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COVER PHOTO BY PAUL HAKIMATA/FOTOLIA.COM. SEE STORY ON P. 48

From the Editor

From the moment

I bought my 1920s Colonial Revival house, the shutters were a topic of conversation. Old-house friends kept asking, "Are they operable?" "Of course," I'd respond knowing that's priority number one for any new installations. If you like the look of shutters, learn how to add them to your house in "Shutters, Open and Shut" (page 48). Because they add such a noticeable visual pop, be sure you approach them the right way.

Spring is a time for many outdoor projects, and this issue is focused on creating classic outdoor views, starting with gardens. Find great tactics for a Victorian garden in "A Cinderella Farmhouse" (page



24). Pergolas are another classic touch for vintage landscapes. Understanding how they should appear and what materials work best—will carry you far in making one of these timeless garden structures fit into your vintage yard. (See "Presenting the Pergola," page 72.)

Carpentry projects are always on my agenda for spring, too. Be inspired by homeowners who re-created exterior trim for their Victorian house (page 33), and learn to fix tragic woodwork mistakes (page 62). And of course, you'll need some sort of nailer to keep most carpentry projects moving smoothly, so don't forget to check out our readers' thoughts on battery-powered finish nailers. (See Field Tested, page 58.)

I've been spending more and more time on the road lately, and I really appreciate being able to take a digital copy of OHJ with me wherever I go. I can carry a whole year's worth with me on my iPad without adding any weight to my suitcase. Have you discovered our digital edition yet? It offers up many additional features like illustrative slideshows and interactive product information—and is also really fun to experience. Download it at **oldhouseonline.com/ohjdigital**.





A GOTHIC GEM

The Gothic Revival house from our December cover prompted designer Ann Shanks to share its striking resemblance to Highwic (above), which she recently helped to restore in New Zealand. Clearly A.J. Downing had farreaching influence. (And OHJ, too!)



ON TURNING 80

To celebrate its notable birthday, The Architectural Conservancy of Ontario has published the book 80 for 80, which outlines 80 significant preservation saves. The stories of these rescued gems will inspire you. Find it at arconserv.ca.



An old printer's typography tray

that I scored at a flea market.

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Wainscoting. I've been trying to talk my husband into putting it in our kitchen and dining room.

> WE ASKED: WHAT'S YOUR FAVORITE VINTAGE WALL ACCESSORY?

Old pendulum wall clocks—they have so much character and remind me of my late grandfather, who used to collect them.



PUBLISHER Peter H. Miller, Hon. AIA SALES DIRECTOR Heather Glynn Gniazdowski MARKTING MANAGER Eads Johnson WEB DEVELOPER Bay Tran ONLINE PRODUCER Josh Lewis

Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797. I finished some fir beadboard while I was pregnant, and the baby arrived with hair the color of orange shellac. Oops, I thought. Seriously, I still love my

hair the color of orange shellac. Oops, I thought. Seriously, I still love my mellow beadboard walls and ceilings.

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HEIRLOOM VARIETY Family history reigns in a gently updated 19th-century summer house. + IDEAS FOR COLONIAL REVIVAL BEDROOMS 24

A CINDERELLA FARMHOUSE Once dilapidated, a Folk Victorian homestead is lovingly revived. + DESIGNING A VICTORIAN GARDEN

38 SUCCESSI: A CONVERTED GRANGE HALL | 42 MY NEIGHBORHOOD: WHITLEY HEIGHTS IN L.A. | 44 WINDOW SHOPPING: STONE HOUSES



THE NEW KITCHEN WING, TO THE RIGHT OF THE ORIGINAL CAPE, BALANCES THE SUNROOM AT ITS OPPOSITE SIDE, EVEN BORROWING THE STEPPED PROFILE OF ITS DORMER.

Heirloom Variety A fifth-generation summer retreat in Maine becomes a year-round home.

Story by Bruce D. Snider / Photos by Brian Vanden Brink



Kim and Debbie Chatfield's detailed knowledge of their house goes back only to 1899, the year when Kim's greatgrandparents, Albert and Helen Chatfield, bought this saltwater farm as a summer retreat, but they can tell you virtually everything that's happened here since. LEFT: KIM'S GREAT-GRANDMOTHER ORDERED THE SETTEE IN THE PARLOR FRO MACY'S, THE BOOKCASE FROM A LOCAL CABINETMAKER. THE WALL SCONCES, ORIGINALLY OIL-LIT, ALSO DATE TO HER ERA. BELOW: KIM SANDED AND REFIN-ISHED THE STAIR HALL'S TURN-OF-THE-CENTURY LINOLEUM FLOOR. THE WALL PAPER IS A CLOSE MATCH FOR THE ORIGINAL FLOCKED MATERIAL.



They know the source of the settee that's graced the parlor, upholstery intact, for five generations (Macy's); when the 1895 Baldwin grand piano was moved into the "new" sunroom (1923); and the provenance of each of Great-Grandmother's silk fans, which hang, framed, beside the cabinet that holds her Canton china set.

Debbie is an interior designer, and her husband, retired from the restaurant business, has had considerable experience in renovating old buildings. But their clarity of memory in this case is largely the work of Kim's great-grandmother, a formidable hostess and inveterate documentarian of family life whose personality still resonates within these walls. As a result of her example, this house—a once-simple Cape expanded and spruced up in genteel neo-colonial style—has spent the past century in the care of a family that clearly cherishes its history. When Debbie and Kim updated the old summer place to serve as their year-round home, they paid

A FRINGED CHANDELIER, ORIGINAL TO THE HOUSE, HANGS OVER THE ANTIQUE FRENCH DINING TABLE. KIM'S GREAT-GRANDMOTHER HAD THE CHINA CABINET BUILT WITH A REMOVABLE FRONT PANEL TO HIDE ITS CON-TENTS WHEN THE HOUSE WAS UNOCCUPIED.

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homage to that history by preserving the house in a form that the matriarch would instantly recognize.

"This is probably an 1860 farmhouse," says Kim, touring the original Cape that forms the core of the building, "and it was probably four rooms down and four rooms up." After moving the building to its current site, Kim's great-grandparents consolidated the first floor into two spaces—the dining room at the south and parlor at the north—and added a kitchen ell off the dining room. The 1923 sunroom extends to the north, stepping down from the parlor to gain a more generous ceiling height.

Crossing the center hall's burnished, 100-year-old linoleum (elbow grease courtesy of Kim), we enter the dining room. "And this," Debbie emphasizes, "is the original dining room." With the exception of the fireplace that Great-Grandmother replaced with the china cabinet, "it's always been exactly like this." To illustrate the point, Kim produces a sheaf of 8x10 photographs shot professionally in 1905. Neither the dining room nor the parlor seems to have aged a day.

Not surprisingly, the kitchen ell was left out of the photo shoot. "That was mostly for staff and [cooking], so there were tiny rooms with no view," Debbie says. By the time she and Kim took possession of the house, she adds, "it had also developed a serious mold issue." So while the rest of the building got new insulation,





windows, wiring, and a geothermal heating and cooling system, the ell got the heave-ho. In its place stands a new wing with a mudroom, kitchen, and family room on the ground floor and a master bath and dressing room above. An enclosed breezeway links the mudroom to a barnlike garage with a guest studio on its second floor.

Before contractor Richard Lane took a chainsaw to the old structure, though, the Chatfields and architects Meg Barclay and John Scholtz salvaged its cabinetry, plumbing fixtures, doors, and hardware. "Everything we could, we upcycled," says Debbie, who acted as the designer on the project. A cabinet door with an unusual pattern of glass panes gives the new kitchen a tangible link to its predecessor. Nine zinc-lined doors from the old outside-loading icebox (plus three new doors built to match) front the mudroom's recycling center and electronics cabinet. Two marble sink counters and a clawfoot tub went into the new master bath.

Where new material was required, the addition drew on the old house for period inspiration. The kitchen and family room's chestnut flooring, recycled from an old barn, is punctuated with authentic cut nails. The family room's double-hung windows follow the old house's twelve-over-one pattern, but with three extra panes in each upper sash, which drops the meeting rails below the room's sightlines. "There are something like 15 islands out there," Kim says, pointing toward the bay. Without that little adjustment in the windows' configuration, "you wouldn't see one."

TOP: KIM BUILT THE CROQUET-SET RACKS DECADES AGO. THE EQUIPMENT IS OF RECENT VINTAGE. LEFT: THE FIGURINES ON THE SUNROOM MANTEL, PROBABLY FROM INDIA, WERE SOUVENIRS OF ONE OF GREAT-GRANDFATHER'S FREQUENT TRIPS ABROAD.

THE PORCH'S WICKER CHAIRS, MADE BY LOCAL CRAFTSPEOPLE ON MAINE'S MT. DESERT ISLAND, WEAR THE SAME BLUE THAT HAS GRACED THE HOUSE'S OUTDOOR FURNITURE FOR MORE THAN A CENTURY.

