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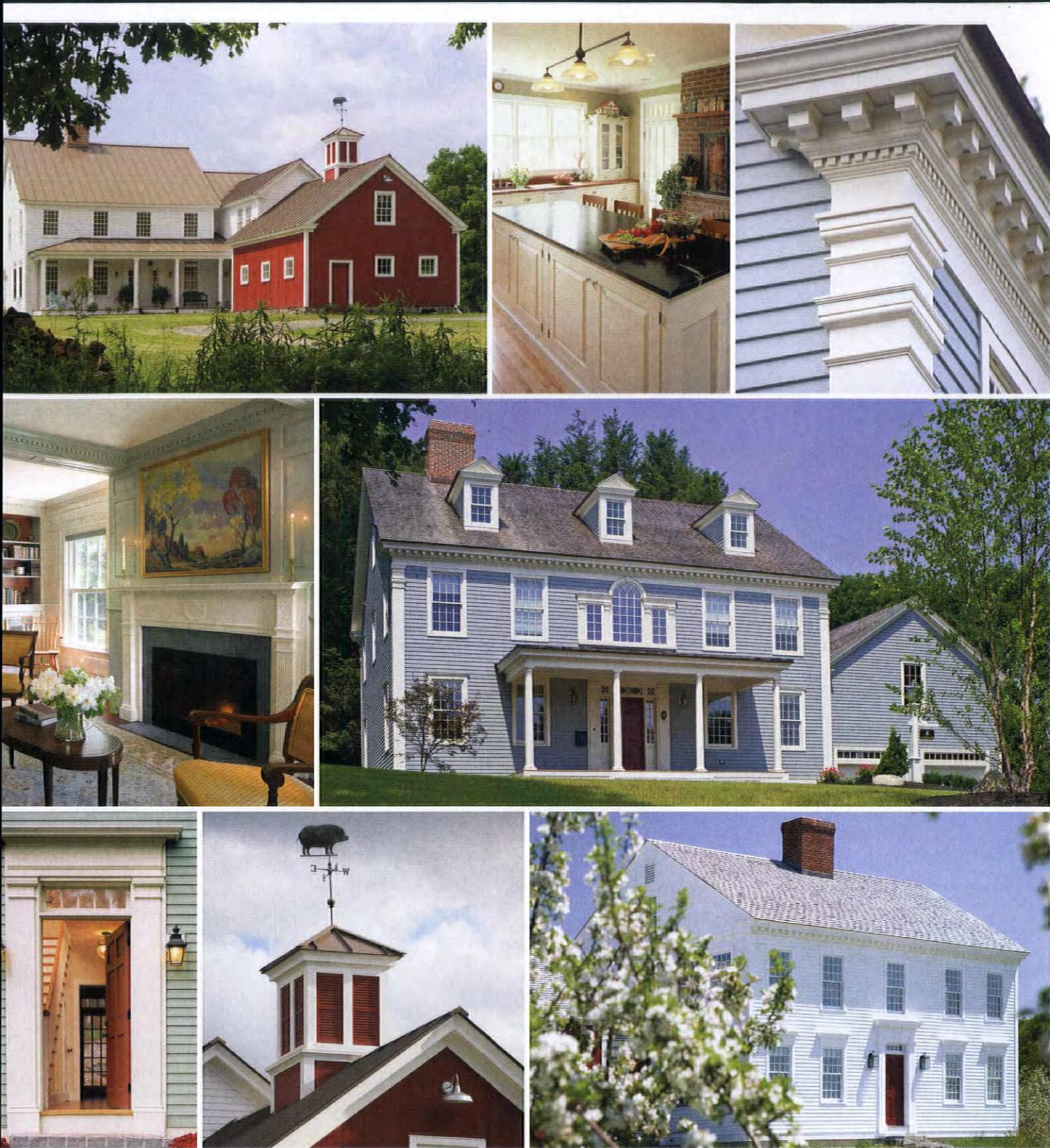


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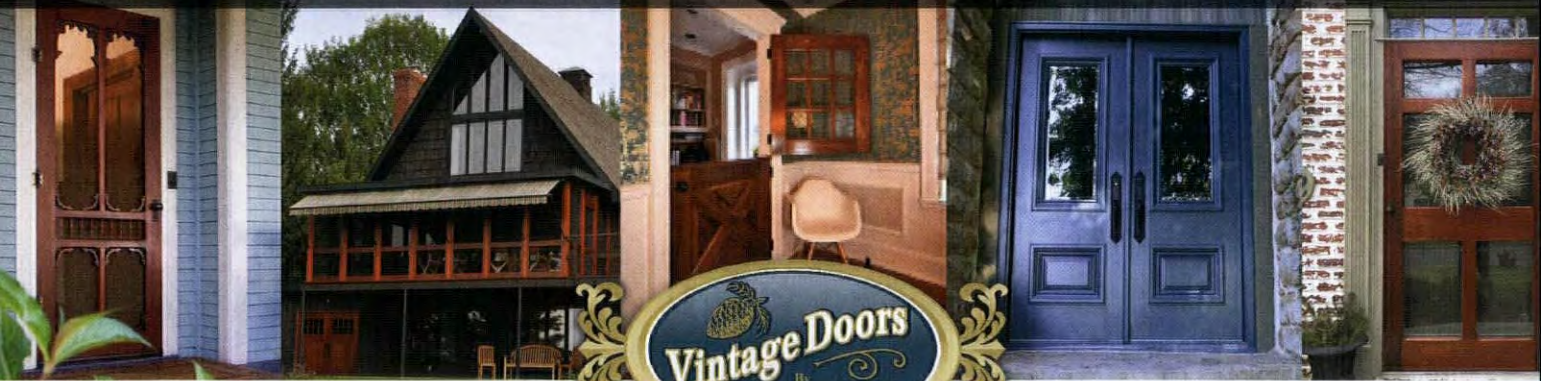
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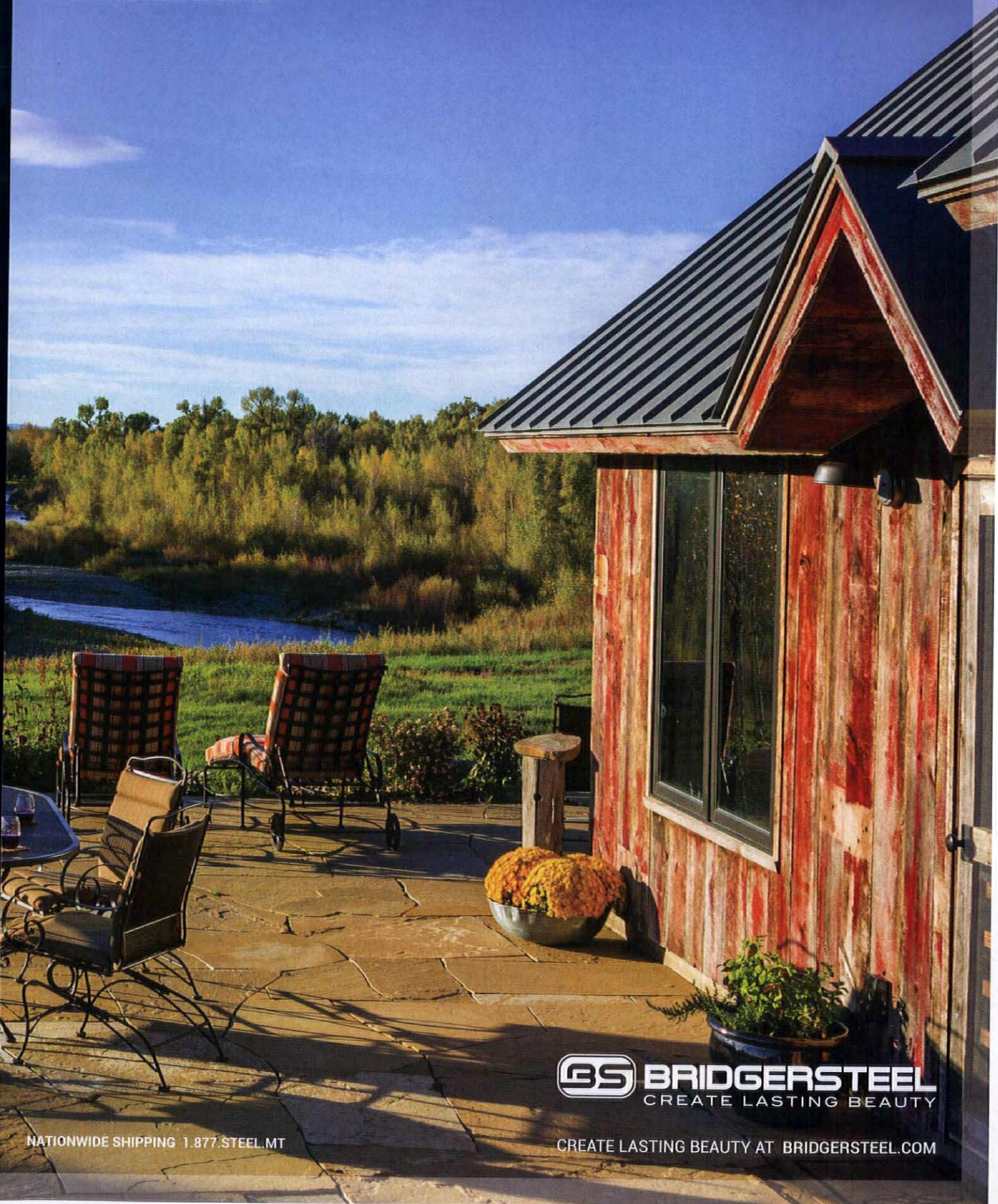


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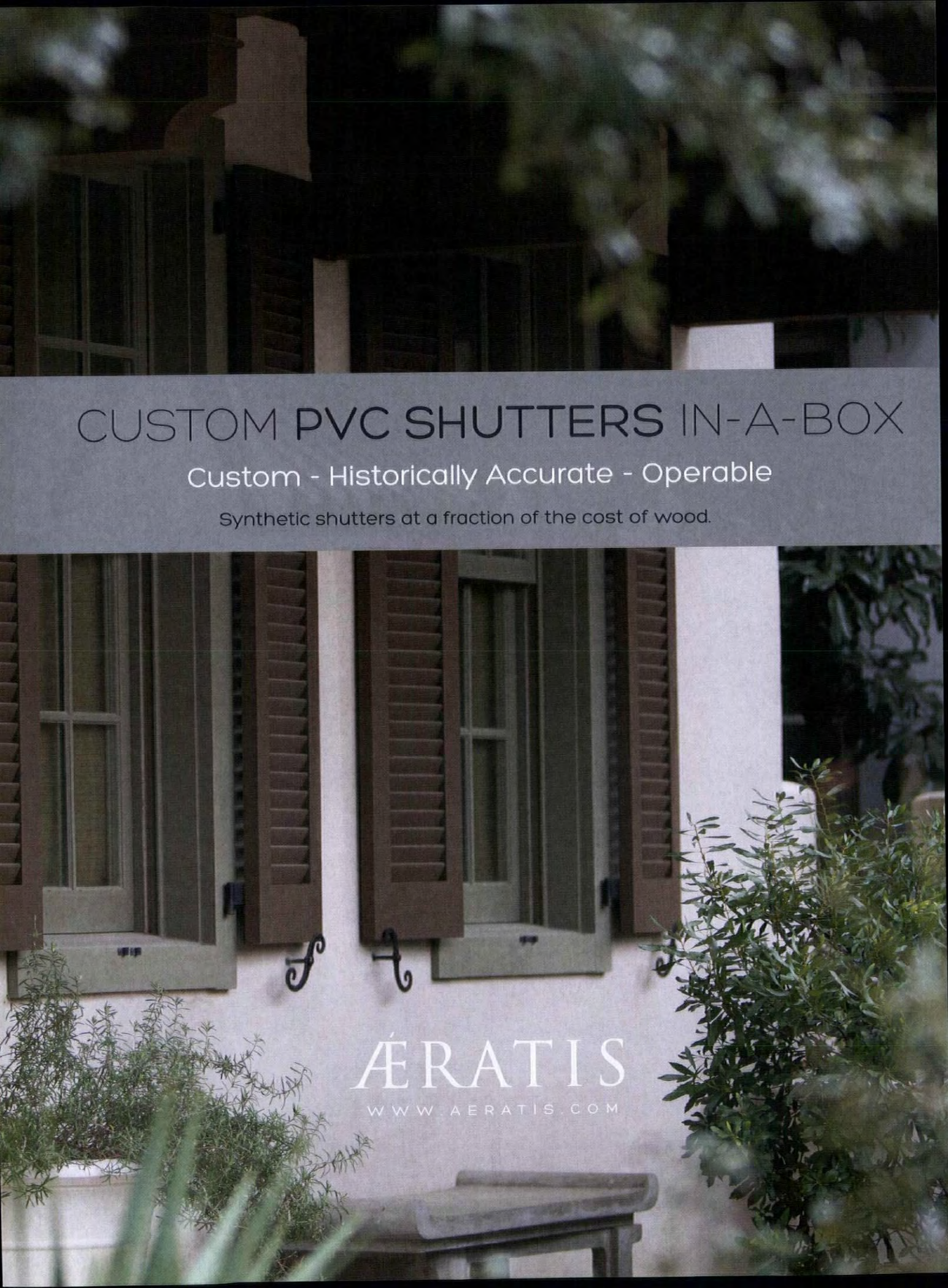
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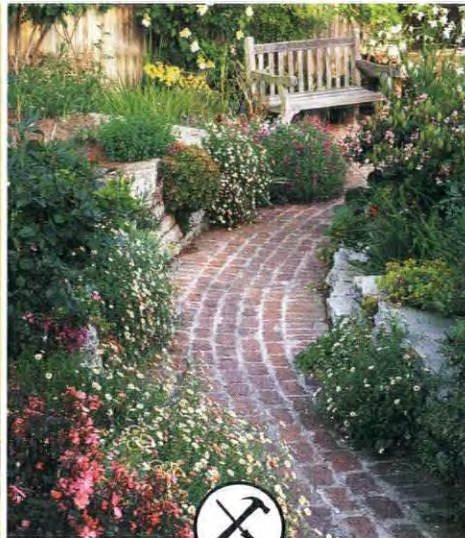
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OLD HOUSE JOURNAL
contents

JUNE 2018



DESIGN



RESTORE



INSPIRE

24 1920s Decorating

A 1925 Norman Revival cottage suggests themes and conventions.

32 VINTAGE VISION

A pleasing color scheme by a paint company defines this 1920s housewife kitchen.

34 KITCHENS & BATHS

Check out colors and materials in a real 1950s survivor, complete with Formica.

36 THEY STILL MAKE...

Neoclassical oval windows.

Upfront

12 INSPIRED + TIMELESS

For houses 1925–50; & nice “window wear.”

16 WINDOW SHOPPING

Houses of note selling for about \$100,000.

18 SUCCESS!

A dilapidated Victorian gets a stay of execution.

40 Hardscape Discovery

How to research and revive the elements of a historic landscape: the paths, walls, structures, and plantings.

48 TOOLS & MATERIALS

Roofing, siding, metalwork.

50 QUICK MAKEOVERS

On reviving trim paint, hung gutters, and a wood deck.

52 KNOW-HOW

Practical science behind adding soundproofing to windows.

56 STUFF THE NEIGHBOR SCREWED UP

Who knew we shared fasteners through a party wall?

58 SALVAGE IT

Casement windows rescued.

61 DO THIS, NOT THAT

Roof shingling for longevity.

63 ASK OHJ

Lustron question; paint vs. stain.

66 Foursquare, Years to Go

Interpreting a transitional 1904 house after needed renovation.

74 STYLE: AMERICAN FOURSQUARE

78 An English Cottage

How a 1927 lake house became the forever home.

87 CHOOSING PICTURE FRAMES

88 Taming Wildmuir

A historic Arts & Crafts garden is made sustainable.

93 USING GROUNDCOVERS

104 REMUDDLING

Holding an outbuilding hostage.

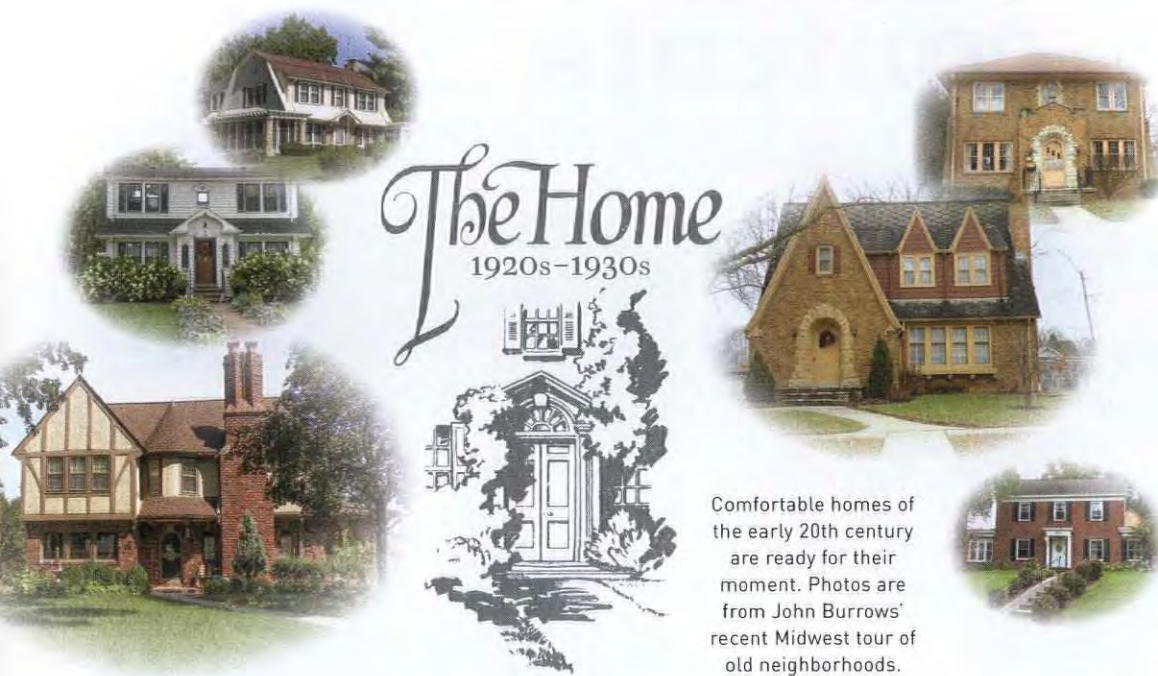
Also In This Issue

8 FROM THE EDITOR

102 AD INDEX

103 RESOURCES

ON THE COVER A cozy vignette on the Foursquare's porch. PHOTO BY STEVE GROSS & SUSAN DALEY. SEE STORY ON PAGE 66.



Comfortable homes of the early 20th century are ready for their moment. Photos are from John Burrows' recent Midwest tour of old neighborhoods.

Jazz Age & Beyond

In great swaths of the USA, "old houses" are those built in the 1920s through 1950. The between-wars and postwar booms left us with an important stock of solid but often undistinguished vintage (not yet antique) houses, in leafy close-in suburbs that may be still affordable. These neighborhoods are desirable. But how to restore such houses?

With little current information available about 20th-century houses, some owners have resorted to turning them into Arts & Crafts Bungalows. Sometimes that's an adaptable look for a plain, ordinary house . . . but there's so much more to draw from! In every house, the builder's intention and a whiff of the times remain in certain leitmotifs—arched doorways, troweled plaster, sun parlors and French doors, Colonial Revival mantels. These must be understood so that they are appreciated and preserved. It's time to go deeper than "this one's a Tudor, that's a Dutch Colonial."

It's happening. In 1917 the Cooper Hewitt and the Cleveland Museum of Art co-organized "The Jazz Age: American Style in the 1920s," the first major museum exhibition focusing on American taste of this era. Bradbury & Bradbury Art Wallpapers has added a '1920s Vintage' collection and a 1940s 'Post-war Era' collection. J.R. Burrows is adding new items in the '20s Home Collection' while

designating suitable designs from current offerings. A brand-new website is even underway, which will be educational as well as a place to buy papers and carpets. "I'm working along with friends immersed in 1920s-era costuming, music, and dance," Burrows says. "My goal is to distill the key elements of the era, as a guide for creating '20s style. We all did this for the Victorian era nearly 40 years ago, albeit selectively. In the same way, it should be possible to convey the essence of 1920s homes for owners who want to better understand the style."

Brian Coleman leads the way in this issue with his story about the period-inspired redo of a 1925 Norman Revival cottage (p. 24). Besides an endearing Scottie-dog theme, the house features colors, lighting, and furniture of the period. My own appreciation is growing!



Patricia Poore

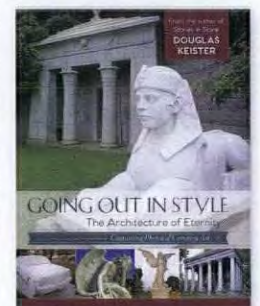
SIDE NOTES

MONUMENTAL!

Famed photographer of Victorian Painted Ladies and Bungalows Douglas Keister has another passion: the architecture of eternity. His book about mausoleum design, *Going Out in Style*, has been updated and re-issued. "I was photographing for a Bungalow book in the mid-'90s," Doug says, "when I decided to steer my car through Mountain View Cemetery in Oakland, Calif. It literally changed my outlook on life and death."

It also opened up another career, as Doug went on to write six cemetery books and a column titled Tomb of the Month for *American Cemetery* magazine. By the way, his 42 books include four on historic travel trailers, three novels, and a memoir.

