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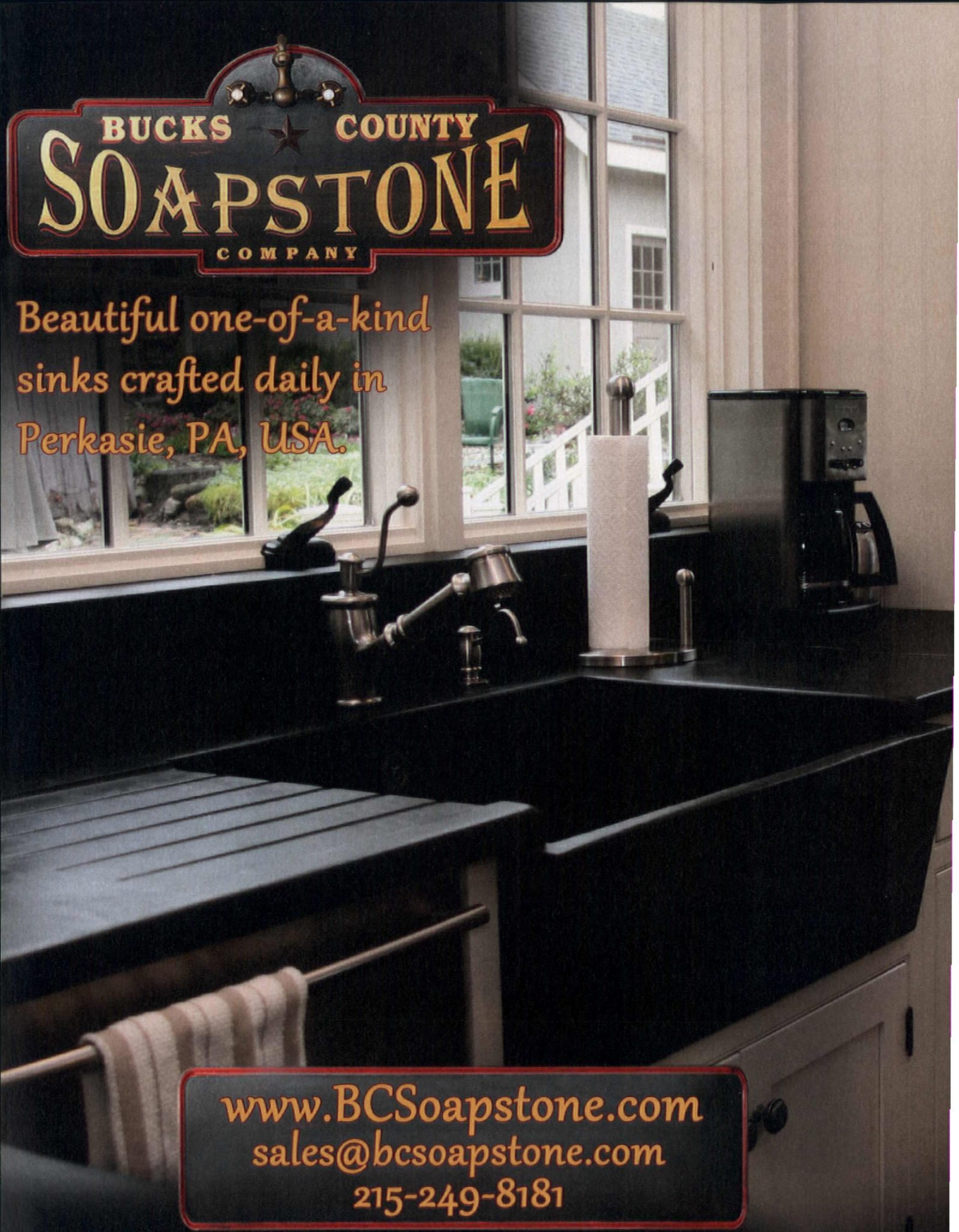
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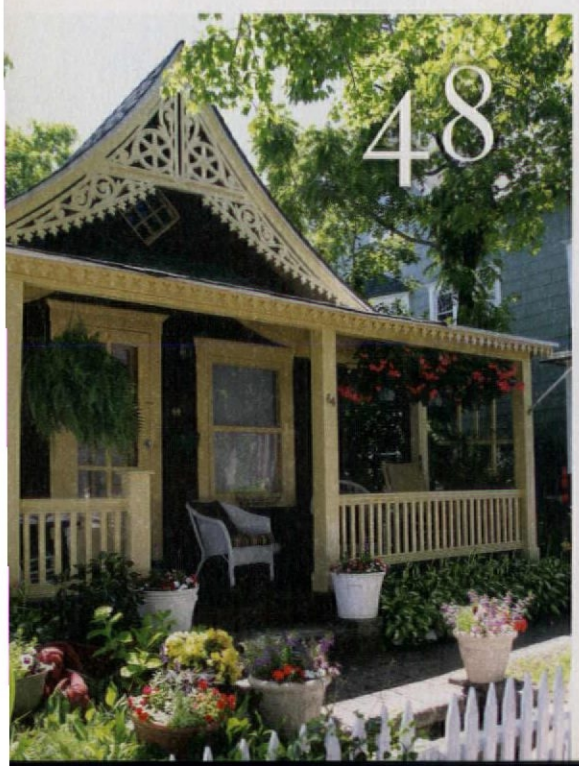

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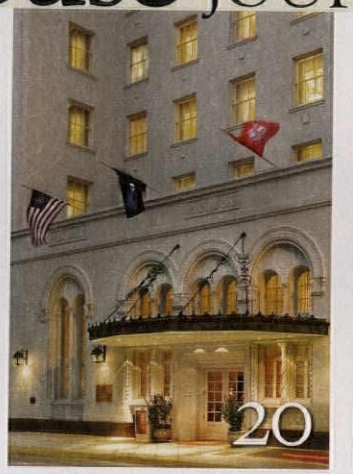

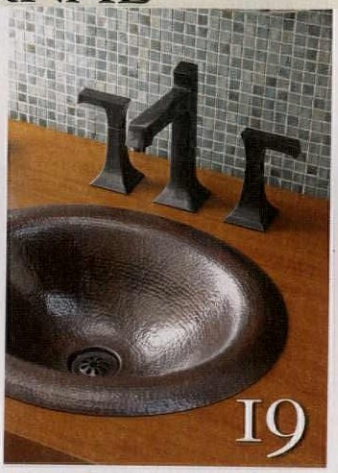

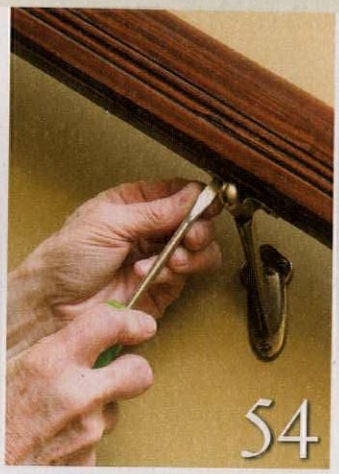

in every issue

outside

inside

working

on our cover:

p. 54, 40 →
p. 28 →
p. 14 →
p. 44 →

← p. 48

Photo by James C. Massey. A Stick Style house in Ocean Grove, New Jersey, is decked out in jigsawn finery. Story page 48.

featured advertising

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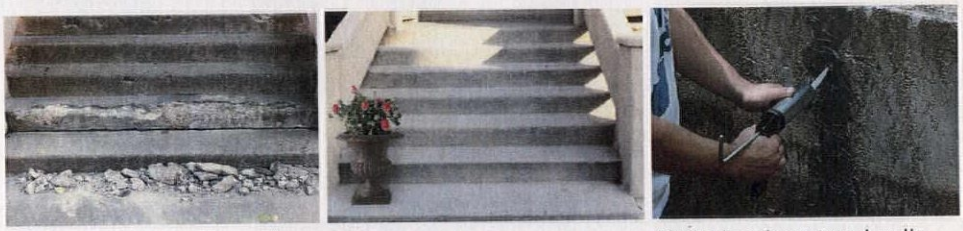

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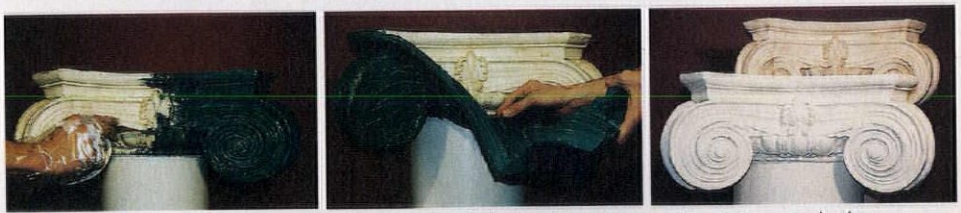

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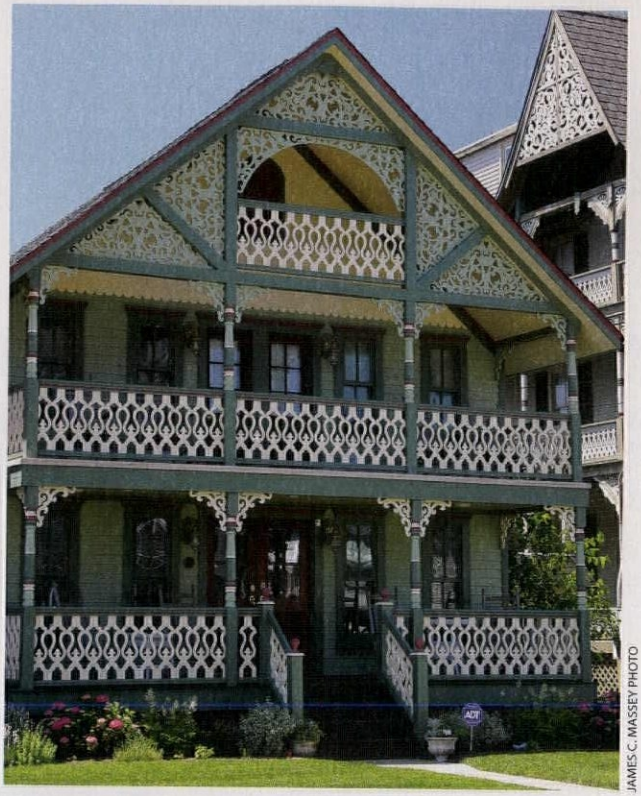

JAMES C. MASSEY PHOTO

Speaking Victorian

Victorian-era houses (particularly of the Stick Style, like the one above and starting on page 48) are notable for their wide variety of ornamentation, all of which can be described with some very specific terms. Don't know a bracket from a bargeboard? Brush up on Victorian architectural lingo with our pictorial glossary, and get ready to impress your spouse on your next evening walk around the neighborhood.

