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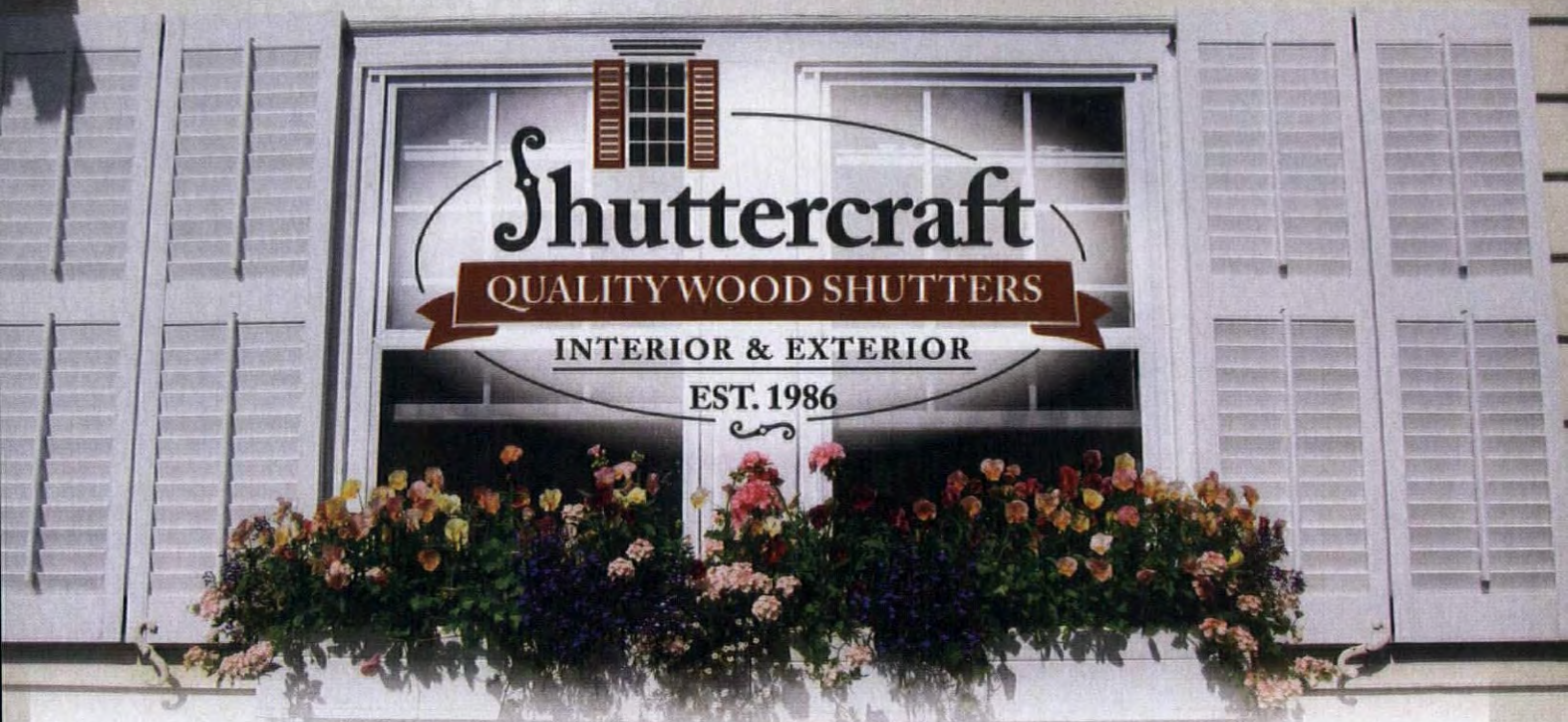
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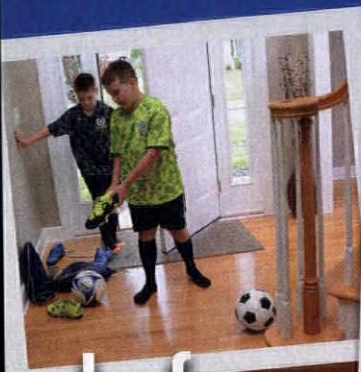
THE SIMPLE FLOOR MAKEOVER

Kristen loved her home, her family, and their active lifestyle, and she'd never change a thing—except her hardwood floors. When she and her husband first moved into their home, they had intended to refinish them in a darker color to better fit their style, but life got in the way. Twelve years, two boys, & countless birthday parties, pets, and indoor soccer games later, their floors were covered in scuffs, scratches, and stains. With their big family reunion and a house full of people just weeks away, Kristen's family knew it was time to make a change.

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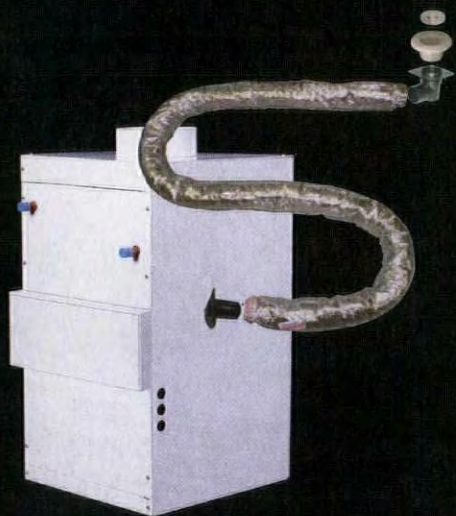
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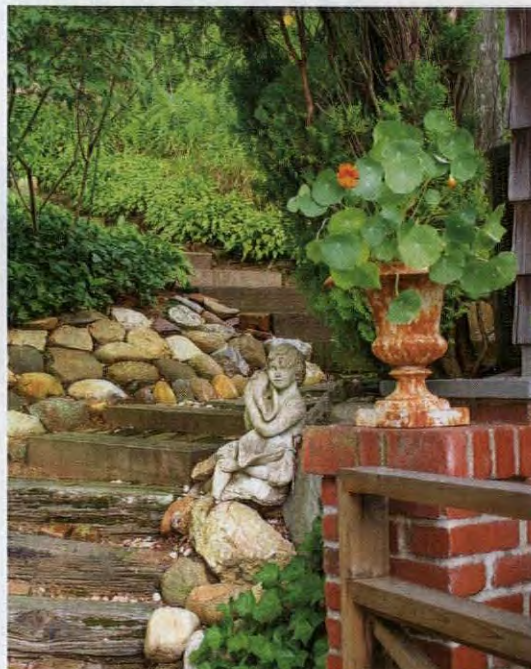
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Photos from the Maine house and garden (p. 14), and the 1830 house (p. 22).



Renewal in the garden

Years ago I got a gardening award out of the clear blue sky. In the mail came an invitation to a Civic and Garden Club luncheon, where I'd be lauded for a little dooryard garden planted by a new gate separating the street from our backyard. The prize was a framed photograph of that garden.

The Garden Club members would have had no idea how thrilling this was for me. At the time I was a recent ex-New Yorker: my gardening experience consisted of sweeping a front stoop. I'd started my experiment with nature out by the road because it was a small, confined area, and because I'd hoped that the little garden (and the new, rather tall wood fence) would distract passersby from the eyesore beyond—the dilapidated house in the midst of structural renovations. I half think the judges, offering encouragement, had taken pity on us.

A green thumb was less apparent during other early initiatives. I bought plants familiar from my New Jersey childhood, only to have them die from cold or wind or salt; this New England house is hard by the Atlantic. It turned out that some plants I'd remembered as shade-loving need more sun up here. My preferred roses demanded constant fussing that I wasn't prepared to give. Still, everything seemed a success after that first year, when "gardening" meant finding a discarded clothes-washer drum in a weedy hillock (the center of which was a monster rhubarb with a 10-foot wingspan), and digging up the asphalt shingles that had been laid as a path. Really.

After all the clearing, clues emerged. I was astonished, looking out the window come spring, to see naturalized daffodils and money plant (lunaria) pop up, revealing where an earlier garden had flourished. Hostas came back strong. Volunteer plants took hold: johnny-jump-ups, lily-of-the-valley, slender purple irises. If only the house had renewed itself so readily!

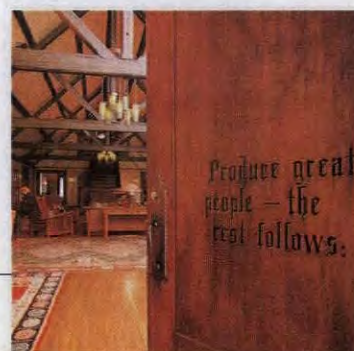
Patricia Moore



SIDE NOTES

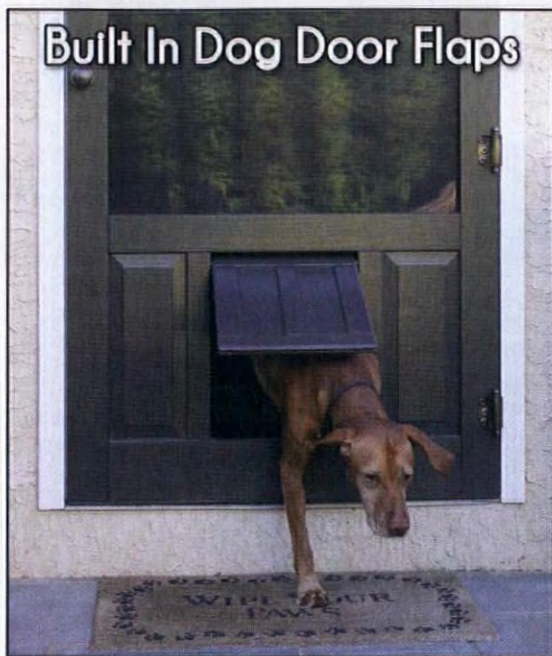
NEW ROYCROFT

In 1895, Elbert Hubbard founded his reformist community of craft workers, establishing an arts & crafts campus in East Aurora, New York, 20 miles from Buffalo. The participants were known as Roycrofters. Today the Roycroft Campus is a National Historic Landmark, the best-preserved guild complex in the country, with nine of the original 14 structures extant including the wonderful Roycroft Inn and various craft shops. Roycroft Renaissance artisans create fine work in many media, just like a century ago. Explore this contemporary work at the annual Summer Festival, June 24–25, held a few blocks from the Campus at the Parkdale School on Girard Ave. See world-class printmaking, pottery, metalwork, painting, glass, leatherwork, furniture, photography, and textiles. Roycrofters at Large, (716) 655-7252, ralaweb.com



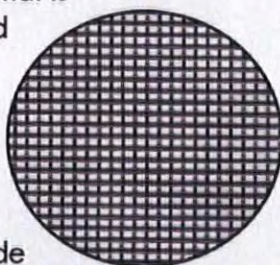
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Tucked inside the basement ceiling of our first old house, built in 1947, we found an old French play, fake money, and gold spray-painted rocks. We have no idea which of the two former owners planted phony treasure, but we all had a good laugh about it. We've since moved, but I took the souvenirs along with me.

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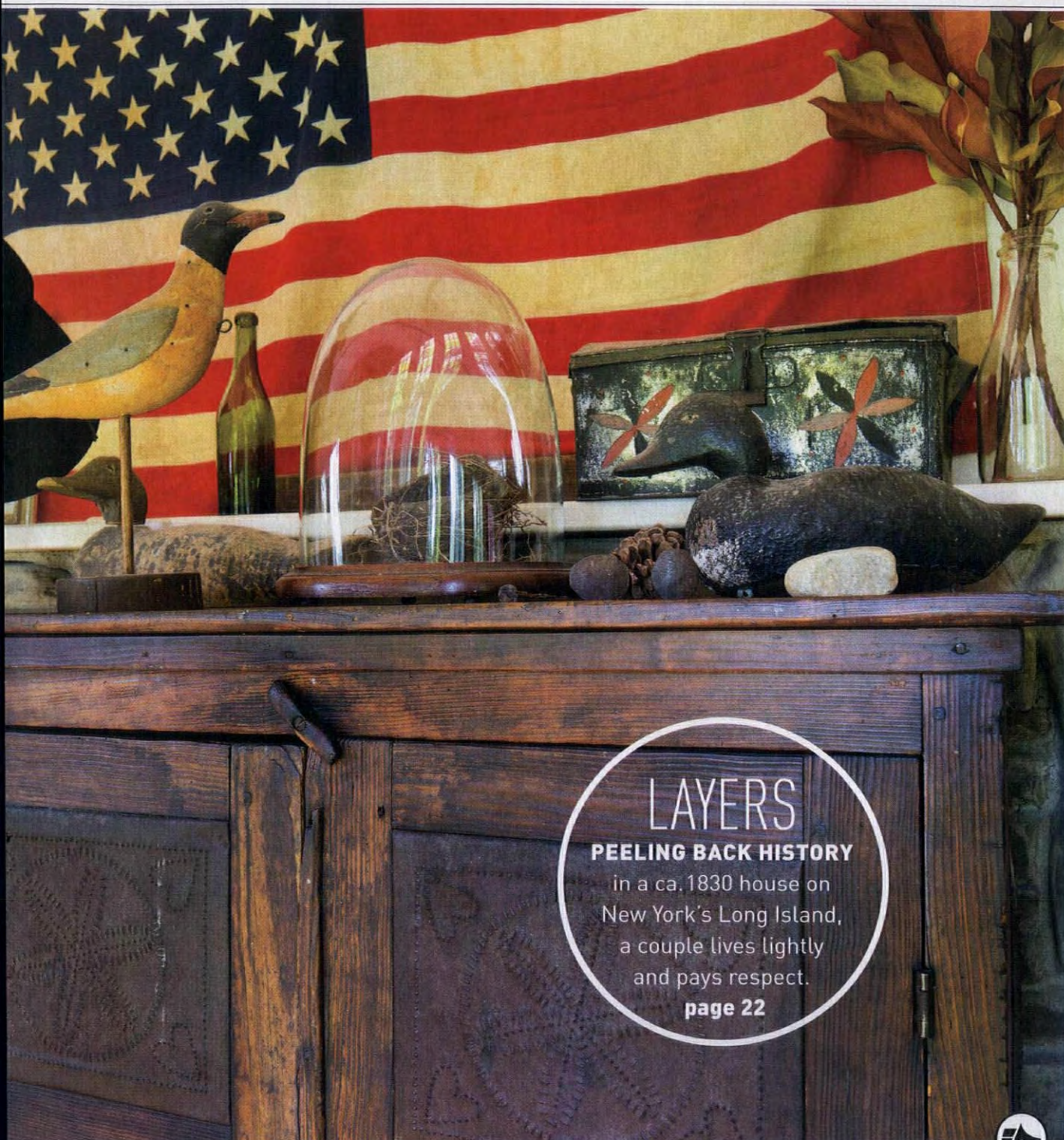
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INSPIRE



LAYERS

PEELING BACK HISTORY

in a ca. 1830 house on
New York's Long Island,
a couple lives lightly
and pays respect.

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A GARDEN DOWNEAST

Inspiring spaces around an Arts & Crafts home.
+ WONDERFUL TOPIARY GARDENS

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1830 HOUSE IN ROSLYN

Previous renovations revealed history.
+ PLAIN COUNTRY BATHS

32 SUCCESS!

34 MY NEIGHBORHOOD
36 WINDOW SHOPPING





RIGHT Designer and homeowner Thomas Lovejoy with Ginger, his Pembroke Corgi.

OPPOSITE A pair of *Hosta sieboldiana* flank the gate to the shed and greenhouse; the plants winter under the porch.



ALTHOUGH IT HAD PROMISE, the property essentially was a blank slate—a garden designer's dream. The Arts & Crafts cottage on the southern Maine coast was just what Thomas Lovejoy wanted as a new homebuyer in 1992, precisely because the surrounding landscape carried no baggage. "That first summer," he recalls, "I was so excited about laying out the grounds." The blank canvas was for him a gift. **BY TOVAH MARTIN | PHOTOS BY KINDRA CLINEFF**

A GARDEN DOWNEAST

*A Garden Designer Finds His Muse in His Own Garden Surrounding
an Arts & Crafts Summer Cottage in Cape Neddick, Maine*



LEFT 'Bonica' roses join up with herbaceous peonies to create an impromptu bouquet in a vintage Fiesta vase, on the porch. **OPPOSITE** The house's back staircase is plain, an Arts & Crafts-era interpretation of an earlier vernacular.

During a trip further Downeast on the Maine coast, the owner saw **the perfect sea-green** on an old cottage. He matched it to Cabot's 'Evergreen', which he complemented with Cabot's 'Colonial Yellow' trim for the exterior of house and shed. **A related color scheme** picks up inside.



More Online

A history of Arts & Crafts gardens:
[oldhouseonline.com/
articles/designing-an-
arts-crafts-garden](http://oldhouseonline.com/articles/designing-an-arts-crafts-garden)

In admiration of a house nearby, a wealthy Boston family hired the same builders to construct an identical vacation house on this one-acre property. This house and the original model have the same well-designed floor plan (which provides a maid's room and butler's pantry), and even the same wide Dutch door. Excellent craftsmanship and original details are evident throughout the interior, though that savvy didn't extend to the landscape design. When Lovejoy bought the house, the property had little more than a rhododendron, an ornamental cherry, climbing euonymus, and mature scrub pines—which lend character and underline connection with the surrounding coastal landscape.

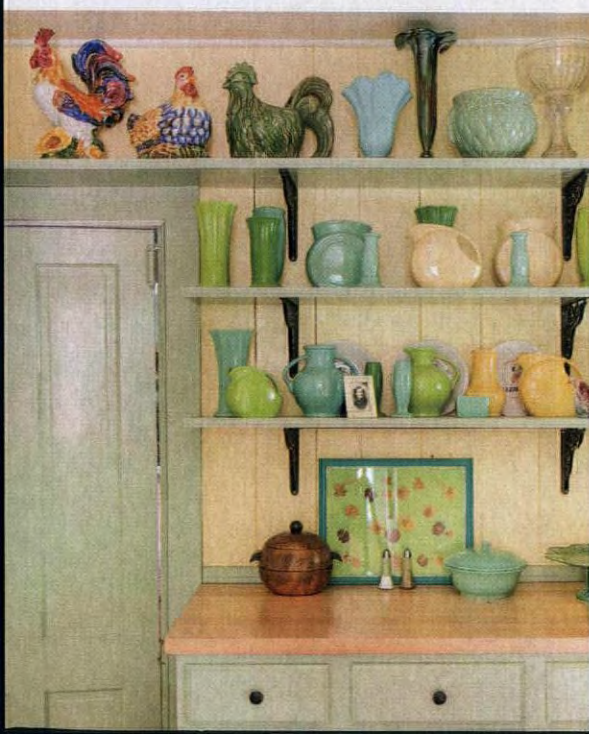
Some things needed immediate remedy. Most notably, the driveway ran alongside the house, delivering cars to a very visible parking

area. "The screened porches featured a perfect view of the cars," Lovejoy says. Some people might not find that offensive, but Lovejoy wanted to do better. He built a fence to contain parking and keep cars from marring the view. That fence invited a few courageous design moves. Pickets now shoulder climbing clematis and roses, the gateposts are topped with finials, and two massive, clipped spiral topiaries are sentinels wading in the perennial bed. Broad gestures like these repeat throughout.