"Mausoleums are like little bungalows," muses the prolific author and photographer. "Most are one-owner, and the residents are always home." *Going Out in Style*, Echo Point Books, \$26.95



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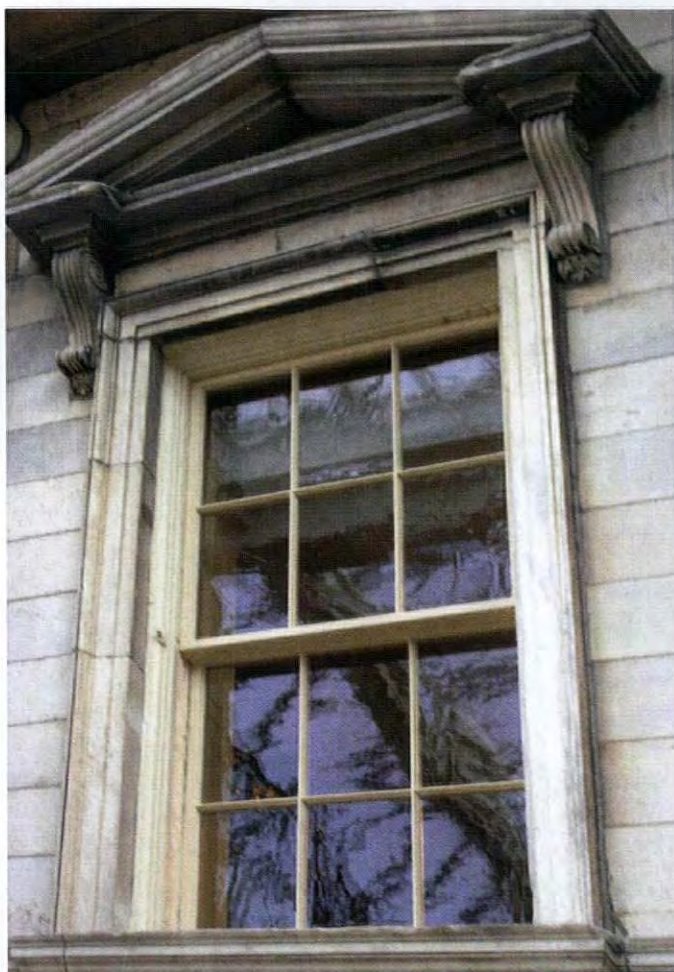
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Decorating 1925–1950

The second quarter of the 20th century was an especially rich era for interior design. **By Mary Ellen Polson**

1. BATHING BEAUTY

"Diving Girl" depicts a diver garbed in 1920s swimwear, complete with her daisy-accented rubber cap. The image is printed directly onto a wood panel that measures 47" wide x 12" high. \$150. Charleston Gardens, [866] 469-0118 charlestongardens.com

2. BARKCLOTH STYLE

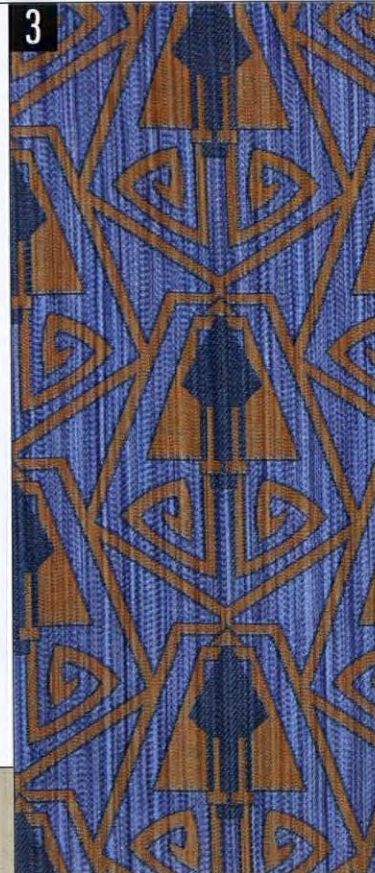
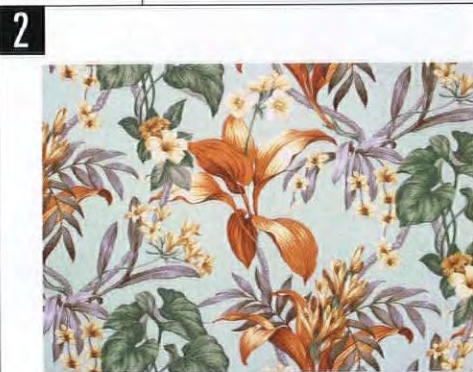
The Akaka floral print in sage and Banana Leaf in slate are spot-on replicas of 1940s-era barkcloth. Akaka is printed on 100% cotton Kahala cloth, while Banana Leaf is all-cotton bark crepe. \$19.95 per yard. Many other designs available. Diamondhead Fabrics, [847] 644-7659, diamondheadfabrics.com

3. GEOMETRIC THREADS

The stylized pendant in this lightweight jacquard weave is an abstract geometric design found in period embroidery, wallpaper borders, jewelry, and book covers of the 1920s and '30s. A cotton, polyester, and rayon blend, the fabric is 56" wide. \$125 per yard. Archive Edition Textiles, [310] 676-2424, archiveedition.com

4. BRIGHT LINEAGE

Alan's Border and Three Pyramids (\$17 to \$28 each), decos from the Tunisian series, are direct descendants of the fabled Hispano-Moresque tiles popular in California in the 1920s. The hand-pressed field tile in lavender (\$40 per sq. ft.) is a custom color. Native Tile & Ceramics, [310] 533-8684, nativetile.com



5



6



5. GLAMOROUS TOUCH

Toggle, pushbutton, and dimmer light switches inspired by elegant Art Deco models of the 1930s, with backplates in stainless steel, unlacquered or aged brass, clear, nickel silver, antique bronze, and verdigris. \$98.83 and up. Forbes & Lomax, (212) 486-9700, forbesandlomax.com

6. PLUMES OF GLASS

With an intricate brass frame made using the lost-wax process for detail, the Art Deco Plume sconce has cascades of Murano glass and a platinum finish. It measures 20 1/4" high x 16 1/2" wide with a 7" projection. \$1,670.90. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

7



8



7. FARM AND FIELD

Depicting a rural scene of ploughed fields, picket fences, and farm animals, Gable is reminiscent of 1940s illustration. The paper comes in 10-meter rolls in several colorways, \$250. Farrow & Ball, (888) 511-1121, farrow-ball.com

8. JUST ADD PUPPY

Ringware dog bowls, tapered for stability, capture the style of 1940s ceramic ware. They come in 17 colors and two sizes. The smaller is 4" tall x 4" wide and 2 1/2" deep. \$35 and \$42. Bauer Pottery, (888) 213-0800, bauerpottery.com

10



9. FACETED TRANSLUCENCE

Doorknobs of white milk glass were very popular in 1920s interiors. Shown in the Waldorf style, the knobs measure 2 1/4" across. Options include dummy, passage, privacy, and mortise sets. \$75 to \$280, depending on backplate. Nostalgic Warehouse, (800) 522-7336, nostalgicwarehouse.com

9



10. LEATHER LEISURE

With rolled arms, low-slung carriage, and handsome arched back, the Barclay chair recalls the cozy club chairs of the 1920s, '30s, and '40s. The leather chair has front casters and measures 32" wide x 37" deep x 34" high. \$1,946 and up. Restoration Hardware, (800) 762-1005, restorationhardware.com



Window Wear

For windows, things pretty and practical with traditional appeal.

By Mary Ellen Polson

1. TINY PARASOLS

From the time of Queen Victoria to King Edward, pressed glass holdbacks kept drapery gracefully under control. These measure 4 1/8" dia. with a 4" projection. In red, pink, green, clear, milky white, and purple. \$37.95/pair. The Kings Bay, (800) 910-3497, thekingsbay.com

2. KEY AND SHELL

Designed by Bradbury & Bradbury's Steve Bauer, the Grecian lace panel interprets the company's Neo-Grec wallpaper. In 100% Scottish cotton, the ivory panels come in lengths from 54" to 90" in three different widths. \$49 to \$225. Cooper Lace, (866) 447-8055, cooperlace.com

3. MADE IN THE SHADE

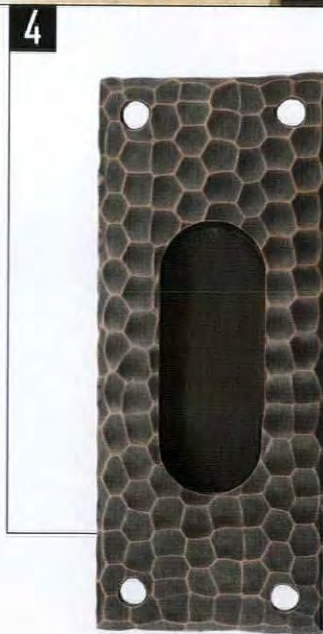
A pair of sturdy spring-roller shades in ecru have been stenciled with an Arts & Crafts "Three Leaf" design, then accented with a Craftsman pull. Shades are \$62 to \$167; stencils add \$35 to \$60. Pulls are \$8.50. Handwerk Shade Shop, (503) 659-0914, thehandwerkshop.com

4. HAMMERED LIFTS

These Arts & Crafts recessed sash lifts are made from heritage-quality copper with an antiqued patina to match old copper hardware. For use on window sash or (vertically) on pocket doors. \$50.70 to \$59.80. Vintage Hardware & Lighting, (360) 379-9030, vintagehardware.com

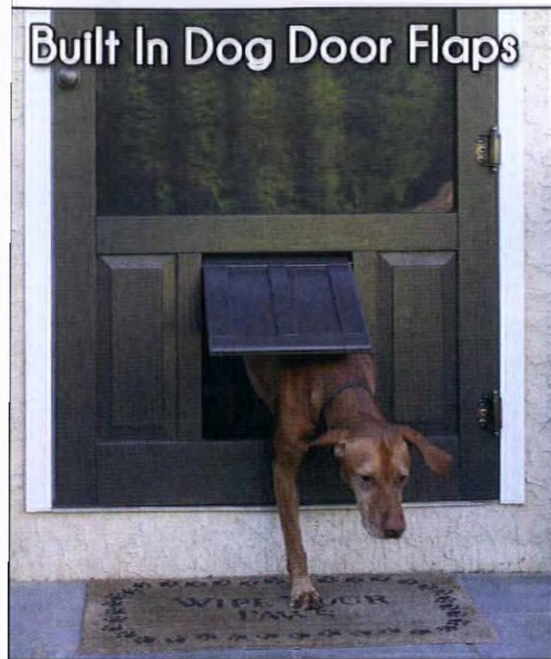
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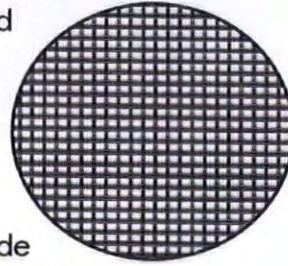
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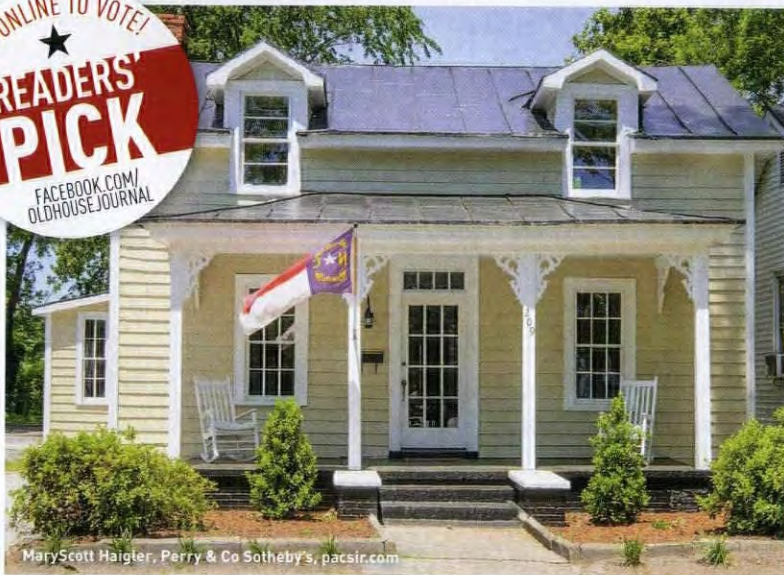
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EDENTON, NC / \$114,000

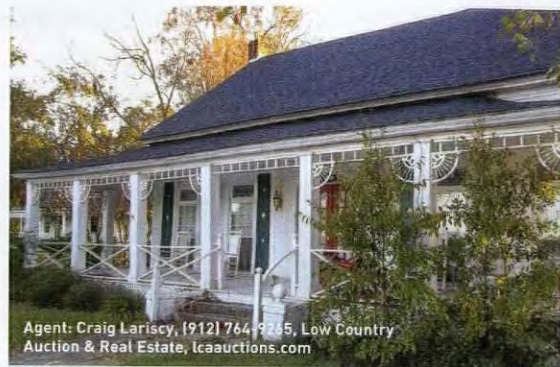
This 1½-storey Folk Victorian with spandrels at porch posts was built by local builder Hannibal Badham around 1882. Details in the fully restored cottage include high ceilings, two period mantels, original woodwork, and a transom over a French door in the living room.



Ritchie McGinnis, RM McGinnis Real Estate, rmmcginnis.com

HARRODSBURG, KY / \$90,000

By noted builder Daniel Curry, this 1857 National Register property is a textbook example of Carpenter Gothic. It needs restoration, but gingerbread bargeboards, four sets of paired columns framing the doorway with a sidelight, and interior woodwork all are intact.



Agent: Craig Lariscy, (912) 764-9265, Low Country Auction & Real Estate, lcauctions.com

SYLVANIA, GA / \$108,900

Delicate fretwork graces the wraparound porch of this ca. 1900 Folk Victorian, its yard enclosed by a picket fence. Inside find an effusion of fretwork, with original door and window trim, mantels, ceiling medallions, and lighting.



Agent: Richard Euler, (518) 673-3677, Richard Euler Real Estate, richardeulerrealty.com

FORT PLAIN, NY / \$79,900

Built in 1840 in the Italianate style, this massive brick structure has stone lintels over windows; original brackets may be somewhat intact under aluminum cladding on the cornice. Original paneling graces the walls in the formal parlor.



Nick Rhodes, Wildlife Properties Land Co., (785) 695-2999, mywildlifeproperty.com

MANKATO, KS / \$84,000

Partly renovated, this 1907 Neoclassical Revival mansion has a rusticated concrete foundation and soaring porch columns. Bits remain of an ornamental metal fence. Inside: never-painted woodwork, stained glass, pocket doors, period lights.

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SUCCESS!



All windows on the front and sides of the house are original and have been restored. (An addition was put on the rear.) Chimneys were rebuilt from the roof up.



A STAY OF DEMOLITION

How a dilapidated Victorian house in a historic town became our forever home. **By Nicole Crumpler, Glyndon, Maryland**

We were living in an old house in Baltimore but wound up selling it when the neighborhood changed. In our search for the “forever home,” we heard about a Victorian house in Glyndon and went to see it. As soon as we came into Glyndon, we loved its small-town feel (though it’s in Baltimore County), the shops and restaurants all in walking distance, and this community of people who were helpful from day one.

The house, however, was a mess, and I wasn’t sure we could take it on with three children. The house had been vacant for close to 10 years; it was classified as under “demolition by neglect,” meaning the previous owner had been fined for not keeping up the house. With a hole in the roof and extensive rot and mold, the house was collapsing on itself, and could very well have been torn down.

My father, Albert Crumpler—who’d restored our previous house—was excited about the project, if not totally frank about a timeline. We lived in Baltimore for the first two years of renovation and then moved into the third floor here. My

dad drove back and forth from South Carolina, staying weeks at a time to finish the house. The house, previously used as a summer home, had no electric or water service when we bought it. We added all new systems. It had been built on rubble, so the basement was dug out 12 inches, and concrete and new supports added. The porch was rebuilt, using as much original material as possible and duplicating the rest. We expanded the basement and added a kitchen to the rear of the house. The original flooring is heart pine. Mouldings were fabricated to match originals, and rosettes reproduced from molds.

We know a lot about the history of our house because Glyndon champions historic preservation, and people in the town have looked into individual histories of the old houses. Ours was built in 1893 and was owned by same family for 87 years. It’s a shame it had become an eyesore—but no more! Recently we were a stop on the Glyndon by Candlelight historic homes tour, which sold over 600 tickets. We love this community, and we love having a house that has a history.



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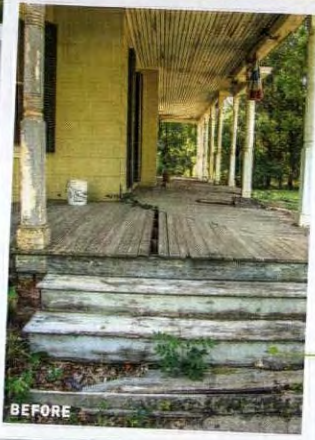
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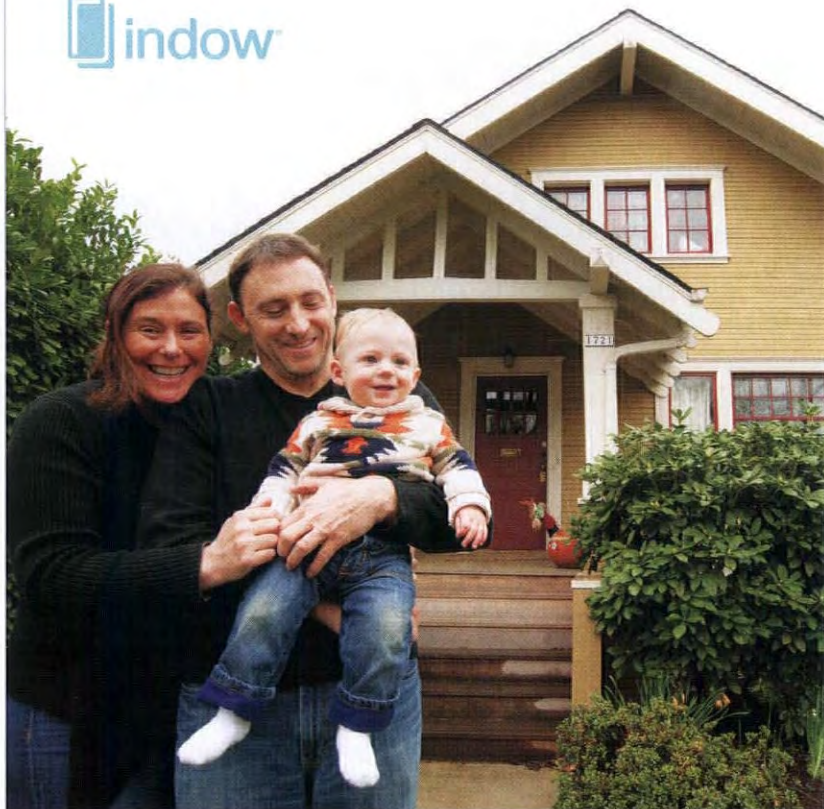
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TOP LEFT Original siding was discovered as later composition shingles were removed. The siding was scraped down to bare wood, puttied, sanded, and painted. **ABOVE** The transformation through restoration, before and after: In 2011, the porch deck was rotted, the roof had a big hole in it, and the wraparound porch had completely collapsed. **LEFT** On the interior, flooring and the staircase are original, with the minor exception of five balusters that were milled to match. **BELOW** A coffered ceiling was added in the dining room, which retains its original inlaid marble mantel and cast-iron front. Period-compatible bathrooms were added in small front tower rooms.





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DESIGN



20TH CENTURY HOUSES THE FRONTIER OF RESTORATION PAGE 24

The illustration is from the front plate of a decorating supplement sent to subscribers of *Womans Weekly*, published in Chicago.

24

1920s DECORATING: WITH HINTS ON COLOR, LIGHTING & FURNITURE
Tudor Revivals, Dutch Colonials . . . these and other Romantic Revival houses of the early 20th century are not Bungalows.

+

32 VINTAGE VISION
34 KITCHENS + BATHS
36 THEY STILL MAKE



Scottie Cottage

Smitten by the style of the 1920s

Having finished the restoration of a bungalow, this California couple moved on to a 1925 Norman Revival cottage, bringing it back to life with period themes and whimsy. They collected vintage furniture, pastel Chinese rugs, and unique lighting fixtures, surrounding their finds with the colors of the period to create light-hearted, comfortably modern rooms.

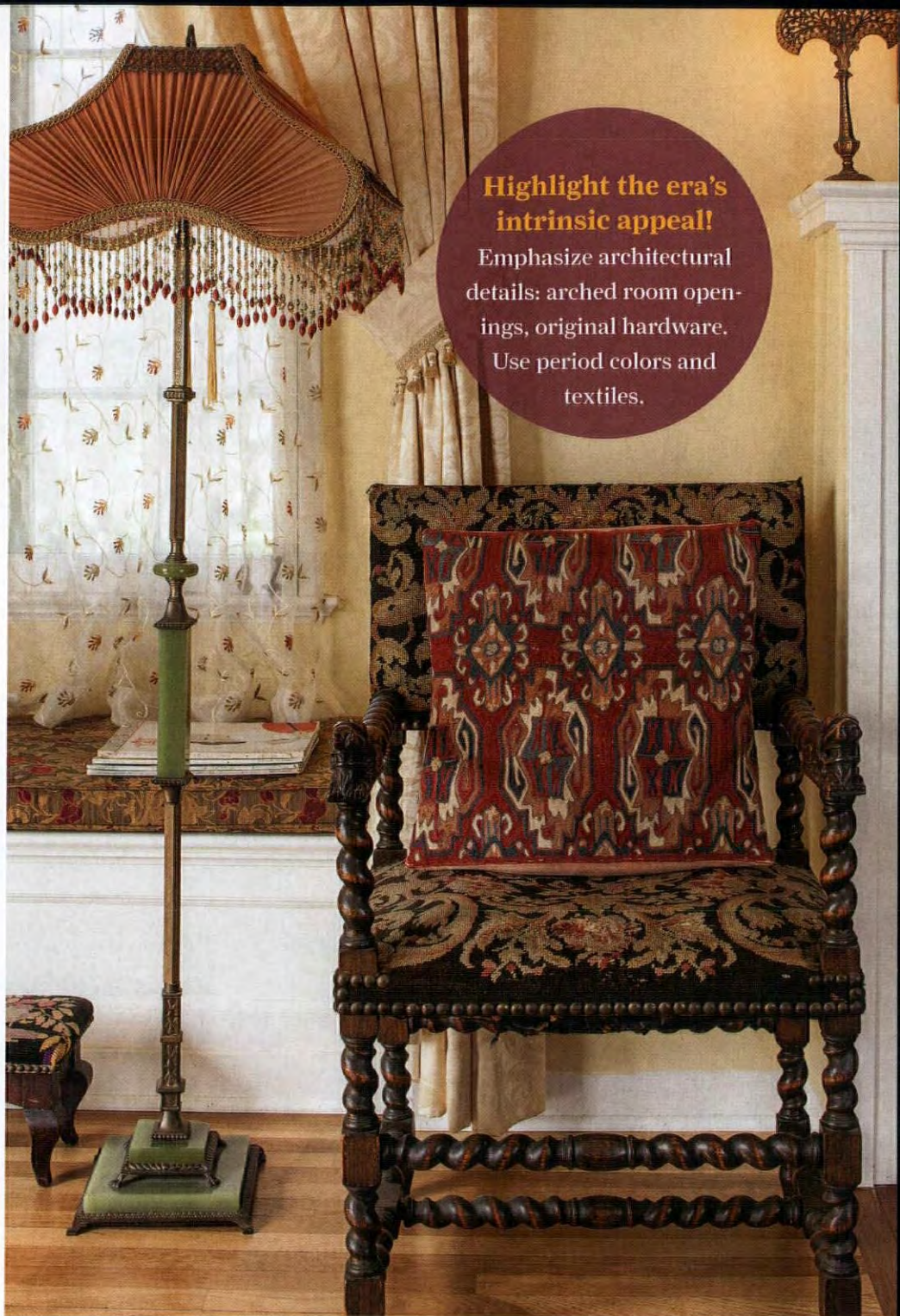
By Brian D. Coleman / Photographs by William Wright



The living room has an engaging, Roaring Twenties ambience with sunny yellow walls, a period revival settle and chairs, and Art Deco lighting. **INSET** Fergus is ready for a spin with homeowners Robert Sponsel and Patricia Chidlaw—in a 1931 Ford Model A Deluxe Roadster that belongs to their friend Ken Partch, another Twenties aficionado.



