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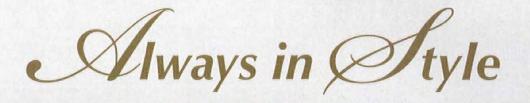
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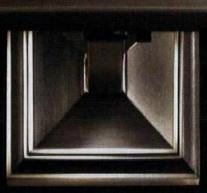


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CONTENTS

December 2013



INSPIRE

- 14 **Rural Realities** As with many farmhouses, change has come slowly to this home in Vermont.
- 24 **Gothic Revival** A couple of newlyweds take on the restoration of a Victorian cottage. Almost 50 years later, their work is nearly done.
- 36 MY NEIGHBORHOOD Explore a 20th-century mélange in Austin, Texas.

84

@

68

2

8

38 WINDOW SHOPPING Five adorable bungalows from coast to coast.



42 **Burning Through Time** From style to safety, here's what you need to know to revive the hearth in your home.

52 LOST ARTS Learn a centuries-old technique for finishing furniture.

54 FIELD TESTED

We test four power screwdrivers that will make life easier.

58 QUICK MAKEOVERS Spruce up your house for guests.

60 STUFF THE PREVIOUS OWNER SCREWED UP

A not-so-fixed plumbing leak.

61 SALVAGE IT Old doors transform a fireplace. + STEALS & DEALS

62 DO THIS, NOT THAT How to fix wobbly hinges.

64 ASK OLD HOUSE JOURNAL

62 18

0

COVER PHOTO BY JOSEPH HILLIARD. SEE STORY ON P. 24.



68 **The Right Ingredients** Colors and details right out of a postwar dream kitchen create a retro mood.

> VINTAGE VISION Authentic picks for a Colonial Revival bedroom.

78

84

96

80 FAVORITE THINGS Our style maven lights up the place.

82 REMUDDLING A bungalow with a supersized problem.

> **KEY DETAIL** Exterior finishes that ramp up a Tudor's cottage charm.

THEY STILL MAKE... Encaustic tiles are a unique way to add period appeal underfoot.

7

From the Editor



Our redesign has been a hot topic

8

of conversation. Many of you wrote to ask where Remuddling went (it's still here, just no longer at the end of the magazine; see page 82), and also to tell us how excited you were about our new Field Tested pages (find our latest review, of power screwdrivers, on page 54). A few folks also said they thought OHJ's new logo appeared computer-generated. That couldn't be further from the truth! The logo was hand-drawn, and went through at least four iterations as we tried to get the feel exactly right. To us, it invokes both the "journal" in our name and OHJ's long history of reader-contributed DIY stories. We appreciate all of your feedback—keep those letters coming. It's always good to hear from readers!

December is a time when we hunker down in our houses, aiming to keep our toes warm and the projects at

bay—nobody wants to realize, via a flood after the first snowfall, that they didn't clean the gutters well enough in the fall. For me, there's nothing better this time of year than hanging out by the fire with a cup of hot tea in hand, listening to logs crackle. Do you perform a regular check on your fireplace before lighting it up for the first time? You should. Find maintenance tips and more in our story "Burning Through Time" (page 42).

The two homes we feature in this issue couldn't be more different. One has changed little over several decades, while the other got a top-to-bottom overhaul—including faux-grained woodwork and plenty of Victorian wallpaper. Both offer up loads of inspiration, insights, and ideas into farmhouse and Gothic Victorian style. (See "Rural Realities," page 14, and "Gothic Revival," page 24.)

In other news, our new interactive website, Concept Additions, has gone live! You can explore, in 3-D, period approaches to additions—complete with ideas on appropriate products—for six different house styles, from a Greek Revival farmhouse to a Second Empire cottage. It's a unique approach to home expansion, one you won't find anywhere else—check it out at ohjadditions.com.



THIS Month

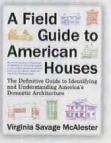
ONE TO WATCH

Ruth Adler Schnee, whom I met at a recent conference. might be the bubbliest 90-year-old I'll ever encounter. As a student at Cranbrook during the 1940s, she studied under Eliel Saarinen -and went on to revolutionize modern textile designs. A documentary about her trailblazing career, The Radiant Sun, is a new favorite. [See bwaf.org.]



GOOD READS

One of our editors' longtime go-to books, A Field Guide To American Houses, has just been re-released, and is peppered with new illustrations and information. It's a great gift for anyone interested in learning about old houses!



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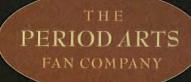
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EDITOR-IN-CHIEF Demetra Aposporos

Beside the hearth of an impressive Arts &

Crafts house in Portland,

a built-in dumbwaiter that pulls firewood up

from the cellar. Such a

cool design.

WE ASKED:

WHAT'S THE

BEST OLD HOUSE

FIREPLACE OR

YOU'VE SEEN?

A walk-in fireplace in the oldest room of

an 18th-century New

Jersey farmhouse.

Both the fireplace and

the entire room were

faced in stone, making

it the warmest room in

the house!

I was in awe when I

first saw the 14'-wide

fireplace at the Grove

Park Inn in Asheville,

North Carolina.

Massive stones and

boulders make up the fireplace, which is

surrounded by antique

rocking chairs.

Our family fireplace in Kalamazoo, Michigan—a big, exposed, round rock

stone fireplace in the sunroom. Late at night,

my parents would build

an enormous fire and turn off all the lights,

playing African drum

music as the fire flick

ered on the wall.

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Christmas stockings hand-knitted by my grandma.



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stone fireplaces at Azay-le-Rideau in France's Loire Valley. They're big enough for a whole group of people to stand inside!

The parlor fireplace at Red Roof, the idio

syncratic (and now

sadly demolished) home of A. Piatt

Massachusetts. It

was completely don in Mercer's Moravia

tiles-some of the

most storybook one I've ever seen.

One of my favorites in a house built in 17

The fireplace origin

had two ovens in th

back, which were

moved to the front

the 1800s. When ne owners bought the house 10 years age they found the orig

nal rear firebox ar

I've always loved

ornate, vintage andirons.

restored it!

Andrew in Glouceste

Stacks of old books & logs

in a non-working fireplace I've been very inspired by

people putting things into the firebox as decoration.

The massive carved

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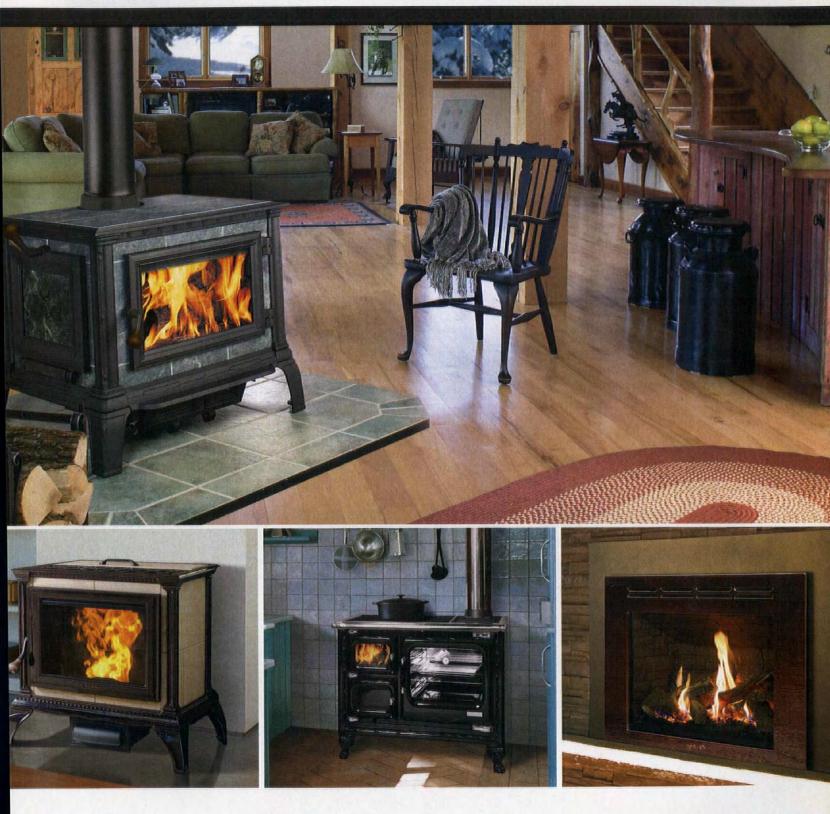
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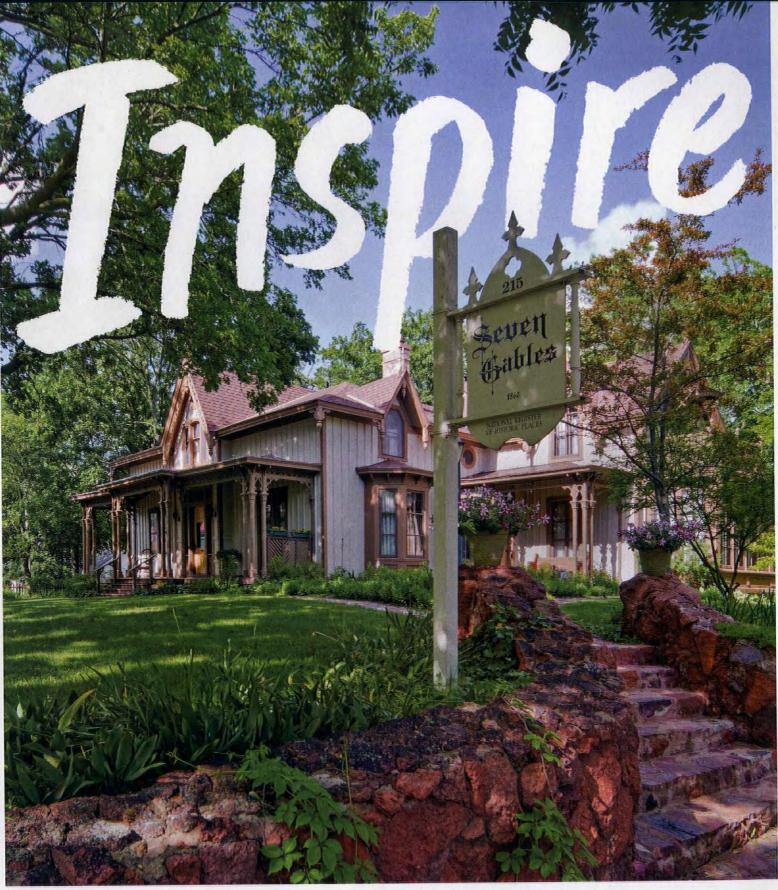


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RURAL REALITIES In Vermont, a farmhouse remains authentic despite the march of time. + COTTAGE WAINSCOT IDEAS

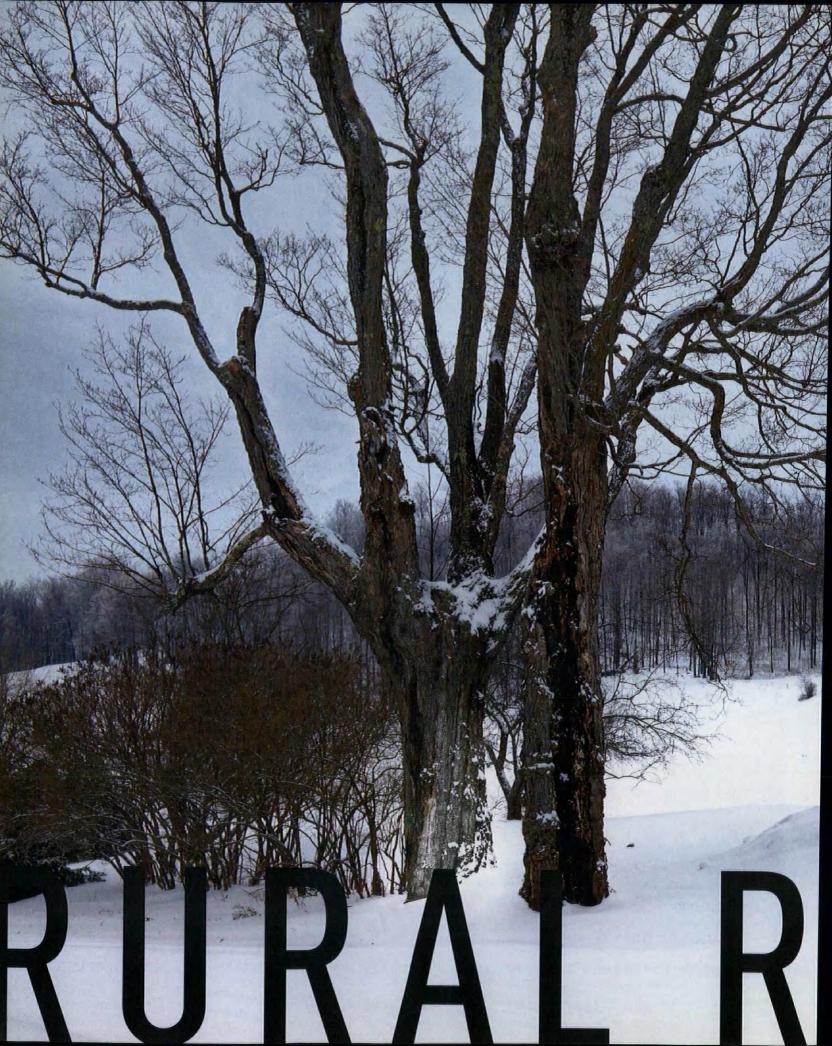


 GOTHIC REVIVAL

 A Victorian-era house in Wisconsin is painstakingly restored to mint condition.

