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Pennsylvania couple wanted central air but didn't think they had the space. Then they found Sila Heating and Air Conditioning.

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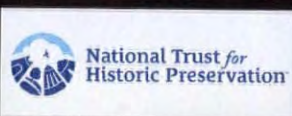
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CONTENTS

June 2015



INSPIRE

- 12 **Beguiled into Stewardship**
In love with a rural lake house, a couple moves to restore it.
- 26 **A Farm Garden Re-imagined**
Arbors and outbuildings define an inspiring Victorian garden.
- 38 **SUCCESS!**
Homeowners reverse a Sixties-era update to discover a bungalow.
- 40 **MY NEIGHBORHOOD**
Sunday Houses and stylish homes in historic Fredericksburg, Texas.
- 42 **WINDOW SHOPPING**
Houses with English roots.



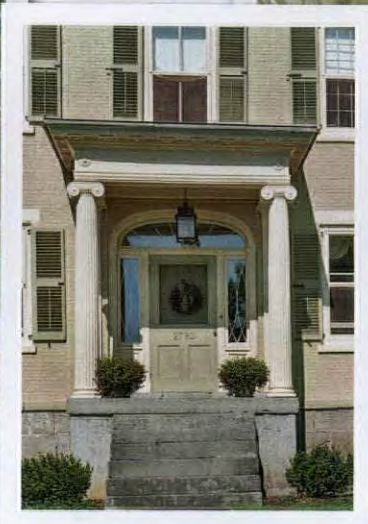
RESTORE

- 46 **Brushing Up on Paint**
Painting 101: It's all about the prep.
- 54 **LOST ARTS**
Expert advice on how to paint exterior window sash.
- 56 **KNOW-HOW**
Understanding proper paint color placement for windows.
- 58 **QUICK MAKEOVERS**
Easy ideas to improve porch living.
- 60 **STUFF MY TILER SCREWED UP**
Design goof due to excess grout.
- 62 **SALVAGE IT**
How to display a collection of vintage tiles on stair risers.
- 64 **DO THIS, NOT THAT**
When painting masonry, choose a compatible coating.
- 66 **ASK OLD HOUSE JOURNAL**
Cleaning original fir woodwork; screens for casement windows.



DESIGN

- 70 **Time to Paint**
Help for one of the biggest decisions homeowners have to make: choosing paint colors for the outside of your house.
- 78 **VINTAGE VISION**
Get the look of a graceful foyer in the Colonial Revival style.
- 80 **KITCHENS + BATHS**
The look of this kitchen is appropriate for many old houses.
- 82 **FAVORITE THINGS**
Accessories to enhance your porch and patio experience this summer.
- 86 **THEY STILL MAKE...**
True milk paint.
- 96 **REMUDDLING**
Orange isn't the problem!



LEFT TO RIGHT: The farmhouse that inspired a garden; a Federal that lured its owners; paint equals new clothes for an Eastlake row house.

Just like a person, a house is a package.

You get the good and the bad. A house makes your life unique, it shelters you, then it breaks down. It's perfect when the kids are little, filling rooms and tumbling around the yard, then suddenly it is too big and costs too much to heat.

My feelings for my own house (its name is Tanglemoor) go up and down. This one has a big personality, sprawling wide with multiple roof shapes—steep gables to the street, a catslide roof on one end and a jerkinhead on the other. Yet it is nothing but idiosyncrasy. Ringing the bell, a new visitor gasps that it looks like a hotel, then comes inside to find cottagey rooms with low beadboard ceilings and little grandeur: It was a summer cottage, a big folly, really. Arriving home late in an airport taxi, I think I have never seen anything so wonderful. Give me a few days and I'll be complaining about its weird layout, two front doors (why?) and a plan that confounds any possibility of dividing it so that I can have a renter when I'm old and alone here.

We come to our "forever houses" in different ways. People assume I chose mine for its location, but the painful truth is that I felt sorry for it, like a sick puppy, and I had to rescue it; it was remuddled and ugly, but I knew exactly what it should look like and I was hooked. A woman smitten with a then-dour Second Empire farmhouse (p. 26) convinced her husband to take on the work and worry of an old house; 30 years later, the gardens are glorious.

How far do our compulsions go? Most homeowners slap on white or grey paint and think no more of it. Others give it some thought, choosing a body color and a trim, maybe even a third for shutters or front door. We who prefer old houses may go further still, hiring a consultant who, like a personal stylist, outfits the house in a new set of clothes, gold leaf for jewelry. (See p. 53.) The good news is, the whole neighborhood gets to enjoy our obsessions.



Patricia Moore

SIDE NOTES

SEND ME YOUR SCREW-UPS!

It's time to replenish our lineup of "Things My _____ Screwed Up." (See p. 60.) I already shared one of my own, a fir floor tragedy. Yours might be a mistake made by a previous owner. Or 'fess up about your own bad decision or bonehead contractor. To start, all I need is a photo of the problem and a brief description.



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Clare M. Alexander was managing editor of OHJ for seven years; she's currently elbow-deep in stripping white paint from the woodwork of her 1899 vernacular cottage in Denver.



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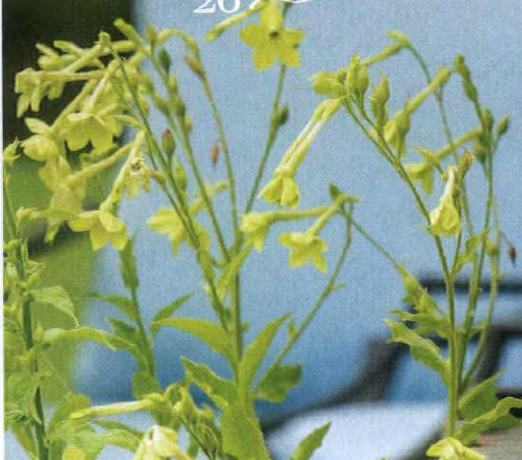
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Inspire

FARMHOUSE
FLOWERS

26



12

BEGUILED INTO STEWARDSHIP

Restoration, renovation, and a rear addition for an 1822 home.

+ MAKING GREEN CHOICES DURING RENOVATION

26

A FARM GARDEN RE-IMAGINED

Garden structures help define the space around a Victorian.

+ GARDEN BENCHES IN STONE, WOOD & IRON

38 SUCCESS!: A BUNGALOW RESTORED | 40 MY NEIGHBORHOOD: FREDERICKSBURG, TEXAS | 42 WINDOW SHOPPING: VEDDY ENGLISH



Beguiled INTO *Stewardship*

*Fall in love with an old house, and you
may find yourself moving from big city
to rural hamlet to tackle a big project.*

BY REGINA COLE | PHOTOS BY CAROLYN BATES

The Eastlake-style boathouse was added in 1898. The house commands a superb view of Lake Champlain and of the Green Mountains across in Vermont.





Originally built as a three-bay, side-entry house, Rosslyn was expanded to its present five-bay façade, centered on a neoclassical entry with Doric columns, before the middle of the 19th century. A Victorian-era verandah was later removed, as was a large rear ell. The brick exterior has always been painted a soft yellow or cream color.



“*A descendant of the town’s first settler, an Irishman, built this handsome brick house in the center of town in 1822. It was called the Ross Mansion, and its name evolved to become Rosslyn.*”

The Town of Essex, New York, is as pretty as a picture. Perched on the shores of Lake Champlain, the Adirondack Mountains its backdrop, Essex is the terminus for the ferry that crosses Lake Champlain from Charlotte, Vermont, to New York. Boasting a beguiling collection of historic houses and quaint shops and cafés, Essex is included, in its entirety, on the National Register of Historic Places, making it a favored destination for history-minded travelers.

The first European settler was an Irishman named William Gilliland, who came here in the spring of 1765. His daughter Elizabeth married Daniel Ross; originally, this settlement was called Elizabeth, after her. In 1822, their descendant William Daniel Ross built a handsome brick house in the center of town. The Ross Mansion eventually got the name Rosslyn.

“There are four original houses in town, and each has a name,” explains Susan who, with husband George, became Rosslyn’s proud new owner in 2006. “Lined up along what we call Merchant’s Row, they are the Dower House, Sunnyside, Greystone, and Rosslyn.”

Like many owners of important old houses, this couple never intended to become stewards of a 2½-storey neoclassical manse that spreads over more than 6,000 square feet. The building was originally just a three-bay, side-hall dwelling, but Rosslyn was expanded between 1835 and 1840 into its symmetrical five-bay configuration. Other buildings on the grounds



The house has a simple Georgian plan and classical elements in the Federal and Greek Revival styles. Enriched with elegant woodwork, doors open from the hall to the parlor and dining room opposite.



include several barns and a very adorable, Eastlake-style boathouse added in 1898. The house has a spectacular view of Lake Champlain and of the Green Mountains across in Vermont.

"We lived in New York City, and came up to this area on weekends and vacations," Susans says. "We'd fantasize about having a place of our own to fix up. Then we saw this house, and fell for it in a big way." It was too big, and too much work, of course. "We couldn't figure out how to buy it until we had the aha moment," Susan recalls. She and George realized they could have Rosslyn only if they made Essex their full-time home.

Susan had just graduated from design school and the couple were newly married. "I really didn't want to work 12-hour days in the city," she says. George adds that he'd just gotten involved with working online. He figured his base could be anywhere with an Internet connection. So the two bought Rosslyn—or adopted her—and their plans shifted beyond their imagining.

"Our decision launched a very big



The parlor was painted a bold shade of green when these owners took possession of the house. As their restoration progressed, they found the color increasingly appealing and suitable. The fireplace mantels and door surrounds have fine Adamesque elements. Large-scale but simple window treatments, including valances over long panels, and balloon shades, provide privacy for the rather public house in town.



The dining room sits at the front corner of the house; once divided into two rooms, it has been restored to the original plan. The owners chose a soft blue paint color they saw in a room in Paris. The mantel was custom-designed and -built based on trim in the house. Furniture is a mix of French and English antiques, with an authentic-reproduction mahogany table.



project,” George explains. The house still needed a lot of attention, including replication of some of its woodwork, and “the boathouse was just one ice floe away from the grave.” Susan remembers that, at one point, 100 people were involved with restoring the house. The bulk of the project took three and a half years.

A significant rear wing had been added to Rosslyn in the 19th century for domestic services—a kitchen and pantry, etc.—and servants’ quarters. Early in the 20th century, when the house became a hostelry called The Sherwood Inn, that service wing was renovated to accommodate guest lodging, a restaurant, and a tavern. When the inn ceased operation by the early 1960s, most of the rear wing was removed. George and Susan used its remnant to create a large new family room. For symmetry and better flow, they also added two new wings, one to house a screened porch and one to create circulation between old rooms and new. The boathouse, of course, was a later addition, but its late Victorian style is so charming, they never considered removing it. It has been restored inside and out.

The couple also created two bedrooms in the third-floor attic and removed a later wall in the dining room to restore the original floor plan. All along, they endeavored to preserve good old work throughout the house. “An arch-top built-in in the green parlor was probably not original,” Susan speculates. “But it had become an integral part of the house, so it stayed. We added many traditional built-ins ourselves.”

Susan’s design education stood her in good stead when it came time to decorate. “We did not want a period interior,” she says. “because we did not want the rooms to feel museum-like. Also, we are both tall, so antique furniture is often too small for us.”

She chose classic, uncomplicated pieces that include contemporary upholstered furniture as well as a few antique and reproduction pieces collected on trips abroad. “I did realize that it would be important to have window treatments,” Susan explains. “This is a very public house: you can see in as you drive past.”

The saturated green of the parlor



More on the iPad

See other rooms in this house, including the new wing and bathrooms. oldhouseonline.com/ohjdigital.

cooking up good design

Homeowner Susan does acknowledge that, by today's remodeling and new house standards, this is considered a relatively small kitchen for the size of the house. In fact, during the lengthy renovation, she was urged to take space from other rooms to expand the kitchen's footprint. Instead, she chose to keep unchanged its size and its location between the parlor and the back stairs. She focused on reconfiguring existing space for better function.

1 A combination **pantry and breakfast room** sits behind the kitchen in the new rear addition; a wall of built-in cupboards lines the wall opposite the windows.

2 The new kitchen features an **island** centered on the door to the parlor; it incorporates a prep sink and a great deal of storage.

3 Susan located a 48-inch range between the windows and designed new **built-in seating** nearby.

4 With a white **farmhouse sink**, cream-colored subway tiles, and glass-front upper cabinets, the kitchen suits an early 19th-century house while bringing all the convenience of 2015.





ever green

The couple had to rebuild much of the house, from its structural support to systems: they installed new plumbing, heating, and electrical service. They also peeled away 20th-century accretions—and sprayed insulation derived from sugar beets into wall cavities.

"Our first priority was to be as green as possible," George says, "because Susan is sensitive to chemicals. We did not want to use anything toxic in the house.

"We relied on locally sourced materials whenever possible, and hired only local people," he continues. "But because Essex is somewhat remote, we did have some things shipped in; it made being green more challenging." Other decisions and initiatives include a new furnace that can run on biofuel, and efficient gas inserts in the nine fireplaces.

The present owners balanced the rear façade with sensitive additions while they created a spacious rear terrace encircled by a stone wall.



The couple added on to the rear of the house, cleaning up previous remodelings and creating the back hall and, upstairs, a master bedroom with symmetrical built-ins, Griffin's favorite room.



Dating back to the Federal era, the house also has seen use as a hostelry and a tavern. “We fell for it in a big way,” says Susan, “and realized it could be ours only if we made it our full-time home.” Then it became their very big project. The property includes two barns and a Victorian-era boathouse.



walls was already here. “As we worked, I decided that I like it, it suits the house,” Susan says. For the dining room, she chose a gentle blue color that reminded her husband of a room in Paris (Benjamin Moore ‘Wedgewood Gray’, HC-146). And “we used the same white for the trim throughout,” she says. “There are so many sections of the house, built in so many different eras, that it made sense to use one trim color to tie it all together.”

The front of the house is historic, but the rear had undergone numerous additions and subtractions over the years. George and Susan updated the rear with sensitive additions and a patio surrounded by a stone wall. George rebuilt the old

stone walls that surround the property. They built a new fence, basing its design on one found in a Federal pattern book.


George and Susan are eager to praise Rosslyn’s previous owner: “He did 37 years’ worth of research that we relied on.” His drawings became the basis for much of the restoration.

“We were surprised by how many people in the community have opinions about the house,” George says. “Remember, at one time it was an inn. A lot of locals got married here, and they came here to eat and drink. In that spirit, we do a lot of entertaining.”

FOR RESOURCES, SEE PAGE 95.

TO KEEP IT GREEN

MAKING GOOD LONG-TERM CHOICES DURING RENOVATION

 Reusing an old house is inherently “green,” as the structure is embodied energy—its long-ago materials and labor still in service. Demolition and replacement is much less efficient. Renovating goes both ways. To keep energy consumption low—and maintain the old-house vibe—choose building components, finishes, and furnishings that conserve resources, like those made of sustainable or reclaimed wood, organic textiles, zero-VOC paints and sealers, and lighting and appliances both period-friendly and tops in energy efficiency. One caveat: newly built sustainable products, including those eligible for LEED credits from the U.S. Green Building Council, are often more expensive than standard ones, some significantly so. **By Mary Ellen Polson**

TEXTILES Use organic natural fiber fabrics for upholstery, drapery, and household linens. (Many synthetic fibers, including faux leathers, are petroleum-based.) Ulster Linen recently introduced upholstery-weight organic linens in a dozen neutral colors; organic bedding in wool, cotton, and silk is going mainstream yet traditional with brands including Coyuchi, coyuchi.com.



ABOVE: Ulster Linen's upholstery-weight linen. ulsterlinen.com



ABOVE: Simulated milk paint from Olde Century Colors gets its period-sympathetic color palettes from natural earth pigments. oldecenturycolors.com

PAINT Thanks to changes in consumer demand and environmental regulations, options for paint finishes include low- and zero-VOC latex, earth pigments, and that early American staple, milk paint. The formula for interior milk paint is natural: casein, or milk protein, mixed with lime, earth pigments, and clay fillers.

RIGHT: Blomberg's ventless dryer releases significantly less heat into a room than other dryers. blombergappliances.us



APPLIANCES Look for the highest Energy Star ratings you can find, but think outside the box, too: Blomberg's new Ventless Heat Pump Dryer, for example, not only fits into the tight spaces typical of many older homes, but also uses 50 percent less energy than other compact dryers.

HEATING & COOLING Old houses often were built to conserve heat in winter and stay cool in summer with techniques ranging from massive central chimneys in cold climates to high ceilings and cross-ventilation in warm ones. Whenever possible, use similar ideas: A new central masonry heater, for example, will keep the house warm longer in winter because heat is stored in the stone or brick mass. In hot weather, the masonry also heats up more slowly, reducing the need for air conditioning. Other old-house and eco-friendly options include geothermal systems, passive solar energy, and well-placed ceiling fans.



FIXTURES Salvaged ceramic or porcelain sinks lend a period note to kitchens and baths. Buying new? Consider copper sinks made with recycled content, like those from Native Trails.

ABOVE: Artisan-made sinks like the Cantina from Native Trails contain a high percentage of recycled copper. nativetrails.net

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—S.F., Oley, PA

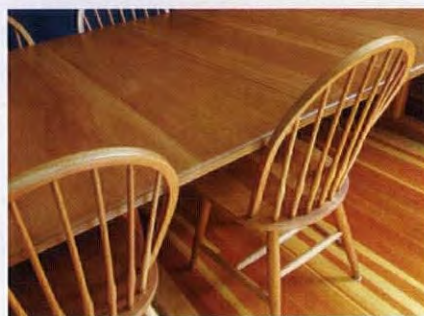
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ABOVE: Kitchen cabinets built from reclaimed chestnut from Crown Point Cabinetry. crown-point.com

CABINETWORK Look for cabinets made from woods certified by the Forest Stewardship Council (FSC), or better yet, reclaimed wood. (Be aware that even high-end cabinets are sealed with catalyzed finishes, which contain urethane.) Crown Point Cabinetry offers two very low impact options: reclaimed woods like chestnut or Eastern white pine with standard clear finish, and solid-wood cabinets finished with low-VOC Farrow & Ball paints, which resemble oil-based eggshell.

