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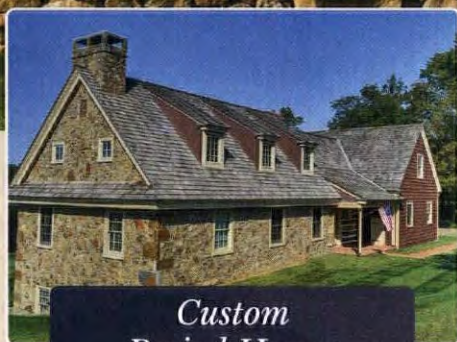
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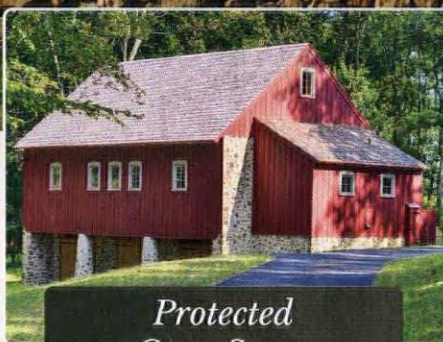
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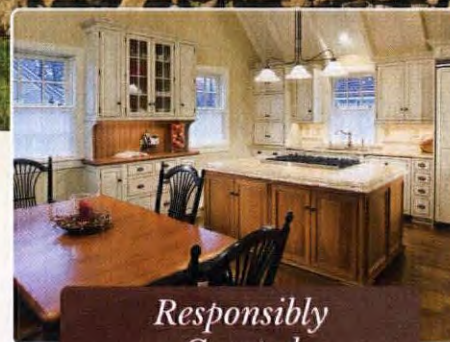
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COVER PHOTO BY GREG PREMUR. SEE STORY ON P. 20.



EDITOR EMERITUS PATRICIA POORE AND I DISCUSS ARTS & CRAFTS LIGHTING IN THE FIRST VIDEO IN OUR OLD HOUSE DESIGN HUB SERIES. WATCH IT AT [BIT.LY/ACLIGHTING](http://bit.ly/aclighting).

We all get emotionally attached to our homes,

but with old houses, our points of pride can get mighty specific. For example, I especially love my house's many built-ins. From the dining room's floor-to-ceiling glass-fronted

china cabinets to the bookcase/cabinet combo in my son's room, which doubles as a dresser, I couldn't live without them. Many of you probably feel the same about your own built-ins—be they window seats, inglenooks, or corner cupboards. If your house didn't come with built-ins, why not add some? Our article "Purpose Built" highlights some of the most popular forms, and even profiles cabinetmaker Nancy Hiller's innovative solution for adding a china cabinet to a space with very unusual dimensions (see page 72).

Fall is the time to shore up certain exterior elements—namely, getting gutters ready for cold weather and repairing any broken clapboards before the onslaught of winter causes further damage. We show you how to do both; check out Quick Makeovers (page 60) and Lost Arts (page 56). And once you've got that taken care of, it's time to relax by the fire with a glass of wine. If your fireplace isn't super-efficient, maybe you should consider adding an insert. We look at the latest options on page 30.

Nothing warms up a home's interior faster than the right lighting. If you're wondering where to begin finding fixtures for your house, our comprehensive article by historian Bo Sullivan covers 100 years of lighting history to point you in the right direction (see "Bright Ideas," page 44). We have another exciting lighting resource heading your way as well—Patricia Poore and I have filmed a new Old House Design Hub video series, and the first video goes live as this issue reaches your hands. Visit bit.ly/aclighting to discover what makes Arts & Crafts lighting so special, and be on the lookout for new releases with behind-the-scenes info and decorating perspective from both of us.

Demetra

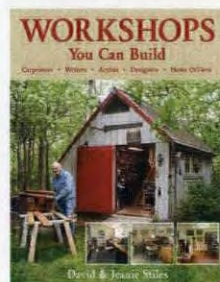


THIS MONTH



GREAT SAVES

It's been a struggle to save many historic buildings in the Midwest. The Jeffris Family Foundation, founded in 1979, helps make it easier by supporting—and funding—preservation in eight states. Learn more at jeffrisfoundation.org.



TOOL REFUGE

If, like mine, your collection of tools needs a home of its own, check out the new book *Workshops You Can Build*. It covers some beautifully designed outbuildings with plenty of ideas for built-in storage (fireflybooks.com).

Old House JOURNAL

A lustre glass
shower chandelier.

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Anything with a retro
industrial vibe—
I'm currently eyeing
an adjustable-arm
sconce for our library.

It's a tie between an
industrial-looking
pendant and a
Sputnik chandelier.

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Inspire



08

OHIO SANDSTONE

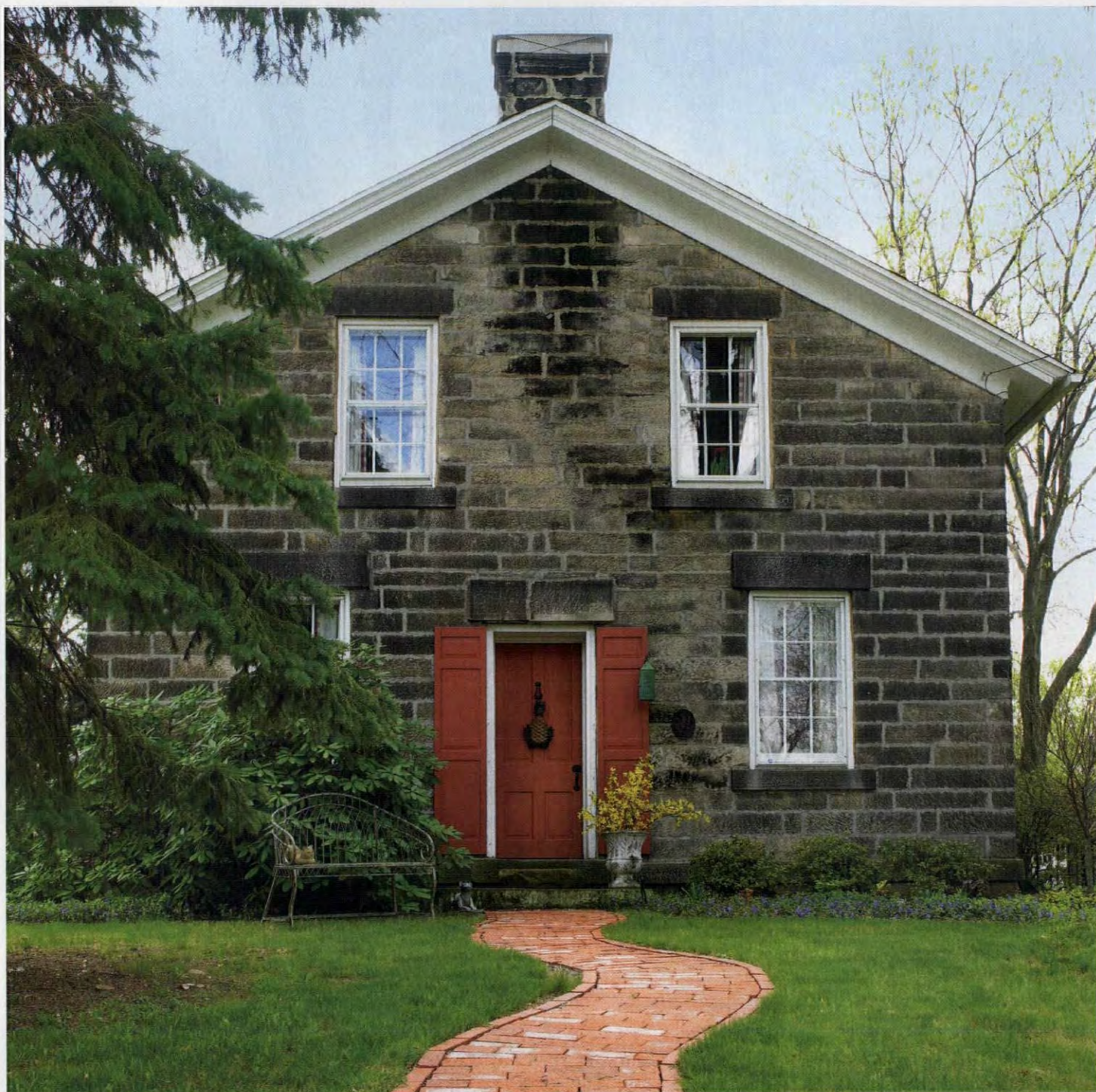
A couple furnishes their 1834 house with a collection of early American antiques.
+ COLONIAL-ERA WALL DECORATION

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ORDER & CALM

A gabled Queen Anne in Cambridge is an asset to its urban streetscape.
+ A GUIDE TO FIREPLACE INSERTS

34 SUCCESS!: A COLLECTOR'S KITCHEN | 38 MY NEIGHBORHOOD: SAN DIEGO'S MISSION HILLS | 40 WINDOW SHOPPING: GREAT BARGAINS



— 1834 —

OHIO SANDSTONE

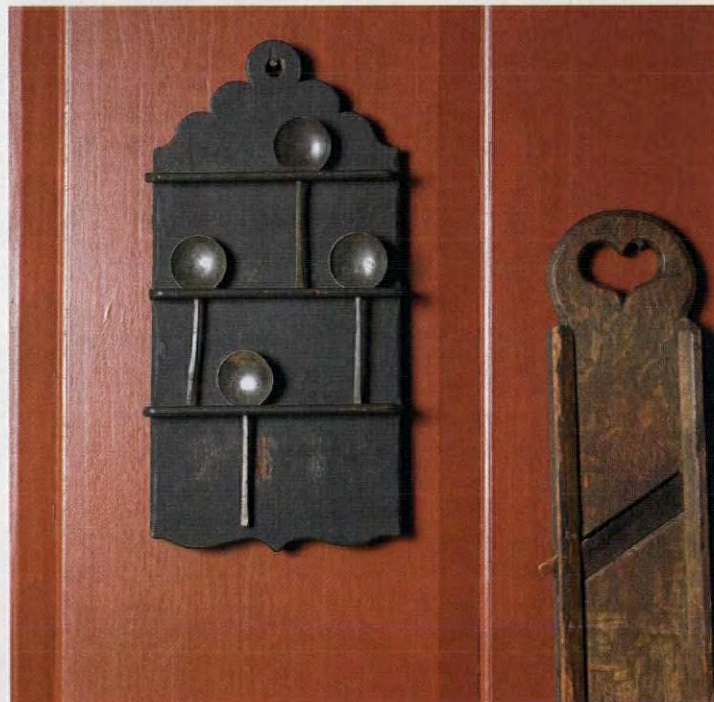
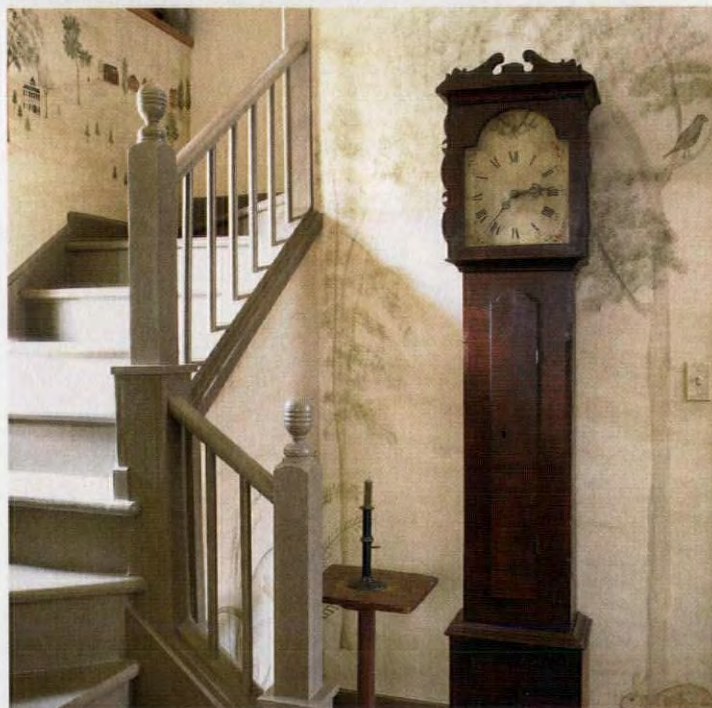
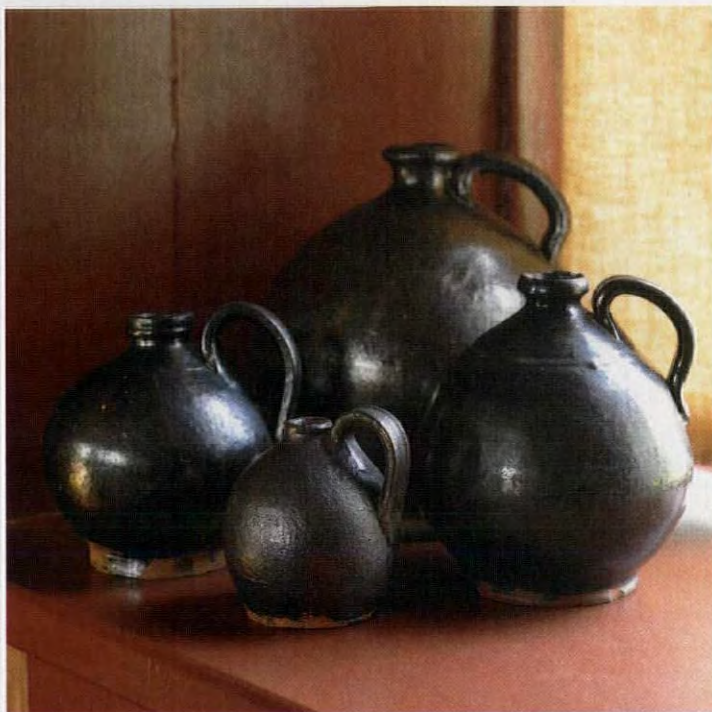
THIS UNUSUAL HOUSE IS A VERNACULAR VARIATION OF NEW ENGLAND GREEK REVIVAL STYLE.

STORY BY DAN COOPER / PHOTOS BY GRIDLEY + GRAVES



OPPOSITE: THE OHIO HOUSE WAS BUILT OF LOCAL SANDSTONE.

ABOVE: A TALL OLD SETTLE (BENCH) DIVIDES THE PERIOD-INSPIRED KITCHEN; THE REPRODUCTION FIREPLACE IS ON ONE SIDE, THE MODERN WORKING KITCHEN ON THE OTHER. THE SETTLE AND TABLE WERE MADE IN CONNECTICUT IN THE 18TH CENTURY.



THIS OHIO DWELLING WAS CONSTRUCTED IN 1834 for William Griffin and his family, who had traveled here from New England. It was built as a one-and-a-half-story home with a small wing that originally housed the carriage and woodshed, but is now the kitchen. The historic estate has dwindled to two acres—more than enough responsibility, according to owners Dennis and Judy Conrad.

“We knew about the house for about 30 years,” says Judy, “and had always loved it from afar, never thinking that we would actually get a chance to buy it. We owned another stone house—larger and with more acreage, which we sold when we were able to purchase this one a decade ago.”

CLOCKWISE FROM TOP LEFT: THESE OVOID REDWARE JUGS WERE MADE BETWEEN 1820 AND 1830. AN 18TH-CENTURY FALL-FRONT DESK WITH ORIGINAL DRAWER PULLS IS SET IN A CORNER OF THE BED-CHAMBER, WHICH HOLDS AN ANTIQUE ROPE BED. HOMEOWNER DENNIS CONRAD MADE THE PANELING; THE SPOON RACK DATES FROM THE LATE 18TH CENTURY. A LOCAL ARTIST PAINTED MURALS IN THE MANNER OF EARLY AMERICAN ITINERANT PAINTERS; THE 1820s CLOCK IS FROM NEW ENGLAND.

THE HANGING CUPBOARD IN THE PARLOR IS FROM RHODE ISLAND. ANTIQUE STONE FRUIT SITS IN THE COMPOTE.







The Conrads' home is constructed of sandstone that was quarried across the road from where the house is sited. A hand-chiseled water table (or drip edge), well preserved, is a notable feature. Another is the frieze band with its tiny transom windows, standard issue on many framed dwellings of this period but a distinctive touch in this stone example.

Houses built of stone are an anomaly in New England, less so in the Mid-Atlantic states and westward in Pennsylvania and Ohio. Sturdy and secure, often with a somewhat rustic feeling, stone houses offer unique shelter that is impervious to time and the elements.

Those of us living in stick-built homes can hang a picture or a shelf wherever we want. Dennis points out that "hanging things on the stone walls can be a challenge. Most of the walls are horsehair plaster directly on stone, so you have to drill a hole and put a wood peg into the wall to drive a nail into it. Some stone houses have picture rails (or peg rails) running around the rooms so the owners don't have to put nails into the walls."

One of the benefits of a masonry exterior is that the only maintenance required is occasional repointing, which had been done already when the couple moved in. "We only had to redo the exterior trim paint," Judy notes. "Dennis also restored all of the original window sashes, which still have their early glass."

