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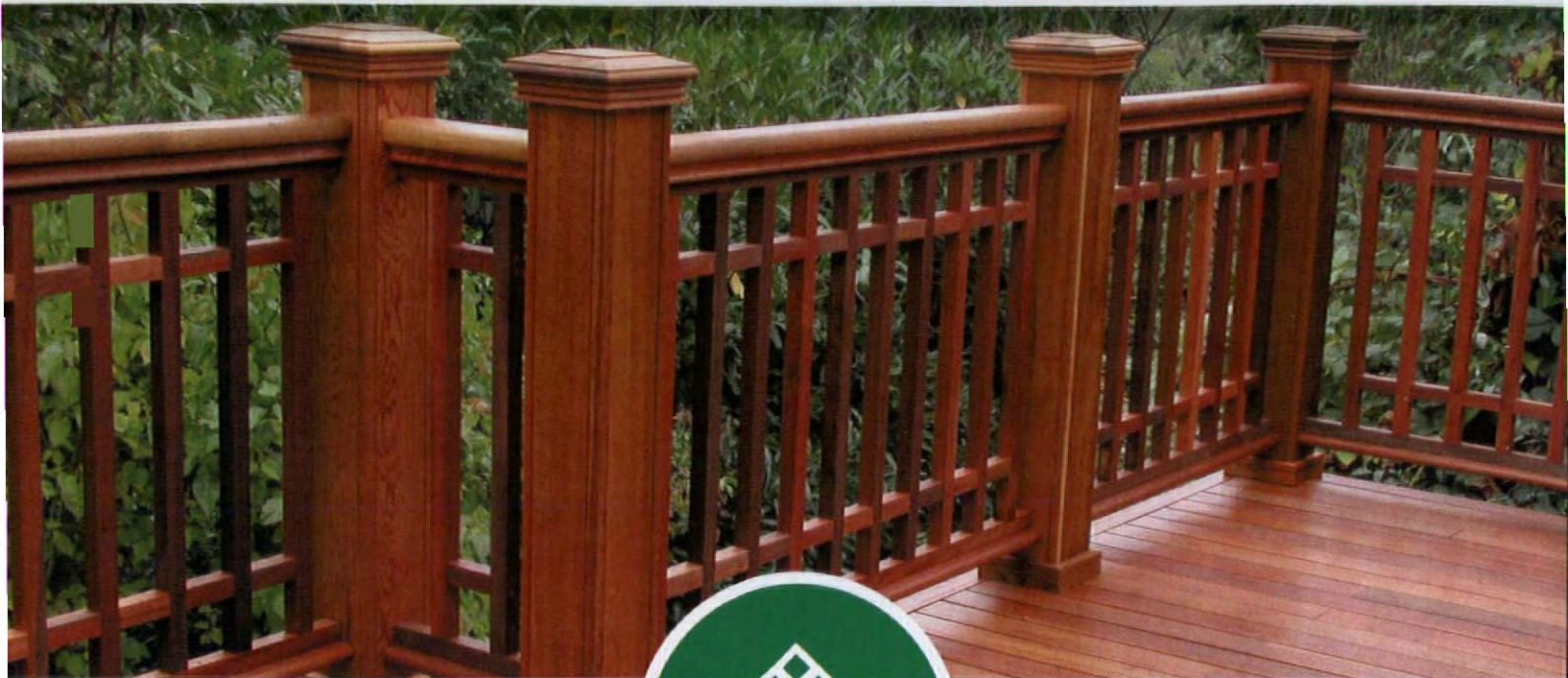
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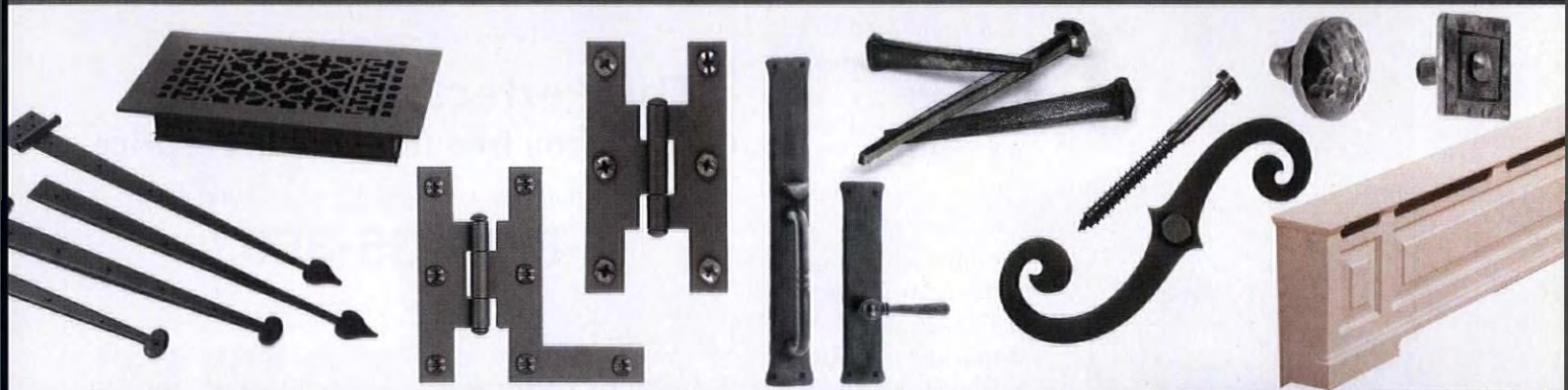
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— OLD HOUSE JOURNAL —

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that's what I've come to rely on with my magazine subscriptions. I continue to subscribe to print editions because paper showing up in the mailbox is tangible. The arrival of the magazine makes me look. And I can read print anywhere, even when someone else has snatched the iPad. But increasingly I want portable digital editions of magazines that provide incentive, instructions, and sources—my fitness and cooking magazines, for example.

When I was in the midst of restoring my 1904 house, the Internet was young; I kept three-ring binders filled with magazine tearsheets. Hallelujah, that's no longer necessary. Whole publications are archived right there on your tablet. Without carrying binders around, you can whip out favorite images and samples when you're shopping or meeting with a designer. Even better, digital editions are "built" to be interactive. They let you archive back issues, bookmark favorites, and go deeper into tangents and sources that wouldn't fit on the printed page.

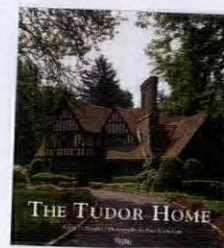
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Patricia Moore

SIDE NOTES



NEW BOOK EXPLORES A FAVORITE STYLE

Long-time OHJ contributing photographer Paul Rocheleau's latest book covers a popular suburban style: *The Tudor Home* (Rizzoli, 2015). Author Kevin D. Murphy introduces English antecedents, then takes us through old houses in the suburbs of New York and Philadelphia, in the Midwest, the South, and the West. Design elements range from Jacobean to Arts & Crafts. Rocheleau's lovely interiors leave us with hints for decorating houses that can be both cozy and formal.

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A practicing psychiatrist with a much-published Victorian house in Seattle, Dr. Coleman also maintains a tiny, antiques-filled apartment in New York City. He began writing for OHJ in 1996, and has since authored 19 design books.



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"I found them doing a Google search. <http://www.rainhandler.com> We ordered the brown color and before ordering consulted their very well-written directions on-line. We determined we needed to buy spacers as well. It took Scott a few hours to install them and we couldn't be happier. They shipped quickly and were packaged safely for the trip. They look great! You really have to look closely to see them and since we're 100' off the road, I'm sure most folks don't even notice them. I think they're perfect for historic buildings" Rainhandler comment: We thank Ms. Berkey, an expert on the architecture of historic homes, for her unsolicited endorsement. A marketing problem for the manufacturer is the fact that Rainhandlers actually disappear when you are 30' or more away from the home. Invisible, with no ugly downspouts or anachronistic gutters to detract from the beauty of your vintage home.

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NARRATIVE OF THE PINK HOUSE

A Hudson Valley farmhouse adds a new chapter to its story.
+ ELEMENTS OF THE FARMHOUSE KITCHEN

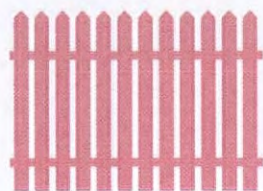
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THE MOVING STORY OF A HOUSE RECLAIMED

Preservation-minded homeowners move a 1906 house to save it.
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narrative of the pink house

“We wanted the old house to reflect its history,” say these owners, “but also to embrace the hearts and artifacts of all the people who once lived here.” Their restoration doesn’t pay tribute to one period. Rather, they added their own story to the narrative.

By Bruce D. Snider | Photographs by Randy O’Rourke



For as long as anyone in Ghent, N.Y., could remember, the big Federal-style farmhouse had been known by its distinctive color. “It was always called the Pink House,” says owner Renee Iacone, a Manhattan-based artist. “I think it had been pink for the past hundred years or so.”

So when Iacone and her investment manager husband, Steve Clearman, bought the house as a weekend residence in 2001, they had no intention of changing that. “We just chose a nicer pink,” she says. And when some needed repairs morphed into an extensive two-year addition and renovation project, the couple took a similar approach, celebrating the farmstead’s layered history while filling out the narrative with colorful new passages of their own.

The oldest part of the house is the dining room, which dates from the 18th century and features a wide-plank wainscot and a Federal-era fireplace mantel. “It was probably the first kitchen,” Iacone says. “The rest of the house [circa 1820] grew piecemeal around that room.” Their renovation project began there, with a deliberately light touch. Except

for some plaster repair and a new coat of paint, Iacone says, “it’s basically the same room it’s always been.” The furnishings, most prominently an early 19th-century dining set, pay homage to the era, but reflect the owners’ impressionistic type of historicism. A landscape by Hudson River School painter John Frederick Kensett hangs above a found-object assembly of wooden clothespins by contemporary sculptor La Wilson, which somehow evokes the same period. A framed paper-cutout piece, by a local artist, suggests a colonial sampler.

Architect Kate Johns helped smooth out kinks in the existing floor plan—removing awkward earlier additions and shifting doorways to improve sight lines and traffic flow—but without breaking with the building’s elegant austerity. Johns also drew a Federal

ABOVE: A pair of new arched openings frames the passage from the center hall to the later side entry. In the fenced garden, the fountain was made from an old granite trough. The stone bust at its center is by a contemporary sculptor from New Mexico.

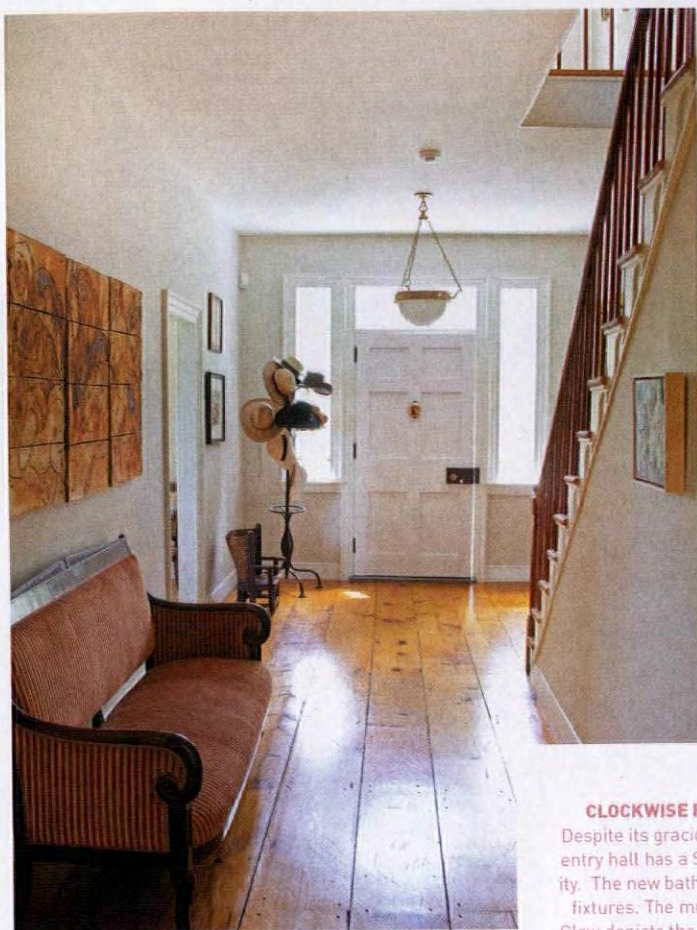


TICK TOCK

The self-winding pendulum clock that hangs in the new mudroom entry, a revival piece from the turn of the 20th century, was made in Massachusetts.

ADDING IN KIND

Dry-laid brick pavers make a suitable flooring for the new mudroom, which has a simple wainscot and door casings to reflect elements of the original house.



CLOCKWISE FROM TOP LEFT:

Despite its gracious proportions, the entry hall has a Shaker-like simplicity. The new bath is outfitted with old fixtures. The mural by artist Ginny Clow depicts the Pink House through the seasons. In one barn, insulated walls provide a stable environment for both people and collectible motorcycles. The Granary's timber frame was reclaimed from another site. The tin chandelier is from India.





ABOVE: The dining room, dating from the late 18th century, is the oldest part of the house. The early 19th-century dining table can be extended by the addition of the drop-leaf table in the corner. The decorative plates are from Sicily.

style restoration for the front door surround, which had been “Victorianized” late in the 19th century. Iacone and Clearman opted to preserve the Victorian side entry and porch, however, even extending the metaphor with a semiformal fenced side garden. “We wanted to maintain a house that illustrated its history,” Iacone explains. “We didn’t want to stop it in time.” The interiors are an inspired mash-up of local antiques, found objects, and artwork by Iacone, her friends, and such notables as Kensett, Albert Bierstadt, and Thomas Hart Benton.

The sense of a historic house as an evolving entity is perhaps most striking in the new kitchen and mudroom. When Iacone and Clearman bought the house, the kitchen, probably dating from the 1950s, was “like a hallway with linoleum floors and tiny windows,” she says. Its replacement turns back the clock to an imagined moment in the 1930s, with painted wood cabinets, nickel hardware, and linoleum countertops with Monel edging. “We have a restored gas stove that’s probably from 1915,” Iacone

says, “and we kept the farmhouse feeling with a big table at center,” surrounded by classic Windsor chairs. There’s no question that the current owners have added their own stories. Clearman’s hand-built bicycle sits under formal arches in the entry; a modern leather chaise is juxtaposed against a lovely divided-light window in an upstairs hall.

The Pink House’s agrarian heritage is something the couple worked hard to preserve and elaborate upon. “This definitely was a farmhouse,” Clearman says. “And, for being out in the countryside, some farmer had made pretty good money to build a house like this.” But the building was sited on the land in a curious way, with an abrupt drop-off crowding one side of the house, and a steep embankment to the rear. To gain outdoor living space around the house, landscape architect Robert Toole carved away at the embankment to create level ground for an apple orchard and a gentler slope down to the lower field, into which he tucked a secluded swimming pool.

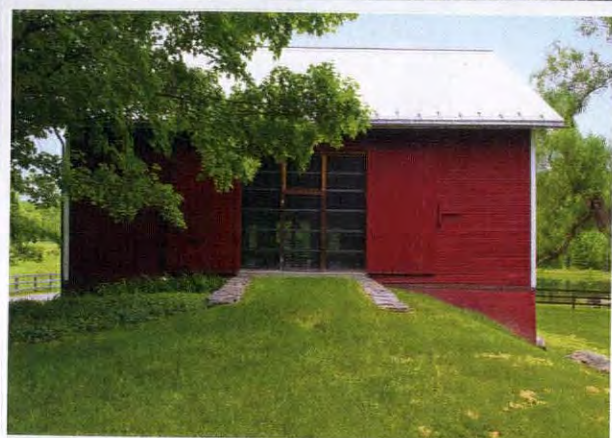
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EATING
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UTILITARIAN
features include the
Holophane shade, open
shelving, and a big center
table. Not seen is a ca.
1915 stove that grounds
the room in history.

EVOKING THE 1930s,
the kitchen has painted cabinets,
nickel hardware, and linoleum
countertops. The granite sink
was cut from a single slab.



pasture perfect

Shortly after Renee Iacone and Steve Clearman bought the Pink House, a 1,200-acre farm just down the road went on the market. "It was a very important part of our neighborhood," Clearman says, "and I got concerned about what might happen to it." So he and Iacone bought the property and partnered with friends Lee and Georgia Ranney—a farmer and an artist, respectively—to found Kinderhook Farm, a pioneering grass-fed beef operation. The timing couldn't have been better. "The market developed just as the farm developed," Clearman says. "Now we're one of the largest producers of grass-fed beef and lamb in the Hudson Valley."

Along the way, the pastoral setting inspired the partners to open Kinderhook FarmStay, with bed and breakfast-style accommodations in a converted red barn that Iacone describes as "simple and elegant, and a little farmy." Guests are invited to wander the pastures, pick vegetables for meals, and learn about sustainable farming from the staff and interns. "They'll direct you to the swimming hole," she says. "They'll bring the kids out to collect eggs or see the new chicks and piglets. But it's very loose. If people just want to sleep in the hammock, they can do that, too."

ABOVE: A new open farmer's porch faces east, where the hillside was regraded from yard to pasture. **LEFT:** The bank barn now houses a motorcycle collection and workshop; the screened opening behind original barn doors can be sealed off with an invisible overhead door.

Perched on the slope between the house and the pool stands a small, unpainted outbuilding that arrived at the site as an antique timber frame and was repurposed as a rustic retreat. "It has big shutters that open up the whole building," Iacone says. "[Inside] it looks like a chapel. It's a great place to have dinner." Dubbed the Granary, the building is one of several barn-like structures on the property, some original to the farm and some relocated here. Iacone's art studio occupies the upper floor of one. Another houses Steve's collection of classic motorcycles and the workshop where he maintains them.

With the Pink House as its centerpiece, this rural compound supports its owners' pursuits in an atmosphere that feels deep-rooted yet still growing. "It isn't a museum showcase of some specific period," Steve Clearman says. "You definitely have the sense that this place, this house, was created over time. It's like when you were little and you went to Grandma's house out in the country...it has a little bit of mystery. To us, that's the charm. It makes Renee and me feel good."