**Furnish these
post-Victorian**
houses with an eclectic
assortment of vintage period
revival furniture, rugs, and
lighting. Add a touch
of Art Deco.



**Highlight the era's
intrinsic appeal!**

Emphasize architectural
details: arched room open-
ings, original hardware.
Use period colors and
textiles.

ABOVE A vintage Spanish or Jacobean Revival chair sets the tone; lighting includes the antique, gilded wrought-iron mantel lamp and a ca. 1930 bridge lamp. **RIGHT** Upstairs, the sweet pendant fixture ca. 1930 features swallows. **LEFT** (top) Colorful yet elegant Art Deco wall sconces with shield shades were found in Pasadena. (middle) Honoring existing details—like a niche for a candlestick phone—preserves period style in 20th-century houses. (bottom) Art Nouveau accents were popular: a bookend styled as a winged nymph sits on the mantel.





ABOVE A ca. 1930 stand aquarium sits before the living room's French doors. The canteen bowl is a period-style replacement.

BELOW Paint manufacturers published brochures encouraging that old furniture be painted, a DIY project suitable for women.

HAPPY WITH their 1912 bungalow in Santa Barbara, Patricia Chidlaw and Robert Sponsel weren't really looking—until, on a walk through Rocky Nook Park above the city, they came upon an attractive house for sale. Unlike their more urban home, this vaguely French Norman cottage, built just after the major earthquake of 1925 that shaped modern Santa Barbara, was in a sylvan setting of century-old oaks and tumbled boulders.

The house was remarkably intact, with original stucco and a stone garage, and the original layout of rooms inside. Before they knew it, the couple had embarked on their second restoration.

The romance of the house was perfect: steep roof and prominent chimney, double eight-light casement windows with built-in seats, a candlestick-phone niche tucked into hall plaster. Big projects to bring it back included a new roof—real slate, as it had been originally, to replace the composition shingles. A new dormer added light upstairs. Trim was painted a deep rich green to complement the pearl-white stucco. Architectural catalogs of the era emphasized picturesque details, including cutouts in the

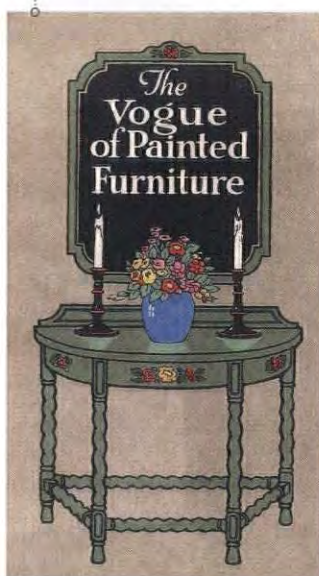
FURNITURE OF THE ROARING TWENTIES

As morals and manners changed, householders unshackled their rooms, too. The formality of the Edwardian era and the “honest simplicity” of Arts & Crafts interiors were fading. Interpretations of historical styles were favored, including Tudor and Jacobean, Queen Anne, and Spanish Renaissance, though houses and furnishings alike were only vaguely reminiscent of original styles (thus names like “Mock Tudor” given to 1920s pieces).

Painted furniture was popular, often with decals or stencils, in exotic polychromed “Egyptian” or red-lacquered “Oriental” styles. As rolled-up stockings and shorter hemlines came into vogue, legs on furniture were also emphasized. If a mahogany-veneer buffet had cabriole legs, it was classified Queen Anne; a similar piece with heavy, turned legs was called Tudor. Exotics such as zebrawood became the favored form of ornamentation, in a departure from both carved Victorian and solid Arts & Crafts furniture and woodwork. “Favorite furniture styles,” says interior-design historian John Burrows, “included Sheraton chairs, tables, and sideboards; also Windsor chairs; Empire tables, tufted Chesterfield sofas; and slipcovered wing chairs.”

Burrows explains that **furnishing fabrics ran to plain silks and linens, patterned chintz in the English style, and rich-toned velvets**. “The overall simplicity of room arrangements, and careful selection of decorative accessories, suggests the continuing influence of the Arts & Crafts movement,” he says. New furniture forms arrived

with new technology. Electricity was becoming commonplace, so special “end tables” were designed to hold electric lamps. Davenport tables, telephone chair and table combinations, and smoking stands were soon everywhere. It wasn't until the mid-Thirties, however, after Prohibition was repealed, that the icon of the American living room—the low cocktail table—made its debut. —B.D.C.





ABOVE The homeowners used vintage magazines and catalogs to learn about period design and decorating.
BELOW Nestled among oak trees and boulders, the picturesque French Norman Revival cottage has become part of the landscape. Stone steps were salvaged from a mission damaged in the 1925 earthquake.

cottage shutters. Patricia and Bob picked Scottie-dog cutouts, having named the house Scottie Cottage—not only after their beloved Scottish terriers Fergus and Heather, but also because Scotties were a recurring theme during the 1920s through the 1940s—when F.D.R.'s Scottie, Fala, was “the most photographed dog in the world.” A Scottie theme showed up in the period’s fireplace andirons, bookends, lemonade glasses, and tea towels.

Admitting they were not well versed in this style period, Patricia and Bob read old magazines and catalogs they picked up at flea markets and tag sales. The furnishing scheme began with a simple sofa and side chairs in Spanish (or Jacobean) Revival style, with barley-twist legs and old-world upholstery. A period illustration in a 1927 issue of *Better Homes and Gardens* magazine inspired the round oak table in the dining room.

The Roaring Twenties’ Jazz Age colors came in romantic palettes of pink, green, and mauve, with accents in Chinese red or butterscotch yellow. A 1928 Chinese area rug centers the living room, its purples, pinks, and oriental blues a perfect foundation for the rest of the room. Walls are painted Benjamin Moore’s ‘Sundress Yellow’. The pattern for the yellow silk curtains hung in alcoves over the window seats was copied from a 1925 magazine. Says historian John Burrows, “Wall colors might be described as deeply saturated pastels; woodwork was left natural or painted in Colonial Revival white.”

A brief introduction

Interrupted by the Great Depression, several housing booms ca. 1918–1945 brought us comfortable, modern houses that are decidedly not Arts & Crafts Bungalows. If the house has an obvious style genre, cues for decorating start there. The house may seem to call for an English, French, Spanish, or Colonial scheme. “Houses in the 1920s reflect a return to historical revivals,” historian John Burrows says, “and the rooms inside them exhibit the same eclecticism as the era’s neighborhoods.”

Some common motifs marked the interiors, however. First is **a return of traditional elements** such as columns, brick hearths, and classical trim. A “historical chic” was popular—decorating schemes inspired by 18th-century Italy or the reign of Louis XVI. The nostalgic “Old Colonies” style, a hybrid of English Art Movement and just-stirring Colonial Revival tastes, gave way to a more correct, classical Colonial Revival, which became “Early American” after the restoration of Williamsburg in 1937.

The era between the Wars—the 1920s and 1930s—saw **dramatic decorating trends including Art Deco**, a style that never made it to the residential mainstream. Jazz Age householders usually opted for a plush, romantic look reminiscent of the Hollywood movies that offered an antidote to the Depression years. Rooms featured colorful, textural fabrics, provocative art, faux finishes, and troweled plaster. Many houses were built with European-inspired details, from arches between rooms to multi-pane sash in an oriel or a bay window. —Patricia Poore





ABOVE / LEFT These homeowners specified Scottish terrier-shape cutouts for the cottage shutters. The porch light is from Steven Handelman Studios.

RIGHT Parked in a window seat, Fergus and Heather watch out for visitors. **BELOW** A topiary and planters on the front porch set the theme at Scottie Cottage in Santa Barbara. **BOTTOM RIGHT** A kitchen drawer holds an assortment of hand-embroidered Scottie towels and printed napkins.



Use motifs and themes of the day.

Explore Roaring Twenties and Depression-era design; there's lots online. Scout not-too-precious vintage and fun objects.



The **pastiche style** of the late 1920s through 1940s was eclectic, historical and yet modern, plush and layered. Rosewood furniture from the attic mingled with tropical palms and period revival pieces.

BELOW Franciscan Coronado dinnerware from Gladding McBean was first offered in 1936. **OPPOSITE** (top) The dining room is set with a sturdy oak pedestal table and Spanish Revival, leather and oak chairs. Dry-point etchings of Scotties are by Marguerite Kirmse, an illustrator of the period who favored dogs. The cupid chandelier was found in neighborhood trash. (bottom) From a 1930 Kirsch brochure: a kitchen in sage green tile with red accents, a colorful floor, stenciling, and a leggy stove.



 **More Online**
See a time-layered
Art Deco kitchen:
[oldhouseonline.com/
articles/deco-delight](http://oldhouseonline.com/articles/deco-delight)

Lighting design really came into its own between the Wars, as colorful and ornamental or figural fixtures replaced the utilitarian electric lights of the early 1900s. The couple found polychromed Art Deco sconces for the living room. The playful pendant with sparrows perched on


a wisteria vine (complete with vintage "grape" bulbs) hangs in the upstairs hall. A graceful bridge lamp (illuminating a game of bridge or Mah Jong) is settled in the living room. Its beaded, pleated-silk shade and colorful jade glass insets nod to the allure of the Far East.

Patricia and Bob found a round aquarium and stand to put in the window and a pair of 1930s Texaco Listening Scotties, posed with ears cocked as they purportedly listen to an engine running smoothly on Texaco gasoline.

Main rooms are now aglow with 1920s decorating and furnishings . . . but the couple aren't quite done. Their plans for the bathrooms call for mosaic tiles and colored fixtures.



Scottie collectibles include a lemonade set, salt and pepper shakers, and a tea towel. These owners added the period-perfect 1" hexagon-tile counter and Art Deco green tile backsplash with black trim.



Kitchens of the era hold a nostalgia, with their modern plumbing, electric appliances, and Depression-era optimism evident in colorful tiles and dishware.

TWENTIES KITCHENS

These modern kitchens were about convenience and an invasion of color. The cozy breakfast nooks of the bungalow era remained in evidence, often with built-ins set in an alcove. But the style was no longer Arts & Crafts; dainty ash and veneered chairs were used with painted tables in the nook. "Is your preference seagull gray, Chinese red, canary yellow, kingfisher blue or pheasant green?" asks a period advertisement.



A Hoosier cabinet that kept food preparation supplies in the kitchen, not in the pantry, was often a focal point, painted in a pastel green and ivory combination. Decalcomania (decals) and stencils decorated kitchen furniture and glass lighting shades with flower baskets and parrots. Even the kitchen utensils took on a cheerful note, famously painted green or red with ivory pin striping. —B.D.C.



A Kitchen in Good Taste, 1924

This “pleasing color scheme” was printed in a 1920s paint catalog from Benjamin Moore.



“To be sanitary does not mean to be white,” according to the copy in the paint catalog. “Pleasing color schemes will not imply a lack of hygienic conditions.”



Forbo Marmoleum is offered in 10" square tiles in many colors, including Pine Forest and Chartreuse. About \$5–6 per sq.ft. (add floor prep and installation). The company's Marmoleum Click Cinch LOC flooring system has 12" squares. forboflooring.com



Wilmette Hardware manufactures high-quality reproduction icebox hardware in solid brass using CNC machines and hand finishing. Latch \$560, hinge \$490. Al Bar Wilmette Platers restores antique hardware, too. iceboxhinges.com; albarwilmette.com

The industrial look is nothing new. Note the nickel-trimmed iron range, zinc countertop, metal fridge—and an enameled ceiling fixture with opal-glass reflector and Benjamin wireless socket cluster.



Fanimation's 'Beckwith' 23" ceiling fan with an integrated drum light and remote-control operation has an industrial, Art Deco sense in keeping with this service room. Offered in brushed nickel (shown) and oil-rubbed bronze finishes, now \$550. Through online retailers and lighting stores, or see fanimation.com

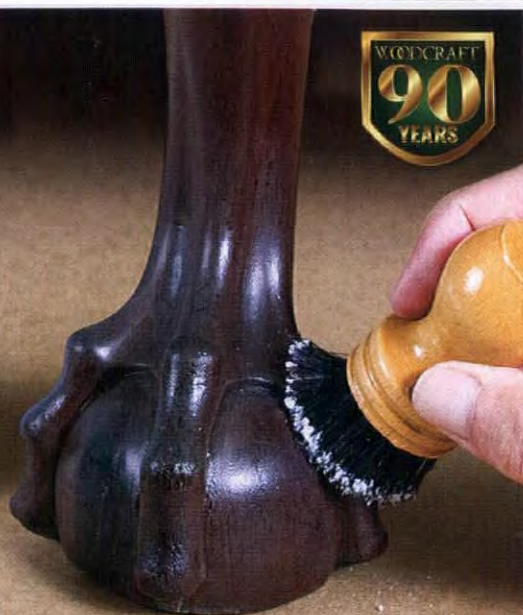
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A Genuine '50s Survivor

The real-estate agent apologized for the old kitchen, but the new owners totally got it. **By Patricia Poore**

"The kitchen is a Fifties nightmare, a horror show," whispered the broker: It still had its turquoise cabinets, purple Formica, and scalloped trim—all part of a high-end remodel in this 1920s Storybook Tudor. But prospective owner Janna Ritz thought differently. An improbable survivor of another era, "the kitchen was the thing worth keeping," she says.

Today, vintage Frankoma fondue pots sit happily on the vintage, deep-purple Formica countertop. The pale turquoise, 40" Caloric Ultramatic range (not seen) still works perfectly. The Lucite and chrome cabinet pulls are original. The owners say you have to respect good design when you find it, regardless of the era. "People who ruin old kitchens are invariably people who don't cook," Janna adds.



Cabinets, countertops, hardware, and colors in this Fifties kitchen are original. The pendant fixture came from a wrecker. **LEFT** The owners reinstalled the old chrome trim when they replaced the sink.

1. COLOR NAILS IT

Some eras are all but defined by their palette. Turquoise cabinets are a mid-century staple; accompanied by purple laminate countertops, they define this postwar room. A vintage blue mixer and decorated canisters finish the look.

2. EDGED LAMINATE

Easy-care linoleum and then laminate (Formica, etc.) countertops were preferred during the 20th century. From the '40s until the early '70s, laminate countertops were edged with aluminum or stainless steel.



3. COOL HARDWARE

Style-compatible hardware is critical for evoking a period. *Original* hardware is a bonus. Here, the surviving Lucite (clear acrylic) and chrome knobs are eye-catching, as are the cylindrical, chrome-plated hinges.

4. VENTED CABINET DOORS

In the 1940s–50s, providing ventilation for the under-sink cabinet carried over from earlier days of plumbing. Cabinet doors were fitted with perforated aluminum or steel panels, or pressed cane webbing as used for chair seats.

BE INSPIRED...

Laminate countertops were **edged in metal** during the mid-century period. Outwater still distributes aluminum, stainless steel, and brass extruded angle mouldings and trims. outwater.com



This traditional **school-house shade** is an exact replica of a type used up into the 1950s. White opal glass is 14" wide for a 6" fitter, with hand-painted black pin striping. Shade is \$108, shown with the 'Newbury' surface-mount fixture (\$169). schoolhouse.com

Crisp, see-through **Lucite disc knobs** with chrome detail come in several sizes (2" shown, \$29). Go to the Boutique at theparisapartment.com



Elmira Stove Works' **Northstar collection** offers ca. 1950 retro-style ranges, refrigerators, stove hoods, and more in such period colors as Buttercup Yellow, Candy Red, Mint Green (shown), and Robin's Egg Blue (shown). Ranges are 30" or 36" wide and have a self-cleaning oven; prices start at \$4,495. elmirastoveworks.com



"CAMEO" WINDOWS

Round and oval windows based on Renaissance forms have turned up in American houses since the Federal period. They are often called *oeil-de-boeuf* (bull's-eye, or ox-eye) windows, which originally referred to oval windows set in a horizontal orientation. Look for oval accent windows in French mansard roofs ("baroque windows"), in Neoclassical pediments, and especially in Colonial Revival houses, where the orientation is more likely vertical. Revival examples, exquisitely detailed with spider-web muntins or other tracery, are sometimes labeled cameo windows.

Architectural windows and Georgian and Federal entryways are among the specialties of Maurer & Shepherd Joiners, part of the Cooper Group collaboration of craftspeople based in Connecticut. The beautifully proportioned example here is made of FSC-certified pine, with true divided lights and antique cylinder glass. The Cooper Group, (860) 633-2383, thecoopergroupct.com



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*Walls & paths
of brick or stone,
terrace, pool, and shady
pergola: what hardscape
was there before?*

PAGE 40

40

HISTORIC HARDSCAPES: EVIDENCE + PLANNING

Hints and case studies explain methods of discovery for garden restoration.

+

50 QUICK MAKEOVERS

52 KNOW-HOW

56 STUFF THE NEIGHBOR SCREWED UP

58 SALVAGE IT

61 DO THIS, NOT THAT

63 ASK OHJ



A Vermont couple

took advantage of the abundance of stone on the land to rebuild a tumbledown rock garden and terrace, including broad steps that descend from a trellised patio, behind this Federal-era home.

SEE PAGE 43





One of the real pleasures

of owning an old house is that the landscape around it has reached maturity. Old stone walls, terraces, and steps; such structures as arbors, gazebos, a koi pond—all anchor the house to its site. Whether it's a tiny urban lot or a 100-acre farm, the historic hardscape, meaning the manmade features, give the house context. In many cases, though, it appears there's nothing left . . . or that what's present is of a later date. Gardens, especially, are ephemeral, but that doesn't mean they don't leave clues. To revive or enhance hardscape elements from the land's past history, expect to do some sleuthing. **BY MARY ELLEN POLSON**

reviving **HISTORIC** **HARDSCAPES**

↓ **Evidence can be found** just about anywhere—particularly in truly old landscapes. But that doesn't mean there are no hidden features ready to be revived in the backyard of a house built just 75 years ago.

PHYSICAL EVIDENCE Start by reading the landscape. Remnants of a stone wall, a row of bricks turned up by a rotor tiller, or an old outbuilding foundation half buried under leaves all may be indicators of historic walks, garden edging, or even the backyard privy. Don't overlook the presence of stumps or vines; these may be clues to an original garden layout and some of the plant species within it. Plot any evidence you find on a rough site plan and see if it begins to make sense. Those old bricks may have been part of a path; layers of cinders or oyster shells are suggestive of walks or paths from the days long before mulch and stone dust were common. That huge old wisteria root may have come from a vine supported by a sturdy pergola in a sunny part of the backyard.

PHOTOGRAPHY Old photographs of a house reveal how the porch once looked, whether the windows have been changed, or the side door moved. But they can also point to the presence of old flowerbeds, long-gone fencing, gate posts, or auxiliary structures from pergolas and gazebos to early garages. Start your search in the local history section of the public library, where reference librarians will guide you to indexes of old photographs, postcards, and maps that show the locations of structures. If you know the names of previous owners, check online sites such as Ancestry.com. Someone may have posted photos of family members posed in the backyard or on the front porch of your house. Add any details to your sketch plan as they turn up.

Don't overlook [text cont. on page 46]

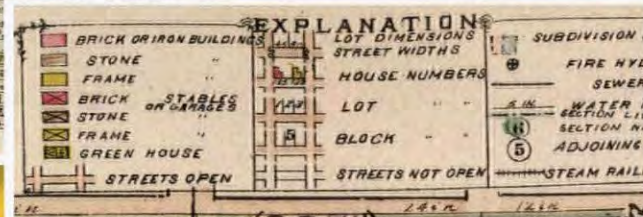
Landscaping the Past

Once you've amassed all the information you can, you may find the historic landscape emerging. **Some tips:**

- **Think in three dimensions.** While hardscapes can be flat like a brick path, they can also be three-dimensional structures like chicken coops.
- **Extend out from the footprint.** That same brick path may have once been the center of a gardenscape that stepped up in tiers of plantings, from low groundcover along the path's edges through annuals like day lilies, and finishing with climbing roses or a tall ornamental hedge.
- **Think above and below grade.** A depression surrounded by lush overgrowth may once have been a pond edged with stone; stubborn old roots may suggest a stand of box hedges or crepe myrtle once grown high along a long-lost path; a concrete foundation may be all that's left of a water tower or windmill that served the house.
- **Interpret the existing landscape.** If the flagstone patio behind a 200-year-old house drops off into a rubble-strewn ravine, for instance, it's likely that a previous owner once built a terrace or steps there—or considered doing so.

USING AERIAL MAPS

Sanborn and other aerial maps are packed with information, providing you know how to read it. A detail from a 1916 map of Indianapolis' historic Meridian Park neighborhood, taken from Baist's Real Estate Atlas, clearly shows the location of houses and outbuildings, color-coded by construction material (see the "Explanation" or key below). While most houses are either masonry or wood-frame construction, the smaller buildings in backyards are almost universally frame structures. An X in the box indicates that they are stables or garages. It's relatively easy to find and compare the area to the present day by zooming in on Google Maps. In this case, several outbuildings have disappeared. While a careful search on the ground might reveal evidence of an old foundation, the old map is so accurate it may be possible to reconstruct a "new-old" garage or shed from the footprint shown on the map.



LEFT A detail of a 1916 color-coded map of an early Indianapolis suburb shows the location of houses and auxiliary structures like garages. **BELOW** The key for the Meridian Park neighborhood map conveys information about lots as well as buildings and their construction.



LEFT In a present day photo, the pond is surrounded with lush plantings, weeping willows, and other ornamental trees. The owners not only dredged the pond, but they also added the moon bridge painted carnelian red.

INSET A mid-century photo shows the pond and gazebo as they appeared 50-some years ago, with the house beyond.

BELOW An old millstone found on the property was turned into a landscape sculpture.



BELOW An aerial photo from the mid-20th century confirms the locations of pond, gazebo, and other landscape elements in relation to the main farmhouse.