The interior had been just as well maintained, requiring little restoration. "We removed some Victorian wallpaper," Judy remembers. "Since all the woodwork had been painted, with white enamel, we repainted it in colors complementary to the period. We had to skim-coat the plaster."

There was, however, an ugly 1970s kitchen to be addressed. "Dennis spent the first six months by himself in the house," Judy recalls. "The first meal cooked in the new kitchen was Christmas dinner."

The rest of the house has its original chestnut floors. Most of the rooms are decorated in a restrained manner, with col-

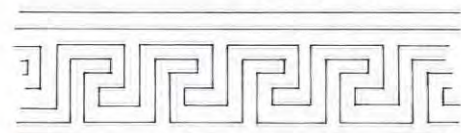
lected furnishings handsomely displayed. The couple did enlist the ser-

GREEK REVIVAL ELEMENTS

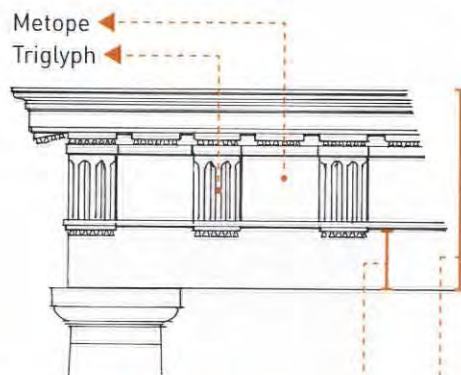
The eastern United States is dotted with Greek Revival houses, most of them built between 1830 and 1850. Their trademark front-facing gables, frequently supported by a row of columns, can be seen in almost every city and town founded before or during that time. Although American Greek Revival houses traditionally were built of wood or, in some locales, brick, a fascinating variation on the theme is the Greek Revival residence made of stone, as with this 1834 house in Ohio.



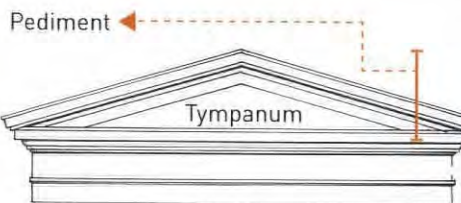
▲ Egg-and-Dart Molding



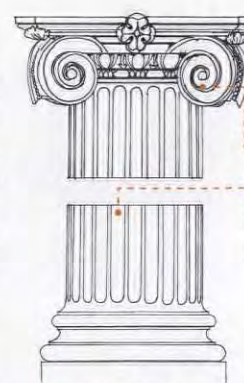
▲ Greek Key (Fret)



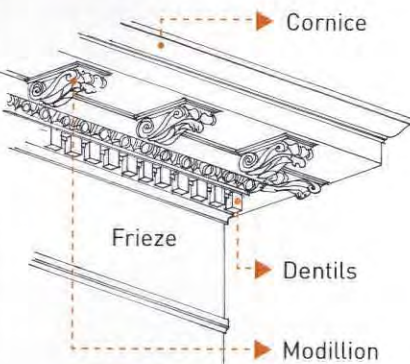
Architrave
Entablature



Pediment
Tympanum
Gable



▲ Ionic Order



Capital
Pilaster

LEFT: SMALL FRIEZE WINDOWS ARE COMMON IN GREEK REVIVAL HOUSES.

Every room is filled with diverse collections of period treenware, samplers, and so on, yet the house has a spare, comfortable feeling.



vices of local stencil artist and muralist Jeanette Mosier to embellish the dining room and front hall with subtle work reminiscent of that of itinerant decorative painters in the late 18th and early 19th centuries.

"When we got married 33 years ago," Dennis reflects, "I knew nothing about antiques or old houses. Judy educated me about history. But I've always enjoyed woodworking and being a craftsman, and I fell in love with handmade objects."

As they refined their collection, the couple found that the vintage of their pieces became earlier and earlier. "We started with mid-19th-century country objects, and then moved toward the 18th century," Judy says. "We've acquired some 17th-century pieces: a Massachusetts bun-foot chest and a Connecticut shoe-foot table in its original paint.

"We take two or three trips to New England each year, bringing home a van full of stuff, and then we cull our collection by selling off the pieces we no longer want. Condition is very important—

LEFT: LIKE THE EXPOSED STONE WALLS, THE 1840 DRY SINK IN THE KITCHEN WAS CARVED FROM MEDINA COUNTY STONE. RIGHT: A SOAPSTONE SINK AND CHESTNUT COUNTERTOPS GIVE A TRADITIONAL FEELING TO THE WORKING KITCHEN. THE REFRIGERATOR IS HIDDEN IN THE SHAKER "CUPBOARD."

A MOST FITTING KITCHEN

Homeowner Dennis Conrad explains their biggest project: "The room where the kitchen is now was a woodshed. We gutted it and put down wide pine planks from Carlisle Flooring." (The house's original kitchen had been in the basement, with a cooking fireplace.) The couple discovered a cache of rare wood in the attic: "original, 2"-thick chestnut planks," Dennis says, "so I made countertops out of them. We wanted the kitchen to look early, so we had a local restoration mason find old brick and stone for the fireplace lintels. The only thing we left from the 1970s kitchen is the row of windows overlooking the herb garden."

The refrigerator is disguised as a large Shaker cabinet; a low-profile black glass cooktop blends into countertops. A soapstone farm sink is in character in the early 19th-century home. Chestnut countertops and exposed beams, along with the stone walls, give a structural rather than superficial impression of antiquity.

The "modern" kitchen segues neatly into a kind of keeping room centered on the fireplace, with its working beehive oven. A high-backed settle is a visual partition. Dried herbs and early baskets hang from the ceiling beams.



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IN THE PARLOR, THE MASSACHUSETTS CORNER CABINET WITH A DENTIL MOLDING AT THE CORNICE RETAINS ITS ORIGINAL MUSTARD-COLORED PAINT. THE CHALKWARE CAT WAS MADE IN PENNSYLVANIA.



we like original finishes and little or no restoration.”

The collection includes a series of banister-back chairs in the dining room, an 18th-century fall-front desk in the bedroom (with its original “eagle” pulls), and a Massachusetts corner cupboard in

the parlor. Throughout their house, the Conrads have filled every corner and wall with collections of such diverse items as treenware and samplers. Still, this house owned by discerning connoisseurs is a comfortable home.



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PAINTED WALLS, 1790–1850

STENCILED DESIGNS AND SCENIC MURALS WERE POPULAR IN EARLY AMERICA.



Plain walls with a stenciled frieze at the ceiling, or a stencil pattern bordering doors and windows, were fashionable treatments around 1800. The more common all-over stencil designs date to the 1820s and '30s. At about the same time, itinerant paint-decorator Rufus Porter published instructions on how to paint rooms with mural scenes of buildings and ships in land- and seascapes, offering an alternative to popular (and expensive) French scenic wallpapers. Stenciling and mural painting became American folk-art forms.

Paint-decorated walls remained popular through the 1840s. In the decades that followed, however, the designs and techniques were dismissed as “primitive,” until antiquarians celebrated them during the 1920s Colonial Revival. **By Patricia Poore**



OPPOSITE: NEW ENGLAND ITINERANT ARTIST RUFUS PORTER RARELY PAINTED MURALS THAT PORTRAYED AN IDENTIFIABLE SCENE. IN THIS EXAMPLE, A STENCILED FRIEZE PATTERN SEEMS TO GROW OUT OF THE SPONGE-PAINTED TREES OVERLAIED ON A ROLLING LANDSCAPE. **LEFT:** PORTER WAS ALSO A STENCIL ARTIST. THIS OVERALL PATTERN LOOKS TO "PENNSYLVANIA DUTCH" FOLK ART MOTIFS. THE STILL-BRIGHT REDS AND GREENS ARE ON A YELLOW GROUND. **ABOVE:** THE WILLOW TREE IS A COMMON STENCIL DESIGN OF THE COLONIAL PERIOD.



RIGHT: A FOLK-ART-INSPIRED PATTERN DECORATES THE WALLS AND SLOPING CEILING IN A ROOM IN TEMPLE, NEW HAMPSHIRE, BY THE CELEBRATED ROVING PAINTER MOSES EATON, JR. **ABOVE:** A TYPICAL PINEAPPLE MOTIF STENCIL.



In *American Wall Stenciling, 1790-1840* (University Press, 2003), author Ann Eckert Brown shares stencils found in New England, the South, and the Midwest as she describes rural folk-art and classically inspired urban stencil traditions. Ann is an experienced

researcher, educator, and paint artist; her comprehensive book includes 250 illustrations, a vocabulary of paint decoration, information on early paints, and a who's-who of artisans. Order a signed copy at anneckertbrown.com.

Order & Calm

ITS FAÇADE A FANTASIA OF NEOCLASSICAL, AESTHETIC, AND QUEEN ANNE DECORATIVE ELEMENTS, THIS 1885 HOUSE HAS BEEN RESTORED AND GENTLY REMODELED.

STORY BY REGINA COLE
PHOTOS BY GREG PREMRO



OPPOSITE: A PAD-FOOTED
TABLE AND WINDSOR
CHAIRS BY WARREN
CHAIR WORKS ARE NEW
ENGLAND CLASSICS AT
HOME EVEN IN A VICTO-
RIAN PERIOD HOUSE.

SHE GREW UP IN A CRAFTSMAN
BUNGALOW; HE LIVED IN A
MID-CENTURY MODERN HOUSE,
THEN IN A SPLIT-LEVEL.

YET MARGARET GERTEIS AND RICHARD BROWN WERE ALWAYS DRAWN TO VICTORIANS.

➤ When, in 1985, the couple found a lovely 1885 Queen Anne located on a side street in Cambridge, Massachusetts, within walking distance of work, shops, and public transportation, they were delighted.

"We thought of living on the South Shore and commuting, but we like it here in the city," says Richard, who is a dentist and a bluegrass musician. "We thought that this neighborhood would come back."

"When we bought it, the house had just recently been turned back into a single-family," explains Margaret,

a health researcher. "I walk to work," she adds.

Their one-and-a-half-story frame dwelling is part of an almost unbroken row of Queen Anne houses built between 1883 and 1891. Theirs features imbrication (decorative shingling), fancy bargeboards, and a wraparound porch ornamented with arched spandrels and carved rosettes. They settled in, raised a family, worked, and, eventually, watched the children leave.

"Certain things were never right about the house," Richard says. "The old renovation was a 'white paint special.' The kitchen was inadequate and had no foundation under it—everything was rotting."

Margaret adds, "Clutter was overtaking my life. I wanted clarity and order."

The couple goes on to list the elements they believed would bring them sanity: a new kitchen, a master bedroom suite, and home offices for each of them. After a false start with an architect who focused on décor at the expense of function, Margaret and Richard met John



OLD AND NEW

VICTORIAN ELEMENTS WERE RESTORED; AN ADDITION PROVIDES AMENITIES.

TRIMWORK

Pocket doors and casings with corner blocks survived neglect, as did the front parlor's plaster ceiling medallion.

PARQUET

In the formal downstairs rooms, herringbone-parquet floors of gleaming hardwood survived and have been refurbished.



SEAMLESS DESIGN

The architect knit the kitchen addition to the old house by using a beadboard wainscot and crown molding copied from 1885 originals.



GAS FIREPLACES

In the sitting-room corner of the new kitchen, a display cabinet was built in over the gas fireplace; two old fireplaces were refitted with gas inserts.





STYLING THE NEW OLD KITCHEN

John Altobello was introduced to these clients by local cabinetmaker John Lynch, whose wife, Grace Lee, designed the kitchen cabinets. Built of birch ("to keep it light," says owner Margaret Gerteis), their modified Shaker styling suits a simple turn-of-the-20th-century sensibility, as do materials like honed granite and slate. But the kitchen is an unapologetic 21st-century work and living space, with stainless steel appliances and a comfortable sitting area arranged around a corner fireplace.

"When we began the design process with John," Margaret says, "our approach was to keep it light and airy, and consistent with the rest of the house." To that end, John chose a beadboard wainscot, utilitarian light fixtures, bin pulls, and window casings copied after those in the old rooms.

Altobello, a local architect who has renovated a great many late 19th-century Cambridge houses.

"People are moving back to the city and appreciating the historic quality of the architecture," he says. "Like many modern city dwellers, Margaret and Richard wanted more space, but they wanted it to be in keeping with the house they loved."

John designed a 30' x 40' addition that holds a new kitchen at the rear of the first floor, with a new master bedroom suite above. He rebuilt the decaying basement and foundation, and introduced updated heating and cooling, wiring, and plumbing. He specified a new location for the existing second-floor bathroom while adding a bath in the master suite; the first floor got a new half bath. He converted the third-floor attic into spacious and separate home offices for the couple, adding a full bath up there as well. For safety and ease of use, two existing wood-burning fireplaces were converted to gas; a third gas fireplace was installed into the sitting corner of the new kitchen.

Fortunately, original architectural elements in Margaret and Richard's somewhat-restored house had been largely left intact, only covered up. In the formal downstairs rooms, herringbone parquet hardwood floors survived. The original door casings, with their fluted trim and corner blocks, remained, as did the pocket doors between the parlor and the formal dining room.

ABOVE: THE DINING ROOM HAS EARLY 19TH-CENTURY FURNITURE, REPRODUCTION LIGHT FIXTURES, AND VINTAGE ORIENTAL RUGS. FIREPLACE TILES AND PARQUET FLOORING WERE STILL THERE, UNDER OTHER MATERIALS. **OPPOSITE:** SUBTLE MATERIALS IN THE KITCHEN INCLUDE HONED GRANITE COUNTERTOPS AND A SLATE BACKSPLASH WITH A TUMBLED-MARBLE INSET.



More on the iPad

See more photos of this house in our digital issue. oldhouseonline.com/ohjdigital



ABOVE: AN EARLY 19TH-CENTURY PENCIL-POST BED, A SEA CHEST, AND A TRIBAL RUG FURNISH A SECOND-STORY BEDROOM. **OPPOSITE:** THE WRAPAROUND PORCH SURVIVED YEARS OF ADVERSITY, INCLUDING BEING SHEATHED IN PLYWOOD.

Where crown moldings had been removed, John specified new, hefty ones modeled on surviving originals. The expansive new kitchen, with its cooking, dining, and sitting areas, is furnished with birch cabinets in a modified Shaker style, honed black granite counters, a slate backsplash with a tumbled marble inset, and stainless steel appliances. The same crown molding carries into this room, bringing coherence.

The couple's collection of Sheraton and Hepplewhite style furniture suits the New England house and its 19th-century rooms. "We like the simpler profiles," says Margaret, who eschews window treatments in favor of white shades, and then only in the living room and bedrooms. Richard's collection of oriental rugs warms the floors of both old and new rooms.

Margaret chose pale hues for the walls. "I have always gravitated toward neutral walls," she says, "so that you can switch furnishings around. On the north side, which is the kitchen," she continues, "the color is warmer, while in the living room, which faces south, it is cooler. Each room is a different color."

Newly bright and functional rooms delight these homeowners, who have seen their house and its neighborhood return to original polychromed splendor. They love where they live more than ever.

FOR RESOURCES, SEE PAGE 85.

EXTERIOR PAINT SCHEME

Margaret Gerteis chose the house's polychrome color scheme in 1998 with the help of Frankie Lieberman, an old-house enthusiast and contractor (who also helped Margaret and Richard refurbish the front porch around that time).

"Frankie had a paint consulting business called Historic Hues, and she gave us a few different color palettes to look at," Margaret recalls. "We were the first house on the block to come up with something like a historical color scheme, and lots of people stopped to ask us about it."

THE COLORS



BODY
Gloucester Sage
HC-100



TRIM
Montgomery White
HC-33
ACCENT
(windows)
Essex Green
CEILING & FAN
Sag Harbor Gray
HC-95

All paints by Benjamin Moore



INSERT: SAFETY AND WARMTH

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Wood and gas fireplace inserts make sense for inefficient fireplaces when a freestanding stove isn't practical for reasons of space or aesthetics. Adding an insert can turn a hearth into a major source of household heat. Expect to pay as much for installation as for the unit itself—more if you have maintenance issues regarding the chimney or around the firebox.