FOR RESOURCES, SEE PAGE 95.



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ELEMENTS OF THE FARMHOUSE KITCHEN

 Say “farmhouse kitchen” and an image instantly springs to mind—a welcoming room that has evolved over time. Not everything matches; linoleum gives way to worn floorboards in the pantry, and the microwave oven sits on a 1940s metal cabinet. We know the hallmarks: painted surfaces; a wide sink with a ceiling light overhead; a big iron stove; open shelves or even pegboard. Countertops are varied, butcher-block with laminate and a scrap of marble. Instead of an island, there is a big table at the center of the room. During the day it’s a work table, at night set for family meals.

Farmhouse isn’t a style, of course, but more a set of assumptions, like these: (1) Change occurred slowly—not in one big kitchen makeover, which rarely figured in a farm budget. Things don’t match; stuff stays put until it’s either antique or broken. (2) Time-tested elements are both practical and common. Soapstone and painted wood fit in, but so do Formica and an enameled gas stove. (3) The room is heavily used and so everything is at hand. Dish towels hang on a drying rack, while open shelves near the sink hold everyday dishes. In other words, the farmhouse kitchen is home.

1. Wall-mounted mixer faucet with lever handles, similar to those popular 1910–1950, in chrome. \$110 from Signature Hardware, signaturehardware.com

2. Small hanging cupboard in cherry; other species and finishes available from makers of early furniture Benner’s Woodworking, bennerswoodworking.com

3. Painted Beauport thumb-back side chair, available unfinished or in a variety of colors, \$210–335 from Great Windsor Chairs, greatwindsorchairs.com



4

4. So-called schoolhouse ceiling lights were popular in kitchens, too. See several similar canopy designs and plain and painted shades at Schoolhouse Electric, schoolhouseelectric.com

5. Scroll-bottom, distressed-finish wall cupboard reproduces a Pennsylvania German antique. In cherry it's \$1,189 from Martin's Chair, martinschair.com

White-painted cabinets are timeless for the kitchen in a 1910 addition to a mid-19th-century house in Delaware County, New York. The floor is Vermont slate. Bin pulls and cupboard latches conjure up old kitchens and general stores. A bit of striped fabric adds color.



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LEFT: In an 1840s Indiana house, yellow ware is at the ready, displayed on plain painted cabinets. Potted herbs and a gingham skirt add to the tableau. **BELOW:** Much evolved, a true farmhouse kitchen retains metal cabinets along with the old corner cupboard, long-ago wallpaper, and an electrified kerosene lantern on a pulley.




5



OPPOSITE: PHOTO BY GROSS & DALEY; THIS PAGE: PHOTOS BY GROSS & DALEY; WILLIAM WRIGHT



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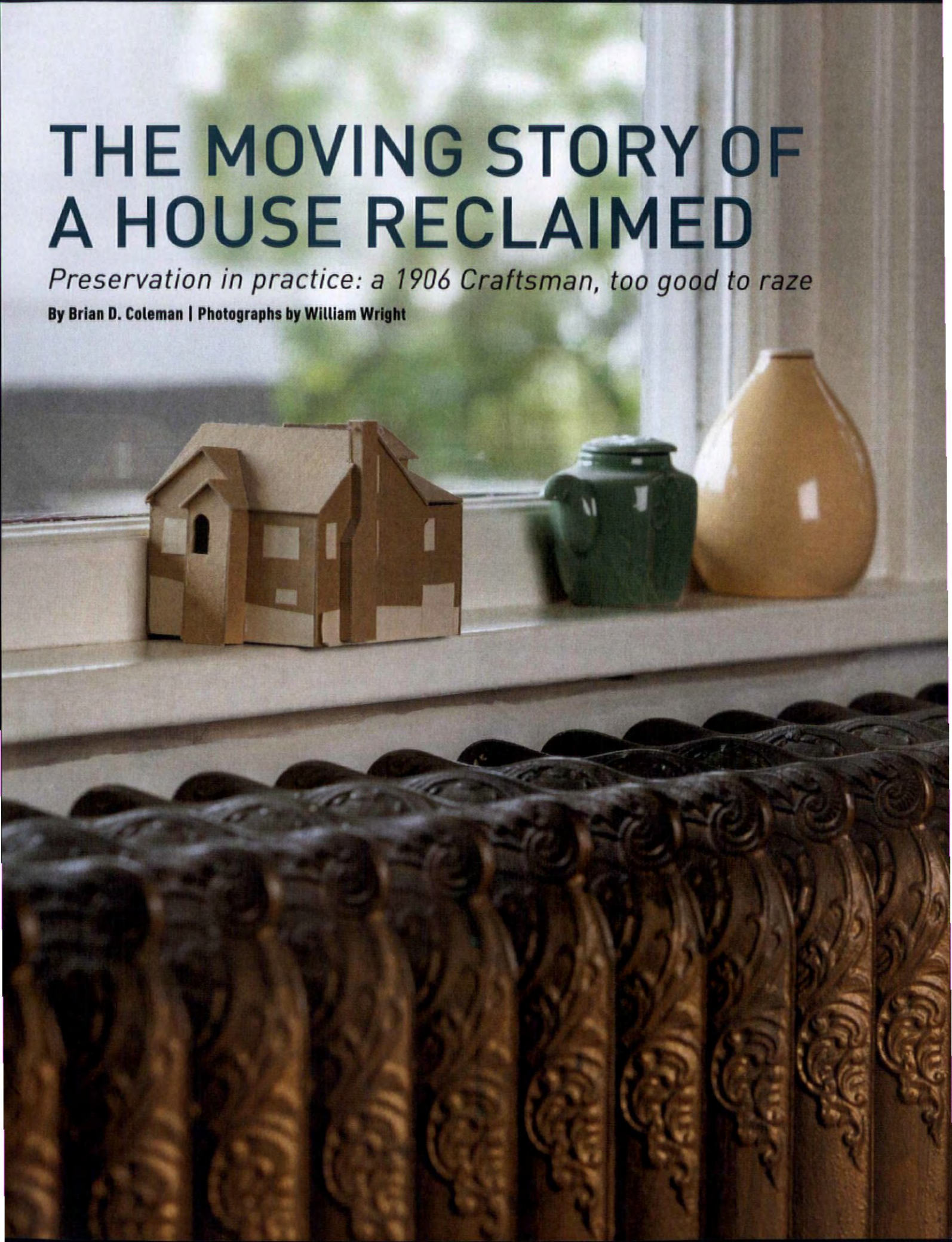


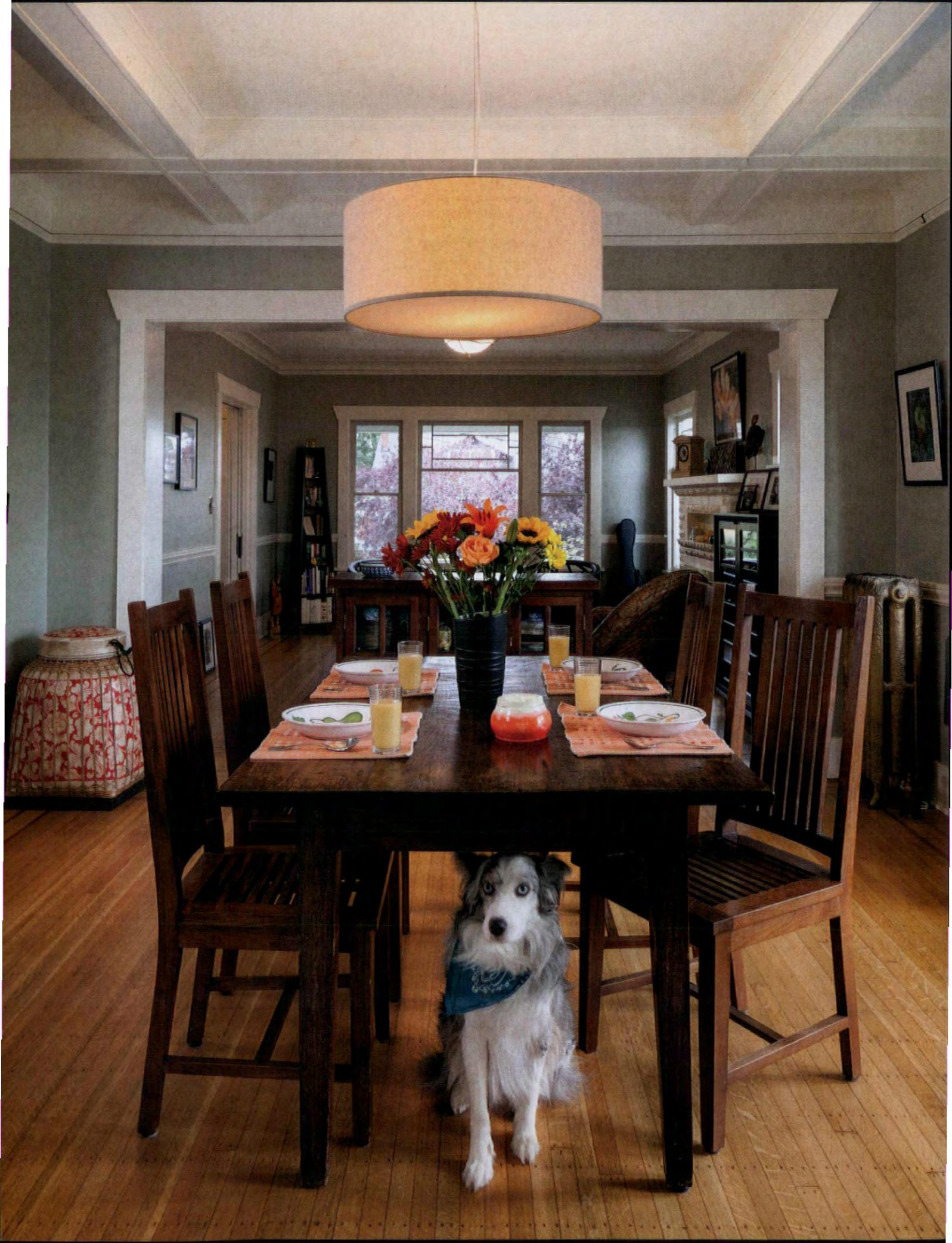
Settled in its new home on a steep Seattle hillside, the 1906 Craftsman looks like it's always been there. **OPPOSITE:** Ornate, cast-iron radiators are still in service.

THE MOVING STORY OF A HOUSE RECLAIMED

Preservation in practice: a 1906 Craftsman, too good to raze

By Brian D. Coleman | Photographs by William Wright





Built in 1906, this handsome Craftsman on Seattle's Queen Anne Hill was in danger of being demolished for a multi-unit apartment building. Architect Steve McDonald fell in love with the house, and decided to save it from the wrecking ball by the only option available—moving it to a new site.

Since his college days in Florida, Steve McDonald has been interested in preservation. He remembers watching threatened houses being floated on barges down the Intracoastal Waterway to new sites. Steve became an architect and opened a practice in Seattle, never forgetting his dream of rescuing a historic house. So when he heard about a Craftsman slated for demolition, he talked his wife, Natalia, into saving the house by moving it.

Built in 1906, the Arts & Crafts house was in surprisingly good condition, with much of its character intact. Smartly trimmed bungalow-era windows had their original "wavy" glass, the ornate cast-iron radiators still functioned, and the bold brick fireplace was unaltered. Attractive, top-nailed oak floors with mahogany French knots in the corners were original, the dining room had its boxed-beam ceiling. Outside, the cedar shingles had never been covered over in vinyl.

The project started with Steve contacting house mover Jeff McCord of Nickel Bros. The couple's current home was just seven blocks away from this one, and offered a double lot with just enough room to tuck in the displaced Craftsman. After months of coordination with seven differ-

ent public agencies, the house rolled off its old foundation at 2 a.m. Police escorts kept curious neighbors and television crews out of the way. The house lumbered over trolley tracks, under wires and poles, and around mature street trees. The movers eased it onto a newly poured foundation, all windows intact and with no significant damage. The house, which had been on a humdrum lot on commercial Queen Anne Avenue, fit beautifully in its new hillside location, which offers views of the Cascades and Lake Union.

Problems soon became apparent, of course. Those old radiators leaked, and sometime in the twenties, the house had been given a bad paint job that subsequently had been painted over eight more times. The move rotated the house 90 degrees and exposed it to more sunlight, accelerating deterioration of the paint and cedar.

The family decided to preserve the house largely as it had come down through the years—with some of its woodwork painted, and the front door replaced at mid-century. They also planned unobtrusive improvements, including a new family room addition at the back. Steve eventually decided to act as general contractor for the addition and



Cobalt bottles draw attention to a handsome window in the stairway. **OPPOSITE:** Bells, one of the family's Australian Shepherds, has a favorite spot under the dining-room table—which is made from an Indonesian door. The dining room and living room flow together.

such improvements as upgraded electrical, heating, and plumbing systems. The perfectly nice, large kitchen got new appliances and a breakfast bar. Double-hung windows in the new family room were custom made to match those in the rest of the house. Missing trim was re-created.

Furnishings are simple in keeping with a family that includes three children and a pair of Australian Shepherds named Bells and Whistle. Windows in the new family room stream light into the house on Seattle's rainiest days. Wicker and upholstered pieces and artwork collected on travels allow the Arts & Crafts trim details to take center stage.

The house itself was a bit of a local celebrity after the move; several former owners contacted Steve and Natalia to thank them for saving it. The grandson of the builder stopped by for lunch, sharing fond memories of growing up here; his mother met his father over the backyard fence, he said, and one time during WWII, FBI agents watched for spies from the front bedroom window.

With the exterior rot repaired and everything repainted, the rescued house is ready for a new life. Rarely has there been a house that looks so at home in its setting.

Typical Craftsman-era colonnades had been removed during the 1960s; the couple chose to make theirs more a preservation project than a restoration, and the open plan remains.

Details original to the house include the large windows and bungalow-period casings and trim. Sage green paint on the walls is a custom color mix.

Ornate cast-iron radiators got a coat of bronze-gold paint. The original floors are oak with mahogany accents.

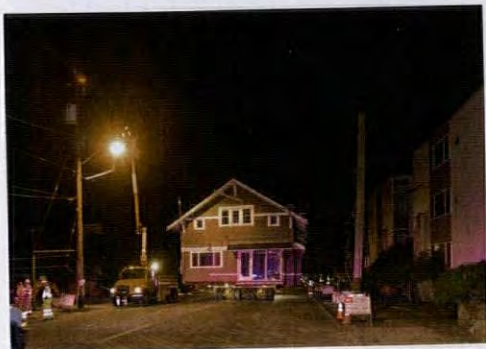
The homeowners resisted pressure from contractors to replace the firebox with a high-efficiency retrofit and the unusual brick surround with something more modern.



Watch the Video

See tips for buying furniture for Craftsman houses at bit.ly/stressfreefurniture.

GETTING THE MOVE ON



The move was conducted at 2 a.m. to avoid traffic, though neighbors and television crews showed up to watch the curious sight. The house was moved seven blocks.



"A recycled house goes where you want to live," promises the house-moving company Nickel Bros., which bills itself as a "house adoption agency." The company's Seattle rep, Jeff McCord, says that while moving a house may seem drastic, it often makes both economic and environmental sense. The quality of materials and construction in an older house is hard to match today; building a new home is often 30% to 50% more than the cost of a move. (Base cost varies from \$25,000 to \$100,000 depending on size of the house, distance, and route. Add to that "wire costs"—charges made for lifting or relocating electrical, phone, and cable lines to accommodate the rolling house—and police escorts.)

From an environmental perspective, it makes sense to move a well-built house rather than turn it into garbage. Typically, an older home was built with

furniture-grade old-growth wood, lath-and-plaster walls, and 50 to 70 tons of highly crafted building materials that would have to be shipped to a landfill after demolition.

To lift and load a house for moving, large steel beams are slid underneath the floor joists. "Cribbing" piles—which look like criss-crossed timbers or Lincoln Logs—are built under the house, and heavy, 20-ton-capacity hydraulic jacks are used to lift the house onto the steel beams.

Once the house has been lifted a few feet, dollies (consisting of eight wheels each which look like sets of airplane tires) are loaded under the house near the rear of the steel beams. A cross-beam called a "bunk" is loaded upfront between the two steel beams. A large truck unit is connected in the front to the bunk, and the whole apparatus becomes



With windows protected, the whole house is loaded on dollies and steel beams.

a three-point moving platform, which allows the house some sway as it makes its way along the route.

An army of people assists during the move, including up to 15 or 20 utility workers to lift or move overhead wires, professional arborists to trim branches, police escorts, traffic control, pilot cars, and the moving crew itself.



ABOVE: Open shelving in the kitchen helps keep the space light and airy; the family room is seen beyond.

FAR LEFT: Homeowners Steve McDonald and Natalia Dotto relax with their Australian Shepherds, Bells and Whistle, in the light-filled family room they added unobtrusively to the back of the old house. **LEFT:** The original front door had been replaced sometime in the sixties, and the Mid-century Modern entry kept as part of the house's history.



More Online

Get more ideas for Arts & Crafts fireplaces oldhouseonline.com/bungalow-fireplaces.

Complete with an inglenook, this medieval-looking fireplace in a 1901 house in New England incorporates bricks, figural and matte tiles, heavy woodwork, and a copper hood—all favorites in American Arts & Crafts design.

THE CRAFTSMAN FIREPLACE

WHETHER BUILT WITH WOOD, BRICK, TILE, OR STONE, BOLD DESIGN IS COMMON.



In the Arts & Crafts philosophy, the hearth is the heart of the home. Thus the fireplace was often a focal point and a showcase for beautiful craftsmanship, even in 20th-century houses that already incorporated central heat. The fireplace might be rendered in style variants from Mission to Old English, in masonry or wood. There is no typical Craftsman design—save, perhaps, for Stickley's own use of copper hoods stamped with inspiring mottoes—but “honest” construction and local building tradition are common threads. The revival favors the use of glazed tiles and woodwork in the style of Greene & Greene. **By Patricia Poore**



CLOCKWISE FROM LEFT: This river-stone fireplace in New York lends a rustic feel to an otherwise typical 1915 bungalow interior. Glazed and rusticated bricks are apparent in this close-up of the fireplace in the 1906 Seattle house (previous story). Original to a West Coast bungalow, the fireplace features Roman brick, flagstone hearth, slab-like pilasters and shelf, and flanking built-ins. Hand-made tiles are prevalent in period and revival fireplaces, often in the colors of the era's pottery. [Designer Carisa Mahnken; tiles by Motawi.]





