

Southern Gardens | Mid-century Marvels | Williamsburg Living

www.oldhousejournal.com

# Old House JOURNAL

THE ORIGINAL  
RESTORATION  
MAGAZINE

SPECIAL ISSUE:

## Arts & Crafts

- ◆ Built-ins
- ◆ Hardware
- ◆ Collecting from A to Z
- ◆ Gamble House Inspirations

A Crash Course  
on Stair Repair

Lights  
Fantastic  
Selections for  
every era

PLEASE RECYCLE THIS MAGAZINE

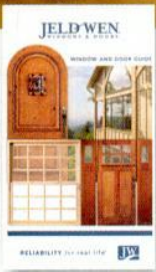
February 2009

\$5.95US \$6.95CAN

Display until March 2, 2009



02 >



Home projects are an investment of time, money, and yes, love. And no other decision will make a bigger impact than your windows. That's why we offer a wide variety of reliable windows with industry-leading warranties, energy efficiency and design options to fit your style and your budget. For more information, a **free brochure** and dealer listing call 1.800.877.9482, ext. 10669, or visit [www.jeld-wen.com/10669](http://www.jeld-wen.com/10669).

For more information and complete product warranties, see [www.jeld-wen.com](http://www.jeld-wen.com). ©2008 JELD-WEN, inc.; JELD-WEN, the JW icon and Reliability for real life are trademarks or registered trademarks of JELD-WEN, inc., Oregon, USA.



At what point does your house become a home?

We think it's the moment you choose your windows.



**RELIABILITY** *for real life*<sup>®</sup>

**JELD-WEN**  
WINDOWS & DOORS





MADE IN THE USA



[www.barnlightelectric.com](http://www.barnlightelectric.com)  
1-800-407-8784 (Toll Free)

Circle 005 on Reader Service Card for Free Information  
Copyrighted material

## features

### 32 Stow-icism

A staggering array of built-in furnishings hid accessories, created extra sleeping and working areas, and generally made the most of at-a-premium space in Arts & Crafts houses. We take an in-depth, loving look at the wonderful world of built-ins.  
BY JANE POWELL

### 52 A Collector's Notebook

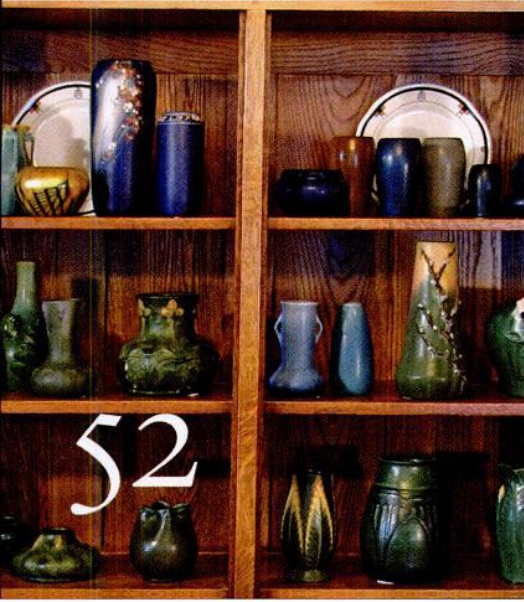
A long-time connoisseur of everything Arts & Crafts dishes on how to get started and how to smartly expand your collection across the spectrum.  
BY BARBARA RHINES

### 60 Illuminating Choices

Lighting interior spaces in era-appropriate style doesn't have to be a mission impossible. Take cues from our design notes on appropriate selections for Victorian, Arts & Crafts, Colonial Revival, and Art Deco houses.  
BY THE OHJ EDITORIAL STAFF

### 66 California Dreaming

The remarkable architectural acumen of brothers Charles and Henry Greene is well known through masterworks like The Gamble House, but the influences that shaped their unique vision are less understood. A scholar explores the impact California's idyllic landscape had on their lasting legacy.  
BY BRUCE SMITH



## Old-House Living

### 47 Village Life

Life in the restored area of Colonial Williamsburg is a time warp for one resident, whose appreciation for history keeps him living in the future and the past simultaneously.  
BY PATRICIA LALAND

## Old-House Insider

### 70 Craftsman Combination

A tired bungalow gets rejuvenated with a healthy dose of artistry, inspired by the work of Greene & Greene.  
BY CLARE MARTIN

# Old House JOURNAL



12

## in every issue

### 8 Editor's Note

Arts & Crafts inspirations.

### 12 Letters

Readers reflect on the magazine's history, request and give information on weatherstripping and door-knobs, and set us straight on flowers and safety. Plus, a tip on keeping vulnerable exterior woodwork dry.

### 20 Ask OHJ

A hardware expert takes the mystery out of seldom-seen pocket door parts.  
By BILL RIGBY



22

## outside

### 22 Outside the Old House

A look at antebellum gardens shows that they were often as imposing, poetic, and geometric as the stately buildings they accompanied.

By GRETCHEN ROBERTS

### 56 Style: Vintage Modern

As the first 1950s housing development to win a place on the National Register, Arapahoe Acres is a coveted spot for both residents and mid-century fans.

By JAMES C. MASSEY AND SHIRLEY MAXWELL

### 88 Remuddling

A couple of Capes make fashion *faux pas*.



26

## inside

### 14 About the House

Our cheat sheet helps make sense of tax credits, and we review a book with a timely old-house perspective.

By CLARE MARTIN

### 26 Period Products

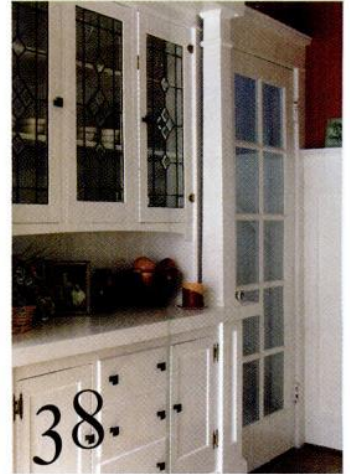
We profile a historic molding collection and some fresh takes on Arts & Crafts design.

By CLARE MARTIN

### 30 Preservation Perspectives

Portland, Oregon's Architectural Heritage Center works to empower preservation on a citywide scale. Executive Director Cathy Galbraith explains how.

By DEMETRA APOSPOROS



38

## working

### 18 Old-House Toolbox

The cordless impact driver can make large-scale repair and restoration projects move faster.

By MARK CLEMENT

### 38 Catch of the Day

Old-house built-ins required their own vocabulary of hinges, knobs, pulls, catches, and other finishing hardware. If your built-in pieces have missing parts, here's help on how to find them.

By JANE POWELL

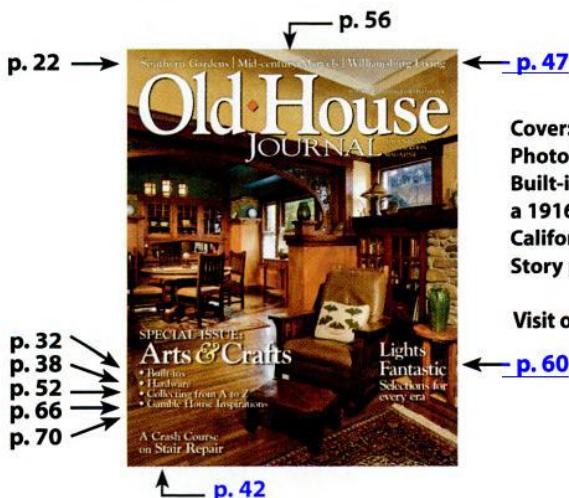
### 42 Stair Repairs

#### Made Easy

After decades of use, it's easy for staircases to develop a variety of problems. Our how-to on curing common ailments can make your stairs as good as new again.

By STEVE JORDAN

## on our cover:



Cover:  
Photo by Emily Hagopian.  
Built-ins define the interior of a 1916 bungalow in Oakland, California.  
Story page 32.

Visit [oldhousejournal.com](http://oldhousejournal.com).

## featured advertising

### 64 Advertiser Guide

### 86 Historic Properties

Autumn Leaf RoughCut  
with an overgrout technique



▲ Circle 018 on Reader Service Card for Free Information

*Stone. The Foundation for Memorable Spaces.*

1.800.925.1491 | [WWW.ELDORADOSTONE.COM](http://WWW.ELDORADOSTONE.COM)



A HEADWATERS COMPANY



THE MOST BELIEVABLE ARCHITECTURAL STONE VENEER IN THE WORLD™

Copyrighted material

Circle 051 on Reader Service Card for Free Information ▼



MANUFACTURERS OF PERIOD  
LIGHTING FIXTURES & GLASS SHADES



Retail Showrooms in  
Portland, OR & Tribeca, NYC

for a free catalog: 1-800-630-7113  
or go to [schoolhouseelectric.com](http://schoolhouseelectric.com)

Circle 031 on Reader Service Card for Free Information ▼



A TRADITION OF ELEGANCE

Osborne Wood Products, Inc. features the Traditional Elegance collection. These timeless product styles highlight the dignity of design that has remained classic through the centuries. To see the complete selection of wood components available visit:

[www.osbornewood.com](http://www.osbornewood.com).



Graceful, yet bold...  
with an air of distinction...

4618 GA Highway 123 N  
Toccoa GA 30577

Order Line: 800.849.8876  
For a Catalog: 800.746.3233  
[info@osbornewood.com](mailto:info@osbornewood.com)

[www.osbornewood.com](http://www.osbornewood.com)

# online

[www.oldhousejournal.com](http://www.oldhousejournal.com)

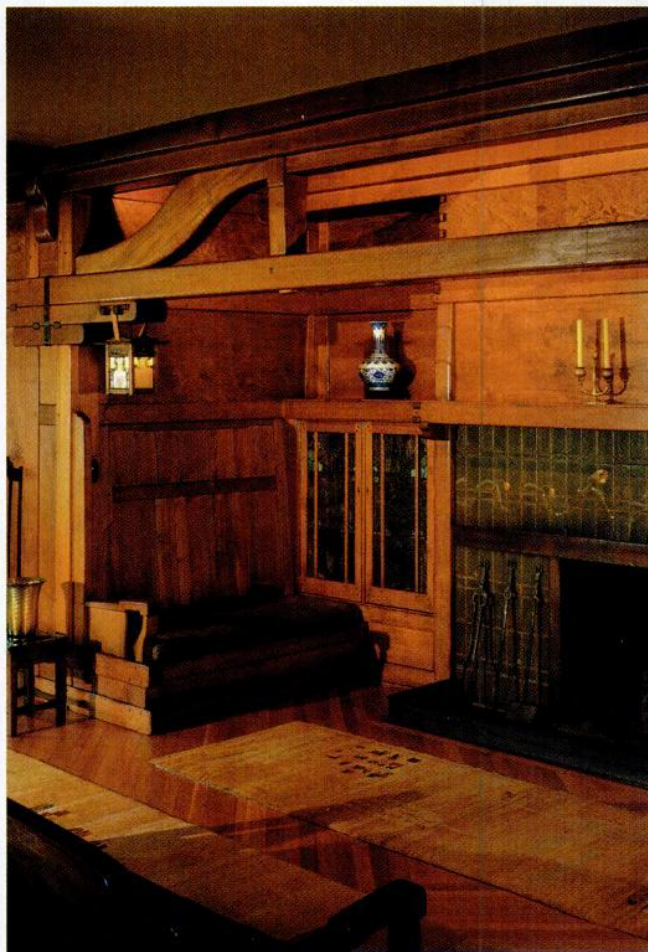


PHOTO BY THOMAS A. HEINZ FROM GREENE AND GREENE: CREATING A STYLE, REPRINTED WITH PERMISSION BY GIBBS SMITH.

## Greene Houses

During Greene & Greene's 28-year tenure in Southern California, the brothers built a total of 108 houses, most of them in the area. Check the stats on their buildings (and find out how many are still standing) with our chart.

## Built-in Browsing

Built-in furniture of the Arts & Crafts movement was as varied as it was charming. Marvel at its many forms—from bookcases to buffets, inglenooks to breakfast nooks—in our photo gallery.

## Garden Secrets

Spring—and gardening season—are on the horizon. What better way to draw inspiration for your own projects than by strolling through a classic antebellum garden? To plan your visit, consult our guide to antebellum gardens open to the public.

## Collecting Conundrum?

Wondering about the best places to find Teco vases, or searching for an authentic reproduction Morris chair? Pose your Arts & Crafts collecting questions to author Barbara Rhines in a special forum on [MyOldHouseJournal.com](http://MyOldHouseJournal.com).



PACIFIC  
COLUMNS  
INC.

QUALITY. SERVICE. VALUE.  
*Complete your project with the right product.*

Dear Pacific Columns,

Thank you for your recent inquiry about our interior column project. We have been very pleased with the result and would love to share it with you.

We used interior columns on either side of the front entry hall, to separate the dining room from the back hall, and to accent our great room with the breakfast bar. The round white columns were chosen to accent the more formal rooms in the house while the square taupe columns were used in a more informal setting, our great room-kitchen area.

The blue room is our formal living room, the burgandy with white columns is the formal dining room, and the cranberry with taupe square columns is our informal great room-kitchen. We also cut 2 of the square columns to sit on either end of the breakfast bar. We love the columns and they are always a conversation piece by all who visit.

Our builder was Todd Fowler from Staunton, VA. His company name is Sevenodd, Inc. and his website is <http://www.7oddinc.com/Home.htm>

Sincerely,  
Karmen Harvill  
Harrisonburg, Virginia

Pacific's #  
(800)  
294 - 1098

PACIFIC  
COLUMNS  
INC.

COLUMNS - BALUSTRADES - RAILINGS - SHUTTERS  
TEXAS | OHIO | CALIFORNIA | GEORGIA | UTAH | OREGON | WWW.PACIFICCOLUMNS.COM

Circle 032 on Reader Service Card for Free Information

(800) 294 1098  
CALL NOW  
TO ORDER

## Interior Inspirations



MARK W. ABBOTT PHOTO

EACH FEBRUARY, when I attend the Arts & Crafts conference at The Grove Park Inn in Asheville, North Carolina, I look around and wonder how I can share the experience with all of you. The antiques dealers, craftspeople, and lecturers provide an in-depth overview of everything the movement stood for, and always offer something interesting and new to learn. One year, I was mesmerized by a lecture on the many Gustav Stickley houses hiding in plain view across the country; another year, it was the tutorial on spotting faux Arts & Crafts pottery. In this issue, I've tried to pass along some of the nuances of this event. Jane Powell's article on built-ins, for example, will tell you everything you've ever wanted to know on the subject (see "Stow-icism," page 32). A built-in beside a fireplace that stores wood and has an integrated pulley system to haul timber up from the basement may sound far-fetched, but I saw an example in a spectacular high-style Arts & Crafts house on a recent trip to Portland, Oregon, and it was really something. If your built-ins are missing hardware, you're in luck—Jane also shares how to match long-lost pulls, knobs, and catches (see "Catch of the Day," page 38).

The Greene brothers—who built the iconic Gamble House—are covered, too. We take a look at what influenced their unique architectural perspective, and how they formed their remarkable style (see "California Dreaming," page 66). For a fresh take on the Greenes (and one that shows their lasting impact), this month's Insider looks at a house inspired by their designs (see "Craftsman Combination," page 70). If you've ever dabbled in or fancied collecting Arts & Crafts pottery, furniture, or textiles, don't miss our look at the subject through the eyes of a decades-long connoisseur (see "A Collector's Notebook," page 52). You just might learn a thing or two before you fork over the big bucks for that Grueby vase.

While we've rounded up a slew Arts & Crafts-related articles for our special look inside the house, we didn't forget the nuts-and-bolts stories, either. Our article explaining fixes for common staircase problems (see "Stair Repairs Made Easy," page 42) will help you set that old-house feature straight. If your stairs have squeaks or stringer spread (and what old-house staircase doesn't, eventually), you won't want to miss this story. And if you're getting ready to repair your porch or are mapping out a springtime fence project for the backyard, you should check out this month's tool review on the cordless impact driver, which can help make those jobs go faster. Whether you're looking to decorate your house's interior, or tune up its many parts, we hope you'll find something to inspire you in this month's issue.

daposporos@homebuyerpubs.com

**EDITOR-IN-CHIEF** Demetra Aposporos  
**DESIGN DIRECTOR** Sylvia Gashi-Silver  
**MANAGING EDITOR** Clare Martin  
**FEATURES EDITOR** Donna Peak  
**ASSOCIATE ART DIRECTOR** Karen Smith  
**ASSISTANT ART DIRECTOR** Jessica Salas-Acha  
**COLOR SPECIALIST** Nathan Winter  
**CONTRIBUTING EDITORS** Nancy E. Berry  
 Steve Jordan  
 Rob Leanna  
 John Leeke  
 Noelle Lord  
 James C. Massey  
 Shirley Maxwell  
 Andy Olenick  
 Ray Tschoepe  
**EDITOR-AT-LARGE** Gordon H. Bock  
**PRODUCTION DIRECTOR** Marcia Doble  
**PRODUCTION MANAGER** Michelle Gonzalez-Lavin  
**PRODUCTION ARTIST** Mark Sorenson  
**ADVERTISING COORDINATOR** Jill Banta  
**EDITORIAL AND BUSINESS OFFICES** Home Buyer Publications  
 4125 Lafayette Center Dr.  
 Suite 100  
 Chantilly, VA 20151  
**TEL** (703) 222-9411  
 (800) 826-3893  
**FAX** (703) 222-3209  
**SUBSCRIPTION INQUIRIES** (800) 234-3797

### HBP HOME BUYER PUBLICATIONS

**GROUP PUBLISHER** Laurie Vedeler Sloan  
**VICE PRESIDENT, SALES** Joe Varda  
**DIRECTOR OF OPERATIONS** Patricia S. Manning  
**EDITORIAL DIRECTOR** Michael McCarthy  
**TECHNICAL SERVICES MANAGER** Wendy Long  
**ONLINE MEDIA DIRECTOR** Randall P. Pope  
**MARKETING GRAPHIC DESIGNER** Billy DeSarno  
**BOOKSTORE & OFFICE MANAGER** Tammy Clark  
**BUSINESS DEVELOPMENT MANAGER, INTERACTIVE** Andrew Hanelly



### ACTIVE INTEREST MEDIA


**CHAIRMAN & CEO** Efrem Zimbalist III  
**GROUP PUBLISHER & COO** Andrew W. Clurman  
**SENIOR VICE PRESIDENT & CFO** Brian Sellstrom  
**SENIOR VICE PRESIDENT, CIRCULATION, PRODUCTION, & OPERATIONS** Patricia B. Fox  
**RESEARCH DIRECTOR** Kristy Kaus

Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.



Audit Bureau of Circulations



A warm, rustic living room with a fireplace, a chandelier, and wall sconces. The room features a large, ornate chandelier with a glowing yellow shade and a dark metal frame. Two wall sconces with glowing yellow shades are mounted on the wall. A fireplace with a dark metal surround and a brick mantel is the focal point, with a fire burning inside. A wooden coffee table with a plate and two cups sits in front of the fireplace. To the left, a wooden chair and a side table with a vase of dried branches are visible. To the right, a sofa and a small table with a potted plant are visible. The walls are a warm, textured yellow color.

Every home  
is full of stories.  
Every story  
has a highlight.

What's your story?  
To see our exclusive collection of classic American lights and house parts,  
visit us at [rejuvenation.com](http://rejuvenation.com)  
or call 888-401-1900 for a free catalogue.

**REJUVENATION**<sup>®</sup>  
CLASSIC AMERICAN LIGHTING & HOUSE PARTS

Copyright © 2010 Rejuvenation

Circle 024 on Reader Service Card for Free Information ▼

540 South Avenue  
Rochester, NY 14620  
585.325.2329

**HISTORIC HOUSEPARTS**

ARCHITECTURAL SALVAGE & RESTORATION SUPPLIES

Salvaging Nostalgia Since 1980

www.historichouseparts.com

Circle 042 on Reader Service Card for Free Information ▼



**If you want Rumford fireplace performance, you need to be specific.**

Specify it by name. The Superior Rumford designed fireplace creates a stronger draft, allows the fire to burn cleaner and drives more heat into the room. It's a fireplace designed to be used! It's been proven for over two hundred years to be cleaner, more efficient and easier to install than conventional fireboxes.

**Superior Clay Corporation**

Superior Ideas.

(740) 922-4122 • (800) 848-6166 • PO Box 352 • Uhrichsville, Ohio 44683  
www.superiorclay.com

# Old House JOURNAL

## ADVERTISING SALES OFFICES

### HEADQUARTERS

Joe Varda  
Vice President, Sales  
Home Buyer Publications  
4125 Lafayette Center Dr.  
Suite 100  
Chantilly, VA 20151  
TEL (703) 222-9411; (800) 826-3893  
FAX (703) 222-3209  
jvarda@homebuyerpubs.com

### EAST COAST

Robert P. Fox  
27 York Ave.  
Rye, NY 10580  
TEL (914) 777-1898 FAX (914) 777-0099  
foxrye@verizon.net

### MIDWEST

James F. Powers  
1718 Sherman Ave., Suite 303  
Evanston, IL 60201  
TEL (312) 925-7793 FAX (312) 277-3434  
jim@powersmedia.net

### WEST

Jim Führer  
4131 SW Hillsdale Ave., Suite 100  
Portland, OR 97239  
TEL (503) 227-1381 FAX (503) 296-5519  
jim@masthighmedia.com

### MAIL ORDER

Danielle Small  
4125 Lafayette Center Dr.  
Suite 100  
Chantilly, VA 20151  
TEL (703) 222-9411; (800) 826-3893  
FAX (703) 222-3209  
dsmall@homebuyerpubs.com

### CANADA

John Magner/Colleen T. Curran  
500 Queens Quay West  
Suite 101W  
Toronto, ON M5V 3K8  
TEL (416) 598-0101 FAX (416) 598-9191  
ctcurran@yorkmedia.net

### REAL ESTATE

Sharon Hinson, Marjorie Ellena  
Sales Managers  
2523 Grove Ave.  
Richmond, VA 23220  
TEL (888) 507-0501 FAX (912) 234-6296  
ohj@historicproperties.com



# Custom. Period.

Furniture that fits. True custom cabinetry.  
The perfect fit for your period home.

CROWNPOINT  
CABINETRY

Period styling.  
Handcrafted to the finest quality.

800-999-4994 • [www.crownpointcabinetry.com](http://www.crownpointcabinetry.com)

# letters

## 35 Years and Counting

We were thrilled to share in the 35th anniversary of OHJ [September/October]. We moved into our 1912 handyman special [below] in April 1973. The three-story house, situated in the lovely old neighborhood of Mentor Village, came on an acre of land and had three porches. It was the perfect house for a young couple with three small children, little money or experience, but lots of enthusiasm and optimism. We needed all the help we could get, and subscribed to the very first issue of OHJ, and have continued for all 35 years. For every new project, we got out the appropriate issues of



OHJ and learned as we worked. And there was no end to the projects!

In the early years, there was a lot of making do and making it up as we went along, since there were few suppliers for things needed in an old house. (We didn't want to further remuddle, as we spent plenty of time repairing damage from previous owners' attempts to modernize.) We learned new skills, from plumbing to wood-graining, and slowly, as time and money allowed over the years, created a comfortable place to raise our family.

We have now retired and are in the process of redoing and redecorating to make the house comfortable for this stage in our lives. An old house is never finished—something always needs work! Thank you very much for all the help you have provided, especially in the early years.

Bob and Susan Mekinda  
Mentor, Ohio

## Doorknob Resources

In the November/December issue, a letter to the editor asks about the origin of an antique doorknob. This is the Montello pattern, circa 1895, manufactured by the Reading Hardware Company of Reading, Pennsylvania. It is pictured in the 1982 book *Antique Builders' Hardware, Knobs, and Accessories* by Maud L. Eastwood. The pattern was available in a variety of door sets.

Anyone interested in antique door hardware should check out the website of the Antique Door Knob Collectors of America ([antiquedoorknobs.org](http://antiquedoorknobs.org)), an organization dedicated to the preservation, collecting, and publishing of information about the incredible variety of door hardware that once existed.

Leonard Hollmann  
Eudora, Kansas

## Weathering the Winter

I was excited to see brass and copper channel strips pictured in your story on weatherstripping ["Weatherstripping 101," November/December]. My home was built in the early 1930s, and the doorway features a custom Tudor arch with the original wood door. The weatherstripping had failed and was removed before I purchased the house. I have tried to use the foam weatherstripping available at home-improvement stores, but to no avail. Each year I have tried something different, and each year the weatherstripping has failed. When I saw the channel strips, I thought my insulation problems might finally be solved. Can you tell me where I could purchase such a product?



Steven D. Lester  
Salt Lake City, Utah

*Most home-improvement stores do sell a type of metal leaf weatherstripping, but it simply doesn't have the "spring" necessary for a good seal. I usually order bronze or brass weatherstripping from an online supplier like The Architectural Resource Center in Northwood, New Hampshire [(800) 370-8808; [aresource.com](http://aresource.com)].*  
—Ray Tschoepe

## Safety First

I enjoyed both of the stories by Mark Clement in the November/December issue ["Wraparound Storage" and "Old-House Toolbox"], but was alarmed to see the images of him using power air tools without safety glasses on. If a nail from the tool hits another nail in the woodwork, it will shoot out and potentially hit the carpenter in the eye. While professional woodworkers realize the need for this precaution, many of your readers may not. We should all protect our eyes, as they cannot be replaced.

Keith Lewis  
Via e-mail

*Thanks for your comment. We had pointed out the need for eye protection in the captions on "Wraparound Storage," but should have repeated the message in the tool review, too. Safety should always come first. —Eds.*

## Lily Lingo

In the story “The Inherited Garden” [November/December 2008], there’s a picture of a lily, identified as *Hemerocallis fulva*, the common daylily. However, the lily pictured was an Asiatic lily [top], not *H. fulva* [bottom]. Asiatics are popular garden perennials that have been hybridized into a variety of colors, and come from the genus *Lilium*.

Betsy Caruso  
Dorchester,  
Massachusetts



WWW.PINEPHOTOGRAPHY.COM

## Reader Tip of the Month

We had just finished stripping our porch pillars and knees when I saw the forecast calling for up to three days of rain—and the varnish I’d ordered had not come

in yet. My handyman came up with the idea of wrapping the pillars and knees with plastic wrap. Starting at the bottom and working up, we used tape to help hold the ends down. By keeping the wrap tight and using a little bit of static electricity, we managed to seal off the wood. After some serious rain and wind, there were only a couple of places where we couldn’t get a tight fit (like where the rafters meet the knees) that ended

up damp, but overall it was a success.

Haldis Fearn  
via MyOldHouseJournal.com



Got a great tip you’d love to share with other old-house lovers? Let us know at [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).

Send your letters to [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com), or **Old-House Journal**, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151. We reserve the right to edit letters for content and clarity.

◀ Lapa Fan

THE  
PERIOD ARTS  
FAN COMPANY

A COLLECTION of historically inspired,  
original ceiling fans

Altus      Arcadia      Industry

[www.periodarts.com](http://www.periodarts.com)  
888-588-3267

## CALENDAR

JAN. 11 & FEB. 8  
SALEM, MA

### Gadgets and Gizmos

Historic New England's Year of the Kitchen kicks off with this special tour of the Federal-style Phillips house, focusing on kitchen technology of the early 20th century. (978) 744-0440; historicnewengland.org

JAN. 24

KALAMAZOO, MI  
**Old House Expo**

A one-day crash course for old-house owners, this year's Expo will feature demonstrations on paint stripping and plastering, plus seminars on weatherizing windows and preservation tax credits. (269) 383-8778; oldhousenetwork.org

FEB. 14

INDIANAPOLIS, IN  
**Romance and Remembrance**

The 1874 Italianate home of former President Benjamin Harrison is the setting for a Victorian-themed Valentine's Day celebration that includes dinner and the reading of turn-of-the-century love letters. (317) 631-1888; pbhh.org

FEB. 19-22

ASHEVILLE, NC  
**Grove Park Inn Arts & Crafts Conference**

In addition to the renowned antiques show, the 22nd annual event will feature seminars, discussions, and a screening of the documentary *Elbert Hubbard and the Roycrofters*. (828) 628-1915; arts-craftsconference.com

FEB. 27-MARCH 1  
YORK, PA

### Historic Home Show

With a focus on blending modern amenities in historic homes, exhibits will range from architectural salvage and furniture restoration to historic millwork and molding. (717) 796-2379; historichomeshow.com

## ON THE RADAR

# Extra Credit

INCOME TAX CREDITS can be an incredible boon for owners of old houses, offering thousands of dollars of tax relief in return for hours of work spent restoring a historic home to its period splendor. But they can also—like most tax policies—be a minefield of confusing rules and regulations. Here are a few things to be aware of as you dive into a new tax year with your old house:

**Eligibility.** As of 2007, only 24 states provided tax incentives for owners of historic homes. (The federal government does provide tax relief for historic properties; however, it only extends to commercial and rental properties.) Within the states that do, homes must meet certain requirements to be considered for tax credits—generally, your home must be listed on a national, state, or local historic register, and all restoration work must adhere to the Secretary of the Interior's standards. In addition, several states have a minimum dollar amount (from \$2,000 to \$25,000, or sometimes a percentage of the home's assessed value) that the project must meet to qualify, but in some cases



Tax credits can provide much-needed aid for fixing up your fixer-upper.

(such as Wisconsin and Utah), this can be spread out over a few years.

**Caps.** Many states limit the amount of tax relief that is available to homeowners. In most states, this is done as either an individual project cap (from \$2,000 to \$250,000) or an annual statewide aggregate cap

(from \$1.5 million to \$50 million). A handful of states, such as Kansas, Michigan, and North and South Carolina, have no caps at all.

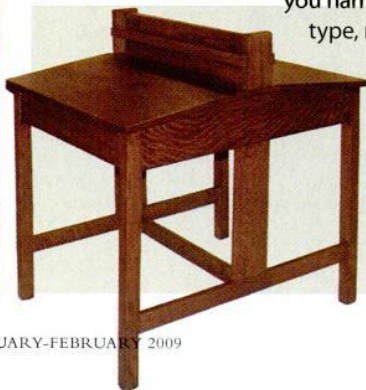
**Transferability.** Because state income taxes tend to be relatively low, many states have transferability provisions to allow homeowners to get the full value of the credit. Most of these provisions involve carrying the amount forward to subsequent tax years; in a few states, such as Maryland and Iowa, tax credits are refundable, allowing homeowners to be paid for the portion not used to offset income tax.

For more information on tax-credit legislation in your state, contact your State Historic Preservation Office (ncshpo.org).

## OLD-HOUSE RESOURCE

### First Dibs on Antiques

Straddling the line between eBay and a live antiques show, virtual flea market 1stDibs.com brings antique dealers from all over the world together in a central online hub. The site boasts an impressive array of dealers from 18 countries, peddling everything from Louis XVI armchairs to Art Moderne chandeliers. Specialized searches let you narrow down items by



type, region, designer, or even period (an Art Deco search was just introduced; an Arts & Crafts one is in the works). If you can't find

the item you're looking for, you can take advantage of the site's "Hunt for You" feature, which lets you submit a request for a specific piece; you'll be notified if a new piece matching your description is added to the site.

As in the real-life antiques world, the prices listed on the site aren't necessarily static: When you find an item you like, you contact the dealer to make an offer and negotiate from there. However, if you have your heart set on a particular item, it's best to offer the list price, as the first offer received at the asking price gets "first dibs" (hence the site's name). Should a better offer come in while you're negotiating a price, you could end up losing out.



1STDIBS.COM PHOTOS



# IT'S NOT A FLOOR... UNTIL IT'S FINISHED<sup>©</sup>



*The Highest Quality ~ The Lowest Toxicity*

**Polymerized Tung Oil Wood Finishes  
For Floors, Walls, Cabinetry & Fine Furniture  
Use on any Wood or Porous Stone  
Formulated for Interior and Exterior Applications**

**SUTHERLAND WELLES LTD.<sup>®</sup>**

**TOLL FREE 800-322-1245**

**[www.tungoilfinish.com](http://www.tungoilfinish.com)**

## IT'S TIME TO...

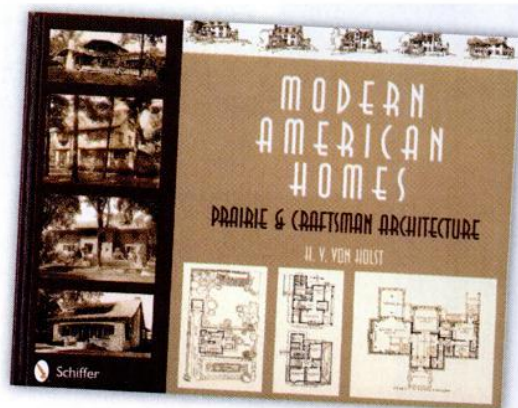
### Clean Up Your Act

You might have come to associate the word "cleaning" with "spring," but given the number of outdoor projects your old house will demand once the weather turns warm again, winter is actually the ideal time to give your interior a good scrub-down. After all, what better way to start the new year than with a clean house? Your woodwork, in particular, can benefit from a yearly cleaning, as built-up dirt can destroy finishes and lead to deterioration. Start by using a vacuum or duster to pick up loose dirt, then move to a soft, damp rag and a mild cleaner. You can work up to more aggressive solutions if necessary, but remember to test new cleaners in an inconspicuous location if using them for the first time.



## BOOKS IN BRIEF

For those used to looking at old houses through the lens of the past, the chance to glimpse one in the context of its own time can be a rare treat. It's this unusual perspective that makes *Modern American Homes: Prairie and Craftsman Architecture* so much fun to flip through. The book, originally assembled in 1913 by Chicago architect H.V. Von Holst, was designed as a showcase for what he termed architecture's "back to nature movement." While at least a few famous Arts & Crafts names make an appearance—a modest Greene & Greene design is tucked into a roundup of "Six Attractive Bungalows"; an entire page is devoted to the rising star of Frank Lloyd Wright and his "new style of domestic architecture in and about Chicago"—most of the homes are unassuming bungalows, Foursquares, and Colonial Revivals that illustrate Von Holst's claim that good design was perfectly accessible to the middle class. While his descriptions of the homes are almost quaintly dry (with titles like "An Effective Suburban Home of Moderate Cost"), the opportunity to see these gems in their youth makes for a fascinating read.



# CLASSIC ACCENTS INC.

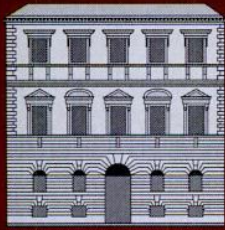
· PUSH BUTTON LIGHT SWITCHES ·  
· BEAUTIFUL HAND FORGED WALL PLATES ·



Family owned & operated and serving the old house community for 25 yrs. We redesigned and manufacture a complete line of PUSH BUTTON SWITCHES including PUSH BUTTON dimmers. We also carry over 25 beautiful hand forged and punched wall plates. Tassels, picture cord, molding hooks & more.