 + VISIT FRANK LLOYD WRIGHT COUNTRY

36 MY NEIGHBORHOOD: AUSTIN'S PEMBERTON HEIGHTS | 38 WINDOW SHOPPING: ARTS & CRAFTS BUNGALOWS |



THE FARMHOUSE AT CLOUDLAND FARM IS A 200-YEAR-OLD, CENTER-CHIMNEY CAPE COD THAT WAS REMODELED A CENTURY AFTER IT WAS BUILT.



IN A VERMONT FARMHOUSE, TIME STANDS STILL.

TOREAS AN INCOME.

STORY AND PHOTOS BY STEVE GROSS & SUSAN DALEY

ALVIN RUSA





LEFT: THE DOG-LEG STAIRCASE IN THE ENTRY HALL IS IN THE ORIGINAL PART OF THE CAPE COD HOUSE. A CLOAKROOM OFF THE HALL STORES COATS, HATS, AND WALKING STICKS. RIGHT: THE FARMHOUSE SEWING CORNER—A TREADLE-POWERED SINGER MACHINE SITS UNDER A WINDOW IN THE UPSTAIRS HALL.



AT ONE TIME NOT SO LONG AGO, MOST AMERICANS LIVED ON FARMS.

To modern folks in city and suburb, a farmhouse may seem remote. Perhaps it's the abandoned house on the side of the interstate: a lonely relic of another time. Or maybe it's idealized, like a rural home created by a movie-set designer. Old farmhouses were built in many different architectural styles: I-house, Cape Cod, Greek Revival, American Foursquare, even bungalow. They range from rustic one-room dwellings to elegant plantation manors. Materials (wood, brick, or stone) often come right from the surrounding land. Plain and austere, occasionally ornamented with gingerbread, these houses rarely were designed by professional architects.

Instead, they were built in true vernacular fashion by carpenters following age-old patterns and customs.

As farms often remained in a family over generations, it was assumed that the house would change and grow.

A HOUSE EVOLVED CHANGE IS SLOW TO COME IN COUNTRY HOUSES.

WAINSCOT

The simple, raised-panel wain-

scot is a note of formality in the dining room. Along with the well-named chair rail that caps it, a wainscot protects the lower wall from furniture and scuffs.

2 FURNISHINGS

Windsor chairs, needlepoint pillows, family portraits, pewter mugs: Farmhouse furnishings, as here, are a mix of family hand-me-downs and traditional pieces. Even with additions and practical upgrades, the houses change slowly.



Paint-stenciled decoration dates to colonial days, and remained a thrifty alternative to wallpaper through the 19th century. The top-of-wall border, and another that outlines the room's millwork, are typical.



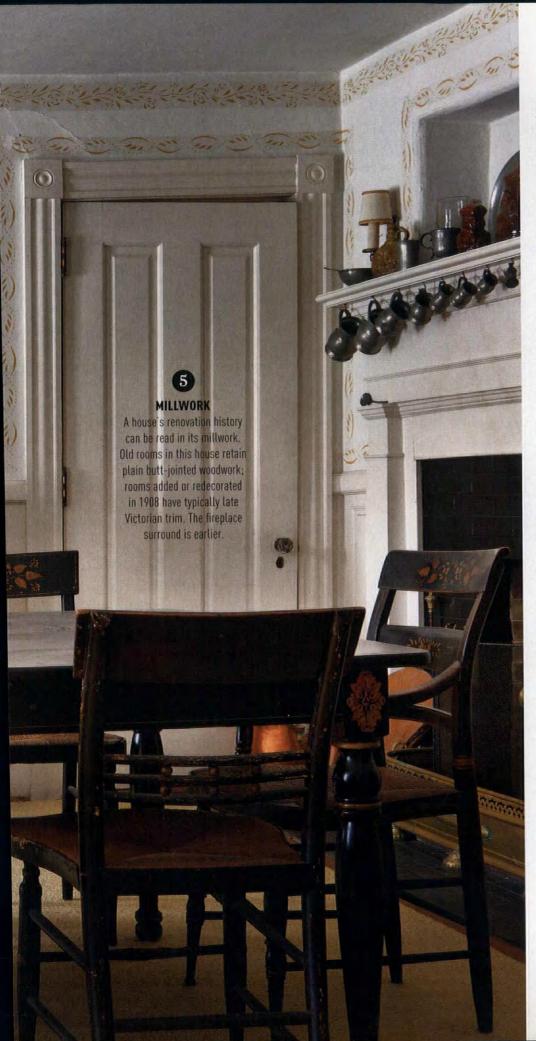
HITCHCOCK CHAIRS

Dating back to 1818, the first mass-produced chair—Sheraton bones with American Empire elements, painted dark and with stenciled decoration—is named for the Hitchcock factory in Connecticut (which was revived in 2010).









Here, for example, a small house built at the beginning of the 19th century was altered in 1908. The old house is on a glorious country road that climbs above the town of Woodstock, Vermont. Here, on the thousand acres of Cloudland Farm, Bill and Cathy Emmons raise roughly a hundred head of Angus cattle. The farm dates to the 1760s; Bill's grandfather purchased the property in 1908.

The main farmhouse, known still as Mother's House, started out as a simple late 18th-century Cape Cod dwelling, but in 1908 underwent a substantial remodeling inside and out. A large front porch, dormers, and cedar shakes were added, along with upgraded interior woodwork that includes the high wainscot and a modified newel post on the old winder staircase. In fact, at first glance, the yellow house appears to be a ca. 1910 bungalow and not the much older building that it is.

The kitchen is iconic. Two modern stoves sitting side by side enable preparation of large meals and come in handy during canning season. The spectacular Magee castiron stove dates to 1908. The room is awash in the soft yellow of the cabinets, charming with its wallpaper of entwining strawberries. Open shelves hold kitchen utensils, and the country chairs are crafted of rock maple.

The couple has furnished the rest of the house with a comfortable variety of heirlooms and memorabilia, including the portrait of Bill's mother wearing a string of pearls that presides over the dining room.

Bill explains that although his family has farmed the land for three generations, he and Cathy are the first to live here full-time. "Vermont winters are harsh, so folks moved back into the town during the off-season. It wasn't a year-round house." He says the place—one of the bigger farms in New England—was managed as a business. "There was a steam-powered sawmill, the butchering was done on-site, and a lot of butter and maple syrup were made here."

Besides cattle, today the farm raises turkeys for Thanksgiving. To help keep it profitable, the family has recently added a 50-seat dining room in a post-and-beam building made from lumber harvested on the farm. The restaurant is heated by wood and serves food grown locally. This Emmons generation has taken great strides to keep Cloudland a working farm.

A FOCAL POINT OF THE KITCHEN IS THE HUGE CAST-IRON MAGEE COOKING STOVE INSTALLED DURING THE 1908 RENOVATION. THE COUNTRY ROCK-MAPLE CHAIRS ARE A 20TH-CENTURY TAKE ON A FAN-BACK WINDSOR.





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Day 7 In the beginning God created the heaven and the earth And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.



Day 2 And God said, Let there be a firmament in the idst of the waters, and let it divide the waters from the waters. In d God called the firmament Heaven.



Day 3 And God said, Let the waters under the heaven be gathered together under one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas.



Day 4 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth.



Day 5 And God said, Let the waters bring forth abundantly the moving creature thath life, and fowl that may fly above the earth in the open firmament of heaven.



Day 6 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.

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SIMPLE COUNTRY WAINSCOTS

PLAIN-SPOKEN TREATMENTS CREATE ARCHITECTURAL INTEREST FOR WALLS.

Architecture magazines are keen to present high-style homes and decorating—that which is fine, large, urban. But the old house you inhabit was likely built in what was then a rural area, or in an early suburb. The house may not fit into any particular "style," or be ornate, or have high ceilings. Its rooms would not have had expensive wallpaper imported from France or England hung above a mahogany linen-fold wainscot.

Paneling and wainscots were, however, used in even the simplest homes, as they are practical as well as attractive finishes for a plaster wall. Many were made of lower-grade wood, meant to be painted. Here you'll see a handful of historic wainscots, mostly from what were once, or are still, farmhouses. *By Patricia Poore*



BOARD WAINSCOT Original woodwork in the dining room of an 1811 Federal house in Newport, Rhode Island, includes a simple board wainscot topped by a chair rail.



VICTORIAN BEADBOARD A varnished wainscot of beaded boards dates to the 1896 update of this bathroom in a simple Victorian farmhouse.



COTTAGE BEADBOARD Beadboard continues to be the wainscot of choice in bathrooms and kitchens; this bathroom in a new old house has a typical cottage painted wainscot.



PANELED

In an 1840 country Greek Revival house, a panel and molding detail is confined to the area under windows in the dining and living rooms.



EARLY PLANKS A vine stencil fancies up the Federal-era parlor in a house with a 17th-century core; the wainscot is made up of three horizontal planks.



BATTENED WALL A wainscot with horizontal emphasis is topped by vertical boards and battens for a fully paneled wall treatment in the parlor of an 1885 summer house.

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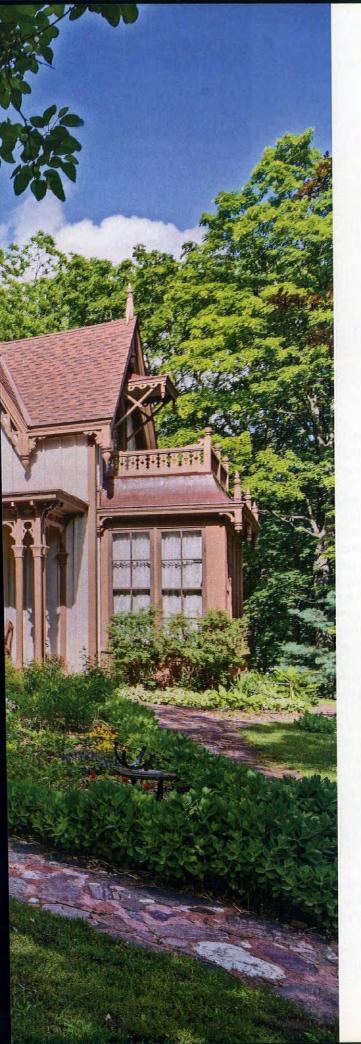


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GOTHIC REVIVAL

7 GABLES, 17 ROOMS, 47 YEARS

A LENGTHY RESTORATION (FINALLY) NEARS COMPLETION.



Story by Nicole Sweeney Etter Photos by Joseph Hillard When young newlyweds Ralph and Pamela Krainik moved into their 1860 Gothic Revival house in Baraboo, Wisconsin, in 1966, "We had something ahead of us, but we didn't know quite what yet," says Ralph. All their furniture fit in the back of an old Chevy pickup; it filled half the dining room. The other 16 rooms stood empty.

The landmark known locally as Seven Gables is a two-story Gothic Revival beauty built when this area was still the frontier. Pamela notes that an early newspaper article referred to it as "Baraboo's most elegant residence." The Krainiks paid \$14,600 for the deteriorating house. "We had three attributes that helped: youth, naiveté . . . and we were penniless, which was good because we would've done things we would've regretted," Pamela says. "In the '60s, Victorian homes were being remuddled, not restored." Instead, they took it slow. More than four decades later, Pamela (a retired nurse) and Ralph (an attorney and real-estate developer) have completed 95 percent of the restoration, most of it themselves. They hired professionals for the electrical, plumbing, and furnace work, and their handy friend Paul Wolter, who is president of the Sauk County Historical Society, helped them with the more complicated carpentry projects.

Their hard work paid off. The house was recently highlighted in the Wisconsin State Historical Society's book *Wisconsin's Own: Twenty Remarkable Homes*, for which they were picked from a pool of 1,500 historic houses.

Back in 1966, the real-estate agents claimed the house had new paint, plumbing, wiring, and roofing, but "there wasn't an ounce of truth in any of it," Ralph says. Instead, they found exposed knob-and-tube wiring, a leaky roof and flood-prone basement, and a curious interior paint job—the previous owners hadn't bothered to move furniture when they painted the woodwork white.