(Examples: The hearth underlayment isn't masonry, or the chimney needs repair.) Decorative trimmings, including cast-iron surrounds and tile, are the cherries on top. **By Mary Ellen Polson**



Xtraordinair Hybrid-Fyre

The large flush wood Hybrid-Fyre insert from Fireplace Xtraordinair features super low emissions (.58 grams/hour), a dual combustion system, a push-button start, and a large viewing area. \$3,910 with Metropolitan face trim, fireplacex.com



Hearthstone Clydesdale

With a luxurious majolica enamel trim kit and a large viewing area, the Clydesdale puts out 75,000 BTUs and burns for up to 12 hours. Lined with a soapstone interior, it can easily heat 2,000 square feet. \$3,999, hearthstonestoves.com



Lopi 31 DVI Insert

Lopi's 31 DVI gas insert suits smaller firebox openings, comes with electronic ignition, features natural-looking logs with a split-flow burner, and heats 500 to 1,500 square feet. \$2,480, including insert, log set, face, and panel, lopi-stoves.com

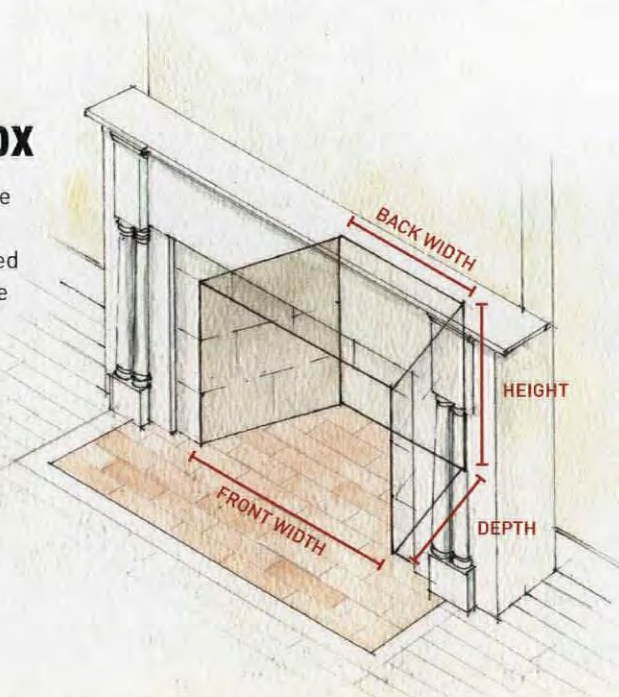


Valor President ZC

Shown with a realistic coal bed, the President Zero Clearance insert is ideal for old coal-burning fireplaces, requiring only 11" in depth and 26" in width. Despite its petite size, it can produce up to 15,000 BTUs. \$2,400, valorfireplaces.com

How to measure your firebox

Inserts usually come in small, medium, and large; you'll need to carefully measure several dimensions to determine the correct size.



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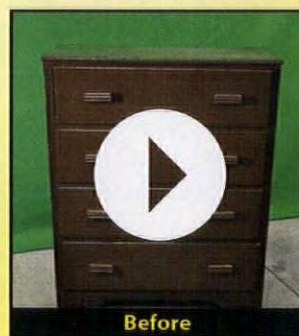
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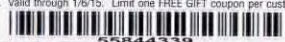
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THE BENCH CUSHION IS COVERED IN OLD-FASHIONED TOILE. BEYOND IS THE LAUNDRY AREA; THE STOVE ALCOVE IS TO THE RIGHT.



FABULOUS FINDS & PAST PLEASURES



A reader's "fun and festive" kitchen is a delightful place for baking and taking care of family. **By Ellen Broder**

I am a collector of all things vintage. I started as a teenager, when I visited a secondhand store for the first time. I appreciate the hunt for that "must-have piece"... I live in the past, and I love it.

My husband and I own a Dutch Colonial house built in 1928, in Roslyn, New York. It's now filled with one-of-a-kind antiques and copious collections displayed throughout the house—in the sun-room filled with wicker (and a carousel horse); in the powder room, where antique mirrors on two walls surround a 1920s medical sink. I also collect vintage handbags and jewelry. I'd most like to share my recently renovated kitchen.

Inspired by the black-and-white tiled kitchens of the 1920s, mine



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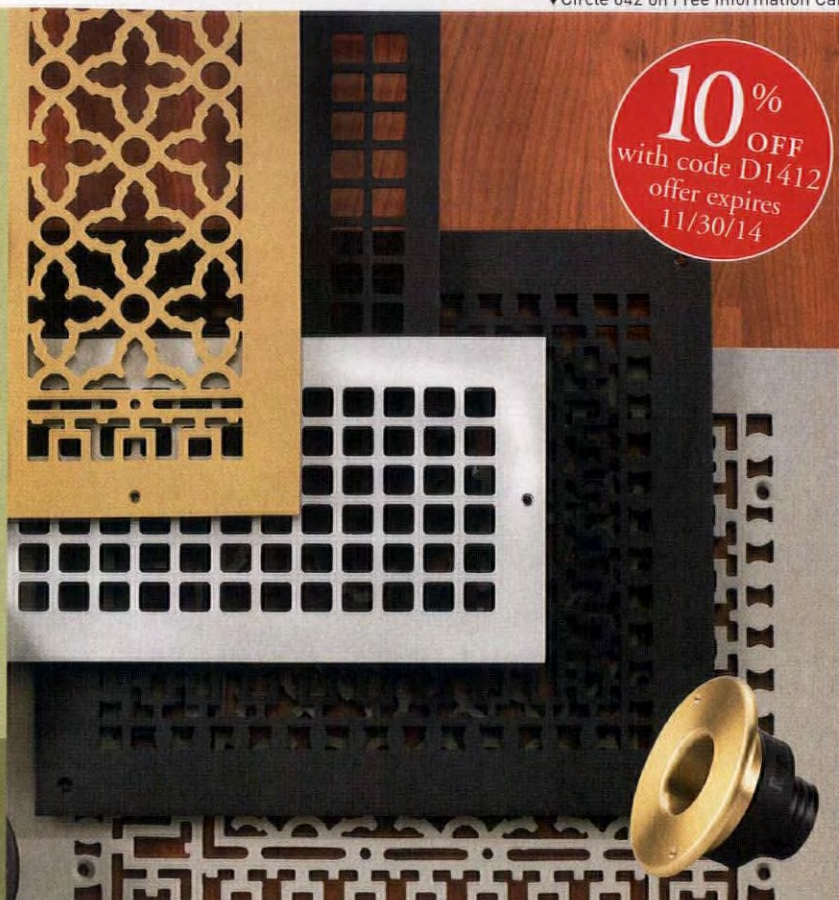
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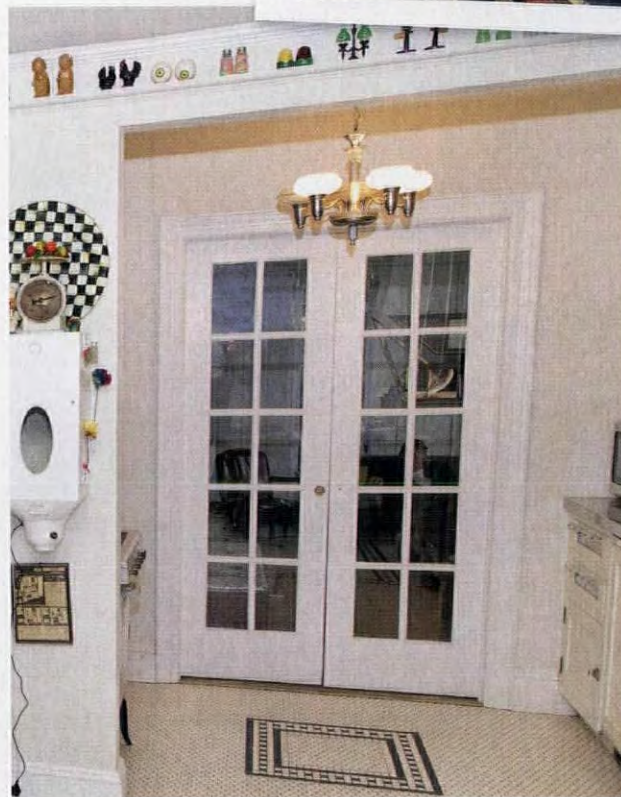
LEFT: THE CHECKERBOARD COUNTERTOPS WERE CREATED OF CORIAN TO MATCH THE MOSAIC TILE FLOOR BY AMERICAN OLEAN. ALL OF THE LIGHTING IS VINTAGE. **BELOW:** OLD SLIDING DOORS IN WHAT'S NOW THE EATING NOOK WERE REMOVED IN THE RENOVATION. **BOTTOM LEFT:** COLLECTIBLES INCLUDE AN ENAMEL MUG AND 1930s LIGHTBULB COVERS USED AS FLOWER VASES. **BOTTOM RIGHT:** FRENCH DOORS, CUSTOM DISPLAY SHELVING, AND THE DECORATIVE MOSAIC TILE FLOOR ARE PERIOD-INSPIRED NEW ADDITIONS.



has explosions of color from the 1930s collectibles. Custom shelving holds hundreds of salt and pepper shakers and other bits of kitchen kitsch.

An old 1920s Hoosier cabinet is my baking center. (After I was asked to bake for a neighborhood store, I started my own company.) The main stove is a reproduction by Heartland; two small 1920s stoves hold cookbooks and kitchenware. A tiny 1930s refrigerator is filled with a collection of glass milk bottles (remember the milkman?) and bottles of wine.

Everyone who visits is amazed by this kitchen and its creative collections. It puts a smile on my face to know that it's in the pages of *Old House Journal*!





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Inspire

MY NEIGHBORHOOD

CRAFTSMAN

This fully developed two-story Craftsman chalet built by Nathan Rigdon in 1915 has broad eaves with a low-pitched roof, a porch with truncated posts-on-piers, and a second-floor balcony. Its large horizontal windows are prototypical. The original attic ventilation aperture remains in the gable. This house is in Mission Hills' Fort Stockton Line Historic District.

BUNGALOW

The wood-frame Arts & Crafts bungalow is the most common early 20th-century house type in California; it preceded the switch to Spanish Revival styles. The bungalow features a low roof over a one- or one-and-a-half-story form, prominent front porch, and often multiple gables. Note the decorative pattern cut into the ends of the bargeboards.



"People don't come here and leave a few years later. They come here and they stay here."

DEBBIE QUILLIN



MISSION HILLS BOX

Debbie Quillin's 1908 home is known as a Mission Hills or Rigdon Box. Square houses with deep eaves supported on curving console brackets, paired windows, and generous porches are typical of Rigdon's work. Open plans, abundant interior light, and a blurred line between indoors and out are hallmarks of the era's progressive architecture.

Mission Hills / *San Diego, California*



With its green canyons, this setting was irresistible to bungalow-era settlers seeking the outdoorsy life. Early preparations for the Panama-California Exhibition of 1915 helped turn what had been a small settlement of 1880s Queen Annes into a fashionable community featuring the latest styles. The dominant Craftsman influence began in 1909 with the arrival of builder Nathan Rigdon, a minister-turned-developer whose designs blended eastern Craftsman style and Foursquare massing with Prairie School elements. Rigdon often joined forces with builder Morris Irvin, who was responsible for 125 houses here. The luster of this upscale streetcar suburb has not faded. **Text and photos by James C. Massey & Shirley Maxwell**



ENGLISH HOUSE

Mixed in with the bungalows and familiar Spanish-influenced homes are a few "Old English" style houses with picturesque massing, decorative half-timbering, and clipped roofs covered in multicolored slates. Here, original rusticated red-brick walls have been painted white. A bracketed hood crowns the original triple window with diamond-pane sash.

MISSION/SPANISH

This handsome ca. 1930 stucco house in the Presidio Heights section of Mission Hills displays many expressive Spanish features, including textured walls and a roof clad in red barrel tiles. Design features such as oval-arched windows, buttressed walls, and a stubby octagonal tower enhance the façade.

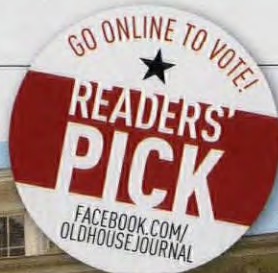
PRAIRIE INFLUENCES

This two-story Craftsman built in 1912, typical of many in Mission Hills, shows Midwest Prairie School influence. With Foursquare massing and a flat roof with projecting eaves, the house has a stucco wall finish and paired windows. Its front porch (supporting a deck) has a complex design of projecting and crossed beams meeting battered (tapered) piers.



Inspire

WINDOW SHOPPING



Courtesy Todd Zeigler/Indiana Landmarks

MISHAWAKA, IN / FREE

(Est. \$65,000+ moving/renovation costs)

On a local endangered properties list, the landmark 1865 Daniel Ward House must be moved to make way for construction. Built as a farmhouse, the hipped-roof dwelling features a square cupola; deep, bracketed eaves; hand-blown glass windows; original millwork on the porch and upper balustrade; and original interior window and door trim.



Courtesy Diane Geiger/O'Connor Real Estate Development

DETROIT, MI / \$157,000

An intact decorative bargeboard and projecting bay window are charming hallmarks of this ready-to-restore ca. 1900 Folk Victorian in a historic neighborhood. Inside, the house retains its original hardwood floors and a high wainscot in the dining room.



Courtesy Brant & Michelle Neer/Welcome Home Realty

LEXINGTON, MO / \$135,000

This quintessential 1899 Queen Anne has a spindled front porch with original grouped columns and a bracketed entablature, plus projecting bays and a two-story rear porch. The interior is amply outfitted with original unpainted woodwork, including a built-in buffet, grand staircase, spindlework, and door transoms.



Courtesy Doug Brand/IronGate Realtors

DAYTON, OH / \$200,000

Featuring trademark half-timbering and a projecting oriel window, this handsome 1914 Tudor has a hipped roof that displays continental (rather than English) influences. Inside is an intact staircase and gallery with Gothic arches, with matching built-in seating in the foyer. Other original woodwork includes a recessed, hooded fireplace with a marble surround.



Courtesy Historic Petersburg


PETERSBURG, VA / \$69,000

In need of a total interior restoration, this symmetrical dwelling is a late example of the Federal style, with evenly spaced nine-over-nine sash windows on the ground floor and a simple pedimented temple entrance supported by plain Tuscan columns. Other features include stepped chimneys, cornice brackets, and attic dormers.

Bargain Buys

Affordable usually doesn't mean adorable, but these five historic homes under \$200,000 are as beautiful as they are budget-friendly.


See **more houses for sale** on page 87.



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Restore

100 YEARS OF Lighting STYLES

...PAGE 44...



56

LOST ARTS: PATCHING CLAPBOARDS

Find out how to replace rotting or damaged clapboards with sturdy new ones.



58 FIELD TESTED: OSCILLATING MULTI-TOOLS

60 QUICK MAKEOVERS: ROOF ENHANCEMENTS

62 STUFF MY NEIGHBOR SCREWED UP

64 SALVAGE IT

66 DO THIS, NOT THAT

68 ASK OHJ



BRIGHT IDEAS

A LOOK
AT HOW
LIGHTING
FIXTURES
CHANGED
OVER THE
COURSE OF
A CENTURY.

The century between 1865 and 1965, from the Gilded Age to the Space Age, saw more changes in lighting than in all of human history leading up to it. While some of these changes may seem quaint or insignificant to modern sensibilities, each was fueled by the same irrepressible hunger for stylistic and technological advances that motivates us today. If that Neo-Grec chandelier or Art Deco sconce seems hopelessly old-fashioned and irrelevant in the new millennium, remember that every generation saw themselves on the cutting edge of all that was fresh and exciting—and many of these lighting-trend milestones were as thrilling in their time as LEDs, smartphones, and Apple-style minimalism are today.

The unique and comprehensive style timeline we've assembled here can be an invaluable tool, whether you're trying to restore original lighting or just find complementary fixtures from a similar timeframe or design provenance. Because as we all know, the right light will make your house feel like a home at the flip of a switch.



MULTI-ARMED
CHANDELIERS WERE
THE NORM. VICTORIA
CHANDELIER (LEFT),
TOCLIGHTING.COM

VICTORIAN

(CA. 1870-1910)

Lighting during the Victorian era tended toward elaborate, graceful, multi-arm fixtures with finely detailed decorative glass shades; they often featured rich gilt, silver-plated, or antique metal finishes.

The entire history of civilization served as design inspiration, and period-revival trends appeared and disappeared. As the primary light sources were low-output gas burners and carbon filament bulbs, fixtures typically had as many sockets/jets as possible. Most included gas, and were turned on or off directly at the fixture.

SUB-STYLES:

Neo-Grec, Eastlake, Aesthetic, Bent Brass, Empire, Late Victorian, Exotic, Art Nouveau



LIGHTING CHANGES THROUGH THE AGES

Key
Technologies

KEY CULTURAL EVENTS

1875-1880

EASTLAKE/NEO-GOTHIC
Reinterpreted English medieval and Gothic themes with incising and flattening of design elements and new polychrome colors

1882

First municipal
electrical plant in
New York City

1885-1890

BENT BRASS
A hybrid of medieval simplicity and Aesthetic tendencies, with a proliferation of spirals and whips and elegant bent brass tubing

1865-1870

RENAISSANCE REVIVAL
Eclectic reimagining of Renaissance motifs, with a substantial presence and figures of people and animals

1860-1865

ROCOCO
A romantic embrace of nature that featured entwined leaves, richly modeled brass, and cut-glass shades

1870-1875

NEO-GREC
Simpler, cleaner qualities as in Greek to Renaissance architecture; restrained ornamentation and finely scrolled motifs

1865

END OF U.S. CIVIL WAR
IMPACTS MANUFACTURING

1876

U.S. CENTENNIAL
EXPOSITION,
PHILADELPHIA

1870s

Gas shades
transition from
2 $\frac{3}{8}$ " to wider 4"
and 5" fitters

1880-1885

AESTHETIC MOVEMENT
Profoundly influenced by Japanese design, with angular lines, striking asymmetry, hammered textures, insect motifs, and cut jewels

SEMI-INDIRECT FIXTURES
WERE THE NEWEST TECHNOLOGY. CORINTHIAN ALABASTER BOWL SHADE (LEFT),
URBANARCHAEOLOGY.COM

CLASSICAL REVIVAL

(CA. 1890-1935)

In the late 19th century, architects trained at Paris' *Ecole de Beaux Arts* provided the great Western nations with buildings rooted in classical Greek and Roman architecture that would project an aura of power and permanence. Gone were the artful, picturesque, asymmetrical designs of Queen Victoria's reign—they were replaced by columns, capitals, coffers, and pediments. As electricity became more commonplace in the early 20th century, Classical Revival lighting evolved from Victorian-style fixtures with classical motifs (egg-and-dart, ribbon-and-bay, acanthus leaf, Greek key) to new light forms such as large, semi-indirect bowl fixtures and elaborate cast exterior wall brackets.