Before, the house had been painted solid battleship grey. Lovejoy not only found the color "tedious," but he also wanted more definition to accents its design features. "None of the details stood out," he says; the trim was virtually invisible. On a trip, Lovejoy saw a cottage painted the nature-green color he'd



ABOVE Vintage furnishings create a timeless Colonial Revival vignette in an upstairs guest bedroom. **BELOW** The living room's painting of pansies reflects an overall garden theme. **BOTTOM LEFT** Vintage Fiesta and McCoy vases and vessels line shelves in the pantry, now used as the flower-arranging room. Paint colors are period inspired.





TOP Lovejoy filled a terra-cotta bust with a plant reservoir with *Senecio rowleyanus* (string of beads) and creeping sedum.

ABOVE *Allium* 'Globe-master' flourishes in the long border.

RIGHT Lovejoy dotes on his myrtle (*Myrtus communis*) topiaries.

BELOW Outside the garden shed, in the shade of the pergola, impatiens create a colorful lineup.

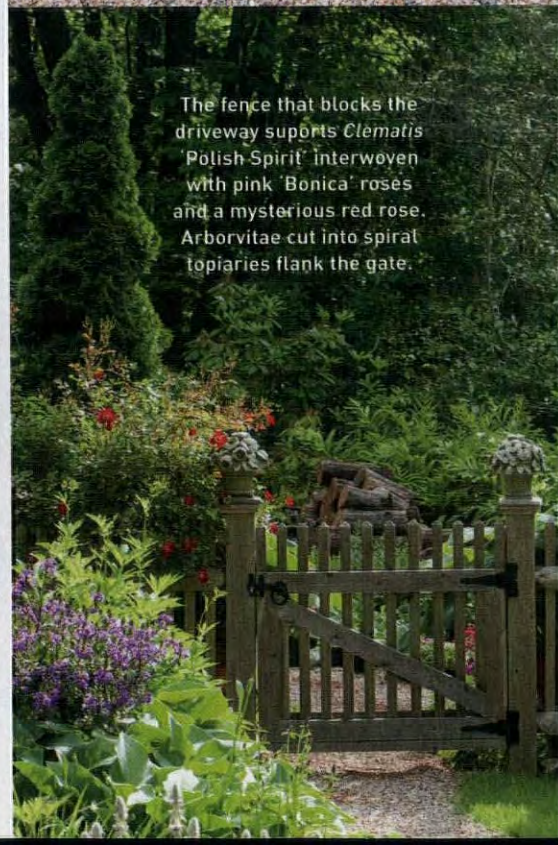


Burst of Color

Throughout the growing season, the garden is a vivacious blend of perennial lilies, astilbe, pulmonaria, lamb's ears, iris, lady's mantle, and salvias. Lovejoy leaves space for favorite annuals that include the castor bean, zinnias, dinner-plate dahlias, and ageratum. Near the house, a white hydrangea adds some height; lilies, goat's beard (*aruncus*), cimicifuga, and hollyhocks stretch to the windows. Out front, the screened porch is cushioned in a more restful bed planted with shade-tolerant perennials with an emphasis on hostas.



A seating area with metal chairs punctuates a gravel path near the pergola. Close by, roses climb a freestanding arbor.



The fence that blocks the driveway supports *Clematis* 'Polish Spirit' interwoven with pink 'Bonica' roses and a mysterious red rose. Arborvitae cut into spiral topiaries flank the gate.



Ginger rests on the lawn near the serpentine perennial bed that runs alongside the main house.

been dreaming about, and he matched it, choosing a soft yellow for trim, all as a fitting backdrop for the garden he was planning.

Lovejoy began with the garden that hugs the foundation of the house. Rather than using more typical straight lines, he went for the rhythm of curved beds with an undulating gravel path alongside. Lovejoy distills his style in one unapologetic word: "Opulent—because I like that sort of look." The garden is dense and dramatic, yet not self-conscious, featuring soothing colors that work with the house.

"When you have a cottage garden," he says, "you can get away with just about anything." Nevertheless, he has limited his palette to pastels with a few pops of color from exotics, repeating colors and plants to create rhythm and movement. The result is similar to a flower arrangement—but without the vase.

The curvaceous path leads to a tool shed, a design chapter that began with an old Lord & Burnham greenhouse Lovejoy had acquired.

It needed a building attached. The new shed is hardly nondescript: Lovejoy designed it as a reduced version of the house. Then came a pergola and lean-to for storing wood, followed by a gravel garden, where potted tropical plants live in summer (over-wintering in greenhouse and shed). Shaded by the pergola, the gravel garden is furnished for lounging and entertaining.

The property slopes to a lower area now planted as a circular garden, inspired by a favorite Olmsted landscape. Surrounded by primarily white flowering shrubs and espaliered apple trees, this garden encourages moss rather than lawn grass. "When I come home from work," Lovejoy says, "I take off my shoes and socks and walk on it, it's soothing." An antique sundial sits in the center.

Is the garden high maintenance? Lovejoy's response as a devoted gardener is that he finds upkeep a pleasure rather than a chore. "I love moonlighting in my own yard."






VISIT

STRANGE & WONDERFUL TOPIARY GARDENS

SEE LIVING PLANTS SCULPTED INTO OBELISKS, LOLLIPOPS, EVEN ANIMALS. **By Vicki Johnson**

 The Maine bungalow garden (see previous pages) is populated with sculptural plantings: giant hostas, climbing roses, and spiral topiary arborvitae. Topiary has a long history and, like many decorative effects, it becomes fantastical when taken to extremes.

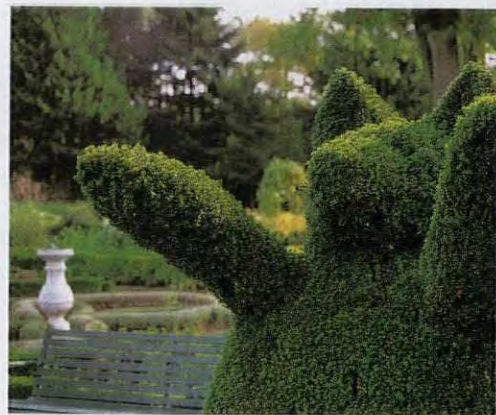
Topiary is the art of training, coaxing, shearing, and clipping plants into verdant sculpture, abstract or representational. It's not just limited to living statues, but also encompasses trained hedges, mazes, knot gardens, and espaliers—plants trained to grow flat against a wall. The practice may go back to Julius Caesar's gardener in the first century B.C.

During the Renaissance, Italian pleasure gardens were adorned with ornate hedges and shrubs clipped into cones and

balls, ships and animals. In Elizabethan England, lavender, rosemary, thyme, and santolina were used to organize medicinal and culinary herbs into a form of flat topiary known as the knot garden. The Dutch have embraced topiary for 500 years. Unlike the French and Italians, the Dutch create small outdoor rooms filled with an array of animal shapes and “green furniture.”

During the 18th century, the “natural” garden was favored over the tight and formal landscapes where topiary had reigned. But the idea survived as a sort of folk art by English cottage gardeners until the Victorians re-introduced topiary and formal carpet bedding. Topiary appeared in Williamsburg, Virginia, around 1690. The heyday of American topiary

coincided with the golden age of American gardening during the end of the 19th century and the early decades of the 20th. Some gardens begun then are maintained and open to the public today.



PUBLIC TOPIARY GARDENS

> GREEN ANIMALS, PORTSMOUTH, N.H.

At a historic estate on Narragansett Bay, more than 80 topiaries include animals and birds, plus geometric figures and ornamental designs sculpted from California privet, yew, and English boxwood. Green Animals is the oldest and most northern topiary garden in the U.S. newportmansions.org

> LADEW TOPIARY GARDENS,

MONKTON, MARYLAND On a par with Green Animals, this 22-acre garden full of "plant statues" was started before 1929. There's also a nature walk and butterfly house. ladewgardens.com

> LONGWOOD GARDENS, KENNET

SQUARE, PENN. Indoor and outdoor gardens, geometric yews nearly a hundred years old, topiary birds, rabbits, table and chair, espaliered fruit trees, and a conservatory. Some of the 50 different specimens

were planted in 1936; most came from a Long Island estate in 1958. longwoodgardens.org

> MAGNOLIA PLANTATION, CHARLES-

TON, S.C. An ongoing, unrestored Romantic estate dating from the 17th century, with topiary zoo, a camellia maze, and a biblical garden. magnoliaplantation.com

> FILOLI, WOODSIDE, CALIF.

The National Trust property 25 miles south of San Francisco boasts knot gardens, clipped yews, and the Chartres Cathedral Window made up of annuals; 2017 is the Garden year in the property's centennial celebration. filoli.org

> DISNEYLAND, ANAHEIM, CALIF.

In the park are 26 topiaries dating to 1963, including Dumbo. And Epcot at Walt Disney World in Orlando, Florida, has 100 topiaries depicting Disney characters. disneyparks.disney.go.com

LEFT At Ladew, the overall scheme is garden art set in nature. There's a foxhunt, chess pieces, and a yew Buddha.

OPPOSITE (top) Green Animals in Rhode Island has an enviable location; its historic topiary has been restored. **(bottom)** At Green Animals, the cuddly bear's friends include an elephant, a giraffe, camel, donkey, three peacocks, a swan, an ostrich, a reindeer, three dogs, and a hen.

FOR BOOKS ON TOPIARY, see page 87.

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THE NORTH PARLOR

Previous renovations later were removed, exposing the brick hearth, wood surround, and the pine floor painted with a checkerboard about 20 years ago. **OPPOSITE** The front door originally was set in the street-face west façade. Now the brick-paved terrace is planted with perennials.





1830 HOUSE IN ROSLYN IN THIS HISTORIC TOWN ON THE NORTH SHORE OF LONG ISLAND, NOT FAR FROM NEW YORK CITY, A YOUNG COUPLE FOUND THE OLD HOUSE THEY'D DREAMED OF OWNING—ONE WITH A LONG HISTORY, SPACE FOR GARDENS, EVEN A ROOT CELLAR FOR STORING THEIR HOME-BREWED APPLE CIDER. **BY REGINA COLE | PHOTOS BY STEVE GROSS & SUSAN DALEY**



hAVING LIVED in a city apartment, “we wanted a house with personality,” say Julie Longabardi, a magazine art director. “We wanted a period house with a sense of place.” She and her husband, Erik, had been living in the Williamsburg section of Brooklyn when, in 2014, they bought a historic house in Roslyn, New York. The town on Long Island’s North Shore is known for a historic center where homes date from the early-18th to the late-19th century. Its geographically advantageous location is only 20 minutes from the city, but surrounded by natural beauty.

“Roslyn was founded in the 1630s as a close-in source of produce for people in New York City,” says Erik, who teaches art to autistic children in the City’s public schools. “We both grew up in mid-20th-century houses on Long Island. We were drawn to the historic feel of Roslyn. When we first saw this house, on a street full of old houses, we fell in love with it.”

This house that spoke to them likely was built in the early 1830s, although no records remain. Its rubble foundation is an indicator: historians claim that rubble foundations to the sills





CIDER IN THE ROOT CELLAR

A trap door in the porch floor opens to a hatch that leads to the original—and surviving—root cellar. Erik Longabardi was very happy to discover it.

"I collect wine and I make cider—the root cellar is the perfect temperature for brewing and storage, in both the summer and winter."

Erik makes cider from apples he finds in the general neighborhood. "I look for old apple trees by the side of the road, and for old estates that once had orchards. I have a cider press and a grinder,

and I let the juice naturally ferment. Sometimes there are crab apples in the mix.

"I've made sparkling and still cider. I put the cider in glass demijohns, then bottle and label it all by hand." Erik is in the process of procuring a New York State license so that he can sell his cider.

The couple also intend to grow their own vegetables, and created a raised bed in the lawn. Elsewhere, greens didn't do well on a shady hillside, so they'll look for a new location next season.

ABOVE The north parlor is comfortably furnished. **LEFT** The three-window bay was added to the room in 1889. Furnishings like the Eastlake marble-top table came from flea markets and yard sales. **OPPOSITE** (top) The dining room was added in 1902, as the built-in cupboard attests. (bottom) The Longabardis.



SOUTH PARLOR

On its two interior walls, the old parlor boasts original vertical sheathing still wearing its old blue-green color. The odd door to the left of the sofa leads to the root cellar.

were used in Roslyn until about 1835. Originally, the house was a simple three-bay clapboard cottage with one and one-half storeys under a pitched roof. It had six-over-six windows, a large central brick chimney, and a shed-roofed east wing that served as the kitchen. The second owner, Samuel Dugan Jr., bought the house in 1888. A carpenter, Dugan mounted three separate renovation campaigns over 15 years.

"He Victorianized the house, added the gambrel roof, and built the barn-like shop that is now our living room," explain the Longabardis. In the first renovation, completed in July of 1889, Dugan enlarged the window openings and replaced the six-over-six sash with two-over-two. He replaced the small loft-level windows with a pair of windowed dormers, added a bay to the north side of the house, and built the first iteration of his carpentry shop. In a second, undated, renovation, he moved the front door

from the street-facing west side of the house to the south side. In 1902, his third renovation raised the roof and converted it to a gambrel, and the whole house was shingled. Dugan also added a dining room behind the north parlor, complete with glass-front, built-in china cupboards hanging above the rail.

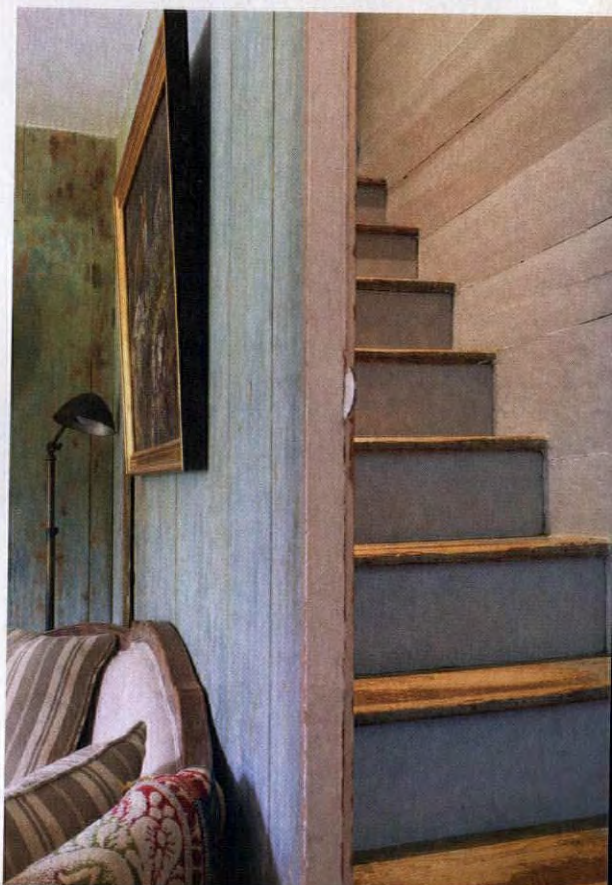
Along the way, Dugan added wainscoting, laid oak strip flooring over original pine floorboards, and poured concrete on the hearths to bring them up the new floor level. He applied ogee mouldings to the new bay windows and old door surrounds, and he covered fireplace mantels.

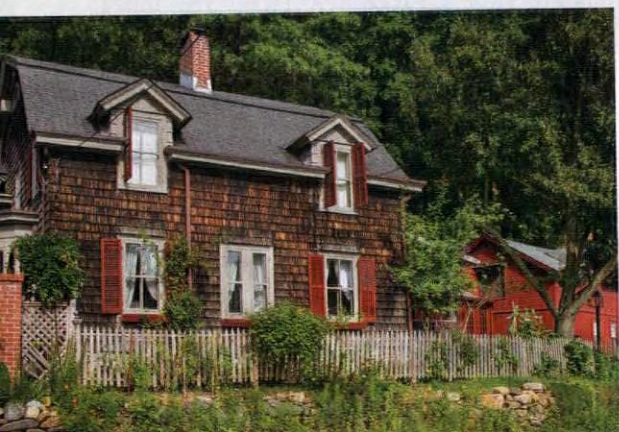
Subsequent owners found original elements under Samuel Dugan's accretions; as strip flooring and concrete on the hearths were removed, wide pine boards and brick came back to light. Under newer wainscoting, old sheathing boards still wore their original blue paint. Julie and Erik, who have done no structural

A rubble foundation and original elements found under later accretions suggest that the oldest part of the house dates to the 1830s, although no early records remain.



ABOVE The master bedroom has vertical board sheathing painted in the same blue as downstairs. The board wall backs up to the staircase. **RIGHT** On one side of the boxed stair, sheathing is vertical; on the other, it's horizontal. The front door once opened to the steep staircase. **BELOW** Painted cabinets furnish the kitchen in its original location in a shed-roofed ell on the east side.

