizabeth I, introduced the first flush toilet. Harington's self-described "privie in perfection" was a noisy, valved contrivance called the Ajax. It worked well enough that Elizabeth allegedly installed one (the first "royal flush"?). But despite this regal endorsement, Harington's peers turned up their noses at the Ajax—literally. The bowl washed straight into a fetid cesspool below, so the stench outweighed the contraption's convenience. Harington proved that a toilet without a sewer is just a gigantic chamber pot, and his novel idea went down the drain.

It would be nearly 300 years before the endlessly inventive (and bodily function obsessed) subjects of a different queen—Victoria—finally got a handle on Harington's idea. In the 1880s, working toilets were wed to working sewers, and the world was changed forever. Forget antibiotics, the steam engine, central heat, and the electric light—flushing toilets and sewer systems are arguably the most important innovations of the 19th century (which one on that list would you give up last?), making modern urban civilization possible and keeping disease at bay.

If you're still reeling from the revelation that Thomas Crapper wasn't the fountain-head of flushing, hold on to your toilet seat, because this modern marvel isn't even really called a toilet: It's a water closet. In the 1870s, most folks did their business—as infrequently as possible—in two ways: in a hole in the ground, or in a chamber pot (often concealed in a "commode," "cabinet chair," or box-like "close stool"). A "toilet" was just a dressing table or washstand, a meaning that eventually got flushed away when water closets adopted the moniker.

In the 1880s, the earliest flushing water closets were made to resemble familiar chamber pots and commodes. In fact, entire bathroom suites—tubs, lavatories, water closets, foot baths, and sitz baths (for soaking nether regions)—were elaborately encased in carved and stained woodwork that was closer to the parlor than the privy.

It wasn't long before folks discovered that wood, water, and other (ahem) stuff didn't mix. Those great bathroom suites of Gilded Age mansions were heaven to behold, but hell to maintain, and by the late 1880s, "open plumbing" was coming into vogue, with porcelain fixtures in full view. Of course, the Victorians then did to →

MIDDLE AGES

Chamber pots commonly used (contents tossed out windows)

1775-1778

Valve-type, plunger, and pan-type flushing closets

1829

Boston's Tremont Hotel the first with indoor plumbing (8 water closets)

1870

Three-pipe siphoning toilet

1879

First rolls of toilet paper, Scott Paper Company

1596

Rudimentary flush toilet, the Ajax



1824

First flushing-rim toilet

1852

Washout toilet

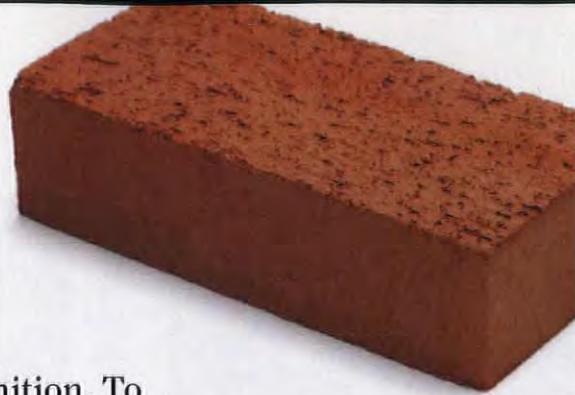


1875

High tanks prevalent

TOP 5 TIPS FOR VINTAGE TOILETS

1 Old toilets are water hogs by definition. To make them more environmentally friendly, put something in the tank that occupies space. It can be a dam mechanism purchased at the hardware store, a heavy bag filled with water, or even a brick or two. All will reduce the tank's holding capacity, resulting in lower water usage.



A vintage bowl that quickly (and repeatedly) accumulates a moldy-looking residue is probably “burned out” or scarred by acid damage from chemical de-cloggers. While not an easy fix, it's possible to sand the interior of the bowl by hand with increasingly finer sandpaper, returning much of the original polish.

2

One of the best investments you can make is a high-quality supply line—preferably one of braided stainless steel. It doesn't look period-friendly, but it isn't too distracting—and old corrugated pipes and compression fittings have been known to come loose, resulting in surprise floods. Solid brass components—nuts, bolts, washers, etc.—ensure longevity as well.

3



4

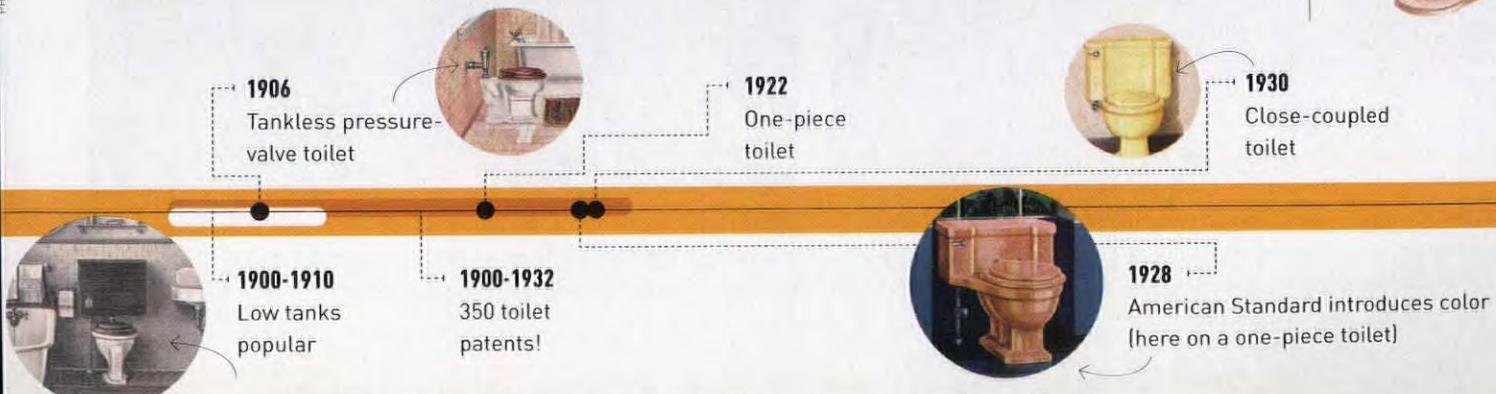
If a pressure toilet won't stop flushing, don't panic! These unusual toilets, popular for a decade or so at the turn of the century (and still used in commercial buildings), adjust their flush capacity by the turn of a screw. Look for one on the top or the side of the handle's mount and turn it clockwise.

5

Always avoid inadvertent damage! Never use harsh chemical cleaners to unclog an old bowl—these products can etch and discolor the surface, resulting in permanent damage or even burnout.

VICTORIAN EXCESS

Toilets reached their decorative peak during the Victorian era, with elaborately carved, painted, and gilded bowls, like the stylized shell—reminiscent of a paper nautilus—on this trimmed out high-tank toilet.





VICTORIAN High- or low-tank toilets, heavily patterned wallpaper, and pennyround floor tiles are a good fit for Victorian houses. The details work together to create a cohesive period presentation.



COLONIAL REVIVAL Close-coupled toilets with clean, angular lines work with wooden floors and white beadboard wainscoting to create a classic look.



BUNGALOW The era's clean design lines dictated simpler bathrooms. Plain or subway-tiled walls, low-tank or close-coupled white toilets, and a hex tile floor with a decorative border are all timeless choices.



ART DECO By the late 1920s, color was all the rage for bathrooms—in fixtures and beyond. Tiles were laid in complementary jazz-age colors and patterns, often with a graphic pencil-tile border.

UPGRADE



More Online

See how colored bathroom fixtures evolved over time at oldhouseonline.com.



HIGH TANK

A number of manufacturers convincingly reproduce the toilets with high wooden tanks and pull chains prevalent during the Victorian era. From \$1,905, sunrisespecialty.com



LOW TANK

Mass-market companies no longer make this early 20th-century style, but reproductions are fairly easy to come by—Bathroom Machineries offers the full toilet or just the tank. From \$995, deabath.com



PILLBOX

It's not often that the words "statement" and "toilet" go together, but a pillbox-tank toilet (a low-tank variation that sprang up in the 1920s) will definitely wow powder-room visitors. From \$960, antiqueplumber.com

these newly visible vessels what they did best—they covered them with intricate embossing, magnificent glazing, and gilded decoration. Late Victorian toilets were masterpieces of the potter's art, incorporating everything from Japanese and Delft-inspired motifs to classical dolphins and the curling trunks of elephants. Though this juxtaposition of bawdy and beautiful is almost comically extreme, the cutting-edge shock and awe that sitters of the day must have experienced is nearly impossible for us to imagine now.

The trajectory of the toilet after its gloriously decadent heyday in the 1890s is one of continued innovation and improvement. Between 1900 and 1910, the early washout closets were replaced by more efficient washdown and siphon-jet models; high tanks transitioned to low tanks; and ornamentation—besides the occasional tasteful beading—virtually disappeared in favor of smooth, white, sanitary (i.e., easy to keep clean) surfaces.

By 1910, toilets had pretty much arrived at a form and function not vastly different from today. A one-piece vitreous china toilet appeared in 1922, and colored porcelain glazes revolutionized plumbing palettes after 1928. Economic pressures during the Great Depression made the new, more affordable close-coupled two-piece model popular—the same freestanding, 12" rough-in toilet we all use today. Later in the '30s, the Streamline industrial-design trend produced some of the most startlingly modern toilets ever seen.

Unless you count NASA's space toilets, the postwar era brought mostly incremental shifts in shapes and colors (and shag-carpet seat covers). More recently, environmental concerns have resulted in low-flush and dual-flush capabilities. However, despite a century of tinkering with our toilets, a 2013 toilet is not all that different from a classic 1913 water closet. While Harington's godmother Elizabeth I might be baffled by a 21st-century Ajax, Queen Victoria would easily recognize the porcelain seat upon which her great-great-granddaughter, Elizabeth II, does her sovereign business. In this modern "game of thrones," we're all privileged members of the same royal family.



ONE PIECE

Toilets became increasingly streamlined in the '20s and '30s; though its design is contemporary, Kohler's San Raphael one-piece toilet effectively mimics the shape of these compact potties. \$1,070, kohler.com



COLORS

Yes, it's still possible to buy new toilets in fun mid-century colors. Gerber's Viper toilet comes in pinks, yellows, and blues that match original hues. From \$409, gerberonline.com



REVIVAL

Kohler offers several traditionally styled toilets (including Memoirs, Tresham, Devonsire, and Portrait, shown above) that blend well with restored baths. Portrait collection, from \$606, kohler.com

The Full Flush

The amount of water toilets use to flush has changed drastically in the past six decades.



With the same amount of paint, you could cover a 10' x 10' room three times!

SALVAGE



Though the federal law mandating that toilets use no more than 1.6 gallons of water per flush applies only to newly manufactured models, many building codes also limit installed toilets to the 1.6-gallon mark. Before you buy a salvaged toilet, check your local codes to see what the requirement is in your area—and keep in mind that you may have to retrofit the tank in order to meet code.

INSTALL

Rough-in is the most important toilet tidbit you've probably never thought about. It's the distance from the finished wall—not including any moldings or baseboard—to the center of the closet ring (the drain fitting to which the toilet bowl bolts), and it's a critical measurement for properly fitting a vintage toilet into an existing bath. While modern-day toilets commonly have a 12" rough-in, vintage bowls can come in a variety of lengths, from 10" to 14" to 16". Early washdown and washout bowls (the former with a shallow pan of water on a "shelf," the latter with a deep water-filled bowl assisted by a jet above the waterline) typically bolt to the ring at the back of the bowls' base, while siphon-jet styles have a drain outlet near the **middle of the toilet's base**. Select a toilet with the wrong rough-in length, and you could end up with the bowl inches removed from the wall—or worse yet, not fitting into your allotted space. Bring a straightedge to the salvage yard to stand in for the wall, and measure from there to the middle of the toilet's bolt holes.

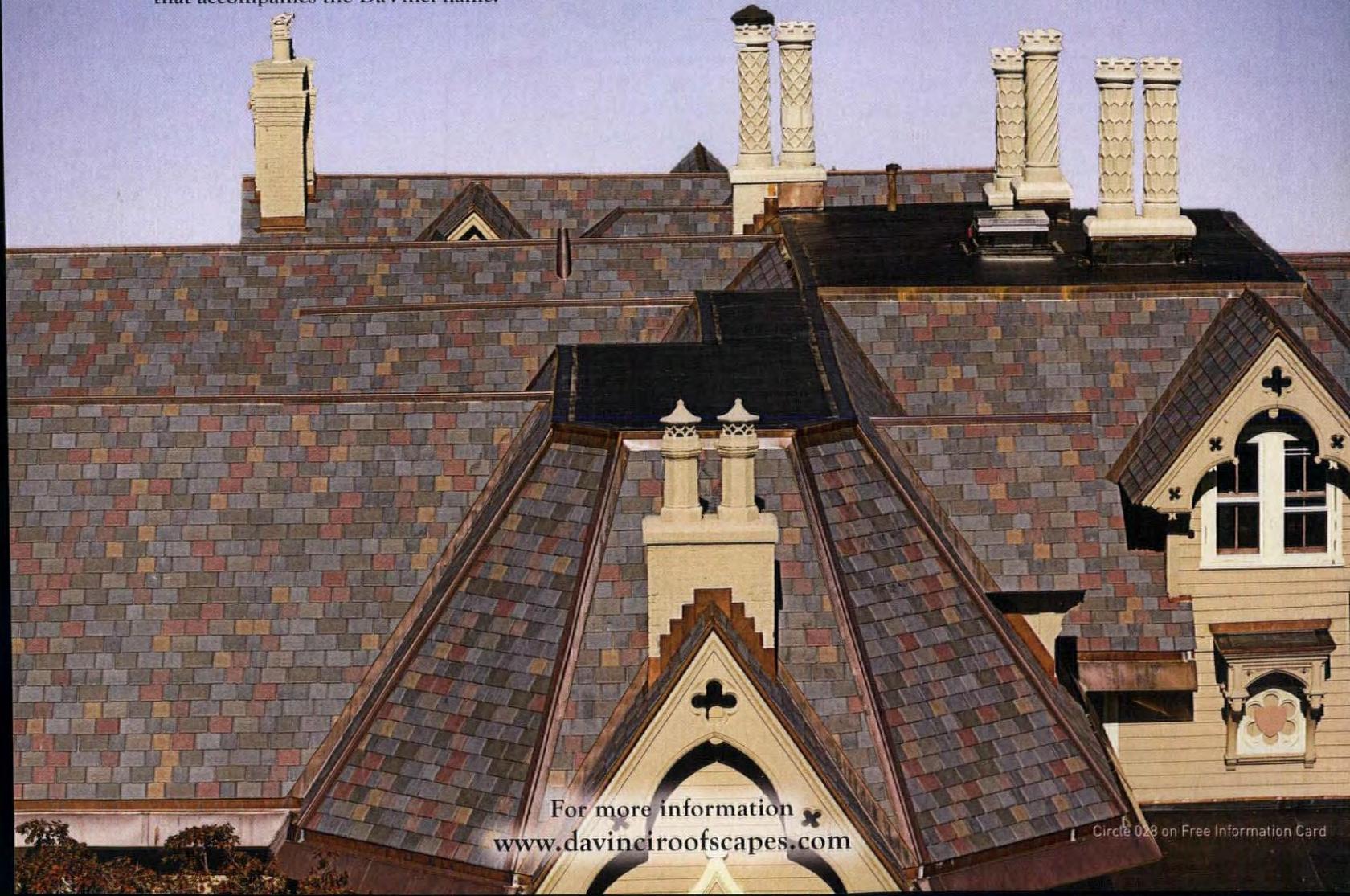


Win It!
 We're giving away the antique toilet pull shown on page 43! Enter to win at oldhouseonline.com/toilet-pull-giveaway.



