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MAGAZINE

ALL ABOUT DOORS: REPAIR & INNOVATION

Old House

JOURNAL

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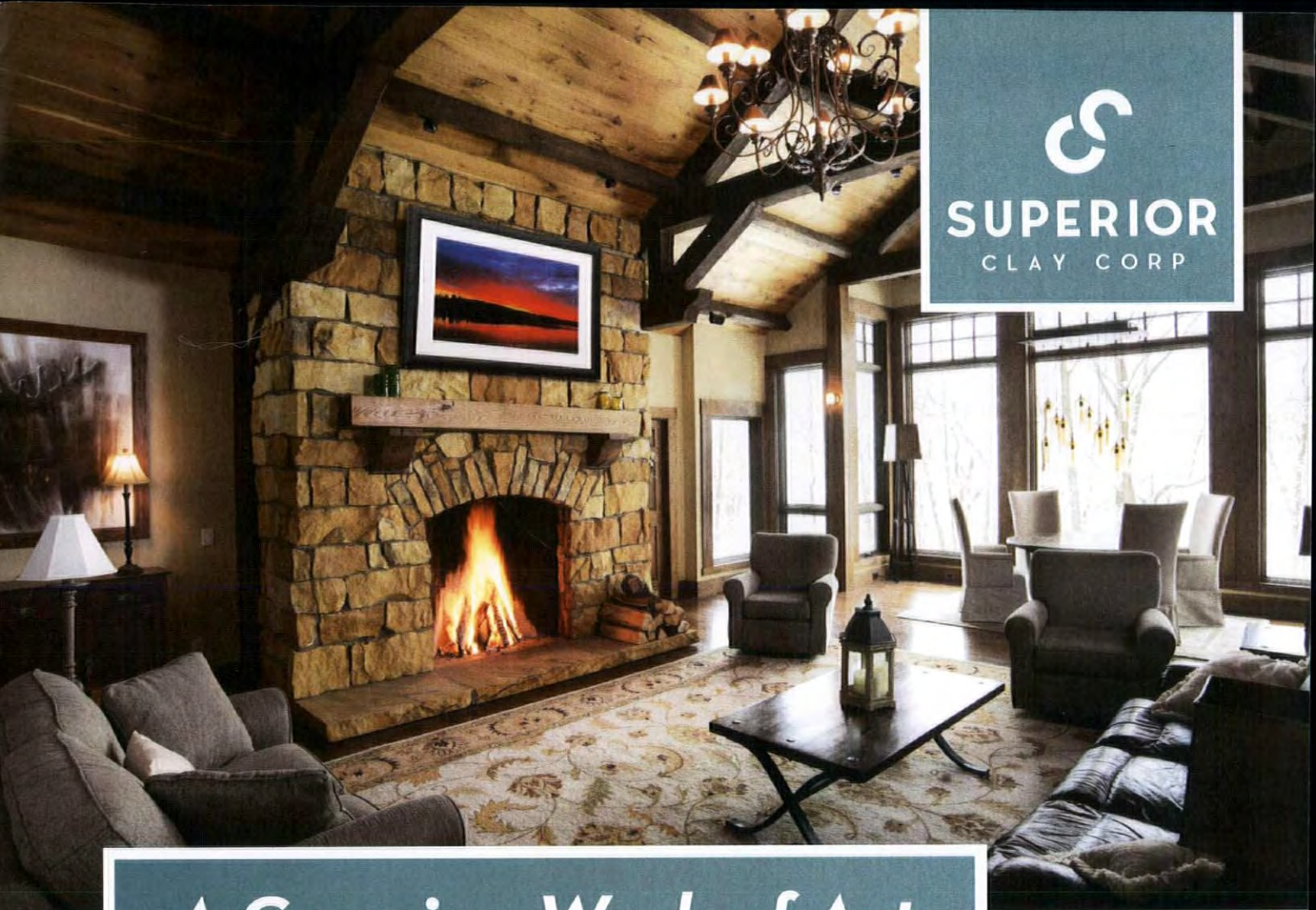


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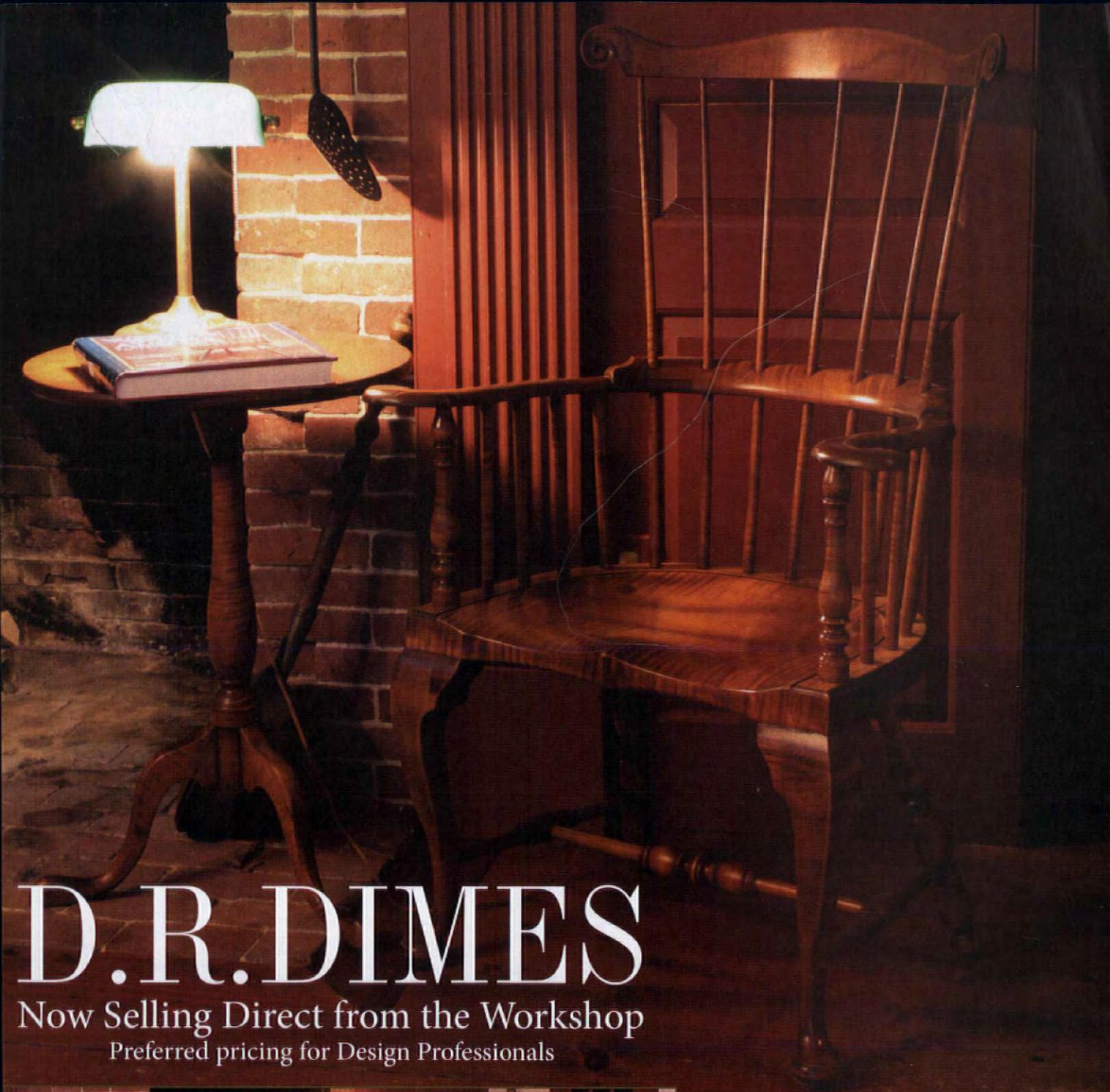
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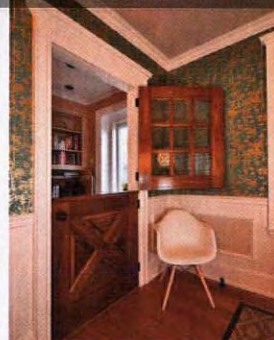
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Interior



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In this issue: readers' cleat-and-eyelet hanging system for drying painted pickets.

In the World of OHJ

It's no surprise that I'm crazy for old houses and the people who decide to restore them. A money- and time-gobbling labor of love, restoration is all about the desire to "leave it better than you found it." I like the preservation mindset: History matters; design and materials that have stood the test of time are worth protecting. I also love magazines and deadlines, without which I would never think anything was good enough to be called done. I am entertained by ruminations on the archetypes behind residential architectural styles. I just love the innovations and tricks of the trade that I've learned from fellow restorers through OHJ. In this issue, for example, long-time readers Bill and Jill share their ingenious drying-rack systems for painted fence pickets and rails.

Just as I imagine a botanist loves the Latin names for genus and species, I love our immersive vocabulary. A common language organizes our microcosm world and lets us talk about it to others. How would we appreciate Carpenter Gothic without "bargeboard," Tudor without "oriel," Greek

Revival without "pilaster"? Or racy French sofas without *recamier*? If we've encountered "scagliola" we believe that those massive columns in the grand hotel lobby are plaster, not marble. *Fachwerk* reminds us that not all half-timbering is English. At first, I drank up the architectural vocabulary in great slurps, but I still come across words I haven't yet heard. Only in recent years did I add "listello" (narrow accent tiles creating a border or fillet) and "imbrication" (pattern made by overlapping, as in fish scales or decorative shingles).

"Grateful to notice the apricot azalea was in bloom this morning," we might write, just before sleep, in a journal or in the dark behind our eyes. It's healthy and comforting to become aware of small pleasures. Grace comes not only in small moments, though. Sometimes grace gives us a treasure for decades. Still corny after all these years: I love my job!

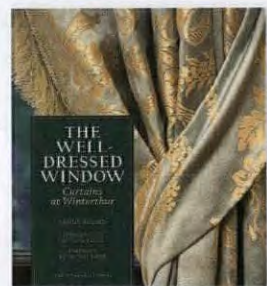


Patricia Moore

SIDE NOTES

A NEW BEAUTY

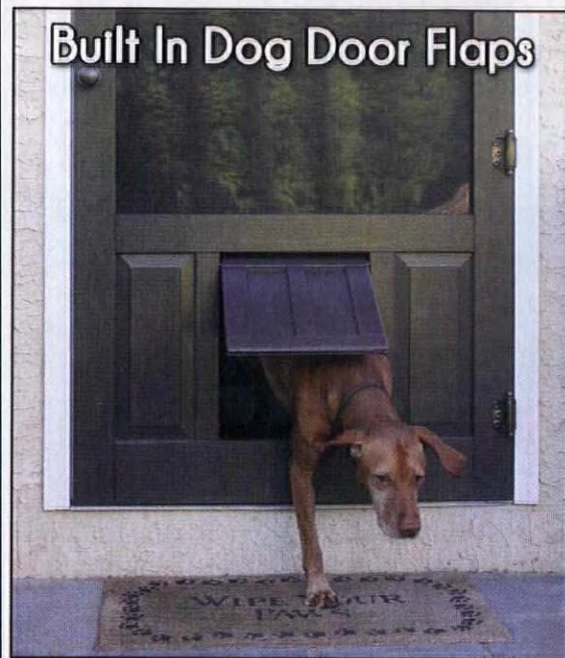
Published in June, *The Well-Dressed Window* is a breathtakingly beautiful book—whether or not your interest is drapery. Window dressings are presented through photos of 40 rooms at Winterthur, Henry Francis du Pont's family home that became a premier decorative-arts museum. The historical revival rooms are stunning; the window dressings, based on scholarship but created in the 1930s–50s, became classics. Drink it in: the woodwork, colors, furniture, textiles. Published by Monacelli Press, through your bookseller.



Very different and as notable: Harley McKee's classic 1973 book on historic masonry has been re-issued by the Association for Preservation Technology International. It remains the indispensable reference. Order *Introduction to Early American Masonry* at apti.org

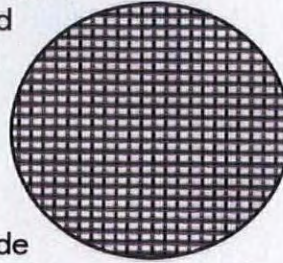
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I straddle the worlds of academic, political, and hands-on preservation as a college instructor, chair of the local historical review board, and long-time architectural conservator. Philadelphia-born and -raised, my wife and I moved to a "Princess Anne" just outside of the city. Starting with a list of 73 repairs, we happily report that after 32 years it has been whittled down to 312.



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INSPIRE

1747 IDYLL

THE DUTCH COLONIAL

old house was dismantled and moved to a site since remade into a lush period landscape with garden rooms. **page 22**

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A HOUSE RESCUED, SIMPLICITY RESTORED
Restoration veterans saw the bungalow's charm.
+ SIDING NOVELTIES

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HUDSON VALLEY REBIRTH
A 1747 Colonial is resurrected.
+ PERIOD LANTERNS

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A House Rescued Simplicity Restored

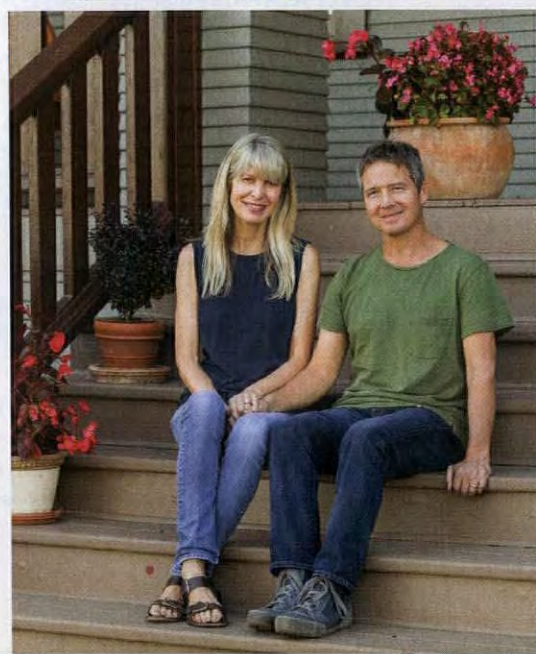
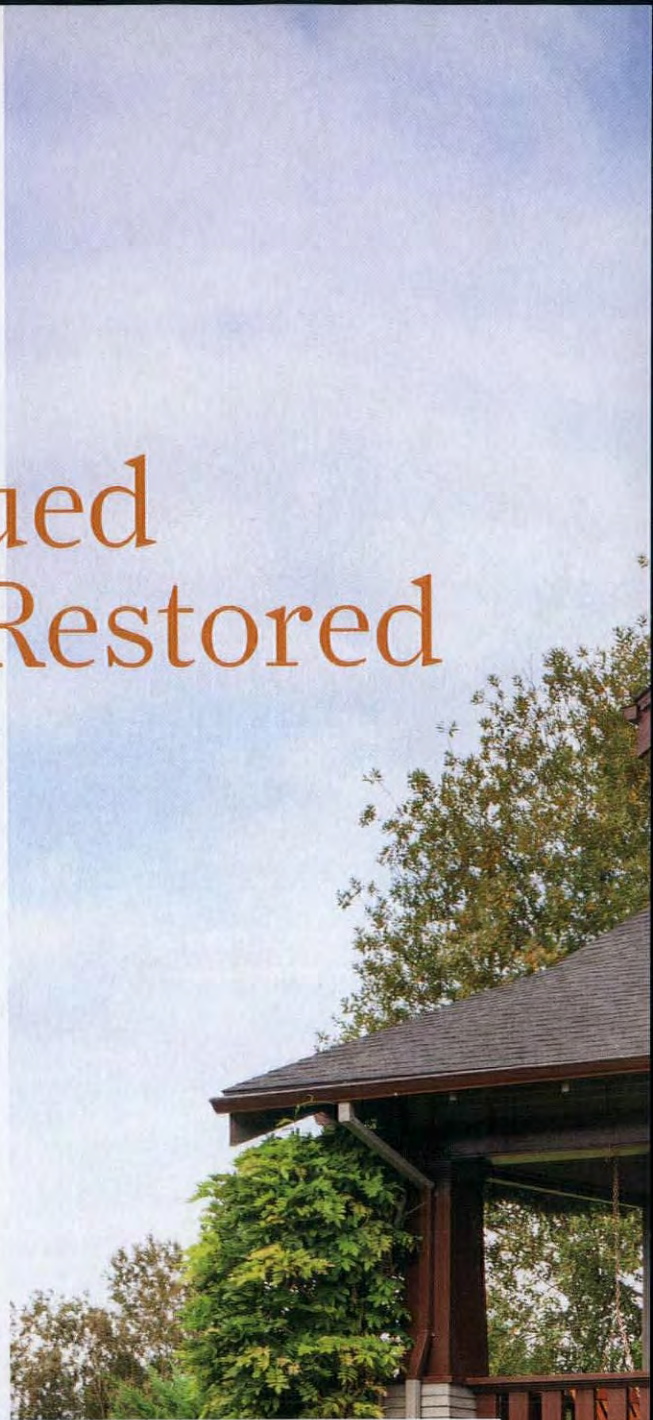
Fake siding and popcorn ceilings didn't faze restoration veterans who saw the inherent charm of this rural bungalow in northwest Oregon. They set about making it right again.