Top Knobs

If you have an old doorknob that's not working, you'll find all the tricks you need to repair it on page 14. If your house's original knobs have gone completely missing, on the other hand, head online to browse our guide to the best doorknob styles for old houses. From creamy white porcelain to sparkly cut glass, you're sure to find something that fits your house's style.

Wood Advice

Hardwood floors are a beautiful component of any old house—their history stretches back to the earliest American homes (as you'll find out on page 28). But wood floors have their fair share of issues, too, from worn-down finishes to squeaking boards. Over the years, OHJ has collected a wealth of advice on dealing with common hardwood floor problems, and we've pulled together the best of it for a special online compendium.

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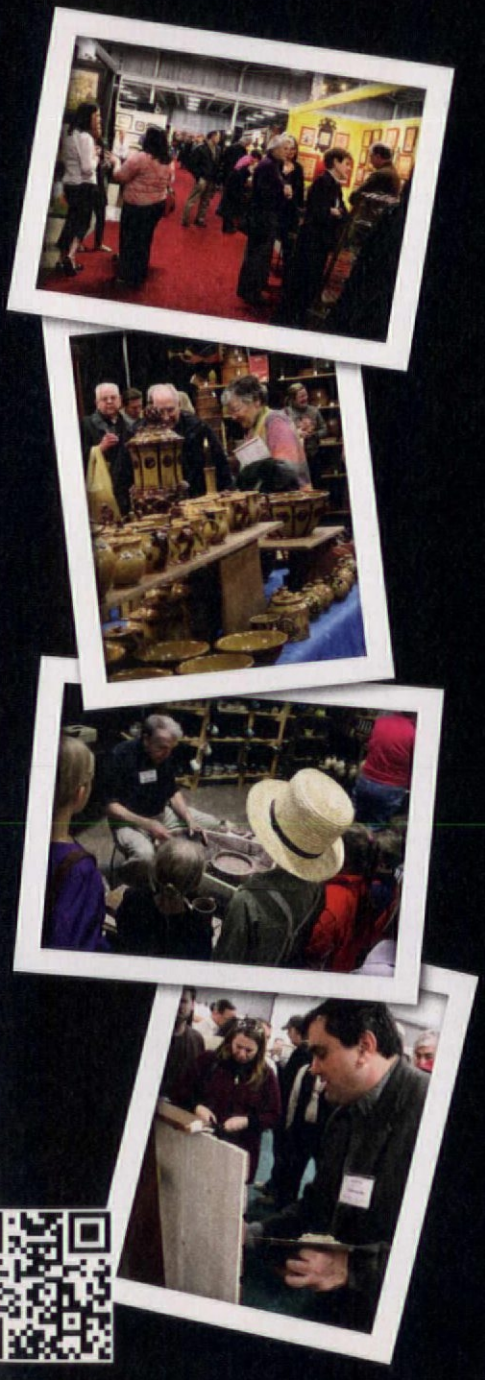

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MAGAZINES BROUGHT TO LIFE

editor's note

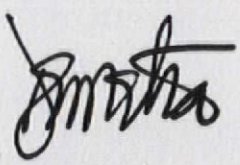
Unchanged Memories

I RECENTLY ATTENDED the 90th birthday party of the first person to grow up in my house. She and her 85-year-old brother, who was visiting from San Francisco, regaled me with stories of their childhood in my home, back when it was brand new. I learned that the original owner came from farming stock and wanted to build an elegant house after finishing law school, and also that a pony once traipsed through our kitchen! The stories reminded me that we really are just caretakers of our old houses, with a duty to maintain them properly so future generations can enjoy them as we do.

These great remembrances also highlight the importance of what we do here at the magazine—help people sustain old buildings—and arrive on the eve of OHJ's 40th anniversary. Don't forget that I want to hear from you—about your proudest restoration projects, your biggest challenges, and how OHJ has helped guide you through them. We'll launch our anniversary coverage in the next issue, but it's not too soon to start sending us your stories and photographs. The pictures—preferably with you in them—are important, as we'll be publishing a special parade of reader homes later next year.

Your stories always remind me that most OHJ articles begin with a problem that needs solving. Take this issue's Ask OHJ, for example, prompted by a reader looking to fine-tune misbehaving doorknobs (see page 14). Or Restore It Right, which explains how to install a handrail (page 54). Other articles in this issue, about ceiling medallions and wood flooring, offer up the broad-based historical background and practical tips we've come to be known for (see "Looking Up," page 40, and "Good Wood," page 28). And I always manage to learn something new from the processes our Old-House Living and Insider homeowners go through, like how the right William Morris wallpaper can unify the two floors surrounding a grand staircase (see Old-House Insider, page 56). In the end, that's what it's all about—getting the information we need to keep our houses going in the right direction and outfitted in period style.

I can't express how happy the birthday girl's brother, Jimmy, was to tour my house the day after the party and discover that it remained virtually unchanged from his childhood memories. (Turns out Jimmy is the person responsible for saving all the architectural drawings and booklets I treasure so much.) So I'll take this opportunity to say it again: Happy birthday, Barbara Hayes. I hope my children have the chance to come back 70 years from now and see how wonderfully preserved this house is, and recall their memories of running (if not pony-riding) through the kitchen. And thanks to both Barbara and Jimmy for reinforcing the importance of good old-house stewardship.



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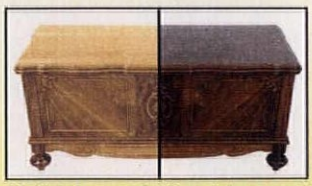

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letters

A New Convert

As a brand-new subscriber to *Old-House Journal*, I wanted to let you know how much I have fallen in love with it! It makes me sad to know that it has been around for decades, and I wasn't even aware of it. I was also saddened to hear of the death of your publisher, Laurie Vedeler Sloan. I feel like I have lost a friend just from reading the brief tribute that was written about her.

Keep up the great work—you've made a reader out of this girl. My husband is not too pleased because I have years of projects lined up for us now, thanks to your inspiring magazine!

Elizabeth Hurd
Via email

KAT SCHLEICHER PHOTO

Burning Question

In the article "Brew City Beauty" [Old-House Living, October/November], the pictures show iron inserts in the house's Italianate fireplaces. Are they original to the house? If not, can you tell me where the owners found them?

Gregory May
Via email

We checked with homeowner Steve Bialk, who reports that the inserts are original to the house. However, you can find fireplace surrounds in similar styles at the Victorian Fireplace Shop: gascoals.com. –Eds.

Cities Bound

I live in Minnesota, but I have only been to the Twin Cities twice. After reading your article on Minneapolis and St. Paul [My Town, October/November], I'm making plans to go just to visit these houses. They are beautiful!

Bobby W. Parker
Via OldHouseOnline.com

JOHN CLOUSE PHOTO

Reader Tip of the Month

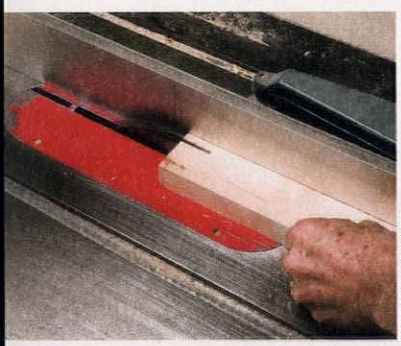
When we repurposed old exterior pine doors as bedroom doors, we covered the deadbolt holes with a small pine rectangle on the front and back. We took a ¼"-thick piece of tongue-and-groove pine and cut biscuit corners and routed a beveled edge on it, then attached it to the door with wood glue and small finish nails. Visually, it blends in better than foreign circles of inserted wood—and it beats a flimsy pseudo-colonial door any day!

Mal & Greg
Via MyOldHouseOnline.com

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

Safety Note

As an amateur carpenter and restorer of an 1861 townhouse, I have a comment on the article about restoring molding [Restore It Right, October/November]. In the second photo, the table saw is shown without the guard. Maybe the guard wouldn't fit with the blade so close to the fence, but it is not good practice. In addition, I wouldn't put my hands much closer to the blade than shown, guard or no guard. I would use two push sticks, one near the blade to keep the board against the fence, and another at the back of the piece to push it into the saw. I would also lower the blade on the table saw if I were using the saw table as a bench, especially if the guard is to remain off. It's too easy to nick your right forearm on the sharp teeth of the blade.



ANDY OLENICK PHOTO

Robert W. Timmerman
Boston, Massachusetts

From the photographer: "You are correct that the guard would not fit. The photo didn't show the push sticks used to safely guide the wood clear of the blade. On the longer lengths of backer material, I also used Feather Loc units to help keep the wood close to the fence." –Eds.

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

about the house

By Clare M. Alexander

CALENDAR

DECEMBER 8
SAN FRANCISCO, CA
Artisans' Ball
Celebrate the 30th anniversary of Artistic License—the Bay Area group of artisans dedicated to historical design—with a holiday gala to benefit restoration of the Ruth Williams Memorial Theater at the Bayview Opera House. artisansball.org

DECEMBER 8
SCHWENKSVILLE, PA
Victorian Christmas Open House
Observe the holidays Victorian-style at the 18th-century country estate of Pennypacker Mills. Enjoy vintage decorations, a bell-choir serenade, and costumed historians participating in traditional holiday rituals. (610) 287-9349; historicsites.montcopa.org

JANUARY 4-5
RIVERSIDE, CA
Twelfth Night Celebration
Pay homage to a Victorian-era Riverside tradition at this roving dinner party, which features fully decorated historic homes, period-style attire, and carriage rides. (951) 686-2737; oldriverside.org

JANUARY 25-FEBRUARY 3
NEW YORK, NY
Winter Antiques Show
The 59th year of this annual show at the Park Avenue Armory brings together 73 carefully curated antiques dealers, plus an exhibit of fine and decorative arts from the legendary mansions of Newport, Rhode Island. (718) 292-7392; winterantiquesshow.com

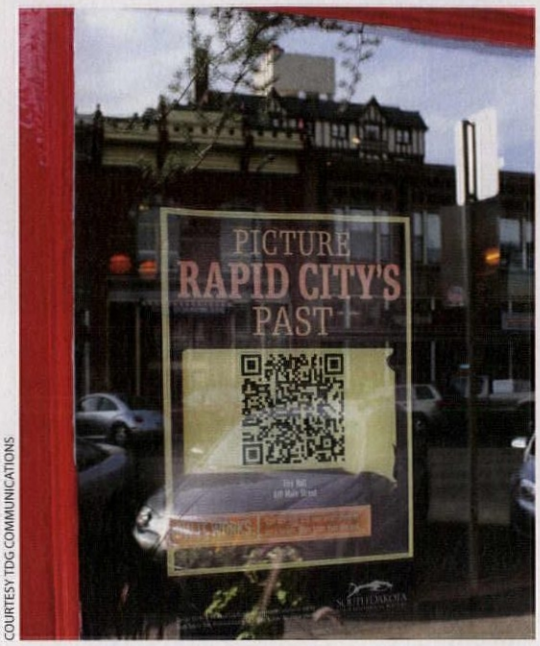
ON THE RADAR

Getting Smarter

As technology advances, so does the way historic preservation organizations promote their architectural resources. First there were mp3 players, which helped to transform the standard historic district walking tour from a paper brochure into an easily downloadable audio format. Now that smartphones have reached a critical mass, many preservation organizations are using their myriad features to present information in a new way.