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For more information ✕
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Circle 028 on Free Information Card



BATH BUDDY
A great fit for clawfoots, tub caddies are a vintage way to hold books, soaps, and sponges. **Get It:** Nottingham caddy, \$129.95, signaturehardware.com

Decorative Touches

The perfect vintage bath requires more than just the right toilet selection, of course. A range of accessories can help project a period vibe.



ON THE SHELF ^
Railway shelves aren't just for trains—they're a fabulous way to hold towels in turn-of-the-century baths. **Get It:** Solid brass railway shelf, \$119.95, hoah.biz



< BRIGHT IDEA
Create a '30s vibe via vertical lights flanking the medicine cabinet. This LED luminaire channels the era's airplane-inspired designs. **Get It:** Vogue 20" wall luminaire, \$298, modernforms.com



IT'S A SIGN
Just for fun, how about a period sign to remind guests of the proper name for the toilet? **Get It:** Metal WC sign, \$18, rejuvenation.com



A BRASSY STATEMENT
This Victorian toilet paper holder in solid brass, with a wooden roller, is modeled on an English original. **Get It:** St. Pancras holder, \$19.79, hoah.biz



GREEN WITH ENVY
Sometimes the smallest touches can make the biggest impact. A celadon green enamel soap dish will complete a farmhouse bath. **Get It:** Enamel soap dish, \$9.50, periodbath.com

BUCKET LIST >
Trash cans don't usually cause excitement—but this metal one, with period lettering and a wooden handle, is an exception. **Get It:** York trash pail, \$18.50, periodbath.com



ON A ROLL >
A snappy toilet paper holder in jadeite porcelain and chrome channels the Jazz Age. **Get It:** Dunbar holder, \$60, rejuvenation.com

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Refinishing an Entry Door

 Every exterior wooden door will need refinishing sooner or later, and mine was no exception: Exposure to the afternoon sun had left the varnish peeling. The previous owners may not have selected a quality exterior finish for the door, or perhaps they didn't prepare the wood properly. But when you combine proper preparation with a finish designed to withstand the rays of the sun, it should last for several years, not just months. **By Bruce Johnson**

MATERIALS

PROTECTIVE GEAR

- Heavy-duty rubber gloves
- Safety glasses
- Long-sleeved shirt

TOOLS & SUPPLIES

- Scraper
- Two natural-bristle paintbrushes (one for stain, and one for varnish—it's OK to clean and reuse finish brushes for staining, but a fresh, new brush affords the best varnish)
- Synthetic scrub pad
- Mineral spirits
- A reputable stripping agent (I avoid no-rinse or water-rinse removers, as I find them less effective)
- Stain to match your wood
- Exterior spar urethane varnish

**REMOVE DOOR
HARDWARE FIRST,
AND BAG THE
COMPONENTS
TOGETHER!**



BEFORE YOU START

Stain and varnish always penetrate better on a horizontal surface, so to get the best results, take the door off of its hinges. (You'll need a partner, as solid wood is heavy.) To cover the door opening, make a temporary barrier—a sheet of ½" exterior plywood, cut to the same dimensions as the door—and screw it into the jamb. Position the door on a workbench or a pair of sawhorses, with a dropcloth underneath. (Stain and varnish can leave lasting marks on floors.) Don the protective gear, and make sure the area is well-ventilated.

Remember that finishes dry largely through evaporation, so drying times are slower in both lower temps (below 65 degrees) and higher humidity (above 50 percent).

THE
PRO
TIP



STEP 1

Apply a thick coat of remover and let it sit according to the manufacturer's directions. As the remover softens the old finish, it will begin to bubble. Use a wide scraper [1a] to carefully remove most of the finish, then rub with a coarse scrub pad dipped in mineral spirits. Make a third pass with a rag dipped in mineral spirits to remove the last of the wax and open the wood's pores. Wait a day, then lightly sand the door with 180-grit sandpaper [1b] on an orbital sander and remove the wood dust with a utility vacuum.

STEP 2

Use the paintbrush to apply stain liberally, working on one panel or wide board at a time. Brush on the stain, wait about three minutes for it to be fully absorbed, then wipe off any excess with a clean rag. Stain is designed to dry in the wood; if extra is left on the surface, it becomes a sticky mess. Repeat until you have covered the entire door. If you're doing both sides, let the first dry overnight before flipping it over. Even so, be sure to protect the first side with a soft, clean blanket when you flip it.

STEP 3

Let the door dry overnight to ensure the stain is locked into the pores of the wood. (Skipping this step will give you a cloudy result.) Next, apply your exterior spar urethane varnish with a natural-bristle brush to get a smooth, even coat. Start with the center panels and work your way toward the outer edges. If you have recessed areas (like my carved panels), use a foam brush to absorb excess varnish. Less is more—three thin coats of varnish offer better protection than one thick one.

STEP 4

After each coat of finish has dried, lightly sand by hand with 220-grit sandpaper. This removes any dust that landed on the sticky surface and creates tiny grooves for the next coat to adhere to. The sandpaper should create a fine white dust; if it creates tiny balls of finish, the varnish needs more time to harden. Remove the dust with a tack rag, a cloth dampened with mineral spirits, or a shop vacuum. As a final step, you can apply a fourth coat of urethane along the bottom edge to prevent moisture from invading the door from the bottom.



Restore
FIELD TESTED



Safer Paint Strippers

By Andy Olenick

➔ At some point, every old-house owner will face the dilemma of how to best remove paint or varnish. Many products can do the job, but the best choice is one that's both right for your project and safe to work with.

Start by asking yourself a few questions: How many layers of paint are you trying to remove? Is the paint lead-based? Is it a vertical surface, or can you put the item on a set of saw horses? Can you move your work outside? The answers will help you find a product that has the chemical makeup, thickness, wait time, and cleanup process you're looking for.

Then there's safety. When I first started stripping paint years ago, I used methylene chloride-based products. They're fast-working and effective, but they're also hazardous. Over the years, more environmentally friendly products have come on the market—many still use methane-derived compounds, but contain less harmful byproducts.

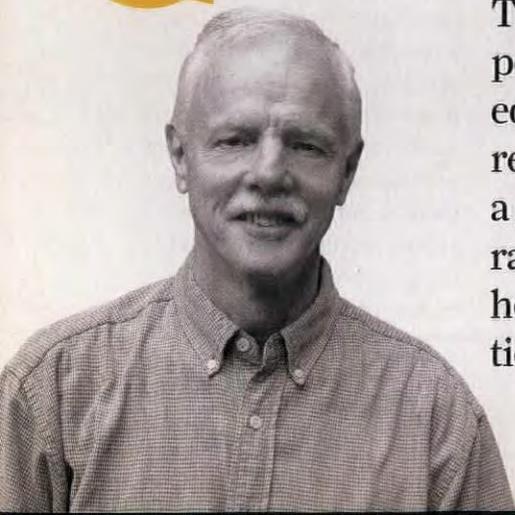
Paint strippers without methylene chloride are much slower-acting—some work best if you leave them overnight, and may require two or more coats before the paint is completely stripped. The key to working with these newer strippers is patience: They may cost you some time, but they're safer for you and the environment.

THE
PRO
TIP

Protect Yourself

This generation of strippers may be safer, but they still contain potentially harmful content. Before you start using a product, educate yourself on how it works and see if you may have any reactions to its ingredients. The State of California publishes a good reference guide that categorizes products into groups ranging from "Preferred" to "Most Hazardous" (go to oldhouseonline.com for a link). Always wear gloves, eye protection, and, if you're working inside, an organic vapor respirator.

—Andy Olenick

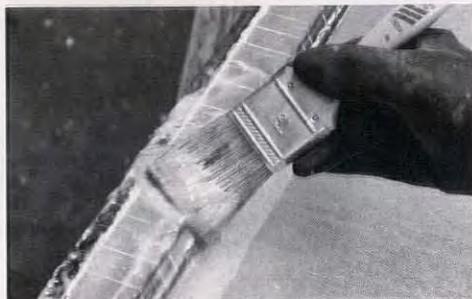




Watch the Video

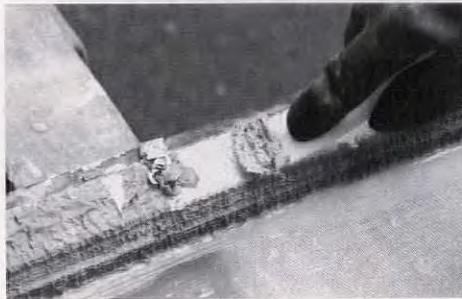
See how to strip paint from a chair using one of these products at oldhouseonline.com.

HOW TO STRIP PAINT



1. APPLICATION

Apply the stripper using a disposable brush or an old paintbrush. Coat the surface with about 1/8" of paint stripper. Brush the product lightly so you don't thin the coat too much—if necessary, recoat a second time.



2. REMOVAL

Once the paint or varnish has started to lift and the prescribed time has elapsed, use a putty knife or hard nylon scraper to remove it. (You may have to repeat the first two steps multiple times; you also can cover your work with plastic or house wrap material to prevent evaporation.)



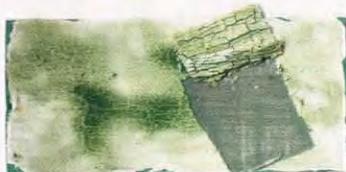
3. CLEANUP

If any paint remains, put a little additional stripper on a nylon scrubber or steel wool and work the surface. After the paint is removed, clean up the stripping material. Some strippers can be cleaned with water, while others recommend the use of mineral spirits or vinegar to neutralize the product (check the instructions).

Head to Head

ALL THE STRIPPERS WE TESTED REMOVED PAINT WELL, BUT SOME ARE BETTER FOR CERTAIN JOBS.

TESTER FAVORITE



READY STRIP

Ready Strip got high marks for its thick formula and easy cleanup, but our testers were divided on its effectiveness. Our expert, Andy Olenick, praised it for removing multiple layers of lead paint (even in nooks and crannies) after an overnight wait, while DIYer Natasha Thomas wished it had been tougher on the varnish, latex, and spray paint on her antique chairs. "If left to work longer—for 8 hours or more—it works better," Olenick noted.

Get It: \$12/quart, readystrip.com



CITRISTRIP

Testers praised CitriStrip's orange-sherbet smell and relatively short wait time ("I've used harsher strippers in the past, and I was impressed that this pulled up most of the paint in 30 minutes," said Thomas), and the thicker formula won points for containing drips. However, most found that extra applications were needed to remove multiple layers of paint, so it's best for one-layer jobs.

Get It: \$12/quart, home depot.com



SOY GEL

This soybean-based stripper removed the most paint with only one application, earning rave reviews from our testers. And because it's not water-based, it can be used on wood that's going to be refinished. ("It's the only product I could use in historical restorations," said old-house contractor Randall Marder.) It is the thinnest of the bunch, however, so if using it on a vertical surface, spread thinly and reapply as needed.

Get It: \$20.95/quart, franmar.com



SMART STRIP

Smart Strip's super-thick formula "has a viscosity that makes it good for vertical surfaces," said longtime OHJ contributor Steve Jordan, echoing the findings of other testers. However, comparatively slower wait times ("It works best if you leave it overnight," Olenick suggested) and the need for multiple applications (our panelists all needed at least two coats to get all the paint off) left some frustrated.

Get It: Around \$18/quart, dumond chemicals.com





Restore

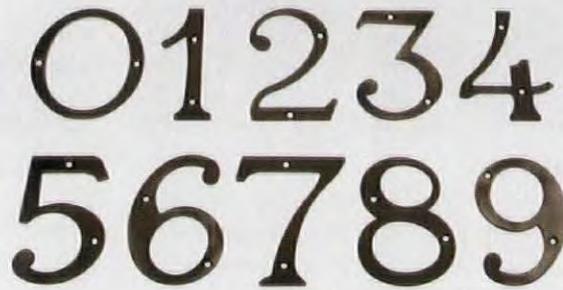
QUICK MAKEOVERS

Create More Curb Appeal

New house numbers, a mail slot, or a splash of color on shutters and doors will quickly increase your home's wow factor.