COUNTERTOPS Eco options abound. Choose from natural stones like soapstone and slate, FSC-certified or reclaimed wood with low-VOC food-safe sealers, and quartz or glass composites with a high percentage of recycled content.



ABOVE: Seal wood floors and furniture with low-VOC finishes like Vermont Natural Coatings' PolyWhey finish. vermontnaturalcoatings.com

FLOORING Eco-friendly options for wood floors range from reclaimed or FSC-certified wood in species traditionally used in period homes to sustainable species like bamboo. Cork and linoleum both have a high proportion of natural materials. And stone flooring—especially slate, limestone, or soapstone quarried in your region—is both green and timeless.



ABOVE: Mendocino builds entry doors from red-wood logs cut more than a century ago, reclaimed from the forest floor. mendocinodoors.com

DOORS & WINDOWS If your windows and doors are original, save them; reglazing, caulking, even repairing rotted wood costs far less than new units. Save your money for storm windows—either traditional ones of wood and glass, or a pop-in interior insert like this example from Indow Windows. If buying new, opt for wood-framed, double- or triple-glazed units; low-emissivity (low-E) coatings will save even more energy. For a statement-piece front door, consider one hand-built from reclaimed lumber.

BELOW: Energy-saving interior storm windows, like this one from Indow Windows, are practically invisible. indowwindows.com





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The pool folly is centered on a round window symbolizing eternity. Nicotiana is planted in the window box.





A FARM GARDEN RE-IMAGINED

Despite its imposing mansard-roofed façade, the 1855 Victorian was nevertheless a farmhouse—with room for a spacious garden.

BY TOVAH MARTIN | PHOTOS BY ROB CARDILLO



Zibby Tozer, without much of a wish list, went house hunting upstate with her husband, Jim, back in 1986. "I did want an old house, maybe foolishly," Zibby says. Even aware that old houses can be more work and worry than a newer one, still, she was looking for romance, and that's what she saw at Uplands Farm. She has been romancing the 150-acre property in New York State ever since.

The main block of the house was a rather grand example of the typical Victorian manse: imposing with its severe lines and tall mansard roof. It had the blessing of being cool in summer yet warm in winter. On the down side, rooms inside were depressingly dark. As a designer, Zibby knew what to do: she added low wings to either side with plenty of windows and an expansive porch. Sunlight poured in and at the same time the family was coaxed outdoors. She looked for more destinations to build into the garden, moving judiciously, because the last thing she wanted to do was lose the farming flavor of the place. Gardens were always on her priority list.

Zibby had been city-centric for a long time, but her father was a passionate gardener. When she was growing up in Ohio, she'd watched him fiddling with the soil, but she herself needed to brush up on the basics before digging in. "I spent hours poring over books," she recalls. Dutifully, she amended the soil and double-dug the beds, before personally drawing out plans and going plant shopping. Perhaps mercifully, Zibby had been given a blank canvas; there was hardly a flower to be seen. But she insisted on keeping with Victorian ideas of gardening—not foundation shrubbery, but rather well managed flower gardens and plenty of architectural structure.

At the same time, her goal was to create gardens that felt casual rather than grand. "Basically, this was a farmhouse," she says. At first, she upheld a "no shrubs allowed" policy in new gardens she packed with flamboyant perennials selected for their blowsy flowers in a color range of blues, pinks, and corals. Foxgloves, delphiniums, lupines (which did not perform as hoped) felt appropriate to the time and place. Zibby was formerly a florist



TOP LEFT: The pool folly was inspired by the tea house at historic Kykuit. Walls of lattice allow breezes to pass through. **OPP. LEFT:** A series of arches supporting 'William Baffin' roses and autumn-blooming clematis was built for a daughter's wedding. **RIGHT:** A Chippendale-style bench sits on the pool deck, with perennials and annuals in the raised garden behind it. **OPP. RIGHT:** The white gate designed by Charles Stick marks the entry to the Romantic Garden. The perennial border parallel to the pool blooms with veronica, yucca, Joe Pye weed, and astilbe.





The boxy original house begged for light-filled wings and a conservatory to tie it to the rural property. The foundation was kept unfettered by plantings in the Victorian tradition, but new gardens are everywhere.

OPPOSITE: Topiaries are a recurring theme at Uplands Farm. This spiral anchors the pool's perennial border, while heliopsis and annuals turn up the color a notch.



INSPIRING SOURCES

Softening a once severe Victorian house

"There wasn't a flower on the place, save for a few naturalized daylilies," says Zibby Tozer about the rather dour Victorian farm property she took on. Her own approach was very different from the trend in the 1980s and '90s, when shrubbery and foundation plantings were touted. But "I didn't want the house to lose identity with its history," Zibby says. And that meant not foundation plants, but rather flowers in a garden sprinkled with raised beds and borders. Tying the large, boxy house to the landscape is a new conservatory, inspired by 19th-century designs in England and America. The Uplands Farm version has glass doors all around and a glass belvedere, plus a working fireplace to keep it cozy year-round. Another addition near the house: a pool pavilion that's a garden folly inspired by the tea house at Kykuit, the Rockefellers' Hudson Valley landmark.





The owner, a designer and florist, had strong opinions about color in the garden: “No purple!” She loosened her earlier ban on shrubbery, however, incorporating topiaries and pruned conifers.



who started an order-by-phone cut-flower business, followed by two flower shops in New York City. She had a flower designer’s strong opinions about colors allowed in her beds: “No purple,” she declared. But she gradually loosened her “no shrub” rule. When one partner in a pair of potted topiaries died, she installed the green widow in a perennial bed. The whimsical result started a tangent of spirals and cloud-pruned conifers that now crop up in various areas. Those coniferous accents have become a signature of Uplands Farm.

Zibby designed gardens around a pool and sprinkled perennial borders behind the house. The round Romantic Garden came later, with a magical purpose. With the idea of helping her daugh-

ters find suitable husbands, Zibby decided to enlist unabashedly romantic flowers to set a mood, and had great fun playing with the concept. Love-in-a-mist, bleeding hearts, and thyme (“because love takes thyme”) became part of the scheme with astilbes, Solomon’s seal, and iris added in. Zibby sat on the board of the Horticultural Society of New York for many years, and was asked in 1996 to chair the New York Flower Show, arranging an auction of garden gates. After the auction, two remained unsold, and she purchased them. One, with a ball and chain, is the white gate by Charles Stick that now stands sentry at the edge of the Romantic Garden. The other is a stunningly blue gate with a Moorish arch, designed by Madison Cox. Zibby asked Cox to design a pair of

OPPOSITE: The cupola or belvedere atop the conservatory echoes the mansard roof. **BELOW:** From verandah to garden, stylish benches are hospitable focal points. A pair of cobalt benches was commissioned to match the Moorish gate designed by Madison Cox. The custom Elizabethan-style bench is painted in the house colors.



loveseats to match the Moorish gate. Their cobalt paint led to a flamboyant blue and yellow color scheme for the flowerbeds.

Benches are everywhere on this property. Anywhere someone might be tempted to sit, a bench is there—with a vast array of creativity displayed in wicker, wood, and iron. There are Chippendale designs and curvy Lutyens benches. Taken together they lighten the mood of the severe Victorian house, putting a smile on the place.

Meanwhile, other projects were underway—including the pool folly that Zibby designed herself. “I needed a structure and saw a picture of the pool house at Kykuit, the Rockefeller estate.” She based hers on that pavilion. Then she designed a jewelbox-shaped conservatory to add more light to the house; it serves as a place to hold dinner parties. Swayed by the agricultural past of Uplands farm, Zibby fell for two miniature ponies that a breeder brought over for a party. She adopted them, which jump-started a collection of diminutive livestock including miniature donkeys and miniature sheep.

At any rate, the Romantic Garden apparently worked its magic. For a daughter’s wedding, Zibby had a series of lattice-work archways installed. They link livestock paddocks to the property’s only kinetic structure, a windmill. Zibby trained ultra-hardy ‘William Baffin’ climbing roses and clematis on the arches. Her next move also tempted fate into her family’s lives: Before any grandchildren were on the horizon, Zibby moved a playhouse onto the property. Grandchildren eventually happened and make constant use of the playhouse, which has a scaled-down garden out front.

Uplands Farm never stops changing. “As a gardener,” Zibby points out, “I see things evolve every year.” Yet through all its transformations, the additions and the gardens, Zibby Tozer lets the 1855 Victorian Second Empire farmhouse guide her next move. The roots here are definitely intact.

Uplands Farm is part of the Open Days Program for The Garden Conservancy. To learn more, go to gardenconservancy.org.

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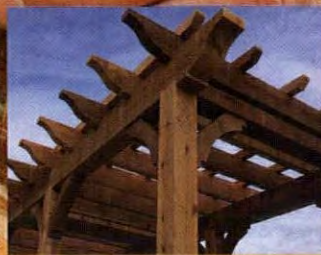
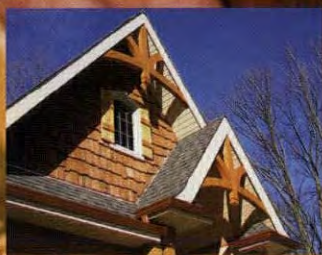
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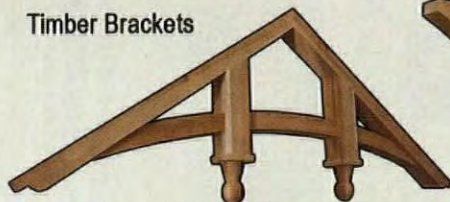


Brackets

Corbels



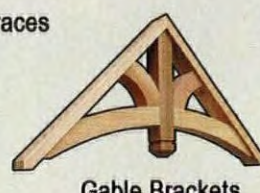
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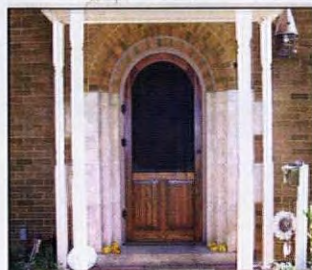


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A Lutyens bench weathering near the pool in Zibby Tozer's garden.



DESIGN ICON The Lutyens Bench

Its symmetry and curving lines work in both classical and Arts & Crafts gardens, English or otherwise—no surprise, as it was designed by the English country-house architect Sir Edwin Lutyens (1869–1944), whose work bridged strict definitions of style. Beginning in 1896, Lutyens collaborated with the garden designer and horticulturalist Gertrude Jekyll. The pair developed a garden form that overflowed with herbaceous plantings within a formal framework: the naturalistic English garden. Lutyens also designed furniture; his garden bench is still widely available from custom makers and discount outlets. Teak is the traditional material.

GARDEN BENCHES

CLASSIC DESIGNS IN WOOD, STONE & METAL



The garden bench is both a focal point and a most gracious invitation. Its architectural lines punctuate the verdant naturalism of the garden, a human intervention that asks us to stop a moment. Homeowner and avid gardener Zibby Tozer has a particular fondness for benches—she commissioned Moorish loveseats in cobalt blue; flanked her strict, rectangular pool with scrolling Lutyens benches; placed custom designs on her capacious porch. (See the previous article on Uplands Garden.) The inclusion of seating vignettes took this garden past its agricultural roots. Benches add style, color, and even a bit of levity.

A bench may be chosen to complement the surroundings: rustic for a mountain house, Chippendale for a Georgian colonial. Or it may itself set a theme. Consider a bench ornamented with koi or cranes as the centerpiece of a Japanese garden. Choose ornamental iron for a whiff of the South. In any case, choose a material and construction appropriate for the space. Some garden benches should come inside for the winter, others are best kept on the porch. **By Patricia Poore**



1. Old Hickory Hoop Settee, hickory wood and woven cane, \$2,259 from oldhickory.com
2. Haddonstone's 52" Curved Bench Seat in cast stone, available in three colors, is approximately \$1,600 from haddonstone.com

TOP: PHOTO BY ROB CARDILLO



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For more on how to spruce up your old house's outdoor spaces, go to oldhouseonline.com/best-furniture-for-old-house-porches-and-patios.

3. NC Rustic's Heron Patio Bench in cast iron, with a powder-coat finish, costs \$429.99 from ncrustic.com

4. Celeski Studios' Greene & Greene-influenced Medina Backless Bench, 66" wide, is mahogany with jarra accents; \$850 from celeski.com

5. Windsor Teak Furniture offers this classic Lutyens 3-Seater Bench, made of grade A teak; \$1,295 from windsorteakfurniture.com

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6. Charleston Gardens' English Nottingham Bench, faux bois in cast concrete, \$2,695 from charlestongardens.com
 7. Fern Settee in cast iron, available in several finish colors from Robinson Iron. \$1,990 at robinsoniron.com
 8. Chippendale-style Cortland Bench in Mandarin Red, cast aluminum, \$1,250 at charlestongardens.com
 9. The Empire Iron Bench from Charleston Gardens retails for \$1,650, a classic for homes Greek Revival to Deco. From charlestongardens.com



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Doubled posts on stone piers flank the center entry of the Wisconsin Craftsman Bungalow built in 1915.

REVERSING A SIXTIES UPDATE

We removed the enclosed front porch and found a bungalow. **By Sandy Caravelli**

Our bungalow is on the St. Croix River in Osceola, Wisconsin. Using newspaper microfiche records, ancestry.com, and phone records, we were able to find the second owners' daughter, who was in her late 80s. She'd remodeled the 1915 house during the Sixties. She didn't have old photos, but she could tell us how the house looked originally.

As you can see in the "before" picture of the living room, it got a thoroughly "modern" update. When we removed the massive, pale-colored brick-face fireplace, we discovered that the original Strobl tile had been left on the hearth. I went to North Prairie Tile Works and they were able to closely match the old tile for the new surround. The motif of pine trees nods to the trees along the St. Croix. As we worked in the living room, we found evidence that two side windows had flanked the fireplace, so we put them back, using antique leaded-glass windows. Rather than building in bookcases or display cabinets, we added inglenook benches below, flanking the hearth.

The style-defining colonnade between main rooms also had been removed. We could see what size it had been and it was easy to guess at the shape. Local cabinetmaker Eric Pendexter (Horse Creek Woodworks, Dresser, Wisc.) made new boxed columns and display cases. He also built the mantel and the benches.

In the dining room, longitudinal boxed beams remained on the ceiling. Shadows

PAINT COLORS

The bungalow exterior is painted in **Benjamin Moore** colors from their Historical Colors collection. This is an analogous, almost monochromatic, paint scheme: all the colors are closely related, really just tints and shades of each other. It's anchored by the natural, darker colors of the stone piers and stained shingles in the gable. From darkest shade or strongest value to lightest tint:

- Audubon Russet HC-51
- Ansonia Peach HC-52
- Hathaway Peach HC-53
- Jumel Peachtone HC-54



BEFORE & AFTER: Gone is the Sixties-era brickface; new tiles closely match old ones still on the hearth. The square, leaded bungalow windows had been removed and were put back. **CENTER:** Plenty of clues remained to guide rebuilding of the colonnade and low cabinets between living room and dining room. Ceiling beams were restored, including the beam lights. **BELOW:** A screened porch was added to the rear of the house.



showed us where cross beams had been. Small, filled holes told us there had been beam lights at the intersections. We put it all back.

The kitchen had been remodeled in the 1980s by a later owner. It was functional but bland. To bring it back to the bungalow era, we painted the cabinets white. A cabinetmaker built new doors and drawer facings, and we added old window glass salvaged from a barn to the doors. The knobs and handles are now period reproduction hardware. I chose soapstone countertops and a copper sink. We also added a screened porch at the rear of the house.

One last fun fact: Osceola is the birthplace of Gustav Stickley, the father of the American Arts & Crafts movement!





GERMAN FACHWERK

The fachwerk or half-timbering of Fredericksburg's German heritage is in evidence throughout the historic district. A prominent example of the construction method is visible at the Krieger-Geyer House, built by one of the original settlers, Adam Krieger, ca. 1848. The front porch, with pierced-work decoration under the roof eave, probably dates to about 1880, when two back rooms were added to the diminutive structure.

NATIVE LIMESTONE

The Heinrich Bierschwale House was built in 1872-73 by a German immigrant who taught in the rural schools of Gillespie and Mason counties. He later served as county and district clerk in Gillespie County. Bierschwale and his wife, Margarete, had nine children. The house remained in the family for over a century. The two-storey vernacular house built of native limestone features a full-facade front porch with bracketed columns and six-over-six windows.

BASSE BLOCK

This house near the center of town started life as a one-storey limestone block house with corner quoins and tall four-over-four windows. During the early 20th century, a second storey built with cement Basse blocks was added, along with an ell. The gingerbread pattern on the porches is replicated all over this town.

AN EARLY MAN-MADE STONE



"This neighborhood is such a treasure. The pioneers came to this isolated area, yet they survived and kept on building."

SHARON JOSEPH



LOCAL STONE was used to build the John Peter Tatsch House in 1856; residents love the Texas-sized chimney that serves the rear kitchen. Tatsch came from Germany and built the house himself. This master cabinetmaker's work is prized by collectors of Texas primitive furniture.

District Heart / *Fredericksburg, Texas*



When 120 German settlers founded Fredericksburg in 1846, each received a town lot and 10 outlying acres. On Saturdays they came to town along a Main Street so wide they could turn their teams of oxen around. They traded goods at the market—then stayed over at their Sunday Houses in anticipation of church. A few original Sunday Houses remain tucked into the multi-block National Historic District around Main Street, an imposing thoroughfare still rich with Texas Hill Country commerce. Houses variously exhibit German fachwerk, are built of both native limestone and a local manmade stone called Basse block, or interpret Prairie School architecture; the town is a compendium of Western domestic architecture ca. 1848–1915. **By Regina Cole**



A SUNDAY HOUSE

Sunday Houses are unique to the German immigrant culture of the Texas Hill Country. In reverse of the old European tradition of living in town while working the rural farms, early German settlers made their main homes on the farm acreage. On their town lots, they erected Sunday Houses for overnight stays. They were built into the 20th century, as evidenced by the August Weber House of 1904.

ARCHITECT CRAFTSMAN

This house was designed for Sharon Joseph's grandfather by architect Ed Stein Sr. "My grandfather was a doctor; he used to see patients in a back room," Sharon explains. "This is one of four Stein-designed houses in the area. The front porches on the right side were enclosed when I was young."