Take, for example, the "Picture Deadwood's Past" and "Picture Rapid City's Past" programs recently launched in South Dakota. The programs posted QR codes in the windows of historic downtown buildings; when you take a picture of one with your smartphone, you'll be able to see a picture of the same building as it looked a century ago. "It's kind of a neat sensation to stand on the sidewalk and see a Model T Ford or a horse and buggy parked in front of the building where you're having your latte," says Dan Daly of TDG Communications, the firm that produced the two programs.

Other organizations have taken advantage of smartphones' GPS and mapping features to create interactive walking tours. "The landscape is so full of meaning, but we don't always have ways to educate people about it," says Dr. Mark Tebeau, a history professor at Cleveland State University who helped to develop Curatescape, a map-based app that historic preservation organizations can use to create customized walking tours. "This tool allows preservationists to curate the outdoor environment as they might in a museum."



COURTESY TDG COMMUNICATIONS

QR codes posted in Rapid City, South Dakota's historic buildings call up century-old photos.

When you use a Curatescape map to navigate an area, you'll see clickable buttons at specific locations, which offer historical photos and detailed information about the buildings there. So far, Curatescape has been used to develop apps for six cities, including Baltimore, Cleveland, and New Orleans, with several more in the works.

While the technology might be new, says Tebeau, the basic framework is the same as always—interesting stories. "The apps work best when they do good storytelling," he says. "Preservationists still need to tell people a really powerful story that connects them to the place."

OLD-HOUSE RESOURCE

Window Shopping

If your house has been remuddled with cheap replacement windows, one of the best ways to bring back its original character is by subbing in the type of windows that would have been there originally. But in the absence of photos or blueprints, how do you know what they might have looked like? Andersen Windows' new Style Library can give you a clue. Developed in conjunction with restoration architects, the site gives a broad overview of 10 different historical styles—from Georgian and Tudor to bungalows and ranches—with suggested windows, doors, and hardware for each one. To browse the library, visit andersenwindows.com/a-series/style-library.

Tudor is one of 10 styles represented in Andersen's guide.

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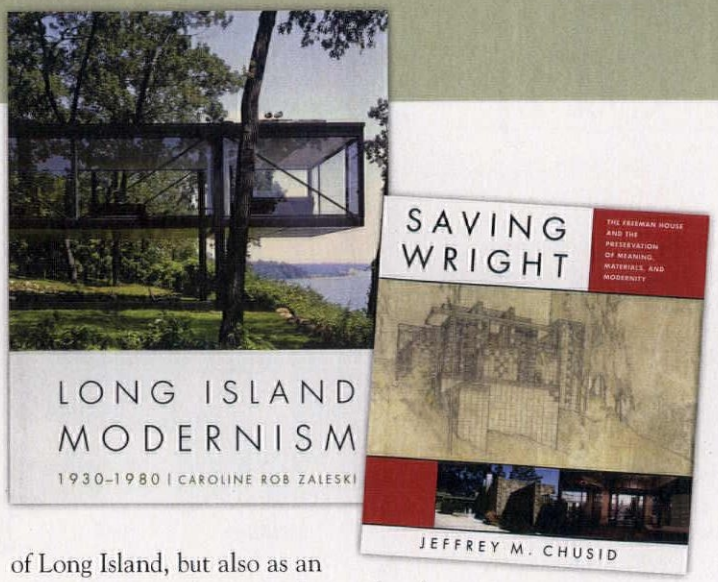


In the years following World War II, modernism took a firm hold on America's public consciousness—but despite its celebrated status, examples of high-style modernist residences were primarily concentrated in small pockets. Given its proximity to cutting-edge Manhattan, it's not surprising that Long Island became one of these hotbeds of mid-century modern residential architecture. In *Long Island Modernism: 1930-1980*, author Caroline Rob Zaleski thoroughly chronicles the rise and fall of modernism in New York City's suburban enclave. Featuring case studies on 25 architects (including such marquee names as Philip Johnson, Richard Neutra, and Marcel Breuer), the book serves not only as a tour through the great modern houses of Long Island, but also as an introduction to the iconic forms of mid-century modernism.

Many would argue that Frank Lloyd Wright's forward-thinking architecture paved the way for the modernist movement in America. In *Saving Wright*, author Jeffery M. Chusid chronicles the struggle to restore Wright's Freeman House in Los Angeles, an experimental textile-block structure that was severely damaged in a 1994 earthquake. With meticulous detail and aided by historic photographs and architectural drawings, Chusid walks readers through the construction of the house, its subsequent alterations, and the extraordinary efforts to return it to its original form. More than just a restoration story, *Saving Wright* explores key questions—like how to respect the integrity of a building while making it functional for today's world—that are at the heart of the historic-preservation debate.

ask ohj

Q: My old house has lots of stuck doorknob mechanisms on both interior and exterior doors. Is there an easy fix?

A: Bill Rigby: No one gives much thought to doorknobs or their accompanying mechanisms until they stop working. But once you understand a bit about the anatomy of door hardware, you can perform many fixes yourself.

On most door locks, there are two bolts that come through the face. The bolt with the slanted end is called a latch bolt, and it's activated by turning the knobs; an internal spring retracts it when the door closes. The slant on the latch bolt rides up the lip of the strike (located on the door jamb) until the bolt falls into a hole in the strike. It provides minimal security designed simply to keep the door shut. If there's a second rectangular bolt, it's the deadbolt, which must be extended and retracted manually by turning a key or thumb turn, and offers a bit more security.

If you have a door problem, the lock may not always be to blame. When houses settle, the strike may no longer align with the bolts, or the hinges may have come loose, resulting in a door that won't stay closed. Also check for paint buildup—many locks and hinges can be hindered by coats of paint.

If bolts no longer work and the paint's not at fault, remove the lock and investigate further. Remove the knobs by undoing the small screw on the side of the knob shank (don't lose it!). Once the screw is removed, the knob will either pull off or unscrew from the spindle (the 5/16" square iron rod connecting the two knobs). The other knob can remain on the spindle, but as you push the spindle through the door, spacer washers may fall out—save these, too. If there is a thumb turn plate, remove that, too.

With the knobs out, now is the time to remove the two screws from the lock's face. You may need a heat gun to warm and release any paint. If it won't release easily, insert the spindle or a screwdriver through the knob hub, and rock it gently to ease the lock out of the mortise.

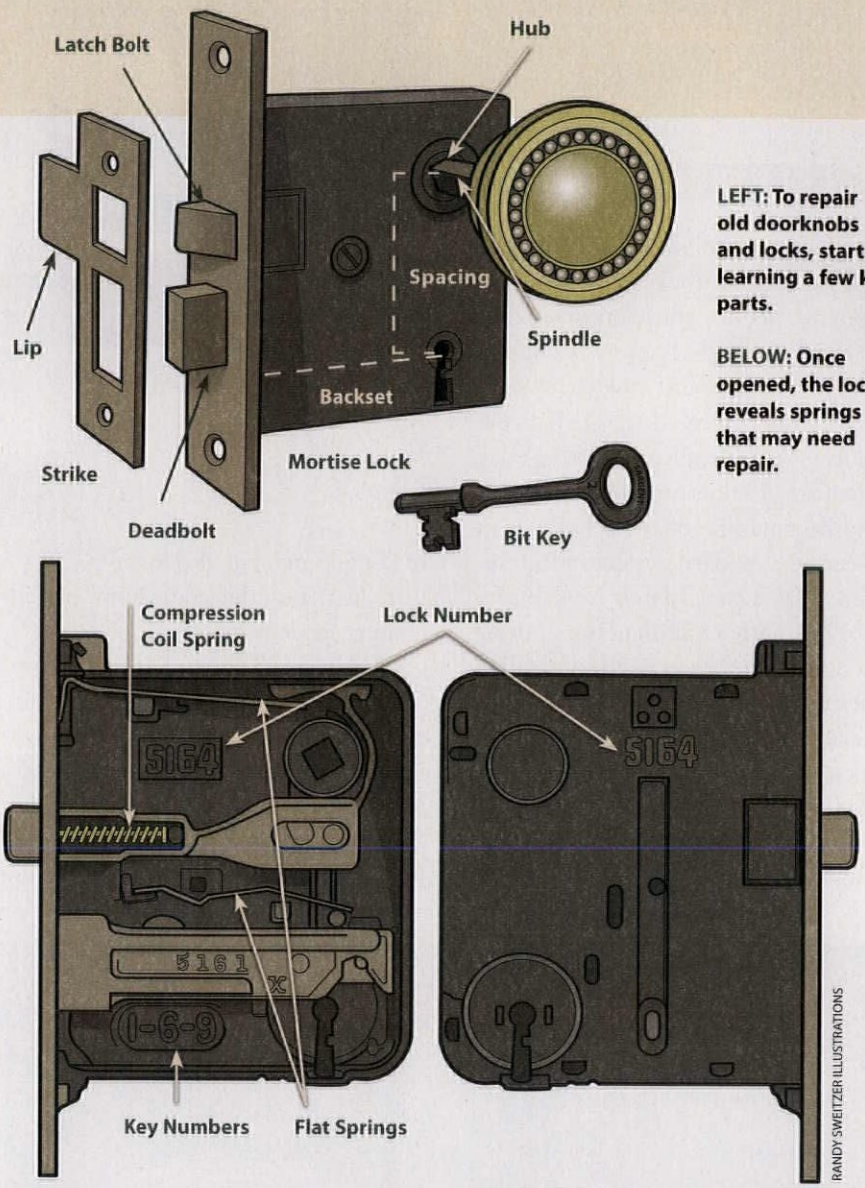
Open the lock by removing the screw(s) holding the cover in place, then snap a picture or two or make a sketch of what you see to help with reassembly. Look for broken parts anywhere in the lock. These may be small, but they are critical; set them aside. Any misshapen or broken parts may need to be repaired or replaced.