Install new house numbers



More Online

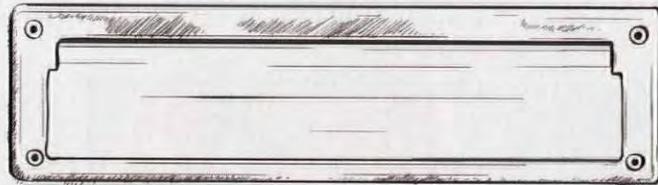
See a gallery of house numbers in different styles at oldhouseonline.com.



Numbers that match your home's architectural style will add subtle authenticity to your entryway. (These classically styled ones work well on Colonial Revivals or Cape Cods.) Use a tape measure to space evenly, and duct or masking tape to test placement on the wall. (Remember that the taller the numbers, the larger the space they'll need between them to look right.) Double-check the placement before picking up the drill. If your building is masonry, always use concrete screws, and put them into mortar, not bricks.



Put in a mail slot



STEP 1

Use a tape measure to find the door's exact center, and mark it with a pencil. Then measure and mark the slot's center point. Align the two, then measure from the floor to the sides of the slot to ensure that it's placed evenly. Trace around the slot with a pencil. Turn the slot over and measure the interior flap, including the distance from the outside edge; transfer to the door.

STEP 2

Connect the dots on these measurements to create a rectangle inside your slot tracing. Use a drill to make four holes just inside the corners of the inner flap marking.

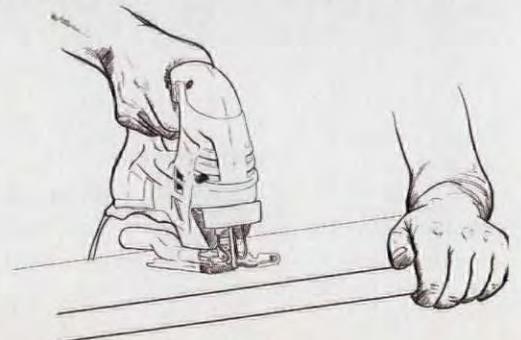
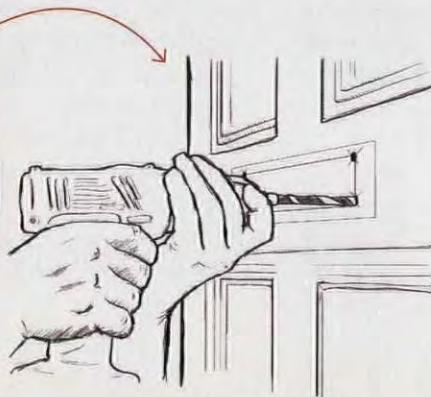
STEP 3

Close the door, put shims beneath it to absorb the weight, and gently tap up on the hinge pins to remove it, then place it on a raised, flat work surface. Use a jigsaw to carefully cut along the center flap mark and remove the interior piece. Next, gently sand the edges of your cut and test to ensure that the slot fits your opening. Finally, put the door back on its hinges, slide the slot into place, and secure it with screws.



Where should the mail slot go?

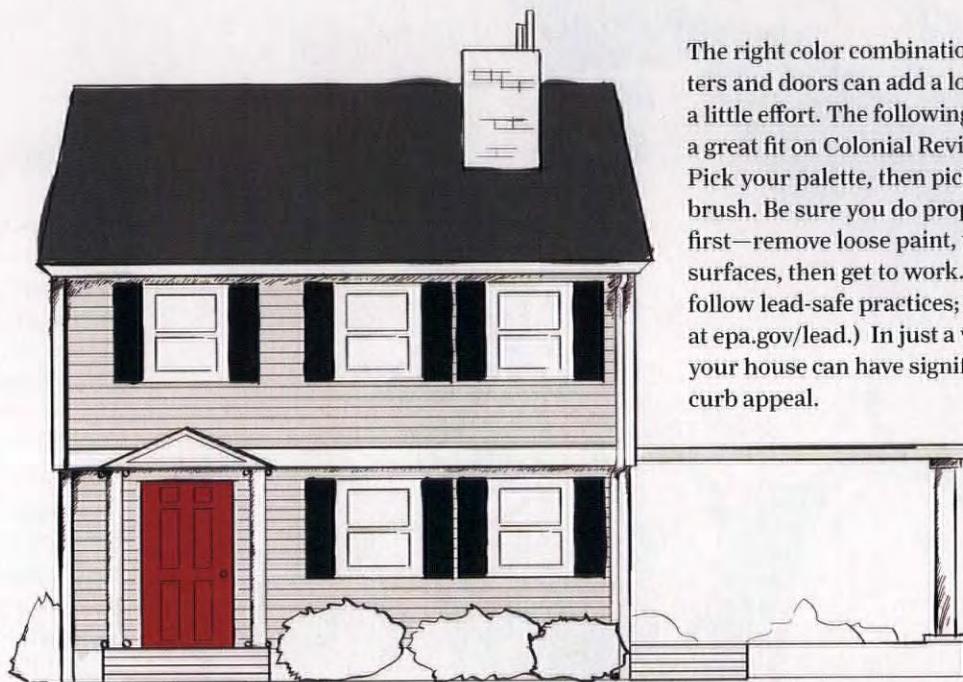
It should be within easy reach for mail carriers; on paneled doors, install it in the lock (middle) rail, never a panel.





Add a pop of color

A red door makes a show-stopping statement, but black shutters keep it sophisticated.



The right color combinations on shutters and doors can add a lot of bang for a little effort. The following combos are a great fit on Colonial Revival houses. Pick your palette, then pick up a paintbrush. Be sure you do proper prep first—remove loose paint, wipe down surfaces, then get to work. (And always follow lead-safe practices; learn more at epa.gov/lead.) In just a weekend, your house can have significantly more curb appeal.

FOR **OFF-WHITE** HOUSES, TRY:



bright red door
Red Contrast



black shutters
Onyx Black (Glidden)



A berry-brown door forms a nice, traditional contrast to shutters in colonial-era blue.

FOR **BLUE-GRAY** HOUSES, TRY:



slate blue shutters
Dive In



berry brown door
Garnet Evening



Forest green shutters are a nice standout, while the black door adds an aura of elegance.

FOR **DOVE GRAY** HOUSES, TRY:



forest green shutters
World Peace



black door
Onyx Black (Glidden)



The gold door is not for the faint of heart, but dusky olive shutters tone down the extroverted entrance.

FOR **PALE YELLOW** HOUSES, TRY:



dusky olive shutters
Black Spruce



gold door
Lemon Zest



THE FIX

Let's tackle the obvious problem first: Heat guns and hair dryers are not created equal. They may look similar, but heat guns deliver an intense blast of concentrated radiant heat, while a hair dryer's blower spreads the heat around to a larger area. The result? "The hair dryer doesn't get the paint hot enough, quick enough," says paint removal expert Duffy Hoffman.

However, a traditional heat gun probably isn't the best method to use in this case, either. It can easily char woodwork (a safety issue as well as an aesthetic one), and any gun that reaches temperatures greater than 1,100 degrees Fahrenheit can't be used to strip the lead paint common in old houses, per EPA guidelines. Instead, Hoffman recommends using a lower-temperature infrared paint-stripping tool like the Speedheater. "That will heat the whole piece of wood and push the paint out of the grain so you don't get all that gumminess," he says. (Another alternative: Bypass heat altogether and use a chemical paint stripper like the ones tested on page 56. Either way, make sure you're following the lead-safe work practices outlined at epa.gov/lead.)

As for that "gooey nightmare," Hoffman says it was probably one of two things: a topcoat of latex paint, or the coat of varnish applied to the original unpainted woodwork, both of which have a tendency to gum up when heated. Bottom line: Removing paint will always be messy, but you can control the carnage by using products specifically designed for that purpose.

“My husband had the brilliant idea to scrape the paint off using a blow dryer.”

Our apartment in Boston's historic Beacon Hill had lovely old beadboard wainscoting painted white, with chipping that allowed us to see the beautiful woodwork underneath. My husband had the brilliant idea to scrape the paint off using a heat gun—but because he was in grad school at the time, we couldn't afford an actual heat gun, so he tried improvising with a blow dryer instead. The execution created a melted, gooey nightmare that we ultimately abandoned and left for the landlord.

-Heather Stiers



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at ohjeditorial@homebuyerpubs.com.

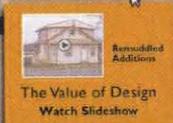
Old House
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presents

Our new website is an education!

Concept Additions



In conjunction with the 40th anniversary of *Old House Journal*, we're launching a virtual design site: **OHJ Concept Additions**. The editors have partnered with respected architects to showcase additions to basic house forms, their styles running from Federal to bungalow.



This dynamic, interactive site offers users:

- » EXTERIOR RENDERINGS
- » PHOTO-REALISTIC ROOM VIEWS
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Wooden Radiator Cabinet Company



OHJADDITIONS.COM

Come be inspired
Sept. 9



VINTAGE-INSPIRED VESSEL SINK

➔ Vessel sinks are among the hottest bathroom design trends out there, but today's ultra-contemporary sinks aren't exactly suited for old houses. When you create the vessel out of a vintage bowl, though, you get an old-fashioned sink that mimics an antique washstand (especially when paired with a coordinating ceramic pitcher).

THE COST

VINTAGE ENAMELWARE BOWL
VESSEL SINK DRAIN KIT
HOLE SAWS

\$10 - \$30
\$30 - \$40
\$50 - \$60

TOTAL: UNDER \$130

how to make it

1. PICK YOUR BOWL

An antique porcelain bowl forms the vessel shown in this photo. To get a similar look, use a vintage enamelware bowl, which are readily available on sites like eBay or Etsy. Make sure the bowl you choose is wide and deep enough to absorb splashback.

2. DRILL THE HOLE

Measure the circumference of the drain (1½" is standard), turn the bowl upside down, and transfer this measurement to the bottom. Use a diamond hole saw to gently cut the hole. Drill a pilot hole in the center of the marking to guide the hole saw's bit, then cut with the saw until you notice a change in material. Switch to a high-speed steel hole saw to get through the metal, then back to diamond for the other side of the ceramic coating. (Keep a spray bottle handy to wet the saw every 30 seconds.)

3. CUT THE VANITY

Center the bowl on the countertop and mark its location, as well as the drain hole location. Remove the bowl, make another pilot hole, and use the steel hole saw to cut the drain hole out of the vanity.

4. ATTACH THE SINK & DRAIN

Check your cuts by placing the bowl and drain assembly on the counter to make sure everything lines up. Once you're satisfied, use a waterproof epoxy to attach the bowl to the countertop. Finish by installing and connecting the drain assembly according to the manufacturer's instructions.

STEALS & DEALS



PORCH DECKING

Historic, durable, and reasonably priced, Douglas fir is the gold standard for old-house porches. \$3.95/square foot, dougfirflooring.com



MULTI-MATERIAL BIT

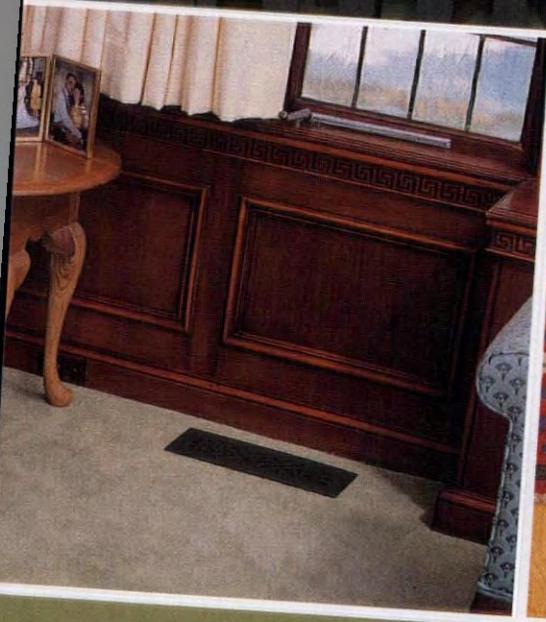
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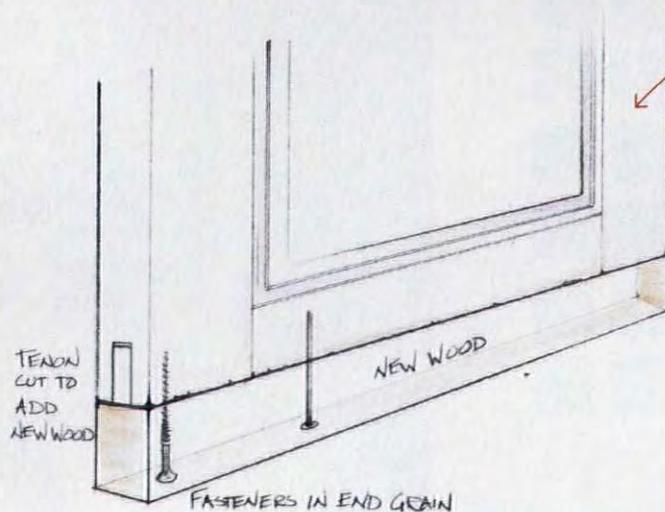
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Door Rail Repairs

On doors with a damaged bottom rail—whether from sagging, forcing, splintering, or rot—the right repair will last for decades, while wrong ones quickly fail. **By Ray Tschoepe**