11



Old and in the Way

The breezeway that links the Chatfields' kitchen wing with their garage creates other linkages as well: between the property's dooryard and its water view, between indoors and outdoors, and between the building's present and its past. Glazed panels that once enclosed the house's back porch—plus several more built to match—slide on overhead tracks, allowing the room to adjust to the seasons. "We can open it up to 11' clear in the summer, and the breeze blows right through there," Kim says.

The bricks that cover the concrete-slab floor once lined a path that accommodated the iceman's deliveries. Bordered by substantial granite curbs and laid in a woven pattern that incorporates three different sizes of brick, the floor "looks as if it were built at the turn of the century and we came and built around it," Debbie says.

ABOVE: GLASS PANELS THAT ONCE PROTECTED THE BACK PORCH NOW EN-CLOSE THE NEW BREEZEWAY, RIGHT: THE WALKING PATH REUSES BRICK FROM EARLIER PATHS ON THE PROPERTY.



COLONIAL REVIVAL CABINETS

In the new kitchen, cabinetry by E.H. Fortner Woodworking draws on Colonial Revival motifs from the old house.

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The substantial kitchen island was inspired by an antique butcher's table Debbie saw in an English auction catalog.

BELOW: THE MASTER BEDROOM FEATURES A DISPLAY-NOOK MANTEL, ONE OF SEVERAL IN THE HOUSE. ABOVE THE MANTEL HANGS THE SCALLOP-SHELL ASSEMBLY "SPRUCE MOTH" BY MAINE ARTIST BRIAN WHITE. BOTTOM: THE HOUSE HAS GROWN OVER TIME, BUT THE ADDITIONS' SYMPATHY WITH THE ORIGINAL BUILDING MAKE IT DIFFICULT TO DISTINGUISH NEW FROM OLD. OPPOSITE: THE CHATFIELDS SHARE THEIR HOME WITH TWO POODLES AND A POT-BELLIED PIG. THEY REUSED DOORS SALVAGED FROM THE HOUSE'S ORIGINAL ICEBOX FOR THE MUDROOM'S RECYCLING CENTER AND ELECTRONICS CABINET.

19-

When it came to furnishings, Kim's great-grandmother left a trove of material to work with. "There are a lot of little things that we found, like tintypes of old relatives," Debbie says. "She was a historian, so she left notes of who they were, and sometimes the dates. She left copious notes on all the wallpapers—with swatches." The original mistress of the house also seems to have had a keen eye for space planning. "We have two doors [between each pair of adjacent rooms]," Debbie notes. "So when we have 80 or 100 people in this house, it flows beautifully." On such occasions, Kim says, "I always give a toast to my great-grandmother. Just before dinner, I say, 'I know you're in the room, and we're having a good time. Thank you.""

RESOURCES: ARCHITECT SCHOLZ & BARCLAY ARCHITECTURE, SCHOLZAND BARCLAY.COM GENERAL CONTRACTOR R.A. LANE CONSTRUCTION, (207) 236-4064 INTERIOR DESIGNER CHATFIELD DESIGN, CHATFIELDDESIGN.COM CHAIR FABRIC SWAN'S ISLAND COMPANY, SWANSISLANDCOMPANY.COM





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both large and dainty are sweetly nostalgic.

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Hooked, rag, and braided rugs, as well as needlepoints and flat-weaves, were revived; carpets including Aubussons and orientals also appeared. LEARN MORE

A BEDROOM CLASSIC

COLONIAL REVIVAL STYLE CREATES TIMELESS ROOMS WITH A WHIFF OF NOSTALGIA.



In houses of many eras, Colonial Revival is the default style for bedrooms, as it is for dining rooms. The approach has worked since the 1890s, when the Old Colonies style of McKim, Mead & White and others used the idiom in Shingle Style and Free Classic homes. You'll find sim-

ple, lighthearted bedrooms upstairs even when the parlor retains a late Victorian sensibility—or is fitted with sturdy oak woodwork in the Craftsman mode.

Bedrooms lend themselves to the sweetness and nostalgia inherent in Colonial Revival taste: the four-poster bed with its hand-quilted spread or netted canopy, dark mahogany furniture against a backdrop of very light trim. ("White" paint might be beige, ivory, or soft gray.) Revival furniture mostly takes cues from Georgian- and Federal-era design, but whether Queen Anne or Empire style, classically derived furniture is seen as wholly American and gender-neutral. Wallpaper features large or small floral patterns or sprigs, as well as stripes. Lighting often has a brass finish. By Patricia Poore



FOUR-POSTER BEDS Low or tall, Colonial-style beds have never gone out of style. Decorative finials include cannonball (shown) and pineapple.



BED COVERINGS

Whitework bedspreads (popular in the first half of the 19th century) were revived, and quilts are ubiquitous.



PAINTED FURNITURE Whether antique or an artisan-made reproduction, the painted chest is as iconic a piece as the wing chair.

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A Cinderella Farmhouse

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A COLUMN AND CONSTRUCTION

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Glenn and Connie McAlpin had strong motives for wanting to move to this unpromising house.

The falling-down structure wasn't just any 19thcentury Indiana farmhouse. A Folk Victorian with Queen Anne details, the house at Pleasant View Farm was built by Glenn's great-great-grandfather, so it was a family legacy. Plus, "We'd been living down the road, in a bungalow that we remuddled," Connie admits. "We wanted an opportunity to do another restoration, and this time do it right."

It was in the fall of 1990 that McAlpin cousins decided to sell the land—throwing in the house for free. The house had been rented out since 1958, and it was in tough shape. "The tenants stopped paying rent in 1980, and they trashed the place," Glenn says. "It reeked of old cigarette smoke, the walls were filthy and mold- and water-stained, and windows were broken. We spent days literally shoveling out junk, clothing, appliances, rotten food; one room was chock full of garbage that was never hauled away."

Connie had peeked into those windows. "I saw the woodwork," she remembers. She was smitten. The couple didn't have to fight for the house; no one else wanted it.

They faced structural issues. "You walked downhill in all the rooms because the floor joists were rotted," Glenn says. "They rotted because the gutters were gone." During the next two years, Glenn replaced the joists and most of the brick foundation. Thus began his old-house building education: "I dug down five feet to do the foundation, then went straight to the library for books on concrete and brick," he laughs.

While farming 600 acres, Glenn reroofed the house, and removed the failing plumbing, wiring, and flooring. In 1992, the family moved in. "We had no running water," Connie says. "Living conditions were so rough, our daughter lived with her grandparents for over a month . . . frankly, she could have stayed with them for a few years!"

Glenn replaced 15 windows and the transoms, laid new flooring, and replaced the exterior siding and the porch. He copied the new porch from an original photo of the house, replicating posts, trim, and lattice. Exterior trim and other wood ornaments are authentic, too: "Our daughter blew up old photos of the house, big enough so that I could see the details [to replicate them]." **BELOW, CLOCKWISE:** LIKE MOST OF THE ORIGINAL WOODWORK IN THE HOUSE, THE DINING ROOM'S FIREPLACE MANTEL HAD TO BE STRIPPED OF WHITE PAINT (OPPOSITE). ANTIQUES IN THE GOLD PARLOR INCLUDE A WHATNOT SHELF. IN THE REMODELED KITCHEN, THE ISLAND'S BASE MATCHES THE HOUSE'S ORIGINAL WAINSCOT. THE METAL CEILING IS FROM W.F. NORMAN.



THE MCALPIN FAMILY TREASURES THIS CA. 1900 PHOTOGRAPH OF THE FARMHOUSE AT PLEASANT VIEW FARM.

As for the interior trim, "Everything had been painted white," Glenn says. "It took Connie five years to strip and refinish the woodwork." They started by removing all the original trim and doors, labeling each piece by room and location, and stacking everything until it could be stripped.

Meanwhile, the McAlpins filled the house with period furniture and wallpaper. They spent five years acquiring authentic reproduction and vintage lighting fixtures. Today the house is most likely far better furnished than it ever was: Glenn says his ancestors didn't have access to Bradbury & Bradbury wallpapers, for example.

The floor plan is unchanged, but rooms on the main floor have been reallocated. The breakfast room, for example, was the original dining room. Today's dining room, with its handsome fireplace mantel stripped and refinished by Connie, was once the Victorian sitting room.

Over two decades, Glenn and Connie added a new family room and garage wing, bringing the overall size of the house to 3,250 square feet.

HISTORY OF A HOME

-

The house at Pleasant View Farm was built in 1895 by Glenn McAlpin's great-great-grandfather, on land that had been in the family since 1854. In a ca. 1900 photo of the house (above), Glenn's father's Aunt Bernice is a babe in arms. Bernice lived here until she was widowed in 1958, after which the house was rented for 30 years. Connie and Glenn hadn't seen themselves as historic preservationists—until they launched their "do it right" restoration of the family home. They became serious students of traditional house-building techniques as they repaired and added to the structure.

STAINED-GLASS TRANSOMS BY PETE BULLARD OF BROWN COUNTY ARTISANS ADD HEIGHT TO FRENCH DOORS THAT OPEN TOWARD THE VICTORIAN GARDEN, SHOWN ON PAGE 34.