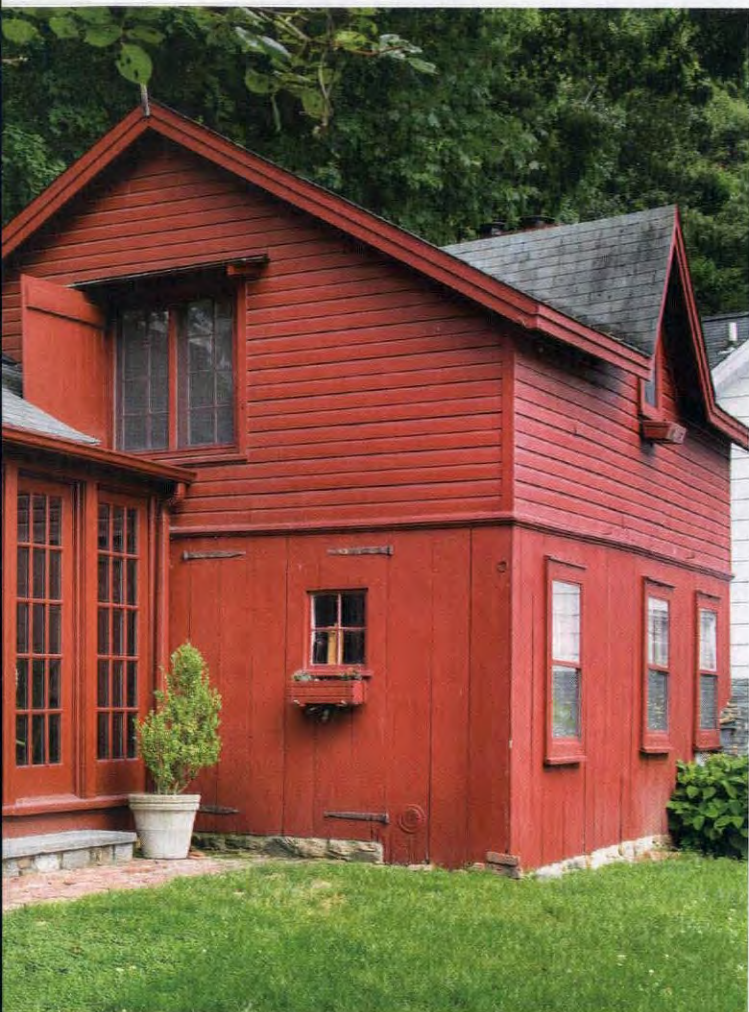




TOP LEFT The two-storey living room is in the old carpentry shop. Inspired by colonial-era originals, a previous owner installed the tavern bar.

LEFT The house faces the street from behind a picket fence, its front door long ago relocated to the south side. **BELOW** The house's east (back) side is partially submerged into the hillside. Steps navigate the slope. **RIGHT** Dutch sheepdog Daisy loves this sunny spot.





An old dry sink became a bathroom vanity.

The second owner's ca. 1890 **carpentry shop** was connected to the old house by a breezeway that admits plenty of light. The shop now accommodates a generous living room and space for guests.

work of their own, are the fascinated heirs of a house that has been done, redone, undone—but mostly left alone.

The north parlor exemplifies Dugan's work. He added an angular, three-window bay and Victorian-era crown moulding. The south parlor, which is located to the left of the entry hall, retains the original vertical sheathing to the ceiling, which had been covered with plaster and a wainscot. When, in the 1980s, previous owners removed those layers, they were delighted to see the old, worn blue paint still on the wood.

"When you come through the door and see the beautiful old painted boards, it's always gratifying," Julie says. "Every day, it reminds me that this is what we were looking for when we dreamed of owning an old house."

To the right of the south parlor, the kitchen is in its original location, though the original lean-to was improved over the years. Renovated in the 1990s, this room was another thing that drew Erik and Julie. "The cabinets were made by a Pennsylvania carpenter, and just outside the window is a retaining wall," Julie says. "Some of the kitchen is below grade; the house was

built into the steep hillside. The view is nice." The working parts of the room are practical and frank: black granite countertops, stainless-steel appliances.

Three bedrooms occupy the second floor. The master bedroom's board wall wears the same blue paint that remains on the south parlor's walls downstairs. A previous owner had installed an old dry sink that now acts as a plumbed vanity; it, too, has its old paint, worn but intact.

The Longabardis have furnished the house with early American country furniture found at local garage sales and second-hand shops. "We love to buy locally," Julie says, "and we look for pieces that have local connections." Paintings join various furnishings bought on Etsy or at Pottery Barn.

The original carpenter's shop has been connected to the house via a breezeway; the two-storey shop now serves as the living room. "I love the space," Julie says. "It's wonderful to have a big room for entertaining."

FOR RESOURCES, SEE PAGE 87.

PLAIN AND SIMPLE

THE LONG ISLAND HOUSE INSPIRES A COUNTRY BATH.

When it comes to stewardship of the 1830s house, preservation and appropriate restraint describe the owners' approach. Their master bath has an old dry sink that has been plumbed—no marble walls or steam shower. Here are goods in a similar vein.



COTTAGE SHUTTER DOORS

Casual, cottage, and traditional vanity cabinets are a specialty of Chans Furniture. This is their 'Abbeville' sink vanity in Distressed Blue. Width 36" as shown, \$629 with a white marble top and under-mount porcelain sink. Other sizes 26" to 60" wide available. chansfurniture.com



SOFT, RECLAIMED WOOD

The Benoist console in reclaimed pine has a 37" x 22" vanity top for a semi-recessed sink. Available cabinet only or with your choice of stone counter and optional sink (in porcelain, copper, or nickel). From Signature Hardware; pricing starts at \$979.95. signaturehardware.com



CONJURING HAND PUMPS

Pfister's 'Ashfield' bronze-finish, one-handed bath faucet is modeled after a hand pump. With drain included, it sells for a reasonable \$159 at Lowes (and other online and retail sellers). lowes.com



PUNCHED AND RUGGED

This star-pattern punched tin wastebasket made by Park Designs is so much nicer than plastic. It's not too big, 10" high with a 9" diameter at the top. Through Primitive Home Decors, it's \$23. primitivehomedecors.com



FARMHOUSE PURITY

Crown Point Cabinetry, known for stunning architectural kitchens in all period styles, made this charming bath cabinet to fit the old sink found in an 1830 house's basement. See their online galleries of completed rooms: crown-point.com

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SUCCESS!



MY LATEST DIY PROJECT, COMPLETED

The fancy-shingled conical roof atop the porch “tower” is a highlight of the facade. Now it’s been restored to match the original on this house built in 1908. **By Michael Bristol, Seward County, Nebraska**

The old house on the corner lot had had a major redo (or a modernizing) in the 1950s. So when my parents purchased it in 1963, it was not an architectural gem, but just an aging house that needed lots of work. Even as a child growing up here, I was intrigued by the house. Sunlight flooded the rooms, it was warm and welcoming, but some of the spaces just didn’t make sense.

I found my younger self investigating, looking for clues to uncover the original configuration. Ghosts of missing windows and old doorframes were hidden beneath layers of wallpaper; edge lines from old shellac made shadows on the remaining woodwork, suggesting elements had been removed.

I purchased my parents’ home in 2010 and since then I’ve slowly been taking it back to its original floor plan and details. Every summer I work on one side of the house: scraping, priming, painting, and also reglazing windows. As near as I can tell, the whole roof, including the conical witch’s cap, has been covered over with asphalt shingles since the late 1940s. My parents had had the roof stripped and re-shingled in 1990. That’s when I saw the original details in the deteriorated shingle pattern—buried underneath layers of asphalt. The cap had been roofed in

wood shingles, some with fancy butts and laid to create patterns; the shingles were stained dark. But, at that point, my parents had no interest in putting cedar shingles back on the roof.

It wasn’t until after a tornado and hailstorm two years ago that I decided to restore the tower and porch roof. (Damage, insurance concerns, and finances dictated that the main roof be composite shingles, for now.) From the ground, the tower job didn’t look that daunting—I had no idea how many shingles would be needed. I didn’t care, actually; I wanted the house to have this detail back.

The cap took over 1,200 shingles. Of course, I hadn’t realized that the cone was not quite symmetrical; I had to run up and down the ladder to the street and look back, checking that the rows appeared level. The finishing touch was adding a coat of dark redwood stain. Finally, I re-created a finial to match the one that had been installed in 1908. Two friends helped: one laid out the design and cut the sheet steel; the other showed me how to weld it together. My restoration won’t be complete for a few more years. Putting back the open staircase—matching its layout and trim—will be a challenge!



ARCHIVAL PHOTO FROM 1908

LEFT The house today, with its restored tower roof. (Note that the side of the house has not yet been repainted in the simplified scheme.) **FAR LEFT** The house as it appeared before the roof was redone. **ABOVE** This photo was taken when the house was completed, and shows the darker stain on the shingled tower roof.

PHOTOS SHARED During the late 1970s, I had the opportunity to visit with the original owner of this house. Her name was Jewel, and that she was: sharp-witted, worldly, and an artist. She and her husband, George, a local and very successful hardware-store owner, had the house built in 1908. They paid two carpenters 35 cents each, per day, to complete the project. Though it has some classical flourishes, the house is essentially a late-Victorian Queen Anne cottage, with steep roofs and a witch's cap topping a rounded porch in a kind of open tower arrangement. Jewel told me the cap had been stained dark red.

Jewel was able to tell me about the original layout of rooms. (As it turned out, George and Jewel lived in the house for only three years. In 1911, they built a smaller house in an Arts & Crafts style.) Later, her family shared photographs of the interior and exterior. The photos have been an incredibly valuable resource during my ongoing restoration. —M.B.

a labor of love

DISCOVERY

A meeting with the original owner, an old photograph, and physical evidence (under the asphalt) all pointed to a fancy pattern in cedar shingles, stained red.

FIRST STEPS

A roofing company reshingled the main roof and did prep work on the tower roof. Cedar shingles, included those with diamond-cut butts, were purchased locally.

DIFFICULTY OVERCOME

It took several different-size ladders and over 1,200 shingles to complete the cap. Even with pre-cut butts, three to five cuts per shingle were necessary to follow the taper of the cone.

THE FINIAL FINISH

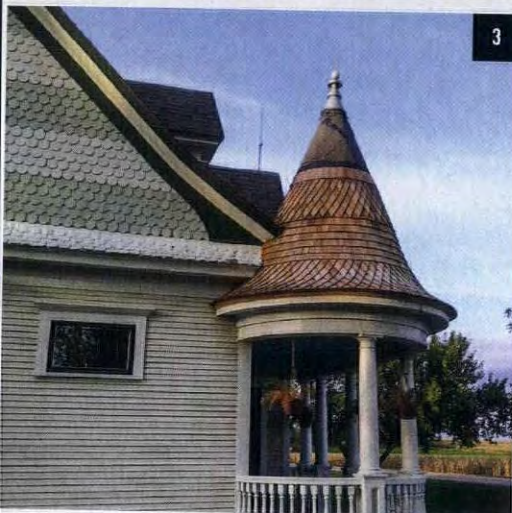
The tower roof got a deep redwood-color stain. The owner fabricated a new metal finial patterned after the 1908 original.



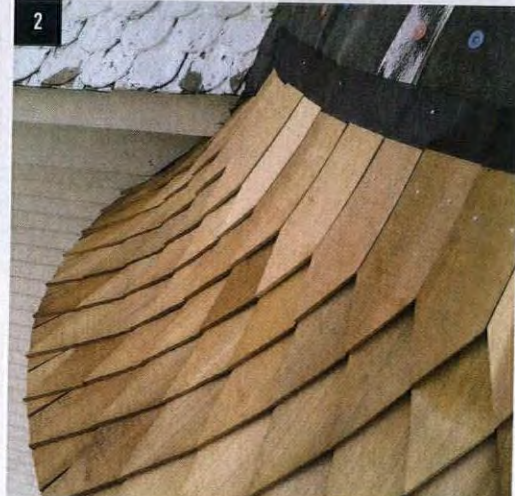
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3



2



1820 FEDERAL

Dating to the late 19th century, several quintessentially New England houses, painted white, surround Irasburg's luxuriously green common. This Federal house on the common dates from 1820; it was built by Thomas Jameson, who served Irasburg in various capacities including as town clerk and sheriff. The house has been restored by Judith Jackson and Peter Limon.

GREEK REVIVAL STORE

Rural Irasburg covers 40 square miles. This little structure, also on the town common, was built ca. 1839–1850 in country Greek Revival style. Used now as a guest house, it was originally a drugstore and paint store. It also served as a lawyer's office and was office of the town clerk until the mid 1970s.

VICTORIAN SECOND EMPIRE

This mansard-roofed, Second Empire house was built around 1880 by E. P. Colton. The house figures in the infamous "Irasburg affair," a racially tinged incident that started when shots were fired in 1968 at the home of an African-American Baptist minister; it was the basis for Mosher's book *A Stranger in the Kingdom*. Formerly the home of the Rev. David Lee Johnson, the Victorian house is currently being restored by dedicated owner Jeffrey Gonyaw.



"The poems of James Hayford, a protégé of Robert Frost and friend of Howard Mosher, still beautifully describe our village."

JUDITH JACKSON



LEACH PUBLIC LIBRARY

The library on the common, built in 1926, was a gift to the town from Orrin and Cora Leach of Wahpeton, North Dakota; Orrin was a native son of Irasburg. The Georgian Revival brick structure has a hip roof covered with slates.

Irasburg / *Northeast Kingdom, Vermont*



Vermont's wild, beautiful Northeast Kingdom comprises three counties in the northeast corner of the state. This town of 1,100 people at the center of Orleans County has lots of history; it was founded in 1781 by Ira Allen and his wife, Jerusha Enos Allen; Ira and his brother Ethan Allen were Green Mountain Boys during the Revolution. For five decades, Irasburg was home to the award-winning novelist Howard Frank Moshier (1942–2017), whose stories are set in the Northeast Kingdom of the mid-20th century. Since 1952, the Irasburg Church Fair has taken place annually on the town common, its proceeds going to maintain the town's historic 1839 Congregational church building, now the United Church. **By Jerry Johnson/ Photos by Carolyn Bates**



FARMHOUSE, REBUILT 1883

With some leftover Greek Revival details and folk-Victorian elements on the porch, this typical 19th-century farmhouse with a metal roof was built in 1883, right after the original house on the property burned. German-born Steffi Heuss, an accomplished silversmith, has lived in this house on the common for 50 years.

LITERARY ITALIANATE

The writer Howard Frank Moshier and his wife, Phillis, owned this ca. 1885 Italianate farmhouse, where Howard wrote most of his 13 novels. Moshier's books were motivated by his rural surroundings and the people he met in the Northeast Kingdom. The pretty, vernacular house has doubled cornice brackets and tall, hooded windows.

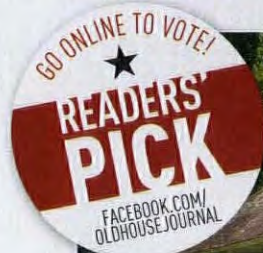
TRANSITIONAL HOMESTEAD

The son of Ira Allen, Ira H. Allen, owned a house on the common, which burned to the ground in 1899. This new dwelling was built on the existing granite-block foundation, sometime between 1900 and 1905, with both late-Victorian and Colonial Revival details. It has been restored by Kenneth and Beverly Johnson, the owners since 1986.



It's About the Porch

Porches were rare before 1850 except in the South, but they're gracious and inviting whether original or added on.



Peter Patout, Talbot Historic Properties, peterpatout.com

BRAITHWAITE, LA / \$880,000

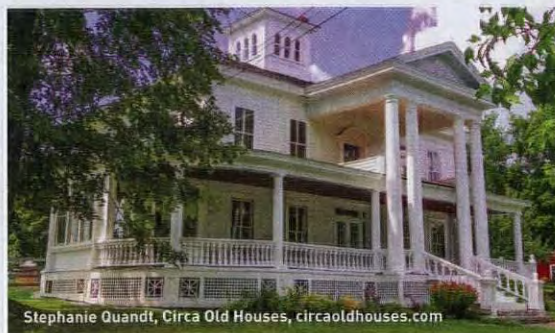
Mary Plantation is a rare Creole survivor. Meticulously restored, the hipped-roof National Register property is wrapped by double galleries on four sides. Constructed of 18"-thick brick walls with cypress flooring and woodwork; unique features include a hand-built spiral stair, Creole box mantels, and a replica punkah fan in the dining room.



Brenda Kiner, Cherry Mills Lodge, cherremillslodge.com

DUSHORE, PA / \$639,000

Cherry Mills Lodge was built as a small hotel about 1865. Overlooking a bucolic creek on 27 acres, the building has a massive cut stone fireplace in the gathering room; five of the six guest rooms have fireplaces. The double porches and dormered third storey are likely late-Victorian additions.



Stephanie Quandt, Circa Old Houses, circaoldhouses.com

NORWOOD, NY / \$199,000

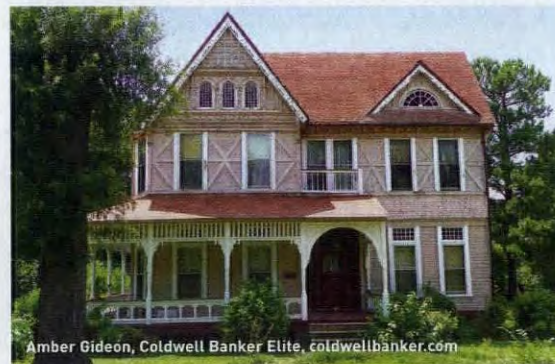
Hale House was built about 1865 in a blend of Greek Revival and Italianate styles. It has a two-storey columned entry, curving-balustrade porch, and the original square cupola. Interior features include a striped inlay floor, pressed metal ceilings, and cast-iron radiator covers.



Crye-Leike Realtors, crye-leike.com

COMO, MS / \$157,900

Probably built in 1901 by first property owner Lelia Clementine Tucker Short, the gable-and-wing house retains its tall ceilings, unpainted mantels, doors, and woodwork. Spindled brackets ornament the welcoming front porch; inside, brass transom window closers are dated June 6, 1899.



Amber Gideon, Coldwell Banker Elite, coldwellbanker.com

TEXARKANA, TX / \$50,000

Built for a prominent local politician in 1891, Whitaker House is a Texas Historical Landmark. It needs restoration, but intact features include ornate gables, diagonal stickwork, and a massive chimney. The interior has original wood floors, stained-glass windows, and more period details.



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RESTORE

REROOFING PREP

Secrets to a long-lived roof, whatever material you choose. **page 40**

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QUICK MAKEOVERS: FOR CURB APPEAL

Plant a hanging basket, hang a porch swing, add painted house numbers.