SUB-STYLES:

Classical Revival, Beaux Arts, Baroque/Rococo & the "Louis" styles, French & Italian Renaissance Revivals, Storybook

1893
WORLD'S COLUMBIAN EXPOSITION, CHICAGO & PANIC OF 1893

1893
New and double-looped cellulose filament introduced



1895-1900
ECLECTIC REVIVALS
New inspiration drawn from historical styles following Chicago World's Fair; heavier reliance on traditional styles, expressed in brass in Victorian forms



1905-1910
ARTS & CRAFTS
Medieval style, handmade construction, often very "square" forms, art glass panels, brushed brass, dining room "domes" in hand-formed and -hammered brass and copper

1915
Effective end of gas as competitive fuel option



1890-1895
EMPIRE
A revival of French Empire design (think Napoleon), with a return to elaborate, delicate ornamentation featuring pierced castings with ribbons, torches, and garlands

1896
The pull-chain socket is patented



1900-1905
SCHOOLS OF DESIGN
Artful embrace of a broad range of authentic period styles; some brass, wrought iron, art glass, and bent glass

1910
Tungsten lamp is 3 times brighter

1910-1915
CLASSICAL REVIVAL
Pendulum swing back to classical forms and motifs, with new "shower" fixtures and bowl chandeliers extremely popular



CANDLE FIXTURES IN BRASS OR FORGED IRON WERE POPULAR. FRENCH SINGLE-TIER LIGHT (FAR RIGHT), SCOFIELDLIGHTING.COM



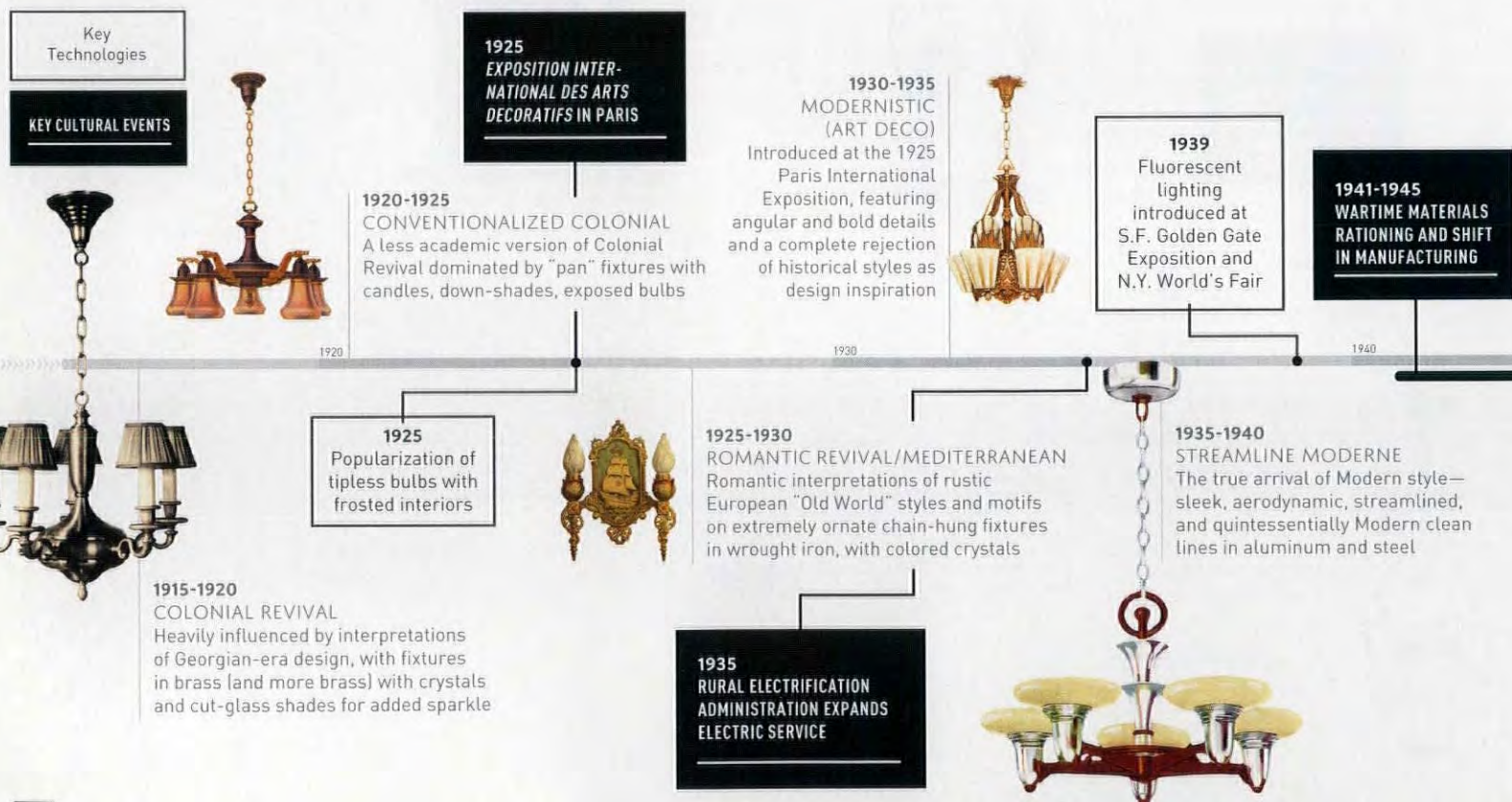
COLONIAL REVIVAL

(CA. 1895-1950)

From the 1880s Shingle Style through Colonial Williamsburg and the postwar ranch-house suburbs, continuous reinterpretations of the country's colonial-era past have been a unifying source of identity and design inspiration. Colonial Revival lighting has two aesthetics. The first is defined by elegant brass fixtures with crystals and multiple arms; the second by a more rustic, hand-forged appearance. Both typically feature chains, candle-type sockets, and wheel-engraved globes or hurricane-type blown-glass shades.

SUB-STYLES:

Modern Colonial, Colonial Revival, Sheffield, Georgian/Adam, Rustic Colonial, Mid-century American Heritage





BOXY DESIGNS WERE
OMNIPRESENT. MISSION
CHANDELIER (LEFT),
ARROYOCRAFTSMAN.COM

ARTS & CRAFTS

(CA. 1900-1925)

In a reaction to Victorian excess, Arts & Crafts movement architects and reformers took pre-Industrial Revolution traditions of handwork, married them to the labor-saving inventions of the new century, and mixed in a uniquely American emphasis on returning to nature. The results were powerful new expressions that placed a high value on simplicity of design and integrity of materials. Perhaps the best known examples of the movement are the bungalow house and the distinctive lighting style known as Mission, with its square lines and complete lack of ornament. Both exhibited a clean aesthetic that was completely fresh.

SUB-STYLES:

English Arts & Crafts, Medieval, Dutch, Mission, Craftsman



Watch the Video

Learn more about Arts & Crafts lighting from editors Demetra Aposporos and Patricia Poore at oldhouseonline.com.

1940-1945

WAR ERA

Lighting design goes into hibernation during World War II; new fixtures follow '30s forms in cheaper metals, with more solid glass components



1950-1955

PROTO-MODERN/THEMED

New "All-American" identity inspires proto-modern Colonial hybrid; American optimism fuels designs



1957
SPUTNIK LAUNCHED

1960-1965

MID-CENTURY MODIFIED

Late-'50s Modern liberally mixed with traditional styles in metals, fiberglass, plastics, ceramics, wood, and natural materials, with strong colors



1945

GE Circline
fluorescent
lamp is "New!
Exciting!
Different!"



1945-1950

POSTWAR

New war machinery and scrapping of old tooling breaks traditions; forgettable designs with lots of glass

1955-1960

MID-CENTURY MODERN

Following Scandinavian and European examples, designs are sleek and classically "modern" with jet- and space-inspired silhouettes

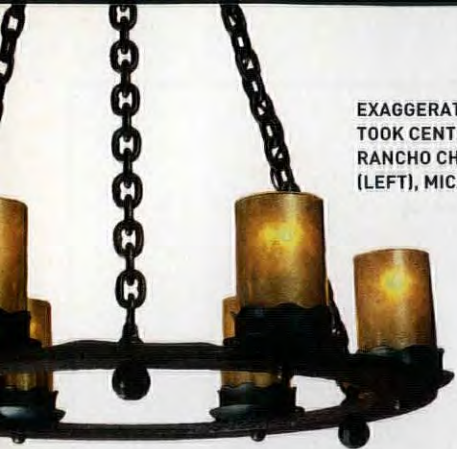


1965-1970

MID-CENTURY CONTEMPORARY

Lights inspired by Russia's Sputnik satellite were the ultimate expression of an obsession with space travel





EXAGGERATED FORMS
TOOK CENTER STAGE.
RANCHO CHANDELIER
(LEFT), MICALAMPS.COM

ROMANTIC REVIVAL

(CA. 1920-1940)

Spurred on in the 1920s by the memories of troops returning from the Great War, the historical fictions of Hollywood, and a new ease of world travel, middle-class Americans embraced the romance and novelty of Europe's storied past in a rush of revivals inspired by Mediterranean villas, Scottish castles, Norman farmhouses, and thatched English cottages.

Lighting designers dove into a thousand years of European history to produce rustic and colorful interpretations that often came closer to Disney fantasy than real history. When the boom times went bust in 1929, much of America held onto these cultural flights of fancy even more strongly to keep the harsh realities of the Great Depression at bay.

SUB-STYLES:

Elizabethan/Jacobean, Old English/
Tudor, Spanish/Mediterranean,
European Revivals, Storybook



ILLUMINATION FACTS

Early light sources were direct—light radiated directly from the bulb or burner. With the tungsten bulb (around 1910), fixtures (such as bowl chandeliers, shown at right) became bright enough to both diffuse light and reflect it off of walls or ceilings for a softer ambient glow—called semi-indirect. Fixtures that completely obscure the light source, relying fully on reflected light, are called indirect.

FOUR IMPORTANT LIGHTING DEVELOPMENTS

By the 1850s, both kerosene and gas were commercially viable alternatives to candles and oils. The late 1870s saw "artistic" design blossoming while manufacturing advances raised the quality, availability, and affordability of lighting for the middle classes across the country.

1 CA. 1880: THE CARBON FILAMENT LIGHT BULB

The clean-burning reliability of Thomas Edison's incandescent lamp (and its never-before-seen ability to shine down with no shadow) freed lighting designers to create all kinds of new variations on old gas and kerosene fixture themes, though it would be more than a decade before the public embraced electric light.

2 CA. 1905: THE INVERTED WELSBACH BURNER

The standard Welsbach was significantly brighter than a regular gas fixture, and new technology allowed it to be used inverted, keeping gas viable over electricity for another 10 years.

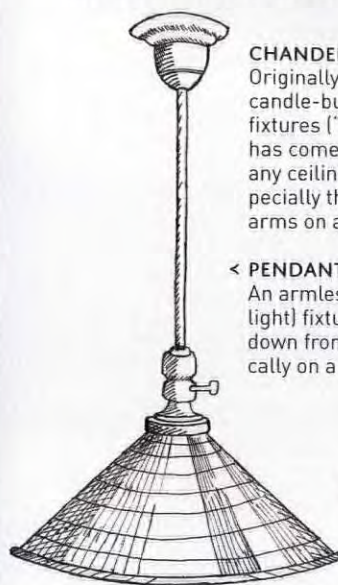
3 CA. 1910: THE TUNGSTEN FILAMENT BULB

Tungsten's intensity (nearly three times brighter) was initially viewed as a danger to the human eye, but the tungsten-filament bulb revolutionized the lighting industry. Strong enough to be bounced off of walls and ceilings in an indirect manner, it created soft ambient-lit interiors, and led to indirect and semi-indirect bowl fixtures and more opaque shades.

4 CA. 1930: ESTABLISHMENT OF THE RURAL ELECTRIFICATION ADMINISTRATION

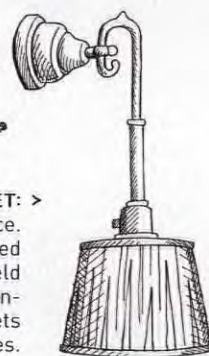
In 1930, nine out of 10 rural American homes had no electricity. When power companies refused to run lines to rural areas (too expensive, they said), President Franklin Roosevelt instituted the New Deal's Rural Electrification Administration. Through government-sponsored low-cost loans for dam building and power distribution by local and regional cooperatives, electricity was brought to an unprecedented number of undeveloped areas. Mail-order catalogs like Sears fed this new market for fixtures during the Great Depression, and the rise of inexpensive materials and designs led to a decline in historically informed lighting.

LIGHTING FIXTURE TERMS



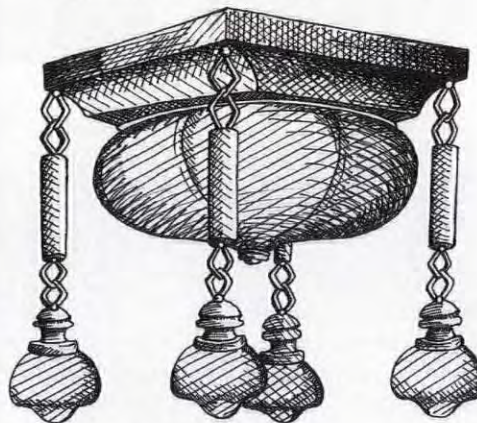
CHANDELIER:
Originally the term for candle-burning ceiling fixtures ("candle"-lier), it has come to stand for most any ceiling fixture—but especially those with multiple arms on a central body.

< PENDANT:
An armless (usually single-light) fixture that hangs down from the ceiling, typically on a chain or pipe stem.



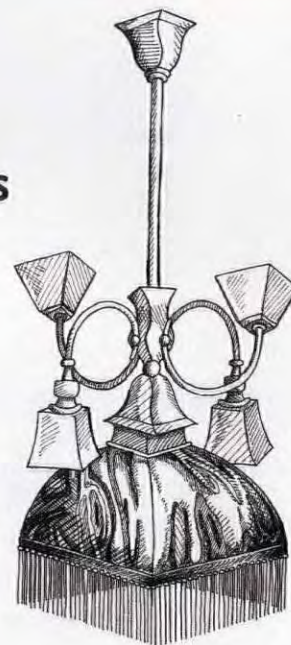
WALL BRACKET: >
Today called a sconce. Originally, "sconce" applied only to wall fixtures that held candles, but it evolved to include gas or electric brackets that imitated candle sconces.

PAN: v
A large and often flat piece, usually stamped or spun, that serves as a fixture's primary body, flush against the ceiling or suspended on pipe or chain.



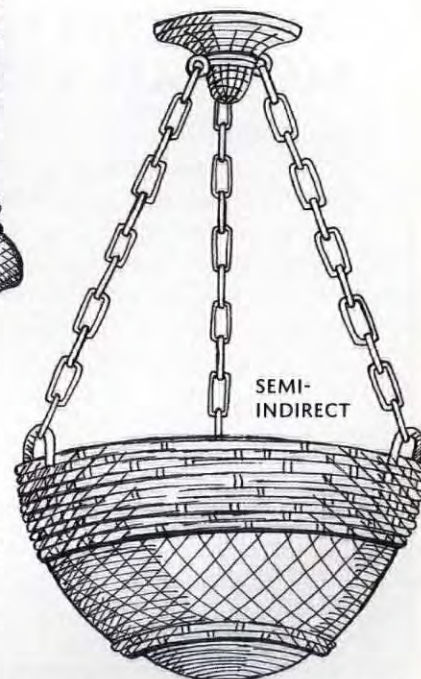
SHOWER: ^
A ceiling fixture with multiple pendants or downward-pointing lights, suspended from a large pan, which "shower" the area below them with light.

CANOPY:
The part of the fixture at the ceiling or wall that facilitates and conceals the wiring and mounting. Often it's the part whose loss and/or replacement results in the most obvious integrity flaw in restored fixtures.