By Brian D. Coleman | Photos by William Wright



THIS COUPLE had meticulously restored a Colonial Revival house in Portland, but the time had come to simplify. Jenny Harmon-Scott and her husband, Shay, no longer needed three storeys and six bedrooms, and they'd gotten tired of city traffic and congestion.

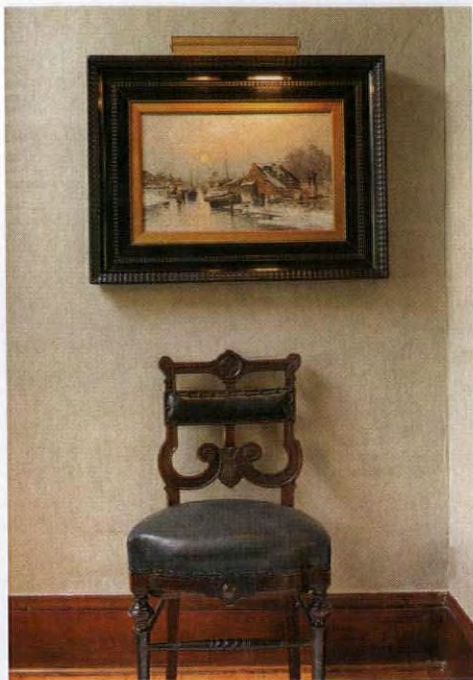
Shay was raised in an old Craftsman-era farmhouse; his memories led them to search for something similar, beyond even the suburbs. Both of them love old houses and don't mind restoration work. But they wanted a house with character, in a tranquil setting. | This 1925 house in rural northwest Oregon fit their dreams. Set on three acres that had once been part of a dairy farm, surrounded still by fields and gardens, the house came with an old vineyard, remnants of an orchard, and a barn with a resident owl. They could hardly resist the spreading black-walnut tree with a wooden swing already tied to its largest branch.





Built in 1925, the semi-bungalow with Craftsman details was the main house of 50-acre dairy farm. Composite siding has been removed and the original Dutch-lap siding replicated.

INSET Homeowners Jenny and Shay relax on the front steps. **OPPOSITE** The orchard produces McIntosh apples.



ABOVE In the dining room, a Victorian hand-carved leather chair sits below an oil painting the owners found while traveling in Europe. **BELOW** Homeowner Jenny Harmon-Scott is an accomplished artist. In the upstairs study, her painting is set near the vintage oak desk, a family piece handed down.



THE ORIGINAL

The built-in buffet with leaded-glass doors was carefully preserved, and new trim for the room made to match it.





ABOVE The dining room is centered on an inlaid mahogany table and chairs from the homeowner's parents. Custom drapery softens the room. **TOP RIGHT** The handsome, inlaid mahogany sideboard and a carved chair are heirlooms from the owner's grandparents. Hydrangeas came from the garden. **LEFT** Bedroom walls were skim-coated and retextured. Bella enjoys the unusual twisted-post bed, a contemporary piece.



Nicely proportioned rooms in the plain-spoken bungalow accommodate an eclectic mix of furnishings, many passed down in the family.

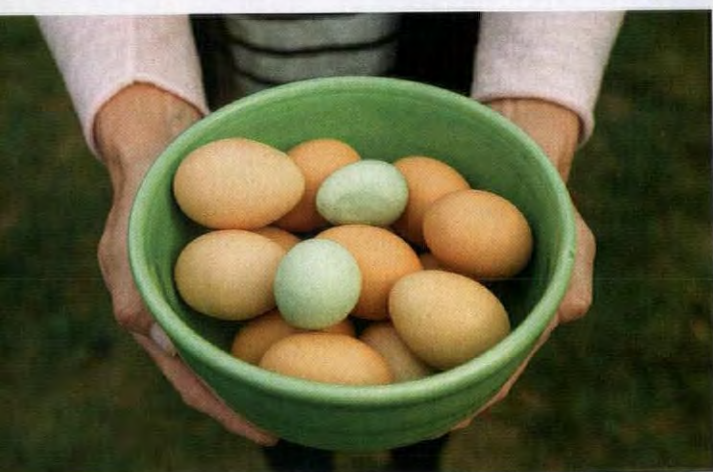


The house itself, a Craftsman bungalow, had potential, with its Douglas fir trim and honey-color fir floors. It was smaller and simpler than the couple's previous home. Granted, it wasn't in the best of shape. The exterior was covered with beige composite siding; fortunately, one section of the original cedar Dutch lap siding was intact to be a model for replication. The white vinyl replacement windows would have to go, and their roughed-out casings replaced with custom-milled trim.

Inside, the kitchen had been updated in a mishmash of styles. The stainless-steel countertop was strangely bent, suggesting something heavy had sat at one end. The orange-peel ceiling was painted an eye-popping yellow, amplified by the fluorescent fixture and can lights. The living room was cramped, partly owing to a floor plan that tucked in a first-floor bedroom—one stuck in a 1960s time warp with chartreuse walls and a popcorn ceiling.

Shay and Jenny began by taking down that non-bearing wall in the living room, sacrificing the bedroom to nearly double the living space and make room for Shay's grand piano. The floor was patched with new fir boards, finished to match the existing floor. Walls and ceilings were skim-coated and lightly textured to match the original plaster finish. The later, white-painted wood trim was stripped, carefully stained to match the remaining fir, and subtly distressed to age it.

Off the kitchen and opening to the backyard, a generous mudroom now looks and functions as it did early in the 20th century.



RIGHT Jenny Harmon-Scott cuts grapes in the backyard arbor. **LEFT** The kitchen got a sympathetic update: the farmhouse sink is set in a bay window, counter-tops are marble, and walls are lined in subway tile.

ABOVE Multi-hued eggs come fresh from the farm.

OPPOSITE The dining room opens to the kitchen with the mudroom beyond. Antique cranberry wine glasses that belonged to Jenny's grandmother accompany Italian, pewter-rimmed dinnerware by Arte Italica.



The washer and dryer hook-ups were dispatched to the basement, and the flooring replaced with vintage-look, mottled-grey linoleum. Here, too, the walls were skimmed and retextured in 1920s style. Furnishings include a period wall-hung utility sink, a baker's cabinet from Boston (now storing garden supplies and tools), and a vintage railway-station bench.

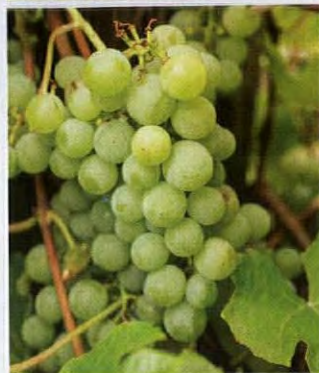
The couple decided to tear the kitchen area down to the studs, preserving the plumbing connections and fir floor. Without adding on to the house, the room was effectively enlarged when unnecessary soffits were eliminated and the bay window over the sink was made a bit bigger. The fireclay sink has a vintage look, as do the nickel faucets. Smooth Carrara marble counter-tops have a soft, honed finish; the wall tiles are a bisque color. The tiles have crazed glazing—an intentional look. “I learned the hard way that crazed tiles have to be sealed before grouting,” Jenny warns, “—or the hairline cracks absorb the dark grout.” The lighting now is more appropriate.

The dining room's leaded-glass buffet was carefully preserved, and the room freshened with new fir trim stained and distressed to match existing trim. (The couple say they even included boot marks on baseboards.) A simple, reproduction



CASINGS

Some original Douglas fir trim remained; later trim was stripped of white paint, stained to match the fir, and subtly distressed. Fir floors are original.



Moving to the country was a major change, Jenny and Shay will admit, but they love when the neighbors' cows and geese wander over, and when robins squawk at finches in the birdbath. They think of the house and their new lifestyle, both, as part of the Arts & Crafts continuum.



A BAKER'S CABINET

The mudroom once again functions as a utility space, with a vintage wall sink and an old cabinet to hold gardening tools and supplies.

two-pendant Mission-style chandelier finishes the room.

The living room opens directly from the front porch. Its walls are painted a soft neutral that changes with the light. Drafty replacement windows were upgraded with insulated, double-hung wood windows from Marvin. (The owners say that windows were the largest part of the restoration budget.)

Eclectic furnishings reflect the homeowners' interests. Comfortable seating mixes with family heirlooms that came from Jenny's grandparents' Colonial Revival home in Oklahoma City; they include an ornate chair in blue satin and the inlaid mahogany sideboard. Upstairs, the study has an antique oak desk that came from Jenny's mother. A guest room has a reproduction twisted-post bed, a favorite napping place for Bella, their Pembroke Welsh Corgi.

FOR RESOURCES, SEE PAGE 79.

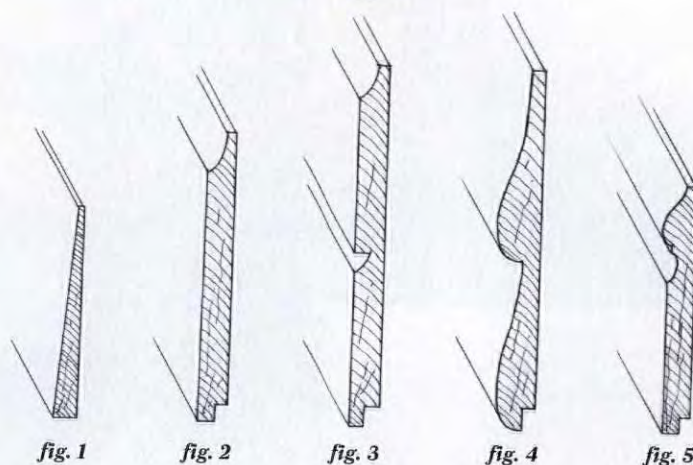
ABOVE In a return to its early 20th-century utility, the mudroom now has Marmoleum flooring in mottled grey. **LEFT** (top) The orchard includes McIntosh apple trees. (bottom) A small grape arbor produces bushels of grapes each summer.

BELOW Robins and finches enjoy the birdbath in this rural Oregon backyard.



More Online

Their previous home: oldhouseonline.com/articles/choosing-paint-colors-for-a-colonial-revival-home



1. **CLAPBOARD**
(bevel, lap siding)
2. **PLAIN NOVELTY**
(German, cove siding)
3. **FALSE JOINT NOVELTY**
4. **DOUBLE OGEE NOVELTY**
(Boston clinker, waterfall)
5. **FIGURED NOVELTY**

CLAPBOARD, DUTCH LAP & OTHER NOVELTIES

NAMES OF WOOD SIDING TYPES VARIED OVER TIME AND BY REGION.

➔ One façade of the Oregon bungalow (previous pages) had original wood Dutch lap siding underneath a composite cover-up, which the owners replicated during restoration. So-called Dutch lap siding is also known as German siding or coved lap siding; it is distinguished by a hollowed reveal (or channel) that produces deep shadow lines. On the bungalow, a narrow exposure keeps the look neat. Coved siding was popular by the 1880s.

Dutch lap or German siding is a type of **drop siding**, which unlike clapboards is non-beveled and not lapped in installation. Instead it is edge-matched with a shiplap or, less often, tongue-and-groove so that it installs flat on wall framing, even without sheathing. The exposed face can be (and has been) milled in a large variety of patterns, thus its alternate name, **novelty siding**. Economical drop siding is seen on barns and garages but also on informal house types of the early 20th century. The pattern provides good weather protection and the boards install easily.

Novelty siding that uses a bevel (angled) instead of a cove (rounded) is sometimes called channel rustic siding. Another drop siding subset is double ogee, where a single siding board is milled to mimic the shadow lines of two boards. The idea was used for other patterns (double coves, for example), and in some places was even milled as triple ogee. Joints were usually shiplap, sometimes tongue-and-groove. Double-ogee siding was common by 1910.

Rustic siding is milled so that the appearance is of greater thickness. Log-cabin siding is a half-log lookalike. Dolly Varden is bevel siding with a rabbeted edge, allowing installation flat on

the wall with a tight joint. When milled with an unplanned face, it's quite rustic. This type dates to the 1930s or earlier.

Clapboards are the old New England staple: plain lap siding beveled to be thinner at one edge viewed from the end grain. Clapboard is always installed over wall sheathing. Traditional

New England clapboard is cut radially from the log, producing true vertical grain that makes it weather resistant and stable. Bevel siding and so-called bungalow siding (alternately known as Colonial siding in some areas) are early 20th-century versions generally resawn from boards (thus producing random grain) to obtain widths of eight inches or more.

Weatherboards, wider than clapboards and common in the Southeast, are lapped like clapboards but usually rectangular and may incorporate a bead. Non-beveled weatherboards also are sometimes called Colonial siding.

During the Industrial Revolution, steam-powered millworks made it possible to create siding in all sorts of patterns to satisfy Victorian builders. By the 1930s, standard references

listed no fewer than 28 different types of common horizontal siding. You can still find beveled, drop, and other "novelty siding" at lumberyards, but it's not always like the original. When repairing or replacing historic siding, take a sample to the lumberyard or sawmill for comparison. Sometimes it's possible (and usually cheaper) to adapt a local product rather than have an exact match milled. If you decide on custom milling, look for a place that has cutter blades the right size and shape. Otherwise you'll have to pay for new knives as well as the siding.

WHY CLAPBOARD?

clapboard: n. (*obsolete*
clapbolt *derived from*
German klappholz)
Referred to a size of oak
board used for making
barrel staves
and for wainscoting.

—THE NEW CENTURY
DICTIONARY, 1957



Hudson Valley Rebirth

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY
GARDEN PHOTOGRAPHS BY KINDRA CLINEFF

LAYER-CAKE TOPIARIES

pruned from Alberta spruces adorn the front of the Hall Christy House. Plants are not necessarily heirlooms; immense white tree peonies, for example, [seen in the photo opposite] brighten the approach to the house.



Boarded up and forlorn, the colonial house was adopted, then dismantled and moved to the Hudson Valley by a couple of dedicated preservationists. **BY PATRICIA POORE**

SURVIVING SINCE colonial days, the Hall Christy House is a vernacular Dutch dwelling built in 1747. Lynne Denton had wanted the house for years, and finally got it when a club acquired the property but had no interest in the structure. Even after the sale was underway, years went by before the building could be dismantled, moved, and re-erected in New York's Hudson Valley. Lynne and Kevin Denton sited the house in the middle of the field rather than at the roadside, in anticipation of gardens and a long approach that would leave the modern world behind.