50 TOOLS + MATERIALS

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56 SALVAGE IT

58 DO THIS, NOT THAT

60 ASK OHJ

ROOF PREP

SECRETS TO LONGEVITY

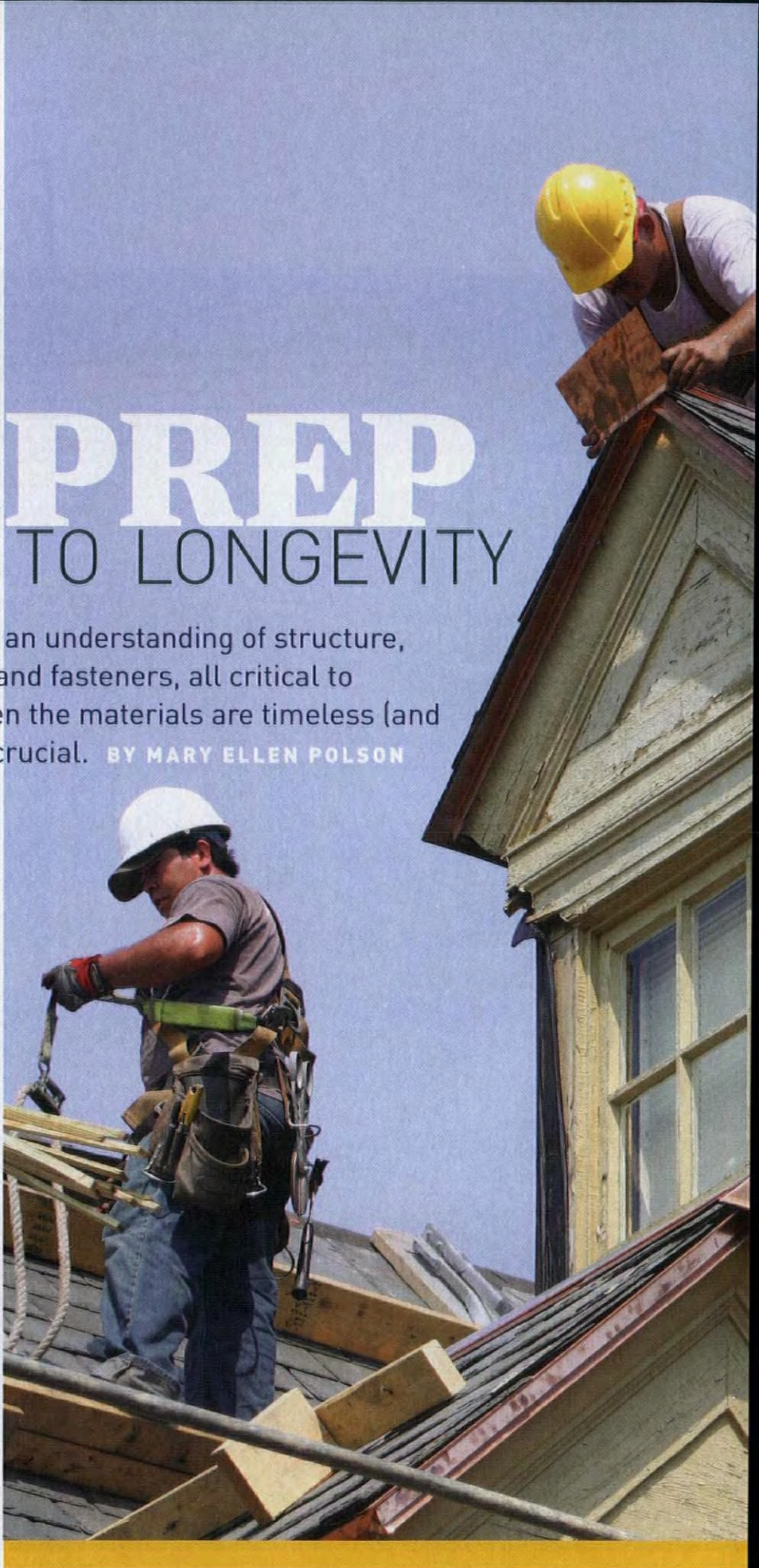
A long-lasting roof begins with an understanding of structure, underlayment, waterproofing, and fasteners, all critical to performance and survival. When the materials are timeless (and expensive), prep is even more crucial. **BY MARY ELLEN POLSON**


Everyone's familiar with the asphalt shingle roof. Affordable, easy to install, and virtually maintenance-free, asphalt shingles offer a lifespan of 25 years or more. No wonder asphalt covers a majority of roofs in America.

Prepping an asphalt roof usually means tearing off the old roofing, cleaning the decking underneath, and putting down a layer of 15# or 30# roofing felt before new strip, three-tab, or architectural shingles go on. The new roof can be ready in as little as one day.

Asphalt isn't right for every house, of course, especially those roofed with wood shingles, metal, clay tile, or slate when they were built. While the prep work for these historic roofing materials usually includes some form of decking and underlayment, each material has its own idiosyncrasies and requirements.

There's no question choosing to refit a house with a historical roofing material original to the structure—or in need of repair or replacement—can be costly in terms of time, materials, and installation. If the goal is architectural authenticity, however, it's the only way to go.

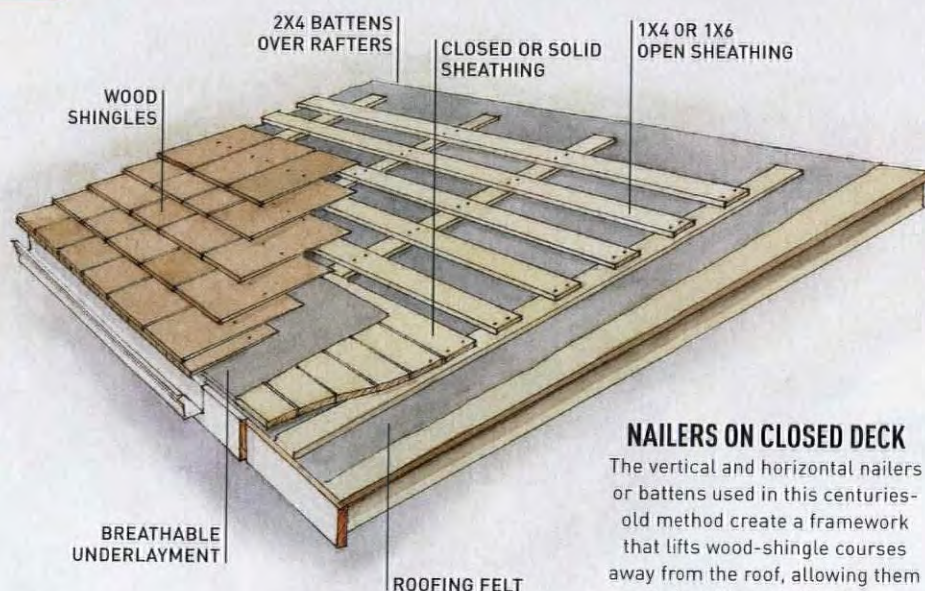


A construction worker wearing a yellow hard hat, a white t-shirt, and a safety harness is working on a roof. The worker is positioned on a section of the roof with dark grey slate tiles. To the left, a large, tall brick chimney rises vertically. The roofline features a decorative cornice with carved brackets. A wooden plank is propped up against the roof edge near the worker. A rope is draped across the roof surface. On the right side, a silver extension ladder is leaning against the roof. The sky is a clear, pale blue.

Whether the material is slate,
clay tile, metal, or wood shingles,
preparing the surface to receive
repairs or a whole new roof is the
most important step in longevity.

A Careful Sweep

If the house has been over-roofed with non-historical materials, such as three-tab asphalt shingles, tear off every roof layer before reroofing, leaving the existing deck clean and free of nails. For a wood-shingled roof, remove damaged shingles and inspect the decking or sheathing underneath for deterioration. If the roof is very old, it's important to document the size and placement of historic sheathing or shingles, as well as the location of early nail holes and water stain marks. All can yield important clues regarding installation methods and cause of failure.



NAILERS ON CLOSED DECK

The vertical and horizontal nailers or battens used in this centuries-old method create a framework that lifts wood-shingle courses away from the roof, allowing them to breathe on both sides.



Wood Shingle Basics

Recently the terms “shingle” and “shake” have been used interchangeably, but the two are different. The thin, tapering slats of wood used for roofing were historically called shingles, whether they were hand split or machine cut. The term “shake” is a more recent development, used to distinguish between split-wood (shakes) and machine-sawn (shingles). Wood shingle roofs can last as long as 30 to 60 years, provided the shingles are of good quality (i.e., vertical grain) and are installed so that they provide adequate coverage with the recommended amount of overlap between courses.

The most important aspect of installing a wood roof is to allow for proper air circulation. Traditionally, wood shingle roofs were supported by frameworks that allowed the shingles to breathe underneath through the attic space (from which they were visible) as well as on the

exterior surface.

The most common systems used **skip sheathing** (1x4 or 1x6 boards, spaced with the courses). The gaps in the substrate allowed the shingles to dry out from both sides, making this method ideal for roof longevity, especially in warm, high-moisture climates.

Skip sheathing usually isn't practical for homes in colder climates, or those with finished or insulated attics, however. An alternative method is **closed decking**. A close deck is formed by installing solid plywood to the roof, then applying 1x4 battens (also called nailers or sleepers) at regular intervals. The shingles are nailed to the battens, allowing air to circulate underneath and preventing any moisture build up. It also permits the use of a breathable underlayment applied over the solid decking—roofing felt, house wrap, or breathable mesh.

While nailing wood shingles directly to solid decking is still permitted by code in some areas, the lack of ventilation can reduce the life of shingles significantly, in some cases to less than five years. That said, most of the shingles in an 1980s installation at Beaufort, right on the ocean in cold, windswept Gloucester, Massachusetts, survived in reasonably good shape for nearly 30 years, according to the site's blog (historicnewengland.org).

Another wood shingle issue is the type of felt used. The most common felts are 15# (15-pound) and 30# (30-pound) asphalt, which are paper based and semi-permeable. In recent years, the roofing market has gravitated toward synthetic felts, which are not permeable. The synthetic felts can be left in the open much longer than the paper-based felts, and don't wrinkle when rained on, so they're more forgiving under asphalt shingles.



LEFT Wood shingles on the roof add texture and enhance the period character of historic houses like this stuccoed Tudor.

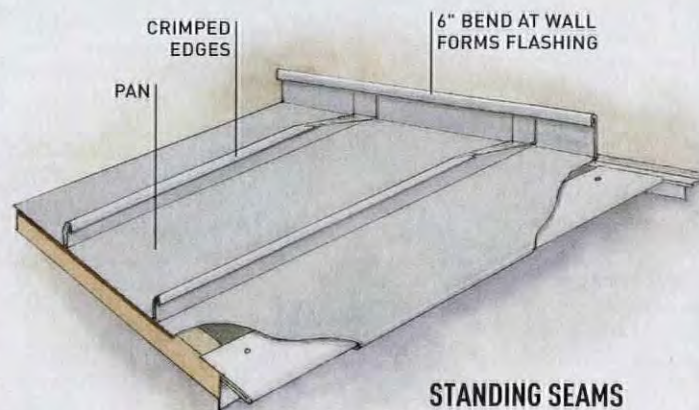
BELOW Cedar Breather, from Benjamin Obdyke, is a highly permeable, breathable mesh that both ventilates and speeds up drainage under wood shingle roofs. **BOTTOM** A wood shingle roof, properly installed, can last 30 to 60 years.



Under wood roofing, however, synthetic underlayments can cause problems, especially in combination with insufficient ventilation of the roofing material. According to the Cedar Shake & Shingle Bureau (cedarbureau.org), heat buildup cannot pass through a nonpermeable underlayment, causing the shingles to “cook” from the underside up, shortening the life of the shingles.

It's also important to plan ahead for any variations in pitch change or unusual architectural features. Some common roofing practices, such as skimpy coverage or using staples as fasteners rather than hot-dipped (zinc-coated), aluminum, or stainless-steel nails, should be avoided. Use the best quality wood shingles you can afford with a surface texture similar to the old roof, or order custom shingles that accurately replicate the appearance of the original shingles.





STANDING SEAMS

A standing-seam roof is composed of a series of pans with the edges crimped together. When a pan meets a wall, it can be bent up about 6" to form integral flashing.

Metal Roofing

In the U.S., metal roofs generally date from the mid-19th century, when galvanized zinc and tin-plated iron became widely available. The most common type is probably the standing-seam roof, composed of strips of sheet metal crimped together in a thin, vertical seam that projects about 1" from the roof. Metal shingles have been available since the 1870s, although historic patterns now are scarce. (See Resources, p. 87.)

Terne, galvanized steel, and copper are all used for standing seam and other metal roofs. While copper is the most expensive of the three, it requires no painting or maintenance. Both galvanized steel and terne must be kept painted or they will eventually rust. That said, even a heavily rusted or weathered metal roof can be restored with protective coating systems and elastomeric membranes like those made by Acrymax (see Resources, p. 87). A more recent option similar in appearance to galvanized steel but offering a longer lifespan is Galvalume, steel with a coating of aluminum, zinc, and silicon. Many roofing metals are now offered with coatings ranging from factory-applied paint in a choice of dozens of colors, to stone coatings and textured finishes intended for the new home market.

Before beginning, remove all old roofing and nails. Traditionally, metal roofs



TOP LEFT A Galvalume roof made by Bridger Steel resembles a traditional standing-seam roof, but requires less maintenance.

ABOVE W.F. Norman is one of the few remaining sources for 8½" x 12" copper roof tiles.

were installed over skip sheathing (see p. 42), but closed decking or solid plywood decking works just as well. Roofing felt, tar paper, or other underlayments are not necessary and could cause trouble: any material in contact with the metal that can leach acidity may damage the roof.

As with most roofing, it's important to install edging on the perimeter of the roof. With galvanized steel or terne, use a drip edge; with copper, a copper locking strip. Both types of edging have one side that juts up along the edge of the roof and another side that extends several inches onto the decking, where it will be covered by the metal roofing.

The edging supports the roof overhang

WHAT'S A SQUARE?

A square is a quantity of a roofing material that's enough to cover **100 square feet** (13.3 square meters) of plain roof surface when laid with the customary lap.

(usually 1" or less on a standing-seam roof) and helps prevent water from infiltrating underneath the metal. The edging should be nailed along the bottom of the roof, and at gable ends and edges.

Standing-seam roofs are composed of metal "pans" with edges bent up 1" on one side, and 1½" on the other. As installation progresses, the pans are crimped together to make a watertight seam. The first and last pans—known as edge pans—have one side that's bent down 1". When one of these edge pans meets a wall along its side, it can be bent up about 6" to form integral flashing. It probably goes without saying, but use copper nails on copper roofs and galvanized steel nails for steel and terne. Galvalume specifications vary from stainless steel to aluminum-zinc alloy and other types of nails, depending on the anticipated exposure.



Shedding Water

To make a watertight roof, clay tiles either overlap or interlock. Overlapping tile include some of the oldest styles, including Roman (pan) tile and Mission (barrel) tile. Interlocking tiles include S-shaped Spanish tile, grooved French tile, and flat English tile. Overlapping clay tiles fit together by alternating concave and convex shapes, as with barrel or Mission tile, or through staggered coverage, like shingle tiles.

CLAY TILE

Possibly the most diverse form of roofing in terms of appearance and range of shapes, clay tile has an enviable lifespan. Some varieties last a good 75 years; others, including early barrel and Mission tile, have been known to last for centuries.

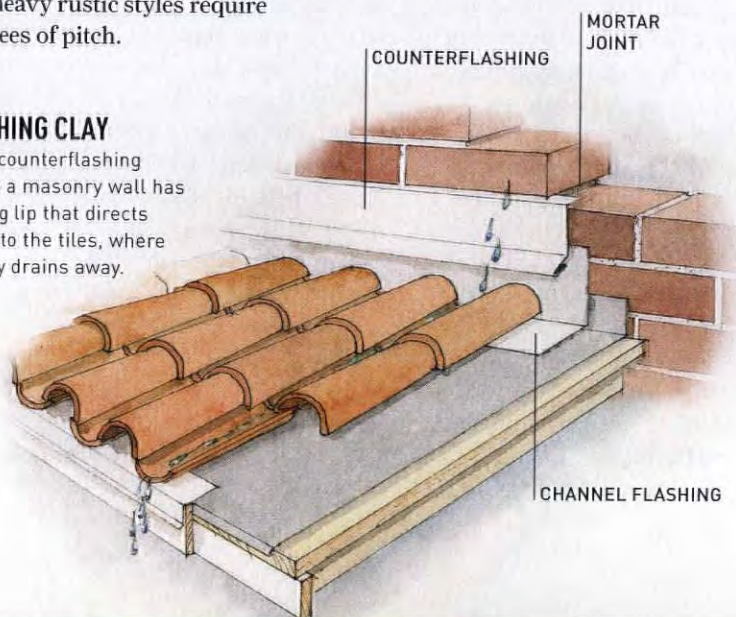
As a rule, the fasteners and underlayment on a clay tile roof will fail long before the tile will. Because of the expense of replacing clay tile (in both materials and labor), it's better to replace bad tiles or sections where flashing or underlayment has failed rather than replace the roof with new tile. In fact, it may be more cost effective to remove all the old tile from a roof with deteriorating flashing and fasteners, then re-lay it, using new corrosion-resistant fasteners. If more than 30 percent of the tiles are damaged, though, it may be necessary to replace the entire roof.

Most early clay roofing tile was laid without benefit of wood sheathing, hanging directly on roofing laths and battens nailed to the roof rafters. This meant the watertightness of the roof was dependent on the tiles themselves—obviously a problem in any climate wetter than Southern California, and for certain tile shapes that do not fit closely together. For this reason, Spanish, Mission, and barrel tiles have always required some form of sub-roofing, with or without a waterproof underlayer.

Today, standard practice for clay tile is to lay it over solid wood sheathing that's $\frac{5}{8}$ " to 1" thick. A waterproofing layer, typically a 30# organic roofing felt, goes on top of the decking. In cold climates, substitute a self-adhering polymer modified bitumen membrane to provide ice-dam protection. Tile should be installed with $1\frac{3}{4}$ " copper slater's nails or other copper fasteners. Since tile is so heavy—a square of barrel tile can easily weigh half a ton—it's important that the pitch of the roof be adequate to support its weight. The minimum roof pitch for interlocking tiles is 14 degrees, but in some cases the pitch should be higher. The pitch for Roman and Spanish tiles must be a minimum of 18 degrees, for instance, and exceptionally heavy rustic styles require at least 22 degrees of pitch.

FLASHING CLAY

A strip of counterflashing embedded into a masonry wall has a projecting lip that directs rainwater onto the tiles, where it quickly drains away.