As the couple dug deeper into the home's history and discovered new resources about Victorian restoration, they found themselves making more authentic choices. They delved into the pattern books of Andrew Jackson Downing, the designer and writer who advanced Gothic Revival and other cottage styles. In 1980 they toured antebellum houses in Natchez, Mississippi, and "that was what really inspired us to get serious," Pamela says.

Cued by an early picture of the house, they replaced long-missing roof finials, adapting Victorian-era porch posts found at a yard sale. Inside, they repaired the etched cranberryglass sidelights, removed three layers of linoleum to reveal original pine flooring, and removed 1930s-era plywood bookshelves.

Initially, they left the woodwork white. "We didn't question it until we started touring historic homes and started seeing faux graining," Ralph says. "I got intrigued and wanted

to try it. It's a kind of folk art."

The process turned out to be easier than he'd hoped, and saved him from stripping all the white paint. He EVERY ROOM IS DONE UP IN MID-VICTORIAN STYLE WITH AN EMPHASIS ON GOTHIC REVIVAL MOTIFS. REPRODUCTION WALL AND CEILING PAPERS DECORATE THE DINING ROOM, MUSIC PARLOR, AND STAIR HALL.

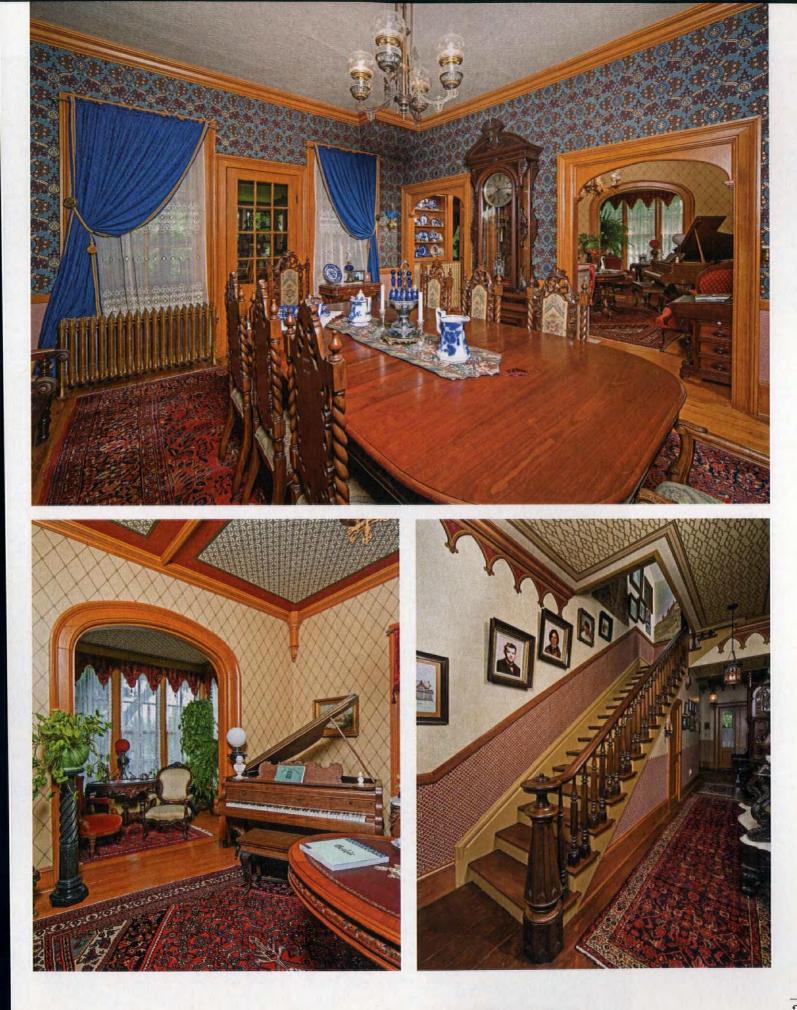
primed the woodwork with a base coat and used Old Masters wiping stain and varnish, using different tools to get different effects. The couple later discovered samples of original faux graining that guided Ralph's efforts on the rest of the woodwork and some floors.

The staircase was another major project. "When we bought the house it had a Colonial Revival staircase, and we always knew that wasn't right," Ralph says. "It was an early 1900s style, and we thought, 'Why would they have replaced it?" They learned it was probably a casualty of a 1914 fire. They found a more appropriate railing and newel post in a New Orleans antiques store and paired them with walnut balusters salvaged from a Milwaukee mansion that was being torn down. They also turned bun feet meant for sofas into finials.

More work awaited upstairs. One of the bedrooms "had more plaster on the floor than on the ceiling," Pamela says. Half of the wide-plank pine floor was covered in tile; the other half was painted. In the closet of that room, they found two layers of wallpaper hidden under paint. The top layer had a pattern number dating it to 1880–1895, so they assume the bottom layer was the original wallpaper. They chose a new pattern that echoes the design and framed a photograph of the original.

The house is now done up in authentic Victorian wallpaper patterns from Bradbury & Bradbury. "They are just staggeringly beautiful," says Ralph, who hung all the paper himself. For the music room/parlor, they chose a diaper pattern (in this case, repeating diamonds) reminiscent of the style of A.W.N. Pugin, father of the Victorian Gothic Revival.

In recent years, the Krainiks also papered the ceilings. "We tried not to over-embellish," Pamela says, but knowing that the house's original owner was quite wealthy, they felt justified in adding a few flourishes. To the parlor ceiling, they added beams and pendants, modeling it after a picture of a simple





Wood Grain Finish

Graining (also called faux bois) is the painted imitation of an expensive wood grain over an inferior surface. Thrift was the genesis of the practice, but graining became both a folk art and a fine decorating choice.

STEP 1

Clean and degloss the surface, then apply a base coat of paint that approximates the lightest shade in the wood you're imitating.

STEP 2

Apply a thin coat of glaze and add "grain" by creating patterns with scrunched cheesecloth, graining brushes or combs, etc. Multiple coats add depth.

STEP 3

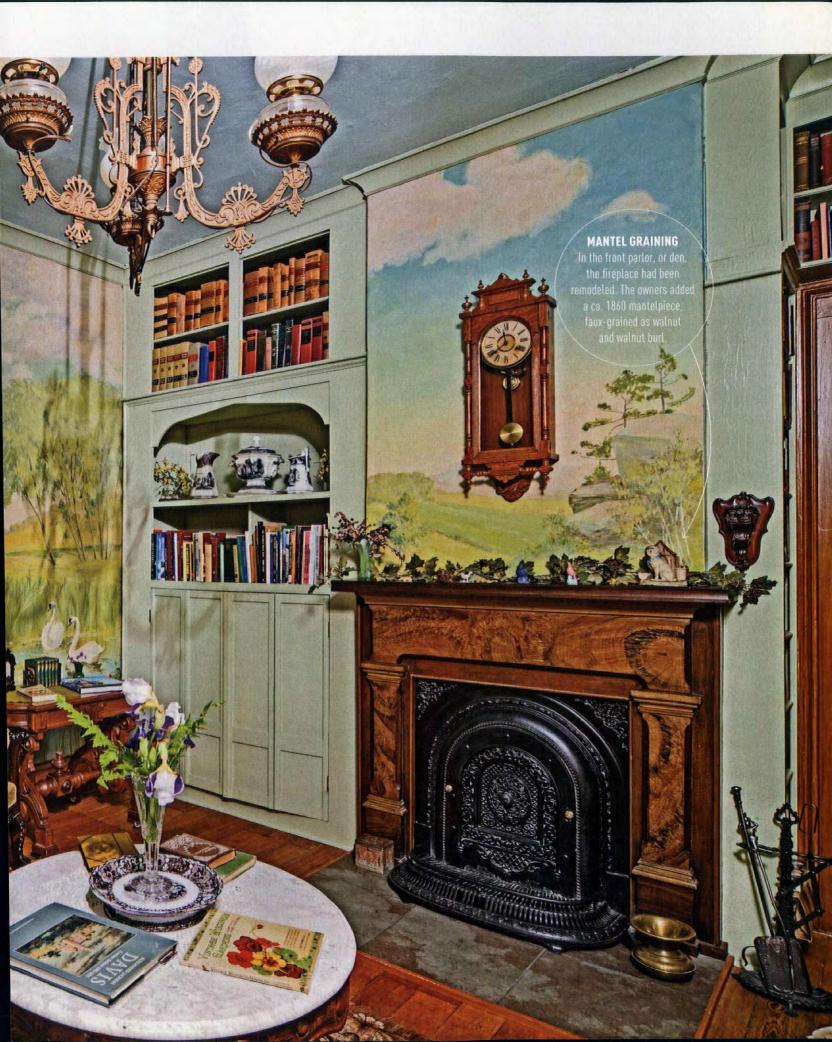
After drying, varnish to protect the graining and make it washable. Polyurethane is fine, in your choice of gloss.

MURAL CLEANING

Baraboo scenes grace a mural dating to 1932—so yellowed, the couple considered wallpapering over it. They discovered that denatured alcohol removed the protective shellac, revealing the colors.

SALVAGED DOORS

These pine arch-top doors came from an Chio church. A bit of carpentry and a grained walnut finish made them a perfect fit.







EXTERIOR COLORS

"We spent five summers just painting the exterior," says Ralph Krainik. The couple was initially stumped on the color palette. At the time, there were fewer how-to guides and pre-selected "historical color" palettes. Their go-to was the first of the Painted Ladies book series, about newly polychromed Victorian houses in San Francisco. They selected a scheme of burgundy, salmon, and peach.

We thought that was the right thing to do, but after a few years, we did more research on what Victorian tastemaker and author] Downing recommended." They hired **Conrad Schmitt Studios** of New Berlin, Wisconsin, to perform a color analysis on old trim boards. which allowed them to re-create the house's original chocolate trim color. The body color, while a bit "earthier" than the original, is also of the appropriate era.

For a similar palette, check out the Victorian (Exterior) colors in Sherwin-Williams' Historic Collection: sherwin-williams.com.

Gothic ceiling in one of Downing's pattern books. They used Lincrusta–Walton, a historic embossed material similar to linoleum, on the dining-room ceiling to cover badly cracked plaster. "Lincrusta covers a multitude of sins, and it's also much less expensive than wallpaper," Ralph says.

A more recent project has been the kitchen, which the couple had renovated in the 1970s. Now the upper cabinets are gone, replaced by open shelving, and the pine floors, formerly hidden under linoleum, have been refinished. The next project is to repair the rot in the 152-year-old porch decking.

The Krainiks have filled rooms with Victorian-era

furniture ca. 1860–1880, including several Bradley & Hubbard light fixtures, mostly purchased at auctions. Over the years they've upgraded the collection, which has allowed them to purchase good pieces they couldn't have afforded earlier.

"One thing we learned early on was that it's best for one's marriage, to say nothing for the budget, to do one room at a time," Pamela says. "Don't have your entire house in a mess for eons. Concentrate on one room, and that way you can have the rest of the house, and you won't get overwhelmed."

It's an approach that has served them—and Seven Gables—well for nearly a half century.

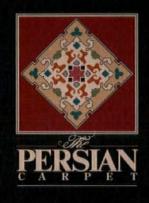




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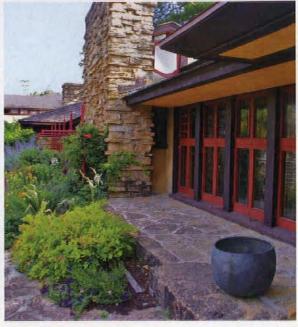
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GO VISIT





Frank Lloyd Wright's Wisconsin

Not far from the Victorian neighborhoods of Baraboo, architecture of a more modern era draws visitors: buildings designed by native son Frank Lloyd Wright. **By Clare M. Alexander**

Follow the curve of the Wisconsin River south of Baraboo, and pretty soon you'll find yourself in Frank Lloyd Wright country. The great American architect was born in **Richland Center and spent much** of his childhood in Madison and Spring Green (above left), eventually returning to the latter town to build-and rebuild-his own home and masterwork, Taliesin (above right). Wright designed almost 150 buildings for his home state, only 60 of which were built. Of these, 43 stand today; while most are still privately owned and not open to the public, some offer regular tours and even the chance to spend the night.

TALIESIN Wright built his first commission, the Hillside School, in 1887 on this 600-acre estate in Spring Green, where he spent his boyhood summers. In 1911, he returned to build his own home, Taliesin (Welsh for "shining brow"), on the site. The home became his studio, refuge, and training ground; he rebuilt it twice after devastating fires, and he continued to tweak it and other buildings on the estate (including the Hillside School, which he remodeled to serve as the headquarters of his architectural fellowship) throughout his life.