"We found the house without its 'Dutch kick' or flared roof overhang," Lynne says, "but I knew it had had one. Sure

enough, when the carpenters dismantled the house, they found an original rafter, which we used as a template for the overhang." Wasting nothing, holding on to the dynamic history of the house, the Dentons repurposed that old rafter as the handrail for the cellar stairs. Roofs were redone in cedar shakes. The siding reproduces the original riven-oak siding, but in cedar. Boards are all hand planed, and rose-head nails were placed over modern nails used during reconstruction.

Like most old houses, this one had evolved. An addition was added around 1760, with a large room downstairs, a but-tery connecting parlor and dining room, and a master chamber upstairs. Today the downstairs room—a multipurpose large



ABOVE The door to the keeping room is an 18th-century split "Dutch" door; its paneled exterior has remnants of original paint.

OPPOSITE The massive maple behind the house was the first tree introduced by the Dentons. (inset) The roof flare or "kick" was restored in reference to an original rafter found during disassembly of the house.



room or *grootkamer*—is the formal dining room. Window sashes were meticulously reproduced with the original profiles, and refitted with the old glass. (One pane in the dining room is etched with W H, for first owner William Hall.)

In the late 18th century, a recycled keeping room was bolted with iron straps and pins to the 1747 section of the house. The space used as a kitchen was added in the early 19th century. The Dentons added five feet to the kitchen, using locust wood posts saved from a later porch.

The Dentons knew they would need

authentic parts for restoration, and so they acquired the 1750s Skidmore House, an old gambrel. The restored shell became a garage below, and a guestroom and potting shed above. Floorboards were salvaged for use in the kitchen and library of the Hall Christy House. The gambrel house also supplied the fireplace for the keeping room. When the Dentons added a boxed (closed) back stair up to the second-floor hall, they lined it with sheathing from the Skidmore House.

A dogleg staircase from the 1747 parlor to the loft is original. "There was a trap

door to the loft," Lynne says, "but the building inspector would not allow it." The loft area above now holds a bedroom and a bath.

Jars displayed on the closed back stair were made at the Wingender factory in New Jersey in the 19th century; the makers hailed from Westerwald, Germany. Furniture in the living room reflects 45 years of collecting. A black Windsor chair came from Maine; a cherry wingback chair with fluted legs from the Hudson Valley. The dining-room table is a reproduction [text cont. on page 28]



1760 FIREPLACE RESTORED

This room had a 19th-century Victorian fireplace. The 18th-century Dutch tiles fit perfectly, suggesting that the surround originally was tiled.



CLOCKWISE FROM LEFT

The dining room dates to a ca. 1760 expansion; paneling wears its original paint. • The keeping-room fireplace came from the salvaged gambrel house. The English settle has original brown paint. • The keeping room is now the main entry to the house. • The parlor has furniture collected over 45 years, including a Flemish armchair. • Homeowner Lynne Denton reupholstered antique furniture and made window drapery.





HERRINGBONE WALKWAYS

The Dentons themselves laid 10,000 brick pavers for the walkways. Lynne's background in architecture helped in the layout of the grounds, which mimics the up-and-down maze of the house's interior.

TOP LEFT Columbines are everywhere, in yellow, pink, and blue. **LEFT** The Dentons laid the herringbone brick walkways and built a brick wall around the herb garden. **BELOW** The summer house or gazebo built with salvaged lumber "looks Dutch," but was modeled on old structures in Prague and in Virginia.





THE GARDENS

Creating the extensive gardens took much longer than the five-year house restoration. It started with a mature maple tree that had outgrown its previous location at a nearby car dealership. Other trees followed: sycamores, river beeches, lindens, katsuras, tupelos, and a magnificent, weeping European beech that cascades beside the pool. Man-made ponds also were part of the garden plan; Lynne Denton deftly used shrubs and evergreens to help integrate them.

Lynne grew up in an agricultural region of Upstate New York, where

she helped neighbors with their cows. Her rural vision for this property included lots of flowers, starting with the coreopsis and veronica remembered from her grandmother's garden. A scattering of larkspurs shows Lynne's love of the color blue. She looks out her kitchen window to a white garden. Other stalwarts are the lilacs, hydrangeas, iris, rhododendrons, hostas, ferns, Jack-in-the-pulpits, and deutzias that are comfortably familiar.

Lynne found inspiration in historic gardens she'd visited, including Westbury Court, Sissinghurst, and Inverewe Garden. From them came the designs and motifs

for walls and fences. Water runoff is collected from the roof and pumped into the vegetable garden.

Lynne also created a wildflower dell surrounding a pond at the far end of the property. Lynne and Il Doge, the golden retriever of that time, did a lot of digging and weeding to clear the land for an intimate garden that was planted with wild ginger, azaleas, tiarellas, Japanese maples, willows, iris, and other woodland plants.

Ancient and added to over time, the old house has a dark, close interior. Outside, the maze of garden rooms is relieved by alfresco dining areas, pool-side lounges, and garden benches.



TOP The Hall Christy House (1747) is at left, and the Skidmore House gambrel (1750s) on the right. The property is a 5.3-acre site, once a treeless field. Now, with a leisurely approach to the restored dwelling, the setting is lush with flower gardens, ponds, even a pool. **FAR RIGHT** (top) The blue columbines are self-sowing. (bottom) Pink columbines fill out the pastel plantings. **RIGHT** A moss path in the woodland garden meanders through ferns and astilboides.





The dwelling house comprises the vernacular Dutch 1747 house, the dining room and upstairs chamber added ca. 1760, the recycled 18th-century keeping room later attached to the house, and an early 19th-century kitchen addition.

of one at Van Cortlandt Manor. The Dutchess County (N.Y.) *kas* or large Dutch cupboard, still in its old stained finish, is unusual for the stop-fluting on the sides. The chandelier is an 18th-century piece from a tavern in Fishkill, since razed. The hanging candlebox dated "1806" is from Greene County, New York. Delftware (antique, found in Amsterdam shops) and most of the brass is Dutch.

A modest kitchen was built in one corner during restoration. The partial wall with a pass-through is meant to look like an old tavern room. (Plumbing added for the bathroom above hides in the upper wall portion.) The wood lintel over the cooktop came from one of the old firebox

interiors; building codes had not allowed its reinstallation during reconstruction. The kitchen's cherry countertops were made from large boards found stored in the attic.

Lynne wanted the garden plan to reflect the interior spaces of the house. With modifications over the centuries, the house had step-ups and narrow hallways. Lynne took that arrangement and translated it for the landscape, using brick and stone walls and wood fences, paved walkways, and patios to create room-like spaces, albeit with more sunlight than the ancient rooms admit.

FOR RESOURCES, SEE PAGE 79.



ABOVE A pass-through connects the eating area with the small working kitchen, where the mustard-color paint on the ceiling is original. The tavern table is 18th century. The fanback Windsors are reproductions. **TOP** (left) Crewel for drapery and bed hangings is early 18th century (or earlier), and was deaccessioned by the New Hampshire Historical Society. (right) Back stairs from the keeping room were added using sheathing original to the salvaged gambrel house that was moved to the property.



**BOARD WALLS
NEVER PAINTED**

Under later wallpaper, the wall sheathing had never been painted. The wide-board floors, too, are original to this ca. 1760 room over the dining room.

PERIOD LANTERNS

WIDE RANGING DESIGNS

The entryway or porch light looks right when it illuminates the style antecedents of the house. Early lighting designs in copper or iron have been joined by lantern types patterned on those in French monasteries, English castles, and California's iconic Arts & Crafts houses.



UTTERLY ARTFUL

A favorite since its introduction, the Westmoreland Series from Old California Lighting is notable for the illuminated "cupola" on top.

The tapered lantern is solid brass, available in seven hand-applied finishes and eight glass options, for wall, post, or ceiling mount. Starting at \$540;

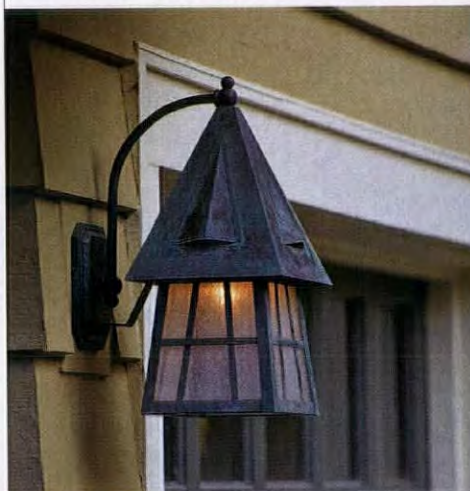
a California design perfect for bungalows and other artful homes.

oldcalifornia.com



AN EARLIER ERA

Similar to lanterns seen in the previous article, the 'Austen Barn Light' with two electric candles dates to mid-1700s England. The double roof design is from the oil-burning era. Shown in antique copper; four finish options and clear or seedy glass. UL-listed for wet locations, 16.5" high, \$499. For early homes or vernacular outbuildings. heritagelanters.com



OLD ENGLISH COTTAGE

With its steeply pitched roof, the 'European Country Lantern' has that Old English cottage look popular in the bungalow and Tudor Revival eras.

As shown (8" x 19.5") in verdigris patina with clear seed glass, \$630; other finishes, sizes, and mounts available. Suitable for Cotswold, Shingle Style, Arts & Crafts, Storybook, and Tudor homes.

brasslightgallery.com

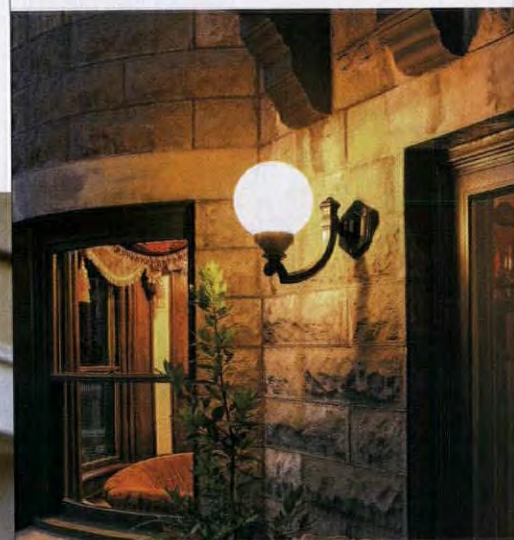


A BOLD CLASSIC

Rejuvenation's 'Ashland' neoclassical wall sconce (shown with a 10" opal ball shade) is built on order. The extra-large fixture is copied from those seen on old apartment buildings in Portland, Oregon. It's suitable for large, classical homes, formal Italianate houses, and bold facades (such as ashlar stone).

Weather-resistant aluminum with a black enamel powder-coat finish, \$315.

rejuvenation.com



SPANISH BEAUTY

The 'Andalova Wall Bracket' comes in three sizes and multiple finish and glass options, for pier and ceiling mount, too. Shown 9" x by 29", in Old Steel with Hammered Glass, \$824. It's an old-world Spanish design suitable for haciendas and Spanish Colonial or Mediterranean homes.

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(Actual Size)



SUCCESS!



The replacement door (above) did not befit the house; double doors finish the period facade.



THE FORMAL FAÇADE IMPROVED

Double entry doors restore elegance to a Brooklyn row house. **By Dr. Roy Olsen**

We have an 1899 limestone row house in Brooklyn's Bay Ridge. An important improvement was restoration of the double front doors. We'd inherited a faux-country single door. Walking the dog one morning at dawn, my husband saw that a neighbor had removed original double doors and thrown them to the curb. I grabbed my coat and the two of us retrieved them just as a pickup truck rolled up to scavenge them.

Just knowing the doors were original to this block of Victorian limestones made me feel like it was Christmas morning. But once I'd really examined them, I thought I'd made a mistake. The doors were veneered and the bottoms had rotted. I'm a podiatrist but my dad was a carpenter, and I thought, I can fix this. I peeled off the red-painted veneer and found that most of the pine core was okay. I trimmed off the doors' bottom 1 1/2" and patched in new wood using dowels, screws, and Titebond III glue.

I ordered 1/4" oak veneer for the outside; the inside was fine, and I was able to reglue that veneer at the bottom. (I am still working on restoring the carved cartouches.) I bought all new hardware.

I'd hired a contractor to install the doors; he said, "How do you know they'll fit?" I laughed and said I'd measured six times. Although I wasn't comfortable removing the 1960s door myself, I could see the old hinge marks and knew these doors would fit. The job was done in three hours. We agreed: this is how the entry is supposed to look. New custom doors would have cost \$6,000; with everything, this project cost about \$2,000.

With its pocket doors, foot-high baseboards, and coved ceilings, the house is a gem. For six years I've been restoring it to period. I have a patient who lives down the block, and I had to promise not to let her husband see our house. They'd moved in during the Sixties and ripped out a lot; that's what people did.

ONE STEP AT A TIME

1. Salvaged doors had damaged veneer to be stripped and replaced.
2. The doors were patched and veneered in quarter-sawn oak.
3. Stain brings out the figure.



1



2



3




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ASYMMETRICAL ITALIANATE

This picturesque home, in the Italianate style that was popular between 1840 and 1885, was built in 1878. Typical of the style, the house features a square tower or campanile, wide overhanging eaves with decorative brackets, and tall narrow windows with elaborate crowns. Over the years, the house has been home to numerous families. From 1934 until 1940, it served as a roominghouse. Current owners Will and Meagan Lyons purchased the property in 2011.

STICK STYLE WITH VERANDAH

The Stick Style was popular between 1860 and 1890. This large Stick Style house features a steeply pitched roof with overhanging eaves, a turret, and fanciful wood cladding, all typical of the style. The house was owned by a series of families before being converted into a boardinghouse in 1924. It was vacant until 1936, when owners were forced into foreclosure. It was repurchased in 1946 and periodically served as a bed & breakfast inn.

QUEEN ANNE/ROMANESQUE

Built in 1887 and known locally and the Red Stone Villa, this late-Victorian home includes features of the Queen Anne/Romanesque and Colonial Revival styles. The pink and red sandstone has a rough finish, complemented by geometric patterns of terra-cotta tiles and colored mortar. Twisted, reeded columns reach upwards from the massive porch. In 2000, the house was totally renovated to repair structural issues and restore the exterior façade.



"Saratoga Springs is a small city surrounded by a rural area; we can walk everywhere—restaurants, movies, schools. Outdoor activities abound given the lakes, rivers, and mountains."

WILL LYONS



THE SARATOGA RACE COURSE

The Saratoga Race Course is the hub of the city. During the summer racing season, the number of tourists is so large that the population of Saratoga Springs doubles.

Saratoga Springs / *New York*



Located 30 miles north of Albany, Saratoga Springs (pop. 27,000) is rich in history. Original settlers were the Mahican Indians, who were pushed east by Dutch and English colonists by 1691. The Battles of Saratoga, fought in 1777, were a critical victory for the Americans over the British during the Revolution. In the 19th century, U.S. doctors encouraged European-style spas as centers for health; with its naturally carbonated mineral springs, Saratoga Springs became a major spa city, generating development of large hotels including the Grand Union Hotel, then largest in the world. Residents and visitors still bathe in the spas that house the springs, finding them therapeutic. The Saratoga Race Course opened in 1863, bringing thousands more visitors. The city's saga is summed up succinctly in its slogan, "Health, history, horses." Story and photos by Anne McCarthy Strauss



1886 QUEEN ANNE

This two-and-a-half-storey Queen Anne is built of rustic stone and wood shingles. Erected in 1886, the house has a steeply pitched, hipped roof with a front-facing gable. Its one-storey wraparound front verandah was built with rusticated stone. The house boasts two turrets, one with a conical roof and the other with a bulbous roof.