TOP Concrete roof tiles like these from Bartile come with detailed installation instructions and can be ordered with standard installation materials such as eave risers and proprietary ridge vent systems. **ABOVE** Mission (or barrel) tile is one of the oldest forms of roof tile, originally formed over the thighs of workers. The tiles in this barrel-tile roof were made by Ludowici Roof Tile.

SLATE

A properly installed slate roof requires relatively little maintenance and will last 60 to 125 years or longer, depending on the type of slate, the location, and roof configuration. Much of the slate on American homes is quarried from Vermont, New York, and Maine. Pennsylvania slate, popular in the mid-Atlantic during the early 20th century, has a shorter life. Because slate tends to be at least $\frac{1}{4}$ " to $\frac{3}{8}$ " thick, it produces a marked shadow line on a roof.

The types of slate roofing most often found on historic homes are standard and textural. Characterized by their uniform appearance, standard grade slate roofs are most common. Textural slate—a style

marker for many Tudor Revival houses—encompasses shingles of different thicknesses, uneven lengths, or rougher texture than standard slate.

As with clay tile, the underlayment, flashing, and fasteners used on a slate roof are more likely to fail sooner than the slate itself. Slate does weather, though, producing a slow process of chipping and scaling. If most of the slates are in good condition, the roof should be repaired rather than replaced. Check for corroded flashings, broken or missing tile, or improper repairs. Copper joints should be soldered and not caulked. Using caulk on copper is a recipe for failure.

Like clay, slate is heavy, weighing about 850 pounds per square. Slate should be installed over solid wood decking such as planks, plywood, or structural wood panels. Slate requires an underlayment. In many cases, asphalt roofing felt can be used, as can self-adhering membranes and organic and inorganic (fiberglass) mats saturated with asphalt and specifically designed for use with slate.

In some cases, one layer of underlay-

LEFT Repairs to a slate mansard roof include underlayment, copper edging and gutters, and the reuse of old slates.



A Good Flashing

The weakest link in any roofing system is transitioning from the plane of the roof to another surface. Whether it's the wall of a dormer, a chimney, or a skylight frame, these transition areas require flashing, especially on slate or clay roofs. Use the best flashing materials you can afford, preferably 16-gauge copper or better, and copper fasteners. *Never* use roofing compound to patch or repair flashing; it can become brittle and fail within a year.

Flashing locations include

perimeter edges, areas of penetration (for example, where exhaust vents, pipes, and plumbing stacks come through the roof), valleys (where roof surfaces meet at an inside angle), and areas where the tile abuts a vertical surface.

Perimeter edges should be flashed relative to the severity of the climate. For example, a slate tile roof in a frigid climate might get an especially deep band of edging, while a clay roof in an area where the temperature rarely falls below

freezing may need no perimeter edging at all.

All penetrating pipes and vents should be flashed into the roof with a flat flange that extends outward around the penetration. Valleys can be open or closed. An open valley is lined with metal over which slates or tile lap only at the sides. Closed valleys are covered with tile and have either a continuous metal lining or metal flashing built in with each course. Open valleys are easier to install and maintain, and are generally more watertight than closed valleys. Whichever

type you have, the flashing should be fastened to the roof with cleats, not nails (as nail holes are a source of water leaks).

Protecting areas abutting vertical surfaces from water intrusion calls for flashing techniques including step flashing, familiar on chimneys that project through a sloping roof. Certain kinds of clay tile require counterflashing. As the name suggests, counterflashing is intended to mate up with other flashing to divert water from vulnerable parts of the roof. (See "Flashing Clay" on p. 45.)

THE PRO TIP

ICE EDGES are essential for slate roofs in cold climates. The protection membrane should run along the roof edge a minimum of 24" starting from the eaves. Underlayment felts as well as polymer-modified bitumen base sheets, held together with asphalt roof cement, can also be used as protection membranes.

ment is not enough. In areas with harsh weather and wind-driven rains, the National Roofing Contractors Association recommends a minimum of two layers of 30# felt, or one of polymer-modified bitumen underlayment at least 1 millimeter thick. The same doubling up is recommended for slopes of 18 to 34 degrees.

The National Roofing Contractors Association recommends using $1\frac{3}{4}$ " copper slating nails for slate roofs. As with wood shingles, the nail should be hammered only until it is flush with the surface of the slate; over hammering can lead to breakage or slate failure later.

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By Lynn Elliott

HOUR

Plant a Hanging Basket

Whether the basket or container pot is wire, plastic, or ceramic, always be sure the hanger hook is anchored into solid wood: wet soil is heavy. Soak sphagnum moss or wood fiber and then line the container with it.

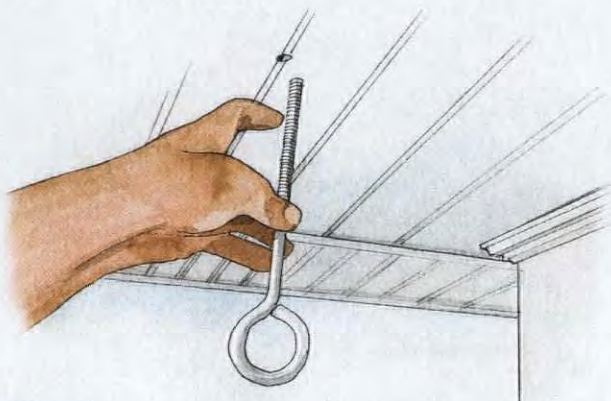
Use appropriate potting mix, adding slow-release fertilizer if necessary, then moisten the soil. Choose healthy plants that have several stems and are blooming or about to bloom. Soak the plant roots in water to make them easier to plant. Fill the basket with soil within 1 to 2 inches of the rim. Place the largest plant, such as a geranium or fountain grass, in the center, followed by the smaller plants, such as verbena or fuchsias, around it. Trailing plants, such as super-tunia petunias, lobelias, or sweet-potato vine, go around the edge. Add more soil to fill any pockets. Hanging baskets often need daily watering in summer. Fertilize weekly.



DAY

Hang a Porch Swing: It's Americana

Make sure there's enough clearance and you're anchoring into a strong beam, and you'll be sitting pretty.



STEP 1

Choose a spot on the porch where the swing can be secured to a ceiling joist, beam, or rafter. A swing needs a 2x8 joist or two 2x6 joists strong enough to bear the weight. Porch swings are usually 4' to 5' feet wide. Measure the area, leaving at least 2' of clearance on all sides. Most swings come with a hanging kit, usually with four 7'-long chains, four S-hooks, two ½"-inch-wide screw-in eyebolts with 4" to 6" shanks for going into the joists, and an attachment system for the swing. Measure and mark two places on the joist for the eyebolts. Using a drill bit slightly smaller than the eyebolt screw (so the bolt will have more wood to grab), make two pilot holes. Then screw in the eyebolts.



STEP 2

Attach the chain to the swing according to the manufacturer's instructions. There will be a bolting system or eyebolts for the front and back of the swing on each side. With an assistant who can lift the swing while you are on a ladder, hang a front and a back chain from one side of the swing with the S-hooks onto the eyebolt. Adjust as needed. The swing should be set 17" to 19" above the floor. Repeat on the other side. Test the swing to make sure it is secure.

Paint House Numbers on a Glass Transom

Gold leafing takes practice, but almost anyone can paint the address number on glass for a classic and elegant result.



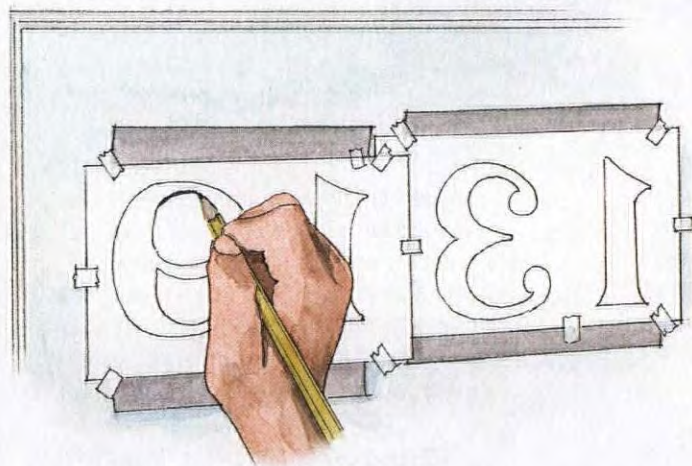
STEP 1

Create a template. (You can find many downloadable number designs online.) Print out your numbers in a font and size that suits your style and the transom dimensions. If needed, use more than one sheet of paper to create the template, aligning and taping them together. Temporarily tack the paper on the glass and check the size: it has to be readable from the street. When you're all set, attach graphite transfer paper to the template with tape. Make sure the "clean" side faces the numbers so that the transfer side will be toward the glass.

STEP 2

Thoroughly clean both sides of the glass with an alcohol-based glass cleaner. On the exterior of the transom, find the center both vertically and horizontally and make a cross with a dry-erase marker. The cross is a guideline for placing the template properly. On the interior of the transom, use painter's tape to hold the template in place, transfer side pressing against the glass. Check for level and that the alignment looks right from both inside and outside; adjust as needed.

With a pencil, firmly trace over the numbers, which should be faintly visible through the paper. Remove the template to reveal the graphite outlines on the glass.



STEP 3

To paint, use acrylic latex and a thin, synthetic- or natural-bristle brush, such as a #3. (Natural bristles give a smoother finish and won't get waterlogged in this small job). Paint the numbers on the inside with two or three coats, drying in between. Consider outlining them in a second color to make them pop—for example, gold infill with a black outline. Wipe off the marker from the exterior.





Around the House

All of these high-performance products make living in or working on the house a better experience.



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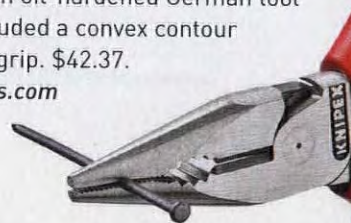
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Ventilating an Attic

Doing it right extends the life of your roofing, prevents moisture damage and mold, and even helps avoid ice dams. Best practice: venting at eave and ridge. **By Mary Ellen Polson**

 Older homes built before the advent of synthetic house-wraps and modern windows have the reputation of being leaky. While misinformation abounds (windows are not the biggest culprit; old houses easily can be brought up to efficiency expectations), it's certainly true that a drafty house is a cold house come winter. In summer we might call drafts "ventilation." A problem arises, though, if the one poorly ventilated space is the attic.

It's standard practice to ventilate unfinished attic spaces, especially when there's a layer of insulation between the floor of the attic and the rest of the house. Doing so reduces the chance of moisture buildup, which can lead to condensation and, potentially, mold.

In the past, "ventilation" could mean pairs of quarter-round windows placed high in the gable ends of a Colonial Revival. Or an operable vent that snaps

open and shut like a teakettle might suffice in the roof of a Federal-era house. In Southern California, the attics of thousands of Arts & Crafts houses were built with vertical slat vents in the gable ends. This simple venting system is not only effective, but it also lends an architectural boost to even the plainest bungalow.

Considering that even today building experts argue about how much ventilation an unfinished attic needs—and where it should be placed—such architecturally pleasing methods were understandably hit or miss. Modern building codes require one square foot of ventilated area for every 300 square feet of attic floor area. Ideally, half the ventilation should be in the eaves along the soffits (the lowest point on the roof) and half along the ridge, the highest point. If the house lacks a vapor barrier between the living space and the attic, or lacks intake vents, the

requirement doubles to one square foot for every 150 square feet of floor area.

Gable vents in many older homes may approach minimum standards, but they usually allow for limited airflow, especially across the underside of the roof deck. This potentially shortens the life of the roofing material overhead. To help encourage air movement, building codes also require at least 1" of air space between the back of the roof deck and any insulation along the floor of the attic (2" is considered better).

In most cases, this will require creating baffles or channels between the roof sheathing and the insulation layer covering the floor of the attic. Soffits should be vented along their full length, and placed as far to the outside edge as possible (i.e., the lowest point). This is especially important in cold regions, where ice dams can form when warm air enters the attic

One historical method of ventilating a roof was by installation of vertical slats in the gable under the eave. If the vent is backed with screening, air can get in, but birds and insects cannot.





LEFT This lattice-work gable vent in a restored bungalow is a variation on historic attic vents that were common a century ago. If necessary, add additional ventilation along the soffits, the lowest point on the roof.

and melts snow on the roof, which then refreezes. Ice dams are notorious for causing water damage if measures are not taken to prevent them.

Balancing the intake and exhaust vents is another consideration. Modern building codes recommend that soffit and ridge vents be of equal air-flow capacity, but

recent research shows that this balanced approach may be slightly off. Placing 60% of the ventilation in the eaves and 40% in the ridge may yield better results.

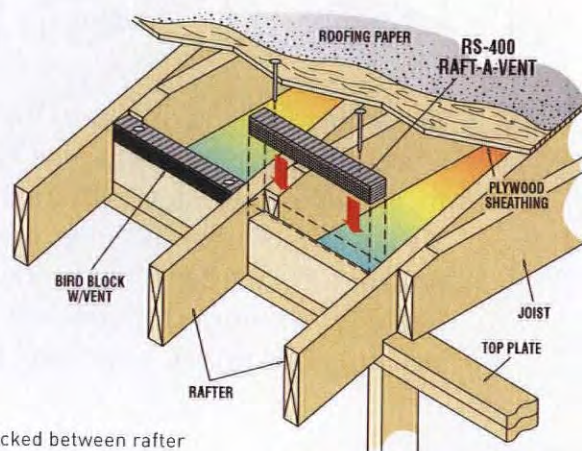
While ridge vents are installed as standard procedure in new construction, adding one to an old house is usually a retrofit. The most logical time to add one

is when a roof needs a new set of shingles. Most major asphalt roofing manufacturers offer ridge vents designed to work with their other roofing products. Adding ridge vents can increase the overall cost of reroofing by 10 to 20%, but doing so may mean the difference between early shingle failure and a long life.

Better Venting By Design

There has to be a better way to vent the attic in a historic house than by lining the soffits with circular vents or perforated metal stripping. At least one specialist in ventilation products has come up with a simple idea that works *with* a house's architecture instead of against it.

Raft-A-Vent is a flexible strip vent designed to fit between rafters, on top of the blocking. Made by Cor-A-Vent, it's an ideal solution for roofs with rafter tails, although it can easily work with other architectural styles. The 1" strips are so narrow that they all but disappear into the eave, yet they supply ample ventilation and superior air intake while keeping birds and squirrels at bay.



Tucked between rafter tails, Raft-A-Vent strip ventilation from Cor-A-Vent is nearly invisible, but provides ample ventilation for an unfinished attic.



“The handrail still looks good, but it’s often sticky—we assume someone used the wrong finish on it.”



The stair railing in our 1919 Colonial Revival home is a beautiful, dark-amber color. But when the weather turns hot or humid, it gets sticky. We’ve tried cleaning it with a wood-specific soap, and various furniture polishes. No matter what we try, it feels greasy all summer. I assume that the last owner used an incompatible finish. —Amanda Riker



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

Maybe not! When mature woodwork gets sticky, it’s a sign that the finish has gotten dirty, coated with oils or wax, or that it’s breaking down. A surface that’s sticky or gummy is often the result of dirt and grime accumulation—especially when it’s frequently touched, like a handrail. Other possibilities include waxy buildup from furniture polishes that contain waxes or oils. (Definitely nix the use of furniture polish). Or, at some point, the railing may have been cleaned with a product containing ammonia or bleach, either of which can soften shellac or varnish.

To determine which finish is on the rail, test in a hidden place using a Q-tip dipped in denatured alcohol. If the finish is shellac, the alcohol will dissolve it almost instantly. (Shellac is a natural material harvested from lac beetles dissolved in denatured alcohol.) If it’s a varnish, the spot will react more slowly. (Early 20th-century varnishes are resins dissolved in an oil base mixed with mineral spirits, and are more difficult to remove. Unlike shellac, they also darken with age.)

From your description, it’s most likely that your finish is shellac. Luckily, shellac is by far the easiest to repair. Each application partially dissolves the previous coats, then the entire surface re-hardens to a single layer of film. To refresh a shellac finish, first clean the railing using a small amount of denatured alcohol, which will melt the surface slightly and loosen any built-up dirt. Once it’s dry, apply a fresh coat or two of shellac. The material comes either in flakes or premixed. (Zinsser’s Bulls Eye is one brand: rustoleum.com)

If what you’ve got is varnish, you may ultimately need to strip and redo the finish at some point. But first try a deep cleaning: Mix equal parts turpentine, white vinegar, and boiled linseed oil together and apply the solution on the sticky parts of the railing, then wipe off. Test an inconspicuous area first before tackling the visible surface.

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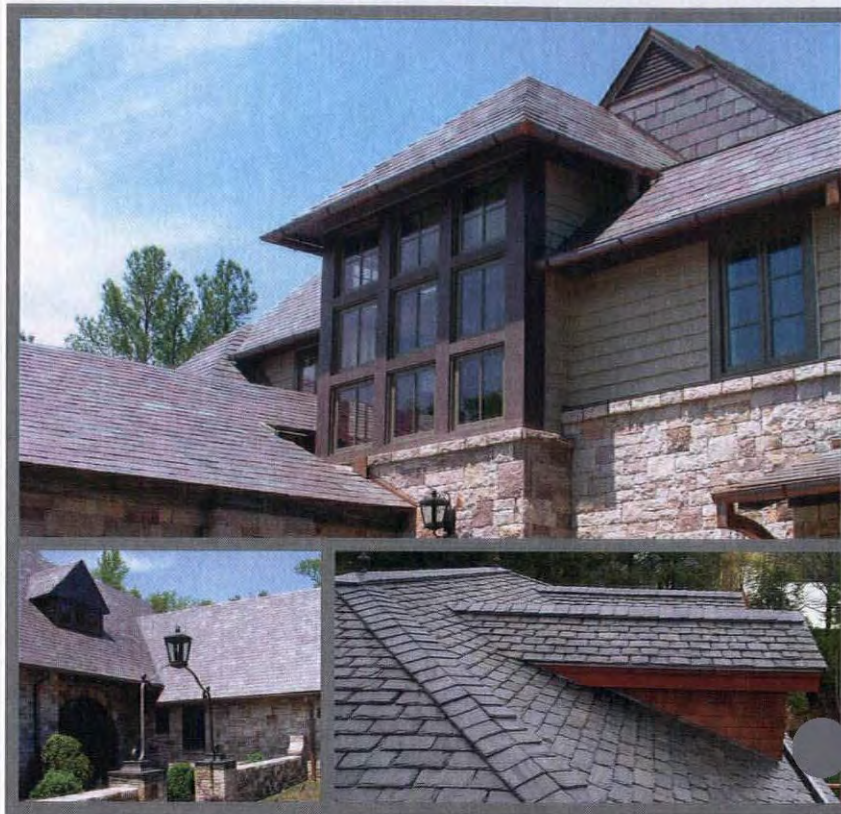
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SALVAGE IT



Fire Screen to Window Grille

Why settle for a blackout shade when you can ornament the window with a screen of wrought iron and blown glass? It can be plain—or fancy! **By Brian D. Coleman**

When the homeowner purchased the late 19th-century apartment in New York City's historic Greenwich Village, he loved all of its remaining details, from handsome period mouldings to the still-operating transoms above the doors. The place had one big drawback: the bathroom window opened into a light shaft and had direct sightlines with neighbors' apartments. How to get privacy without blocking all the light?

