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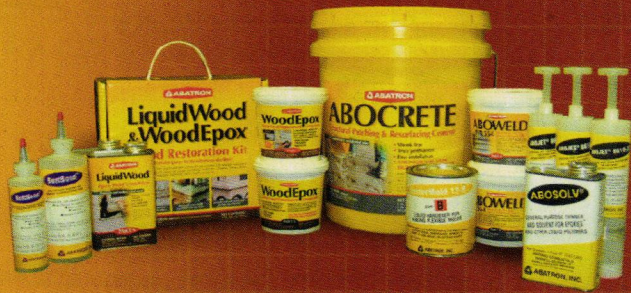
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Early 20th-century Sears houses came with a rainbow of suggested palettes. Our longtime color expert has updated for them today, matching them to modern paints.

By JOHN CROSBY FREEMAN

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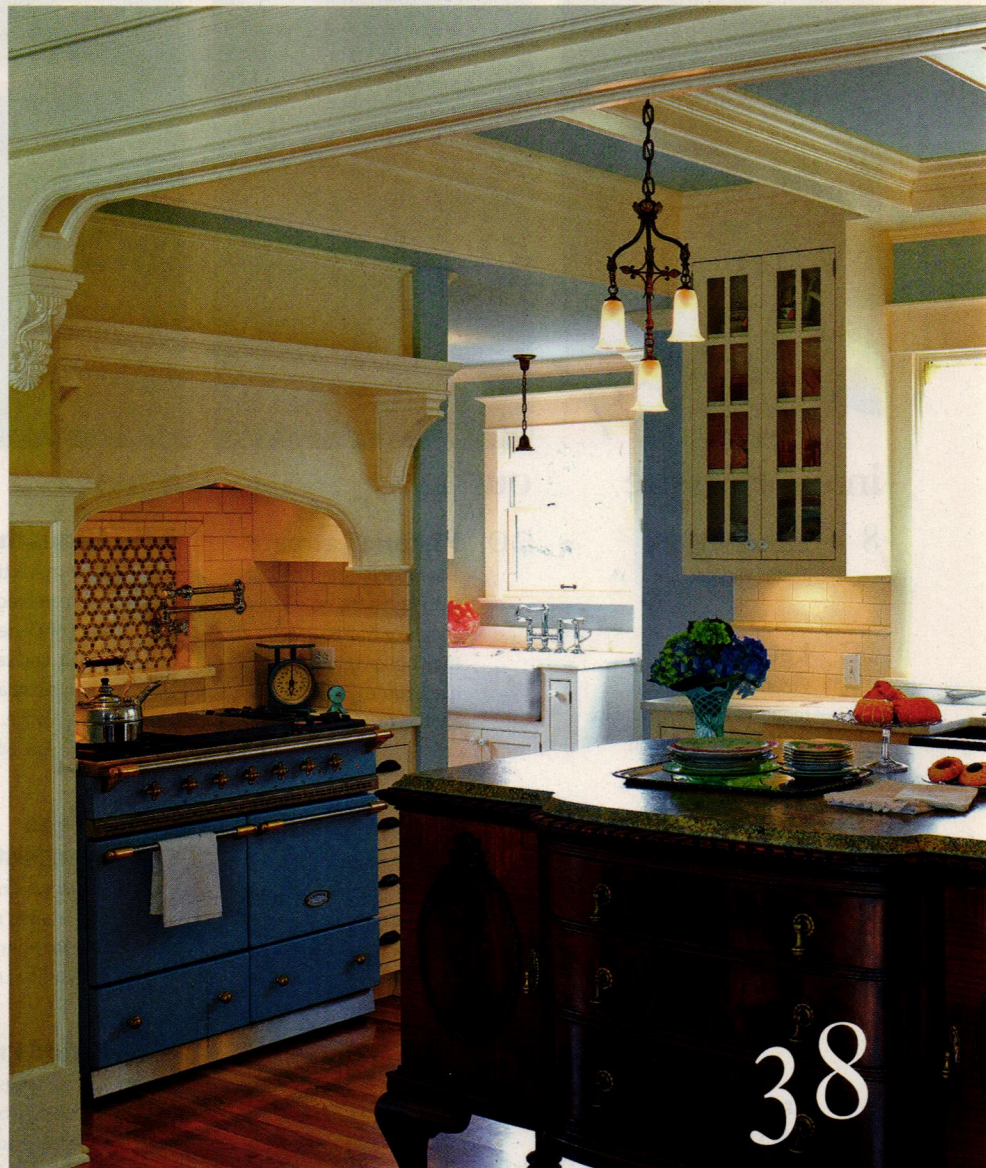
With a few tricks of the trade, installing a faux slate roof can be a straightforward DIY job. A pro shows us how it's done.

By MARK CLEMENT

58 Style: All in a Row

The row houses peppering the streets of Baltimore, Maryland, have an interesting history and astounding variety.

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SHIRLEY MAXWELL



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Old-House Insider

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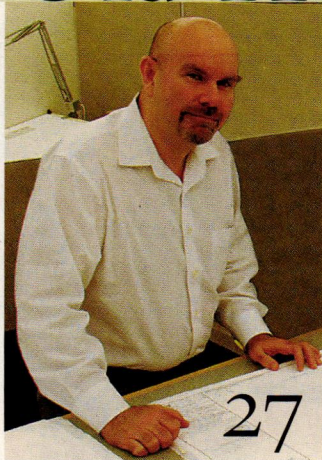
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A couple restores their family farmhouse, commissioned two generations ago from Frank Lloyd Wright.

By THOMAS CONNORS

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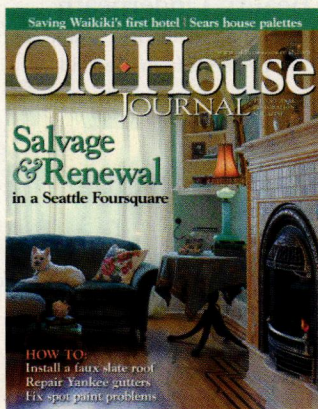
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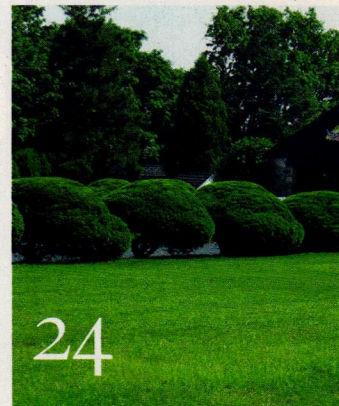


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Cover: Photo by Kathryn Barnard. A Seattle Foursquare combines creative vision with salvaged materials. Story page 38. Visit oldhousejournal.com.



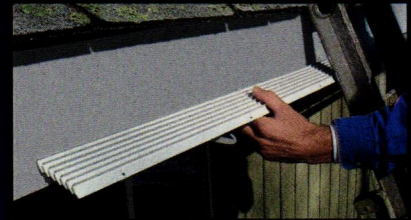
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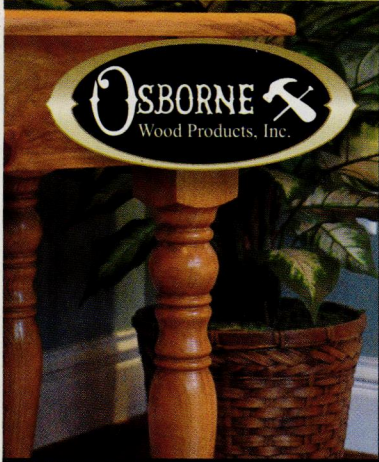
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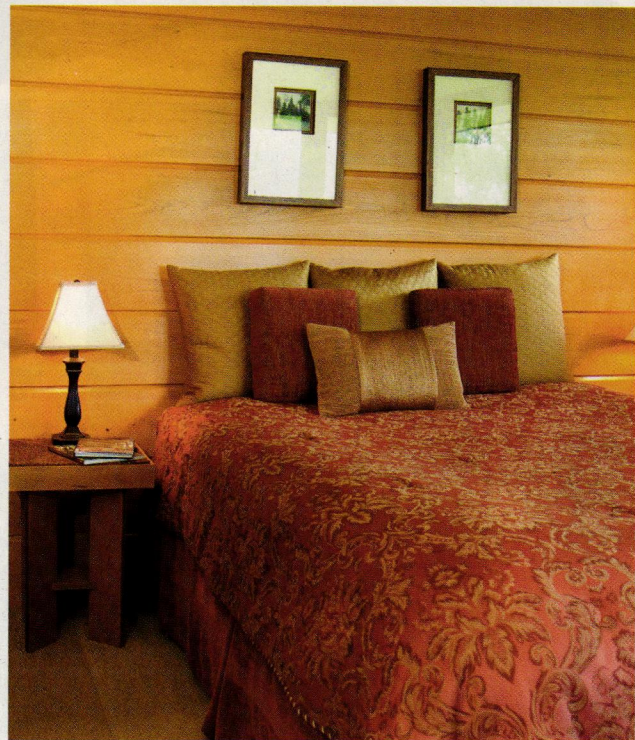
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Spend the Night Wright

Only a few lucky souls get to live full-time in an original Frank Lloyd Wright-designed house like the one in this month's Old-House Living (above and on page 46), but anyone can spend a few nights in one. The owners of our OHL house, Mike and Sarah Petersdorf, operate a bed and breakfast out of their Usonian farmhouse in Illinois, and they're not the only ones who have opened their doors to traveling architecture buffs. Consult our guide for details on other Wright houses available for a night's stay.

Pick a Palette

If you can't unlock the perfect combination of tints for your Sears house from our color expert John Crosby Freeman's suggestions (page 28), fear not. Download his paint chart, which lists every single Seroco color ever offered, matched up with their modern Sherwin-Williams counterparts. Consult the list, order some test pots, and get ready to re-imagine your home in a wash of period-appropriate color.

Hedge Your Bets

Shrubs are a universal complement to old-house yards (learn more on page 24), but the type of plant you choose needs to suit not only your home's architecture, but also your climate. To find out whether you're better off with boxwood or yew, consult our recommendations of formal and informal heirloom shrubs for different growing zones.

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editor's note

Safe and Strategic



MARK W. ABBOTT PHOTO

IT SEEMS THERE'S NO END to outdoor projects around an old house. Just when you get one job finished, another one crops up that requires immediate attention. So go the summers around my place, from roof repairs to paint maintenance to making sure all of the windows are operating smoothly. (Let's not even get into all of the damage that needs fixing from this winter's back-to-back blizzards in the Washington, D.C. area.) It's nice to know that many of OHJ's contributors are in the same boat—somehow, hearing about the work they're

doing on their houses seems to make mine move faster. And the approaches they take always teach me something new. Take Mark Clement's roofing story in this issue (see "Raise the Roof," page 52). I wish I had known about that nifty tool for taking off shingles (the Red Ripper) when I had to replace the failing 30-year-old asphalt roof on my house a few years back. It would have made the job go much faster, as would the tip about taking the time to bundle up the old materials on the rooftop, instead of having to clean them all off the ground when they missed the Dumpster. This article is but one example of the types of practical tips our contributors bring to the magazine, and part of why I enjoy editing it so much.

Also in this issue, Lynn Elliott walks us through a repair project—fixing her Yankee gutters—that was pushed to the head of her list thanks to heavy winter storms (see "Yankee Ingenuity," page 34). Her approach is one you can readily try at home. (If you don't know your Yankee gutter from your elbow, you must live on the West Coast!) Meanwhile, contributing editor John Leeke explains that if you only have a few trouble areas on your exterior paint job, spot paint maintenance might be the ticket to right them without a huge time commitment (see "Ask OHJ," page 16). John details a procedure that will hold up for years, and also addresses how to safely work around lead paint—a timely subject, because some new protective measures regarding lead-paint safety recently went into effect nationwide. OHJ's managing editor, Clare Martin, gives us an overview of how these more stringent regulations will impact you (see "About the House," page 14).

Finally, if you're lucky enough to live in a Sears house, you'll find plenty of ideas for new paint colors in "Color Doctor" John Crosby Freeman's story about updating the original palettes on these mail-order homes (see "True Colors," page 28). We've got plenty of ideas in this issue to keep you busy before the fall weather settles in. Me, I'm headed back up the ladder to work on yet another roof; this one needs some two dozen snow guards replaced after they broke off during our triple-whammy blizzards. Another day, another project at the top of the list.

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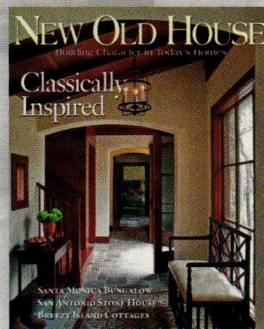
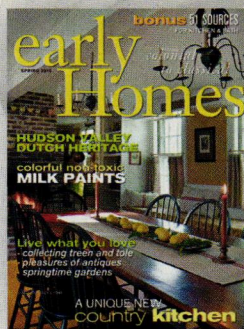
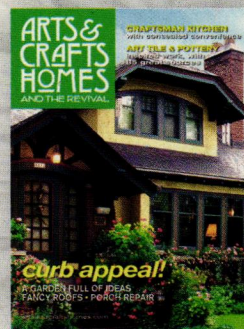
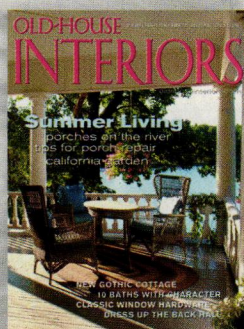
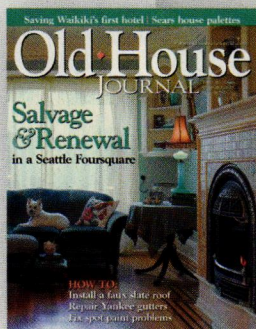
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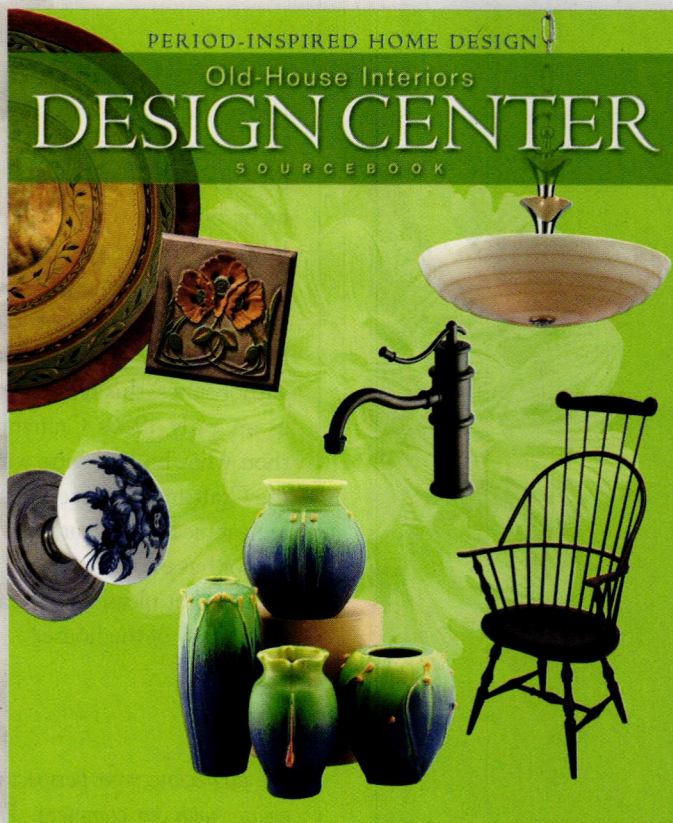
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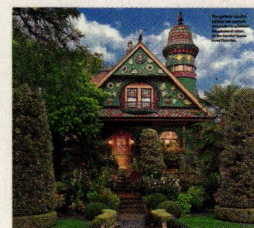
I have been a subscriber for nearly two years, and have never enjoyed an issue as much as I did your June/July presentation. Previously, most issues have concentrated on repair and maintenance, which are invaluable to a point. But repair and maintenance can fast become drudgery without inspiration. The variety of homes you showcased gave readers a taste of what their dreams can ultimately be.

Melinda Goulart
Via e-mail

Colorful Commentary

I love old houses and I love your magazine, but I have to take exception to your comment on page 6 of the June/July issue that Brian Coleman's bright paint scheme ["Colorful Curb Appeal"] "stays true to the history of the house." If, as the author states, this house began as an early 1900s Craftsman, then what he has done with it is actually the antithesis of the Craftsman philosophy. Elaborate decorations and a bold, look-at-me paint job are the opposite of Craftsman ideals. The author has every reason to be proud of the house that he has created, but please don't claim that the end result is true to the history of the house.

Bill Snyder
Lake George, New York



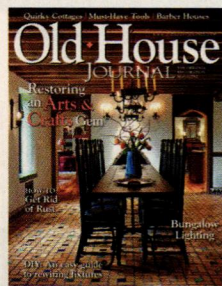
Colorful Curb Appeal

Coordinating your garden with your paint scheme can pump up your home's overall allure. Visit us at www.ohj.com for more on this and other home improvement topics. Photo by William Beaman.

We appreciate your perspective, and admit we could have been clearer with our comment. The "history" we were referring to is the Victorian era that Mr. Coleman has adapted on his house. While OHJ encourages the restoration of houses to their original architecture, we recognize that modifying homes to nearby time periods—both slightly earlier, and a little later—is something that's been done by homeowners for centuries, especially when the bulk of original architectural details have already been removed, as was the case on this house. —Eds.

Coming Unglued

Several readers called to alert us that certain copies of the June/July issue were, quite literally, coming apart at the seams. It seems a glue issue at the printer prevented some copies of the magazine from being correctly bound. If you received a faulty issue last month, please let us know at OHJEditorial@homebuyerpubs.com. —Eds.



Winner's Circle

OHJ's readers and editors weren't the only ones drooling over the painstaking restoration of Schoenhaus, the Arts & Crafts stunner featured on the cover of our January/February issue. In May, the Preservation Alliance of Greater Philadelphia presented homeowners Geoff and Sandra Shepard with a Grand Jury Award for outstanding achievement in restoration. Congratulations to all those involved with the home's amazing transformation! —Eds.

Geoff and Sandra Shepard with a Grand Jury Award for outstanding achievement in restoration. Congratulations to all those involved with the home's amazing transformation! —Eds.

Reader Tip of the Month

To effectively remove wallpaper from plaster walls, get a pump sprayer from a home-improvement store and fill it with hot water and a bit of vinegar (not much, maybe a cup or so). Spray a section of wallpaper until it's soaked through, then scrape it off with a quality putty knife. Just make sure to hold the knife at a pretty acute angle to the wall so you don't gouge the plaster.

Keith Cieplinski
Via MyOldHouseOnline.com

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.



Locked Up

I am restoring a home built in 1878. I am missing two mortise locks [above] that I believe to be original since they are used throughout the rest of the house. I've tried numerous architectural salvage dealers, but haven't been able to track down replacements yet. Might any of your readers have information about where to find this type of lock?

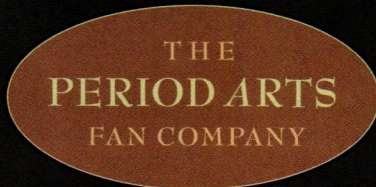
Bob Herzog
Via e-mail

Readers, please send suggestions to the addresses below. —Eds.

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The Pacific Northwest's premier Arts & Crafts event returns with another weekend of lectures, house tours, and A&C décor for sale. This year's fair coincides with the installment of the traveling exhibition "The Arts & Crafts Movement in the Pacific Northwest"—based on the book of the same name by Lawrence Kreisman and Glenn Mason—at the Washington State History Museum in Tacoma. (The exhibit will travel to the Whatcom Museum in Bellingham in December.) (206) 622-6952; historicseattle.org

ON THE RADAR

Laying Down the Lead-Paint Law

In April, the Environmental Protection Agency rolled out a new rule designed to tighten up safe work practices on houses with lead-based paint. The new guidelines specify that "contractors performing renovation, repair, and painting projects that disturb lead-based paint in homes, child care facilities, and schools built before 1978 must be certified and must follow specific work practices to prevent lead contamination."

It's a move that's left a lot of old-house owners scratching their heads, trying to figure out how to comply. Here are the basics:

Who: The certification requirement applies only to landlords and professional contractors. If you're a homeowner performing your own projects, you don't need to be certified. However, you should always comply with lead-safe work practices. (Find out how at epa.gov/lead.)

What: Certification is granted following a one-day training course with an EPA-approved training provider. Ask to see your contractor's certification, or search for a certified contractor at cfpub.epa.gov/flpp/searchrrp_firm.htm. As part of the new rule, contractors are required to provide an informational pamphlet about lead-safe work practices to any clients in pre-1978 buildings.

Where: Contractor certification isn't required for what the EPA considers "minor maintenance" projects—any work that disturbs less than 6' of paint in an interior room or 20' on the exterior of the

house. Keep in mind that even projects that don't rely heavily on painting, such as plumbing and electrical work, can disturb surrounding paint and therefore must be performed by a certified contractor.

When: The rule was first introduced in 2008, but many contractors are still scrambling to get certification since it went into effect in April. If you've already contracted a job to a non-certified professional, you'll need to hold off until he has certification in hand. At one time, the EPA allowed households without children or pregnant women to opt out of hiring a certified contractor by signing a waiver, but this is no longer the case.

Why: The EPA estimates that lead poisoning affects more than a million children in the U.S. "Childhood lead poisoning is a preventable disease," said EPA administrator Steve Owens in a statement to the press, "and our goal is to eliminate it."



DIYers don't need certification, but should follow lead-safe practices: using a HEPA vacuum to contain

OLD-HOUSE RESOURCE

New Toolbox for Historic Homes

The overlap between the green movement and historic preservation just got a little bit larger—on Earth Day, the Virginia Department of Historic Resources unveiled a new informational site (tusculum.sbc.edu/toolkit) designed to help owners of historic homes maintain their properties while increasing energy efficiency. (The site is jointly sponsored by Dominion Power.) Although the "Preservation Toolkit" was created with Virginia residents in mind, its resources—like the Interactive Historic House, which identifies key areas for main-

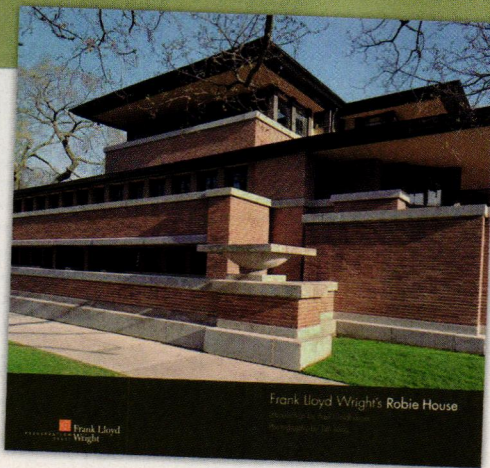
tenance and energy tune-ups—are universally applicable. Some of the site's tips are a bit self-evident (e.g., take advantage of natural daylight rather than turning on a lamp), but most of the info is essential knowledge for old-house owners, including how to preserve wood elements, where to apply caulk, and the best materials to use for restoration. Informed by trusted sources like the National Park Service and OHJ contributing editor John Leeke, it's a great springboard for new old-house owners.