Call us 800 245 7742 \* [www.classicaccents.net](http://www.classicaccents.net)

Classic Accents p.o. box 1181 Southgate, MI 48195



# TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

Restoring the Past. Building the Future.

**DISCOVER...**  
hundreds of historically accurate products ...



... for your next restoration or renovation project!

# MARCH 12-14 ■ HYNES CONVENTION CENTER

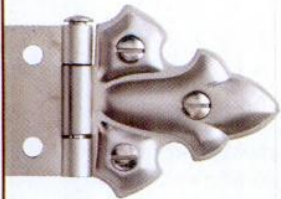
# BOSTON 2009

**SMART SOLUTIONS FOR A CHALLENGING MARKET**

LEARN HOW TO USE TRADITIONAL BUILDING SKILLS AND PRODUCTS TO SURVIVE, EVEN THRIVE, IN TURBULENT TIMES. CHOOSE FROM OVER 65 SEMINARS, WORKSHOPS AND TOURS.

## FREE Admission to the Exhibits!

The Traditional Building Exhibition and Conference offers FREE admission to the exhibit hall when you bring this ticket with you to register onsite.



TRADITIONAL BUILDING  
EXHIBITION AND CONFERENCE

**EXHIBIT HALL HOURS**  
HYNES CONVENTION CENTER, BOSTON, MA

**FRIDAY** ■ March 13 ■ 11:00am – 5:00pm

**SATURDAY** ■ March 14 ■ 11:00am – 4:00pm



BOS09-0H12

*The Traditional Building Exhibition and Conference is the largest national event for professionals and enthusiasts who restore, renovate and preserve historic buildings or build new ones in a traditional style.*

Circle 044 on Reader Service Card for Free Information

1-866-566-7840

WWW.TRADITIONALBUILDINGSHOW.COM

Copyrighted material

# old-house toolbox



TERESA COLEMAN PHOTOS

## Cordless Impact Driver

*Small, powerful, and versatile, a good cordless impact driver might just put your old drill out to pasture.*

BY MARK CLEMENT

I have a confession to make: I've been cheating on my old cordless drill. And I don't feel the least bit of remorse—the fact is, my cordless impact driver does pretty much everything a cordless drill does, but better and faster. It's smaller than the average drill (mine's about 6" long) and delivers more RPMs (up to 2,300) with about 1,330 inch-pounds of torque. I now use my cordless impact driver for 99 percent of my drilling and driving, and have no intention of turning back.

### Where to Use It

Whether it's rapid-firing bulk screws into decking, snugging one just right to the back of a cabinet, or sinking fasteners into rock-hard Douglas fir framing, impact drivers deliver. And because they turn so quickly, with so much power, they're actually easier on me than muscling a cordless drill all day.

Very small screws (like those used for cabinet hinges) aren't the bailiwick for an impact driver, but drywall screws and beyond are fair game. Even long lag-type screws for deck ledger boards (such as LedgerLock) are no worries. For rapid-fire applications like fences, they're awesome. I just built a pergola and privacy fence—driving about 1,500 screws in the process—and the impact driver rode shotgun the whole way.

### What to Look For

Cordless impact drivers do something cordless drills should have done years ago—eliminate the chuck. Instead, they employ a ¼" hex drive, which is a huge time-saver. It's a simple connection that needs practically zero energy to swap out bits.

Also, because impact drivers are so small, some of them can even fit in your tool pouch. It depends on the tool and the pouch, of course, but look for a driver with a sleek and adjustable belt hook, which will allow you to carry the tool between operations.

An integral light seemed like a gimmick to me—until I used one. Even if you don't burn the midnight oil like me, there's still little light inside a cabinet box, under a sink, or in a joist bay. The best lights come on with a trigger-pull and stay on for a little while after. Lights activated—then deactivated—by the trigger cause a strobe light effect that gets old fast.

Impact drivers are pro-level tools, so expect to pay pro-level prices—about \$300 for an 18-volt, lithium-ion-powered tool (the platform I use). While I wouldn't want to be cavalier about spending 300 clams for a single tool, I've found that the money is more than made up in saved time and aggravation.

Keep in mind, though, that the "impact" in impact driver means "loud." But the noise, too, is worth it, especially when you cast your eyes over a project you know was put together soundly, quickly, and with the rock solid connections needed to keep old houses in top shape. 🏠



**Carpenter Mark Clement is working on his century-old house near Philadelphia, and is the author of *The Carpenter's Notebook*.**

*Note: Always wear eye protection when using air-powered tools.*



# Restoration & Maintenance Products

ABATRON'S building, restoration and maintenance products excel at meeting tough challenges. They have been specified for over two decades by architects, government agencies, builders and other professionals for a multitude of applications. The products are based on epoxies, urethanes, acrylics and other materials in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties. Below are product highlights:



For FREE CATALOG call 1-800-445-1754

## Wood Restoration

**WoodEpoX®:** Structural, non-shrinking adhesive paste is used in any thickness to fill and replace missing wood.

**LiquidWood®:** Liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood®** and **WoodEpoX®** permanently restore windows, columns, clapboards, logs and most rigid surfaces.



Restoration of rotted window is easy and cost-effective.

## Stone, Concrete, Masonry Restoration

**AboCrete:** Permanently repairs and resurfaces concrete. Fills cracks and bonds broken sections.

**AboWeld 55-1:** Slump-resistant structural paste repairs and reshapes stairs, statuary and vertical surfaces.

**AboJet®:** Structural crack-injection resins that permanently weld back together foundation walls, columns, etc. Prevent water infiltration.



**Abocrete** can be used to replace missing concrete.

**Abojet** bonds structural walls.

## Moldmaking and Casting Compounds

**MasterMold® 12-3:** Non-toxic polyurethane paste for flexible, large and small molds. Can be applied on site.

**MasterMold® 12-8:** Liquid 12-3 for making pourable molds.

**Woodcast:** Lightweight interior/exterior casting compound.



**MasterMold** can reproduce capitals, structural and decorative components, statuary and other patterns precisely and cost-effectively.

## Structural Adhesives, Protective Coatings, Sealants, Caulks

**Abocoat and Abothane Series:** Protective coatings for floors, walls, tanks and tubs.

Wide selection of adhesives and sealants for most environments. Meets specifications for composites, structural and decorative components, indoors & outdoors.



Circle 001 on Reader Service Card for Free Information

# ask ohj

**Q** This piece of hardware [below] fell from the top of some pocket doors I was removing. It shows no signs of having ever been attached to anything, and out of the two sets of doors I was refurbishing, I only found this object in one of the doors. The sliding hardware has a stamp on it: *Wilcox MFG in Aurora IL, pat. 1881*. Can you help me identify it? I would love to know what it does so that I can return it to its proper place when I'm done refurbishing the doors.

**A** **Bill Rigby:** Early pocket doors were held in place by a bottom track with fixed axle sheaves mortised into the door bottom, and top guides (hardwood tongues installed in the door tops) running in a slot along a wooden overhead track. Upper tracks were never painted, but occasionally they could be waxed for smoother operation.

An improvement over this fixed axle design came with Robert Hatfield's invention of a "frictionless" sheave in 1864. His idea to run the axle in horizontal slots in the sheave casing proved to be a great innovation. The axle would easily roll along the top of the slot, so installations had to be perfectly level to avoid the possibility of doors running away. The Richards-Wilcox company patented a top track assembly that used

**This mysterious piece of hardware is actually a center stop to keep pocket doors from overextending.**



this same idea to create a smoothly operating top hanger, thus eliminating the floor track that some people found to be an annoyance.

What you've found is an early center stop for a set of Richards-Wilcox "Improved Sliding Door Hangers" for double doors, which would have fit into the track pocket to keep the doors from overextending. While your stop may be a crude cast iron form, Richards-Wilcox made rollers that were beautifully manufactured, even though they were never seen after installation. My collection of catalogs from the 19th century shows the rollers, but not any of the stops—I guess they weren't thought to be a selling point. These Richards-Wilcox hangers needed reliable brakes; according to advertisements, they rolled so easily that even a child could handily manipulate them.

Your type of stop had its advantages. First, it wouldn't be seen because it was mounted up in the track pocket, and back from the edge of the door. Second, it was easily removed to allow either door to be centered inside the opening. (As you've probably already discovered, you need to center the door in order to adjust the roller assemblies, or to take the door out of the pocket.)

Most pocket door systems need some periodic maintenance, and yours is no exception. Keeping the area around the track clean will help keep your doors running smoothly, as falling debris can become embedded in the track when the wheels roll by, creating a bumpy motion. If squeaks develop, you can apply a small amount of household oil to the top of the slots with a rag.



WILLIAM J. RIGBY ARCHIVES

**Richards-Wilcox ads showed how easily even a child could close the doors.**

Later pocket door assemblies need attention from time to time, too, but sometimes the most important thing to learn about them is what not to do. Systems with fiber or hard rubber wheels should only be lubricated on their axle bearings, as oil and grease will degrade these rollers to the point of complete failure. Even the box tracks that house fiber or hard rubber rollers need to be kept clean and free of oil.

Another complaint I sometimes hear about pocket doors is that breezes can blow through the wall pockets into living spaces. Many times, pocket door cavities weren't sealed off when they abutted exterior walls or the floors above, which can result in drafts. While breezes and dirt filtering into the house through interior pocket doors can be annoying, most people learn to live with them because it's nearly impossible to effectively seal off the cavities unless you are opening up walls in a major renovation. 🏠

**Bill Rigby has been a restorer for 40 years, and supplies original stock builders' hardware through the Wm. J. Rigby Co. He's currently working on an 1880s railway car for a museum.**



Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to **OHJEditorial@homebuyerpubs.com**.

Made from 100% American Grown Soybeans  
Five Stars!

# SOY Gel™

Professional Paint & Urethane Remover  
Lead-based Paint, Varnishes & Urethanes

Green Products  
100% Biodegradable  
The Soy People  
Frammar Chemical

100% Biodegradable • Non-Caustic & Non-Hazardous  
Virtually No Odor • Made With 100% American Grown Soybeans

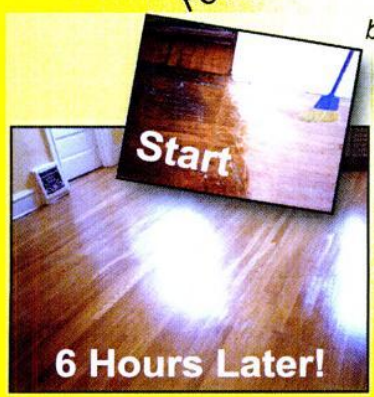


Four Layers of Paint

Scrape With Ease

Better Than New!

"SoyGel™ is the best stripper I have ever used!  
It made restoring my Grandmother's cabinet a breeze - I'm actually looking forward to my next project!"  
- Nanci M.



No More Sanding!



Works on Horizontal and Vertical Surfaces



Brick Fireplace and Mantel

Safe and easy disposal  
Prevents air born lead particles  
Cleans up easily with water  
100% Guaranteed

Circle 022 on Reader Service Card for Free Information

 **FRANMAR**  
Chemical®

Call Today  
or  
Shop Online! 1-800-538-5069  
www.frammar.com

# outside the old house



A long avenue lined with towering live oaks—peppered with Spanish moss and flowering shrubbery—was a staple of antebellum plantation garden design.

## Foliage Formality

*Before the Civil War, Southern plantation gardens were much like the houses themselves: majestic and geometric, with a twist on European design.*

BY GRETCHEN ROBERTS

**M**ost *Gone With the Wind* fans swoon over the enduring love story—the spirited Scarlett, who brazenly pursues her beau, Rhett, in a restrictive society—and the detailed descriptions of how the Civil War ravaged the South. But gardeners might notice something else—the long, shadowy avenue of trees leading up to Tara; the red-clay Georgian soil; the high-walled Charleston garden where Scarlett visits her relatives after her husband has died; and John Wilkes' rose garden at Twelve Oaks plantation.

All across the South, massive, ornate plantation homes were constructed with money generated through a slave-driven economy. During the antebellum period (the years before the

American Civil War, from approximately 1812 to 1860) Greek Revival, Classical Revival, and Federal-style homes were very much in vogue—imposing, grand estates that were symmetrical and box-like, with central entrances flanked by stately columns. You'd assume with all this grandeur, the owners would have gardens to match.

But when author James Cothran set out to research his book, *Gardens and Historic Plants of the Antebellum South* (University of South Carolina Press, 2003), he was in for a big surprise—many plantation homes had no decorative garden at all.

"I started out thinking that everyone would have had a garden, particularly if they were upper class, but that was more an



exception than the rule,” Cothran says. “Oftentimes people put more effort into the house than the garden, and that’s still true today.”

## Garden Patterns

Homes that did sport elaborate gardens tended to follow a similar pattern, regardless of whether the house was in the middle of a city or a gentleman’s farm: The design was geometric to complement the classical and formal lines of the house. On a working plantation, the decorative garden was usually front and center and possibly wrapped to the sides of the house, but the rear was reserved for more functional uses, like outbuildings for servants’ quarters, cooking, and kitchen gardens. “The back yard was a very utilitarian space,” Cothran explains.

In rural areas, visitors would approach the house and front garden via an avenue of trees, usually live oaks (so named because they remain green throughout winter). With their stately, curving branches, often dripping with Spanish moss, these trees offered a ceremonial entrance to the plantation, focusing visual attention on the house itself, says Cothran.

The front ornamental garden also provided a segue to the house. Gardens were usually parterres (French for “on the ground”), a formal-style garden of planting beds edged with patterns of clipped boxwood and symmetrical gravel, sand, brick or crushed-seashell paths leading the way.

Afton Villa, once the most imposing estate in West Feliciana Parish near St. Francisville, Louisiana, has a winding, half-mile-long drive of more than 250 live oaks underplanted with azaleas. The house itself

**RIGHT (top to bottom): At Afton Villa near St. Francisville, Louisiana, four Classical figures carved of Italian stone mark the place where the house once stood. Low rows of boxwood and flowering plants create a formal garden called a parterre, a design inspired by the gardens of Europe.**



AFTON VILLA GARDENS PHOTOS

# outside the old house



was destroyed by fire in 1963, but the current owners, Morrell and Genevieve Trimble, spent 20 years restoring the 250 acres of gardens to their former glory.

When Susan Barrow built the 40-room Gothic-style mansion in 1849 (an atypical style for the day, but she wanted to reproduce the mansions she had admired while traveling in France), she added manicured French-style gardens as a formal enhancement to the front of the house. Below the mansion, a series of seven terraces led to a ravine, where Mrs. Barrow's greenhouses stood.

Nearby at Rosedown Plantation, a 374-acre spread in St. Francisville, a 660-foot-long oak-lined drive leads to the circa 1835 Federal-Greek Revival-style house and its surrounding gardens. Unlike most gardens of the period, Rosedown's gardens

actually overshadow the architecture—quite a feat considering the grandeur of the house, with its six majestic front columns, expansive porch, and stately upper balcony. The original owners, Daniel and Martha Turnbull, toured Europe after their marriage in 1828 and were inspired by the formal elements of Italian and French landscapes, as well as the romance of English gardens. In the 1840s, the Turnbulls hired a landscape designer to create the gardens at Rosedown, which became Martha Turnbull's passion for the next 60 years.

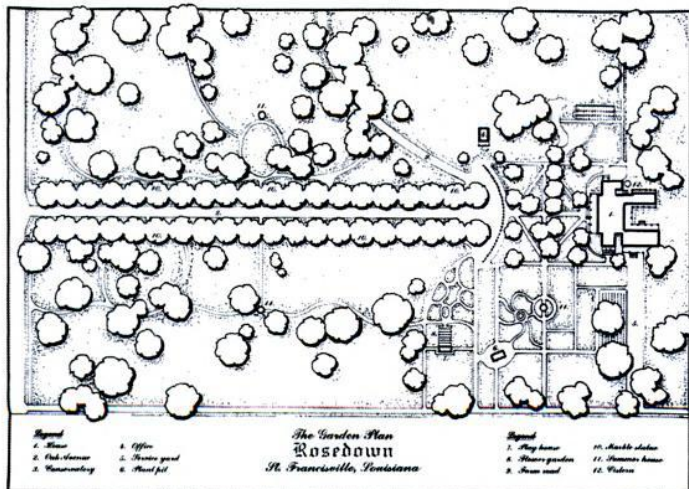
## The Plants and Their Origins

Many plant species used in Southern antebellum gardens were newly imported to America, so they were novel at the time. But today most are so common in the South that we tend to think of them as “Southern” plants.

“Boxwood was always the mainstay, usually English box, which could be clipped,” Cothran says. In the 1830s and '40s, many new plants were introduced, including azaleas, camellias, cryptomeria, crape myrtles, and other imports from China and Japan. Other typical Southern-garden plants are still widely used: magnolia, hydrangea, sweet olive, and flowering seasonal bulbs.

“Many of these species were very adaptable to the Southern climate, so not only were they showy and unique, they performed well,” Cothran says.

Southern homeowners appreciated imported plants for another



COURTESY JAMES COTHRAN

**LEFT: This plot shows the elaborate nature of the gardens at Rosedown Plantation in Louisiana.**



MARY HUGHES PHOTOS

reason: They were a status symbol. “The plants were a hallmark of the Southern garden, because they made the gardens different from Colonial gardens,” Cothran explains. “The palette of plants in the South was much broader.”

### Maintenance Issues

Antebellum gardens like Rosedown and Afton Villa demanded almost constant maintenance. The boxwood hedges in parterre gardens needed frequent trimming, and the paths had to be swept of debris. “These gardens required a fair amount of attention,” Cothran says. Interestingly, many antebellum Southerners didn’t have lawns because they felt they were difficult to maintain. Even now, a plant-encrusted garden can be easier to care for than wide swaths of green grass in the long run.

If you’re thinking of installing a parterre garden, don’t be daunted by the work. Boxwood hedges do require frequent trimming, but creating a border of stone or a low-maintenance plant like mondo grass (*Ophiopogon japonicus*) requires little work once it’s established. Dwarf English box (*Buxus sempervirens*

**ABOVE (left to right): Because they are fast-growing trees, live oaks can have massive trunks. Architectural elements, such as a gazebo, brick wall, and statue add focal points to the geometric precision of the gardens at Rosedown Plantation.**

‘Suffruticosa’) only needs pruning once a year. The parterre can be planted inside with seasonal bulbs, shrubs like azalea and crape myrtle, and small trees like star magnolia (*Magnolia stellata*).

In real estate, they say it’s all about curb appeal. You may not be able to plant 250 oak trees in a long, winding avenue, but if you’re restoring your home to its historic potential, don’t forget the outside altogether. Make a grand first impression, and people will beg to see what’s inside. 🏡

*Gretchen Roberts writes about food, homes, and gardens from her 107-year-old Craftsman-style house in Knoxville, Tennessee.*

Gathering inspiration for your own antebellum-style garden? Our online guide has all the info you need to plan a visit.

OldHouseJournal.com

# Victorian —AND COUNTRY— Gingerbread

Architectural Accents

-for-  
INTERIOR & EXTERIOR

www.vintagewoodworks.com

EXTENSIVE WEBSITE  
WITH PHOTOS, PRICES,  
& ONLINE ORDERING

Hundreds of color usage photos plus lots of valuable how-to info. The largest direct supplier, due to our old-fashioned values, small-town friendliness, and exceptional quality!

Elegant & functional  
SCREEN / STORM DOORS  
for lasting first impressions

Our huge variety of  
Porch, Gable, and  
Eave decorations  
will transform your  
home’s exterior!



170 BRACKETS  
are just the beginning!

Likewise, our vast  
choice of Brackets,  
Cornices, Spandrels,  
Mouldings, Corner  
Beads & Fretwork  
(plus much more)  
will create magic  
inside your home!



Custom-length  
SPANDRELS add  
a new dimension.

Factory-direct  
pricing, expert  
shipping, & your  
satisfaction guar-  
anteed! Go online  
or order our print-  
ed Catalog and we  
will prove it to you!



BRACKETS,  
HEADERS,  
CASINGS, and  
CORNER BLOCKS  
will transform your  
plain openings.



© VWW  
2009

Free 144 page  
Master  
CATALOG

Also,  
Online Porch Guide  
How to design, build, and  
decorate your dream porch.



See our  
website!

PO Box 39 MSC 4522  
Quinlan, TX 75474-0039  
903-356-2158

~ Established 1978 ~

www.vintagewoodworks.com

# period products

BY CLARE MARTIN

*America's grandest homes inspire a new molding collection and a unique chest of drawers, while today's Arts & Crafts artisans offer fresh takes on period designs.*



## Short Stack

Equal parts elegance and utility, Baker's new Chest-on-Chest-on-Chest, part of its Historic Charleston Collection, was modeled on a one-of-a-kind piece designed by Thomas Elfe, one of the city's master craftsmen, in the 18th century. As its name suggests, the Chippendale-style chest actually consists of three individual, slightly graduated pieces, which can be lifted apart by hefty bail pulls, as they might have been for travel during the period. \$15,666. Call (800) 592-2537, or visit [bakerfurniture.com](http://bakerfurniture.com).



## Flying High

Given their status as a symbol of transformation and freedom—not to mention their connection to the natural world—it's no wonder dragonflies were a popular motif during the Arts & Crafts movement. They especially caught the eye of noted art potter Augustus Van Briggie, who adorned many a vase from his eponymous line with their likeness. While an original Van Briggie will set you back a pretty penny, Door Pottery's new reproduction has all the stunning design details of the original (from the rustic dragonfly relief to the matte blue-on-blue glaze) with a much less daunting price tag. \$138. Call (608) 274-5511, or visit [doorpottery.com](http://doorpottery.com).

Circle 002 on Reader Service Card for Free Information ▼

**LOOKING FOR "INVISIBLE" STORM WINDOWS? HERE THEY ARE!**

**Historic  
Property Owners  
Renovation Contractors  
Commercial Buildings**

You will see the energy savings  
Not the Storm Windows  
Match Any Color  
Match Any Shape  
Inside or Outside Mounted  
Inside or Outside Removable  
Screen and Glass  
Fixed- Magnetic- Sliding- Lift Out  
Unlimited Possibilities

**ALLIED WINDOW, INC.**  
11111 Canal Road  
Cincinnati, Ohio 45241  
(800) 445-5411 (TOLL FREE)  
(513) 559-1883 (FAX)  
[www.invisiblestorms.com](http://www.invisiblestorms.com)  
"Where custom work is standard"



# Crafting Made Easy

The TR400DT™ Dual Temp Glue Gun is the perfect tool to use when crafting. It works great on materials such as fabrics, ceramics, metals, wood, plastic, foam and is even gentle enough to glue felt on balloons.

The TR400DT™ has a high/low temperature switch on the handle, along with a built in safety stand and non-drip nozzle. It will bond permanently in less than 60 seconds. It has a tough, heat-resistant housing that is designed for perfect balance and a soft ergonomic handle for hours of comfortable use.



PROFESSIONAL FASTENING

— SINCE 1929 —

Arrow Fastener Company, Inc.

USA Tel: 201.843.6900

Fax: 201.843.3911

Canada Tel: 514.321.3983

Fax: 514.321.9424

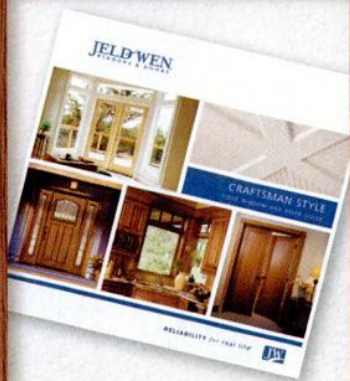
UK Tel: 44.208.686.9180

Fax: 44.208.686.9197

[www.arrowfastener.com](http://www.arrowfastener.com)

© 2008 Arrow Fastener Company, Inc.  
Arrow is a Registered Trademark of Arrow Fastener Co. Inc.

## period products



*Designed for  
yesterday, built  
for tomorrow.*



Custom Wood Casement Window



Premium Wood 1821 Exterior Door

At JELD-WEN, we offer many Craftsman-inspired styles and options, so our windows and doors will be as authentic as they are reliable. In fact, they'll stay beautiful, energy efficient and worry-free for years. To learn more, request our Craftsman brochure by calling 1.800.877.9482 ext. 9869, or visit [www.jeld-wen.com/9869](http://www.jeld-wen.com/9869).

**JELD-WEN**  
WINDOWS & DOORS

RELIABILITY for real life®

For more information and complete product warranties, see [www.jeld-wen.com](http://www.jeld-wen.com). ©2005 JELD-WEN, inc. JELD-WEN and Reliability for real life are registered trademarks of JELD-WEN, inc., Oregon, USA.



### Take a Gamble

If you've ever visited Greene & Greene's legendary Gamble House and wished you could move right in, you're in luck...sort of. While you may not be able to call the iconic structure home, you can bring a piece of it to your own living room in the form of Motawi's Brookside tile, designed to commemorate the building's centennial. Modeled after the distinctive gingko-tree design that adorns the front door's stained-glass panel, the tile includes a hook for hanging, or can be ordered with a rich quarter-sawn oak frame or cast-iron easel. \$56. Call (734) 213-0017, or visit [motawi.com](http://motawi.com).

### The Write Stuff

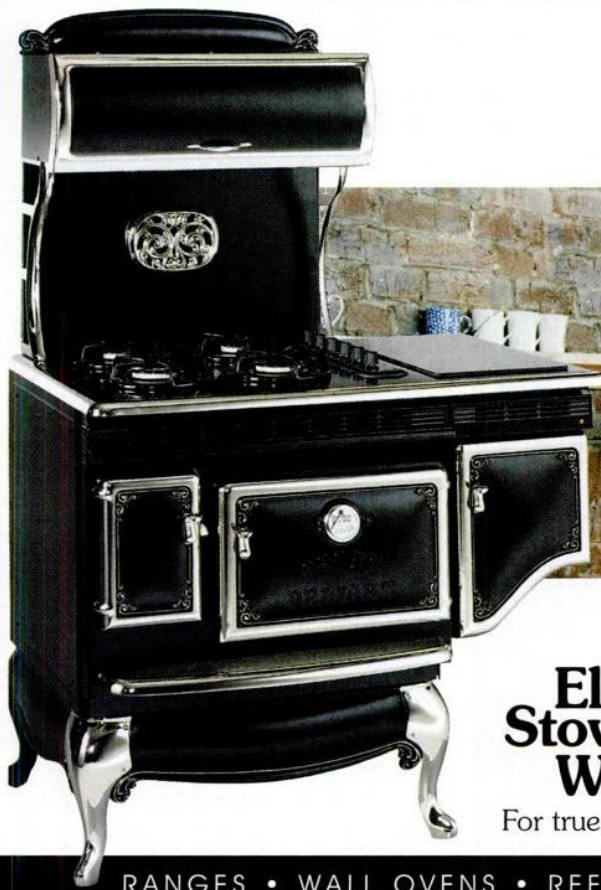
During the Arts & Crafts movement, furniture-makers had to get creative in designing pieces that would work in smaller houses. Craftsman Ian Hunter, who creates reproduction Arts & Crafts furniture under the moniker Old Ways Ltd., carries on that legacy with his Take-Apart Writing Desk. Boasting classic Arts & Crafts lines, the hand-rubbed, quarter-sawn white oak desk is composed of five interlocking parts (including a distinctive corbel-tenon yoke) and can be easily disassembled for transport or storage. Available in lengths of either 38" (\$895) or 48" (\$1,325). Call (612) 379-2142, or visit [oldwaysltd.com](http://oldwaysltd.com).



### Grand Inspiration

When trying to recreate the trim in your old house, it often helps to look to homes of the same era for inspiration. Lowe's has taken that idea one step further with its introduction of a new line of EverTrue moldings, developed in coordination with the National Trust, that mimic the patterns found in some of the country's staliest homes. From Woodrow Wilson's 1920s Georgian Revival in Washington, D.C. (which inspired the profile shown) to San Antonio's ornate Italianate, Villa Finale, the collection offers an easy shortcut to period-appropriate trim. Available in select stores or by special order, from \$1.16 per square foot. Call (800) 445-6937, or visit [preservationnation.org/moulding](http://preservationnation.org/moulding).

# My Style



**Elmira  
Stove  
Works**

For true originals.



Adorned with nickel or chrome, each custom built Elmira Stove Works appliance is true to its era, while offering the performance and features found in the most modern kitchen appliances.

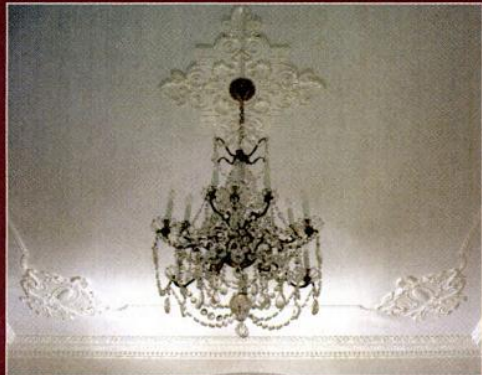
Elmira Stove Works sets the standard for superior quality, design and customization. **Let us build one for you.**

**ElmiraStoveWorks.com • 1-800-295-8498**

RANGES • WALL OVENS • REFRIGERATORS • MICROWAVES • DISHWASHERS

▼Circle 014 on Reader Service Card for Free Information

## *The Master Touch*



*Artistic* ~ *Authentic* ~ *Affordable*

For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers. • Uses: period restoration, remodeling, new building projects. • \$35.00 for our six book set of illustrated catalogs.

## DECORATORS SUPPLY CORPORATION

*Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century*

3610 South Morgan, Chicago, Illinois 60609 (p) 773-847-6300 or (f) 773-847-6357

[www.decoratorssupply.com](http://www.decoratorssupply.com)

# preservation perspectives



The AHC's *Lasting Legacy* exhibit explores the history of Portland's preservation movement.

DEMETRA APOSPOROS PHOTO



AHC PHOTO

## Hands-on Heritage

Cathy Galbraith, executive director of the Bosco-Milligan Foundation, talks us through the many ways the Architectural Heritage Center works to promote preservation in old-house-savvy Portland, Oregon.

**DEMETRA APOSPOROS:** The Bosco-Milligan Foundation runs the AHC; what can you tell us about your founders and their vision?

**CATHY GALBRAITH:** Jerry Bosco and Ben Milligan were preservation craftsmen and artisans who learned by doing. They felt there should be a place for regular folks to come learn how buildings were built and how to preserve them, and they pictured such a center in this building, which they donated for the cause. The Foundation was established in 1987, we became operational

with programs around the community in 1992, and we opened this building as a public venue, after we finished restoring it, in 2005.

**DA:** You're reported to have the largest collection of architectural artifacts in the West. How big is it, and how did it come together?

**CG:** We have substantially more than 20,000 artifacts, documented through a published study by the National Park Service called *Second Lives*. The rest of the larger collections are all back East.

Bosco and Milligan were very passionate about saving things, and they were pack rats in a pretty wonderful way. They believed that all this craftsmanship was rare and wonderful, and that if they didn't save it, it was going to the dump. So they salvaged things from buildings being demolished for public projects, new roads, redevelopment, and the like. They moved architectural artifacts out of harm's way—sometimes by bicycle in the middle of the night. After we opened our doors in 2005, we got some donations, too—for example, a collection of terracotta building artifacts to supplement our existing one, from the local resident who wrote the book on Portland terracotta.

**DA:** You host some 40 programs, workshops, tours, and exhibits each year. What's the purpose and scope of your educational mission?

**CG:** Our purpose is both educational and instructive. The programs range from researching the history of your house, to understanding the vocabulary of architectural artifacts, to programs explaining the style differences between a Prairie house and an American Foursquare. And we illustrate them with photos from buildings around the region, so they are locally relevant to people. Our hands-on workshops include sustaining wood windows, taking care of tiles, and other history-related maintenance that helps people make the right decisions about how to restore an aspect of their vintage home.

**DA:** What's the most popular program you have?

**CG:** Programs on researching the history of an old house and the vocabulary of architectural artifacts are ones people always like to attend.

**DA:** Do you have educational programs geared toward children? What's popular with budding preservationists?



*Portland prides itself on public participation, but people have to know how to meaningfully participate. We want to help them do that.*

**CG:** From 1999 through 2005, we developed a program called Homeworks that was a five-session curriculum taught in third-grade classrooms. We had just completed a history of buildings in Portland's African American communities, so the program was taught in schools in those communities. It began with the history of the neighborhood, then the history of the people living there and the houses or buildings associated with them. Next, there was an architecture and design section that discussed the elements of specific house styles, which was very animated and interactive with the kids. Finally, there was a creative component, where kids were asked to draw and color the place where they live, and a walking tour where we would stop and talk about stylistic features and architectural elements. We found that you have to be able to generate enough really localized neighborhood history to interest the kids, but that when you do they're very responsive—and can even get really excited when they discover a personal connection. We'll be doing the program again in the coming school year, and taking on a new school or two.

**DA:** You gave out Preservation in Action Awards this year—how do you think awards help foster new preservation efforts?

**CG:** I think there are great and wonderful things being done around the country. I'm always stunned to find out what regular folks have done to be really fantastic stewards of their property. They often come up with creative, patient solutions that are thoughtfully reached over time, and aren't done on the cheap. And nobody really finds out about them unless they're recognized in some way by the media or an awards program.

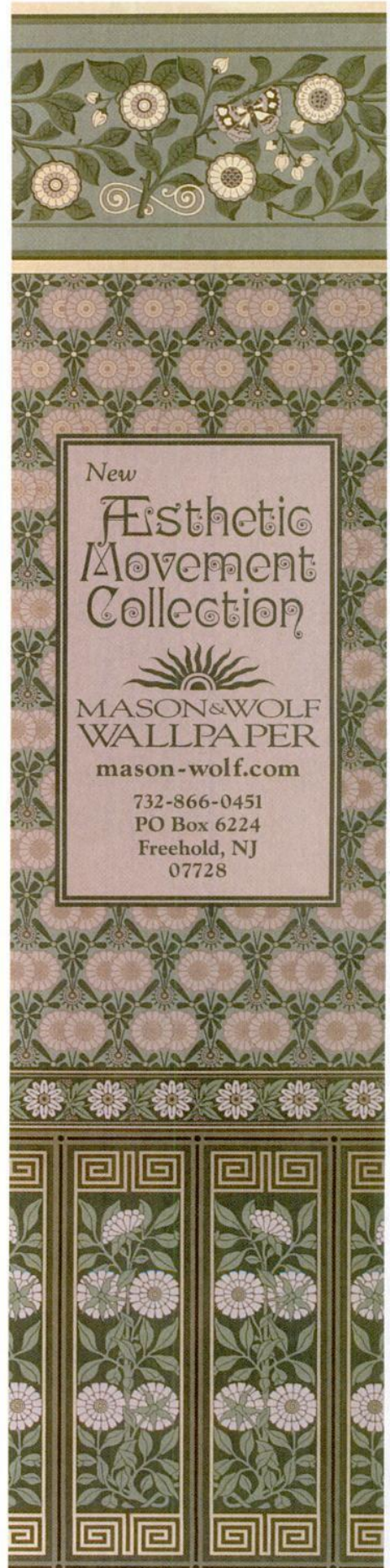
**DA:** What can you tell us about your new Historic Preservation Needs Assessment program?