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DECORATED CEILINGS

Embossed metal, beaded board, and lavish papered treatments

It's not just wallpaper that distinguishes the ceilings in this wonderful Victorian Revival interior. The kitchen (below) has a pressed metal ceiling that was embossed on original machines. The new side porch (page 32) has a soaring ceiling clad in beadboard. These traditional materials are still widely available, but modern substitutes are sometimes preferred, for DIY installation or when the ceiling needs to be suspended for ductwork. Beadboard is available in stable, paint-ready MDF sheets, for example. Decorative treatments are a cure for "popcorn" ceilings, too.





LIGHT FIXTURES IN THE HOUSE ARE REPRODUCTIONS FROM REJUVENATION AND A FEW VINTAGE PIECES. THE DOWNSTAIRS CEILINGS, EVERY ONE OF THEM EMBELLISHED, HAVE A HEIGHT OF 10°. OPPOSITE: FOR THE KITCHEN ADDITION, THE OWNER MADE WOODWORK TO MATCH ORIGINAL TRIM IN THE HOUSE.

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A FLOOR OF BRICK PAVERS AND A CEILING CLAD IN BEADED BOARD LEND TEXTURE TO THE NEW SIDE PORCH.

"We had no real kitchen until 2000," Connie recalls. "Just a fiberglass laundry tub for washing faces, brushing teeth, and doing dishes. A card table held a dish drainer. We knew this project would take a long time, and we were OK with that.

"There's something to be said for taking your time and not getting in a hurry," she continues. "Fewer mistakes are made if you have plenty of time to think things through. I also believe in doing it once and doing it right. [Before we added the kitchen], people would suggest I get some temporary cabinets. But why waste money when you'll tear it out and redo it? Use the laundry sink until you can do it right."

Contractors framed out the family room, but the McAlpins completed the rest of the work. Connie designed the new addition. In the kitchen (enlarged by sacrificing a small bathroom), she specified a massive granite-topped central island with a wood base that, like other new cabinets, matches the original wainscot in the house. Glenn duplicated the kitchen's original ⁷/₈"-thick wainscot for the adjacent family-room addition.

In 2000, Connie started to wallpaper, and hasn't stopped yet. "First I papered the walls, then the ceilings," she says. "Because I bought and applied paper as time and the budget allowed, it was a challenge to match ceiling papers to wallpaper that was already hung."

Now all of the downstairs ceilings, a generous 10' tall, are embellished with pattern. Papers are from Bradbury & Bradbury, Schumacher, and Jaima Brown Home. Connie says she plans to paper upstairs ceilings, too. "I might be done after that."

Some work is on its second round. "One of the first things we did was replace the front doors," Connie says. "But the glazing is failing and hardware isn't appropriate, so we're going to do it over."

Glenn gives credit to his wife for all the aesthetic elements of their home. "She should have been an interior designer," he says admiringly. For her part, Connie says her design knowledge came from studying countless magazines, including *Old House Journal*. "I eat, breathe, and sleep magazines," she says.

Besides Pleasant View Farm, the McAlpins own a 1904 American Foursquare inhabited by their daughter, as well as a third house looking for the right owners. It was Glenn's grandmother's uncle's house, "built of brick in 1868, never plumbed or wired. We are looking for someone who will treat the house with respect."

Connie laughs, "It seems that we've added Realtor to our list of job descriptions."



VICTORIAN WOOD TRIM

A home workshop made it possible to replicate trim.

Doing it right sent Glenn McAlpin to his workshop, where he rebuilt windows, doors, and transoms; replicated original wainscot and trim for the addition and for waterruined rooms; and built a lathe to turn new porch posts in mahogany. All the while, Glenn farmed 600 acres and went to his day job. He jokes that, now that he is retired, he has only two jobs: farming and working on the house.

Trying to buy new doors to replace the ruined ones prompted him to build architectural elements himself. "I found that new pre-hung doors are not worth bringing home," he says. "I bought poplar to make new frames and transoms. The originals were poplar, probably made from wood that grows behind the house.

"The biggest job of the whole project was making woodwork match," Glenn adds. "Once I had built the door frames, I bought ash and made all the trim, from the wainscot to the rosettes. Connie stained all the new woodwork—making the new ash match the old was very hard."

"It was trial and error," his wife says. "Sherwin-Williams helped."



The Owner's Victorian Garden

The garden was once as unpromising as the dilapidated house. But this owner dug in and soon had a vision that continues to evolve. By Patricia Poore

Twenty-odd years ago, Connie McAlpin was stripping the white paint slathered on their 19th-century woodwork. She had more fun creating her garden, a Victorian assemblage of garden rooms, ornaments, dry streambeds, and flowers. Three porches create transition zones. The gardens attract birds; husband Glenn keeps bees.

"I've been landscaping and planting since 1990," Connie says. Forty lightning-rod balls, set on copper or steel stakes, add whimsy. Glenn built the porches, pergolas, an iron arbor, and the birdhouses. He also plants the trees.



OLD-FASHIONED FLOWERS

"It's trial and error," Connie says of her plant selection. She relies on familiar perennials—allium, catmint, clematis, coneflower, columbine, evening primrose, foxglove, iris, lilies, Oriental poppies, rose campion, salvia, and sedum among them.
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VICTORIAN DESIGN INSPIRATION

Connie has relied on a collection of plant books and "literally hundreds of magazines: I keep them all," she says. She's also done research online, and takes inspiration from a beautiful local garden. The landscape design took cues from the house, especially the porches, and follows an axis from the rear door.



ABOVE: THE FLORIFEROUS GARDEN IS PUNCTU-ATED WITH WALKING PATHS, STATUARY, AND CONTAINERS, LIKE THIS ONE (AN OLD FIELD TILE) PLANTED WITH LANTANA.

RIGHT, TOP: THE REAR PORCH HAS A WEALTH OF VICTORIAN-STYLE WOODWORK THAT GLENN COPIED FROM THE ORIGINAL FRONT PORCH. ROSE CAMPION AND A BOSTON FERN ARE PLEASANTLY OLD-FASHIONED.

RIGHT, BOTTOM: A MORTARED WALKWAY OF GRANITE COBBLES AND BRICK PAVERS LEADS TO THE NEW SIDE PORCH. FIREGLOW JAPANESE MAPLES ADD TO THE COLOR TAPESTRY.





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BEFORE: THE TEMPLE-STYLE GREEK REVIVAL BUILDING HAD BEEN SHEATHED IN VINYL AND WAS LONG ABANDONED. AFTER: NEW WINDOWS WERE SET IN PANELS TO MIMIC ORIGINAL PROPORTIONS. STACKED STONE STEPS TOPPED WITH GRANITE SLABS REPLACED A CONCRETE PAD.

GREAT GRANGE

A handsome building in desperate need of rescue provides an open-plan interior. **By Bill Owens**

What's now our home was built as a church ca. 1800, then converted to a grange hall in 1938. It had been abandoned for years, its upper windows boarded over, when we found it and decided to make it a residence. It had been gutted on the inside when we bought the building. But we restored the exterior to its Greek Revival splendor.

My wife, Wendy, and I have no children and have always wanted a house with an open floor plan. The old grange is so large that fully half the space has been left open to the second story. Original timbers give the walls definition. We've furnished it with a wide mix of early American reproductions (including artisan-made furniture and textiles), some choice antiques, and contemporary items. Wendy collects yellow ware and salt-glazed jugs. On our previous old houses, we did most of the work ourselves. (We've restored five 18th-century homes as a hobby.) This job was so big we hired builder Tony Novak of Granville, Massachusetts. Because no plaster remained in the building (which had a tarp for a back wall and only half a floor when we bought it), we were able to add 8" of open-cell foam to the post-and-beam structure.

When we closed on the house, its exterior was sheathed in vinyl siding. We discovered that the deep cornices and wood siding were still underneath, most-



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ANTIQUE IN THE ENTRY AREA.

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ly in good condition. Framing revealed that the original windows spanned most of the two-story height on the sides of the house.

To re-create the scale of the old windows, we asked our builder to create a framework consisting of long vertical panels that paralleled each stacked pair of windows, with a square panel between them. The result, we believe, is an elegant solution that maintains the proportions of the exterior.

THE UNFITTED KITCHEN MIXES AN-TIQUES WITH MODERN APPLIANCES; COUNTERTOPS WERE MADE BY GREEN MOUNTAIN SOAPSTONE.





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NEOCLASSICAL VILLA

The original developer of Whitley Heights, H.J. Whitley, built this classical house for himself in the early 1920s. Although not strictly Spanish Colonial in style, like the rest of the neighborhood, it has Mediterranean features and holds a commanding view of Hollywood.

"This romantic enclave is not only my home, it is a sanctuary in the wild metropolis that is Los Angeles. A rich, colorful tapestry of inhabitants only adds to its European flavor and historical importance."

MARTYN LAWRENCE BULLARD

A CONSISTENT ARCHITECTURE

This Spanish Colonial style house has the troweled stucco walls, wood windows, and red tile roof that were mandated during development. These restrictions are still in place in the protected neighborhood.