BOOKS IN BRIEF

In the century that has passed since it was first constructed, Frank Lloyd Wright's Robie House has received countless accolades. *Architectural Record* called it "the most important home in the country" in 1957 (as it was on the brink of being destroyed); the American Institute of Architects named it one of the 10 most significant structures of the 20th century.

As Wright's Prairie masterpiece celebrates its 100th birthday, the Frank Lloyd Wright Preservation Trust has released *Frank Lloyd Wright's Robie House*, a photo essay designed to give readers an intimate glimpse into the newly restored landmark.

An introduction by *New Yorker* architecture critic Paul Goldberger sets the stage for the photographic tour, recounting in faithful detail Wright's development of the Prairie style as the ultimate expression of the American spirit, and reflecting on the congenial working relationship that grew between the architect and maverick 28-year-old bicycle manufacturer Frederick Robie.



Vivid interior and exterior photographs by Tim Long are accompanied by captions that point out signature Wright details throughout the house, like the Roman brick facade with heavy horizontal mortar joints and geometrically patterned art glass windows. Architectural drawings and historic images sprinkled throughout the book offer context and demonstrate just how much attention was

paid to detail during the home's most recent restoration.

The book is just one facet of the FLW Preservation Trust's centennial celebration of the Robie House—there are also expanded and themed tours (including one that visits never-before-seen private spaces on the home's third floor), workshops, kids' activities, and receptions throughout the year. Their web site (gowright.org/robie) also offers a virtual tour of the restoration process that serves as an interactive companion to this coffee-table-worthy tome.

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ask ohj

Q: I have spotty areas of paint damage in about a dozen places on the exterior of my 1820s farmhouse in Connecticut. The paint appears to be peeling off, and you also can see places where previous repairs weren't sanded down properly before being painted over. I want to repair the paint job right, but don't have the time or money to repaint the whole building. Please help!

A: **John Leeke:** I see you have paint peeling in spots down to bare wood. This is common on old houses: Over the decades, one paint job after another builds up, forming layers that are often as thick as a penny or a nickel. The thick paint film traps moisture in the wood beneath, which can push the paint right off the wood.

Spot paint maintenance is an effective, low-cost alternative to a whole-house paint job and one that will help address your concerns quite effectively. Paint is allowed to peel off, mostly at its own rate, and then just the bare spots are painted. The appearance will be variable, unlike a full paint job, but it is not usually considered shabby.

With spot maintenance, loose paint is removed with putty knives or scrapers, the surface is cleaned, and the bare wood is primed and painted. There is no attempt to sand the thick edge of the paint buildup, since the buildup is causing the peeling. Eliminating sanding saves time and significantly reduces the lead-health risk. (When working with paint on older houses, always follow the lead-safe work practices outlined by the EPA; download their guide for free at epa.gov/lead/pubs/leadsafetybk.pdf.) My lead-safe spot-painting sequence involves removing paint by damp scraping—misting a small area of the wall with water just before

scraping—which helps control lead-containing dust. Recently, I've started using a special hollow-handled scraper attached to a HEPA vacuum, which sucks up the dust and most of the paint chips.

To clean and prepare the bare wood, I use the wet abrasive scrub method (another lead-safe practice). I mix a cleaning solution of powerful detergent (like TSP Substitute, Dirtex, or Spic & Span powder, mixed in water according to directions), then add ordinary household bleach (20 percent by volume). For scrubbing, I use a 3M Heavy Duty Stripping Tool, which holds a replaceable abrasive-grit pad. With this method, personal protection is very important. I wear loose-fitting long pants and a long-sleeved shirt, long rubber gloves, splash goggles, and a face shield to prevent cleaning solution

from getting on my skin, and a respirator to protect against cleaning-solution mist or any lead-containing particles in the air.

Dip the scrubbing pad in the cleaning solution, and scrub the bare wood and surrounding paint briskly for 15 to 30 seconds to clean the surface and abrade loose, weathered wood fibers. Don't scrub longer, because the wood is softened by the cleaning solution, and the longer it's wet, the softer it gets.

Rinse the wood with water from a garden hose or pump sprayer. (Don't use a power sprayer; the high pressure can damage the wood, overload the wall with water, and spread lead-containing waste.) All wastewater must be contained, controlled, and disposed of properly. I usually do this by putting down 6-mil plastic sheeting and draining it into a



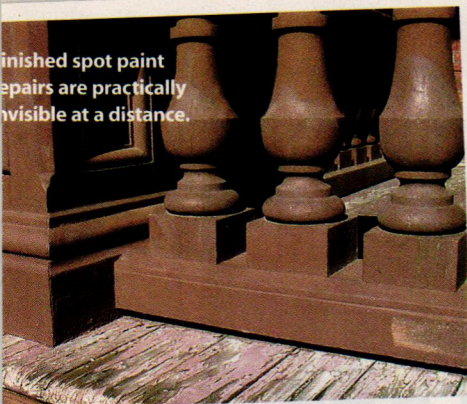
On homes with only small sections of peeling paint, such as this reader's, spot paint maintenance can offer a refresher without the cost or effort of a whole-house paint job.



Misting peeling paint with water (above) before scraping (right) is an easy yet effective way to control lead-containing dust.



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.



Finished spot paint repairs are practically invisible at a distance.

that stick up through the primer), do it lightly after priming. Do not sand through the primer into the surrounding primer, because it may contain lead. If the sanding goes through the primer to bare wood, another coat of primer may be needed. Lap the topcoats a little past the primer.

Spot paint maintenance is relatively inexpensive, but it must be

repeated every few years, as long as there is peeling paint. Often, only 10 to 30 percent of the exterior surface needs spot paint maintenance. 🏠

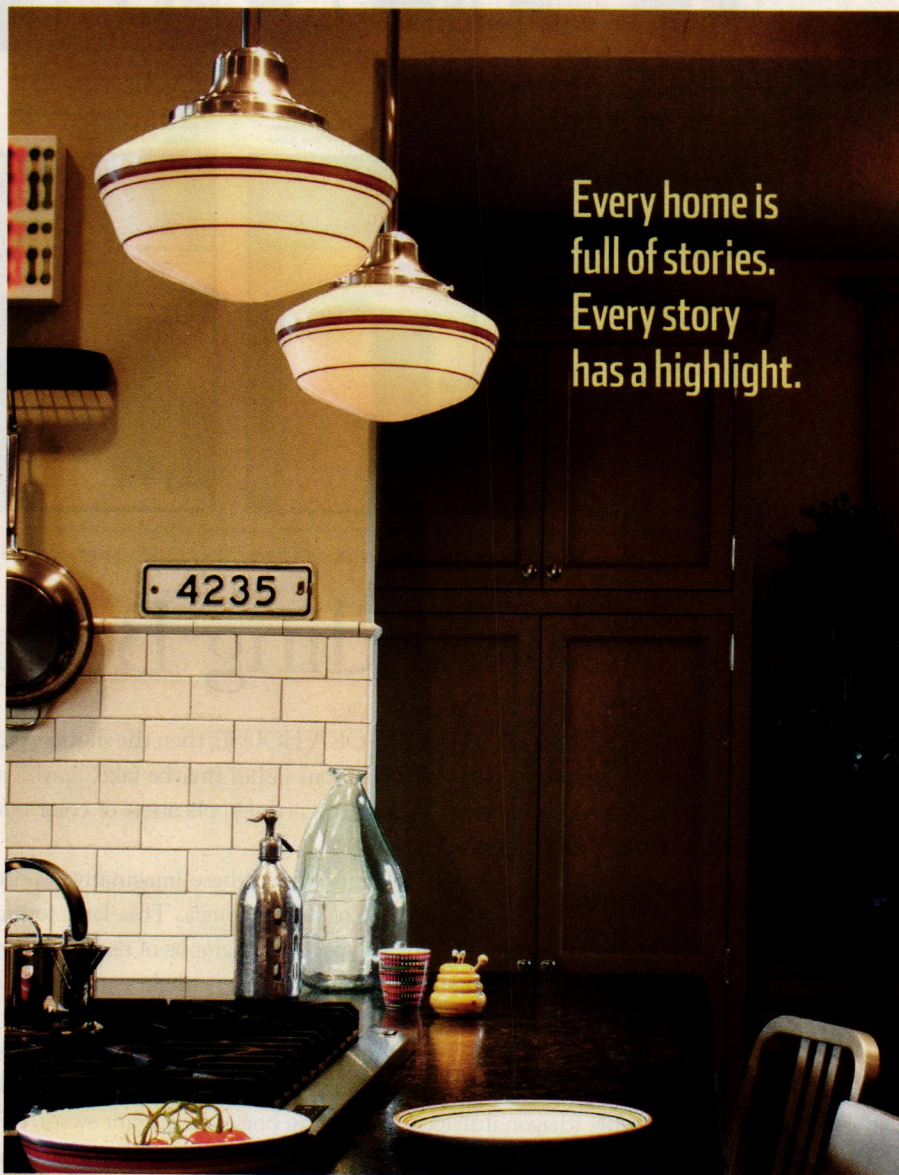


Historic building specialist John Leeke is an OHJ contributing editor. Visit his web site, historichomeworks.com, for more information on paint.

5-gallon bucket set into a hole in the ground. (Check with your local health or environmental office for proper disposal methods.) Then let the painted surfaces and bare wood dry thoroughly, which may take several days or a few weeks, depending on the weather. (Three consecutive fair-weather days with low humidity is a good rule of thumb. If you have a moisture meter, you can use it to check that the wood is at or below 15-percent equilibrium moisture content before painting.)

For painting, you can use any materials and methods known to work well in your area. I typically prefer slow-dry penetrating oil-based primers and topcoat paints (either alkyd-resin oil-based or 100-percent acrylic waterborne) that match the type of surrounding paint. Matching the color and sheen of the surrounding paint is important. Take paint chips from the wall to the paint shop for electronic color matching. To match sheen, you'll have to mix flat and satin or gloss paint to arrive at intermediate levels of surface reflection. You might have to go through two or three rounds of color and sheen matching to get it close enough, so experiment with quarts of paint. The non-matching paint does not have to go to waste, you can use it as the first topcoat.

To prime, brush the primer well into the bare wood, lapping it onto the edge of the surrounding area by 1/4" to 1/2". If any sanding is needed to cut down "whiskers and nibs" (tiny wood fibers



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

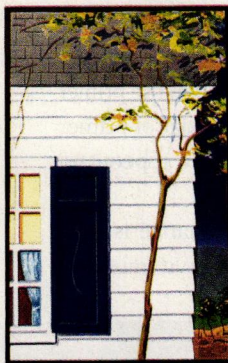
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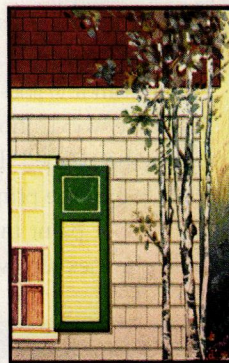
Body, SWP Cream Gray. Shutters, S-W Trimble Cardinal Red. Trim, SWP Cream. Roof, S-W Shingle Stain Thatch Brown.

Body, SWP Warm Drab; Shutters, S-W Trimble Cardinal Blue trimmed with SWP Black; Trim, SWP Ivory.



Body, SWP Gloss White. Shutters, S-W Trimble Castilian Blue. Trim, SWP Gloss White. Roof, S-W Shingle Stain Silver Gray.

Body, S-W Stucco and Concrete Paint Coral Tint. Trim, SWP Ivory. Shutters (two tones), SWP Willow Green and SWP Moss Green.



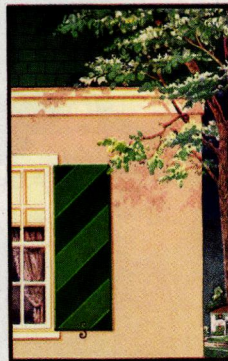
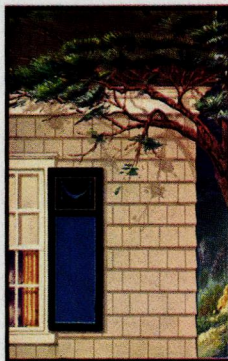
Body, SWP Light Leaf. Shutters, SWP Ivory trimmed with SWP Slate 2 parts, SWP French Crown Green 1 part. Trim, SWP Ivory.

Body and Trim, SWP White. Shutters, SWP Slate and S-W Trimble Castilian Blue. Roof, Castilian Blue 4 parts and SWP Black 1 part.



Shutters, SWP Willow Green trimmed with SWP White. Trim, SWP White. Roof, S-W Shingle Stain Dark Green.

Body, S-W Stucco and Concrete Cream Gray. Shutters, SWP Ivory and White equal parts, trimmed with Trimble Fiesta Yellow.



"Shutter Treatments," *Paint and Color Style Guide*, Sherwin-Williams Co., 1940

Blinding Beauty

IF WINDOWS ARE THE EYES OF A HOUSE, then the shutters pictured here make striking cosmetic enhancements. Like luxurious lashes (maybe fake, maybe real), they coyly bat their come-hithers, and remind us that the artful application of color offered a thrifty facelift for Depression-era cottages.

In 1940, Sherwin-Williams offered these imaginative options in the first edition of their groundbreaking *Paint and Color Style Guide*. This large-format portfolio featured 120 pages of color illustrations and full-page photographs of real houses and interiors presented in contrasting color treatments—perhaps the finest single source of documentation and creative inspiration available for homes of this oft-overlooked period.

From clapboard and shingles to stucco and brick, each house above presents its own unique face, showcasing shutters that have been “color styled” with cheerful paint and charming accents (diagonal stripes, a galloping horse, an elegant swag). Further beauty tips include sweetly appointed drapery treatments, roofs thoughtfully integrated into the palette, and gently branching trees to soften hard edges. The result? Not-too-extreme makeover ideas that were as easy on the eyes as they were on the wallet—though such flirtatious façades might raise a few eyebrows today. 🏡

Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.

ARCALUS ARCHIVE

period products

By CLARE MARTIN

Spruce things up with classic furnishings for indoors and metal accessories for out.



For the Birds

The plethora of classically styled birdbaths out there are great for traditional Colonials and stately old Greek Revivals, but what's a Modernist-minded bird-watcher to do? Rhode Island artist Bill Juaira has taken the classic pedestal form and reinvented it in a streamlined silhouette that's a perfect complement to the sleek lines of forward-thinking houses, from Moderne to mid-century. The hand-spun copper will develop a gorgeous patina after a few seasons in the garden. \$389. Call (800) 343-6948, or visit walpolewoodworkers.com.

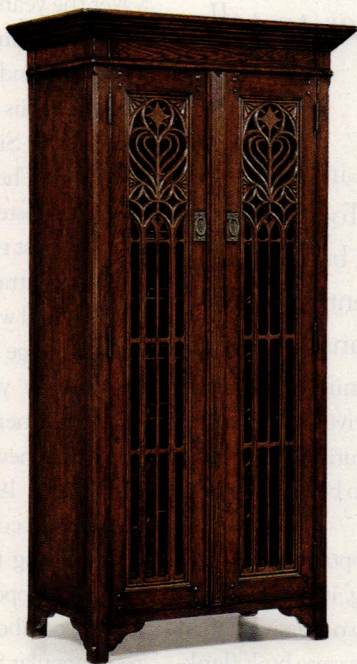


Sustainable Seating

Ever since their peak in popularity during the mid-19th-century reign of Napoleon III, tufted sofas have become the *je ne sais quoi* of French-inspired decorating. With its graceful legs and sweeping arms, Arhaus' new Club Sofa is the quintessence of Second Empire elegance, but it's got a 21st-century secret: It features recycled steel springs, sustainable timber, soy foam padding, and eco-friendly cotton upholstery, making it completely green. \$3,499. Call (866) 427-4287, or visit arhaus.com.

Cabernet Cabinet

Whether you're a full-fledged oenophile or just like to have some extra vino on hand for dinner parties, crowding bottles on the kitchen counter is no way to store wine. The Oak Wine Cabinet from Jonathan Charles Furniture offers an elegant solution; with intricate Art Nouveau-style tracery and Craftsman-esque joinery, it's an excellent fit for turn-of-the-century homes. The interior boasts eight shelves to hold a growing collection, plus touch-sensor lighting to ensure that you'll always grab the correct vintage. \$2,495. Call (252) 446-3266, or visit jonathancharles.com.



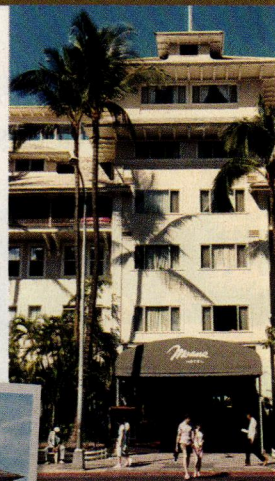
Copper Topper

An oft-overlooked but quintessentially old-house feature, chimney pots are harder workers than they seem. Not only do they help draw smoke out of the chimney flue, but they also can deter unwanted invaders like birds and squirrels. The pots from European Copper are styled in a variety of shapes and sizes—from the squat Pawn to the lighthouse-like Bishop to the towering King—to fit a wide range of chimney styles. Available in either an aged copper or a new flashy silver finish, they're a great way to cap off a distinctive old-house roof. From \$1,267. Call (800) 824-3565, or visit jackarnold.com.

historic retreats



Grand columns on the porte-cochere (left) were but a memory in 1986 (right) before restoration brought back the Moana's original glory. The hotel's H shape is visible in a circa-1920 postcard.



an open-air patio with lanais along three sides, centered around a sprawling banyan tree. For 40 years—from 1935 to 1975—the radio show *Hawaii Calls*, showcasing island music, was broadcast live from this spot.

Moana Surfrider

The “First Lady of Waikiki” has stories to tell.

By DEMETRA APOSPOROS

Each year, people travel to Hawaii in droves to bask in the islands' sunshine and enjoy the famous beaches of Oahu. Today, Waikiki Beach is packed shoulder-to-shoulder with high-rises, but at the turn of the 20th century, there was just a solitary hotel on the entire stretch of oceanfront: the Moana, whose name means “broad expanse of ocean.”

When construction began on the Moana Hotel in late 1899, Waikiki was a backwater, surrounded by taro fields and duck ponds. But the beautiful beach, a short tram ride from downtown Honolulu, beckoned to local landowner Walter Chamberlain Peacock. He thought it the perfect spot for a hotel, and commissioned architect Oliver Traphagen to build one.

The Beaux Arts-style building opened in March 1901, with 75 modern guest rooms and a distinctive porte-cochere entrance, and was an immediate success. The local newspaper reported, “Moana

Hotel opened last evening with glitter and good cheer.” Its arrival heralded the beginning of Hawaii's tourist industry, and the Moana soon came to be known as the First Lady of Waikiki.

The hotel was so popular that within two decades of opening, it got an extensive addition. In 1918, two massive Italian Renaissance-style wings were built flanking the main building, designed with care to repeat its distinctive arches. The additions doubled the hotel's size, gave it its uncommon H shape, and created another of its famous features—Banyan Court,

Historic Highlights

Over the years, the Moana hosted more than its share of famous visitors, including a young Duke of Windsor (before he became king and abdicated his throne), Amelia Earhart, and even Frank Sinatra. It also has seen its share of history. The captain and crew of the U.S.S. Arizona hosted a dance there on September 22, 1941, just two months before Pearl Harbor. After that attack, Moana's beach was outfitted with barbed wire for the remainder of the war to discourage invaders.

As the years passed, the hotel would change ownership nearly a dozen times, and with each new owner lose a little more of its luster. The 1930s were a particularly brutal decade; the columns of the porte-cochere and those lining the lobby were stripped down to their supports and covered in Masonite, a type of fiberboard panel, in the name of then-popular Streamline. (At the time, Beaux Arts was considered old-fashioned.)

By the time the 1980s rolled around, the Moana was barely recognizable as the grand dame she'd once been. When architect Virginia D. Murison was called in to select new carpet

for the lobby, the seeds of restoration began to take root. Murison pointed out several areas for improvement, many involving fire-safety issues, and a slew of architectural details that had been lost. Soon she had a laundry list of suggested restorative repairs, and the encouragement of the new building manager, who knew the hotel's history. But the owner was worried about costs, which were quickly adding up into the millions. "Being a longtime member of the National Trust, I started exploring tax credits," Murison says. The 25-percent credit available for such a project at the time became a selling point with the owner, helping set the restoration into motion.

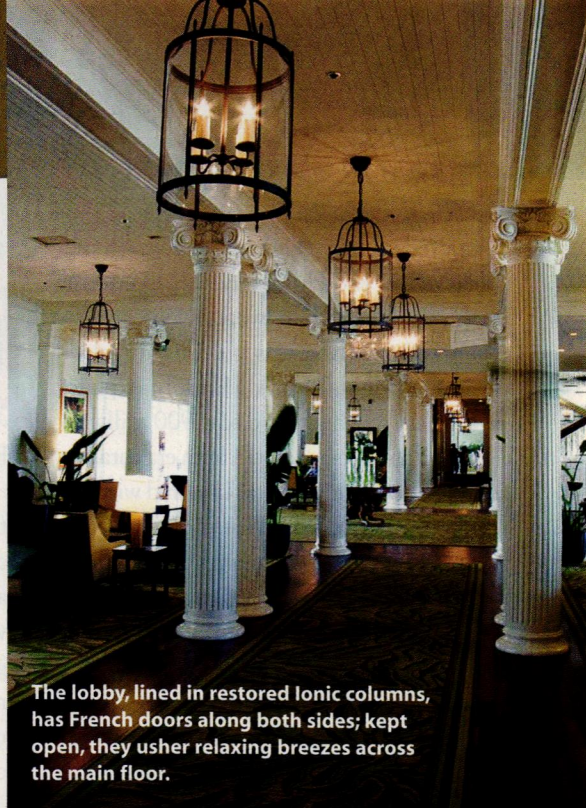
Restorative Finds

Murison was fortunate to find the 1930s demolition plan for the porte-cochere. "It outlined how they stripped off the column

capitals, entablature, cladding, and went down to the raw posts in the middle," she says. It became a blueprint for the repairs, as did a paint ghost discovered where the original columns had met the wall. "Everything fell into place," explains Murison. "We went to an old *Sir Banister Fletcher* [an architectural reference book] and found plates showing the exact proportions of the columns."