The 1894 Queen Anne house in Lynchburg, Virginia, now wears a maroon and grey scheme approved for the historic district. (Sherwin-Williams 'Gooseberry', 'Stormy Night', 'Dover White')

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By Dave and Julie Preston

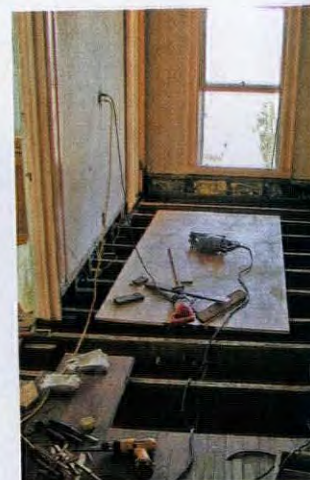
Enamored of the housing stock, Julie and I moved to Lynchburg from Aspen, where we had restored two old houses. I'm a carpenter's son, and I'd run a successful woodworking business in Colorado. We began restoring this Victorian Queen Anne in 2001. It had been divided into two apartments and was horribly maintained. I like to say the house was tormented by people who didn't know what they were doing—in fact, it could have been condemned had it not been in the Garland Hill Historic District.

The original plans were lost in a Lynchburg Library fire years ago. But we did know the house was designed by the local architect E.G. Frye in 1894 for a prosperous drugstore owner named C.H.S. Snead. Frye designed many of the buildings that remain in Lynchburg, including the Academy of Music and some steeped churches in town.

The gingerbread façade retains lots of detail, including span-

VICTORIAN BATH

We found space to add a new master bathroom, using the end of an excessively long upper hallway. There are no subfloors, so we took up finish flooring to run plumbing and also install plywood beneath the joists, tiling on cement board so that the new floor, flush with the old wood flooring, appears original. Subway and hexagon tiles, beaded wainscot, even an antique clawfoot tub that we had resurfaced are all of the period. See the next page for the big reveal.



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ABOVE: The living room mantelpiece became the focal point in the room. We decided to remove the old mantel, which was dinky for a main room, and start over with a period design. (We faux-finished the tile surround.) After installing flat stock to create an overmantel treatment, we began building the mantel in place. Then we added composition swags as embellishment; ornaments are from Decorator's Supply in Chicago.

drels and spires, but inside we found a blank slate. Our goal was to make the house comfortably modern without destroying anything; we ended up restoring many elements.

The house has great light and air circulation—it had to, as it was built before modern air conditioning. We pulled down the drop ceilings to bring back impressive ceiling heights: 11 feet downstairs and 10 feet upstairs. With tray ceilings, transoms above the doorways, and a center hall fully seven feet wide, the house has a pleasing sense of grandeur as well as good airflow.

We wanted a certain formality in the formal areas. We painted the living room a deep, true burgundy that reminds us of old burgundy velvet. I designed and built a fairly intricate mantelpiece as a focal point in this main parlor. It frames an heirloom portrait of my great-grandmother, painted by my great-grandfather.

I've re-established a preservation-minded woodwork business in Virginia (vintage-woodwork.net), and Julie and I continue to work on our favorite old house.

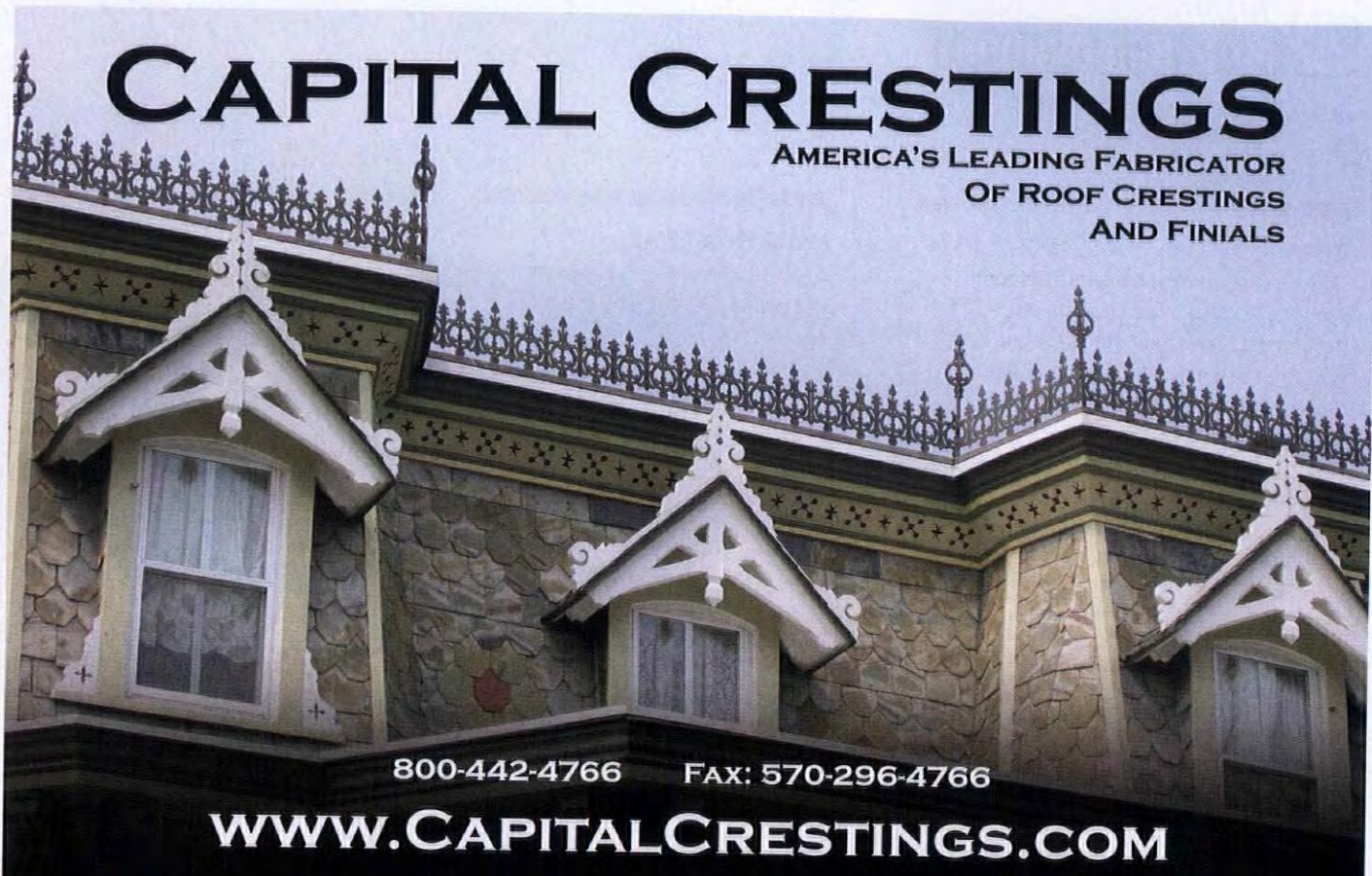


BELOW: Salvaged art glass found on eBay became a privacy window where once there'd been a door at the end of the hallway.



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ORIGINAL STUCCO

This Storybook cottage retains complementary shades of colored stucco, a finish heralded as never needing paint. In fact, only the trim on this house has been repainted in the past 90 years. The front-yard birdhouse is an original touch of whimsy; the second "dovecote," in the gable, is actually an attic vent.

PICTURESQUE ROOFS

A ski-jump roof descends over the protected entry of this tower house that combines English and French motifs, including a crenellated parapet and masonry articulation around the large front window. Neighborhood continuity comes from the tight spacing of one or one-and-a-half storey homes clad in stucco.

THE CASTLE

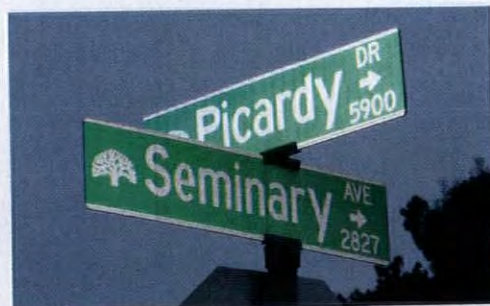
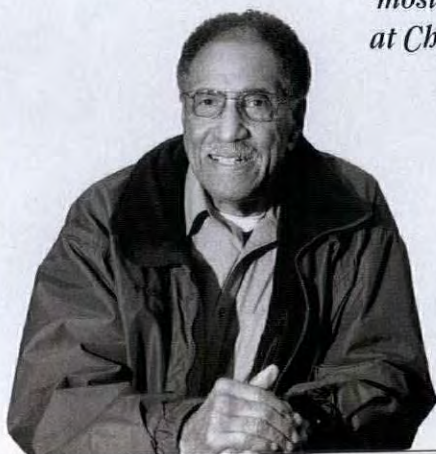
Picardy Drive is anchored by The Castle, a multi-turreted duplex (now condominiums) resting on an island dividing the street into North and South Picardy. Builder R. C. Hillen said his intent for the building was to mimic a stately medieval manor house surrounded by cottages.

MINIATURE
MEDIEVALISM



"I love the fairylandish architecture, but what I appreciate most are the traditions, like lights at Christmas...people come and go, but mostly people stay."

JULIUS GAINES



OAKLAND'S PICARDY DRIVE may be the most intact enclave of Storybook homes in America, says Doug Keister, co-author of the 2001 book **Storybook Style** (Viking Studio).

Storybook Homes / *East Oakland, California*



Turning onto Picardy Drive, East Oakland's block-long enclave of 1920s Storybook houses, is like entering a fairytale. These effervescent dwellings are meant to evoke vernacular homes in western Europe, a nostalgia imported by American soldiers after World War I. (Picardy is in northern France; Walt Disney drove an ambulance during the war.) Early examples near Los Angeles were designed by moonlighting Hollywood art directors. The style drifted into other cities before being shelved during the Depression. Picardy Drive was developed by builder Robert Cleveland Hillen and architect Walter W. Dixon, whose houses have been called "modest mansions." Some houses are French Norman, others are Tudor-inspired, but the streetscape has unbroken continuity. **By Douglas Keister**



COVERED ENTRIES

The entry is articulated in this style, usually within a covered portico or under a protective roof overhang, sometimes directly into the tower. Arched openings are a repetitive motif in Storybook houses, as are steep roofs and a bit of half-timbering.

CRENELLATION

On a Storybook house with a faceted tower and battened shutters, perhaps the most unusual feature is the crenellated parapet, conjuring up archers protecting the lord's castle. Crenellations are rare in domestic architecture, as they are prone to leaks and rot.

STYLE DIVERSITY IN A ROW

Modest examples are part of a tight-knit row of distinctive yet compatible houses, illustrating the combination of picturesque massing and continuity that builder R. C. Hillen and architect W. W. Dixon championed in their collaborations.



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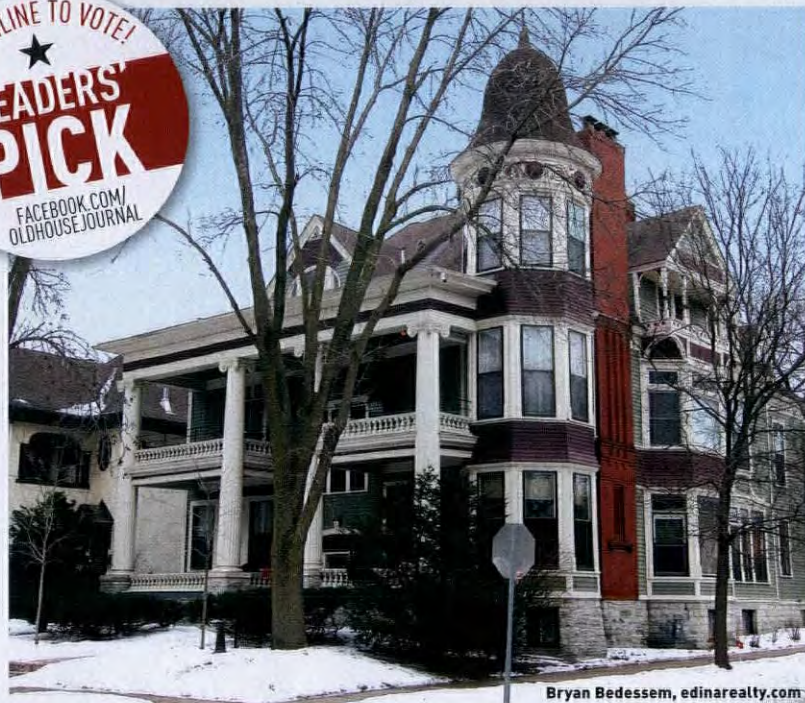


More Online

Learn the names for Victorian architectural terms at oldhouseonline.com/victorian-glossary.

Victorian, Five Ways

Queen Victoria reigned for a long time, from 1837 until 1901. Many distinct architectural styles came and went, as you'll see in these houses for sale.



Bryan Bedessem, edinarealty.com

ST. PAUL, MN / \$449,000

An 1895 Queen Anne with a curved-roof tower is home to a condominium in the historic Ramsey Hill neighborhood. Leaded-glass windows in the sitting room, an unusual ogee-arched window, and two fireplaces are among the period features in the apartment. French doors lead to a private porch.



Frank Budreck, historicproperties.com

GALENA, IL / \$299,000

Elements of the Gothic Revival style appear throughout this circa 1840 I-house, including the center gable and paired arched windows on the second storey. Interior elements include period radiators and bath fixtures, a sensitively restored kitchen, original floors, and yellow-pine woodwork.



John Burke, selectsothebysrealty.com

SARATOGA SPRINGS, NY / \$995,000

Original features abound in this mansard-roofed 1871 Second Empire home—from the cresting on the roof to the dentil cornice on the wrap-around porch. Inside are Queen Anne-style and other original windows, an intact staircase, and period woodwork.



Ian Christmann, chetstoneforsale.com

NEW HAVEN, CT / \$438,000

Recently painted with a polychrome color scheme, Chetstone was built in the Stick Style in 1875. Original features include a working wood-and-rope elevator, a cistern pump in the cellar, and a gas-lit newel post. Decorative elements include inlaid wood floors, pocket doors, marble fireplaces, and original cabinets in the kitchen.



Jenny Simo, forsalebyowner.com

KEOKUK, IA / \$279,900

Crowned by a square tower and the low-pitched bracketed roof typical of the Italianate style, Birdwood was built in 1855. Interior features include an entry hall with gracefully curving stair rail, 12' ceilings, original wood floors, and period-style hooded door and window frames.

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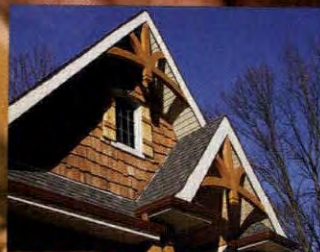
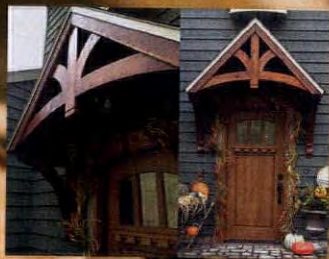
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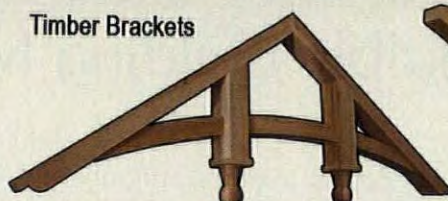
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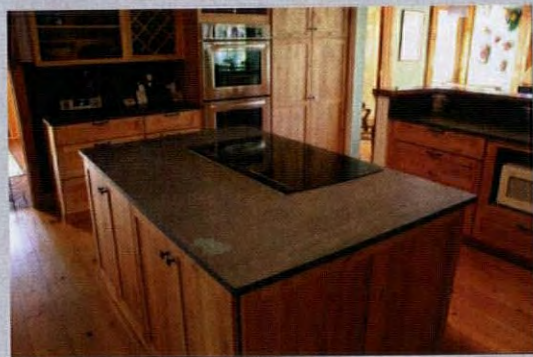


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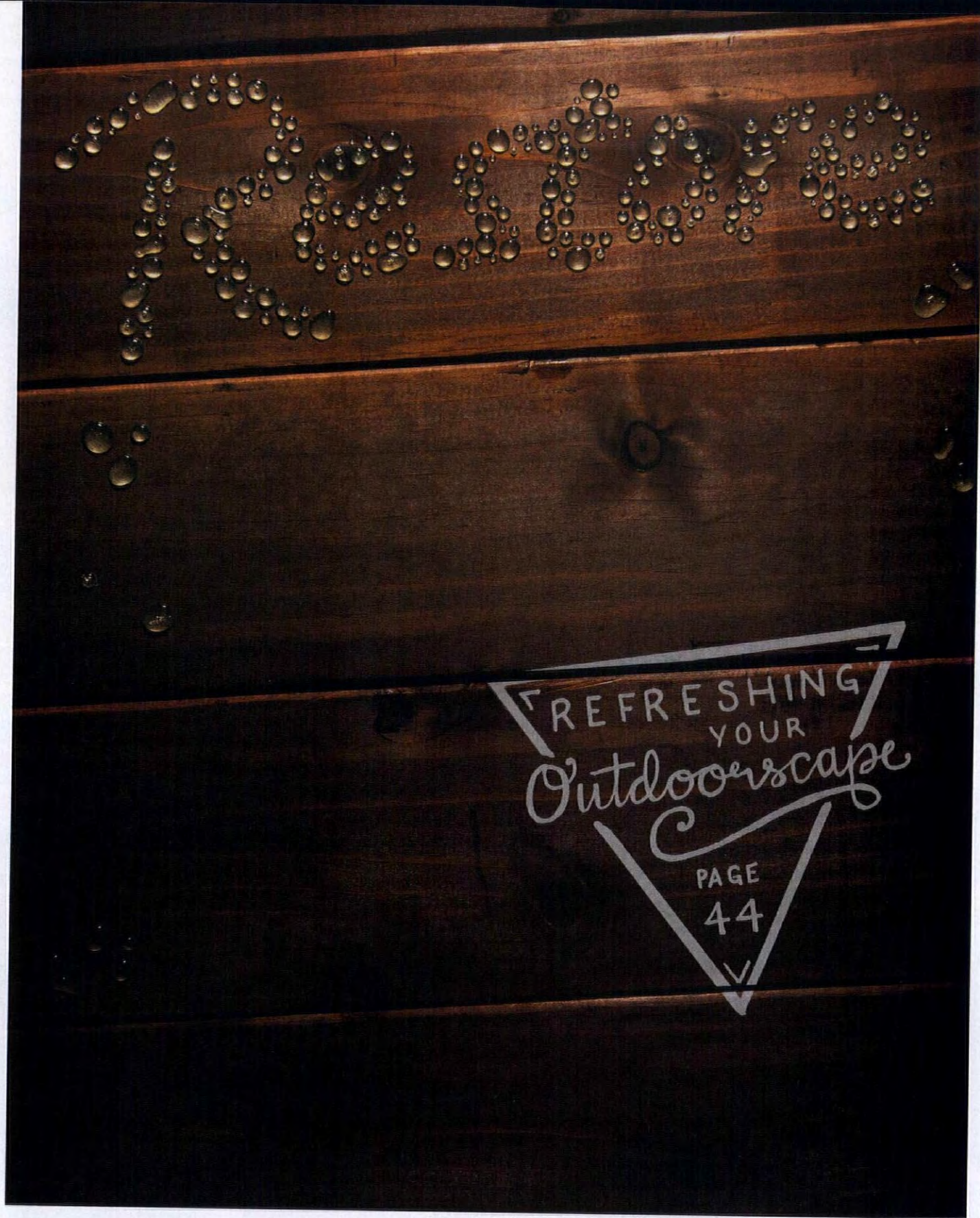
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Outdoor rooms have always been part of traditional home design. Certain materials and methods are tried-and-true, including tongue-and-groove boards for a protected porch and masonry pavers set in stone dust for a patio or walkway. Familiar design elements are there to copy for every style and region; there's no need for an incongruous addition.