STONE BUNGALOW

Fredericksburg's tradition of stone construction suited the tenets of the Arts & Crafts movement; here stone was used expressively for a storybook look. The early 20th-century cottage is small but well detailed, with a hood over the front door, unusual period-style windows, and a porte cochere for the side entry.



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Robin Hall, Hall Realty Group, hallrealtygroupinc.com

EAU CLAIRE, WI / \$769,900

With half-timbering and decorative bargeboards, the James Barber House was designed by architect Harry Wild Jones around 1904. Features include a grand carved staircase, an oval paneled dining room, an original butler's pantry, and rare period bathroom fixtures.



Franklin Ruttan, historicproperties.com, brownstonemansion.com

WATERTOWN, NY / \$1.25 MILLION

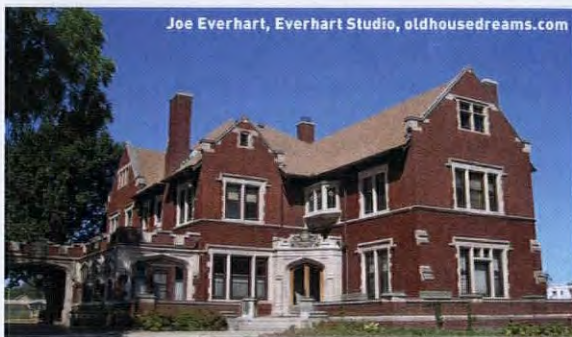
A wedding present by a New York governor for his daughter, the 1895 Emma Flower Taylor House is Richardsonian Romanesque, but with such Tudor features as a tower and half-timbered gable. A coffered ceiling in the parlor, parquet floors, and nursery-rhyme tiles in a bathroom survive.



David Ogilvy, David Ogilvy & Associates, davidogilvy.com

GREENWICH, CT / \$798,500

A two-bedroom apartment in the former Greenwich Lodge features hardwood floors and a fireplace. Built in the Anglophile Tudor Revival style in 1925, stylish elements include crenellation and bow fronts, skintled brick, quoins, and half-timbering.



Joe Everhart, Everhart Studio, oldhousedreams.com

INDIANAPOLIS, IN / \$500,000

Designed by English-born architect Alfred Grindle, the 1910 Glossbrenner Mansion is trimmed with parapeted gables and cast stone. Original features include the hand-carved staircase and walnut paneling. Find inlaid wood floors, stained-glass windows with heraldic shields, original fireplaces and mantels, period hardware, and original baths.



Kelli Graf, Dielmann Sotheby's International Realty, dielmannsothebysrealty.com

ST. LOUIS, MO / \$355,000

Built about 1930, this brick and stone Tudor has an arched entry framed by ashlar stone. The foyer retains a wrought-iron stair railing and a plaster niche. Other features include a stone fireplace, leaded glass and casement windows and original woodwork throughout the house, and a restored period bath.

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LOST ARTS: HOW TO PAINT DOUBLE-HUNG SASH

Step-by-step instructions on how to efficiently paint movable sash from outside.



56 KNOW-HOW: PROPER COLOR PLACEMENT

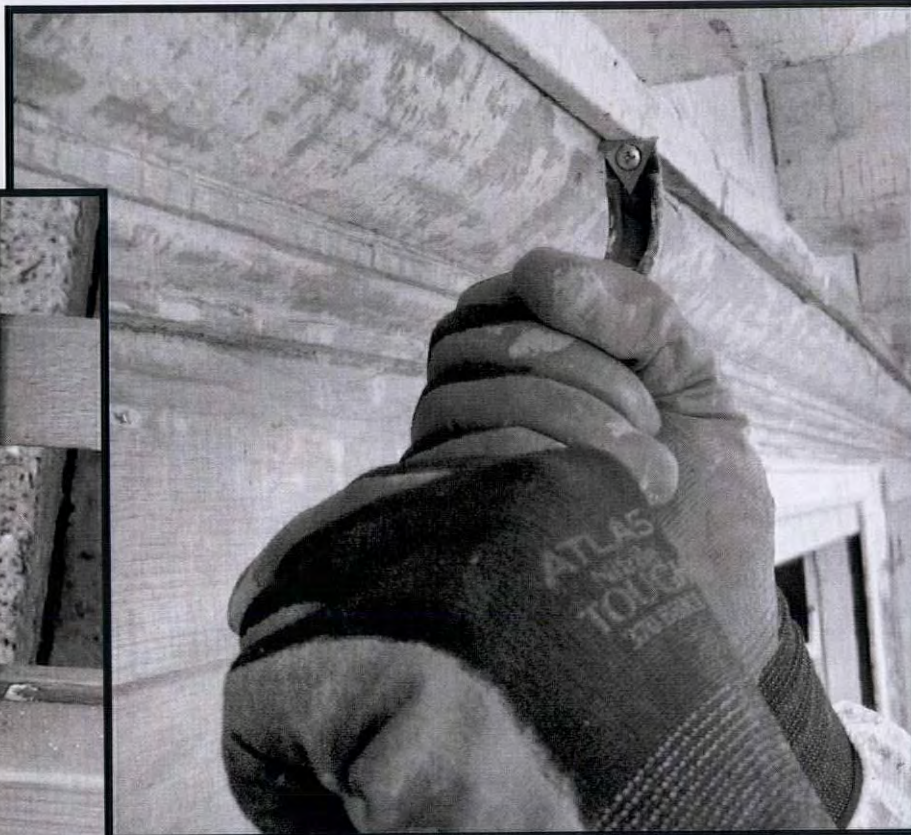
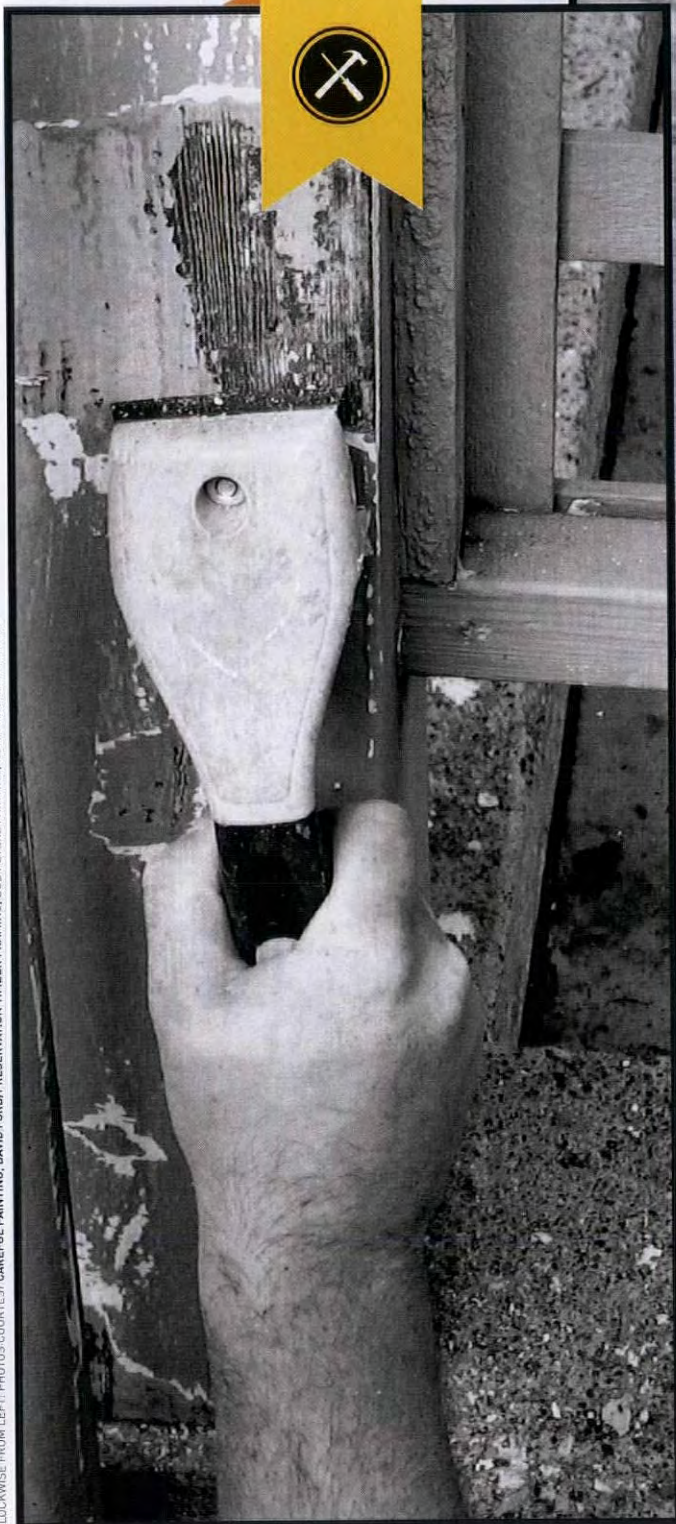
58 QUICK MAKEOVERS: IMPROVING THE PORCH

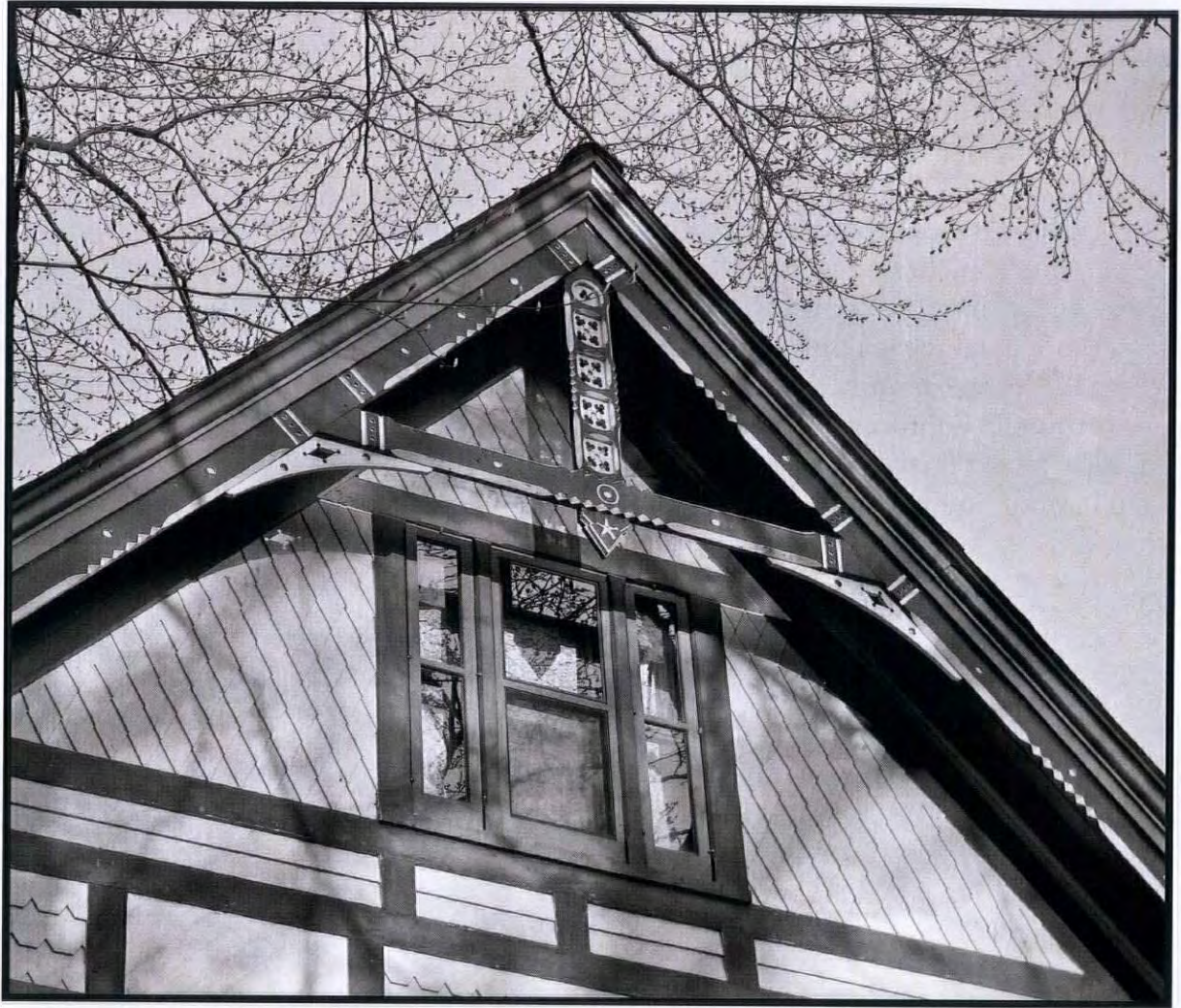
60 STUFF MY TILER SCREWED UP

62 SALVAGE IT

64 DO THIS, NOT THAT

66 ASK OHJ





BRUSHING UP ON PAINT

It's all about the prep work.

By Mary Ellen Polson

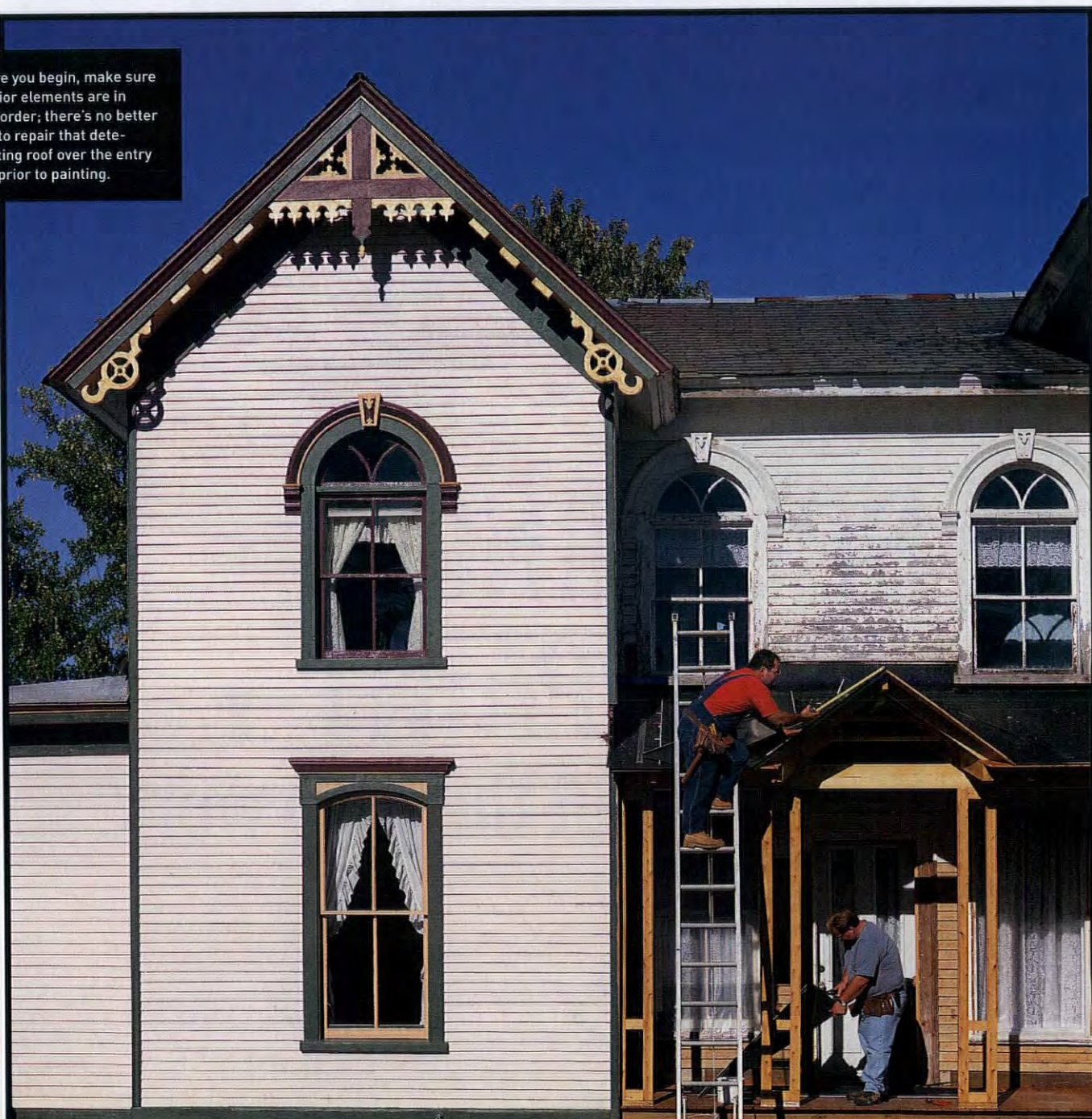
No matter how well built the house or how fine its lumber, the wood sheathing and trim needs a coat of paint to protect it from weather and other forces of nature, including ultraviolet light.

Before you pull out the paintbrushes and rollers, though, step back and consider whether the house has any maintenance issues that could compromise what is surely going to be an expensive, time-consuming job for you or your contractor. Missing gutters,

a hidden roof leak, or a recurring moisture problem will compromise a new paint job if they are not addressed first.

Assuming there are no pressing maintenance issues, prep work—easily 75 percent of the job of painting an existing house—can begin. There are four key steps to take before the first coat of paint goes on the boards: cleaning; scraping and sanding; repair of missing or rotten wood; and priming. After all that, topcoat painting should be the easy part.

Before you begin, make sure exterior elements are in good order; there's no better time to repair that deteriorating roof over the entry than prior to painting.





1 Cleaning.

Paint sticks best to a clean surface. To remove the dirt, mold, and mildew that inevitably collect on the surface of a house, clean it using an environmentally safe agent (such as diluted vinegar) applied at low pressure, followed by a slightly higher power rinsing. (Or hire a pro to do it.) How much pressure should you use? As little as possible, since spraying water against the side of the house can force it into the walls. A standard garden hose will max out at 150 to 200 psi (pounds per square inch). Electric and gas pressure washers sold at building supply stores are rated at 1200 to 1600 psi, about 10 times more powerful. To err on the safe side, start with a low setting and test the power washer on an inconspicuous area. **Keep the pressure under 1000 psi, and use a washer with an adjustable nozzle.**

To begin, first dampen the house with water from a garden hose. Use a stepladder and spray down onto the siding, along the natural path rain takes. Work section by section with the pressure washer, applying the diluted cleaning agent through a low-pressure spray nozzle attached to the hose. **Avoid spraying water upwards, especially under clapboards or shingles.** Keep the nozzle at least a foot away from the surface; any closer and you could risk damaging the wood or forcing water into the house.