Another lucky find—an impression in a wood floor's wax coating, hiding beneath four layers of linoleum and carpet in the lobby—revealed the diameter of the room's original columns. When rebuilding them, Murison was able to hide new systems—sewer, electrical, and fire safety—inside, woven into the historic fabric.

In time, more original details revealed themselves to Murison: fragments of



The lobby, lined in restored Ionic columns, has French doors along both sides; kept open, they usher relaxing breezes across the main floor.

applied plaster in the basement crawl space, individual railing posts beneath Masonite, impressions of fleur-de-lis identified in paint buildup. Reproduction parts were carefully

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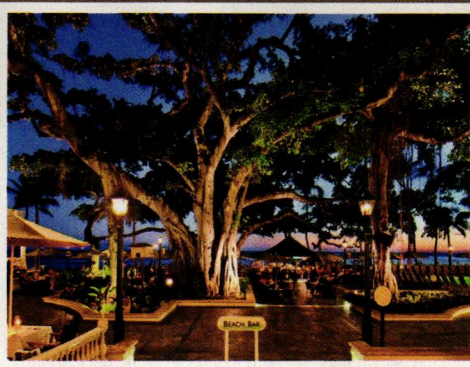
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historic retreats

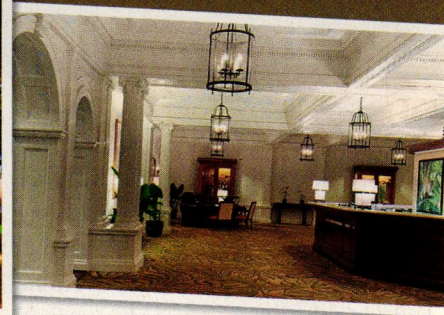
crafted—all of the millwork was hand-carved in the Philippines. “I like to say there was more handwork involved in the restoration than was probably involved in the original,” says Murison, explaining that much of the circa-1900 millwork would have been ordered from era catalogs.

The restoration was honored with the President’s Award for Historic Preservation in 1992. Accolades notwithstanding, one of Murison’s favorite aspects of the project was the local community’s response. “Although zoning variances were required to accommodate our work, everybody came out to support us at the hearings, because everybody had memories of the Moana.” Those memories came gushing forth when the hotel requested souvenirs of the past to create a “historic room” on the second floor, one now filled with family photos, old room keys, and the woolen



bathing suits once rented by the hotel.

Today, the Moana may be dwarfed by the towering high-rises all around, but they don’t overwhelm her. Visitors can enjoy afternoon tea on the veranda served by waitresses wearing long dresses and white gloves in a nod to decades past. They can read a book amid the grand Ionic columns lining the lobby, lulled by warm ocean breezes. And they can dine and dance alfresco on the patio, embraced in dappled sun- or moonlight courtesy of the now-enormous banyan tree. The hotel’s majestic presence is no less unique than when she was the first on the beach. 🏖️



LEFT: The famous banyan tree is thought to predate the hotel, and was among the first protected trees in Hawaii. ABOVE: The main reception desk, covered in Masonite for decades, has been returned to its roots.

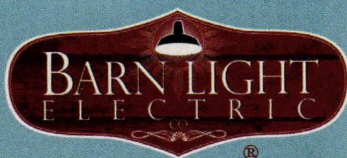
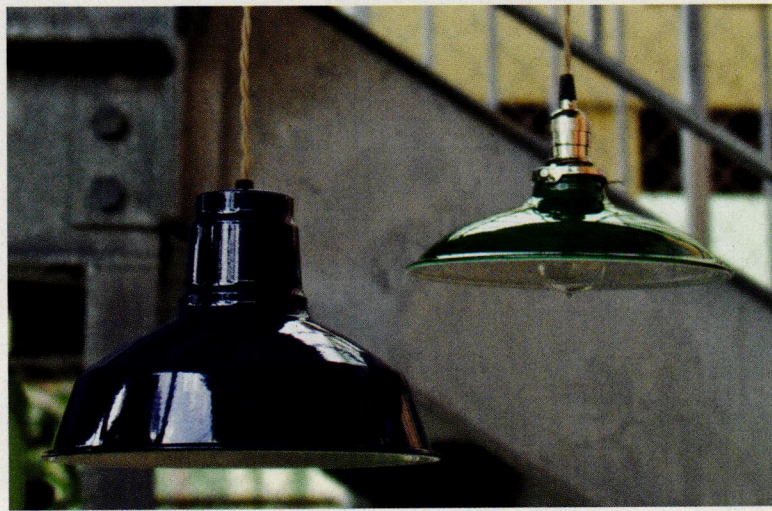
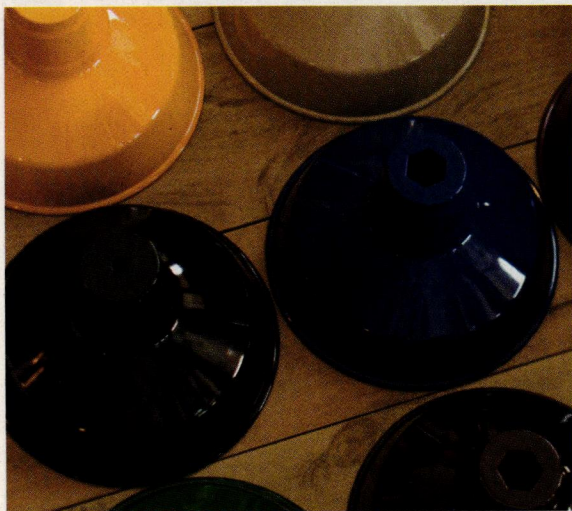
Moana Surfider

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Room rates start at \$265 for a city view; ocean-view rooms in the Historic wing start at \$320. Afternoon tea costs \$32.50, and is served daily on the veranda between 12:00 and 3:00.

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old-house toolbox



Painter's 5-in-1 Tool

An indispensable mainstay for old-house restorers, the 5-in-1 tool has more uses than you can count.

BY MARK CLEMENT

My 5-in-1 tool has a permanent spot in my tool pouch. I rely on it for thankless removal work—paint, wood, masonry, caulk—and employ it as a shim and lever for working doors, molding, and more.

Most 5-in-1 tools are configured the same: a semi-sharp steel blade comprises the working end; a wood or rugged plastic handle makes up the other. The blade's 1½" cutting edge scrapes, cuts, and chips. The tip gouges and slices. The blunt side (like a slot-head screwdriver) opens paint cans. The C-shaped relief is for removing paint roller covers from roller frames. The handle's blunt end can function as a makeshift hammer.

Even better? The tool is usually inexpensive, and every one I've owned has worked great.

Where to Use It

I use the blade's cutting edge for jobs from brutal to fine. On a single porch remodel, I used the blade to chisel and pry loose stucco, chipping out square inches in multiple layers. I scraped umpteen coats of paint from the corners of a window, then pulled the blade backwards across the wood to burnish a thin blind stop. I couldn't quite reach with sandpaper, removing excess paint and swirl marks from my power sander. I scraped over-applied wood-filler prior to sanding. Elsewhere, I've used it to remove thinset in tile repairs. Ironically, the one thing I haven't been able to do well with the

blade—billed as a putty spreader—is spread putty.

The pointed tip is perfect as a gouge for tight, often tricky situations like opening painted-shut windows, removing grout, or piercing caulk beads. My 5-in-1 also sneaks behind a piece of trim—like crown molding—to snug a joint just right before nailing. It can wedge a door while I install a lockset, and it also works great for removing hinge pins. Many 5-in-1 handles are meaty enough to use as a small hammer in a pinch, and can also dimple drywall (with a firm press-and-twist) where a screw has been removed.

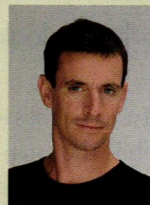
What to Look For

The blade needs to be semi-sharp for most removal work, from gouging grout to prying trim. But when you need a sharp, burr-free cutting surface—say, for removing paint on woodwork—the key to transitioning from fracturing to finessing is to put an edge on the blade. A bench grinder, sharpening station, or even a belt sander works. I re-sharpen all the time.

I've had wood- and plastic-handled tools; both are tough, but both have worn out after incessant abuse, too. If pressed, I'd give the durability edge to the plastic-handled tools, but a wood-handled tool—where the blade tang runs all the way through—gives great service and dampens more vibration from relentless use and abuse.

The Bottom Line

Whoever named the 5-in-1 tool clearly underestimated its usefulness—to the avid old-house restorer, it's more like a 500-in-1 tool. 🏠



Carpenter Mark Clement is working on his century-old American Foursquare in Ambler, Pennsylvania, and is the author of *The Carpenter's Notebook*.

outside the old house



Evergreens in various shapes, textures, and sizes offer a balance of harmony and contrast around this eclectic early 20th-century house.

Shrubs for Every House

Traditional garden shrubs can be planted in a range of ways to accessorize every period home.

STORY AND PHOTOS BY LEE REICH

Without landscaping, even the most charming period home will appear incomplete. Shrubs are a common, traditional accompaniment to old houses, and they can be planted in a variety of formations with historical precedent—from foundation plantings to topiaries to walls of plants across the horizon. Adding shrubs around an old house can be a great way to create a period landscape and make a house look its best.

One popular traditional use of shrubs is as foundation plantings. While the ostensible purpose of foundation plantings is to hide the foundation, the stone foundations of many period homes hardly need to be

covered up. Instead, when shrubs are planted beside a house, they soften the contrast between the vertical surface of the exterior wall and the horizontal surface of the adjacent ground—a contrast most dramatic at the corners, where taller shrubs or trees are needed to further ease the transition. A well-executed foundation planting also lends a visual rhythm to a home's exterior.

Beyond the reach of a home's walls, shrubs help create the vistas so beloved by homeowners a hundred years ago. As Frank J. Scott, a prominent designer of Victorian-era landscapes, wrote in his 1886 opus *Art of Beautifying Suburban Home Grounds*, "Preserve in one or more places (according to the size and form of the lot) the greatest length of unbroken lawn that the space will admit." Shrubs were used to help define these unobstructed sight lines from selected vantage points, such as terraces or picture windows. A well-placed stand-alone shrub or cluster of shrubs could

likewise draw the eyes out into such a vista, as well as block some distractions—a neighbor's garden shed, for instance—so the scene beyond the property line could be effectively "borrowed" and incorporated into a now expanded view.

Horticultural exuberance, fueled by new plant introductions from foreign lands, was an earmark of landscapes at the turn of the 20th century, and it extended to shrubs, which were often sheared into fancifully shaped topiaries. Topiaries are well-suited to today's gardens, period or otherwise, and can imbue the landscape with elegance or whimsy. Today's modern tools—like battery-powered and pole-mounted hedge shears—make maintaining such fancy forms easier than ever.

Lastly, shrubs planted in rows as either formal or informal hedges are a timeless garden element. Besides providing barriers to sound and sight, such green walls can create passageways and cordon off areas within a garden to create "rooms" or "hallways."

While a wall of shrubs needs regular maintenance, it is less expensive to create than a built wall, and its appearance can change not only throughout the year, but even from year to year, depending upon your shaping whims. As with topiary, hedge maintenance today is made easier with modern tools.

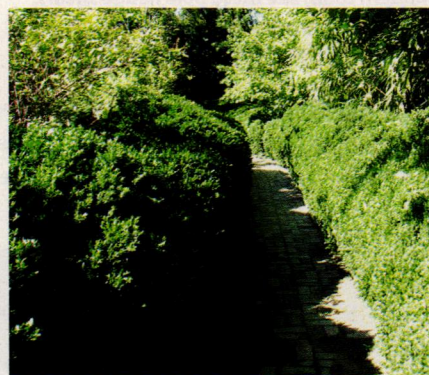
Plant for Success

Whether you're planting a single old-fashioned quince bush or a 50'-long hedge of forsythia, success will depend on matching the plant to the site. The three most important considerations are climate, soil drainage, and sunlight.

Consider winter temperatures. The U.S. and Canada have been divided up



CLOCKWISE FROM TOP LEFT: A well-pruned lilac shrub offers fragrance and color. Shaped evergreens draw visitors toward a home. A row of boxwood shrubs functions as a welcoming and attractive “hallway” connecting garden “rooms.” Fast-growing privet can be trimmed to a variety of whimsical forms, like this garden entryway.



into 11 USDA Hardiness Zones according to each region’s average minimum cold temperatures, with the lower numbers representing colder climates. Find out the growth zones of your desired shrubs, and don’t select any that can’t handle your zone’s lowest temperatures. Other climate considerations also factor in, but winter cold is the most important.

Soil drainage also is critical because air, which roots need to function, is displaced by water in overly wet soil. Water that stands for too long on the soil after a rain (or in a hole that you’ve filled with the hose) indicates poor drainage, as does the presence of plants such as cattails, purple

loosestrife, or buttercups. Where drainage is poor, you can install drainage ditches or bury perforated pipes to carry water away to a lower spot, or import soil and create mounds or berms on which to plant. Or, if possible, you can select a different location for planting.

Shrub species vary in their drainage requirements, as well as their requirements for sunlight. A shrub that specifies “full sunlight” needs about 6 hours of summer sun daily. Always match shrubs to the climate, drainage, and sunlight conditions of the site for optimal success.

Choosing Varieties

Nurseries—both mail-order and local—sell shrubs as bare-root or container plants.

Bare-root plants, which should be dormant and—if deciduous—leafless, are more economical and available in greater variety. Plant bare-root plants in early spring or early fall; container plants can be planted any time of year that the ground is not frozen.

Either type of nursery plant performs well if planted correctly, which need not be a Herculean undertaking. Dig a hole two to three times as wide as the present spread of the roots, and just deep enough to set the plant at the correct depth. Backfill soil from the hole among and over the roots or root ball, then firm the soil; mulch with a couple of inches of some organic material (such as straw, compost, or leaves); and finally, water thoroughly. Proper care—regular watering, weeding, and pruning—is more important to performance than initial plant size.

The type of pruning needed depends

outside the old house



Modern tools, like these pole hedge shears, make pruning and caring for shrubs around old houses easier than ever.

on whether the shrub will be formal or informal, keeping in mind that certain shrubs look best—or more natural, at least—in one

guise or the other. On formal shrubs, start clipping back branches when the plants are small, eventually moving on to using hedge shears well before the shrub reaches its desired size.

Informal shrubs look best with their stems arching upward and outward to present graceful fountains of leaves and flowers, an effect achieved primarily with the use of long-handled loppers. Once an informal shrub is a few years old, each winter cut one or more of the very oldest stems to the ground or to the length of a vigorous, low side shoot. If new sprouts are crowding, reduce their numbers.

Many—in fact, most—species of shrubs common today are native, or were introduced long enough ago that they are appropriate for landscapes around period homes. This list includes boxwood, flowering quince, forsythia, privet, mockorange, rhododendron, lilac, and other familiar

favorites. A few once-loved shrubs—like burning bush, barberry, and Tartarian honeysuckle—have fallen into disfavor because of their invasive tendencies.

Consider also the shrubs whose popularity waned with the disappearance of front porch gatherings. These “dooryard shrubs” were appreciated especially for their delectable fragrances. Perhaps it’s time to rekindle the popularity of daphne, clove currant, and other shrubs whose sweet aromas were once enjoyed wafting past porch swings and through open windows. 🏡

Lee Reich writes about pruning all sorts of shrubs in *The Pruning Book* (Taunton Press, 2010).

Get the scoop on the best shrubs for your location with our growing-zone chart.

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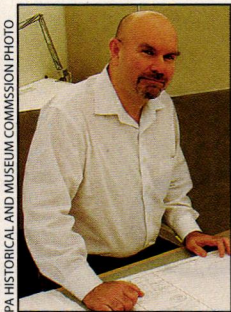
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Preservation's Night Shift



An unusual program at Thaddeus Stevens College of Technology offers preservation training at night school. We spoke to Barry Loveland, chair of the program's Advisory Committee, to learn more.

By DEMETRA AOSPOROS

DEMETRA AOSPOROS: What is Thaddeus Stevens' preservation program?

BARRY LOVELAND: It's a preservation trades technology program that's been created to target incumbent workers—those already in the general construction trades—to try to improve their knowledge and skills in specific preservation-related trades. Providing the classes as part of a continuing education program allows people who are in the workforce or full-time students to participate.

DA: Who came up with the idea?

BL: The program evolved from two different sources at the same time. My agency, the Pennsylvania Historical and Museum Commission, had been interested in preservation trades education since 2000, when we hosted a workshop for the Preservation Trades Network. We thought that we really should start something in Pennsylvania—there was no preservation trades education program here at the time. We developed a summer apprentice program in 2005 to foster preservation trades; Thaddeus Stevens was a partner. Then we realized that Lancaster County had

just developed their county heritage plan, part of which aimed to develop an in-county preservation trades program. I had been talking to one person at Thaddeus Stevens, and somebody else at Thaddeus Stevens had been participating in the county meetings. We got together and formed a working group to create a program.

We thought that we really should start something in Pennsylvania—there was no preservation trades education program here at the time.

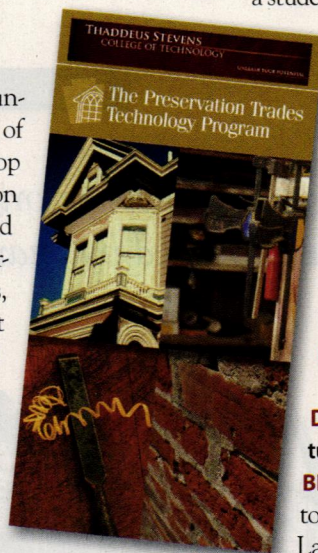
Pennsylvania Architecture, and Pennsylvania Building Technology—and can then select from carpentry or masonry courses. To graduate and receive a program certificate, they must take at least six courses total.

DA: How quickly did it evolve?

BL: We first started planning the program in 2007, and soon received additional funding from Lancaster County. The curriculum and first couple of courses were offered in 2008.

DA: What do the courses cover?

BL: All students are required to take three core courses—Fundamentals of Historic Preservation, History of



DA: How long does it take to get through the program?

BL: We offer all of the courses over an academic year, so a student could conceivably complete the program in one calendar year. Courses are relatively short—18 hours each—and they build on each other. For example, a student would take Wood Repair

first, which covers deterioration and different repair strategies, then could choose more specific courses on sash window repairs and complex moldings.

DA: How many students have you enrolled so far?

BL: About 60.

DA: I understand there's some tuition assistance available.

BL: We were very fortunate to be able to partner with the Lancaster County Workforce Investment Board. They provide 60 percent of the tuition for incumbent workers in Lancaster County. That's been a big boost for the program, because it's really made it affordable, for small contractors in particular. We also have been able to obtain grant funding for scholarships.

DA: What sort of feedback have you gotten?

BL: Most folks say the courses were extremely valuable to them, and we've received high marks on our course evaluations. I think our biggest challenge is getting the word out so people know we exist. 📣

For more information on the preservation trades technology program at Thaddeus Stevens College, visit stevenscollege.edu/preservation_trades.

TRUE COLORS

By JOHN CROSBY FREEMAN

Our expert identifies the original palettes on the most popular kit houses offered by Sears, and updates them for today.

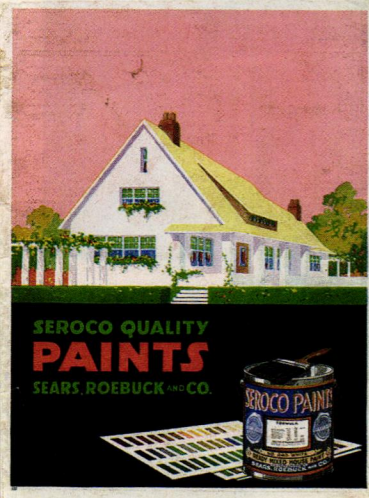


Are You Looking for a Home?

Stop Paying Rent. Quit Building "Castles in the Air." Build a Real Castle—A Home of Your Own. Build Now. We Have the House You Want at the Price You Want to Pay.

Many homes built in early 20th-century subdivisions were ordered from catalogs and delivered "ready-cut" in boxcars to be assembled on site. While several companies actively sold such prefabricated or "kit" homes, those supplied by Sears-Roebuck remain the most famous. Beginning in 1908, their "Modern Homes" division offered building plans, materials, and kit houses shipped by rail to every corner of the United States.

Recent tsunamis of bland architectural off-whites have ruined America's rich legacy of contrasting exterior colors.



ABOVE: Seroco paints catalogs from Sears outlined color schemes for all of the company's mail-order houses.

These houses—produced into the 1930s—consisted of a few styles with many variations. One of the ways the homes could be customized was through their paint schemes, a fact that Sears capitalized upon with their own Seroco line of paints (from Sears Roebuck Company), which was promoted in separate catalogs. Through the years, individual Sears house designs came and went—but their Seroco colors remained constant. I've matched the original colors documented in rare Seroco catalogs with today's extensive line of Sherwin-Williams paints. Since the original Seroco colors suggested for these five top-selling Sears houses are a bit bold for today's tamer color sensibilities, I've lightened those palettes. All of these classic exterior colors are suitable for a range of old houses dating to the early 20th century.

All illustrations from the collection of John Crosby Freeman



OPPOSITE: Sears opened its 1910 architectural catalog with an ink drawing showing parents and their children—tomorrow's clientele—studying images of their middle-class subdivision homes. Large Colonial Revival villas loom large in today's collective memory, but Sears sold far more of the modest temple-front Dutch Colonial cottages shown.

LEFT & BELOW: Sears catalogs convincingly laid out the many ways in which homeowners would save money using their mail-order house plans, a marketing tactic that met with great success.