Taliesin is open daily from May through October; the most comprehensive overview can be found on the four-hour estate tour, which traverses the grounds and the inte-



riors of both the Hillside School and Taliesin, culminating with refreshments on Wright's private terrace (taliesinpreservation.org).

FURTHER AFIELD Thirty-five miles from Spring Green, you'll find more Wright buildings in Madison. Tour the Unitarian Meeting House, easily recognized by its towering glass prow (fusmadison.org), or the posthumously completed Monona Terrace (mononaterrace.com), where Wright's guiding hand is evident in the building's curvilinear shape and outdoor connections. Seven privately owned Wright houses remain, too; the easiest to spot on a driving tour are the Jacobs House at 441 Toepfer Ave. and the Eugene A. Gilmore "Airplane House" at 120 Ely Place.

WHERE TO STAY

BARAB00

If you've always wanted to call one of Wright's masterpieces home, you can-at least for the night. The one-bedroom Seth Peterson Cottage on Mirror Lake (shown below; sethpeterson.org), built by Wright in 1958, has been available for rentals since 1992. Plan early, thoughweekends can fill up more than a year in advance.











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RANCH HOUSE

This horizontal type was the cornerstone of a post-World War II housing boom. With a fullwidth front porch on grade, this one updates the traditional Southwest ranch for the 1960s. The door is flanked by sidelights, and doublehung windows are floor-length, blending the 20th century with old Texas.



"We have a multi-generational neighborhood—young folks who grew up here come back to raise their families near their parents' homes."

JOHN VOLZ

MEDITERRANEAN

Popular from Florida to California, Mediterranean houses are seen less frequently than Colonial Revivals in Austin. This style is more restrained than Spanish and Mission Revival styles. Hallmarks include a barrel-tile roof, console brackets, white stucco, and round arches on windows and doors.

COLONIAL REVIVAL

This ubiquitous style recalling 18th-century architecture of the eastern U.S. is common here, showing that Colonial Revival enthusiasm reached Texas. This side-hall house with a "garrison" second floor is based on a 17th-century New England form. The first floor is masonry, the second clapboarded.

A 20th Century Mix / Pemberton Heights, Austin, Texas



Wedged between the MoPac Expressway and Pease District Park, Pemberton Heights and its sister neighborhoods of Enfield and Bryker Woods lie in the Old West Austin Historic District. In the 1920s, this began as a diverse community of cottages and mansions. Building continued into the

1940s and '50s. The 1970s expressway construction destroyed a hundred West Austin houses, but Pemberton Heights seems changeless, with curving streets and tiny triangular parks. Close to the university, downtown Austin, and the Capitol, this is a prestigious address. Like Austin itself, however, Pemberton Heights accommodates newcomers *and* loyal old-timers. Text and photos by James C. Massey and Shirley Maxwell



STONE COTTAGE

Featuring pleasant, soft honey tones, Austin limestone graces this 1936 house. Still widely used, this limestone helps define the character of the area. The age of the house and the dominance of face-laid stone suggest that it has a stone veneer, rather than solid walls of edge-laid blocks.

NEOCLASSICAL

Reminiscent of 19thcentury Southern mansions, houses with two-story colonnaded porches are scattered throughout the neighborhood. This 1940 porch is wide and shallow. Floor-toceiling windows on the first level are typical of the style.

TUDOR REVIVAL

Tudor, or Old English, styles are common throughout the Old West Austin Historic District. This one is emblematic of the style, with multiple gables in the roof, Flemish-bond redbrick walls, and stonedressed window bays with mullions.







MINNEAPOLIS, MN / \$415,000

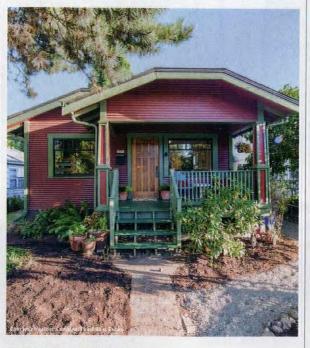
This 1930s stucco bungalow boasts untouched original woodwork, hardwood floors, and pristine leaded glass built-ins, plus a renovated kitchen and breakfast nook.

Beautiful Bungalows

These Arts & Crafts bungalows are ready for new owners who will appreciate original features like solid wood entry doors, period hardware, and built-in leaded glass buffets.

HAWKINSVILLE, GA / \$198,000

Sears house alert! Built in 1911, this kit house has exposed beams, heart-pine floors, original plaster walls and many windows, built-in bookcases, and a rocking chair porch.



PORTLAND, OR / \$275,000

Colorful and quirky, this 1924 clipped-gable bungalow has restored original windows and doors (the seller owns a window restoration company), custom and original tile, mature cherry trees, and even a tree house.



HARRIMAN, TN / \$221,500

This early bungalow (1895) has plenty of special spaces, including a wraparound veranda and a dormer bumpout with a Japonesque slant.



JACKSONVILLE, FL / \$125,000 Affordable and cute as a button, this 1929 shingled bungalow features exposed rafter tails, original doors and windows, and an updated kitchen in a close-to-the-river neighborhood.

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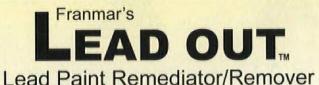
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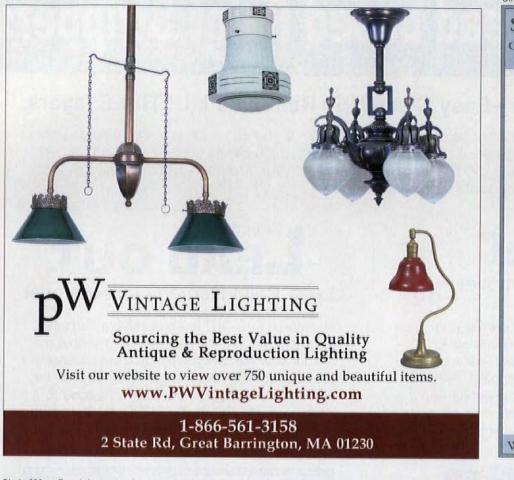
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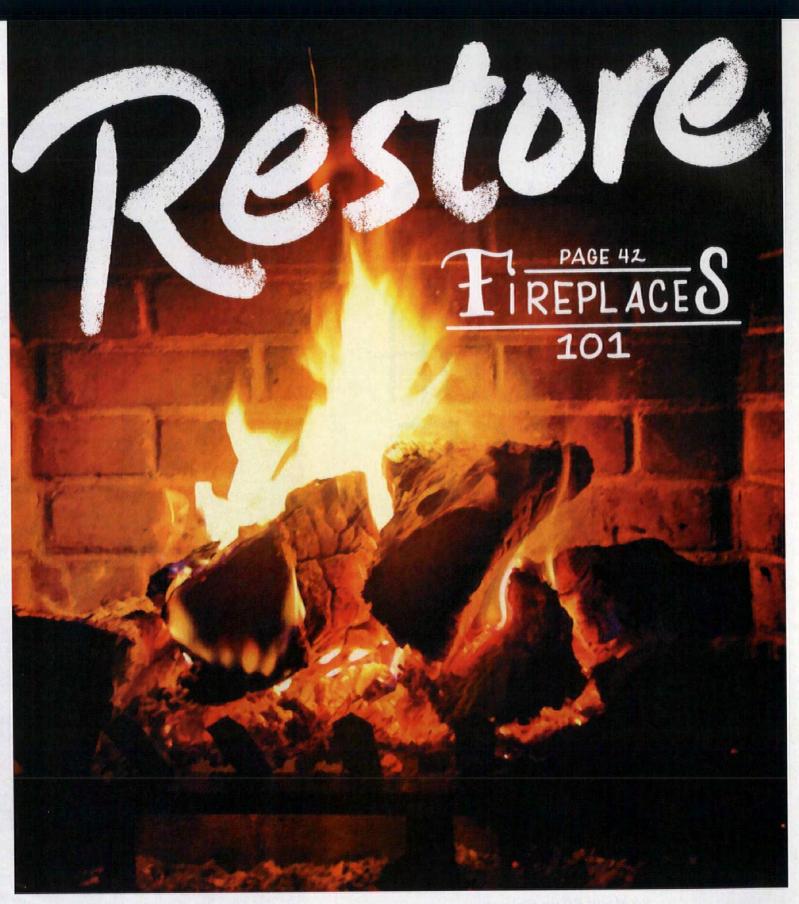


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BURNING THROUGH

THE FIREPLACE IS A SPARKLING FOCAL POINT IN HISTORIC HOMES.

by Mary Ellen Polson



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THE FIREPLACE WAS A NECESSITY IN EARLY AMERICA.



As the hub of the house, a burning hearth provided heat, housed multiple fires for cooking and baking, and served as the nucleus of family gatherings.

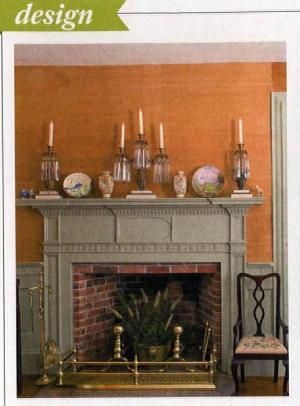
In the 1600s and early 1700s, the typical fireplace was a walk-in: a wide, deep, open recess, generally with only the briefest semblance of a mantel, or no mantel at all. The firebox was usually wider than it was tall, especially in the homes of Dutch settlers.

Fireplaces in English homes were smaller and more efficient. In New England and the Mid-Atlantic, colonial homes had central chimneys with multiple flues so that fires could be lit in two or more rooms on each floor. The central mass of stone or brick also tended to retain heat, keeping the house warmer overall. In the South, fireplaces were placed at the far ends of the house to reduce heat buildup, keeping the house cooler in summer.

True mantels were rare before the 1800s. The very earliest American hearths were flush with the wall. In English colonial homes, fireplaces typically were surrounded by simple, floor-to-ceiling paneling, usually plain vertical or bead-edged planks. If the house was Dutch, the fireplace flue projected into the room, concealed by a massive hood. Decorative enhancements might include a few Delftware tiles, or in the case of the Dutch, a short decorative curtain that hung well above the fire pit.

By the second quarter of the 18th century, the fireplace had become the centerpiece of the main gathering room. Decorative paneling and other accents in the Georgian style were book-matched on either side of the opening, sometimes for the entire width of the wall.

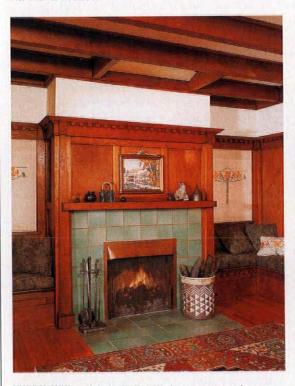
While fireplaces large enough to stable a cow continued to be popular well into the early 19th century, around 1795 Sir Benjamin Thompson—aka Count Rumford—began fiddling with the design of



FEDERAL fireplaces were known for beautiful and ornately carved mantels, like this one featuring pilasters, inset panels, and dentils. Note the Rumford firebox.



VICTORIAN excess brought fireplaces with elaborate overmantels—this mirrored version displays dishes—and lovely tile work in a range of hues in the surround.



BUNGALOWS and Arts & Crafts houses were known for their banquette-flanked hearths, often topped with copper hoods and faced with tile finished in earthy, mottled glazes.



COLONIAL REVIVIAL-era mantels were simplified version of Federal ones, with less ornate woodwork, like this ogee-and-reeded shelf. The firebox often was faced in plain stone.





Firebacks-metal shields that sit in the back of the firebox-can be beautiful, but their purpose is a practical one. "Firebacks increase the efficiency of an open fire by up to 50 percent," says Charles Nijman, who By reflecting heat into warmth long after the fire goes out, firebacks can make a difference when heating historic homes. They also help protect the back wall of the firebox. Make selections based on the style of your house. Early firebacks bore a simple edging, but popular in the 1600s (following European precedent), and later floral motifs. Classical houses call for patterns based in Greek design and mythology, while Arts & Crafts houses look best with nature-derived themes, like flowers.



the firebox. The result of his efforts is the basis for all open fireplaces today. Taller than it is wide and smaller and shallower than older styles, the Rumford fireplace has sharply angled covings on either side. The ingenious design throws more radiant heat into a room than its predecessors. Another key element is its narrow throat, which exhausts both smoke and air at an increased speed, acting as a check against backdrafts.

Full-relief fireplaces with mantels and surrounds finally emerged after the Revolutionary War. With decorative elements like reeding, swags, and star and shell accents, Federal and Greek Revival mantels are among the most evocative signatures of their respective styles.