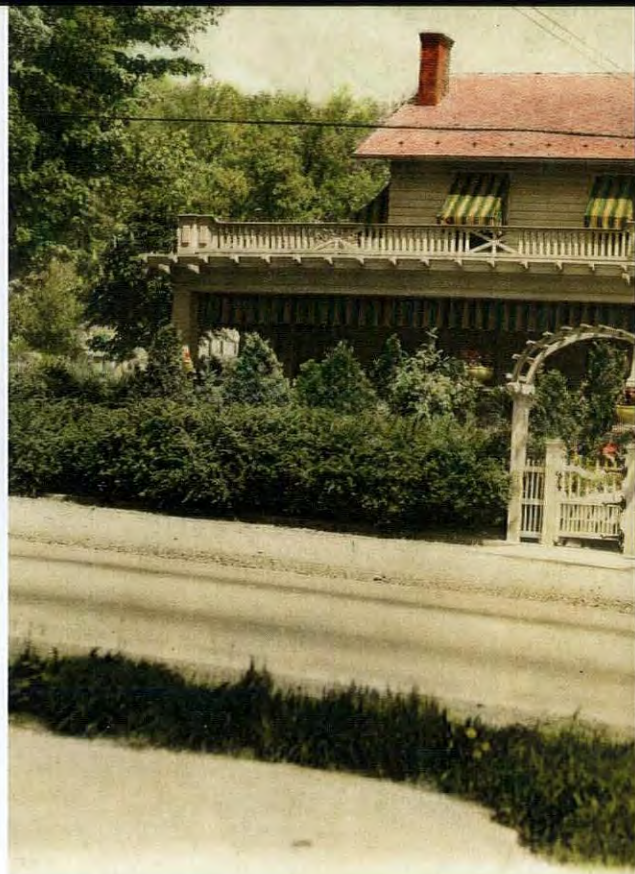
aerial PHOTOGRAPHY

CASE STUDY

An overgrown rock garden was all that was left of an extensive hardscape at this 1799 farm when the Andrea and Randy Brock bought it more than 30 years ago. Aided by aerial photography and pictures taken in the mid-20th century, the owners set about restoring hardscape that included a large pond and gazebo, and reviving the now lush gardens.

Among their discoveries on the land was half of an old millstone, once used as the first step in a walkway; they mounted it vertically on a stone block, converting it to an art piece honoring the history of the farm. Rebuilding the rock garden and adding terraces was an organic process. No need to look for rocks, says Andrea: "They came with the place."





ARCHIVAL PHOTOS

This **transitional 1926 Colonial Revival** house had a remarkably intact interior, but some of its hardscape details had been lost. The owners would never have known that, had they not inherited five photographs of the house and grounds taken by a professional photographer in 1935. The owners **used the archival photos to re-create** the trellised arbor over the front gate, matching details clearly shown in the photo.

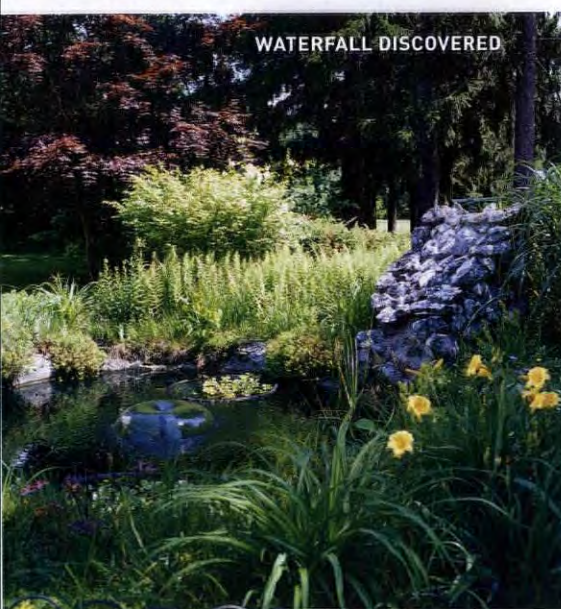
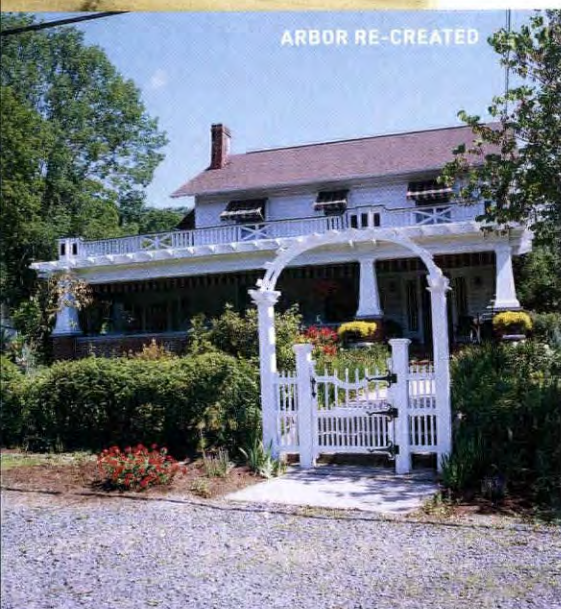
Other photos of the backyard revealed an unusual waterfall—a sloping slide of rocks that directs rainwater into a small pool. Turns out the **rock waterfall was still there underneath the foliage**, as were an original garage and the path that leads to its double-bay doors.

TOP RIGHT In addition to re-creating the trellised arbor and gate, the owners had new striped awnings patterned after the ones that appear in a 1935 photo.

RIGHT The sloping rock waterfall and pond were still here seven decades later. Much to the owner's regret, the Mickey Mouse figure was long gone.

ABOVE Another archival photo clearly shows a perennial bed, gazing globe, and specimen conifers.



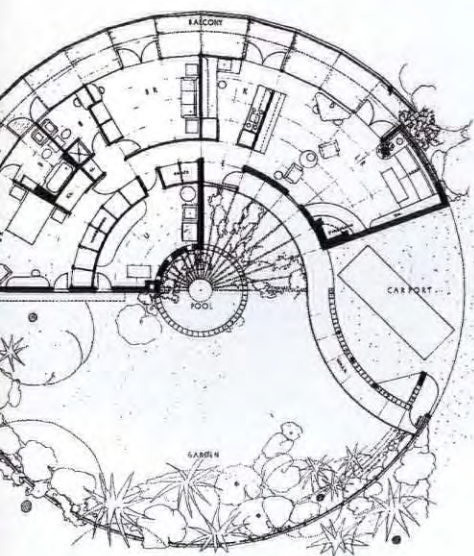


Garden Site Plan



In 1844, poet **Henry Wadsworth Longfellow** planted a small formal garden “in the shape of a lyre” in the northeast corner of his Cambridge property, complete with plans. He later enlarged it after a design he had seen in Italy. **Daughter Alice added a sundial at the garden’s center** in 1903, along with a latticed pergola, and in 1904 hired Martha Brooke Hutcheson to revive the 1844 plan. After Alice died in 1928, the garden reverted to weeds and overgrowth. • In 2003, the National Park Service, which manages the property, began **a re-creation of Alice’s Colonial Revival garden**. The 1904 design followed Longfellow’s original invention, which was intended to mimic the pattern of a Persian carpet. At the center is a circular walk around four paisley-shaped planting beds. The center of the garden is flanked by long, rectangular pathways on either side; additional planting beds are squares turned on the diagonal. The large, elaborate pergola and a latticework bench were rebuilt, all according to early 20th-century plans.

ABOVE In Alice Longfellow’s restored Colonial Revival garden, a large arbor with bench seating looks across the formal garden toward the carriage house built in 1844.



THE PRO TIP

When a lost feature is found documented in an old photograph or rendering, use the document to mark the precise location and orientation to the surroundings.

ABOVE The site plan for the semi-circular Lipkind House, designed in 1954 by architects Peter Berndtson and Cornelia Brierly, specified a carport, a central pool between yard and entry, and garden plantings. The current homeowners added planting beds edged with stone and brick to separate them from lawn.

information gleaned from early aerial photography, available at your local tax office or online parcel viewer. Images as recent as 40 years ago may show the locations of now-missing sidewalks, drives, and sheds, which may lead to finds of physical remains. If your tax parcel viewer includes infrared photography, review shots of your lot carefully: infrared images may show the presence of objects not visible in normal photography.

MAGAZINES AND NEWSPAPERS Early 20th-century magazines like *House Beautiful*, *Country Life*, *House & Garden*, and others regularly published photo spreads of architect- and builder-designed houses along with site plans. Newspapers often ran ads for new subdivisions and newly completed houses. While many of the featured homes were photographed soon after they were built—so they may lack hardscape elements added later—you might get lucky. If your home was ever featured in a magazine or newspaper, the local library may have a reference copy.

MAPS Old-house owners have long relied on fire-insurance maps (known as Sanborn maps for the company that first began producing them in 1876) for help in dating a house. But these maps also indicate the outlines of all or most of the built structures on a parcel or lot, including carriage houses, garages, greenhouses, and wells. If you know the cross streets and parcel number of your property, it's relatively easy to find your lot. Since the maps were used for insurance against fire, they also indicate whether the buildings are brick, wood, or another material. Most of the Sanborn maps were published between 1880 and 1920, peak building years throughout the United States. A large collection of Sanborn maps, including those for cities in 34 states, is available online at the Library of Congress (loc.gov/collections/sanborn-maps/). The Library also holds an extensive collection of detailed maps and aerial views of towns and cities published by other sources. Many show the same structural indicators as Sanborn

maps. An index is searchable alphabetically, and Sanborn and other map images can be downloaded at high resolution at no charge.

BUILDING AND SITE PLANS If your home was designed by an architect or renowned local builder, you may be able to find building or site plans. Frank Lloyd Wright and other 20th-century architects often included landscape plans as part of the overall design for the house. (While some of the indicated features were built as designed, others were not. Especially with Wright houses, subsequent owners often faithfully added proposed hardscape elements, but at a later date.) For houses of historical significance, there may be plans for gardens or auxiliary structures. With luck, plans may be stashed in the attic, a seldom-used closet, or an old safe. Plans may also be recorded at the local tax office. If you do find plans that include landscaping, it's a good bet that your historic landscape will begin to come to life, at least in your imagination.

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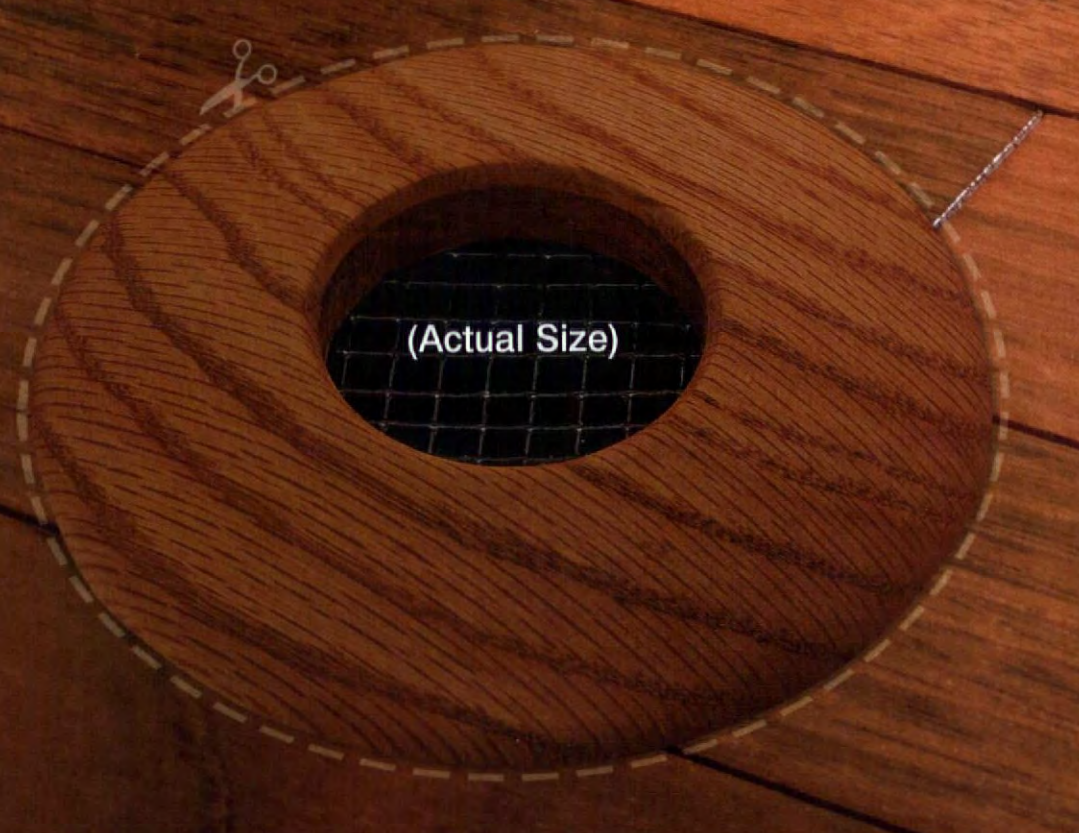
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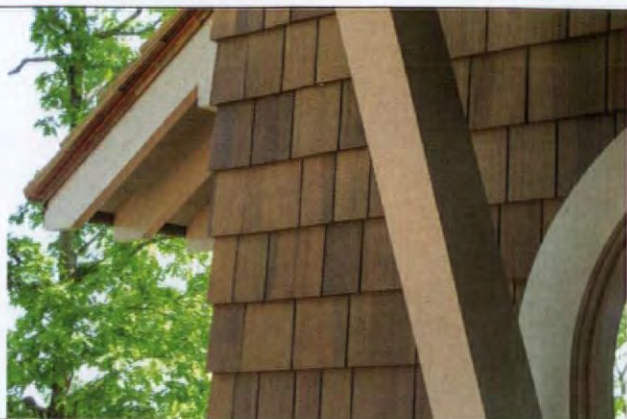


(Actual Size)



On the Surface

Five ways to side, roof, and add or patinate metalwork around the house.



^ SHINGLE SYSTEM

Tahoe shingle panels in clear vertical-grain cedar come in 8'-long panels and have a built-in rain-screen system. The blind-nailed panels produce a 7" exposure with 1/2"-thick butts. \$6 per square foot. Shakertown, (360) 785-3501, shakertown.com

< PATINA REVIVER

Green Patina Finishing Solution allows you to refresh, restore, or create a green patina on copper, brass, and bronze. It's especially effective on previously oxidized surfaces. Sizes range up to 55 gallons. 2 ounces: \$6.95. Jax Chemical, (914) 668-1818, jaxchemical.com



^ WEATHERED STEEL

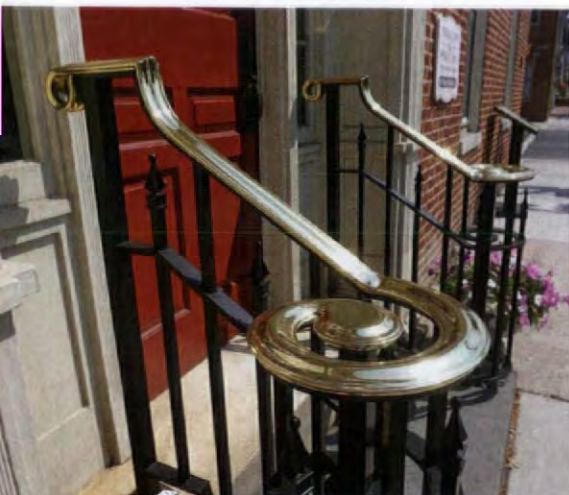
One of several standing-seam options, 1" Tru Snap metal roofing panels use a concealed fastener that helps protect the roof. The finish is Truten A606 weathering steel, lending a timeworn appearance. Pricing varies by project. Bridger Steel, (877) 783-3568, bridgersteel.com

SMART SIDING v

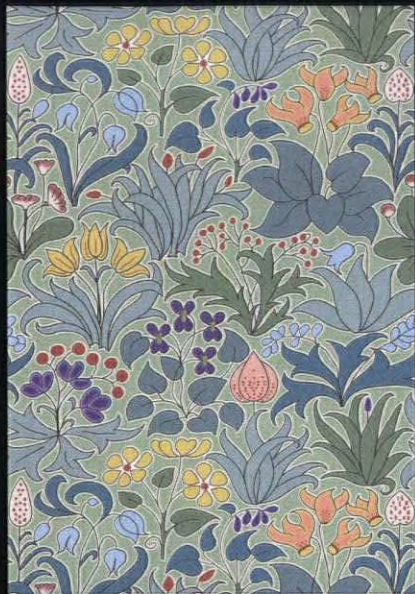
The owners of this 1907 Queen Anne chose LP SmartSide lap siding as part of a green retrofit. The mold- and termite-resistant siding comes in 16' lengths, is 8" deep and 7/16" thick. \$10 per plank and up. LP Building Products, (888) 820-0325, lpcorp.com

< MIRROR FINISH

Recent work from this custom metalwork shop includes a pair of railings with a cast bronze cap that finishes in a swirling volute. Composed of watertight solid stock with concealed hardware, a similar project might cost \$10,000 including installation. Hess Ornamental Iron, (717) 246-3135, hessiron.com



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Easy Fixes Outside the House

Three practical tasks—touching up trim paint, fixing a hung gutter, reviving a deck—freshen curb appeal.

By Lynn Elliott

HOUR

Touch-up Trim Paint

Especially around entries, trim takes a beating, becoming dinged and dirty. In just an hour you can clean it up. First wash trim areas with a $\frac{1}{2}$ teaspoon of dish soap mixed in 2 cups water; wring the sponge or rag well, so you don't saturate the area. Wipe and let dry. Prep the area with a dropcloth and painter's tape as needed. For chips and rough edges, use a 320-grit sanding block or sandpaper to feather the edges. Vacuum clean. After feathering edges, fill dings and gouges with wood filler. With a 2" putty knife, remove excess until flush. Let dry and sand smooth. Prime patches and feathered edges to prevent blotchiness. Lightly sand the primed spots with 220-grit sandpaper, taking care not to remove the primer. Dab matching finish paint on repairs, then go over the area with long, smooth strokes of the brush. Let it dry, and apply a second coat if necessary.



DAY

Replace a Section of Hung Gutter

Traditional guttering systems sometimes need carpenters and roofers to repair. If your house simply has a hung vinyl gutter, you can easily replace a cracked section.



STEP 1

Place a ladder in a level spot and make sure you can work safely on the gutter without overreaching. At the section to be replaced, clear out debris. Look for the joint closest to the damaged section, and add a block of wood inside the gutter to stabilize it. Cut the gutter on the outside edge of the joint, using a fine-toothed handsaw or a hacksaw, sawing in a smooth, up-and-down motion to avoid dislodging the rest of the gutter. Unclip the damaged section from the hanger and remove it. Put a rag in the cut end of the gutter to absorb any water. Pry off the old hangers. Apply PVC welding cement inside the bracket and attach to the cut gutter end. Scrape the fascia clean with a putty knife. If you have time, paint the fascia and let dry before continuing.



STEP 2

Now remove the downspout, taking care not to damage siding. Hold the new downspout in place and mark the fascia with a pencil. Attach the backplate with screws. Snap a chalk line from the bracket to the joint as a guide for gutter hangers. Attach the hangers with stainless-steel screws. Measure and cut a new gutter section. Slide it into the downspout side and clip into the hangers. Put cement on the joint and attach the new gutter section. Assemble the downspout, checking for correct length, then snap it in place and attach brackets.

Clean, Then Seal or Stain a Wood Deck

For longevity as well as good looks, it's important to clean decks of grit, plant matter, and mildew. If water no longer beads up, sealer needs to be reapplied. And, whether semi-transparent or opaque, deck stain needs regular reapplication.



STEP 1

Prep the deck: Clear out all furniture etc. and sweep the deck clean. For any shrubbery or other plants around the deck perimeter, give them a good watering and then cover them with plastic sheeting. Using painter's tape, protect the siding where it meets the decking material. Reset any popped nails in the deck, and sand splintered areas with 80-grit sandpaper. With a putty knife, clear cracks between boards of any leaves and debris; left in place, the debris will cause rotting. Hose the deck down with water, and allow the deck to dry at least 24 hours.

STEP 2

If the deck still has embedded dirt, algae, or mildew, you have to remove it. Mix a ½ cup of sodium percarbonate with 1 gal. water and apply to the mildewed area. Let it sit for 30–60 minutes. Scrub with a soft bristle brush and rinse. Repeat if necessary. Then apply a wood brightener, which restore the wood's pH level. Next pressure wash the deck. Wear goggles, long sleeves and pants, and sturdy shoes. Attach a fan tip and turn the pressure washer on, facing it away from the deck and any areas it can harm. Set it to a low pressure as you can always increase it. To avoid gouges work in wide sweeps in the direction of the grain, keeping the nozzle 18–24" from the surface. Overlap arcs so you don't leave a line. Let the wood dry thoroughly. Check for raised fibers and sand smooth. Then proceed with the finish.



STEP 3

When the deck is clean and dry, it can be clear-sealed or stained. A water sealer prevents moisture from penetrating the wood, protects it from UV rays, and helps preserves a natural wood look. A sealer does not add color, and has to be reapplied every year. Stains also protect the wood, and add color. A semi-transparent stain allows the wood grain to show through. An opaque stain gives more protection, imparts more color, and like paint it covers the wood grain. (Opaque stain does not, however, peel like paint.) Be sure rain is not in the forecast and, when you're ready to go, stir the sealer or stain, but don't shake it. Apply the finish in thin, even coats using a roller. Use a paintbrush at corners and around posts. Don't work in direct sun, because the finish will dry too quickly, keeping it from penetrating the wood. Repeat the sealing process if necessary. Let dry at least 24 hours before walking on the deck.





LEFT Spring-loaded, laminated glass inserts from Soundproof Windows come with an inner PVB binder that helps stop the vibrations that carry noise.

ABOVE Indow's compression-fit acoustic panels are twice as thick as standard ones, blocking up to 70 percent of outside noise.

Soundproofing Windows

Options for blocking exterior noise keep improving: no need to replace original, single-glazed windows. Secondary glazing can go inside or out. **By Mary Ellen Polson**



Environmental noise is more than an annoyance. Continued exposure to excessive noise can interrupt sleep patterns, with impacts on overall health. Additionally, studies show that 90 percent of noise comes through windows, not walls. Anyone who has ever installed double-glazed or storm windows knows that adding that second layer of glass makes a room quieter. The sound of traffic, airplane noise, or a neighbor's leaf blower suddenly becomes less noticeable.

It's not the extra glass that blocks sound as much as the air between the layers, which distorts and reduces sound as it travels from one barrier to the next. That's why residential double-glazed windows with an airtight seal lessen the impact of exterior noise. The air pockets in most are $\frac{5}{8}$ " to $\frac{3}{4}$ " thick, moderating heat exchange, of course, but also blocking more sound than a single-pane window does.

All sorts of windows can be rated for acoustic properties by a standard called STC (sound transmission class). STC is a measure of the window's ability to reduce sound. The higher the number, the better the window is at blocking sound (each point represents one decibel of sound reduction). A typical STC rating for a single-glazed window is between 18 and 20. By comparison, many double-glazed windows have STC ratings between 28 and 32.