WRONG WAY

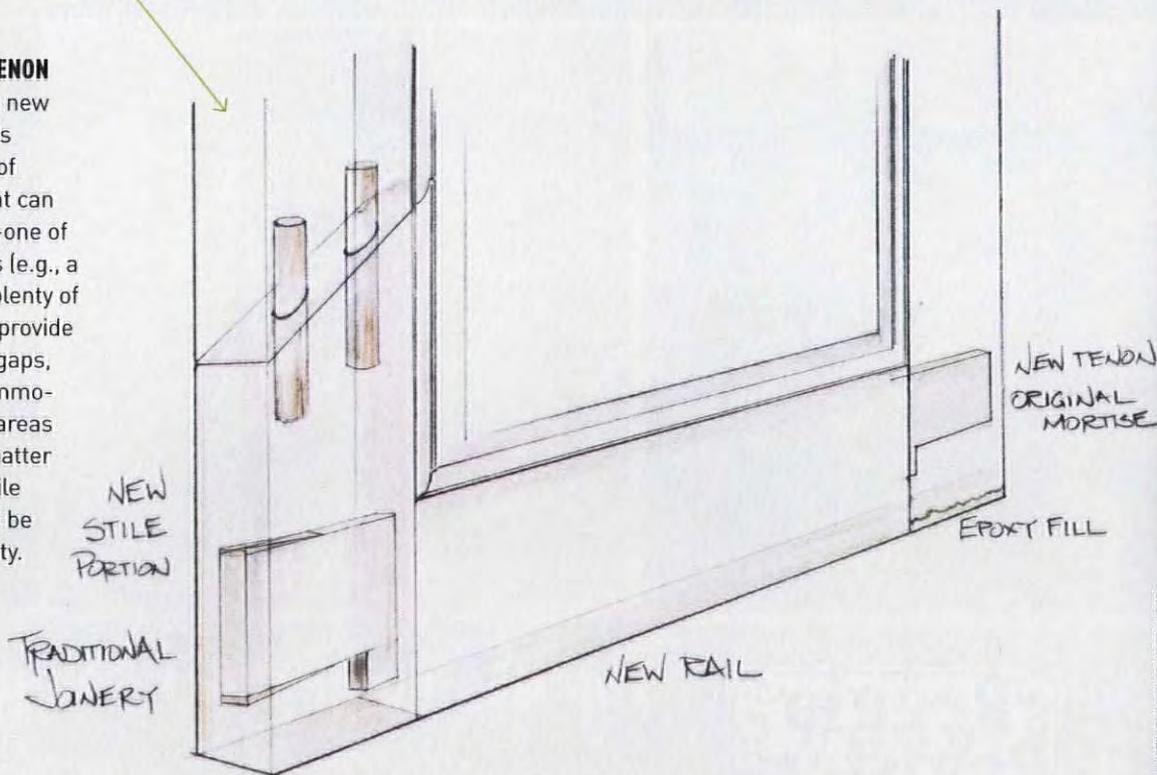
NAIL ON A PIECE OF WOOD

One of the most common bottom-rail repairs is to cut off the lower portion of the door and simply nail or screw on a new piece of wood—a short-term fix that causes other problems. First, there are the aesthetics: It's a very obvious repair. Second, it inserts screws or nails into end-grain wood, which is notorious for its inability to hold fasteners, setting up the piece to loosen and fail again in short order. Most troublesome, this method usually weakens the door's existing joinery, since the tenon must be cut to make room for the new wood.

RIGHT WAY

ATTACH NEW PIECE WITH DOWELS + TENON

The best solution requires making a new mortise-and-tenon joint from dowels (shown), splines, or any of a variety of joinery techniques. The doweled joint can be completed in a number of ways—one of the easiest is to drill oversized holes (e.g., a $\frac{5}{8}$ " hole for a $\frac{1}{2}$ " dowel), giving you plenty of room for error, and use an epoxy to provide a very strong joint. Since epoxy fills gaps, slight hole misalignments are accommodated. (Epoxy also can repair small areas of damage, as shown at right.) No matter how tempting, don't glue the new stile and rail directly to the panel; it must be free to move with changes in humidity. While making a new joint requires a little more work up front, the final product will rival the original in strength, maintain its aesthetic, and last for a generation or two.



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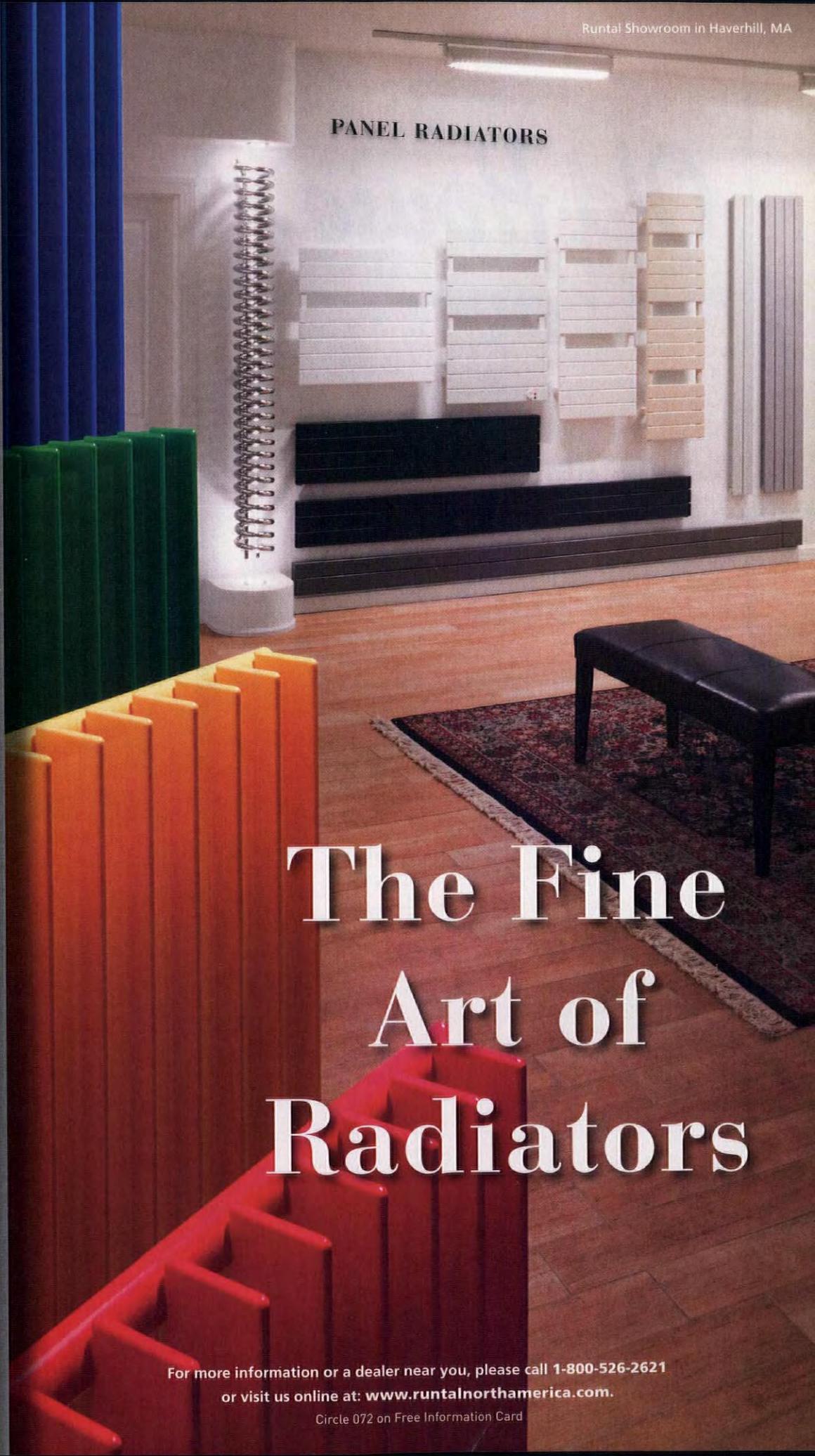
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Old House JOURNAL



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TOGETHER FOR DECADES

Since 1986, *OHJ* has welcomed renovation-related advertisements. Many of our original advertisers (listed below) are still with us today. These companies have seen growth along with restoration awareness—and Old House Journal. Applause, please!

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Ask OLD HOUSE JOURNAL

“ We had to take down heavily water-damaged walls and ceilings in the rear wing of our house. Now we’re wondering whether to replace them with drywall or go with plaster. ”

—C. and G. Kramer, Indianapolis



Patricia Poore is Editor Emeritus of *Old House Journal*.

I faced this dilemma in my 1911 Brooklyn row house in the 1980s. We had massive wall failure in the large dining room. The house demanded plaster, I thought—much of it was three-coat directly on brick (no lath). And, in New York City, plasterers were independent and plentiful, while drywall installers got union wages and often worked only as subs for general contractors. Over several weeks, we lived in the house as the lime-based scratch, brown, and finish coats cured, drawing moisture

and giving off an unforgettable odor. Every morning it felt like someone had run a bottle brush up my nostrils. I wouldn't recommend living with curing plaster.

Drywall (aka Sheetrock) demands a good amount of labor and, in my opinion, doesn't look quite right in an old house. It is pliant and warm to the touch, whereas plaster is hard and cool. It is too planar; screws tend to pop and ruin your paint job.

Now forget all that, because a third alternative usually wins, and is more generally available these days: veneer plaster. This involves application of real, troweled, finish-coat plaster over installed “blueboard” sheets. You get a genuine plaster surface while avoiding the labor of taping and sanding. The finish plaster can be tinted or textured as it goes on, and you can paint it in less than a week.

“ PUSH-BUTTON SWITCHES HAVE AN OLD-HOUSE VIBE. MY HUSBAND SAYS THEY'RE NOT U.L.-LISTED AND THE ELECTRICIAN WON'T INSTALL THEM. ARE THEY UNSAFE? ”

—Janet Murray, Bergenfield, New Jersey

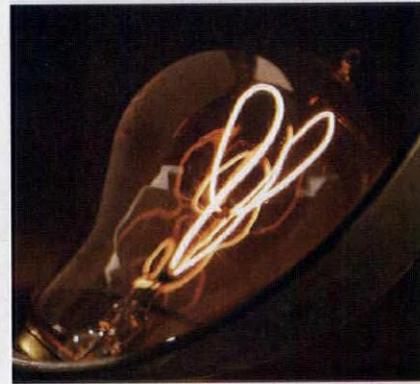
Push-buttons were used from the 1890s until 1950, peaking in the 1920s. A company called Classic Accents (classicaccents.net) brought back near-replica reproductions that meet modern codes. You can buy dimmer switches, too. These and compatible switch plates are readily available online from several sources.



Have a Question?