By the mid-1800s, as the country industrialized and became more urban, households were burning coal rather than wood. Grates were smaller and held lumps of coal in iron baskets. Surrounds got a makeover, too: The new style was cast iron in a horseshoe-arch shape, embellished by the many decorative flourishes of the Rococo Revival style, which were easily captured by the casting process. As the Victorian age progressed, fireplaces became more ornate, LEFT: EARLY FIREPLACES WERE VERY WIDE AND DEEP, WHICH ALLOWED FOR MULTIPLE POTS TO BE COOKING SIMULTANEOUSLY, BUT ALSO CAUSED A LOT OF HEAT LOSS.

with overmantels and columns. Options included complete cast-iron combination fireplaces (the first inserts!) and fireplaces with decorative tiles running along the legs of the surround. Later, surrounds were trimmed with glazed lozenge-shaped tile in a host of colors.

There would soon be a backlash, of course: In the early 20th century, fireplaces and mantels became much simpler, with those in Colonial Revival houses harking back to the motifs popularized in the late 1700s and early 1800s, sometimes liberally mixing and matching elements like 1750s Georgian moldings with 1840s Greek Revival fluting. Surrounds were simply finished with brick or stone.

The back-to-nature movement spearheaded by Teddy Roosevelt and others had an effect, too: Many homes were treated to full-on fireplaces built of river rock or stone. This rustic style spilled over into the burgeoning Arts & Crafts movement, where materials from clinker brick to the more refined dressed stone and scenic art tile graced "modern" fireplaces.

Whether highly ornate or simple and rustic, a fireplace continues to be a source of warmth and comfort in the home—still one of the most desired elements in any period house today.

clean

4 METHODS FOR A SPIFFIER HEARTH

Over time, the decorative brick, tile, and stone used for the inverted U-shaped surround between the mantel and firebox are prone to soot buildup, staining, scratching, and pitting. Remove the buildup with a little know-how.

SOAP

For soot, start with a neutral pH soap, like lvory Liquid, mixed with warm water. (Avoid soaps with citrus or ammonia, which may etch surfaces). Use a stiff, natural-bristle (not wire!) brush to loosen grime. Repeat as necessary. Other suggestions that may work: scrubbing with an art gum eraser or applying Quick n Brite, a nontoxic, biodegradable cleaner.



SPIRITS Oily stains may come clean with a little paint thinner or mineral spirits.

decorate

As the heart of the home, the hearth is also a great place to express your personality. A range of accessories can add a fashionable or whimsical—twist.



< SUMMER COVER

A one-of-a-kind antique Rococo Revival fireplace cover will beautifully disguise your fireplace opening during warm weather. **Get It:** Cast iron fireplace cover, \$245, materialsunlimited.com

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Stow an evening's worth of logs on a forged-iron hearth rack. **Get It:** Log rack, \$124, enclume.com

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This Mission-style fireplace screen is a tour de force in wrought iron. **Get It:** Batchelder Peacock screen, \$3,200, bushereandson.com

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places with mantel scarves like this one inspired by European handkerchief linen. **Get It:** Heirloom mantel scarf, \$22-\$28, heritagelace.com

FIRE FRILL > Victorians decked fire-





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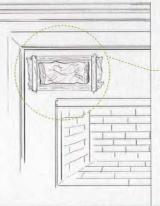
SANDPAPER

Etched and pitted marble, slate, or granite can be touched up with wet-dry sandpaper, progressing from rough (80- to 120-grit) to fine (320 or better). Follow up with buffing powder, then a stone-specific polish.

POULTICE

For deeper stains on stone mantels, apply a poultice. On vertical surfaces, the easiest medium is a ¼"-thick layer of paper towels soaked in a stain-specific solution.

- For soot, mix 1-2 parts bleach to 10 parts water.
- For organic stains, mix 1 part hydrogen peroxide to 5 parts water.



Cover the paper towel poultice with plastic wrap and tape in place for up to 24 hours. With luck, the stain will lift out of the surface. (You may need to do this more than once.)

maintain

Why You Need a Chimney Liner

The chimney's flue adds a protective layer that helps to keep noxious gases out of living spaces, mitigate heat transfer to combustibles, protect masonry from the corrosive byproducts of combustion, and prevent chimney fires. But over time, the flue's inner surface, or liner, can deteriorate or crack. When this happens, it's time to re-line the flue. While original chimney liners in many old houses were made of clay tiles, these are difficult to retrofit (you have to break through the chimney wall every few feet to gain access to the liner). An easier retrofit uses either a metal liner or one made of poured cement. Poured, or castin-place, cement liners (made by three companies: Supaflu, Golden Flue, Solid/ Flue) are made using either an inflatable form or a vibrating bell pushed down the chimney, around which a special concrete mixture is pumped and allowed to harden. While a handy homeowner can install a metal chimney liner, concrete liners always need to be professionally installed. Both types of liners have great results, however, and will last for decades.

> HOW CAST-IN-PLACE

LINERS ARE

MADE

FORM

The process uses either an inflatable bladder (top) or a vibrating bell (bottom) to form the new flue opening.

FILL

A concrete slurry is pumped around the form to create a new, impervious layer inside the existing chimney.

INSIDE

The concrete pour extends the entire length of the chimney.

upgrade

Modern inserts can make fireplaces operate more efficiently—they burn cleaner, throw more heat, are less polluting, and keep more warmth in the room (instead of escaping up the flue!). Today, they also come in an array of sizes and period-minded options that are a good fit for historic houses, as well as modern technology that can include remote starters, blowers, oxygen depletion sensors, and automatic shutoffs. They also can run on alternative fuels like pellets and cherry pits.



At just 11" deep, Valor's President easily fits the smallest spaces: valorfireplaces.com.

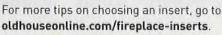


Lopi's Declaration wood insert has a five-sided convection chamber that throws 73,000 BTUs: lopistoves.com.



The Quinlan gas insert from Hearthstone has realistic-looking logs and sophisticated remote control features: hearthstonestoves.com.

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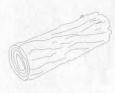


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top 10

FIREPLACE DOs & DON'Ts

Do inspect the concrete cap atop your chimney for defects. Even small cracks can funnel water, which will spall bricks and quickly cause structural damage to the entire chimney.



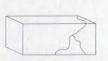
Do burn hardwoods like maple, ash, birch, and oak; they get hotter and produce less creosote than softwoods.

Do make sure your wood is seasoned (at least one year); it will burn better and leave less creosote residue.

Do choose a hefty fireback—the heavier it is, the longer it will radiate heat.



bo consider topping your chimney with a metal safety cap—it keeps animals out, and keeps rain off of the damper, which helps protect it from rust.



DON'T ignore cracked bricks inside the firebox they also can pose a fire hazard, so have them replaced by a certified mason.

DON'T live with a cracked chimney liner. Liners need to be in perfect condition for safe operation. If your liner is cracked, replace it immediately.



Do have your chimney cleaned once a year—more often if it sees heavy use. This eliminates soot and creosote buildup, which can catch fire.

DON'T choose a modern insert that will overwhelm an old room. If your room is small, look for models that give off no more than 30,000 BTUs.

DON'T try to install an insert or stove yourself—always hire a professional.

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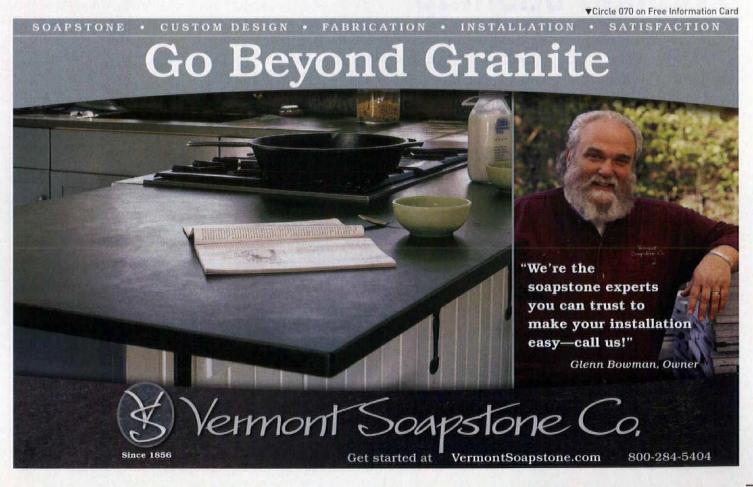
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French Polishing

Before the advent of clear spray finishes that impart a mirror-like gloss on fine furniture and musical instruments, the preferred method to achieve similar results was a technique known as French polishing. Originating in the 18th century, French polishing is the process of quickly wiping on multiple thin layers of shellac with a pad. The resulting finish yields a lustrous shine that accentuates the beauty of the grain. This technique also is used to rejuvenate original finishes on antiques and in some cases built-in furniture, too, building on top of the existing varnish or shellac without compromising the patina. **By Dan Cooper**

PUMINT AUGUSTICAL CONSCIENCES

BEFORE YOU START

Shellac's solvent and carrier is denatured alcohol, so work in a well-ventilated area and wear a respirator for extra protection. Disposable gloves are a good idea for newbies who might be a little messier in their technique. The piece you're polishing should be clean, dry, and finely sanded with 320-grit emery paper and, if desired, stained. When sprucing up an existing antique finish, make sure that all wax, polish, and dirt have been removed by wiping down the surface with mineral spirits, letting this dry thoroughly, and then removing any subsequent residue.

MATERIALS

PROTECTIVE GEAR

- □ Respirator
- 🗆 Disposable gloves

TOOLS & SUPPLIES

- 🗆 Extra-virgin olive oil
- Denatured alcohol
- Orange shellac flakes
- Squirt bottles to mix the shellac
- Eye-dropper or condiment bottle for the olive oil
- FFFF pumice in a salt shaker
- Several 6" x 6" squares of clean cotton, such as cut from a T-shirt
- Cotton balls, wool, or gauze to form a compact sphere about the size of a golf ball
- Hard paste wax (like carnauba)

For a superior finish, mix your own shellac by dissolving shellac flakes in alcohol. You can buy the flakes from specialty woodworking stores; follow the instructions for 1- and 2-pound cuts.







THE

TIP





STEP 1

Make your pad by placing the golf-ball-sized wad of gauze, wool, or cotton balls in the center of a cotton square [1a]. Squirt a small shot of very thin shellac (either 1-poundcut shellac or fresh pre-mixed shellac diluted with alcohol) onto the wad-don't drench it!-and gather the corners up to surround the wet ball [1b]. Hold the corners the same way when completing the subsequent steps. Next, place a drop or two of olive oil on the surface of the pad where it will come in contact with the furniture.

STEP 2

Use the pad to apply the previously mentioned 1-pound-cut shellac in a sealer coat. Keep the pad moving in a circular or figure-eight motion. When you approach the outer edge of a surface, lift the pad off as you're moving it—don't stop abruptly on the surface, as this can cause shellac build-up and blotching. Wait a couple of minutes for this coat to dry, and repeat. Do this step over the entire surface a total of three times.

STEP 3

On new finishes only, fill the pores. Open-pored woods such as mahogany and walnut need their pores filled with super-fine pumice after the sealer coats have been applied. Oak, which has extremely deep pores, should be filled prior to the sealer coat with a commercial pore filler available at specialty stores. Make a new pad and lightly dampen it with alcohol, then sprinkle some fine pumice on the surface. Buff this into the pores of the wood in a circular motion, trying not to move parallel to the grain, which will drag the pumice out of the pores.

STEP 4

Apply multiple coats of 2-poundcut shellac over six to eight sessions using the technique outlined in Step 2. If you feel the pad start to "grab" on the surface, add a drop of olive oil. If you notice you've missed a spot more than 30 seconds after you've applied the finish, fix it on the next coat. At the end of each session, put a small amount of pure alcohol on the wad and lightly buff off any oil streaks. Wait at least an hour between each session. When the finish is finally built up, sand with 1200-grit emery paper and wipe off any residue, then rub in a hard paste wax (shown above).





Power Screwdrivers By Michael Springer

The full-size cordless drill/driver is a toolbox mainstay—but it's not the best tool for the smallest jobs around the house. Common cordless drills are often too strong and unwieldy for tasks that require a light touch, such as installing switchplates, attaching cabinet pulls, and screwing electrical devices into their boxes. That's where the cordless "stick" driver comes in.

All of these one-pound wonders have similar basic features and functionality, like bit holders that fit ¹/4" hex-shank screwdriver and drill bits, and removable lithium-ion battery packs. And all can be used in either pistol-grip or inline configuration for maximum versatility in tight spaces. Other common features include clutch rings that can be set to regulate torque output and switch lock-outs that prevent unintentional operation.

Premium features to look for in a stick driver include a precision action clutch that shuts the motor off at a preset torque instead of a friction clutch that slips, a one-handed snapin bit holder, a battery fuel gauge, and a built-in headlight.