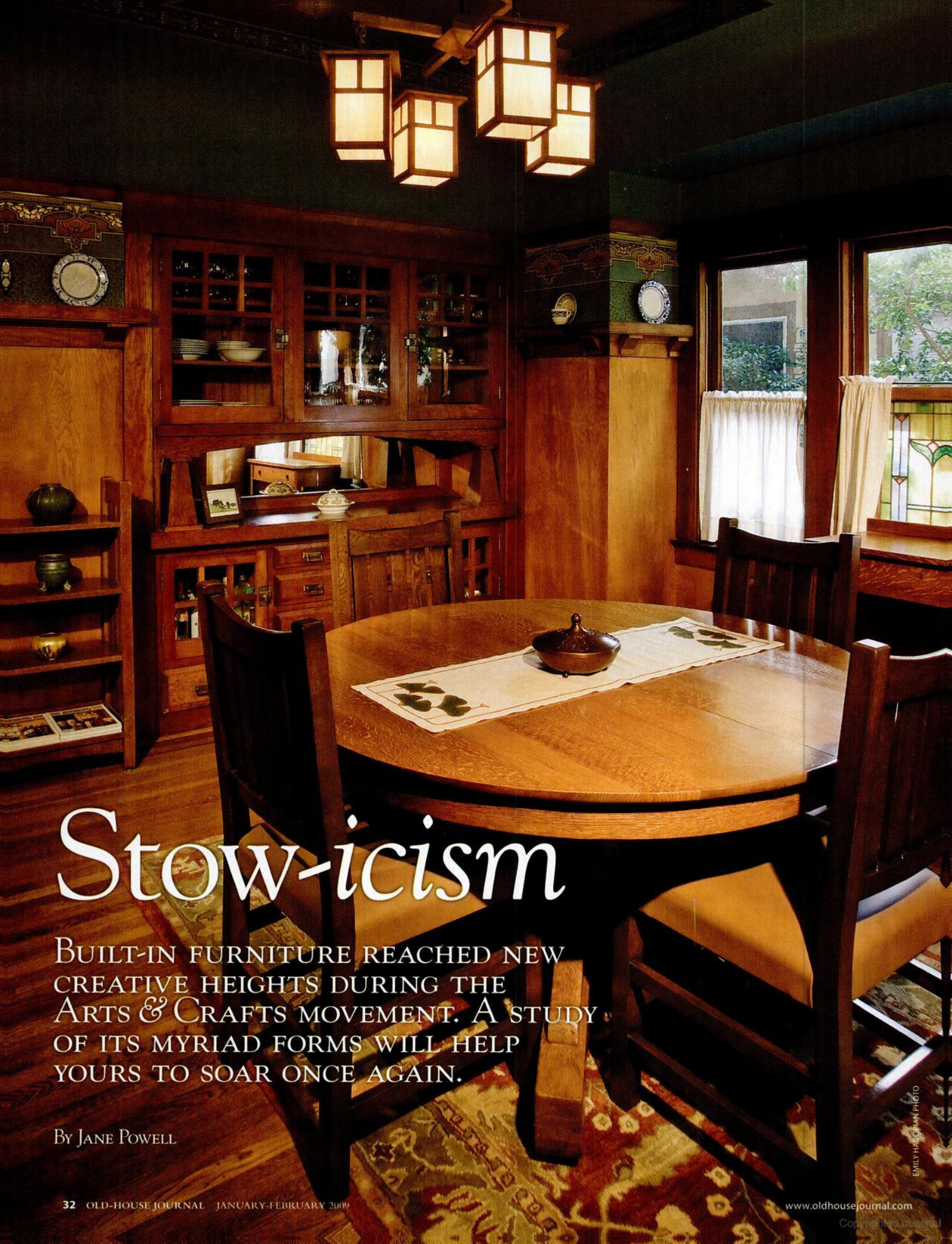
**CG:** It's part of an outreach program developed by The National Trust called Partners in the Field, and it means we're taking on an expanded role in providing greater presence and assistance to people on the ground. It was motivated by years of requests for assistance and crisis management from the community, and by seeing that whenever some project was proposed, the affected neighborhood would gear up and go through a learning process on how to respond. Wouldn't it be smart, we thought, to be able to have a strategy outline that includes the lessons learned by others in similar situations, and some of the steps and shortcuts they took to accomplish their goals? Portland prides itself on public participation, but people have to know how to meaningfully participate. We want to help them do that.

**DA:** How do you think the ongoing economic crisis will affect the preservation movement?

**CG:** It's going to continue to be challenging for all nonprofits, including us, to raise money and be fiscally sustainable. I think that as the financial picture becomes more serious, and people are looking at the future and stability of their jobs, they will put off projects. But on the other hand, it can be a great time for preservation, because as redevelopment fever cools, it's the perfect time to regroup and develop strategies to protect individual buildings and new historic districts. We have a minute to breathe and determine what's really important for the future of preservation in Portland. 🏠

*For more on Portland's Architectural Heritage Center, go to [visitahc.org](http://visitahc.org).*





# Stow-icism

BUILT-IN FURNITURE REACHED NEW CREATIVE HEIGHTS DURING THE ARTS & CRAFTS MOVEMENT. A STUDY OF ITS MYRIAD FORMS WILL HELP YOURS TO SOAR ONCE AGAIN.

By JANE POWELL

OPPOSITE: A stellar example of a built-in dining room china cabinet, complete with miniature columns and a back-wall mirror to help the room feel larger, complements the bracketed plate rail in this 1916 California bungalow. BELOW: Storage cabinets line the walls beneath a bay of casement windows in a striking alcove in the 1912 Mueller House in Minneapolis.

**B**uilt-in furnishings have been a part of domestic architecture for centuries, but not until the Arts & Crafts movement did they reach their full (and sometimes amusing) potential. Built-ins are at least part of the reason that bungalows can be so small and still “live large.” These fittings were as common to Craftsman houses as low-pitched roofs, and they squeezed all kinds of amenities into small spaces, including storage, seating, and work areas—sometimes even a place to sleep. A look at Arts & Crafts-era built-ins reveals a surprising variety of forms, functions, and follies.

### Location, Location, Location

Built-ins often made their presence known before one even entered a bungalow. Built-in benches were regularly seen on front porches, often with lift-up seats for storage. Inside the door, there might be a built-in hall tree complete with hooks for coats, a mirror, and possibly an umbrella stand; a simpler coat rack with hooks and a shelf for hats; or just a basic bench.

In the living room, built-ins took the form of benches around the fireplace, window seats, bookcases (sometimes with drawers above or below), writing desks, liquor or smoking cabinets, niches for firewood storage, or even a disappearing bed. It was common to find a built-in mirror or piece of artwork above the fireplace. The colonnade that often separated living and dining or other rooms frequently



PHOTO BY LINDA SVENDSEN, ALONG BUNGALOW LINES, REPRINTED WITH PERMISSION BY GIBBS SMITH

## Why Built-ins?

Furnishings built into living spaces were more than just a clever design trend—their popularity was fueled by a couple of historical events. One was the advent of the automobile age. At the turn of the 20th century, the nascent auto industry enabled large-scale moves of prospective homeowners to the suburbs to populate new neighborhoods filled with houses that sat closer together on smaller footprints. Smaller houses, of course, meant that every inch of interior space had to fight for efficiency, which added to the innovative use of built-ins. The other motivator was the spread of germ theory, and its overarching implications on public health. New understanding about how germs spread illnesses led to concerted efforts to reduce areas where germs could linger inside houses—like the dusty corners that loomed beneath bulky cabinets standing on legs, which disappeared when replaced by built-in storage cupboards.



**LEFT:** Many Arts & Crafts houses feature built-in bookcases beside the fireplace, and this one's no exception—although the detailing of the 6/2 pattern on the cabinet doors is less common.

**BELOW:** Early 20th century millwork catalogs boasted a wide range of built-in accessories to choose from, from hideaway ironing boards to high-style china cabinets.

EMILY HAGOPIAN PHOTO

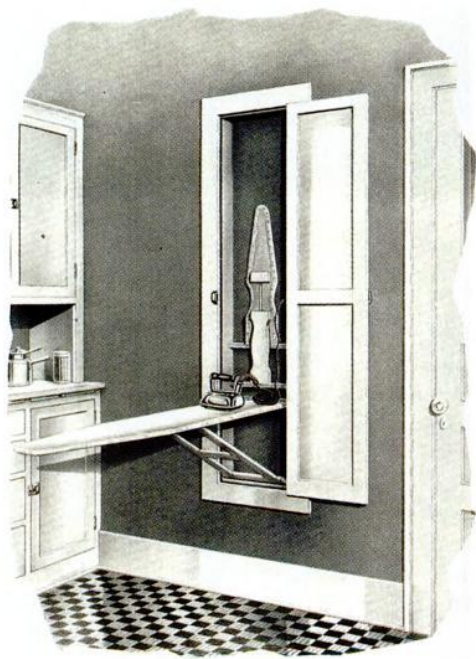
contained bookshelves, cabinets, or a desk.

Dining rooms invariably had a sideboard, buffet, or china cabinet, either recessed into a wall or projecting into the room. Occasionally buffets were built to look freestanding, attached to the wall at the back but resting on legs in the front. Dining rooms also had their fair share of window seats or benches.

Spaces like dens, libraries, or music rooms usually had built-in bookcases and often contained a desk, too, particularly in the former case. They also

were a likely location for nifty disappearing beds, which allowed rooms to transition easily into guest quarters.

In other parts of the house, built-ins accommodated more practical considerations. Hallways often housed a telephone niche, sometimes accompanied by a fold-out seat. (These seats were also found in bathrooms and bedrooms.) Kitchens and breakfast nooks were home to fold-out tables and benches. The undersides of stairways boasted integrated closets, drawers, or cabinets. Laundry chutes with openings in the bathroom, hallway, or kitchen made it easy to get dirty clothes down to the basement. In a civilized world, laundry chutes would have been accompanied by a dumbwaiter for transporting clean clothes back upstairs, but in reality, these were few and far between. Some bungalows featured hand-cranked dumbwaiters for raising firewood up from the basement and into a storage compartment next to the hearth. (Often these doubled as benches.)



Ironing Board BW-1097

BUILT-IN Ironing Board BW-1097 requires a rough opening 1'-3 3/4" wide, 5'-3 3/4" high and 4" deep when used in the standard stud wall, with studs 16" on center.

COURTESY OF REJUVENATION ARCHIVES



CABINET WORK

Laundry hampers were built into many bathrooms. Wall-recessed ironing boards were a common feature in many kitchens and utility rooms, or—if the architect was very cutting-edge—near the bedrooms. (The majority of built-in ironing boards in kitchens have since been turned into spice racks.) Closets or cabinets for linen storage were included in hallways and bathrooms. Bedroom closets, if large enough, frequently had built-in dressers; dressers also could be recessed into bedroom walls.

In addition to all of the above, a few bungalows had secret panels (most often a hinged section of board-and-batten paneling) leading to closets or secret compartments. A few homes had safes set



**ABOVE:** Built-in bookcases are a prominent focal point in this bungalow, and also serve as room dividers. While the house's woodwork is period-perfect now, when the owners purchased it, the wood was painted varying shades of green, white, and pink.

**BELOW:** A row of leaded-glass-front cabinets is flanked by small bench seats in the living room of this sunny 1912 Arts & Crafts house with a barrel-vaulted ceiling in Pasadena, California.



## history NOTE

### A Different Tune

While built-ins were supremely popular among the Arts & Crafts set, they had some critics, too, as this 1914 poem from *The Architect and Engineer* makes clear:

*This is the song of the bungalow,  
With a buffet built in the wall  
And a disappearing bed beneath  
That won't disappear at all;  
A song of the folding Morris chair  
That never will fold until  
You plant your weary carcass there  
And sprawl in a sudden spill;  
The song of the dinky writing desk  
That hangs from a sliding door  
Which sends you kiting galley west  
Until you write no more;  
The song of the pretty porcelain tub  
With a flour bin below,  
And a leak that springs on the bread-to-be  
While on the floor runs liquid dough;  
A song of the handy kitchenette  
That is almost two feet square  
And all undefiled by the sordid job  
Of cooking dinner there;  
A song of the lidded window seat  
Where no one could ever sit,  
And of plate racks that come crashing down,  
And of shelves no books would fit;  
A song of pantry and bureau drawers  
That will never go in or out—  
Oh, a song for all "built-in features"  
That we read so much about.*

*Kind friend, if you capture a bungalow,  
Keep it, and your soul, unmarred,  
By taking a kit and a sleeping bag  
And living right out in the yard.*

### Further Reading

*Along Bungalow Lines*, by Paul Duchscherer and Linda Svendsen (Gibbs Smith, 2006)

*Bungalows: Design Ideas for Renovating, Remodeling, and Building New*, by M. Caren Connolly and Louis Wasserman (Taunton, 2002)

*Bungalows Details: Interior*, by Jane Powell and Linda Svendsen (Gibbs Smith, 2006)



KALLOPE KONIAS PHOTOS



**CLOCKWISE FROM ABOVE:** Clever examples of built-ins that make innovative use of space include: A floor-to-ceiling linen closet that fills an entire wall inside a tiny room; a nook beside a staircase that becomes a bench with storage beneath a hinged seat; a dresser, with original hardware intact, that stretches wall to wall in a closet.



into the wall to hide valuables, and some even had special rooms for off-season fur storage. Some homes also had a “trunk room” for storing oversized luggage—although what differentiated a trunk room and other rooms of nebulous purpose isn’t always clear.

## history NOTE

### Word on High

Built-ins were so important to Arts & Crafts theory that Gustav Stickley himself wrote about their benefits in *More Craftsman Homes* in 1912, explaining, “The question of built-in fittings is one that I feel is an essential part of Craftsman idea(l)s in architecture. I have felt from the beginning of my work that a house should be live-in-able when it is finished...I contend that when the builder leaves the house, it should be a place of good cheer, a place that holds its own welcome forever. This, of course, can only be accomplished by the building in of furnishings that are essentially structural features...”

## Vanishing Act

Then there are the built-ins that aren’t so common—and even some that are downright goofy. Uncommon built-ins included a hinged, paneled wall beside a stair landing that swung out of the way so large items could be schlepped up the stairs and around corners. Shoeshine cabinets, complete with an angled footrest and a place for all the supplies, were recessed into walls and folded out when needed. Further stretching the limits of creativity were the beds that slid through walls onto sleeping porches, or dining rooms with round platforms that pivoted into the kitchen so a complete meal could be set on the table before it was rotated back to the dining room.

One of these unusual built-ins—the disappearing bed—was actually an important part of many bungalows. William L. Murphy of San Francisco started experimenting with a hideaway bed in the late 19th century and took out a patent for his folding bed around 1900. Why? Necessity. Murphy was living in a one-room apartment where the bed took up a large portion of the space, and he had met a “fine young lady.” In those days, ladies weren’t permitted to enter a gentleman’s bedroom; Murphy’s invention allowed him to stow his bed in the closet and transform his apartment into a parlor where he could properly entertain a female caller. It must have worked, because he ended up marrying the young lady in question.

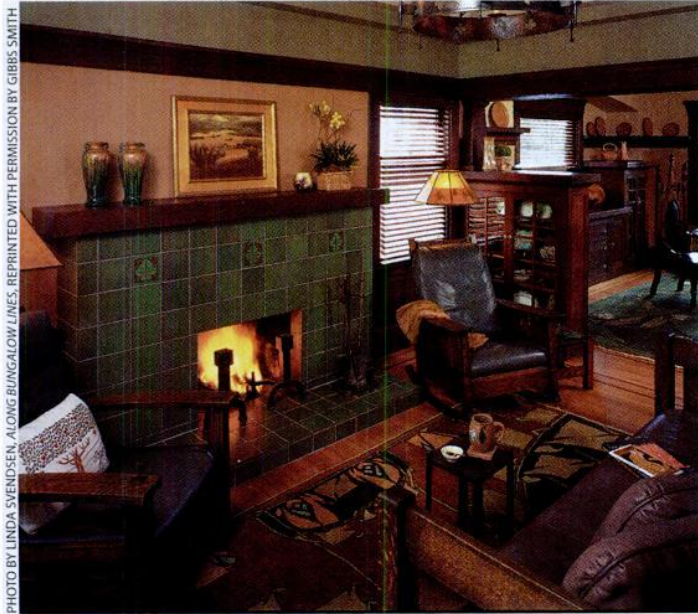
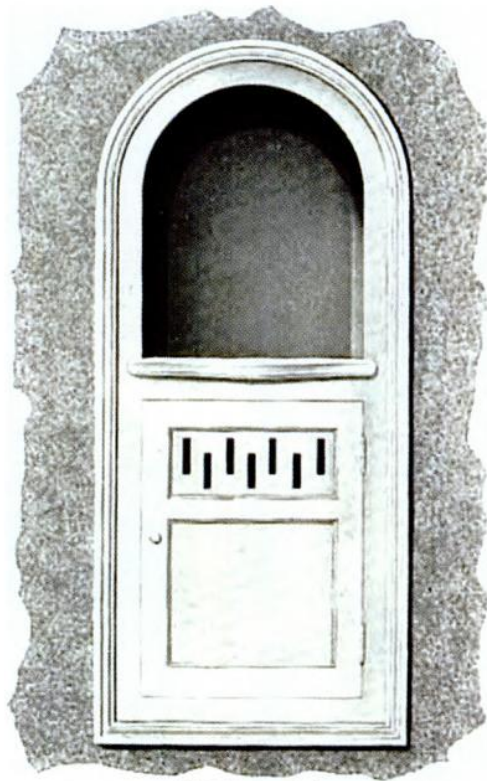


PHOTO BY LINDA SVENDSEN, ALONG BUNGALOW LINES. REPRINTED WITH PERMISSION BY GIBBS SMITH.

**ABOVE:** A suite of 1915 built-ins—bookcase, china cabinet, and sideboard—shows typical coordination of both design and hardware. **RIGHT:** Telephone nooks (top) were popular, and often included space for storing phone books. Perhaps the most distinctive built-in was the colonnade (bottom), used to simultaneously divide living spaces and offer storage.



**BW-1144**

**TELEPHONE NOOKS**

The telephone nook is a convenience and an item of millwork well worth considering.

## Total Fabrication

Many built-ins—like benches, cases, or colonnades—were assembled in place by carpenters. (To determine if your built-in was constructed in place, check the back—a cabinet with a plaster back wall was likely built in place.) But this practice was costly and time-consuming, so soon American ingenuity prompted millwork companies to expand from making sash, doors, and molding to creating just about everything wooden that might go into a house: staircases, colonnades, mantels, bookcases, sideboards, cabinets, linen cases, free-standing closets, dressers, paneling, kitchen dressers, box beams, breakfast nooks—you name it. Builders could pick up a catalog and order colonnade A-317, combine it with staircase T-111, fireplace surround B-438, sideboard C-583 with optional art glass doors, and then pick out doors, window sash, moldings, and the rest of a house's millwork to match. When the builder started working on the house next door, he could choose completely different built-ins or a different window style, put them all into a bungalow that was otherwise identical to the neighboring one, and have it look completely different. This is how many bungalow neighborhoods developed; enough choices existed to make each bungalow unique. 🏠

Longtime contributor **Jane Powell** is a restoration consultant and the author of several bungalow books. When she's not writing, she's busy restoring her own large bungalow in Oakland, California.

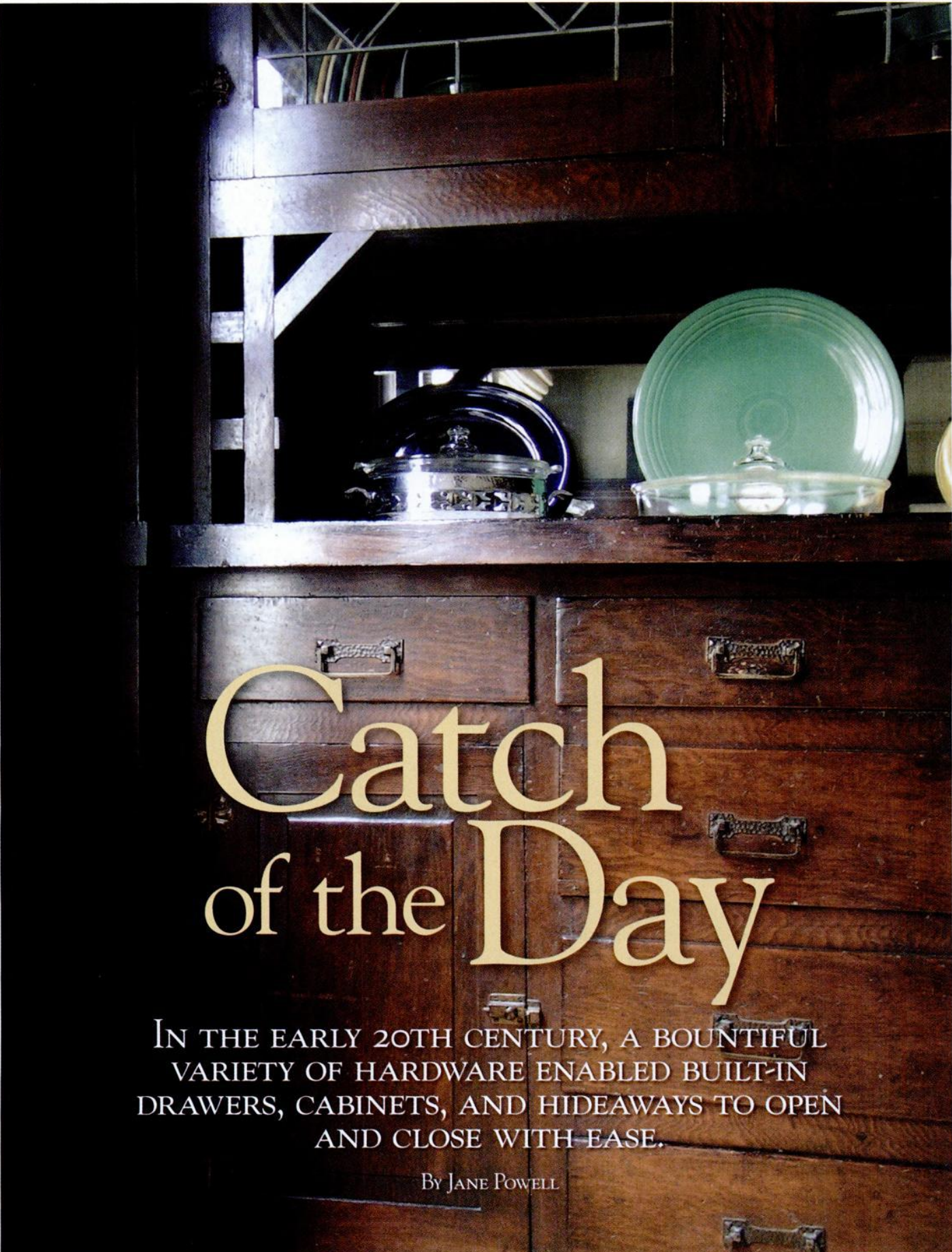


**COLONNADES**

COURTESY OF REJUVENATION ARCHIVES

See some of our favorite built-ins in our online photo gallery.

**OldHouseJournal.com**



# Catch of the Day

IN THE EARLY 20TH CENTURY, A BOUNTIFUL  
VARIETY OF HARDWARE ENABLED BUILT-IN  
DRAWERS, CABINETS, AND HIDEAWAYS TO OPEN  
AND CLOSE WITH EASE.

By JANE POWELL

ANTIQUE HOME PHOTO BY LAUREN RUSSELL



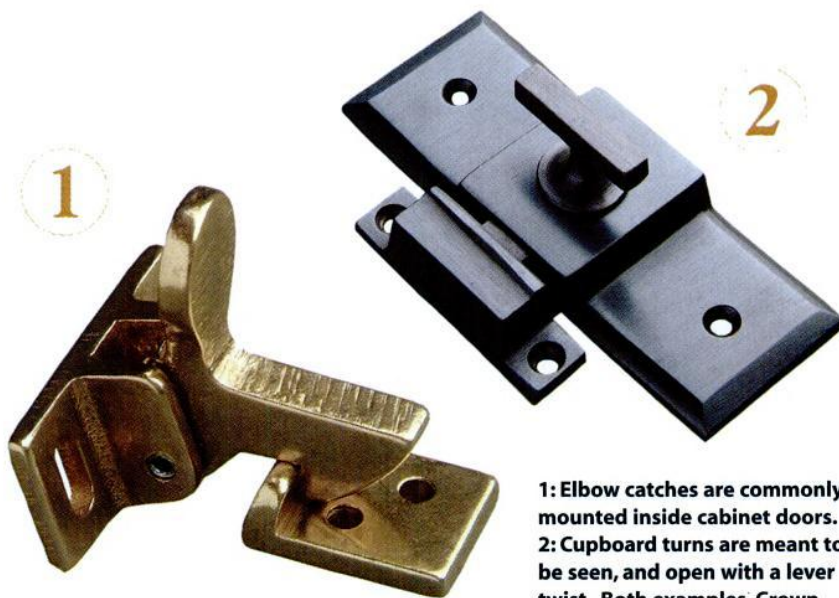


The vast array of built-in Arts & Crafts furnishings (see “Stovicism,” page 32) required its own school of hardware, including hinges, knobs, pulls, catches, latches, and handles. An overview of the sea of selections available at the time—and of where and how they were used—can come in handy if you ever need to replace them. And if you do find yourself fishing for replacements, you’re in luck—many of today’s manufacturers offer quality reproductions.

**LEFT:** A bungalow’s built-in china cabinet, resplendent with leaded glass, displays new Mission pyramid knobs from Rejuvenation. **OPPOSITE:** Original bin pulls, butterfly hinges, and turns add character to a circa 1900 sideboard.

## CATCHES

CATCHES keep doors shut, and come in either decorative varieties mounted outside cabinets, or plainer versions mounted inside. Among the most common inside-mounts are spring-loaded ball catches and elbow catches (so named because the latching mechanism is shaped like a bent elbow). The outside varieties include cupboard catches and cupboard turns—with catches, the spring-loaded knob turns to release the catch; with turns, it slides to the side. Both types range from very basic models (the sort universal in bungalow kitchens) to fancier versions complete with interesting shapes or backplates.



**1:** Elbow catches are commonly mounted inside cabinet doors. **2:** Cupboard turns are meant to be seen, and open with a lever twist. Both examples, Crown City Hardware.



**1: Surface-mounted butterfly hinge, House of Antique Hardware. 2: Ball-tipped mortise Parliament hinge, Van Dyke's Restorers.**

# HINGES

2

HINGES fall into two categories: mortise and surface-mounted. Mortise hinges are set into mortises chiseled into the edge of the door or the face frame of the cabinet, and are most commonly about 2½" high (though they come in various sizes from 1" up). These were usually ball-tipped, loose-pin hinges.

Surface-mounted hinges, on the other hand, attach to the face of the door or the face-frame. More decorative varieties of surface mounts are often called butterfly hinges because of their delicate, wing-like shapes. Surface-mounted strap hinges also were available, and unlike the fake strap hinges common on entry doors today, these were real. Many of the strap hinges on cabinets were L-shaped to accent the door's corners.

A hybrid of the two designs, called half-mortise hinges, featured one leaf set into a mortise, with the other leaf (sometimes decorative) attached to the surface. Linen cabinets often had drop-down doors kept in place by spring hinges similar to those on screen doors, although some used regular hinges combined with a mechanism (anything from a length of chain to various scissor-motion devices) to keep the front from dropping too far. Drop-front desks used similar hardware. (For more on hinges, see "The Short Course on Cabinet Hinges," March/April '07 OHJ.)



5



# KNOBS

1



KNOBS come in endless varieties and sizes, which is why most decorative hardware catalogs are so big. By definition, knobs have only one screw (anything with more than one screw is a pull or a handle). A screw might attach knobs from the front (secured by a bolt behind the wood) or from the back (secured by an internal threaded shaft), although some tiny knobs had wood screws that threaded straight into the door. Knobs were used on drawers as

well as doors. Wooden knobs came in simple shapes like round, oval, square, or pyramidal and were often stained to match the woodwork. Metal knobs came in similar shapes, and were usually brass or bronze, but could also be plated in other metals. Knobs also could come with metal backplates—these were usually combined with metal knobs, but could sometimes be used with glass ones. Glass or crystal knobs included the ubiquitous hexagonal knob with a screw through the middle, as well as hexagonal, octagonal, faceted, round, or oval versions with invisible screws. Clear glass was the most popular, but glass knobs also came in colors like amethyst and amber, and could even be made of crystal (which is just glass with more lead in it).

2



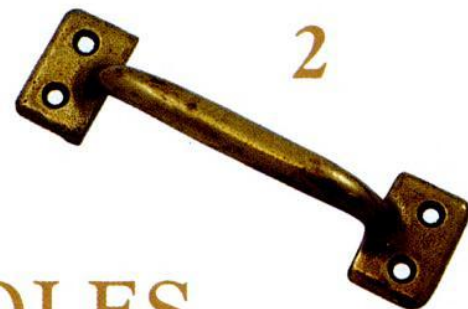
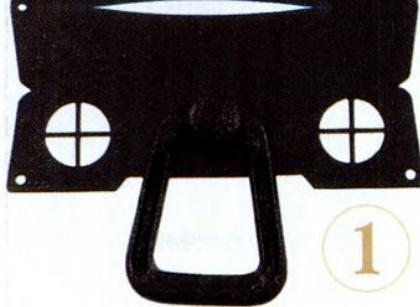
4



**1: Brass Mission pyramid knob, Rejuvenation. 2, 5: Cast iron hexagonal knob and solid oak pyramid knob, House of Antique Hardware. 3: Glass hexagonal knob, Liz's Antique Hardware. 4: Pointed pyramid knob, Crown City Hardware.**

3





2

1

# 7 PULLS & HANDLES

PULLS AND HANDLES are largely interchangeable, although some only go on drawers, while others can be used for both doors and drawers. Pulls and handles always have more than one screw, usually two if they attach from the back (sometimes more if they attach from the front). The most common pull is the bin pull, a cupped pull that was mounted on drawer faces in retail stores across the country at the turn of the 20th century. (These are also known as cup pulls, finger pulls, and crescent pulls.) Bin pulls are typically half-moon-shaped and very plain, but there were also squarish varieties and some bearing Eastlake-inspired incised patterns. The sash lift also was commonly used as a drawer pull or door handle, though it mainly appeared on drawers in utility areas. Glass knobs had a pull equivalent called a bridge handle. Benches with lift-up seats and fold-down doors for linen closets used recessed pulls, which were set into a mortise and usually featured round rings. Pulls or handles are sized by their “boring”—the distance between the screws. This varies, though 3" to 4" is prevalent. Pulls can be rigid or floppy: The floppy ones move up and down like a bucket handle, and are known as bail pulls. They come in a variety of different shapes, from curved to square to triangular.



6

Metal hardware also was available in a range of different finishes. Some was solid metal (usually cast or wrought), like brass, bronze, copper, iron, or steel; others were stamped or spun. Brass and steel were often plated with other metals—nickel was commonly used for hardware in kitchens and bathrooms until it was superseded by chrome in the 1930s (ironically, in a way, because chrome won't stick to brass, so brass has to be plated with nickel before it can be plated with chrome). Many of the finishes used then are still available today, the most common being bright, brushed, or antique brass, copper, and nickel.

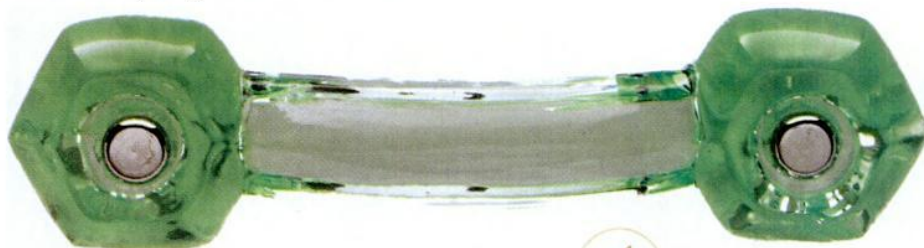
While all of this hardware might be found in any early 20th-century home, some was more specific to bungalows—hammered metal, pyramid-head screws, acorns, twigs, sinuous Art Nouveau curves, and whatever else designers of the day could think up. It's the hardware everyone wants to put in the kitchen (on fumed oak cabinets), but it originally usually appeared in more formal spaces. Bungalow designers did use the fancy stuff throughout houses on occasion, and many hardware companies offered entire suites of matching hardware—from front door entry sets, to window hardware, to drawer hardware and escutcheons—so it was easy for a builder or designer to order the whole collection, creating a different look for every bungalow on the street.