Rinse with plain water immediately, working from the top of the section down. Use just enough pressure to remove dirt and loose or peeling paint and any residue from the cleaning agent. Scrub stubborn areas with a stiff bristle brush. Once you've cleaned the entire house, allow the surface to dry for at least two days before priming or painting.

When using a pressure washer, use the lowest pressure that will easily clean away dirt and mildew, and keep the nozzle at least a foot away from the house.



WATCH OUT!

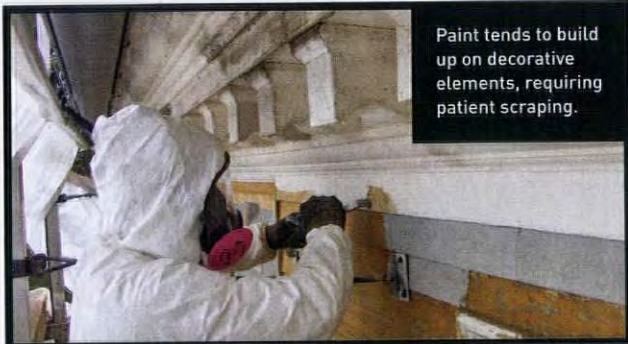
Most old houses were at some time painted with paint containing lead. Test with a kit checked in an EPA-approved laboratory. (Kits cost \$10–\$20 from online retailers; lab work is \$35–\$50.) Results will tell you if the lead amount is over the legal limit. If it is, you'll likely need to hire an approved abatement contractor.

TOOLS OF THE TRADE



SCRAPE IT OFF!

Flat putty knives of different widths from Hyde and Stanley **[3, 4, 5]** work best on flat surfaces like clapboards; Hyde's steel wire brush **[2]** can loosen multiple layers of paint; and the Ultimate Painter's tool **[1]** handles 17 discrete jobs, from scraping to cleaning mini rollers.



Paint tends to build up on decorative elements, requiring patient scraping.

Hand-held orbital sanders, like this one from Wagner, can save hours of hand scraping. Just be sure to sand with the grain of the wood.



2 Scraping & Sanding.

Once the house is clean, the failing paint should be obvious: it will pop or peel away easily with a scraper. If there's any chance of lead in the paint, wear a mask with a respirator, such as a P-100 or N-100, plus goggles and gloves. Protect shrubbery and the lawn with layers of plastic, which will also make it easier to clean up debris.

It usually isn't necessary to scrape all the paint off the house, but remove all flaking, loose, blistered, or alligatored paint. Pry out loose or dried-out caulk and replace it with high-quality exterior caulk. The best tools for this messy job are putty knives and hand scrapers; have several on hand since some work better than others in different situations.

Once all of the popping paint has been removed, sand the scraped areas to feather the edges of the paint flush with the wood. Once again, you should wear a respirator. An orbital hand sander is handy for this, but avoid using disc sanders, which leave swirl patterns. Always work with the grain of the wood. To remove excess paint buildup from complex features like corbels or a cut-work bargeboard, apply an environmentally friendly paint stripper, then scrape off the residue and paint with a putty knife.

Really tough areas may require the application of heat. Rather than a heat gun, which can release lead and other toxins in the paint, use an **EPA-compliant infrared paint remover**. Infrared heat opens up wood pores and warms the paint only to the point where it can be easily scraped off.

The Silent Paint Remover from Viking Sales helps soften paint for easier removal with infrared heat.



More Online

Get unconventional advice for prepping after removing siding at oldhouseonline.com/getting-under-second-skins

3 Wood Repair/Replacement.

This is often the biggest part of any paint job, since it's essential to repair or replace damaged clapboards or shingles and missing trim before painting. New wood or shingles should be of the same quality, thickness, and exposure (i.e., overlap) as the old, and installed using the same methods. This may require patching with a different wood species that's comparable to the quality of old (tight-grain red cedar for old-growth spruce, for example) or cutting lum-

ber to match out of larger stock. Last, use the same nailing method: exposed 3-penny nails through single or double courses, for instance, or blind nailed under the overlap.

Dealing with rot in a trim element like a window frame usually calls for repair with a two-part epoxy specifically made for wood, like those from Abatron. Once the repair has fully cured (a process that takes several hours), the repaired element is ready for paint.



THIRSTY WOOD!

Weathered wood needs extra preparation because sunlight causes it to deteriorate. Sand it down to bright wood and apply water-repellent wood preservative. Condition any bare wood with a linseed oil-based conditioner.

Repair rotten or damaged wood with new boards of the same quality and size.

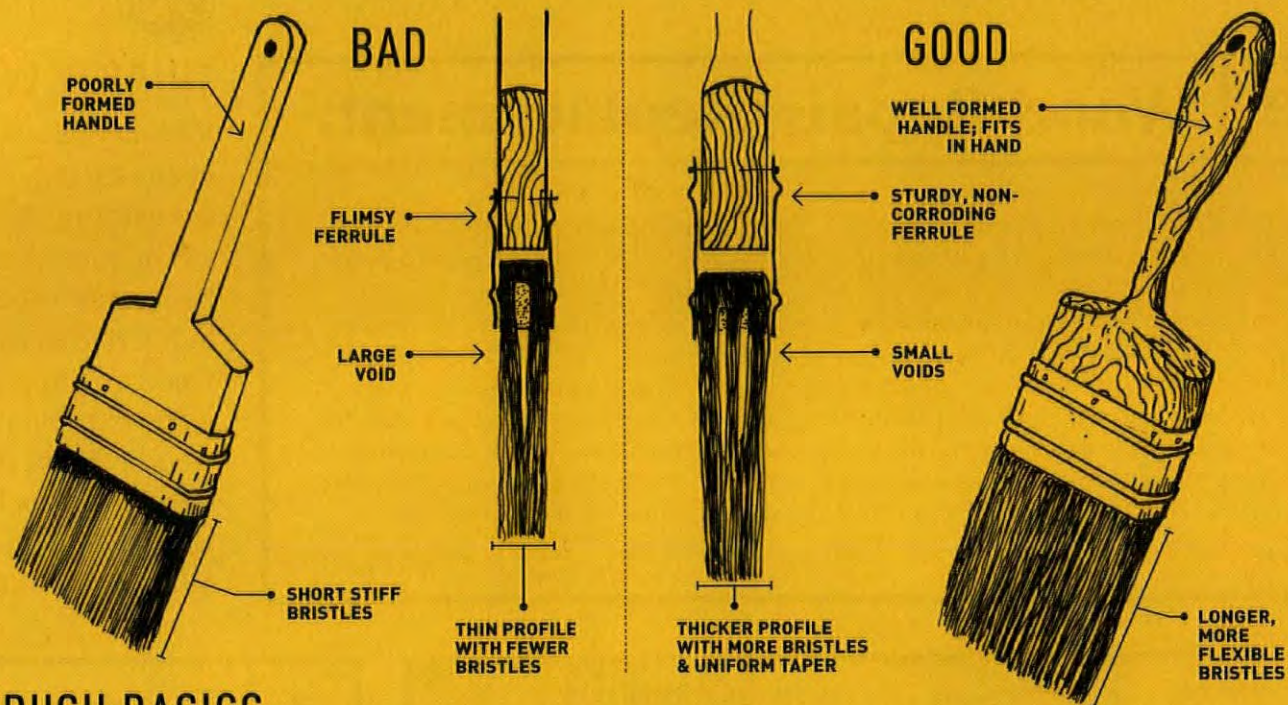


4 Primer.

A primer isn't simply a diluted version of the topcoat. Its purpose is to bond with the surface and any existing paint, setting the stage for the smooth, well-adhered finish coats. Traditional oil-based primers work best over exteriors with previous coats of oil paint, or where there are problem surfaces, both common situations with older homes. A good quality acrylic latex exterior primer will bond to the wood nearly as well. That said, many professional painters with expertise in historic restoration swear by oil-based and alkyd paints, just as they prefer to paint surfaces by hand with brushes. It may seem obvious, but if you plan to use oil or alkyd paint as a topcoat, do not use a latex primer. You can, however, apply latex over oil.



Most paint pros recommend using flat paint on the body of the house and satin or semi-gloss for trim, windows, and doors.



BRUSH BASICS

A good brush is a painter's friend. The best feel smooth and silky when rubbed against your hand and have superior balance. Good quality ones can be natural (hog's hair, ox hair) or synthetic (nylon, polyester). Natural-bristle brushes are for use with oil paint, varnish, and shellac—they cannot be used with water-based paints, including latex. Synthetic brushes are best for water-based paints, and they can also be used with oil-based paints. Look for brushes that have:

- Long, flexible bristles of varying lengths. Long bristles allow the brush to hold more paint; flexible bristles make for a smoother finish.
- A slight taper from the heel of the brush to the end.
- Bristles with tapered ends.
- A handle shaped to fit the hand comfortably, preferably of wood.
- A sturdy, corrosion-resistant ferrule, such as stainless steel.



Small handheld sprayers, like the Flexio from Wagner, give good coverage quickly on flat surfaces.

OIL VERSUS LATEX

Acrylic latex paints have come a long way since they first appeared in the 1940s—so far, in fact, that the term latex is used for any water-based paint. While oil-based paints are considered traditional for many old houses, they contain solvents, require solvents for clean up, and release volatile organic compounds (VOCs), gases that are harmful to human tissue and the atmosphere.

Just about every North American paint manufacturer makes low- or zero-VOC paints, and many are phasing out oil-based paints altogether. (Milk paint makers point out that their products—a combination of milk proteins, lime, and pigment—have always been non-toxic.)

What are the pros and cons of oil versus water-based paint from a performance standpoint? First, the pros: Oil has long been prized for its excellent adhesion, hard finish, and luster, especially on doors and trim. If a house

is exceptionally old or has always been painted with oil, refreshing it with an oil-based formula will likely produce better results than a new coat of latex, even when the latter is formulated to bond well to an oil base.

Acrylic latex, on the other hand, can be just as long-lived, is easy to apply, cures quickly, and cleans up with soap and water. Acrylic latex is also more flexible, meaning it resists cracking due to swings in temperature and humidity. Latex paints offer superior color retention and are less likely to mildew than oil.

Want to hedge your bets? Consider an alkyd paint. Alkyds (a type of synthetic oil) can be part of the formulation of either oil or water-based paints. Water-based acrylic/alkyd formulas are especially good for trim work, approaching the hard, lustrous look once only possible with oil paints.



BRUSH TYPES

Choose brushes of the right size and shape for the job. Most are one of two types: chisel end or blunt end. **Chisel end** brushes cut into corners smoothly and hold a line along edges. **Blunt end** (or square edge) brushes hold more paint and are best for painting large, flat surfaces.

For exterior painting, your selections should include at least one each of the following:

- **Wall brushes (blunt end, 3" to 5"):** Best for flat surfaces with minimal cutting in. If painting clapboards, match the width of the brush to the width of the clapboard.
- **Flat sash and trim brushes (chisel end, 1" to 4"):** Ideal for window and door trim; choose width based on size of trim.
- **Angle sash brushes (chisel end, 1" to 3"):** Angled brushes are designed for control, a big help on narrow surfaces including window muntins. The long side of the angle helps reach inside corners.

5 Painting.

Once the house is cleaned, scraped, sanded, repaired, and primed, it's finally ready for finish paint. **Buy the best paint you can afford and choose all paints (primer, trim, and wall) from the same manufacturer.** Whether you choose oil, alkyd, or acrylic latex, expect to apply two coats of paint, unless the coverage from the first coat is clearly sufficient. Allow ample drying time between applications.

The three main tools for applying paint are brushes, rollers, and spray applicators. Brushes are still the most versatile painting tool, especially for do-it-yourself jobs. Use brushes for clapboards, trim, windows, and doors, and to cut in around corners or adjacent surfaces.

Rollers work best for broad, flat areas, especially stucco or masonry, but can work well on wood, too. Mini rollers in 4½" and 6½" sizes may save a lot of labor on clapboards. Use a long-nap roller to get full coverage and to reach into crevices. "The rougher your surface, the deeper the nap needs to be," says Sharon Dentz, advertising manager for Wooster Brush.

Spray painting works best on areas where brushing

might cause dripping or pooling, such as elaborate trim, turned porch posts or balusters, and shutters. Spraying can also be a good choice for a large area—vertical board-and-batten siding, for example.

Yes, spray painting can save hours or even days of labor on exterior walls, but keep in mind that achieving an even, full-coverage coat with a spraying system requires both skill and practice. Additionally, sprayed paint will not look like brush-applied paint, which may be a matter of authenticity for old-house owners. Scott Austin Sidler, a restoration specialist and third-generation painter in Austin, Texas, says he gets good results by **combining back-brushing with spray painting.**

It's a good job for two people. "We use the paint sprayer to simply get the paint onto the building since it is faster than constantly loading a brush or roller," he writes in his guide for historic homeowners, *Living in the Past* (Austin Home Restorations, 2014). "While one person sprays, another person follows close behind, brushing the paint into the entire surface."




TOOLS & MATERIALS

Simple, traditional painter's tools are needed, all readily available at the paint or hardware store.

- 2" angled sash brush, stiff or extra stiff
- Glazing compound (window putty)
- Putty knife, flexible or stiff—kept very clean
- Utility knife & blades
- Mask or respirator (for scraping, sanding)
- Oil-based primer compatible with finish coat
- Exterior paint with sheen or gloss

Painting Double-Hung Sash

 Carelessly painted windows are frequently stuck forever and one regrettable reason homeowners purchase replacements. Neither the prep nor the painting is complicated, however. Exterior prep is the familiar scrape, sand minimally, kill mildew, prime if necessary, and paint. Severely weathered wood should be preconditioned with a 50/50 mixture of turpentine and boiled linseed oil or a product like Penetrol. If the glazing (window glass) needs to be reputtied, do this well in advance of painting—three days to several weeks depending on the weather. Slow-drying oil-based exterior primer has a long history for repainting and spot-priming deteriorated surfaces on older homes. But you may not be able to purchase oil-based paints in your area. Unless a painted surface is chalking or peeling, existing paint in good condition may not need primer. Two thin coats are better than one heavy coat despite assurances of “one coat coverage.” **By Steve Jordan**



MEETING the RAIL Halfway

Meeting rails are painted by pushing the upper sash partially down and raising the lower sash above it. If, however, the upper sash is fixed, it may seem impossible to paint the meeting rail. It can be done. Paint this inaccessible area with a Warner Bender Paint Pad®, a thin strip of metal with a small paint pad at the end that can be bent and tucked between sashes. It works!

THE PRO TIP



“Painting windows: dreaded chore, or gratifying skill? After all, how many tasks can you perform while standing in one place, listening to the radio, and drinking a soda while improving your home?”
— Steve Jordan, *Author of The Window Sash Bible*



1a



1b



2



3



4

STEP 1

Prep: Windows protected by storm sash typically require painting every 20 years. Without exterior storms, maintenance depends on climate, exposure, and condition; five to 10 years is average. Spot glazing is the removal of loose, deteriorated putty without removing firmly adhered material at risk of breaking glass. Condition the wood if necessary, and prime bare wood and chalking or weathered surfaces.

STEP 2

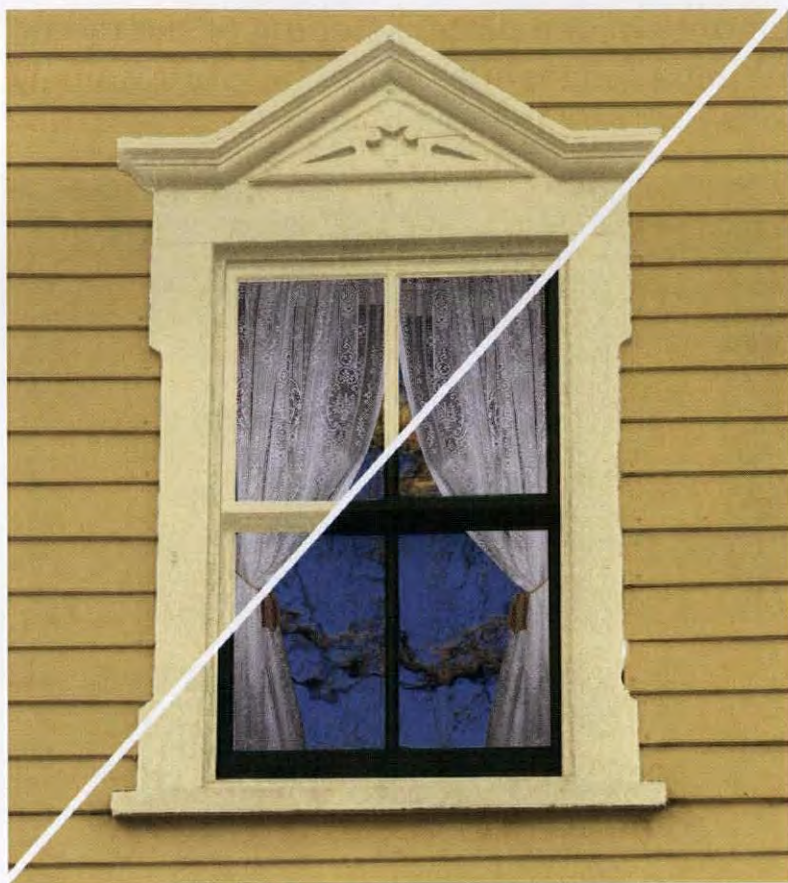
To paint a window from outside, pull the upper sash partially down and push the lower sash partially up to gain access to the meeting rail. Neatly paint the meeting rail and about three inches of the stiles and muntins below it, taking care to keep paint off the top of the meeting rail (which gets the interior finish). Push the lower sash back down about two inches above of the sill and push the upper sash up about one inch below the head.

STEP 3

Brushes labeled “stiff” or “extra stiff” are best for painting windows because these allow you to cut a crisp, sharp edge. Paint the sash and muntins sequentially. For muntins, begin at the top horizontal edges, move down to the verticals, and then paint the lower horizontals. By moving in this sequence you can scrape off any loose paint or putty you may have missed without it falling into your fresh paint. Paint the stiles and rails by “feathering” the paint into abutting stops.