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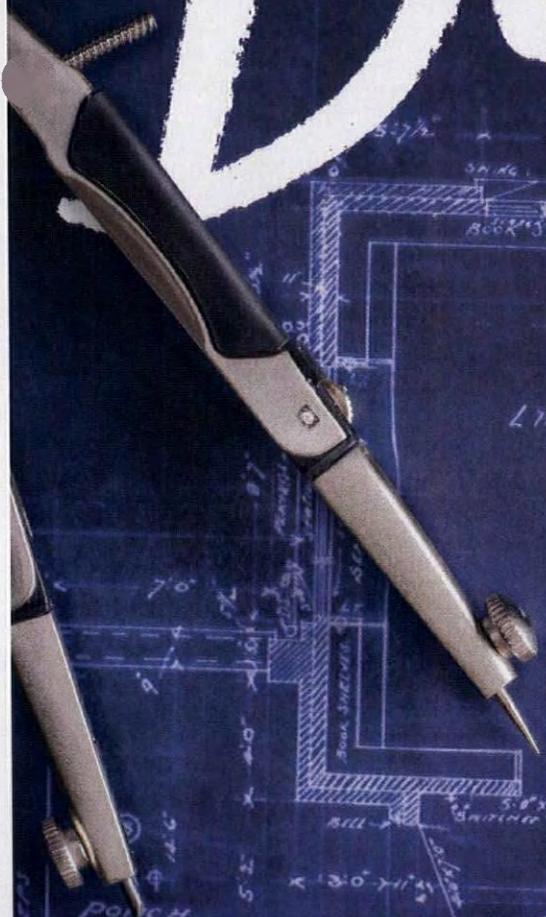
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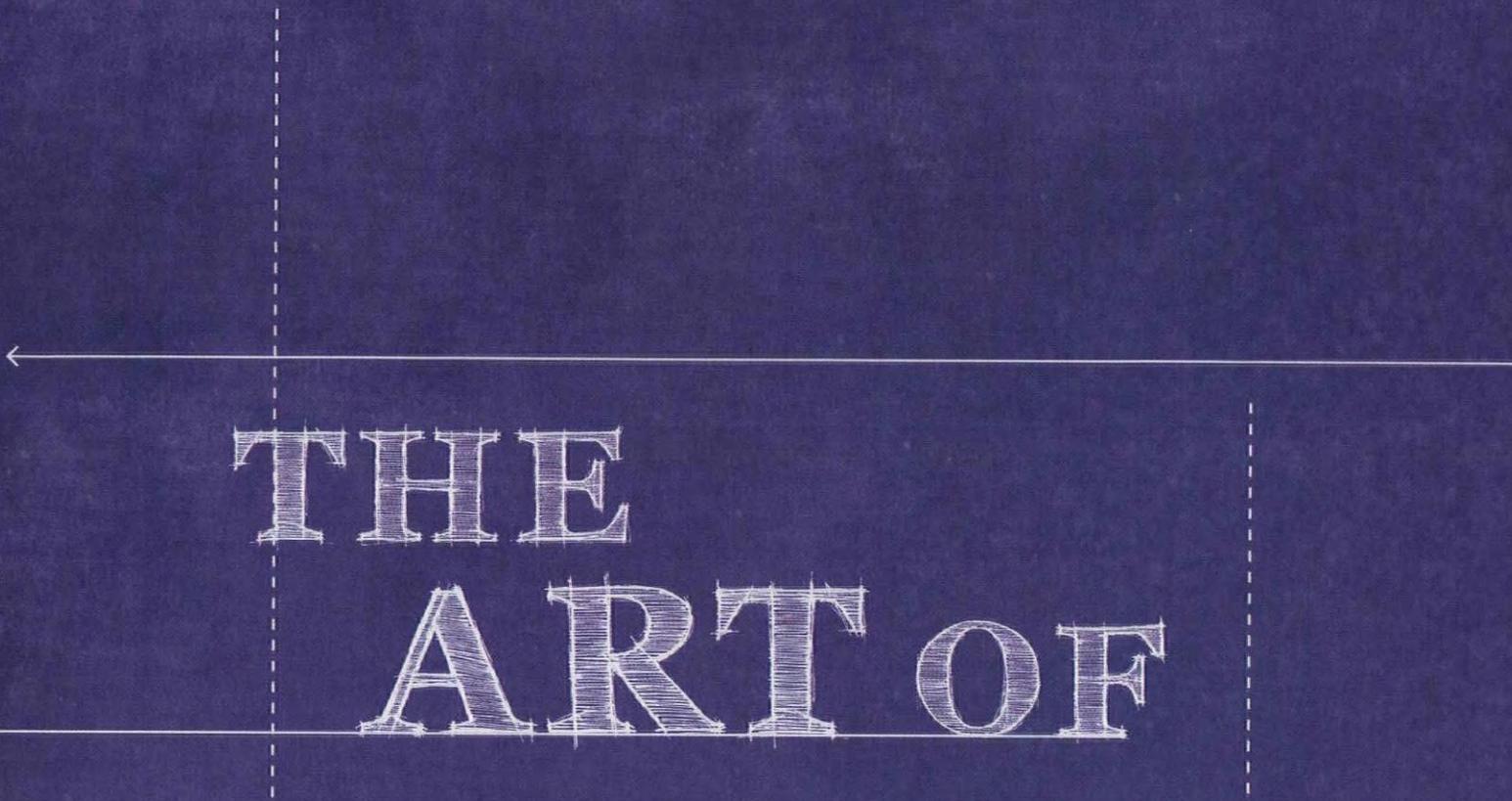
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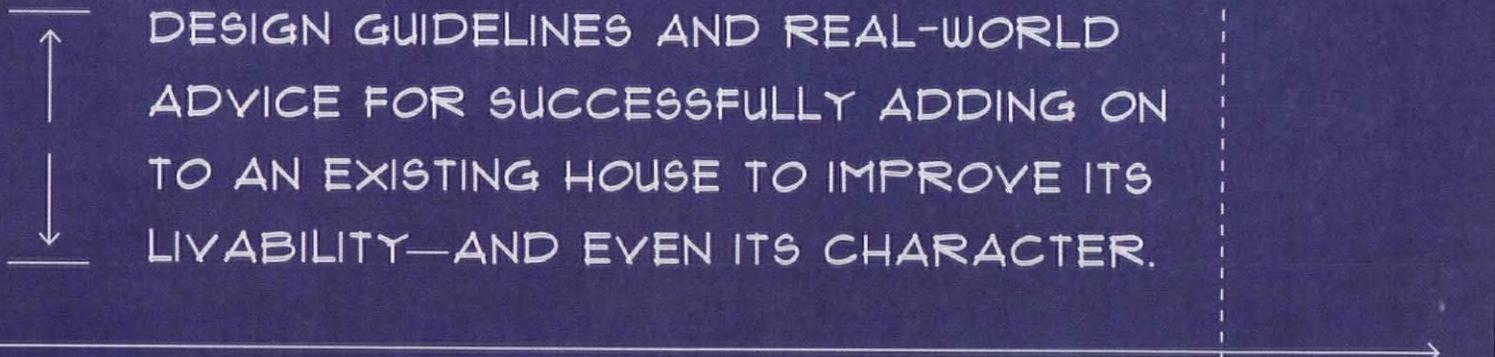
Design



How To CREATE THE
PERFECT ADDITION
TO YOUR OLD HOUSE.
page 70



THE ART OF ADDING ON



DESIGN GUIDELINES AND REAL-WORLD
ADVICE FOR SUCCESSFULLY ADDING ON
TO AN EXISTING HOUSE TO IMPROVE ITS
LIVABILITY—AND EVEN ITS CHARACTER.

BY PATRICIA POORE

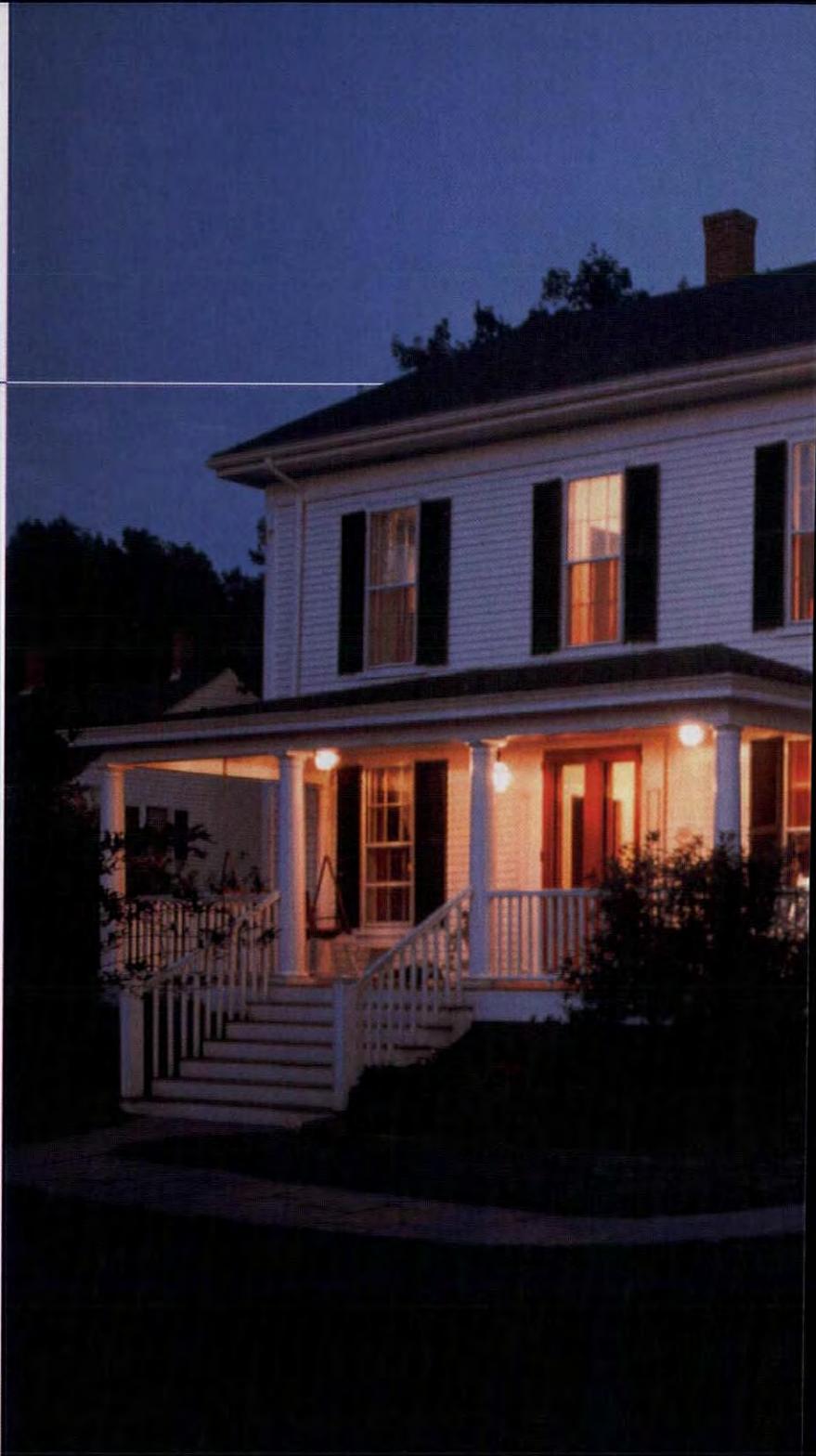




Front Elevation.

BUILDING A SYMPATHETIC ADDITION

to your old house doesn't necessarily mean re-creating history, nor does it mean spending more for custom components. Successful additions are all about appropriateness: in size, proportions, materials. An addition should enhance the house and the neighborhood—as well as the resale value of your home.



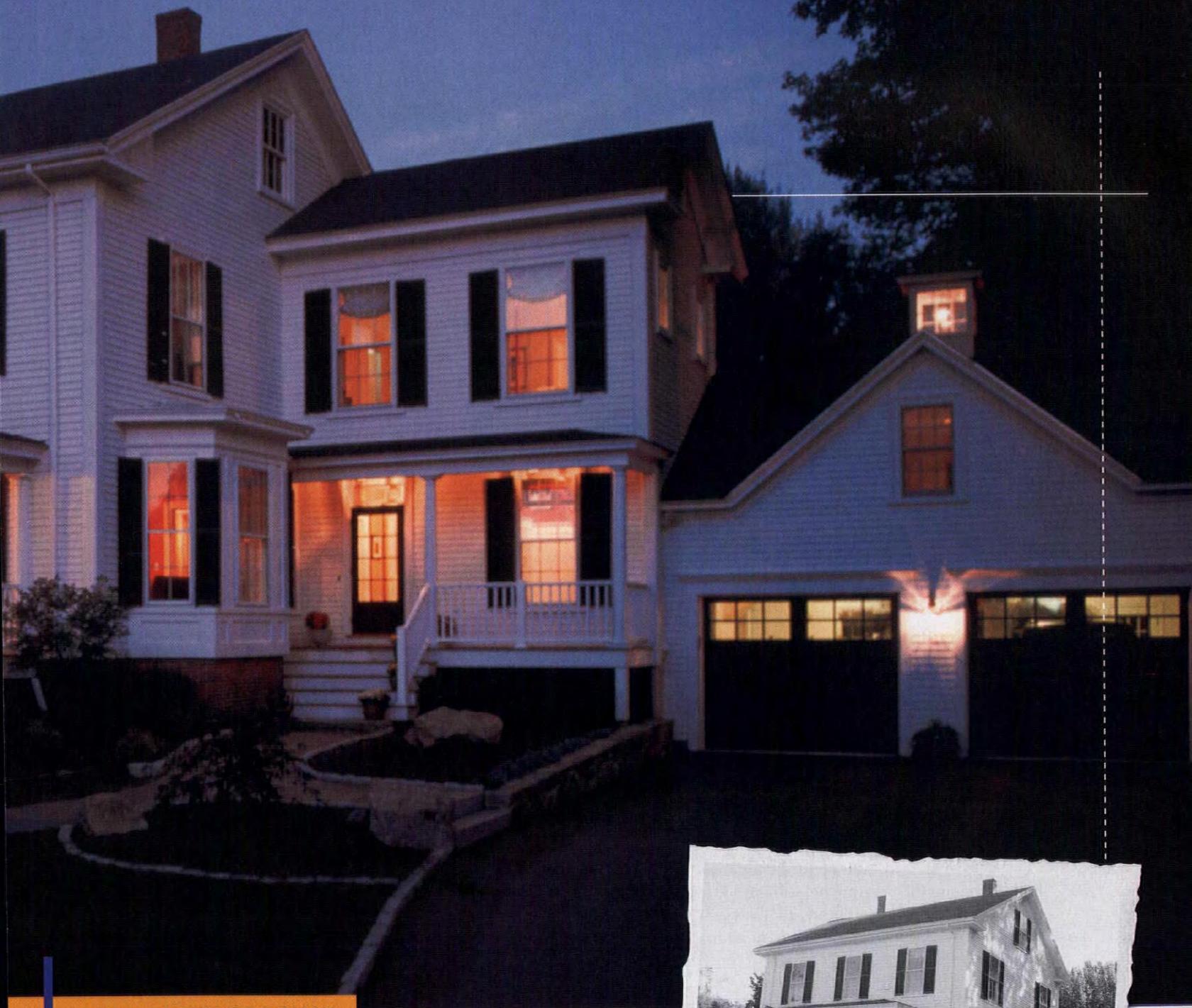
Some people drive around during the holidays at dusk, looking for homes with the biggest or best lighting displays. I get my kicks finding the most absurd additions on old houses. You have to laugh, or you'd cry.

Over here is an unassuming Italianate in the local style, an asset to the streetscape—that is, until a plastic garden shed landed on top. A few blocks over, a caboose with bad windows and a three-car garage have sprouted like alien forms from a Queen Anne cottage, its entry porch now hidden. Down the street, a

jagged scar rips through second-story shingles, above which the roofline—on just the left side of the house—has been raised to a near-flat pitch.

Where are all the architects? Where is common sense?

The truth is, it's easy to mess up a house when adding space. Owners must meet zoning requirements and get financing, but there's no regulation on design. Contractors and building-supply stores may be geared to one-size-fits-all solutions. The need for space is urgent, and the space gets added. The project costs more



BASIC TENETS OF DESIGN

FORM AND MASSING It's not about "style"—the rules for adding on are similar for, say, a cubic Italian Villa built in 1868 and a cubic American Foursquare built in 1923.

PROPORTION This is about relationships rather than actual size: the rhythm and square footage of windows in a façade, for example.

ROOF LINES AND PITCH

The roof outlines the building against the sky; mess with it and you change the perception of the house. In most cases, the highest ridge should be over the main body of the house, with the roof of the new addition lower to allow the original structure dominance.

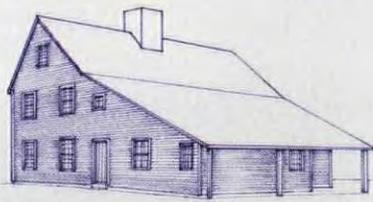


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VERNACULAR GREEK REVIVAL DETAILS ON A 19TH-CENTURY HOUSE ARE ECHOED IN A TELESCOPING ADDITION, WHICH STEPS BACK AND DOWN. THE GARAGE IS HALF A FLIGHT BELOW THE HOUSE (WITH A PLAYROOM ABOVE). A NEW FAMILY ENTRY CREATES A TRANSITION TO OLDER, MORE FORMAL ROOMS. DESIGN BY FRANK SHIRLEY ARCHITECTS, CAMBRIDGE, MASSACHUSETTS.