5



3



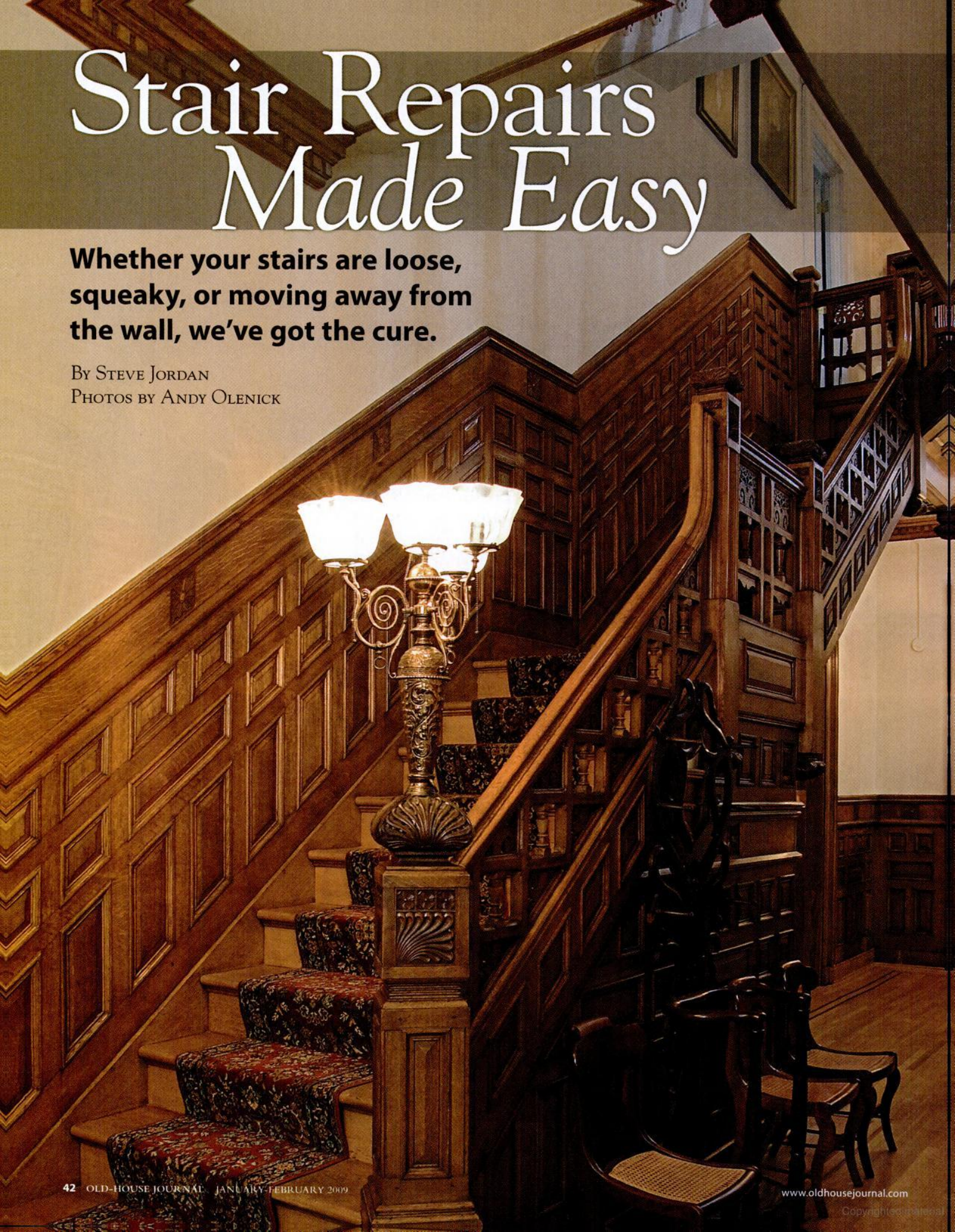
4

**1, 2: Arts & Crafts horizontal bail pull and brass surface mount bar pull (sash lift), Liz's Antique Hardware. 3: Arts & Crafts-style cabinet handle, House of Antique Hardware. 4: Hexagonal glass bridge pull, Rejuvenation. 5, 7: Arts & Crafts-style bin pull and weathered bronze bin pull, House of Antique Hardware. 6: Antique brass bin pull, Van Dyke's Restorers.**

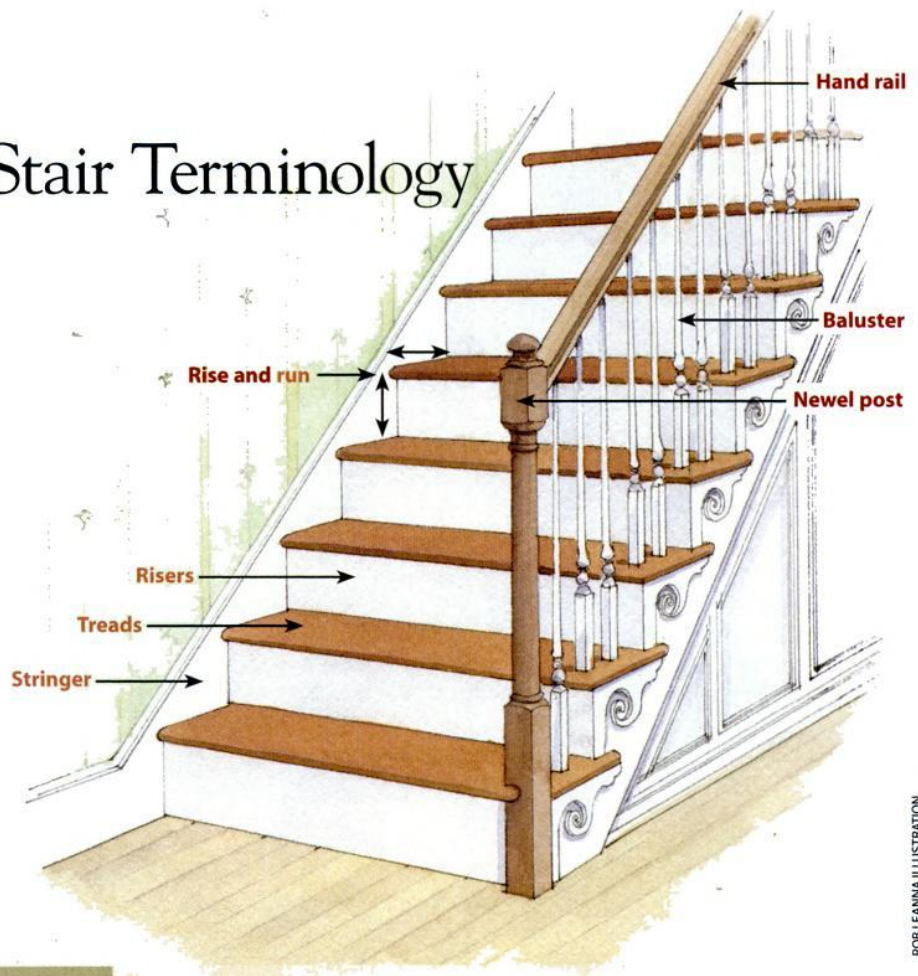
# Stair Repairs Made Easy

**Whether your stairs are loose,  
squeaky, or moving away from  
the wall, we've got the cure.**

By STEVE JORDAN  
PHOTOS BY ANDY OLENICK



# Stair Terminology



ROB LEANNA ILLUSTRATION

There are few features in old houses more underappreciated than the stairs. We might admire their handsome balustrades and swoon over their spiral forms, but we're also likely to abuse them without so much as a second thought—trampling up and down them like stampeding elephants, or tugging heavy items over them one step at a time. It's no wonder that after 50 or 100 years of daily wear, stairs often creak and groan, and can even begin to come apart at the seams. But with a brief primer on how to approach common problems, you can repair your stairs and make them good as new.

## Diagnosing the Problem

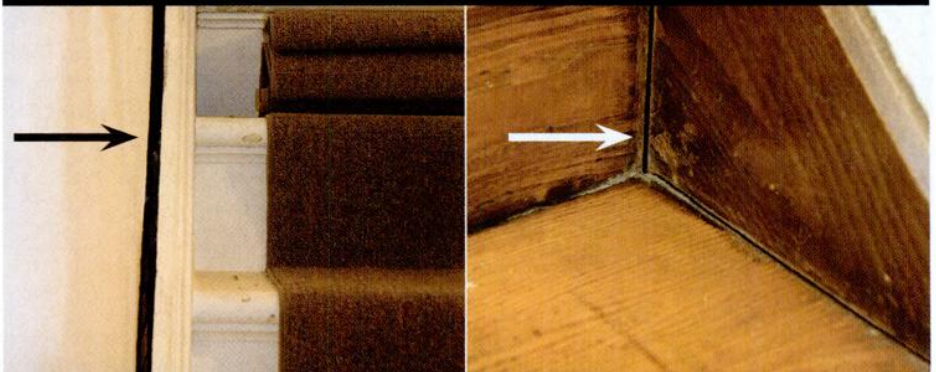
Many things can go wrong with your stairs. They can squeak or loosen between treads, and stairwells attached on only one side—known as open stairs—can even begin to separate from the wall. To diagnose problems, start with a visual inspection for gaps, and a walking test to feel out any movement (or give) and to identify the location of squeaks. The good news is that most problems are familiar to a competent carpenter. The bad news is that the plaster or paneling (or whatever else covers the underside of the stairs) must be removed in order to reach the problem. Frequently, the 2x4s at the sides that hold up the ceiling (the underneath part of the top stair) must also come off; save them for putting the ceiling back. Once the cover is removed and the stair's innards are laid bare, repairs won't seem so daunting. (Repairing the hole you've created usually isn't too difficult, either).

**tip**

## Rise and Run

The rise and run of every step is required by code to be exactly the same. That's because as you take the first step up or down a stairwell, your mind calculates the distance and anticipates that the next step and all the rest will be the same. When there is a difference—even slight one—it's easy to take a tumble.

## Common Problems



**STAIRCASE SEPARATION** occurs primarily on open stairs (those attached only on one wall), and is diagnosed by a clear gap between the stringer and the wall, like the example here.

**LOOSENING TREADS AND RISERS** are usually a result of stringer spread, but can also be caused by settling. Look for spaces forming where treads and risers fit into the stringer.

## Pinpointing Problems



FIRST, YOU'LL NEED TO ACCESS the staircase's underbelly, which could mean removing paneling or plaster.



Next, it's often necessary to remove the 2x4 at the ceiling—usually this requires a crowbar and some determination.



Once the stair's innards are exposed, it's easy to spot areas where separation has occurred—like these loosening risers.

## Stringer Surgery



TO PULL STAIRS BACK TOGETHER, attach a 3/8" threaded rod into a bolt countersunk in a block of wood, then secure the block to the wall side.



With block and bolt attached on the open side, too, tighten the rod—you'll need another person to help guide stairs back into housings.



The finished job securely fastens the staircase into its housing using the rod, hidden bolts, and blocks—and looks neat to boot.

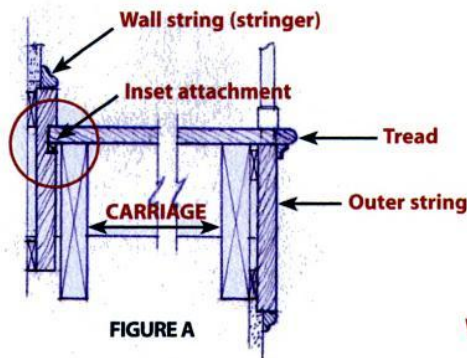
## History Lesson

Stair building was once the most highly regarded branch of house carpentry. Early builder's books and carpenter's guides offered lengthy descriptions and complicated mathematical formulas—frequently without the benefit of a single illustration. By the Civil War, much of this knowledge had been circumvented by the introduction of "ready-to-fit" stairs that could be purchased from lumber companies or mail-order catalogs and assembled easily on site. Master stair builders were still in demand to design and build custom stairways in fine homes, of course, but for the most part, stairways in the average house could be erected by a skilled carpenter with just a few simple calculations.

## Stringing It Together

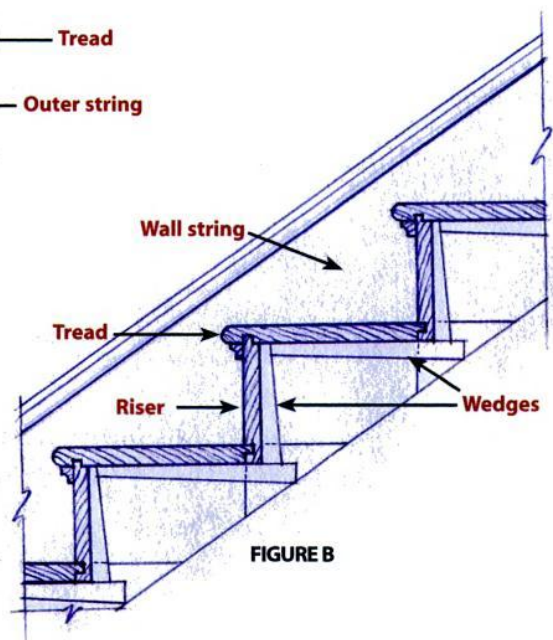
Stringers are the diagonal members of the stairs abutting the treads and risers, and while it's not usually obvious, both treads and risers are slotted into a pocket inside them. If for any reason the stringers spread apart, the treads and risers will loosen and, in some cases, pull out of their housings. This doesn't happen very often on closed stairwells (stairs with walls on both sides), but open stairwells can experience stringer spread for a number of reasons: House settling, wall movement, inappropriate repairs, and poor original workmanship are all common culprits. The trick is to pull the stringers back together and keep them that way.

To close gaps caused by stringer spread, start by cleaning debris from the stringer housings (the dado or groove where they fit). Remove nails, wood splinters, paint chips, or glue from the lower and upper sides; finish with a blast of compressed air. You're now ready to pull the stairs back together using  $\frac{3}{8}$ " threaded rod, carriage bolts, and threaded couplings. Start by drilling a  $\frac{3}{8}$ " hole in a block of hardwood. Next, counterbore a hole large enough



**FIGURE A:** A cutaway view clearly shows how the treads fit into a slot in the stringer for extra support.

**FIGURE B:** A circa 1940 architectural drawing shows how the treads, risers, and wall string fit together.



ROB LEANNA ILLUSTRATION

to accept the carriage bolt head at the block's backside, where the rod will terminate. Determine the original (or appropriate) width of the stairs, and calculate the length of the threaded rod and bolts, leaving enough room to tighten the threads into the coupling. Insert the rod through

the block into the countersunk bolt, then attach the block to the wall-side stringer using polyurethane glue and screws. At the opposing spot on the open stringer, attach the block and bolt, taking care not to allow the screws to penetrate the visible side of the stringer.

## Surprising Finds

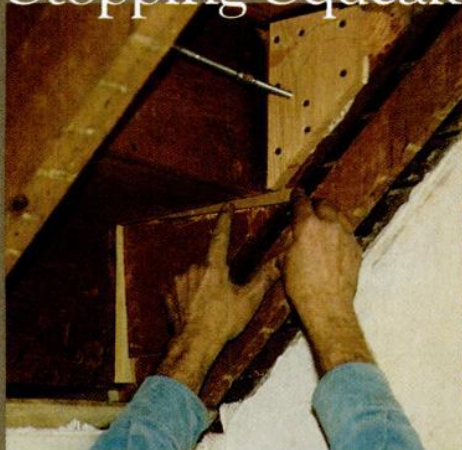


You never know what you'll find in the hidden areas of an old house. While repairing the open stairwell at the 1859 Susan B. Anthony house in Rochester, New York, preservation contractor Ted Robertson (at left) of Kirkwall Construction stuck his hand behind the stringer and pulled out a yellowed envelope. The letter, post-marked April 2, 1901, was addressed to Miss Anthony from Harriet Taylor Upton of Warren, Ohio; it contained a check for \$41.66 and a receipt that was supposed to have been returned. The envelope had accidentally dropped into the crack between the wall and stringer—evidence that the staircase had been in need of repairs for more than 100 years.



PHOTOS COURTESY OF SUSAN B. ANTHONY HOUSE

# Stopping Squeaks



**TREADS ARE USUALLY TIGHTENED** and made squeak-free using wedges, not nails. First, align wedges (with or without a coat of glue).



Next, firmly hammer wedges into place. The tighter the wedge is made to fit, the longer it will stay where you want it.



The same technique also can be used to secure gaps around risers.

For the next step, you'll need two people: one to tighten the bolts and rods into the coupling, another to guide the stairs and risers into their housings. Use a wrench to turn the coupler and visegrips

to turn the carriage bolt. It might take several attempts and some vigorous pounding before the loose elements can be pulled back together.

## Hammering out Squeaks

Stair treads and risers generally aren't nailed into place. Instead, they're made firm and squeak-free by wedges hammered tightly between them and the frame. Once you can see the underside of the stairs, you might find wedges that have fallen out or are loose and easily dislodged (a likely source of squeaks). If these wedges seem intact, they can be reused. Clean off dust and old glue as best you can, apply a layer of polyurethane glue, then hammer them into place.

If wedges need replacing, find replacements that match the originals in size and shape. Hammer wedges tightly; you can also use a short, thin nail to secure

them. If the connection of the stair tread to the riser is loose or not joined, screw them together by first drilling a pilot hole and then installing the screw. Before replacing the ceiling, be sure to walk, dance, or bound up and down the stairs to be sure you've cured as many of the squeaks as possible.

## Up Against the Wall

Once the stairs are more or less intact and wedges secured, stairwells that have pulled away from the wall will need to be reattached. Typically, a few lag bolts will do the trick, but if the walls have bowed or have moved out of plumb, the attachment will be trickier. You'll need to shim between the stringer and the studs in order to firm up the stringer-to-studs attachment, then attach the lag bolts through the studs. Cover any remaining cracks at the wall stringer by filling them in with caulking, or hiding them with a piece of quarter round or cove molding. 🛠️

*Contributing editor Steve Jordan specializes in the restoration of historic windows. He lives in Rochester, New York, and has been writing for OHJ since 1988. Special thanks to Ted Robertson of Kirkwall Construction.*

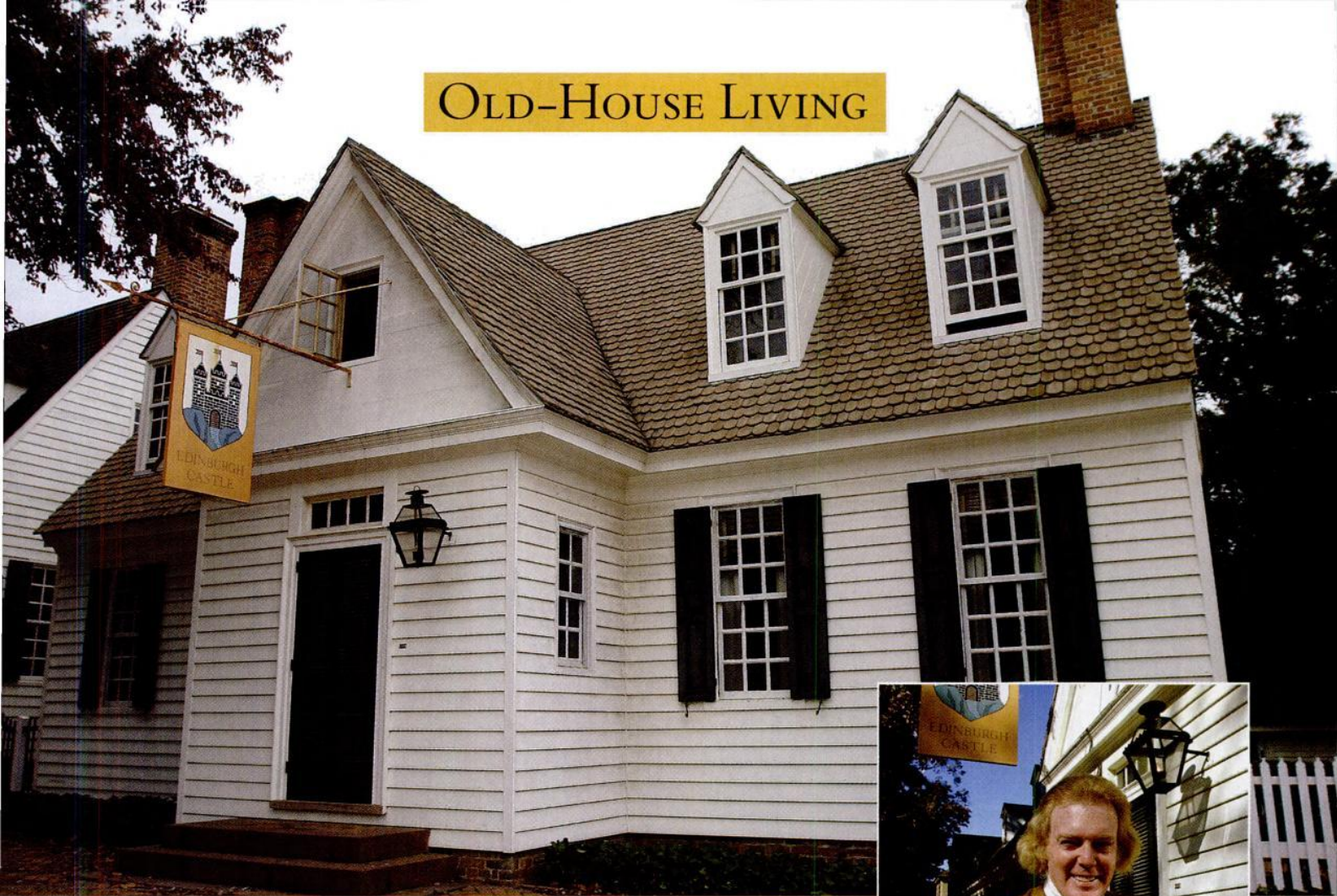
# Tightening Treads



**TREADS NOT JOINED TO THE RISER** can be reconnected using a screw inserted through a pre-drilled pilot hole.



## OLD-HOUSE LIVING



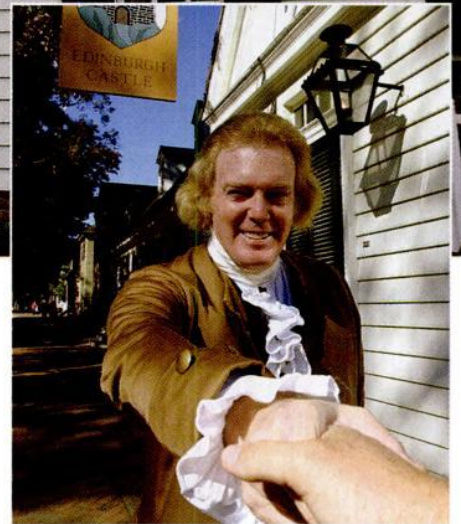
# Village Life

AN UNUSUAL OLD-HOUSE RENTAL IN COLONIAL WILLIAMSBURG BRINGS HISTORY UP CLOSE—AND VERY PERSONAL.

By PATRICIA LALAND ♦ PHOTOGRAPHS BY JOHN STRADER

Bill Barker is a true time traveler. One day he's jogging along in sweats and sneakers, and the next he's strolling down a 1740s street in handmade silver-buckled shoes to a tavern he calls home on Duke of Gloucester Street in the heart of Colonial Williamsburg, Virginia. A professional actor with an uncanny resemblance to Thomas Jefferson, Barker makes a living portraying his

18th-century look-alike at Colonial Williamsburg. He is among the approximately 80 employees who rent living quarters in houses, shops, kitchens, and laundries that are either some of Williamsburg's 88 original restored Colonial buildings, or, in Barker's case, structures painstakingly reconstructed from information found in early records.



**ABOVE:** Colonial Williamsburg rebuilt the tavern-turned-home where Bill Barker lives to its exact 18th-century details and proportions on its original foundation, which dates to the early 1700s. **INSERT:** In character as Thomas Jefferson, Barker welcomes a visitor.



Barker's antiques—like this family dining room set—are well-suited to the building's Colonial-era formality. "I happen to enjoy Jeffersonian taste in furniture," he says.



**ABOVE:** The front porch chamber, or vestibule, visible behind Barker is an unusual architectural detail documented in paperwork dating to a 1740s property line dispute.

## At Home in a Castle

Barker's home is literally a castle, according to the swinging sign out front, which reads "Edinburgh Castle." As an 18th-century common tavern, the building offered its patrons gambling, drinking, food, and lodging. Located only yards away from the capitol building, its ten beds probably were in full use in April and October, when the legislature and courts met, bringing people of every stripe to Williamsburg. The tavern was rebuilt on its original foundation in 1941. Thanks to a property-line dispute between John Burdett, the tavern's original owner, and his neighbor, a detailed sketch of the building—including its unusual projecting front porch chamber—remained in Colonial Williamsburg's possession. This surviving document made accurate reconstruction possible. Like many of Williamsburg's reconstructed buildings, a number of the pieces used were salvaged from derelict buildings across the Chesapeake region dating to the same timeframe.

"It's an incredible privilege to live here," says Barker, lounging comfortably on an antique settee. "The beauty of Colonial architecture is the utilization of space. I really admire its efficiency and intimacy. You can close off spaces for specific uses and, of course, in cold weather for efficient heating. I had never lived in a house with a fireplace in every room." Barker also notes that looks can be deceiving in these well-thought-out old houses. "When you step inside these buildings, they are twice as big as they appear. The nooks and crannies and benches and uses of space are just brilliant."

Barker seems destined to be here. He grew up as the eldest of three boys and traveled with his family on road trips from their home in Philadelphia to historic sites. "We often visited Mount Vernon, Monticello, Williamsburg, and Jamestown. My family was devoted to history and fascinated by Jefferson." A history major at Villanova, Barker's pro-

The home's center hall enables a nice breeze to flow downstairs when the front and back doors of the house are opened.

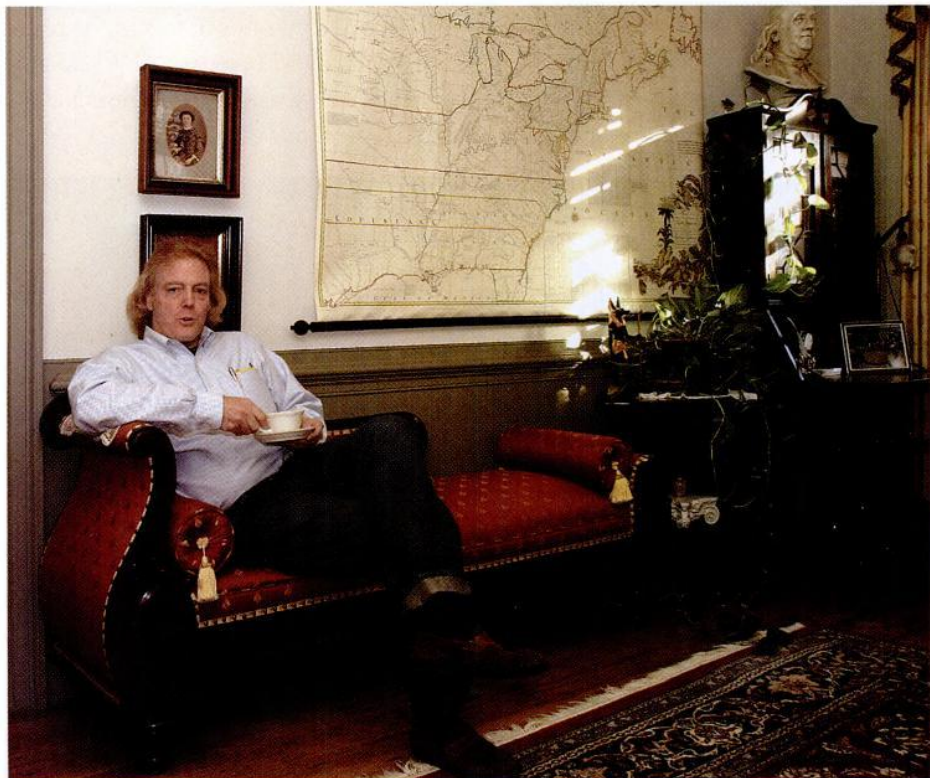


fessional persona as Jefferson has turned him into a scholar on the life of the man who was educated down the street at The College of William & Mary and lived in Williamsburg as Virginia's second elected governor until he moved the capitol to Richmond in 1780.

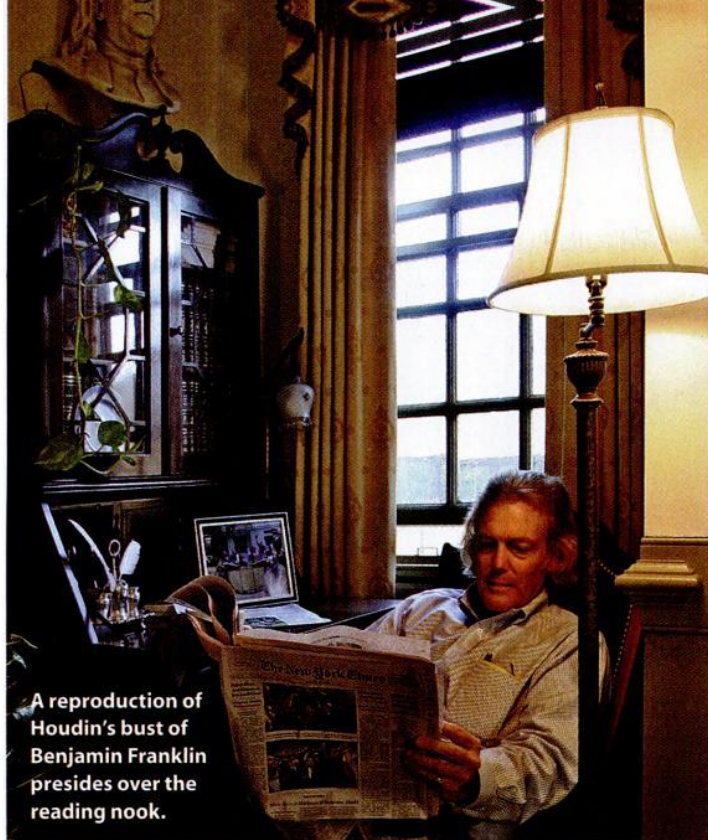
After college, Barker became a professional actor, working on stage and as producer and director in Philadelphia and Washington, D.C., until an actor friend who role-played as William Penn told him, "You should do this. You look like Thomas Jefferson." Barker was astounded. "Never in my wildest dreams did I think that, nor had anyone else ever said it!" But he portrayed Jefferson at a photo shoot at Independence Hall, and the calls started coming in.

### Colonial Calling

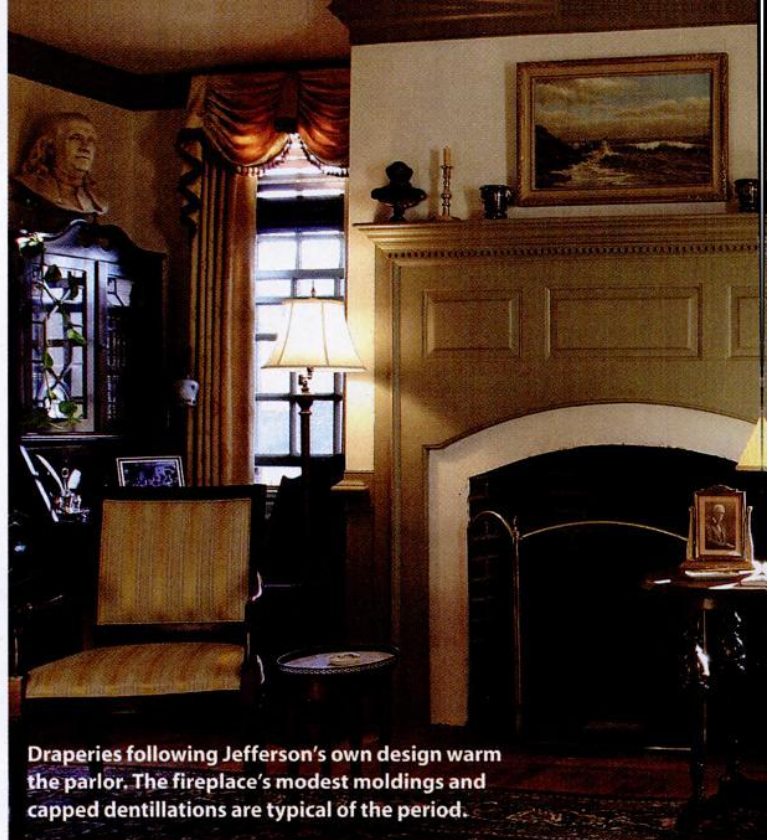
In 1993, Barker was hired to portray Jefferson in a summer program series at Colonial Williamsburg commemorating the 250th anniversary of the former presi-



**ABOVE:** Barker's antique Recaimer settee sits beneath a copy of the Mitchell Map, first published in 1755, and used to help set the boundaries of the United States at the Treaty of Paris in 1783.



A reproduction of Houdin's bust of Benjamin Franklin presides over the reading nook.



Draperies following Jefferson's own design warm the parlor. The fireplace's modest moldings and capped dentillations are typical of the period.

dent's birth. Two years later, he moved into Edinburgh Castle.

Since he arrived, Barker has always been conscious of being the caretaker of the building. While the maintenance on Colonial Williamsburg's buildings is carried out by a team of technicians, tenants serve an important function. "Renters are our eyes and ears on maintenance issues," says Keith Johnson, director of property management,

who oversees the rental program. Tenants are always on the lookout for any problems, and are asked to report them immediately to help keep larger repairs at bay. In addition, management meets with tenants twice a year to discuss the building. "Keith comes and sits with me and asks how it's going," explains Barker. "Usually, I prepare a list before he arrives, then we walk through the home and check everything out together."

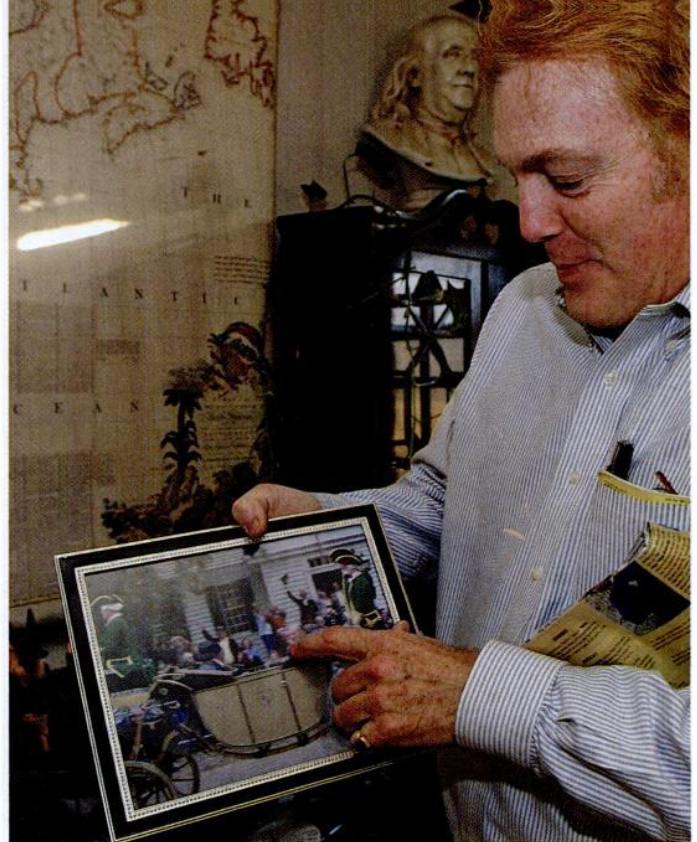
Renters living in the center of town also have a checklist of dos and don'ts; most involve keeping up historical appearances. The top three rules, according to Johnson, are: Put away modern toys, wagons, and bikes when not in use; store plastic lawn chairs; and position televisions so they can't be seen through windows by people walking down the street. "I always make sure the building looks nice from the outdoors," says Barker. "Keeping the building looking clean, and conforming with Williamsburg taste and ethics of architecture, are important."

Tenants are free to furnish their homes however they choose, and Barker's love of antiques has brought together an eclectic collection. "Antiques help me touch the past within my family and make me more appreciative of our own history," he says.

The eldest piece in his collection is a small campaign chest from 1730-40. It is supplemented by period tables, seating pieces, his family's dining room furnishings and memorabilia, and mid-Eastern rugs. His interest in antiques and his fascination with Jefferson have overlapped during his time here, as indicated by a copy of a Houdin



LEFT: As a Williamsburg resident, "You can kind of forget you're living in 2008," says Barker, shown shopping in the Golden Ball.



bust of Jefferson. There also are some large framed pieces, notably a copy of the Frye-Jefferson map created by Jefferson's father, Peter, and Joshua Frye, a William & Mary professor. Other items relating to Jefferson's era are deer, antelope, and elk horns reminiscent of the collection accumulated by the Lewis and Clark expedition.