You'll also need to measure and record details of the knob hub (the casting with the square hole that holds the spindle), the spacing (the vertical distance from the center of the hub to the center of the round part of the keyhole), and the backset (the horizontal distance from the center of the round part of the keyhole to the face of the lock or door edge). Most locks came with various backsets and spacings, so these measurements are critical for getting the right internal parts.

Most doorknob problems start with a broken spring. (The remaining problems stem from someone fixing the lock incorrectly, installing the wrong spring, or installing it improperly.) Springs break because they are fatigued or the lock was never lubricated.

It's possible to get some spring stock from a hardware store and make new springs yourself. An antique hardware specialist can make you new springs for about $20, or may have a supply of parts to replace broken ones. You can have the lock straightened, cleaned, and lubricated, too. For an additional fee, the lock face can be restored to its original finish.

If you need parts, you'll need some important information. Search for a maker's name or a number cast into the body of the lock; a three- or four-digit number refers to a catalog number. (A number on the face usually refers



LEFT: To repair old doorknobs and locks, start by learning a few key parts.

BELOW: Once opened, the lock reveals springs that may need repair.

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 email to **OHJEditorial@homebuyerpubs.com.**

MORE **QUESTIONS** ANSWERED

Q: My original front door has no storm, and I'm getting a significant draft beneath it—the bottom gaps by 1/8" in places. I'm loath to install a new storm, which would look horrible on my 1860s Victorian. Any ideas for period-friendly draft dodgers? The door sill is about 3/4" higher than the floor. *–Richard*

A: Why not take down the door and put V-shaped brass weatherstripping across the bottom? That should seal any gap, and since your threshold is so high off the floor, the brass won't get caught on anything as it sweeps. *–John*

A: My wife got one of those cloth "snakes." It sort of works, and is priced low enough to encourage experimentation. *–Ken*

A: I had the same problem, and I used metal interlocking weatherstripping; I think this is the best weatherstripping for an old home. The interlocking door sweeps work well. *–Christopher*

to a key.) That and your picture of the open lock should be enough for a professional to analyze the problem.

Once the lock's parts are all in working order, apply a little lightweight grease on the hub's ears and medium lubricating oil on any other moving parts. Get the oil from any hardware store—don't use WD-40, as it is not a lubricant. Use oil sparingly, and don't lubricate the deadbolt, as oil here tends to transfer to the key, and you don't want an oily key in your pocket. Graphite has always been a favorite of locksmiths for smaller moving parts, although it won't prevent rusting like oil does. Pop the cover on and try the knob and key; the lock should be working.

Before reinstalling the lock, take the opportunity to clean up the door edge, knobs, and escutcheons. Then press the lock back into the mortise and replace the screws. Next, install the knobs—alignment is key; the spindle must remain perpendicular to the door face for maximum lifespan of the whole assembly.

Then install the knobs and replace the spacer washers. Make sure everything fits tightly—loose knobs wear out the escutcheons, loose escutcheons wear out the hubs, and worn hubs won't work the latch bolts.

Finally, reset the strike so the holes line up with the bolts, adjusting the strike mortise in the jamb if necessary.

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

Need to replace a doorknob? Consult our guide to the best knobs for old houses.
OldHouseonline

Mariangela Pfister discusses rot on a site visit.

Healing Houses

The Building Doctor program run by Ohio's State Historic Preservation Office includes site visits to diagnose old-house ailments. Technical Preservation Services Manager Mariangela Zingrone Pfister explains.

By Demetra Aposporos

DEMETRA APOSPOROS: What is the Building Doctor program?

MARIANGELA PFISTER: It's a series of educational outreach clinics geared to address the maintenance and preservation needs of historic buildings, and includes up to 10 site visits within each community. The program has been extremely popular, and we're quite proud of it. We are the only State Historic Preservation Office in the country that operates this kind of program.

DA: How did it come about?

MP: We were looking for a way to reach underserved owners of historic properties in communities lacking the resources to hire architectural historians. Our office decided to conduct Building Doctor Clinics composed of an evening seminar and site visits the next day. The first clinic was held in 1979 in Portsmouth.

DA: What does it cover?

MP: The early seminars dealt a lot with the theory and the philosophy of preservation, but evolved into a more how-to presentation. Building Doctor seminars address the maintenance and preservation of all aspects of historic buildings, from the roof to the foundation, in two hours.

DA: Is there a Q & A component?

MP: Yes, and it's huge. People look to us for answers, and sometimes bring us really specific problems. We've had people ask things like, "I installed sidewall insulation without a vapor barrier and now my paint is failing; what can I do?"

DA: Ever been stumped?

MP: If we're stumped, we take the information and shoot some photographs, then research it back at the office. We always try to provide an answer.

DA: What guides your content?

MP: We pass out evaluations at every seminar to determine how effective we're being and to help guide the content. From these evaluations grew our "FastFacts," free little fact sheets that are a quick hit of how-to information. We've done them on how to paint, repoint masonry, rehabilitate windows, even deal with ivy and carpenter ants.

DA: How many cities get clinics?

MP: This year we had eight. We only hold them between March and November, because we like to go when it's still warm enough to rain —it's hard to judge moisture issues when things are frozen. We select clinics for the upcoming season by Thanksgiving, and registration begins March 1. Though the communities help co-sponsor the clinics, seminars and site visits are free to attendees.

DA: How do you select your locations?

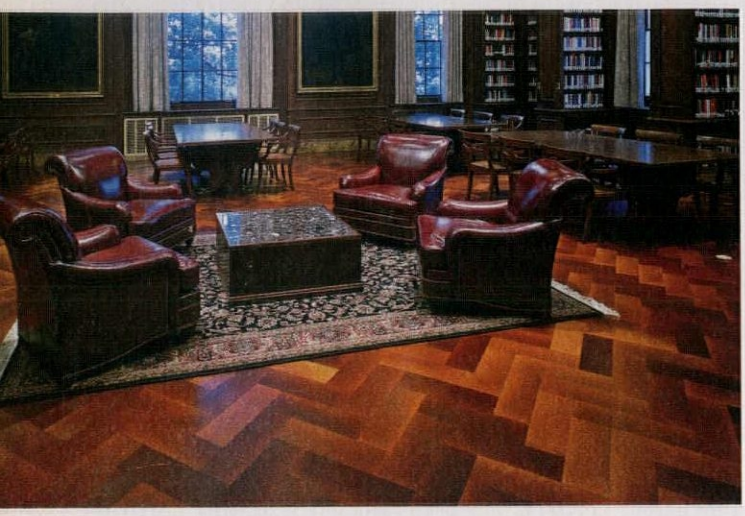
MP: That's challenging, because we generally have more requests than we can handle. A community has to request a clinic and demonstrate that they have pre-1955 properties in need of our Building Doctors. I'll ask them to explain how the clinic will benefit the community and how they'll be able to support and promote it so people will attend the seminar. While the site visits are extremely valuable, the seminar reaches the most people.

For more information, visit ohiohistory.org.

COURTESY OHIO STATE HISTORIC PRESERVATION OFFICE

tools & materials

Our editors pick the best products to make your old-house projects easier.

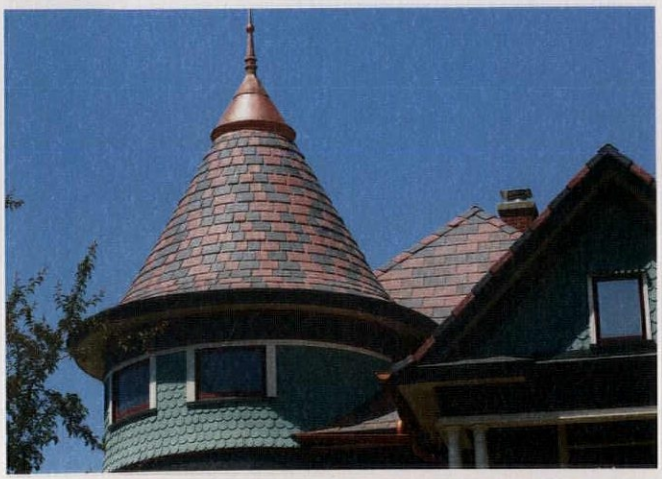


Solid Footing

Cork flooring has a reputation for being many things: warm and springy underfoot, easy to maintain, sound-absorbing—not to mention environmentally friendly, too. Expanko's new Heirloom series offers commercial-quality, ½" thick, Class 1 fire-rated solid cork flooring, a durable product that boasts easy glue-down installation. The same tiles have weathered use in a variety of public installations for some 70 years, like this herringbone floor in the library of Easton, Pennsylvania's Lafayette College. Available in three colors (light, medium, and dark) and two standard sizes, 12" x 12" or 24" x 24", for $6 per square foot (custom cuts available for a small upcharge). Call (800) 345-6202, or visit expanko.com.

Drive Time

For homeowners tackling a variety of basic projects, a multi-tasking tool can be a godsend. The 3-in-1 3RILL from Rockwell combines three tools in one powerful, lightweight package. With 800 pounds of torque, the 3RILL can be used as a screwdriver with adjustable clutch, a two-speed drill/driver, or an impact driver. Its Energy Star-rated 12-volt lithium battery recharges in just 30 minutes, and the charger also has a handy USB port that can charge laptops or cell phones at your work site. The tool's soft-grip handle is comfortable to use and helps minimize vibrations. Whether you're driving bolts or lag screws, or drilling holes in metal or wood, this one tool has you covered. $179.99. Call (866) 514-7625, or visit rockwelltools.com.



View on Top

When you think about manufactured slate, you probably don't imagine personalized colors, but that's exactly what DaVinci offers on their Bellaforté and Multi-Width slate. The custom blends can be used to match nearby roofs, paint, or other features. The polymer tiles—which come with a patented fastening system for easy installation and maximum wind resistance—can be made to match any color. Turnaround time is approximately two months, start to finish, and a 15- to 20-percent premium applies for the service, depending on the colors chosen. Bellaforté slate runs $600 to $700 per roofing square, and Multi-Width slate (shown on the turret) is $700 to $1,000. Call (855) 299-5301, or visit davinciroofscapes.com.

period products

By Clare M. Alexander

Refresh your kitchen, bathroom, or entryway with these traditional finds.