None of these diminutive drivers will replace your full-size cordless drill/driver, but they're a great way to bring finesse to your toolbox.



Speed Control

For most of the tools tested here, high gear may be best for quickly backing out fasteners, but low gear provides the best control and highest torque for driving them. You'll have to use low gear to muscle screws into wood with these tools. The variable-speed DeWalt, however, has the most torque at its highest rpm. Use the clutch to dial in your desired torque, but beware—even the lowest setting can crack plastic switchplates. Built-in spindle locks let stick drivers be used like manual screwdrivers to finish off fasteners by hand. -*Michael Springer*



More on the iPad

Get more tips on using the DeWalt gyroscopic screwdriver in our iPad edition. oldhouseonline.com/digital

HOW TO USE IT



The pistol grip should be the default, but switch to the inline form for maximum reach in tight spaces. Adjust the clutch down or hold on tight: In drill mode or at high clutch settings, the tool can be easily wrested from your grip when the fastener seats.



Headlights can help in dark corners or when the power is shut off, as with electrical installation jobs.



Dialing the clutch ring to a higher number cranks up the torque output. The maximum setting (drill mode) bypasses the clutch and is usually marked with a drill bit icon.

Head to Head

OVERALL, OUR TESTERS WERE IMPRESSED WITH THESE DRIVERS' POWER AND LONG BATTERY LIFE—THE DIFFERENCE CAME DOWN TO SPECIAL FEATURES.



Testers favored the Hitachi for electrical-box work, thanks to its bright headlight controlled by a convenient push-button switch in the handle. However, a sticky clutch ring and awkward inline grip left some frustrated. Still, with a reasonable amount of power, an easy switch between pistol and inline grip, a two-battery kit, and a price point that's well below the other drivers tested, the Hitachi is a good entrylevel tool.

Get It: \$49 (2 batteries). lowes.com



MILWAUKEE 4-VOLT

While not feature-rich (it's the only driver tested that doesn't come with a headlight or carrying case), the Milwaukee nonetheless earned high marks for power-beating out even the higher-voltage DeWalt-and a slim design that fits easily in tight spaces. "The extra power is nice for when you're working in a crawl space or attic and some other task pops up," said DIYer Jude Herr. Testers also praised the built-in battery gauge, push-in bit holder, and precision clutch.

Get It: \$99 (1 battery), milwaukee tool.com



DEWALT 8-VOLT GYROSCOPIC

The DeWalt's gyroscopic technology, which allows you to control the driver's speed by twisting your wrist, was a mixed bag for our testers. Some loved it once they got over the initial learning curve ("It feels less like a tool and more like an extension of my hand," said DIYer Juan Aviles), but others just couldn't get used to it. However, all agreed that the wrist-twisting action had its pros and cons: While it makes it easier to control speed with one hand, it's also cumbersome to use in tight spaces.

Get It: \$89 (1 battery), dewalt.com

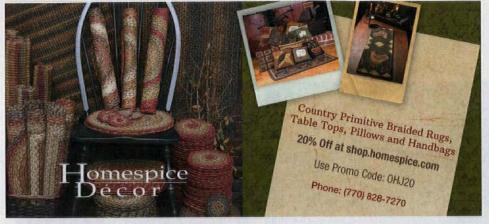


PANASONIC 3.6-VOLT

With its molded handle, the Panasonic driver got high praise for ergonomics ("It fit my hand best, and all the controls were accessible and easy to use," said contractor Jerry Garner), as well as its responsive trigger and a two-battery pack that helps eliminate downtime. However, it was the least powerful driver of the bunch, and a few testers also dinged it for the hard-to-read black-on-black numbers on the clutch ring.

Get It: \$169.99 (2 batteries), panasonic.com

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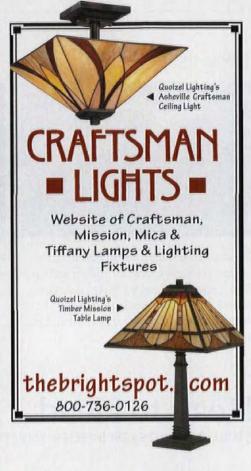


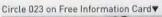
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Get a Guest-Worthy Entry

Add some quick decorative pizzazz and ensure that your stairs are safe with these hands-on projects.



Boring plastic or plain metal switchplates are standard fare in many old houses. Swapping them out for ones more attuned to your architecture can quickly boost a room's wow factor—such small, subtle changes really add to the overall appeal. Best of all, all you need is a screwdriver! (Check out page 54 for screwdrivers that will make the task easier.) For bungalows and Arts & Crafts houses, anything made of clay, wood, or hand-hammered metal is a good choice.

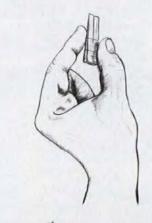


FROM TOP: COPPER FROM JDRS CRAFTSMAN.COM, CERAMIC FROM CLAYSQUARED.COM, CAST BRASS FROM HOAH.BIZ



Secure a wobbly spindle

Sooner or later, all staircases will develop a case of the wobbly spindle. If not repaired, the problem will worsen and can become a hazard. (Spindles can eventually come undone, and allow a child or animal to slip through.)



STEP 1

Locate the wobbly spindle, and examine the area where it joins the staircase to determine where the extra space lies—you'll find a small gap on one side. Most of the time, the problem area will be where the spindle connects beneath the stair rail, but it sometimes can be where the spindle meets the stair tread. Next, take a shim and trim or break it at a size that approximates the gap. Then, apply wood glue to the narrow end of the shim and firmly force it into the space. Don't worry about any excess.

STEP 2

Allow the glue to dry completely (follow manufacturer's instructions). Then, use a box-cutter or utility knife to cut off the excess material as close to the rail as possible. Work slowly and carefully, so as not to mark up the spindle or the handrail. When you're done, the shim will be securely in place, and so will the spindle.



Install a wallpaper frieze

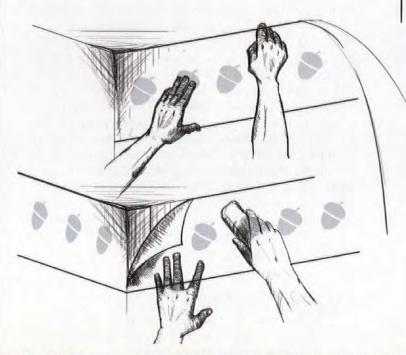
Entryways can go from somber to spectacular with the addition of a frieze. Hung at the top of the wall, in the area above the picture rail or high wainscot, friezes are appropriate for both Arts & Crafts and Victorian houses. Start by choosing a paper that fits the style of your house-Iolanthe, a ca. 1897 C.F.A. Voysey print from off typically won't be noticeable if you hang Trustworth Studios (right), is the perfect addition to a range of bungalows and Arts & Crafts houses. Also, its monochromatic top edge is forgiving on uneven ceilings-one of the biggest issues in old houses.

To account for a crooked ceiling, first determine how out-of-level it is by using a laser level (or an old-fashioned 4' level) to create a straight line, and a tape measure to determine the distance from the ceiling. Retired paperhanger Joe Maurer of Rochester, New York, says ceilings up to 3/4" the paper flush with the ceiling (although he suggests taping up a large section first to be sure it looks right). Above that measurement, you're better off measuring down from the lowest point to hang the paper.

BUY **ENOUGH PAPER**

MORE THAN 3/4" OFF: LOWER IT >

Once you've determined the ceiling's lowest point, use a tape measure to mark from there to the bottom edge of the frieze around the room. Use a level to check this point, and dot it as you go to ensure that you install the bottom edge level. Start in the corner, but align the bottom edge with your markings instead of the top. Note: The gap between the frieze and the ceiling will be less prominent if the wall color there matches that on the ceiling, so repaint this strip if needed before hanging the paper.





< FOR CEILINGS 3/4" OFF OR LESS: HANG FLUSH

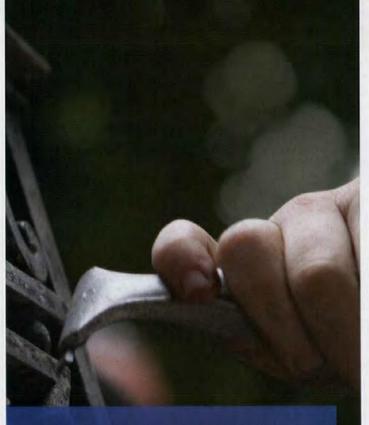
Begin in the least prominent corner (the one behind you when you walk into the entry). Follow the paper manufacturer's instructions (whether pasting or wetting), align the paper closely to the ceiling and corner, and move deftly around the room to the right.

When you get to the next corner, overlap it by about 1/2". When you reach the final corner, you should be able to pull up the starting edge and place the wrap beneath it for a clean finish. (Pre-pasted paper will stay wet and workable for about an hour.)



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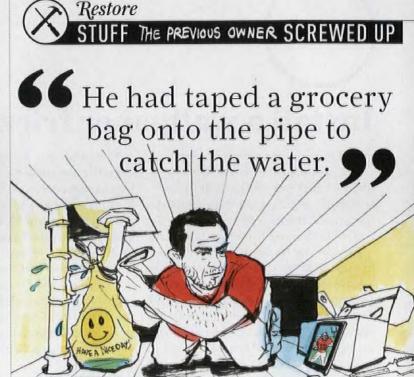
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Our bathtub drain was leaking into the crawl space below. While I was down there preparing for our plumber to come fix a radiator pipe, I discovered that the previous owner (who also happened to be a plumber) had taped a plastic grocery bag onto the pipe to "catch" the water. *—Cbris Abearn*

THE FIX

Well, it doesn't take a plumber to figure out that a plastic bag isn't the ideal solution for a leaky pipe. Plumbing leaks are one of those things you want to address right away with a permanent solution before they cause additional damage (like flooding, rot, and mold, just to name a few). The metal pipes common in old houses can develop leaks due to corrosion caused by drain-cleaning chemicals, says Joe Donia, a plumber in Cleveland, Ohio. If the pipe is fairly easy to reach (as in this case), he suggests replacing the leaky section with more modern, durable PVC, cutting out the old pipe with a reciprocating saw and attaching the new section with rubber couplings (such as those made by Fernco). Just make sure your new length of pipe matches the size of the old one, Donia says, particularly if you have copper pipes, which tend to be a bit smaller than standard 11/2" PVC pipe. And of course, don't forget to turn off the water main before you start cutting through pipes!

Share Your Story!

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





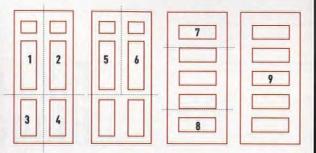
RECYCLED-DOOR FIREPLACE SURROUND

Without a surround, a fireplace might as well be naked. Paneled wood surrounds, which came into vogue during the mid-18th century, are a great fit for colonial-era houses. If your lack of woodworking prowess makes creating your own paneled surround from scratch a daunting prospect, try this shortcut that readers Greg and Mal Hotte engineered for their 1825 log cabin: combining salvaged panel doors and stock molding pieces to create an attractive, traditional surround.

THE COST

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how to make it

1. GATHER YOUR MATERIALS

You'll need two five-panel doors, two six-panel doors, brackets and crown molding for the mantel and overmantel, and baseboard molding to trim out the bottom. You'll also need enough 2x4s and plywood to build a base structure that you'll use to secure the doors and molding in place. If the doors have any paint on them, strip them (following lead-safe work practices outlined at epa.gov/ lead) before you start cutting and assembling.

2. BUILD THE PLYWOOD BASE

Build a frame out of 2x4s—Mal and Greg used the specs in the manual for their firebox, which they had professionally installed, to determine the size and clearances for their 84"w x 108"h x 20"d frame. Screw the frame to the wall, then cover it with 1" plywood, attaching it with screws.

3. MEASURE AND CUT

Use a circular saw to cut the doors to fit the frame. The top four panels of the six-panel doors, cut in half lengthwise, will become the surround's bottom corners. The bottom door panels, also cut in half lengthwise and turned sideways, will fit over the firebox. (Mal routed a small panel to bridge the gap between these two pieces.) One five-panel door will serve as the front of the overmantel; two panels from the remaining fivepanel door will become the overmantel's sides (see diagram above).

4. ASSEMBLE THE SURROUND

Apply construction adhesive to the back of the door sections and screw them to the plywood base. Then attach the molding pieces and brackets with wood glue and 16-gauge finish nails. Patch any screw, nail, or doorknob holes with wood filler, and fill gaps between the pieces with caulk. Once the caulk and wood filler have dried completely, you can prime and paint the surround.

More Online

See in-process photos from this project at **oldhouseonline.com**.