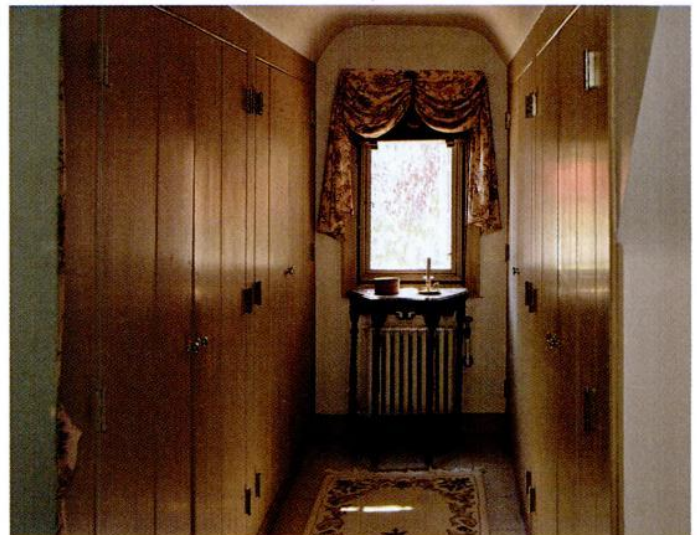
Barker's love for all things historical—including old houses—was an advantage in being selected to live as a tenant on Colonial Williamsburg property. "It is a factor for people to have a background in historic houses, conservation experience, or experience living in a turn-of-the-last-century farm," says Johnson, "because it helps them understand the issues around old houses."

Barker finds living in the restored area invigorating. "There's always something happening out there. The Fife and Drum Corps comes down the street, the ox cart rumbles past, and visitors stroll along, chatting together." Or maybe the Queen of England rolls by, as she and Prince Philip did during their visit in 2007, providing Barker a photo of the couple in a carriage with himself standing on his front porch in the background, dressed as Jefferson, waving his tricorn hat in greeting.

"History helps us understand the past intellectually and gives us an understanding of where we are in the present," he says. "I've always had a curiosity and fascination with old buildings—it's wonderful to get to live in one." 🏠

**Patricia LaLand** is a former Colonial Williamsburg employee. She lives, writes, and gardens in the town of Orange, Virginia.

**RIGHT (top to bottom):** Barker points to himself in costume on the front step, waving his hat to Queen Elizabeth. Floor-to-ceiling storage pantries demonstrate the efficient use of space in Colonial architecture. A fireplace warms every room, even upstairs.





# A Collector's NOTEBOOK

**A seasoned Arts & Crafts collector shares her tips for hobbyists of all stripes, whether you're just starting out or already have a house full of Stickley.** BY BARBARA RHINES

The revival of interest in the Arts & Crafts movement has been in full swing for more than 30 years now—almost the amount of time I've been a collector. In fact, I puff up with pride when people read my name tag at the annual Grove Park Inn Arts & Crafts Conference and see that I've been a regular attendee since 1988.

Does this mean that my Arts & Crafts collection will someday go to the Metropolitan Museum of Art? Probably not. I started collecting back when I was 15 years old, which means I matured as the Arts & Crafts antiques market did. In my case, maturity meant knowing when to contribute toward the mortgage and when to splurge on a double-oval Limbert occasional table.

I may not have the table, but I do have the experience of being part of a revival that has lasted longer than the original movement

itself. The biggest difference in collecting Arts & Crafts now as opposed to 20 years ago is that today, the word "Mission" is part of most people's design vocabulary. Acquaintances no longer ask me if my Stickley Morris chair is an "early electric chair." And resources are plentiful—books, auctions, articles, eBay, online retailers, and experienced dealers are all out there and ready to help you find your collecting niche. Personally, I like to group today's Arts & Crafts enthusiasts into three categories: connoisseurs, history lovers, and modern-day stylists.

## Collector Profile: CONNOISSEUR

Mike Witt, co-owner of Boston's JMW Gallery, describes connoisseurs as "seekers of the rare and wonderful." They recognize the art in the craft and can argue that the best pieces produced in the Arts & Crafts era hold their own among the artistic achievements of the 20th century. At this level of collecting, investment potential and market conditions come into play, but the adage "buy what you like" still holds true.

The concept reminds me of a man who approached an art pottery expert in the heady collecting days of the 1980s, interested in investing in a very expensive piece of Teco pottery. He really wanted to buy that pot, but fear marked his sweaty brow. He asked the lecturer, "Is that a good



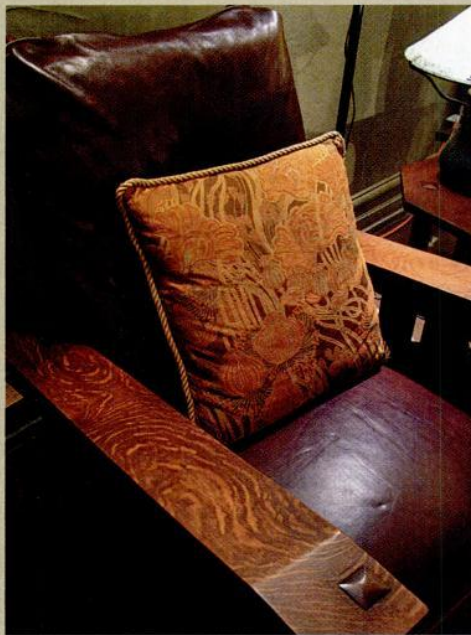
CHRISTOPHER RIESS PHOTOS

Because the pieces are easy to accumulate, Arts & Crafts pottery is popular among collectors. Well-known versions include Marblehead (opposite page and above, right side of top row), Ephraim Faience (far right, third row down), and Roseville (far left, bottom row).

*Today, the word “Mission” is part of most people’s design vocabulary.*

## What to Collect

New to collecting and not sure where to start? Jane Prentiss, director of 20th-century furniture and decorative arts at Boston's Skinner, Inc. auction house, recommends keeping an eye out for the names below. "Some Arts & Crafts makers are well known; others are just being discovered," she says. "A great way to discover new artisans is to research the Arts & Crafts Societies that were operating in your geographic area at the turn of the 20th century."



TOP: MARISA GERARD PHOTO; BOTTOM: PRAIRIE ARTS PHOTO

### POTTERY

**Highly sought:** Grueby, Newcomb, Marblehead, Saturday Evening Girls, Rookwood

**Less well known:** Walley, Merrimac, Dedham Pottery's experimental pieces, Chelsea Ceramic Art Works

**Great value:** Fulper and undecorated pieces by Marblehead

### FURNITURE

**Highly sought:** Gustav Stickley, L. & J.G. Stickley, Limbert

**Less well known:** Plail Brothers, Lifetime, furniture made by regional workshops

**Great value:** Harden

### METALWORK

#### COPPER

**Highly sought:** Roycroft, Gustav Stickley's Craftsman Workshops, Dirk Van Erp

**Less well known:** Rebecca Cauman, Boston Society of Arts & Crafts

#### SILVER

**Highly sought:** Arthur Stone, Kalo, Newbury Crafters, Barnum & Carson

**Less well known:** Katharine Pratt, Elizabeth Copeland

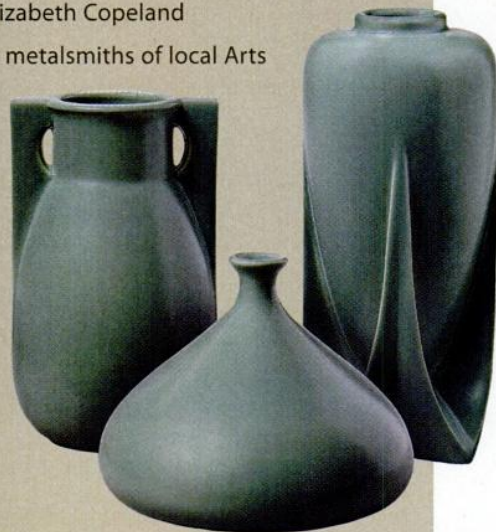
**Great value:** Karl Leinonen, work by metalsmiths of local Arts & Crafts Societies

### PRINTS

**Highly sought:** Gustave Baumann, Margaret Patterson, Arthur Wesley Dow

**Less well known:** Bertha Lum, Harry Spiers, Elizabeth Keith

**Great value:** Eliza Gardiner



investment? Will Teco appreciate the most of any art pottery?" The lecturer tried to persuade the man that he should buy Teco because he loves Teco, not for profit. "Put your money in stocks if you're only looking at the investment potential," was the advice.

In light of the current state of the stock market, I wonder if the man wisely purchased the Teco piece. Prices for Arts & Crafts pottery and prints seem to have risen most aggressively, while furniture has stabilized. Perhaps this is due to crossover interest from those who collect pottery or prints from all time periods. Pots and prints also have the advantage of being small. Charles Todd, a pottery collector for more than 30 years, lives with 700 ceramic pieces. "I can always find a place for a new vase," he says. "On the other hand, I only have room for one Arts & Crafts settle."

## Collector Profile: HISTORY LOVER

I once had a brush with being a connoisseur-level collector when I purchased an expensive piece of incised Marblehead pottery. That pot drove me crazy—I would glance at it from time to time on the shelf in the living room. It seemed to whisper, "I cost a lot of money, and I'm highly breakable." Once I sold the vase, a wave of relief washed over me.

Instead, I've found my niche as a history lover. My collecting is serendipitous. I will acquire anything in an Arts & Crafts style that is well-made and moderately affordable. Sometimes I get lucky, like when I found a Grueby vase for \$2 at a church rummage sale. That one sits on my shelf and says, "I'm lovely—and remember, you only paid \$2 for me."

There can be a bit of the romantic in a history collector. I may appreciate the fabulous design of a reproduction Mackintosh chair, but I'm more likely to purchase a chair produced in 1910 by a Grand Rapids furniture factory. I picture a 1910 lady doing her evening sewing while sitting in my armless rocker. I don't shy away from pieces with nicks and scratches, because they tell a story. (Not to mention, I can add my own nicks and scratches without having a heart attack.)

History collectors also can enjoy Arts & Crafts pieces on a purely intellectual level. The philosophy that produced the Arts & Crafts style is what keeps the period endlessly interesting. Books and articles from the time discuss Utopian communities, socialism, the morality of beauty, the simplification of form and function, and the breakdown of class and social roles. These are fasci-





The author in her Morris chair, which no longer gets mistaken for an “early electric chair.”

nating articles to read; also entertaining are the period advertisements for fake leather wall treatments or paints touting their high lead content.

## Collector Profile: MODERN-DAY STYLIST

These days, I believe many new collectors are being drawn to the field because of the mainstream appreciation for Arts & Crafts architectural features. Gone are the days when bungalows were termed “village colonials” by the real-estate ads—people across the country now value Foursquares and bungalows in their own right. Many current architects are incorporating Arts & Crafts features such as shed dormers, stone fireplaces, grouped windows, and natural shingle exteriors into new homes.

A couple in my town told me they were just discovering Arts & Crafts. They’d heard I was a collector, and they invited me to their newly built home. I was surprised to see strong Arts & Crafts elements throughout, such as shoulder-height wainscoting in the dining room, spindled banisters, and copper hardware. The couple was making forays onto eBay to acquire some period pieces and wanted my advice. I launched into a lengthy explanation of the differences in corbel lengths between early and mid-production L. & J.G. Stickley chairs. They smiled politely and somewhat blankly:

Those nuances weren’t important to them. They just needed some sympathetic furniture to fit their home—reproductions were fine, too. No period rug would fill their 30’ x 40’ living room, so they bought a new carpet woven with a Voysey-inspired design. It looked wonderful.

Today’s collectors also are willing to mix it up a bit. I love the juxtaposition of Mission oak with modern paintings or Arts & Crafts pottery grouped on a Danish Modern teak table. In fact, this kind of eclectic approach was probably common during the original Arts & Crafts period. As author, historian, and interior designer Paul Duchscherer points out, “We may imagine people in the 1910s living in a pristine Arts & Crafts environment, but those pure expressions were more

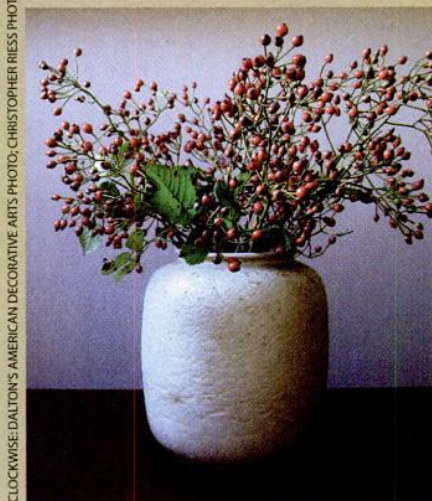
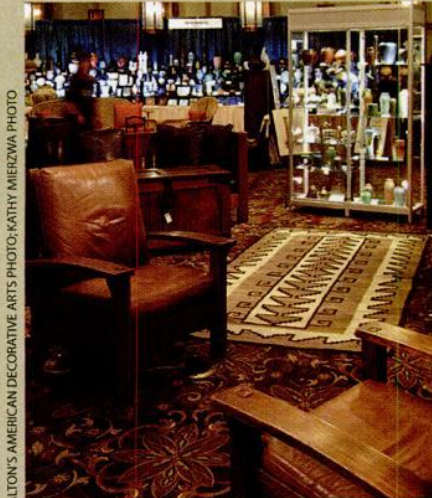
often found in the idealized renderings of furniture catalogs. People bought pieces to mix with the furniture they already owned.”

Whether you mix it in, live up to its ideals, reinterpret it, or lovingly preserve it, enjoy all that Arts & Crafts offers. It can be incorporated into our lives on many levels. If the past 30 years have proved anything, it’s that Arts & Crafts is here to stay. 📖

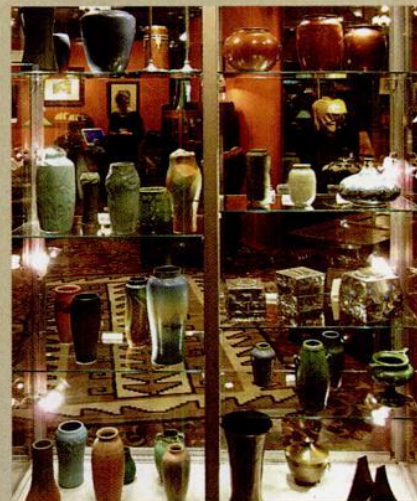
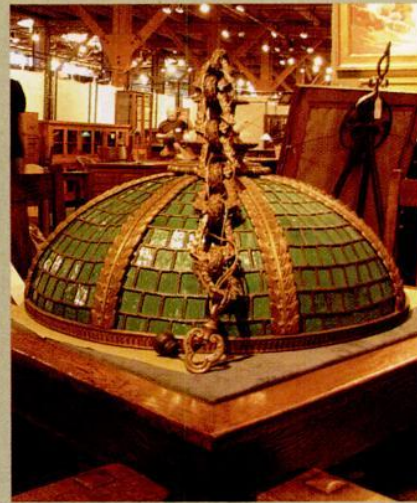
**Barbara Rhines** is a Massachusetts-based freelance writer who specializes in housing issues, architectural history, and collecting.

Get your questions about the ins and outs of Arts & Crafts collecting answered by author Barbara Rhines.

OldHouseJournal.com



CLOCKWISE: Each year, antiques shows like the ones at the Grove Park Inn Arts & Crafts Conference (top left, bottom right) and Arts & Crafts San Francisco (top right) give aficionados the chance to expand their collections. But good finds can be had just about anywhere; author Barbara Rhines purchased her Grueby vase (bottom left) at a church rummage sale.

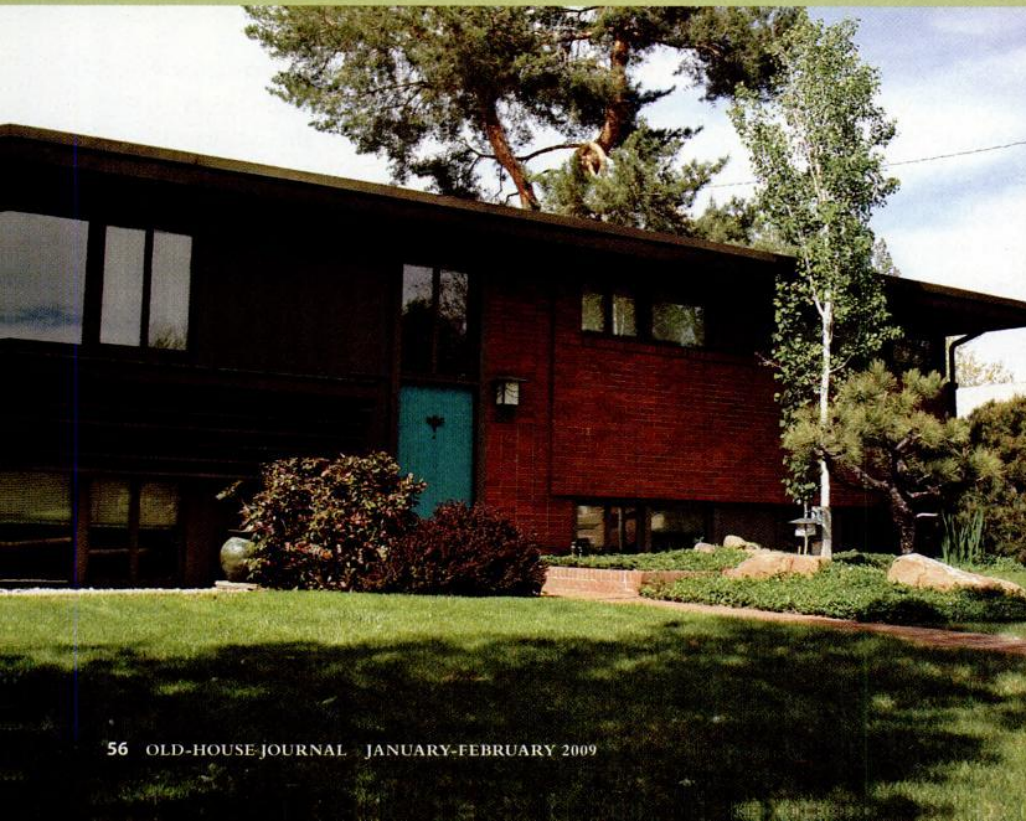




# vintage MODERN

By JAMES C. MASSEY AND SHIRLEY MAXWELL

AS MODERN HOUSES COME OF AGE, ONE COLORADO COMMUNITY SHOWCASES WHY THEIR ARCHITECTURAL RESPECT IS WELL EARNED.



Housing crisis? What housing crisis? Richard Rost was so eager to buy into Arapahoe Acres, a sparkling 1950s-modern suburb in Englewood, Colorado, that he waited two years. The community, located just south of Denver, is one of those fortunate spots that seems unscathed by the current housing meltdown. Houses here seldom hit the market, and when they do, there's most often an eager buyer.

Yvonne and Dave Steers also were eager buyers in the Arapahoe community. The couple recently purchased their 1955 home within days of seeing it for the first time.

TOP: Brick and wood in soft earth tones, wide eaves, and broad windows typify Arapahoe Acres' houses. BOTTOM: Many of the homes are reminiscent of Frank Lloyd Wright's Usonian houses, like this bi-level design.

TOP: CARRIE SWING PHOTO; BOTTOM: JAMES C. MASSEY PHOTO

Now Dave has made a second career of specializing in the rehabilitation and sensitive updating of '50s-era vintage homes in his neighborhood and in other parts of Denver, finding and working with craftsmen to re-create missing pieces from the past.

It's a point of local pride that Arapahoe Acres was the first 1950s housing development to win a place on the National Register of Historic Places. It achieved its status as a historic district in 1998, just five decades after the building project began and before the houses had attained the Register's age criterion of 50 years.

The district contains 124 houses built between 1949 and 1957, carefully sited along winding streets. Although there are no sidewalks, the traffic-calming effect of the curving street pattern makes pedestrian travel safe and pleasant, encouraging homeowners to meet and greet their neighbors. Some of the residents are original owners; others, like the Steers and Rost, are relative newcomers, ardent mid-century modernists who are as passionate about the preservation of their homes' authenticity as they are about their collections of '50s furnishings.

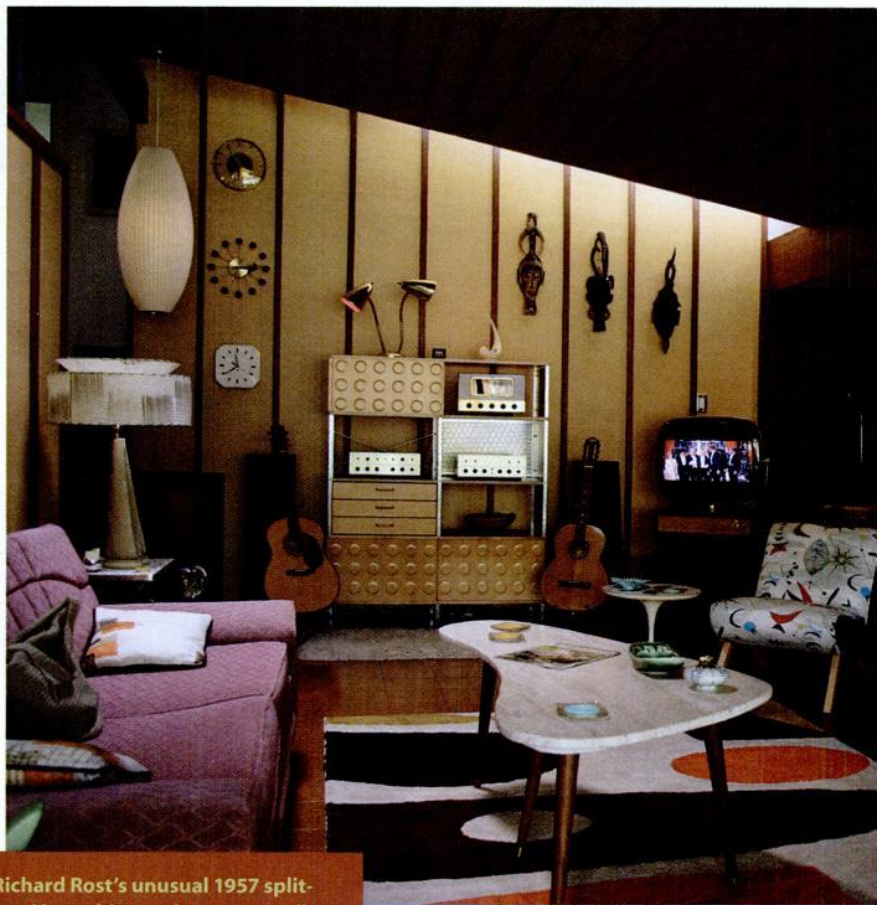
## MODERN TO THE CORE

Amidst miles of what critics have termed postwar tacky tacky, builder Edward B. Hawkins envisioned a loftier undertaking. In 1949 Hawkins purchased 30 acres of mountain-ringed land in Arapahoe County. He hired a talented young architect, Eugene Sternberg, a professor at the newly created University of Denver School of Architecture and Planning, to design the new development and create a series of houses for it.

Founded by Carl Feiss, a nationally prominent planner and a leader in the postwar modern movement, the school held special promise for Sternberg. A native of Czechoslovakia, he had immigrated to England, where he taught at Cambridge University during the war before moving to the United States. Like many architects of his era—including such luminaries as Frank Lloyd Wright, Marcel Breuer, and Walter Gropius—Eugene Sternberg yearned to design small, low-cost, yet beautiful and functional homes.

Hawkins, on the other hand, was more interested in building individualistic, custom-designed houses for a more upscale market. The first 20 Arapahoe Acres houses were built to Sternberg's designs before the developer and the architect parted company, but Sternberg's fluid layout for Arapahoe Acres continued to form the backdrop for the homes that followed his departure.

While other Western developers tended to flatten sites to uniform levels and employ more economy-minded rectangular street layouts, Sternberg's forward-looking plan favored irregular setbacks and siting in order to accommodate terrain, views, and privacy needs. Rolling land was kept as a design asset, and the houses were



Richard Rost's unusual 1957 split-level has wide overhangs, as well as a balcony, under a low gable roof. Like many owners, he is an avid collector of mid-century furniture.



often angled rather than parallel to the street. (And yes, even then it wasn't easy to get an unorthodox site plan past the regulators.) Spacious front yards and private back yards provided ample room for landscaping, including some specimen trees and other plantings provided by Hawkins himself.

After Sternberg left the firm, Hawkins, who was trained as an engineer, served as his own designer. As a young man, he had worked in construction in Chicago, where he was profoundly impressed by the domestic architecture of the Prairie School and particularly by the works of its leader, Frank Lloyd Wright. Hawkins' houses reflect those early influences. In 1951 Hawkins hired architect Joseph G. Dion as his assistant, and together Dion and Hawkins continued Arapahoe Acres' modern emphasis.

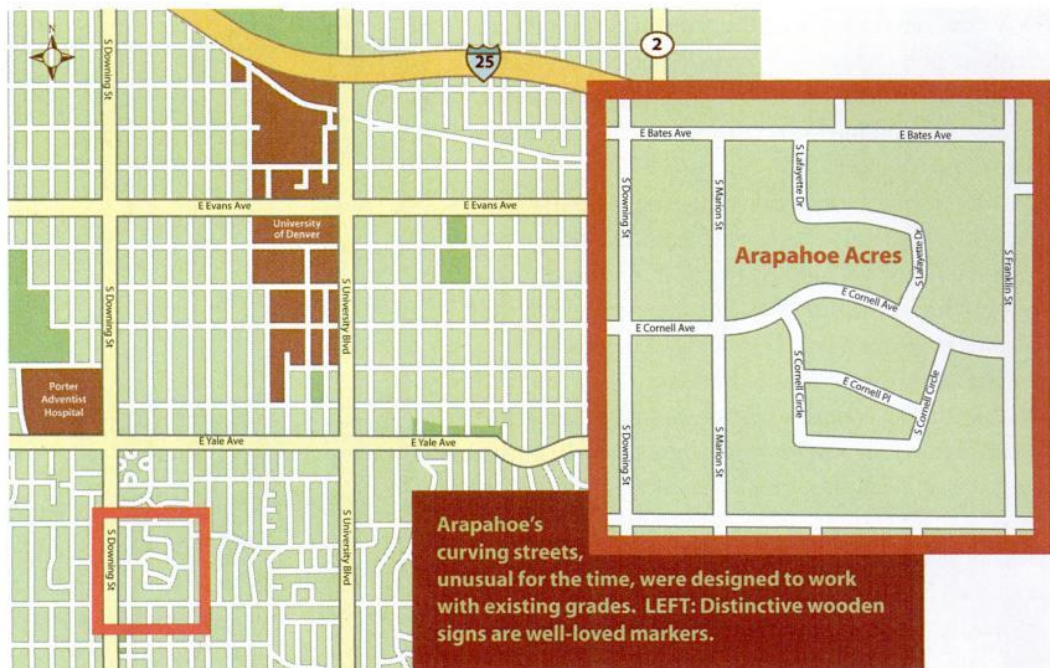


JAMES C. MASSEY PHOTO

## From Sea to Modernist Sea

Scores of postwar communities across the United States similar to Arapahoe Acres have become the focus of preservationists' attention in recent years. Some have already earned a National Register listing, while others will achieve the designation soon.

Hammond Wood and Rock Creek Woods, both in Montgomery County, Maryland, are among a number of postwar suburban developments scattered around the Capital Beltway near Washington, D.C. Hollin Hills, designed by architect Charles Goodman near Alexandria, Virginia, is perhaps the most well-known modernist development in the D.C. area. In Northern and Southern California, the postwar residences erected by Joseph Eichler are widely publicized and eagerly sought after by homebuyers with a modernist bent. Eichler houses exhibit a more formal aesthetic—they're built to cover most of the lots they sit on, but often include central courtyards. Since Eichler employed a number of different architects, there was considerable variety from one of his developments to another. Boston architect Carl Koch's Techbuilt houses were a related but rather different phenomenon—modular houses that were sold by catalog throughout the country.



Arapahoe's curving streets, unusual for the time, were designed to work with existing grades. LEFT: Distinctive wooden signs are well-loved markers.

KAREN SMITH ILLUSTRATIONS

## PITCHING THE PRODUCT

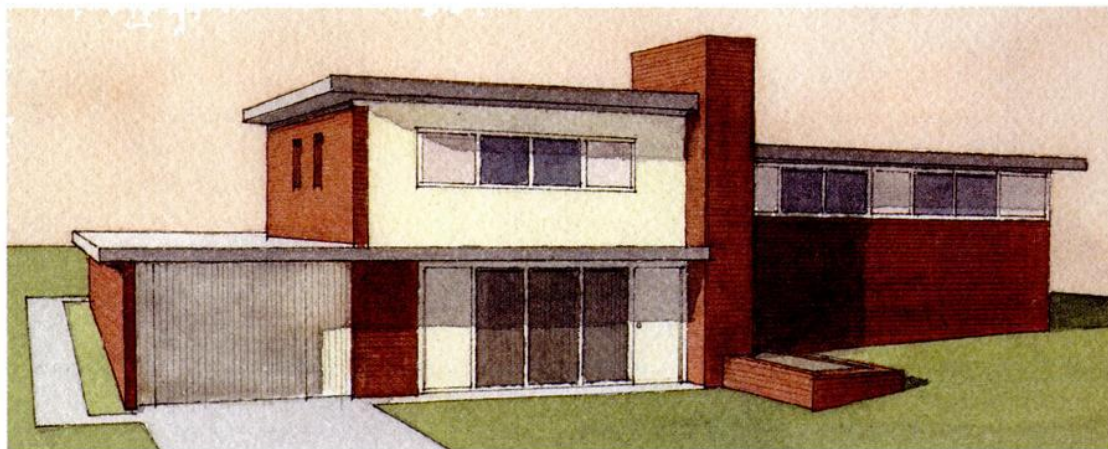
Hawkins, a tireless promoter, won the sponsorship of Revere Copper for his first houses by making generous use of copper inside and out. He also built two *Better Homes and Gardens* display houses in Arapahoe Acres (1954's Home for All Americans and 1955's Idea Home). Interestingly enough, Eugene Sternberg designed the magazine's 1951 Five-Star Home—a design very similar to his Arapahoe houses.

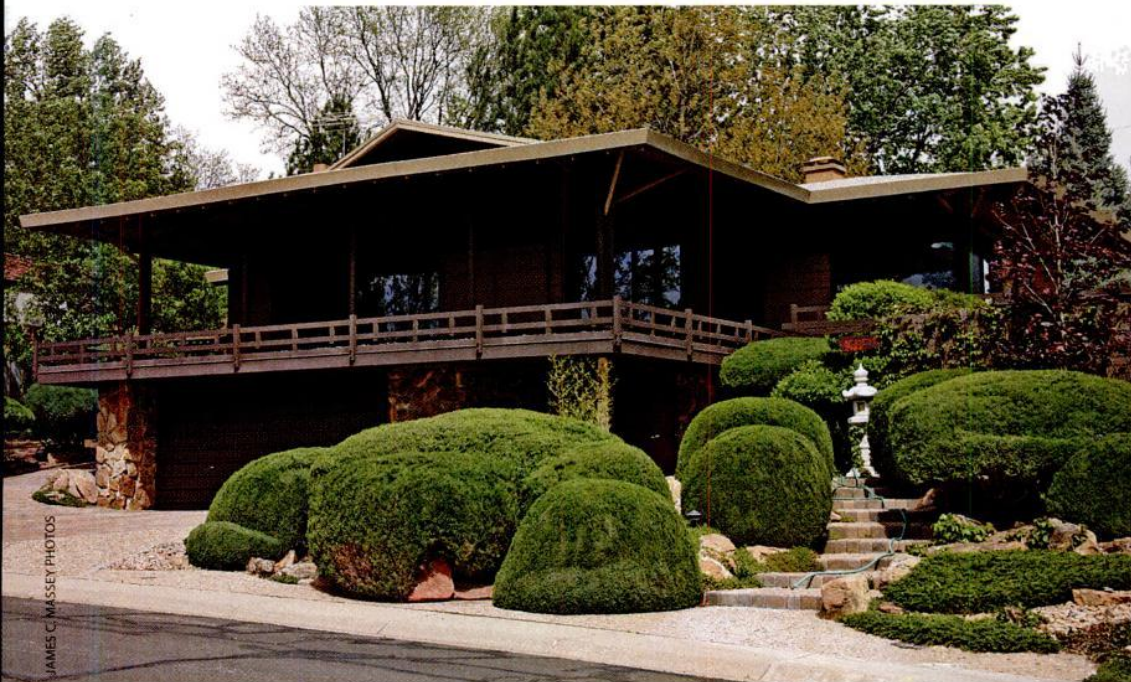
Most of the houses in the development exemplify what we call Soft Modern—clean, modern design without the hard-edged purity of the glass-and-steel International Style. Exposed structure on the interior, natural materials, sloping roofs, and informal floor plans all supply a measure of warmth to the buildings. Although some concepts from both the International Style and Wrightian design are echoed in Arapahoe Acres—particularly in the

individualistic houses designed by Hawkins—most of the homes are contemporary, approachable, easy on the eye, and easy to live in, fitting comfortably within the mainstream of postwar, somewhat upscale modern development.

Relatively small by today's standards, the houses were either one or two stories, with an occasional split-level. They had flat or low-sloped gabled roofs, even the occasional exotic "butterfly" roof (a low, irregular V-shape). Massive chimneys punctuated the rooflines. Building materials included red or salmon brick laid in Roman or standard bond, concrete block, plywood panels and board-and-batten wood siding. Entry doors were discreetly placed, sometimes located on the side of the house rather than on the front. Attached garages and carports were a nod to the mid-20th century's love affair with the automobile.

On the interior, open floor plans led through





LEFT: Developer Edward Hawkins designed many Arapahoe houses, including this one built for his own family. Inspired by a trip to Japan, the home recalls traditional Japanese house construction and landscaping. The two-car garage, however, is strictly mid-century American.