MEDITERRANEAN HILL VILLAGE

RED TILE ROOF

A classic Spanish Colonial Revival house follows the slope of the hilly neighborhood, where winding streets and picturesque tiled roofs lured movie stars and film directors. With original hand-troweled stucco walls, this well-kept house is typical of Whitley Heights.

Mediterranean / Whitley Heights, Hollywood, California



The early Hollywood developer H.J. Whitley commissioned architect A.S. Barnes to design "a Mediterranean hill town" in 1918. Without a shred of modesty, Whitley then named his crown jewel after himself. Mostly finished by 1930, the neighborhood was near all the movie studios and became the

celebrity enclave of its time. Rudolph Valentino was an early resident, as were Carole Lombard, Carmen Miranda, and Maurice Chevalier. Neighborliness was encouraged, and a strong village-like sense of community prevails. Added to the National Register of Historic Places in 1982, and now a local Historic Preservation Overlay Zone, Whitley Heights ironically has more protections than many older places in America. Text by Annie Kelly / Photos by Tim Street-Porter

MODERNE

Though consistent in its white stucco and red tile roofs, the neighborhood is host to several house styles. This elegant Streamline Moderne example was built in the 1930s and retains many original details.

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ELEGANT ENTRY

The front door of Villa Swanson, currently owned by decorator Martyn Lawrence Bullard, opens onto a small landscaped courtyard. The 1926 Mediterranean-style house, with its large central ornamental window grille, was the home of actress Gloria Swanson and was later rented by writer William Faulkner.

COURTYARD HOME

This enigmatic Spanish Colonial Revival façade belies the substantial size of this home, built in 1926 by MGM art director Harry McAfee. On the second level, an exterior courtyard has a small swimming pool. A two-story round tower is at the rear.





KINGSTON, NY / \$395,000

Built before the Revolutionary War, the Dutch Colonial Gerret Van Keuren House has remained untouched for much of its history; a 1920s Colonial Revival restoration rejuvenated period woodwork and added reproduction 18th-century wallpaper and textiles.



LAMBERTVILLE, NJ / \$855,000

Built in 1712, Crown Charter Farm retains period features such as pegged oak flooring, dentil crown molding, and deep-set windows, plus a fieldstone smokehouse. Newer details include fireplace surrounds faced in antique Henry Mercer tiles.



NEWBURY, NH / \$359,000

Built as a retreat in 1942, this stone cottage has a knotty pine interior, a great room with a vaulted ceiling supported by tree beams, and a large riverrock fireplace.



LOWELL, MA / \$839,000

Constructed in the Richardsonian Romanesque style circa 1889, the Frederick Faulkner Castle in a National Register district is an eight-bedroom residence with a grand paneled entrance hall, seven fireplaces, a ballroom, and dressed and carved stonework on the exterior.

Set in Stone Whether they're fieldstone, river rock, or finely dressed ashlar, stone houses have eternal appeal. In styles both formal and vernacular, here are five for sale spanning the colonial era to World War II.



BLANDON, PA / \$495,000

This 18th-century Georgian built of local stone features deep-set six-over-nine sash windows with raised-panel shutters, two walkin fireplaces, random-width plank floors, exposed beamed ceilings, and sensitively restored woodwork. There's also a stone summer kitchen, springhouse, and bank barn on the property.

GOONLINE







shutters, OPEN AND SHUT

Not every historic house had shutters, but many need them to look their best.

BY MARY ELLEN POLSON

HELP! MY SHUTTERS ARE FALLING APART.

ORIGINAL SHUTTERS WON'T HOLD UP FOREVER, PARTICULARLY IF THEY HAVEN'T BEEN PROPERLY MAINTAINED. BUT EVEN ROTTING SHUTTERS CAN BE REVIVED BY DISASSEMBLING THEM, RE-CREATING MISSING PIECES, AND PUTTING THEM BACK TOGETHER. TO LEARN HOW IT'S DONE, GO TO OLDHOUSEONLINE.COM/ DETERIORATED-SHUTTERS.

ON A CA. 1860 ITALIANATE HOUSE IN CAPE MAY, NEW JERSEY, SHUTTERS ON EVERY FLOOR—EVEN TUCKED BETWEEN THE CORBELS—ADD TO THE CURB APPEAL.

The exterior shutter is a mainstay of houses built in America over the last three centuries, so the thinking goes. Versatile, architectural, and often a welcome color contrast to the façade, shutters can let in light and air, or be secured to

protect the house in bad weather. It might come as a surprise, though, to hear that many homes from the colonial period forward were not only built without shutters, they were never meant to have them.

The reason? Prior to 1890 or so, most homes had interior shutters. Before the invention of screens and air conditioning, interior shutters served much the same purpose as screens and storm windows do today. While it's possible to replace historical interior shutters with accurate period designs, another option for many house styles is to add fixed or operable exterior shutters.

So what's right for a given house? Very early houses (before 1750) rarely had outside shutters. Any that appear on the house may be later additions; truly old ones have obviously become part of the house's history, while those that are the wrong size or style should be replaced. Exterior shutters are often absent on Georgian style houses such as Drayton Hall (1738) near Charleston, South Carolina, a house famous for its intact interior shutters. Georgianera shutters are usually in the raised-panel style (see "Are You My Type?", page 52). While two vertical panels per shutter is typical, some may have three or even four, like the shutters on the 1765 Powel House in Philadelphia, which display four panels per shutter on the lower floors and three panels for the smaller windows on the third floor.

Shutters for Federal style houses (built ca. 1780–1820) continued in the same vein—present in some cases, absent in others. Raised-panel shutters are probably most common, although the more versatile louvered style appeared, too, usually on upper stories where privacy was less of a concern. In some instances, houses built without shutters got them later on in life. Boston's 1797 Otis House initially was devoid of shutters, but early 19th-century owners added louvered ones, which remained on the house until 1916. (As the headquarters of Historic New England, the house has since been restored to its original, shutter-free appearance.)

As house styles changed more frequently in the 19th century, the presence or absence of shutters depended in large part on geo-

TOP 10 SHUTTER MISTAKES

1. TOO SMALL. Whether operable or not, shutters must always be wide enough to cover the entire window when closed.

3. MISPOSITIONED HARDWARE. Shutter dogs belong on the sides or at the bottom of the window, not directly in the center.

5. A "FLAT" APPEARANCE. Improperly mounted shutters lack depth and shadows.

6. MISMATCHED SHAPES. If you have an arched window, your shutters must arch to match it. 2. TOO LARGE. Shutters that overshoot the top and bottom of the window look silly.

4. Attached to the wall. Historically, shutters were always fastened to the window casing never to the wall of the house.

7. ACCESSORIZED IMPROPERLY. Adding balconies or railings around shutters impedes their ability to operate—and screams "McMansion."

8. Arches installed backwards. The low end of the curve should touch the frame so that when shutters are closed, the arch matches that of the window.

9. NO LOUVER RODS. Even if louvers are fixed, rods are necessary for historical accuracy and to make louvers appear functional.

10. LOUVERS ARE COMPLETELY CLOSED. Fixed louvers should remain approximately 25 degrees open; these would have allowed a bit of light and air to fill the house when shutters were closed.





More Online

See a photo gallery of what not to do with your shutters at **oldhouseonline.com**.

ARE YOU MY TYPE?



PANEL

Found on early American and Colonial Revival homes, these have solid beveled ("raised") or flat planks between the stiles and rails. Historical panels followed the molding profiles for the style of house. While two vertical panels per sash is most common, fancier early homes might have three, or even four, panels in a long/short/ long configuration.



LOUVER

The most common exterior shutter is composed of slanted slats held in place by stiles and rails. Forms include the moveable louver (slats move up and down in the frame to allow more or less light, ventilation, and privacy) or the fixed louver (slats fixed in place).



COMBINATION

Combination shutters feature a paneled lower section (or sections) with a louvered top. Best suited for 20th-century house styles, they afford more privacy at the lower half of the window and greater ventilation up top.



PANEL WITH CUTOUTS

Paneled shutters on early 20th-century houses often were embellished with cutouts in simple designs like sailboats, acorns, quarter moons, or fir trees. The designs were personalized by house, and often had hidden meaning for the homeowner. They were very popular on 1920s Colonial Revivals.



BOARD-AND-BATTEN

This rustic style is composed of long vertical strips secured with cross members. It comes in several variations, including tongue-and-groove (interlocking planks). You'll often find these shutters on cottagestyle houses, or more primitive or vernacular buildings.



BERMUDA

Also called Bahama shutters, these single, full-width louvered panels originated in coastal areas from the Caribbean to the Carolinas. Hinged at the top to swing out from the bottom, they can be propped open for ventilation and shade like an awning.



MEASURE EVERY WINDOW

First things first: Shutters are hung on the inside of the window casing. Since it's a given that the window frames on both old and new houses are likely to vary, it's important to measure each one.