SHADE:
Device that filters a light source. Generally speaking, shades are open, globes are closed, lanterns are glass within a framework, bowls are large shades open on the top, and domes are large shades open on the bottom. Shades are matched to fixtures by fitter or shade holder size (see below).

SHADE HOLDER/FITTER:
The part of a fixture that holds a shade. Most early shade holders/fitters came in standard sizes—2¼", 3¼", 4", and 6". Bowl shades often have 10", 12", or 14" fitters.



SEMI-INDIRECT



More Online

Learn more about what influenced lighting designs at oldhouseonline.com.

STREAMLINED, AERO-DYNAMIC FORMS WERE THE LATEST FASHION. KINGSWELL CEILING LIGHT (BELOW), HOAH.BIZ



MODERNISTIC/ MODERN STYLES

(CA. 1925-1970)

In 1925, the groundbreaking *Paris Exposition des Arts Decoratifs et Industriels Modernes* introduced "Modernistic" style—a shocking and liberating break from historical design precedent that was later termed Art Deco. Modernistic design wouldn't become popular in American lighting until about 1930, when glass, porcelain, aluminum, and Bakelite were molded into boldly angular or organic new forms such as "slipper" or "shaded light" fixtures. By 1935, the Streamline style emphasized a clean, aerodynamic aesthetic based on speed. Swedish and Italian designs inspired the clean Mid-century Modern look of the 1950s and '60s.



SUB-STYLES:

Modernistic/Art Deco, Classical Deco, Streamline/Moderne, Postwar, Mid-century Modern, Contemporary/Mod

4 KEY METHODS OF MANUFACTURING

CASTING:

Molten metal is poured into a hollow mold to create a solid, sculpted shape.

STAMPING:

Sheet material is formed or embossed under pressure from heavy drop presses.

SPINNING:

Sheet material is spun over a solid form to create hollow balls, pans, and rings.

BENDING:

Pipes or flat straps are manipulated and bent into curves and angles.

All types distinguish quality by the material, thickness, and sharpness of detail. Bronze is viewed as the superior metal, followed by brass, cast iron, white (pot) metal, aluminum, and steel. Casting is considered the more durable and artful technique.

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ART WALLPAPERS

CHECKLIST FOR SELECTING FIXTURES

- Is the lighting appropriate for the period of installation?
- Does the fixture's design accurately reflect the lighting technology it was designed for?
- Were the materials available or in use during the period?
- Is the metal finish in sync with the period?
- Does the quality of the fixture match the quality of the house?
- Is the style of the fixture sympathetic with the architectural style of the installation?
- Are the shades compatible with the light source designed for the fixture?

ASSESS AN ANTIQUE

Look for the following when buying original fixtures:

QUALITY OF MATERIALS & CONSTRUCTION

- What's the quality of the material? Bronze or iron?
- What's the quality of parts/details? Are they cast?
- Are the details sharp or distorted?
- Is the hand of the craftsman visible (hammering/riveting/banding)?

COMPLETENESS

- Have the canopy or fitters been replaced?
- Has pipe been substituted with chain?
- Are accessories intact (finial, drop crystals, fringe, appliques, integral shades)?

METAL FINISHES

- Does the original finish remain? Is the paint new or old?
- Can the base material be refinished easily and effectively?
- Has rust or oxidation damaged parts?

THE RIGHT FIT

- Does a gas fixture have gas cock/valve and pipe stem?
- Is the gas shade/fitter open for ventilation purposes?
- Were bulbs intended to be exposed or shaded?

HARMONIOUS MOTIFS

- What style is evoked, and is the interpretation faithful?
- Are materials "out of sync"?
- Is the theme carried through all aspects of the fixture?

ORIGINAL SHADES

- Are shades appropriate in style, quality, and scale?
- Are the shades originals or (un)sympathetic replacements?
- Are required shades unique to the fixture—thus hard to find?

The more questions you can answer "yes" to, the more complete—and valuable—the fixture.



More on the iPad

Get help choosing lighting for every room of your house. oldhouseonline.com/ohjdigital

POPULAR LIGHTING FINISHES

Period fixtures came in a wide variety of original metal finishes that went in and out of style often. The highest-quality interiors featured coordinating lighting, hardware, and accent finishes, which often varied from room to room. While a remarkable range of finishes was available, four metal treatments were the most common.



POLISHED BRASS:

The primary material for most period lighting, fixtures were nearly always polished—usually with a protective lacquer coating. Brass also was offered in brushed and sanded (sandblasted) finishes that toned down reflectivity, and painted and plated finishes imitating other metals.



POLISHED NICKEL:

The standard period metal finish for authentic kitchen and bathroom fixtures. Polished nickel's warm amber undertones were supplanted by more durable and tarnish-free polished chrome (with its colder blue undertones) during the "modernistic" early 1930s.



ANTIQUE COPPER ("TIGER STRIPED"):

Popular from the 1890s to the 1920s, made by copper plating the fixture's components, then chemically darkening them to black before polishing some areas to reveal distinct patterns of orange.



POLYCHROME:

The *de rigueur* painted finish of the 1920s and '30s, it entailed a metallic gilt-type painted base coat that was antiqued with various stains and/or highlighted with touches of color like green, red, blue, and silver.



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SAFETY FIRST

Assume your exterior contains lead paint, and always protect both yourself and your site. For more information, visit epa.gov/lead.

SUPPLIES

PROTECTIVE GEAR

- Heavy plastic groundcover tarp
- Dust mask (lead paint certified)
- Goggles


TOOLS

- 2 or 3 pry bars
- Hammer
- Staple gun
- T-square
- Crosscut handsaw or chop saw
- Ruler/measuring tape

MATERIALS

- Galvanized 5d cut nails
- Tin or tar paper flashing
- Red cedar clapboards

Replacing Historic Clapboards

 At some point, every historic clapboard house will experience exterior damage due to weather, insects, and general wear and tear. When old claps split, rot, or warp, they can't perform their crucial job of shedding the elements. Such was the case with the quarter-sawn, old-growth white pine clapboards on this 1840s-era Greek Revival house, which had enough splits and rot to require replacement.

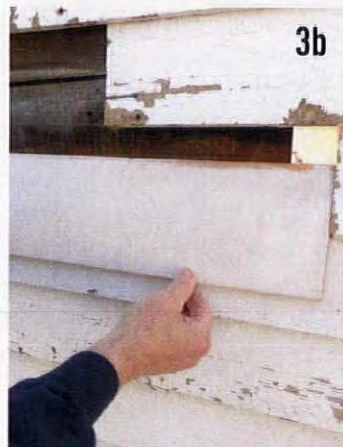
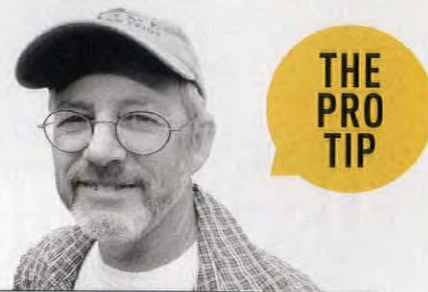
By John Schnitzler

BEFORE YOU START

Selecting the right modern materials is an important step that, when done correctly, will add years to the life of your repairs. Spruce and other Eastern pine boards are available, but their density growth rings will not afford you many years of protection. High-quality, tight-grain red cedar clapboard is the best replacement for original quarter-sawn, old-growth Eastern pine claps. Give your new boards one coat of primer before installing—this will increase the wood-to-paint bond after installation.

The steel 5d cut nails originally used on old houses are not corrosion-resistant; they will become brittle, rust, and snap off. Today's long-lasting equivalent, the galvanized 5d cut nail, is available through specialty nail companies.

—John Schnitzler



STEP 1

Start by identifying the damaged clapboards. To remove, pry them from the house with thin pry bars and a hammer, starting with the easiest one to pop off (likely the one with the most damage). Start at one end of the butt joint, and work your way across horizontally until it comes free. Sometimes tapping nail shanks under the clap (to the left and right) will free a nail reluctant to come loose.

STEP 2

To make the replacement clapboard, measure the location of the old one—not the board you just removed. Measure out the first clapboard (always measure twice) and add $\frac{1}{32}$ " extra, then cut it—the additional length helps secure the board for a watertight seal. When cross-cutting the new clapboards, always cut from the finished side, starting from the thin top edge and cutting toward the thicker end to prevent breakage. Repeat this process as necessary for each replacement clap needed.

STEP 3

Before installing the new clapboards, place tin flashing or tar paper between joints to provide additional weather protection. Slide the tin flashing underneath the neighboring clapboard's end and staple it in place. Start your installation with the bottom clapboard and work your way up.

STEP 4

Gently tap the board into position, then hammer it into place, matching the nail placement of the new clap to the existing ones. Next, insert the upper clap and hammer into place. Go easy on the hammering to prevent damage to new claps. Once all the new boards are installed, apply a second coat of primer and then a topcoat of finish paint, which will cover most dings.



Restore
FIELD TESTED

Oscillating Multi-Tools

By Michael Springer

As their name suggests, oscillating multi-tools can be used for a multitude of cutting, scraping, grinding, and sanding tasks. Controlled plunge-cutting and detail sanding are among the standout uses of multi-tools, but you'll discover many more after you add one of these tools to your arsenal.

Multi-tools work their magic by wiggling their blades back and forth along an arc of only a few degrees, but they do it really fast—making up to 40,000 tiny slices per minute. This is how they make cuts that seem to melt into wood and drywall and provide finer control than circular saws, jigsaws, or reciprocating saws.

Corded multi-tools give you more bang for your buck, espe-

cially for casual users who don't own multiple batteries. They're ready to work when you are, have no runtime limitations, and are less expensive than similar sized cordless models. And since you're usually cutting or sanding carefully in one spot, dragging a cord behind is a minor issue.

The multi-tool is a real restorer's tool—the one to use when you have to take the tool to the work, such as cutting into trimwork or other building materials already in place. However, if the material (wood, tile, drywall, etc.) is not installed yet, there are usually better tools for precision cutting.

THE
PRO
TIP



Accessorize Wisely

Read the fine print to determine the right accessories for your multi-tool. While all of the tools here have plenty of power to cut quickly and cleanly through hardwood with a sharp wood blade, all are capable of slow, smoldering cuts if used with a dull or incorrect blade. Most blades rated for cutting metal specify soft, non-ferrous metals only. If you need to nip through a lot of nails to remove moldings, find blades that can cut steel. Similarly, tile grout can be ground away with tungsten carbide, but to cut hard tile itself, you will likely need a diamond grit blade.

—Michael Springer, Tool Expert





HOW TO USE IT



To plunge cut with control, keep both hands on the tool and cut with a pivoting action. With your fingers on the very front of the tool and the heel of the same hand anchored against your work surface, lift up with your rear hand to lever the blade down into the material. Move forward, making a series of pivoting cuts instead of trying to drag the blade.



To trim door jams and casing to install new flooring underneath, guide the blade on top of a scrap piece of the new flooring to set the cutting height. Flip the flooring upside down or use tape to protect its surface. (Find out how to remove the baseboard before you get to this step at oldhouseonline.com/remove-molding.)



When plunge cutting to a mark with a semicircular blade—for instance, to cut the grout away from 1" tiles without overcutting into neighboring grout or tiles—use the corner of the blade (as shown) to make a full-depth cut.

Head to Head

THESE TOOLS ARE ALL ABOUT FINESSE; CHOOSE LOW VIBRATION AND A COMFORTABLE GRIP OVER POWER.



DREMEL MULTI-MAX MM40

Light weight and a low price make the 2.5-amp Dremel a good choice for occasional DIYers, our testers agreed. Although it was the least powerful of all the tools tested, it had enough juice for most cutting and sanding jobs—though its low weight was sometimes a detriment. "The lack of mass to counteract the blade action made it wiggle around a bit more than others at the start of a cut," said our expert, Michael Springer. And while changing attachments was easy, some found the position of the release lever (on the side of the tool) awkward.

Get It: \$109, dremel.com



DEWALT DWE315

The 3-amp DeWalt was the only tool with a trigger switch, and it was a lighting rod for our testers. While some praised its intuitive design ("I would give this to my mother to use, and she doesn't even use tools," said DIYer Jude Herr), others felt the need to have one hand on the trigger awkward and fatiguing. The squeeze-and-release attachment-change mechanism was universally praised for being the easiest to use among the tools we tested, and special features like an onboard light, universal blade adapter, and depth-of-cut guide also got high marks.

Get It: \$149, dewalt.com



FEIN MULTIMASTER 350

An updated version of Fein's category-defining MultiMaster, this 3-amp workhorse had power to spare for a wide range of cutting and sanding tasks. "I put it through a very heavy workout on some pressure-treated wood, and it never slowed down or heated up," said DIYer Juan Aviles. A new design that isolates the head from the body to reduce vibration and noise also delighted our testers, but opinions on in-hand comfort varied—one tester found its shorter, wider body hard to hold, and another wished for more rubber grips.

Get It: \$199, feinus.com



BOSCH MULTI-X MX30E

Bosch's 3-amp multi-tool got high marks for comfort, thanks to its compact nose and well-placed rubber grips. Our testers also raved about its consistent, low-vibration power: "I had no problems cutting through sheet metal cabinets," Aviles said. But a few special features really set this tool apart from the pack: a soft-close, spring-loaded lever that made changing attachments a breeze, and a swiveling ball joint at the cord connection that made the tool easier to maneuver.

Get It: \$188, boschtools.com



ROCKWELL SONICRAFTER F50

A basic, DIY-focused tool, the 4-amp Sonicrafter ably handled all of our testers' sanding and cutting jobs, and its universal-fit accessories made it especially versatile. Vibration was the Sonicrafter's main weakness—all testers commented on its considerable shakiness—and the attachment release (which has to be unscrewed) took some getting used to. However, special features like an onboard light and a carrying case that stores attachments in a separate top compartment sweetened the deal.

Get It: \$139, rockwelltools.com

TESTER FAVORITE



Restore

QUICK MAKEOVERS

Upgrade Your Roof

Stylish details don't have to stop at the front door of your house. Give your roof some decorative attention with rain chains and brackets—and then keep it functioning smoothly by cleaning the gutters.



Add
a rain
chain



COPPER RAIN CHAINS,
RAINCHAINS.COM

Used on Japanese homes for hundreds of years, rain chains—which divert rain by turning it into a decorative water feature—are particularly appropriate for Arts & Crafts houses. Designs range from sleek single and double links to ornamental cups. (Links will splash more than cups, so they're better for areas not located near doors or windows.) To install, remove the downspout by unscrewing the bolts on the straps. Insert the V-shaped gutter attachment piece (provided with the rain chain) into the spout. Then hang the chain from the attachment piece—its weight will keep it in place. Openings that are 4" x 5" or larger may require an additional attachment kit with a flange and a sleeve that funnels the water toward the chain, so check your downspout before ordering. Finish by adding a ceramic or metal water basin on the ground, or simply place a few large stones at the chain's bottom.



Clean out gutters

One of the best maintenance jobs you can do for your old house is to clean out the gutters. Clogged gutters can cause myriad problems, including leaks inside the house. Keep your gutter system running smoothly by removing leaves and dirt twice a year (more often if you have heavy tree cover/leaves).

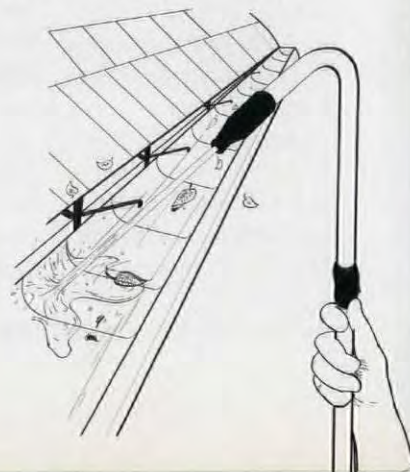


STEP 1

Use a four-legged aluminum ladder for a one-story home or an aluminum extension ladder for a two-story one; position it on the house about an arm's length away from the gutter downspout, and make sure it is sitting securely (see oldhouseonline.com/ladder-safety for more tips). Rest a five-gallon bucket for debris collection on the ladder's shelf, and wear gloves and safety glasses. Using a plastic gutter scoop (metal trowels can damage gutters), remove debris and drop it into the bucket. If there is a lot of detritus sitting on the roof, you may want to rake it off as you work on the gutters.

STEP 2

After a section of the debris is cleared, rinse out the gutters with a garden hose fitted with an adjustable nozzle, or an extended reach hose. If the downspout is clogged, run the hose into it at full pressure to dislodge the debris; you also can tap on the sides of the downspout to help shake out the clog. If it remains, feed a plumbing snake down from the top of downspout to remove the clog. Once you are done and the gutters are clean, inspect for any loose or damaged parts so you can catch a problem before it starts.