Wondering why adding a second layer of glass doesn't double

the rating? It's because sound vibrations transmit readily from the outside glass to the interior glass, passing along some of the noise. For that reason, window manufacturers are increasing the noise-reducing properties of windows by using at least three different strategies. All can bump up the STC rating to about 45 to 50, the industry standard for a high-quality acoustic window.

- The first is to use insulated glass of unequal pane thickness. When sound travels through a barrier like glass, the sound wave is distorted, reducing the level of noise, says Jim Nelson, national sales manager for Mon-Ray, a secondary glazing specialist. If the next barrier it passes through has the same mass as the first, the sound wave is only minimally reduced. But if the second barrier has a different mass, the sound wave is distorted a second time, resulting in additional sound reduction.

- Adding lamination to one of the two layers of glass in a double-paned window (or between them) can also change the mass and dampen some of the sound, improving the acoustic rating.

- Combining double-glazed windows with different thicknesses of glass, plus lamination, can further increase the STC.

For someone living in a historic house along on an old turnpike with plenty of traffic, or under a flight path, replacing the original single-glazed windows may be almost as undesirable as the noise. That's where interior "storm" windows come into play. Not only

resources

- **ALLIED WINDOW** alliedwindow.com "Invisible" custom aluminum storm windows, interior and exterior, for sound reduction. Many design options, various glazing types.
- **ARCH ANGLE WINDOW AND DOOR** archangleohio.com Custom special-shapes storm windows and doors with narrow aluminum frames in 11 powder-coat colors, various glazing options including sound-deadening laminated glass.
- **CLIMATE SEAL** climateseal.com Acoustic Series window inserts offers fully customizable interior magnetic panels with lightweight acrylic glazing.
- **INDOW WINDOWS** indowwindows.com Compression-fit, acrylic-glazed, interior window inserts with acoustic-grade option.
- **INNERGLASS WINDOWS SYSTEMS** stormwindows.com Compression-fit glass inserts including movable double-hung sash and sliders for casement windows.
- **MARVIN WINDOW & DOOR** marvin.com Variable-thickness options for double-glazed windows.
- **MON-RAY** monray.com Interior and exterior aluminum storm panels, acoustic-rated secondary glazing in the 500 and 600 Series.
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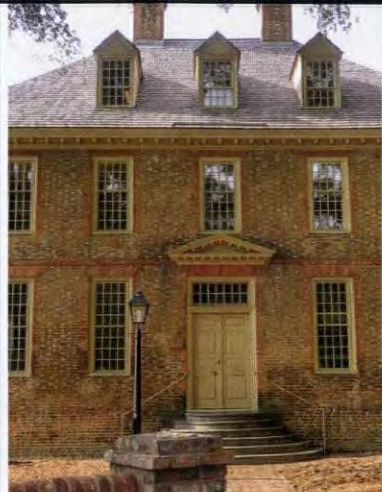


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In a Mon-Ray interior installation, the secondary glazing has an operating screen that allows the primary window to open.

are they almost invisible, but also they are much more cost effective than replacement windows.

Installation systems for interior window panels vary, from those with a mounting bracket to those that use a magnetic or compression gasket method to hold the unit in place. While some use glass, others use lighter-weight acrylic or polycarbonate glazing, which in itself can help reduce sound transmission. Frame or edging materials range from wood to aluminum to patented compression tubing.

All types of interior window panels tend to significantly reduce noise, much of the abatement resulting from the depth of the air pocket between the window and the added sash. Frame-based storm windows offered by Mon-Ray, one of the first companies to be involved with early projects involving sound abatement, have an STC rating of 29 to 33 before they're installed over an existing window, meaning the overall rating will be higher once they're in place. A fixed, oversized "store front" magnetic window in Climate Seal's Acoustic Series line has a 4 1/2" air space, giving it an acoustic rating of 46.

Compression units are capable of high sound abatement levels as well. They don't require special equipment to install, can be removed easily for access to the window, and when installed properly, the compression tubing creates a tight seal. "We use a laser measuring process to get the exact measurements of the frame," says Sam Pardue, founder and CEO of Indow Windows. "With old houses, that's very important because the window frames are almost always out of square."

Each panel is edged with a patented compression tube that squeezes down when pressed inside the window frame, holding the insert securely in place and filling the entire space with no gaps. The panel itself creates an air pocket 1 1/2" to 3" deep—triple the air layer of a standard double-glazed window.

Indow recently introduced a series of specialty options for its compression-based windows, including an acoustic option with 1/4"-thick acrylic panels instead of the 1/8" used in its standard units. "A standard interior panel will block about 50 percent of outside sound," says Pardue. "Our acoustic grade will block up to 70 percent."

Compression windows must be removed in order to open the original window, and they may pop out during sudden changes in air pressure. Built to withstand wind loads, frame-based interior storms are sturdier, and options include sliding panels so that the storm window opens and closes with the prime window sash for ventilation.

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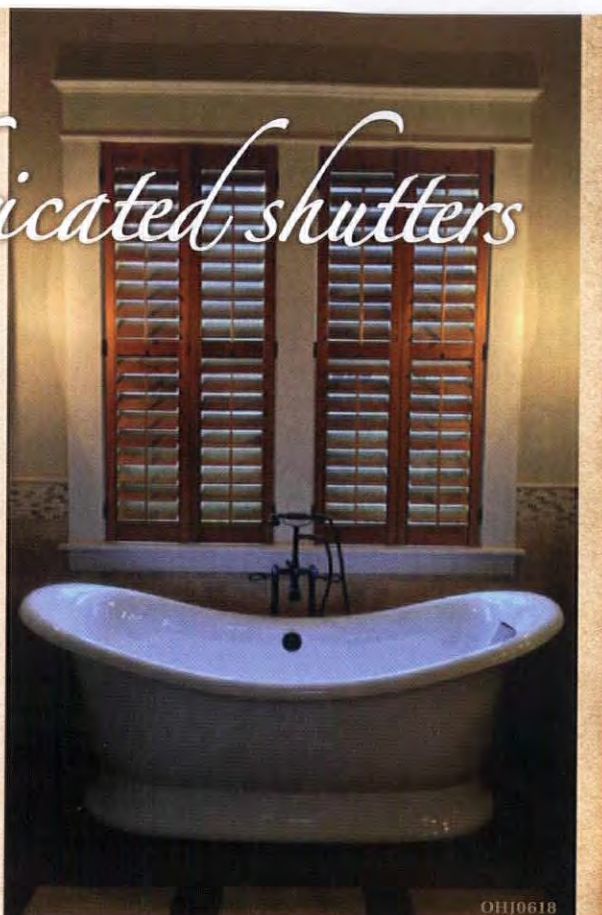


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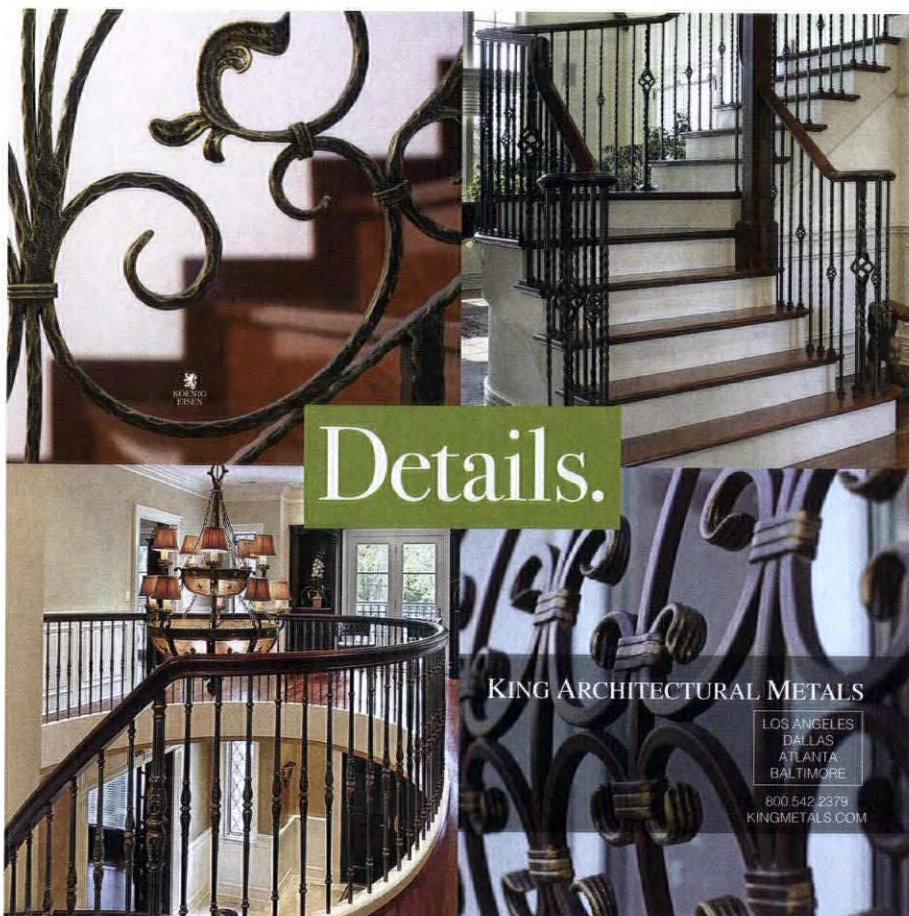
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“ ‘Stop whatever you’re doing!’ shouted the neighbor. His own rail had just fallen to the floor. ”



I was helping the new owner of a small twin house; we were replacing the wall-side stair rail. Once the damaged rail was off, all that remained were two stubs of threaded rod protruding about 1 1/2". They would not pull out, as they seemed to be mortared in place. They would turn, however, as if screwed into some kind of interior hardware. Within minutes, the twin neighbor was at the door. —*Ray Tschoepe*



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

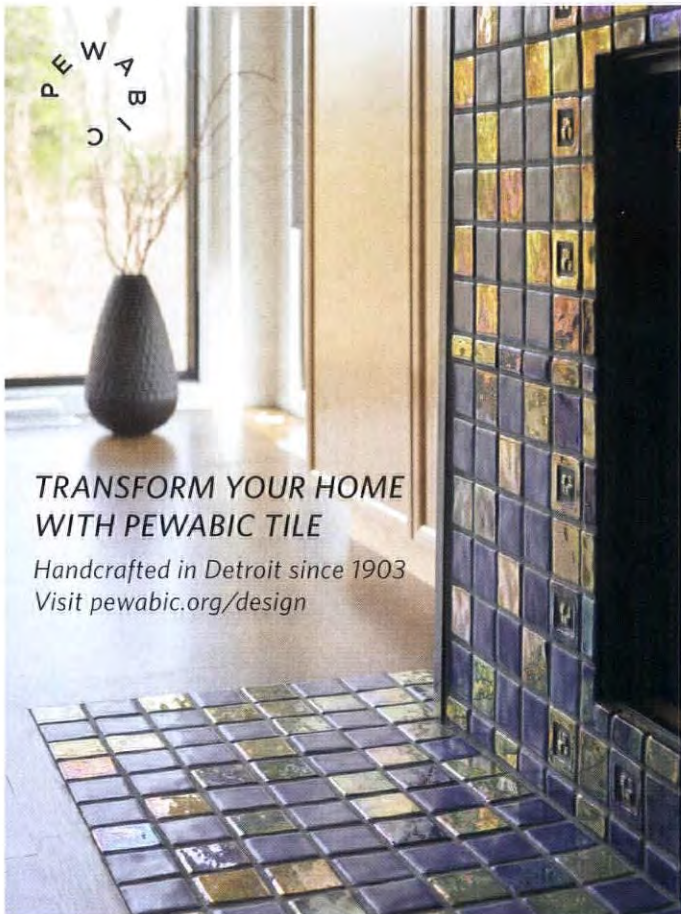
When I unscrewed the threaded rod that had held the rail to the wall, I apparently unscrewed the nut that held the bracket for the railing next door as well.

I'd grown up in a Philadelphia twin and I've worked on several of these houses, but I'd never seen railing connected through the party wall before. Row houses generally do not share hardware. Live and learn. My client and I apologized and made repairs to the neighbor's wall.

Since the threaded rod had been damaged by the previous owner, would not accommodate new hardware, and was not at the right height for today's code, we cut it off below the wall surface, using a metal cutting wheel on an angle grinder. The holes were patched and new hardware was installed with masonry anchors. In the future, no owners on either side will face this issue.

A masonry wall divided some of the earliest attached masonry houses. But, by the second quarter of the 19th century, it was common to build the dividing wall of wood studs faced on each side with lath and plaster. The wall might not extend into the attic (or roof crawlspace), making the attics common space. Such construction allowed fire to spread rapidly house to house, until new fire codes mandated a fire-retardant party wall that rose to just above the roofline.

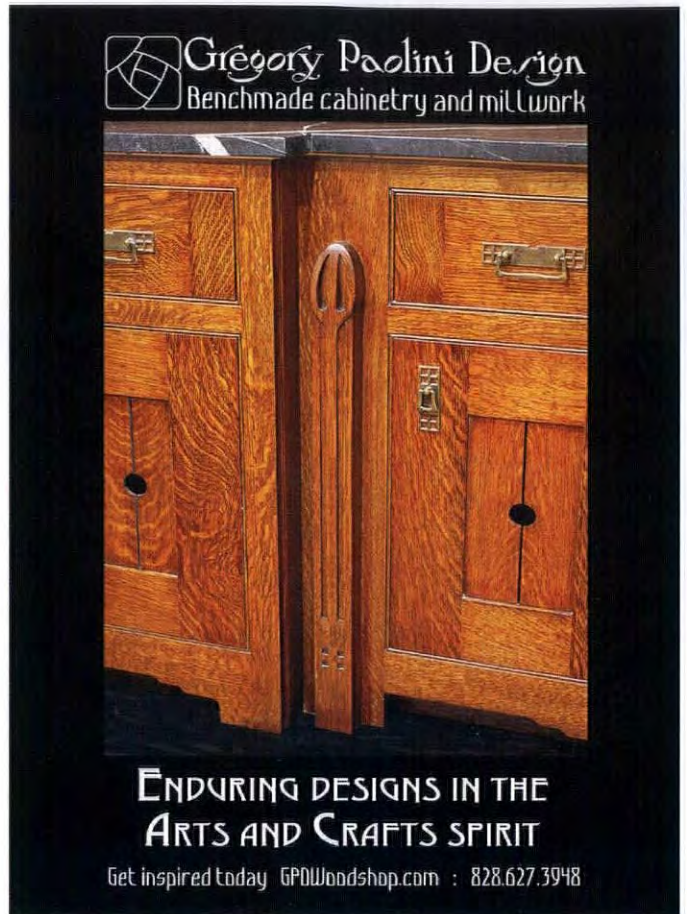
Before the use of terra-cotta blocks, effective insulation, and soundproofing, party walls might present residents with annoyances including cooking odors, shouting up the staircase next door, or peculiar music, especially the bass end. So our rail-bracket incident was no big deal!



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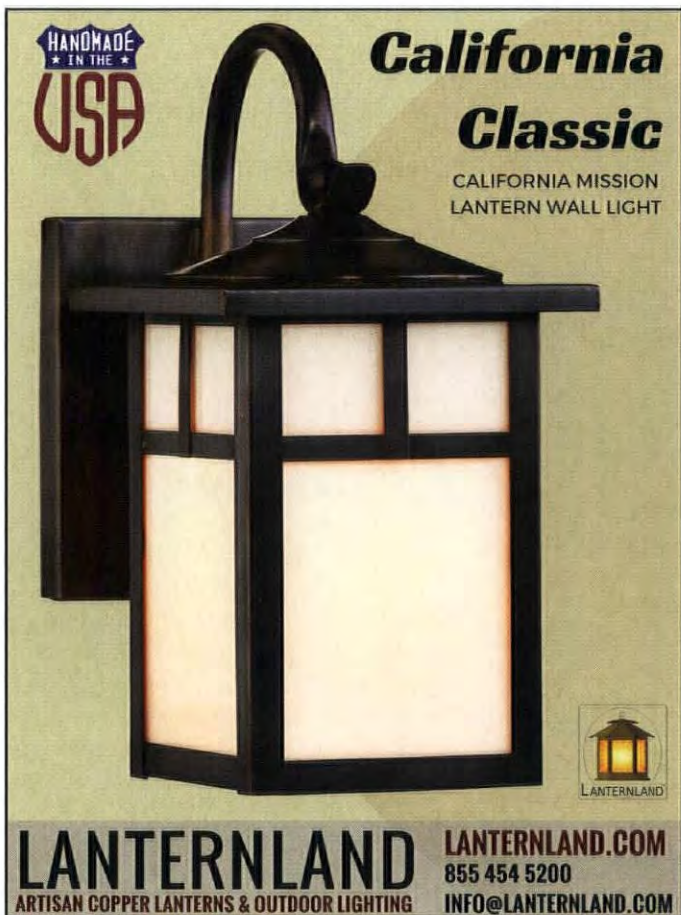
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SALVAGE IT



BEFORE

AFTER

Casement Window Rescue

Enclosed with casement windows, a little-used back porch becomes a light-filled mudroom entry. **By Brian D. Coleman**

➔ The 1850s brick townhouse in picturesque Cold Spring, New York, has spacious rooms, tall ceilings, and beautiful 19th-century mouldings—so Todd Seekircher and Tom O'Quinn fell in love with it. After they bought the house, they found it wasn't necessarily set up for modern life. It had no closets downstairs, and a front entry too small for stowing coats and hats and boots. The back porch, though, was spacious and not often used. Enclosed, it could become an everyday entry and mudroom—and the elegant front of the sedate, 19th-century house would remain untouched.

ABOVE The open porch becomes an enclosed mudroom; windows are painted grey over black.

THE COST

VINTAGE STEEL CASEMENTS	\$1,000 +
1/8" DOUBLE-STRENGTH GLASS	\$500
DAP 1012 GREY PUTTY	\$100
8 VINTAGE LOCKING HANDLES	\$800
8 BRONZE CRAFT CRANKS	\$480
TNEMEC RUSTPROOF PRIMER	\$50
ALKYD BLACK PAINT	\$65
GREY SEMI-GLOSS PAINT	\$65

TOTAL \$3,060

make it a room

1. WALLS & WINDOWS PREP

Using vintage steel casements to enclose the 9'x12' porch was an obvious solution for Todd, who owns the window-restoration company Seekircher Steel Window Corp. (seekirchersteelwindow.com). He chose eight ca. 1920 4'x4' windows with operable sashes, then created two smaller units to enclose the space on three sides. The balustrade was covered with 1x6 tongue-and-groove wood paneling to create lower walls.

The old casements were stripped down to bare metal, then primed with a modified alkyd, rust-inhibiting primer.

2. PUTTY AND PAINT

Clear, double-strength 1/8" glass panes were set into each casement frame with an oil-based glazing compound. (Seekircher prefers DAP 1012 or Sarco.) The putty was carefully trimmed with a putty knife for clean, sharp lines inside and out. This work was done on a bench, with windows uninstalled.

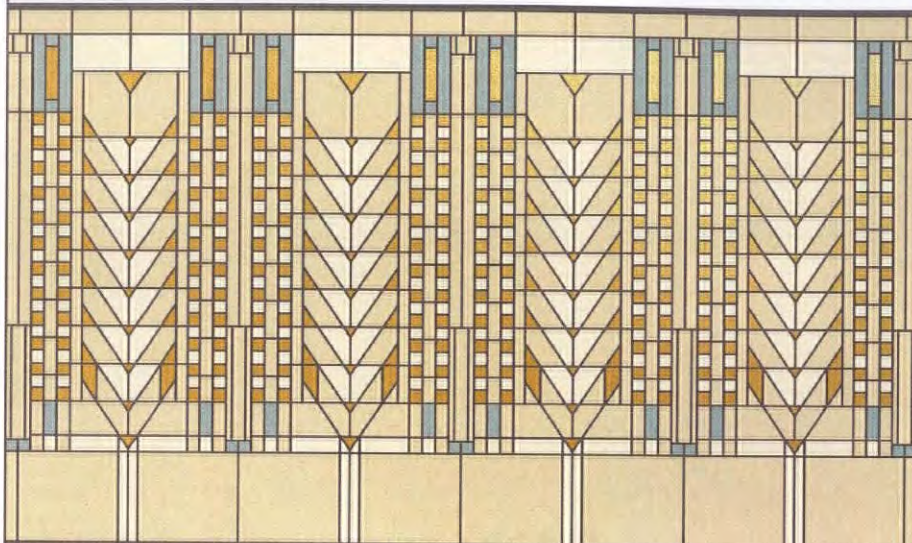
3. FINISH AND HARDWARE

Once the putty had cured (in about a week), windows were painted with a Benjamin Moore alkyd paint in black. When the paint was fully dry, glass was cleaned on both sides. The final coat of paint is Benjamin Moore's semi-gloss 'Wrought Iron', a warmish grey.

The window hardware includes vintage locking handles and Bronze Craft crank operators. Finally, the windows were carefully screwed in place with slotted brass wood screws.