He remembered a particularly beautiful window he'd seen on a visit to the house museum Beauport. Its owner the designer Henry Sleeper had covered a large, leaded-glass window in the house's Central Hall with shelves, and filled them with a mixed collection of amber glass vases, bottles, chalices, and candlesticks. Light coming through the window gives the space a warm, romantic glow, and the display blocks awareness of the space beyond. As it happens, a vintage wrought-iron fire screen with amber rondels was for sale nearby. Perfect!

ABOVE An ornate Victorian firescreen with colored-glass rondels was reconstructed and repurposed to improve this light-admitting, privacy-ensuring bathroom window.

THE COST

VINTAGE FIRESCREEN	\$200-500
BLACK RUST-OLEUM	\$28
METAL AND WOOD SCREWS	\$30
2 LAMBERT GLASS RONDELS	\$50

TOTAL \$308 AND UP

the conversion

1. RESIZING

Restoration contractor Kevin Groves started by deconstructing and reconfiguring the three-part screen. The center became a stationary upper panel, and the two sides were adapted to become lower panels, which open to allow access to the double-hung window behind the screen. The top panel was slightly wider than the window frame; it was easier to adjust the window trim to the metal screen than vice versa, so Kevin removed and carefully shaved each window stop $\frac{3}{16}$ " using a more precise electric wood planer. With stops reinstalled, he caulked and painted the window frame. (He also remilled the inside stops on the double-hung window to ensure it wouldn't rattle.)

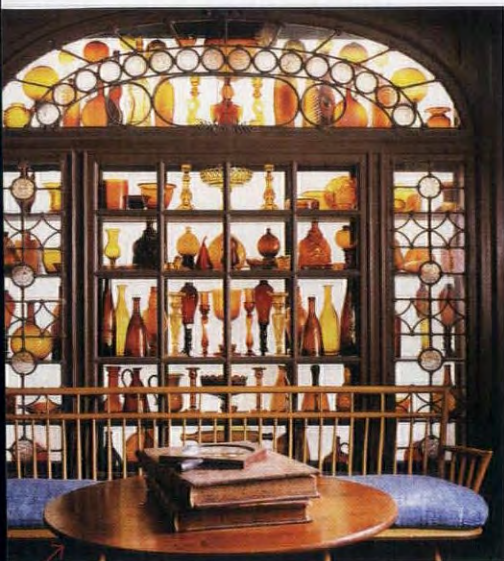
2. ATTACHMENT

Screw holes were drilled into the side stiles of the metal top panel, which then was set carefully into the window frame using $1\frac{1}{4}$ " flat-head wood screws to attach the metal screen firmly to the top and the side rails, with no gaps.

To be sure the lower panels fit flush with the upper panel, to look like one piece, the decorative scroll detailing atop the lower panels was carefully removed with a metal cut-off wheel set on a hand-



LEFT Almost any salvaged screen or grille could be adapted for placement in a window.



INSPIRATION The idea for a screened window came from this one set with a display of amber glass. It's in the central hall at Beauport, the home and test kitchen of Henry Davis Sleeper, one of the country's first professional interior designers. Built between 1907 and 1934 on a rock ledge overlooking the harbor in Gloucester, Massachusetts, the house has forty rooms, each with a unique theme. historicnewengland.com

held die grinder. The lower panels' side stiles were then drilled and tapped for 1½" brass hinges, each hinge secured to the metal frame with flat-head ¾" machine screws. The panels were then attached to the window frame.

3. FINISHING UP

A simple half-inch iron thumb latch was drilled and tapped into the center panels for opening the panels and to keep them aligned. Some of the colored glass rondels had become loose; they were secured by gently bending and realigning the metal prongs that held them in the screen. Two cracked pieces were replaced with hand-blown rondels made in Germany (lamberts.de).

The entire metal screen was finished with a coat of satin-sheen black Rust-Oleum to resist bathroom moisture and camouflage the new hardware. Now the neighbors are screened and the bathroom is bathed in amber light.

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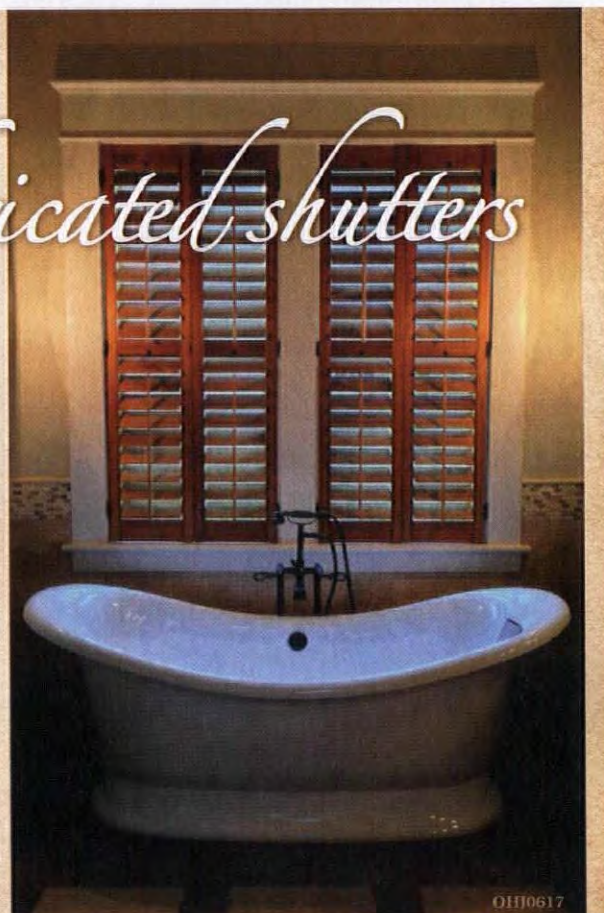
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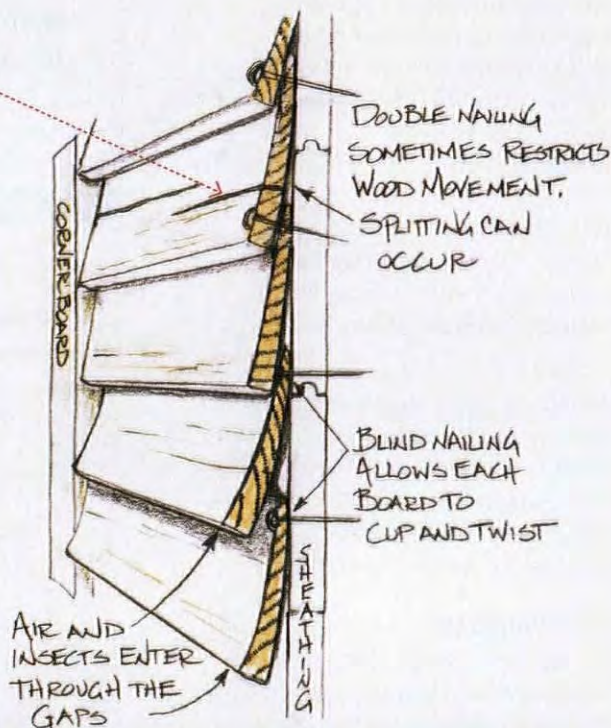
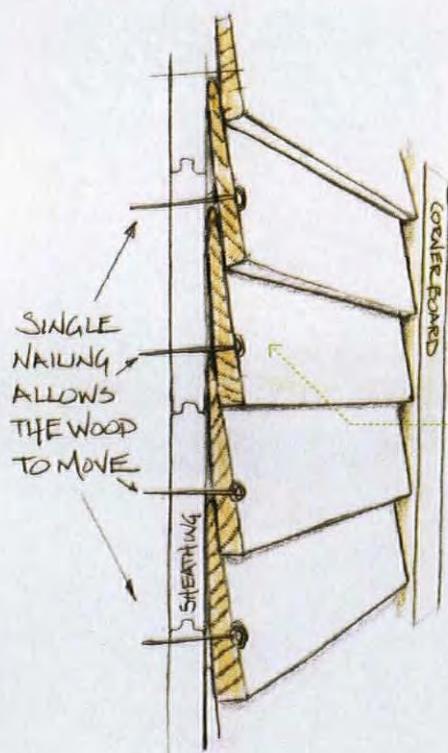
Installing Clapboards

Traditionally, tapered boards applied in an overlapping fashion are called clapboards. So classic is the design that virtually all copies in aluminum, vinyl, and composite materials emulate the wood originals. Most clapboard was made from thin boards split from logs to a length of about four feet; sawmills made the boards standard and readily available. Then as now, the lumber is best when it is sawn radially from the bark to the pith of the tree. This produces rift-sawn lumber; a close relative is quarter-sawn lumber. Both techniques produce clapboards with growth rings oriented about 90 degrees to the face of the board, which reduces cupping from uneven moisture absorption. Quarter-sawn boards can be resawn along a diagonal to produce two tapered lengths of siding. The least expensive siding is made with flat-sawn lumber then resawn into boards, producing clapboards with various growth-ring orientations. **By Ray Tschoepe**

WRONG WAY

BLIND-NAILING FLAT-SAWN BOARDS

Installing flat-sawn lumber which has not been sealed with a primer before installation may produce undesirable cupping and warping. Even the best rift-sawn lumber can begin to cup in the presence of moisture. Although it's attractive, blind nailing (where each course of siding covers the nail head of the one below) leaves more than 80% of the wood unfastened, and likely to develop gaps as it warps.



RIGHT WAY

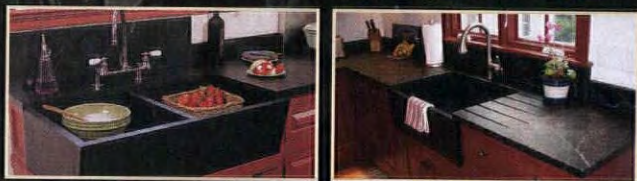
FACE-NAILING QUALITY LUMBER

Success requires that you pay attention to three details. First, choose the best available wood. Western red cedar is ubiquitous in the market, but other regional species, too, have been used successfully. Second, look for rift- or quarter-sawn lumber. If it's not readily available, flat-sawn siding that is back-primed before installation performs adequately as it will not wick moisture. Finally, apply the siding by face nailing with one or two nails as shown. Avoid the use of blind nailing.

Crafted Right... Here in Vermont.

Glenn Bowman,
owner and craftsman

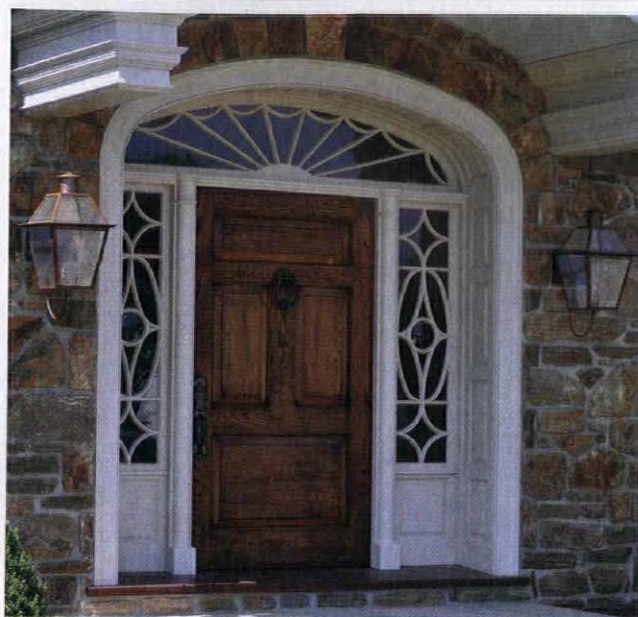
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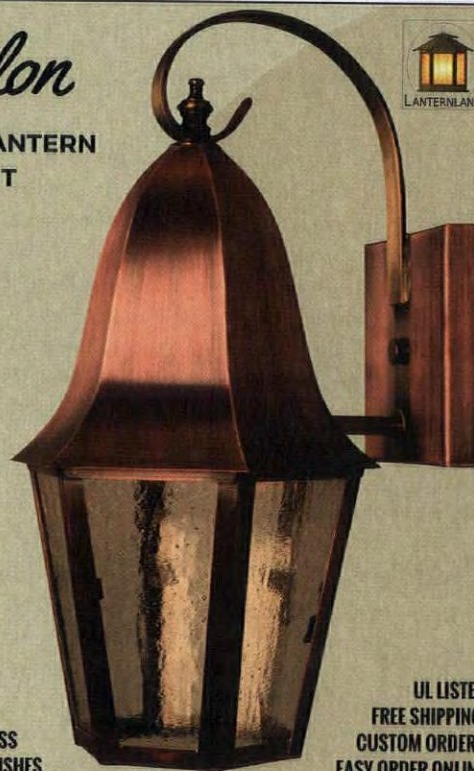
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ASK OLD HOUSE JOURNAL

RIGHT One historical alternative to linoleum is to paint designs directly on the floor.

BELOW By the late 1920s, linoleum rugs were joined by such imitators as Congoleum (a printed asphalt-felt product).

BOTTOM Predating linoleum, a painted canvas floorcloth is an option. This one is by Gracewood Design.



Q: All the flooring is in place in my 150-year-old farmhouse. Several rooms have floral-patterned linoleum, and I'd like something similar for a third bedroom. Does anyone still make these, or something similar? —*Kathy Pietrowicz, Saugerties, N.Y.*

A: Patterned linoleum dates to the 1930s-50s and often was bordered and used as "rugs," not laid wall-to-wall. No one has made floral patterns for decades. People used to hunt down new-old stock (vintage lino, never used), mostly through a NYC store called Secondhand Rose, but that store now sells only vintage wallpapers. Searching "vintage linoleum," "floral linoleum," or "linoleum rugs," you could try sites like eBay and Etsy.

The linseed oil-based (true) linoleum made today is solid-color, striated, or marbled—not floral. Suppliers are forbo.com (Marmoleum), armstrong.com (Marmorette—also check their commercial offerings), and linoleumcity.com (a retailer with a large inventory of various products).

Another tack you could take: Commission a custom floorcloth with a floral design of your choosing. Floorcloths, made since the 1700s, are the precursor to linoleum; a floorcloth is prepared canvas, painted and sealed with varnish, and hemmed. Makers include canvasworksd designs.com, dunberryhill designs.com, gracewood design.com, and stenciled floorcloths by michele.com

One last suggestion: If the floor is more-or-less sound, you could prep it for painting, put down a ground color, and have a decorative painter do the floral design right on the painted floor. Overcoated with varnish or urethane, in a bedroom, it should last for decades. —*Patricia Poore*



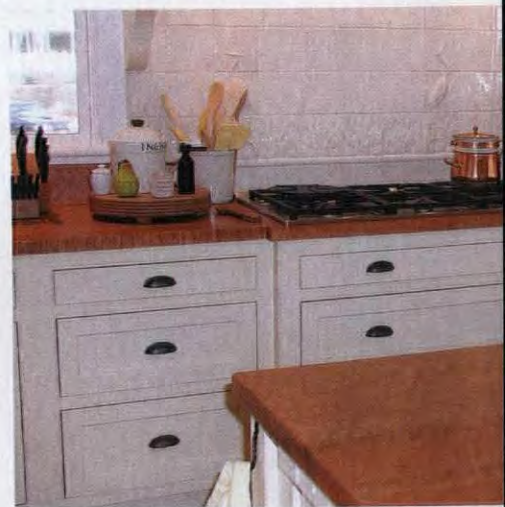
Q: My 1906 Craftsman has a near-original kitchen with maple countertops. I need help refinishing them for looks and durability.

—*Scott Wagenmann, Los Angeles, Cal.*

A: Old-growth maple is hard and impervious—it was even used for flooring in pantries and laundry rooms. The pale wood does not take stain well, so it is often left natural or finished with a penetrating oil for depth.

If the thickness will allow, sand the dinged countertop with a palm sander. This removes patina, of course; if sanding isn't really needed, try using a sharp cabinetmaker's scraper instead. Old stains may be lightened with a solution of oxalic acid, or bleach (not together). If you plan to use the countertop as a cutting board, be sure your finish is food-safe: use one made for salad bowls and cutting boards.

Better yet, use a separate butcher's block or cutting board to keep the countertops smooth and clean. Choose from among any number of penetrating or surface finishes. Three to six very thin coats of matte-finish polyurethane may be applied to a surface that is grease-free, clean, and dry. From now on, wipe up spills immediately, and don't let water sit on the surface. —*Patricia Poore*



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Have a Question?

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Q: In cleaning out an old house, I discovered a closet lined with cedar wood. Can I freshen the cedar without staining the wood?

—Joan B. Faraday, Suffern, N.Y.

A: You can use cedar-wood oil to bring back the pleasant, pest-detering aroma. For this purpose, buy it from a woodworking supply or large hardware store. Lightly sand the wood surface with fine sandpaper. Then use a clean white cotton cloth to apply a thin coating of the oil. Not too much—only what will quickly soak in.

Any oil-based product will slightly darken the wood. Keep the wood away from direct light and avoid ventilation, both of which diminish the aroma. Cover or seal windows, louvers, etc. in the closet. —Lori Viator



Q: In removing an old asphalt roof and the cedar shingles beneath, do I need to remove the original nailers (under the cedar), or can I lay plywood over them? The attic is finished and heated, so might that let air pass under the deck?