Install decorative brackets

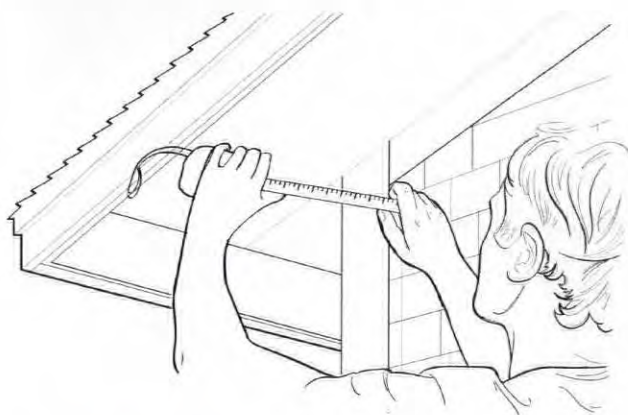
The bracing beauty of brackets can perk up a bungalow roofline, adding to the curb appeal of your home. Brackets are available in wood (and resin and plastic) that can be finished to match exteriors either before or after installation, and they often come with marked drill points or pre-drilled holes. However, some may require an L-shaped brace made of 2x4s anchored to the wall, over which the bracket is slipped—these will have a channel on the back for this purpose.

WEEKEND



STEP 1

Before ordering brackets, measure your eaves from the edge of the roof to the wall to determine the length of the top part of the bracket. Next, determine how many brackets you will need. Craftsman houses, like the one shown, tend to have either three or five brackets placed along the gable, with one of them at the peak, while Italianate houses have brackets in pairs set a few inches apart, and spaced 12" to 18" from the next pair. Check the length down the wall to make sure the brackets won't overlap any doors or windows they may be near.



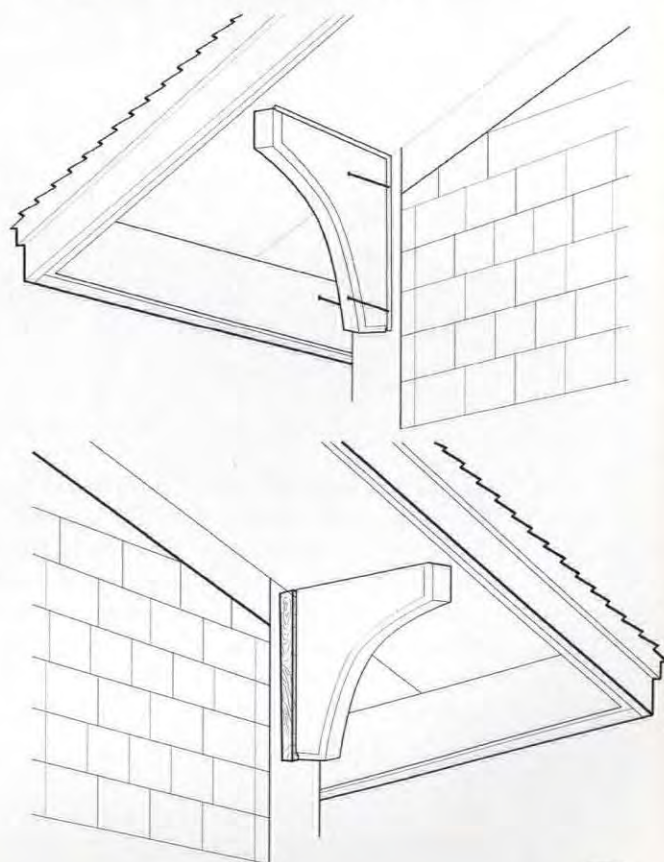
STEP 2

If the bracket has them, drill any pre-marked holes. Then, hold the bracket against the wall and mark all of the corners. Next, mark the screw holes on the wall, and drill holes that are slightly smaller than your screws. Align the holes on the bracket with the holes on the wall, and check to see that the bracket is level and plumb. Secure it with stainless steel screws.

For the type of bracket with a brace, mark the position of the brace, making sure to position it level, plumb, and with enough room around it for the bracket to sit snugly. Secure it with screws. Slide the bracket over the brace, and attach the bracket with screws.

STEP 3

For all types of brackets, countersink screws that will show, and cover the holes with a filler that matches your bracket's material. (If the bracket was pre-finished, sand the dry filler and touch up the paint.) Finally, run a thin bead of clear or white silicone caulk around the edges of the bracket and, if needed, smooth with a damp sponge. This will keep the weather out and ensure a long-lasting installation.





Restore

STUFF MY NEIGHBOR SCREWED UP

“Small amounts of wastewater were seeping into my ceiling.”



I live in a one-bedroom apartment in a 70-year-old building, where even the ceilings are concrete. There had been evidence of a leak coming from upstairs for years—the paint on the ceiling started popping soon after we moved here in 2006—but recently, the leak had been gradually getting worse, with Mars-like rivulets on the back wall. Turns out the culprit was a ding in the closet bend serving my neighbor's Flushometer toilet. To compensate for the gap where the bend sealed, a long-ago plumber put a little beeswax on the flange rather than replace the pipe. Decades later, the seal had dried out, allowing small amounts of wastewater to seep into the ceiling below. —Liz Person

THE FIX

Bathroom leaks (especially those of the toilet variety) are a lot like cancer—early detection offers the best chance for a successful cure. Unfortunately, finding the leak can sometimes be tricky—especially if the waste pipe is the problem, says toilet expert Gary Tjader, who runs the website *This Old Toilet*. Any corrosion or damage there would be concealed underneath the floor. “Sometimes toilets leak at the flange,” he continues, “but if it’s a minor leak, you may never see it, especially since such a leak would occur right in the middle of where the toilet sits on the floor.” Your neighbor could have noticed a small amount of water coming out between the toilet and the floor, he says, but most likely the leak was happening between her floor and your ceiling—which means the peeling paint was the only clue that could have led to catching the problem at its early stages.


As for the series of events that led to the leak, it sounds like a classic case of misdiagnosis. Tjader says that beeswax is a crucial part of the flange assembly—it’s used to seal off the connection between the flange and the toilet bowl outlet—and therefore replacing it would be the best way to solve a common flange leak. But in cases where the pipe itself is corroded or damaged, “it’s like applying a Band-Aid rather than performing surgery—and the Band-Aid wasn’t even in the right place.” The bottom line? “Any time there is evidence of water where it shouldn’t be, it’s wise to pinpoint the source and make a proper repair,” Tjader says. “Delayed repair will only result in greater water damage and higher repair costs.”



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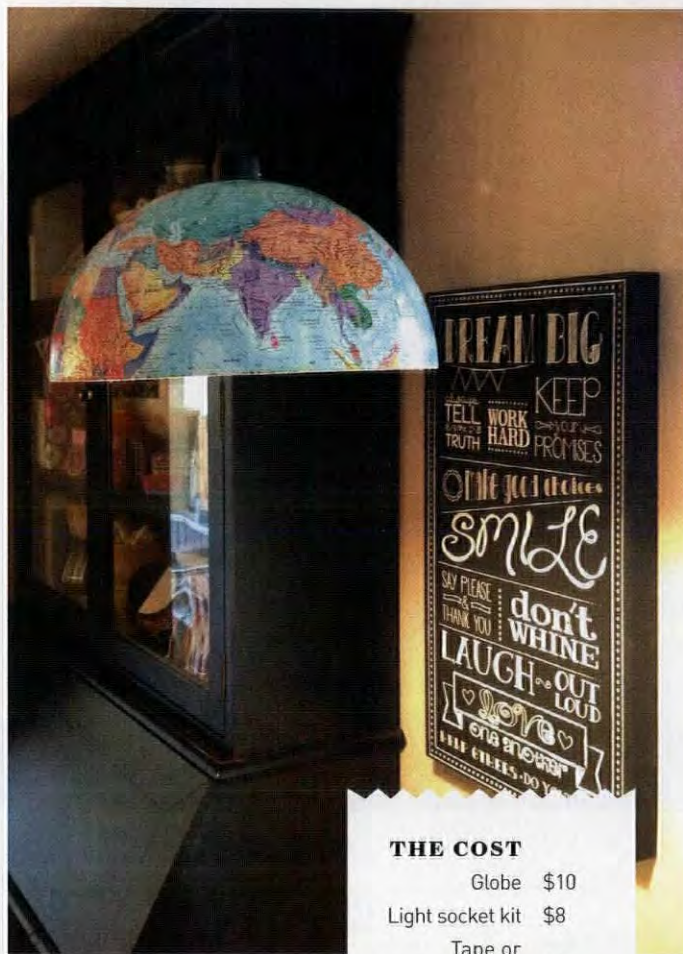



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Globe Pendant Light

➔ The basic pendant light is a period-friendly choice for kitchen task lighting—but eye-catching lights can be pricey. This DIY alternative, which uses half of an old globe for the shade, is an option that's as creative and colorful as it is cheap and easy to make. Blogger Stephany Taddeo walks us through the process.

1. DISASSEMBLE THE GLOBE

Start by removing the globe from its stand—you should be able to pull on the top and bottom of the stand to carefully wiggle out the globe. (If that doesn't work, says Stephany, you can cut around the top of the stand to free it.) Once the globe is removed, use a utility knife or rotary tool to cut it in half along the equator—or, using firm, steady pressure, try pressing along the chipboard connecting the equator until the globe pops open on its own.

2. MAKE A HOLE FOR THE LIGHT

Place the bottom of your light-socket kit (Stephany uses ones from Ikea; you also can find old-house-friendly styles at Sundial Wire) on the top of the globe and trace its outline. Use a utility knife to cut out this circle—you may encounter a small metal disc where the globe was attached to the stand, says Stephany, but it's usually about the same size as the socket, so you can cut around this disc if needed.

3. ATTACH THE LIGHT

If your socket kit has a shade-support ring already attached (in some cases, you'll need to buy one separately), unscrew it from the socket. Push the main part of the socket through the hole in the top of the globe, then screw in the shade-support ring from the inside of the globe.

4. EMBELLISH THE SHADE

This step is optional if you'd like a finished bottom edge on your shade. Stephany often hot-glues pom-pom trim along the bottom edge of the globe; another option is to carefully fold a thin line of colored electrical or duct tape over the edge.

STEALS & DEALS



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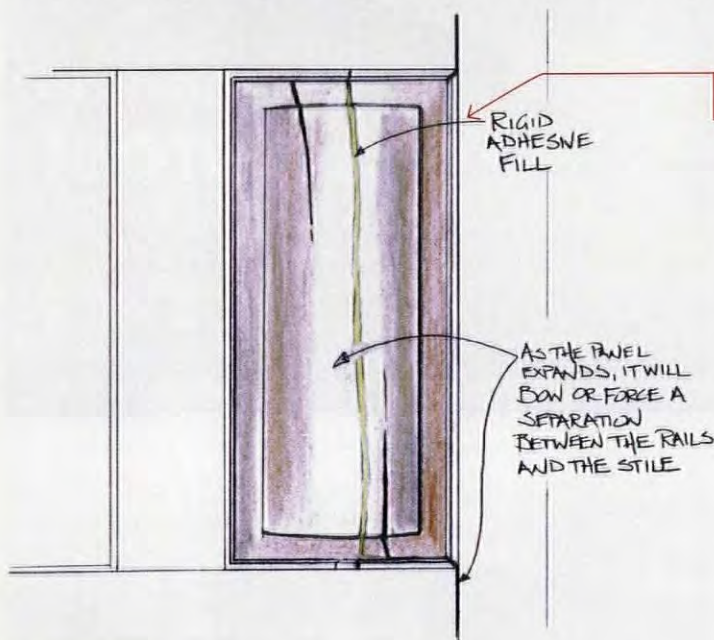


Restore

DO THIS, NOT THAT

Split Door Panels

The panel door is an elegant example of function and beauty in an architectural element. The functionality of the door's design lies in the fact that the panels loosely fit into grooves cut into the frame—this lets the door withstand changes in humidity as the panels move to accommodate it. But doors that endure hot, humid, and rainy exteriors while air-conditioning maintains a dry coolness inside can develop problems over time. Panel cracks can be a mere cosmetic nuisance, or they can be wide enough to admit light, air, and insects, requiring repair. **By Ray Tschoepe**



WRONG WAY

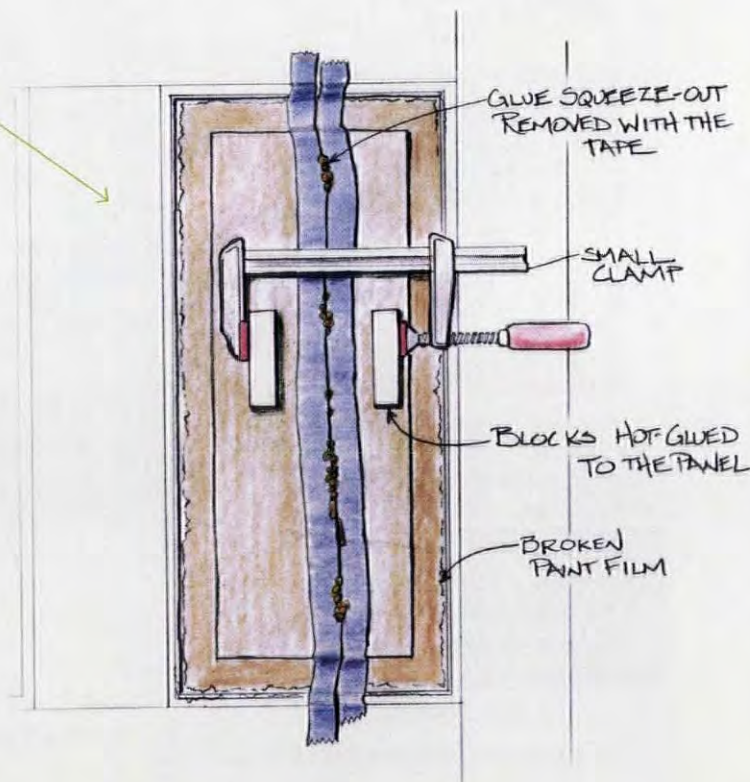
FILL + PAINT

A rigid filler, such as an epoxy or a polyurethane adhesive, might seem like the proper solution, but this kind of repair can lock the panel into a dimension that cannot accommodate further movement of the wood. When this is the case, any temperature changes (and subsequent expansion of the panel or door) can bow and split the panels, or even separate joints between the stiles and rails. Multiple coats of paint over the panel's edges also can effectively glue it into place, creating problems.

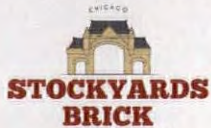
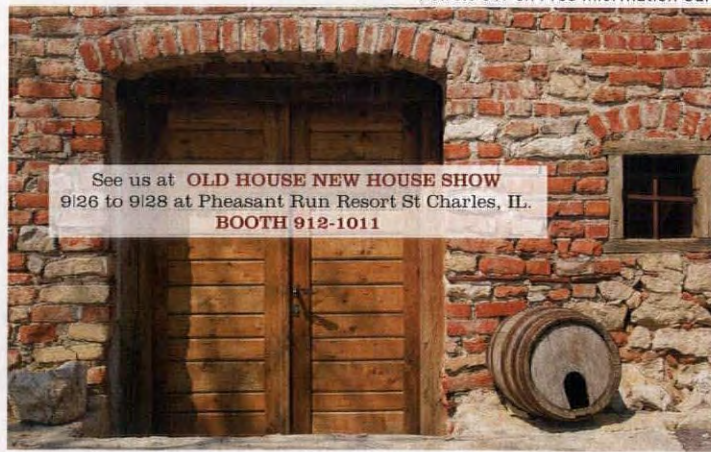
RIGHT WAY

FREE THE PANEL FIRST

Freeing the panel so that it moves again requires some patience. Using a utility knife, carefully cut through the paint or varnish film between the molded edge of the door frame and the panel. Once you've cut the paint film around the panel's perimeter on both sides of the door, you should be able to squeeze it between your open hands and wiggle it up and down and side to side in the frame. (It won't move much—just a fraction of an inch—but it will move). First, clean the accumulated collections of filler and paint out of the crack. Next, apply painter's tape along each edge. Then, fill the crack with a thick epoxy that doesn't run, and use your hands to press both halves together. Don't worry about glue squeeze-out; it will collect on, and strip off with, the painter's tape. If the crack is difficult to close, hot-glue a block of wood on each side of it, then use a small clamp to draw the blocks together until the adhesive cures. (The blocks can be removed later by applying heat at a distance to warm/loosen the glue.) Finally, prime and paint, checking to make sure the panel continues to move between coats. If it's a clear finish, the dried glue must approximate the varnish finish. Fortunately, most epoxies do.



TIP • Make sure **no glue runs into the panel groove**, as it will cement the panel in place.



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Restore

ASK OLD HOUSE JOURNAL



Patricia Poore is Editor
Emeritus of Old House Journal.

Q: I'm trying to replicate a deep matte blue I've seen on colonial furniture—but as a wall color. How can I capture that effect? —Karen Johnson, Leesburg, Virginia



A: Early oil-based paints often included lamp-black to “gray down” the expensive and fickle natural blue pigments in use. In the absence of linseed oil, the rich colors common on country furniture were made from natural pigments mixed with buttermilk. You might try a modern milk-paint formulation that can be used on plaster walls. SafePaint from the Old Fashioned Milk Paint Company (milkpaint.com) offers Soldier Blue and Federal Blue. Olde Century Colors (oldecencycolors.com) has Settlers Blue and the very deep Dark Mallard Blue. Or match the shade against a historical palette, like the one authorized by Historic New England (californiapaints.com). Their Bowen Blue and Biloxi Blue are close matches to the hutch shown here. Specify a flat finish.