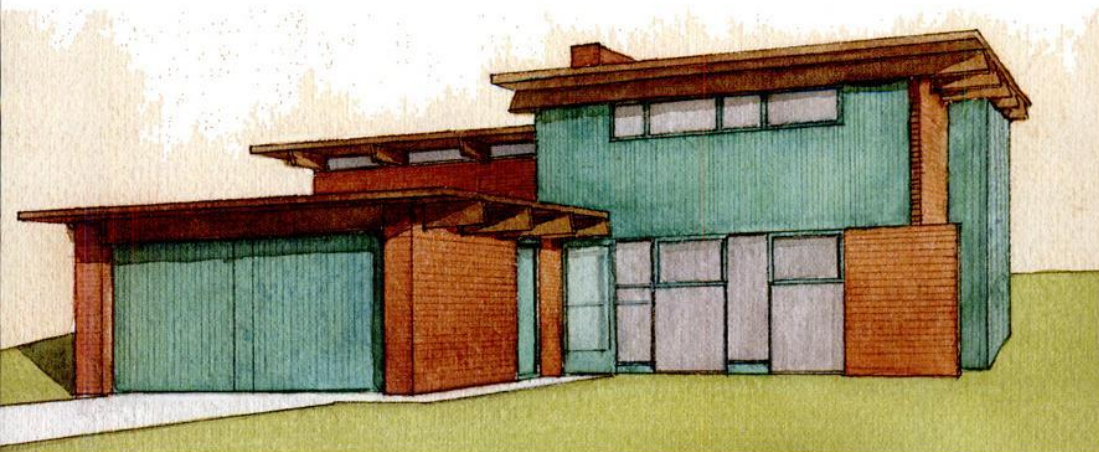
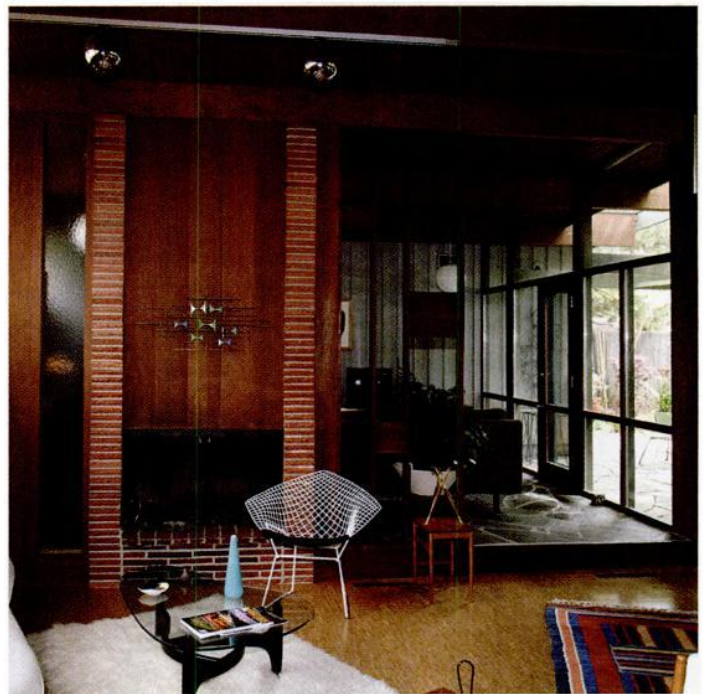
BELOW: The living room of Dave and Yvonne Steers' house shows the typical openness of the interiors, with wide banks of floor-to-ceiling windows opening to a rear patio and screened porch.

sliding glass doors to small paved terraces or patios and screened porches at the rear. Kitchens also were placed at the rear of the house, separate but open to the dining and living rooms and conveniently near the outdoor living spaces.

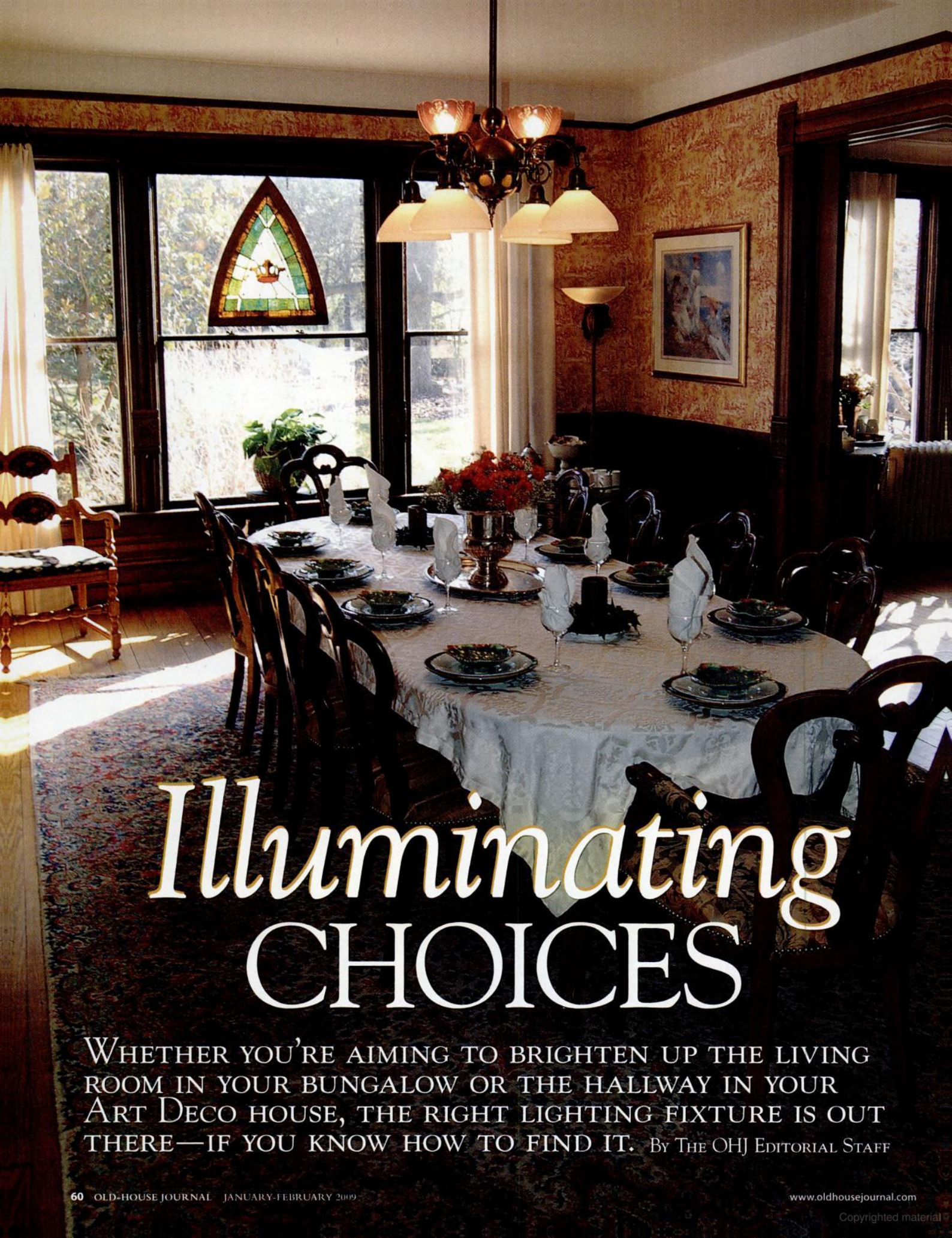
High ceilings, ample window walls, and clerestory windows made small rooms seem spacious and well-lit. Philippine mahogany wall panels and floor-to-ceiling closet doors graced the rooms. Easy-care asphalt tile or cork flooring was used throughout the houses. Prominent large fireplaces dominated the living rooms.

Although many—possibly most—of Arapahoe Acres' houses have undergone interior renovations, and some have received additions and alterations, the changes have—so far, at least—been remarkably few and blessedly inoffensive. In fact, Arapahoe Acres may be in a bit of a time warp—and that's just fine with the folks who live there. 🏠

Read more about Arapahoe Acres in *The Arapahoe Acres Historic District* by Diane Wray Tomasso (Historic Denver, Inc., 2004).



LEFT: Illustrations of two of Arapahoe's houses show the asymmetrical geometry that defines the neighborhood. The prominent brick chimney on the Gray house (far left) is a typical 1950s feature that provides a vertical cross axis to strong horizontal features. The MacCallin house's projecting two-car garage is given pride of place, while the entry path and front door are de-emphasized.

A photograph of a dining room. In the center is a round table covered with a white tablecloth, set for a meal with plates, glasses, and a centerpiece of red flowers. A chandelier with five lit lamps hangs above the table. To the left, a large window with a stained glass insert looks out onto a garden. The walls are decorated with patterned wallpaper and a framed picture. A wooden chair is visible on the far left.

# *Illuminating* CHOICES

WHETHER YOU'RE AIMING TO BRIGHTEN UP THE LIVING ROOM IN YOUR BUNGALOW OR THE HALLWAY IN YOUR ART DECO HOUSE, THE RIGHT LIGHTING FIXTURE IS OUT THERE—IF YOU KNOW HOW TO FIND IT. By THE OHJ EDITORIAL STAFF

Nothing sets the mood of your house like lighting. Whether it's casting a warm glow around the room or shining a bright spot on a painting, the lighting you choose adds immeasurably to your home's overall ambiance and décor, and it's important to get it right. It's also pretty easy to get it wrong.

A perfectly appointed Queen Anne house outfitted with Eastlake settees, flocked wallpaper, and stained glass windows that features an Art Deco ceiling pendant in the parlor would feel jarring. Likewise, a mid-century house, full of Saarinen and Eames furniture, that boasts a Colonial Revival chandelier in the dining room wouldn't feel right, either. Yet old houses in need of restoration can easily have mismatched lighting that pre- or post-dates the rest of the architectural details. That's because light fixtures are a relatively easy way to update the décor—they can be installed by a handy homeowner or through a quick visit from an electrician—so they tend to get changed out more often than, say, the wallpaper. But that's good news, too, because it means that if your house needs better-matched lighting, the fix is a relatively easy one, as long as you know what to look for.

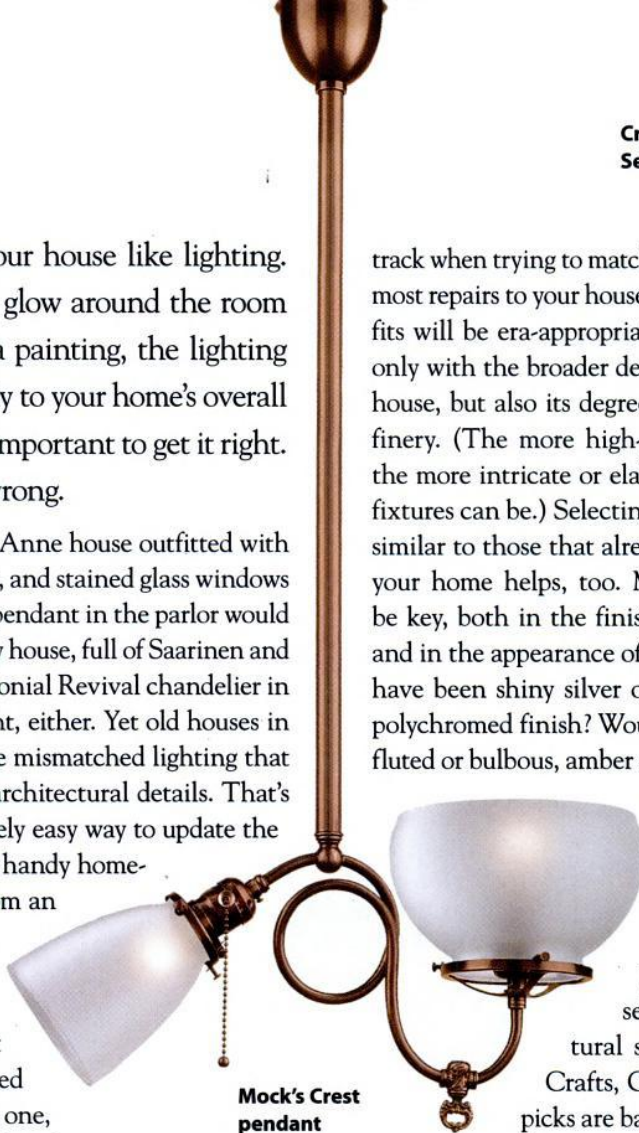
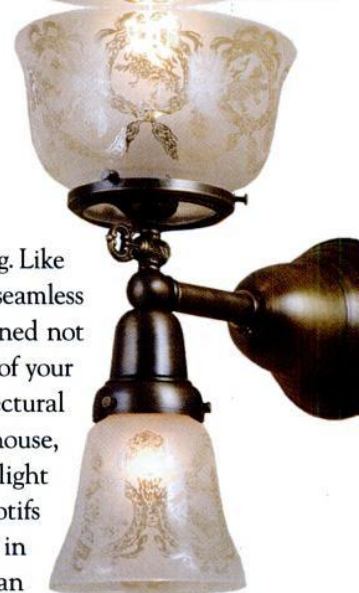
A few simple rules of thumb will keep you on

track when trying to match up lighting. Like most repairs to your house, the most seamless fits will be era-appropriate and aligned not only with the broader defined style of your house, but also its degree of architectural finery. (The more high-style the house, the more intricate or elaborate the light fixtures can be.) Selecting design motifs similar to those that already appear in your home helps, too. Materials can be key, both in the finishes on metal and in the appearance of glass shades. Would original fixtures have been shiny silver or brass, dark hammered metal, or a polychromed finish? Would shades have been clear or etched, fluted or bulbous, amber or multi-hued art glass? Answer these

questions, and you're on your way to finding the perfect match for your house. When it comes to historically based lighting, many options are available for houses of every style. To

help narrow down the choices, we've selected lights suited for four architectural styles of houses—Victorian, Arts & Crafts, Colonial Revival, and Art Deco. Our picks are based on offerings that were considered cutting-edge during the height of popularity for each architectural style.

Craftsman Series sconce



Mock's Crest pendant



Conklin Park pendant

**PRODUCT INFO:**  
**Conklin Park pendant, Revival Lighting, (509) 747-4552; revivalighting.com**  
**Craftsman Series sconce, Meyda, (800) 222-4009; meyda.com**  
**Mock's Crest pendant, Rejuvenation, (888) 401-1900; rejuvenation.com**

## VICTORIAN

Coinciding with the Industrial Revolution, the Victorian era was a time of boundless innovation that touched nearly every aspect of American life—and nowhere was this more evident than in the lighting fixtures of the period. With the introduction of the carbon-filament lightbulb in 1879, Thomas Edison heralded a move away from the messy, potentially dangerous gas fixtures that marked the earlier stages of the Victorian era. However, the transition wasn't entirely seamless—in the nascent years of electrical lighting, before widespread grid systems were developed in American cities, regular outages were a way of life. A solution was found in combination gas/electric fixtures, which married small, downward-facing electric lights with larger, gas-fueled uplights that could be turned on when the electricity went out. In vogue during the turn of the 20th century, these dual-fuel lighting fixtures (almost always made of brass) took many forms, from sconces with only two lights (one facing up and one facing down) to chandeliers with up to a dozen. To accommodate their gas components, hanging fixtures such as chandeliers and pendants dangled from rigid poles rather than chains. In keeping with the era's preference for fine detail, these fixtures often featured glass shades etched with delicate motifs. While modern reproductions have been updated to run solely on electricity, their aesthetic treatment still showcases the unique split personality of gas/electric fixtures.



Forest Lantern pendant

**PRODUCT INFO:**

Arroyo View Drive interior wall light,  
Old California Lantern Co., (800) 577-6679; oldcalifornia.com

Forest Lantern pendant, Brass Light Gallery, (800) 243-9595; brasslight.com

Hammered-Style round chandelier, Craftsmen Hardware, (660) 376-2481; craftsmenthardware.com



Arroyo View Drive interior wall light

# ARTS & CRAFTS

A revolution against the Victorians' fervor for all things mass-produced, the Arts & Crafts movement celebrated handcrafted objects that highlighted simple, well-made construction rather than fussy decorative details. In the realm of lighting, this translated into an expression of craftsmanship that permeated the entire fixture. Working within the clean geometric lines promoted by tastemakers such as William Morris and Gustav Stickley, artisans created Craftsman- and Mission-style sconces, pendants, chandeliers, and lamps that perfectly harmonized with the rich woodwork and back-to-basics sensibilities of the era's bungalows.

A premium was placed on the use of natural materials,

which helped underline the movement's emphasis on connecting with the natural world. A return to traditional trades such as blacksmithing produced an abundance of hand-hammered fixtures in weather-beaten metals like copper and iron. These fixtures were often accessorized with square or rectangular shades that incorporated another craft popular during the period: art glass. At times, this took the form of stained glass (which often matched the stained-glass patterns used on windows within a house), but it also could be found in the form of seeded, translucent glass in vibrant, earthy colors like green and amber. Hanging fixtures were often suspended from unadorned chains to complete the rustic tableau.

Hammered-Style round chandelier

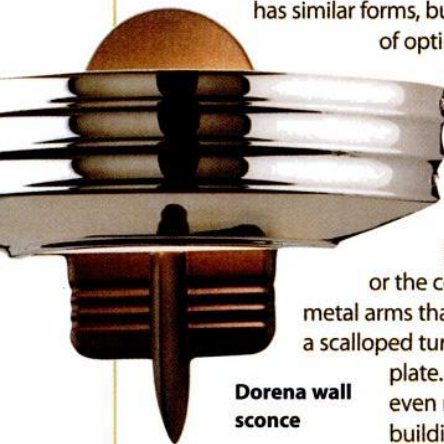


# ART DECO

When it comes to departures from established style parameters, nothing beats Art Deco, which was introduced to the world at the 1925 Paris Exposition. Featuring cutting-edge, modernist designs inspired by the clean geometry of the machine age, Deco embraced experimentation with non-traditional forms and repetitive geometric motifs. More than a mere design trend, Art Deco and its close cousin, Streamline (which has similar forms, but less ornamentation), also convey a sense

of optimism for the future, which helped a despondent public deal with Depression-era realities.

Marked by repeating circles, chevrons, and sharp geometric patterns that were inspired by timely industrial advancements like skyscrapers, airplanes, and spotlights, Deco fixtures were made from bright, shiny metals like chrome and aluminum. The innovative patterning could appear on cutout metalwork on the base and arms of a chandelier, the backplate of a sconce, or the ceiling mount itself—or, in the case of slipper shades, on the metal arms that connected oval glass shades strung together to resemble a scalloped turtle's shell, which hung by chains from a decorative ceiling plate. Glass shades also could bear angular geometry; some even mimicked the iconic lines of the Empire State or Chrysler buildings.



Dorena wall sconce

**PRODUCT INFO:**

Deco Style pan chandelier, House of Antique Hardware (888) 223-2545; houseofantiquehardware.com

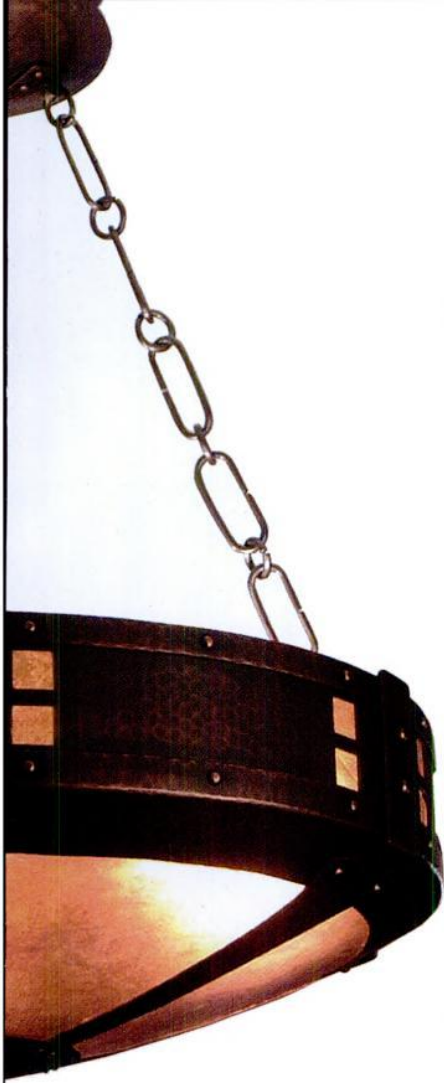
Dorena wall sconce, Satellite, (888) 401-1900; satellitemodern.com

Manhattan Series wall sconce, Vintage Hardware and Lighting, (360) 379-9030; vintagehardware.com

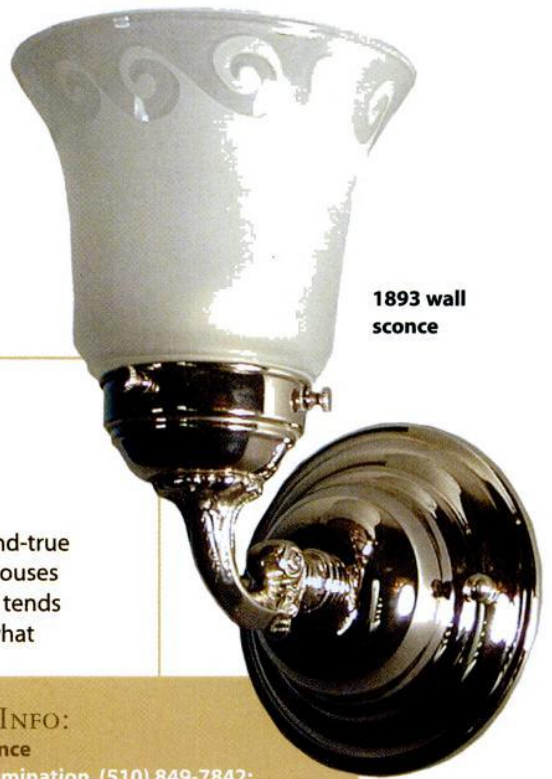


Deco Style pan chandelier





**Bennington  
bowl pendant**



**1893 wall  
sconce**

## COLONIAL REVIVAL

A look to the past and the classic, tried-and-true lines that defined the earliest American houses earmarks Colonial Revival lighting, which tends to be stylish, straightforward, and somewhat restrained. The fever for Colonial Revival architecture was sparked by nostalgia over our country's founding and a longing to recreate the way our ancestors lived. Common chandeliers mimicked the look of multi-armed candle-powered versions from Colonial times, and were supported by a strong, central column (usually bulbous in form) that hung from a simple chain. The faux candles on these chandeliers often came with fake wax drips for effect. However, some timely technological breakthroughs—namely tungsten-filament light bulbs, which threw off more light than carbon filaments—helped usher in a couple of creative new designs. The first was the bowl pendant—a single glass half-moon shade that was open on top, bouncing light off of the ceiling and back down into the room (the first example of indirect lighting). The second was the shower chandelier, featuring multiple glass shades suspended from delicate arms to resemble a meteor display on the ceiling. In terms of the materials used, simple and traditional reign here, with fixtures usually made of brass or silver, and accessorized with blown-glass shades (often wheel-engraved).

### PRODUCT INFO:

#### 1893 wall sconce

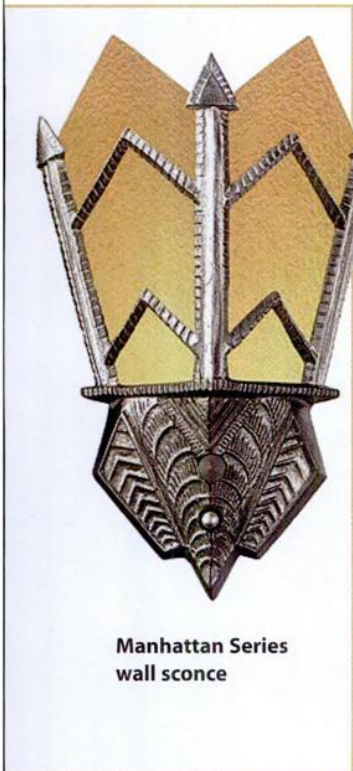
Classic Illumination, (510) 849-7842;  
classicillumination.com

#### Bennington bowl pendant

Conant Metal and Light, (800) 832-4482;  
conantmetalandlight.com

#### Shower chandelier (C-P19-4)

Antique Lighting Company, (800) 224-7880;  
antiquelighting.com



**Manhattan Series  
wall sconce**



**Shower  
chandelier**

# ADVERTISER GUIDE

FREE INFORMATION FROM ADVERTISERS

Check a category on the attached card to receive information from all advertisers in that category, or circle the reader service card number (RSC) that corresponds to the individual advertiser.

Bathroom Products

Sunrise Specialty  
Page Back Cover | RSC 052

Building Materials, Exterior

Cinder Whit & Company  
Page 84

Erie Landmark  
Page 78 | RSC 020

Building Materials, Interior

American Restoration Tile, Inc.  
Page 78 | RSC 003

Architectural Products by Outwater  
Page 81 | RSC 004

Carlisle Wide Plank Floors  
Page 77 | RSC 007

Ceilume  
Page 76 | RSC 008, 009

Crown Point Cabinetry  
Page 11

Designs in Tile  
Page 76, 80

DripStop by ConservCo.  
Page 77 | RSC 012

DuQuella Tile  
Page 76, 83 | RSC 017

Eldorado Stone  
Page 5 | RSC 018

The Iron Shop  
Page 84 | RSC 028

Mason and Wolf Wallpaper  
Page 31

Monarch Radiator Covers  
Page 85 | RSC 030

Pacific Columns  
Page 7 | RSC 032

Plankmaker  
Page 79

The Reggio Register Co.  
Page 80 | RSC 036

Specification Chemicals  
Page 80 | RSC 039

Steptoe & Wife Antiques LTD.  
Page 78 | RSC 040

Superior Clay Corporation  
Page 10 | RSC 042

Sutherland Welles  
Page 15 | RSC 043

Wall Words  
Page 76, 79 | RSC 048

Wood Factory  
Page 84 | RSC 049

Furniture, Finishings & Accessories

Shaker Workshops  
Page 80 | RSC 038

Hardware & Architectural Metals

House of Antique Hardware  
Page 81 | RSC 026

Kitchen Products

Elmira Stove Works  
Page 29

Lighting

Barn Light Electric Company  
Page 2 | RSC 005

Classic Accents  
Page 16

Dahlhaus Lighting  
Page 79 | RSC 013

King's Chandelier Company  
Page 76 | RSC 029

The Period Arts Fan Co.  
Page 13 | RSC 033

Rejuvenation  
Page 9

Schoolhouse Electric  
Page 6, 76 | RSC 051

Sundial Wire  
Page 82 | RSC 041

Vintage Fans  
Page 76, 82 | RSC 046

Masonry Materials & Accessories

Abatron  
Page 19 | RSC 001

Miscellaneous Others

Belmont Technical College  
Page 79 | RSC 006

Goodrich & Company Promotions  
Page 83 | RSC 023

The Historic Interior  
Page 83 | RSC 025

Traditional Building  
Exhibition Conference  
Page 17 | RSC 044

Paint, Coatings, Sealants,  
Cleaners, Sundries  
Donald Durham Company  
Page 78 | RSC 016

Franmar Chemical  
Page 21 | RSC 022

Preservation Products, Inc.  
Page 85 | RSC 034

Preservation Resource Group  
Page 84 | RSC 035

Six10 by West System  
Page 77

Plaster Materials & Accessories

The Decorators Supply Corp  
Page 29 | RSC 014

Fischer & Jirouch  
Page 81 | RSC 021

Roofing, Guttering &  
Related Products

Classic Gutter Systems  
Page 83 | RSC 010

Decra Roofing Systems  
Page Inside Back Cover | RSC 015



**FAST ON-LINE SERVICE!** Fill out the online request form at [www.oldhousejournal.com/lit](http://www.oldhousejournal.com/lit)



**ORDER BY MAIL!** Please circle the corresponding numbers on the card and mail it today!



**ORDER BY FAX!** Fax your completed card to 800-571-7730

# ADVERTISER GUIDE

## Salvage & Architectural Antiques

**Historic Houseparts**  
Page 10, 76 | RSC 024

## Service Systems

**Hydro-Sil**  
Page 85 | RSC 027

## Technology Systems

**Connor Homes**  
Page 85 | RSC 011

## Tools, Craft Materials &

## Safety Equipment

**Arrow Fastner Company**  
Page 27

## Windows, Doors, Millwork

**Allied Window**  
Page 26 | RSC 002

**Americana**  
Page 82

**Bendheim Co., S.A.**  
Page 78 | RSC 037

**Jeld-Wen**  
Page Inside Front Cover-1, 28

**Osborne Wood Products**  
Page 6 | RSC 031

**Touchstone Woodworks**  
Page 77 | RSC 045

**Vintage Wood Works**  
Page 25 | RSC 047

**YesterYear's Vintage  
Doors & Millwork**  
Page 78, 83 | RSC 050

**Zwick Window Shade Co.**  
Page 80

**3 EASY WAYS TO  
RECEIVE PRODUCT  
INFORMATION  
FROM OLD HOUSE  
JOURNAL ADVERTISERS.**



**FAST ON-LINE SERVICE!** Fill out the online request form at [www.oldhousejournal.com/lit](http://www.oldhousejournal.com/lit)



**ORDER BY MAIL!** Please circle the corresponding numbers on the card and mail it today!



**ORDER BY FAX!** Fax your completed card to 800-571-7730

## FREE INFORMATION FROM ADVERTISERS

Check a category on this card to receive information from all advertisers in that category, or circle the reader service number that corresponds to the individual advertiser.

Name \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_ Apt. No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_ Daytime Telephone (\_\_\_\_) \_\_\_\_\_

Email \_\_\_\_\_

### What style is your home?

1.  Victorian 2.  Colonial Revival  
3.  Arts & Crafts 4.  Post World War II  
5.  Prairie Style

### What is the age of your home?

6. \_\_\_\_\_ years

### What is the current value of your home?

7.  Less than \$150,000  
8.  \$150,000 to \$250,000  
9.  \$250,000 to \$350,000  
10.  \$350,000 to \$500,000  
11.  More than \$500,000

### What is the square footage of your home?

12.  Less than 1,500 sq. ft.  
13.  1,500 to less than 2,250 sq. ft.  
14.  2,250 to less than 3,000 sq. ft.  
15.  More than 3,000 sq. ft.

### What is your total family income?

16.  \$50,000 to \$100,000  
17.  \$100,000 to \$150,000  
18.  \$150,000 to \$200,000  
19.  More than \$200,000

### What is your age group?

20.  Under 25 21.  45-54  
22.  25-34 23.  55-64  
24.  35-44 25.  64+

### Product categories

800.  Bathroom products  
801.  Building materials, exterior  
802.  Building materials, interior  
803.  Furniture, finishings & accessories  
804.  Hardware & architectural metals  
805.  Kitchen products  
806.  Lighting

807.  Lumber & sheet goods  
808.  Masonry materials & accessories  
809.  Miscellaneous building materials  
810.  Miscellaneous other  
811.  Outdoor equipment & materials  
812.  Paints, coatings, sealants, cleaners, sundries  
813.  Plaster materials & accessories  
814.  Professional services & contracting  
815.  Roofing, guttering & related products  
816.  Salvage & architectural antiques  
817.  Service systems  
818.  Technology systems  
819.  Tools, craft materials & safety equipment  
820.  Windows, doors, millwork

Valid through 2/28/10

**Old House**  
JOURNAL

JAN/FEB 2009

### Circle Reader Service Numbers

001	031	061	091	121
002	032	062	092	122
003	033	063	093	123
004	034	064	094	124
005	035	065	095	125
006	036	066	096	126
007	037	067	097	127
008	038	068	098	128
009	039	069	099	129
010	040	070	100	130
011	041	071	101	131
012	042	072	102	132
013	043	073	103	133
014	044	074	104	134
015	045	075	105	135
016	046	076	106	136
017	047	077	107	137
018	048	078	108	138
019	049	079	109	139
020	050	080	110	140
021	051	081	111	141
022	052	082	112	142
023	053	083	113	143
024	054	084	114	144
025	055	085	115	145
026	056	086	116	146
027	057	087	117	147
028	058	088	118	148
029	059	089	119	149
030	060	090	120	150

Start/renew my 1 year Old House Journal subscription for \$26.75. Canadian subscriptions add \$8.00. Prepaid U.S. funds.

6901R4

Please Mail Card to: Old House Journal, PO Box 5154, Buffalo NY 14205-9918



Over an astoundingly few years at the beginning of the last century, Charles and Henry Greene created a new style of architecture that became representative of all that the new state of California promised. They built courtyard-centric houses with porches and pergolas, verandas and piazzas, that rejoiced in the fresh air and the pleasures of outdoor life.

They designed broad, gently sloping rooflines and protruding rafters that cast lovely shadows in the land of sunshine. And they developed an architectural vocabulary that celebrated the exoticness of the edge of a nation facing west toward Asia.

California was not originally part of their career plans. They grew up in the Midwest, studied architecture in Boston, and were banking on careers as East Coast architects. At the beginning of 1893, they briefly considered going to Pasadena to join their parents—who, like so many others, had recently moved to sunny Southern California—but decided that their prospects were far brighter in Boston. Their parents agreed, with their mother writing that “there is nothing for you to do here, and you would lose by giving up your prospects there.” But on May 5, 1893, the New York Stock Exchange crashed, businesses went bankrupt, banks failed, and the United States entered the worst depression it had seen to date—one that would last for six years. The brothers lost their jobs, and by the end of summer, they were headed west. By the following January, they had started their own fledgling architectural practice in the resort town of Pasadena.

They were young men when they began their partnership—Charles was 25, Henry just a few weeks short of turning 23. Their first clients were local residents with small budgets. The designs the brothers produced were appropriately mundane—rectangular boxes with steep pitched roofs, colonnaded porches, and applied plaster ornament—all reminiscent of the Midwestern towns that

# California *Dreaming*

**When a twist of fate landed architect brothers Charles and Henry Greene in California, they seized upon the state's burgeoning identity to create a new brand of architecture and design.**

By BRUCE SMITH

PHOTOS BY THOMAS A. HEINZ FROM GREENE AND GREENE: CREATING A STYLE, REPRINTED WITH PERMISSION BY GIBBS SMITH

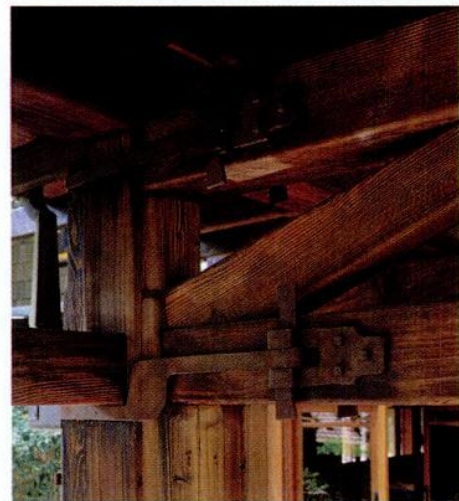


most of these newly minted Pasadenians had migrated from.

But a style of house appropriate for California was on their minds. In the archives of their work, there is a very early project—labeled simply as “Job No. 11”—that was probably designed on speculation when work was slow. Unlike their other work at the time, the design is expansive: a string of rooms gathered around an enclosed central courtyard with a fountain in the middle. It is a home intended for the warm climate of California, with rooms that open into the courtyard and face the outdoors. It also marks the first roof the Greens designed for sun, not snow—the slope is gradual, perfect for providing shade from the bright California sunshine. The Greens also invoked the state’s heritage with a distinctive Hispanic motif—a scalloped parapet wall on the courtyard stair-

case that could have been based on the *espadaña*, or curved parapet, fronting many of the Californian missions. But this design found no client; it was never built.