HISTORICAL ADD-ONS

Additions are a common theme with a long history. Some ways of adding on follow regional patterns. Others follow the dictates of classical architecture, or are simply practical.



SALTBOX The extended rear roofline (under which a kitchen and storage were added) lends its name to an early house type.



CAPE COD Shown: a symmetrical full Cape with two bays on either side of a center entry. Many started as half or three-quarter Capes and grew later on.



TELESCOPING A common way of adding on to early houses was a room at a time, each stepping down (and sometimes back) from the original block.

than expected, yet the addition doesn't look right. The rest of the house is unimproved.

Adding on to an existing house should enhance the livability of the whole house—and even add to its character. Design guidelines are not really that hard to grasp; it's just that few people are taught them. If you plan anything bigger than a dormer or a 3' bump-out on the rear, you probably want to hire an architect or architectural designer. Get a head start on that conversation here.

Identify the Program

People add to houses so they don't have to move. This can be compelling: It's hard to leave a beloved house, a neighborhood, the lilacs you planted. Sometimes, though, moving is a simpler and cheaper solution. Also, zoning restrictions and market forces may go against adding on. If you've determined an addition makes sense, you're ready to consider the program, or your list of requirements. What problem(s) are you trying to solve?

In discussions with your architect or design-build company, the program helps them address the whole house, not just the addition. If traffic flow is a problem, moving a doorway or adding a hall in the existing house may be part of construction when you bump out the kitchen.

Compatibility of the addition with the original house has more to do with its form (massing)



HOW OLD HOUSES GROW

Here, a simple one-over-one farmhouse was extended in the 1830s; the less successful mid-20th-century addition was remade as a light-filled family/dining room, a "hyphen" to the new kitchen addition.

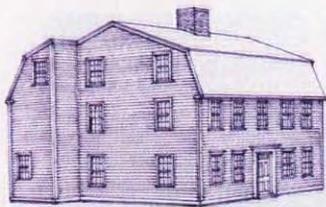
EARLY HELP

1 MORTGAGE LENDER If you're dealing with a local bank to finance the addition, have a walk-through and a heart-to-heart with your banker.

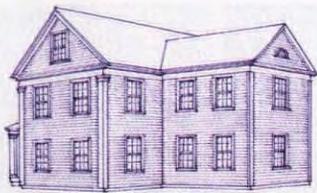
2 REAL ESTATE AGENT Find a successful agent in your area and price range, and tell him or her what you plan. Ask about feasibility of recouping some of the cost on resale.

3 ARCHITECT Many designers will do an initial consultation gratis or for a reasonable fee. See if your design aspirations send up red flags.

4 GC or BUILDING INSPECTOR You may be able to get the building inspector to advise you on feasibility vis-à-vis zoning restrictions, setbacks, etc. Otherwise, consult with a general contractor.



BEVERLY JOG An added "jog" created a continuous roofline with the main house (albeit in a different plane); named for the Massachusetts town.



CROSS-GABLE A wing placed perpendicular to the main gable may point to an addition—or be part of the original design.



SHED DORMER Bumping out a long dormer turns an attic into usable space. Here, the more aggressive dormer is on the rear.



HYPHEN & WING The main block with secondary wings connected by "hyphens" originated with the classical Italian architect Andrea Palladio.

AN ADDITION MIGHT TRANSFORM THE WHOLE HOUSE. THIS MAKEOVER DESIGNED BY HOWARD MILLER OF THE JOHNSON PARTNERSHIP IN SEATTLE ADDED A FULL FRONT PORCH AND AN EXTENDED SECOND STORY TO A BUILDER'S BUNGALOW. DOWNSTAIRS ROOMS (INCLUDING A NEW KITCHEN) WERE AGREEABLY REPURPOSED, AND THE UPSTAIRS NOW OFFERS THREE BEDROOMS, A BATH, AND A MASTER SUITE.



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VISIT VIRTUAL BOOTH

Old House CONCEPT ADDITIONS

On September 9, look for a new online tool from *Old House Journal*: the interactive website **ohjadditions.com**.

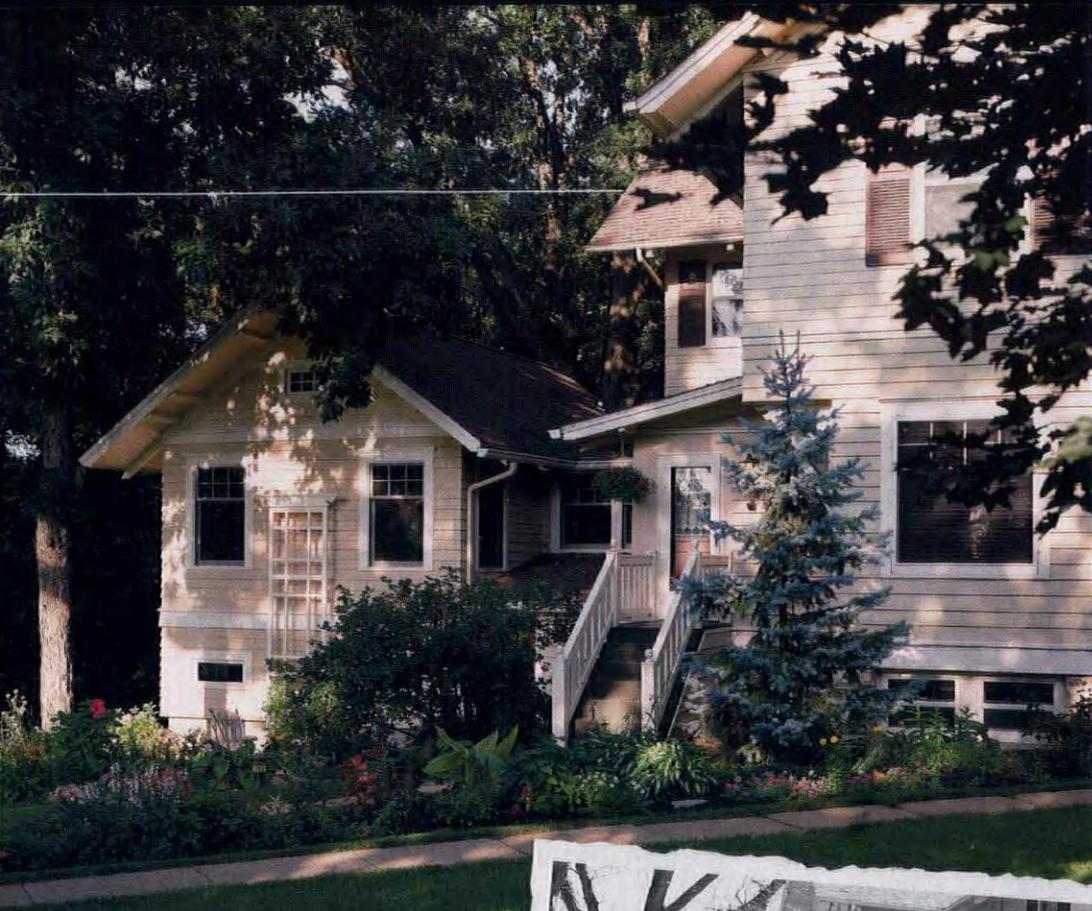
With the help of partner architects and sponsors, we explore design guidelines and great products for those who choose to sympathetically add on to their homes. We show conceptual additions (exteriors), along with what's inside. This site offers easy-to-understand guidelines and, best of all, a series of real-world designs with interior views. Everything is interactive, so you can go where you want and find what you need.

The additions vary from small bump-outs to rear wings and second stories. See how designers and owners have taken advantage of side yards and attic space, often at very reasonable expense. Use these examples in discussions with your architect or builder.



What you'll find online:

- » PHOTO-REALISTIC RENDERINGS
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↑
ARCHITECTURAL DETAILS
 CARRY OVER FROM THE ORIGINAL 1914 ARTS & CRAFTS HOUSE TO THIS ADDITION, WHICH REPLACED AN EARLIER ATTEMPT. MODEST IN SCALE, IT NEVERTHELESS HOUSES A FAMILY ROOM AND EATING AREA AND ALLOWED FOR A MUD/LAUNDRY ROOM BETWEEN YARD AND KITCHEN.
 ↓



and proportion than with specific details. That said, most old-house owners prefer to carry materials through to the addition, creating a quiet transition. Seamless additions will:

- » **Respond to the site**, making full use of high points, slopes, landscape features, and orientation.
- » **Go beyond the "letter of the law"** on such things as percentage-of-lot, setbacks, and height restrictions so the addition doesn't overpower the original house or look out of place in the neighborhood.
- » **Incorporate traditional materials** (clapboards, local stone and brick, stucco) and even salvaged building elements.

Problem Solvers

Vying for first place in "why to add on" is to expand a kitchen. Old-house kitchens often were built as small, utilitarian rooms at the back of the house and closed off to other areas. This is not how we use kitchens today. A kitchen addition often includes an eating area, a pantry, a family room, a mudroom or family entry, or a powder room. Adding an attached garage is common. Second-story expansion is, too: The master suite is with us to stay. People add on to accommodate in-laws, returning adult children, or frequent guests.

Whatever your reason for adding on, consider it an opportunity to improve the house overall. And look forward to resale, however many years from now!

SHOULD YOU ADD ON—OR MOVE?

Below, find some very general guidelines: food for thought, at least. Keep in mind that your house is primarily a home, not an investment; if you plan to be there a while, you may choose to make it yours even if you won't realize full payback on resale.

ADD ON

- » If in doing so, your house will not become the largest or most upgraded in the neighborhood. (Buyers don't pay \$350,000 for a house in the midst of \$250,000 houses, even if it's really nice.)
- » If the addition will enhance the curb appeal and livability of the house, not just fix a unique or temporary problem.
- » If the cost of design and construction plus additional carrying costs (refinancing, tax hikes) is still less than a move.
- » If your additional space will be well-received by future owners. An eat-in kitchen, a very needed second full bath, and a garage usually qualify. A soundproof music room may not.
- » If you plan to be in the house longer than seven more years.

MOVE

- » If you are adding on to solve a storage problem. (Throw stuff out!)
- » If you are upgrading in total square feet or amenities (e.g., a sunroom with pool terrace) that are not normally found in neighborhood "comps."
- » If the addition will severely limit yard space.
- » If in adding on, you are upgrading one space while others remain dated or in need of renovating.



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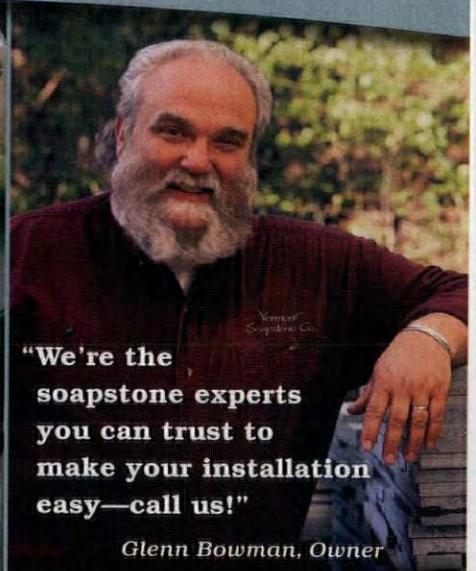
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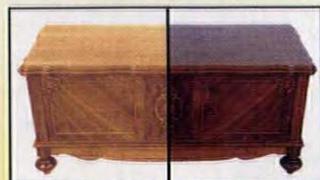
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Design

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Better Homes & Gardens / 1951

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SIDE TABLE

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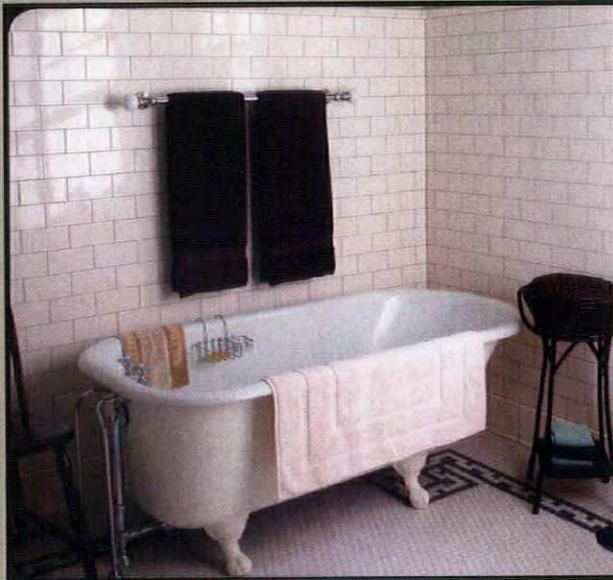
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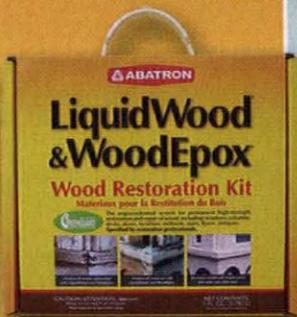
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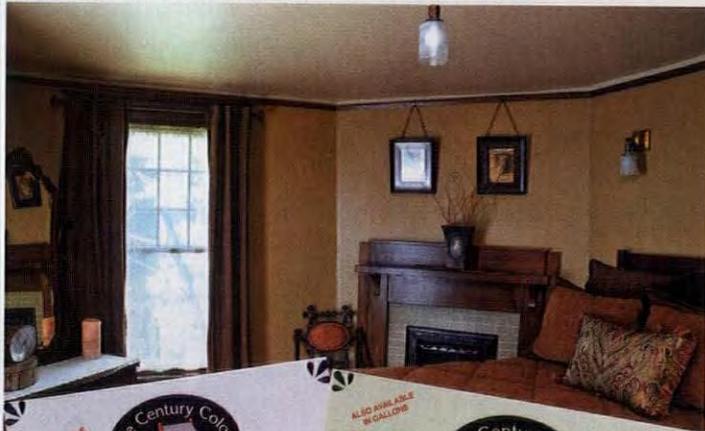
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Design
REMUDDLING

“ A wraparound porch gets the warp around as a cute house is turned into a mausoleum! (Ghosts and ghouls not included.) ”

— Debra DiFranco



WRAPAROUND PORCHES

appeared on a range of houses, from grand Victorian Queen Annes to modest Craftsmen bungalows. They were intended to expand living spaces, let people commune with the great outdoors, and foster easy conversations with neighbors passing down the street (all of which is pretty hard to do when you cover your porch with bricks).