—Karl Moseley, Dover, Delaware

A: The old roof should be stripped down to the rafters, nailers included. The rafters then get cleaned of all nails, inspected, and repaired before the deck goes on. There's no advantage to keeping nailers under a composition-shingle roof. The last one probably failed in part because of the voids created by the nailing strips. The new roof should be vented at top and bottom of each rafter bay, not across its surface. —Mary Ellen Polson

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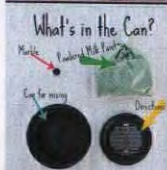
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DESIGN



GETTING THE WINDOWS RIGHT

Sometimes new windows make all the difference, as in the re-imagining of a modern Sixties cabin.

PAGE 64

72 VINTAGE VISION | 74 KITCHENS + BATHS | 76 FAVORITE THINGS | 78 THEY STILL MAKE



Windows are key in the new life of a 1960s summer house many might have considered throwaway. A small addition, a deftly reworked floor plan, and interpretive modern design make a stunning backdrop for the house's second act. **BY PATRICIA POORE**
PHOTOGRAPHS BY GREG PAGE & SUSAN GILMORE

W

HEN THIS MID-CENTURY cabin was saved by a remarkable update, it became a much better version of the original. Before, the ca. 1968 house felt dated, not much like an exemplary period piece. Its style-defining windows, past their prime, had trim painted white against dark siding; the uninspired entry was through a screened porch. Inside, the floor plan was beyond awkward. Well-informed design decisions by David Heide Design Studio gave the house new life, but the focus remained on those big windows, its obvious architectural strength. The owners had loved that "outward focus" of the original house, which was served by large expanses of glass done in modern, mid-century configurations. Inside, simplicity reigned, with no distraction from the beauty outdoors, not incidentally making the summer home low-maintenance. While new windows are often the bad actors of the remodeling industry—as when original, proportional, still-serviceable, ever-fixable wood windows are sacrificed for ill-fitting replacements with a projected life of eight to 20 years—this project is a victory. New windows, necessarily specified for additions and new construction, are getting better.



Winning Windows

GLORIOUS GLAZING

Owing to an addition that echoes the original façade, taking meals indoors is now possible—and the dining area has this expansive water view through a renewed glass “prow.”





TRIPLE HUNG WINDOWS Architectural designer David Heide has an adroit touch when it comes to windows, not only for new homes but also when an old house needs them. "We love triple-hung windows," he says, citing their use in two recent projects. "They can be opened top, bottom, or both for better circulation, they can go almost floor to ceiling." The porch above is original to an early 1940s lake house designed by the Minnesota architect Edwin Lundie. It was a screen porch the clients wished to enclose. "The rest of the house has double-hung windows, so neither casements nor French doors would have looked right," Heide says. "The triple-hung sash has the right proportions and has proved very practical in the space."

ENCLOSED PORCHES

When a former porch is enclosed, "It's critical to maintain the scale of the original openings," David Heide says. "It's also important where in the thickness of the wall the glazing goes. If possible, it should be set back in the plane of the wall to express the original structure." Large, wide

windows in the porch below, one of several on a 1905 Arts & Crafts house, were restored. "We made our own insulated, divided-light windows in mahogany for the new bedroom above," Heide adds, "using vintage glass salvaged from old windows." The bedroom thus has the look of a vintage sleeping porch.



TOP New triple-hung windows follow original proportions. **LEFT** Several porches on a 1905 lake house had been glazed with high-quality double-hungs that maintain scale.



WINDOW WISDOM

The redesign brought elegance to the river-side facade and drama to the entry. The new windows are both more aesthetically pleasing and more functional than the lesser-quality originals.



ABOVE The "prow" remains, its roof echoed in the one-room addition that steps back on the right. **INSET** Small vacation cottages like this were built in the 1960s and '70s, a recognizable type if often constructed with materials that don't age well.



The house in Hudson, Wisconsin, is a summer getaway: built as a 1,000 square-foot, mid-century cabin nestled amidst pine trees on the bluffs of the Saint Croix River. Beloved by the same family for decades, the house had a talent for getting out of the way, says designer David Heide. “For my clients, it was all about being on the river, not creating a fancy interior.” In fact, they may have just left things alone had not a burst water pipe ruined much of the building, necessitating a renovation and, given the opportunity, a modest-sized but critical addition.

The clients wanted a family retreat that would engage the surroundings but not become the center of attention—or add housework. The designers were asked to reconsider the size of

the house, how it was being used today, and its aesthetics. Heide and team had to work within the Scenic River Byway national guidelines, which address sight lines (the house must be all but invisible from the river), materials and colors, lot coverage, and environmental concerns. A small addition, just 320 square feet added out to the side, made all the difference. “It profoundly improved the livability of the house,” Heide says. “Every inch became usable; the house feels twice as big as it did.” The addition also improved the primary façade, adding depth and allowing a more fitting entry.

The next big improvement was opening the kitchen. The original had been tiny, built against a wall that stopped traffic and

MEMORY REMILLED

A significant part of the living space, the beloved outdoor dining deck had to be rebuilt. But its salvageable redwood was remilled to create the island in the newly open kitchen.



What were they thinking with that first kitchen? “Two people could not fit behind the wall,” says Heide.

blocked the view. It had no connection to the living area or the river. The new kitchen, in the same space (but borrowing just a bit from the master bedroom and a bath), is far more functional. An island takes the place of the offending wall. Strong, clean, and simple lines pull the kitchen into the rest of the main living area. Now open to views, this has become a gathering space.

The porch remains, but it has been rebuilt. “The old house had the distinction of having no indoor dining area,” Heide reports. “All meals were taken on the screened porch, rain or shine.” With the addition of a living room, the “prow” now can

accommodate a dining area. The rebuilt dining porch, in the same location and more accessible from the main room, is handsome in cedar. Redwood from the original porch floor deck was remilled to build the kitchen island, encapsulating memories of family meals in years past.

“It was important to me, and our clients, that we preserve the mid-century aspect of the house: the large windows that take in the view, the ‘prow’ created by angled window walls,” Heide says. “These attributes are intact.” The addition, for example, intentionally emulates characteristics of the original house. The



FINALLY, WINDOWS SPEC'D BY ARCHITECTS

"For years, we've typically used Marvin because they offer wood windows and incredible customization," David Heide says. Other new and replacement windows have left a lot to be desired—but there's good news. One example: Pella's recent expansion of their Architect Series wood window and patio door collection. "In-depth research with architects and builders led to new designs," says Pella's Heidi Farmer. "This collection gives them extensive design flexibility." The Pella team also met with the National Park Service and regional preservation groups for feedback on the Reserve line, which offers more authentic details—such things as putty glaze-profile grilles and sashes that reflect historical construction methods, archival butt joinery, engineered vertical through-stile construction, and decorative sash lugs that hide the turn-and-tilt mechanism for easy window washing. Reserve and Contemporary, another line, have the craftsmanship of the Architect series, now with more design and performance options. Hardware, too, has improved, in response to architects reporting that window hardware "can be ugly." With an industrial designer in-house, Pella is working with Baldwin Hardware to create Classic, Modern, Rustic, and Essential hardware lines with 28 different options.

ABOVE Glass tile in the kitchen and the Wisconsin Bedford limestone fireplace in the new living area visually link the spaces. **INSET** An awkward kitchen wall blocked traffic and views. **RIGHT** Natural stone and wood are used with a modern twist.

TOP RIGHT Architect Series windows by Pella add detail to a period-inspired new home.



old house itself was saved, not razed: "There's nothing greener than reuse," Heide says. Inside, the attractive cedar ceiling has been renewed and extended throughout the house.

"Mrs. Client loves Modernism—and taupe," says Heide. "Mr. Client wanted a cabin aesthetic, all wood and stone. We were able to extend the house's mid-century marriage of natural and modern." The new fireplace, for example, made use of regional limestone but has a contemporary design. The bluestone floor is laid in a simple grid. On the original wall separating the dining area from the new room, an unusual wallcovering with modern scale is made of actual wood veneer, in greys that echo the stone. New furniture and lighting from mixed sources further the 1960s aesthetic without direct imitation.

"A house that spends time uninhabited needs to be able to fend for itself," Heide says about the functional, low-maintenance design and materials. "You don't design downspouts that need heated tape turned on. Appropriate detailing makes the house less vulnerable." Stone floors, open shelves, plain flat cabinets, fewer textiles—every decision affords easy care.

Oddly, the house had been built with flat-top windows only; the trapezoidal clerestory in the prow was added later, though decades ago—a necessary improvement in keeping with the style and period. Heide kept the glazing areas and the low awning windows, but he tweaked the proportions, adding heavier mullions. New, double-glazed windows by Pella echo the originals.

FOR RESOURCES, SEE PAGE 87.



LEISURE LIVING

Materials throughout are simple and elemental—redwood, bluestone.

Natural materials, unembellished, combined with easy-care mid-century furnishings, even plastic chairs, make this a true vacation house, one built for low-maintenance upkeep. Now the interior recalls the best of mid-century design, having lost the worst of it (plywood cabinets, chattering sliders).



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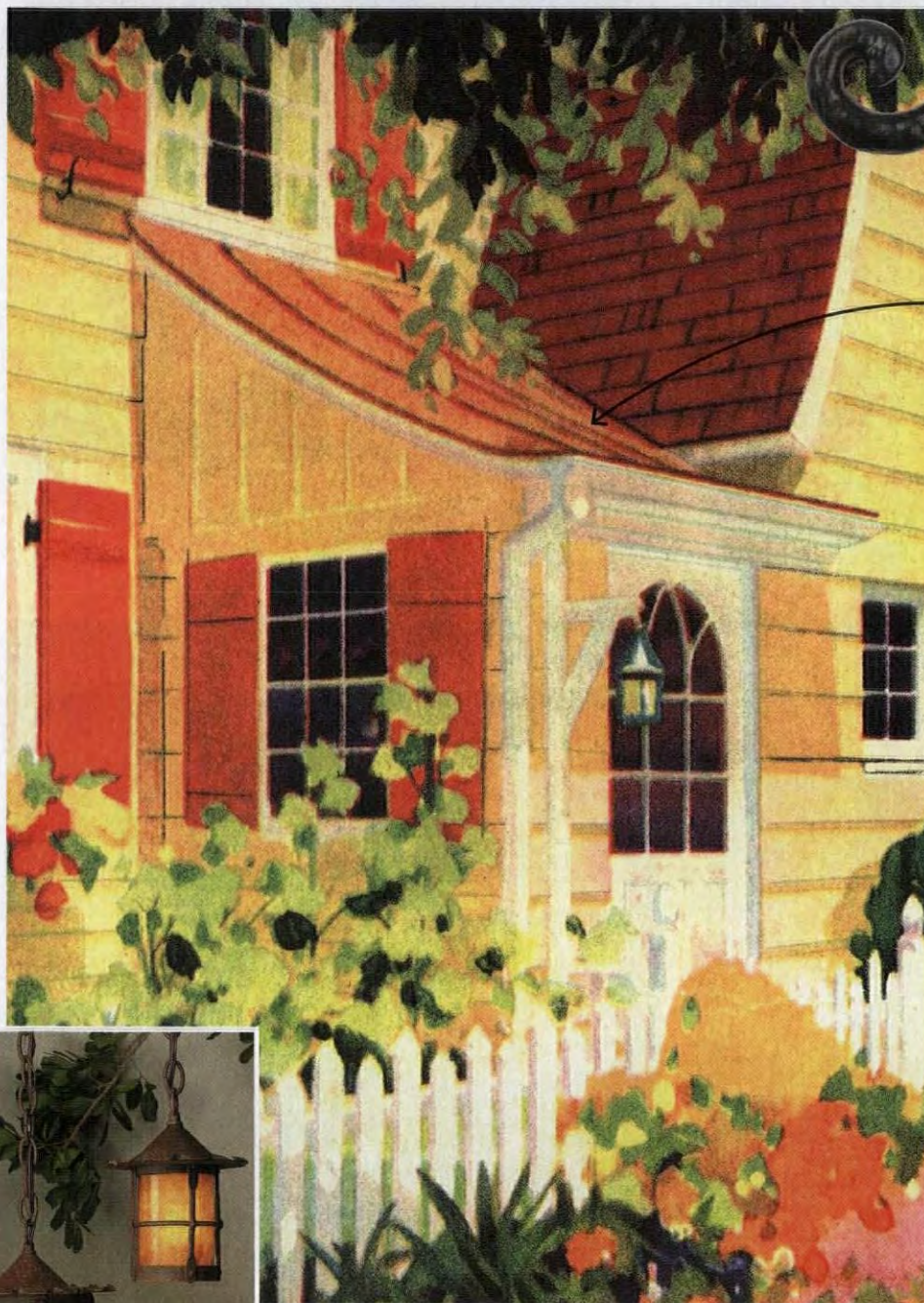
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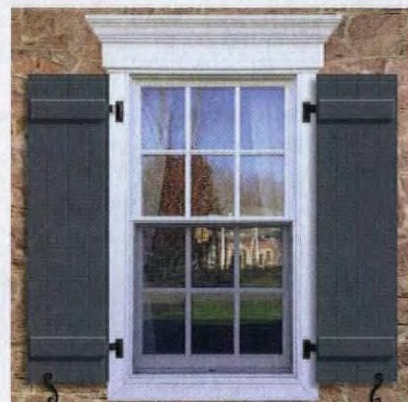


A Happy Cottage Home

Sherwin-Williams chose this picturesque image to herald their color palette in "Decorating Suggestions," ca. 1925.



Colonial, English, or Cottage? Suburban houses built between the wars often show an evocative mix of revival elements. Note that the red roof (asphalt shingles and painted standing-seam metal) is part of the color scheme.



Timberlane's closed board-and-batten shutter: vertical V-grooves are milled into a solid panel; diagonal is one variation. Shutters available in premium wood, wood composite, and synthetic materials. Built to order: timberlane.com

Colorful asphalt shingles were popular in the first half of the 20th century. Tamko's Heritage-lines laminated asphalt and Elite-line 'Glass-Seal' shingles (shown) are offered in red, green, and neutral natural colors. tamko.com



A diminutive cottage lantern that hangs from a chain, the smaller 'Jester' pendant is just 9" high, available with the lens in amber or almond mica. Storybook Rust finish; damp-rated for covered entry. Msrp \$420. micalamps.com



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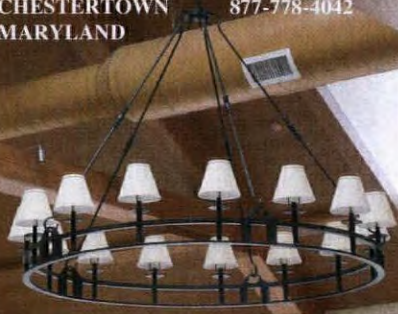
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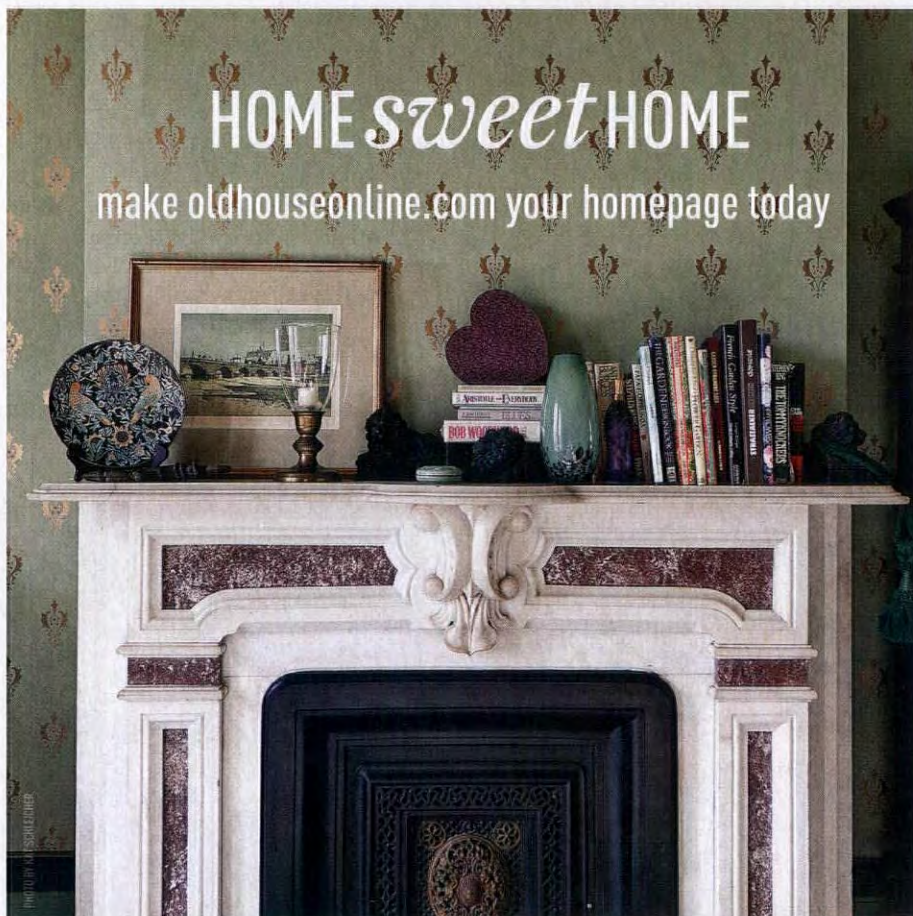
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In a Vermont cottage, a progression of practical, pleasantly old-fashioned spaces are handsomely appointed. **By Patricia Poore**

Built as a vacation cottage in 1922, this house on Lake Champlain in Vermont stayed in one family for much of the 20th century. But it was virtually abandoned for 35 years. Not until a Seattle couple bought it in the 1990s did it come back to life. They rescued it and added on, but still used the place as a summer camp. It was the current owners, Anne and Donald Stewart, who made it into a year-round residence, restoring the old rooms and upgrading all the systems.

A swinging door leads from the dining room into the large, farmhouse-style kitchen. Beyond the kitchen is a butler's pantry, which opens to the mudroom and a family room that were added in the 1990s. The rooms follow a long, linear plan, as the house was designed so that every room has a view of the lake.

Kitchen cabinets, previously bright white, were painted with the softer bisque color familiar from kitchens of the past. Existing maple butcher-block countertops had stains and burns, so they got a good sanding and were then stained and clear-finished. The room has both a modern range and a reproduction 1920s-era, wood-burning cook stove that came from Elmira Stove Works.

1. BEADED-BOARD CEILINGS

Original beadboard ceilings remain in the cottage's living room, dining room, and kitchen. Beadboard was also used for the kitchen's low wainscot. Walls in the bedrooms upstairs have their original walls of horizontally laid beadboard.