To the Greens’ frustration, building an architectural practice meant putting client demands ahead of their own ideas. At the beginning of 1905, Charles published an article titled “California Home Making,” in which he wrote mockingly of an imaginary person he called “Mrs. Knowit,” who had just completed a house, “Old Colonial.” “Of course there is the portico with its white classic columns and pediment, its paneled door and fanlight and all the rest,” he wrote. “When one follows a style, says Mrs. Knowit, one always has something one may give an excuse for.” Ironically, the largest commission the two brothers had received to date was for just such a Colonial-style house, complete with white classic columns and fanlights.



**ABOVE:** Evidence of the brothers’ use of timbers as a structural element abounds in the entryway (top) and on the terrace (below) of the 1907 Blacker House.

**OPPOSITE:** The dash-coat façade of the 1905 Robinson House represents a shift from the Greens’ typical cedar-shake-clad exteriors.

## PASADENA MOUNTAIN RAILWAY.



BRUCE SMITH ARCHIVES

## A California State of Mind

In 1893—when the Greens traveled 3,000 miles by train from Boston to Pasadena—Southern California was a distant foreign land. En route, the brothers crossed plains that had yet to witness the war between Geronimo and the U.S. Cavalry and sped through Oklahoma just weeks before the greatest “land run” in history. From the windows of their Pullman sleeper, they saw Mexican villages, ancient Indian pueblos, and the covered wagons of settlers migrating west—all of it a far cry from the gentility of the Midwest and East Coast cities they were accustomed to.

And at the end of the tracks was the fairytale promised land of Southern California, replete with orange groves, rose blossoms, and fields of blooming poppies. The state was already known for cowboys, carriage rides to the local missions, and the spectacle of chariots racing on New Year's Day after a parade of flower-covered floats. European metaphors promoted California to the cultured visitor as an alternative to Italy or England. The San Gabriel Mountains rising above Pasadena were said to be “America's Swiss Alps”—their peak was even home to an Alpine-inspired chalet—while the funicular railroad that climbed them was described as connecting “Switzerland and Italy.” But California also represented the last reach of America's manifest destiny. Its relative proximity to the Far East was equally felt, with Chinese and Japanese stores selling curios and art, and Japonesque tea gardens scattered up and down the coast. From these competing influences, a new, uniquely Californian identity—one that would come to define the Greens' work—was formed.

—B.S.

“Old Colonial” was one of two projects the office of Greene & Greene chose to send to the 1904 St. Louis World's Fair; the other was for an English Tudor-styled house. Then, separately, Charles Greene submitted a presentation drawing that was striking in contrast to the office submissions. His entry depicted a fully landscaped, rambling estate, spread out like an old California hacienda. As with “Job No. 11,” all the major rooms opened on both sides, to the outside, shaded by covered walkways seemingly inspired by

### Further Reading

*A New and Native Beauty: The Art and Craft of Greene & Greene*, by Edward R. Bosley and Anne E. Mallek (Merrell, 2008)

*Greene & Greene: Creating a Style*, by Randell L. Makinson and Thomas A. Heinz (Gibbs Smith, 2004)

*Greene & Greene*, by Edward R. Bosley (Phaidon, 2003)

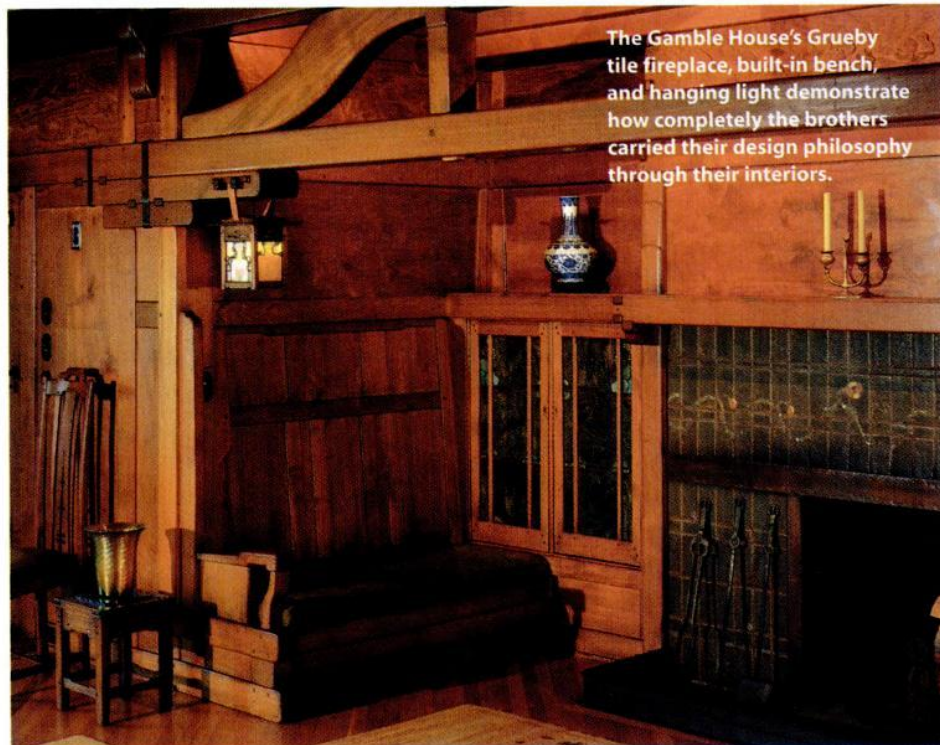
*Greene & Greene: Masterworks*, by Bruce Smith and Alexander Vertikoff (Chronicle, 1998)

A romantic figure, Bandini grew up in a family whose roots in California stretched all the way back to the time of Spanish rule. He was known as much for his ability to ride

The never-built plan titled “Job No. 11” featured outdoor spaces and gradually sloping roofs designed with California sunshine in mind.



AVERY ARCHITECTURAL & FINE ARTS LIBRARY, COLUMBIA UNIVERSITY



The Gamble House's Grueby tile fireplace, built-in bench, and hanging light demonstrate how completely the brothers carried their design philosophy through their interiors.

PHOTO BY THOMAS A. HEINZ FROM GREENE AND GREENE: CREATING A STYLE, REPRINTED WITH PERMISSION BY GIBBS SMITH



With the state's temperate climate in mind, central courtyards were an important component of Greene & Greene houses, from one of their first California-style projects, the 1903 Bandini house (left), to the Duncan-Irwin House, built in 1905 (above).

horses as his tendency to discourse about hunting grizzlies. Born in a simple, single-story, U-shaped courtyard adobe built at the beginning of the Mexican era by his father, Bandini requested just such a house in 1903 from the Greens.

The house the Greens came up with was a slight variation of Bandini's birth home—built not of adobe, but of unpainted, upright board-and-batten siding with a massive cobblestone fireplace in the living room. Charles Greene wrote that it was “a house on the old mission plan,” but “all of wood and very simple—not in the so-called ‘Mission style’ at all.” It was, in other words, Californian without being aligned to one of the established Californian styles.

In a 1905 article—written shortly after he designed the Bandini house—Charles inveighed against “the styles,” advocating instead that “the principle of California's best thought” is to draw upon “anything one likes, if one only knows how.” Fortunately, the Greens had finally gained sufficient reputation to attract as clients the wealthy travelers coming west for their health, the sunshine, or both. This gave Charles, who

was the lead designer, the chance to work, in his words, as “a man dependent upon his own power of expression rather than that of rigid custom.”

In his own home, built in 1902, he intermingled Arroyo stones with clinker bricks to create a wall that seemed to grow out of the earth. By 1904, he was developing a timber structuralism—trusses supported by bracketed columns and beams, the rhythmic pattern of rafters extending beyond the roofline, interior scarf joints and mortise-and-tenon details—that paid homage to the state's neighbors across the Pacific. Interior design also displayed Asian influences, which the brothers combined with their own unique vision to create details like carved friezes, ethereal stained glass windows and light fixtures, and furnishings with delicate inlays. Houses were allowed to spread out and cling to the earth, with doors and windows opening up to courtyards, and pergolas and verandas creating spaces half indoors and half out. It was a style extremely attuned to California's geography and climate, but one that was initially misunderstood.

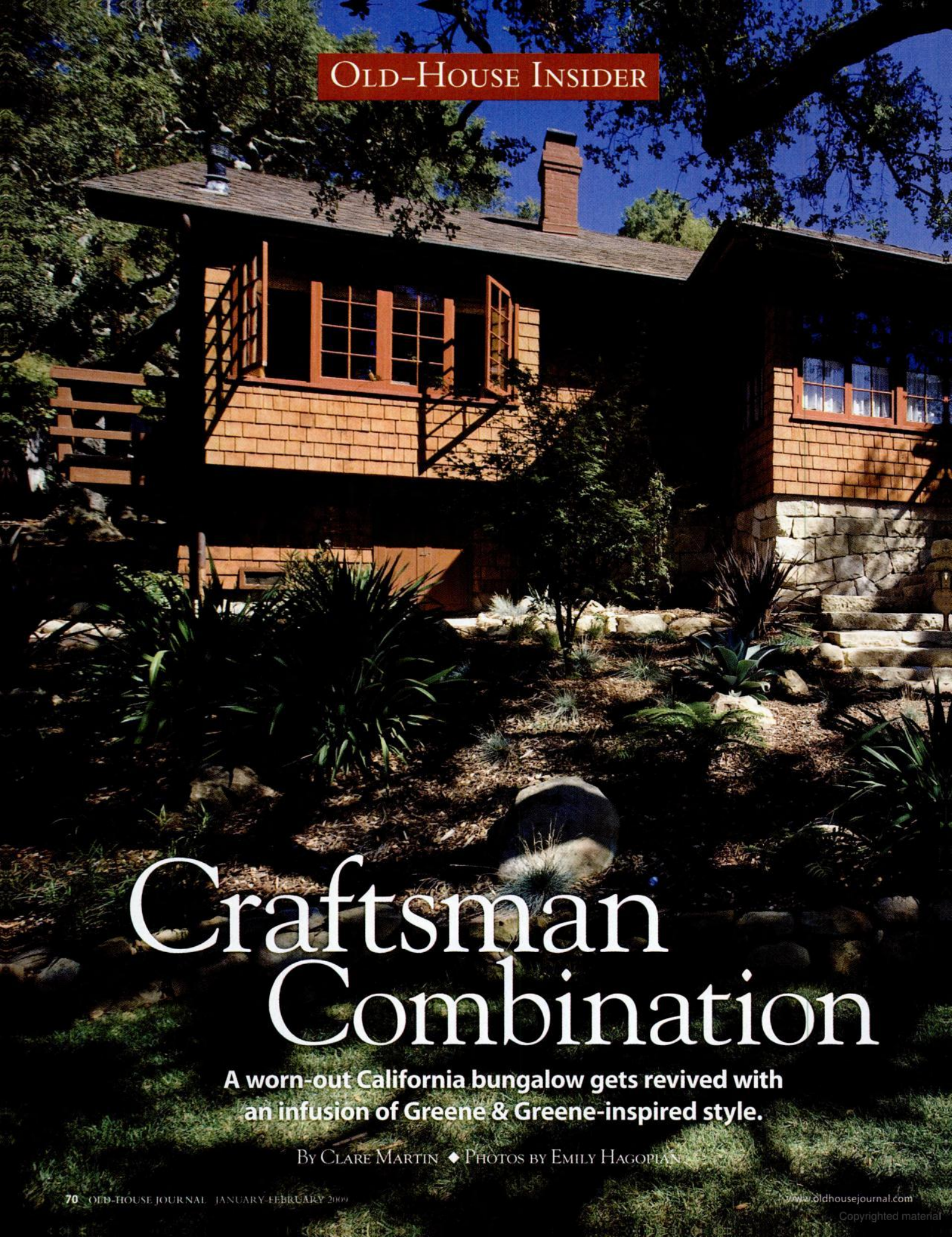
At first it was labeled as Swiss—a gath-

ering of the brothers' homes was dubbed “Little Switzerland.” It was also called Japoneseque—the famous Gamble House was labeled “A Chalet in the Japanese Style.” One article claimed that their homes' signature protruding rafters, called “rafter tails,” accentuated “the Swiss effect,” while another described them as being “strongly suggestive of Japanese influence.” Charles himself, when questioned by a client about “why the beams project from the gables,” answered that it was “because they cast such beautiful shadows on the sides of the house in this bright atmosphere.” It wasn't about Switzerland or Japan but, as with the rest of the Greens' architecture, all about Southern California. 🏠

**Bruce Smith** is an independent researcher and author specializing in the work of the Greene brothers, and is the author of *Greene and Greene: Masterworks*.

Get a handle on all of the houses built by the Greens (and find out how many are still around today) with our online chart.

OldHouseJournal.com



# Craftsman Combination

A worn-out California bungalow gets revived with  
an infusion of Greene & Greene-inspired style.

By CLARE MARTIN ♦ PHOTOS BY EMILY HAGOPIAN





The bungalow's long-neglected front yard was rehabbed to create plenty of outdoor living spaces perfect for enjoying the California sunshine. Native plantings are complemented by a manmade waterfall flowing between the two porches. "It almost feels like you're looking up at a temple," says homeowner Jane Judge.

The original 1914 living room and dining nook are untouched, and decorated with period-appropriate furnishings. The dark redwood paneling stands in contrast to lighter cherry and maple used elsewhere in the house. "We've had Christmas dinners in here with a fire crackling in the fireplace, and it's just lovely," Jane says.



#### PRODUCTS:

Paint, Sherwin-Williams; Windows and exterior doors, T.M. Cobb; Front door, BoMo Design; French lever with rectangular escutcheon, Rocky Mountain Hardware; 10-inch pin casement adjusters, Rejuvenation; Light fixtures, The Craftsman Home. Kitchen: Pocket door, BoMo Design; Cherry and maple cabinets, BoMo Design; Copper sink, BoMo Design; 920 Series sink faucet in weathered brass, Newport Brass. Master Bathroom: Quadra sink in rust patina, Rocky Mountain Hardware; Starck toilet and bidet, Duravit; Copper tub, BoMo Design; 920 Series tub faucet in weathered brass, Newport Brass; Magnolia Tulip light fixtures, Lundberg Studios.

The moment Jane Judge laid eyes on the 1914 bungalow she now calls home, she was in love. "I walked into the house and said, 'This is it,'" she says. "It was almost magical."

Never mind that the house, which is nestled into a hill above the oceanside town of Santa Barbara, California, was, by her own admission, "dark and dingy." She could see the potential in its original paneled walls, worn hardwood floors, and river-rock fireplace. Plus, she had more than a few home projects under her belt, including the restoration of her previous house, an 1880 Queen Anne in Idaho.

The timing couldn't have been better: Her son, Nathan Modisette, was working as a furniture-maker in Los Angeles and had been looking for an opportunity to

start a design firm in Santa Barbara and relocate his young family to the area. And so, with plenty of guidance from his mom, he took charge of the 16-month restoration project that would eventually launch his company, BoMo Design.

"The primary focus of our work is artisan construction," he explains. "We're comfortable in many genres, but we always want to back it up with handmade pieces—anything we can make ourselves that has that signature human touch."

The fact that BoMo Design's philosophy fell so seamlessly in line with the



original principles of the Arts & Crafts movement, which was in full force when the house was originally constructed, was another happy coincidence, and one that dictated the direction of the restoration. Having grown up in Pasadena, Jane is a big fan of Greene & Greene, and the architects' influence can be witnessed throughout the house.

"We flipped through a lot of their books, trying to come up with ideas that would use those lines," says Nathan. "We tried to create the same kind of balance they created in their masterworks."

That inspiration from the Greens took the shape of their signature cloudlift motif, which adorns everything from the beams of the pergolas that cover the home's two porches to the hefty bed Nathan constructed for the master bedroom.

"Nathan took a lot of their simple design and kind of made it his own style, but it definitely has the Greene & Greene look," Jane says.

It's an aesthetic that blends seamlessly with the rest of the house. A modified Dutch-style Greene & Greene-inspired front door, built by Nathan, leads into the original 1914 section of the home, a spacious living room and dining nook boasting rich redwood paneling and an original river-rock fireplace.

**ABOVE, LEFT:** The pergola-topped master bathroom porch is shielded from the driveway and road by a Balinese screen, and sits on the site of what once was a sunken patio. **ABOVE, RIGHT:** Nathan designed and built the front door, which features a panel of Kokomo seeded glass (a type of glass dating back to the late 1800s) that can be opened to let in fresh breezes. "It took me a long time to find the glass," he notes. "I finally found a stained-glass artist in L.A. who understood what I wanted." **BELOW:** Built-in benches that offer cozy seating in the dining nook were added by a previous owner; the wood windows surrounding them were completely refurbished by Nathan, and retrofitted with period-appropriate hardware.





**ABOVE:** A copper sink with a built-in drainboard is the focal point of the galley-style kitchen. **BELOW:** The Subzero fridge is covered with handmade panels Nathan created to match the cabinetry.



“We left this room dark,” Jane notes, adding that the paneling had remained unaltered by any of the home’s previous owners. “The rest of the house is so full of light, but this room has a really wonderful texture at night.”

During the day, light floods in through the adjacent kitchen, which the duo brightened up by installing handmade maple cabinets trimmed with cherry, which Nathan constructed on site in an improvised woodshop in Jane’s garage. All of the cabinet and drawer faces feature panels deliberately sliced from the same piece of wood to cre-

ate book matches.

“A hundred years ago, craftsmen would have done it this way,” explains Nathan. “We tried to keep a lot of symmetry, as they would have then.”

Elsewhere in the kitchen, Nathan added a handmade touch with a 1"-thick pocket door that separates the laundry room and mirrors the design of the front door.

“Size was the main impetus for creating this door,” he explains. “It was very hard to find a door slim enough to fit within the existing wall that had any aesthetic value. But I love to make things, so whenever I have the opportunity, I go for it.”

The kitchen also features a handcrafted copper sink with a built-in drainboard (“Finding someone who could build our design was a laborious task,” Nathan says), a material that’s echoed again in the custom-built soaking tub in the master bathroom.

**FOR MORE INFORMATION:**

**Duravit:** [duravit.com](http://duravit.com)  
**Lundberg Studios:** [lundbergstudios.com](http://lundbergstudios.com)  
**Newport Brass:** [newportbrass.com](http://newportbrass.com)  
**Rejuvenation:** [rejuvenation.com](http://rejuvenation.com)  
**Rocky Mountain Hardware:** [rockymountainhardware.com](http://rockymountainhardware.com)  
**Sherwin-Williams:** [sherwin-williams.com](http://sherwin-williams.com)  
**The Craftsman Home:** [craftsmanhome.com](http://craftsmanhome.com)  
**T.M. Cobb:** [tmcobb.com](http://tmcobb.com)



**ABOVE:** The master bedroom suite is large enough to contain an ample bathroom, complete with distinctive custom wainscoting made of cherry and maple. Windows above the custom-made copper soaking tub (with wooden surround) overlook the frontyard waterfall.

**RIGHT:** On the window above the bidet, amber-tinted Kokomo seeded glass appears again, this time to add privacy and filter soft, diffused light into the space. "When the sun comes through here in the morning, it just makes the perfect day," Jane says.

**BELOW:** Nathan created this extra-wide bench out of leftover lumber from the restoration projects. It rests on a hill in the backyard, providing another vantage point for enjoying the outdoors.



"We tried to stay with natural materials," Jane says. "Back when this house was built, there wasn't any plastic or faux marble or anything like that."

The copper tub is the showpiece of the sizeable bathroom, which was reworked from a bedroom extension added by the previous owners. What was once the suite's tiny bathroom became Jane's walk-in closet, and Nathan raised a patio just outside the bedroom wing to create a private porch, which is shielded from the road by a Balinese screen from Jane's collection of Oriental antiques. Further blurring the lines between indoors and out—an important tenet of the Arts & Crafts movement and the work of Greene & Greene—Nathan installed large windows over the tub to filter in the sounds of the manmade waterfall they created in the front yard.

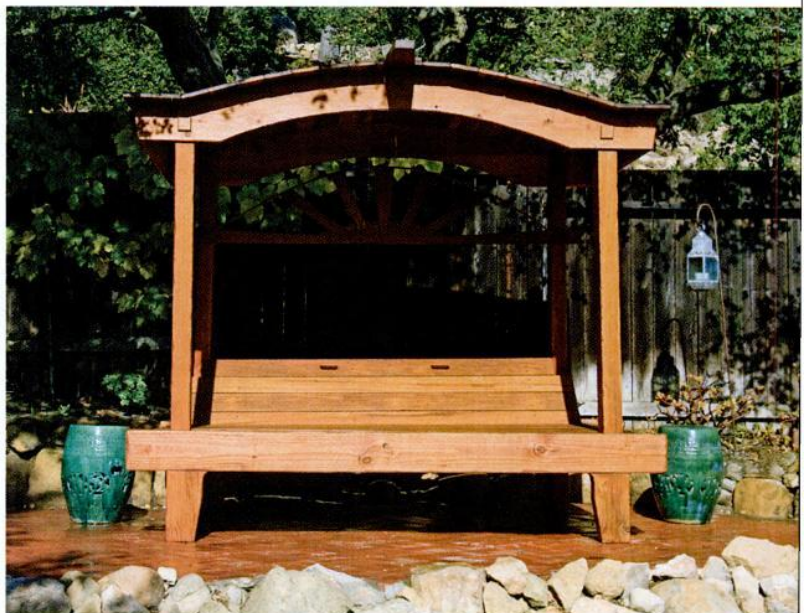
"When I'm in the tub, I can open these windows, and it's just like being outside," Jane says.

Along the same lines, Jane and Nathan worked to incorporate as many outdoor living spaces as they could. In addition to the two pergola-topped porches, they also carved out a small dining area and a spot for an oversized reclining bench (made from scrap lumber) in the backyard garden.

"The house is small, but it doesn't feel like it because I've got all of these outdoor rooms," Jane says. "It's probably the most comfortable house I've ever lived in—I never feel lost in it."

Both she and Nathan hope that

feeling will carry over for years to come. "If you put a lot of energy into a home and try to make it as beautiful as you can," he says, "then people will recognize that for generations." 🏡

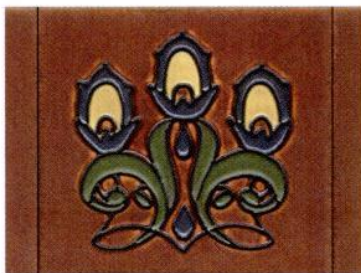


# Product Showcase



## Designs In Tile

Getting the details right...Since 1978, producing limited edition, unique hand-decorated and historically inspired tiles and panels. Also, offering "Historic White" subway tile and trim. Visit us online to see our latest offerings. 530-926-2629, [www.designsintile.com](http://www.designsintile.com)



## DuQuella Tile

Visit the DuQuella Tile studio web site to view our handcrafted art tile and field tile for kitchens, bathrooms and fireplaces. Award-winning superior craftsmanship in the Arts & Crafts tradition. Custom services include designs, tile layout assistance, glaze colors and sizes. 866 218-8221, [www.tiledecorative.com](http://www.tiledecorative.com)  
Circle 017 on Reader Service Card for Free Information



## Historic Houseparts

Art tile, hardware, and lighting—just a few of the products available at Historic Houseparts. A full line of both antique and new parts for your house. 888-558-2329, [www.historichouseparts.com](http://www.historichouseparts.com)

Circle 024 on Reader Service Card for Free Information



## Schoolhouse Electric Company

Period lighting fixtures and hand-blown glass shades that do not hint at style—they are classic originals that have been out of production and unavailable for over 50 years. Showrooms in New York and Portland. FREE catalog. 800-630-7113, [www.schoolhouseelectric.com](http://www.schoolhouseelectric.com)  
Circle 051 on Reader Service Card for Free Information



## Vintage Fans

VintageFans.com specializes in the restoration and sale of authentic antique and vintage ceiling, desk, bracket and pedestal fans that were manufactured in the U.S.A. from the 1890s-1950s. Honest Engineering, Planned Non-Obsolescence.

Circle 046 on Reader Service Card for Free Information



## Wall Words

Express yourself. Personalize a room by posting your favorite quote or saying on a wall using press-on sets. Over 3,000 quotes to choose from. Preview your phrase and check the lengths, colors and fonts before buying at our web site [www.wallwords.com](http://www.wallwords.com), 888-422-6685

Circle 048 on Reader Service Card for Free Information

Circle 008 on Reader Service Card for Free Information

## FREE SAMPLES



Ceiling Tiles by Ceilume  
Easy to Install  
34 Styles and 8 Colors

Order samples today!  
Coupon Code: HJ-119-A

[CeilumeCeilingTiles.com](http://CeilumeCeilingTiles.com)  
(800) 521-4261

Circle 029 on Reader Service Card for Free Information

Creators of Fine Lighting  
Reproductions & Originals  
Affordable ... Since 1935

King's  
Chandelier  
& Sconces



Catalog available.  
336.623.6188

Showroom:  
729 S Van Buren Rd Eden NC  
[www.chandelier.com](http://www.chandelier.com)

## Screen & Storm Doors

- Mahogany
- Custom sizes
- Tempered glass
- 70 styles

Send \$3 for our catalog

Touchstone Woodworks  
PO Box 112  
Dept OHJ  
Ravenna OH 44266  
(330) 297-1313


[www.touchstonewoodworks.com](http://www.touchstonewoodworks.com)

## DRIPSTOP™

by **ConservCo**

**STOPS FAUCET LEAKS...FOREVER!**

- DripStop® replaces old-fashioned compression washers - nearly every size and shape.
- DripStop® comes in just four sizes and works in all major indoor and outdoor faucet brands.
- DripStop® even seals on chipped or worn seats!
- DripStop® is Guaranteed For Life!

 Go to [www.dripstop.com](http://www.dripstop.com) to find a store near you

**ACE** Available at Ace





## Carlisle

Wide Plank Floors®

FAMILY CRAFTED SINCE 1966

800-595-9663 - [WIDEPLANKFLOORING.COM](http://WIDEPLANKFLOORING.COM)



Dispense Six10 Thickened Epoxy Adhesive from any standard caulkungun.

## Epoxy. Effortlessly.

Six10™ Thickened Epoxy Adhesive: the permanent, waterproof, gap filling and bonding performance you expect from WEST SYSTEM, in a self-metering cartridge. The static mixing wand automatically blends the resin and hardener. All you need to do is squeeze.

**WEST SYSTEM**  
BRAND

Perfect epoxy  
for an  
imperfect world



866-937-8797  
[www.westsystem.com](http://www.westsystem.com)

Circle 040 on Reader Service Card for Free Information ▼

## STEPTOE® STAIRCASES



8' ALBANY FLIGHT FROM \$4200

- Intricate historic design • Since 1972
- Straight stairs in 4' or customized width
- Spiral stair modular kits in 4' & 5' diameter
- Rugged cast iron construction
- Brass or steel handrail
- Easy assembly

visit our website for a complete catalog featuring this and other staircases

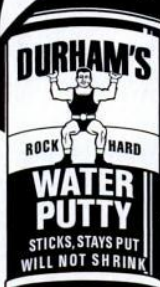


**STEPTOE & WIFE**  
ANTIQUES LTD.  
ARCHITECTURAL RESTORATION PRODUCTS  
90 TYCOS DRIVE, TORONTO, ON M6B 1V9  
TEL: (416) 780-1707 • (800) 461-0060  
info@steptoewife.com • www.steptoewife.com

Circle 016 on Reader Service Card for Free Information ▼

# PLASTER REPAIR

75 years of great repairs




Use genuine Durham's Rock Hard Water Putty to fill cracks, crevices, joints, and nail holes. You can saw, chisel, polish, color, and mold it too. Sticks and stays put - will not shrink. Only original Durham's offers lasting satisfaction.


Durham's permanently adheres in wood, plaster, and tile. Ideal for use by woodworkers, painters, electricians, and carpenters. Available through hardware, lumber, and building material dealers, and paint distributors from coast to coast.

**Donald Durham Co.**  
Box 804-HJ, Des Moines, IA 50304  
http://www.waterputty.com

Circle 050 on Reader Service Card for Free Information ▼



Vintage Doors  
By YesterYear's  
VintageDoors.com  
1-800-787-2001



Circle 003 on Reader Service Card for Free Information ▼

## AMERICAN RESTORATION TILE

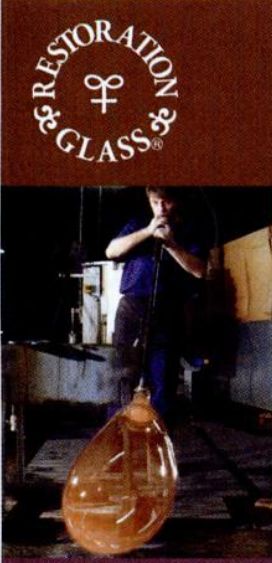

www.restorationtile.com

1" Hexagon • 3/4" x 3/4" Square  
3/4" x 19/18" Subway • Spiral  
Basketweave  
All Historical Sizes



Manufacturer of Custom Historical Tile  
501.455.1000

Circle 037 on Reader Service Card for Free Information ▼

Once you've seen the difference Restoration Glass® makes, no historical restoration will look authentic without it.

The world's finest mouth-blown window glass found in our country's most prestigious restorations, including the White House, Mount Vernon and Monticello.



Subtle imperfections allow historically accurate detailing of homes, buildings, and furniture.

Made exclusively for Bendheim by Germany's Glashütte Lamberts and hand selected to ensure only the finest quality.



**BENDHEIM**  
SINCE 1927

Bendheim East  
800 221-7379



Bendheim West  
800 900-3499

restorationglass.com

Circle 020 on Reader Service Card for Free Information ▼

## CUSTOM LETTERED BRONZE PLAQUES

For Your HISTORIC HOME

**ERIE LANDMARK COMPANY**

NATIONAL REGISTER PLAQUES  
MEDALLIONS TO  
ROADSIDE MARKERS

CALL FOR  
FREE BROCHURE  
**800-874-7848**

WWW.ERIELANDMARK.COM



▼Circle 013 on Reader Service Card for Free Information

www.Dahlhaus-Lighting.com

**Dahlhaus**  
Vintage European Lighting

Authentic Vintage Design  
Highest Quality Craftsmanship  
Outstanding Services

Hand Crafted in Germany since 1968.

Call **1-877-92-LIGHT**  
or visit us online for our New **FREE** 86-pages Catalog

Many styles are now available online at **UPSCALE LIGHTING**

Your specialist for high-end, custom made, exterior lighting and garden accessories.

**Plankmaker**  
1-800-755-1789  
wideplanking.com

▼Circle 006 on Reader Service Card for Free Information

**Associate Degree in Building Preservation**

Develop your appreciation for traditional craftsmanship, and the built and natural environments while learning to apply preservation theory in real life situations. Get hands-on restoration training at our 1846 Federal style field lab house and in our preservation workshops. Our award-winning curriculum is a rigorous examination of theory balanced by practical applications of specialized construction and craft techniques. To learn more, please contact the Building Preservation Program for further information.

**BELMONT TECHNICAL COLLEGE**  
Email: [preserve@btc.edu](mailto:preserve@btc.edu)  
120 Fox-Shannon Place, St. Clairsville, OH 43950 740/695-9500 ext.4006

▼Circle 048 on Reader Service Card for Free Information

**WALL WORDS**

PHRASES & DECOR FOR THE ADORNMENT OF YOUR HOME, OFFICE, SCHOOL, WALLS & MORE

Easy-to-apply rub-on transfers for walls that mimic the look of hand-painted lettering! We also now have trees, banners and monograms. Preview your phrase, check the lengths, colors and fonts before buying at [wallwords.com](http://wallwords.com)

FREE Catalog (888) 422-6685  
For 15% Discount enter **12806**

**BUNGALOW**  
THE ULTIMATE ARTS & CRAFTS HOME  
Experience the beauty of the bungalow as, author Jane Powell, takes you through Eighty-five of the truest examples in North America, brilliantly showcased through the photography of Linda Svendsen.  
Item O107. Retail \$50.00  
Sale \$42.50+s/h

**BUNGALOW KITCHENS**  
Bungalow kitchens can easily be made to function for the twenty-first century without compromising their integrity. This book offers tips on everything from design, and dealing with professionals to the appliances that will work for your kitchen.  
Item O206. Retail \$39.95  
Sale \$33.96+s/h

**SHELVES CABINETS & BOOKCASES**  
America's most accomplished carpenters and woodworkers contribute their advice on building sturdy cabinets and shelves that look great.  
Item O308. Retail \$19.95  
Sale \$16.96+s/h

**Old House JOURNAL**

OH10209

VISIT US AT [WWW.OLDHOUSEJOURNAL.COM/STORE](http://WWW.OLDHOUSEJOURNAL.COM/STORE) OR CALL 800.850.7279.

California Arts & Crafts Tiles ■ Art Deco Tiles  
 Custom Ceramic Tiles & Murals  
 Historic Reproductions ■ Traditional Patterns  
 Coordinated borders ■ Quadrats ■ Corner blocks

Victorian Transfer Tiles in the Anglo-Japanese Style ■ Persian Revival Tiles ■ Art Nouveau Tiles  
 Victorian Foliage Tiles ■ William De-Morgan Style Tiles ■ Period Pavements ■ Spring Garden Tiles



Designs  In Tile™

Box 358 • Dept J • Mt. Shasta • CA • 96067  
 530/926-2629 • [www.designsintile.com](http://www.designsintile.com)  
 Historic-Styled Subway Tiles & Trim  
 Country Tiles ■ Custom Murals ■ Folk Tiles

Circle 039 on Reader Service Card for Free Information ▼

**NU-WAL®**  
 RESTORATION SYSTEM


Make Walls and Ceilings Like New!

**RESTORE CRACKED WALLS**

- Cost effective
- One day application
- Remove no trim

SPECIFICATION CHEMICALS, INC.  
[www.nu-wal.com](http://www.nu-wal.com)  
 800-247-3932

Circle 036 on Reader Service Card for Free Information ▼



**10% OFF**  
 your first order  
 with code  
 D9901

**Grilles & Registers  
 Made to Last  
 a Lifetime**

The finest quality and largest  
 selection of sizes and materials

**Reggio  
 Registers**

**The Reggio Register Co.**  
 Dept. D9901, 31 Jytek Road,  
 Leominster, MA 01453

Call (800) 880-3090  
[www.reggioregister.com](http://www.reggioregister.com)

Circle 038 on Reader Service Card for Free Information ▼

**SHAKER**

Since 1970, we have been making measured reproductions of original Shaker furniture – right here in the USA. Available as do-it-yourself kits or custom finished. Large selection of replacement Shaker chair tapes.