It Saves You—
All Architects' Fees

Good architectural service, when engaged in the customary way, costs from 6 to 10 per cent of the total cost of the house. Manufacturing enormous quantities of material in our own factories, and selling direct to you, lowers our cost of doing business to a point where we can afford to give you this valuable service without an additional charge.

2 Saves You
From Experimenting With Untried Plans

There is considerable risk and disappointment when building with unproven plans. "HONOR BILT" plans are guaranteed free from architectural errors. In event of there being errors of any kind, Sears, Roebuck and Co. will stand the entire expense. Where else can you match such a dependable service, so free from risk or loss?

3 Saves You
From Buying Extras and Surplus Materials

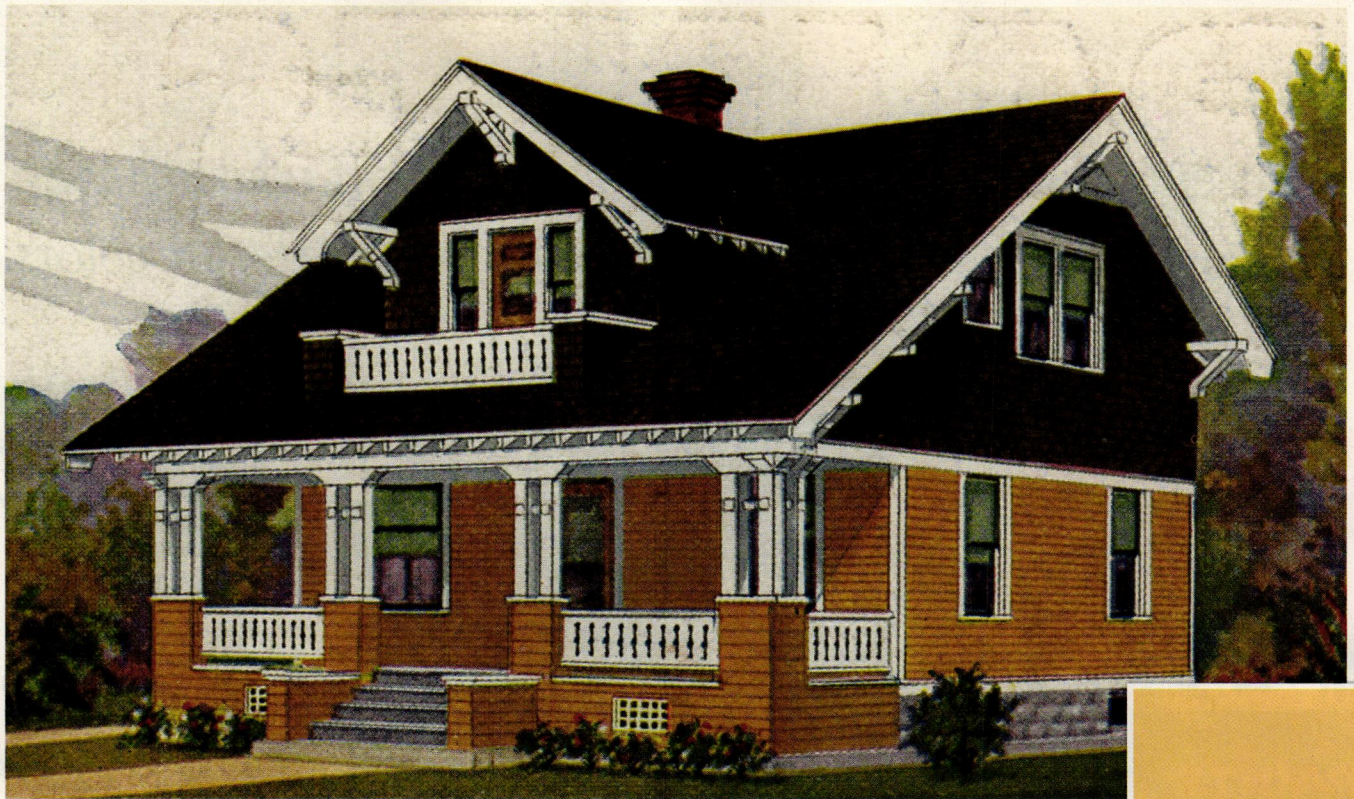
An "HONOR BILT" customer never need worry about the dreaded extras. They know before they start what the cost is going to be. If by chance the material proves insufficient, or of the wrong kind, Sears, Roebuck and Co. pay for the extra material. Did you ever hear of anyone else who did?

4 Saves You
From Poor Workmanship and Faulty Construction

"HONOR BILT" Ready Cut Houses are cut to a mathematical correctness—every foot of framing same principle as a good automobile—standardized on the "butchered carpentry," and results in a more rigid construction than the ordinary hand framed job.

5 Saves You
On Cost of Erection

Many wise contractors prefer "HONOR BILT" Ready Cut Houses in preference to not ready cut. There's a reason. It saves time and money, and makes satisfied customers. No better proof of our commendation of the man who knows. Don't fail to read all about the labor and time saved by our "HONOR BILT" Ready Cut system—see pages



THE WESTLY (MODERN HOME NO. 144)

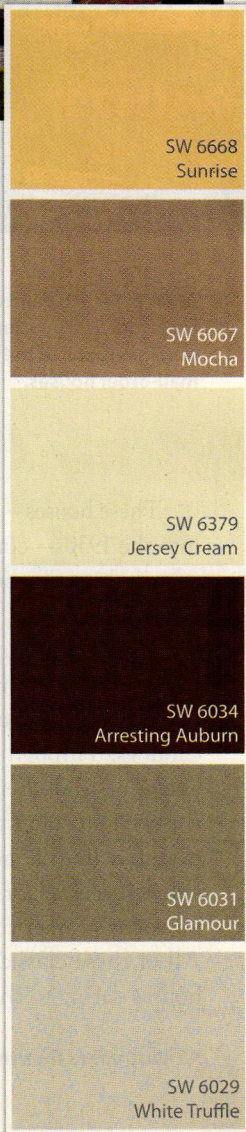
In today's post-modern era, Americans are more confused than ever about the meaning of the word "modern." Stripped of architectural valuations, "modern" simply means "of today." It was in this context that Sears identified the Westly model as "Modern Home No. 144." While real-estate rhetoric of the period could be intoxicating, Sears soberly described the Westly in 1927 as "a high grade two-story house, retaining the architectural beauty of a modern bungalow. Built everywhere." Surviving from 1911-1929, it was Sears' all-time most popular house.

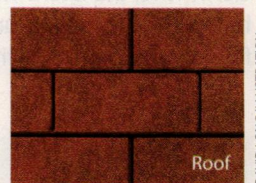
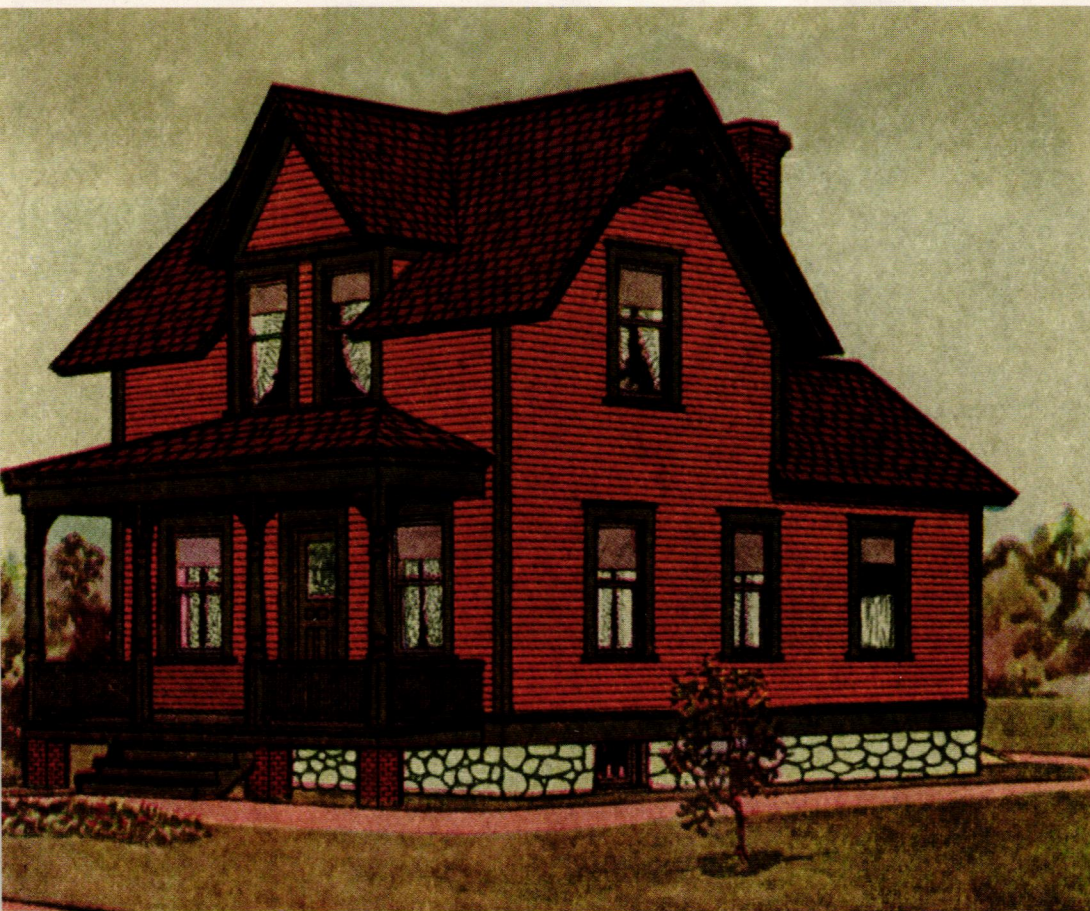
The Westly is a classic American Arts & Crafts bungalow that symbolically marries elements of America's two colonial architectures. Early Colonial of the 17th century is represented in both the brown weathered wood shakes on the second story and a New England Saltbox roofline turned back-to-front over a full-width recessed veranda. Georgian Colonial of the 18th century is represented, too, in first-floor clapboard siding painted Seroco's Colonial Yellow.

The primary virtue of this illustration of the Westly from a 1920s Seroco

catalog is shock value. Recent tsunamis of bland architectural off-whites have ruined America's rich legacy of contrasting exterior colors, such as the saturated yellow ochre of Colonial Yellow. Although this original color is very close to Sherwin-Williams Gold Crest, today's debilitated color sensibility isn't up for living with it or the other bold Seroco shades in this original illustration (Leather Brown, Cream, and Maroon). Instead, I've substituted the weaker tint of Sunrise in my new prescription for colors and placements.

- **First-floor clapboards:** Sunrise
- **Gable; foundation; veranda apron, piers, and floor; door casing:** Mocha
- **Windows:** Jersey Cream
- **Cornices, rafter tails, angle brackets, belt course, corner boards, foundation and fascia boards, pillars, rails, doors:** Arresting Auburn
- **Eaves, balusters:** Glamour
- **Veranda ceiling:** White Truffle





DAVID LONG ILLUSTRATION

Roof

MODERN HOME No. 105

Here's an inconvenient truth about America's early 20th-century mass-marketed domestic architecture—old styles remained popular many years after they ceased being fashionable. Modern Home No. 105, from the back cover of the 1908 Seroco catalog, is a 19th-century classical vernacular homestead retaining popular late Victorian veranda and gable peak ornament. (Similar turned columns, angle brackets, and cornice drapery

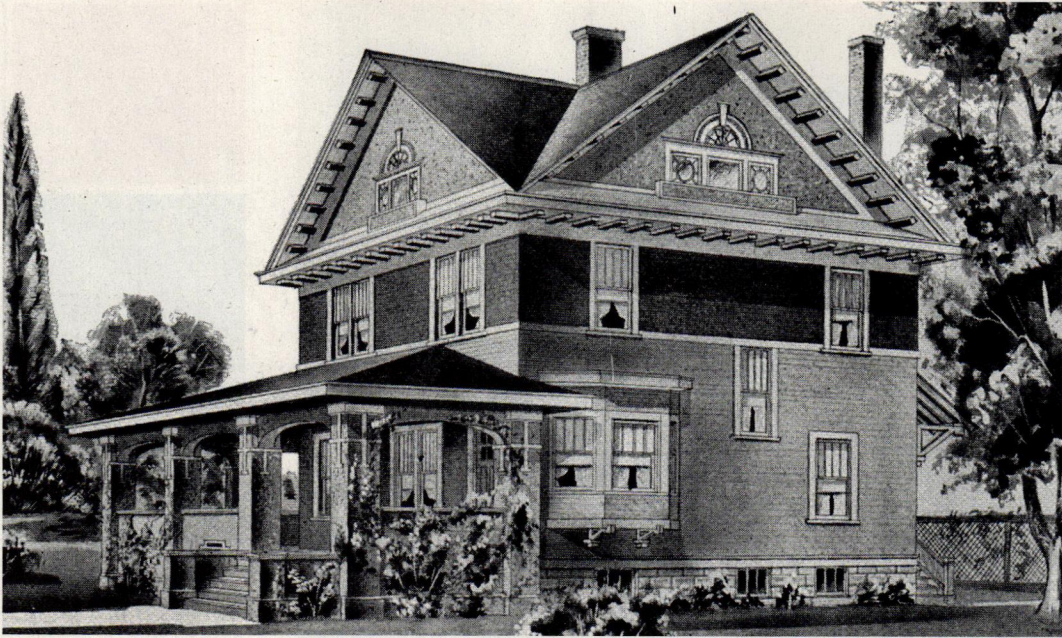
were available through millwork catalogs until World War I.) This house got a facelift in 1910, losing its gingerbread and gaining a neoclassical Colonial Revival veranda, but its homestead style survived.

The original Seroco Terra Cotta walls and trim in Pearl and Myrtle Green make a bold statement. The following prescription is based on tints in the same palette, reduced in intensity.

Perfect Accents

When selecting a roof color, don't repeat the shingle wall color on the roof. If walls are brown, make the roof a dark mossy green. If walls are green, make the roof a dark brown. When in doubt, select a slate gray or weathered wood color for the roof.

- **Roof:** Tile Red asphalt
- **Siding:** Folksy Gold
- **Cornices, corner boards, angle brackets, rails:** Jadite
- **Eaves, railing spindles:** Kind Green
- **Windows, veranda ceiling:** Creamery
- **Veranda, doors, foundation boards, gable ornament:** Isle of Pines
- **Foundation, veranda floor, fascia boards, stairs, door casing:** Sawdust

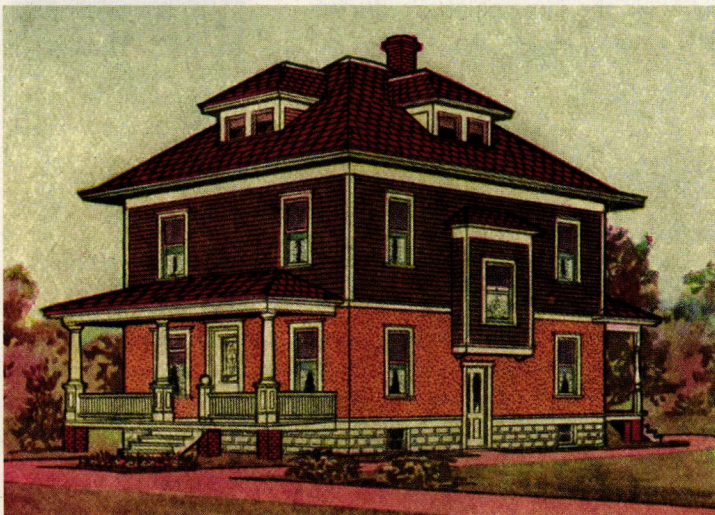


MODERN HOMES No. 111 & 146

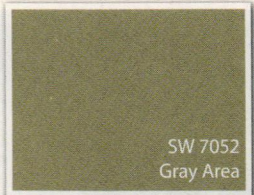
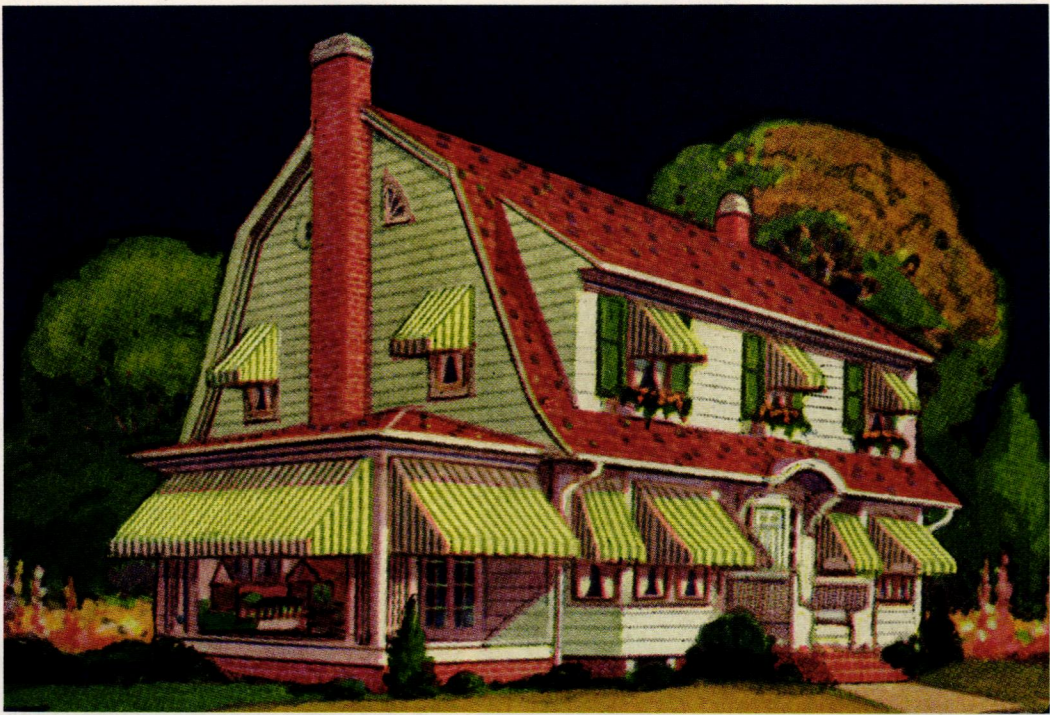
These two houses, both examples of square-type homes but with different stylistic flourishes, can be painted in similar schemes. Modern Home No. 111 (below), also from the back cover of the 1908 catalog, is a progressive descendant of the Victorian Italianate, minus the bracketed cornices. It retains its Late Victorian parfait layers of different wall coverings, with uncommon stucco down and clapboard up. These square-type houses, as they were called, drew attention to the economy of a square plan having the highest ratio of usable space to outer walls, other than an octagon or circle. In 1918, the latent Victorian paneled pedestals below the veranda columns were replaced with full-length Colonial Revival columns.

The popular name for Modern Home No. 146 (above), a more stylish square-type design, was Shirtwaist House. Light-colored lower clapboard walls compress darker shingles on the second floor by rising to windowsills laterally extended as a belt course. Modern Home No. 146, the lead house in the 1910 catalog, was a robust mélange of Arts & Crafts and Colonial Revival details (note the over-scaled keystone in the third-floor Palladian windows).

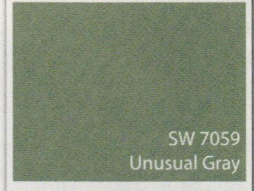
While No. 146's sketch is in black & white, the Seroco catalog suggested a palette of Colonial Yellow stucco, Beaver Brown clapboards, and trim in Willow Green and Buff, illustrated on 111. Based on these originals, I suggest the following.



- **Roof:** Gray shingles
- **Stucco walls:** Harvester
- **Clapboards, railing spindles, pedestal panels, cornice eaves:** Ryegrass
- **Cornices, corner boards, belt course, foundation boards, veranda (except panels), doors:** Basque Green
- **Foundation, rails, stairs, veranda floor, fascia boards, door casings, dormers:** High Tea
- **Windows:** Vanillin
- **Veranda ceiling:** Celery



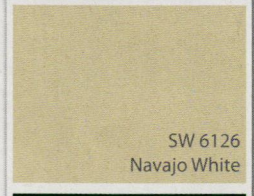
SW 7052
Gray Area



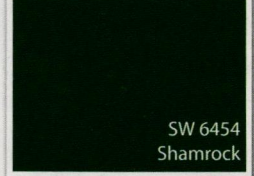
SW 7059
Unusual Gray



SW 7075
Web Gray



SW 6126
Navajo White



SW 6454
Shamrock



SW 6328
Fireweed



Roof

DAVID LONG ILLUSTRATION

THE VERONA

Illustrations in early Seroco catalogs showing and specifying colors quickly disappeared. Black-and-white pictures in Sears architectural catalogs only reveal lighter and darker parts. The Verona appears in the 1927 catalog in color only to promote the savings Sears' houses offered without an architect's fee ("from \$100 to \$1,000").

The Verona is a Colonial Revival, three-bay, central entrance, two-story classical vernacular homestead masquerading as a side-gabled Dutch Colonial. The Verona's colorless walls cry out for contrasting colors, but to protect those with faint hearts not up to the Viagra of vivid colors, I've selected a conservative, classic gray color scheme

rooted in Seroco's Slate and French Gray, with green and red accents. Flower boxes help draw attention away from the roof, and awning stripes would traditionally repeat the roof color.

- **Roof:** Dark gray shingles
- **Lower walls:** Gray Area
- **Dormer walls:** Unusual Gray
- **Roofline trim, door casing:** Web Gray
- **Windows, side veranda :** Navajo White
- **Shutters, flower boxes:** Shamrock
- **Doors, stoop brackets:** Fireweed

Create Your Own Seroco Palette

I've only specified or referenced half of all Seroco colors on these pages, along with corresponding colors found on 17 Sherwin-Williams strips. With seven colors on each strip, they provide access to 119 Seroco tints and shades. To easily find the strips with these classic colors, look for these identifying numbers or letters in the upper right-hand corner: 5, 10, 18, 19, 23, 47, 49, 52, 54, 55, 61, 65, 66, 96, I, J, L. You also can visit oldhousejournal.com to download my complete list of Seroco/Sherwin-Williams color matches. Test-drive these colors on poster board (the best way to get an accurate color read for your own home) with one of SW's Color-To-Go quarts for the modest price of \$5 each.

John Crosby Freeman, aka The Color Doctor, writes prescriptions for exterior and interior palettes from his home in Norristown, Pennsylvania. Find him, and additional restoration info, at oldhouseauthority.com.