Opening Statement

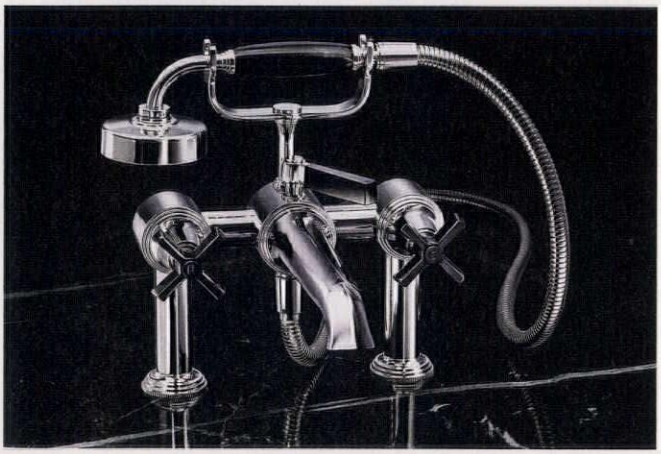
Simple frame-and-panel front doors have been a mainstay since the earliest American houses. If your original front door is long gone, Simpson Door's Nantucket collection can help bring a sense of history back to your entryway. Constructed with traditional mortise-and-tenon joinery out of one of four weather-resistant hardwoods (black locust, Nootka cypress, Sapele mahogany, or Douglas fir [shown]), the Nantucket is available in several different solid and glazed profiles. Douglas fir doors start at $650. Call (800) 746-7766, or visit simpsondoor.com.

Back to School

Retro-inspired schoolhouse lights have become a must-have for early 20th-century kitchens. WAC Lighting's new Milford pendant offers an energy-efficient spin on the tried-and-true concept—behind the Milford's traditional milky glass shade is a 12-volt LED bulb that uses just 5.6 watts of electricity to shine as brightly as a 45-watt incandescent bulb. If you need to hang multiple pendants (say, above an island), WAC's Quick Connect system makes installing them a breeze. $579.95. Call (800) 526-2588, or visit waclighting.com.

Filler Up

Glamour is the name of the game when outfitting an Art Deco-era bath. Combining a traditional profile with a dramatic color palette, the new Style Moderne collection from British bathroom manufacturer Samuel Heath delivers an era-appropriate shot of elegance to 1920s baths. The tub filler's telephone-style shower attachment and cross-handles are early 20th-century classics; the sharp geometric angles and shiny jet-black-and-chrome color scheme add a sophisticated Deco slant. $3,986. Call (212) 599-5177, or visit samuel-heath.com.



Hammered Time

Although early 20th-century baths were simple, all-white affairs, many bungalow homeowners today are incorporating other popular elements from the Arts & Crafts movement—from quarter-sawn oak to hand-hammered copper—into their bathroom revivals. With its variegated texture and darkened patina, Native Trails' Maestro Lotus sink provides the perfect complement to an Arts & Crafts revival bathroom awash in hand-hewn materials. Plus, it's got another great modern twist: It's made entirely from recycled copper. $828. Call (800) 786-0862, or visit nativetrails.net.

PHOTOS COURTESY OF HILTON BATON ROUGE CAPITOL CENTER

Heidelberg Hotel

Hidden architectural gems and custom designs restore the character of an iconic 1920s political hangout.

By Deborah Burst

Resting along the Mississippi River in the historic district of downtown Baton Rouge, the storied Heidelberg Hotel was one of the favorite haunts of Huey P. Long, the legendary Louisiana governor and U.S. Senator known as "The Kingfish."

Built in 1927 and listed on the National Register of Historic Places, the hotel once served as a makeshift Capitol during a dispute between Long and Lieutenant Governor Paul Cyr. A newly

ABOVE, LEFT TO RIGHT: The hotel's façade was gutted and covered with a brick wall during one remodel; restoring it meant replicating original window trim. An original exterior wall was uncovered and restored near the ballroom. INSET: The hotel as it appeared in the 1930s.

elected senator, Long refused to relinquish his duties as governor, prompting Cyr to set up operations in the hotel.

Despite its storied history, the Heidelberg Hotel lay dormant for 25 years—until 2006, when a $70-million restoration rechristened it as the Hilton Baton Rouge Capitol Center.

Subject to countless renovations over the years before being shuttered in the 1970s, most of the hotel's original materials and furnishings were long gone. Restoration and architectural details were drawn from original blueprints, old photos, details in the 1930 Old Governor's Mansion (built by Long) and the Old State Capitol, and knowledge of the Art Deco era.

The 2006 restoration returned the lobby to its previous incarnation as an elegant two-story space full of Art Deco flourishes.

Architect Buddy Ragland of Coleman & Partners admits it took some time to learn the bones of the building. He found a partial set of blueprints in the basement and began comparing the prints to the interior structure. One of his team's first discoveries was that the lobby had originally been an open two-story space with a mezzanine.

"The lobby had been covered up in so many renovations we didn't even know the mezzanine existed, but we were able to peel it back and get back to the original form," Ragland explains, adding that the detective work was one of the most enjoyable parts of the project. "We would find a wall that wasn't present in the original plans, and we'd just get dirty, crawl around, and see what's inside."

They found original architectural materials and used them to re-establish,

repair, and replace major components of the building. In the 10th-floor ballroom, they uncovered original plasterwork on the ceiling that they used as a model for reproductions in the lobby. Behind a ballroom wall, they found an arched wall of exterior masonry and terracotta tile preserved in its original form; it's now on display in a room adjacent to the ballroom.

Most of the ornate original first-floor façade was missing, except for a few pieces of plaster and window trim sandwiched in a solid brick wall that had been built over the original façade in the 1950s. "There were just enough trim pieces to make rubber castings so we could replicate it in its original scale and proportion," Ragland says. The windows on the ground-level façade now sport copies of their original hoods; the scrollwork running along the length of each window was modeled after an original piece of trim found on the ballroom ceiling.

While original wooden double-hung sash windows were too rotten, damaged, or broken to save, they were intact enough to provide a template for new energy-efficient wooden sash windows. "The mullion profiles and number of divided lights all passed the scrutiny in restoring the building to its original look," Ragland says.

Meanwhile, interior designer Lisa Condon of Lisambience Design researched Art Deco designs to incorporate in the guest rooms. "We used a gazelle print on bolsters for the bedding and an organic print on guest room draperies," she says. The lamps and nightstands were custom-designed based on 1920s and '30s examples, while the headboard design came from Governor Jimmie Davis' bed in the Old Governor's Mansion.

The lobby has similar terrazzo flooring to the ballroom

The Huey P. Long Suite is decorated with reprints of historical photos relating to the legendary Louisiana governor.

(where it was reproduced based on historic photos of the hotel), but with some additional Art Deco designs. Colors were drawn from the time period, the Old Capitol, and the Old Governor's Mansion. The sconces in the hallways are modeled after ones in the Chrysler Building, built during the same time frame.

Even more research went into decorating the Huey P. Long Suite. Condon and Carolyn Bennett, executive director of the Old Governor's Mansion, went to the historic library at Louisiana State University and spent hours sifting through boxes of Huey Long photos. Reprints of the photos they uncovered are scattered throughout the suite, giving it a more personal appeal.

"The political pictures went in the living area, LSU photos in the kitchen, and family snapshots in the bedroom," says Condon, adding that the sage green color on the walls was copied from Long's bedroom in the Old Governor's Mansion.

The 1920s flair continues in the Kingfish Bar, which is furnished with vibrant tufted fabric in geometric designs and curtains draped in cut glass tubing. As you sip on one of Long's favorite cocktails (a sazerac or sloe gin fizz), you might just be convinced that you hear the whispers of the governor's infamous "deal making" in this setting that has so convincingly recaptured his era.

Hilton Baton Rouge Capitol Center
201 Lafayette Street
Baton Rouge, LA 70801
(225) 344-5866
hiltoncapitolcenter.com

Rates start at $139 per night based on double occupancy, with specials and packages often available. The hotel is located in the center of downtown Baton Rouge and across the street from the Shaw Center for the Arts; nearby are Huey Long's Old Governor's Mansion and the Old State Capitol.

LEFT: The LED display on the Franklin stud finder from Lee Valley indicates both width and location.

Stud Finder

When hanging heavy objects, a stud finder can help you mark the right spot.

By Noelle Lord Castle

If you don't want a quick picture-hanging job to turn into a lengthy plaster repair, it's important to anchor your fastener to a framing stud.

This is especially true for heavy objects, but even lighter loads can damage delicate plaster. A stud finder can help identify the location of the wood framing hidden underneath vast expanses of walls or ceilings.

What to Look For

Most modern stud finders use electrostatic fields, which measure the absorption of tiny electric charges in a scanned surface, providing a density reading that can distinguish between a cavity and a framing member. When passed across a surface, an LED display and/or sound signals the change in density that indicates a stud.

Most stud finders penetrate up to ¾" into the wall, but some allow "deep scanning" of up to 3" or more. If you have particularly thick wall surfaces (i.e., ones with multiple coats of plaster) or plan to use the tool for ceilings and floors, select a unit that can scan to at least a 1½" depth. Additional built-in features may include live-wire detectors, bubble levels, laser lights to mark lines, and adhesives to attach the tool to the wall for hands-free usage. Larger models may offer additional features, but keep in mind that they're heavier and will be more fatiguing to hold over sustained periods of time.

How to Use It

While using a stud finder is pretty straightforward, there are some techniques to ensure greater accuracy. You may need to calibrate it against the surface you're working on before using it—check the manufacturer's instructions for how to do this. Many stud finders only detect increases in density, not decreases, so try to calibrate it in a vacant cavity (several inches away from a door or window frame), or test the calibration in a few locations before you start.

Thick plaster and wallpaper coverings, wire lath patches, moisture, foil-backed insulation, and metallic wallpapers can disrupt readings. Go over your work area multiple times to better ensure accuracy. Stud finders are capable of finding other masses, such as plumbing or heating ducts, which you obviously want to stay away from. (Pay attention to the familiar sound and feeling of nailing into a wooden stud so you'll notice the difference should you accidentally hit another object.)

It's always a good idea to install your fastener as closely to the center of the stud as possible. Hitting the center of a stud will give you a solid grab, and you'll avoid potentially hitting electrical wiring that could be secured beneath. Find the center by patiently moving the finder over the area, paying attention to its alerts—you'll be able to tell where it begins to hit density and then dissipates.

The Bottom Line

Although you don't need every bell and whistle, buying at least a mid-range stud finder will give you better luck. Framing and wall surfaces can be tricky in old houses, but a stud finder can offer you some assurance as you hunt for a solid spot.