Measure the width and height of the windows as though the shutters would swing inward like a door and completely cover the window. Also take into account the reveal—the thickness of the channel allowed for the shutter. Check measurements for both height and width at different points along the frame, and use the smallest height and width as your dimensions. When ordering new shutters, ask the manufacturer if they calculate clearance for you or build to exact specs. Shutters should be built ¼" smaller than the window opening for proper clearance.

HELP! MY SHUTTERS ARE SAGGING. THE CULPRIT IS PROBABLY A LOOSE PINTLE, WHICH YOU CAN FIX BY CUTTING OUT DAMAGED WOOD AROUND THE PINTLE AND REPLACING IT WITH A DUTCHMAN PATCH OF NEW WOOD. FOR STEP-BY-STEP INSTRUCTIONS, GO TO OLDHOUSEONLINE.COM/ SAGGING-SHUTTERS.

graphic location and the architectural embellishments on the front façade. In general, shutters tend to be more common in the hotter, wetter South, especially on floor-to-ceiling ground-floor windows on Greek Revival, Gothic Revival, Italianate, and Queen Anne style homes. Board-and-batten styles were favored in formerly French locales like New Orleans.

Shutters went missing altogether on houses with ornate architectural window details (Second Empire, for example), or where windows are grouped in twos or threes, as in the double bay windows of San Francisco Stick Style houses. That said, there are examples of historic shutters that fit the arched or round-top windows of Gothic Revival and Second Empire styles.

Certain 20th-century styles also seem to be shutter shy. They are rare on Prairie and Arts & Crafts houses, possibly because windows tend to be ganged together in rows under an architectural header, which tends to "finish" the windows as shutters do for other styles. They're also seldom seen on Tudor Revival houses with elements like half-timbering or groups of arched windows.

Colonial Revival houses (1895–1940), one of the most prevalent 20th-century styles, single-handedly revived raised-panel shutters. Colonial Revival spin-offs include the cutout shutter craze of the 1920s and beyond, as well as combination shutters that incorporate both louvers and panels into the design. (Plain louvered shutters are also popular on Colonial Revival styles from Georgian Revival to modest Capes and cottages.)

Whether or not shutters are right for your house depends on a combination of its architectural style and date, historic evidence found on the house, and personal taste. Some houses look equally good with or without shutters—and others look dramatically better when shutters are added. Once you've considered options that best suit the age and style of your house, take a good, hard look: Does the house appear finished as is, or could it benefit from the architectural relief and contrast shutters offer? That should help make your decision easier.





From about 1915 to 1930, Colonial Revival and cottage-style houses featured paneled shutters with an array of cutout designs in the top panel. Traditional designs ranged far and wide-pine trees and roosters, fleursdes-lis and chevrons, bunnies and acorns, and the ever-popular quarter moon. The selections were often sentimentally motivated, and only one design appeared per house (no mixing and matching!).











4 TIPS FOR BUYING SHUTTERS



1. Choose operable shutters.

No matter what type, they should open, close, and be capable of covering the entire window (including arches!).

2. Select quality materials.

It's hard to go wrong with rotresistant cedar or mahogany, but good-quality composites (usually PVC, or a mix of wood and PVC) can reproduce the look of historic shutters in a maintenance-free material. that works especially well under harsh conditions like salty air.

3. Choose periodappropriate bardware.

Strong hinges and flexible pintles (or hinge pins) allow shutters to function properly and in a historically correct manner. Shutter dogs (or holdbacks) are more than decorative: They keep the shutters from banging against the house.



4. When matching period shutters, follow existing details carefully.

Stile, rail, and slat dimensions and thicknesses should match as closely as possible. Even the size and placement of a cutout design should be carefully copied.

HARDWARE GUIDE

In order to open and close, shutters need hardware-which ranges from the practical to the whimsical.





MORTISE HINGE The design of these cast iron Acme hinges dates to the mid-19th century. Get It: Acme shutter hinges, from \$16.79, hoah.biz

PINTLE >

Mounted on the window casing, a pintle allows the shutter to swing open and closed. Get It: Suffolk plate-mount pintle, \$38-\$40/set of four, shuttercraft.com





As decorative as they are functional, blacksmith-forged strap hinges were used on early American houses. Get It: Forged strap hinge with pintle, \$110/pair, millhamhardware.com



SLIDE BOLT

Keeping shutters closed (and securing them against the elements) requires heavy-duty bolts. Get It: Shutter slide bolt, from \$28.25, historichousefitters.com

SHUTTER DOG

Shutter holdbacks also can be used to express personality; common motifs include shells, stars, flowers, and grapes. Get It: Grape shutter dog, \$33, timberlane.com

SHUTTER DOG >

Mounted to the wall below the shutter, this piece of hardware holds shutters open. Get It: Forged S shutter dog, from \$22, vixenhill.com





Faux Graining Wood

Graining—the imitation of wood with paint and glaze—was an early American skill cloaked in secrecy. Expert grainers, who were protective of their techniques, could paint a facsimile of expensive hardwood that was indistinguishable from the real McCoy, giving trim, wainscot, or doors of cheap softwood the appearance of a higher-end material. Today, it's possible to reproduce graining with a little know-how and practice. **Text by Steve Jordan / Photos by Andy Olenick**

BEFORE YOU START

Decide the species of wood you want to imitate. Vertical-grain oak, walnut, or mahogany are fairly simple and can be done with common tools, while imitations of quarter-sawn oak, bird's-eye maple, or crotch mahogany are more difficult. It's a good idea to begin on a sample board to see if your glaze is the appropriate color and consistency, and to hone your technique.

FIND THE RIGHT MIX

Historically, the paint, glaze, and varnish were oil-based and custom-mixed by the grainer. By the third quarter of the 19th century, pre-mixed materials were available, although many grainers still preferred their secret homemade formulas. Water-borne (latex) materials are more popular today.

MATERIALS

SUPPLIES

- Thinned low-sheen enamel in a light color for the base coat (recommendations: Benjamin Moore's Richmond Gold for oak, Maryville Brown for walnut, and Burnt Caramel for mahogany)
- Glaze, such as oilbased, heavy-bodied ZAR (Tip: Choose the color at the paint counter by smearing finger dabs over the base color paint chip.)
- Satin varnish or polyurethane
- Sandpaper—either 220-grit or 320-grit wet-and-dry

TOOLS

- □ 2" or 21/2" trim brush
- Steel graining combs (optional)
- Clean cotton T-shirt rags (for use with steel combs)
- Flogger brush (or any cheap brush with long, floppy bristles)

Many decorative painters still prefer oil-based materials because of their slow drying qualities. Whether using oil or latex, it's a good rule of thumb to maintain one system from start to finish—oil over oil or latex over latex.





THE

PRO





STEP 1

Apply the base coat as smoothly as possible, brushing it in the direction of the wood grain to diminish brush marks. Two coats are better than one, and thinning the paint helps (use mineral spirits for oil paint, water or Floetrol for latex). Once dry, sand oil-based paint with 220-grit sandpaper, and latex with 320-grit wet-or-dry paper and a little water. Clean the surface with a damp cloth or tack rag.

STEP 2

Brush the glaze evenly over the surface and then out into long, even striations. The glaze is a semi-transparent coating (neither paint nor stain) used to imitate the wood grain. The base coat shows through it, and the grain formed with the glaze "stays put." For a simple grain pattern, lay the brush over the glaze and press the bristles down with three or four fingers as you pull the brush through the glaze. You can alternate the pattern by wiggling the bristles.

STEP 3

For another simple technique, wrap a piece of cotton rag tightly around the end of a steel comb and pull it across the glaze. Always move at an angle to avoid perfectly straight patterns. Next, add pores by tapping the large flat side of the flogger brush at an angle across the surface.

STEP 4

Once the glaze has completely dried, apply the varnish coat with the grain of the wood. To avoid holidays (skipped areas), work under a light and from a raking angle. Or cross-brush the surface: First apply the varnish at a right angle to the grain, then smooth it out in the other direction. One coat of varnish is usually enough protection. (Use two coats on areas of hard wear.)



16-Gauge Finish Nailers

By Brian Campbell

There is probably no tool that has changed the speed and ease of trim work in homes more than the nail gun. Not only does it speed up the initial installation of trim, but it also simultaneously sets nail heads below the surface in the same action that drives the nail, a task that would require an extra step if done by hand. Additionally, nail guns offer singlehanded operation, freeing up a hand to hold trim in place. Professional finish carpenters most often use pneumatic nailers with portable air compressors, but in recent years, the compressor has become less of a requirement.

Cordless nail guns were at first powered by gas cartridges, but these could be loud and smelly. The first battery-powered nailers were quieter and produced no odor, but were heavy and bulky. Today, this technol-

ogy has been refined, and many battery-powered finish nailers are as light as pneumatic tools, without requiring a noisy air compressor or the awkwardness of dragging a hose around. Finish nailers come in several sizes, specified by the gauge

of the nail, from larger 15-gauge "finish nails" down to 18-gauge "brads." If you're looking for one all-around trim nailer, the middling 16-gauge size is probably your best bet. These guns can shoot finish nails ranging in lengths from ³/₄" to 2¹/₂" and can tackle most finish carpentry tasks. They're available with either straight or angled magazines; straight is the most common, and as a result, nails are easier to find and less expensive. But if this is your only nail gun, you may appreciate the angled magazine, as it allows the nose of the tool to fit into tighter corners.