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NEWEL

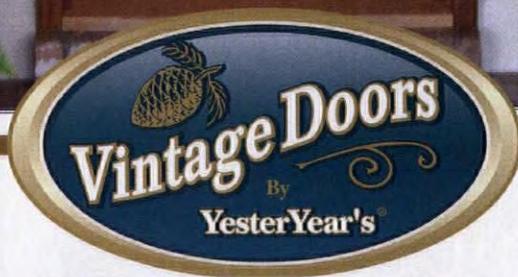
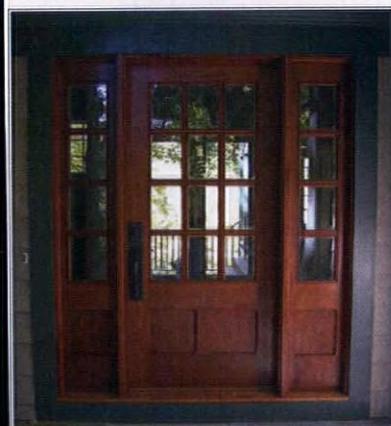
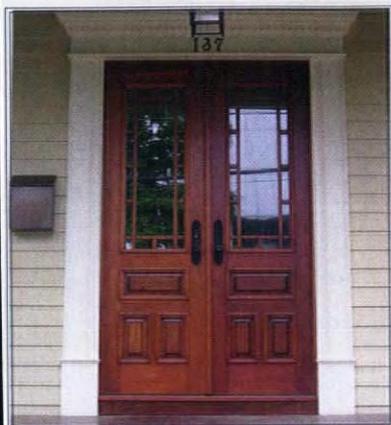
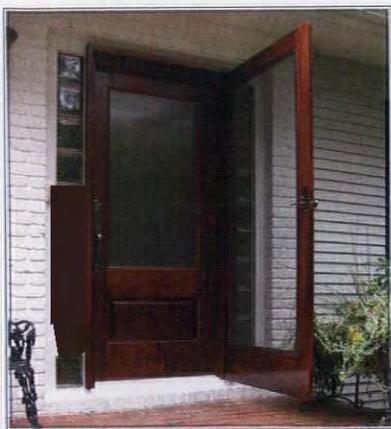
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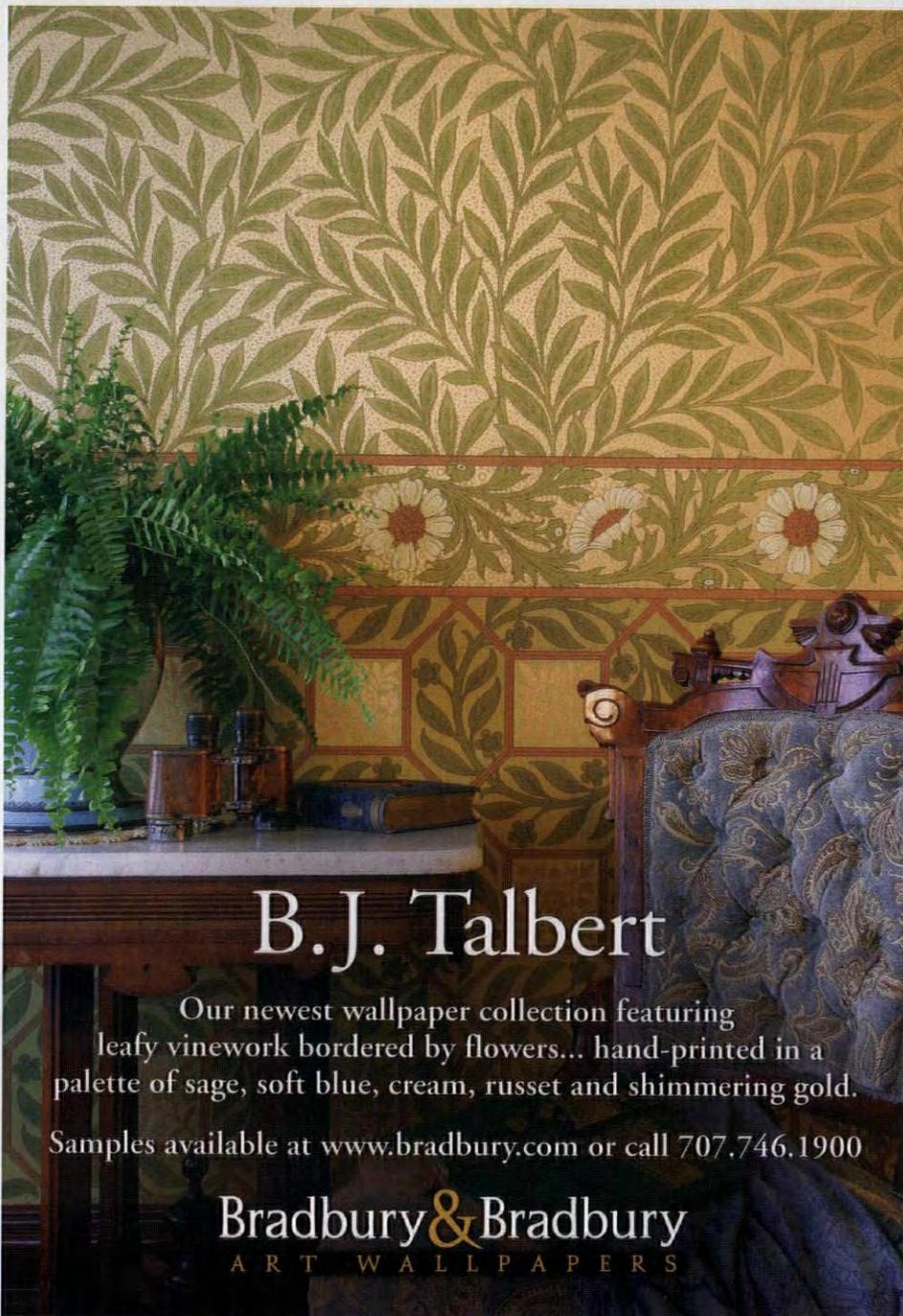
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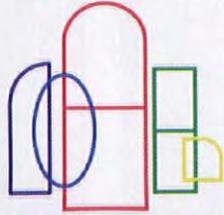


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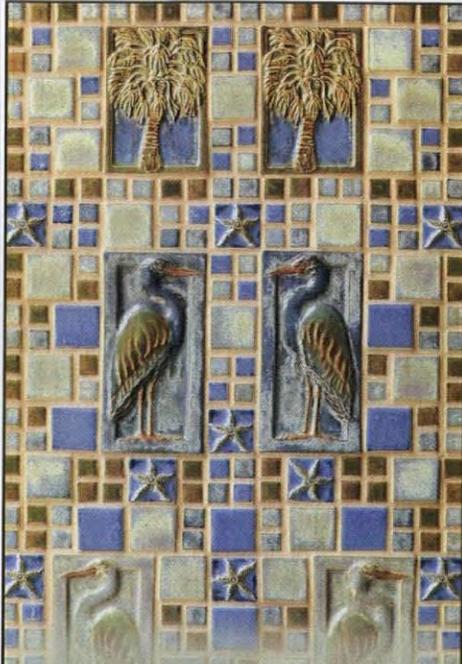


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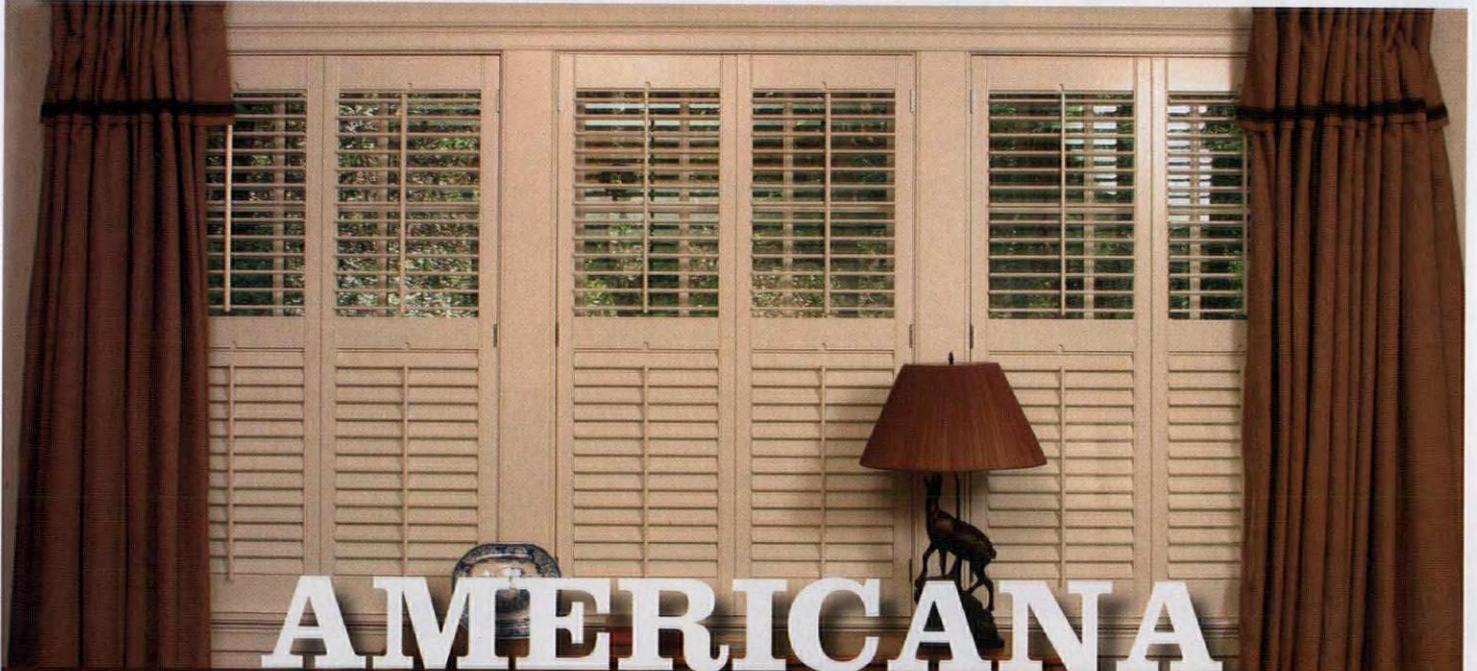
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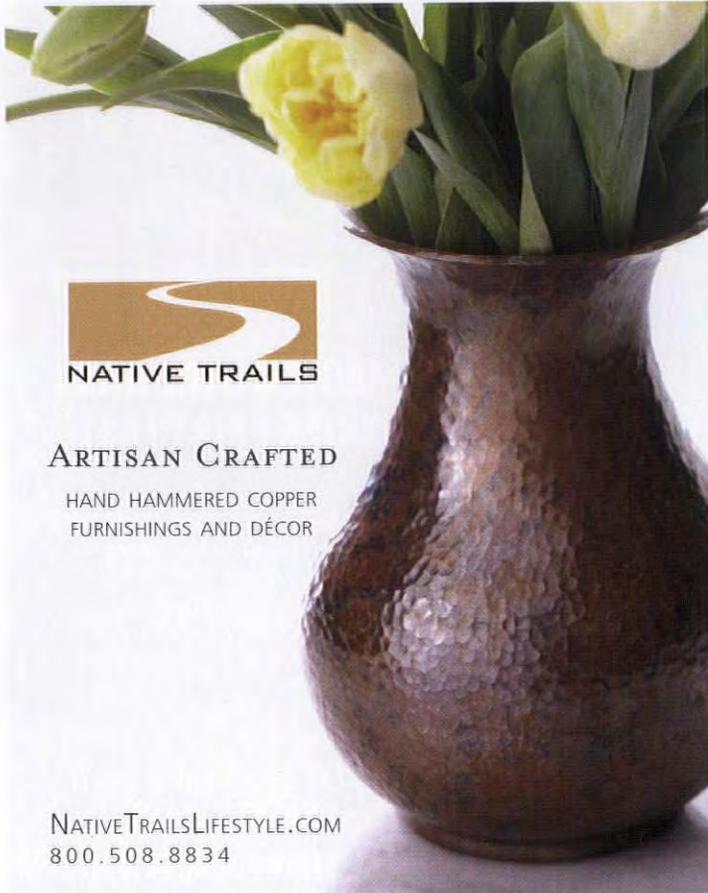
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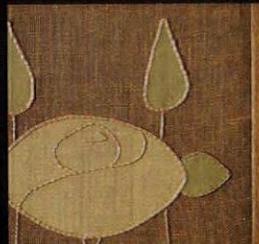
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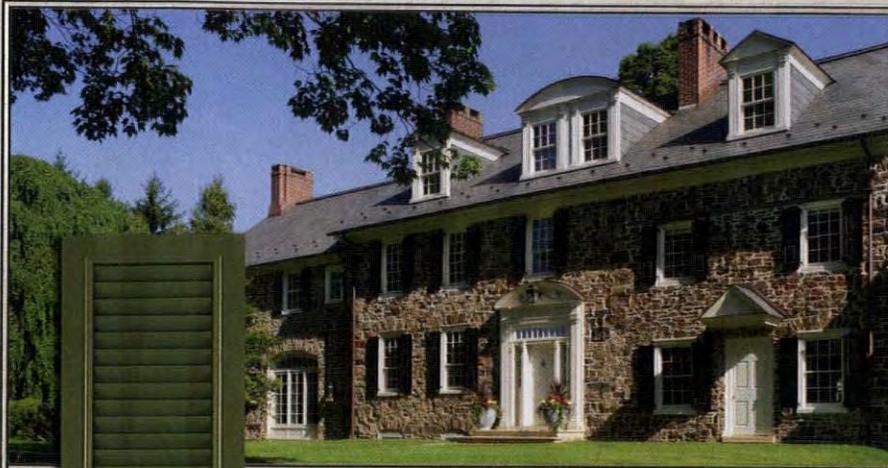
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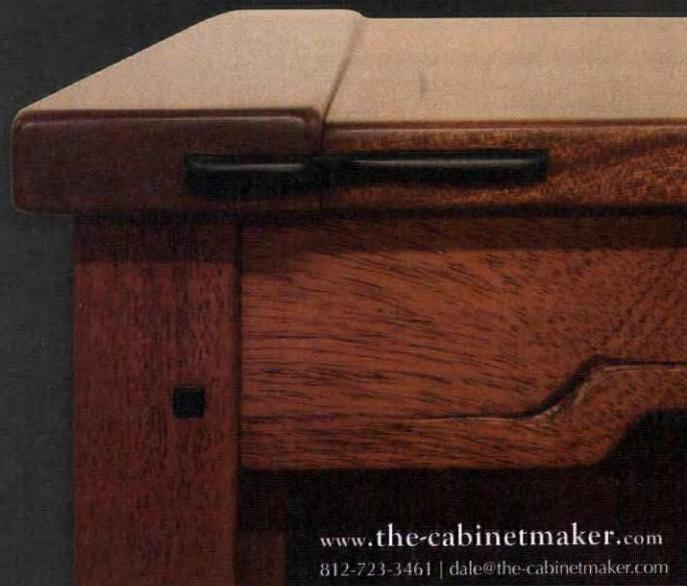
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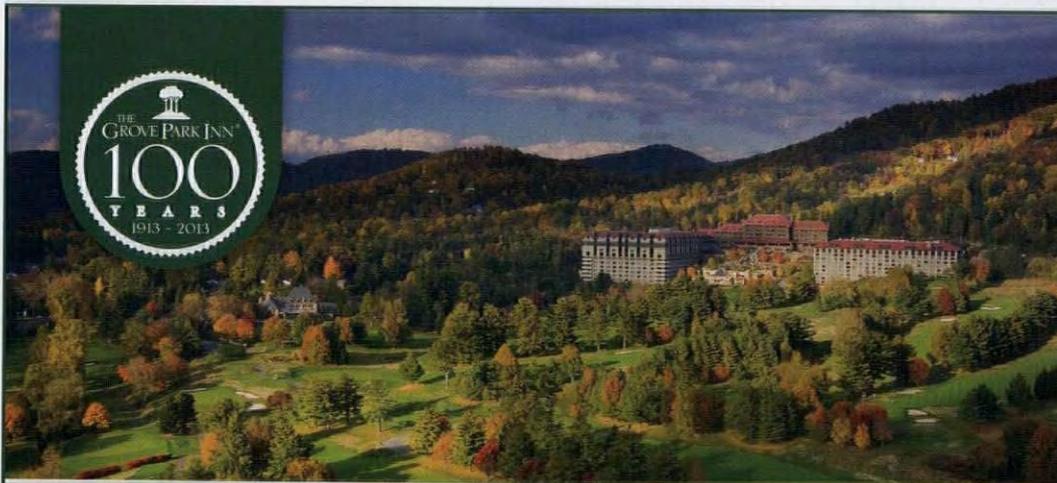
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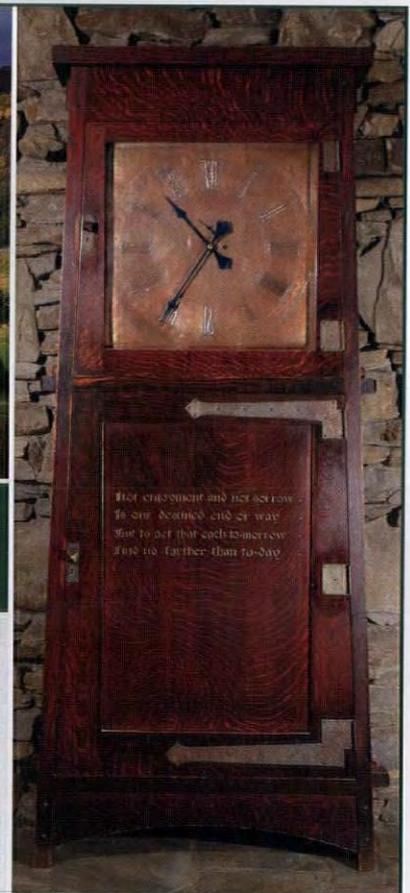