STEP 4

Painters paint windows quickly and neatly, usually in two swift strokes across each muntin. With the right tools and patience, you’ll learn to do this. After both sashes are painted, allow them to dry thoroughly before closing them. When dry, open and close each sash from the inside several times to make sure they do not stick in the closed position.



Window Sash Painting Tips

Understanding correct color placement—and the trouble with replacement windows. **By Ken Roginski**

For much of the 20th century, window sash and frames were painted the same color, which flattened the appearance of houses old and new. Bringing out the best in old-house windows, and the façade, requires breaking color in the traditional way. Incorrect color placement on windows affects visual balance and proportion, negatively affecting the appearance of the house exterior. To understand proper color placement when painting windows, we have to look at the design of double-hung sash windows.

ABOVE: Here is a window with sash and trim painted in the same color versus sash painted in a different color and value from the trim. For many eras and styles, sash was painted darker, allowing it to recede with the window glass, which adds dimension to the façade.

Whether your house is an 1830 Greek Revival or a 1920s bungalow, it's likely the sash was painted in a dark value. Popular colors, always in a sturdy gloss finish, were black, very dark green, dark red from maroon to terra cotta, and dark brown. Although light window sashes were popularized for Colonial Revival homes starting in the 1890s, few were quick to adopt the practice. Light sash and trim in one color became a thoughtless standard after the middle of the 20th century.

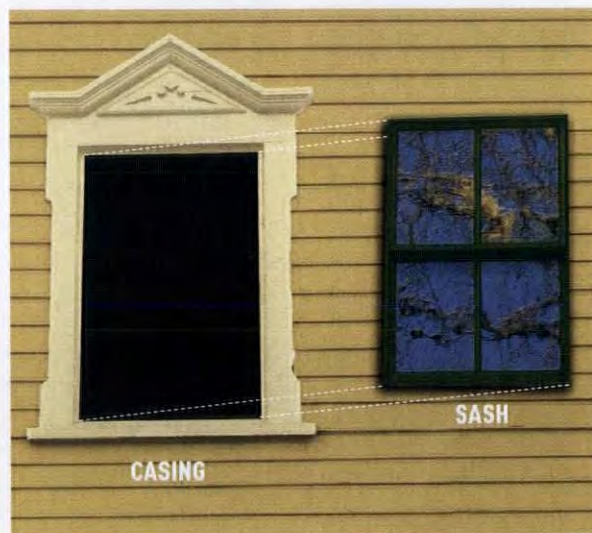
Painting windows in two colors makes the windows pop on the façade; it's like eyeliner. That's important because windows help define the style and lend character to the house. Many old-house windows are beautifully proportioned

and detailed and they deserve to be shown off.

It's not just a matter of using two colors, however. Placement of the colors is critical to maintain proportion and work with the logic of the window. The window has sash—the framed glazing that make up the moving parts—and the casing, which is fixed trim.

With sash removed, the casing is just a frame. You want to paint the casing or trim one color (the main exterior trim color), and the sash a different color or value. Sounds simple. So why do so many people get it wrong?

Perhaps they are following along with a previous mistaken scheme. Or perhaps they are trying to paint a replacement window, which can get very involved.



ABOVE: This double-hung window sash is two-over-two: wood muntins separate each sash, bottom and top, into two lights (panes). The Gothic Revival-style casing consists of sill, stile-and-rail trim, and an embellished hood over the header.



LEFT: Here the sash color incorrectly has been carried over to the jamb surfaces and sill. Crispness is lost. **RIGHT:** This window is painted in the correct, traditional manner. Notice that sash color is on sash only, allowing the casing more surface area and thus the proportional weight to define the opening in the wall.

A common mistake is painting the face of the casing (trim) one color and the inside jamb of the casing in the sash color. This is wrong. The fixed casing and movable sash are separate entities and must be painted to reflect that architectural logic. Painting the sash and the window jamb or sill the same color will make the sash look too large and throw off the proportions of the window. Furthermore, the casing supports an opening in the wall and the paint job should show that structure. The sash is secondary. In my opinion (and historically), a dark sash color better suggests that the glazing (glass) is firmly held.

Proper proportion is exactly what makes traditional architecture look strong and pleasing to the eye. Seemingly small errors in paint-color placement can make the structure look weak, bland, or as if something is missing.

Following these instructions is straightforward if you have original windows and trim. If you order

a new manufactured window, even with two different colors for sash and trim, you will have a problem.

On new manufactured windows, the jamb is a unit separate from the casing; it protrudes beyond the face of the trim, changing traditional window design. The casing no longer neatly trims the window, and part of the sash is covered. When it comes to replacement windows, pages could be written on problems with the sash alone.

BELOW: In this new window, the jamb is a separate unit, which both covers part of the sash (making it appear too narrow) and protrudes beyond the casing, forming a lip.



COLORS

BODY Smoky Ash
986, Benjamin Moore

TRIM Pewter Green
6208, Sherwin-Williams

SASH Cottage Red
PM-15, Benjamin Moore



ON WINDOWS OLD & NEW

Most of the vinyl and even wood window designs sold by manufacturers today as replacements are a bad match for old windows and don't look right, particularly on the exterior of the building. The replacement of historic wood windows is an epidemic that's having a negative affect on the curb appeal of houses and neighborhoods. Windows are the eyes and soul of the house, and often they are a style marker for old houses. When you change such a prominent feature, it can make or break the house's appearance.

Understand that replacing old windows with factory-made units will give the house an entirely different look. Because of differences in their material and construction characteristics, new wood, vinyl, and aluminum windows do not look like old windows. Wood windows tend to have articulated moulding profiles. Vinyl and aluminum windows, however, have flat, square, or exaggerated profiles. They don't speak the same language as the house.

When you hear that replacement windows today are "maintenance free," understand that this means they cannot be maintained. The units, once they fail, are designed to be removed intact, trashed, and replaced. Old wood windows, on the other hand, are simple machines meant to be repaired and renewed.

All hope is not lost. For, in 15 or 20 years, all these modern replacement windows will need to be replaced, and perhaps a more realistic alternative will be available.

ABOVE: This one is a well maintained and properly painted window at a client's house. Ken's dog Monkeyface seems perplexed by his owner's obsession with getting the details right. Ken Roginski is *The Old House Guy*, a prolific blogger and architectural consultant specializing in windows and paint-color consulting: oldhouseguy.com.



Restore

QUICK MAKEOVERS

Perk Up the Porch

Tackle those pesky porch projects: renew an old wicker chair, fix warped beadboard, or install a ceiling fan to make your outdoor space comfortable. **By Lynn Elliott**

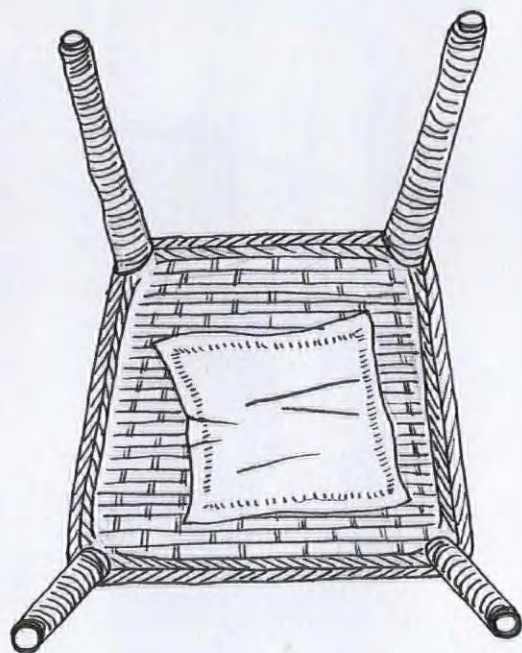


Revive a sagging wicker seat



With use, wicker seats may sag. Before any strands break, revive and tighten the wicker to preserve your chair. Turn the chair upside down and lay a warm, damp rag over the wicker. Don't let the rag overlap onto the frame because it may damage the wood. Let it dry overnight, remove the rag, and return the chair to the upright position. Don't sit on the chair for 48 hours. The damp wicker will slowly tighten up until it is no longer sagging. To keep wicker seating in good shape, use this treatment two or three times a year.

If the seat needs to be cleaned before it's tightened, use a stiff brush to loosen dirt. Then vacuum or spray with compressed air to get any remaining debris out.

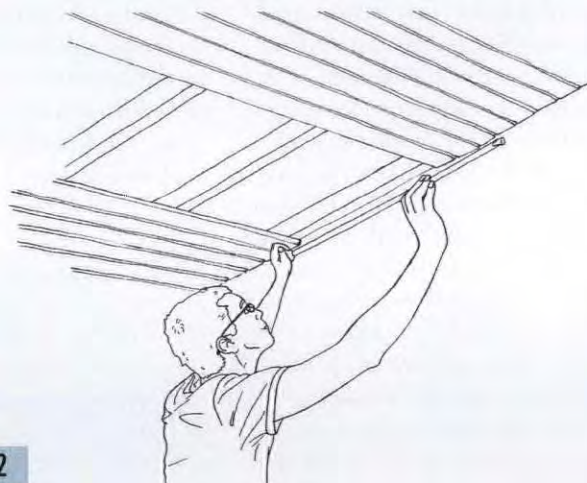
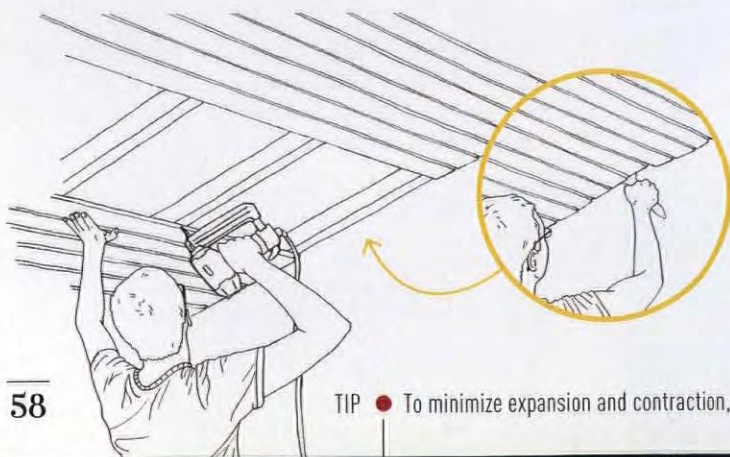


Replace damaged beadboard

Over time, expansion and contraction takes a toll on a beadboard ceiling, warping it. Moisture, too, can cause boards to sag and need replacement. Fortunately, beadboard is available in a wide variety of widths and thicknesses, so you should be able to match the replacement panel to existing boards.

STEP 1

Remove any trim near the section you are working on. Carefully pry off the damaged boards. Check for water damage behind the beadboard. Any leaks will need to be addressed before continuing with the repairs or the problem will repeat. Measure the length of the section you are replacing. Mark the replacement boards and, with a miter saw, cut to fit. When installing the new beadboard, remember to leave an allowance of a 1/4" along the length of the board (not the ends) between the last panel and the adjacent wall; the gap will be covered by trim.



STEP 2

Slide the tongue of the first board into the groove of the existing board. Check for a tight fit along the length of the two boards. Face-nail it to each joist with 1 1/4 nails. Repeat the process with the remaining replacement boards, but blind-nail those boards through the groove. For the last piece, use a pry bar to maneuver the board into place. Replace the trim, cover any nail holes with wood filler, and finish to match.

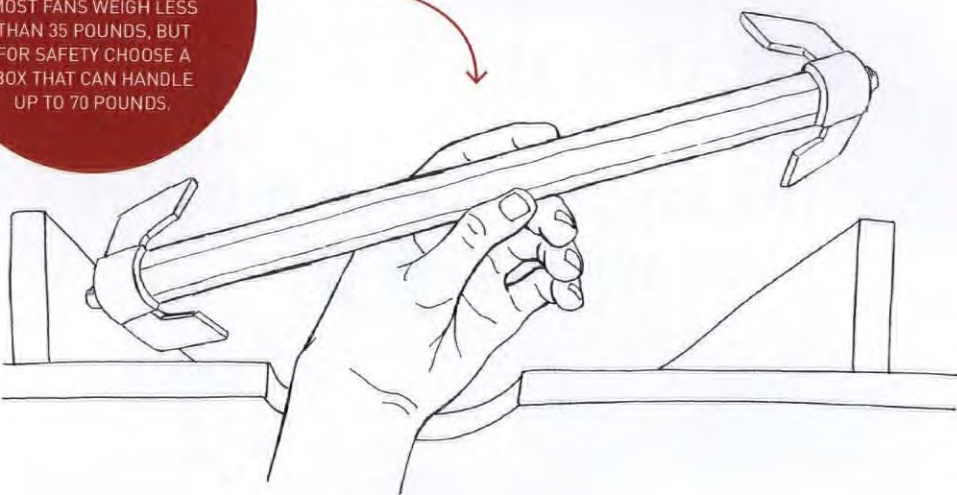
TIP • To minimize expansion and contraction, **prime the back and ends** of all new beadboard before installation.

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Hang a ceiling fan

Keep your porch cool this summer with a vintage-look ceiling fan or two. From classic to Craftsman, with metal or wood blades, there's a style to suit your house.

**STEP 1**

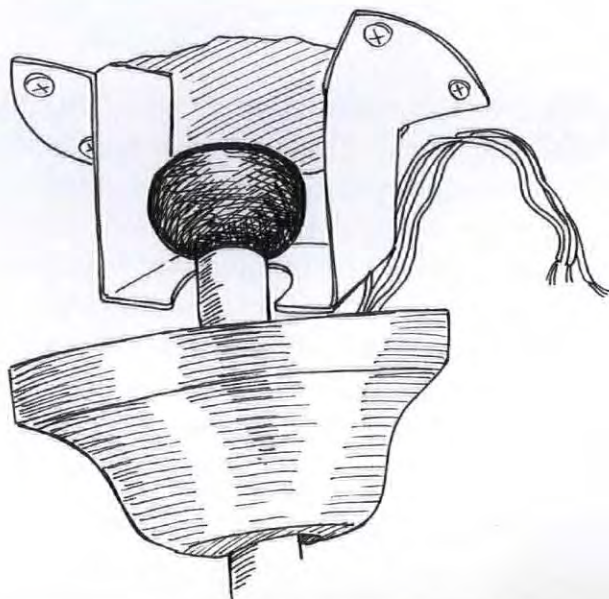
Turn off power at the circuit box. Disconnect the wires of the existing light fixture and remove it. Check that the electrical box is suitable for ceiling fans. If not, install an expandable ceiling fan box by inserting the brace through the hole in the ceiling and securing it between two joists. Attach the U-bolt to the brace and center it. Punch out one of the holes on the electrical box, run the wiring through the hole, and attach it to the U-bolt.

STEP 2

Secure the mounting plate from the fan to the electrical box. Put together the downrod and canopy of the fan. Run the wires from the fan motor through the downrod assembly, and attach the downrod assembly to the fan motor. Hang the fan by slipping bulb into socket on the mounting plate.

STEP 3

Connect the copper wires to the green wires from the fan. Then connect the white neutral wires. The black wire is for the fan motor and, if applicable, the blue wire is for the lights. For one switch, connect both wires to the black wire from the ceiling. The chain will be used to operate the fan and the lights. For two switches, connect black to black and blue to blue so that the fan and lights can be operated separately from the switches. Cover all the joined wires with wire nuts. Gently push the wiring into the electrical box and secure the canopy over the electrical box. Attach the fan blades and any shades and bulbs. Turn on the electricity and check to see if the fan is running smoothly.





Restore

STUFF MY TILER SCREWED UP

“After the floor was all done, the tiler complained the layout sketch must’ve been wrong.”



We’d always wanted an “English conservatory” with those beautiful, matte-finish geometric and encaustic tiles. A company in England created the design and sent their layout plan with the tiles. Then our GC hired a respected tile subcontractor. Unfortunately, we were away during the tile job, and came home to find that the tiles had been laid not with the customary very thin grout lines, but more like standard modern tiles. That meant the whole design didn’t fit, so some border was left off the perimeter of the room. You’d think that would have clued in our tiler...” —*Cathy & Chuck O’Connell*



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

The homeowners tell us that, despite the squished border, their floor is beautiful. What with wicker and plant stands settled in, the perimeter is hardly noticeable. So the “fix” was to furnish the room.

Still, the O’Connells’ experience holds lessons. First, when dealing with historical, hand-made, or imported materials, be sure complete specifications are provided by the manufacturer and that they get to contractors. Second, insist workers call you with any anomalies and questions. Here the tile guy assumed the layout was wrong. A phone call might have been made to the tile rep, or the design tweaked.

Here is a summary of recommendations for this kind of tile:

- Always shuffle batches to mix up tonal variations. Dry lay at least one row in each direction to see what adjustments need to be made.
- Use rapid-setting adhesive to minimize water absorption. Various makers recommend tiles laid almost edge to edge with 1 to 3 mm spacing. After tiles are fixed and before sealing and grouting, all moisture in them must be released—often five to seven days with no foot traffic.
- Before grouting, these porous tiles must be sealed, top surface and edges, with a product recommended by the manufacturer. Allow sealant to dry for at least 24 hours.
- Unsanded grout should be mixed to a slightly runny consistency. Grout is applied with a filling knife to joints, in a small area at a time so that excess grout can be wiped off tiles immediately. Grout should dry for a minimum of 24 hours and up to five days before a second coat of sealer is applied.