THE PRO TIP

Gun Control

Treat a finish nailer as if it were a loaded gun—that's essentially what it is. Keep your free hand as far away from the tip of the nailer as practical. Never point the nailer in the direction of other people, and don't walk with your finger on the trigger. Always wear safety glasses, and remove the battery before clearing a jammed nail. *-Brian Campbell, Carpenter*

HOW TO USE IT



As a safety precaution, always remove the battery before loading nails. After nails are loaded in the back of the magazine, the spring-loaded "pusher" is pulled back and engages with the back of the clip to feed nails to the firing head.



The depth of drive setting (usually a dial on the nose or top of the tool) allows you to control the countersink of the nails. You may need to experiment to get this just right: If the nails aren't going deep enough, you can increase the setting, but too much drive depth can cause the nail to go right through a molding.



The proper way to use a finish nailer varies based on the gauge of the tool and fasteners. When using a 16-gauge nailer, you want to hold it perpendicular to the trim you're installing. This will ensure that the cutters filed on the tips of the nails cut through the wood fibers rather than splitting them apart.



Installing trim often requires holding the nailer overhead for a prolonged period of time, which can get uncomfortable (or require the use of both hands) if the tool is too heavy. Especially with batterypowered nailers, where the battery adds a lot of bulk, test the weight of the tool before you buy.

Head to Head

ALL THE NAILERS WE TESTED PERFORMED WELL ON SOFTWOODS, BUT DESIGN CONSIDERATIONS SEPARATED SOME FROM THE PACK.



SENCO F-16S

With its slim profile and rubberized grip, the Senco got high marks for comfort. The streamlined nose took some getting used to, but "allows for the best sighting of nail placement in the group," said our expert, Brian Campbell. The redesigned magazine-nails are side-loaded into a tray-also threw some for a loop at first. but ultimately facilitated easier jam clearing. While the Senco fired nails into softwoods with ease, hardwoods like oak and maple gave it some trouble.



DEWALT DC616

The DeWalt nailer won praise for its intuitively designed nailloading mechanism, depth-ofdrive adjustment, and switch between sequential and bump modes: "I didn't need to look at the manual at all to use this tool," said DIYer Jude Herr. Other testers lauded its good sight lines and responsive trigger. At 81/2 pounds, weight was this nailer's main drawback, but testers noted that the extra bulk did help cushion recoil. Like other nailers in this test, the De-Walt struggled with hardwoods.



BOSTITCH GFN1664

The lightest-weight tool in the bunch, the Bostitch "felt the most like a traditional airpowered gun," said DIYer Juan Aviles. Its comfortable grip and ability to set nails in all but the hardest woods won raves, but its dual-fuel design (which relies on a supplementary gas cartridge) was divisive—some felt that the smell and hassle of the gas cartridge outweighed the tool's positive attributes, while others considered it a minor inconvenience.

Get It: \$270, bostitch.com



BOSCH FNH180-16

Our testers liked the Bosch nailer for its accuracy and easyto-use jam-clearing mechanism. It made easy work of softwoods, but "lacks power to fully set nails with regularity in hardwoods," Campbell said. The trigger's lengthy delay turned off some testers, and others found that the nail-loading mechanism made it awkward to switch between nail sizes. But with a well-balanced design, angled magazine, and extra features like a no-mar tip, this nailer earned fairly high marks across our testing group.

Get It: \$340, senco.com

Get It: \$340, dewalt.com

Get It: \$450, boschtools.com



efficiency—and the views from inside and out—with these projects.



Hang a stained glass panel

Sash windows are beautiful in their own right, but adding a decorative panel of stained glass can add interest while throwing streams of color around the room. Start by picking a style to complement your house, and install one set of eve-hooks about 2" away from the top corners of the window to hang it. To mark the location for the second set of eye-hooks, center the panel in the window-you'll want it to hang from the middle front of the casing, and make sure you allow clearance to open the bottom sash. Firmly push up on the eye-hooks to scribe their location, then measure in from the casing's edge to ensure these spots are even. Drill pilot holes and then screw the eye-hooks into the casing. Hang the panel with a decorative chain (like these from Swan Picture Hangers) and S-hooks.

DON'T BE TEMPTED TO USE SUCTION CUPS—THEY WON'T HOLD ON FOREVER.

0

A box full of blooming flowers is a lovely way to welcome spring, and also adds colorful blossoms to indoor views. Wooden window boxes come in

ready-to-install kits in many styles; find one that suits your architecture.

It should be 6" to 12" wider than your window for proper balance.



Install a window box



Measure for the bracket location. On sash windows, the top of the bracket should be 1" below the bottom of the windowsill and aligned with the window's edge or frame. (On casements or awning windows, mount brackets 6" to 8" lower to allow the window to open unimpeded by plants.) Place the top screw hole toward the bottom of a shingle or clapboard. (If brackets are not pre-drilled, you'll first need to drill a pilot hole and countersink for the screw.) Measure down for the second bracket, then use a 4' level across the top to ensure that its placement is level, and hold it beside the bracket to ensure plumb before placing the bottom screw.



After both brackets are installed, you're ready to place the box. If it didn't come with drainage holes, drill two holes about 10" apart through the bottom, then place the empty box atop the brackets with the angled side facing forward. Next, center the box on the brackets—use a tape measure to ensure that the box overhang is the same on both sides. Then drill pilot holes on the box's back side, positioning them directly in front of the brackets. Attach the box to the bracket and wall using 2½" galvanized decking screws. You're now ready to plant some cheery flowers.



アンマンマンマンマン

STATESTER



Swap storms for screens

The biannual ritual of swapping out storm windows for screens (and vice versa) is essential to maximize your windows' energy efficiency. Storms keep drafts at bay during winter, while screens let hot air escape the house in warm months. Devising a system around this project will make the task proceed smoothly. We like to work clockwise around the house, starting on the top floor.

STEP 1

Organize and clean your screens. On a sunny day, take all of your screens out of storage. Line them up around your yard, leaned against the bushes, an outdoor table, or fence, and power-spray them with a garden hose. Have a scrub brush and a bucket of soapy water handy for any tough-to-clean spots. Let them dry completely in the sunshine, or wipe down with a cotton rag to speed the process.

Don't be tempted to leave a few windows off your list—optimum airflow (and energy efficiency) depends on all screens in their proper place.

STEP 2

Next, unlatch all your storms and gently push them forward in the sash to loosen them. Then take out your ladder and begin removing storms one at a time. Ladder positioning is key—it should be centered in front of the window, and get you high enough to lift the storm away from the house at about a 30-degree angle, which allows you to easily remove the storm from its clips. If your storms are large (and heavy), pass them down to a strong assistant. Always follow ladder safety measures (see oldhouseonline.com/ladder-safety-tips).

STEP 3

To lessen the possibility of damaging storms, place them into storage as soon as you remove them from your windows—storms propped around the yard are vulnerable to gusts of wind and fast-moving children and animals. Get in the rhythm of removing the storm and installing the screen before moving on to the next window. If your screens spring-fit into channels, have a rubber mallet handy to help nudge them into position if needed. Once you're done, pull up a chair and enjoy a tall glass of lemonade in your breezy living room.



SCREENS CAN ATTACH WITH CLIPS (LEFT) OR SLIDE INTO CHANNELS (RIGHT).



66 They bragged about the large holes they'd drilled in the Eastlake mantels.



A couple who owned our 1880 Stick Style Victorian in the 1970s stopped by and bragged to us about the large holes they'd drilled in the three original Eastlake walnut mantels. They'd inserted a doorknob and mechanism to operate the flues so they didn't have to bend down, reach under the chimney, and pull the chain originally installed for that purpose. They expected gratitude, but all we could manage was a frozen smile while thinking that the holes in their heads must be even bigger than the ones they made in the fireplaces! *-Charlie Spina*



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

THE FIX

While there's probably nothing to be done about the previous owners' laziness, the good news is that you don't have to live with their "ingenuity." We checked with Randall Marder of the Denver-based historic restoration firm RM Design & Construction; he recommended removing the doorknob and making a plug for the hole. "If you have casings throughout the house that are the same type of wood," he says, "you can go into a closet and get wood from a baseboard or corner block to match." (If you don't have any out-of-the-way moldings that can be sacrificed, you can use new wood of the same species-just take care to match the grain, and experiment with different finishes on scrap wood until you find a near-perfect match.)

Use a jigsaw or hole saw to cut the wood into a circle that's slightly larger than the opening on the mantel, then use a sander to file down the sides until it can slide snugly into the hole. "Keep sanding and testing the plug until you get a perfect fit," Marder advises, adding that you don't want the plug to be too tight, or you risk splitting the surrounding wood when you insert the patch. Once you've finessed the plug, apply wood glue around it and fit it into the hole, taking care to orient the direction of the grain so that it matches the existing wood. Use a damp rag to wipe off any excess glue immediately. Although your mantel will appear perfectly intact from a distance, the patch will be visible at close range-but what would an old house be without a few scars?