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casement windows

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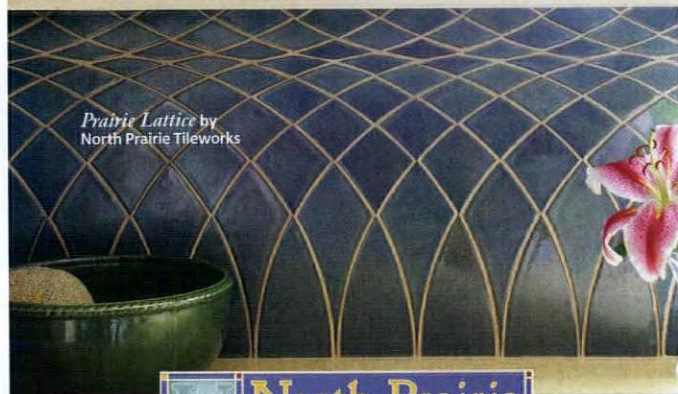
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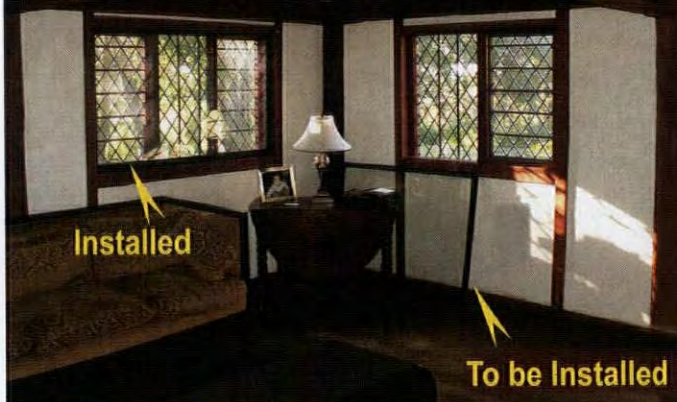
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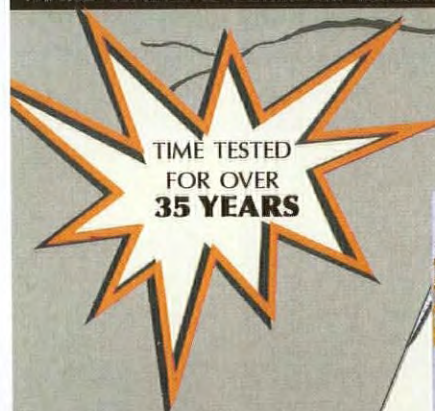
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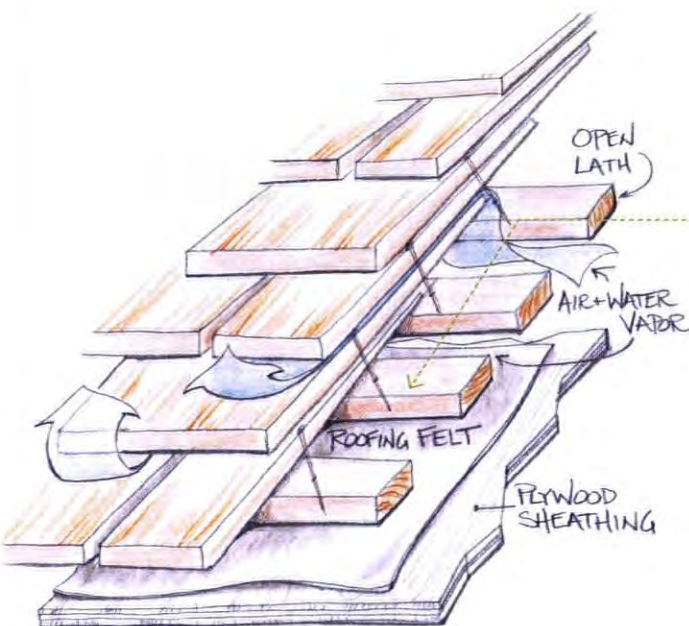
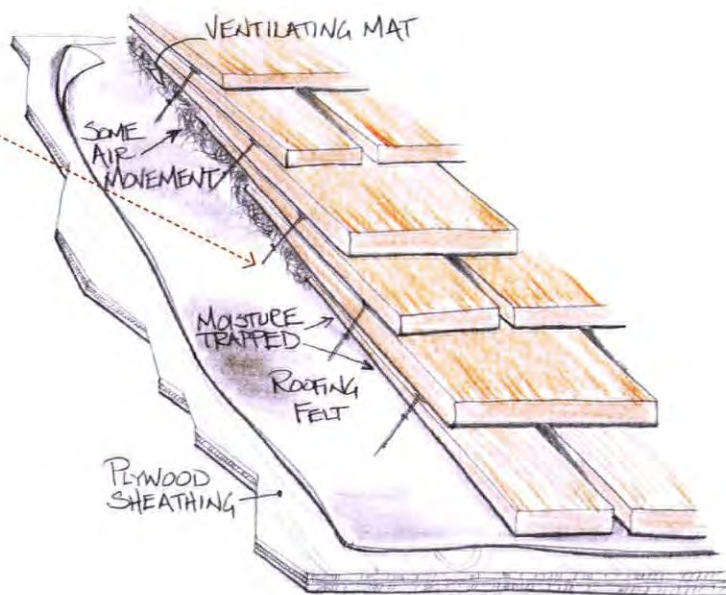
Wood Shingling Basics

Most of today's roofers are adept at installing such modern materials as asphalt shingles and rubber membrane roofing. Difficulties arise when modern energy-efficiency techniques are applied to some traditional roofings. Almost all modern roofing practice starts with a solid decking, either plywood or as board sheathing. Shingled roofing, whether slate, tile, or wood, functions best when it is at least partly open to an air space below. Traditional shingling on open lath readily vents the underside of the roofing, very important for wood shingles—cedar, oak, or pine. The air space allows shingles to dry out thoroughly after rain or snow, greatly extending their life. Shingles that stay damp promote fungus and will deteriorate. **By Ray Tschoepe**

WRONG WAY

AVOID NAILING TO DECKING

Don't apply shingles directly to decking or sheathing covered with heavy roofing felt or, worse, ice and water shield. Without airflow to dry out the shingles, they and the roof will have a short lifespan. Even the use of breather membranes (image a Scotch-Brite pad) between sheathing and shingles has become controversial: air circulation through the membrane is minimal at best.



RIGHT WAY

ALLOW FOR DRYING

Apply wood shingles so that air can circulate under them. For outbuildings, shingles usually are applied to open lath on the rafters. More energy-efficient construction in a residence usually requires that a solid (plywood) deck be applied under the roofing. Shingles should be applied to lath nailed horizontally across the decking or sheathing, so that an air space exists under the shingles, allowing them to "breathe." Cold-roof installation takes this one step further with the installation of vertical nailers on the decking along the rafters, and the horizontal lath is then attached to those nailers. The configuration allows air to freely circulate from eave to ridge.



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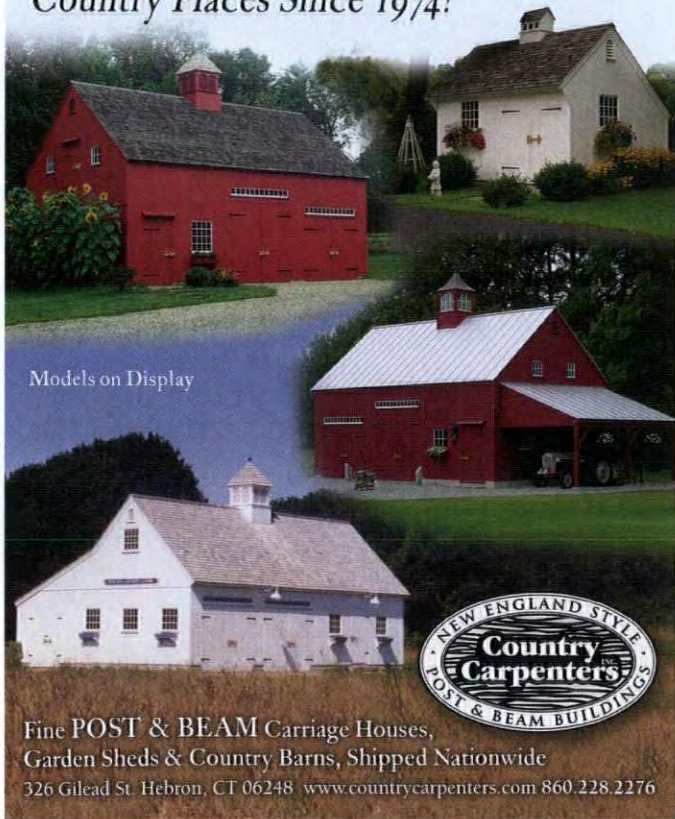


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ABOVE This 1950 Lustron house in Indiana is on the National Register.

RIGHT Mirrors and bookshelves came already mounted in a Lustron interior.



Q: We own a Lustron home and need to replace a couple of closet-door rollers. Where might we find such an item? I am a long-time hard-copy subscriber and love the magazine! —*Lois Karasek, via email*

A: Luckily, OHJ's former editor Gordon Bock is something of a Lustron aficionado. So here you go: One of the advertised advantages of Lustron Houses—those experimental, enamel-on-steel-panel prefabs of the 1948–50 postwar era—was ease of maintenance. Need a freshen-up? Just hose your house down like a car. Want to hang a picture? Simply stick one up with a magnet. However, need to fix some door hardware more than a half-century later? Not so simple.

Interior doors in Lustrons are space-saving pocket doors that roll on a track, and a top complaint is that they get out of whack. It's about 70 years too late to "Call Your Dealer" for repairs, as the original literature advised. Fortunately, there's a devoted network of Lustron lovers out there, communicating on the web. Among the best is the Ohio History Connection (ohiohistory.org) and their Lustron Lounge. Excellent descriptions and drawings online explain that sometimes the problem is merely that rollers have gotten dirty or jumped their track.

Original-equipment replacement rollers are long gone, but Lustron owners and devotees are a dedicated breed who help each other with spare parts and maintenance tips. For possible roller matches, also keep in mind Blaine Window Hardware (blainewindow.com), an amazing source for obsolete window and sliding-door hardware of the 1950s on. Also look around at RetroRenovation.com. —*Gordon Bock*

My brilliant sister had the family home painted rather than restained. The house is clad with Tacoma cedar siding. How do I fix that?

—*Rick E. Shay, Ann Arbor, Mich.*

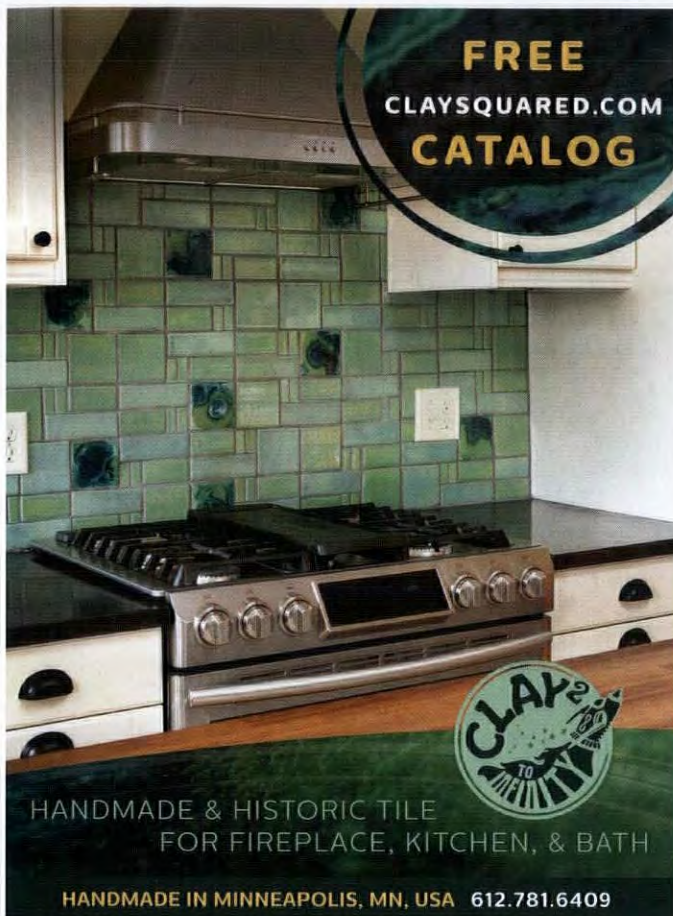
As you're probably aware, you can paint over stain, but you can't stain over paint! Stain, even the opaque option, relies on penetration into the pores of the wood. This is why staining is an easily renewable, non-peeling option. (Paint has its virtues, too; your sister seems to prefer it!)

You might want to stay with a paint regimen now, using best practices in regular cleaning, and good surface preparation before repainting as necessary. Some people do one facade per year rather than the whole house at once.

Or, if the cedar siding is in good shape, you may be able to strip the paint entirely and start over. For example, Cabot Stain has two exterior wood strippers: Problem Solver Wood Stripper #8004 for removing oil-based paints and finishes, and Problem Solver Wood Stripper #8005 for latex paints. They are liquid chemical strippers, biodegradable but harsh (you have to mask all adjacent surfaces, plants, and soil), and may be applied with brush, roller, or pump sprayer. After 15 minutes the stripper is rinsed away with a garden hose or low-pressure washer. The surface must be pH-neutralized, so Cabot's Wood Brightener is included with the stripper. After two days' drying, the siding can be refinished with your choice of product.

I would suggest that previously painted, stripped wood be stained with a solid (opaque) or at least a semi-solid stain, which cover imperfections better than the more transparent options. Also, the more opaque the stain, the more protection and longevity afforded. —*Patricia Poore*





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INSPIRE

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**A 1904 AMERICAN
FOURSQUARE RESCUED**
FROM SEVERAL DISASTERS,
AND BAD TASTE, TO BE
RE-INTERPRETED.

page 66

66

FOURSQUARE & YEARS TO GO
Renovating a transitional house.
+ STYLE: FOURSQUARE TYPES

78

ENGLISH COTTAGE ON A LAKE
Visit a charming 1927 house.
+ HINTS ON PICTURE FRAMING

88


TAMING WILDMUIR
Bringing back a place with roots.
+ USING GROUNDCOVERS





A FORMAL FOYER

The small vestibule at the front door retains original floor tiles, leaded-glass side-lights and transom, and wood trim. A Moravian star lamp hung in the pointed arch welcomes visitors.



Once painted dark brown, the 1904 house has been redone in a historical green-beige, with creamy white columns and trim, and accents of rust and dark green.

Foursquare

Near Philadelphia, energetic owners reinterpret a transitional house, rescuing it from bad taste, layers of paint, and other disasters.

BY BRIDGET McQUATE
PHOTOS BY STEVE GROSS
& SUSAN DALEY

AND MANY YEARS TO GO

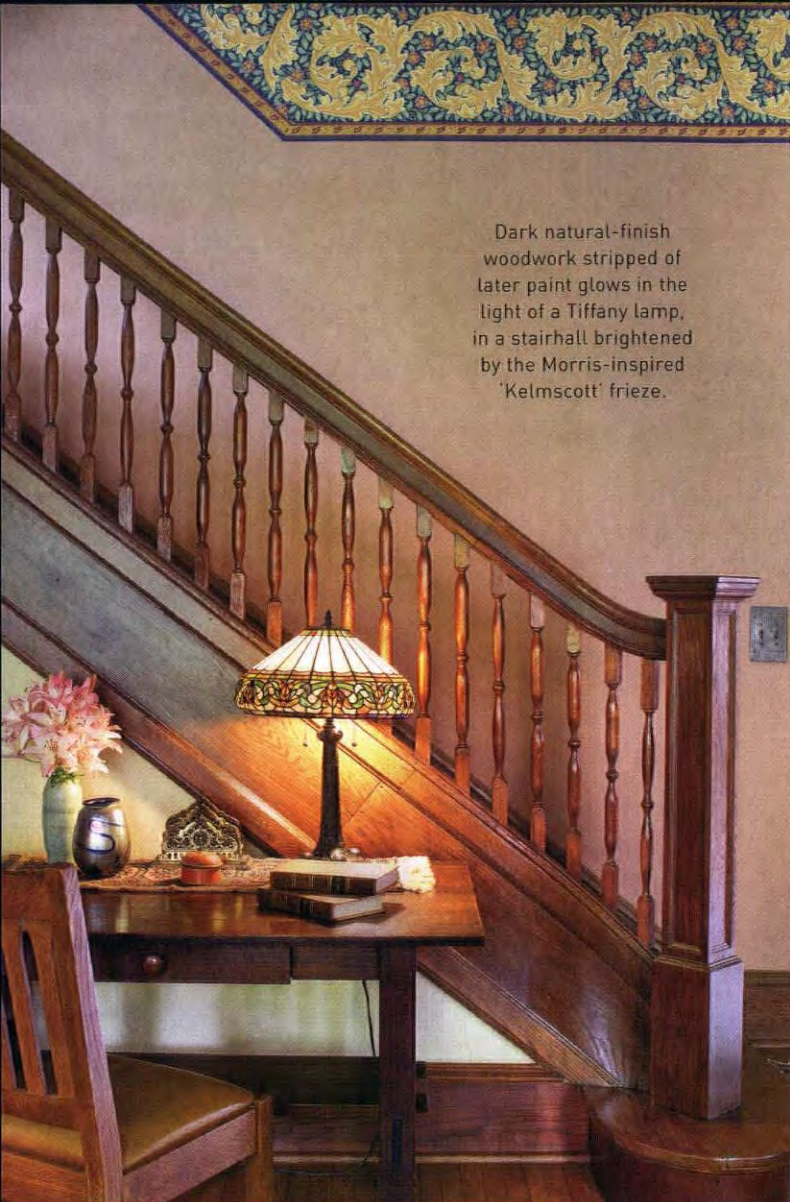
the renovation history at this house includes a trio of disasters. Since they bought the 1904 American Foursquare in 1994 (for \$170,000), homeowners Paul and Nancy Sheriff have seen enough to make their own insurance commercial. "One of our giant trees crashed down, puncturing the roof and a wall in a third-floor bedroom," Nancy recalls. "Then the interior-plumbing soil line leaked nasty gunk through walls and floors from a second-floor bathroom down into the dining room." Finally, a painter set fire to one side of the house by using a torch to remove old paint from soffits. "From the dining-room table," Paul says, "you could see outside through a charred hole." Paul, Nancy, and the house survived.



RIGHT A re-issued Stickley cabinet in the dining room pairs well with an Arts & Crafts-era four-arm chandelier, one of many antique lighting fixtures in the owners' collection. **ABOVE** A plaster frieze of cherubs, purchased by the homeowner in his college days, fits nicely above a late-Victorian neoclassical overmantel in a first-floor room. **BELOW** This Bradbury border paper suggested colors for the dining room. The house has characteristic coved plaster at ceilings.



From fussy Victorian to a more liberated Arts & Crafts feel, the interior makeover went along with a growing collection of Stickley furniture, vintage art and ceramics, and refurbished lighting fixtures ranging from antebellum through Art Deco.



Dark natural-finish woodwork stripped of later paint glows in the light of a Tiffany lamp, in a stairhall brightened by the Morris-inspired 'Kelmescott' frieze.



ABOVE With its Hudson River table, the dining room has recovered since a fire damaged one wall and a plumbing leak ruined another. **BELOW** Antique stained-glass panels hang inside the windows flanking the 1920s-era living-room fireplace. Stickley antiques and re-issued pieces anchor the furnishings.

The bigger picture is uplifting: the house has been reformed through the couple's vision and dogged determination. Nancy is a home-care nurse whose passion for interior and garden design was sparked early, as she watched her father, a landscape architect, do his work. Paul, a font of knowledge about art history and architectural styles, is an art professor at Temple University and a bicycle-riding graphic designer. They raised two daughters in their charming house in Elkins Park, just north of Philadelphia.

Like many houses built around the turn of the 20th century, this one shows a mix of style influences. Outside, the classic foursquare massing, pyramidal roof with dormers, and full-width porch identify the type. Round columns, nine-over-one window sash, and a neoclassical ornament in the entry pediment suggest Colonial Revival sentiment, while the large dormer brackets, grouped windows, and shingled porch apron with piers are more bungalow-era. Inside, turned balusters embellish the staircase, but ceilings have simple plaster coves, and there's a mix of neoclassical and later Arts & Crafts fireplace treatments. Victorian holdovers include leaded- and stained-glass windows, a tiled floor in the entry vestibule, and a carved, golden-oak overmantel with a surround of glossy relief tiles in the dining room.





LEFT The enclosed porch off the kitchen is a showcase of collectibles, with the garden as background. **RIGHT** Although three wall and ceiling colors were chosen, the hues and the frieze maintain a period look in the master bedroom.

BELOW The previous kitchen was a closet-sized space with an ancient sink and stove; these owners extended it by absorbing a pantry that had cramped the dining room.



Previous owners had painted all the woodwork in colors from dull to garish, some with a high-gloss finish. Before they even moved in, Paul and Nancy decided that all of it should be stripped and, if possible, naturally finished, pushing the house in an Arts & Crafts direction. One inspiration was the living-room fireplace added during renovation in the 1920s. Paul had determined, through research and his own sleuthing on site, that the living room side of the house had been expanded by about four feet, and new fireplaces and windows added in the living room and bedroom above. A servants' stair got squeezed in. Later, but BPN ("before Paul and Nancy"), bay windows were bumped out on the opposite side, and two boxy extensions added to the rear, bringing the house to 3,300 square feet.

The Sheriffs had the luxury of staying put in their previous home while chemical paint stripping and lead abatement went on, a project headed by popular local painter Roger Smith. When stripping revealed oak, the wood was lightly stained and given a clear finish. When pine was exposed, the lesser woodwork was repainted in period-friendly colors. Homely floral wallpapers were removed, and walls painted in an Arts & Crafts palette, embellished with Arts & Crafts wallpaper friezes.

A 1920S ROOM

The owner has determined that this bedroom over the living room was remodeled and expanded during the 1920s, evidenced by the more rustic fireplace and five-panel doors.

RIGHT New wood wainscoting and a Morris-inspired paper brighten a recently renovated upstairs bath.

BELOW The charming powder room on the first floor features its original two-tap sink.



OGONTZ PARK A MAIN-LINE SUBURB, 1890s

During the 1890s, the neighborhood surrounding the Sheriffs' house was marketed as Ogontz Park, a planned suburb developed by builder William T.B. Roberts on the Reading Railways main line. At the time, the larger area now known as Elkins Park in Cheltenham Township was changing from a landscape of bustling mills into a series of estates designed by prominent architects for business tycoons. Ogontz Park was one of the first relatively affordable neighborhoods along the new commuter train lines.

"Ogontz Park represents all that is possible in the making of a high-class, exclusive residential suburb," gushes a period advertisement. Ogontz Park was fertile ground for the region's classically trained architects, who designed homes in late Victorian, Shingle, Tudor Revival, Dutch Colonial, neo-colonial, and historical Spanish and French styles. Many of the houses were at least in part constructed from the mica-laden, grey and beige local stone known as Wissahickon schist.

What was previously the Ogontz Park neighborhood retains the flavor of an upscale English village. It is home to many Temple, Drexel, and Penn professors as well as architects, writers, artists, musicians, and lawyers, who can be seen daily walking to the Elkins Park Station for their commute.

FAR LEFT The developer's map showed the parklike setting of the new suburb. **LEFT** House styles in Ogontz Park ranged from Queen Anne and Shingle to Colonial, with a good number of English Cottage and Tudor designs.





A Verandah

When the Sheriffs moved in, hedges unenthusiastically framed the front porch, which was dark in a coat of brown paint. Today, its details brought out by a sympathetic period paint scheme, the expansive porch has a lived-in quality—and every year becomes the scene of elaborate, scary Halloween decorations. (right) The house was expanded during the 1920s, but most of the windows with nine-over-one sash are original to the 1904 house.



“At first,” Nancy says, Paul had envisioned stronger, darker Victorian colors for the interior. But I toned it down.” Paul became the wallpaper maven. “They know me at Bradbury & Bradbury,” he laughs. “I just call them up and tell them what I have in mind,” and the company offers consultation on wallpaper patterns and colors.

DYNAMIC GARDENS on three sides have seen a metamorphosis as dramatic as the interior. Out back, a bank of azaleas, a colossal sycamore, and a few other trees grew randomly around a cascading yard that tapers to a thin slice next to an apartment building behind. “It was tempting to just leave a grass yard for the girls,” Nancy recalls. “And so much less work. But once we started gardening, we couldn’t seem to stop ourselves.” The landscape design has a structured center square in the backyard.