— IN GOOD TRIM —

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TO AN OLD HOUSE.

▪ BY MARY ELLEN POLSON ▪



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LEFT: A Japanesque porch influenced by Greene & Greene was built over what was once a sunken patio adjacent to the bungalow's master bedroom; a Balinese screen shields the driveway.

DECKING

Porch flooring and wood decking have a lot in common, even though it's customary to use tongue-and-groove boards on a porch rather than lumber laid with a slight gap to allow water to pass through, as on a deck. Since both expose surfaces to the harshest weather, they're vulnerable to a host of ills: cracked, split, or "punky" lumber, and chipped, peeling, or faded paint or stain.

Replace rotten or unsound boards with new wood of similar species, quality, width, and cut (i.e., tongue-and-groove or plank). If the entire porch floor or deck is past saving, invest in new decking of long-lived wood or a quality composite. While pine and fir are often found on old porches, the best woods for floors and decks include quality grades of cedar and redwood, or tropical woods like mahogany and ipe.

While porch floors are often painted—battleship gray is the traditional color, camouflaging both dirt and pollen—many of the suggested woods are better suited to stains or sealers. (The natural oils that make redwood and tropical woods insect resistant mean they also resist paint.)

As for composite decking, the good news is that these materials are getting better—but you can still tell the difference between composites and wood. That said, composite materials are easy to care for. They do not require sealers, stains, or more than an occasional cleaning with soap and water. Unlike wood, they resist mildew; some resist greasy stains. And composites typically boast Class A fire ratings, which most woods do not. You might consider a composite material for an addition or rear façade.



Porches, decks, and patios all have a place on houses of certain eras and styles. Architectural gingerbread has been gracing the American porch for at least 150 years. Brick and stone pathways and courtyards are centuries older. (The suburban patio simply updated the concept with concrete, a 20th-century material.) Even the wood deck, that concession to modern life, goes back at least 75 years.

Whether your outdoor room is composed of wood, brick, stone, concrete, or synthetic materials, it's essential to choose quality components, install them with an eye to historical proportions, and keep them in good shape.



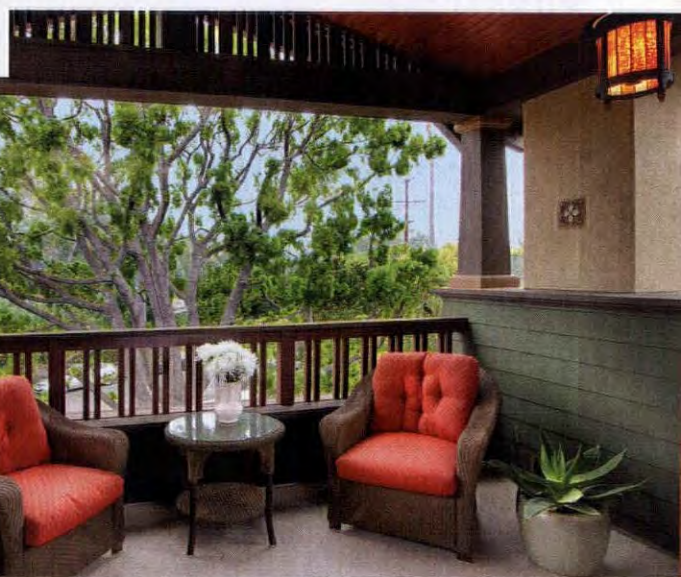
ADDING CHARACTER

Decks are a fact of life, appearing on half the homes in the United States. There's no reason a deck should look out of place on a period house. For ideas on how to give a deck character, turn to architectural elements on your own house and in the surrounding landscape. Specifically:

1. STONE AND BRICKWORK Use brick or stone on the house or in the surrounding yard or complementary materials as inspiration for both flat surfaces and enclosures. Or make use of locally available materials with some history, like bluestone in the mid-Atlantic. Since brick and stone are heavy materials, keep enclosures low and relatively open.

2. GARDEN STRUCTURES Arbors, pergolas, and treillage have been popular in yards and gardens for more than 100 years. Why not use them to provide visual interest on a deck? A pergola attached to the back of a house not only provides shade, but also turns the raw flat space of a contemporary deck into an extension of a period house.

3. RAILINGS Look for patterns on railings or other millwork inside or outside the house that can be adapted for a deck or patio enclosure. Simplify ornate patterns. Rather than copy a complex piece of fretwork, for instance, choose one element as inspiration for a railing.



TOP LEFT: The alternating spindles on the deck railing resonate with the lines of casement windows on a circa 1910 stone and stucco house. **LEFT:** A low stone enclosure enfolding the patio mimics not only the color, but the horizontal lines of this rambling 1914 Craftsman home. **ABOVE:** The spindles on a new upstairs porch on a 1908 bungalow are patterned after those on a stair railing. The gable detail copies ventilation slats typical of California.



TOP: Applying stain or sealer with a sponge mop will save your knees.
ABOVE: Use low pressure (1200 to 1500 psi) to clean a deck.

REVIVING A DECK

Don't assume a deck that looks bad is past restoring unless the damage is obvious: failing boards, loose fasteners, or a rotting foundation. If the wood is still solid, with few splits, checks, or loose fasteners, a good overhaul with a cleaner should remove most of the mildew and dirt.

Unlike a wood-sided house, you can successfully pressure-clean a deck. Use less pressure (1200 to 1500 psi) for soft woods like redwood or cedar. Then let the wood thoroughly dry before applying stain or sealer.

Never paint a deck; stains are less likely to pop or peel and are much easier to refresh. (Reviving paint usually requires sanding or scraping; stained boards can be refreshed with a new coat as often as you like with minimal prep work.)

Depending on how your deck looks once it's dry, choose a clear sealer or one that contains a tint from semi-transparent to solid color. Once it's been sealed and finished, your deck should look good until it's time for another cleaning or coat of stain.

BUNGALOW PILLARS & PIERS

If round columns say Greek Revival and turned posts Queen Anne or Stick Style, then porch piers stamp a house as Arts & Crafts. A pier is the functional support for the pillar or post, a shortened upright member typically square or rectangular rather than round. Materials or finishes for piers are often the same as those of the first storey—wood shingles, for example—or may be masonry like a foundation—river rocks, perhaps, or more memorably a “peanut brittle” mixture of clinker bricks and stones or concrete. A round column tapers from top to bottom, while a square pillar is battered (splays, producing a pyramid-like shape associated with Arts & Crafts).

RIGHT: Battered wood pillars are supported by piers of mortared river rock on the front porch of a 1919 Santa Barbara bungalow.



NATURE IN THE INTERSTICES

Modern driveway pavers are designed to encourage the growth of lawn grass or hardy ground cover. Old-fashioned clay pavers, dense and high-fired, are nearly as impervious—and nothing looks more romantic than a cover of Irish moss or creeping thyme. Select for zone, traffic, and amount of sun.

COMPONENTS

Wood columns, balustrades, and even fretwork can last decades provided they're cut from long-lived, dimensionally stable wood with a low moisture content. Kiln-dried premium woods such as Western red cedar, white or Ponderosa pine, and redwood serve well in the long run. For large elements like posts and columns, look for wood treated with an environmentally safe wood preservative.

Wood components should be thick where and when it matters. Where authenticity is especially important, order porch parts that are cut individually rather than by computer-aided machine. Work cut from a single blank—running trim, for example—should be at least $\frac{3}{4}$ " thick. More substantial elements, like corbels, should be at least 3" thick. While a post or corbel may appear to be cut from one block of wood, almost universally these large elements were composed of several blanks cut and glued together. (Often the glue failed before the wood.) Elements cut from composites may appear to have an advantage, but they usually require a wood post or metal core for support.

Consider the impact of weather on complicated decorative elements. Plain connecting elements, like porch rails, should be sloped on either side to shed water. Runs of scrollwork (like a decorative bracket between porch posts) should be protected by cornice work or an overhang wide enough to keep water from reaching them.

If low maintenance is paramount, the latest synthetic composites based on PVC or fiberglass are worth considering. Not only are composites easy to cut and shape, but they also require less maintenance and they are very strong. Once painted, it's difficult to tell a composite column or railing from one made of wood. For these reasons, millwork "systems" are spawning a new wave of gingerbread on new-old houses throughout the country. If you use a composite system, keep historical proportions and usage in mind: use trim just as it would have appeared on your home when it was new.



FROM TOP: A new "snowflake" balustrade on an Italianate is the finishing touch for the fully restored front porch. A new balustrade turned in Port Orford cedar by Western Spindle returns period detail to a restored porch. Even fancy-cut porch elements can survive if they're kept painted—this balustrade dates to 1890.





CLOCKWISE FROM TOP LEFT: Tuscan columns in Polystone, a mold-spun fiberglass composite from Chadsworth, are strong enough to support a heavy roof. AZEK's TimberTech Legacy decking in Ashwood—a color patterned after the look of natural weathering—is warranted against fading and staining for 25 years. Worthington's porch railing systems come in multiple colors, including smooth and textured white. Porch components from Intex Millwork Solutions can be cut and configured to historically authentic proportions.

ALTERNATIVE MATERIALS

Even old-growth and rot-resistant woods like mahogany and cedar require maintenance, especially when they're out in the weather as they are on porches and decks. For that reason, the market in composite materials, both decorative and structural, has exploded in recent years. Here's a brief guide to what's available.

Composites such as cellular PVC or reinforced polymer are cast, extruded, or wound with fiberglass to produce both structural and non-structural components. Low maintenance and resistant to water, fire, and insects, composites are most commonly seen in porch elements that are expensive to mill in wood, like columns, posts, and railings.

Extruded systems go one step further. Structural elements like posts or rails are made of cellular PVC, but contain aluminum sub-rails with hidden stainless steel fasteners. This makes it easy to link posts or columns to railings quickly and nearly invisibly. After a coat of paint, any seams are hard to spot.

Polyurethanes are high-density thermoplastics made in molds. They're ideal for decorative, non-structural elements like corbels that can be cut and shaped easily. Once painted, they won't shrink or swell.



A PORCH ADDITION
FITTED WITH MOTOR-
IZED RETRACTABLE
SCREENS FROM
PHANTOM SCREENS.



A PORCH ENCLOSURE
USING A PANEL SYSTEM
FROM VIXEN HILL
CLOSELY FOLLOWS
ORIGINAL ARCHITEC-
TURAL DETAILS.

PORCH SYSTEMS & SCREENS

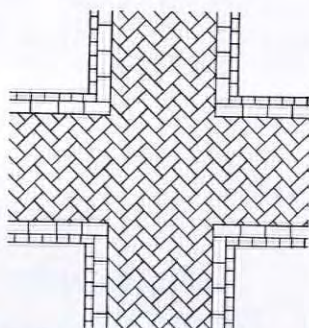
Extending the use of a porch into a three- or four-season room used to mean major construction. Now it's possible, in an afternoon, to snap in a framework that accepts both storm windows and screens. Even better, porch systems from many companies are period friendly, made of long-lived cedar or mahogany, and embellished with Victorian gingerbread details.

Prefer a "now you see it, now you don't" approach? A number of companies offer screens that pull down flush with adjacent columns or framing to offer insect protection or solar shading; the screens recess out of sight for an open view at other times.

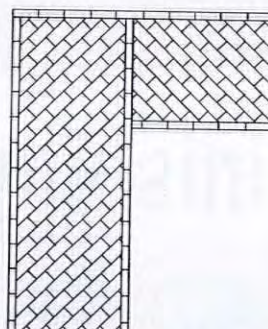
BRICK PATTERNS

Brick is a stalwart, almost always appropriate for use around an old house. (Some regions relied more on stone.) Rambling, informal Shingle Style houses often had simple brick walks and seating terraces. Georgian and Colonial Revival houses had more formal brick paving.

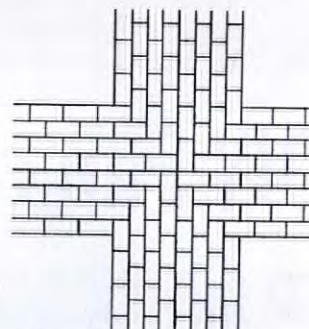
These drawings of actual, historic brick designs come from Peter Joel Harrison's 1990s monographs, which recorded bond patterns as well as layouts for intersections, corners, and borders, from the Hudson Valley to Savannah.



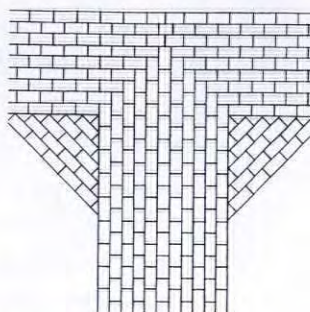
HERRINGBONE bond with border,
Tullytown, Pennsylvania



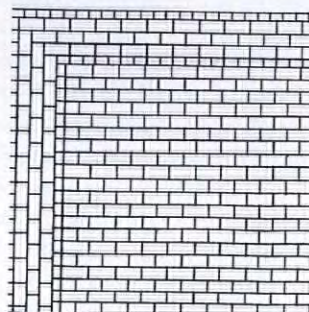
STRETCHER bond laid on the
diagonal, Fort Washington, Pa.



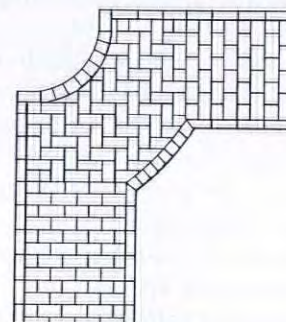
STRETCHER bond whirling from
center, Colonial Williamsburg



FILLED CORNER with diagonal lay,
Bacon's Castle, Surry, Virginia



CORNER BORDER with running
bond, Garrison, New York



CONVEX CORNER with bas-
ketweave, Stratford, Virginia



Closeup of a finished wall: No need to purchase specialty tools or cumbersome kits when the simplest techniques produce authentic, historical finishes. This cheerful, dirt-obscuring finish was produced by sponging glaze onto a bright ground.



DIY Faux Finishing

➞ Nothing obscures the cracks, stains, and gouges in old walls quicker and cheaper than random patterns of semi-transparent glaze applied over a basecoat color. Such treatments also blur the pattern of ugly old wallpaper. Faux finishing once was practiced by every house painter and many householders, who used inexpensive materials and simple techniques involving glazes, sponges, rags, and crumpled paper.

Revived in 1909 by Andrew Millar's *Scumbling and Colour Glazing*, published in London and New York as an alternative to the "white scourge" of the Edwardian era, its popularity as "Tiffany Glazing" peaked here during the 1920s and 1930s. Revived again during the 1980s and 1990s, the popularity of simple faux finishing plummeted as it morphed into expensive and cumbersome "decorative effects," lauded in books that emphasized complex formulas and difficult techniques. The low-relief "Venetian Plaster" was perhaps the last straw in a paint-department shootout between Home Depot and Lowes. It's time to explore the simple old solutions, avoiding recent temptations. **By John Crosby Freeman**

MATERIALS

This assumes the walls have been prepped, with the base coat of paint applied and dry.