Contributing Editor Noelle Lord Castle is a preservation consultant, writer, and educator who shares her passion for older buildings at oldhousecpr.com.

LEE VALLEY TOOLS LTD. PHOTO

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Good Wood

Gleaming tongue-and-groove hardwood floors might seem like the standard for old houses, but that wasn't always the case, as a trip through wood flooring history illustrates.

By Dan Cooper

LEFT: Reclaimed wood imparts the look of centuries-old boards.

BELOW: A 1920s ad (top) touts the ease of installing tongue-and-groove flooring. Gustave Caillebotte's *Les Raboteurs de Parquet* (bottom) depicts the once-common process of hand-planing wood floors.

When envisioning historic interiors, many people picture rooms fitted with expanses of gleaming wooden floors embellished with oriental rugs. This perception of the past is only partly accurate—in truth, polished hardwood floors (and room-size oriental carpets) were not commonplace until the late 19th century. Before that time, wood was indeed the predominant material used in flooring, but its appearance was much humbler than you might expect.

The first wooden floors in colonial America were wide, thick planks cut from the continent's abundant old-growth forests. Because of the trees' age and massive diameter, the desirable heartwood was extremely tight-grained, making the lumber harder and more durable than the relatively immature wood of the same species that is harvested today.

Converting the timber into usable lumber was an arduous process; the introduction of the circular saw was decades away, and the predominant method available to create dimensional boards was to pit-saw the logs into planks. This required two men: One stood in a pit beneath a huge log that had been squared with hand tools, while the other perched atop it. Working together, they pushed and pulled at opposite ends of a long-bladed saw, carefully following chalk lines that indicated the direction of the cut. These rough-sawn planks were finished with plain, squared edges; laid side by side; and face-nailed into the floor joists. The lumber was often left bare and was eventually burnished by years of use.

Although the wide floorboards were

CLOCKWISE FROM TOP: SYLVAN BRANDT PHOTO; ARCALUS ARCHIVE PHOTOS; OPPOSITE: DMITRY FISHER PHOTO/FOTOLIA.COM

tip

MAINTAIN YOUR FLOOR

- Keep the floor free from grit, which will abrade the finish, most noticeably in high-traffic areas.
- Never let water pool for a prolonged period, as this can cause the boards to cup.
- Avoid oil soaps, which can build up residue.
- If your floor is finished with a penetrating oil, apply an additional coat at the prescribed intervals.
- Keep surface finishes such as varnish and polyurethane clean and wax- or oil-free.

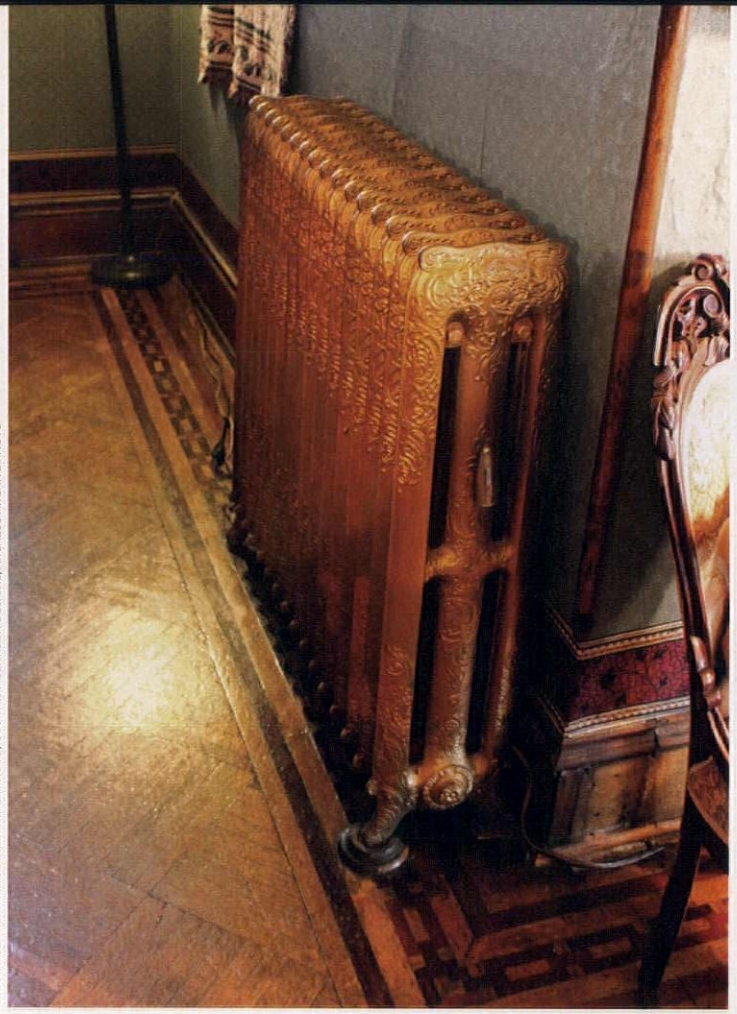
butted together on installation, gaps would open between them due to fluctuations in temperature and humidity, allowing damp, cold air to pass into the living area from the basement. Small objects were also prone to falling through these gaps, disappearing into the depths below. This was eventually rectified by ship-lapping the boards, a simple technique wherein the long edge of the plank was planed with an "L" profile that interlocked with the adjacent board. Now, when the wood shrank and drew apart, the gap was concealed by the edge of the adjacent board.

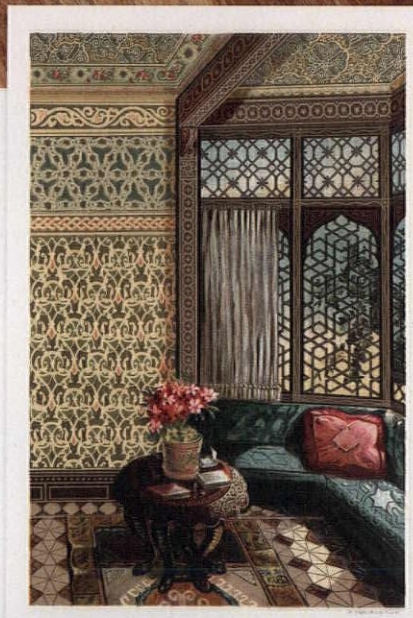
Decorative Flourishes

As decoratively painted interiors became popular in the 18th century, this technique was applied to wood floors, too. They could be monochromatic or fancifully ornamented, with geometrics such as checkerboard patterns a perennial favorite. The use of stain and varnish, however—as is so often applied today by homeowners seeking a warm, honey-colored patina—was relatively uncommon; average 18th- or early 19th-century homeowners wouldn't recognize a shiny floor in their post-and-beam homes.

During the first two-thirds of the 19th century, wooden floors that weren't painted were intended to be covered; they were made of structural, not finish-grade, lumber, so knots and other blemishes abounded. The then-recent invention of the power loom meant that carpet was becoming more affordable to the growing middle class: stylish flat-woven carpets called Venetians and Ingrains, and pile carpets known as Wilton, Brussels,

FROM LEFT: JASPER SILVER PHOTO; SANDY AGRAFIOTIS PHOTO





CLOCKWISE FROM LEFT: JASPER SILVER PHOTO; COURTESY OSHKOSH DESIGNS; ARCALUS ARCHIVE PHOTO

CLOCKWISE FROM ABOVE: Parquet borders were popular for achieving a high-end look; similar treatments are available from modern manufacturers. For the most sumptuous Victorian interiors, similarly bordered rugs could be used to accent already intricate parquet floors.

OPPOSITE, LEFT TO RIGHT: Early wood floors, like this one at the 1805 Woodlawn Plantation, were typically untreated. Decorative painting became all the rage for floors in the 18th century.

and Axminster. All were woven in 27"- or 36"-wide strips, hand-sewn together, and tacked down around the perimeter of the room. (Yes, wall-to-wall carpet wasn't a mid-century phenomenon; it actually dates to the late 18th century.)

Before the mid-19th century, there were few finished hardwood floors, but the wealthiest of homes might sport hardwood parquet in certain public rooms. Parquet is the method of arranging pieces of wood in geometric patterns (herringbone and diamond being the most common) and affixing the pieces to the subfloor with tiny nails. This process was hugely labor-intensive, as each piece had to be cut and fitted by hand. To smooth the surfaces of the wood to a consistent level, the entire floor was scraped and planed by hand, then varnished and/or waxed.

Another benefit of the Industrial Revolution was the invention of steam-driven woodworking machinery that permitted the mass production of finished boards. Now, dimensional lumber could be milled in fixed lengths and widths, which expedited the installation of floors and gave them a far more finished appearance.

Along with this technology appeared the process for molding tongue-and-groove floorboards. Tongue-and-groove molding is a precise method of joining boards together along their lengths by fitting a protruding "tongue" on one board into a channel cut on the adjoining board. With tongue-and-groove installation, the nails are driven through the tongue, forcing the boards together; this also conceals the nail holes, creating an unmarred surface. The interlocking boards also were much more resistant to upward movement, which minimized irregular edges sticking up in the path of passing feet. Structural-grade tongue-and-groove floorboards, typically pine or lower-grade oak, were typically a uniform 6" to 8" in width, much narrower

LEFT: COURTESY HULL FOREST PRODUCTS; RIGHT: ARCALUS ARCHIVE PHOTO

Wood Carpet

As finished hardwood flooring became the norm in the late 19th century, those with the now old-fashioned structural-grade pine boards sought an after-market solution for obtaining hardwood flooring, and manufacturers responded by creating wood carpet.

Thin strips of hardwood, most commonly white oak, were milled to a mere ½" thickness and face-nailed over the existing floor at intervals of 16". Unlike standard 3"- or 4"-wide tongue-and-groove boards, a wood carpet strip was much narrower, around 1½" in width. Wood carpet is readily identifiable by these narrow widths and the tiny nail holes that have been puttied. Unlike regular tongue-and-groove boards, which are just under 1" in thickness and can be gently refinished several times, wood carpets can't be sanded more than once or twice without compromising the floor's integrity.


WOOD CARPET.

WOOD CARPET

Of Quarter-cut White Oak. This floor covering, made of hardwood strips 1½" wide glued on heavy cotton cloth, makes an inexpensive, healthful floor, being insect proof and easily kept clean. The woods ordinarily used are Oak, Walnut and Cherry.

All Oak is the Standard In laying, it can be cut and fitted into appropriate designs (which we furnish free) to suit each particular room. This is largely employed in connection with strip borders: making a handsome floor at about the price of a good carpet, and will last a life-time.

Our Aim is To give such satisfaction that every floor sold shall make friends for us. People who have used them say they would not do

ABOVE: An 1892 flooring catalog promises that its wood carpet will "make a handsome floor at about the price of a good carpet."