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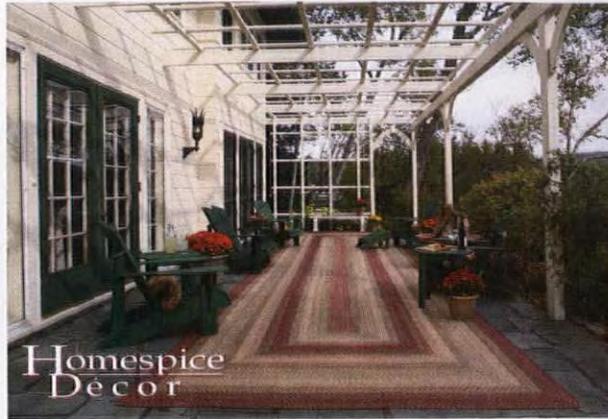
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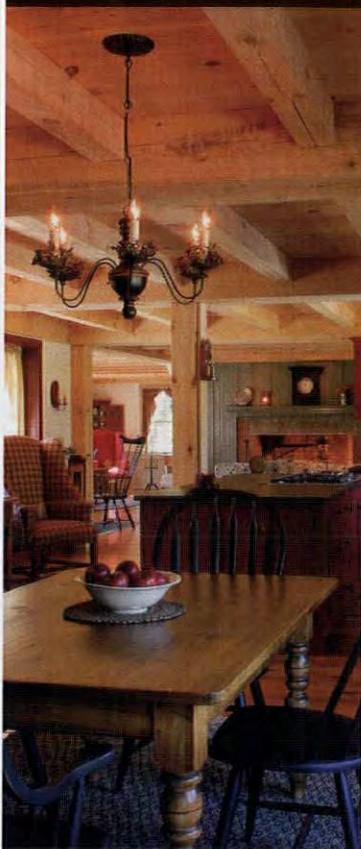
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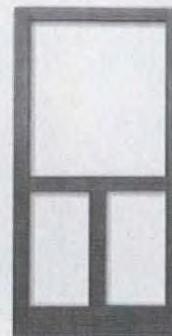
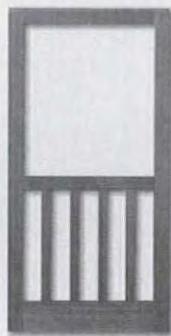


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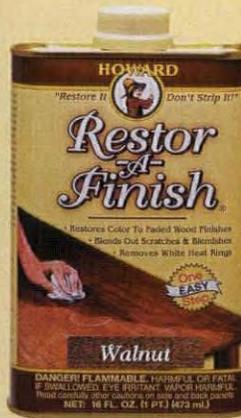
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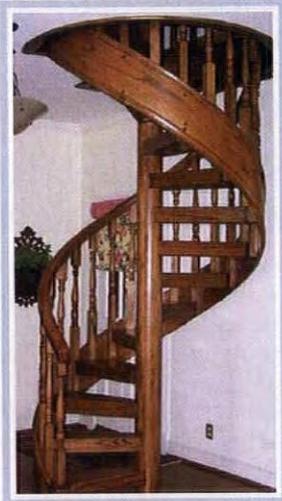
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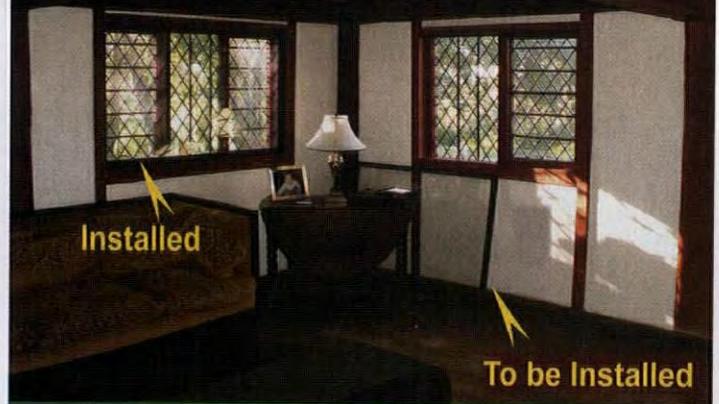


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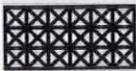
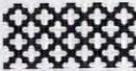
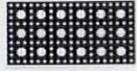
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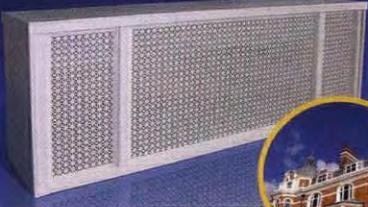
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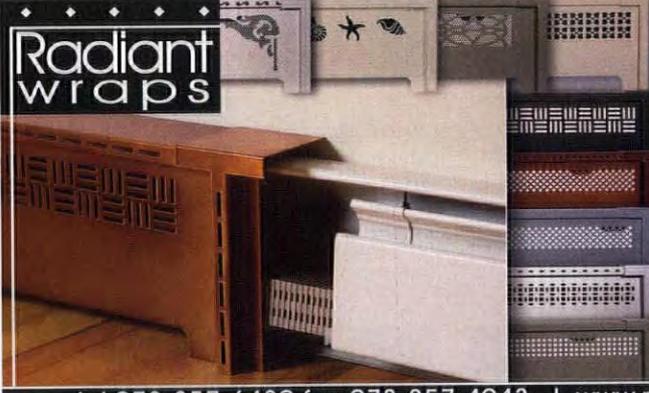
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WASHINGTON, VA—Greek Revival circa 1820, original heart-pine floors and staircase, windows with wavy glass, moldings, mantels, and double brick walls from bricks made on site. English basement plus 2 floors, entry stair hall, fireplaces in parlor and master bedroom. On almost 1 acre of boxwood-lined gardens. Separate studio for guests or rental. \$490,000. Butch Zindel, Rappahannock Real Estate Resources, Inc., 540-675-1190. www.RappahannockRealEstateResources.com

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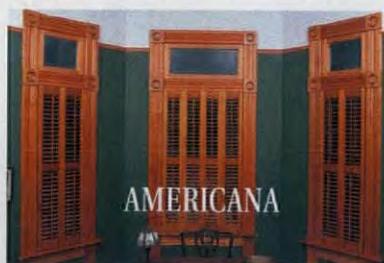


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413-367-9441;

www.architecturalcomponentsinc.com

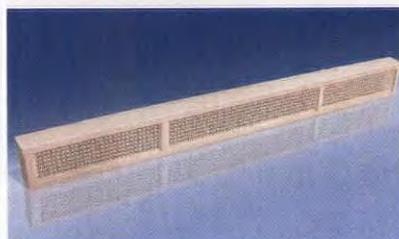


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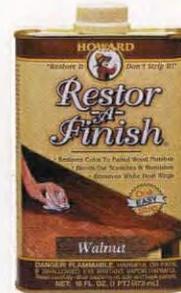


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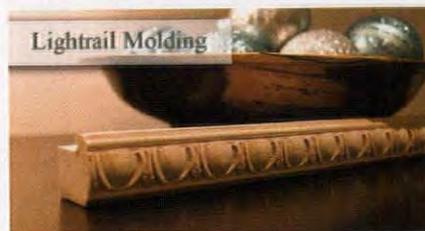
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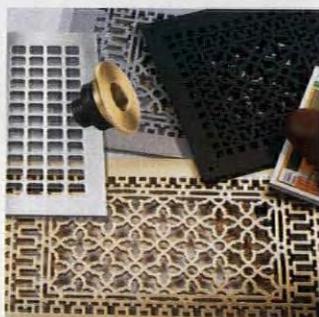
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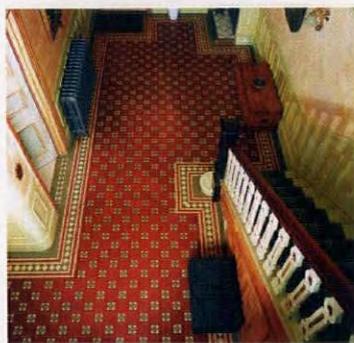
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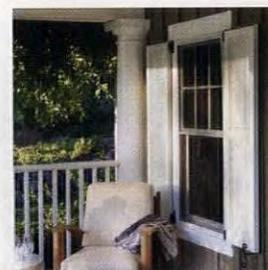
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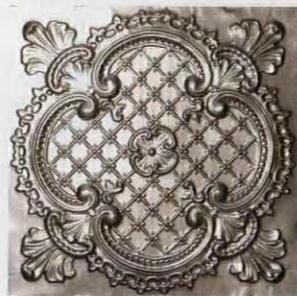


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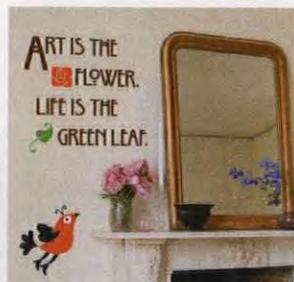
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