- ❑ Glaze in a small dish-soap bottle
- ❑ Water in a spray bottle, for thinning or reviving glaze on the wall
- ❑ Damp cotton rags or natural sea sponges for pounding on glaze
- ❑ Thin, disposable foam sleeve for rolling on minimal glaze from a cookie sheet
- ❑ Small plastic plate or tray to carry glaze to the wall
- ❑ A rectangular scrap of Plexiglas or similar to use as a hand-held mobile masking device—much easier than using painter's tape to mask

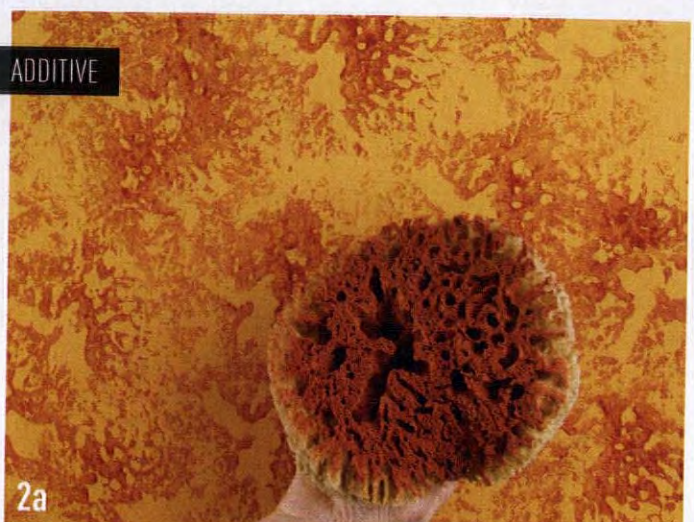
TRICKS OF THE TRADE

- Explore base colors, glaze colors, and techniques on 20" x 30" sheets of posterboard. View them in different light. Practice, if I may paraphrase, is how you get to Carnegie Walls.
- Like a waltz or a tango, dance random patterns along diagonals, avoiding foxtrotting right angles.
- Don't stop until a wall is done. You can sweeten any sour notes with a thin dab of base color.
- The luminosity of a light and bright ground color is essential for "grinning through" darker glazing.
- Additive techniques economize glaze and time—they're quicker than subtractive techniques that involve putting it on and then taking it off.
- Additive glazing is the only option for textured walls.



“The only right way is your way! Much is in the wrist as you move across your walls, but lose yourself in the intoxication of joyful syncopation. Finally, don’t judge your work at close range: Stand back, as all artists do.” —Color Doctor John Crosby Freeman

SUBTRACTIVE



TECHNIQUE 1

In this method, glaze is applied overall and then pulled off. With a short-nap roller, apply a thin swath of glaze (1a) in W patterns to very lightly cover the wall section.

Now you will take away glaze (this is called “scumbling” in Britain.) Any absorbent, rumpled material may be rolled diagonally to pull off glaze in a random pattern (1b). All-cotton is much better than polyester.

Note: All base colors are matte finish. Contrast between the base color and glaze color is essential. A contrasting ground color, which is modified as it is reflected back through the glaze, provides luminosity.

TECHNIQUE 2

Here we start with the dried basecoat, adding glaze with a natural sea sponge (2a). As it is pounced diagonally, the sponge, carrying as little glaze as possible, transfers a thin, random pattern on the ground color.

Turn over the moist sponge to the side without glaze, and use it to stipple the surface (2b), blending and softening the pattern of glaze you have sponged on.

Note: Dark base colors require the reflectance of a glossy glaze, either metallic or one made with semi-gloss paint.



The top of the chimney should reach at least three feet above the roof where it projects through the house.



Up the Flue

Want a safe, efficient fireplace? Make sure the chimney is in tiptop condition. **By Mary Ellen Polson**

A chimney that serves a working fireplace is the most visible component of a complex combustion system that supplies heat and beauty to the hearth. A well-built chimney draws well, quickly venting the smoke and gases created by the fireplace. After decades of use, however, chimneys are susceptible to deterioration that may not only rob them of their function, but also make them dangerous to use. Delayed maintenance usually means costly repairs.

Note, too, that many old brick and tile hearths are laid directly over wood subflooring or framing, bringing combustible material dangerously close to the firebox. Have it inspected; a noncombustible, reinforced concrete slab can be poured in place over new framing, if necessary.

LINER IT

Unlined chimney flues aren't safe, no matter how new they are. Since flues in older houses are subject to invisible cracks, obstructions, and other damage that can lead to fires, it's imperative to install a liner if the fireplace is used frequently. There are three types of liner: clay, metal, and cast in place.

CLAY Many older homes are lined with square or rounded 2'-long clay tiles that drop into place inside the flue and are sealed together. After a lifespan of 50 years or so, they eventually crack and break, leaving the chimney vulnerable to fire. They are also difficult to remove. Better options include:

METAL A flexible or rigid stainless steel liner kit installed by a chimney pro is the solution for most existing wood- or gas-burning chimneys. Aluminum is a less expensive alternative for a lower-heat gas-burning fireplace. Include high-temperature insulation as part of the installation.

CAST IN PLACE Suitable for all fuels, these lightweight cement-like systems line the chimney with a smooth, seamless, insulated passageway of high-temperature mortar. More expensive to install than a metal liner, this type counts on mortar to fill in voids and seal them. A side benefit: the masonry liner tends to strengthen the chimney.

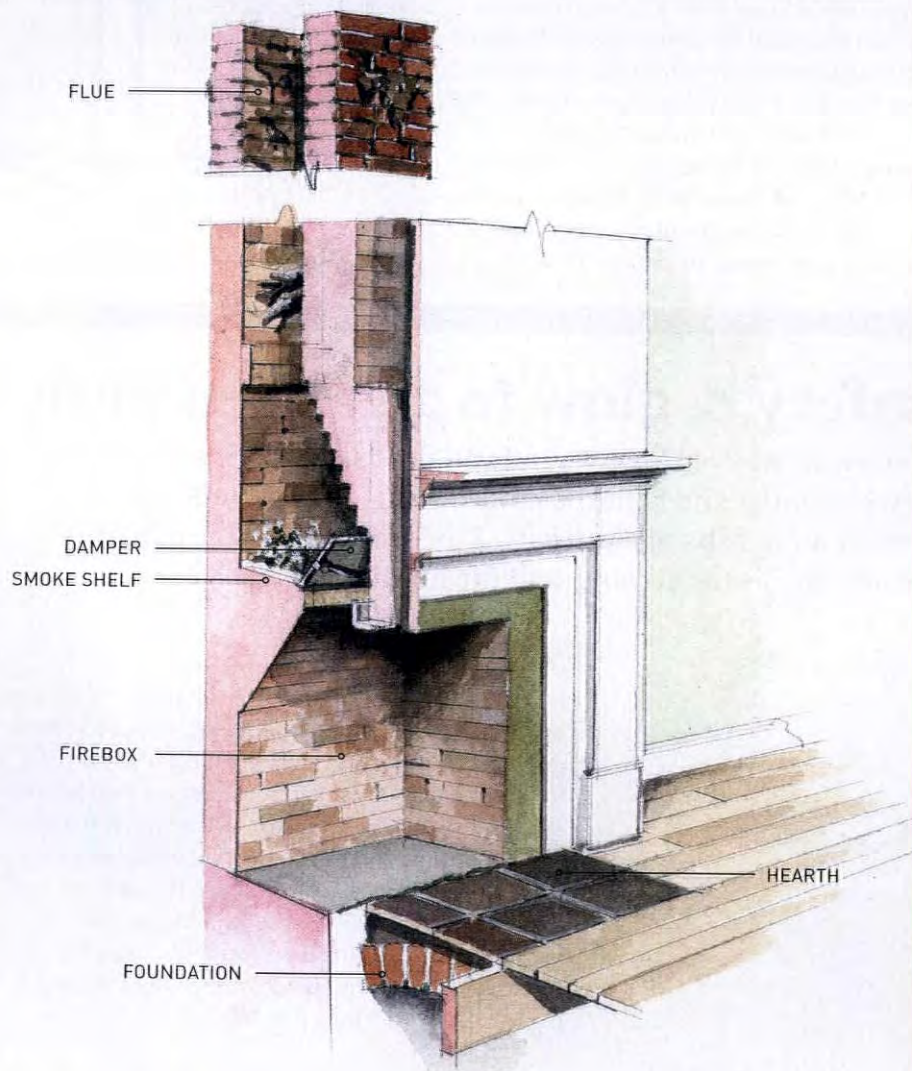


An M-Flex stainless-steel liner can be installed by a pro in just a few hours.

CHIMNEY TOP

Missing or cracked brick and crumbling mortar are signs of damage from trapped moisture, common in old chimneys with lime mortar. If the part of the chimney that passes through attic space is deteriorating, it may mean the attic is poorly ventilated. Efflorescence—salty white deposits, often near the top of the chimney—is a warning that the bricks are absorbing moisture.

To prevent downdrafts and ensure good draw, the top of the chimney should be at least three feet above the highest point where it comes through the roof. The chimney should also be at least two feet higher than any portion of the roof within a 10-foot radius. You can increase effective height by installing a chimney pot.



ANATOMY OF A CHIMNEY

All of the functional parts of the fireplace—the firebox, flue, smoke shelf, etc.—should be kept at least four inches away from any combustible material.

INSPECTION

- Examine the exterior chimney for cracks, missing mortar, and settling around the foundation. If you see evidence of deterioration or moisture, contact a masonry professional for a thorough inspection.
- Look for loose or inadequate flashing around the perimeter of the chimney at the roofline. If it's damaged or missing altogether, install new flashing that's set into the mortar joints at least 1½" deep.
- From the basement or crawl space, check whether the hearth and its projecting apron rest on a masonry or stone foundation. If the hearth is supported by wood framing or a wood subfloor, you'll need a new reinforced concrete support before the fireplace is safe to use.
- Check to see that the firebox is lined with refractory (or fire) brick and fireclay mortar. A chimney sweep can tell you if the fireplace meets this standard. A steel or cast-iron firebox distorted by exposure to heat should be replaced.
- Make sure there are no obstructions in the throat, the slot-like opening just above the firebox, or on the smoke shelf just behind it. (You'll need to stick your head into the fireplace and look up to see them.)
- If the damper isn't working properly or is missing altogether, replace it. Dampers can be spot-bedded just above the throat, or at the top of the chimney.
- Inspect the flue for creosote, a highly flammable black, sooty substance that can build up on the walls. If it's thicker than a dime, it's time for a cleaning.
- Have the chimney professionally checked and cleaned once a year by a chimney sweep or masonry professional certified by the Chimney Safety Institute of America [csia.org].



Restore

QUICK MAKEOVERS

For a More Romantic Garden

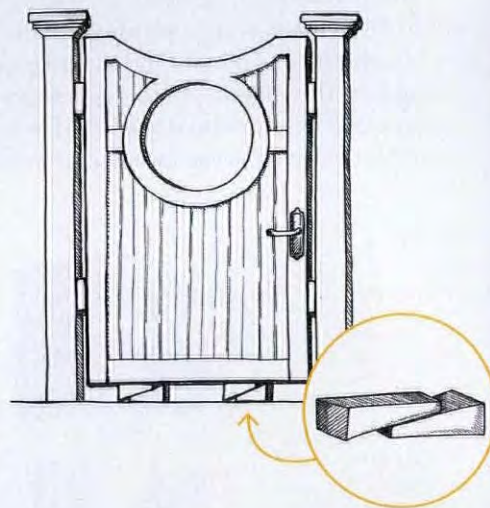
This trio of projects will make your yard prettier and more usable. Get ready for the warm months outdoors by adding an entrance gate, lighting up a walkway, or using an arbor as a focal point. **By Lynn Elliott**



Hang a garden gate

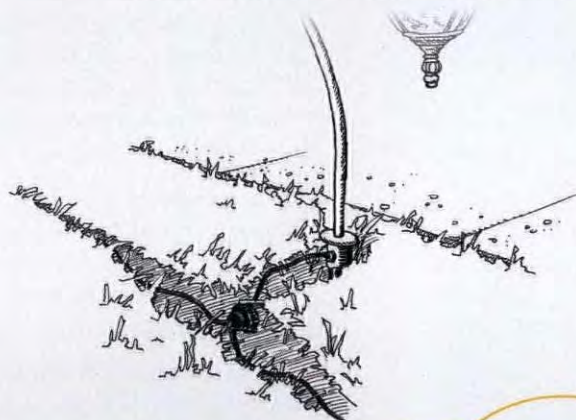


Add a practical finishing touch to the fence by installing a gate to mark the entrance. Although not difficult to do, this project is even easier with an extra set of hands to assist. Use large shims to prop up and level the gate between adequate posts; make sure it is at least two inches higher than the path and, if applicable, level with the pickets of the fence. Using shims, leave a $\frac{3}{4}$ " gap between gate and post on each end. Hold the hinges against the gate and post; place the hinges so that they swing in the direction you want, whether either inward or outward. Mark the screw holes. Attach the hinges by hanging the bottom one first, then the top one. Align the hinge pads with the marks and screw them into the post. Repeat with the straps on the gate. Check for level again. Adjust the hinge pins as needed. Remove wedges, check gate swing, and attach the latch.



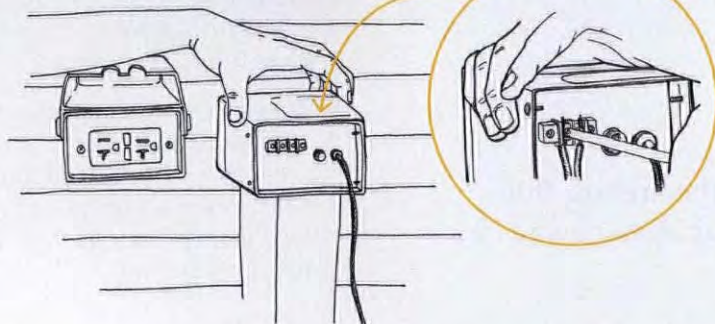
Add safety & glow to a garden path

To illuminate a walkway or driveway, all you need is a GFCI-protected outdoor electrical outlet and some basic electrical skills. Landscape lighting operates on 12 volts of electricity; kits widely available consist of a transformer, an electrical cable, and the fixtures themselves.



STEP 1

Place the transformer near the electrical outlet, but don't hang it on the wall or post yet. Assemble then place the lighting fixtures along the path by driving the stake bases into the ground. Set the first fixture at least 10' from the transformer and put the rest of them at least 8'-10' apart. Using a garden spade, dig a three-inch-deep trench along the path, as well as a trench perpendicular to each fixture. Leaving five feet of slack by the transformer, loosely lay the electrical cable in the trench. Attach the fixtures to the cable and then bury it.



STEP 2

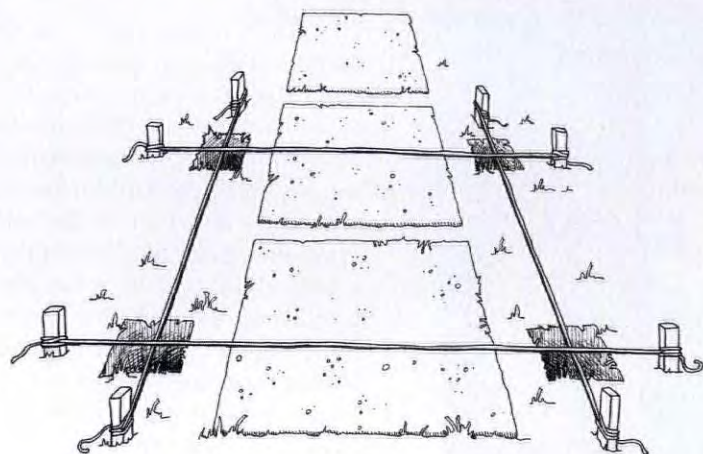
Using wire strippers, strip a $\frac{1}{2}$ " strip of insulation off the ends of the cable. Attach the wires to the terminal screws on the transformer and tighten the screws. Mount the transformer to the wall or onto a post near the outlet, and plug it into the GFCI-protected electrical outlets.

TIP • When digging the trench, **fold sod back instead of removing it completely**, so it can be put back into place to cover the cable.



Assemble an arbor

An evocative vine-covered arbor creates a classic focal point for the garden. It's easier than ever to install one of these traditional beauties with a pre-made kit in either wood or PVC.

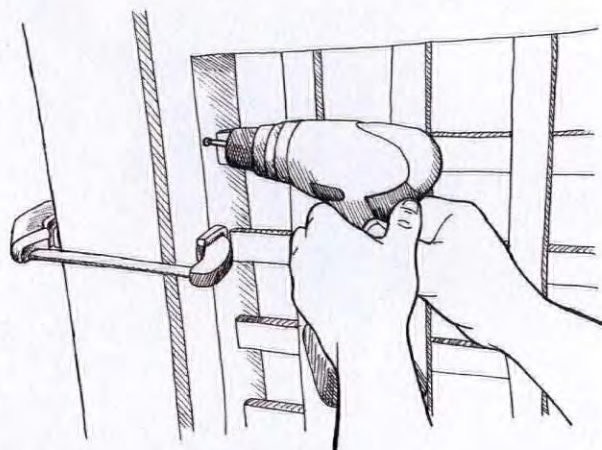


STEP 1

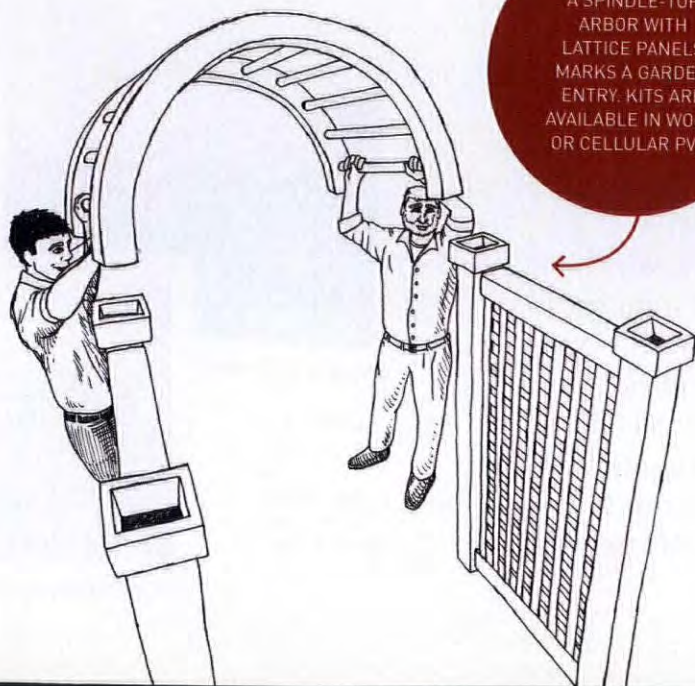
With string and stakes, determine the position of the four posts based on the width and length of the arbor—where the strings cross is the spot for each posthole. Using a spade and posthole tool, dig out each posthole 18" deep. Add 3" of gravel to the bottom of each hole for drainage and tamp down to compact it. Insert the two front posts and adjust as needed. Then fill the holes with more gravel until approximately halfway full; repeat the tamping process. Check that the posts are level and plumb. Finish filling the hole with gravel and tamp down again.