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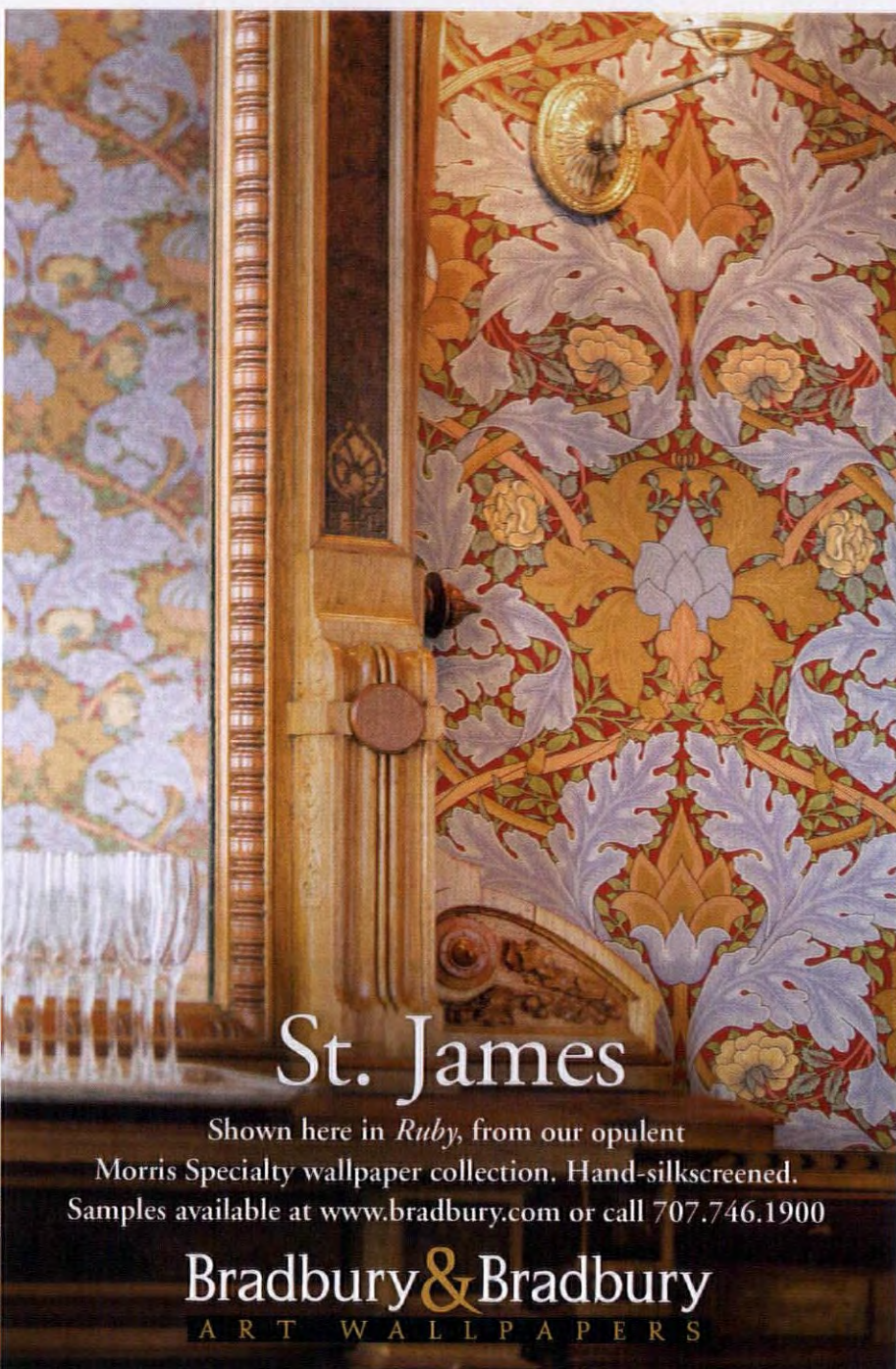


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	Tiles	variable*
Thin-set mortar	\$15	
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Sandpaper	\$ 3	

**TOTAL \$31
+ tiles**

*Five 6" tiles at \$20 = \$100 per riser



Riser tiles don't have to match! Here, a collection of 19th-century transfer tiles created a colorful mural-like display on the stairs.

1. LAY OUT THE DESIGN

You'll want to tile from the top of the stairs down; beginning at the top, measure risers and note variations. Do a dry layout to make sure your composition fits and is aesthetically balanced (for pattern, color, sizes). Note that tiles may cover the riser; or smaller tiles might be used to create a band under the lip of the tread or at the base of the riser—or even inset into the center of the riser.

2. PREP THE AREA

Tape the stair treads with protective cardboard to keep them clean and unscratched. Sand the risers to provide a good bond.

3. APPLY INDIVIDUAL TILES

Apply a $\frac{1}{8}$ " coat of thin-set mortar to the riser, being sure to use the right type—one that adheres ceramic tile to wood. Butter the back of each tile with another thin coat of the mortar and wipe off excess at the edges. Beginning in the center of the riser, set each tile and gently tap it into place with a rubber mallet and block. Let the job cure for at least 24 hours, then proceed with grouting between tiles.

Tiled Stair Risers

Displaying a collection of vintage tiles on the stairs is a great way to showcase them, and not a terribly complicated project. **By Brian D. Coleman**



Tiled staircases or stair risers have a long tradition, most often associated with Hispano-Moresque design, as at Spain's Alhambra. The practice was fairly common in California's Spanish Revival architecture. But I've seen tiled risers in other places. One friend, a collector of architectural salvage since his college days, accumulated over 20,000 (unused) Grueby tiles, which he carefully boxed and stored. These original Arts & Crafts-period tiles finally found a proper home in an old gristmill adapted for residential use; they were laid as flooring in the entry hall and continue up the stair risers. An acquaintance who deals in antique tiles laid out the design shown here for her stairs.

OTHER IDEAS FOR SALVAGED TILES



English 6" transfer picture tiles, ca. 1880, on display with period dishware.



English brown-and-white transferware tiles, ca. 1880, have become a trivet.



Framed transfer-printed tiles, ca. 1890, fitted with hooks for a coat rack.



A planter inlaid with Villeroy & Boch tiles holds towels near the Jacuzzi.

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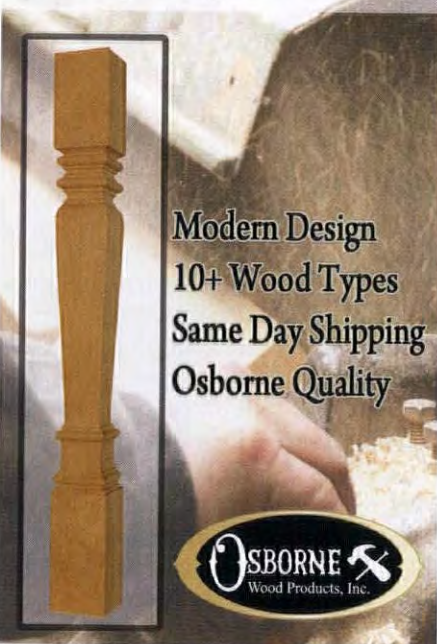
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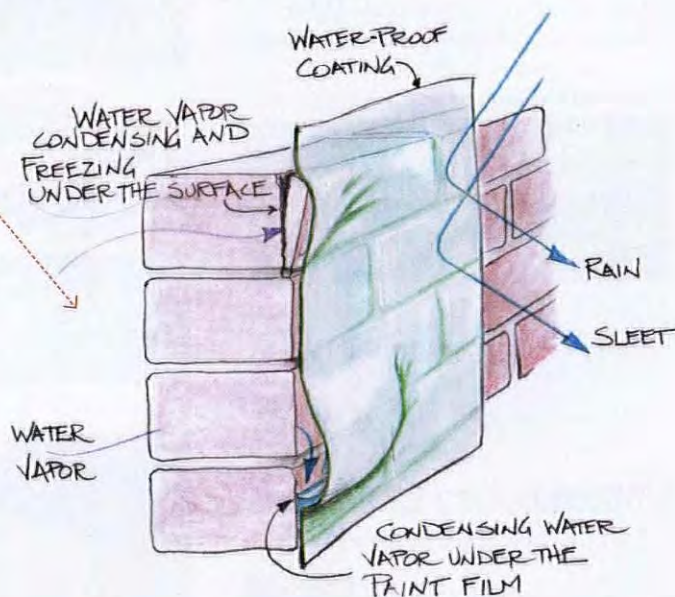
Painting Masonry

For houses made of brick or stone, very often there's no need (nor was there an intention) to paint or otherwise coat the masonry surface. Durable brick and stone need no further protection and, left alone, they possess a characteristic aesthetic. Usually the only maintenance required is periodic replacement of the outermost portion of the mortar joint, called repointing, and an occasional cleaning. Nevertheless, builders or subsequent owners choose to coat masonry for several reasons. Sometimes it is simply to update the appearance (color) of the house. Other times a coating is applied to combat excessive weathering or to cover signs of deterioration. **By Ray Tschoepe**

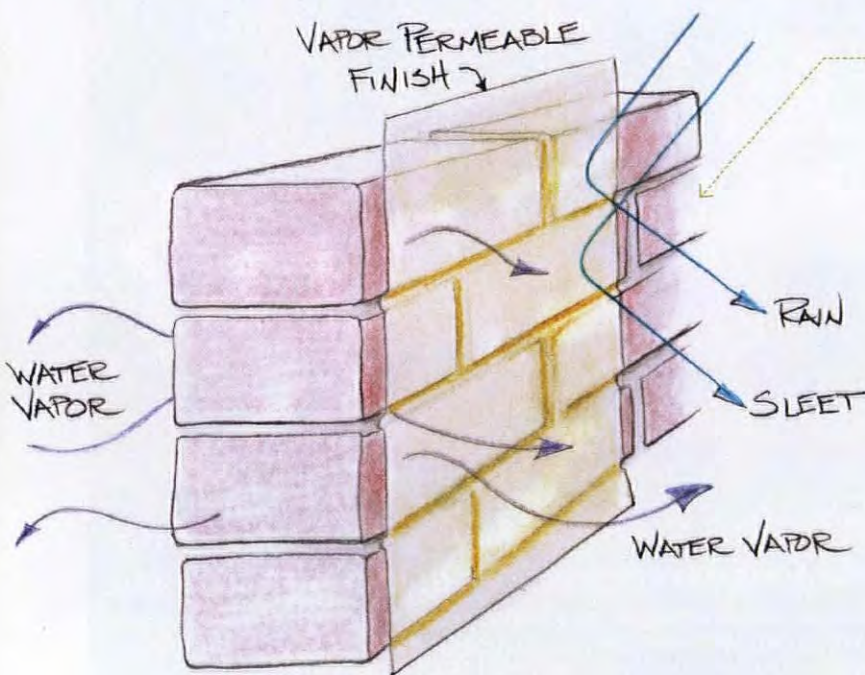
WRONG WAY

DON'T LAY IT ON THICK

Painting masonry with an oil-based paint or thick elastomeric "masonry paint" often will hasten the deterioration of the wall. The film is so waterproof, it prevents vapor from escaping the interior. In the least destructive case, water vapor condenses into water under the paint film, causing blistering. That's easily removed before your next paint job. The greatest danger, however, arises when trapped water vapor collects under the surface of the brick or stone. A cold snap freezes the trapped water and may cause fracturing of the stone or brick, and permanent damage.



VAPOR PERMEABLE FINISH



RIGHT WAY

CHOOSE A COMPATIBLE COATING

Most older masonry houses do not have existing or effective vapor barriers in the walls. Consequently, it is not uncommon for water vapor generated inside the house (from showering, cooking, even breathing) to travel from areas of higher concentration, such as the kitchen or bathroom, to areas of lower concentration—like the outside of the house on a dry winter day. Any coating applied to exterior masonry should allow water vapor to flow through the wall in both directions. (Not liquid water, but rather water in its gaseous stage.) Coatings as simple as whitewash are very effective. For a longer lasting coating with many color options, consider silicate mineral paints such as Keim (keim.com), Ecologic QuartzGuard (store.limeworks.us), or masonRE (cathedralstone.com). For a transparent finish, consider a masonry consolidant to protect the brick or stone.

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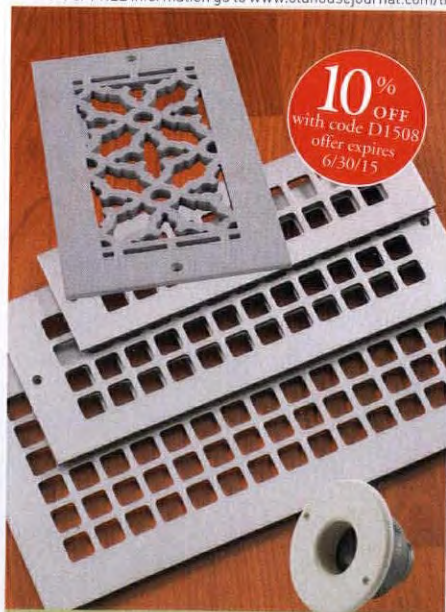
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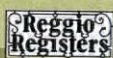
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Restore

ASK OLD HOUSE JOURNAL

Q: My 1910 house has fir woodwork—unpainted, but very stained and dirty. I've tried detergents like Mr. Clean, which didn't cut it, but I've been loath to start stripping it because of the toxicity and mess. A woodworker acquaintance mentioned it could be "rubbed down just to get the gack off." Is there any such product or technique? —*Marshall Wallick, Salem, Ore.*



ABOVE: All the doors and the butler's stair in this 1907 house in Portland, Oregon, are fir. It was revived with a proprietary product and finished with a penetrating oil. **RIGHT:** Casement windows on a turn-of-the-century Tudor house in Michigan.

A: Your friend probably was referring to using either an appropriate solvent or a proprietary "finish reviver" to remove grime and the top layer of finish. Made by companies including Minwax and Howard's, a finish reviver combines spirits and a strong cleanser, but it's not a paint stripper. The product will revive or partially dissolve shellac, old-formula lacquer, and oil varnishes. (Only a paint stripper can remove urethane finishes.) Depending on the formulation, a finish reviver may remove filth, mitigate water blooms (white

spots), and even out wrinkled or scratched surfaces. These products are fairly aggressive—not recommended for use on antique furniture, for example—but may save you stripping the woodwork and losing all the patina.

With most of these products, you wipe the reviver on the darkened finish and let it penetrate. Then you rub down the woodwork with medium-fine steel wool, which takes off the dirty topcoat of finish and also removes flaws like water marks. The more aggressive formulations soften old

lacquer or varnish so you can brush the finish out. Before refinishing or waxing, follow directions on the product label. Fir woodwork looks good with an oil finish that doesn't contain varnish or polyurethane. Orange or amber shellac is also a traditional and easily renewed finish, though not recommended for wet areas.

Shellac can be removed with denatured alcohol, as well. But before you use any solvent or product, please test in an inconspicuous area. —*Patricia Poore*



Have a Question?

Ask us at ppoore@aimmedia.com.

Q: My late 1920s house has casement windows. Obviously I can't use exterior screens, because they would block the window from opening. I know some of your advertisers sell interior screens; do these accommodate the casement hardware?

—*Jenny Patton, Minneapolis, Minn.*

A: Bungalows, Tudors, and Modern homes often have casement windows, which typically swing out to open. No standard exterior window screen will work with them. And an interior screen may prevent access. The solution, in fact, has been around since the early 20th century: integrated or retrofitted rolling screens. Pella's first product in 1925 was the retractable Rolscreen. Today the company offers standard fiberglass and high-transparency screens as well as retractable screens for casements. Another popular brand is RollAway: retractable window screens installed through dealers. Directing their quality products at the old-house market is Phantom Screens, selling retrofitted window and door screens as well as motorized systems operated by remote controller or from a wall pad. They come in eight standard colors, custom colors, and wood grain. These screens retract into an overhead housing so the window is unobstructed. —*Patricia Poore*





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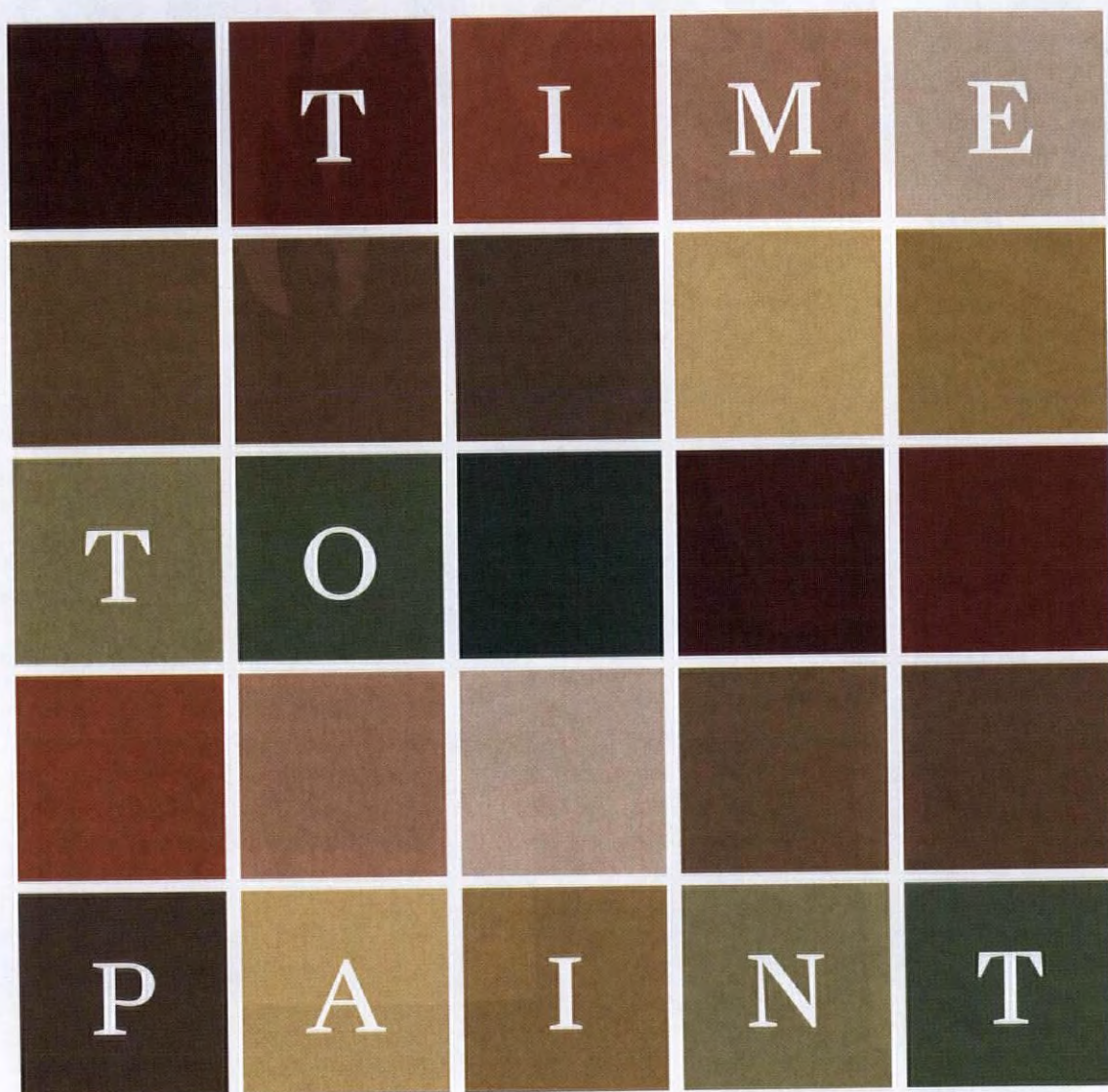
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Design



Paint palettes
& placement
PAGE 70



Perhaps the single biggest decorating decision homeowners face is what colors to paint the outside of the house. It's easy to be overwhelmed by endless choices, how many colors or tints to use, and where to put them. When facing a blank slate (or sheet of paper, or primed clapboards), it's wise to remember that creativity needs limitation. In the case of color choices, *context provides guidance*, suggesting certain paths and closing others. To narrow your choices down to appropriate colors that please you, let paint color selection be a process of elimination. By Patricia Poore



Folk Victorian, 1882

LAMBERTVILLE, N.J.