FRONT-GABLED BRICK HOUSE

The land upon which it stands was part of a 20-acre parcel owned by a local judge before his death in 1844. Two brothers bought the parcel and prepared a map laying out lots and streets. The brick house was built on what had been known in 1892 as Lot 24. When the current owners bought it in 2003, they did an extensive renovation and addition.

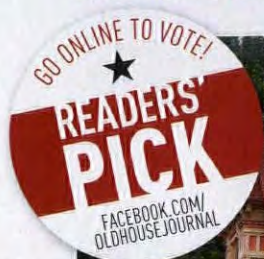
SHINGLED CRAFTSMAN

The one-and-a-half-storey shingled Craftsman bungalow has a gable roof and exposed roof rafter ends on the front-gable dormer. The full-width front porch is contained under the main roof. Craftsman elements include roof supports of tapered, square, fieldstone pedestals. Built in 1913, this is one of Saratoga Springs' first Craftsman-style homes.



Stick and Shingle

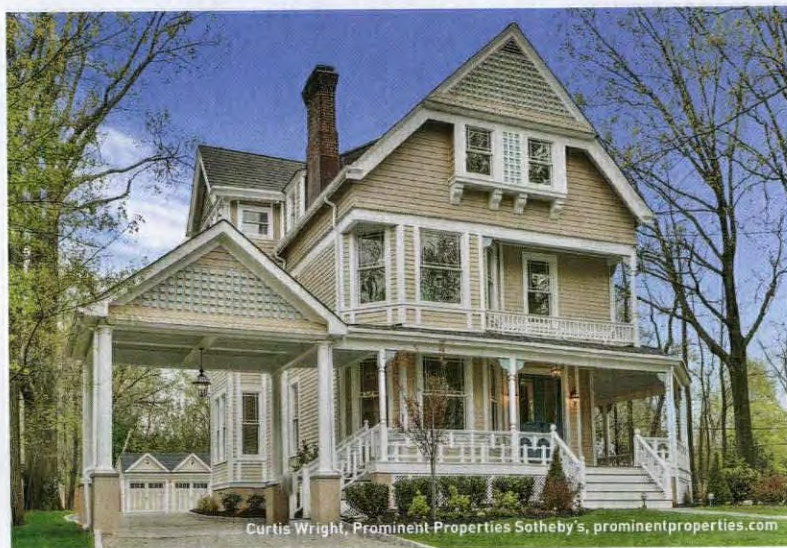
Two variations on late Victorian architecture: one more formal, the other a seaside favorite enjoying a revival.



DeAnna Kelly, Kelly Real Estate, kellyrealestate.net

BRITT, IA / \$195,000

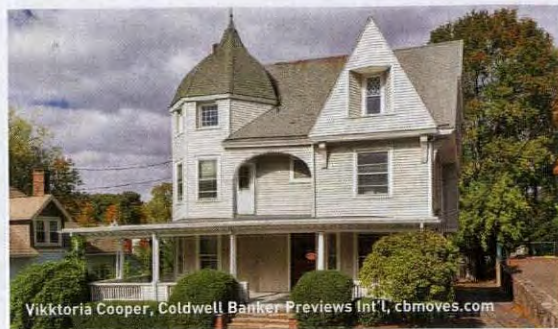
Built for the town's first mayor in 1886, the George E. Stubbins house is an exuberant blend of Eastlake and Stick Style, most notably in the highly decorated entry porch and center gable. Gothic Revival influences include a corner oriel window; the interior is filled with original woodwork.



Curtis Wright, Prominent Properties Sotheby's, prominentproperties.com

MONTCLAIR, NJ / \$1,699,000

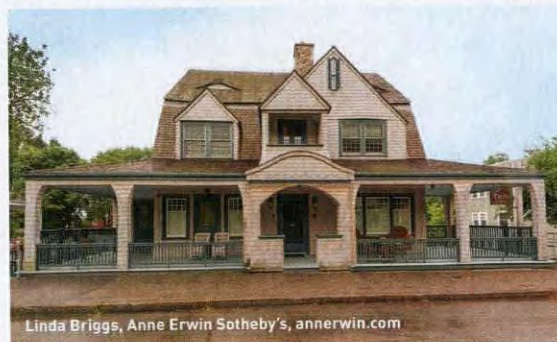
Arguably Queen Anne style for its gable and porch decorative elements, this ca. 1885 home nevertheless has the vertical and horizontal sticking and steeply pitched gable rooflines typical of the Stick Style. Inside are stained and etched glass along with inlaid wood floors.



Viktoria Cooper, Coldwell Banker Previews Int'l, cbmoves.com

NORWALK, CT / \$534,000

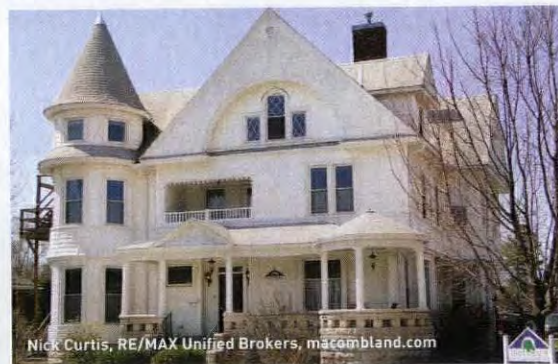
Under all that aluminum siding is a classic 1896 Shingle Style house. The grand entry features a paneled staircase and alcove reception room. Other features include intact original mantels, doors, trim moulding, and stained-glass windows.



Linda Briggs, Anne Erwin Sotheby's, annerwin.com

YORK, ME / \$1,295,000

Designed by an architect in the Shingle Style in 1901, this four-storey cottage by the harbor features wraparound porches and a garden, original woodwork, doors, floors, mantels, and windows, plus a large, period-style kitchen.



Nick Curtis, RE/MAX Unified Brokers, macombland.com

MACOMB, IL / \$345,000

This 1902 Queen Anne/Shingle Style manse became a boardinghouse. Details are concealed by a coat of dull white paint, particularly the broad half-circle archway and a Palladian window in the prominent shingled gable. Inside, the grand entry stair and some millwork and fretwork are unspoiled.

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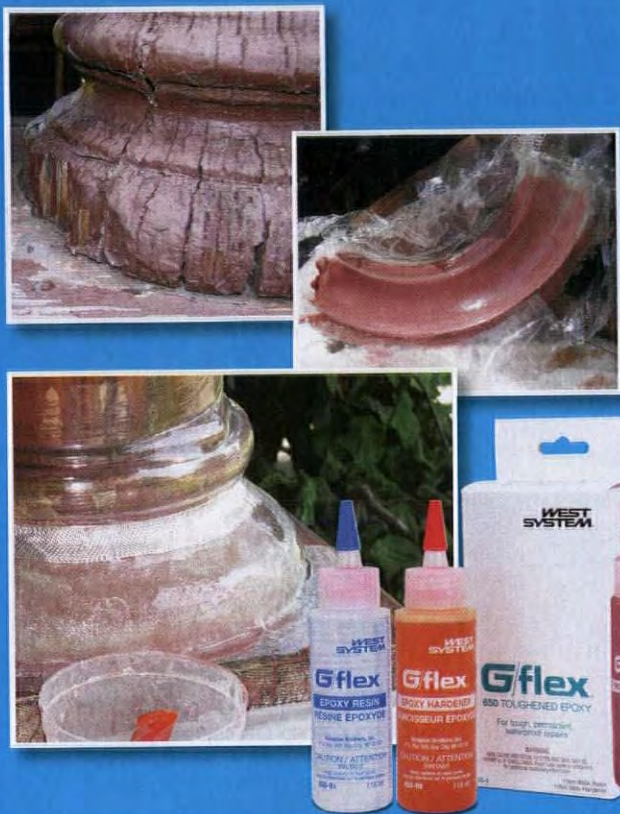
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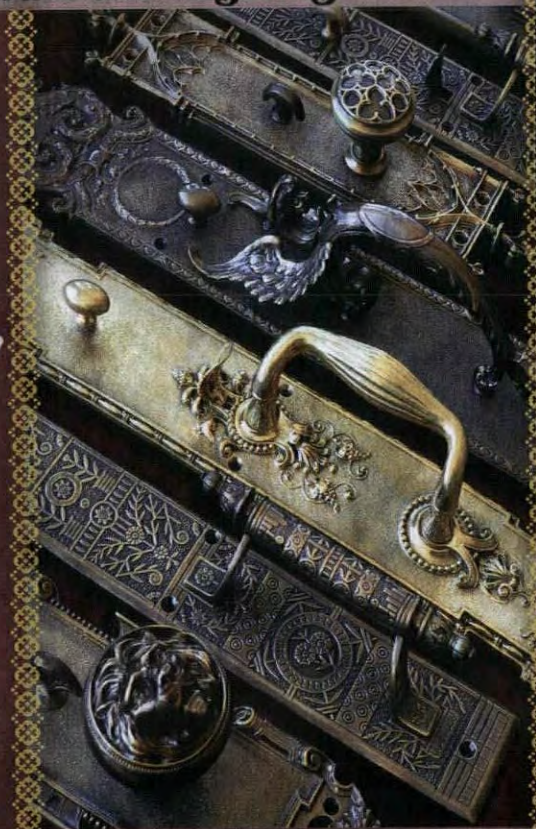
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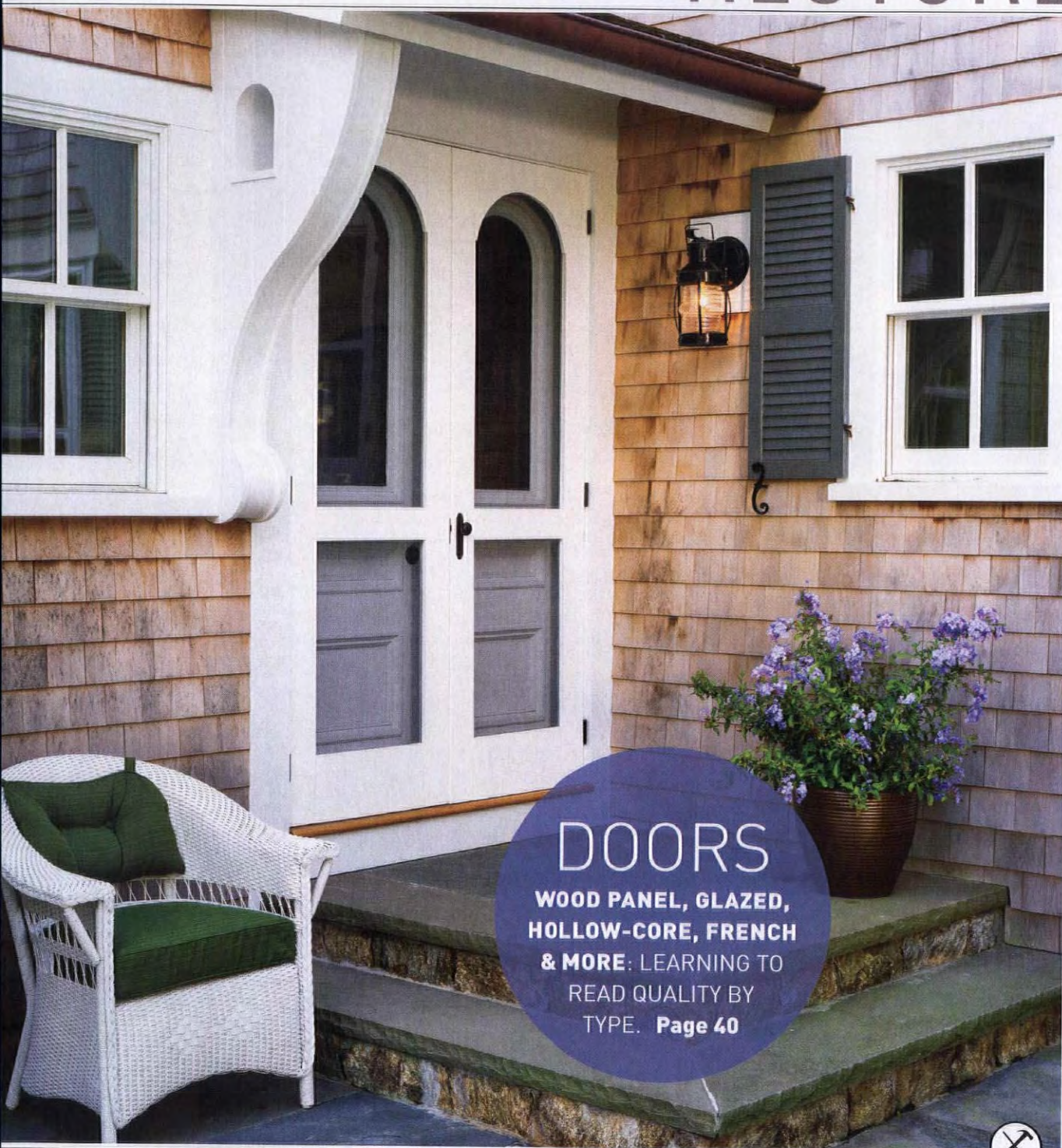
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DOORS

WOOD PANEL, GLAZED,
HOLLOW-CORE, FRENCH
& MORE: LEARNING TO
READ QUALITY BY
TYPE. **Page 40**

50

QUICK MAKEOVERS: IN THE BACKYARD
Install an urn fountain, derust iron furniture, and lay a flagstone path.



48 KNOW-HOW
52 TOOLS + MATERIALS

54 STUFF A PLUMBER SCREWED UP
56 SALVAGE IT







LEFT All panel doors offered by Vintage Doors are built with cope-and-stick construction, from furniture-grade woods. **OPPOSITE** The nine-panel entry door on this 1744 Georgian house that was missing its original was hand-built with correct proportions and details by Nat Emerson of Fine Period Homes.

Front Door, Back Door AND DOORS INSIDE

We overlook the technology: an exterior door must open and close easily, yet keep out wind and rain. Household doors and hardware have evolved with changing needs and taste. **BY MARY ELLEN POLSON**

THE FAMILIAR wood panel door is a masterpiece of available materials and technology. Found in most homes built before 1950, panel doors are designed and engineered to allow the wood to move and adapt to changes in temperature and humidity. The structure begins with a framework of vertical stiles and horizontal rails mortise-and-tenoned together. This strong framework is filled in with recessed panels that “float” between the stiles and rails. | The most traditional configuration is the frame-and-panel door, where pairs of vertical panels float over each other between rails that act as dividers.



Real vs. Engineered

For years, door manufacturers have been touting dimensionally stable, engineered wood as a better way to make a door. While engineered is certainly cost effective and uses less of a natural resource, you still can't beat a wood door made the old-fashioned way, says custom door maker Doug Christie. "Wood equilibrates to its environment."

Beyond choosing quality lumber and construction methods that will remain stable when subjected to atmospheric changes, it's the adhesives and finishes that must stand up to the conditions in each environment, he says. That's true whether conditions are harsh wet weather outdoors or dry heat and air conditioning indoors.

Every surface must be painted or varnished to retard moisture vapor. Keeping moisture out of the wood helps reduce movement within the door. "The temperature is not as critical as the humidity," Christie explains.

That said, many high-quality wood doors are built using some engineered parts. In the example shown at left, from Nick's Building Supply, stiles and rails are strengthened with solid wood engineered together. The panels are faced with solid wood over a thin, engineered core, for extra stability.

ABOVE Authentic period detailing and thoughtfully matched grain patterns distinguish this Craftsman-style door from Nick's Building Supply.

RIGHT Many of the best solid wood doors are clad with finish woods, as with this knotty alder door.



Doors usually have between one and eight panels, and the door is often referred to by the number of panels it contains. A house built with a panel entry door usually has panel passage doors as well. Early versions of this door were cut and shaped by hand, usually by a carpenter on site. Variations to the panels—size, shape, moulding profiles, orientation—reflect different eras and styles. By the late 1800s, doors began to be mass-produced in millwork shops, at which time heights, widths, and patterns were standardized. Doors still were made from parts of solid wood, but lacked such hallmarks of hand construction as plane and saw marks.