Wood carpet often was available with intricate, contrasting parquetry borders made out of maple, walnut, mahogany, and other hardwoods. The patterns were pre-manufactured and selected in advance by the consumer.

tip

PERFECT MATCH

When you need to patch in new boards or select flooring for a new addition, it's critical to match both cut and species—flat-cut red oak, for instance, will never look like quarter-sawn white, even if you stain it very darkly. Some species can convincingly mimic one another: Chestnut no longer exists (except in reclaimed form), but ash is the closest substitute. Many flooring manufacturers provide samples so you can compare to existing flooring. Staining to match the patination of the earlier boards is tricky—I've found that aniline dyes are better than modern wood stains, but they should be applied by skilled hands. Experiment with different formulas on test boards well before you plan to install the flooring. —D.C.

than the wider pit-sawn planks of the 17th and 18th centuries.

Shiny & New

It wasn't until the late 19th century that average Americans began to have what we now think of as polished hardwood floors in their homes. Appearing first in public rooms and kitchens, finished hardwood flooring quickly spread to bedrooms and other private areas.

Along with the technology that permitted its mass production, fashion and health concerns created an increasing demand for hardwood floors. The revival of medievalism, as promoted by Charles Locke Eastlake and William Morris, and the concurrent fascination with Orientalism and the decorative arts from Asia and the Middle East, were an austere departure from the plush neoclassical, Renaissance, and Rococo influences that had dominated popular taste for the past century.

Eastlake, in his widely read book *Hints on Household Taste*, was an influential proponent of area rugs laid upon hardwood floors. It was believed to be healthier, as rugs, unlike tacked-down carpets, could be taken out and beaten. Eastlake also promoted the use of hardwood parquet borders around the perimeter of the room, with less-expensive softwood, covered by carpet, in the center. This gave the appearance of a high-end floor with a much lower price tag, since homeowners only shelled out for the fancy border. Carpet manufacturers capitalized on this trend, too, by creating borders for their goods and emulating oriental carpet patterns in their lines, allowing them to obtain the look of expensive, hand-woven imported carpets for a fraction of the cost.

RIGHT: Reclaimed boards of varied tones call to mind the late 19th-century practice of alternating species within the same floor.

OPPOSITE: Using wide-plank flooring can help a new addition blend with an old house.

The hardwood floors of this period were typically white oak, chestnut, maple, or black walnut milled into 2"- to 3"-wide boards. Maple was popular in kitchens due to its strength and resilience, since it had no open pores that might absorb spills. Around the 1870s and 1880s, it wasn't unusual to find floors in public rooms laid in alternating strips of walnut and maple. Toward the turn of the century, fir became the wood of choice, first in kitchens, but then creeping into other rooms.

Installation was still much more laborious than it is today; before the advent of the power sander, wood floors had to be scraped smooth by hand. These were finished with coats of orange shellac and then waxed. Interestingly, this was considered a maintenance finish; when marred or worn, the shellac was scrubbed off and then reapplied—a very different approach than at the turn of the century and later, when varnished (and later, polyurethaned) surfaces had to be sanded down to the bare wood. Wood floors were not typically stained; the vintage ones you see have darkened varnish.

Hardwood floors remained popular into the mid-20th century, at which point manufactured materials became synonymous with modernism, and wood fell from favor. But the Victorian and Craftsman revivals of the late 20th century saw a renewed interest in hardwood flooring, along with the use of reclaimed lumber to replicate early floors. Regardless of the whims of fashion, wood floors have retained their enduring appeal, particularly for those dwelling in vintage homes.

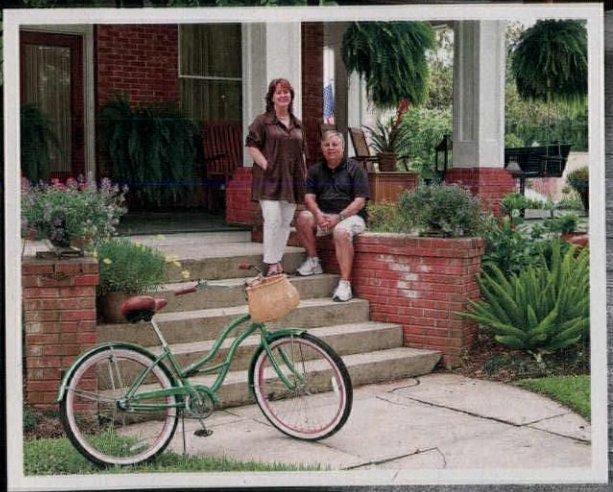
COURTESY CHESTNUT SPECIALISTS

What Is Quarter-Sawn?

You'll often hear the term "quarter-sawn" used to describe lumber. Logs are first cut into quarters, and boards are cut radially from the center of each quarter, instead of simply being cut flat along the length of the log. Quarter-sawing yields a more stable board that is less prone to splitting, checking, and shrinkage. It also provides a beautiful grain, but wastes a fair amount of the log, making it more expensive. The most commonly seen type of quarter-sawn lumber is white oak, which possesses highly desirable "rays" or "tiger stripes."

THIS PAGE: Theresa and Jim Barnatt (inset) love to spend evenings on their rebuilt front porch, sitting in the rocking chairs and sipping a glass of wine while watching the sun set over Lake Charles.

OPPOSITE: The 1912 Queen Anne, built by descendants of a Maine timber family, was the first home constructed in the Margaret Place Historic District.



Step by Step

Empty nesters turn their attention to a neglected, century-old Louisiana home, tackling the restoration one room at a time.

Story by Deborah Burst ◆ Photos by Andy Olenick

When their two daughters left for college, Jim and Theresa Barnatt planned on downsizing—but that all changed after they attended a home tour of the Margaret Place Historic District in Lake Charles, Louisiana. Ten years later, the Barnatts continue to chip away at their empty nest project, a 1912 Queen Anne. Whether they're dealing with cracked walls, rotten floors, caved-in porches, or failed plumbing, there's never a dull moment.

"We are in the 10th year of our original five-year plan," laughs Theresa. "We work when we have the time, money, and energy."

Known locally as Maison Rouge, this was the first house built in the century-old neighborhood of Margaret Place. Its original owners, Leon & Frances Locke, were descendants of a Maine timber family. It's thought to be designed by locally renowned architects Favort and Livaudais, based on its similarities to prominent municipal buildings around town (most notably the wall-to-wall reinforced turnbuckle ties on each floor, designed to mitigate hurricane damage). By the time the Barnatts bought it (on the same day they sent their second daughter to college), the 3,800-square-foot home had been neglected for years and was in serious disrepair.

The Adventure Begins

On the day they were supposed to close on the house in the fall of 2001, Jim and Theresa learned the home wasn't insurable due to its heating system—gas space heaters, which the previous owners had installed as a replacement for the old steam heating system. After convincing a plumber who was working on a neighboring house to disconnect the heat, the Barnatts purchased the necessary insurance and closed on the house the next day.

While they worked on updating the heating system, they shivered through

the first winter, using electric blankets to combat the 40-degree indoor temperatures at night. "We bought two central units and ran ductwork under the house for the first floor and through the attic for the second floor," Jim says. But they weren't out of the woods yet: "It was June before we got air-conditioning."

"We moved from a very comfortable home," adds Theresa. "Nothing like this project," echoes Jim. "At one time we had no porch and the hot water heater in the front yard."

With the exception of the new roof, reframing the front porch, and installation of the central systems, the couple did most of the work themselves. Each day brought a new surprise: A soffit repair turned into a new roof; a hole in the porch deck led to a completely new front porch.

One of their first projects was fixing termite damage in the master bedroom; the pests had eaten through the ceiling joists of the game room below, resulting in a soft spot on the bedroom floor. "During our first tour of the house, we were told, 'Don't step over there—the floor is a little weak,'" Jim recalls. "Replacing this ceiling and repairing the joists were at the top of our original list."

One night Theresa discovered more termite damage when a gust of wind ripped the entire window and casing out of the wall in the master bedroom. "What do you at that point?" says Theresa. "Jim was out of town, so I got some bedsheets and nails."

The need for a new roof came at a most inopportune time—right between their daughters' weddings, spaced 84 days apart. "We knew that we would eventually need a new roof," Jim explains, "but we kept trying to put off the expense." However, when they called a contractor in to repair the home's deteriorated soffits, he discovered that the source of the damage was the leaking roof—so any repairs to the soffits were bound to fail again unless the roof was fixed.

"It was like another wedding," says Theresa of the expense. Contractors removed both the original wood shingles and the fiber cement tiles that had been layered over them. The roof was

CLOCKWISE FROM ABOVE: Original red cypress woodwork adds to the house's Victorian appeal. Each room reflects Theresa's love of antiques; the dining room holds two vintage family Singer sewing machines. A chess table and funky artwork mingle with more traditional furnishings in the game room.

OPPOSITE: A grand piano commands attention in the music room. (The tiny replica at left is for the couple's 3-year-old grandson.)

re-decked with plywood before new roofing was installed. The Barnatts also took the opportunity to install copper flashing and crickets to divert rainwater from the chimneys, which had been a pervasive source of leaks.

"Our house pretty much decides what it wants done and how extensive the work should be," says Theresa. "These old homes have a way of talking to you." The porch also made its feelings known when Jim and Theresa were moving in the piano and it left a hole in the deck—another area ravaged by termites. When they hired contractor to inspect the porch, they discovered decades' worth of subpar repairs. "It was obvious that repairing the repairs wasn't the right thing to do," Jim says.

Instead, the porch was rebuilt in a more durable fashion. Porch posts that had been hollow, flimsy boxes of 1x lumber were replaced with 6x6 posts trimmed

CLOCKWISE: A guest bedroom holds Jim's drafting table. This stained glass window, bought at auction, provided incentive to restore the bathroom. A hand-painted mural depicts Lake Charles at the turn of the century.

with 1x boards to replicate the original look. The replacement roof's pitch was increased just enough to shed water more effectively without altering its appearance from the street. "We were only able to save one board from the entire porch," says Jim. "There was one 6x6 floor joist that was still in perfect condition." Before the porch was dismantled, he took measurements of the finish trim, which he replicated on the newly rebuilt porch.

The upstairs bath, which had galvanized screwed pipe that needed to be replaced, was one of the more challenging and rewarding jobs. In addition to updating the plumbing ("Our prior plumbing experience was minimal," says Jim, "but I figured if you can solder one fitting successfully, why not a whole bathroom?"), Jim and Theresa also updated the layout to accommodate a full shower in addition to the existing clawfoot tub. "We evaluated many layouts," Jim says, "but we settled on one where the shower is not visible from the doorway." To accommodate the new shower without altering the footprint of the room, they switched out the clawfoot tub with a smaller one from downstairs.