Scheme by owners with the help of their designers
In this four-color paint scheme, body color is a light olive and the shutters an understated green-black. Following the credo that the brightest or darkest colors are reserved for trim, the window casings are red-brown, with sash and recesses picked out in red and a rich brown.

Body: Renwick Olive 2815

Shutters: Rookwood Shutter Green 2809

Window Casings: Rookwood Medium Brown 2807

Sash, trim accent: Rookwood Red 2802

All colors from Preservation Palette, Sherwin-Williams



Queen Anne/Stick, 1889

ELGIN, ILLINOIS

Scheme by Historic House Colors

This won Rob Schweitzer his third award in Chicago's "Finest Painted Ladies" contest. He credits the exclusive use of period colors—every one appears on late 1880s paint-color cards; careful placement; optimum contrast.

Body top: Downing Straw 2813

Body bottom: Renwick Olive 2815

Body bands: Rookwood Dark Green 2816

Trim: Roycroft Vellum 2833

Sash: Tricorn Black 6258

All colors from Sherwin-Williams

BEFORE



First is the context of the house to its surroundings: to neighbors' houses, to nature, to the quality of light. Context is also provided by "given" colors: a red brick or cool granite foundation, weathered shingles gone brown or seagull grey, the color of the asphalt roof. Guidance comes, too, from architectural context—the house itself. (Furthermore, colors chosen inside the house may provide context for choosing exterior paint.)

What about authenticity? There is only one truly historic color scheme for your house: the colors it was painted when it was built or during the period you are interpreting. But evidence may be gone, the original scheme may have been ill advised, or you may simply hate the old colors. It's always a good idea to consider the style and era of your house when making a renovation or decorating decision, and certainly that's true here. Victorian colors and placement will bring out the character of a Victorian house, while a pale Colonial Revival scheme could turn it into a white elephant. That said, there are many, many choices within each period. Most people, even the most restoration-minded, actually prefer an interpretation of a historic scheme, adjusted for today's preferences and real neighborhoods. Related note: The "historical color collections" put together by paint companies have been edited and adjusted for modern tastes.

Can you pick a successful paint scheme yourself? If the house and scheme are relatively simple, and you test by painting large samples on the building, you probably can, especially if you are using a tried-and-true combination of neutral

colors. Otherwise you may want to consult with a paint-color specialist. Some of them are versed in historical colors and architectural style, too. Most work through the mail or by using digital magic and the Internet. (There's a list on p. 95; also check locally.)

The case studies shown in this article may give you an idea, but you can't necessarily copy a scheme and get success. Lynne Rutter says that people call her all the time asking for specific colors they saw on a client's house, but she doesn't divulge them. "First of all," Lynne explains, "my clients paid me for custom work and a unique palette. But even more important, using the same colors won't get the same result—every house is different in its elements and context. For example, San Francisco row houses present only the façade; my scheme shown [on p. 77] likely would not work on an East Coast house facing west with a lawn on three sides."

Early on, paint color options were based on fashion tempered by available pigments. Most pigments in the 18th and early 19th centuries were inorganic earth (mineral) pigments: raw umber, burnt umber, yellow ocher (sienna and burnt sienna) and red ocher (Spanish red and Spanish brown). Used alone or in combination with white lead or lampblack, earth pigments created a surprisingly vibrant range of colors. These "stone colors" are generally compatible with old houses because they match traditional building materials in long use.

We think of classical color in the early 19th century. Once again, exterior color mimicked stone, as did construction in

continued on p. 76



CLASSICS THAT RETURN

Some paint-color combinations just click, and thus they reappear, subtly different each time: dusky blue with white, salmon with fern green, wine red with olive green. Other schemes take hold for 50 years and then fade away: Chocolate brown with French vanilla was a staple early in the 20th century, but it's a reviled scheme now. Some schemes work both ways; the green house with white trim has been as enduring as the white house with green trim.

A complementary scheme of earthy reds and greens dates to colonial times and reappeared in the late Victorian era, then was popular for bungalows. The bungalow era also saw watery grey-blue, clay colors, dark green, limestone and greige used again and again. Colonial Revival Foursquares are classic with the body in straw or yellow and the upper storey in mushroomy taupe. Tudors were often treated to browns when they were built; today a moldy sage green is more likely. Stone colors—neutral brown, red-brown, grey and moss green, straw, buff, terra cotta—are perennially in favor as they mimic natural building materials.

TOP: Green body with white trim: a basic scheme here subtly embellished by Rob Schweitzer for a house in Westfield, N.J.

It's not just what you like—you have to consider elements of the house, the neighborhood. Separate yourself from choosing your "favorite colors" and go with a scheme that will make the house look its best for years to come. —Lynne Rutter in her weblog, The Ornamentalist



More Online

Find out more about Victorian polychrome paint schemes at oldhouseonline.com/12-rules-victorian-polychrome-paint-schemes

COLOR IN THE 20TH CENTURY

The bungalows, American Foursquares, and English cottages of older neighborhoods too easily fade into the background. A historical paint job brings these houses to life. Let's start with bungalows. These small, sometimes rustic, ground-hugging houses go hand-in-hand with Arts & Crafts naturalism. Earthy browns and greens were favored. But by now the Colonial Revival, with its pastels, buffs, and off-whites, had already begun. By the time of World War I, yellow, sage, and tan were popular. White was ever popular as a body color, paired with dark green, grey, or black on trim or shutters. Houses were painted in pale or soft yellow, light green, and grey tones—with the introduction of white now used as the trim color.



Cream trim, lighter than the olive-green body color, enhances the Colonial Revival spirit of this American Foursquare, drawing attention to the columns, corner pilasters, and balustrades.

HOW TO PAINT A FOURSQUARE

Whether styled with Arts & Crafts elements, Prairie School allusions, or Colonial Revival classicism, the American Foursquare is a common type of the period 1900–1930. These houses can be blocky, but a sympathetic color scheme gives them proportion and period sensibility. Rob Schweitzer has noted four different approaches to painting a Foursquare: (1) Single body color with contrasting trim, the roofing often supplying a second main color. (2) Stucco or concrete colored during application or painted afterward, in light colors such as tan, grey, or vellum, for Prairie School-influenced houses. Here the trim—defining elements like belt courses included—typically was painted in a darker color such as olive or hunter green. (3) Two-tone schemes, with different body colors top and bottom, which emphasizes horizontality. One floor is finished in a darker, naturalistic brown or

green (it may be stained shingles rather than a paint color); the other floor is painted a light sand color or yellow. The trim is often the lightest color. (4) Motif color, which plays up a design element of the house, such as diamond insets in the stucco or pilasters and balustrades on the porch.

Two-toning became popular around 1915, emphasizing the horizontal lines of bungalows and “shirtwaist” Foursquares. For semi-bungalows, those with a second half-storey, the upper floor was set off by a trim board and perhaps clad in dissimilar siding, painted in a different color or left natural or stained. “There is no rule about which value went on top, lighter or darker,” says Rob Schweitzer. Putting the darker value on top brings down the apparent height of the house.

Foursquares and even bungalows built in the 1920s tended toward Free Classic or Colonial Revival styling. Colonial Revival colors were very popular, as were “natural” houses of stained wood and stone. Exterior colors for the middle class tended to be the inexpensive, durable colors: browns and greys.



From a Sherwin-Williams color card: an English type of Craftsman-influenced shingled house pairs white trim with the period's terra cotta and tan. The green roof is part of the scheme.

Beware the hostile use of white! A Sherwin-Williams counter card of 1901, the year of Victoria's death, shows a highly ornamented house with all of its exuberance painted out in white. The 19th century is done, it seemed to say. But the house lost.

—John Crosby Freeman, *The Color Doctor*



Bungalow— Foursquare, 1911

PORTLAND, OREGON

Scheme by owners with architect Wade Freitag
With its gabled “bungalow” roof and porch, and lots of artistic details, this Foursquare is a looker—and now it has a great color scheme for harmony in nine colors. Or nine paint cans: some colors are tints and shades of each other, or even a flat and semi-gloss of the same color.

Body: Louisburg Green HC-113

Trim: Tate Olive HC-112

Accents: Yorkshire Tan HC-23

Colors from Historical Color collection, Benjamin Moore



More Online

For a tour inside this house, go to oldhouseonline.com/inside-a-Craftsman-Foursquare.



SIMPLE HOUSES, SIMPLE SCHEMES

Two-color and monochromatic schemes can be as arresting as any. It's not the hue but the placement of shades and tints that's key, enhancing the architecture and subtly highlighting detail. Above all, don't fight the architecture—that's what happens when, for example, dark colors go on projections and light tints in shadowed recesses, or when excessive "picking out" in color turns a cohesive element like a bracketed cornice or balustrade into a series of separate pieces.

Neutral doesn't mean bland, however. "To make a simple house more interesting," says James Martin of Denver's *The Color People*, "don't paint your little Cape Cod flat grey. Instead, consider using a warm beige-grey or a green-grey." More advice from Martin: Instead of cold white for trim, use cream or an off-white with a hint of color to it: coffee, peach, green. Forego painting the shutters and doors black, choosing a black-green or a blue-black instead. "These ambiguous 'off' colors add complexity and change with the light, giving your home almost an emotional aspect," he says.

TOP: Its old vanilla scheme made this bungalow-era house disappear. Rob Schweitzer picked a soft suede body color with dark grey-green trim.

The [exterior] colorist movement really began in the late 1970s with the Painted Ladies, a term coined by book authors Michael Larsen and Elizabeth Pomada for restored Bay Area Victorians painted in boutique color schemes.

— James Martin, *The Color People*

wood. In both the Federal and Greek Revival styles, many houses were painted white. But painters added lampblack and pigments to imitate English Portland stone, buff Caen stone from France, and regional stones found in America. In the 1840s, tastemaker Andrew Jackson Downing decried the use of white paint as an affront to the landscape; he thought picturesque house styles like Gothic and Italianate should be painted in harmony with nature, in soft stony shades of brown and grey, in colors that suggested the forest, the rocks. In his book *Cottage Residences*, he included one of the first published paint charts, advocating three warm shades of grey that evoke New York slate and bluestone, along with three shades of brown that look like wood or sandstone. Another favorite color of Downing's mixed yellow ochre with white and brown to create a stony gold color. Italianate houses, of course, were meant to evoke the stone villas of Italy; thus buff and straw stone colors are a good choice for these houses, which would have had brown trim during their heyday.

Then came the exuberant Victorian period of architecture—and paint manufacture. From about 1870 until 1900, subdued colors were still used but they were joined by the new colors of manufactured paints. Innovations in chemistry, such as coal tar dyes, led the way to new colors like mauve. A fashion evolved for elaborate houses (think turrets and gingerbread trim) to be painted in complex polychrome (many-color) schemes.

During the Colonial Revival that had

begun by the 1880s, house colors moderated back to lighter and softer tones. Houses were painted in pale or soft yellow, light green, and grey tones, with the introduction of white used as a trim color. The number of colors used in a scheme declined in comparison to late Victorian schemes, which had used at least four and up to nine different colors.

Whatever period, whatever scheme, remember that highlighting should organize and lend scale—not create a polka-dot effect. Color placement can make a house seen taller and narrower—or conversely, it can make it seem to hug the ground. Dominant colors and lighter values—that is, those colors that "advance"—should be placed on details that project. This will further lend moulding profiles, column capitals, and raised panels a three-dimensional quality. On the other hand, subordinate colors and darker values—those that appear to recede—should be placed in recesses to emphasize depth. Such placement accentuates the natural shadow effect of recesses.

Finally, a hint that bears repeating: You must paint large-scale samples of chosen colors in place. Buy quarts. Outside, paint a section at least four feet square where body, trim, and accent colors come together (like clapboards and corner board and shutter stile). If you are dissatisfied with your sample, it's not back to square one. You'll know, by looking at the color in place, what the problem is: the green is too blue, the contrast too great, etc.

FOR RESOURCES, SEE PAGE 95.



Eastake row house, 1880s

SAN FRANCISCO

Scheme by Lynne Rutter

Besides those listed, colors in the analogous scheme (blue-green, yellow-gold) include a deep teal, a gold ochre and gold leaf, a grey tone, and a bright wasabi green in the eaves. Seven different colors are used.

Body: **Louisburg Green HC-113**

Trim: **Standish White HC-32**

Sash: **Newberg Green HC-158**

Accents: **Gold Leaf**

Colors from Historical Color collection,
Benjamin Moore

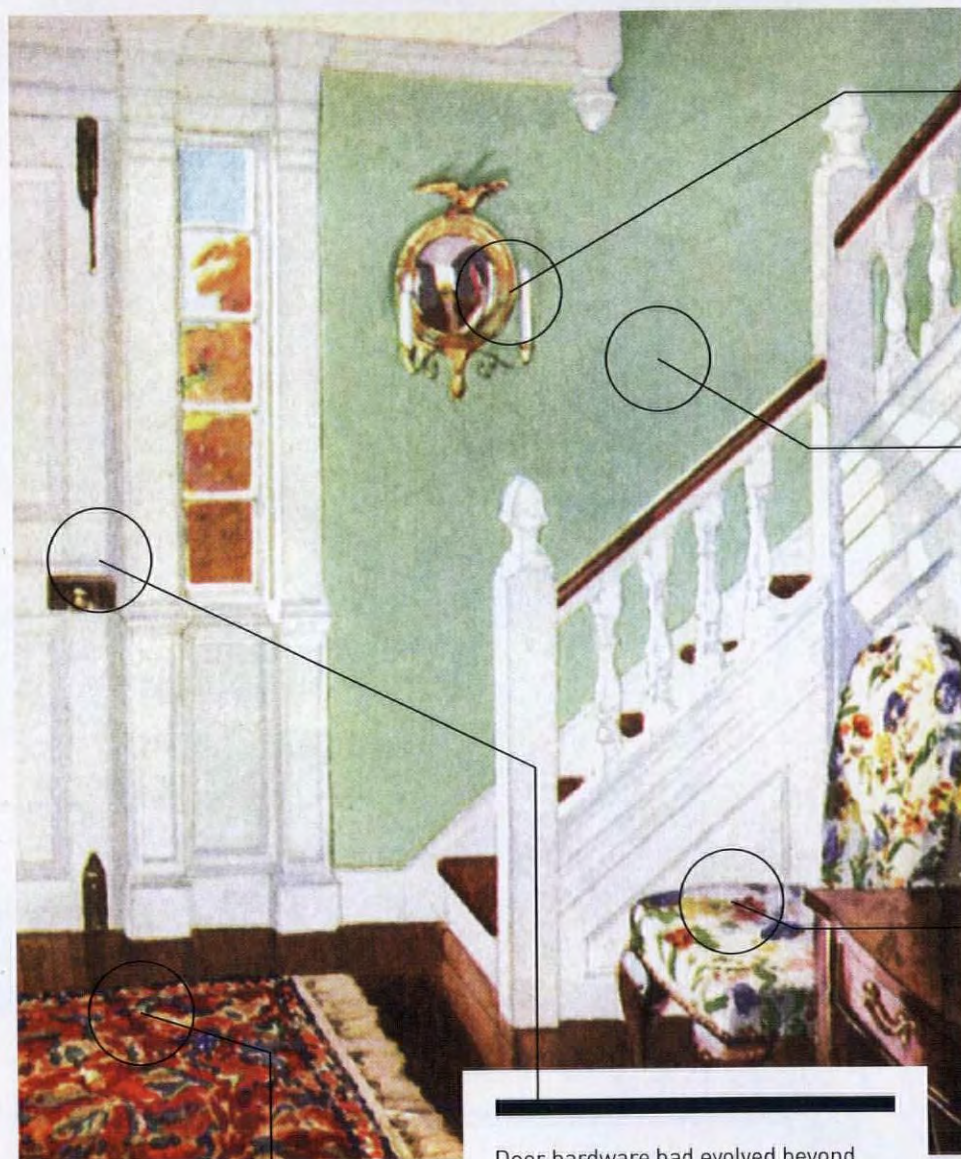


Design

VINTAGE VISION

from How to Work Wonders with the Color in Your Home / 1940

A graceful foyer has the hallmarks of Colonial Revival style.