The author's circa-1900 Colonial Revival-style house in Staten Island, New York (above) had Yankee gutters (right) that were beginning to fail.

Yankee Ingenuity

A homeowner recoats her built-in gutters to eradicate damaging leaks.

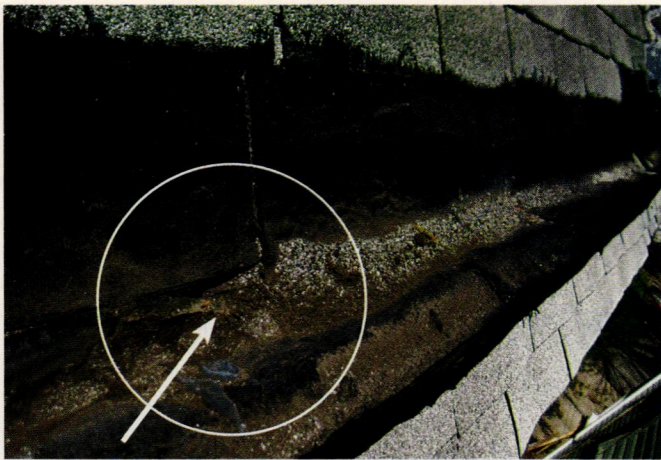
STORY AND PHOTOS BY LYNN ELLIOTT

Our 110-year-old home in Staten Island, New York, was exhibiting all the warning signs: peeling paint and rotting wood on the soffits, water dripping down our home in all the wrong places. It was clear that our gutters needed repair—or perhaps replacement. But it was the combination of age and recent winter storms that moved our Yankee gutter project up the repair list from a “should do” to a “must do.”

Yankee gutters are a drainage system inconspicuously built into the roof so that it isn't visible along the roofline of the house. Dating back to the 18th century, Yankee gutters consist of a V- or U-shaped wooden trough lined with metal—usually copper or terne-coated steel—that directs



water away from the house. The channel on these built-in gutters is often wider than modern ones—anywhere from 4" to 12". Built-in gutter systems like Yankees and their close cousins, box gutters (see opposite page) require regular inspection and wood sealing to help maintain them, but on the positive side, they are less prone to clogs and obstructions. Preserving our Yankee gutters also would maintain the aesthetics of our old house's façade, so my husband, Todd, and I decided to tackle the job ourselves.



When the gutters were viewed from above, areas of damage—pitting, flaking, and holes—were clearly visible in many locations.



Damage from the problem areas was also visible from below, in the form of peeling paint and punky wood along the soffit.

Our Yankee gutters aren't the originals. During the 1970s, a new roof had been put on our house and the original Yankee gutters replicated. Terne-coated steel, which is the material lining our Yankee gutters, needs to be recoated every eight years or so. (Terne-coated stainless steel, common on newer Yankees, does not require this type of maintenance.) We learned that before we bought the house in 2005, our Yankee gutters may have only been recoated once since they were replaced. And yet, they had held up well until recent harsh winters. While there was some damage to the metal lining of our gutters, the wood trough was intact and in good condition. Those small areas of corrosion on the metal, though, were clearly the source of our problems. The options were either to replace the gutters entirely—which would involve rebuilding the eaves and soffits, as well as replacing two or three courses of shingles on the roof—or repairing what we had.

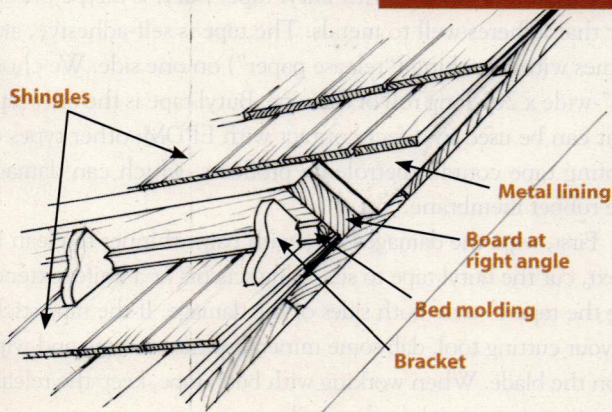
Since the wood portions of the gutters were structurally sound, we opted to recoat and repair the lining with a rubber membrane. Rubber membranes create a waterproof seal on metal, wood, and

many other materials, and are often used on roofs and gutters. We chose a liquid membrane called EPDM Liquid Rubber, an emulsion that's brushed on to create a seamless rubber membrane, which can cover areas of light corrosion directly. Where the corrosion includes gaps larger than 1/16" wide, butyl tape is first used to reinforce the damaged area, then coated with the rubber membrane.

Step One Safety

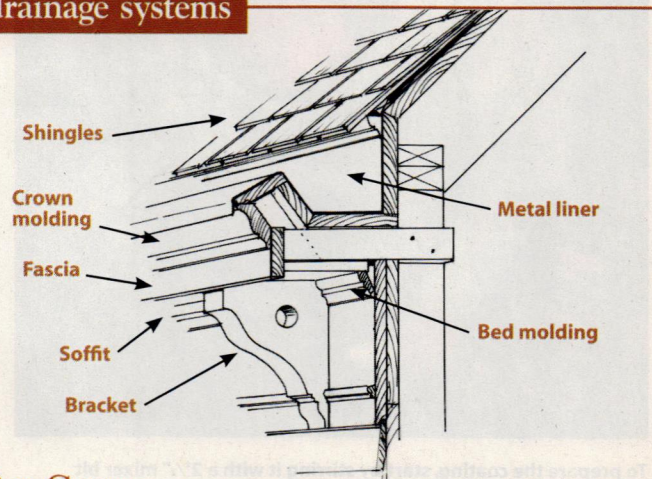
Reaching our gutters on the second story of our home required a 28'-long extension ladder. (Alternately, scaffolding can be rented and set up for such a project.) Concerned about the height and safety, before we began any work we created a simple harness. We ran a 100' rope over the peak of our roof, then fed one side of the rope through a basement window and tied it to a 2x4 that was then secured to the windowsill with 3" fasteners. We used the other end of the rope as a harness, securing it around our waists high enough to keep us suspended above the ground if we were to fall.

Traditional built-in drainage systems



Yankee Gutter

Simple steps of boards fastened horizontally at a right angle across the roof near (often above) the eaves. Made of metal-lined wood or plain metal. **Other names:** Philadelphia, shelf, finish, or arris gutters.

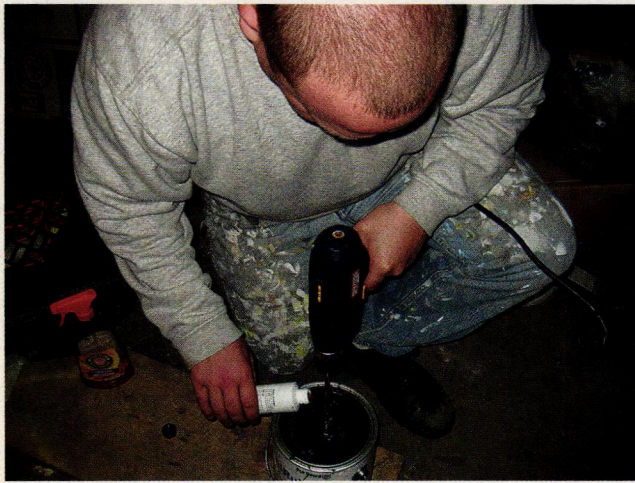


Box Gutter

Channels built into the roof or cornice to provide drainage without marring decorative details. Made of wood, lined in metal (lead, galvanized, or terne-coated steel). **Other names:** Eavestroughs; built-in, cornice, or sunk gutters.



Always make sure you're working safely. As a preventive measure in the event of a fall from their roof, Lynn and Todd created a simple safety harness by stringing a rope over the roof, threading it through a basement window, knotting it around a 2x4, and attaching it to the window frame.



To prepare the coating, start by stirring it with a 2½" mixer bit attached to an electric drill. Once the solution is thoroughly mixed, center the bit in the pail until it creates a vortex, then slowly pour in the catalyst. The solution will be usable for 4 to 6 hours.

Step Two Prep

To prepare the gutters, we began by cleaning them of any debris. We swept debris from the gutters with a paintbrush, then we scraped off any loose pieces of old coating with our hands and sometimes a paint scraper (with extreme caution). Finally, we rinsed the gutters with water from the hose and a touch of detergent to ensure that the surface was clean of any oil or dirt. Then we allowed the gutters to dry completely.

If your gutters have mold, you'll need to soak them in a bleach solution (1:3 bleach-to-water ratio) for at least 15 minutes to kill it. Then scrub the mold with a stiff brush and soapy water to loosen it and remove any remaining debris.

Step Three Patch

Next, patch any damaged areas larger than ⅛" wide—but not more than a ¼" wide—with butyl tape. Butyl is a type of rubber that adheres well to metals. The tape is self-adhesive, and comes with a backing ("release paper") on one side. We chose a 3"-wide x 20"-long roll of the tape. Butyl tape is the only tape that can be used in direct contact with EPDM; other types of roofing tape contain petroleum products, which can damage the rubber membrane.

First, wipe the damaged area with paint thinner to clean it. Next, cut the butyl tape to size using scissors or a knife, extending the tape 1" over both sides of the damage. If the tape sticks to your cutting tool, dab some mineral spirits on a rag and wipe it on the blade. When working with butyl tape, keep the release paper intact as you place the patch.

Press the sticky side of the butyl tape on the area that needs to be patched and, working from the center out to the sides, firmly press down on the tape with your hands or a metal or wood roller to expel air trapped between the gutter and the tape. If needed,



ABOVE: Prepping the gutters requires carefully cleaning away any debris. Lynn and Todd swept debris with a paintbrush and gently used their hands and a scraper to remove loose particles.

you can overlap two pieces of tape. Remove the release paper. The patch area is now ready to be coated with rubber membrane.

Step Four Activate

To activate the liquid rubber membrane, you must add 6 ounces of catalyst to a gallon of rubber solution. Activate immediately before use; it has a pot life of 4 to 6 hours once mixed. Begin by using an electric drill and a 2½" mixer bit to uniformly mix the rubber solution in its pail. (To clean the bit—and yourself—afterward, keep a bucket and a can of mineral spirits handy.) Once the solution is mixed, the manufacturer recommends centering the mixer bit in the pail until it creates a vortex, then slowly pouring in the catalyst for uniform disbursement. (The catalyst is a dark blue color, but it doesn't change the color of the membrane.) Continue incorporating the catalyst for 2 to 3 minutes, moving the mixer bit around the bucket in a circular motion, as well as up and down.

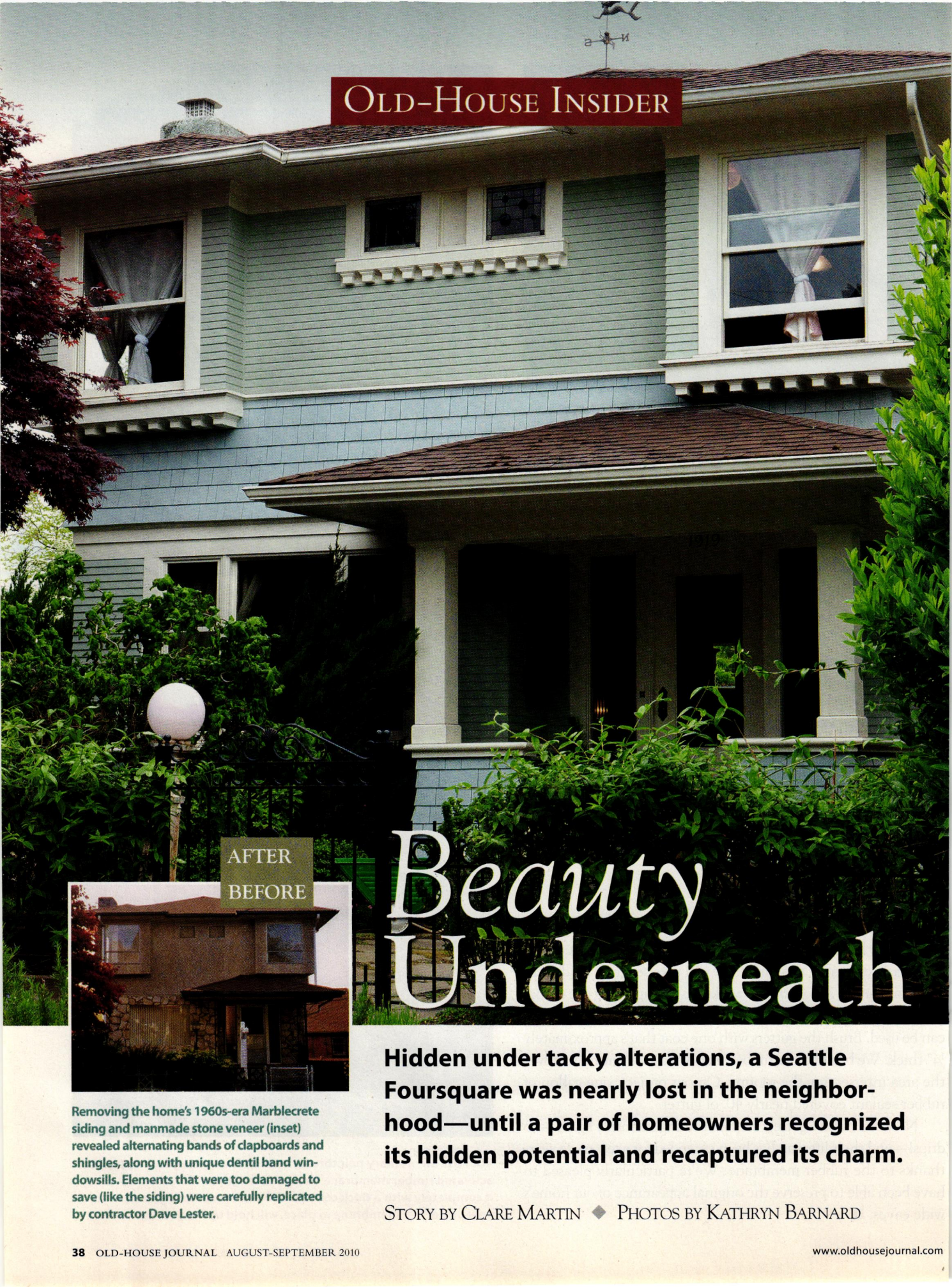
Step Five Apply

Apply the membrane when you know the weather will be clear for 16 to 20 hours after application; heavy rains before the membrane has set can pit the surface. It will take seven to 10 days to cure completely. A paintbrush works best for applying the rubber membrane to gutters, but a short-nap roller or a squeegee also can be used. Brush the gutters with one coat that's approximately ¼" thick. We brushed the rubber slightly past the gutter to cover the area intersecting the roofing. On our project, one gallon of rubber sealant covered nearly 40' of gutter.

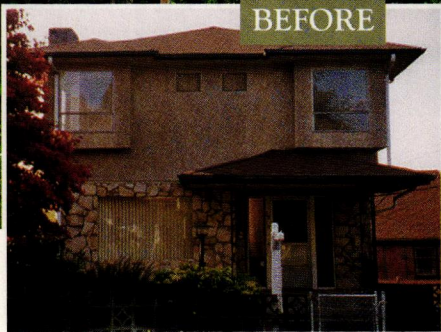
Now our Yankee gutters are functioning smoothly again—no drips!—and their lifespan has been extended for a few more years thanks to the rubber membrane. We're particularly pleased to have been able to preserve the original appearance of our home's wide eaves. 🏡



TOP: Use an ordinary paintbrush, a roller, or a squeegee to apply the activated rubber membrane along the length of the gutter, covering it completely with a thick coat. **BOTTOM:** The repaired gutter, with new protective membrane in place, will hold up for years to come.



AFTER
BEFORE



Removing the home's 1960s-era Marblecrete siding and manmade stone veneer (inset) revealed alternating bands of clapboards and shingles, along with unique dentil band windowsills. Elements that were too damaged to save (like the siding) were carefully replicated by contractor Dave Lester.

Beauty Underneath

Hidden under tacky alterations, a Seattle Foursquare was nearly lost in the neighborhood—until a pair of homeowners recognized its hidden potential and recaptured its charm.

STORY BY CLARE MARTIN ♦ PHOTOS BY KATHRYN BARNARD



AFTER

BEFORE



The living room was transformed by the addition of hardwood flooring with a mahogany inlay (made to match original floors elsewhere in the house) and a new tiled fireplace surround. The Gothic-style built-in bookshelves house family mementoes, and are a call-out to the European architecture Robin and Rich admired on their travels.

Robin Warner's first impression of the 1908 Foursquare she now calls home wasn't exactly love at first sight. Driving past the Nob Hill house, she had dismissed the boxy, Marblecrete-clad structure as "a 1960s apartment building." A year later, while she was browsing real-estate listings online, the house popped up again, so she decided to take a closer look. Rambling through the vacant home's backyard, she spotted a mosaic of a mermaid on a wall near the pool. An avid fan of all things aquatic (she counts antique fishbowls among her many collections), Robin's interest was piqued. Peering through the home's windows, she was amazed at what she saw. "I thought, 'Wow, there's an old house under here that's had a lot of horrible stuff done to it.'" Somehow, underneath all the misguided renovations, she could envision the home she'd been dreaming about for years. Two months later, she and husband Rich Moyer and their daughters, Chloe and Celia, moved in and got to work.



The centerpiece of the kitchen is an antique-buffet-turned-island, an idea that Robin adopted from a magazine. It holds court with a Delft Blue Lacanche range, enclosed in an alcove topped by a Moorish-style arch. Divided into three distinct areas for prep, cooking, and cleaning, the expanded kitchen offers the family much more room to maneuver.

Breaking Up

The couple's first task was a big one: removing the Marblecrete (an exposed-aggregate stucco finish) that was decimating the character of the historic home. Robin had obtained a 1937 photo of the house from the Seattle Archives, and wanted to bring the façade back to its original wood-clad appearance, complete with leaded-glass accent windows and dentil band molding under the sills. Before

they purchased the house, Robin and Rich had consulted with several friends in the homebuilding industry about whether the Marblecrete shell could be removed, and all had pretty much the same response: Yes, but we're not sure how. "It was a project no one's really done before," Robin says. "The contractors we received bids from were just guessing at what it would entail."

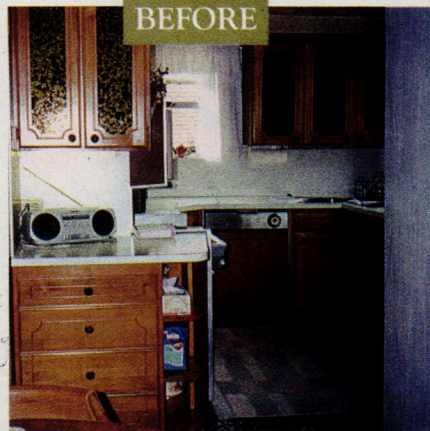
They chose Dave Lester of Coddling-



The cramped and remuddled kitchen (right, bottom) was significantly expanded. Now, this corner functions as the cleanup area, complete with a Shaws apron-front farmhouse sink. The period authenticity is bolstered by antique light fixtures collected by Robin and Rich.



AFTER
BEFORE



nal windows, and replaced the remaining ones with single-pane aluminum models.) Dave replaced the siding and windows with wooden elements that closely match the appearance of the originals. The distinctive dentil band molding under the upper story's front windows had merely been boxed in by the Marblecrete, but all of the other original trim had to be replicated by Dave. "He had a huge respect for old houses and their craftsmanship," Robin observes. "Someone else might have skimmed on details like that."

Finding the Foursquare

When it came to the home's interior, Robin and Rich's vision for the restoration was just as clear, guided by a binder full of magazine clippings that Robin had been saving for decades. "We travel a lot, so there were many architectural details from places like Europe, India, and Egypt that we wanted to incorporate," Robin explains. "I also love when people blend old salvaged pieces into their homes, so I had a lot of pictures of that, too."

To help her bring their vision to life, the couple brought in Carol Sundstrom

FOR MORE INFORMATION:

- Agape Tile: agapetile.com
- Benjamin Moore: benjaminmoore.com
- Caravati's Inc.: caravatis.com
- Cheviot Products: cheviotproducts.com
- Contour Woodworks: contourwoodworks.com
- The Copper Store: thecopperstore.com
- Darrell's Signature Refinishing: dsrefinishing.com
- Lacanche: frenchranges.com
- Pete's Cabinets: (425) 353-1053
- Phoenix Construction: (206) 362-2356
- Rohl: rohlhome.com
- Valor: valorfireplaces.com
- Waterworks: waterworks.com
- Western Tile & Marble: westerntile.com

ton Construction, who tackled the project by breaking up large chunks of the Marblecrete with a jackhammer or power saw, then peeling it off with a crowbar. Beneath the Marblecrete, they not only discovered the original wood siding (which, unfortunately, was too damaged to save), but also the original window locations. (When the previous owners had installed the Marblecrete, they'd also covered up some of the origi-



Carol and Robin selected a dreamy, soothing palette of harmonious pastel colors for the open living room, dining room, and kitchen. "The

Foursquare design really economizes the traffic areas in the house, but that also means walking through rooms to get to other rooms," notes Carol.

of Röm Architecture, a Seattle firm with plenty of historic restorations under its belt. "Robin had very specific taste and clear ideas of what she wanted to do," says Carol. However, they had to work within a few parameters, keeping the newly restored window locations intact and retaining the home's few remaining original features (mahogany-inlay flooring,

up-and-over stairs in the entryway). "I took an inventory of everything Robin had on her dream list and developed a plan for the main level," Carol says.

That plan included relocating the laundry room to the basement, freeing up space to expand the kitchen. In designing the room, Carol eschewed the traditional work triangle and instead configured the



Unique details abound throughout the home, including a "mouse house" in the kitchen and a Chinese-style fish bracket in the hallway.



TOP AND BOTTOM: DALE LANG PHOTOS

She also added built-in shelves in the living room to house Robin's various collections. The centerpiece of the room is a built-in bookcase with a tiled surround that houses both the fireplace and a cleverly disguised flat-screen TV. "They knew they wanted the fireplace, but also needed a place for the TV," Carol says. "This puts them both on equal footing." Inspired by old-fashioned puppet theaters, Robin found an antique Belgian church banner to pull down over the television when not in use.