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ANTIQUE CORBEL SHELF

In traditional architecture, corbels were used to support exterior projections like door and window hoods. Victorian-era ones often boast elaborate scrollwork; topped with a piece of wood, they can become a display shelf that adds instant interest to a blank wall. For this project, designer Camille Dickson combined a pair of antique corbels with salvaged fence boards to create a focal point for her dining room.

THE COST

SALVAGED CORBELS SALVAGED WOOD SIZO AROUND SAISO FT

TUTAL: AROUND \$130

how to make it

1. GATHER YOUR MATERIALS

First you'll need to find a pair of antique corbels. Some things to consider: To support the weight of a shelf, corbels should be spaced no farther than 30" apart, and should extend at least two-thirds of the depth of the shelving material. To keep proportions in check, look for corbels that are around a foot tall—anything much larger will look better supporting a wall-mounted table. For shelving, consider salvaged wood to mimic the age of the corbels.

2. CREATE THE SHELF

To turn her salvaged fencing into a shelf, Camille used a radial-arm saw to cut three fence boards to the desired length (36"), then lightly sanded the cut ends. Because she liked the rough appearance of the boards and the corbels, she didn't stain or paint them, but if you want to change the appearance of your materials, this is the time to do it.

3. ATTACH THE CORBELS

On your shelf, measure and mark the locations where you want the corbels they should be equidistant from each end and aligned with the back side of the shelf. Attach the shelf with 1¼" screws, driving them down through the shelving material and into the top of the corbel. Use two screws per corbel, about 1½" away from the front and back edges. For extra stability, Camille also screwed a piece of salvaged fencing across the back of the corbels just below the shelf.

4. MOUNT IT TO THE WALL

Using a level, measure and mark the location for your shelf. Because it will be heavy, use wall anchors when mounting it. Drill three pilot holes, spaced 4" to 5" apart, and insert the anchors in the wall, then screw the shelf to the wall through the backing piece. (If you don't want a backing piece on your shelf, you can attach the corbels to the wall first, then screw the shelf on once the corbels are in place. A level is essential if you're using this mounting technique.)

STEALS & DEALS



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Leaking Basement Wall

If there's one problem that's fairly common among old houses, it's a wet basement. I'm not referring to occasional flooding, but rather a basement that seems to leak water after even a moderate shower or snowmelt. There are a number of ways to address this issue, but the most sustainable solutions will start at the root of the problem. **By Ray Tschoepe**

WRONG WAY

ADD WATERPROOFING PAINT

Making an attempt to dry out the basement is always a plus, but many people attack the problem from the wrong end, by coating their basement's interior walls with a thick waterproofing paint. If the problem is only dampness, this might be a good solution, but for most, it's not. Always remember that water can be redirected (to a sump pump, for example) but rarely stopped. The paint film will temporarily stop water ingress, but in the process, it also effectively traps water in the masonry, where even mildly acidic water will begin to dissolve the mortar in old lime and sand/clay mixes.





RIGHT WAY

FIX THE ROOT CAUSE FIRST

Try to address the problem at its source. Simple first steps include making sure rain gutters aren't clogged (you don't want rainwater running down the side of your building!), positioning downspouts to deposit water several feet away from the building, and grading soil around the foundation so that it clearly slopes away from the house. If these measures don't solve the problem, consider digging a shallow excavation around the perimeter of the wall and installing a perforated drainpipe beneath gravel. The gravel can then be covered with topsoil. For the best waterproofing, excavate one 5' portion of the foundation wall at a timethe foundation can crumble if excavated all at once. Make any mortar repairs, then layer a waterproof coating on the outside of the wall-traditional coatings were pitch or tar; modern ones are made from liquid rubbers or elastomeric latex films. Install a perforated drainpipe and gravel, top with soil sloped away from the house, and enjoy your warm, dry basement.

66

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Restore HOUSE JOURN

66 My English-style brick house was built just before or during the Depression. Its exterior walls are laid somewhat haphazardly, with bricks sticking out proud of the surface. I suppose this was a style meant to suggest age?

-E. Goettman Miller, Winnetka, Illinois



Patricia Poore is Editor Emeritus of Old House Journal.

The Internet is a great resource-if you know the name of the thing you want to look up! The word for this brickwork was lost in my memory until I found it again in the Home Builders Catalog of 1929, where The Davenport house plan is called "an English home with the brick walls laid in the popular skintled fashion." (A Storybook style house in the same volume, called The Haddon, also has skintled brickwork.) Skintling is a method of laying brick so that, at random or in a pattern, one corner or more of a brick protrudes a bit from alignment with the outside of the wall, yielding a rustic or vernacular look.

In a 1920s trade book on laying skintled brickwork, the practice was called "a new method of obtaining interest in surface effects with common brick as developed and exemplified by Chicago architects." The book identified seven different skintling effects. Skintling is often accompanied by "weeping mortar" that extrudes between bricks or appears to drip.

Here is the copy from a 1927 advertisement for the Glen-Gery Shale Brick Company of Reading, Pennsyl-



SKINTLED BRICKWORK, 1929

vania: "The flexibility of brick, pliant in the builder's hands, is nowhere more conclusively demonstrated than in the many forms of skintling, which vary the surface effect without increasing the cost. The broad expanse of the wall is relieved by shades cast by projecting and irregularly placed bricks . . . an opportunity to achieve artistic values in the ... most modest dwellings."

So yes, your brick walls represent a style-even a fad!

66 How do you safely remove vines that are clinging to a brick building?

-Suzy, via MyOldHouseOnline



Vines are less problematic on masonry than on wood. Although mortar joints may become pitted over time by the subtle movement of a vine, it's a slow process. Nevertheless, some aggressive growers that attach with adhesive pads (holdfasts, disks) or with root-like anchors may compromise your wall, and will become woody and heavy and may harbor pests. So here is a protocol for removing established vines:

- 1. Use garden shears to clip main shoots as close to the ground as you can, and allow the plant to die back for a few weeks.
- 2. Rely on a mechanical pull-down of the vines, as herbicide will kill surrounding plants. Cut those that risk pulling out mortar. Clip more of the shoots near the root and later remove more vines, pulling with gloved hands. (Careful: Wasps build nests in heavy vines. And in some regions, a poisonous vine may have invaded.)
- 3. The vines will have left behind sticky pads or rootlets, which must be removed before they permanently stain the wall-within about two or three weeks of the die-back. Use mild soap and a stiff plastic brush. Use a wire brush sparingly and only on hard brick. Also try dry-scraping adhesive disks.
- 4. You might also resort to renting a power washer. Test it and adjust the pressure to avoid damaging the bricks, mortar, and nearby wood surfaces.

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A PERGOLA PLACED ALONG A STONE PATH FRAMES A VIEW OF THE HOUSE AND THE LANDSCAPE BEYOND

(1)

72

PRESENTING THE pergola

Design possibilities abound for those house-and-garden structures that had an American heyday from 1890 to 1940 and are back in vogue.

BY PATRICIA POORE

THE PERGOLA-PORCH

WIEL

17

may have advantages over a roofed porch. During winter, sunlight can get through as deciduous vines die back; in summer, overgrown rafters provide shade. Pergolas often were tucked off the kitchen as a dining structure.

1100



A "TRUE PERGOLA" ATTACHED TO THE HOUSE IS CARRIED BY ONE ROW OF COLUMNS IN DESIGN #1018 FROM CHADS-WORTH COLUMNS.

PERGOLAS ENJOYED RENEWED POPULARITY IN THE FIRST QUARTER OF THE 20TH CENTURY.

In fact, judging from photos in the period's home journals, some architects appeared to have pergola-mania. Elephantine columns (in wood, stone, or brick) supported elaborate beam-and-rafter assemblies that carried masses of vining and flowering plants. Gustav Stickley, the furniture-maker and style guru, insisted in his magazine *The Craftsman* that the pergola was the best way to unify the house and its landscape, an ideal of the Arts & Crafts movement.

Most of those old wooden pergolas are long gone, but the recent gardening revival has rekindled interest in garden structures. Whether as a promenade, a covered terrace, or a freestanding garden feature, a pergola is a bold statement worth making, with practical advantages as a sunscreen and as a support for plants. A pergola may spring from the building or stand on its own. Shading the carriage doors, a narrow pergola-sunscreen is a softening feature on many new garages. There's a pergola for every style, from formal Italian to Adirondack, California, and Prairie School.

Precedent suggests, though, that the pergola does not have to match the style of the house. The eclecticism of 20th-century domestic architecture was reflected in pergola designs. Beaux Arts classicism vied with rustic styles (even pole pergolas made of woodlot saplings). Neo-Georgian colonnades were affixed to rambling Shingle Style and vernacular American Foursquare homes; elsewhere, rustic "twig" pergolas sat behind symmetrical Colonial Revivals. Many pergolas were non-historical, neither classical nor rustic: Look for round supports that have no capitals or plinths (bases). Square support piers, especially in stone or brick, were also popular.