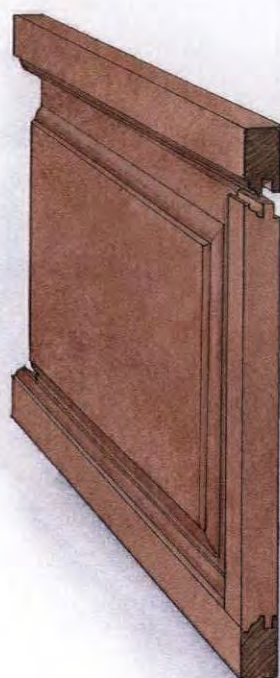
About 1905, plywood, an assembly of thin sheets of wood bonded together with an adhesive, began to replace solid lumber in door panels. These engineered woods often were quality prod-

ucts made from Douglas fir or other durable species, and the doors are worth saving today. (Only later did plywood become ubiquitous for structural uses like sheathing and subfloors.)

It's not an exaggeration to say that plywood changed the technology of the door. It was now possible to build a door that was smooth and flush rather than a multi-planed door with four, five, or six panels. As early as the 1930s, the first flush plywood door appeared, quickly followed by the first hollow-core doors.

Pierced by slender or square geometric glass lights, flush exterior doors are a key architectural feature on many homes built in the late 1940s and 1950s. Inside, both solid and hollow-core flush doors lacking any decoration beyond hardware became standard interior passage doors.

Today, contemporary passage doors are [text cont. on page 45]



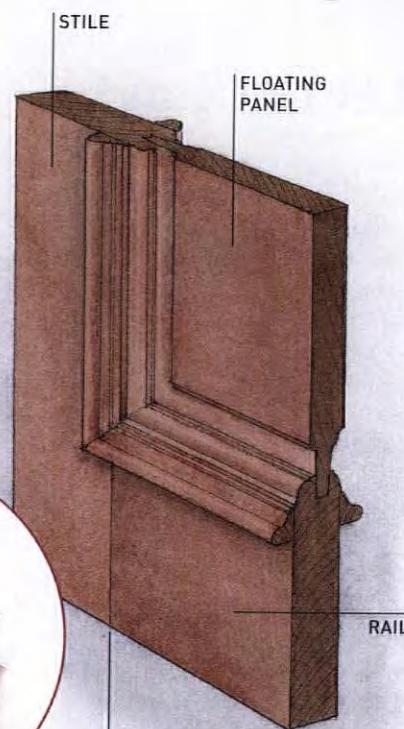
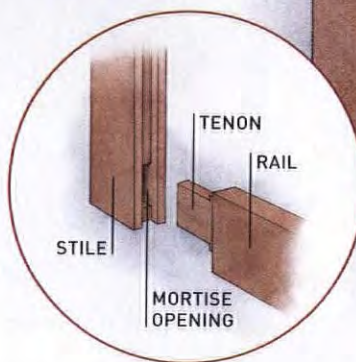
COPE-AND-STICK JOINT

← Cope-and-Stick Joint

An alternative to the stout mortise-and-tenon joint, cope-and-stick joinery is ideal for thinner construction, such as **panels and cabinet doors**.

Mortise-and-Tenon Joint →

Presenting an almost seamless face to the world, the hidden mortise-and-tenon joint is an exceptionally **strong construction** method for wood doors and many applications.



Door Terminology The ins and outs of door technology may be old or very new.

- **ASTRAGAL** A moulding applied to one stile of a French door, sliding French door, or French casement window, which the other door panel or window sash strikes.
- **BATTEN DOOR** A wood door made of vertical planks or boards fastened together with horizontal boards (battens), which are usually nailed to the inside of the door.
- **COPE-AND-STICK** A frame-and-panel joinery technique often used in making doors, where a mating member on the frame is given a decorative profile on the edge that joins to a panel.
- **DIVIDED LIGHTS** Glass panes (lights) held by permanent, stationary muntins and bars that separate individual panes in a window or door sash. Often sold in "lite" (grid) variations by door makers.
- **DUTCH DOOR** Introduced by Dutch colonists who settled in the Hudson River Valley in the early 1600s, these are usually wood batten doors separated into top and bottom halves. The top could be opened for light and air while the closed bottom kept livestock out.
- **FRAME-AND-PANEL** A style of construction that features vertical wood stiles and horizontal rails that form one or more frames around thinner recessed inner panels. Doors usually have between one and eight panels, and the door is often referred to by the number of panels it has.
- **GLAZING** Installing glass into windows and doors, or the glass itself. Single glazed means glazing with a single piece of glass; double or insulated glazing means two panes of glass separated by a spacer and hermetically sealed together with insulating dead air space or gas between the panes.
- **MORTISE-AND-TENON** A joinery system by which a projecting tenon fits snugly into a mating mortise in either a stile or rail. Once the tenon is in place, it's fastened by drilling a hole through both the mortise and tenon and driving a wood peg or other fastener into the hole.
- **PASSAGE DOOR** An interior door between a hall and a room, or between two rooms.
- **RAIL** A horizontal bar that connects the vertical bars, called stiles, in a door or window frame.
- **STILE** A vertical length of material (usually wood) in door or window frames, connected to other stiles by horizontal bars called rails.
- **U FACTOR** A measure of the ability to transfer heat in glass windows or doors. The lower the number, the more efficient the glazing.

Let the Sun In

Mostly composed of glass, French doors admit abundant light. A signature of many 20th-century houses, these doors are called “French” for a reason: Louis XIV essentially invented the prototype when he had 70 floor-to-ceiling casement windows installed in the Hall of Mirrors at Versailles in the 1680s. Hinged so that they open or close from the middle, the glass in the Sun King’s framed casements appear in orderly rows of two, held in place by muntins. These French casements first appeared in the future United States in French Colonial areas in the South, where they opened up to deep porches or colonnades to bring in the breeze.

In the 20th century, Frank Lloyd Wright installed French doors in the Robie House in Chicago, his 1909 Prairie Style masterpiece. Versatile enough to open up a living room to a terrace, or to separate playrooms from bedrooms, French doors quickly caught on during the residential building boom of the 1910s and '20s. Stock designs appeared in many kinds of “builder” houses, from Arts & Crafts bungalows to Colonial and Mediterranean Revival homes. Both single and double French doors were

chosen for sunrooms, enclosed porches, and sleeping porches because the glazed doors allowed light to reach into the house from sunnier areas without sacrificing comfort.

You can choose traditional French doors with divided lights, but a less expensive option is a door with a single glass panel, accented with simulated muntins. (Marvin offers six options, from removable wood grilles

with or without spacer bars to create shadow lines, to authentic divided “lites.”) Even the glass lends itself to customization: choose from beveled glass, privacy glass in any number of clear or frosted patterns, and custom etching or lettering.

Today, glazed doors are an especially popular means of opening up the back of the house to the outdoors. Double glazing and other energy-saving features mean glass doors aren’t the heat siphons they used to be. Energy ratings for glass windows and doors are expressed as U-factors; a good U-factor rating is .30 or less.

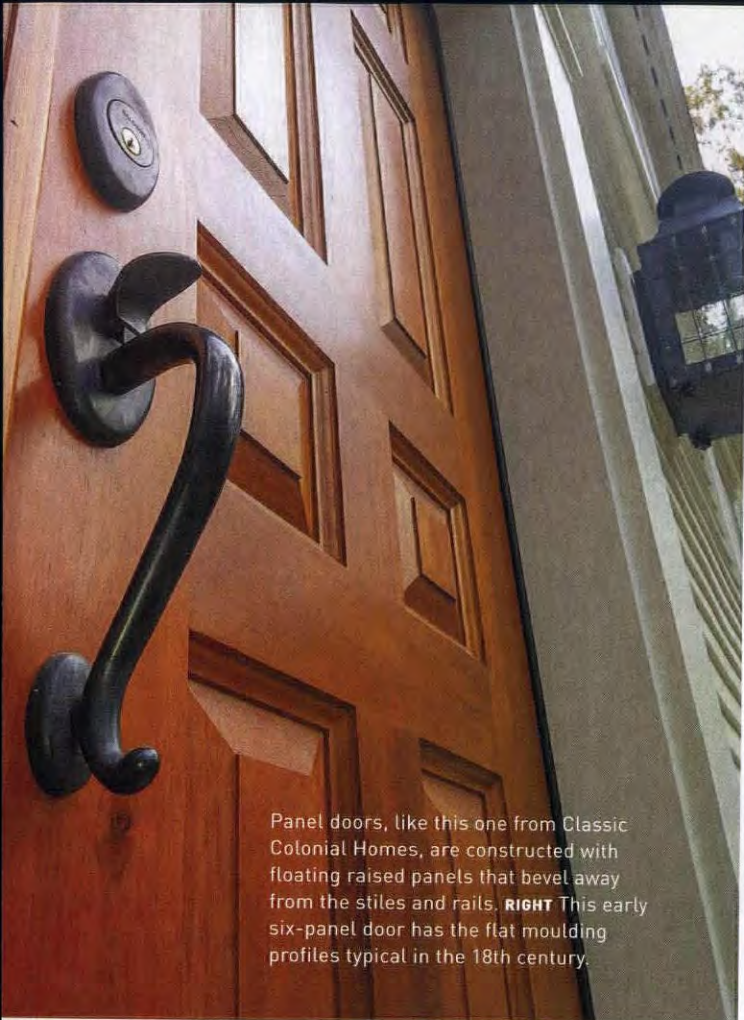
Today there is much greater versatility in how the door actually operates, too. Period-look doors swing in or swing out in the classic casement configuration, and you can choose pairings with one fixed door and one swinging or sliding door. The *ne plus ultra* for indoor-outdoor living are door systems that fold, slide, or cascade out of the way, creating a wide opening. Sometimes called bifold doors, these durable units fold on the outside of the house, so they won’t disturb your interior floor plan.



LEFT Choose French doors with real divided lights, or choose real wood applied over a single glass light, as seen in these from Silverado Custom Wood Doors.

BELOW Pairs of bifold doors from Marvin feature glazing details that coordinate with the architecture of the house, but cascade out of the way in good weather.





Panel doors, like this one from Classic Colonial Homes, are constructed with floating raised panels that bevel away from the stiles and rails. **RIGHT** This early six-panel door has the flat moulding profiles typical in the 18th century.



For Flexible Joints Traditional **wood panel doors are designed to shrink and swell** with changes in temperature and humidity. This makes for a longer-lived entry, but can also lead to open grain issues when bare wood at the seams and joints is exposed to the weather, weakening the integrity of the finish. • **The most forgiving and easily refreshed coating is stain**, which should be applied on all sides of the door, including the top and bottom. Where joinery meets, saturate the seam or joint heavily with the stain before applying a finish coat—preferably a flexible alkyd exterior coating. Avoid marine varnishes or any other finish that is inflexible once it cures.

among the most purely engineered of building products. While the finish surfaces may look the same or similar to period doors, decades of technological innovation have changed the nonvisible parts of the door. Composite flush doors have honeycomb cores, softwood interior framing, and particleboard surface panels. The same internal technology is used for moulded doors, defined by the polymer or PVC that coats the surface. Better quality flush wood doors have a solid, continuous core of wood block or chipboard with plywood surface panels. Finish surfaces range from paint- or stain-ready to wood veneers.

Like the original engineered hollow-core doors from the mid-20th century, the quality and durability of a moulded door depends on the density, stability, and continuity of the materials that compose it. Doors made with contemporary technologies shouldn't be rejected out of hand: these new materials and meth-

ods make it possible to re-create historical patterns, especially if the door is meant to be painted. Some moulded doors cost less than \$100 each, making technologically advanced doors in period profiles (like an Arts & Crafts door with five horizontal panels) a real option for renovators on a budget.

As for exterior doors, many of the patterns and styles that appeared in builders' catalogs since the early 1900s are available in solid and engineered woods, from competing brands. They look similar to the originals thanks to innovations in veneer cladding, but the interior composition varies widely.

For example, the materials and construction methods that hold together a stock four- or six-panel door from a local builders' supply aren't likely to be the same as those used a century ago. Even doors billed as solid wood are often constructed with engineered stiles and rails and panels with three-ply engineered

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BUNGALOW DOORS: Flat trim, the horizontal orientation of a **five-panel** door, and a transom over a single-light door are typical of the period; this Pasadena house was built in 1910.

cores that help stabilize the surface woods. (There are even rubber "cushions" inserted in joints to help the door hold together better when slammed!)

In a good-quality door, the stiles and rails are constructed from smaller pieces of hardwood, which are clad in the desired finish veneer, usually a premium hardwood, then dowel-jointed together. (Cheaper doors are face-finished over medium density fiberboard, or MDF.) On higher-quality doors, two pieces of lumber are laminated together, front to back, to form stiles and rails. Similarly, the panels are thinner pieces of wood laminated together. Panel mouldings (aka "sticking") are sometimes made of solid lumber and applied to rather than cut into the panel.

A step up, grade-wise, are doors with solid wood rails cut from one piece of lumber, with matching grain patterns on both sides of the door. Only the most expensive manufactured doors have mortise-and-tenon joints. Ironically, these extra-sturdy joints are sometimes reserved for doors made with engineered cores.

For wood doors made the tried-and-true traditional way, look for smaller companies that specialize in re-creations of historic doors. Vintage Doors, for instance, makes its doors from furniture-quality woods including poplar, cherry, and Honduran mahogany. The doors are built with real stiles and rails, and are fitted together with cope-and-stick construction, using a joint where one moulding is cut to mate with the profile of the second.

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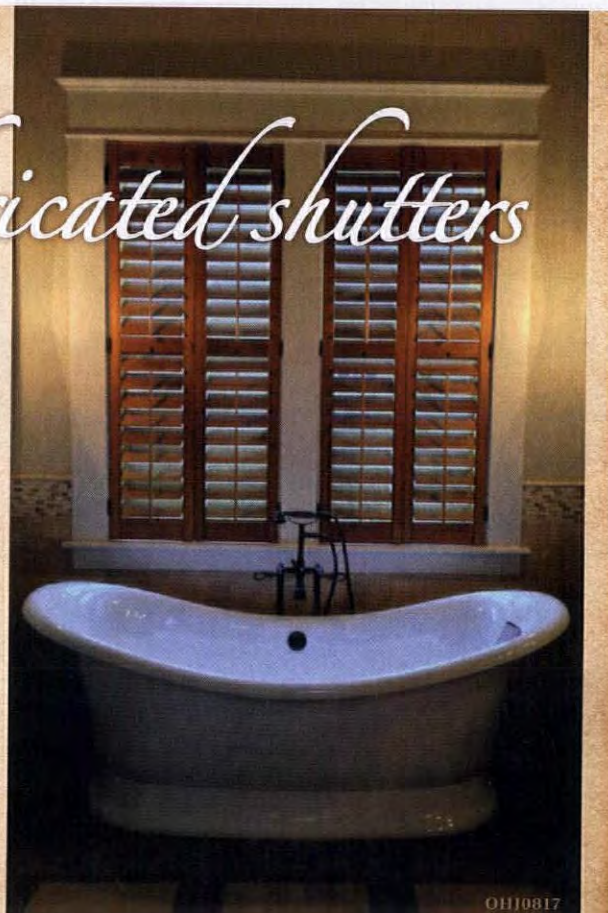
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Building a Good Picket Fence

Planning for longevity is worth the effort.

By Bill Ticineto and Jill Chase



To further separate our 1920s cottage from the traffic on a somewhat busy street, we knew we'd be replacing the poor-quality fence around our entire yard. That would enhance our privacy, and also keep our dog, Lily, and a flock of chickens safe.