Serendipitous Salvage

In the basement, Carol again took cues from Robin's salvage finds. The family room boasts a pair of French doors that Robin scored from a former neighbor years earlier. "He was redoing his house and getting rid of these beautiful doors," she recounts, "so I said, 'I'll take them!'"

Carol also used a salvaged leaded glass window to lighten up the staircase, but unarguably the best salvage score in the basement is the Ming green double-drainboard sink that's the focal point of the new laundry room, which Robin discovered while browsing online. "I was about to order a new white laundry sink, which would have looked fine, but I thought why buy new when you can have the real thing?" She located the green sink in the inventory of an East Coast salvage shop and had it shipped to Seattle. It sat on sawhorses in the front yard for a week as she tried to clean off orange paint flecks and other imper-

an idea she'd pulled from a magazine. But finding the right piece proved challenging. "I had to do a lot of running around to find it," she says. "A lot of the ones I looked at were too big, too small, or too long, but I finally found the right one." To increase its workability as an island, cabinetmaker Jim Oates added an extra set of shelves to the back of the piece, carefully matching the design of the original. A custom-cut, ogee-edged marble slab tops the piece, leaving the buffet's egg-and-dart detailing exposed.

On the rest of the first floor, Carol left the floorplan unchanged, but created subtle divisions between the rooms by adding traditional yet eclectic custom millwork. "The millwork really brings the period flavor into the house," Carol observes.

kitchen to flow from one work activity to another, with distinct areas for food prep, cooking, and cleaning.

Meanwhile, Robin set out on a search for salvage pieces to bolster the small collection of items she and Rich had accumulated over the years. Her first task was to find an antique buffet that could be turned into a kitchen island,

Vintage pendants illuminate the salvaged laundry sink.



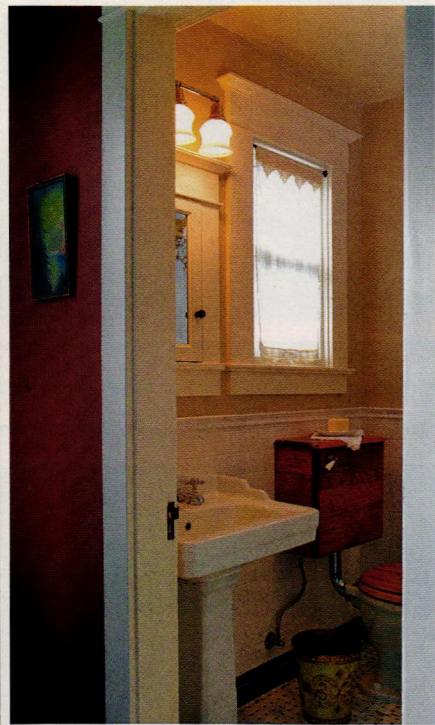
fections; she finally decided to have it recoated with an acrylic polyurethane finish carefully matched to the original color.

Joining the sink in the laundry room are cabinets from the original butler's pantry, which were moved from the kitchen for better access to the basement stairs.

"The pantry was creating this awkward little alcove at the top of the stairs," Carol says. "You felt like you were going through a storage closet when you went downstairs." Now, it's become a much-more-useful linen closet.

The repurposed pantry is but one example of the ingenuity and whimsy that suffuses every corner of the house—just as Robin dreamed it would years ago when she was clipping ideas from magazines. "It's easy to know what you want, but when it comes time to choose, you find that nothing looks right," she says. "But Carol helped us pull it together so that it ended up being exactly what we wanted. I love every little detail." 🏠

PRODUCTS: All paints, Benjamin Moore; all light fixtures, vintage. **Kitchen:** Cluny range, Lacanche; Country Kitchen swing-arm pot filler, Rohl; Antique hutch island, Pete's Cabinets; Marble island top and countertops, Western Tile & Marble; Prep area apron-front copper sink, The Copper Store; Cleanup area Shaws Fireclay apron-front sink, Rohl; Country Kitchen bridge faucets, Rohl; Quiet Moments paint. **Living Room:** Fireplace/TV console and custom millwork, Contour Woodworks (materials) and Phoenix Construction (installation); Windsor Arch fireplace, Valor; Mactan Seashell tile on fireplace surround, Agape Tile; Prescott Green paint (walls), Dunmore Cream paint (colonnade). **Dining Room:** Custom millwork, Contour Woodworks/Phoenix Construction; Dunmore Cream paint (walls), Quiet Moments paint (ceiling). **Entry:** Built-in bench, Phoenix Construction; Prescott Green paint. **Bathroom:** Essex pedestal sink, Cheviot Products; Julia low-profile lavatory set, Waterworks. **Laundry Room:** Ming green vintage sink, Caravati's Inc.; Sink refinishing, Darrell's Signature Refinishing; Country Kitchen wall-mounted bridge faucet, Rohl.



ABOVE, CLOCKWISE FROM TOP LEFT:
 The guest bathroom's period-style makeover was inspired by the discovery of a cast iron tub underneath a laminate surround; mahogany-inlay flooring joins a built-in bench in the entryway, where family dog Lilly looks out for visitors; the built-in bookcase in the living room puts the fireplace and television on equal footing; a salvaged leaded-glass window lends light to the basement staircase.

Wright on the Farm

Following the original plans, an Illinois couple returns a Frank Lloyd Wright Usonian farmhouse to its former glory.

STORY BY THOMAS CONNORS ♦ PHOTOS BY ANDY OLENICK

In 1948, Robert Muirhead, an Illinois farmer, packed his wife, Elizabeth, and their five kids into the car and headed off for Wisconsin, hoping to get a look at Frank Lloyd Wright's Taliesin. A mechanical engineer by training—and an avid reader of *Architectural Forum*—Muirhead was in the market for an architect to replace the two-story clapboard house that had stood on

the family farm for years. He didn't expect to encounter Wright, but the architect's longtime secretary, Eugene Masselink, saw the Muirheads studying the property and invited them in to meet the master. A stream of correspondence followed, and in 1951 construction began on the Muirheads' new home, a five-bedroom Usonian, Wright's Prairie house for the everyman.



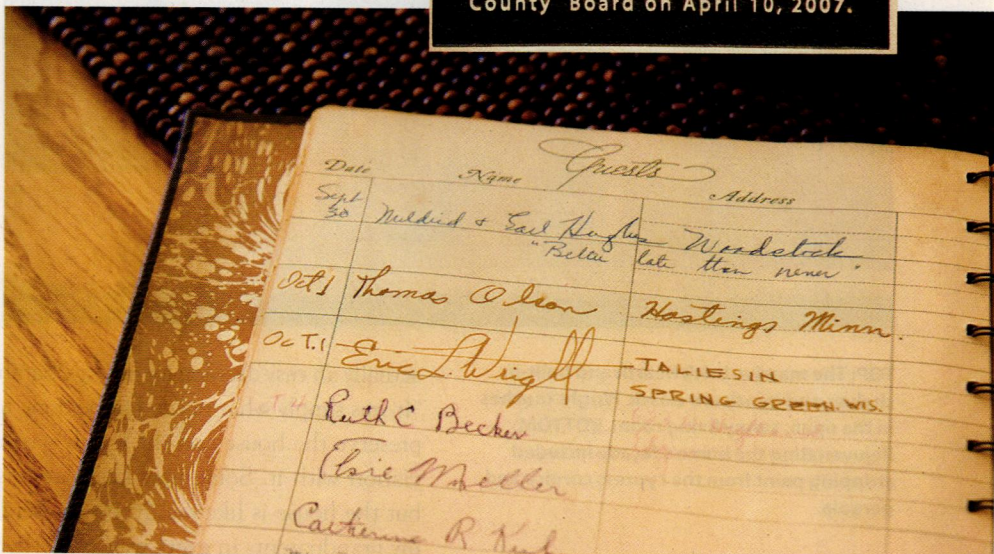
The 1950s cypress-and-brick farmhouse, meticulously restored by Sarah and Mike Petersdorf (above), has received several preservation accolades. It doubles as a bed and breakfast for architecture buffs; guests have included Frank Lloyd Wright's grandson, Eric (below).

MURHEAD FARMHOUSE

Designed by Frank Lloyd Wright in 1950. Built by Robert and Elizabeth Muirhead, 1951-1953. Rehabilitated in 2005. Recipient of a Richard H. Driehaus Foundation Preservation Award in 2007. Designated a Kane County Landmark, by the Kane County Board on April 10, 2007.

Muirhead lived in the home until 1984, then sold it to his grandson Charles, who resided there with his family until his death in 2001. By then, the property had begun to show its age. Water damage, crumbling masonry, an ill-advised exterior paint job, and a patio enclosed to house a hot tub had all marred the home's unique mid-century appeal.

In 2003, Charles' sister Sarah and her husband, Mike Petersdorf, relocated from Minnesota to restore the house. The project, funded in part by the sale of family farmland to the county forest preserve system, was completed in December 2005. "Returning and renovating the house was



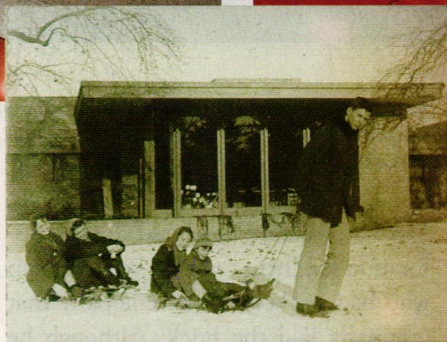


TOP: The massive brick hearth and built-in shelves and bench are classic Wright touches in the open, sunny living room. **BOTTOM:** Rejuvenating the home's façade included stripping paint from the cypress cornice and pergola.

actually an easy decision for us," says Sarah. "It was simply what needed to be done to preserve the house and the family's association with it. Some may laugh at this, but the house is like family. It represents my grandparents in every way, from their

style of living to their love of nature and farming."

Arguably the only Wright-designed farmhouse ever built, the house was specifically tailored by the architect and homeowners to the family's working lifestyle. Robert wanted a workshop where he could service farm machinery, and Elizabeth needed a dining room that could accommodate not only the family, but farmhands, too. And since she was feeding a crowd—with only occasional trips to town for provisions—Elizabeth demanded lots of storage space in her kitchen. What's more, the Muirheads wanted a clear separation between these functional areas of the house and the private living quarters, a slight deviation from the free-flowing spaces typically characteristic of the Usonian style. Wright's initial hand drawings proposed two buildings separated by a 100' covered open-air walkway. When Elizabeth explained the impracticality of such a scheme to Wright, he huffily ripped



LEFT: The commodious kitchen is typical of Wright's Usonian designs. **RIGHT:** Using leftover cypress plywood and original plans, Mike has built several pieces of the furniture Wright designed for the house. **INSET:** A family photo shows Robert B. Muirhead (Sarah's father) in front of the house.

the drawing in two, overlapped the two halves to shorten the span, and agreed to enclose it.

Robert Muirhead acted as his own general contractor and did much of the work himself, wiring the house, pouring concrete floors, building cabinetry, and installing most of the windows. "When Wright's first blueprints came, they were sent out to an engineering firm in Wisconsin for assessment and came back at \$70,000," says Mike. "Sarah's grandfather gave the go-ahead to begin the construction, but I think his thought all along was, 'I'm going to do a lot of this myself.'" (Wright's building estimate was \$24,000, plus a 5-percent fee; extant receipts suggest the final cost was between \$50,000 and \$55,000, with Wright's fee at 9 percent, although there's some doubt he ever collected that much.)

Restoration the Wright Way

For their restoration, Sarah and Mike

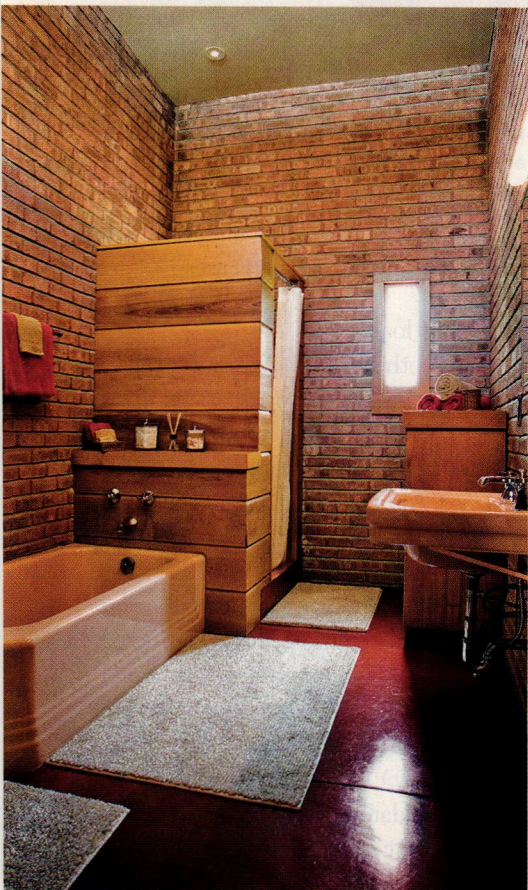
followed her grandfather's lead, taking on much of the work themselves, referencing original drawings and blueprints, letters, and family memories of the house. Not surprisingly, the first job they tackled was the flat roof, which had begun leaking within a few years of the home's completion. "Most of the damage to the house was due to the leaky roof," notes Mike. "Patches of tar had been placed here and there, but those never really kept all the water out. We had to completely tear out the old roof and had a roofing company put tapered insulation under the roof deck and expand the size of the drain pans." Now, he says, leaks aren't a problem—nor is the winter's consider-

able snow load.

The other major exterior project was rejuvenating the brick and cypress façade. The wood was stripped of paint and resealed; compromised boards were replaced. Although the pale pink Chicago common brick used in the construction was no longer available, Sarah's father directed Mike to a pile that he'd buried on the property decades earlier. (Instructed by Sarah's grandfather to clean up around the property, he'd decided that burying the extra brick was easier than stacking it neatly.) A pressure wash removed the accumulated moss and dirt, but the masons the couple engaged had trouble working with it. One of the carpenters



ABOVE: Warm cypress built-in shelves and cabinets make this compact bedroom a cozy and welcoming space. **LEFT:** Rigorously functional, the home's main bathroom features a high ceiling that adds an understated sense of luxury.



Mike and Sarah had hired for the restoration led them to an 82-year-old man who had worked for the company that originally laid the brick. Although he hadn't worked on the Muirhead house, he was familiar with the material. "He told us that the key to working with the bricks was to soak them overnight," says Mike. "They're like a sponge; when you lay mortar on them, they suck all the moisture out of the mortar and you can't shape it. That was the problem. The other masons were trying to treat it like glazed brick."

Inside, all the cypress plywood had to be stripped and clear-coated and the entire house rewired, a project that included updating 169 original can lights (some of which had charred the ceiling joists) inside and out. The original fixtures were galvanized boxes inserted above the ceiling and faced with open squares of plywood so they sat flush with the plywood

ceiling. But when Mike and Sarah decided to insulate the ceiling, the heat-generating boxes presented a major fire hazard, so they replaced the original lights with insulated can fixtures in a similar design.

All the non-load-bearing walls were removed from the bedroom wing in order to replace the concrete flooring, which had sunk over time. "Where it meets the foundation, the floor had stayed put," observes Mike, "but they used dirt to bring the floor up to grade, and that had settled. So we corrected it with a limestone fill." The 4' x 4' floor panels had to be re-poured and colored to match the red hue of the originals, which had been created with a topcoating product called Colorundum. "That's no longer made, so our concrete company used an almost identical product made by Butterfield Color," explains Mike. "It's applied the same way—you pour a concrete square,

TOP: The home's distinctive red floors were replicated using a top-coat nearly identical to the original material. BOTTOM: The dining room, with its corner of windows offering views of the landscape, was designed to accommodate both family and farmhands.

let it sit until it's firm but still soft on the surface, then sprinkle the powder over and work it in with trowel." It took seven test squares to get the color just right. Mike and Sarah also removed the enclosed hot tub that had been attached to the master bedroom and restored the small patio as Wright had specified.

Living Legend

As with many of Wright's projects, his vision of the Muirhead farmhouse included furnishings of his own design, but few of these were ever built. Luckily, the cypress plywood for these unrealized projects was neatly stored in the farm's workshop; using the original plans, Mike has taken a crack at realizing some of those pieces, including a pedestal bed, end tables, and hassocks for the master bedroom.

Now in excellent condition, the 3,200-square-foot residence is not only home to the Petersdorfs and their two sons, but also open to Wright fans as a bed and breakfast. Numerous visitors from around the country and abroad have made the trip to the Illinois countryside, eager to spend a night in a Wright-designed house. Looking back at their undertaking, Sarah says, "We never had a second thought about what we were doing. Neighbors often questioned our sanity, and at one point asked why we didn't just knock the place down and build something nice and new. We just smiled at the suggestion, recognizing that they simply lacked an understanding of the significance of the structure." 🏠

Consult our online guide for details on other Wright houses open for a night's stay.

OldHouseJournal.com





Raise the Roof

A carpenter's step-by-step re-roofing guide simplifies a daunting project.

STORY BY MARK CLEMENT ♦ PHOTOS BY THERESA COLEMAN

Re-roofing a house can be an overwhelming prospect. That said, there's a lot of instant gratification in roofing, and if done on a beautiful day, it can even be (dare I say it?) fun. Whether you're looking to save money or just have a hand in sheltering your old home, some roof projects are worth undertaking.

For me, providing the labor meant I could install a premium,

historically accurate roofing product while protecting my budget. The roof of our century-old Four-square had been replaced with three-tab asphalt shingles, but we couldn't use the original products (asbestos shingles) to resurrect its character. Other homes of our vintage—along with many buildings in our town—were roofed with slate, a seemingly ideal compromise. But

installing a genuine slate roof would mean re-framing the entire roof system to carry the weight.

The solution? Polymer roof tiles, which are both lightweight and uncannily authentic in color and look. I concentrated on the porch—as a relatively small, easily accessible section of roof, it's a good place to try your hand at a project like this.



LEFT: First things first—before ripping off shingles en masse, Mark takes advantage of his rooftop location to tighten up loose cables. **RIGHT:** The Red Ripper, capable of taking off both shingles and nails, makes easy work of stripping old roofing material. **OPPOSITE:** The finished roof is a period-appropriate accompaniment to the author's 100-year-old Foursquare.

Step One Assess the Roof Condition

As with all successful projects, planning is key. Oddball items abound on old-house roofs. For instance, the existing sheathing may have been re-decked with plywood prior to the last re-roofing. It's no big deal, unless the brackets of your original gutters are nailed directly to the original deck, which presents a problem if you need to get them out. (If this is the case, use a reciprocating saw to cut the plywood away around the brackets, remove the brackets, then re-fasten the pieces you removed using screws.) Conversely, if the roof hasn't been re-decked, expect rotten planks. If the roof structure underneath is open, you may need to add $\frac{3}{4}$ " plywood on top of the roof deck so your nails don't penetrate through the porch ceiling.

You also may have gutters, downspouts, or dangling wires that could use some work.

Tools & Materials Checklist

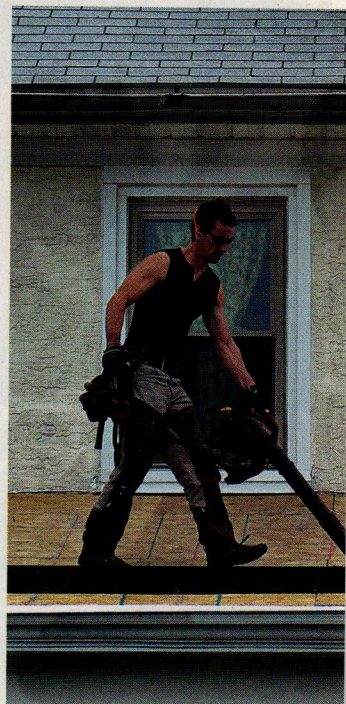
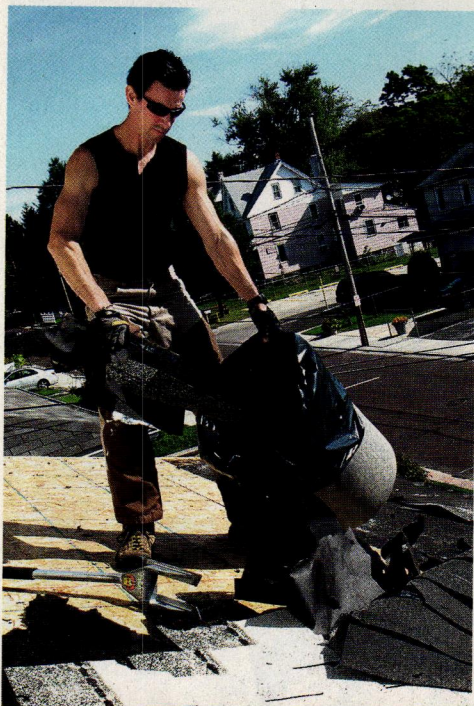
- ◆ Polymer slate tiles (I used DaVinci Roofscapes)
- ◆ Shingle stripping tool
- ◆ Pneumatic roofing nailer
- ◆ F-style aluminum drip-edge
- ◆ Tar paper (check with your shingle manufacturer for the weight needed)
- ◆ Coil roofing nails
- ◆ Angle grinder
- ◆ Caulk
- ◆ 6-mil contractor trash bags
- ◆ Aluminum coil stock and sheet metal brake (optional for making custom flashing)

Spend some time fixing these minor issues now, and you'll thank yourself later.

Step Two Remove Existing Shingles

The basic method for removing shingles is to use a "shingle shovel"—essentially, a toothed garden spade with a fulcrum that lifts shingles off the roof. Instead, I used a shingle-removal tool called the Red Ripper, which aggressively attacks both shingles and nails, allowing me to remove the shingles in heaps and also pull up nails as I go.

When you get to the final course of shingles closest to the house, cut caulk beads and remove the shingles carefully to prevent dislodging window trim, existing flashing, etc. Clean as you go—as much fun as it is to strip the shingles and heave them over the side of the porch, that doubles the cleanup time later. Instead, I stripped them into manage-



FROM LEFT: Although it's tempting to toss old shingles off the roof, collecting them in a trash bag as you go along will save effort later. Where the roof meets the wall, Mark uses a hammer and flat bar to carefully detach the remaining shingles. After stripping the roof of shingles and nails, he uses a leaf blower to clear any remaining debris from the roof deck.

able heaps and bagged them on the roof, then tossed the bag to the ground. (Cordon off the area for safety first so you don't accidentally clobber family members or passersby.)