< VIVID BLUE WAS A FAVORITE COLOR FOR PAINTED FURNITURE IN EARLY 19TH-CENTURY NEW ENGLAND.

Q: For projects where nailheads show or I'm using inexpensive hardware, is there a way to “antique” the metal? —Vic Martino, Syracuse, New York

A: Glue bluing will darken steel alloys (except stainless). A three-ounce bottle costs about \$9, at sporting-goods stores or Wal-Mart. For a batch of nails, try this method (taking all safety precautions): Put the nails in a disposable aluminum plate, and heat on a gas stove until the metal turns a straw color (before red-hot). Then dump the hot metal into a coffee can of linseed oil. When it fully cools, drain, and wipe down the metal. This also inhibits rust.



Have a Question?

Ask Patricia at
ppoore@aimmedia.com.

PHOTO BY JESSIE WALKER

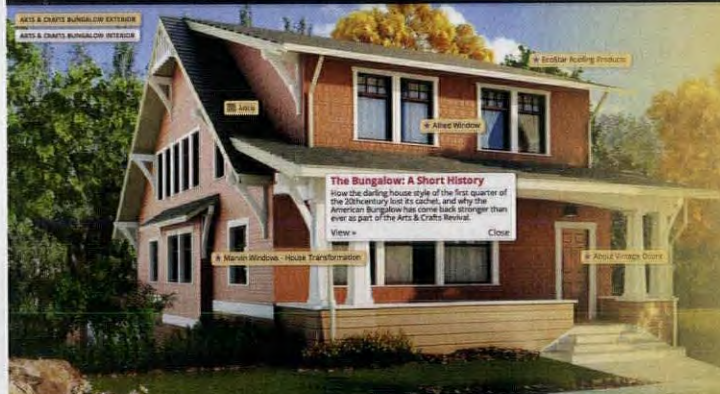
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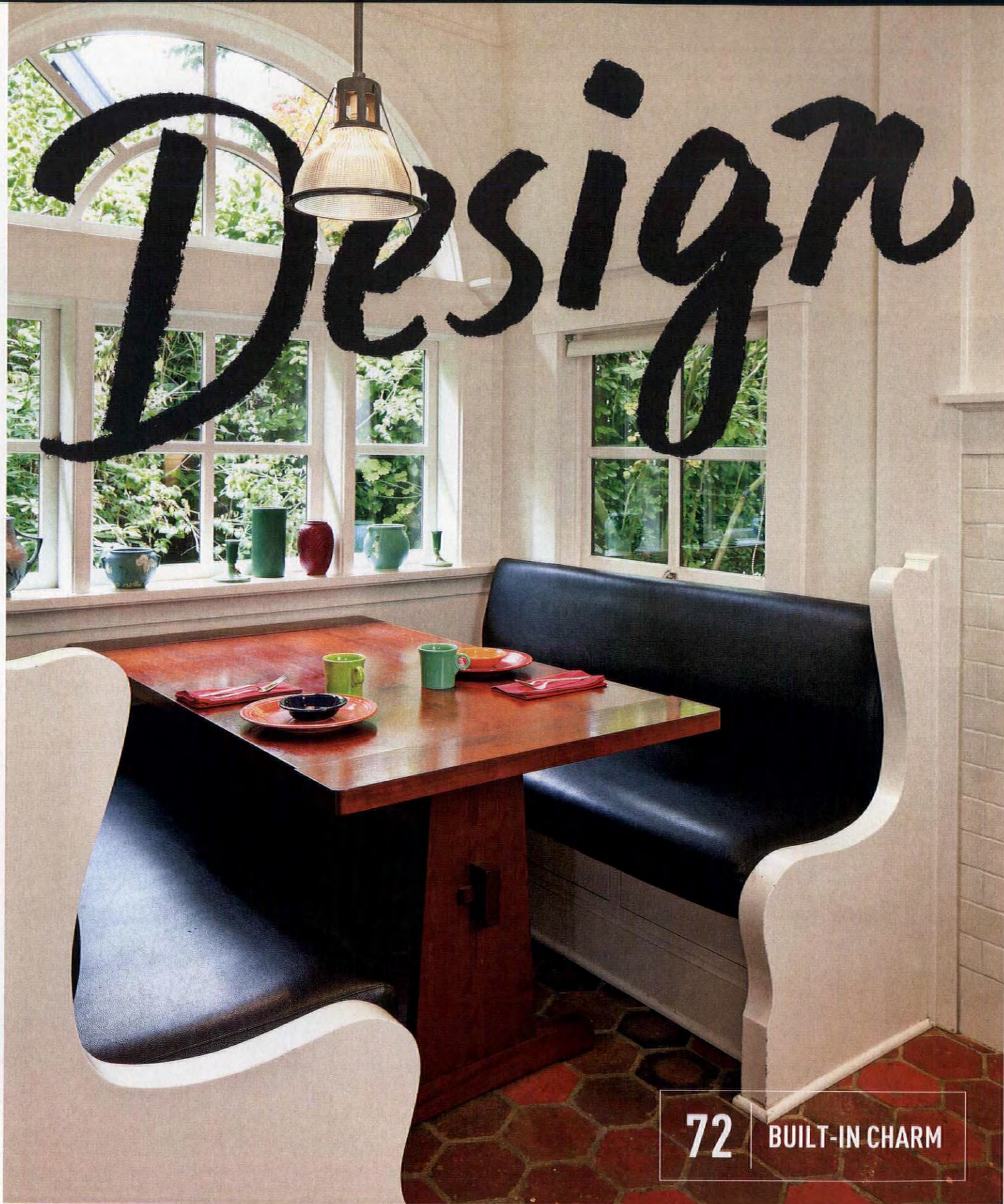
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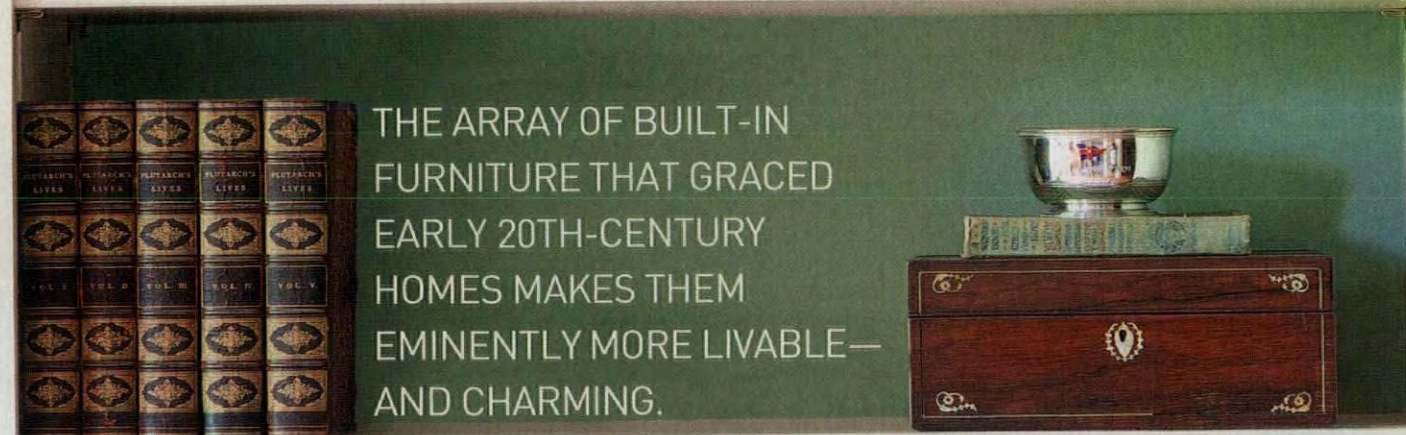
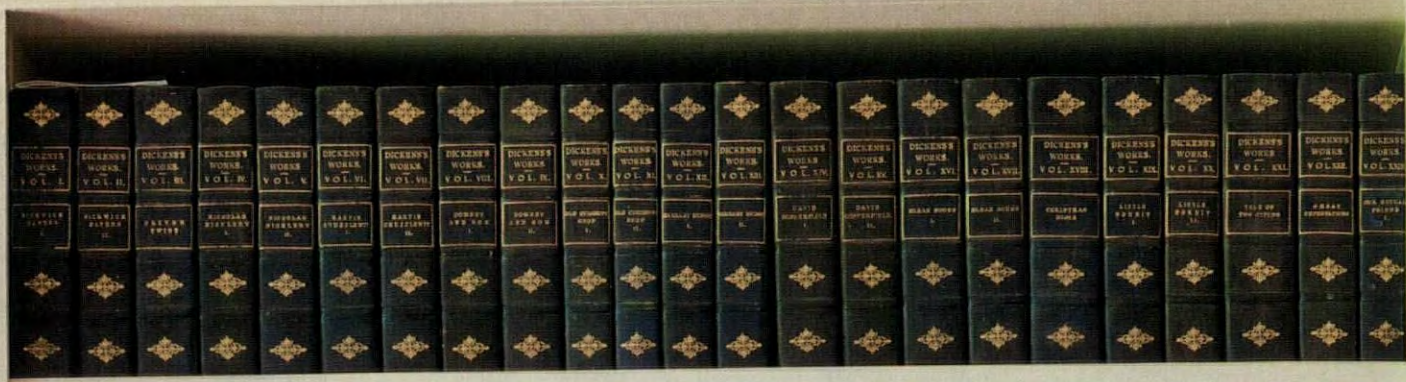
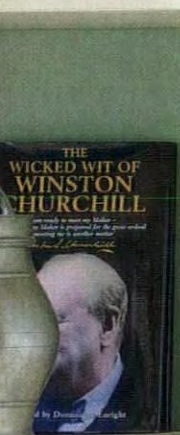
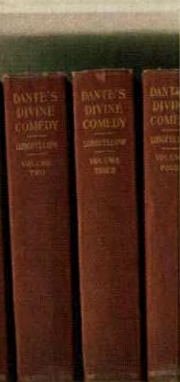
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BUILT-INS ARE NOT JUST "DETAILS,"

although they're often referred to by that term. Rather, as any old-house enthusiast can attest, they are what make old homes charming, functional, and hard to replicate in new construction.

Throughout architectural history, built-ins and freestanding furniture have jockeyed for position. Manor houses during the Middle Ages had built-in features, such as settles, that likely predated the creation of their freestanding counterparts. America's great contribution to the ascendancy of built-ins was the concept of the closet. While Europeans clung to their armoires, built-in closets became the norm in late 19th-century America. In the 1920s, German and Austrian modernists debuted the "Frankfurt" kitchen, which replaced freestanding hutches and cabinets with fitted cabinetry and continuous counters—still the standard today in American kitchens.

The golden age of built-ins occurred during the Arts & Crafts era. Built-in settles and inglenooks harkened back to the Middle Ages. But as floor plans became more open, Arts & Crafts bungalows began to showcase built-ins in modern ways. Instead of a dining room closed off by pocket doors, living and dining rooms might only be separated by a built-in colonnade with open columns and low bookshelves, visually enlarging the space. Built-ins also became quite creative as space-saving options in modest-sized homes. Telephone tables, ironing board cupboards, folding dining tables, and the Murphy bed (the gag of many a Three Stooges or Laurel and Hardy short) were created during the bungalow era.



BUFFET

Often taking up a whole wall of the dining room (sometimes with a pass-through window to the kitchen, as shown here), the buffet offers cabinets for dish storage and a counter for serving.

As the 20th century progressed into the 1920s and '30s, built-in quarter-sawn oak bookshelves and sideboards were considered dated, and many were blended into the walls with a coat of white paint. But built-ins' usefulness and charm continued—glass-fronted china cabinets with colonial detailing graced dining rooms, and window seats were fitted into the sloped second stories and dormers of Cape Cod-style homes.

Mid-century Modern architects viewed the liberal use of built-in furniture as an economy and a further way to reduce visual clutter. In 1934, architect Richard Neutra wrote of a 1,200-square-foot house he designed in Altadena, California, "Built-in furniture, such as day and night couches, drawer sets, shelving, and desks, save considerable floor area and therefore cost."

Modernism embraced the idea that there should be a place for everything and everything in its place. Closets were further fitted to create clothing-specific storage for lingerie, hats, and shoes. (Our 1940s home is cursed with built-in slanted shoe racks that fill the entire floor of each closet, preventing us from stowing boxes on the floor.)

Today, builders of new homes recognize that square footage is no longer enough to satisfy discerning homebuyers. But fine woodworking and cabinetry come at a price. Architect Sarah Susanka writes in *The Not So Big House* that a 2,300-square-foot home with lots of built-ins, bookshelves, and natural woodwork will cost only slightly less to build than a 4,000-square-foot house lacking these features. That's good news for the old-house owner blessed with original built-ins—God is indeed in the "details."

FOR RESOURCES, SEE PAGE 85.





BED

Beds that slide out of drawers or, more commonly, fold up into the wall (aka Murphy beds) are a key space-saving device in small guest rooms.



BENCHES & WINDOW SEATS

Small benches tucked under dormer windows or next to a staircase create a usable area out of dead space.



CATALOG CUES

If you need to replace (or want to add) a built-in, look to vintage catalogs and magazines to research era-specific details. Arts & Crafts tastemaker Gustav Stickley regularly touted the benefits of built-ins in his illustrated magazine, *The Craftsman* (shown above), which is available for viewing on hathitrust.org. The Building Technology Heritage Library on archive.org has loads of trade catalogs from the early 20th century from popular built-in furniture manufacturers like Ideal and Sears.

DIY project books from the 1950s and '60s still fill libraries and are helpful for owners of mid-century homes. But be mindful that these carpentry plans embraced economy and newly invented building materials. Overuse of pegboard, luan, or laminated paneling could take your custom cabinetry into the realm of "handyman special."

MORE BUILT-INS

BOOKCASE

Glass-fronted bookcases flanking the living-room fireplace were another standard feature in early 20th-century bungalows.



CHINA CABINET

close cousin to the buffet, the china cabinet is for storage and display only; it was frequently built into a corner of the dining room.



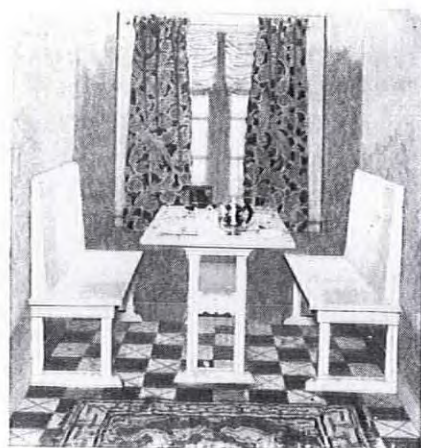
DESK

In bungalows, a built-in desk might take the place of the fireplace or fold out from a colonnade; Frank Lloyd Wright commonly incorporated built-in desks and vanities into bedroom walls in his Usonian houses (as shown at right).



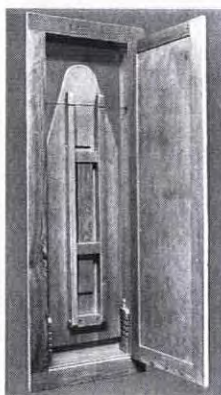
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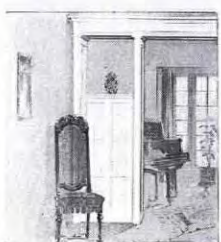
BREAKFAST NOOK

Set into an alcove, this bench-and-table dining area (which often incorporates storage) economizes traffic flow in eat-in kitchens.



TELEPHONE NOOK/ IRONING BOARD CABINET

These specialized built-ins are frequent targets of conversion (into display niches and spice cabinets) by today's owners.

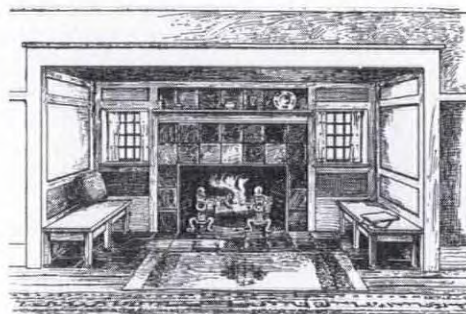


COLONNADE

This classic Arts & Crafts room divider (most often found between living and dining rooms) features columns set atop bookshelves or low knee walls.

INGLENOOK

These cozy benches flanking a fireplace were a favorite of Victorian architect H.H. Richardson, but they really caught on during the back-to-nature bungalow era.