Determined that this would be the first and last fence we ever build, we used grade "A and better" Western red cedar for the pickets and good-quality cedar for rails and posts. We also scrupulously primed and painted every conceivable surface that might encounter water. The fence cost twice as much as one with similar-looking components, but the results are worth the price and months of effort we put in.

PICKETS Our design for the fence was in part based on the existing one, with a slight change to the shape of the spear-top spindles. The pickets are graduated in height, then installed so that each post-to-post section creates a graceful scalloped line. Our intention was to plant alternating 'William Baffin' roses and 'Popcorn' viburnum centered within the arc of each scallop. When mature, the two shrubs blossom in clusters and spread like bouquets in a vase. Seen from the street, the overall effect is like a basket of flowers.

Working with 1x4 cedar in 10' lengths allowed us to get two pickets per board. To create the spear-point tops, we first made a cardboard template and traced the picket shape on the wood, then



The finished fence has a graceful scalloped line to frame flowering plants, much like a basket.

flipped it over and marked the other side the same way.

The first cut was made with a hole-saw jig. The second cut was with a band saw to rough-cut the spear shape. We then predrilled the holes for attaching the pickets to the rails. Once the cuts were done, we took the time to sand all the edges before vacuuming to remove dust. Then we primed and painted, hanging the pickets from eyelet hooks attached to boards screwed to the workshop ceiling, to keep all edges exposed for painting and drying.

RAILS After cutting the 2x4 rails, we sanded, primed, and painted them the same way. The horizontal edges of the top rail were cut at an angle to shed water. To hold the rails for drying and painting, Bill built an A-shaped rack using 2x4s braced at each end near the bottom. For extra stability, he added bottom supports attached to the framework with Simpson Strong-Tie 2x4 face-mount joist hangers.

The rail supports were simply long screws drilled into the rack a few inches apart. Each side supported about eight rails. Rather

CURVES AHEAD

Where a curved railing was called for near the entrance to the driveway gate, we used kerf cuts to bend the 2x4 cedar rails. First Bill ran them through a band saw to remove a strip about $\frac{3}{16}$ " thick. Then he ran both pieces through a planer for a smooth surface for gluing. We cut slots at regular intervals into the thicker piece of the rail, then hung it temporarily between two posts to get the curve right. While it was attached to the post, we glued and finish-nailed the $\frac{3}{16}$ " strip to the inside of the kerfed pieces. Once it dried, we moved the kerfed rails back to the shop to pour marine resin into the kerf cuts. We sealed the top and bottom with auto-body filler. —J.C.





TOP Shaping the picket tops. **ABOVE** A shaped picket, sanded and ready for primer.

than rest the painted rails directly on the projecting screws, we drilled two screws into either end to rest on the screws. When everything was dry, we attached the pickets to the rails with 1 5/8" stainless-steel deck screws with pre-painted heads (Headcote #7).

POSTS To support each picket-and-rail assembly, we used custom-ordered 6x6 cedar posts with square edges. We routed the edges with a radius rounding-over bit (quadra cut). We found stainless-steel deck screws too soft for secure fastening, so we used 10 x 3 3/4" FastTap Plus exterior-grade carpentry screws with Duracoat, a brand that won't rust or stain.

Before sinking the posts, we applied at least six coats of Cabot Problem-Solver acrylic primer to the post bottoms. To avoid any danger of frost heaves or fence movement, we sunk the primed and painted posts 3' deep into the ground. So far, there's been no movement at all, and all the components of our fence are standing up well to the Connecticut winters.



ABOVE Pickets primed and painted, hung to dry in the garage.



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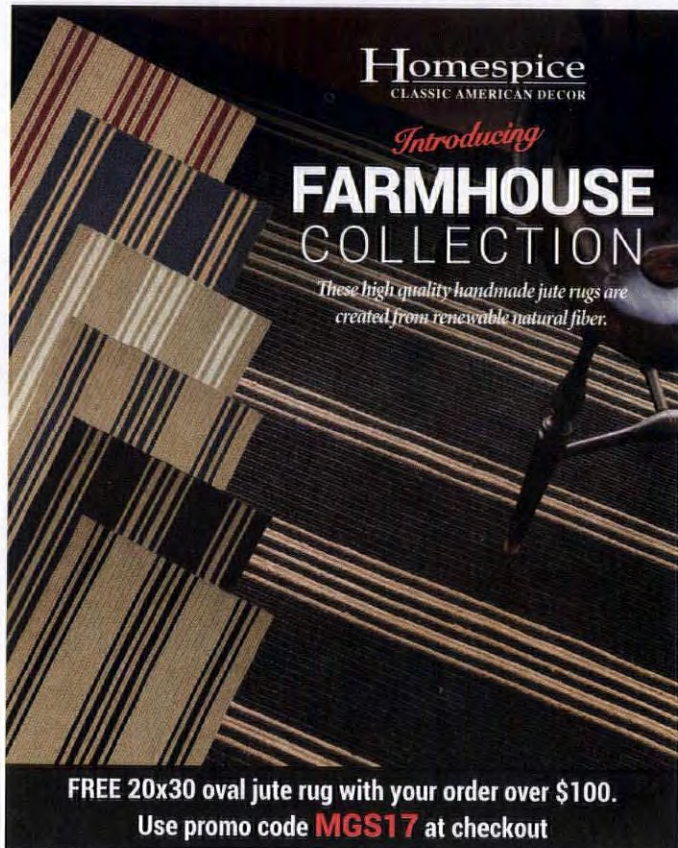
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Projects for the Backyard

For summer pleasure, add a DIY water feature, clean rust from garden chairs, or lay a flagstone walk.

By Lynn Elliott

HOUR

Install an Urn Fountain

Kits come with basin, water pump, and fountain. Choose a location near an accessible electrical outlet. Secure the two pieces of the lid with nuts and bolts in the kit. There is a center opening in the basin lid and two removable panels; take off the panels. Dig a hole the size and depth of the basin. Place the basin in the hole; it should be flush with the ground. Check for level. Backfill around the basin with the excess soil. Lock the lid in place on the basin. Run the hose from the urn fountain through the lid's center hole, pulling it back out of either the left or right opening (depending where you want to place the pump). Connect pump to hose and put it in the basin. Pull electrical cord from pump through the opening in the panel and then snap both panels in place. Cover the basin with rocks or gravel. Spread mulch or gravel to disguise basin and cover the cord. Fill the basin with water (usually, two or three gallons). Plug in the water pump.



DAY

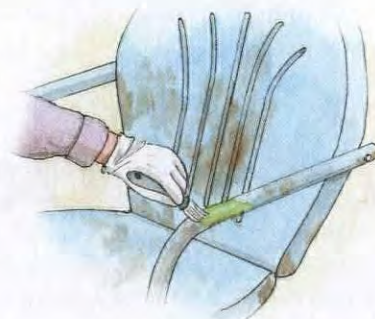
De-rust Iron Furniture

Using a little elbow grease, rusty iron furniture can be restored and protected from further damage—just in time for the warm weather!



STEP 1

Using either a wire brush or a rotary tool with a wire-brush or sandpaper attachment, remove rust and loose paint from the piece. For wire brushing, use medium bristles for light rust and coarser bristles for heavier damage. If using a rotary tool, keep it moving to avoid gouging the metal. Wash the iron furniture with a mild detergent like dish soap to remove dirt and grease, then towel-dry thoroughly. If the piece doesn't have heavy rust, you can stop at this point. Finish painted pieces with a rust-resistant, oil-based metal spray paint. Coat unfinished iron furniture with car wax to help prevent further corrosion.



STEP 2

If painted furniture is heavily rusted, use a gel rust remover that won't affect the painted finish. Rust removers dissolve rust in anywhere from half an hour to 24 hours, depending on the product. Wear goggles and rubber gloves, and work in a well-ventilated area. Coat the piece using a paintbrush and let dry according to product directions. Rinse the piece using a hose and scrub rusted areas with a wire brush. Dry with rags. Repeat as necessary. Use a rust-resistant primer and paint if repainting is needed. Use two top coats, letting paint dry between.

For unfinished items, use naval jelly and work outdoors, wearing goggles and rubber gloves. Apply the coating liberally with a paintbrush and let it dry for 15 minutes. Caution: Don't leave naval jelly on the object for more than 15 minutes. Rinse thoroughly using a garden hose, and dry with rags. If any rust remains, repeat. Protect unfinished pieces as directed in Step 1; or sand, prime, and paint.

Lay a Flagstone Path

A flagstone walkway protects lawn areas and leads the eye (and feet) toward garden focal points. Definitely choose durable stone, like granite or bluestone, if winters are harsh. Softer limestones are okay in warmer zones.



STEP 1

Mark straight pathways with stakes and twine pulled taut on both sides. For curved pathways, lay a garden hose to create the undulating shape and then mark with spray paint. Repeat on the other side of the proposed path, mirroring curves. Curved or straight, check that measurements match at both ends and along the middle of the path. With a spade, cut the sod along marked lines, remove it, and dig the pathway. Most flagstones are 3" thick, so excavate to 5" depth. (Adjust for your stones.) Using a hand tamper, flatten soil.

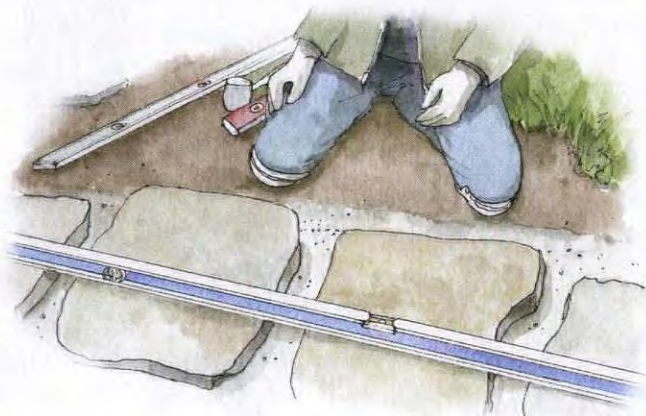
STEP 2

To prevent weeds, lay landscape fabric. Weigh the fabric down with rocks or spare tools while you work. Lay a 2" base of fine-packing ($\frac{1}{4}$ minus) gravel over the fabric. Start at the far end of the path and spread it out with the back of a straight rake. Lightly dampen gravel with a hose; don't create pools of water. Using a hand tamper, compact the gravel. Check the path for level.



STEP 3

Wearing kneepads and work gloves, wiggle the stones in to embed them. Work in small sections, assessing the arrangement as you go. The width of the gap between the flagstones is by preference: 2–3" gaps create a rustic look, while closely abutted joints lend formality. Lay a 6' level across three or four stones and raise or lower the stones as needed to level. To raise a stone, spread gravel underneath with a dip in the middle, not a mound, to keep it stable. Check for level again across width and length. Too high? Shimmy the stone back and forth to lower it, or remove some gravel. Tap on all sides with a rubber mallet to embed it. Fill gaps along the edges of each stone by tamping gravel in using the mallet handle. Walk on all sides of each stone to check for rocking, and adjust. Continue with the next section. Finally, sweep stones, then spread topsoil with a broom into the joints between stones. Tamp the soil by hand so that it is slightly lower than the stones, allowing rain runoff. Plant ground cover, or spread gravel or wood chips as desired.



Great Outdoors

Backyard improvements and heightened curb appeal: summer is the right time for adding those finishing touches.



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^ SMOOTH SANDER

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The ready-to-assemble Victoria arbor from Arboria is constructed of clear cedar. The arch is finger-jointed without metal fasteners that might stain wood. The arbor measures 41¼" wide x 27" deep x 87" high. The inside opening is 36½" wide. \$453.06. LWO Woodway, (800) 459-8718, woodwayproducts.com



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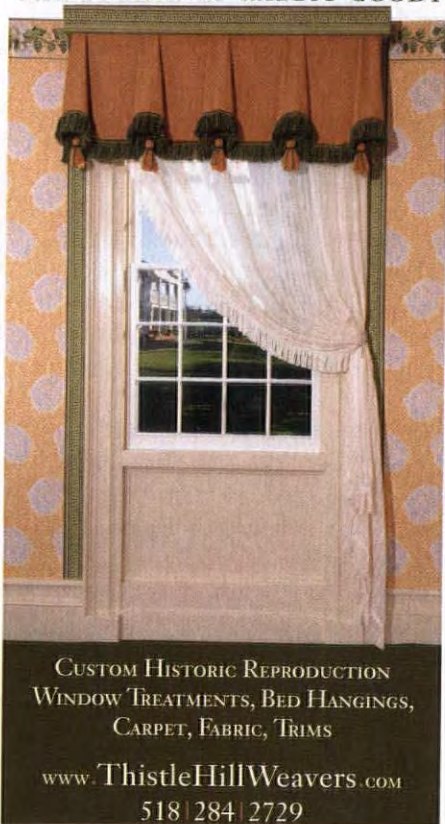


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“We never saw a leak, but over some years the entire corner of the house had rotted beneath the shingles.”



During renovation, we'd created a drain beneath new patio stone, and installed a hand-held shower for rinsing beach sand off kids and dogs. We shut the water off before frost each year, and all seemed well until my son gave the dog a pre-season, early spring bath. When he went to shut the water back off, he discovered a cascade in the crawl space under the shower. —Patty O'Donnell



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

When the shower apparatus was removed and the shingles taken off, the picture underneath wasn't pretty. The corner sill and post, the wall sheathing, and even some fir porch decking had rotted. All the compromised wood, much of it "the texture of a rotten zucchini," had to be cut out and replaced. Carpentry was the easy part. But what had gone wrong?

Several mistakes were made from the get-go. The water lines and shower plumbing were located in an exposed corner of an unheated crawl space, with a turnoff in the cold zone and no good way to flush remaining water from the pipes. The shower fittings were a cheap indoor set: Apparently, their (former) plumber had said, "Nothing will hold up, so don't spend a lot of money, just get used to replacing it."

When it did fail—either from metal fatigue or a frozen pipe—the leak was undetectable from outside. Due in part to inadequate flashing, water was running into the corner of the house, hidden by shingles and sheathing, invisible unless someone were lying in the crawl space while the water was on. Annual inspections were not held. Years passed.

After the carpentry repairs, the fix should include using exterior-grade brass fittings and better flashing. The plumbing fittings may be frost-resistant, but even the best are not frostproof: all it takes is one unexpectedly cold night for a pipe or fitting to burst. So the new valve and shower set should be removable. The plumbing can be configured so that the homeowner can disconnect it from inside and just slide it out from the exterior, to be stored and replaced for the winter with a blind cover made of painted AZEK.

And since someone has to turn the water on and off anyway, he or she should have a helper on the outside. Then the person inside can check for occult leaks—every spring and fall.

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Window Shades from Vintage Maps

Here's a straightforward salvage project. **By Brian D. Coleman**

 The homeowner has a spacious apartment in a handsome, prewar building in midtown Manhattan. He admits he'd not gotten around to putting up curtains in the bedroom, and his girlfriend was complaining about the lack of privacy. Looking for something a little unconventional, he remembered his childhood classrooms with those colorful, pull-down maps that fired the imagination. Using old maps (or cool new ones) to make window shades is uncomplicated. Mostly, you need a big table or another flat work surface.

THE COST

VINYL ROLLER SHADE	\$30
VINTAGE MAP	\$75
GESSO PRIMER	\$10
SANDPAPER	\$4
MOD PODGE	\$5
SQUEEGEE	\$10

TOTAL \$134

easy step by step

1. PREP THE SHADE

Take a plain white vinyl window shade and roll it out on a flat worktable. Remove the wood dowel or lattice at the bottom and save it to replace later. Sand the shade lightly with 400-grit sandpaper so the glue will grip. Wipe with a tack rag or soft cloth to be sure the surface is smooth and clean. Prime the vinyl with a gesso canvas primer to give it heft and limit its absorbency. Sand the primed shade lightly, wipe with the soft cloth.