In the Midwest, many of these exterior

structures show the influence of the Prairie School, with robust masonry. Built of redwood, a pergola is at home with the adobe houses of the Southwest. In the Northeast, pergolas are suitably quaint when supported by stone or brick; alternately, they carry delicate latticework and are painted colonial white. A Japanese influence predominated on the West Coast, where pergolas featured fancy-cut rafter tails, brackets, and framing with graceful Asian motifs. Pergolas could be bungalow-basic or rendered in high style in the manner of Pasadena architect-woodworkers Greene & Greene.

A SHORT HISTORY Pompeii had pergolas, and so did Rome; to this day, the Western pergola tends toward the classical. Its open roof is most often supported by a colonnade (a row of columns). Originally



the construction was a wood projection carried by a single row of columns from a masonry wall-the definition of the Latin word pergula. Similar garden structures were revived during the Italian Renaissance of the 16th century, and eventually they spread with the Classical Revival to England. The modern pergola developed from the "covert walks" of the great English gardens of the 17th and 18th centuries. During the late 19th and early 20th centuries, pergolas were touted by English landscape greats, including Gertrude Jekvll. The American heyday of the pergola came during the golden age of gardens, 1890 to 1940. They are evident in photos of the great country houses by such early 20th-century architects as McKim, Mead & White, and in the landscape designs of the Olmsted firm.

Two main types are the pergola-porch, an attached structure with an open roof, and the pergola-arbor, a vine-covered walkway leading to the front door or out into the garden. The pergola-porch (or covered patio, or window shade) offers practical advantages. During the winter, the open roof permits low-slanting sunlight to enter—especially important for bungalows with their dark, overhanging eaves. In summertime, the vine cover provides shade. Pergola-porches could extend across the front of the house, like a veranda, or be added to the side as a sun parlor or an outdoor dining room.

Pergolas were especially popular for houses built along the coast. They were used to mark property lines, and as a screen between the house and the street. A pergola built on a curve created a lovely backdrop for a reflecting pool.

By 1905, the pergola had become a mainstay of Arts & Crafts designers; Gustav Stickley published entire articles on their stylistic possibilities as well as their moral value (to calm an "overwrought" society, to introduce healthy children to nature) in The Craftsman magazine.

TODAY'S PERGOLA A pergola is most likely to reach old age when the piers or columns are masonry rather than wood. Maintenance is constant, particularly in regions with cold winters and lots of rain. Eager to bring back the old gardens and heirloom roses of their 1915 landscape, one family who inherited the original pergola has the wood structure repaired, scraped, and painted as needed—every year.

New materials have entered the mix. Columns are now available in manmade stone—a weatherproof matrix of resin, fibers, and stone dust. Components are made out of cellular PVC. Building a pergola from a combination of modern materials and wood may be the best choice, offering longevity for structural parts along with traditional elements that will weather attractively.

pergola types THEN & NOW

If the two main types are the pergolaarbor and the pergola-porch, their variants are many, and include the minimalist pergola-sunscreen hung from the wall of the house or garage.

- The pergola-arbor here serves as a dramatic entry promenade. **(**
- A shortened arbor is used as a portico, 2 shaded in summer.
- An open-air porch was a standard on 3 early ranch houses.

A simple rafter-and-lattice construction on the wall makes a summer sun-6 screen. Vines die back in the winter, admitting low-slant sunlight.

The pergola-porch of the 1920s was very popular on Dutch Colonials and cottages.

More Online

Search pergola suppliers in the Products & Services directory at oldhouseonline.com.

a glossary of GARDEN STRUCTURES

Originally a tree-shaded space, it's come to mean a garden structure shaded by a flat or arched roof supporting plants.

AR-CADE

A series of arches supported by piers or columns, as in Spanish architecture.

BOW-ER A garden shelter made with tree boughs or twining vines, connoting privacy; alternately, an arbor.

GAL·LERY A long, covered area acting as a corridor.

LAT.TICE

Crossed wood or metal strips forming a framework; panels of wood lath crossing at 90 degrees or diagonally for use in the garden or to ventilate under porches and crawlspaces.

PER·GO·LA

An attached or garden structure with an open, woodframed flat roof loften with lattice) supported by posts or columns on one or both sides.

TREIL-LAGE

Wood or metal for training vines and climbing plants; trellis incorporated in an arbor, pergola, or fence.

TREL·LIS

Dating to 17th-century Dutch gardens, a simple structure for training plants or supporting climbers.

GA-ZE-BO

An open-walled garden pavilion, most often with a closed roof, used as a focal point or for viewing landscape features.





CLOCKWISE: TURNED POSTS ADD VICTORIAN DETAIL TO A PERGOLA IN THE GARDEN OF AN 1887 QUEEN ANNE. THIS MASSIVE 1904 PERGOLA HAS BEEN RESTORED AT A RESIDENCE ONCE PART OF THE ROSE VALLEY ARTS & CRAFTS COLONY. A PAINTED PERGOLA WITH SQUARE COLUMNS DEFINES THE TERRACE ON A CLAS-SIC NEW OLD HOUSE BY CONNOR HOMES. AT THE CROSS ESTATE, THE RENAISSANCE IDEAL MEETS LOCAL STONE TO SUPPORT WISTERIA.





A SIMPLE PERGOLA ENHANCES A MASONRY OUSE IN SANTA BARBARA

built TO LAST

A pergola's one-with-nature construction is its appeal and its downfall. Covered with plants, unable to shed water, these structures are high-maintenance. You won't find many originals still standing.

Generally, a pergola consists of columns, posts, or piers supporting hefty beams or doubled plates, which in turn support rafters (and sometimes vine strips or latticework). The rafter ends were quite often sawn into fancy shapes for classical and Arts & Crafts-style pergolas.

Today, you can build a pergola of pressure-treated lumber. Follow all the bestpractice standards for exterior carpentry. Columns should rest on stone or concrete footings that extend below the frost line. Wood columns must be anchored to the footing, typically with tie-rods running inside the column shaft to a steel plate in the cap. Flash caps or capitals before installing beams or plates. Horizontal plates (parallel 2x6s or 3x8s) are usually bolted to the column or, for piers, into an anchor plate mortared into the masonry. Rafters are 2x4s or 3x8s set on edge, spaced 24" to 30" apart and anchored to the beams with metal straps or plates. Companies that manufacture and install traditional wood fences do pergolas, too.

A pergola has pleasing proportions when its width does not exceed its height, and when its rafter ends have a sense of uplift. Length, of course, can vary. Typical columns are 8' or 9' tall and spaced about 8' apart. Consider a "floor" rather than grass, which won't thrive in the shade; use compacted stone dust, brick pavers, concrete, or (in some climates) tile. Common plants for pergolas include roses, wisteria (which will eventually tear apart all but the sturdiest structure), honeysuckle, grapevine, ivy, and morning glory.



These cut ends, ranging from a simple ogee to the "clothespin," were redrawn from a 1926 carpenter's pattern book.



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66 Turning a real peach into a brick pumpkin... 99



GREEK REVIVAL HOUSES and white clapboards go together like peanut butter and jelly. Though plenty of other materials (including stone, stucco, and, yes, brick) were historically used to construct Greek Revival houses, the stark contrast of white clapboards paired with black or dark green shutters is the iconic expression of the style—a status that dingy bricks and featureless windows are unlikely to attain.

DON'T

Try to turn a clapboard house into a brick one. Brick houses have their benefits, to be sure, but simply laying bricks over clapboard does not a brick house make—not to mention the potential moisture-infiltration issues that such a drastic change can introduce. Bottom line: If you want a brick house, it's easier (and cheaper) just to buy one in the first place.

DO

Preserve original window and door openings. The six-over-six doublehung windows and sidelightflanked front door on this untouched house nearby are typical of Greek Revival houses all over the country, while the remuddled house's new fenestration makes it resemble a surprised jack-o'-lantern.

TWO WAYS TO WIN! If you spot a classic example of remuddling, send clear digital images to **ohjeditorial@aimmedia.com**. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at **facebook.com/oldhousejournal**.



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Imbrication

A hundred-dollar word for fancy shingle patterns, imbrication became popular thanks to the Industrial Revolution's advances in wood-cutting. It makes for memorable exteriors on a range of Victorian houses, especially Queen Annes.

NAMES OF TAXABLE PARTY AND A DESCRIPTION OF TAXABLE PARTY.

SHINGLE CUTS

Wood was milled and cut into a wide array of shapes like the diamond-, round-, octagonal-, and square-cut shingles shown here which could be combined to form intricate patterns (note the upside-down hearts formed at the intersection of diamond and round shingles).

PAINT COLORS Adding a variety of paint colors made the wooden design statement stand out even more, although the color combination on this house is unusual in the number of shades used and their amount of contrast.

SHINGLE PLACEMENT The same shingle cut could be staggered on a row to form a pattern of its own, like the notable snaggle-toothed appearance of the square-cut shingles on the first floor of this house.



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