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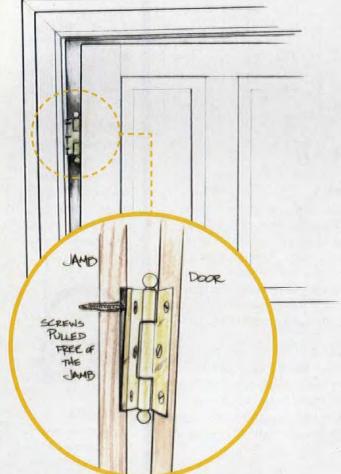
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Fix Loose Hinge Screws

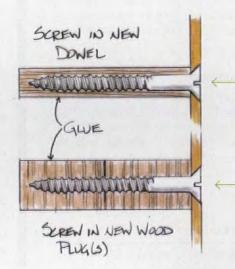
It's not uncommon for the screws that hold the hinges on heavy doors to work themselves loose, causing the door to tilt. When this happens, there are several courses of action—some better than others. **By Ray Tschoepe**



WRONG WAY

USE A TOOTHPICK AS FILLER

One of the most common solutions is to find a way to fill the holes so the same screws can be reinserted, but grip more tightly. Common fillers include toothpicks, steel wool, bits of sheet metal-you name it, anything that can be stuffed into the holes to make them smaller. These fillers will actually tighten the screw-but just for a little while. Eventually the friction bond between the filler and the wall of the screw hole fails, and the screws will start wobbling once again.



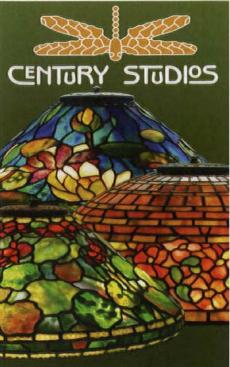
RIGHT WAY

PLUG THE HOLE WITH A DOWEL

For a more permanent fix, enlarge the holes to accommodate a piece of wooden dowel. Glue the snugly fitted dowel into position, then trim it flush with the surface of the wood using a saw or sharp chisel. You can then re-drill the screw hole and insert the original screw, which will function reliably for a long time. Since this method drills into the end grain on the dowel, however, it may strip on particularly heavy doors. In this case, plugs are the way to go. You can buy them, or make your own using a plug cutter from your local hardware store. Either way, you'll need to enlarge the holes to accommodate them and then glue them in place as you would with a dowel. The advantage of plugs is that their grain pattern mimics the orientation of the original jamb, so the screw will hold tight for many decades.

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-Peter K. Johnston, Mukwonago, Wisconsin



Whether it's fir or pine, beaded board darkens over time from exposure to sunlight. Although your old beadboard may not have been stained, it probably had a clear finish at first—I'm guessing shellac. You can use shellac on new wood, then let time darken the wood. (You'll begin to see a difference in just a year or two.) Or you can try staining the new wood to approximate the color of the old, finishing with pale shellac or a urethane varnish. On scraps of the new wood, test different colors of stain, perhaps using a lighter color in multiple applications. Shellac is made from the sappy excretions of lac bugs. A versatile and renewable finish, shellac (sold as dried flakes to be dissolved in denatured ethyl alcohol before use) is available in colors ranging from almost clear to dark brown (called "garnet"), with amber and orange in-between. Orange shellac was commonly used in the late 19th and 20th centuries; it gives softwood that desirable orange-gold color. You can use orange shellac (over wood stain or not), or choose a darker shellac to match the old wood. I don't recommend combination stain/varnish products for this use.



We want our new tin ceiling to keep the metallic look, but we don't know what finish to use. The manufacturer recommends paint, but we'd rather not!

New York, New York

Have a Question?

Ask Patricia at ppoore@aimmedia.com

A popular look these days, especially in restaurants, but it's a little bit ironic: Those ceilings were supposed to look like costly decorative plaster—not stamped metal! Today's "tin" ceilings are made of a steel alloy that rusts, so you do need to protect yours. Before installation, wipe down the metal with mineral spirits or turpentine to remove oily factory residue. (Wear gloves the edges are sharp.) After installation, you have two options: (1) a clear polyurethane or acrylic finish that's compatible with steel; (2) a metallic paint over appropriate primer. Experiment on a scrap of metal to make sure adhesion is good and that you like the look.

Patricia Poore is Editor Emeritus of Old House Journal.

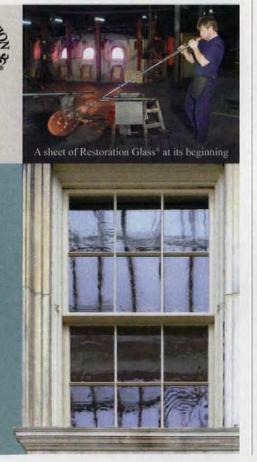
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American Restoration Tile	40, 88 006	Ephraim Faience Pottery	96	Old Fashioned Milk Paint Co.	50, 92 045	Trustworth Studios	57 067
Americana	75 021	Exhausto	79 025	Old Village Paint Colors	IBC 046		87
Ann Wallace	79, 88 007	Franklin Sensors	901026	Osborne Wood Products	81, 92 047	Unico, Inc.	34, 94 068
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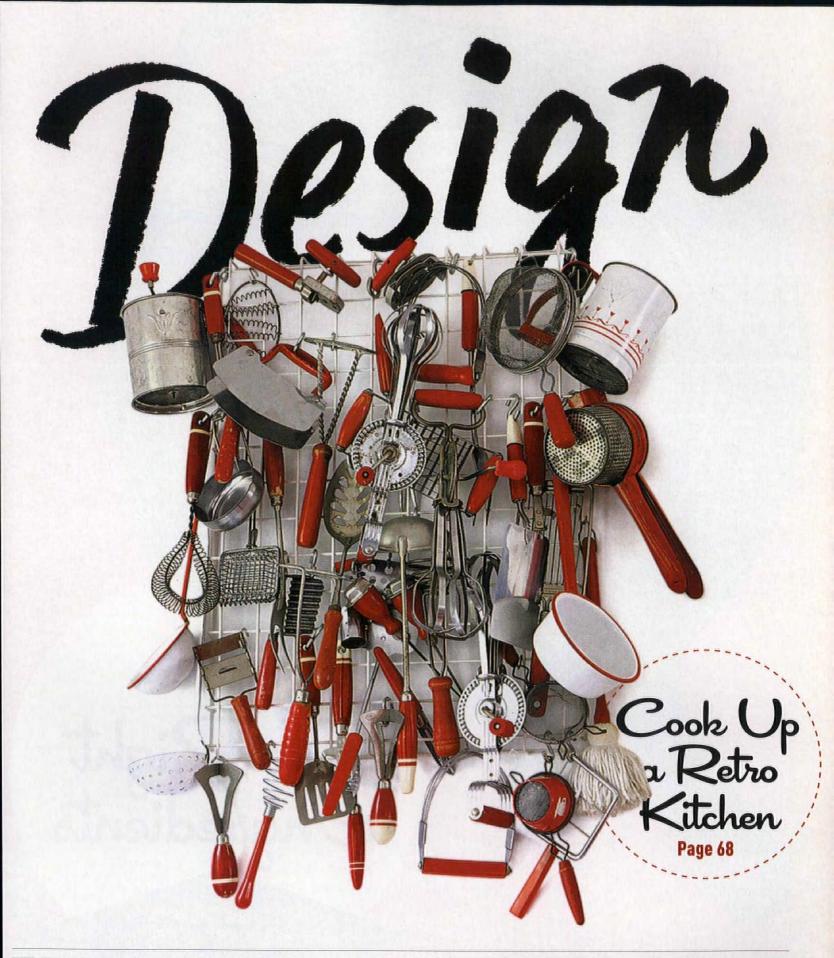
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The Right Ongredients

HOW TO CONJURE UP THE 1940s IN A KITCHEN THAT FUNCTIONS FOR TODAY.

Story by Donna Pizzi Photos by Blackstone Edge Studios The second s





years ago, the owner of a 1911 Craftsman house bought some vintage cabinets off Craigslist, intending to make over the 1970s kitchen she'd inherited. Because she never found a contractor

BEFORE

who would agree to work with them, the cabinets sat in the garage, gathering dust.

Then, "one of the nasty, dark 1970s cabinet doors fell off its hinges, and there was nothing but crumbling particleboard to hinge it back into," the owner says. "I'd reached a tipping

point." Time to either sell the cabinets or undertake a whole-kitchen remodel—or sell the house. Although she was reluctant to spend a lot of money on the remodeling, she knew that the current kitchen was hurting the value of the otherwise well-maintained house.

rwe

A self-described "old-house geek," this homeowner had joined the education committee of a local restoration group, where she met Karla Pearlstein, a professional restoration consultant. She asked Karla if she wanted to buy the Craigslist cabinets for a client's project.

Karla determined that the cabinets had come from a 1940s-era kitchen, based on their simple plywood doors. "I told her that I would not buy them," Karla says, "but instead she should keep them, and together we could create a fabulous kitchen for her house."

The homeowner admits she had no concept in mind, no idea how to proceed. But Karla assured her that they could work together and make it happen. Karla also brought in Mike Edeen of Artisan Woodworks, a contractor with whom she'd worked for more than a decade. "He has a thorough knowledge of period design," Karla says. "I knew he could work with the vintage cabinets."



1. The owner and family helpers did the demolition and painting.

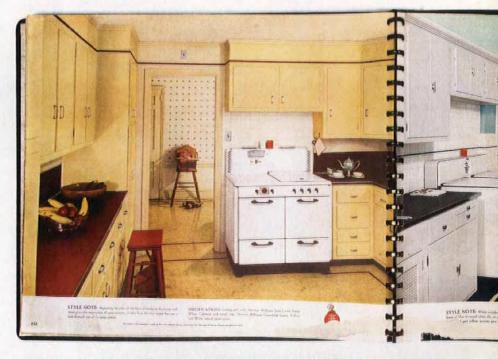
2. Some of the cabinets were purchased on Craigslist and refinished.

3. The new, retro-style Big Chill fridge was purchased as a "scratch and dent" unit at a discount.

4. Counters are covered with Marmoleum, left over from the floor.

5. Reproduction wallpaper was used only on an accent wall: big impact for little cost.

6. The handsome raised-panel door to the mudroom was a salvage find.



ABOVE: INSPIRATION CAME FROM THIS 1941 SHERWIN WILLIAMS STYLE GUIDE







ABOVE: SOME FAVORITE THINGS FROM THE OWNER'S CHILDHOOD SIT ON THE DISPLAY SHELF UNDER A CABINET TRIMMED IN A SCALLOP DETAIL BORROWED FROM THE CABINETS BOUGHT ON CRAIGSLIST.

FAR LEFT: THE BIG CHILL REFRIGERA-TOR, TUCKED INTO AN ALCOVE BUT NOT BUILT IN, ADDS TO THE RETRO LOOK.

LEFT: CABINETMAKER MIKE EDEEN SUGGEST-ED USING THE WASTED CORNER SPACE FOR AN INEXPENSIVE, OFF-THE-SHELF LAZY-SUSAN INSERT—RIGHT OUT OF THE '40s.



"Mike came over," adds the homeowner, "and I told him I was on a limited budget, and that I wanted to do some of the work myself. Starting with the demolition."

Mike explains that he "wanted to help her out, knowing other contractors had given her outrageous bids, and had insisted on using 'everything new." Over Thanksgiving weekend in 2011, the owner's two grown nephews removed the heinous old cabinets, the dropped ceiling, and the 1970s vinyl paneling. The next day, another family team took damaged drywall down to the studs.

As Mike's subcontractors installed insulation and new drywall, and adjusted the plumbing, Karla brought out a 1941 Sherwin Williams "Style Guide" that featured a bright yellow and red kitchen—colors the homeowner embraced wholeheartedly.

"I made new cabinet units to match the vintage ones," Mike explains, which filled out the run of cabinetry. Karla found the 1940s Bakelite hardware. She also located the 1940s Chambers gas stove through Liz Covey of Ruthie's Antiques in Chicago, and had it rebuilt locally. She talked the owner out of buying a vintage refrigerator, because their tiny freezers require frequent defrosting. Instead, she recommended looking for a discounted "scratch and dent" fridge made by Big Chill.

Leftover red Marmoleum flooring became the countertops, while the hollow-core door to the mudroom was replaced with a vintage one from a salvage shop. Postwar floral wallpaper from Bradbury & Bradbury is the final touch.

The homeowner says she was stunned that her new-old kitchen came in on a \$15,000 budget. "If I'd done this alone, it would have been laminate counters and white cabinets . . . what can I say? Thanks to Karla and Mike, I just love it!"

"It took a leap of faith for the homeowner to consider using wallpaper," recalls restoration guru Karla Pearlstein, "but now she absolutely loves this Bradbury & Bradbury Apple Betty postwar-era design."