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	HINGE	<p>Mortised hinges that are concealed inside doors are more common, but for decorative appeal, you can't beat the surface-mounted hinge. This one was inspired by the designs of Arts & Crafts luminary Charles Rennie Mackintosh.</p> <p>Get It: Arts & Crafts hinge in antiqued brass, \$31, whitechapel-ltd.com</p>
	KNOB	<p>Simple knobs—made of either burnished metal or wood stained to match the woodwork—offer a subtle statement for doors and drawers. The hammered texture on this pyramidal knob nods to the Arts & Crafts era's obsession with hand-wrought finishes.</p> <p>Get It: 1" hammered knob in oil-rubbed bronze, \$15, rejuvenation.com</p>
	BIN PULL	<p>Common on display cabinets in turn-of-the-century stores, cupped bin pulls give drawers a retro utilitarian look.</p> <p>Get It: Bin pull, \$58, sunvalleybronze.com</p>
	BAIL PULL	<p>A more decorative option for drawers, the bail pull features a moveable handle often attached to a backplate, as with this Roycroft-inspired design.</p> <p>Get It: Roycroft bail pull in antique brass dark, \$17, hoah.biz</p>

ADDING A BUILT-IN

NO BUILT-INS? NO PROBLEM! CABINETMAKER NANCY HILLER SHARES HOW SHE CREATED A PERIOD-PERFECT CHINA CABINET TO OCCUPY AN AWKWARD SPACE IN A QUEEN ANNE DINING ROOM.

By Nancy Hiller

When Rick and Joy Harter bought their century-old Queen Anne in Bloomington, Indiana, it was difficult to see the once-dignified house beneath the brutal alterations both inside and out. Like all residential kitchens dating to the turn of the 20th century, theirs had been built without space for a modern refrigerator. After considering various possible layouts, Rick and Joy concluded that placing the fridge in a corner at a 45-degree angle made sense in terms of optimizing space and traffic flow.

To fit the refrigerator between a pair of doorways to the entry hall and the dining room, they would have to push the appliance back through the southeast corner into those adjacent rooms. This plan would result in awkwardly angled walls in both spaces. They planned to construct a coat closet in the entry hall, but the dining room posed something of a dilemma.

Its north wall held an ugly built-in closet, cobbled together by a former landlord by mounting two hollow-core doors on bypass sliding hardware. Rick had already used part of the closet's trapezoidal space by relocating the fridge as a chase for ductwork and plumbing pipes. Now, he realized that the remaining alcove would make a perfect spot for a built-in china cabinet. The Harters wanted the cabinet to fit in with the original woodwork in their home's formal rooms, which boasted two portières and several gracefully proportioned double-hung windows.



More Online

See Nancy Hiller's plans for this china cabinet at oldhouseonline.com.

STYLE • Nancy used an image from the "American Victorian" chapter of *Elements of Style* as the basis for the overall feel and proportions of the cabinet.

LAYOUT

I could have concealed the awkward trapezoidal space by closing off the triangular area behind a decorative front, but that would have wasted about 11 cubic feet of potential storage space. Instead, I built a trapezoidal cabinet that would hide its interior geometry.

MATERIALS

I built the casework using $\frac{3}{4}$ "-thick veneer core plywood assembled with spline joints, glue, and twinfast cabinet screws. I finished the front with a solid oak face frame and used $\frac{1}{4}$ " plywood for the back. The cabinet was stained with a 50:50 mix of Minwax oil-based wiping stain in Early American and Golden Oak, topped with a coat of Zinsser Bull's Eye amber shellac and buffed with paste wax.

ALTHOUGH THE CABINET LOOKS COMPLICATED, IT WAS QUITE SIMPLE TO BUILD. THE TRICK WAS COMBINING BASIC CASEWORK WITH CUSTOM MOLDINGS.



MOLDINGS

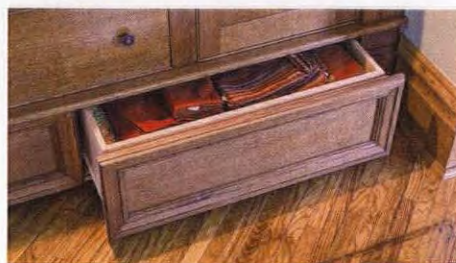
Completing the picture are the generously proportioned custom moldings. Based on others in the house, they feature fluted vertical casings topped with corner blocks featuring a simple chip-carved leaf pattern with elliptical "ears." Rick and I cut and applied the trim panels and moldings on site after the cases had been installed.

THE CARVED DESIGN IN THE THREE-PANEL FRIEZE WAS INSPIRED BY A PAIR OF MOURNING DOVES THAT HAD NESTED IN HANGING BASKETS ON THE HARTERS' PORCH.

CASEWORK

I built the casework in four main sections: a trapezoidal base and three upper cases. The base cabinet is subdivided into a lower section, which corresponds to the paneling below the room's windows, and the primary storage section, in which a pair of doors flank two deep drawers. The upper section contains three separate cases, which are little more than boxes, really—a pair of narrow cabinets flanking a central storage area with a beadboard back and interior light. I made these cabinets using the same materials and techniques as I used for the base cabinet, but incorporating a cleat at the top of each that would allow me to screw the cases into the rear wall.

THE RIGHT PANEL JUST ABOVE FLOOR LEVEL CONCEALS A LARGE DRAWER, WHICH IS MOUNTED ON A FULL-EXTENSION MECHANICAL SLIDE.



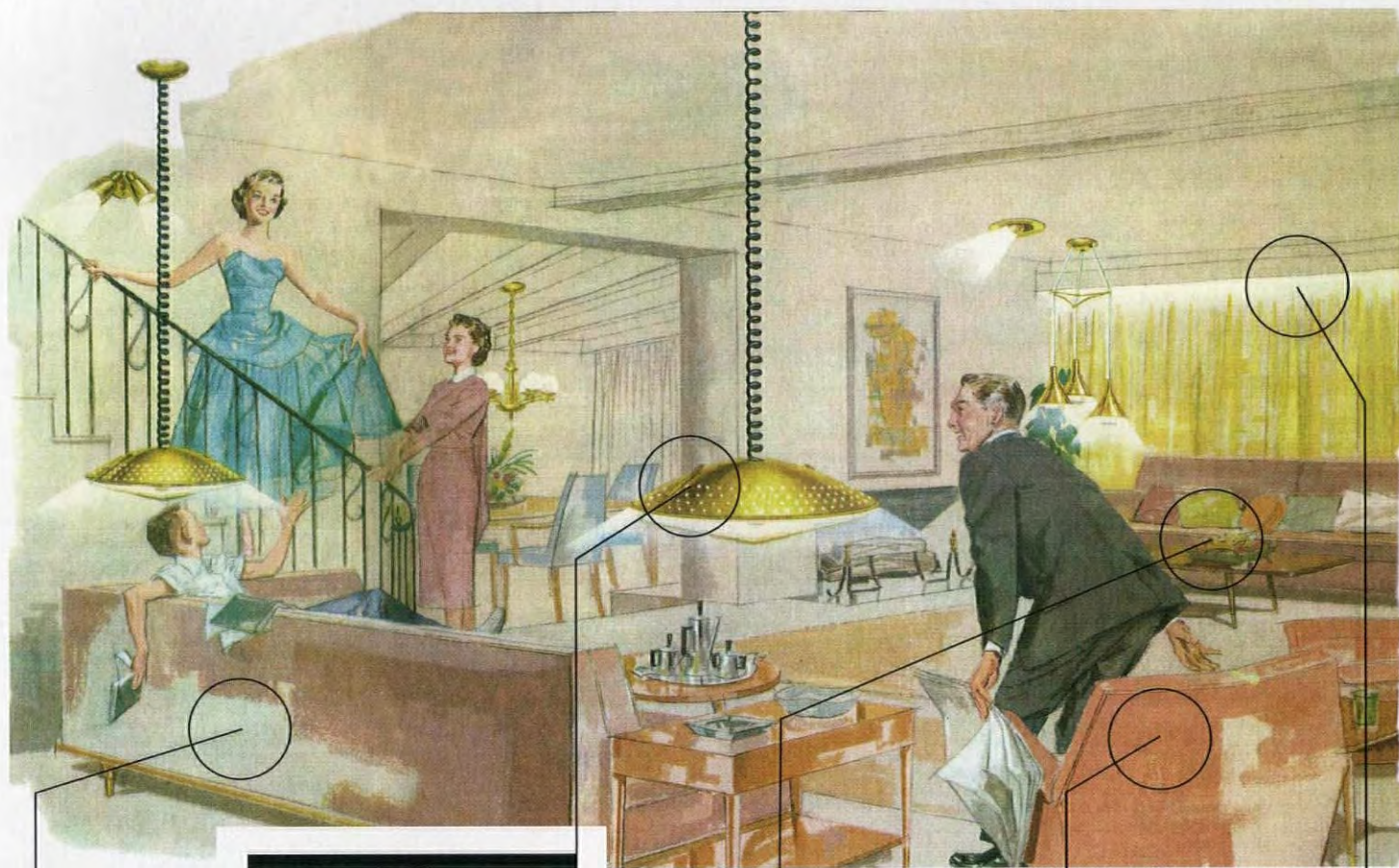


Design

VINTAGE VISION

The Light Idea / 1959

Innovative light fixtures and Modernist furniture shine in this mid-century living room.



The sectional sofa—with its L-shaped design that encouraged cozy conversation (or, probably more frequently, communal TV-watching)—soared in popularity during the 1950s. Reese sofa with chaise, \$2,498, roomandboard.com



While pull-down pendants are now limited by electrical codes in the U.S., Rejuvenation's Jantzen fixture revives the perforated shade popular during the Atomic Age. \$399, rejuvenation.com

Paul McCobb's Planner Group furniture was designed as moderately priced Modernism for the middle class, but originals now fetch more than double what they cost in the '50s. (We found this splayed-leg coffee table for \$1,500 on 1stdibs.com.)

With flared arms and a deep seat, this Modern-style armchair is both cozy and sculptural. Hughes chair, \$949, joybird.com



Virden's 1959 catalog offered a kit that allowed strip lighting to be converted into a valance for "new and exciting home lighting effects"; get a similar look today by mounting LED rope lights on an existing valance.



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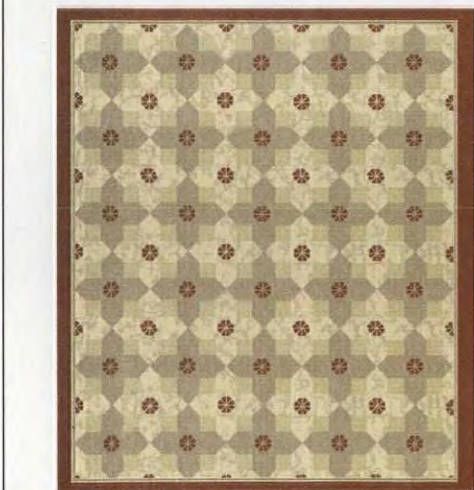
FAVORITE THINGS



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

Make Mine Colonial

These early American finds are characterized by hands-on craftsmanship and all the individuality that comes with it. **By Mary Ellen Polson**



1. MIRRORED CANDLELIGHT

Cut, bent, and shaped by hand, this mirror-backed candle sconce will add a bit of sparkle to early walls. It comes in half a dozen finishes, including custom hand-painting with a waxed candle sleeve (shown). \$1,505. Authentic Designs, (800) 844-9416, authenticdesigns.com

2. REFINED HUTCH

Store your 19th-century china in the curly maple Stepback Cupboard, inspired by an early piece found in Ohio. From \$8,125. LeFort & Co., (888) 524-4907, lefortfurniture.com

3. HIT THE BULLSEYE

A custom-made early American entry door embellished with hand-blown bullseye glass and wrought-iron T-head nails makes a charming period statement. Door, call for quote; glass, from \$50 per piece. Maurer & Shepherd Joiners, (860) 633-2383, msjoiners.com

4. INTERLOCKING STARS

Perfect for the keeping room, the Stars and Flowers floorcloth is based on a remnant found in the 1760 Samuel McClellan House in South Woodstock, Connecticut. \$35 per square foot. Canvasworks Floorcloths, (802) 263-5410, canvasworksfloorcloths.com

5. SHAPED BY HAND

Versatile enough to use indoors or out, this authentically made continuous arm Windsor chair comes in 17 finishes, with optional knuckle handholds. \$605. Warren Chair Works, (401) 247-0426, warrenchairworks.com



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Deco Tiles

Tile treatments took a colorful turn in the Art Deco era, when layers of contrasting tiles became a fashionable statement, as in this 1929 Spanish Revival house.

NICHE

Niches were a period fad most prominently seen in bathrooms; the curves on this one express a Moorish influence true to the home's Spanish roots.

TILE MURAL

A soothing "mural" made of tile creates a decorative focal point. Natural themes—like this waterfall—were popular.

RAISED BATHTUB

A step up to the tub helps make that feature a focal point of the room. Here, the step and tub enclosure get a decorative punch from basketweave tile and a pencil border of multicolored squares.





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wideplankflooring.com

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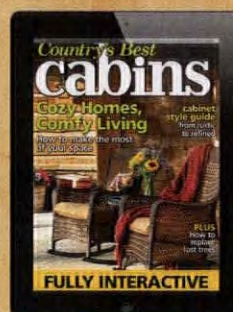
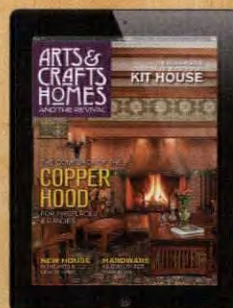
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Dept OHJ 5/14

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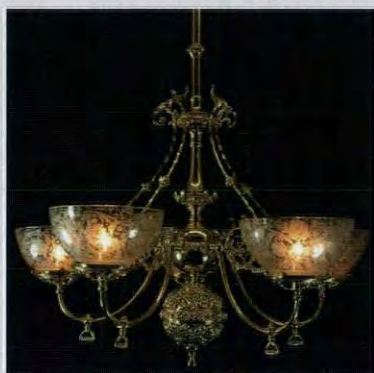


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ABR WATERLESS Fireplace Cleaner™ is a temporary cleaning coating designed to remove soot, dirt and grime from your fireplace. Apply, let it dry and peel the dirt away. The creamy, opaque color allows for an even and "easy to see" application. May be used on interior and exterior surfaces, and requires NO WATER in its application or removal.

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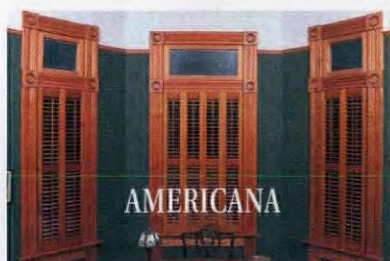


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Authentic reproductions by Victorian Lighting Works, Inc., recapture the cherished beauty at a fraction of the prices for antique fixtures. Backed by more than 30 years of experience, we meticulously handcraft each piece of solid brass. Each chandelier and sconce incorporates custom-cast ornaments and features.

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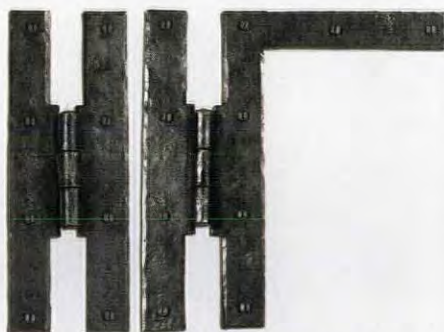


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Heritage Tile is dedicated to preserving our uniquely American tile heritage with our collection of historically authentic subway tile, trim, mouldings, ceramic accessories and made-to-order mosaics.

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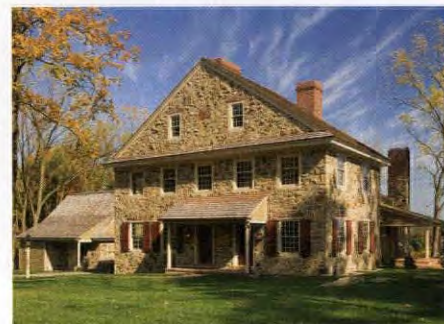


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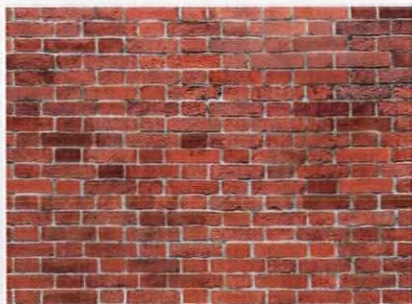


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Remuddling

FOR BETTER OR WORSE, houses often become testing grounds for design dreams their owners pluck from the pages of magazines or pin to Pinterest boards. But sometimes dreams can be wildly conflicting—for instance, when the owners of an urban Folk Victorian realize they'd also love a rustic cabin in the woods. Building one on top of the other is one way to merge those dreams, but we'd suggest saving up for that second getaway home instead.

“So that’s where Noah parked the ark.”

—Dave Alexander



DON'T

Shortchange the chimney. While a traditional brick chimney isn't a necessity for fireplace ventilation, it does go a long way in maintaining the historical look of an old house—something a metal stovepipe just can't do.

DO

Match materials. Yes, it can be difficult to find the perfect doppelganger for original brick. But when the brick in question is painted—and considering there's a wealth of paint-color matching technology available today—there's no excuse for an addition that blatantly clashes.



TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at oldhouseonline.com/remuddling. 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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