Step Three Install Drip-Edge and Paper

Install the drip-edge first, nailing or stapling it directly to the front edge of the roof deck. Next, lay the tar paper. (The polymer tiles I used required 30# paper; check with your shingle manufacturer for the recommended underlayment. Roofs covering conditioned areas will also need a rubber membrane—such as Grace Ice and Water Shield—to help prevent leak damage from ice dams.)

To get the paper straight, I started on one side of the roof, laid the end of the roll flush to the outside edge of my drip-edge, and unrolled the paper a few feet. Next, I used my hammer tacker to

cluster half a dozen staples in the center of the paper's flat edge. This does two things: It holds the paper down as you unroll it, and it acts as a pivot point so you can adjust the paper slightly to keep it straight as you unroll. You can then staple off the paper as you go. The paper is lined, so overlap to the first line with your next course and repeat until you reach the top.

Cut the paper flush to the roof deck with a utility knife, then install drip-edge flush with the sidewall to trap the edges of the paper.

Step Four Install the Shingles

Most shingles have a starter course. In my case, they were 6" tiles set 1" beyond the drip-edge. To ensure the starters were straight, I measured up 5" from the drip-edge on each end of the roof, then snapped a line.

Next, I double-checked for straightness by measuring down from the sidewall to the line in a couple of spots. If the roof framing is really out of square, you'll want to know sooner rather than later in case you need to make corrections. It's important that each course finish parallel with the sidewall (within 1/2" or so.)

Before you start, check the installation instructions to find out how much spacing you'll need between tiles. My DaVinci tiles required 3/8" spacing; because a starter tile is about 3/8" thick, I could use one as a spacer and eliminate measuring.

Snap lines up the roof such that when you lay your shingle, the top of it registers to the line. The layout you choose will be deter-

Shingle Style

The DaVinci tiles—like every other roof cladding I've installed—are placed in a pyramid (also called "rack" or "set") style, meaning that every course up the roof is set back a shingle or two to form a right triangle, then filled in across the roof. My shingles were collated at the factory (randomized for width and color), so I didn't have to worry about collating manually before installation, as is the case with some brands.



FROM LEFT: Mark installs aluminum drip-edge to the front eave and then fastens the gutter brackets to the roof deck. After laying 30# tar paper over the front drip-edge, he traps the gable end with another drip-edge, fastening it with staples.

Get Straight on Faux Slate

While real slate is always the preferred material for old-house restorations, sometimes it's just not practical due to cost or weight issues. Faux slates haven't had centuries to prove their mettle, but they have been thoroughly tested under simulated conditions, and many come with 50-year warranties (which are often transferable should you sell your house). Before installing a faux slate roof, check with your local historic preservation commission or State Historic Preservation Office to be sure it's allowed in your district. And it's always a good idea to consult with a roofing contractor before purchasing to find out how certain products have performed in your area.

Mark's project uses polymer slate-look roof tiles, but that's only one of the options out there for mimicking the look of slate. To help you choose the right faux fit for your house, we've rounded up the latest options.

Concrete or Clay Tile

Because they're made entirely from natural materials, concrete and clay tiles most closely resemble slate—but they also tend to have a similar bulk, weighing anywhere from 500 to 1,000 pounds per square. However, if you have the roof structure to support the weight, concrete and clay tiles are a cost-effective, organic alternative to slate.

Products: Auburn Tile; Bartile New England Slate, Vintage Slate, and Legendary Slate; Columbia Roof Tile Slate; Gladding McBean Placer and Lincoln Interlocking; Hanson Roof Tile Olde World Slate and Victorian Slate; Ludowici LudoSlate; Monier Lifetile Saxony; Vande Hey Raleigh Modern Slate

Composite Slates

Boasting light weights and easy installation, composite slates are made from base materials (such as ground stone) bonded together with polymer or resin and compressed into molds. They typically feature rough edges or textured surfaces to enhance their slate-like feel.

Products: CertainTeed Symphony, InSpire Roofing Products, Tamko Lamarite

Polymer Slates

Similar in look and weight to composites, polymer slates are made primarily of polymers, which are injected into molds under high pressure. Unlike composites, they don't contain any organic material, so they're less susceptible to the vagaries of weather. On the downside, some polymer slates may look slightly less natural.

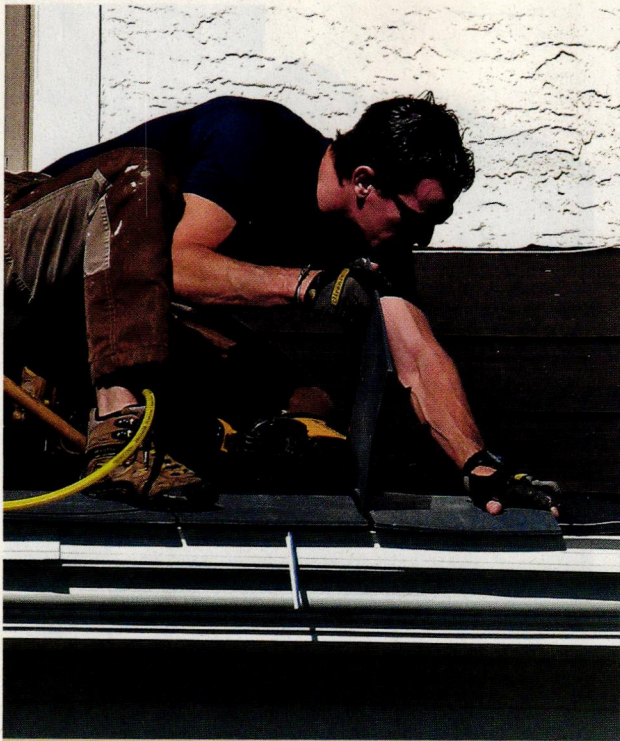
Products: Authentic Roof Synthetic Slate, DaVinci Roofscapes Slate, EcoStar Majestic Slate, Euroshield EuroSlate

Fiber Cement

They often offer a more realistic appearance than composites and polymers, but fiber cement slates have taken some hard hits over the years. In the early 20th century, the "fiber" used to manufacture them was asbestos; more recent incarnations using cellulose were prone to cracking and crumbling and were discontinued as well. The latest fiber-cement technology uses glass fibers (which won't expand and contract with weather changes like wood-based cellulose) for greater durability, but the jury's still out on long-term performance.

Products: Slate/Select

—Clare Martin



FROM LEFT: Mark installs the starter course, making sure to space the tiles according to manufacturer specifications—in this case, the spacing was the same distance as the thickness of a starter tile, so he used one as gauge. Once you've determined the "to-the-weather" reveal for your shingles, snap chalk lines across the roof to establish a straight line for shingle tops.

mined by your tile length and desired reveal, which can vary based on product specs. I used a 7" reveal with straight coursing, which delivers the right blend of texture and clean lines for the house.

Starting in the bottom left corner of the roof, install one set of shingles. Then work your way across the roof, completing the set. Install the next set and work across the roof again, repeating the process until you reach the sidewall.

For most shingles, you run the last ones in each course wild over the edge of the roof, then cut them all off at once in a straight line. With the DaVinci tiles, though, I simply adjusted the shingle widths and spacing slightly to make them fit flush with the end.

With this system, I only needed to trim the tiles where they met the sidewall. A cordless circular saw with a typical construction blade worked great. And since I trapped the top 3" or so of my final course under flashing, my last course was no smaller than half a tile, so there were no tiny pieces to mess with.

Let It Snow

If you live in an area that regularly gets snow, it's important to install snow guards when re-roofing. They're not just there for looks—they hold the snow on the roof until it melts, preventing damage caused by snow sliding off in large sheets. I used Roofer's World Snow Guards; they work with many different types of roofs, including synthetic slate, and their product team helped me determine how many I needed for my climate.

Step Five Install Flashing

Flashing is the last step in the process, but resist the urge to rush through it to finish up the project. Proper flashing is an important detail: If it's done wrong, you'll have a leaky roof on your hands.

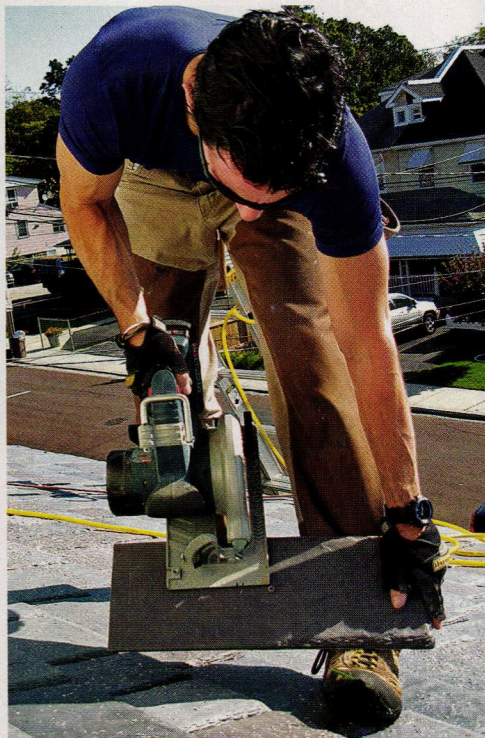
For my roof retrofit, I used a custom-bent piece of flashing. I own the tool used to make the piece—a sheet metal brake—which allows me to whip up whatever I need. You can rent the tool, but you might consider subbing this job out.

Using my sheet metal brake, I bent aluminum to tuck into the house cladding and run down the sidewall and over the shingles. The last 1½" of the bottom leg is bent slightly down to channel water and to resist being blown up by wind.

Now you're ready to lay out the flashing. On a brick home, I'd cut a slit in a mortar joint and tuck the flashing into it, but for my house, I use an angle grinder to cut the slit into the stucco wall, mating it up with the existing window trim for a seamless look.

The last step is to use a high-quality caulk to seal the slit, trapping the metal inside the masonry. I also like to dab a bit on the nail heads to ensure that my timeless new roof is ready to weather many more years. 🏠

*Carpenter **Mark Clement** and his family are working on their American Foursquare in Ambler, Pennsylvania.*



FROM LEFT: Nail shingles to the roof using a pneumatic roofing hammer and following the manufacturer's instructions. You may need to trim shingles with a circular saw, as Mark did, in order to make them properly line up with the sidewall. Once all the shingles have been installed, Mark cuts a joint in the stucco façade to hold the flashing.



Installing flashing is the final step (and one of the most important) in a re-roofing project. At left, Mark gently hammers a nail into pre-drilled holes spaced every few feet along the length of the custom-bent aluminum flashing. He then seals it with a high-quality caulk (right) to bond the nails, metal, and masonry.

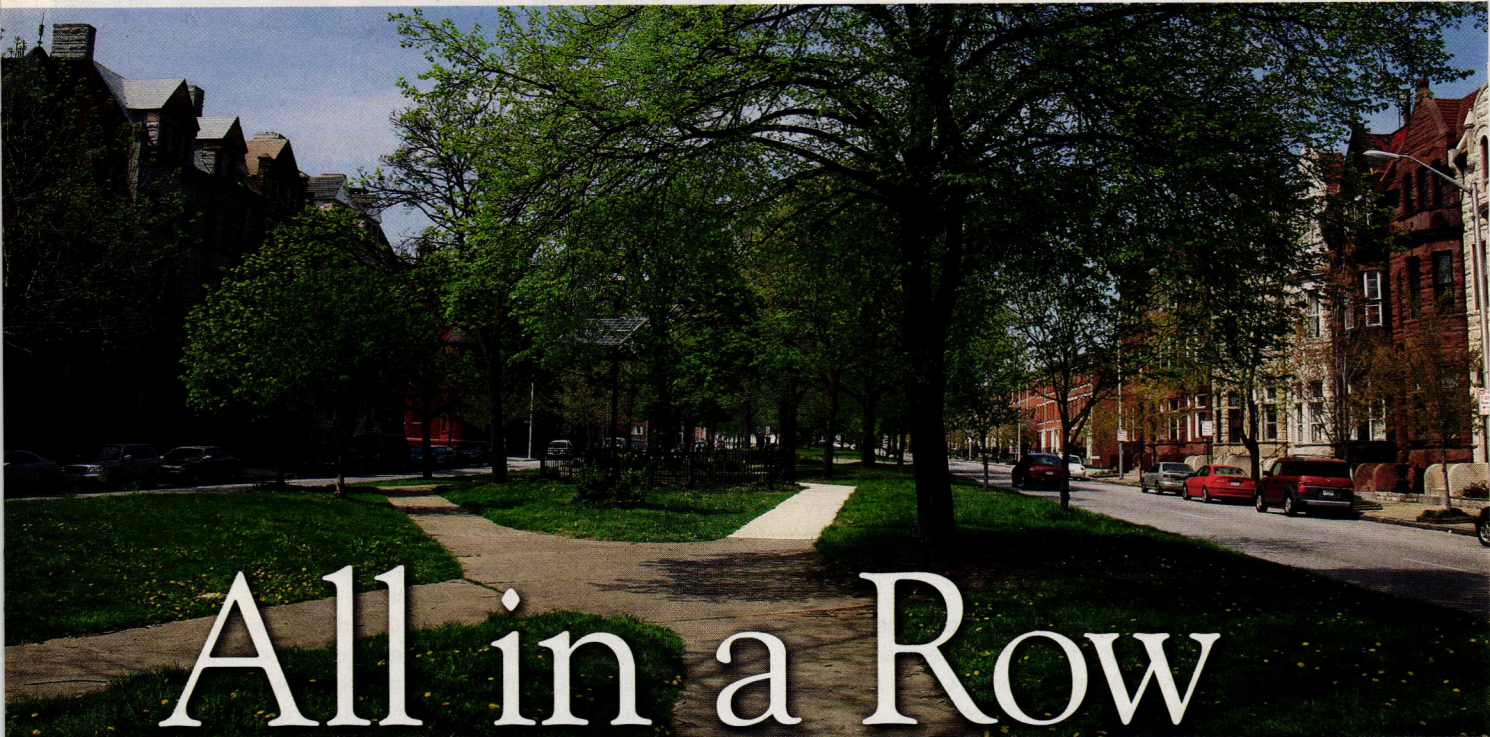


STYLE

Two Baltimore traditions side by side: a workman's brick row house amid Formstone-covered neighbors.

OPPOSITE: Several blocks of Eutaw Place are flanked by large, stylish late-Victorian row houses.

BALTIMORE'S STREETS ARE LINED WITH AN ASTONISHING ARRAY OF ORIGINAL ROW HOUSES.



All in a Row

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Row houses came to America with the first British settlers and formed the backbone of East Coast cities. Practical, adaptable, and attractive, they've never passed wholly out of fashion. Boston, New York, Philadelphia, and Washington all have blocks upon blocks of row houses. But while other cities built row houses by the hundreds, Baltimore built them by the thousands.

Until the automobile and the suburbs beckoned, Baltimoreans of every ethnic and economic background lived in, and loved, their row-house neighborhoods. Many still do—and they have lots of company.

A Range of Rows

The city's collection of row house styles, sizes, and amenities is vast. A few are Federal or Greek Revival mansions facing formal squares or parks. Many more are narrow 19th-century workers' homes, stretching from block-end to block-end near the waterfront, where they were convenient to factory jobs of an earlier era. Others are proud middle-class residences sporting the architectural furbelows of the late 19th and early 20th centuries. Finally, far from the urban core are early 20th-century "daylights"—wider houses with full front porches that brought sun and air into the interior—with neat yards and often little garages. The majority of all types were originally owner-occupied.

In addition to owner occupancy, three other essentials turned Baltimore's rows into

neighborhoods: convenient alleys, corner stores and bars, and, above all, convivial marble stoops.

Defining a Row House

A row house is a home that shares a party wall—a single wall between buildings—with its immediate neighbor on each side. Rows are set within a sizable, unbroken grouping of residences built at or near the same time. The basic row house is two stories, two bays, and 12' to 14' wide—though it can be both taller and wider. Shared alleys serve the rear of the buildings.

The closer to a major avenue or boulevard the house was located, the larger and more elaborate it was likely to be. The smallest and simplest row houses, no more than 12' wide, were on secondary streets and

Where to Go for the Perfect Row

For a full sampling of Baltimore's row-house architecture, you'll need wheels. These historic districts are places to start:

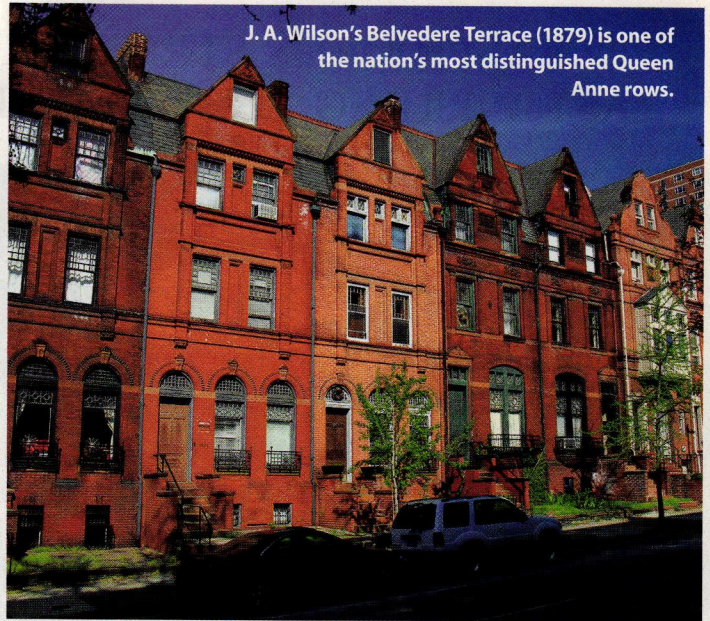
CANTON: Near the city's old industrial waterfront, Canton was developed over the course of a century. In addition to many factories that once employed its residents, it boasts a classic Southeast Baltimore late-19th-century working-class row house neighborhood, which is now being enthusiastically gentrified. Its narrow, two- and three-story, two- and three-bay vernacular brick houses, laid out in nearly identical block-long rows, are of no particular architectural style but are eminently comfortable and attractive.

White marble-fronted basements, sparkling marble steps—which housewives traditionally scrubbed to spotless perfection each week—and decorative pressed-metal cornices are dressy touches. Operable stained-glass transoms above the front doors and in the upper sash of the wide parlor windows are pretty and practical. Later houses might have small yards and covered front porches.

PATTERSON PARK: Located in East Baltimore between Canton and Highland Town, on a large urban park with a picturesque pagoda, Patterson has plain but more substantial two- and three-story houses, some with angled or bow-front bay windows at the second floor. Careful observers might spot one or more examples of a cherished Baltimore folk tradition—painted scenic window and door screens. Some streets leading off the park remain brick-paved.

MT. VERNON: Large, three-story Italianate and Queen Anne rows predominate here. Most notable are streets around Mt. Vernon Square itself and the extraordinary Queen Anne-style Belvedere Terrace (above) on Calvert Street.

BOLTON HILL: In the late 19th century, the middle class built these handsome three-story gray-stone, brownstone, or dark-brick



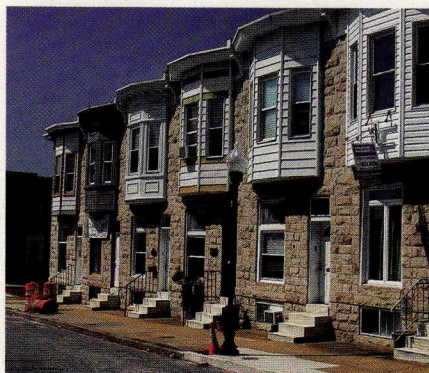
J. A. Wilson's Belvedere Terrace (1879) is one of the nation's most distinguished Queen Anne rows.

houses. Some exhibit Queen Anne or Romanesque Revival elements, such as rough-cut stone façades with massive arches at the entries. A wide, park-like strip runs down the middle of Eutaw Street, a treasured urban amenity.

WAVERLY: Built in the 1910s and '20s, Waverly is a mixture of traditional rows, often with porches or sunrooms, and picturesque Colonial and Old English-style row houses with front yards. Often, airtight homes had a basement-level alley garage. To the west is Guilford, more picturesque and upscale, which was created by the Roland Park Company in 1911.

Building Materials

Baltimore's preferred building material was masonry. Earlier houses employed soft Baltimore red brick, often painted redder, with white mortar joints. Gray stone was also popular, and later, brownstone (both natural and painted). In the early 1900s, red-brick walls gave way to façades of long, narrow Roman bricks, using durable, flecked beige "ironstone" brick. In the 1940s and '50s, many exterior walls were resurfaced with Formstone, a cement-like product similar to Perma-Stone, creating a preservation conundrum: to remove or not to remove a 50-year-old material that has acquired its own historical significance.



Second-story bay windows are a distinctive variation on small Baltimore row houses.

even alleyways. Two stories high and two bays across, they had just four rooms: two downstairs and two above.

Upscale Amenities

The homes of more prosperous working families were larger, airier, and better lit;

two or three stories high; mostly 12' to 14' wide, but occasionally 16'; and three bays across. They had a first-floor parlor with a side hall, backed by a dining room, with two bedrooms above. A narrow rear wing provided space for the kitchen on the first floor and more bedrooms on the second. Every room had at least one window—except the bathroom, which usually made do with a skylight. In row houses of all sizes, front doors are dauntingly narrow, but wide parlor windows often presage the picture windows of the 1950s.

The end units in a block often housed stores or bars, with the entrance in a clipped corner to serve both front and side streets.

Row-house plans varied little until the advent of the 20th-century "daylight" or "air-light" house. In addition to the front porch, airtights eliminated the rear wing, allowing

From the Ground Up

Like the row house, ground rent was a throwback to Baltimore's British roots. Under this system, the house and the land it sat on were separately owned. The builder or buyer owned the building itself, but merely leased the land beneath it. The lease ran in perpetuity, and the land owner collected a rental fee once or twice a year, which was usually small compared to the value of the building. Since the builder didn't have to purchase land outright, he had less money tied up in any given building, and his houses could be sold cheaply. The ground-rent system made homeownership affordable for huge numbers of working and middle-class families. That, in turn, helped make Baltimore a place of remarkably stable residential neighborhoods.

Today, ground rents are being phased out by state laws, but for nearly two centuries they played a decisive role in Baltimore's development, persisting long after the practice disappeared elsewhere.

two rooms across per floor. Glased-in front porches, or sunrooms, appeared around 1915, producing an almost suburban air of spaciousness.