2. GLUE IT UP

Lay the map on the unrolled shade, lining it up evenly, and trim to fit from the top of the roller to the bottom, including a hem to enclose the bottom dowel. Remove it and roll an even coat of Mod Podge on the vinyl shade. (Mod Podge is a water-based decoupage product: glue, sealer, and surface finish all in one.) Replace the map and press to adhere, using a squeegee to smooth from center outward. Once adhered, repeat the process with another layer of Mod Podge over the top of the map to seal it. Let dry 20 minutes.

Using a staple gun or hot-glue gun, reattach the wood lattice or dowel at the bottom and turn up shade to make a pocket. The wood stabilizes the shade and prevents it from rolling up too far.

3. READY TO HANG

Trim any excess vinyl from the bottom hem with an X-acto knife. Roll the shade up fully to install it, but then unroll it again and let it hang for a week to let the Mod Podge set completely.



keep 'em working

Simple roller shades are practical and add vintage charm, but may loosen and need adjustment. Some pointers from Select Blinds [selectblinds.com]:

→ A roller shade uses a hollow tube (typically aluminum) with a coiled spring inside. When you pull down on the shade, tension increases on the spring. When you stop pulling, a ratchet and pin on one end of the roller hold the spring tension. On the opposite end, a free turning pin mounts into the bracket. Occasionally the spring will uncoil and the shade won't work properly. To adjust:

• TIGHTEN THE SPRING TENSION

Pull the shade down about halfway. Remove it from the brackets. Roll up the shade by hand, being careful to roll it evenly on the tube. Replace the roller shade in the brackets. Repeat until the tension is good.

• LOOSEN THE SPRING TENSION

Roll up the shade and remove it from the brackets. Unroll the shade halfway, by hand. Replace the roller shade in the brackets. Repeat as necessary.

• ADJUST A FULLY UNCOILED SPRING

Remove the shade from the brackets and unroll it halfway. Use pliers to turn the pin on the spring side until you feel tension, then back off so the pawl (a latch that allows movement in only one direction) hooks onto the ratchet. Loosen or tighten tension as necessary, using instructions above.

• RELEASE A SPRING LOCKED

IN THE COIL Remove the shade.

Use pliers to grip the pin and twist it clockwise to free the pawl. Release it quickly to unwind the coil. Loosen or tighten tension as above.

Portland

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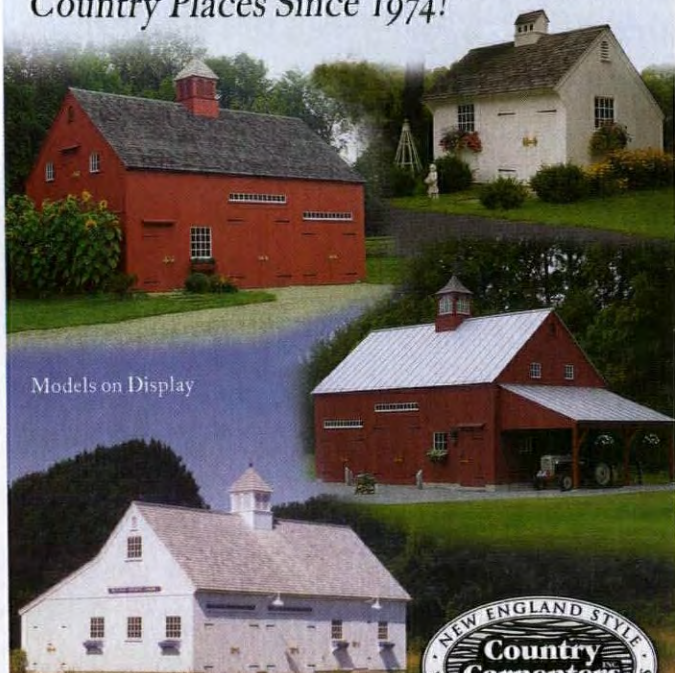
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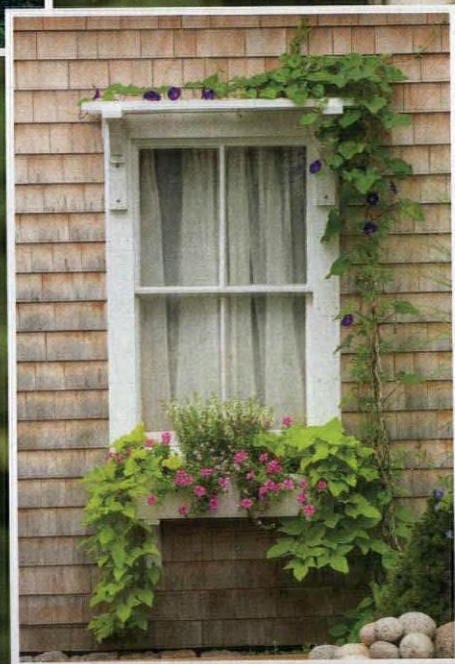
WINDOW BOXES

*Miniature gardens
used throughout history,
on houses urban and rural
and, oddly enough, placed
not only at the windows.*

PAGE 60



RIGHT Large planter boxes may stand in for a balustrade on low porches. **RIGHT CENTER** These windows have boxes below the sill, with pergola hoods above. **INSET** Netting allows morning glories to climb to the hood. **OPPOSITE** (top) Planted in a box painted to match the trim, colors and textures soften a stark facade. (bottom) A typical Nantucket planting in pink and purple, this combination will thrive even in partial shade.



Window boxes may be part of a “vertical garden” that includes pots and urns, hanging baskets, wall trellises, and even a pergola (an open-roofed porch structure that accommodates climbers). Even just one well-proportioned and nicely planted box adds appeal. **BY PATRICIA POORE**

Window Boxes

MINIATURE GARDENS



TRADITIONAL PLANTS

Selecting plants is the fun part. Consider how many hours of full sun the box will get. Be honest: are you a weekend gardener or will you deadhead every day? Combine plants that offer height, strong form, low massing, and a vining or cascading habit.

Use a clean, organic, mixed potting medium developed for containers. Loosen root balls; don't plant too deep, but do crowd plants a bit for lushness in a short season. Using a liquid organic fertilizer regularly keeps plants blooming. Overfeeding causes plants to grow too quickly, making them spindly rather than lush. But do water generously, probably daily, preferably in the early morning or evening. A watering wand with a ratcheting head applies an even stream without damaging blooms. Self-watering systems (with hollow pipe to wick water, like



the 'Wickinator') cut watering maintenance by a third, and let you go on vacation.

Gardeners refer to container selections as "thrillers, fillers, and spillers." Thrillers rise dramatically as focal points. Fillers soften the base and add fullness. Spillers cascade over the sides. Evenings are cool until June in much of the country, so don't plant too early. Of course, choose flowers that bloom throughout the season. Use larger plants—cannas, caladiums—in porch boxes. Ferns and single petunias are good filler for shady locations.

— Brian D. Coleman

Thrillers

→ *fuchsia, snapdragon, coleus, geranium*
+ *trellised climbers like mandevilla, bougainvillea, clematis, nasturtium*
→ *perennials like lavender, sedum, moor grass, Shasta daisy*

Fillers

→ *pansy, petunia, dianthus, begonia, single geranium, ferns (for shade)*
→ *perennials like coral bell, lady's mantle, fescue, sedum*

Spillers

→ *nasturtium, lantana, verbena, licorice plant, sweet-potato vine, hops*
→ *perennials like ivy, lysimachia, vinca*



At a fixed or double-hung window, or on a rail, use tall and mounded plants so the mini garden may be seen from inside, as part of the view.

HISTORICAL Plants have always thrived at the window, but the heyday of the window box was during gardening's golden age in the early 20th century. Their popularity matched the bungalow's natural aesthetic; it also coincided with smaller lots, which encouraged container gardening. Boxes are ubiquitous on Historical Revival styles: Cotswold cottages, Dutch Colonials, and cozy, informal houses with sloping roofs and wood shutters. Some Spanish and Mediterranean houses built in the 1920s have wrought-iron window-box cages; a box slips inside. The iron is securely bolted to the house, and water easily drains away.

DESIGN POINTS Size and proportion are critical for large boxes on a primary façade. The box should extend several inches beyond corbels or brackets and windowsills (approximately the width of the window or group of windows), and rise approximately $\frac{1}{4}$ the height of short windows and $\frac{1}{5}$ the height of tall windows. You might make a cardboard cutout of the proposed box, to check size and proportion. You can even paint the cardboard to check whether the box will look best in the house's body, sash, trim, or accent color.

Where there are three windows, say, in a group, you may use three matching boxes close together, or one long one. As to height of the box, a rule of thumb is 20 to 25% of the height of the windows. If windows are very large and tall, adding brackets can help with proportion.

Long and large window boxes will be very heavy once filled with soil and plants. You can plant in the liner (either at the potting bench or with the liner already



ABOVE Screwed into the house framing, one long box spans two upstairs windows.

RIGHT This upstairs box is fastened to decorative brackets firmly anchored into the wall. **BELOW** Rail boxes may hang from the porch rail, or sit on top of it, depending on the type of hardware.



Types by Style & Region

Box design and planting traditions vary—and so does the placement of the container. In some cities, the wrought-iron cage itself may be the point, while in other areas neighbors compete for the biggest profusion of blooms.



PORCH-RAIL BOXES Boxes seated on top of or hung just below porch rails were common in New England, and still are in quaint places like Nantucket. Boxes also hung on wooden fences.

MASONRY CORBELS A stone or concrete box is meant to rest on those projecting concrete or brick corbels jutting from the front of thousands of brick bungalows around Chicago. Over time, many were ditched as high-maintenance relics.



ATOP THE ROOF

A bungalow-era built-in: roof cleats that supported a large, heavy box beneath a dormer or balcony. Window boxes also were built into the perimeter of sleeping porches in Southern California and into Prairie School knee walls.



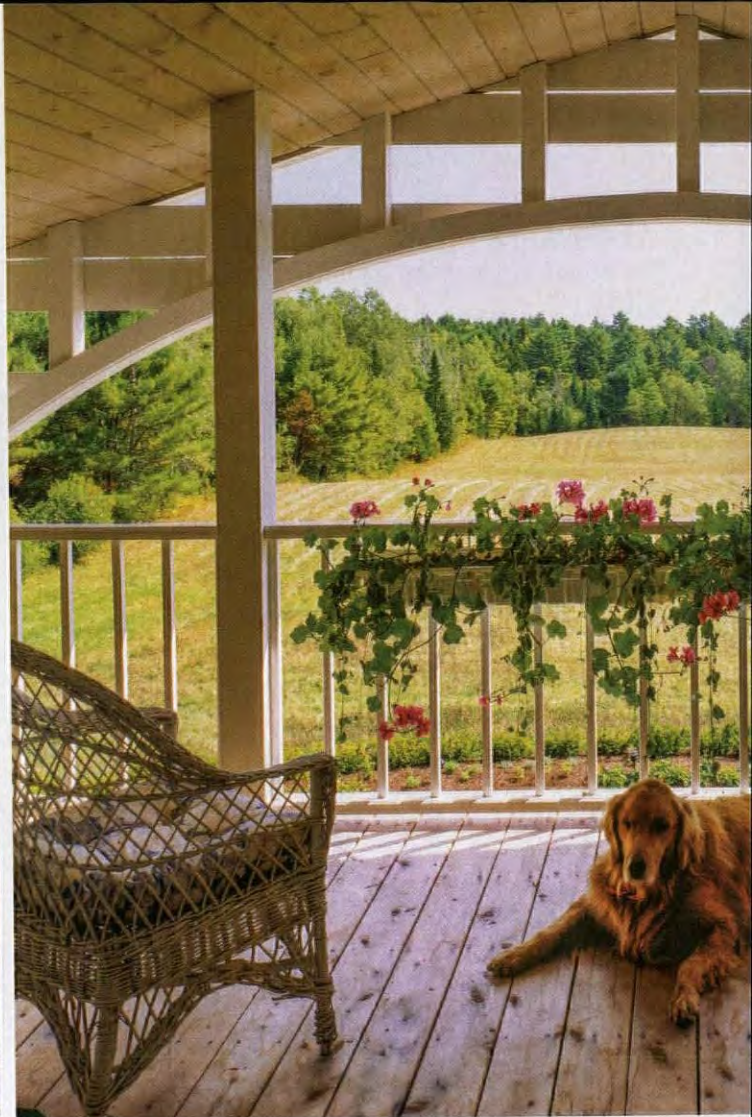
UPPER STOREY FIXTURES

Popular in Southern cities, wrought-iron box cages recalling French balconettes each support a planted box in season.



PORCH APRON OR WALL

Archival photos reveal that the “window box” was often fastened into an expanse of wall or, as above, onto the porch apron. Low and accessible, these boxes could be very large, and were stored away in the off season to avoid wood rot.



TODAY'S BOX CHOICES

Unless your needs are unique, consider an off-the-shelf or semi-customized box rather than building one. Choices abound in materials (cedar, PVC, cultured stone, fiberglass, various metals), sizes, liners, mounting systems, and cost. Self-watering systems are available.

FOR RESOURCES, SEE PAGE 79.



in place). Water after the box is hung.

A railing box is hard to get just right; again, you might want to try out plastic liners or make a cardboard template. Too small and they look spotty (plus, small boxes dry out quickly). Too big and they may interfere with the safety and utility of the rail, particularly near stairs.

BOX TYPES In most cases, buy a simple box that requires little maintenance; not even halfway through the season, your plants will cover the box anyway. The exception is when the box is large and prominent and will remain on the house year-round. In that case, natural materials that age with patina (real wood, iron, copper, stone, cement) are better than plastics and even too-perfect PVC.

Historically the boxes were made of rot-resistant wood. Stone and concrete were used regionally. Chicago's brick bungalows, as an example, had boxes of unpainted cast stone or concrete, often

detailed with geometric bands or scrolls. Replacing them in kind can get pricey —\$400 and up. Using a concrete box is appropriate, it will develop patina, and it's too heavy to steal. But drainage may not be adequate, you have fewer options for size, plants will need more frequent watering, and the box may crack during freeze-thaw cycles.

Wood, commonly cedar, is the most popular material today and cheaper than stone or cement. Design and color options abound, wood is easier to move, plants stay cooler and better drained. But wood does require refinishing every few years.

Metal, fiberglass, and PVC planters are fairly economical. (Plastic must be kept painted to avoid fading and cracking.) PVC planter boxes look like painted wood; many come with a factory finish, and one manufacturer offers a real bronze coating. Unlike vinyl, wood, and most metal boxes, a box made of cellular PVC will not rot, sag, crack, or rust.



ABOVE Oversized brackets are part of a charming window dressing that include cutout cottage shutters. **OPPOSITE** (left) An upstairs box crowns a doorway arbor with built-in seats. (right) Simple hooks hold a long box below the rail, resting against spindles. (bottom) The solid-copper planter box in a powder-coated iron cage is from Charleston Gardens.

Fiberglass boxes (made of a reinforced resin used for surfboards) are generally available from 24" to 72" long. Paint color may match window trim; or choose a neutral color that complements the masonry and doesn't compete with the plants.

Metal grille enclosures are handsome, recalling somewhat those European balconettes or false balconies enclosing tall upper-storey windows or French doors.

If you have a special design situation—the box is an unusual size or proportion, or you want to match an original—you'll want a custom box or to make it yourself. Rot-resistant cedar remains a good choice in much of the country. Adequate drain-

age holes are a necessity. Prime cedar boxes with an oil-based, stain-blocking primer. Let the primer dry for at least a day before you apply finish coats. Use compatible, high-quality exterior paint. The box will stay cleaner and be washable if you use a semi-gloss paint.