**1-800-840-9121**  
**SHAKER WORKSHOPS**  
 Box 8001-HJ  
 Ashburnham, MA 01430

[www.shakerworkshops.com/hj](http://www.shakerworkshops.com/hj)



Handcrafted in the USA  
 Quality Since 1930

**ZWICK™**  
 SINCE 1930  
 WINDOW SHADE CO.

Toll-Free (877) 588-5200  
[www.zwickshades.com](http://www.zwickshades.com)

**A Breath of  
 Fresh Air**

brought to you by  
**AMCOR®**



Win an Amcor Ductless Mini Split Heating & Air Conditioning System (total package valued at \$2,325)

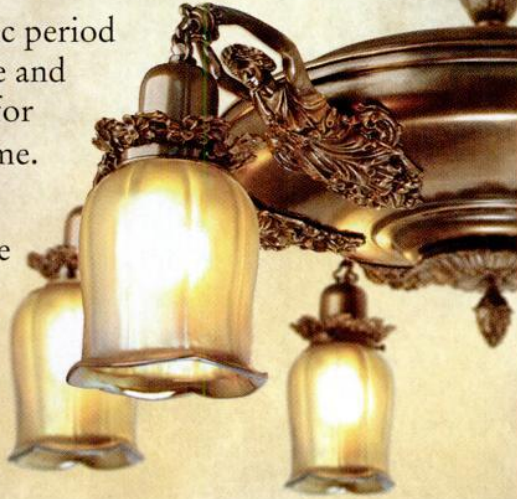
**Visit [oldhousejournal.com/amcor](http://oldhousejournal.com/amcor) today!**

**Sign up to win!!**

## OUR BRIGHTEST IDEAS ARE NOTHING NEW.

Authentic period hardware and lighting for your home.

Expert assistance for your peace of mind.



Save 15% on your next order.  
Promo code: OHJ

[www.HOAH.biz](http://www.HOAH.biz) (877) 223-2617

**HH** HOUSE OF ANTIQUE HARDWARE

# 65,000+

## Decorative Building Products

Lowest Prices... Widest Selection... All From Stock!

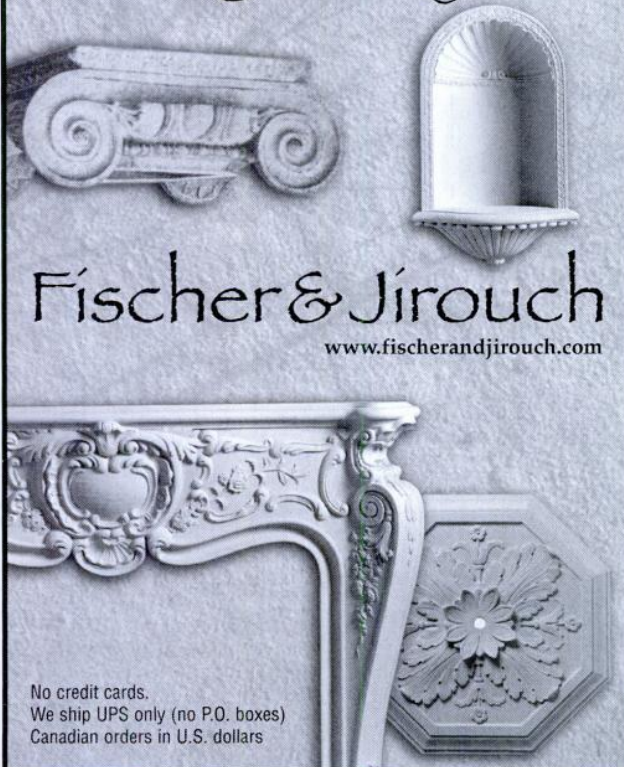


Interior/Exterior Architectural Mouldings & Millwork • Stamped Steel & Polymer Ceiling Tiles • Knobs & Pulls • Furniture & Cabinet Components • Brass Tubing & Fittings • Balustrading • Wainscoting • Period & Contemporary Hardware • Columns & Capitals • Wrought Iron Components • Wall Coverings • Kitchen & Bathroom Accessories • Fireplace Surrounds • Lighting • Stock & Custom Wood Carvings • FauxStone Panels • Decorative Ceiling Beams... and so much more!

**Architectural Products**  
by **OUTWATER LLC**

**FREE 1,000+ Page Catalog!**  
Catalog Requests      Sales & Product Information  
**1-888-772-1400    1-800-835-4400**  
New Jersey • Arizona • Canada  
**[www.Outwater.com](http://www.Outwater.com)**

## Designed by the ages. Crafted by hand.



# Fischer & Jirouch

[www.fischerandjirouch.com](http://www.fischerandjirouch.com)

No credit cards.  
We ship UPS only (no P.O. boxes)  
Canadian orders in U.S. dollars



Fischer & Jirouch is well known for hand-crafting ornate plaster fixtures as taught by the original owners... old world master artisans nearly 100 years ago. We offer more than 1,500 architectural details in a variety of period styles. Our authentic plaster techniques have been improved to meet today's applications by architects, tradespeople, and do-it-yourselfers who rely upon our pieces to enhance their exterior and interior spaces. Easy to install. Affordable. Custom reproductions available.

Send for our 144-page catalog (\$10 US, \$15 Canadian)



**THE FISCHER & JIROUCH CO.**  
4821 Superior Ave.  
Cleveland, Ohio 44103  
**(216) 361-3840**  
(216) 361-0650 fax

Ask about our new line  
of Polyurethane/Resin Capitols

Circle 046 on Reader Service Card for Free Information ▼

**VintageFans.com**  
Preserving History  in Motion

Specializing in the restoration and sale of antique and vintage ceiling and desk fans manufactured in the United States between the 1890s-1950s.

Over 1000 Antique and Vintage Ceiling Fans in Stock.

VINTAGE FANS, LLC  
PO Box 57, Keller, TX 76244-0057  
817-431-6647 • sales@vintagefans.com  
www.VintageFans.com

**Made in America, Restored in America**



Circle 041 on Reader Service Card for Free Information ▼



## Sundial Wire

### Cloth-Covered Electrical Wire

new wire, UL listed  
over 20 styles, colors, gauges  
rayon or cotton braid over PVC  
most are exclusive to Sundial  
all wire made in USA

413-582-6909 FAX 413-582-6908  
custserv@sundialwire.com

[www.sundialwire.com](http://www.sundialwire.com)



**AMERICANA**

800-269-5697

[www.shutterblinds.com](http://www.shutterblinds.com)

**BAY WINDOWS ARE MADE FOR SHUTTERS**  
AUTHENTIC DESIGN • FREE MEASURE GUIDE • FREE BROCHURE

SHOW OFF YOUR WINDOWS WITH LOW MAINTENANCE HIGH QUALITY CUSTOM  
FABRICATED LOUVERED SHUTTERS DELIVERED TO YOUR DOOR READY TO  
INSTALL IN 4 TO 6 WEEKS. CALL FOR DETAILS AND COST

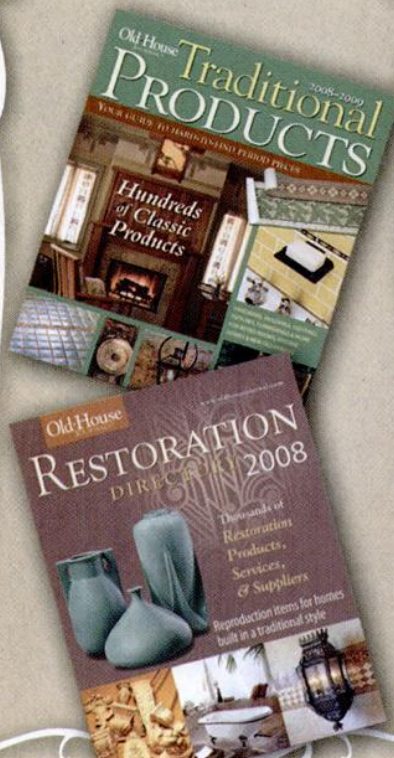
Everything  
You're  
Looking  
For!

Find thousands of restoration products, services and suppliers in the 2008 Restoration Directory. This one-of-a-kind reference is a unique directory to help you locate just the right items for your restoration project.

Traditional Products showcases hundreds of period-appropriate products...the defining elements just right for your classic home.

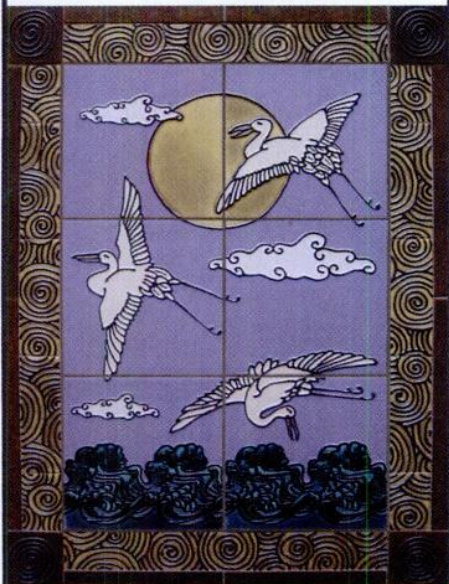
**ORDER BOTH AND SAVE!!**  
**SPECIAL OFFER OF JUST \$15**  
**FOR BOTH COMPREHENSIVE**  
**DIRECTORIES**  
(plus \$5 shipping & handling).

CALL  
800-850-7279



▼Circle 017 on Reader Service Card for Free Information

# DUQUELLA TILE



TILE FOR KITCHENS,  
BATHS & FIREPLACES  
CUSTOM SERVICES  
www.tiledecorative.com  
toll free 866-218-8221

▼Circle 050 on Reader Service Card for Free Information

1-800-787-2001  
VintageDoors.com

## Classifieds

### Paint

EVERYONE DREAMS IN COLOR—  
For twenty-one years, our exterior  
color schemes have made dreams  
come true. The Color People, 920  
Inca Street, Denver, CO 80204.  
(800) 541-7174;  
www.colorpeople.com

▼Circle 010 on Reader Service Card for Free Information

# Classic Gutter Systems, L.L.C.

Artistry, charm and elegance



"Old World" style heavy-duty  
copper, aluminum and  
galvalume half round gutters

- Up to 26' shipped nationally
- 26 styles of cast fascia brackets
- Roof mount options available

Phone 269.665.2700 ■ Fax 269.665.1234

www.classicgutters.com

▼Circle 025 on Reader Service Card for Free Information



## The Historic Interior

www.TheHistoricInterior.com

YOUR COMPREHENSIVE ONLINE RESOURCE GUIDE  
*to create a historically accurate interior*

A comprehensive guide of all sources pertaining to  
the American Historic Interior, from 1680-1930

COMMERCIAL, ARTISAN, CONSULTANTS.

▼Circle 023 on Reader Service Card for Free Information

Two great shows, one great price, one great location!

# THE DESIGNER CRAFTSMEN SHOW OF Philadelphia

JANUARY 16, 17 & 18, 2009  
VALLEY FORGE CONVENTION CENTER  
~ KING OF PRUSSIA, PENNSYLVANIA ~

FRIDAY, 6:00PM-9:00PM

OPENING NIGHT PREVIEW PARTY

Preview Admission: \$35.00 per person

SATURDAY, 10:00AM-5:00PM

SUNDAY, 11:00AM-4:00PM

Saturday & Sunday Admission: \$12.00 per person

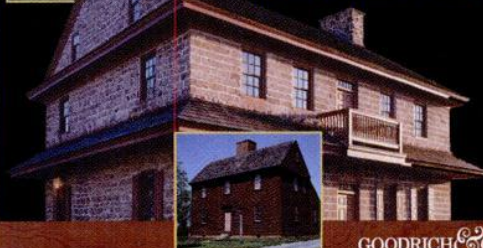
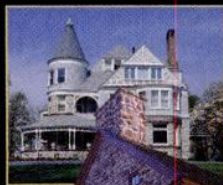
\$10.00 with this ad (discount applies to Saturday & Sunday only.)

(Not valid with any other offer. Limit one per person.)

Admission is valid for all show days. Children 12 and under are FREE.

Strollers and cameras are not permitted on the showroom floor.

Admission price includes admission to both  
THE DESIGNER CRAFTSMEN SHOW & THE HISTORIC HOME SHOW



## The Greater Philadelphia HISTORIC HOME SHOW™

The Resource for American Architectural Preservation

GOODRICH & COMPANY  
PROMOTIONS, INC.

For more information: phone: 717.796.2380 • email: info@goodrichpromotions.com • website: www.goodrichpromotions.com  
Contact PRIORITY TRAVEL for accommodations: (Toll Free) 1.888.796.9991 or e-mail: prioritytravel@goodrichpromotions.com

## We make installing a spiral straightforward.



**Metal Spirals**  
from  
**\$495**

- Diameters 3'6" to 7'0"
- Kits or Welded Units



**Oak Spirals**  
from  
**\$2850**

- Diameters 4'0" to 6'0"
- All Oak Construction



**Victorian One®**  
from  
**\$4500**

- Diameters 4'0" to 6'0"
- Cast Aluminum Construction

### The best selection, quality, and prices!

Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Call for the **FREE** color Catalog & Price List:  
**1-800-523-7427** Ask for Ext. OHJ  
or visit our Web Site at [www.TheIronShop.com/OHJ](http://www.TheIronShop.com/OHJ)

Installation Video featuring  
"The Furniture Guys"

Main Plant & Showroom: Dept. OHJ, P.O. Box 547, 400 Reed Rd, Broomall, PA 19008  
Showrooms / Warehouses: Ontario, CA • Venice, FL • Houston, TX • Chicago, IL • Stamford, CT

**THE IRON SHOP®**

The Leading Manufacturer of Spiral Stair Kits®



"The Furniture Guys" is a registered trademark belonging to Ed Feldman and Joe L. Errico

©2007 The Iron Shop

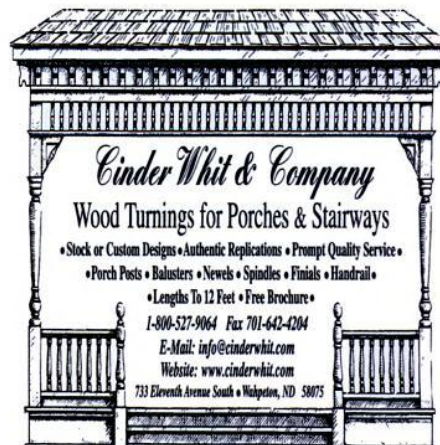


**The Wood Factory**  
AUTHENTIC VICTORIAN  
MILLWORKS

Screen Doors • Porch Parts  
Custom Woodwork • Moldings  
Ornamental Trim

Send \$2.00 for a Catalog

111 Railroad Street  
Navasota, Texas 77868  
Tel: (936) 825-7233  
Fax: (936) 825-1791



**Cinder Whit & Company**  
Wood Turnings for Porches & Stairways

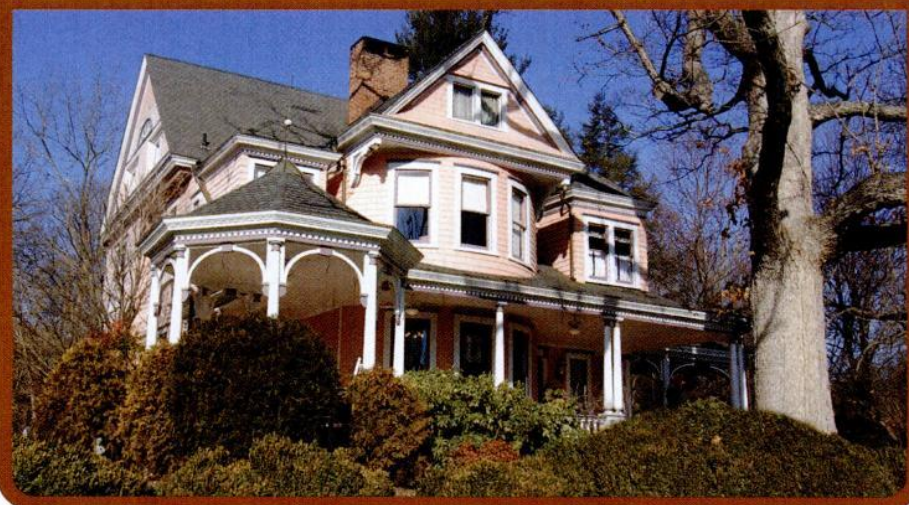
- Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
- Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
- Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204  
E-Mail: [info@cinderwhit.com](mailto:info@cinderwhit.com)  
Website: [www.cinderwhit.com](http://www.cinderwhit.com)  
733 Eleventh Avenue South • Watipston, ND 58075

## HAVE A PROJECT TO SHARE? GOT A QUESTION TO ASK?

Connect with old house enthusiasts,  
professionals and the editors of Old House Journal  
on [MyOldHouseJournal.com](http://MyOldHouseJournal.com)

[MyOldHouseJournal.com](http://MyOldHouseJournal.com)



**BORA-CARE**

Protect Wood  
from Insects  
and Fungi



CONTROLS  
Decay Fungi  
Carpenter Ants  
Wood Boring Beetles  
Termites

Repels Termites  
Easy, water soluble application  
Kills wood boring insects and decay fungi  
Penetrates into logs & timbers for deep protection  
Safe: low toxicity for people, animals and environment

Compatible with Finishes  
Colorless Odorless  
Easy Convenient  
Cost Effective  
Interior & Exterior Use  
Safe Near Wells or Cisterns

Preservation Resource Group  
Your source for Products, Tools, Instruments & Books for  
Preservation and Restoration

800-774-7891 [www.PRGINC.com](http://www.PRGINC.com)

**ALL STEEL RADIATOR ENCLOSURES**  
FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS

FROM THIS TO THIS

FROM \$24.10

BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE  
MANY STYLES & COLORS • BAKED ENAMEL FINISH  
Send \$1.00 for Brochures. Refundable with Order.

**MONARCH** Dept OHJ  
P.O. Box 326, 111 Kero Rd. Carlstadt, N.J. 07072  
(201) 507-5551 www.monarchrad.com

**RESTORE, REPAIR, RENOVATE**  
FIND AN ARRAY OF BOOKS FOR YOUR PROJECT

WWW.OLDHOUSEJOURNAL.COM/STORE

**TIN ROOF RESTORATION**

The Space Age Solution for Weatherproofing Historic Roofs

Acrymax® Coatings and Systems help you restore, beautify, and protect a variety of historic roof types, as well as masonry and stucco walls. A long-lasting, environmentally safer alternative to other systems. Acrymax systems are easy to apply and come in a variety of colors. Call today for a free brochure on the Acrylic system tough enough to stop leaks cold.

**PRESERVATION PRODUCTS, INC.**  
Protecting America's heritage, one landmark at a time.

1-800-553-0523  
221 Brooke Street • Media, PA 19063  
610-565-5755 • Fax: 610-891-0834  
www.preservationproducts.com

*The Brian Grant Brady House*

Beauty, timelessness and classic architectural design in a craftsman-built home of exquisite detail shipped directly to your home site.

**CONNOR HOMES**

Building the New Old Home since 1969

Middlebury, Vermont \* Leesburg, Virginia  
(802) 382-9082

www.connorbuilding.com

*The Brian Grant Brady House*

**Families Have Saved Up To 50% On Heating Costs**  
And never have to buy fuel — oil, gas, kerosene, wood — ever again!

**Your Benefits with Hydro-Sil:**

- Slash heating cost with Hydro-Sil
- Furnace free — duct free
- Lifetime warranty. No service contracts
- Safe, complete peace of mind
- Clean, no fumes, environmentally safe
- U.L. listed
- Preassembled — ready to use
- Portable (110V) or permanent (220V)
- Whole house heating or single room

**Contact us today for info and FREE catalog!**

**Lifetime Warranty**

Hydro-Sil is a high performance individual room heating system that can save you hundreds of dollars in home heating costs by replacing old and inefficient heating. It can replace or supplement your electric heat, gas or oil furnace and woodstoves.

Hydro-Sil represents economy in heating: inside the heater is a sealed copper chamber filled with a harmless silicone fluid designed for heat retention qualities. The fluid is quickly heated by a varying amount of micro-managed proportional power. This exclusive technology greatly increases energy savings.

220 VOLT PERMANENT	Approx. Area to Heat	Discount Price	S&H	Qty.
8' 2000 w	250-300 sf	\$319	\$25	
6' 1500 w	180-250 sf	\$289	\$25	
5' 1250 w	130-180 sf	\$259	\$25	
4' 1000 w	100-130 sf	\$239	\$18	
3' 750 w	75-100 sf	\$189	\$18	
2' 500 w	50-75 sf	\$169	\$18	

Thermostats — Call for options & exact heater needed.

110 VOLT PORTABLES (Thermostat included.)	Discount Price	S&H	Qty.
5' Hydro-Max 750-1500 w	\$229	\$25	
3' 750 w — Silicone	\$179	\$18	
Heavy-Duty 240v	\$329	\$25	

Total Amount \_\_\_\_\_

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ St \_\_\_\_\_  
Zip \_\_\_\_\_ Phone \_\_\_\_\_  
MasterCard, Visa or Discover Account Information:  
Acct # \_\_\_\_\_  
Expiration Date \_\_\_\_\_

Check ■ MasterCard ■ Visa ■ Discover

**1-800-627-9276**  
**www.hydrosil.com**  
Hydro-Sil, P.O. Box 662, Fort Mill, SC 29715

# Historic Properties

## SPOTLIGHT HOUSE



**ELLCOTT CITY, MD**—Historically significant Angelo's Cottage. Unique 1830s replica of Angelo's Castle in France has been the source of much mystery in Howard County over the past twenty years. Sitting on a picture perfect 1+ acre landscape, it has undergone extensive restoration and improvements, blending both grandeur and intimacy throughout its three finished levels. \$1,040,000. Additional historic homes in the area at [www.kimberlykhomes.com](http://www.kimberlykhomes.com). Kimberly Kepnes, CBRB, 443-250-4241 cell, 410-461-7600 office.

## Historic Properties Specialists

**DISTRICT OF COLUMBIA**  
**Best Address® Real Estate, LLC**  
 Joseph Himali, CRS, GRI,  
 Principal Broker

*Specially trained in historic real estate by  
 The National Trust for Historic Preservation*  
 Telephone: 202-669-4656  
 Website: [www.BestAddress.com](http://www.BestAddress.com)

**MARYLAND, VIRGINIA, &  
 PENNSYLVANIA**  
**Historic Home Team**

Long and Foster Real Estate, Inc.  
 Gary Gestson, Realtor  
*Specializing in Extraordinary Homes  
 and Historic Properties*  
 Telephone: 866-437-8766  
 Website: [www.HistoricHomeTeam.com](http://www.HistoricHomeTeam.com)



**GRASS VALLEY, CA**—Signature Victorian available for the first time since its 1899 construction. Stately 12-foot ceilings, grand rooms, classic parlor doors, hardwood floors, elegant staircase and 3 working fireplaces. City views. 2 large parlors, den, 4 bedrooms, 2+ baths, wine cellar, & carriage house. Magical attic. ¼ acre corner lot. \$989,000. Lee Good, Good & Company Realty, 530-265-5872. [www.goodrealty.com](http://www.goodrealty.com).



**ACWORTH, GA**—Built in 1854, the Cowen Farmstead is an excellent example of an antebellum Plantation Plain type house in north Georgia. The house sits on .66 acres near downtown and is on the National Register of Historic Places. Part of The Georgia Trust's Endangered Properties Program, the organization recently completed stabilization and some rehabilitation work. Property is eligible for several financial incentives. \$250,000. Kate Ryan, The Georgia Trust, 404-885-7817

**NEW HAMPSHIRE &  
 MASSACHUSETTS**  
**Historic & Distinctive Properties**

David Deysher, Owner/Broker  
*Exclusive Purveyors of New England's Fine,  
 Antique, Historic & Distinctive Properties*  
 Telephone: 603-654-8970  
 Website: [www.historicprop.com](http://www.historicprop.com)

## WWW.HISTORICPROPERTIES.COM

The internet site for buying and selling historic properties—residential or commercial, all styles, all prices, all sizes—from rehab projects to completed mansions, anything 50 years or older. For over eight years on the web with more than 1,000 property listings. On the web at: [www.HistoricProperties.com](http://www.HistoricProperties.com)

Email or call for prices for  
 Historic Properties advertising  
 Sharon Hinson or Marjorie Ellena  
[ohj@historicproperties.com](mailto:ohj@historicproperties.com) • 888-507-0501



**BRUNSWICK, MO**—Brick antebellum circa 1843 home with 4,400 square feet, 7 chimneys, widow's walk, tower, curved staircase to 3rd floor and more. Smokehouse and barn. On 2.5 acres. \$175,000. United Country, 800-999-1020, Ext. 108. [www.unitedcountry.com/oldAmericanTreasures](http://www.unitedcountry.com/oldAmericanTreasures)—a full color magazine of older and historic properties for sale. Just \$5.95.



**ST. LOUIS, MO**—Museum quality restoration on prime lot across from historic Lafayette Park. 4 marble mantle wood burning fireplaces, walnut balustrade and all wood flooring refinished. Custom stained and leaded glass, custom closets and updated baths with imported tile. 4 balconies and gated off-street parking. One bedroom garden apartment with private entrance rents for \$650. Tennis and Pool club membership transfers with house. \$674,000. Merry Dahms, RE/MAX Associates Plus, 314-727-8008.



**VICKSBURG, MS**—Beauty, workmanship and intricate detail only begin to describe this exquisite Victorian. Beautifully updated, 5 bedroom home situated on a nice corner lot in the historic area. Hardwood floors throughout, an open staircase, 10' ceilings, totally fenced w/ pool, surrounding deck, privacy fence in back and more. Separate cottage with two apartments. \$395,000. Pam Powers, BrokerSouth, 601-831-4505, [www.liveinthesouth.com](http://www.liveinthesouth.com), [pampowers@liveinthesouth.com](mailto:pampowers@liveinthesouth.com).



# Historic Properties



**FRANCESTOWN, NH**—Rare opportunity to own a rich part of Francestown's history. One of the most magnificent properties in town. This 1770 Colonial was originally a tavern and today has been lovingly restored with all its antique features unspoiled including 5 fireplaces. Situated on 25 acres with a barn, tack room and kennel, the property is ideal for equestrian activities. \$879,000. Historic & Distinctive Properties, 603-654-8970 or [www.historicprop.com](http://www.historicprop.com)



**NEW BOSTON, NH**—Extremely charming 1753 antique cape on beautifully landscaped 3 acres near Amherst/New Boston town line. Excellent condition with updates and beautiful antique features maintained throughout. 1 fireplace, plus woodstove, first floor laundry, updated kitchen and baths and wonderful screened porch to enjoy the private grounds. Great floor plan for entertaining. \$309,000. Historic & Distinctive Properties, 603-654-8970 or [www.historicprop.com](http://www.historicprop.com)



**PROSPERITY, SC**—1870 Greek Revival. 5 bedroom, 3 bath home with wide center hall, 7 fireplaces and more. Guesthouse with garage and storage. Gazebo and brick wall entrance with iron gates. On 7+ acres. \$475,000. United Country, 800-999-1020, Ext. 108. [www.unitedcountry.com/old](http://www.unitedcountry.com/old) *American Treasures*—a full color magazine of older and historic properties for sale. Just \$5.95.



**GALVESTON, TX**—Circa 1860 center-hall cottage moved around 1900 to its current location. Galveston Historical Foundation purchased it after a fire did minor damage in 2008. Features include a claw-foot tub, decorative cast iron sink, slate mantle and historic clay sidewalk pavers. New roof, new decking and porch rails. 42'-10" by 120' lot. View on [HistoricProperties.com](http://HistoricProperties.com). \$165,000. Brian Davis, Galveston Historical Foundation, 409-771-1973.



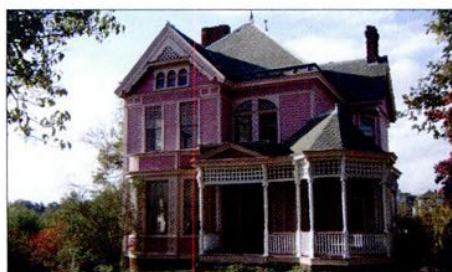
**CENTRALIA, VA**—"Cline House" circa 1879. Lovely Eastlake on 5 acres with extensive mature plantings. Most of the original components of the house are intact and it is partially restored. Large rooms. 4 fireplaces. Walkup attic. 2-car garage. Patio. Two baths. 20 minutes from downtown Richmond. \$249,000. Dave Johnston "The Old House Man"® [AntiqueProperties.com](http://AntiqueProperties.com) 804-343-7123.



**DANVILLE, VA**—Featured on *If Walls Could Talk*, a 1913 solid granite Prairie Style 4-Square with 4,733 square feet of spacious elegance in Old West End Historic District. 5 bedrooms and 3 baths. Heart pine floors. Renovated kitchen with Viking range, Sub-Zero refrigerator and custom-built maple cabinets. 3-car garage and glass greenhouse. Walk-up attic and full basement. Zoned HVAC. Copper, slate and metal roofs. 8 fireplaces. \$379,000. Susan Stilwell, Historic Specialist, 434-548-4816



**GRAVEL HILL, VA**—"The Tavern and Store at Gravel Hill" circa 1799 & 1840. Two early places used as one. Charming & elegant located in a rural historic district—Village of Gravel Hill. Original doors, floors, woodwork and mantels. 9 fireboxes. Porches and brick walkways through several gardens with fountains. Many boxwoods and large trees. On 3.92 acres. A great value at \$399,000. Dave Johnston "The Old House Man"® [AntiqueProperties.com](http://AntiqueProperties.com) 804-343-7123



**LYNCHBURG, VA**—Grand Victorian, circa 1895 restored ready to move in. Wonderful wraparound porch with gazebo-like sitting area. Breathtaking stairway in foyer with original oak moldings. 12 foot ceilings, arched doorways and hardwood floors. 7 fireplaces with original mantels. Master and 1st floor bedroom with private baths. Kitchen with butler's pantry. Central heat and air. Priced to sell. \$249,000. Max Sempowski, [Antique Properties](http://Antique Properties), 434-391-4855. [www.oldhouseproperties.com](http://www.oldhouseproperties.com)



**RICHMOND, VA**—1905 detached Queen Anne in the heart of the Fan close to shops, museums and restaurants. Stained glass windows, formal parlors, banquet size dining room, faux grained wainscoting, pocket doors, bay windows, built-ins, hardwood floors and much more. Corner location with lots of light and spacious rooms. 5+ bedrooms, 3 baths and 4000+ square feet. See more photos on [HistoricProperties.com](http://HistoricProperties.com). Marjorie Ellena, 804-387-4903 or [marjorie@historicproperties.com](mailto:marjorie@historicproperties.com)

# remuddling



## Improper Topper

LIKE HUSBANDS DRESSING FOR A BLACK-TIE AFFAIR, houses also look best when the pieces of their ensembles are coordinated. Dormers are a prime example. A good match complements a home as seamlessly as a top hat paired with tails; the wrong one resembles a baseball cap thrown atop the finery. Take, for instance, these two 1930s houses. Both began as modest Capes with steeply pitched side-gabled rooflines—then both accessorized their domes with bold new headgear. One house (above, left) wears an original cross-gabled dormer and a shed-style dormer side by side (rather like pairing a fedora and a fez), while the other (above, right) sports the dormer version of a sombrero.

“The dormer proportions don’t seem to fit on either house,” notes our contributor. We think that when it comes to decking out houses, the choice of topper can make or break an outfit—no matter what else they’ve got on. 🏠

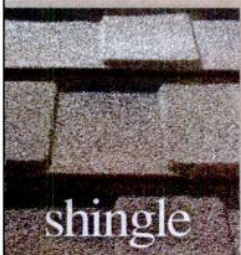
**WIN \$100: If you spot a classic example of remuddling, send us clear color prints. We'll award you \$100 when your photos are published. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, Old-House Journal, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151; or via e-mail: [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).**

OLD-HOUSE JOURNAL (ISSN #0094-0178) is published bi-monthly by Home Buyer Publications and Active Interest Media Inc. The known office of publication is located at 475 Sansome Street, Suite 850, San Francisco, CA 94111. The editorial office is located at 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151; 703-222-9411; 800-826-3893; fax: 703-222-3209. Periodicals postage paid at San Francisco, CA, and additional offices. Vol. 37 No.1. POSTMASTER: Send address changes to Old House Journal, P.O. Box 420235, Palm Coast, FL 32142-0235. SUBSCRIPTIONS: For subscription questions or address changes, call 800-234-3797 (US only), 386-447-2398 (outside the US). Subscription rates are: US: \$27 per year, Canada: \$35 per year, Other countries: \$41 per year. COPYRIGHT: 2008 by Home Buyer Publications, Chantilly, VA. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher. PRINTING: RR Donnelly, Strasburg, VA. Printed in the USA.

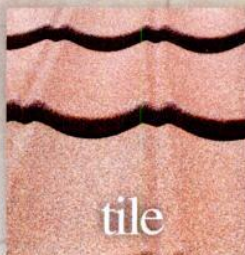
# Metal Roofing

## Isn't What It Used To Be<sup>®</sup>

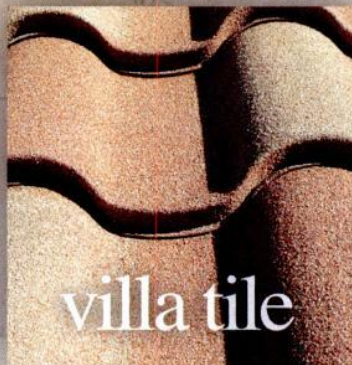
### *Villa Tile*



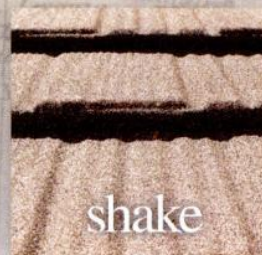
shingle



tile



villa tile



shake



shingle plus



**DECRA<sup>®</sup>**

Stone Coated Steel Roofing Systems

1-877-GO-DECRA | [www.decra.com](http://www.decra.com)

Circle 015 on Reader Service Card for Free Information

Copyrighted material



# AN INVESTMENT IN QUALITY A LIFETIME OF BEAUTY...

The best quality is the best investment. You may be tempted by lower prices but only Sunrise Specialty, Fine Antique Style Baths, can offer you 35 years of proven industry experience, product durability and superior customer service.

Our period style baths, manufactured in Portugal, use only West German titanium based porcelain with a life many years greater than other similar bathtubs on the market. In addition, only Sunrise Specialty provides hand polished, hand fitted solid brass feet on all its bathtubs in Polished Brass, Natural Polished Nickel, Brushed Nickel and Oil Rubbed Bronze.

Don't be misled by inferior unauthorized copies of our bathtubs. Insist on the Sunrise Specialty brand name to assure yourself of a lifetime of bathing pleasure. Visit a finer bath dealer in your area or [www.sunrisespecialty.com](http://www.sunrisespecialty.com).



Circle 052 on Reader Service Card for Free Information

Copyrighted material