Adaptability has been the key to survival for Baltimore's oldest house type. Despite cycles of intense industrialization, explosive population growth, suburban flight, urban blight, removal, and revival, the row house continues to rule the streets of this modern city. 🏠

FROM TOP: Enclosed front porches mark these 1920s-era "sunlight day-parlor" houses in Waverly. A picturesque 1929 "Norman"-style row breaks up the monotony of blocks of identical houses. Canton rows display stained glass window and door transoms, and the famous white marble stoops regularly scrubbed by generations of Baltimore housewives.

Further Reading

The Baltimore Rowhouse by Mary Ellen Hayward and Charles Belfoure (Princeton Architectural Press, 1999)





Using rivets to secure strap hinges on shutters can ramp up period authenticity.

A Riveting Tale

When shutter rivets wear out, make new ones to repair an original hinge.

STORY AND PHOTOS BY RAY TSCHOEPE

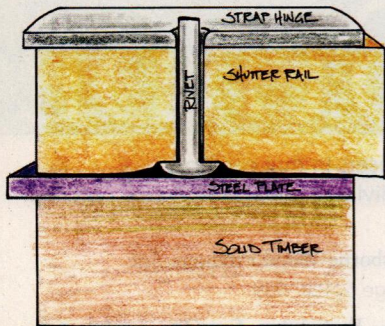
Shutters can be a great accessory on many old houses. Not only do they look good, but they're practical, too, helping modulate light and breezes. They also harken back to the days when the earliest houses donned them out of necessity, for protection against attacks and intruders. And strap hinges—like those visible on shutters from the 18th and 19th centuries—are a perfect accessory to the shutters themselves, providing period detail as well as an engineering boost.

By design, strap hinges add strength to standard stile-and-rail construction because the strap overlays mortise-and-tenon joints with a layer of iron or steel.

Today's reproduction strap hinges get attached with factory-manufactured screws. The originals, however, were secured into place using rivets—visible as a large, hammered head on the outside of the shutter, and a lump of metal on the interior. After many decades of use, original rivets can wear out. But re-creating rivets is a fairly straightforward job, well within reach of a handy homeowner aiming to restore the appearance of an original, rivet-fastened strap hinge, or secure a reproduction strap with a period detail.

History First

Rivets are a simple technology—bars of soft iron with a convex head formed onto one end. Their straight shaft is driven through the metal object being fastened and “peened” over it (hit with the ball portion of a ball peen hammer). This hammering action mushrooms the head, making it wider than the shaft and hole, and locking the rivet into place. There is no screw to loosen or nut to work free, creating a simple, effective, and lasting fastener. Today we usually associate rivets with enormous steel constructions like skyscrapers, highway bridges, and ocean



A diagram shows the proper pre-peening assembly, with rivet braced by a steel plate.

liners. But in the 18th and 19th centuries, rivets were a common means of fastening strap hinges to shutters and doors. Because they were inexpensive and quick to install, rivets were a favorite among era builders and tradesmen.

Creating Rivets

Today, a number of blacksmiths will supply rivets. But if you have a source of high heat like a torch, you can make your own. Most people can produce visually convincing and fully functional rivets after a simple trip to the hardware store. Start by purchasing carriage bolts the same size as the hole diameter on your strap hinge, and long enough that the unthreaded portion is at least $\frac{3}{4}$ " longer than the thickness of the shutter. You'll also need a canister of MAPP gas (methylacetylene-propadiene, a high-temperature fuel) and the appropriate gas nozzle. (Propane isn't quite hot enough for this job.)

Before you begin, you'll need to remove any existing rivets. Strike the center of the rivet on the hinge side with a center punch or nail. Drill into the center with a $\frac{1}{8}$ " drill bit, about $\frac{3}{8}$ " deep. Successively increase the size of your drill bit until the rivet's peened end is cut free. Then, use a nail set or pin punch to remove the remainder of the rivet.

Prepare the carriage bolts by cutting away excess length; they should be $\frac{3}{4}$ " longer than the shutter/hinge assembly. Then, stand them head-up in a vise and file or grind away the square head to match the round shaft. Next, flip the bolt around and heat the last inch or so with the MAPP gas torch until it glows bright orange; this

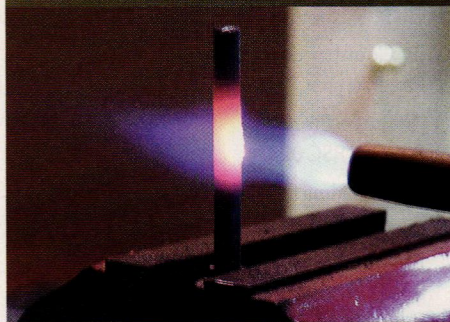
Making Rivets



Remove old rivets by using successively larger drill bits to cut the existing peened end free.



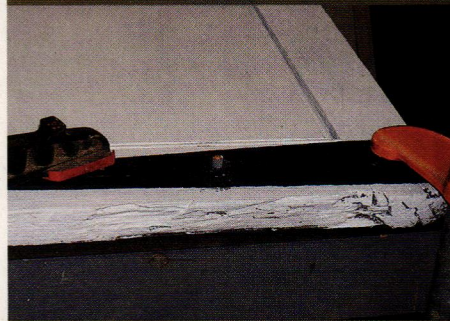
File down the new bolt's square edge (beneath the head) to match the round shaft (shown).



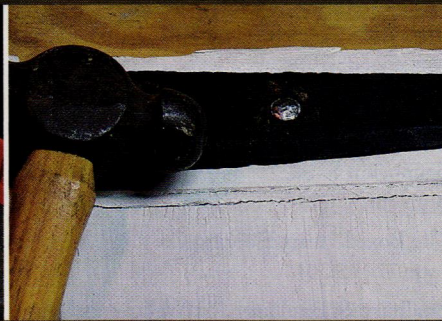
Heat the bolt until it glows bright orange (this anneals, or softens, the metal); cool overnight.



Place the bolt through both shutter and hinge, then use a hacksaw to cut off any excess length.



Clamp the whole assembly over a flat steel and timber surface for proper peening (see illustration, upper left).



Use the ball end of a ball peen hammer to pound the rivet, mushrooming it evenly over the opening in the hinge.

process anneals, or softens, the metal, making it easier to peen. (Note: Always don appropriate safety gloves and goggles when filing and working with the torch.) Let it cool overnight (do not quench it in water; it will harden the metal). Once the bolt has cooled, lightly sand it and spray it with a rust-inhibiting primer.

Insert the bolt through the shutter hinge. Next, use a hacksaw or angle grinder to cut off all but $\frac{1}{4}$ " to $\frac{5}{16}$ " of the area protruding above the hinge. Clamp the shutter and hinge securely over a strong, flat surface to prepare for peening.

Wearing ear and eye protection, strike the center of the protruding shaft with the ball portion of a ball peen hammer. With a

little practice, you will be able to mushroom the metal evenly around the shaft until it forms a shallow mound covering the hole.

If the metal was sufficiently softened, peening will take no more than five minutes per rivet. When you have finished peening all the rivets, the hinge should sit tight. Finally, coat the hammered ends with a clean metal primer and paint with two finish coats of paint. Your finished shutter—accented by era hardware—should function for another century. 🏠

Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.

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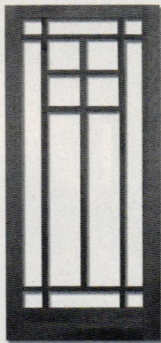
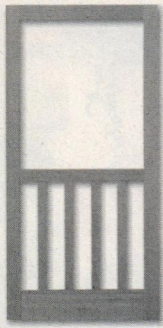
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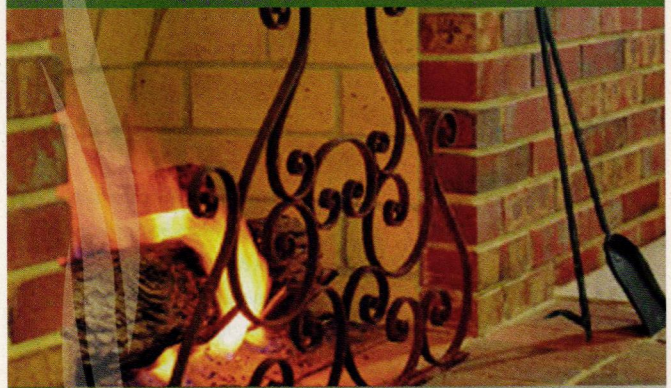
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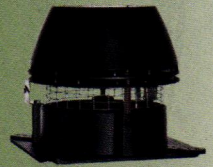
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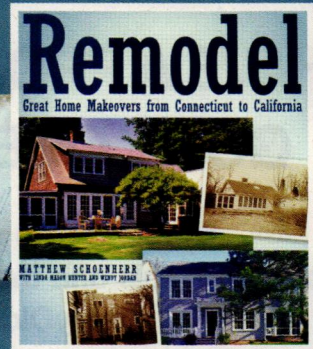
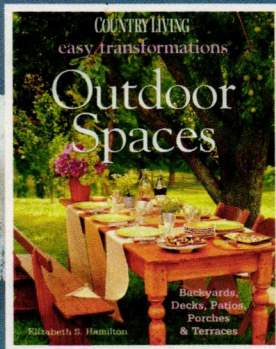
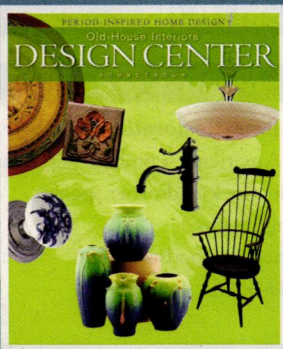


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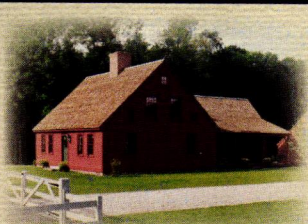
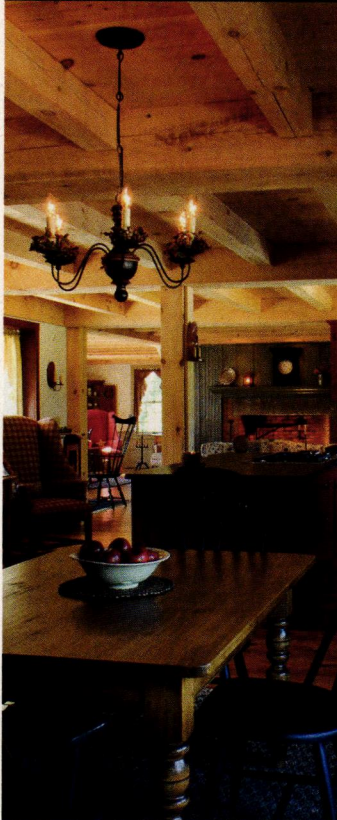
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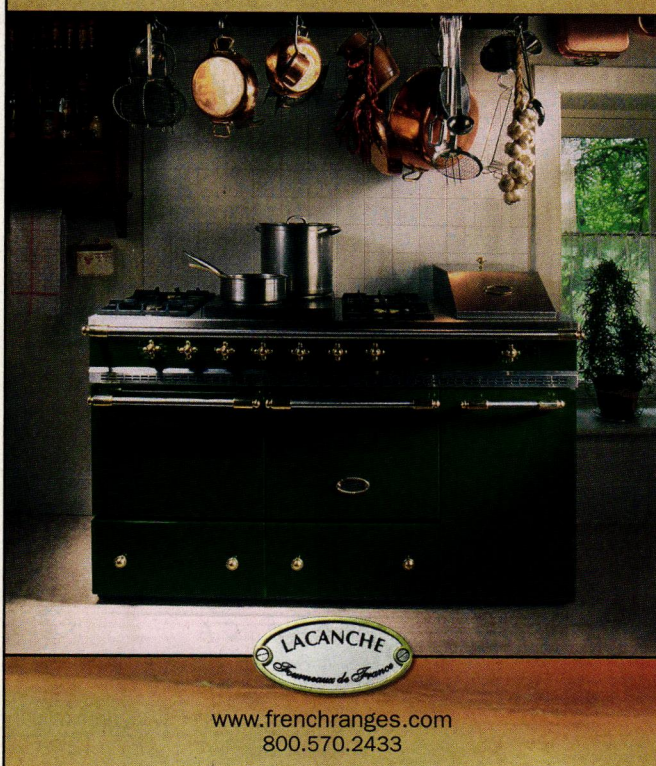
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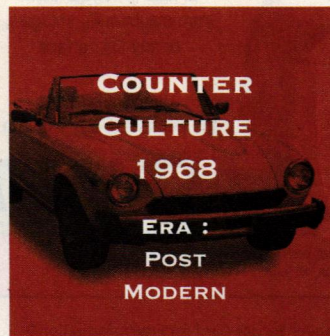
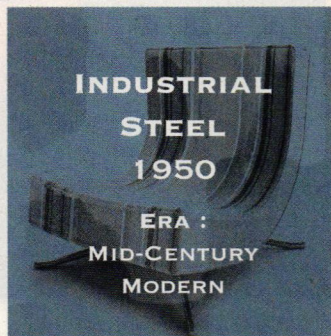
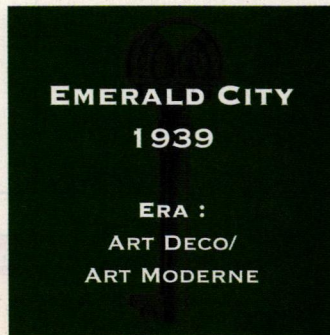
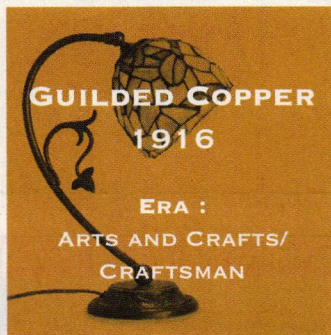
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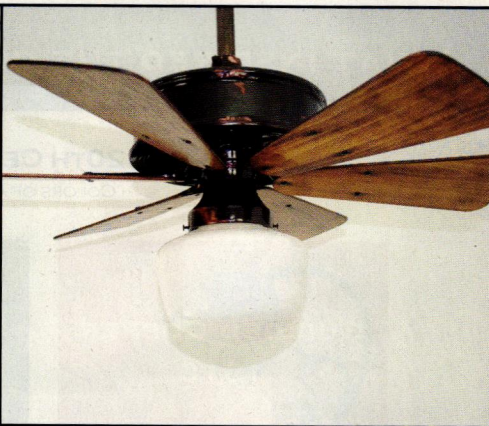
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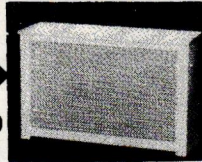
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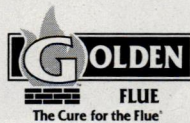
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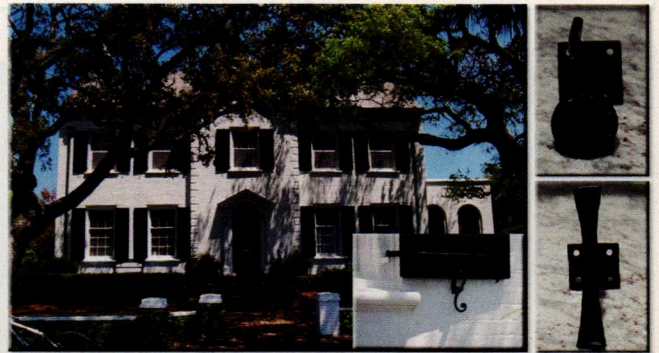
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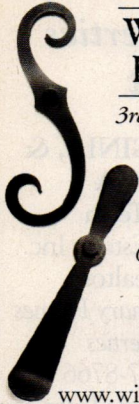
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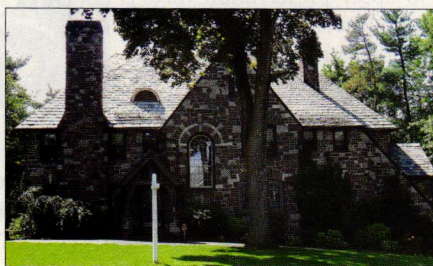
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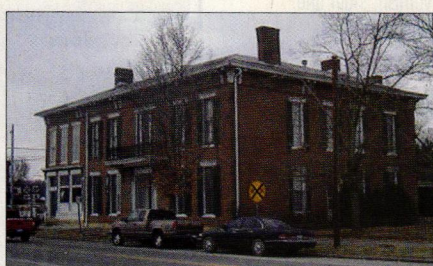
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VICKSBURG, MS—The Columns, circa 1899, in the Victorian historic district in Vicksburg, MS. Beautifully renovated it features 6 bedrooms, 5 baths, over 5,000 sq.ft., formal dining and living sunroom. 3 stories. Former bed and breakfast and wedding facility. Automatic driveway gate, landscaped flagstone courtyard. \$450,000. Pam Powers, BrokerSouth Properties, 601-831-4505. www.LiveInTheSouth.com.



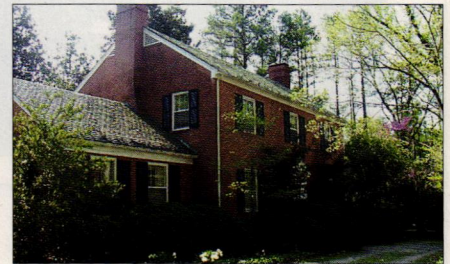
BRIARCLIFF MANOR, NY—Colonial farmhouse circa 1780 set on hilltop of 4.9 acres in Westchester County. Wide plank floors, low ceilings, Dutch side-door, center chimney, 12 paned windows, outbuildings and root cellar. 5 bedrooms, and 4 full baths. Wonderful potential for restoration. Property prime for the gentleman farmer or for subdivision of outlying lots. In choice school district. \$1,999,995. Diane Mezzatesta, Century 21 Haviland Realty, 914-319-8889.



SAN MARCOS, TX—1904 gem in the heart of National Historic District in this river city. San Marcos is in central Texas about halfway between Austin and San Antonio and home to Texas State University. 4,212 sq.ft. of living space: large open rooms in mint condition; “new” kitchen; 2 living & 2 dining rooms; study; huge veranda; guesthouse; 0.97 acre. \$599,000. Ronda Reagan Properties, 512-396-9001. www.rondareagan.com.



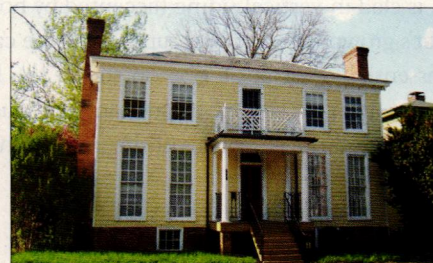
CASTLEWOOD, VA—Antebellum brick home. Built of bricks fired right on site. 5 bedrooms, 3 baths, hardwood floors, original woodwork, remodeled kitchen with all the conveniences, formal and informal rooms. On a beautifully landscaped acre with lots of mature trees. \$289,000. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old American Treasures—a full color magazine of older and historic properties for sale. Just \$5.95.



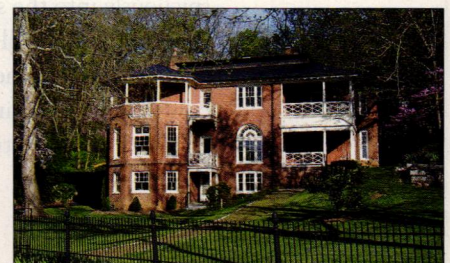
CHASE CITY, VA—Colonial Revival on 13 acres. Foyer with grand staircase. Sunroom overlooks boxwood garden. Library with fireplace adjoins first floor master suite. 2nd floor master suite has outdoor balcony. New kitchen and scullery invite baking, with custom cabinets, stainless appliances, tile floor w/radiant heat. Barn & garden well. Walkout basement includes room w/fireplace. \$300,000. Max Sempowski, Antique Properties. 434-391-4855 or www.oldhouseproperties.com.



LEESBURG, VA—Restored 3 bedroom, 2 bath Victorian, circa 1890, in the historic part of town! Walk to shops and restaurants. Original features include oak and pine floors, stained glass windows, chestnut wainscoting, Victorian gas fireplaces, restored & converted gas chandeliers. A pergola, patio, and detached home office rest amid trees & gardens. Central A/C and granite kitchen. \$625,000. Dan Laytham, Long & Foster, 703-759-7777. www.greatfallsgreathomes.com.



PETERSBURG, VA—Impressive circa 1768 colonial with 1800s modifications. 3 bedrooms, 2 ½ baths. Floor to ceiling windows, heart pine flooring, wainscoting, 8 fireplaces, updated eat-in kitchen and baths. Large open cellar with cooking hearth, bread oven and brick floor. 3 zone HVAC, rebuilt porches and balcony, large garden area. \$335,000. Carla T. Takacs, Realtor, Swearingen Realty Company, 804-712-4060, vintagevirginiahomes.com.



STAUNTON, VA—One of National Trust’s “Distinctive Destinations.” Masterful blend of Queen Anne, Eastlake, and other styles. The Oaks is listed on the National Register and a Virginia Landmark. Built in 1888 by Jed Hotchkiss, famed Civil War cartographer. Highly original, outstanding condition. 10,000 sq.ft, 7 bedrooms, 5 baths, 1.45 landscaped acres. \$1,900,000. Call Kit Collins, 540-448-3718. Color brochure at KitCollins.com

remuddling



Big Box Syndrome

IN OUR MODERN, one-stop-shopping culture, folks aiming to grow their houses can easily get sucked into the convenience of picking everything up off the shelf, with no thought to architectural pedigree. Case in point: these two Spanish-style houses in the same suburban neighborhood. One (right) showcases the original, low-key single-story roofline, stucco cladding, and parapeted garden wall typical of Spanish bungalows. The other (left) displays a second-story addition that juts conspicuously into the sky, is clad in vertical siding (accented by horizontal seams), and sports a garden wall that's grown into a corner support for the cavernous new story.

"The owner essentially just put a box on top of the house," laments our contributor. We think that like the retail phenomenon, old-house big box syndrome can have a devastating effect on the aesthetics of the neighborhood. 🏠

WIN \$100: If you spot a classic example of remuddling, send us clear color prints or digital images. We'll give you \$100 if your photos are published. The message is more dramatic if you include 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 Drive, Suite 100, Chantilly, VA 20151; or via e-mail: OHJEditorial@homebuyerpubs.com.

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