STEP 2

On the front posts, measure and mark the positions for the lattice panels. Drill a pilot hole on the lattice panel, secure the panel to one of the posts in the correct position with a clamp, and then attach it at the top and bottom with 3" deck screws. (If the arbor is made of PVC, use self-tapping fasteners.) Repeat with the other front post. Now install the rear posts. Before securing the lattice panels to the posts, check that the front and rear of the panels are equidistant apart.

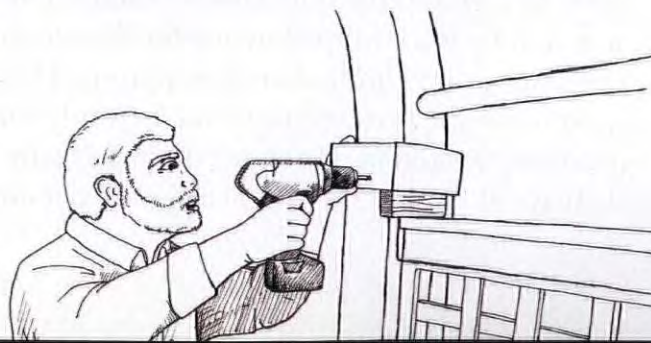


A SPINDLE-TOP ARBOR WITH LATTICE PANELS MARKS A GARDEN ENTRY. KITS ARE AVAILABLE IN WOOD OR CELLULAR PVC.



STEP 3

Top each post with the collars that came with the kit (if applicable). With help, attach the arch to the top of the posts. Use deck screws for a wood arch; insert the arch ends into the recesses in the posts for a PVC arbor. Cover the joint between the posts and the arch with the collar, using a spacer block to keep the collar in place. Secure the collars with deck screws.





Restore

STUFF A SQUIRREL SCREWED UP



Share Your Story!

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

THE FIX

We believe that just because you can replace something, doesn't mean you should. Not that this door was fine woodwork, or original; actually, many elements in this 1787 house were repurposed from some other place long ago. Still, the side door is part of the house and functioning, and we had an idea for fixing it. We'd used an Abatron wood filler to repair our windows, and found it to be an amazing product, easy for us to use.

We used WoodEpoxy, a two-part epoxy wood-replacement compound formulated and sold by Abatron. The whole job was accomplished with the door still hung on its hinges. Filling was done in two stages: first for big gouges, and later a second pass to smooth the surface and tool the bead detail next to the glass.

Once the patches were sanded and painted, you couldn't tell the squirrel had ever been there. Our own bit of craftsmanship in a disposable society!



“Trapped inside and terrified, he tried to chew his way out.”




We bought an old house that had had a fire, which left a burn hole in the roof. That first summer, a squirrel came in through the hole and we thought he'd left the same way. But he was trapped inside for the whole weekend—and the damage was immediately apparent. The squirrel had tried to escape through the door beyond which the sunny outdoors beckoned. He chewed himself silly. But this is a door we didn't intend to replace. —**Ed & Lauren Moore**




ABOVE: The door still in place, filled with WoodEpoxy and then sanded. Painted, there's no hint of the damage.

ILLUSTRATION BY BRETT AFFRONTI



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THE COST

salvaged art glass	\$250+
salvaged wood door	\$250
rollers & tracks	\$150+
hardware	\$ 20+
rubber bumper, closed-cell tape	\$ 2
labor to open and reframe wall	\$500

TOTAL \$1,172+

Vintage Art Glass

This project involved fitting salvaged, antique art glass into panel doors that would slide into wall pockets. Art glass can, of course, be fitted into any panel door. **By Brian D. Coleman**



The homeowner is dedicated to reusing artful salvage and, in fact, had amassed a tidy collection of building elements, including stained-glass panels, which he had stored away. Having added a conservatory to the back of his turn-of-the-century Victorian cottage, he wanted to close off the new room from the original front entry hall and back stairs, but a traditional swinging door would cause wasted space. Aha—a sliding pocket door would do the trick—one door to the entryway and the other to the stairs. He thought of his salvaged treasures: a glowing cranberry-glass pane with an etched stork motif, and another set of Aesthetic Movement panels painted with period motifs including an owl and moon. So he did what a 19th-century homeowner might have done, creating two pocket

SMART TIPS

- If there is wiring or plumbing in the wall and you don't want to relocate it, the pocket door can be offset by framing out the wall the thickness of the door, and camouflaging it with trim.
- If the tracks are aluminum and shiny, have them powder-coated a bronze or dark brown color by a metal refinisher.
- A rubber bumper at the back of the track will prevent the door from banging when it slides open into the pocket.



doors inset with art glass, which would provide filtered light and privacy when closed, and disappear into pockets when open.

Admittedly, fitting a door with stained glass and creating a new wall pocket with sliding hardware is not a weekend make-over. It's an exacting project even if the pockets are already there and you are merely fitting solid doors with glass panels. Most people would not consider this a DIY job.

Any solid, paneled door can be made into a pocket door, its panels removed by a competent woodworker and replaced with glass. (You may, of course, find a vintage door already fitted with etched, leaded, or stained glass.) The glass panel itself must be in excellent shape or well restored. Copper foil applied with lead solder is usually the best method for restoring antique art

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BELOW: Windsor antiqued pocket door pull, from HOAH.

THE HARDWARE

There are two components of pocket-door hardware, decorative and functional: pulls and locksets, and the operating rollers and track.

OPERATING HARDWARE The door rides through a hollow, U-shaped aluminum channel hung from the header, and is suspended by a pair of metal trucks screwed into each end of the door's top, which slide it along the channel on four ball-bearing wheels. A plastic guide on the bottom of the door helps keep it centered. This operating hardware is available in kits at most hardware stores, but don't skimp: Be sure to buy a good set to avoid malfunctions. Stanley and Baldwin are always reliable.

DECORATIVE HARDWARE Flush pocket-door pull escutcheons come a wide variety of historical styles, and may be combined with passage sets with edge pulls. (This comes in handy when the door gets pushed back into the wall pocket, and you need a point of leverage to pull it out.) e-Bay usually has a good selection of vintage pocket-door hardware to choose from, or try these sources (below) for authentic reproductions.



ABOVE: Double pocket door mortise lock set from House of Antique Hardware. **BELOW:** HOAH's egg-and-dart design, and an antique original.



The antique cranberry glass panel found at a salvage shop is now installed in a newly built sliding pocket door. The art glass inset provides both privacy and filtered light when closed.

glass. Or consider using "Restrip" a newer, internal strengthening product of very thin, flexible, copper-coated steel bands that can be placed between the joints and against the came channels instead of rebar for invisible support. For additional insurance, a thin gasket of closed-cell tape may be applied along the rabbet as a cushion, enabling the glass to float without pressure points and better absorb the door's sliding movements. If you need to rework the design for the glass—say, combining new glass with old—an online design program can make life much easier. Try Glass Eye 2000: dfly.com

To prepare the wall, choose an area with minimal plumbing and wiring, as it's expensive to relocate those. The pocket is framed with split studs in wood or metal; the door's weight will determine the size of header needed. Online kits make the process fairly straightforward, explaining how to install rollers and tracks. Pocket Door Products has a good selection.

ROLLERS & TRACKS FOR NEW INSTALLATIONS
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National Hardware natman.com
L.E. Johnson Hardware johnsonhardware.com
Pocket Door Products pocketdoorproducts.com

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Rejuvenation rejuvenation.com
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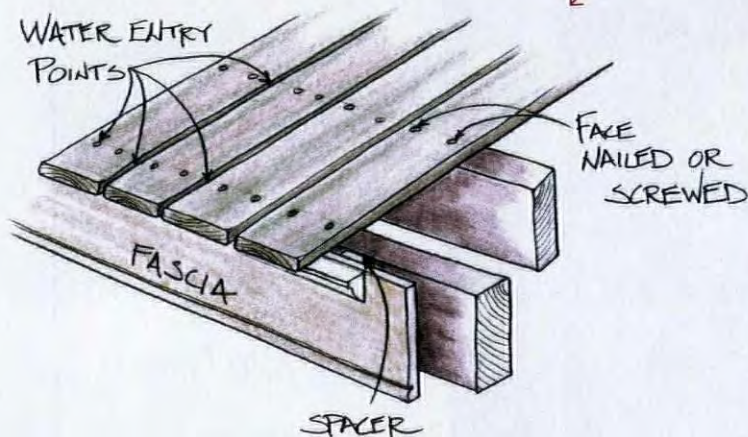


Restore

DO THIS, NOT THAT

Porch Flooring vs. Decking for a Traditional Porch

With regular care, traditional tongue-and-groove porch flooring will provide many years of service. Partial replacement of particularly deteriorated areas will extend the life even further. At some point, however, a new floor is warranted. Because installation costs, pretreatment, and installation requirements of new flooring may be either too expensive for the homeowner or beyond the skills of the installer, deck lumber ($\frac{5}{4} \times 6$) is frequently substituted. Read on! **By Ray Tschoepe**



WRONG WAY

DON'T INSTALL DECK BOARDS

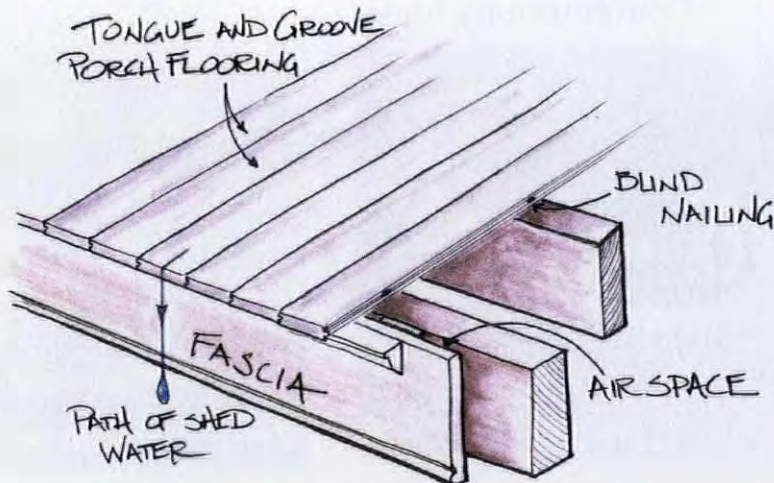
A typically installed deck of $\frac{5}{4} \times 6$ lumber leaves gaps between boards. That's essential in this simplest construction of an outdoor floor exposed to the elements. A traditional porch floor, however, is designed as a watertight wood "membrane" that sheds accumulated water at the edge of the porch. It's a more complex design that may feature a painted fascia, mouldings, and sometimes a bullnose on the end-grain. As a result, such details as the airspace between the fascia and the structural members are kept watertight. A traditional porch floor also seals the underside of floor-mounted columns from insects.

On the other hand, simple deck construction allows water into places that are not meant to be wet. Water that should be kept away from structural components is allowed to enter. Older timbers may be resistant to rot, but they're not immune to it. Furthermore, gaps at the perimeter allow water to saturate mouldings and collect where wooden elements come together. That's a recipe for accelerated deterioration of the supporting structure, as well as the finished woodwork that defines a period porch.

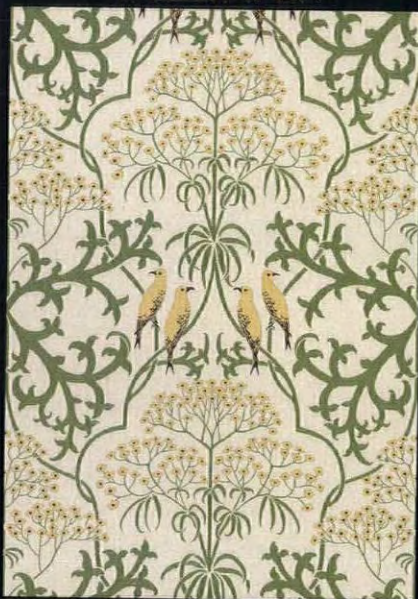
RIGHT WAY

REPLACE THE ORIGINAL FLOOR IN KIND

Retain the aesthetics and watertight detailing of the original porch floor. Purchase the highest quality tongue-and-groove flooring that you can afford. Most new yellow pine lumber is not very durable; commonly available vertical grain (quarter-sawn) Douglas fir and Philippine mahogany are better. In certain areas of the country, other rot-resistant wood species are milled. Whether or not you are installing the floor yourself, pretreat each board with a fungicide (a borate like Bora-care), following with application of primer or paint to all surfaces before installation. Check your product: porch floor coatings may require specific primers. Other paints are self-priming. Prime and (or) paint all cut ends during installation.



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Q: The paint is peeling on the outside of my house after just three years. I went to a homeowner's association lecture recently, and the speaker said that often the cause is adding insulation to the walls without a proper vapor barrier. To my knowledge, the walls of the house are not insulated. What else could be going on?

—Don Dickerson, Asheville, N.C.



Even when you know that moisture is the cause of peeling paint, it can be difficult to find the water incursion or source of condensation.

A: Peeling paint isn't always caused by a bad insulation job. Moisture pushing through the wall may indeed be the culprit, but something simple might be the agent. Roofing, flashing, and gutter leaks often cause water to enter a wall cavity. Such porous materials as plaster, low-fired brick, lime mortar, and wood will absorb this water and retain it for days or weeks. Such moisture can make for poor adhesion at the time of paint application, or it can push what was a decent paint job off the house soon after the leak begins.

All these situations have the same solution, which starts with a "moisture inventory." Do a visual inspection of the house using logic to identify and quantify unwanted sources of water. (These include exhaust from incomplete combustion; using green firewood; ground moisture migration from, say, a dirt crawlspace; use of humidifiers; plumbing leaks; and, of course, penetration of rainwater or snowmelt.)

Although moisture generated from a dirt-floor basement has a long way to migrate, it can end up as condensation on the back of exterior siding. Similarly, residential humidifiers may be very damaging to an improperly insulated old house.

Start your inventory on a ladder; inspect the whole house with a "rain's eye" perspective. Going a step further, you might even simulate rain with a garden hose, asking a friend to keep a lookout inside the house. Inspections during an actual downpour can tell you a lot. Check out that list of moisture makers above. If you don't have any leaks, your peeling exterior may indeed be due to a condensation problem. —Gordon Bock



Animals and flowers are popular motifs for hooked rugs. The leopard's pig face and domestic-cat pose illustrate the charm of this folk art.



Q: I've inherited a hooked rug that my great-grandmother made, with roses on a black background. I'm wondering how to care for it. Also, it has a small hole.

—Eleanor Lacroix,
Eau Claire, Wisconsin

A: Like all textiles, the rug should be kept out of sunlight and protected from water and grit. Hooked rugs are vulnerable to modern vacuum cleaners, which literally suck the loops out of the fabric backing. Don't shake your rug, which will also tear it apart. Just sweep it gently, and hand-wash it with mild soap only when necessary, allowing it to dry flat. Submerging the rug in water may make the dyes run or the backing rot. Small holes are best fixed by a professional, who will patch in a new area of backing (linen or burlap) and re-hook the area.

A quick look at our archives reveals that hooked rugs were common from the 1850s onward, and were often made from kits or published patterns. The 1920s was the heyday for collecting vintage examples; collectors were mistaken in their belief that hooked rugs dated to colonial times. But with their whimsical motifs and strong graphic quality, hooked rugs do look good with folk-art collections and are appropriate for farmhouses and in 19th-century or Colonial Revival bedrooms. —Mary Ellen Polson

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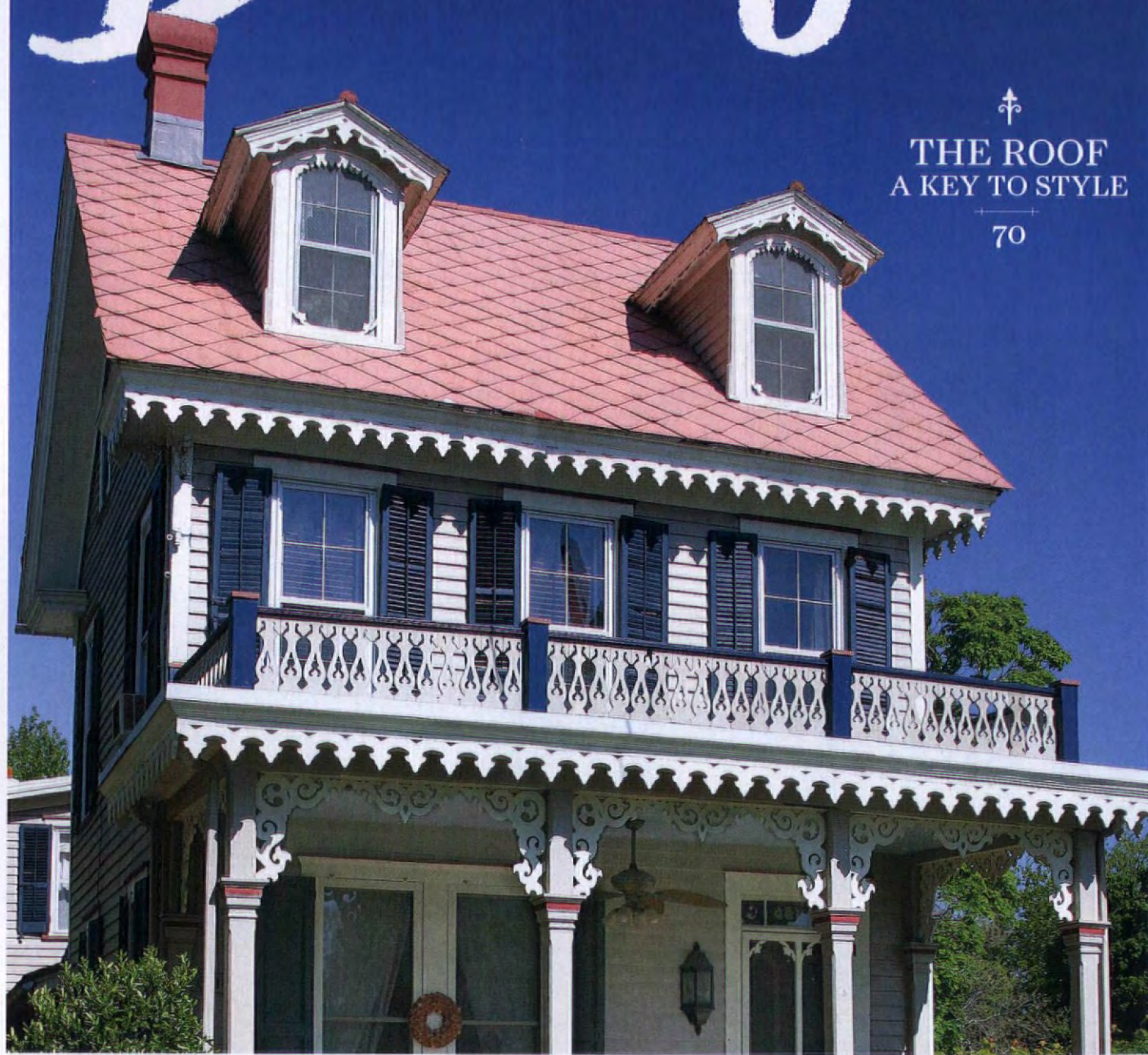
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70



■ 78 VINTAGE VISION: DUTCH COLONIAL | 80 KITCHENS + BATHS | 82 FAVORITE THINGS: MAKING AN ENTRANCE | 86 THEY STILL MAKE: CORBEL BRACKET ■



The steep gables of Gothic Revival, a pyramid roof broken by dormers on an American Foursquare—and, as here, the extravagant, complex asymmetry topping a Victorian Queen Anne house: the roof so often equals style. Cresting and finials finish new composition roofing by Certainteed, which mimics traditional shingles and tile.