The rescue of the house almost feels like a reincarnation, and the house pulses with life—the girls visiting, orange cats peeking out windows. “Maybe we’ll want a lower-maintenance lifestyle someday,” say Paul and Nancy. But for now, they’re committed to the old house, with its projects that are never quite finished.

A CLASSIC PORCH

Round columns are arranged in doubles, with triplets on entry piers and front corners. The shingled apron has a picturesque curve. Evergreens in various shapes frame the porch today.



The Gardens

(above) The garden peaks in June, but flowers were planted to keep blooms popping from April through September. (below) The landscape design lays out a structured center square defined by transplanted azaleas, new shrubbery, perennials, low-slung ferns planted in rectangles, benches, and a fountain. Lilies add color in the backyard. Later extensions on the back of the house bump out from the original foursquare massing.





• THE AMERICAN FOURSQUARE •

Dignified and self-contained, the type was suited to smaller lots, prefab parts, and the housing boom of the first quarter of the 20th century. Defined by its massing, the Foursquare was built in many style iterations popular at the time.

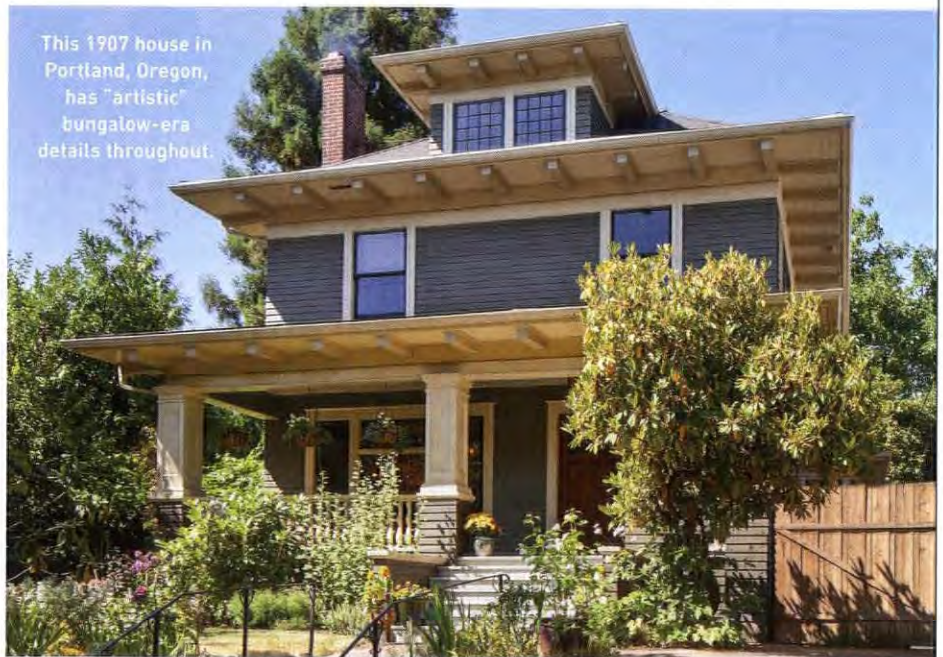
AMERICAN FOURSQUARE

1890-1930: A FAVORITE TYPE FROM A TRANSITIONAL PERIOD. *By Patricia Poore*

➡ Epitomizing the “comfortable house” of the post-Victorian era, Foursquares seemed to spring up almost overnight. There were none in 1890. By 1910, thousands had been built. The form remained popular through the 1920s. • Despite variations in materials and details—artistic, colonial, vernacular—it is easy to date these houses to their generation. At the time, builders advertised them as “truly American . . . the square-type of modern home,” “massive” and “conservative.” The American Foursquare got recognition and a national name in 1982, in an *Old-House Journal* article by Clem Labine and Patricia Poore.

LIKE THE BUNGALOW, at its most basic the Foursquare is simply a house form and not necessarily a “style.” Economy suggested the cube shape, which yields the most interior space for money spent on land, foundation, framing, and roof. But also like bungalows, these houses were built in the tens of thousands during the period when the American Arts & Crafts movement had its greatest influence over popular taste. Thus some Foursquares have A&C leanings, from boxed porch posts and wide eaves, to Mission-style oak staircases with square spindles.

Throughout the Midwest and even in other regions, Prairie School influence is strong. Many Foursquares are stuccoed or have horizontal belt courses and bands of windows, and perhaps a flat-roofed porch and plain, geometric ornament. A lot of



the HALLMARKS

- **BOXY SHAPE** It's nearly a cube (practicality dictated a slightly greater depth than width), with an attic often made livable by large dormers.
- **HIPPED ROOF** Foursquares most often have a hipped or steep, pyramidal roof.
- **WIDE PORCH** The piazza normally extends the full width of the front, with a wide stair and entry either at the center or to one side. Columns and balusters may be simple or robust, rarely fussy.
- **LARGE WINDOWS** Grouped windows became popular with this style, admitting plenty of light. Sash might be 2/2, 9/1 for Colonial Revival Foursquares, and later 1/1. Symmetry reigned.
- **QUIET STYLE** Yes, there are Foursquares with art glass, bays, and tiled roofs, but in general the “style” of the house is quietly announced in the use of simplified design motifs, whatever the builder's chosen vocabulary.



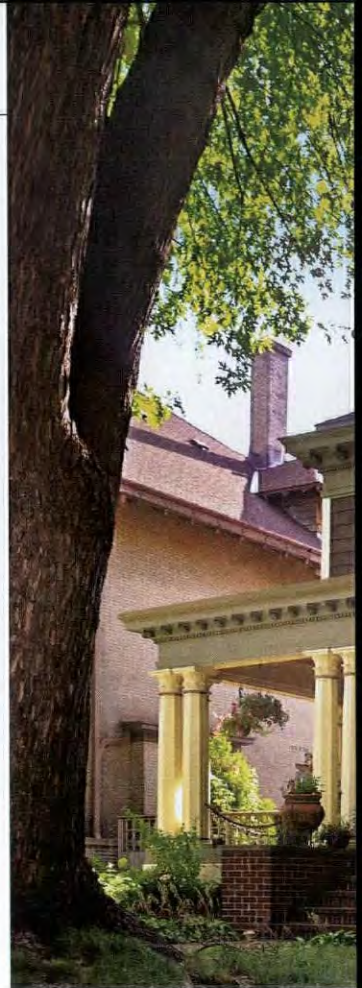
CLOCKWISE FROM ABOVE A Colonial Revival Foursquare with a neo-Grec porch, and another one in brick with classical allusions. Interior trim was simpler than in Victorian homes, though colonnades, leaded glass, and coved ceilings were common.

these houses are simple and modest in size. Grander examples may have Spanish tile roofs, multiple dormers and bays, deep piazzas, Palladian windows, etc.

The houses normally had four rooms on the first floor (hall, parlor, dining, kitchen) and three or four bedrooms plus a bath upstairs. Floor plans with three asymmetrical rooms, and variations of center hall, side hall, and no hall are all quite common.

Whether the house was built with a center door/center hall or a side door/side stair affects the floor plan. Built-ins such as bookcases, window seats, and broom closets were popular; even for houses purchased from a planbook company, room-dividing colonnades and kitchen cabinets could be ordered. The living room is often focused on the fireplace. Floor plans are pleasingly open.

Wainscot, woodwork, and trim is probably Douglas fir or hardwood. (Upstairs trim may be paint-grade.) Houses are transitional: Don't be surprised to find a mix of influences, such as classical columns on the porch, but Craftsman woodwork in the dining room. Interiors were eclectic in keeping with the fast-changing times and the affordability of catalog and mass-production furniture.



ABOVE This Minneapolis Foursquare has such Colonial Revival or Free Classic details as modillions and dentil moulding, Palladian windows, and full-height porch columns.

Foursquare INTERIORS

As this generally was a builder's or planbook house, it was not often high-style. Illustrations of the day show rooms in which Mission furniture sits with late-Victorian pieces and Old Colonies tables and chairs. Upholstered and leather furniture was popular. Friezes (at the top of the walls) were stenciled or papered. Craftsman interiors—with oak furniture, mica lamps, art pottery—would have been common in the first wave, with Colonial Revival styles and motifs ascendant after 1915 and Jazz Age rooms coming in the Twenties. Look to your house for cues: Is the porch, staircase, mantel, and wainscoting more Craftsman or Colonial? It's legitimate to furnish a Foursquare with Arts & Crafts trimwork, color schemes, rugs, and furniture . . . or in a traditional manner, with Colonial Revival furniture and oriental carpets. Many decorating options work in the classically proportioned rooms of a Foursquare, which easily accept a mix of influences and even Modern furniture.



By Any Name The boxy shape, hipped roof with dormers, and front piazza allow us to easily recognize this house type and even its approximate date, regardless of whether we're in Worcester or Spokane. But different regions have their own proud variants—and, usually, their own names for the house! There's the **Denver Square** (sometimes made of yellow brick) and the **Prairie Box** (a foursquare with Prairie School massing or ornamentation). The **Kansas City Shirtwaist** gets its name from the impression created by the high belt course at the sill line of the upper-storey windows; look for clapboards or stone below the line and shingles above. It's proper to call attention to the break with a change in paint color or value. • Builders and kit-house companies of the day had their own words. Aladdin Homes called their Rochester model *"truly American—simple, strong, and substantial."* Sears and others referred to *"the square type of modern home."*

BOOKSHELF

- **THE COLONIAL REVIVAL HOUSE** by Richard Guy Wilson (Abrams 2004). Not a furnishing guide, but it clearly explains the effects of Colonial Revival sentiment on all houses of the era, and has some stunning photos to give you ideas.
- **BEYOND THE BUNGALOW** by Paul Duchscherer and Linda Svendsen (Gibbs Smith 2005). This book of lavish photographs includes other houses of the bungalow period: chalets, English Revivals, and the occasional Foursquare.
- **FRANK LLOYD WRIGHT PRAIRIE HOUSES** by Alan Hess et al (Rizzoli 2006). The "modern Midwest bungalow" or Prairie house had a wide-ranging influence on Foursquares (aka Shirtwaist, Square, Box) of the same period.
- **OUTSIDE THE BUNGALOW** by Paul Duchscherer and Douglas Keister (Viking Studio 1999). The most down-to-earth book on suburban Arts & Crafts-era gardens.

VARIANTS ON STYLE

Regardless of the vocabulary used for details, inside and out, there's no mistaking these post-Victorian houses for earlier cube forms like the Georgian Manor or the Italian Villa.

The American Foursquare was a building phenomenon at the beginning of the 20th century, and easy to recognize.



ARTISTIC Craftsman tenets were incorporated in the early wave, 1900–1915: boxed posts, exposed rafter tails. (Some of these examples could almost be called "bungalow in a box.")



PRAIRIE Many Foursquares throughout the Midwest incorporated the "modern" motifs of the region: horizontal banding, porch with a slab roof, geometric ornament, and "Prairie" art glass after Chicago bungalows.



CLASSIC Houses like might be called Free Classic—note the Palladian-style window and oval window. (The use of stone is vernacular; the model for this drawing is in Pennsylvania.) After 1915, most examples could be termed Colonial Revival.



"IN 2000, when our children were still little, the house my grandparents built on Lake Oswego was not for sale," says Kasey Holwerda. While they waited for it, she and husband Steve and their three kids were living in a Roscoe Hemenway 1929 Tudor-style house in Portland, Oregon. ☆ Then the Mulder-Lake House, also lakeside, caught Kasey's eye. At the time, the 1927 house was identified as a landmark

home by Richard Sundeleaf. "OK, we can go look at it," Steve warned, "but we're not going to buy it!" ☆ Oh but the house was so attractive, with its original stonework, casement windows, steep rooflines, and cottagey shingles. "This is our home!" shouted Kasey, the minute she walked in the door. If they bought the house, the children could attend the Lake Oswego district schools until the grandparents' house went on the market. So that's what they did.

ENGLISH COTTAGE

STORY AND STYLING BY DONNA PIZZI / PHOTOS BY BLACKSTONE EDGE STUDIOS



Lush hydrangeas flank the lakeside patio, which previous owners had extended by several feet.

The Portland family wanted to live someday on Lake Oswego. When they stumbled upon a 1927 shingled cottage with Arts & Crafts stonework, it felt like home.

A life preserver with alternating red and white sections, showing signs of wear and cracking, hangs from a thick rope. Above it, a red sign with the word 'OSWEGO' in large, metallic letters is mounted on a dark wooden wall. The letters are spaced out, with small metal stars between them. The rope for the life preserver is attached to the hooks of the letters. The background is a dark wooden wall with vertical planks.

on the lake

OPPOSITE TOP Pacific Northwest artist Paul A. Lanquist was commissioned by the Lake Oswego Preservation Society to create four 18" x 24" posters of landmark homes in Lake Oswego, including this one. This is the artist's painting of the poster image.

DUTCH THEMES & PERIOD MOTIFS

The kitchen's "Dutch windmill" wallpaper border design comes from a vintage paper; it was resized and printed by a local studio printer. Rounding out the ca. 1930 decorating: Dutch collectibles and art and Dutch-themed lighting.



The oak flooring downstairs was painstakingly refinished. Sunbrella fabric on the built-in prevents fading from sunlight streaming through the original bay window. Royal Society embroidered pillows line the bench. **INSET** The breakfast bay before it got its built-in bench.



BEFORE



As it turned out, Richard Sundeleaf's granddaughter, architect Hilary Sundeleaf Mackenzie, told them her grandfather had not designed the house. (In 2006, the Holwerdas hired Mackenzie to design a compatible boathouse.) Research turned up a 1927 *Oregonian* article confirming that this is instead a Wade Hampton Pipes house. Pipes, an Oregon native known for designing English Cottage-style houses, left Oregon only to study architecture in London, from 1907 until 1911, at the Central School of Arts and Crafts.

Kasey, who has been an OHJ subscriber since 1996 and now chairs the Lake Oswego Historic Advisory Board, went on a quest for authenticity. Convinced by an OHJ cover story about restoration guru Karla Pearlstein's own historic kitchen in Portland, Kasey tapped into Karla's network, beginning with Karla's firm, Restoring History, Inc., and includ-

ing designer Matthew Roman of Roman Design, LLC.

In conversations with former owners that included the Lake family, Kasey had been looking for old photos of the since- (and often-) remodeled kitchen, but her search proved fruitless. So "we hired Matthew in the fall of 2015, to draw up plans for a period-inspired kitchen."

"I was the new guy on the team," says Matthew, who worked with contractor Richard Yung, president of Dearing & Yung in Portland, along with custom cabinetmaker Chris Jones of Hawthorne Woodworking in Gresham. Kasey had previously worked with both Yung and Jones.

"I knew I wanted simple, painted cabinets," Kasey explains. "I also knew I wanted a tiled countertop, with period sage-green trim, a popular style in 1927." [text cont. on p. 84]

ABOVE Suspecting a bad remodeling, the family removed a marble surround and found evidence of the original Pipes fireplace. The fireplace screen is by Steven Handelman. Built-ins on the right date from the 1950s. **BELOW** The Dutch-motif vintage chandelier is from Pennsylvania.





More Online

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[oldhouseonline.com/
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white-kitchen-
1920s-tudor](http://oldhouseonline.com/articles/classic-white-kitchen-1920s-tudor)

APPLIANCES FOR THE TIMES

The homeowner wanted a vintage stove—but also a self-cleaning oven that would hold a 23-pound turkey. An Elmira Stove Works reproduction is a happy compromise. The modern refrigerator was fitted with simulated icebox doors.



Subway Ceramics made the hex tiles on the countertop, and the green tile edging came from Pratt & Larson. Toe kicks were designed to echo woodwork found upstairs. Reproduction hardware from House of Antique Hardware was aged using a proprietary brass-aging product. **INSET** A vintage toaster prepares four slices at once.



elements OF THE PERIOD KITCHEN

A purist at heart, homeowner Kasey Holwerda says she has loved working with kindred spirits who shared her vision: to create a period-inspired kitchen that better fits the 1927 house. **The highlights:**

- **The original 1920s bay window configuration** cued the **built-in bench** that provides extra storage space. Built-in display cabinets were added.
- **Antique lighting sets the mood.** The nook features an antique brass fixture found years ago at Rejuvenation; the Dutch windmill glass shades were added.
- **The period windmill theme is repeated** in the wallpaper border, replicated from a 1920s document.
- **The stove only looks old;** it's a reproduction by Elmira Stove Works, meaning it has a large, self-cleaning oven the next owners may appreciate.
- **Recessed cabinets were patterned** on existing 1927-era built-ins.
- Brackets beneath cabinets and the mudroom shelf **echo a motif** found in the upstairs hall.
- **Tile countertops are very 1920s**, and are trimmed in the era's sage green.
- Original **hardware was salvaged** from torn-out cabinets and reused.
- The vintage kitchen sink **faucet was found on eBay.**



Research confirmed that the house was designed by Wade Hampton Pipes, a London-trained Oregon native known for his English Cottage-style houses. The garage became the knotty-pine room in the 1930s.

Melamine cabinets had been introduced in the 1980s. Four years later, the cabinets were faux-painted and granite countertops installed. A wall separating the kitchen from the breakfast nook had been removed.

"Kasey didn't want to change the footprint of the original house," Matthew recalls. "Separated only by an upper cabinet, the kitchen and dining nook bled into one another. To give it definition, we put back a portion of wall but with a wider

opening, trimming it to match the rest of the house." Their model was a large, original, built-in linen cabinet upstairs.

At this point Kasey told Matthew that she had an addiction: thus her basement was filled with antique lighting. The three green light fixtures over the sink, which echo the red and green accents found in the kitchen, come from her collection. "But I have four of them," she says, "in case one breaks."

Then Matthew suggested adding a

built-in bench to the nook, eliminating some chairs for better traffic flow. He added that he would design storage drawers under the bench and inset shelves for the walls, for the display of Kasey's pottery collection.

The Dutch windmill border paper comes from Karla Pearlstein's collection of historic wallpapers, and was picked by Kasey. Pushdot Studios would scale and print it—but with no field paper accompanying the border pattern, Pushdot used



ABOVE Vintage Royal Society pillows sit on a bench in the living room. **LEFT** A boat slip became a shingled plywood boat-house in the 1950s. This one, designed by Hilary Sundeleaf Mackenzie, has a roof pitch to match the house. A removable floor allows for boats—or a dance party.



ABOVE Designed in the 1930s with a cozy cabin feel, the family room features original Wade Pipes sconces and floor lamps from the owner's collection, including a 1930s painted Rembrandt shade. Dutch collectibles fill the china cabinet. Sofa pillows are covered in antique barkcloth. **RIGHT** The Wade Hampton Pipes-designed home is a designated City of Lake Oswego Landmark. Two bedrooms above the original garage were added in the early 1930s, in a Pipes-designed renovation.



RIGHT A painted Victorian chest is snug in the guest room located in the garage addition's attic. Turkey redwork pillow shams accompany a contemporary bedspread.



LEFT Original pink fireplace tiles were revealed when they were stripped of later paint. The headboard is an antique window mounted on a frame. **ABOVE** One of the 1930s bedrooms with an original built-in now also has a captain's bed inspired by an Eloise Wilkin children's-book illustration. **BELOW** Vintage 1930s green bathroom fixtures pair with vintage-inspired black and white tile.



Photoshop to replicate the small field found between the double borders.

In the mudroom entry, new floor-to-ceiling pullout cabinets provide pantry storage that was sorely lacking. Chris Jones designed a kick panel baseboard that hides a pullout dog dish.

Other restoration projects included the fireplace in the living room. "It had a marble surround with a Federal-style dentiled mantel that really bothered me," Kasey says. When they removed both, they found the shadow of the original floating mantel designed by Pipes, one of his signatures. Using the intact master bedroom fireplace as a guide, Kasey selected a Pratt & Larson tile similar to tile remnants found under the marble.

The knotty-pine family room was once a garage. Its fireplace was added in 1933,

when the space became an indoor room. "When we removed the brick box insert that protruded into the room," Kasey says, "we found the original brick and cleaned it. But the fireplace did not draw properly, so we added a gas insert."


Also in the 1930s, a detached garage was added with attic space above, later made into an au-pair apartment. Kasey located ca. 1930 green bath fixtures at Hippo Hardware, to replace the late '70s bathroom fittings.

Steve and Kasey Holwerda have been in their "temporary" house for 18 years, lovingly restoring it and learning the skills they'll need if Kasey's grandparents' house ever comes up for sale. In the meantime, Sina, Kisky, and Gunnar have grown up and found homes of their own! FOR RESOURCES, SEE PAGE 103.



FRAME FOR THE ART, OR FOR THE ROOM?

IN A WORD, THE ANSWER IS YES. HERE ARE SOME GUIDELINES. *By Patricia Poore*

 Hung throughout the English cottage on Lake Oswego, framed art fills the house with personality. (See previous story.) Traditional frames also lend a period sensibility to the interior. Which brings up the question:

Should your Victorian painting be reframed in quarter-sawn oak if you live in an Arts & Crafts Bungalow? Probably not! When it's possible, a painting should stay in its original frame. The guiding principle in framing is generally to choose the frame for the artwork, not for the room where it will hang. Art is timeless, goes the reasoning, whereas interior decoration changes. Picture and frame create a single statement, which has integrity regardless of the setting where it hangs.

That said, many choices exist within any range of options and in every period. Even in the past, collectors framed according to fashion and personal taste. The size of matting and frame, mat color, a fabric-covered or stained liner, and even gilding varies. Whether or not the framing technique and materials chosen are historical or contemporary, a frame should complement the picture—and the frame should not overwhelm the art or call too much attention to itself.

Visit museums and art galleries and pay attention to the frames. (Art is often hung in its original frame—it may say on the curator's label.) Soon you'll associate heavy black frames

with Dutch and Flemish genre scenes, elaborate gilded frames with French landscapes, heavy flat oak frames with Arts & Crafts woodcuts. You may notice that frames for drawings are traditionally narrower than frames for paintings. The effect of the silk or paper mat, depending on size and color, will be apparent. Local art galleries or dealers can advise on frame design and recommend local framers.

The mat protects a picture from touching the glass, and creates a surround that increases the size and impact of the piece. Neutral mats don't intrude on the frame or the picture, and won't clash with the wall color. Generally, the bottom of the mat should be deeper (wider) than the top to avoid the optical illusion of the art falling in the frame.

Perhaps the biggest mistake householders make is hanging pictures too high. The focal point or center of the picture should be at average eye level, and perhaps even lower in a seating area or dining room.



A 19th-century American genre painting with original gilded wood liner might be framed traditionally for different effects, from fancy to more country (below left).



Well crafted and nicely aged, many antique frames are themselves works of art.

In New York's Catskill Mountains, an English garden with deep roots and its architecture intact is nudged toward simplicity with native plants and shrubs.