In a patriotic nod, the convex, eagle-topped girandole mirror came back in a big way during the Colonial Revival. Reproduction girandole mirror, \$1,425, thefederalistonline.com



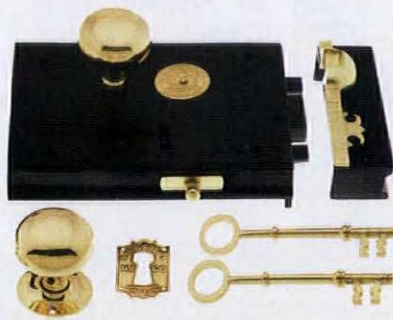
This 1940 catalog from Pittsburgh Paints recommended a "soft, cool green" for foyer walls to complement the creamy white trim common in Colonial Revival houses. 'Mineral Green' paint, from \$51/gallon, ppgpittsburghpaints.com

Floral patterns were very popular; this sweet side chair adds color and pattern. Brissac Nail Button side chair, \$380, skylinefurnituremfg.com

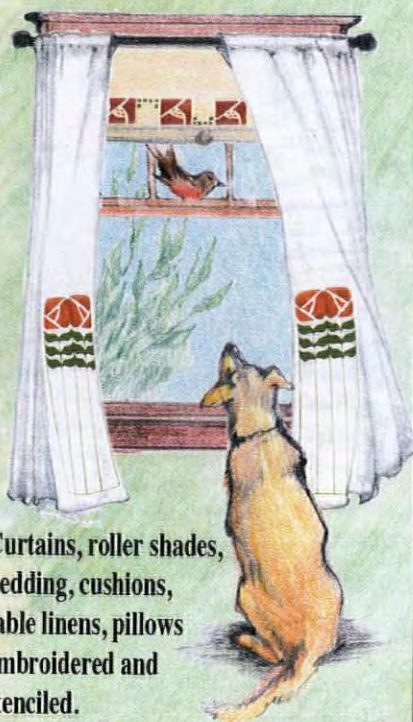


Coordinating a richly colored oriental rug with a floral pattern is often tricky. It works here because the rug and chair both feature red, yellow, and blue, and because the rest of the room is neutral.

Door hardware had evolved beyond the rim lock by the 20th century—this classic form is a throwback to colonial times. Carpenter rim lock set, \$150, hoah.biz



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Friendly for Any Period

This transitional kitchen is a good model with timeless ideas for houses late Victorian through Depression era. **By Patricia Poore**

In an otherwise pristine house built in 1907, the kitchen shown replaced a 1970s avocado bomb (complete with worn indoor-outdoor carpeting!). The house in Portland, Oregon, has a traditional plan and Colonial Revival details, including a neoclassical portico and a Palladian window. Nevertheless, its revival kitchen would fit perfectly into any house of the era: an American Foursquare, a Tudor or Dutch Colonial Revival, or a Craftsman house or bungalow.

The hygienic linoleum floor, white-enamelled cabinets, and subway-tile backsplash are still-practical elements that reflect the concern with sanitary surfaces. (Germ awareness

was growing at the turn of the 20th century: white tile and paint show the dirt, and are easy to clean.) The brightness of the room feels modern. Yet, given the history of kitchen evolution, a white kitchen is not at odds with an old house, even when woodwork in other rooms is natural oak or fir.

A room outfitted like this one, in a simple, classic manner, also makes a good model for a conjectural kitchen suitable for a house of the Victorian period or older. Those older homes certainly would have seen their archaic kitchens updated, either at the turn of the 20th century, or with the advent of electrical service some decades later.

FOR A TIMELESS KITCHEN



BIN PULLS

Here nickel fittings mix with brass hardware; nickel is a good choice for kitchens post-Victorian but prewar. Shown: nickel finish bin pulls (basic with flange, modern, and forged), Crown City Hardware, restoration.com



GROUT + TILE

Off-white subway tile with a darker grout than might be used in a bathroom makes a classic wall or backsplash. Historic 3"x 6" tile is produced by Subway Ceramics, subwaytile.com



TRANSOM OPERATOR

Pictured on its side is the very vertical transom operator hardware (see window in photograph) from the House of Antique Hardware, which also sells window-transom hooks and fasteners, hoah.biz



GREEN-YELLOW PAINT

Yellow was long recommended as a cheery, clean color for kitchens. The green tinge here complements orangey wood accents. Shown: 'Golden Delicious' 390 and 'Marblehead Gold' HC-11 from Benjamin Moore.



1. CHECKERBOARD FLOOR

The look emulates the easy-to-clean marble floors of antiquity, reproduced in paint for softwood flooring, then in linoleum or vinyl tile. This one is Marmoleum tiles by Forbo, forbo.com



2. CABINET FEET

A recessed kickspace screams postwar; for earlier kitchens, it's better to bring cabinets down to the floor or give them "feet," like furniture.

3. BUTLER'S PANTRY

This house retained its original, never-painted butler's pantry, complete with a copper sink. It marks a transition between the "sanitary" kitchen and dining-room woodwork.

4. ENAMELED CABINETS

"Enameled" meant finished in a high-gloss oil paint—very easy to keep clean. Factory finishes and even latex paint mimic the look today. In earlier eras, "white" meant anything from ivory to a light beige.

5. WORK TABLE

Not every kitchen needs a huge, plumbed island. Old kitchens incorporated work tables like this one, or a center table that did double duty for food prep and family meals.



Moving Outdoors

Summer-ready, old house-friendly furnishings take over from porch to patio and garden. **By Mary Ellen Polson**

1. SWING FREELY

Intended for porches of all sizes, the Classic porch swing comes in lengths from 52" to 77". The cushioned bench is an ample 28" deep. \$1,705 to \$1,965. Nostalgic Porch Swings, (717) 209-7014, nostalgicporchswings.com



2. ANCHOR AND CLAW

Sea-themed pillows in water-resistant, recycled sailcloth (some of it vintage) will move freely from the porch to the dock. With a polyester insert, they're 20" x 20". \$130 each. Sea Bags of Maine, (888) 210-4244, seabags.com

2



3. WINDOWS OF LIGHT

Shown in raw copper with clear seedy glass, the Glasgow outdoor wall sconce is rated for damp, covered locations like the front or back porch. It measures 9 3/4" high x 6" wide. \$252. Arroyo Craftsman, (626) 960-9411, arroyocraftsman.com



4. BULLNOSE PLANTER

Trimmed with molded edges and decorative support brackets, the very traditional Bullnose window box is made of rot-resistant cellular PVC. It comes in sizes up to 6' long. \$224.10-\$314.10. Walpole Outdoors, (800) 343-6948, walpolewoodworkers.com

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5. SURF'S UP

A throwback to the Sixties, the two-tone Hang Ten cocktail table adds an artful splash to any outdoor gathering. In sustainable, weather-resistant engineered bamboo, it's 66" long x 20" wide x 16" high. \$1,177-\$1,605. The Patio Daddy, (855) 432-3396, thepatiodaddy.com



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7. KICK UP A BREEZE

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8. GET COOKING

Stainless steel—already part of the "sanitary" movement 125 years ago—is a natural for gas grilles like the 36" wide, CCX4 four-burner with two side shelves and an optional cart. Just introduced, it's \$2,798. Coyote Outdoor Living, (855) 520-1559, coyoteoutdoor.com

9. ANCIENT AS EGYPT

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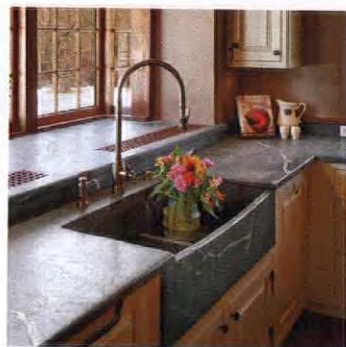
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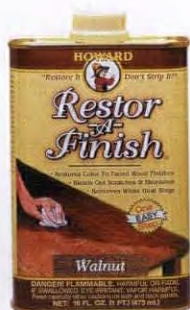
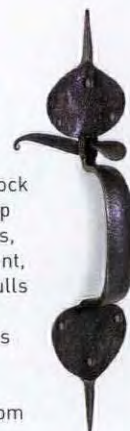
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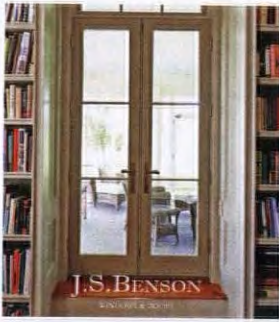
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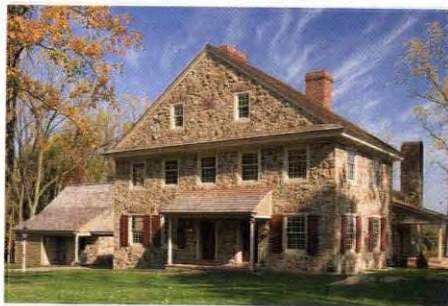
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BEGUILED INTO STEWARDSHIP

p. 14 EXTERIOR PAINT body custom-mix **California Paints** californiapaints.com shutters/door 'Clarksville Gray' **Benjamin Moore** benjaminmoore.com fence/gates **Mythic Paint** mythicpaint.com **LANTERN** Concord Collection **Northeast Lantern** northeastlantern.com **SHUTTERS** custom reproduction **Timberlane Shutters** timberlane.com **FENCE** Old Adirondack, Willsboro, NY oldadirondack.com

p. 15 CUSTOM MOULDINGS Kurt Plank Construction, N. Ferrisburgh, VT (802) 425-3876 with reference to "Federal Style Patterns 1780-1820" by Mary Beth Mudrick (Wiley, 2005) **HALL PAINT** walls **AFM Safecoat** afmsafecoat.com matched to 'Swan's Mill Cream' by Benjamin Moore trim 'Pure White' **AFM Safecoat** stairs 'Clarksville Gray' **Benjamin Moore** benjaminmoore.com

p. 16 PARLOR PAINT walls 'Bitter Root', trim 'Pure White' **AFM Safecoat** afmsafecoat.com **HARDWARE** Ashley Norton ashleynorton.com **SWITCHES** Classic Accents Inc. classicaccents.net **TABLE LAMP** antique brass **Conant Metal & Light** conantmetalandlight.com **SECRETARY** antique **ARMCHAIRS** Lee Industries leeindustries.com **NEW TURKEY RUGS** ABC Carpet abchome.com **SWAG VALANCES** Aster: White' embroidered silk **Kravet Couture** kravet.com trim 'La Petite Silk Tassel Fringe in Cranberry' **Samuel and Sons** samuelandsons.com **FABRICATION** Celia Y. Oliver, Shelburne, VT celiayoliver.com **LIGHTING** sconces 'Addison' silver, chandelier 'Winston 29' **Remains Lighting** remains.com **FLOORING** FSC local beech **SEALER** **AFM Safecoat** afmsafecoat.com

p. 17 PAINT COLORS walls 'Wedgewood Gray' **Benjamin Moore** benjaminmoore.com **SCONCES** 'Early Georgian Storm Wall Sconce' **Vaughan** vaughandesigns.com **CHANDELIER** antique **FLOORING** FSC cherry **SMALL SIDEBORD** antique **LARGE SIDEBORD** mahogany ca. 1880 **Galerie Du Louvre**, Montreal galeriedulouvre.com **TALL CUPBOARD** Louis Philippe antique **Marche aux Puces** marcheauxpuces-saintouen.com **TABLE** The Federalist thefederalistonline.com **CHAIR FABRIC** 'Antinori' **Nancy Corzine Silk** nancycorzine.com **WINDOW SWAGS** 'Maldives' celadon silk taffeta **Kravet Couture** kravet.com **ROMAN SHADES** 'Sargent Silk Taffeta' **Schumacher** fschumacher.com **FABRICATION** Celia Y. Oliver, Shelburne, VT celiayoliver.com

p. 18 NEW WINDOWS Marvin (custom) marvin.com **BUILT-INS** (not shown) **Hal Moore**, **Saranac Hollow Woodworking** saranachollow.com/artist.htm

p. 19 PAINT COLORS 'Celery Powder', trim 'Pure White' **AFM Safecoat** afmsafecoat.com **PENDANT** 'Orson' **Remains Lighting** remains.com **FIRECLAY SINK** **Shaws** shawsofdarwen.com **FAUCETS** Cifial cifialusa.com **Newport Brass** newportbrass.com **SEAT FABRIC** 'Paisley Print' cotton-linen **Schumacher** fschumacher.com **ROMAN SHADES** 'Magnolia' embroidered linen **Zoffany** zoffany.com **FABRICATION** **Gabriela McCormick Home Gallery**, Peru, NY (518) 643-8495 **GRANITE BOWL** **Matt Horner Stonework** matthornerstonework.com **RANGE** **Viking** vikingrange.com **FRIDGE** **KitchenAid** [with custom panel] kitchenaid.com **COUNTERTOPS** Indian granite **TILE** custom artisan-made

Related Resources

EARLY LIGHTING **American Gas Lamp Works** americangaslamp.com outdoor gas lighting in colonial styles **Garber's Crafted Lighting** garbers-craftedlighting.com early-style lighting fixtures **Historic Housefitters** historichousefitters.com reproductions of 18th-century lighting **Lanternland** lanternland.com traditional outdoor lights & lanterns

HISTORICAL SHUTTERS **Americana** shutterblinds.com wooden shutters and blinds **Shuttercraft** shuttercraft.com authentic wood shutters in period styles **Timberlane Inc.** timberlane.com custom shutters in many styles and materials

EXTERIOR DOORS **Vintage Doors** vintagedoors.com solid wood entry doors and screen doors

BRUSHING UP ON PAINT **BRUSHES, TOOLS, STRIPPERS** **American International Tool Industries** paintshaver.com paint stripping & removal tools **Franmar Chemical** franmar.com Soy-Gel eco-friendly paint strippers **Eco Strip** eco-strip.com makers of Speedheater infrared paint remover tool **Hyde** hydetools.com paint prep tools, including scrapers, power washing equipment **Porter-Cable** portercable.com orbital sanders, power paint removers **Silent Paint Remover** silentpaintremover.com infrared heat paint removal tools **Stanley Tools** stanleytools.com full range of hand tools **Wagner** wagnerspraytech.com **FLEXiO** paint sprayers & pro systems **Wooster Brush** woosterbrush.com brushes, rollers, and painting supplies

EPOXIES, CONSOLIDANTS

Abatron abatron.com epoxies for building & restoration **Conserv Epoxy** conservepoxy.com wood rot repair epoxies **Donald Durham Company** waterputty.com putty for wood, plaster repair **West System Epoxy** westsystem.com versatile two-part, marine-grade epoxy

SELECTED PAINTERS & CONTRACTORS

Austin Home Restorations austinhomerestorations.com historic specialists in central Florida **Bob Peters Painting** bobpeterspainting.net paint contractor serving Western Massachusetts **Derick Bardon** Careful Painting carefulpainting.ca Vancouver-area professional painters **Kevin Palmer Painting** kevinpalmerpainting.com professional company serving Connecticut **Lewis Custom Painting** lewiscustompainting.com Denver, CO painters **Mr. Fix It Memphis** mrfixitmemphis.com handyman repair services **David Ford and Aaron Sturgis**, **Preservation Timber Framing** preservationtimberframing.com repair of traditional buildings in New England **ProTect Painters** protectpainters.com nationwide professional painting company

TIME TO PAINT

HISTORY-INSPIRED PALETTES **AFM Safecoat** safecoatpaint.com plant-based oil paints **Benjamin Moore Paints** benjaminmoore.com **Historical Colors** collection **BioShield Paint Co.** bioshieldpaint.com VOC-free and clay paints; color pigments **C2 Paint/The Coatings Alliance** c2color.com New 20th Century Colors collection; 18"x 24" paint samples **California Paints** californiapaints.com **Historic Colors of America** collection **Duron Paints** duron.com Mount Vernon and Historic Charleston palettes **Epifanes** epifanes.com alkyd primers & top coats **Farrow & Ball** farrow-ball.com traditional English palette in original formulas **Fine Paints of Europe** finepaints of europe.com earth-friendly, high-pigment paint **Homestead House Paint Co.** homesteadhouse.ca historical palettes **KT Color/ Aronsons** ktcolorusa.com Le Corbusier collection **Mythic Paint** mythicpaint.com zero-VOC paint in historic color collection **Old Fashioned Milk Paint Company** milkpaint.com traditional milk paint **Old Village Paints** old-village.com milk paint from natural earth pigments

Pittsburgh Paints ppgvoiceofcolor.com **Frank Lloyd Wright's Fallingwater Colors Collection** **Pratt & Lambert** prattandlambert.com **Williamsburg-inspired palette** **Primrose Distributing/Olde Century Colors** oldecenturycolors.com synthetic milk paint for wider applications **Real Milk Paint Co.** realmilkpaint.com mixable natural milk paint **Sherwin-Williams** sherwin-williams.com **Preservation Palette Solvent Free Paint** solventfreepaint.com organic linseed-oil paint **Valspar** valspar.com National Trust line of documented colors available at Lowe's

PAINT COLOR CONSULTANTS

Barbara Jacobs Color & Design integralcolor.com home & business color consultation in the Boston area or color-by-mail service, digital views **Bonnie Krims' Color Studio** bonniekrims.com architectural color consulting **John Crosby Freeman, The Color Doctor** oldhouseauthority.com/ Home/OldHouseColors on-site or by-mail consultation int/ext, resid/comm, group rates, lectures **CJ Hurley Century Arts** cjhurley.com color consultants, custom painting **James Martin, The Color People** colorpeople.com pioneer color consultant working nationwide **Jill Pilaroscia, Colour Studio Inc.** colourstudio.com professional color consultant & author **Kristie Barnett** thedecorologist.com consultation, palette options, custom and flat fees **Robert Schweitzer, Historic House Colors** historichousecolors.com color choices and placement mapping; works by mail or through an online data form **Lynne Rutter** lynnerutter.com murals, decorative painting, color consultation **Ken Roginsky, The Old House Guy**, oldhouseguy.com meticulous digital photo-realistic color placement from your photo, color consulting, placement maps **Susan Herschman**, studio-one-design.com color consulting interior and exterior

“So a pumpkin and a Smurf walked into a bar...”

— Debby D’Aries



DO

...pick the colors you love—but consider historical palettes, regional preferences, today’s sensibilities, and your neighbors, for heaven’s sake. Understand color theory or consult with an expert. Make a statement, historical or personal, but try not to be loud or tacky. This Salem paint scheme, for example, is strong, but the trim keeps things subtle and picks up colors used elsewhere on the street.



ORANGE ISN’T THE PROBLEM

Salem, Massachusetts, home to four large historic districts, has a good handful of orange houses. Orange was, in fact, a popular color in earlier periods, with values and shades ranging from sun-kissed brown to pumpkin, cantaloupe, salmon, and even fairly bright orange. It may have been locally popular as it resonates with the orangey-red brick prominent in town. Today’s orange houses tend to be simple structures, not overly big, with trim done in grey, black, muddy green, or ivory to calm things down.

What went wrong here? Both the orange and the blue are vivid, not greyed. Orange and blue are opposite on the wheel, making this a complementary scheme—but when opposite colors are used in high intensity (value) and in nearly equal amount, the scheme becomes loud and harsh. But hey, it’s just paint.

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Carpet: The Fintona PC-22A

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