THE RIGHT ROOF FOR THE RIGHT STYLE

BY BRIAN D. COLEMAN



In its massing, pitch, and in the material you choose to cover it, the roof is a big indicator of house style. If you have a true colonial-era house (say, a New England Georgian), or a gambrel-roofed Dutch Colonial Revival, or a Shingle Style house, better stick with wood shingles or a close modern approximation! Mission Revival? Clay tile. Upstanding Tudor? That would be slate. The right roof is more than icing on the cake when it comes to architecture.

If more people took note of roof morphology, we'd have less remuddling and fewer heinous house additions. Let's review how roofing evolved. Homes built by early colonists in the First Period (1625–1725, roughly) were simple, one- or two-storey structures with a center chimney and asymmetrical, steeply pitched roofs—necessary in New England to shed snow. The roof had little overhang (eave depth). Roofs of the 17th and 18th centuries typically were covered by cedar or pine shingles.

By the early years of the 18th century, the influence of Palladian classicism and the work of English architects Inigo Jones and Christopher Wren had circulated through the Colonies. Symmetry, proportion, and classical order were the hallmarks of the Georgian Period (1700–1780). Roofs were strictly symmetrical with paired chimneys, gabled or gambrel or hipped. Cornices and ornamental detailing such as dentil moldings were popular; after 1750, additional restrained elements such as roof balustrades and front gables emphasized classical formality.

As the country prospered and urban buildings became more refined, so did their roofs. Those in the Federal period (1780–1820, locally to 1840) were charac-

terized by cornices accented with dentil mouldings, sometimes even ornamented with swags and garlands. Elegant, low hipped roofs were clad in wood shingles, although expensive, as-yet imported slate was used for grander homes and commercial buildings. Low balustrades might be placed at the roofline or on a central deck.

Following the War of 1812 and fueled by anti-British sentiment, Greek Revival (1825–1860) became the nation's favored style. Buildings emulated Greek temples with dignified gable roofs of medium pitch, and bands featuring stylized acanthus leaves or dentils highlighted cornices. Detailing continued below in embellished entablatures, corner pilasters, and colonnaded porches.

Residential design and roofs became more elaborate in the 19th century as the styles we call Victorian took hold. Inspired by the beauty of picturesque villas in northern Italy, the Italianate style (1840–1880) was popularized by architects and writers such as Andrew Jackson Downing. Hipped roofs with wide, overhanging eaves were ornamented with brackets (often in pairs), and in fancier homes capped by campaniles, or square towers that rose above the roof line.

A lovely but less common style in America during the Victorian period was

Gothic Revival (1840–1875). Inspired by the medieval cathedrals and buildings of England and France, these homes had vertical siding capped by steeply pitched roofs—the steep roof and multiple gables a hallmark of the style. Substantial, ornate bargeboards and trim accented deeply overhanging eaves.

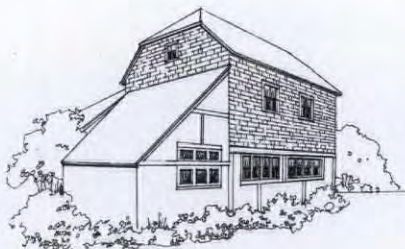


All things French have long been considered the height of good taste, and Second Empire-style homes (1855–1885) are often elegant and sophisticated. Their mansard roofs (named for 18th-century French architect Francois Mansart) mimicked those of Paris. The mansard roof has a double pitch, at top almost flat, then descending in a steep, almost vertical pitch. The roof might be straight-sided, convex, or concave, and broken by dormers. These houses often had slate roofs, which might be ornamented with multi-color slates arranged in patterns. Roofs were clad, too, in wood shingles or even metal. Decorative iron roof cresting goes hand-in-hand with the style.

Following the Philadelphia Exposition of 1876 and publication of mail-order architectural plan books, the Victorian Queen Anne Style (1880–1910) spread

A ROOF RIOT

You probably know a gabled roof from a hipped roof—but have you come across these glossary terms for some quirky roof types found on old houses?



Catslide + Jerkinhead

The word catslide is used in England and the southern U.S. for a roof with a single steep slope (and also for a house type). Another name for a jerkinhead (at top in the illustration) is clipped gable.



Flemish Eave

Here we see a flared eave on both the original gambrel house and on its gable-roof addition. Though relatively rare, the roof type became associated with Dutch Colonial architecture.



Gambrel

A gambrel is a roof with two slopes on each side, the upper slope shallow and the lower, longer slope steep. Gambrels were popular 1680–1800 and revived for 20th-century Dutch Colonials.



ABOVE: A fully realized Gothic Revival cottage, this one has triple front-facing gables and finials or spires accentuating the steep roofs.



Saltbox

Found in New England and Ohio, it's a roof or house type so-named for its resemblance to wooden boxes once used to store kitchen salt. The sloped roof may have a continuous pitch or be broken.



Ski Jump

The illustration depicts an American suburban house based on English models; note how the catslide of the main gable runs into a lilting ski-jump roof over the entry vestibule.



Witch's Cap

It's the colorful name for a steep, pointed, conical roof on a tower or turret. Find such roofs on Romanesque, Chateausque, French Norman, and Queen Anne houses.

HISTORICAL REVIVAL STYLES 1918–1940

Everything old was new again. As soldiers returned home from WWI, they brought with them a nostalgia for the old architecture they'd seen in Europe. The ensuing housing boom thus included American-made suburban styles termed Historical or Romantic Revival—all with evocative roofs.



Tudor Revival

These English-derived houses featured steeply pitched, cross-gabled roofs laid in slate or in wood or composition shingles.



Cotswold Cottage

Some of these Elizabethan-style cottages wore imitation thatched roofs made of shingles rolled around the eave.



French or Norman Revival

These feature steep roofs with narrow eaves, often with a round entry tower. Roofs were clad in tile, slate, or wood shingles, as well as asphalt shingles.



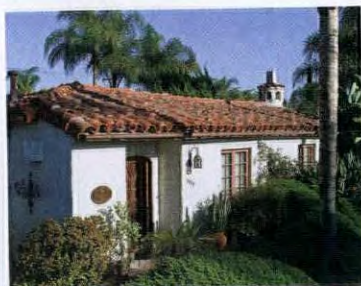
Italian or Mediterranean

Symmetrical, low-pitched and frequently laid in tile, roofs were proportionate to the villa beneath, extending wide, overhanging eaves often held on brackets.



Mission Revival

Inspired by the historic Spanish missions of Southern California, their distinctive, low-pitched and gabled roofs were most often covered with rounded "barrel" clay tiles laid on battens.



Spanish Colonial Revival

Low-pitched, sometimes nearly flat roofs with cross gables and minimal eaves and overhangs were clad in interlocking red tile, evoking rural villages in Spain.

A polychrome slate roof caps a mansard-roofed Second Empire house in Cape May, New Jersey.



Roof Ornament: More Icing on the Cake

Shingles or tiles laid in decorative patterns, chimney pots, clay ridge cresting or fanciful metal cresting, weathervanes and lightning rods, even ceramic figures (popular with tile roofs) were all popular embellishments to a well laid roof, especially in the late Victorian period.



RIGHT: A mansard beard?
BOTTOM: Top-heavy houses.

BAD ROOFS RUIN ADDITIONS

An addition behaves itself by remaining secondary to the original massing of the house; occasionally an addition is a great enhancement. But design often fails because the addition's roof is wildly incompatible with the original. The roof outlines the building against the sky; mess with it and you change the perception of the house. Here are some general guidelines:

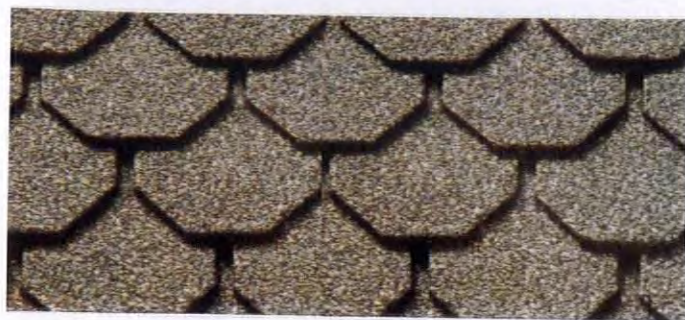
- ◆ Keep the roofline of the addition the same height or, preferably, lower and subservient to the original roof on the old house. Exceptions exist—adding a half-storey to a bungalow, for example, or a tower to an Italianate. But even then, the new roof should be set back, or made secondary by virtue of size or proportion. In most cases, the highest ridge should be over the main body of the house, with the roof of the new addition lower, to allow the original structure dominance.
- ◆ Echo the pitch of the original roof on the addition. A low-pitched roof attached to a house with steep gables will always look incompatible.
- ◆ Be consistent with the roofing materials including color, shape, and material. If the old house is covered with cedar shingles, don't use a poorly matched substitute on the addition, which will make it look like cheap construction. It may be better to change material—slate to standing-seam metal, for instance—than to fake it.





Enveloping roofs and perennial revivals:

After the 1876 Centennial, historical and even ancient roof types came back along with the architecture of the Colonial Revival. On this 1915 summer house in Maine, classical columns and balustrades join the ever-picturesque gambrel roof and twin gables to evoke the past.



THE ASPHALT STORY

To learn the history of today's most popular roofing product, asphalt shingles, we spoke with Paul Casseri of Atlas Roofing (atlasroofing.com). Composition roofing was first introduced in 1897; the savings in labor cost soon made asphalt the popular choice over wood and slate shingles. They were cheaper and more fireproof than wood, certainly cheaper than slate; easy to apply in sections rather than as individual shingles; and asphalt shingles were a modern material that came in a wide range of colors and shapes.

These shingles were made with a felt mat base saturated with asphalt and covered with crushed slate granules; today the base is fiberglass and less asphalt is used, making the shingle product stronger, and more energy efficient. By the 1920s, tabs were available in a variety of shapes and designs, from diamonds and hexes inspired by French chateau roofs to octagons and even exotic Arabesques. Interlocking shingles in a basketweave pattern were more effective in windy areas. Colors were many, ranging from basic slate grey to rusty and purplish reds, various greens, and bluestone colors. The shingles could be mixed to create polychrome "slate" and tapestry effects.

across the country. Roofs, often rather steeply pitched, were as complex as the rest of the building, with multiple intersecting gables and protected balconies, bay windows, and a tower or turret. Wood (or slate) shingles were ornamented with bands of pattern that came from using multiple colors or fancy-cut butt ends: fishscale, sawtooth, inclined, diamond, arrow. Wood-shingle roofs often were painted rich red, green, or terra-cotta brown. With nothing left unadorned, the most fanciful Queen Annes had cresting marching along the ridge, ornamental masonry chimneys topped with terra cotta pots, gargoyles and weathervanes and fancy lightning rods with glass balls.

The ornamentation became overwhelming and a backlash ensued. The Shingle Style (1875–1910) was developed at first by New England architects who'd studied remaining colonial-era dwell-

ings and were aware of similar historical trends in England. The style moniker comes from the relatively unornamented, undulating skin of wood shingles on walls and roof, sometimes combined with rusticated stone or brick. Shingle houses, typically large, have asymmetrical massing that might feature porches, arches, and towers. Obviously the roofs are complex; look for gambrel ends, hips combined with gables, and eyebrow dormers.

Next came the Colonial Revival (1880–1955), a sweeping movement brought about after the Centennial and stoked by nostalgia for the colonial past. On the best houses, roofs were shingled in slate, but asphalt shingles were developed in this period and became the most common roofing. Fanlights and sidelights embellished entries capped by a traditional gabled or hipped roof. A romantic variant was the Dutch Colonial (1900–1940), virtually a new suburban style featuring

cottage and colonial details and, most importantly, a gambrel roof, often with flared eaves.

Concurrent with the stirrings of the Colonial Revival, the American Arts & Crafts or Craftsman style (1900–1929) espoused a return to nature, simplicity, and "honest" construction within the vernacular. The small but exotic bungalow—not only in California but also as imagined by Prairie School architects in Chicago and Gustav Stickley himself—was the darling house form, featuring low-pitched, ground-sweeping roofs with broad overhangs supported by knee braces or brackets and visible rafter tails. The roofing material of choice was wood shingles, but many bungalows and Craftsman homes had roofs covered in asphalt composition shingles in walnut brown, clay red, or moss green; tile and slate were used in some regions and to evoke Spanish or English antecedents.

FOR RESOURCES, SEE PAGE 95.



Design

VINTAGE VISION

from **Build a Home First / 1936**

A medley of quaint materials underlines the cottage charm of a Dutch Colonial.



Laid in a winding arrangement, stones of varying shapes and colors make for a pretty path to the front door. Flagstone paver, \$8 each, lowes.com



Colonial Revivals (especially architect-designed ones) occasionally boasted a pair of flanking benches on the porch. Find specs to make your own at oldhouseonline.com/porch-benches.



A classic pendant lantern hanging over the front door pays homage the house's colonial roots. American Legacy hanging lantern, \$615, lanternland.com



Shutters with cutout designs were all the rage in the '20s and '30s; painting them a bright color gives the house a cheerful accent. Cutout shutters, from \$200 per pair, shuttercraft.com

Irregularly shaped clinker bricks (named for the sound they make when they bang together) were often used to picturesque effect on early 20th-century exteriors. Tudor clinkers, \$10 per square foot, historicalbricks.com



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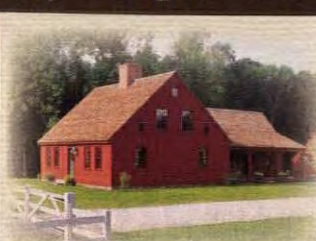
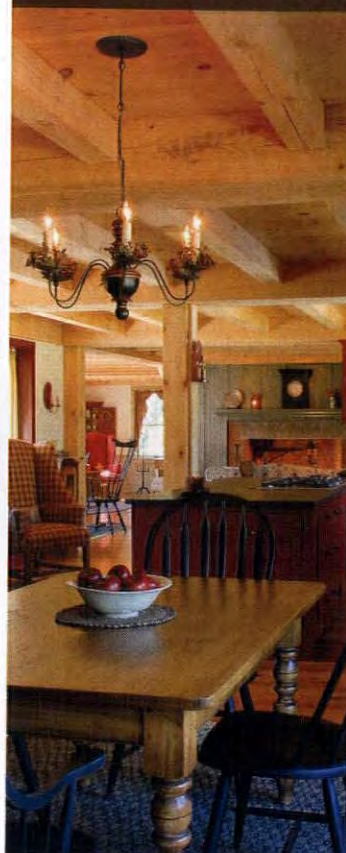
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The typical bungalow-era bathroom is a simple space given to sanitary white surfaces and little ornament. Still, utilitarian can be handsome.

By Patricia Poore

Bathrooms changed between the Victorian 1890s and the modern 1920s; the pull-chain toilet gave way to low tanks, and the combination bathtub/shower arrived. Still, clawfoot tubs were manufactured right up into the 1930s. A tidy three-piece bathroom of, say, 1915 would have included white tile on walls and floor, white fixtures, and plain plaster walls—perhaps glazed (as here) or painted in a pale, semi-gloss finish. Beadboard wainscoting was the cheaper alternative to tile for summer cottages and servants' rooms. Including natural wood grain is popular for revival bathrooms, whether in varnished window and door casings or a hardwood medicine cabinet—always flanked by light sconces.

1. WOODWORK & TRIM

Whether you paint trim or leave it natural, carry over profiles from the rest of the house. Here wood grain (in trim, cabinet, radiator enclosure, and seat) softens and warms the room.

2. TILE WAINSCOT

The main bathroom typically had a wainscot of 3x6 subway tiles; fancier urban bathrooms often had a taller wainscot and a border of colored relief tiles. Unglazed white hexagon tile is standard for floors.

3. HARDWARE & FITTINGS

If brass is associated with Victorian Revival bathrooms and chrome with those dating after 1930, nickel (warmer

and less blue than chrome) is just right for this period—and it's widely available today.

4. LIGHTING

The standard is a ceiling-mount fixture and sconces illuminating the mirror. Mission-style brackets with round or square canopies always look good; Art Deco styling is another choice.

5. BATH FIXTURES

Always white: this is the sanitary era and pre-dates colored tile and fixtures after 1929 or so. Wall-mount, pedestal, and leggy console sinks all were in use. Find vintage and reproduction sinks and tubs with curves or geometric lines, as well as retro-look toilets.