Postwar Wallpaper

The sweet wallpaper and fabric designs of the 1940s came sandwiched between the urbane abstractions of Art Deco and the Atomic Age of the 1950s. If you don't remember this wallpaper from your own childhood. you've probably come across it stripping a wall. Roosters were wildly popular, as were other nostalgic farm motifs like orchard trees and vegetables. Repetitive geometric designs were rendered in bright colors like pink and turquoise or yellow with cornflower blue. Cherries or geraniums were superimposed on stripes and polka dots. Flower sprays, flowerpots, strawberries, and teapots were ubiquitous. A few of these wallpaper designs were bold and charming. Others are best forgotten!



1940s Style Today collectibles and more are now in reproduction.

 GLASS KNOBS and pulls of the Depression era to the 1940s add a period look and a pop of color. These are from Crown City Hardware: restoration.com.
 THROUGH-WALL FANS recall mid-century kitchens: Pull the chain or flip the switch when things get hot. In different shapes and grille patterns with colorful powder-coat finishes, from Laurelhurst Fan Co.: laurelhurstfancompany.com.
 RETRO WARES like fruit-themed placemats, ceramic novelties, and applegreen Jadeite dishware are among the fun things offered by Retro Redheads, which sells both vintage and reproduction products (the stock is always changing): retro-redheads.com.





ABOVE: EXTRA SPACE NEXT TO THE VINTAGE CABINETS BECAME A PERFECT CORNER FOR COOKBOOKS AND WINE STORAGE.

RIGHT: VINTAGE BAKELITE HARD-WARE IS FEATURED ON THE FAUX DRAW-ERS BUILT FOR THE DISHWASHER FRONT. RESOURCES

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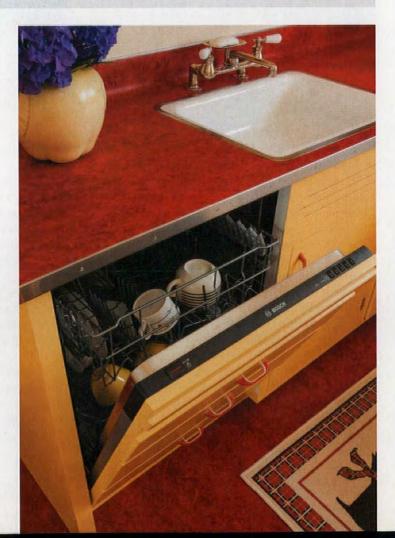
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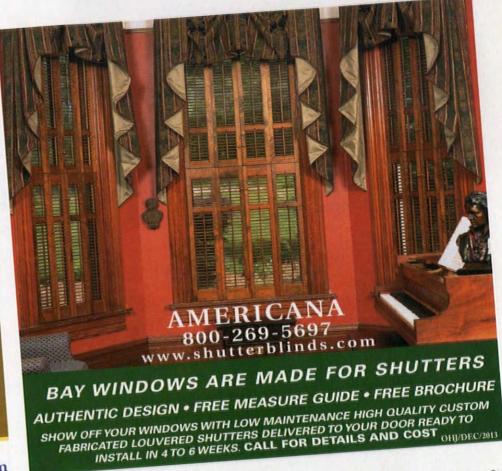
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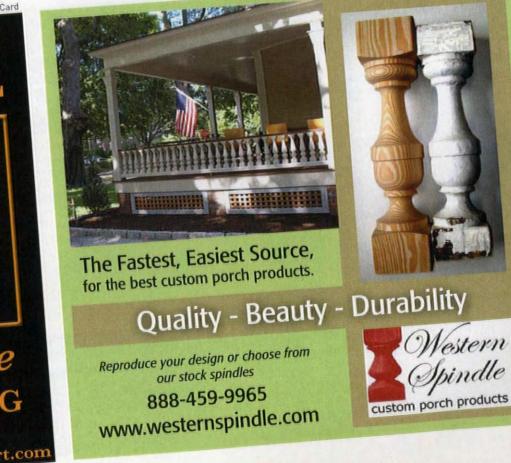
More Online

Find more mid-century kitchen inspiration on our "Retro Kitchens" board at **pinterest.com/oldhouseonline**.

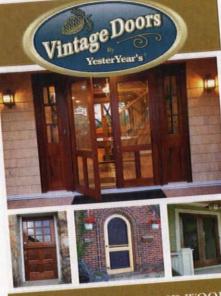




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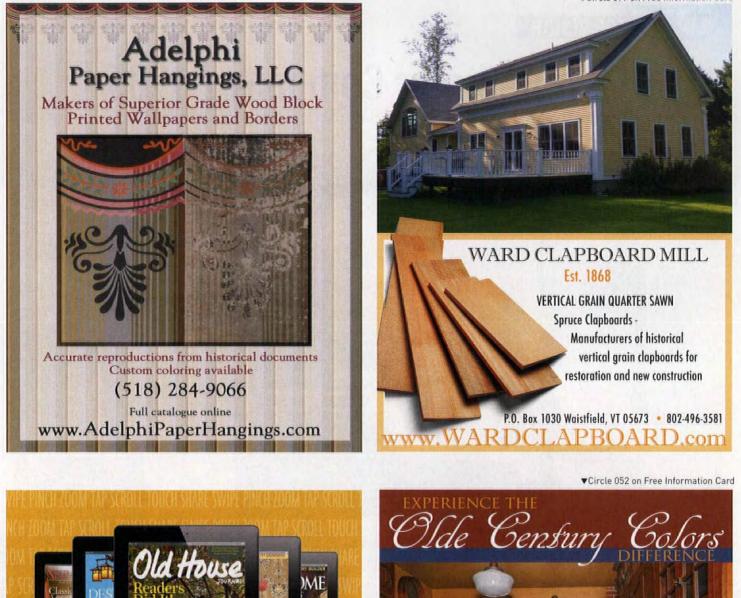
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In conjunction with the 40th anniversary of *Old House Journal*, we've launched a virtual design site: **OHJ Concept Additions**. The editors have partnered with respected architects to showcase additions to basic house forms, their styles running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

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American Radiator Company / 1905 A sweet Colonial Revival bedroom mixes 18th-century tradition with early 20th-century trends.



BEDSPREAD

78

The revival's heyday saw mass production of white candlewick bedspreads, based on earlier handmade originals. Get one today at winterthur store.com.

WALLPAPER

Wallcoverings took a romantic turn in the early 20th century, sporting pastel florals arranged into patterns like stripes or diamonds. Birgitta in white from Thibaut, \$49/ roll, thibautdesign.com



CHAIR

Revival rooms often were furnished with updates of colonial-era furniture styles like Chippendale and Queen Anne. Country Chippendale chair, \$1,950, lwcrossan.com



RADIATOR

Starting in the early 1900s, decorative painting was all the rage for radiators, designed to help them better blend into the room.

More Online

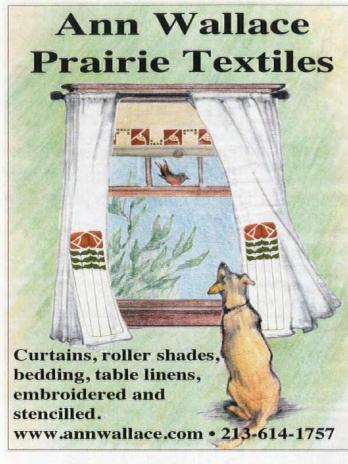
Learn how to paint your radiators at oldhouseonline.com/ painted-radiators.

RUG

Though early colonial floors were bare, the revival embraced the use of scattered area rugs. Mystigue 5' x 8' rug, \$390, surya.com

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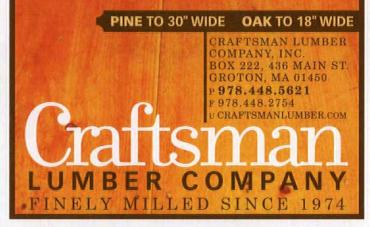
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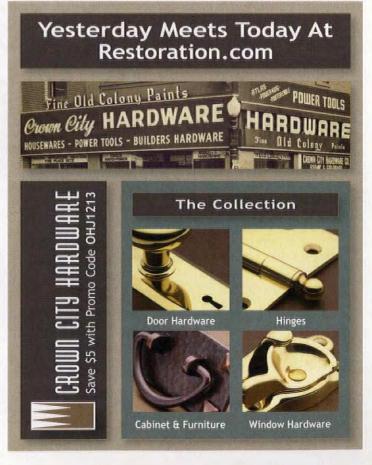
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Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.

5

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COLOR

So Last Century

Lighten up with a bevy of interior fixtures from the first half of the 20th century. By Mary Ellen Polson

1. NOUVEAU RICHE

With its mahogany bronze finish and amber mica shade, the Grenway inverted pendant is Art Nouveau by way of Arts & Crafts lamp-maker Dirk van Erp. \$290. Meyda Tiffany, (800) 222-4009, meyda.com

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2. DECO GLAM

Alabaster and brass with a French gold patina, this Art Deco sconce is an ideal hallway or fireplace accent. \$750.90. House of Antique Hardware, (888) 223-2545, hoah.biz

3. HOT WAX

This vintage electrified candle sconce with simulated drips and hand-painted details dates to the 1920s. \$695/pair. PW Vintage Lighting, (413) 644-9150, pwvintagelighting.com

4. WATERFALL OF LIGHTS

Cascade fixtures like this satin nickel beauty with cross-hatched holophane shades were the cat's meow for dining rooms around 1915. \$1,527.50. Turn of the Century Lighting, [888] 527-1825, toclighting.com

5. INDUSTRIAL CHIC

Inspired by early 20th-century factory lights, the porcelain enamel Ivanhoe Aero pendant works well over a kitchen island. \$164. Barn Light Electric, (800) 407-8784, barnlightelectric.com





66 Honey, does this dormer make my hip roof look fat? - Andy Streenz

DON'T

combine dormer styles and/or cladding treatments. While the center gable might be original, its shingles add to the confusion.

DO

follow original examples, like those on the house next door (which has an in-proportion dormer, vintage brackets and window designs, and unified cladding).

DORMERS have long been favored as a way to add space to bungalows, thanks to low-slung roofs and versatile attics that help facilitate expansion. But proportion is key: Shed dormers should have a roof pitch of at least 4:12 so they don't deviate too far from the slope of the existing roofline—and they shouldn't extend too wide, lest they appear to be swallowing the house whole.

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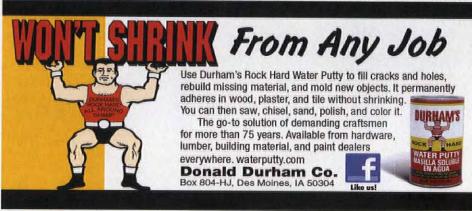


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Exterior Ornament

Façade embellishments are a time-honored way to make a house feel more welcoming. Here, Old World finishes add to the cozy cottage feel of a storybook 1920s Tudor house in Atlanta.

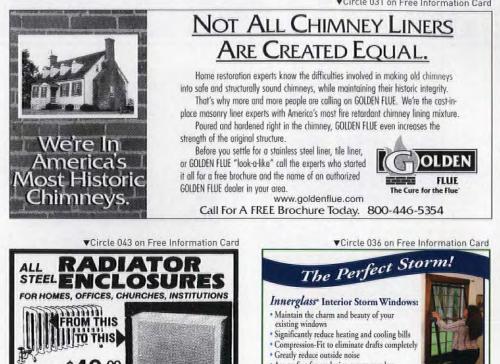
HALF TIMBERING

This decorative element, meant to mimic medieval timber framing, adds a European twist to about a third of all Tudor houses, usually on the second story and in gables.

DECORATIVE BRICKWORK Fancy bricklaying is another typical attention-getting technique. Here, tapestry bricks laid in an irregular starburst pattern around the windows draw eyes to the casements.

TEXTURED STUCCO

Stucco, a material English architect C.F.A. Voysey preferred on his early Arts & Crafts-imbued Tudors, gets a boost from the addition of a random textured pattern. ▼Circle 031 on Free Information Card



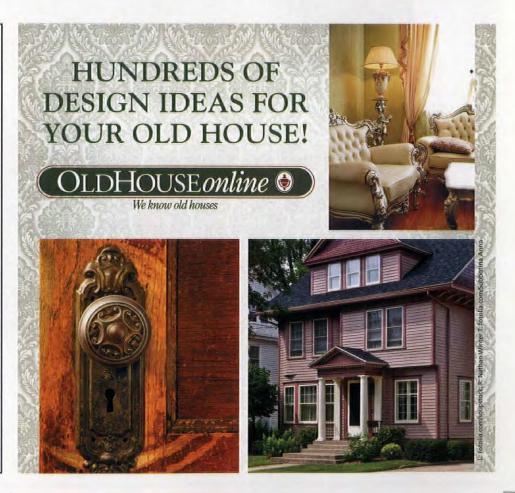
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