2. THE KITCHEN TABLE

There's plenty of storage capacity in the mudroom and butler's pantry, so the eat-in kitchen was kept pleasantly old-fashioned. A traditional center table doubles as a work surface between the two stoves: no modern island here!

3. CHECKERBOARD FLOOR

Checkerboard floors have long appeared in kitchens: the pattern distracts the eye from dirt. It may be done in stone or linoleum or commercial vinyl tile—or, familiar from many farmhouses, in paint over a wood floor. This one is a floating laminate floor laid over engineered hardwood, a fix for uneven subflooring.

4. READY FOR MUD SEASON

Nothing is more practical than slate for an indoor-outdoor floor. The tiles are a green-black slate quarried in Vermont. Pegboards are convenient.





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Shaker pegs and rails 18" to 48" in maple or cherry come from Shaker Workshops. They also offer pine pegboards sold by the linear foot, \$8.75/ft. as a kit or \$17.50/ft. made to order. Maple pegs \$6.25 for a dozen. shakerworkshops.com

Ball Canning Collection Elite **mason jars** are blue, like the originals.

All sizes; a four-pack of quart-size jars costs about \$10 at Ace Hardware, Target, and other sellers. Visit Ball's great website: freshpreserving.com



Heavy-duty **mesh bags** in five sizes with locking drawstring, carry strap, and D-ring hanger help organize outdoor clothes, tools, sports equipment in the mudroom. Bags, \$12–18, are part of an extensive organizing system by GearStash. gearstoragesystems.com



Wellborn Cabinet creates mudrooms, laundries, and pantries with a host of accessories, from charging stations to pullout recycling bins. Shown: mudroom in maple with Sienna stain and 'Madison Square' door style. wellborn.com





Indoor, Outdoor

House to porch to patio: furnishings for transitional spaces. **By Mary Ellen Polson**

1. TO CATCH A NAP

Constructed of weatherproof fabric, the Camden porch swing is modeled on traditional rope and canvas porch swings from the sleeping-porch era. It's available in two sizes: 64" x 24" and 72" x 30". \$800 to \$875. Penobscot Bay Porch Swings, (207) 729-1616, penobscotbayporchswings.com

2. OUTDOOR LEATHER

The Dansk chair is a lineal descendant of Mid-century Modern designs by Arne Jacobsen and Eero Saarinen. The "outdoor leather" upholstery is a UV- and water-resistant compound of PVC and knitted polyester; legs are teak. \$2,685. GLOSTER, (434) 575-1003, gloster.com

3. TOUGH AND PRETTY

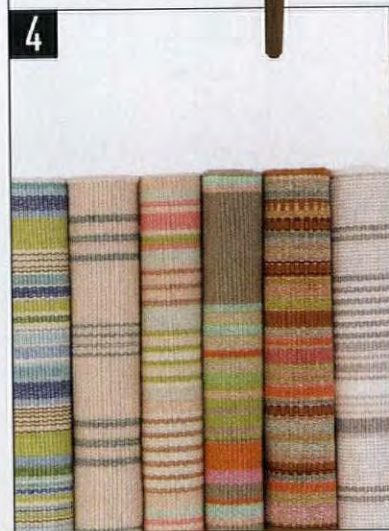
Convert an indoor chair into an outdoor favorite with authentic milk paint, finished with Outdoor Defense Oil (quart: \$19.99). The paint supplies a velvety matte surface; the oil stands up to mother nature. Paints come in samples, pints, quarts, and gallons. Quart: \$21.99. The Real Milk Paint Co., (800) 339-9748, realmilkpaint.com

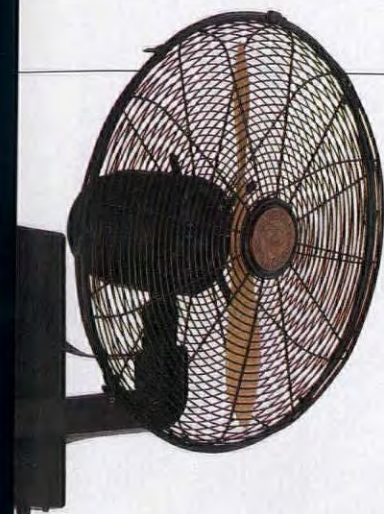
4. STRIPES THAT FLATTER

Offering the appeal of traditional flat-woven rugs in summery stripes, the Dash & Albert ticking stripes collection effortlessly moves from kitchen to porch or patio. Polyethylene terephthalate (PET) rugs come in sizes from 2' x 3' to 10' x 14'. \$56 and up. Layla Grayce, (770) 599-7896, laylagrayce.com

5. CEILING . . . WAINSCOT

The Traditions PVC porch ceiling/wainscot is a historically accurate, double-sided rendition of traditional beadboard. Boards measure 5" wide x 3/8" thick x 16' long. The paint-ready boards may be used indoors or out. \$1.89 and up per sq.ft. Aeratis, (888) 676-2683, aeratis.com





6



7

6. FAN OF THE PORCH

Reminiscent of fans from the 1940s and '50s, the large Skyy wall-mounted fan is damp-rated for use indoors or on a covered porch. Choose from a shiny nickel finish with solid wood silver blades, or bronze with solid beechwood blades. \$398. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

7. SUMMER SCREENS

Attractively fitted with gingerbread corners and a row of spindles, the Bay View screen door comes in a choice of a dozen woods, plus custom options from energy-efficient storm glass to sidelights and transoms. Single door: \$449 and up. Vintage Doors by Yesteryear's, (800) 787-2001, vintagedoors.com



8



9

8. A GREENE ENTRANCE

Custom mahogany patio doors with cloudlift detailing are built with mortise-and-tenon construction and solid rabbeted jambs. The doors measure 74" wide x 82" high x 2 1/2" thick. About \$8,000. Heartwood Windows & Doors, (888) 260-4271, heartwoodwindowsanddoors.com

9. REAL WICKER

Based on authentic 1940s wicker styles, the Stella armchair will look superb in a sunroom, living room, or well-protected porch. The reed-woven frame comes in 35 different colors, with a choice of 100 upholstery fabrics. \$1,225 and up. Maine Cottage, (866) 366-3505, mainecottage.com



10

10. STREAMLINED SETTEE

The Lowback Shaker settee in poplar with oak bendings and maple legs and spindles is 43" wide. Specify marine glue and marine finish for use in covered outdoor areas, or make it a statement piece in the foyer or keeping room. \$1,058. (800) 993-9452, Martin's Chair, martinschair.com



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A bullseye (manufacturers' spelling) is the result of producing crown glass, a common process until the 19th century. The bullseye comes from a mouth-blown rondel that has been cut down to make square or rectangular panes. Before the advent of modern glass manufacture, gaffers or glassblowers made windowpanes for wealthier customers by using only the flat, thinner, transparent outer edges cut from large rondels. The center piece, thicker and more opaque, "flawed" by a break-off pontil mark (navel) and ripples, went to a less fussy buyer or was used in an outbuilding.

Restorers of early homes created a market for new bullseye glass, for use especially in doors and transoms. Now hand-made bullseyes are considered art glass and find their way into new applications. Kokomo creates mouth-blown bullseye glass in many shapes and sizes. Kokomo Opalescent Glass, (765) 457-1829, kog.com

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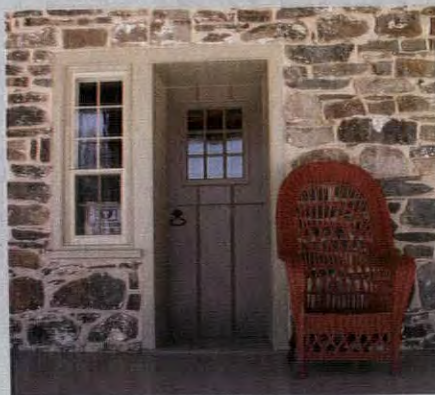
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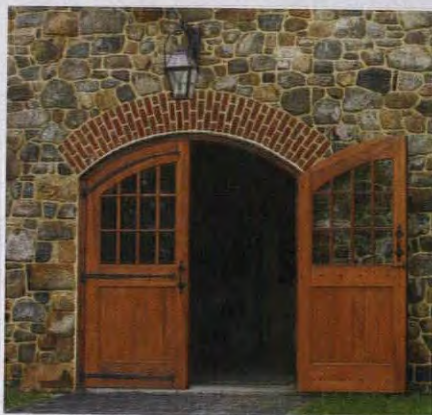
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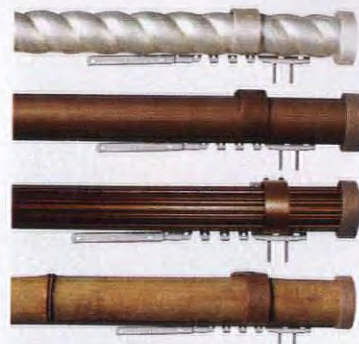
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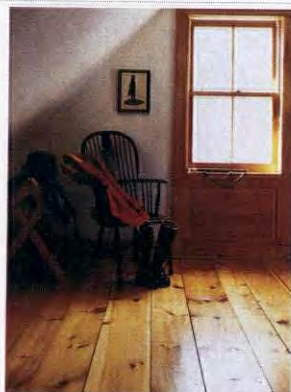
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WONDERFUL TOPIARY RECOMMENDED BOOKS how-to

- *Topiary: a practical guide to the art of clipping, training and shaping plants* by Jenny Hendy (Lorenz Books, 2015)
- *Topiary: Design and Technique* by Christopher Crowder (American Library Assn., 2006)
- *Topiary and the Art of Training Plants* by David Joyce (Firefly Books, 2000)
- *Topiaries & Espaliers Plus Other Designs for Shaping Plants* by Linda Yang (Houghton Mifflin, 1999)

appreciation

- *Ultimate Topiaries: The Most Magnificent Horticultural Art Through the Years* by Elizabeth Buckley (Courage Books, 2004)
- *The Gardens at Filoli* by Timmy Gallagher (Pomegranate, 1999)
- *The Life and Gardens of Harvey Ladew* by Christopher Weeks (Johns Hopkins Univ. Press, 1999)
- *So Fine a Prospect: Historic New England Gardens* by Alan Emmet (Univ Press of New England, 1996)
- *The New Topiary: Imaginative Techniques from Longwood* by Patricia R. Hammer (Antique Collectors Club, 1991)
- *English Topiary Gardens* by Ethne Clarke (Clarkson Potter, 1988)

1830 HOUSE IN ROSLYN

p. 24 DISHWARE [& glasses, silverware] **Williams-Sonoma** williams-sonoma.com **PAINTING** (pheasants) **Scott Zuckerman** scottzuckermanart.com

p. 25 BLANKETS Traditional collection **Family Heirloom Weavers** familyheirloomweavers.com **PILLOWS** **Ralph Lauren Home** ralphlauren.com/Home

p. 26 SETTEE **Wisteria** wisteria.com **PAINTING** (fox) **Scott Zuckerman** scottzuckermanart.com

p. 27 BED **Crate & Barrel** crateandbarrel.com **PILLOWS** **Pottery Barn** potterybarn.com **NIGHTSTANDS** **Country Thyme Clocks**, through **Etsy** etsy.com/shop/CountryThymeClocks **ROCKER** **Ian Ingersoll Cabinet-makers** ianingersoll.com

p. 28 PIE SAFE **Olde Country Antiques** oldecountry.com **CARVED DECOY** **Thomas Langan** thomaslangan.com **ROCKER** **Ian Ingersoll Cabinetmakers** ianingersoll.com

Related Resources
The Color People colorpeople.com **pioneer color consultant** **James Martin** works nationwide

SUCCESS!

EXT. PAINT 'White', 'Tapestry Beige', 'Dove's Wing', all **Sherwin-Williams** sherwin-williams.com

ROOF PREP

FELT & UNDERLAYMENT
GAF gaf.com **roofing felt, underlayments** **Owens-Corning** owenscorning.com **ice/water barriers, underlayment**

WOOD SHINGLES & SHAKES
Dow's Eastern White Shingles dowseasternwhiteshingles.com **white cedar shingles, shakes** **Echoshel** ecoshel.com **shingle roofing panels** **Granville Manufacturing** woodsiding.com **red, yellow & white cedar shakes, shingles** **Western Red Cedar Association** realcedar.org **clearinghouse for cedar products**

SLATE, CLAY, CEMENT TILE
Bartile roofing bartile.com **slate, cedar shake, barrel & S-tile lookalikes in concrete** **Davinci Roofscapes** davinciroofscapes.com **simulated slate & cedar shingles** **Evergreen Slate** evergreenslate.com **natural Vermont slate** **Greenstone Slate** greenstoneslate.com **Vermont slate with easy-install system** **Ludowici Roof Tile** ludowici.com **Spanish, Mission, profile interlocking, shake, shingle clay tile; interlocking slate** **MCA Tile** mca-tile.com **various S, Mission, barrel & Roman pan tiles in clay; historic replacements** **Northern Roof Tiles** northernrooftiles.com **full line of historic clay roofing tiles** **Renaissance Roofing** claytileroof.com **clay, slate & concrete tile; cedar & metal** **Sheldon Slate Products** sheldonslate.com **architectural slate from New York, Vermont, Maine** **Virginia Slate** virginiaslate.com **roofing slate from Virginia, Vermont; salvaged slate** **The Roof Tile and Slate Co.** claytile.com **new & antique slate & clay tile; salvaged tile**

METAL ROOFING

Berridge Mfg. berridge.com **seamed metal roofing systems; vintage-look metal shingles; simulated Spanish & S-tile** **Bridger Steel** bridgersteel.com **standing-seam metal roofing & siding panels** **Classic Gutter Systems** classicgutters.com **period-appropriate gutter systems & trim** **Metal Roofing Alliance** metalroofing.com **educational resources for metal roofing; links to members** **Park City Rain Gutter** pcraingutter.com **European half-round gutters, downspouts & accessories** **Rainhandler** rainhandler.com **self-cleaning rain dispersal system** **W.F. Norman** wfnorman.com **original 1908 line of metal roof shingles in galvanized steel, copper**

SPECIALTIES

Huber & Associates huberroofing.com **restoration roofing services (slate, clay tile, metal, wood, thatch)** **Preservation Products** preservationproducts.com **high-performance coating systems for weatherproofing of roofs**

ATTIC VENTING

Benjamin Obdyke benjaminobdyke.com **ridge venting, ventilated underlayment for roofing; house wraps, rain slickers** **Certaiteed** certaiteed.com **ridge vents** **Cor-A-Vent** cor-a-vent.com **ridge & soffit vents**

WINNING WINDOWS

DESIGN **David Heide Design Studio** dhdstudio.com

BUILDER **Patnode Contracting**, Hudson, WI: (715) 381-5502

FLOORING

bluestone tiles
p. 64 WALLCOVERING **wood veneer** covering 'Paulownia Veneer' on recycled paper **Innovations** innovationsusa.com

p. 66 WINDOWS **Marvin Windows & Doors** marvin.com

p. 67 WINDOWS **Pella Windows and Doors** pella.com

p. 68 GLASS TILE **Royal Mosa** grey palette **Mosa** mosa.com **HARDWARE** **continuous pulls** **Hafele** hafele.com/us/en

p. 70 TABLETOP in **cerused oak**, custom **CHAIRS** reproduction **Eames**-designed molded wire-base side chair for **Herman Miller Design Within Reach** dwr.com

Related Resources NEW WINDOWS

Arch Angle Windows & Doors archangleohio.com **high-end, specialty-shape storm windows & doors** **Architectural Components** architecturalcomponentsinc.com **custom wood windows & doors** **Mon-Ray** monray.com **high-performance aluminum windows & storms**

STORM/SCREEN WINDOWS

Allied Window alliedwindow.com **invisible storm windows** **Climate Seal** climateseal.com **custom storm window insert system** **Indow Windows** indowwindows.com **custom-made interior storm windows** **Innerglass Window Systems** stormwindows.com **custom glass interior storm windows**

FRENCH DOORS

Historic Doors historicdoors.com **custom doors; design service** **Vintage Doors** vintagedoors.com **handcrafted, solid wood doors**

WINDOW HARDWARE

House of Antique Hardware houseofantiquehardware.com **period reproduction hardware** **Vintage Hardware** vintagehardware.com **unique variety of hardware products**

STONE FLOORING

Sheldon Slate Products sheldonslate.com **slate floor tiles in several sizes and patterns** **Vermont Soapstone** vermontsoapstone.com **soapstone flooring tiles**

KITCHEN + BATH

LAMINATE FLOOR floating system by **Wilsonart** no longer available; similar: glueless laminate **Armstrong** armstrong.com • **Pergo** na.pergo.com

REPRO. RANGE **Elmira Stove Works** elmirastoveworks.com

FARM CHAIR 'Aaron' **Pottery Barn** potterybarn.com

LIGHTING refurbished antiques

CUPBOARDS mudroom cabinetry, custom by contractor

Related Resources

Garber's Crafted Lighting garbers-craftedlighting.com **lighting fixtures & fans** **House of Antique Hardware** houseofantiquehardware.com **lighting in period styles**

THEY STILL MAKE

Artisan Glass Works agwglass.com **old-style window glass in different degrees of distortion** **Bendheim** bendheim.com **German-made, mouth-blown "new antique" crown bullion (bullseye) glass** **Blenko** blenko.com **art glass including rondels & bullseye panels** **Hollander Specialty Glass** hollanderglass.com **clearing-house for all kinds of specialty, restoration & custom glass** **Kokomo Opalescent Glass** kog.com **art glass including rondels & bullseyes, dalle de verre, mosaics**

“A doll house, just out of the box.”

—Emma Leigh



DON'T

... think matching paint colors makes up for an addition that nixes the porch, changes proportions, uses mismatched materials, and ruins the fenestration.

PIAZZA



GOTHIC HORROR

This house has looked this way, and been painted in these colors, since at least 1990. Located in Illinois near the Iowa border, it sits on a street of beautiful houses built in the 1870s and 1880s. There's an old gristmill nearby. "This house stands out so much," says our correspondent Kathy. She suspects that the house was remodeled for the rental market. (Which begs the question: how do the tenants get in?)

The house as built was a handsomely symmetrical extravaganza of European details and ornaments. The steep gables, lancet windows, tracery, and window hoods are Gothic Revival; the campanile or bell tower and cornice brackets are Italianate. Both were popular Romantic styles of the 1840s–60s. If this is the front of the house (who can tell?), there was undoubtedly once a piazza where the box is now.

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