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CURVY SINK ON LEGS

A console sink may offer more deck space for toothbrushes. This is the Old Antea console lavatory with 8" center set, just 35 3/4" wide. MSRP \$2,208. St. Thomas Creations, stthomascreations.com



MEDICINE CABINET AS FOCAL POINT

The Parker semi-recessed medicine chest is available with beveled or plain glass and a choice of inlays. Price begins at \$559 in quarter-sawn oak, inlay extra. Mission Furnishings, missionfurnishings.com



MISSION SCONCE, UP OR DOWN

In a choice of nine finishes and 50 shades, the Pacific City sconce can be mounted to face up or down, and has a deep projection option. About \$170 as shown. Rejuvenation, rejuvenation.com



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Design

FAVORITE THINGS

Make an Entrance

Add style to your entry with hardware, lighting, and other fittings keyed to period style.

By Mary Ellen Polson

1. RING THE CHIME

The Mulholland Drive doorbell is made from quarter-sawn oak enhanced by doweled joints. It's about 11" tall x 9" wide x 3½" deep. \$199.95. Doorbells: \$37-\$90. Craftsman Doorbells, (509) 535-5098, craftsmandoorbells.com

2. CAST IN BRONZE

Identify your historic house by name and date with the Newport plaque in cast bronze. They're available in sizes from 8" x 8" to 18" x 18". \$309.95 to \$1,098. Custom Home Accessories, (800) 265-0041, mailboxes.info

3. KNOCK KNOCK

Versatile enough for homes from Colonial to Tudor Revival, this forged door knocker is mounted on an inverted heart-shaped escutcheon. It's 7¼" long x 4" wide. \$103.95. Acorn Manufacturing, (800) 835-0121, acornmfg.com

4. HANDMADE RAIL

Crafted by a small team of artisans who work with both modern and traditional forging tools, a curved entry rail like this is composed of 97% recycled materials, and it has a zero-VOC finish. Custom price. Compass Ironworks, (717) 442-4500, compassironworks.com

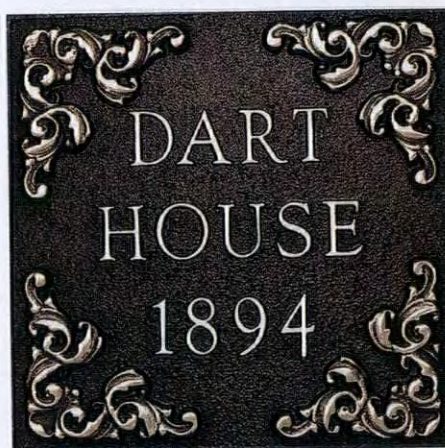
5. INCOMING

The 10" Letters mail slot in natural bronze is enhanced by an egg-and-dart border. The living finish will continue to evolve over time. About \$130. Hamilton Sinkler, (212) 760-3377, hamiltonsinkler.com

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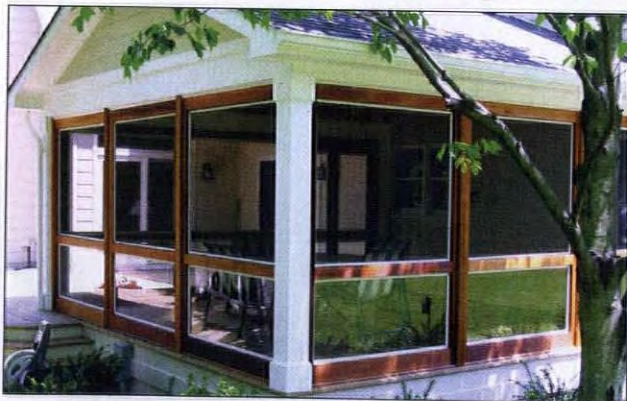
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7. BEACON FOR THE POST

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8. DRESSING THE DOOR

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9. MOOD LIGHTING

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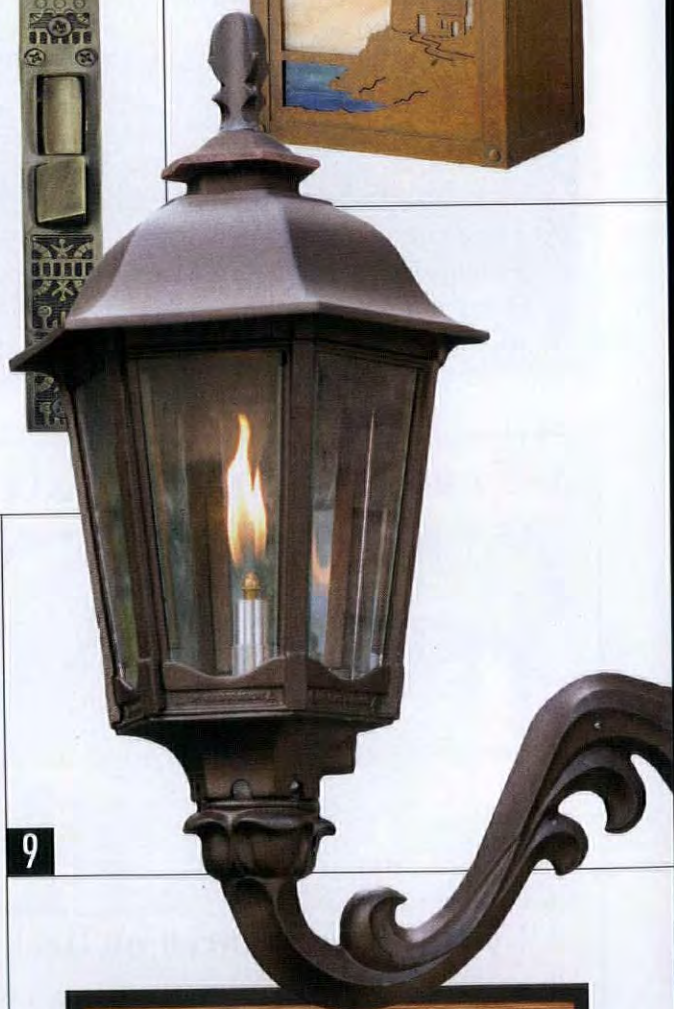
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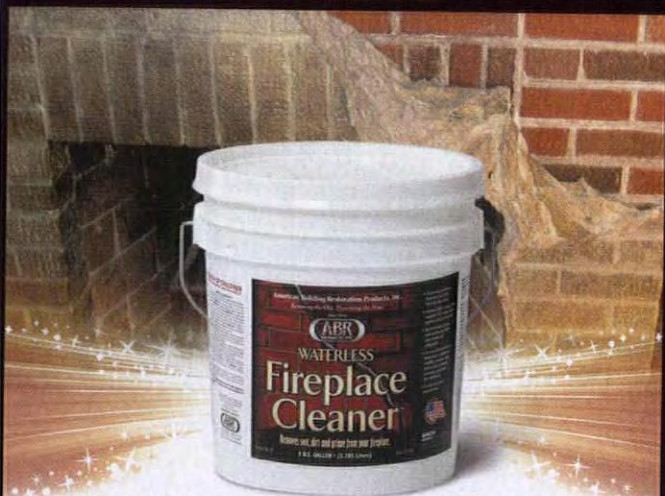
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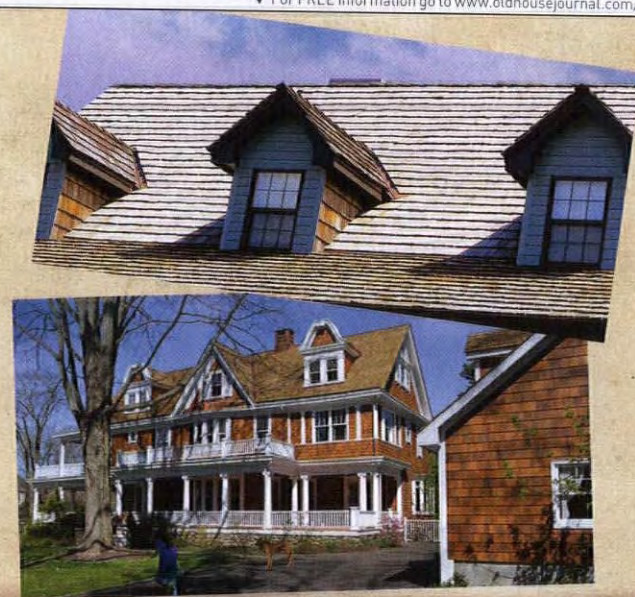
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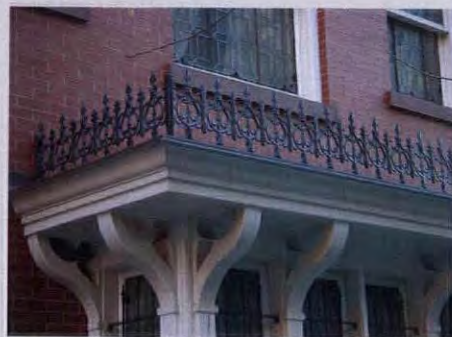
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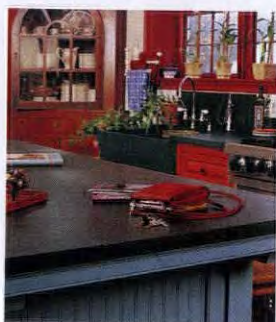


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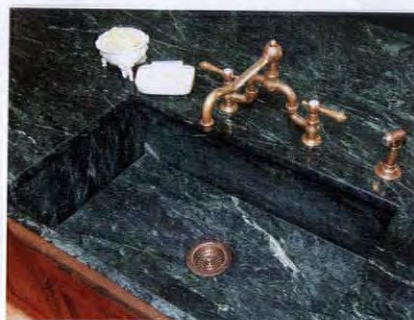


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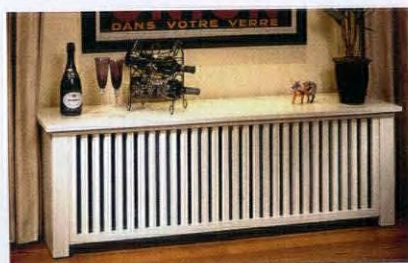


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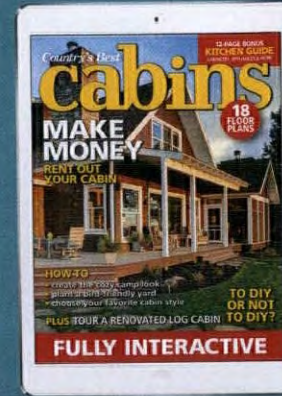
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ARCHITECT Kate Johns, AIA, Chatham, NY katejohnsaia.com
GENERAL CONTRACTOR Fortress Inc., West Sand Lake, NY (518) 766-7302

LANDSCAPE ARCHITECT Robert M. Toole, Saratoga Springs, NY (518) 584-0727

SCULPTURE Elizabeth Rose, Galisteo, NM elizabethrose-sculpture.net

p. 16 CERAMIC TILE MURAL Priscilla Hoback, Galisteo, NM priscilla-hoback.com

p. 17 SCHERENSCHNITTE (PAPER CUTTING ART) Pamela Dalton, Ghent, NY pameladaltontpapercutting.com

Related Resources

Shuttercraft shuttercraft.com louver, raised panel, combination, and board-and-batten **Timberlane Inc.** timberlane.com panel, louver, batten, Bermuda, and combination in wood or Endurian **Vixen Hill** vixenhill.com panel, louver, board-and-batten shutters with cut-out options **Coppa Woodworking** coppawoodworking.com custom-made wood screen and storm doors **Vintage Doors** vintagedoors.com wood screen/storm doors

FARMHOUSE KITCHENS

p. 21 KENNEBEC COMPANY kennebeccompany.com

Related Resources

Crown Point Cabinetry crown-point.com handcrafted custom cabinetry including Early American and Shaker styles **Osborne Wood Products** osbornewood.com wood components for kitchen islands, table legs, etc. **Bucks County Soapstone** bcsoapstone.com custom-fabricated soapstone counters & sinks **M. Teixeira Soapstone** soapstones.com soapstone sinks, countertops **Sheldon Slate** sheldonslate.com manufactures slate sinks, counters, floor tile **Vermont Soapstone** vermontsoapstone.com architectural soapstone for kitchens, baths and floors **Vermont Verde** vtverde.com serpentine stone for kitchens, baths, floors **Elmira Stoveworks** elmirastoveworks.com vintage-style appliances **Primrose Dist./Olde Century Colors** oldecencycolors.com simulated milk paint for interior use

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PORCHES, DECKS, RAILINGS

Archadeck archadeck.com tropical hardwoods and composite decking **AZEK** azek.com Cellular PVC decking **Chadsworth** chadsworth.com decorative and structural columns in wood, fiberglass, Polystone **Cinderwhit** cinderwhit.com porch parts in Western red cedar **Coppa Woodworking** coppawoodworking.com screened panels for porches **California Redwood Association** calredwood.org resources for building with redwood **Duralife Decking** duralifedecking.com composite decking, railings **FineHouse** finehouse.net pergolas, treillage **Intex Millwork Solutions** intexmillwork.com porch component system with aluminum sub-rails **LWO WoodWay** woodwayproducts.com solid wood decking and parts for decks **McCoy Millwork** mccoymillwork.com porch flooring, period-correct porch rails; cast composite columns **Pro Wood Market** [prowoodmarket.com wood porch parts **Tamko Building Products** \[tamko.com\]\(http://tamko.com\) EverGrain wood composite \(\[evergrain.com\]\(http://evergrain.com\)\) **Touchstone Woodworks** \[touchstonewoodworks.com\]\(http://touchstonewoodworks.com\) period-inspired panels for three-season porches **Vixen Hill** \[vixenhill.com\]\(http://vixenhill.com\) three-season modular porch systems **Western Red Cedar Lumber Association** \[cedar-decking.org\]\(http://cedar-decking.org\) resources for building with cedar **Western Spindle** \[westernspindle.com\]\(http://westernspindle.com\) spindles and railings in Port Orford cedar and Douglas fir **Worthington** \[worthingtonmillwork.com\]\(http://worthingtonmillwork.com\) architectural columns and component systems](http://prowoodmarket.com)

WOOD REPAIR

Abatron abatron.com high-performance epoxies for wood, concrete, stone & metal **American Building Restoration Products** abrp.com surface restoration cleaners, paint removers, water repellants **ConServ Epoxy** conservepoxy.com wood rot repair epoxies and restoration materials **West System** westsystem.com epoxy that bonds fiberglass, wood, metal, fabrics etc.

STONE, CONCRETE & BRICK

Ashfield Stone ashfieldstone.com **Ashfield schist Buechel Stone Corp.** buechelstone.com patio and paving stone **Classic Terra Cotta Co.** terracottapavers.com high-fired clay pavers **Concrete Network** concretenetwork.com links to concrete installers **Gavin Historical Brick** historicalbricks.com brick, cobbles, pavers **Devonian Stone** devonianstone.com sandstone paving stone **Green Mountain Soapstone** greenmountainsoapstone.com soapstone **Haddonstone** haddonstone.com cast stone pavers **Hanover Architectural Products** hanoverpavers.com concrete paving stones **Independence Antique Brick** iabrick.com reclaimed historical brick & pavers **Old Carolina Brick Co.** handmadebrick.com hand-molded brick pavers **Oldcastle Retail** myoldcastle.com pavers, patio stone **Pine Hall Brick** pinehallbrick.com clay pavers **Sheldon Slate** sheldon.com slate **Stockyards Brick** stockyardsbrick.com vintage brick, clay pavers, stone

SCREENS AND BLINDS

Americana shutterblinds.com roll-down porch shades **Phantom Screens** phantomscreens.com retractable door & window screens

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ROOF TILE: STONE, CLAY & METAL

American Slate americanslate.com **Classic Metal Roofing Systems** classicroof.com **Fritz Clay Roof Tiles** clayrooftiles.org **Greenstone Slate** greenstone-slate.com **Ludowici Roof Tiles** ludowici.com **Sheldon Slate** sheldonslate.com **Tile Roofs, Inc.** tileroofs.com **Vermont Multicolored Slate Quarries** vermontmulticoloredslate.com **W.F. Norman** wfnorman.com **Wolf Creek Cedar** wolfcreekcedar.com **Woodroof** woodroof.com

MODERN SUBSTITUTES

Atlas atlasroofing.com slate and shingle-look asphalt with protective coatings **Bartile** bartile.com concrete roofing tile **Certainteed** certainteed.com fiberglass-base shingles **Enviroshake** enviroshake.com composite replicating taper-split cedar shakes **GAF** gaf.com asphalt shingles emulating slate or wood shakes **Tamko** tamko.com steel shingles mimicking slate, tile & wood **Vande Hey Raleigh Tiles** vrmtile.com concrete roof tile

CHIMNEY POT

Chimney Pot Shoppe chimneypot.com **The Copper Shop** copper-shop.us **Copper Summit** coppersummitinc.com **Jack Arnold** jackarnold.com **Superior Clay** superiorclay.com **Star Tile** startileworks.com

WEATHERVANES & ROOF CRESTING

Cape Cod Weather vanes capecodweather vanes.com **Capital Cresting** capitalcresting.com **Compass Iron Works** ironworkclassics.com **Hans Liebscher** hanscopper.com decorative leader boxes & gutters **HG Lifestyle** hglifestyle.com **Vulcan Supply** vulcansupply.com **W.F. Norman** wfnorman.com

GUTTERS

Classic Gutter Systems classicgutters.com **Copper Gutter Shop** copperguttershop.com **Park City Rain Gutters** pcraingutter.com **Rainhandler** rainhandler.com



Half-round copper gutter and bracket from classicgutters.com

Remuddling

“Pop a top, again.”

— Melanie Martinez



DO

...step back, and follow the roofline. Arts & Crafts bungalows are usually small and built on tiny lots. So it's natural to go up when adding on. A second-storey addition might take a cue from this bungalow, built from the start with a step-back second roof that adds headroom without disturbing the lines and massing of the façade.

CELL BLOCK H

Who knew that houses gave piggyback rides, or that aliens used square space ships? (At least they have good taste in landing zones.) Some might consider the addition in the photo above tasteful, but it's completely out of place on a once picture-perfect, clipped-gable Arts & Crafts bungalow. Sometimes, it's not hip to be square.



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