Liners are readily available and most are cheap; Home Depot has many types and sizes. The liner may be plastic or galvanized metal. For a wrought-iron box cage, use copper or galvanized metal (or a lined wood box), not plastic. Metal liners for this purpose come powder-coated in a range of colors, including a real copper finish that will develop patina.

The liner makes planting easier, holds moisture, and protects the wood box from wet soil and eventual deterioration.

ATTACHMENT Heavy boxes will stay put on masonry corbels or a sill. If there's concern about the box shifting or falling, perhaps because of wind load or struc-

tural issues, do attach the back of the box itself to the masonry or to studs in the wall under the window. Boxes filled with wet soil are heavy: you don't want it falling off the house, taking sheathing with it or hitting somebody. Check for level and drill pilot holes, then use lag bolts or a combination of clips and bolts. Cleats (interlocking brackets placed on the wall and the back of the window box) create an invisible hanging system.

Wooden brackets, screwed into wall studs, can be used for additional support and visual interest. Again, use best practices for attaching the brackets to wood or masonry. Even with brackets, bolt the back of the box to the wall if it is on an upper storey or likely to shift.

Note, however, that the box should not contact the wall. Always leave space for water to drain and for shingles or stucco to dry out. Ideally the liner will keep the box itself relatively dry. Inspect the box for damage or rot at the end of the season.



OFF-SEASON PLANTING Many planters can be left out all year, so don't limit yourself to a summer planting. Adapt plants and calendar for your particular zone. — *B.D.C.*

Spring

for planting in April or May

→ allium and crocus
→ daffodil with pansy and tulip
→ primrose, iris, and moss
→ lily of the valley, pansy, and licorice plant

Autumn

for cool weather through first frost

→ mums
→ veggies like Swiss chard, kale, romaine
→ place small gourds or pumpkins between plants
→ geranium, ivy, verbenas, and sage
→ zinnia, pansy, and lemon verbenas
→ hosta, coleus, and sweet-potato vine

Winter go beyond plants to twigs, bottles, candles

→ holly, evergreen boughs, painted branches, pinecones
→ miniature conifers, ivy, willow branches
→ lights, bells, outdoor ornaments for holidays
→ baby mittens, ribbons, clay or metal garden ornaments



A Cottage Bathroom

It's in a Gothic Revival residence that was based on A.J. Downing's Romantic designs. **By Patricia Poore**

The unique bath is in a revival house in North Carolina's farm country. Architect Sandra Vitzthum [sandravitzthum.com] designed the building with reference to the 19th-century tastemaker Andrew Jackson Downing, whose picturesque "cottage residences" are in the Romantic vein. The main house has two wings, one a master suite and one a garage. More high-style or "villa" Downing, the main house has flush-board siding and label mouldings over the windows. The wings, however, are finished with board-and-batten siding and their windows have hoods or pent roofs over them—from vernacular Downing. The simple interior follows the architecture; pinnacles, pendants, and elaborate details of the period don't appear on this rural house. Beams are from a demolished Vermont farmhouse; they were fumigated when they arrived on site. Flooring throughout is chestnut and oak salvaged from a Jim Beam warehouse in Kentucky. A newel post, quirky chandeliers, mantelpieces, cabinets, and the neoclassical sideboard that became a sink console are salvaged items that add history and surprise to a new house that feels long established.



1. REPURPOSED CONSOLE

The unique, elegant washstand was once a leggy dining-room sideboard in neoclassical style. The owner found the decorative, under-mount Kohler sink bowls that beautifully fit the room.

2. BOARD WALLS

Exposed beams in the vaulted ceiling and flush-boards on walls are the primary decoration in the room. White-washed wood provides a plain, rural backdrop for the antique furnishings and colorful accents.



3. INTEGRATED FIXTURES

The homey, wood-clad room avoids a "sanitary bathroom" aesthetic. The Kohler tub, for example—set into a mahogany deck and covered with a board skirt—is treated like a built-in window seat in the bay.

4. FINE FURNISHINGS

Furniture, used instead of bath fittings, conveys antiquity and luxury. An exotic inlaid dresser is used for storage. Two Thai windows were refitted as mirrors. The antique wing chair was reupholstered, and the pendant light adds a bit of Old English whimsy.

BE INSPIRED...

This English cottage-style Bridgeview Series lantern hangs from a chain. Damp-rated, it's available from Old California Lighting in four sizes and multiple finishes, glass options, and window styles. Also sold for wall mounting; prices start at \$472.50. oldcalifornia.com

Furniture purveyor Ethan Allen has a full range of wood and glass candlesticks and hurricanes, including large sizes for pillar candles. Shown: a trio of 'Demira' candlesticks; see also their classical 'Devna' style. Both styles in lathe-turned mango wood, 17–28" tall, \$89–129 each, in whitewash or black. ethanallen.com



Belle Escape has country, cottage, provincial, and "shabby chic" furnishings, including this Gothic chair with hand-carved details. Customer's choice of upholstery and finish, including Aged White Wash. Starting at \$2,720. belleescape.com



'Oak & Acorn' is an exclusive lace design adapted by David Berman from a 1900 pattern by English architect C.F.A. Voysey: a medieval motif perfect for Gothic, Tudor, and Arts & Crafts rooms. Ivory curtain panels, 100% cotton, woven in Scotland, full size range beginning at \$49. cooperlace.com





Finds in Metalwork

Here's a roundup of exterior hardware designed to add utility and traditional curb appeal. **By Mary Ellen Polson**

1. A TOUCH OF EUROPE

The French-inspired mortise lockset #57251 is part of the new Classico collection. In solid brass, the ornate set, shown in the Siena Brass finish, includes a lever handset and measures 14" long. \$876. Omnia Industries, (973) 239-7272, omniaindustries.com

2. CASTLE DEADBOLT

The Vienna wide deadbolt entry set in forged iron reflects Old World style and history in a user-friendly lever design. The escutcheon plate measures 2 7/8" wide x 11 1/8" long. The lever is 5 1/8" wide. Set \$462. Iron Lock Imports, (877) 650-5101, locksandlevers.com

3. HELLO SUNSHINE

The Sun door knocker makes a statement that's hard to miss. The solid-brass set includes matching mounting hardware and strike plate. In oil-rubbed bronze and three other finishes, it measures 3 3/4" wide x 4 7/8" high. \$39.95. Signature Hardware, (866) 855-2284, signaturehardware.com

4. EMBOSSED MAILBOX

The Kings Bay Victorian mailbox in solid brass has an age-darkened finish. Equipped with a swing-open door with magnetic latch, it's 12 1/2" tall x 5" wide by 2 3/4" deep. The piece weighs a hefty 6.75 pounds. \$89.95. The Kings Bay, (800) 910-3497, thekingsbay.com

5. THE DAILY MAIL

The ornate, Victorian-style letter-slot set was re-created from an antique Russell and Erwin original, using lost-wax casting. The opening is 7 7/8" wide x 2" high. Each set contains one spring-loaded letter slot and one back plate. \$186.50. Vintage Hardware & Lighting, (360) 379-9030, vintagehardware.com

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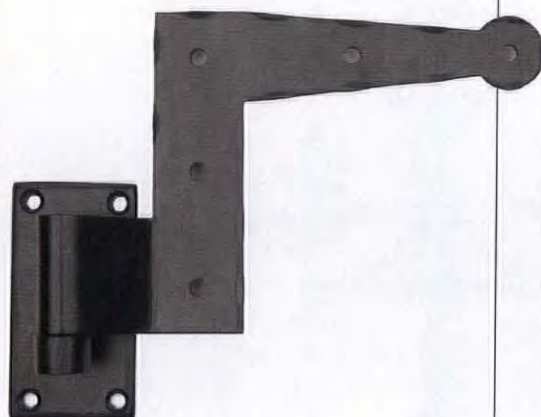


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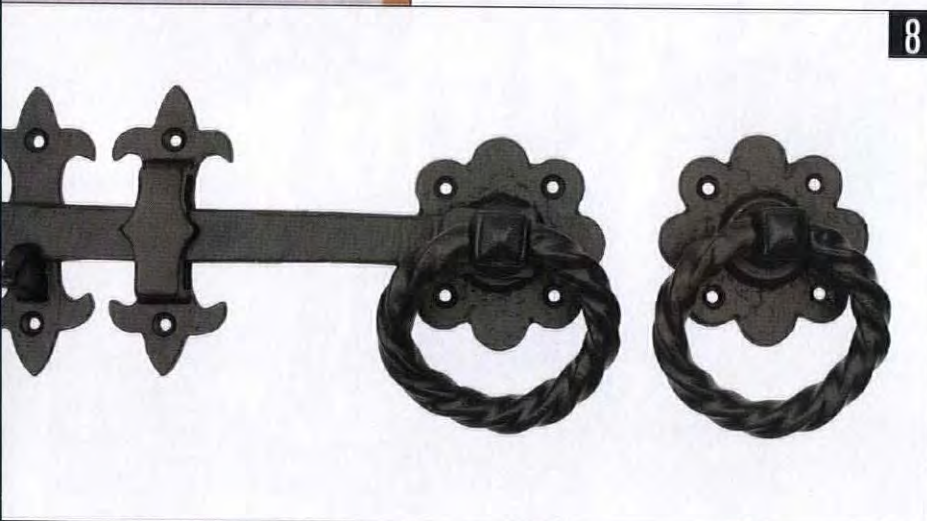
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6. SECURE HANGERS

Hang storm or screen window sashes securely with these stainless-steel sash hangers. They work for either flush or surface-mount, traditional 1 1/8"-thick sash. Some versions come with hardware that allows the sash to be propped open in warm weather. \$18.99 and up. SRS Hardware, (401) 954-9431, srshardware.com

7. L HINGE

The Suffolk "L" hinge will hold your operable shutters to keep them safe. In powder-coated or stainless steel, the hinge comes in offsets from 0" to 2 1/4" inches; \$56 to \$70 per four-piece set. Coordinating pintles are \$54 to \$70 per set. Shuttercraft, (203) 245-2608, shuttercraft.com



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8. LATCH THE GARDEN GATE

Add a Tudor twist to a garden gate with the Warwickshire ring latch. The black powder-coated, hot-dipped galvanized stainless-steel ring has a 4" diameter, while the steel bar is 8" long. The latch works from both sides of the gate. \$100.98. Snug Cottage Hardware, (800) 637-5427, snugcottagehardware.com

9. EASTLAKE REVIVAL

Based on an original 1884 Eastlake pattern, the cast-bronze Oriental entry set includes two drum doorknobs and two back plates, plus a 5" spindle, a strike plate, and screws. The mortise lock and cylinder are sold separately. \$200 to \$275. Charleston Hardware, (866) 958-8626, charlestonhardware.com



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10. EXACT REPLICA

The Saint Gaudens Primitive Classic Lantern is a replica of an 1859 lantern that hangs on the porch of the sculptor Augustus Saint Gaudens' home in New Hampshire. Shown in terne with ripple glass, the lantern is 16 1/2" high x 5 1/4" wide x 5 1/4" deep. \$731-\$1,148. Authentic Designs, (800) 844-9416, authenticdesigns.com



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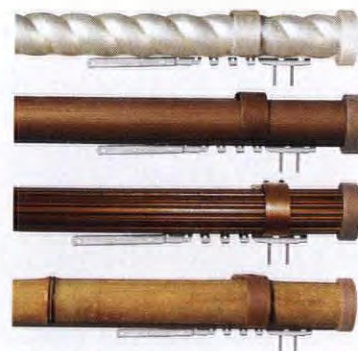
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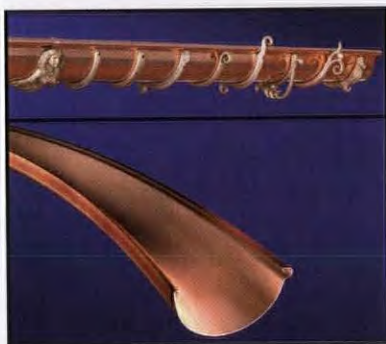
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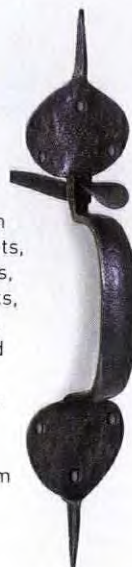


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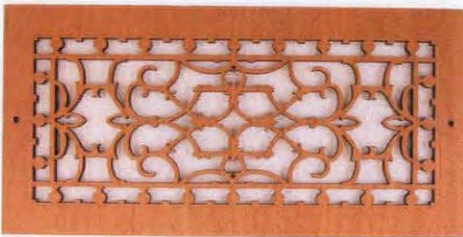
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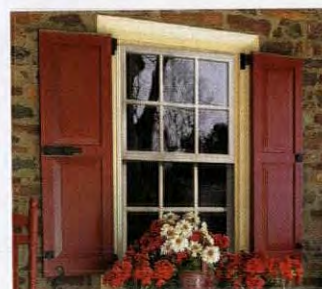
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REPRO. LIGHTING

Rejuvenation rejuvenation.com

p. 16 drapery **Kravet Smart Fabric** kravet.com
bed no longer available; search "jenny lind" and "barley twist" for similar

p. 18 fireclay sink 'Shaw's Original' **Rohl** rohlhome.com faucets nickel-plated **Perrin & Rowe** rohlhome.com wall tiles 'Portland Bisque' **Pratt & Larson** prattandlarson.com

p. 19 dinnerware **Arte Italica** arteitalica.com

p. 20 flooring **Marmoleum** forbo.com

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EXTERIOR COLOR

The Color People colorpeople.com Denver-based paint color consultants work nationwide

1747 DUTCH HOUSE

LIGHTING

Hurley Patentee hurleypatenteelighting.com

p. 24 WINDOW SASH **Maurer & Shepherd Joyners** msjoyners.com DINING TABLE **Charles Bender** 360woodworking.com

GLASSWARE **Simon Pearce** simonpearce.com DINNERWARE 'Canton' **Mottahedeh** mottahedeh.com

p. 25 LATCH/HINGES **Woodbury Blacksmith** woodburyblacksmithandforge.com

p. 28 BED HANGINGS antique; see also **Thistle Hill Weavers** thistlehillweavers.com

p. 28 ARMCHAIR **Charles Bender** (above)

Related Resources

RECLAIMED FLOORING

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Wide plank Eastern white pine flooring **Colonial Plank Floors** colonialplankfloors.com

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VEENEER, GLUES

Baird Brothers bairdbrothers.com

FINISHES

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Related Resources

DOOR HARDWARE

Charleston Hardware charlestonhardwareco.com Hardware suites; also antiques **Historic Housefitters** historichousefitters.com Forged iron door hardware **House of Antique Hardware** houseofantiquehardware.com Door hardware in all styles **Iron Lock Imports** locksandlevers.com Entry locksets in Old World designs **Nostalgic Warehouse** nostalgicwarehouse.com Historical door hardware **Vintage Hardware & Lighting** vintagehardware.com Reproduction builders' & furniture hardware

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SPECIALTIES

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Related Resources

Woodway Products woodwayproducts.com Lattice, fence, gate & deck products



HOME TO HOSPITAL TO HEADACHE

Our photos show the private house as it was built in 1898; then, with its porch enclosed when a nursing-home wing was added; and (above) as it looks today. The residence, in DeSoto, Missouri, was built by George and Olevia Hobby; Olevia is believed to have been the first registered nurse in Jefferson County. After several revisions, it was transformed into a 25-bed hospital named after Olevia. During World War II, the structure became the first nursing home in DeSoto.

Olevia Hobby herself occupied the house until the mid 1950s. According to the 1940 census, Olevia, by then a widow, lived here with her 25-year-old daughter and three elderly people, all unrelated (and probably nursing patients). The building remained in the Hobby family for 79 years. At some point, "this" happened. Vinyl siding, laid horizontally and vertically, wraps the whole, which in total currently holds six apartments.

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