THE 1893 SHINGLE STYLE HOUSE, nicely renovated and expanded, was lovely—but Larry McCaffrey bought Wildmuir for its gardens. Even without the perennials that had waned during a series of short-term owners, the 3 1/4-acre landscape revealed its brilliant design and hardscape.

The house at Wildmuir was built by Candace Wheeler, co-founder of the Onteora Club, a 1300-acre preserve in the Catskills, which was conceived as a mountain getaway for urban artists and literati. "Onteora" comes from a Native American word meaning "hills of the sky." If Wheeler's name rings a bell, it's because she was a founder of the Society of Decorative Arts in New York City, and partner with Louis Comfort Tiffany in the renowned interior design firm. An early feminist who championed paid work for women, Wheeler designed textiles, wallpapers, and interiors.

Pruned boxwoods, hostas, wild ginger, and climbing hydrangea grow between the porte-cochère and the children's cottage. Upright chamaecyparis stand behind a stone and steel sculpture by Tom Stogdon.

Taming Wildmuir

By Tovah Martin / Photos by Mick Hales







The garden today is in sympathy with the mountain surroundings, with the Arts & Crafts ideals evident in Caparn's original design, and with this owner's lifestyle.

The cottage as Wheeler built it was about 60% of its current size. The property changed hands several times until in 1920 it was purchased by Mrs. Ben Ali Haggin. She hired one of the most prominent landscape architects of the time, Harold A. Caparn. Born in England and educated at Columbia and in Paris, Caparn was landscape architect to the New York Zoological Park and consulting landscape architect to the Brooklyn Botanic Garden. At a time when formal gardens reigned, Caparn taught informal design at Columbia; his favorite causes included the preservation of state and national parks.

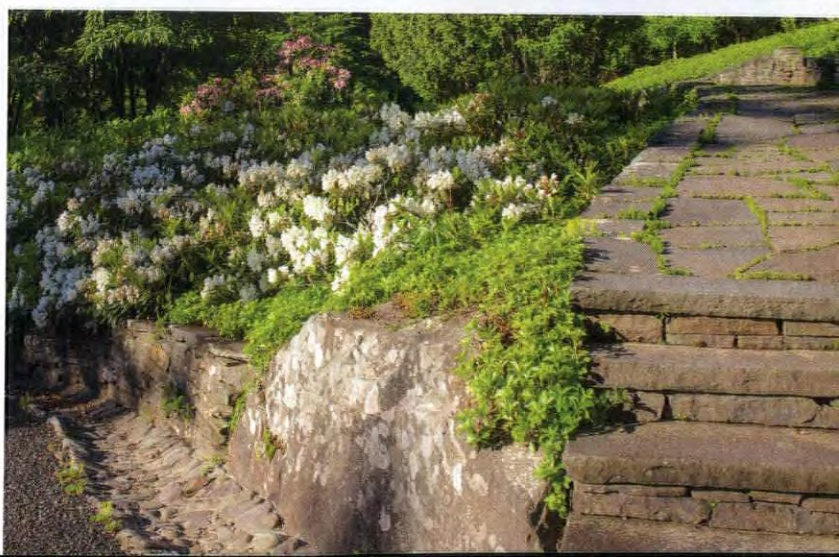
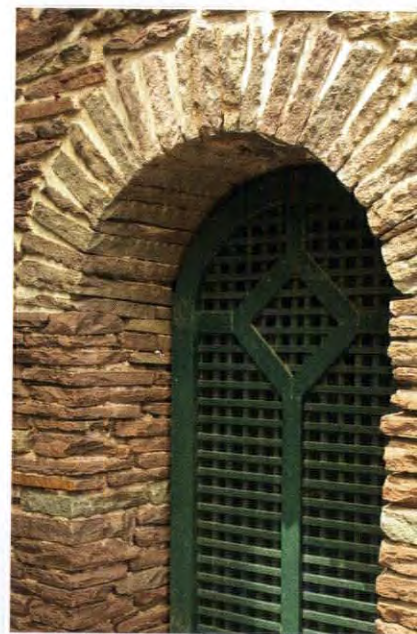
The walled "cloister garden" Caparn installed was a British-influenced affair tucked within a maze of stone walls. The climax was a double perennial border, with a stone niche as focal point, enhanced by a secluded and vine-embraced pergola along one side. Affording a romantic, heady opportunity for strolling, the walled garden was designed for viewing from the house above. To this day it has a bygone drama. Actually, the owner's son—James Ben Ali Haggin III, known as Ben Ali Haggin—elevated its allure. A renowned portrait artist, he also excelled in stage set design and held legendary costume parties in the garden.

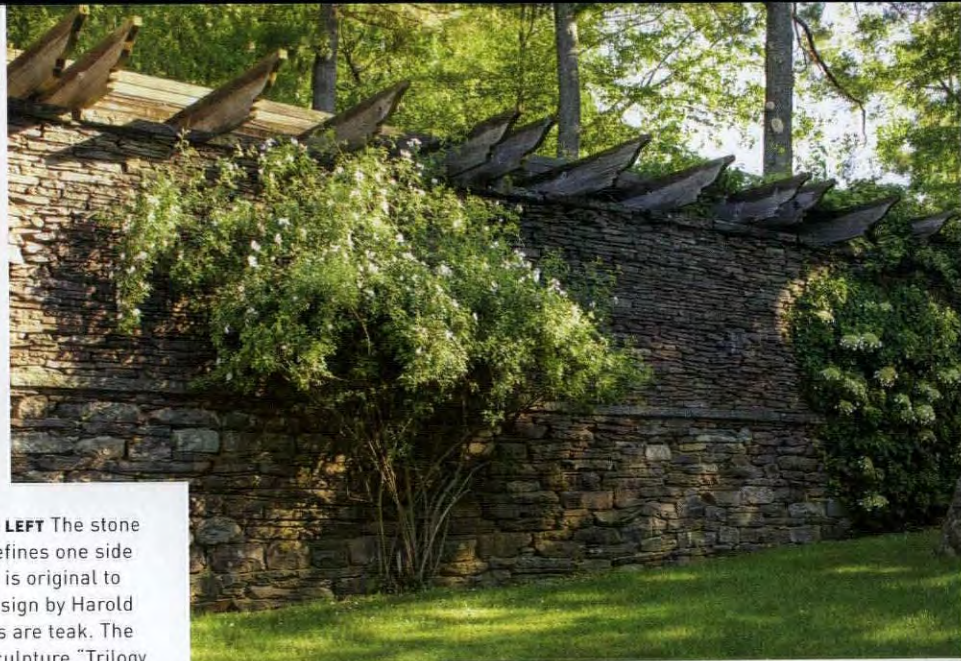
FOR NEARLY 20 YEARS, Larry McCaffrey struggled with perennials in the lower terrace. He had initially refilled that garden with ingredients typical of an early 20th-century English perennial border: delphiniums, phlox, columbines, geraniums, and so on. Although its hardscape was brilliantly conceived, the garden





OPPOSITE, TOP A fountain was added to the existing pool at one end of the sunken garden. **CLOCKWISE FROM ABOVE** The view down to the sunken garden, with its squared dwarf birches, is spectacular. On the new upper terrace, a Rumford fireplace of local bluestone burns logs placed vertically, heating the tiles to warm the dining area. The lattice door to the storage space below the entryway is painted a custom shade of green. Rhododendrons and pachysandra soften stonework around the driveway, where a stone swale channels storm water overflow. The owner designed a lower terrace and extended the stairs to reach it; his built-in planter is filled with a columnar beech, amsonia, and geraniums specified by landscape designer Jamie Purinton.





CLOCKWISE FROM LEFT The stone pergola that defines one side of the garden is original to the 1920s redesign by Harold Caparn; rafters are teak. The granite noses sculpture "Trilogy Part Three: Three Mountains" by Ilan Averbuch is set near a rustic cedar bench. The pergola roof supports a hardy kiwi vine.

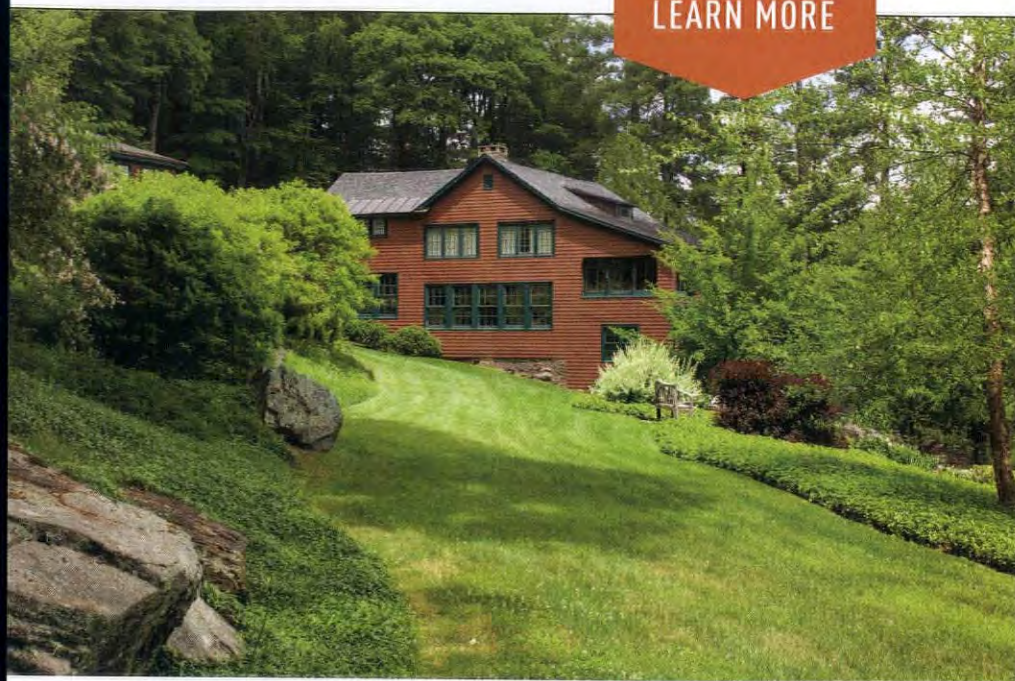


had labor-intensive plantings that had changed over time. Gardens are forever growing; original trees had either produced more shade or succumbed in storms. Also, delphiniums and other British perennials tend to be short-lived, especially in the Catskills' plant hardiness Zone 4. Larry couldn't keep ahead of the labor that had once engaged four full-time gardeners.

At the same time, McCaffrey's understanding of garden ecosystems was evolving. A well-traveled and astute gardener, inspired by international trends, he discovered his fondness for shrubs and their pruning. In 2009, McCaffrey contacted landscape architect Jamie Purinton, whose Hudson Valley-based practice focuses on sustainable design. She would design new plantings for the lower terrace, an upper terrace fireplace patio near an herb harden, and new entry steps to provide access between the kitchen and dining area. Native species got preference.

Labor-intensive perennials have been replaced by squared dwarf river birch (*Betula nigra* 'Little King'), also known as Fox Valley birch, and summer sweet (*Clethra alnifolia*). Plantings flow and rise around the multi-level foundation. McCaffrey staged an ode to pruning with a sheared boxwood and hosta garden softened by a wall of climbing hydrangea in the rear courtyard. Further afield, heather and native ferns beckon.

LEARN MORE



GROUNDCOVERS AND UNDERPLANTING

IN THE GARDEN: ADD TEXTURE, PREVENT WEEDS, DO AWAY WITH MULCH. By Tovah Martin



In the quest to simplify maintenance of the extensive gardens at Wildmuir, landscape architect Jamie Purinton recommended underplanting shrubbery with living groundcovers. The naturalized effect is in keeping with Arts & Crafts tenets—and it avoids mulch.

Mulching is a costly and time-intensive practice that alters the site's natural soil conditions. Spreading groundcovers fill space among larger plants and discourage weeds from taking root. When Purinton installed the hedge of dwarf river birch at Wildmuir, she carpeted beneath the shrubs with an even mixture of Labrador violet (*Viola labradorica*), barren strawberry (*Waldsteinia fragarioides*), blue speedwell (*Veronica* 'Waterperry Blue'), and sweet woodruff (*Galium odoratum*).

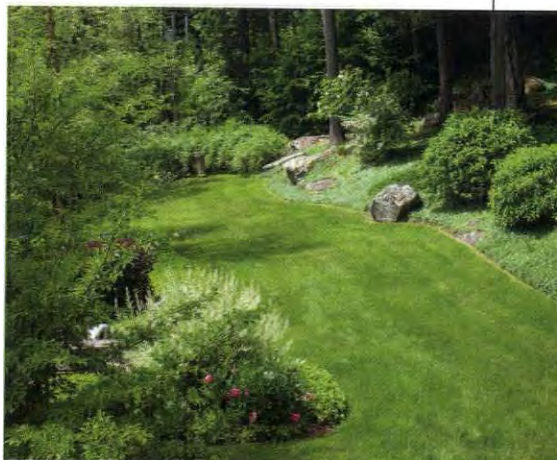
"The result is a lively tapestry of bloom and foliage," says Purinton. Vinca and pachysandra were already on site. No mulch needed.

Planted about six inches apart, the chosen groundcovers expanded rapidly in Wildmuir's Zone 4 conditions, keeping weeds at bay. The challenge was to find plants that would endure a variety of conditions. Veronica prefers full sun, so it was positioned toward the front of the border. Violets and barren strawberries bridge the full sun/partial shade areas closer to the shrubs' skirts. Sweet woodruff tolerates full shade beneath branches.

Ultimately, the groundcovers will fill in and even spread in their favored niche, as the shrubs grow. It's an ingenious solution now with vision for the future.

ABOVE Original vinca planted as a groundcover has escaped to climb the hill. Across the swath of lawn, stewartia, purple smokebush, and variegated willow grow up from a carpet of pachysandra, also original to the garden.

BELOW Peonies and variegated willow add color.



Groundcovers

Always research what is hardy in your zone, and what is best for the specific situation. Besides sun or shade tolerance, **consider hardiness** to foot traffic, wet and dry tolerance, and height. • **Good groundcovers** include sedums, tiarellas, ferns, sedges (carex species), and varieties of creeping thyme. • **Energetic spreaders work in some situations:** bugleweed (ajuga cultivars), creeping Jenny (*Lysimachia nummularia*), Jill-over-the-ground (*Glechoma hederacea*), and lily-of-the-valley (*Convallaria majalis*). Ask at a local nursery. **Test a small sample in one area** before investing in a large quantity.

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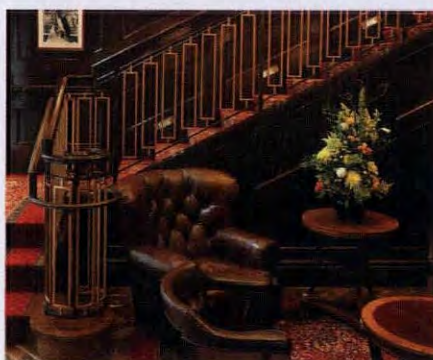
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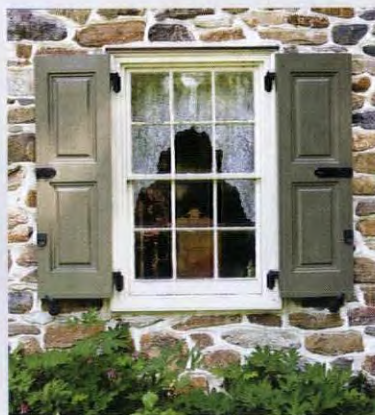
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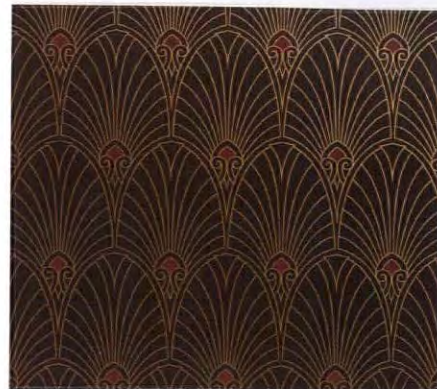
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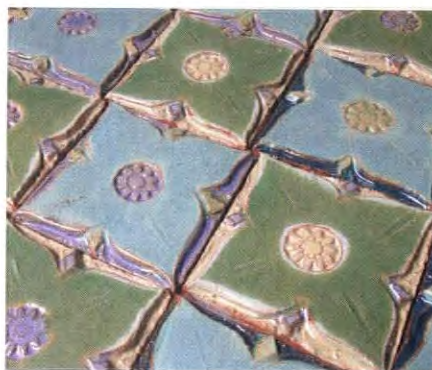
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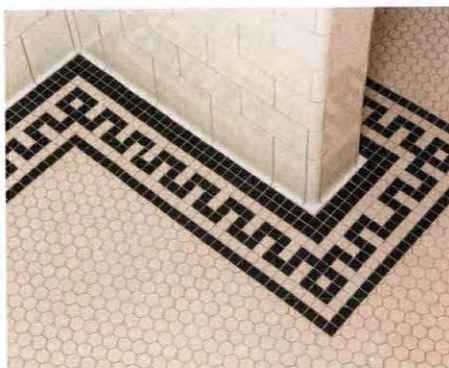
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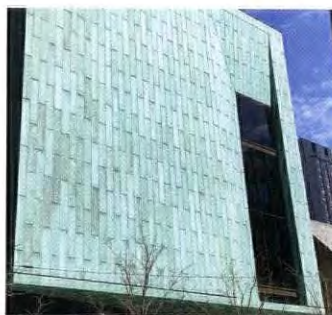
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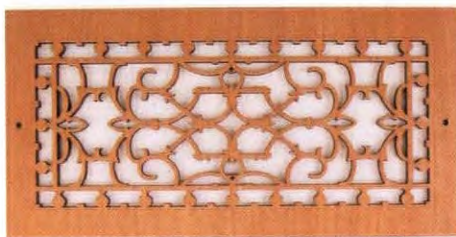
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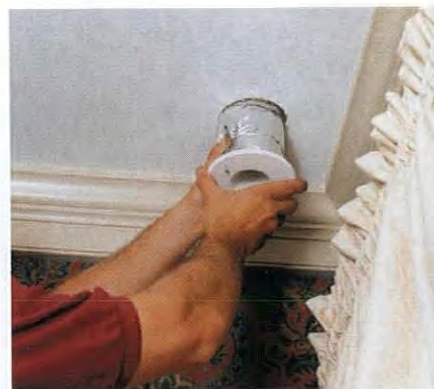
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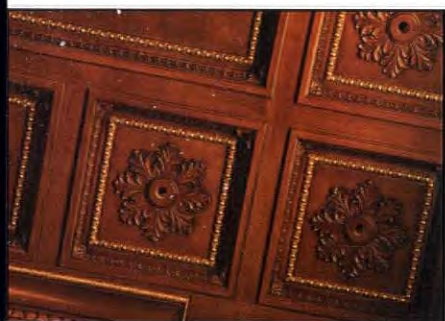
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Pages 6, 94

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Page 55

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Pages 37, 94

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Pages 55, 96

**American Building
Restoration Products**
Page 96

Arch Angle Windows & Doors
Page 94

Architectural Components
Page 94

Archive Edition
Pages 57, 97

Arroyo Craftsman Lighting
Pages 62, 97

Artisan Glass Work
Page 94

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Pages 59, 97

Bridger Steel
Pages 5, 94

The Bright Spot, Inc.
Page 97

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Page 38

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Pages 49, 94

Classic Gutter Systems
Pages 60, 94

Clay Squared to Infinity
Pages 64, 97

Climate Seal
Pages 62, 97

The Color People
Page 97

Connor Mill-Built Homes
Pages 1, 97

Coppa Woodworking
Pages 15, 97

Cooper Historical Windows
Pages 54, 95

Country Carpenters
Pages 62, 95

Crown Point Cabinetry
Pages 3, 98

Donald Durham Company
Page 38

Elmira Stove Works
Page 19, 98

Forbo
Pages 38, 98

Franmar Chemical
Pages 21, 98

Gas Copper Lanterns
Page 95

Garbers Crafted Lighting
Page 98

Granville Manufacturing
Pages 49, 95

Gregory Paolini Design
Pages 57, 98

Handwerk Shade Shop
Page 98

Heritage Tile
Pages 53, 98

Hess Ornamental Iron
Pages 59, 95

HI-Velocity System
Pages 9, 98

Historic Housefitters
Page 99

House of Antique Hardware
Pages 19, 99

Indow
Pages 21, 99

Innerglass Window
Pages 60, 99

Jax Chemical Company
Page 99

J.R. Burrows & Company
Page 99

King Architectural Metals
Page 55, 95

Lanternland
Pages 57, 99

Magnetite Windows
Page 99

Marvin Windows
Pages 17, 95

Melton Workroom
Pages 53, 99

Modern Bungalow
Pages 54, 100

Mon-Ray Inc.
Pages 64, 95

Motawi Tileworks
Pages 62, 100

Native Tile & Ceramics
Page 100

North Prairie Tileworks
Pages 60, 100

Old Carolina Brick Company
Page 95

Pacific Register Company
Pages 64, 100

The Persian Carpet
Pages 37, 100

Pewabic Pottery
Pages 57, 100

Preservation Products
Page 55

ReadyToRe.com
Page 100

S. A. Bendheim Co.
Pages 10, 94

Sheldon Slate Products
Pages 17, 96

Shuttercraft
Pages 33, 96

SpacePak
Page 4, 100

Specification Chemicals
Pages 60, 101

Stickley
Pages Back Cover, 101

Sundial Wire
Page 101

Timberlane Inc.
Pages Inside Front Cover, 96

Trustworth Studios
Page 49

Unico, Inc.
Page 47, 101

Velvit Products Co.
Page 101

Vermont Soapstone
Page 49

Victorian Lighting Works
Page 38

Vintage Doors, LLC
Pages 2, 96

Vintage Hardware & Light
Pages 22, 101

Vixen Hill Manufacturing
Pages 64, 96

West System
Pages 22, 101

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Pages 33, 101

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Pages 11, 96

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Pages 55, 101

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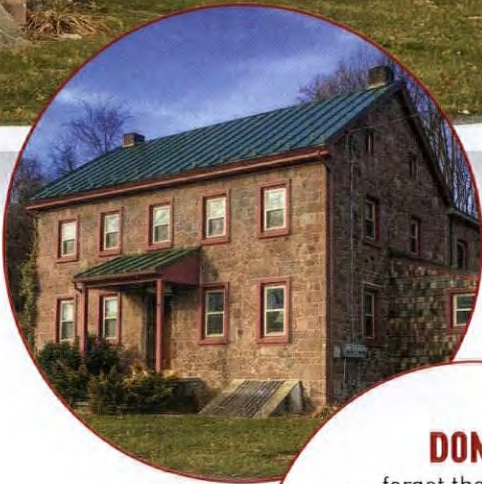
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