"The bathroom was our design, our layout, and we did all the work," Jim says proudly. "Plumbing was the most difficult—running pipe in places you'd rather not be, like under the house. And the work has to be perfect."

Most of the house had been rewired before they moved in, but the couple had a new breaker panel installed, upgrading it from 100 to 200 amp. They also added new outlets and lights. "When we rebuilt the porch, we put in 10 lights with dimmers, a ceiling fan, and about 15 outlets," Jim says. "The outlets come in handy at Christmas and Halloween."

Along the way, they've learned there are some things they just can't do. "Don't try to carry a clawfoot tub up the stairs by yourself," Theresa offers as an example. "We realized halfway up the stairs how stupid it was, but we did get it to the bathroom."

Interior Designs

Aside from critical repairs—like the heating system and roof—that needed immediate attention, the Barnatts have stayed true to their plan to finish one room at a time. It helped not only to save their sanity, but also offered a refuge from

Combining the kitchen and breakfast room is the next project on the Barnatts' to-do list.

rusted sinks and tattered walls. "We read *Old-House Journal*, and I pull pages, write on them, and put them in a file," says Theresa. "We pull that file when we're ready to do that item or room." Today, most of the downstairs is finished, along with three second-story bedrooms.

Red cypress woodwork, still in its original condition, adds to the Victorian appeal, as do the many antiques. The home has become a repository for family treasures, including bedroom furniture, two Singer sewing machines, and the trunk Jim's grandparents used on their trip from Eastern Europe to America. "We follow our instincts," Theresa says. "Antiques work best, so we spend a lot of time at auctions and flea markets."

While all seven former coal-burning fireplaces are inoperable, the different hues of brick add personality to the interior. Where mantels needed to be replaced (either due to termite damage or the ravages of time), Jim built new ones: a double-tiered wood mantel now graces the living room; in the master bedroom, a custom-designed mantel includes an enclosure for the television.

Jim also covered the master-bedroom hearth with designer tiles that mimic stained glass, which is a particular obsession for the Barnatts. Decorative windows add a stunning focal point to the stairwell, bathrooms, and even fireplaces.

Never-Ending List

Jim manages the analytical side of the restoration. Each project is meticulously planned—including how much money needs to be saved before they can move to the next project. "I keep telling her every time she goes to an auction, she's knocking off another couple of months before we start the kitchen remodeling," Jim jokes.

Although a good chunk of the house is complete, there are still plenty of projects on the Barnatts' list. The all-white kitchen, which has had little restoration, is next on the drawing board. Jim and Theresa plan to open it up to the sunny enclosed porch where they enjoy most of their meals, and add a bevy of new features (such as a commercial range and an extra sink) on Theresa's wish list. "The challenge will be to make the kitchen look like it was always part of the original house," says Jim.

They also want to update the master bedroom (currently the smallest room in the house) into a suite that will incorporate two unfinished rooms, a master closet (right now, just a plywood clothes rack), and the upstairs sunroom, which gets loads of natural light.

"You never finish," says Theresa, shaking her head and smiling. "By the time we get to the bottom of the list, we have to come back to the top," adds Jim. "But when we look back at pictures, we get a true feeling of accomplishment and satisfaction."

Tips for painting a ceiling medallion

- If the vendor says the medallion is primed, it's likely a weak primer intended solely for delivery. Always apply a proper primer.
- When applying primer or paint, use a top-quality brush and avoid overloading it with paint (which will bog down the medallion's finer details).
- Don't be tempted by spray paint. It is difficult to control, and unforgiving of mistakes because it dries so quickly.
- Acrylic paints and metallic glazes are most forgiving of mistakes.
- Decorate your new medallion on a table, not on the ceiling. Touch-ups are easy after installation.
- Do nothing to diminish the apparent relief of your medallion. That goes for colors as well as coatings.
- An acrylic gold or silver highlight, applied sparingly to the highest relief with a moist sea sponge, is a useful option, preferably in a high-gloss finish.
- If the medallion is a warm color, go for the gold. If it's a cool color, settle for the silver.

Ceiling medallions can be a grand focal point in a room. OPPOSITE: Steve Jordan touches up a medallion in the double parlors of the Landmark Society of Western New York.

Looking Up

HOW TO MAKE VICTORIAN CEILING MEDALLIONS A CROWNING TOUCH WITH AN INTEGRATED APPROACH TO WALL COLORS.

By John Crosby Freeman

Biblical advice about looking up is good guidance today, from seeing the high hanging architectural fruits of old and distressed downtowns, to searching for signs The Great Recession will soon be over.

Alas, looking up at ceilings of homes built after World War II has few rewards, because often nothing is there, not even a hint of color, because they are slathered with "ceiling white." That's why the most neglected surface of today's interior decoration is the ceiling.

However, this wasn't always the case—Victorian-era houses often had highly ornamental ceilings, and many upscale older houses could benefit from adding traditional medallions. Should you decide to be a crusader for America's most neglected interior surface, some suggestions about integrating the colors of Victorian ceiling medallions with other wall colors will help you revive a grand tradition of Victorian interior decoration.

Victorian Relationships

Since the 1920s it has been fashionable to ridicule stiff-necked Victorians for their obsession with etiquette, which made *Hill's Manual of Social and Business Forms* of 1870 a best-seller with a half-million copies in print by 1900. Formal relationships were the glue that affected everything, including architecture and interior design. Cast-iron filigree on roof ridges softened and made civil the points at which buildings met the sky. Victorians knew their cornice brackets had no structural value; they were polite introductions between the sharp angles of walls, cornices, and columns. Avoiding disharmony of sharp angles and edges also ruled the ceilings of Victorian interiors.

Victorians imposed order on their interiors, seeing them as a complete story with a beginning (floor), middle (walls), and ending (ceiling). They were boxes with a bottom, sides, and top, all united by colors and patterns. Bad design was imbalance, disharmony, something missing.

Don't be put off by visual matters named "scale" and "proportion"; they simply refer to concerns about relationships. Goldilocks was good about relationships. Not too large, not too small..."just right." For example, chandeliers (with or without ceiling medallions) often are hung too high. Apply the Goldilocks principal, and ditto its size when located over a dining table.

Ceiling medallions are centrally located at what appears to be the weakest part of the ceiling. Adding one will suggest the ceiling has been strengthened at that point, especially when a pendant lighting fixture implies its weight is pulling the ceiling down. Use this computation to help get sizes right: Measure the ceiling's shorter dimension, convert it to inches, and divide by one-seventh. This is the starting diameter for your ceiling medallion. A small medallion will measure less than 15" across; medium, 16" to 31"; large, 32" and up.

It is tempting to attach a ceiling medallion and call it quits, but the fun has just begun. If it is worth doing at all, it merits the effort to avoid leaving it isolated, like a decorative plaster dressing applied to a wound in the ceiling. Color is the key to success.

OPPOSITE: ANDY OLENICK PHOTO; THIS PAGE: DECORATORS SUPPLY PHOTOS

Victorian Paint Color Combinations

In matters of interior design, especially color selection, there are no imperatives, only consequences that narrow choices. I prefer simplicity to complexity, because complex decisions make the color selection process unpalatable, and tsunamis of ceiling white will continue to surge throughout the land.

In the following list, the top color is the ceiling, next is horizontal trim, then walls, then vertical trim.

- Color combinations are arranged in a complementary sequence to suggest schemes for adjacent rooms.
- The wall color should be darker than the ceiling color.
- Horizontal trim is cornices, chair rails, and baseboards; vertical trim is windows and doors.
- Vertical trim color will be lighter than ceiling color. A pale tint of the wall color, used on vertical trim, will elegantly bridge window and door interruptions of the walls.
- Try to avoid white trim, which can intensify the wall color and dismember a cohesive color scheme.

RANDY SWEITZER ILLUSTRATION

All colors are documented 1887 Master Painter Colors from Sherwin-Williams. Three combinations have one documented color; the other three have two. All colors are de facto Master Painter Colors, because they are either tints or shades of the documented colors.

Ceiling	SW 6751 Refresh	SW 6625 Certain Peach	SW 6708 Springtime	SW 6478 Watery	SW 6351 Sweet Orange
Horizontal Trim	SW 6753 Jargon Jade	SW 6623 Husky Orange	SW 6711 Parakeet	SW 6480 Lagoon	SW 6354 Armagnac
Walls	SW 6752 Larchmere	SW 6626 Sunset	SW 6710 Mélange Green	SW 6479 Drizzle	SW 6352 Soft Apricot
Vertical Trim	SW 6750 Waterfall	SW 6624 Peach Blossom	SW 6707 Narcissus	SW 6477 Tidewater	SW 6350 Intricate Ivory

SWANN HOUSE PHOTO BY JESSICA SALAS-ACHA

Medallion History

The ceilings of Gothic churches, cloisters, and cathedrals were without an attic and revealed the wood or stone structure of the roof, often further decorated at its juncture points by ceiling bosses—projecting ornaments applied at the intersection of ribs, beams, groins, and the like that were generally carved with intricate details. A stone boss, especially in a cross-vaulted ceiling, was a structural keystone, while a wood boss was applied. A popular decorative option was treating them as a heraldic device, appropriately polychromed. Medallions are rooted in these structures.

Ceiling medallions are decorative features attached to a ceiling, suspended from the floor joists of the space above. Their geometric shapes of circle, oval, rectangle, or square appeared at the juncture points of a robust carved wood framework for the artworks of Renaissance, Baroque, and Rococo decorated ceilings. Their colors were linked to the framework. On neoclassical ceilings, cast plaster medallions were juncture points of an elegant applied pattern that was a self-sufficient work of art, especially when delicately painted with Wedgwood colors.

Victorian ceiling medallions of cast plaster were commonly isolated at the center of a ceiling, often above a lighting device attached to a ceiling joist. To add a decorative medallion, look to the past for inspiration. And in Victorian rooms, the color combinations are a key component in harmonizing spaces.

A formal medallion in Washington, D.C.'s Swann House draws eyes to the ceiling.

Hue Clues

Americans are not afraid of colors—a visit to a country club pro shop proves the popularity of both colors and patterns. However, Americans are troubled by color contrasts. That's why I selected six monochromatic interior color schemes; four feature cool colors, and two are warm. I arranged them to suggest a complementary scheme for an adjacent room, the essence of complementary colors being the contrast of warm colors with cool ones.

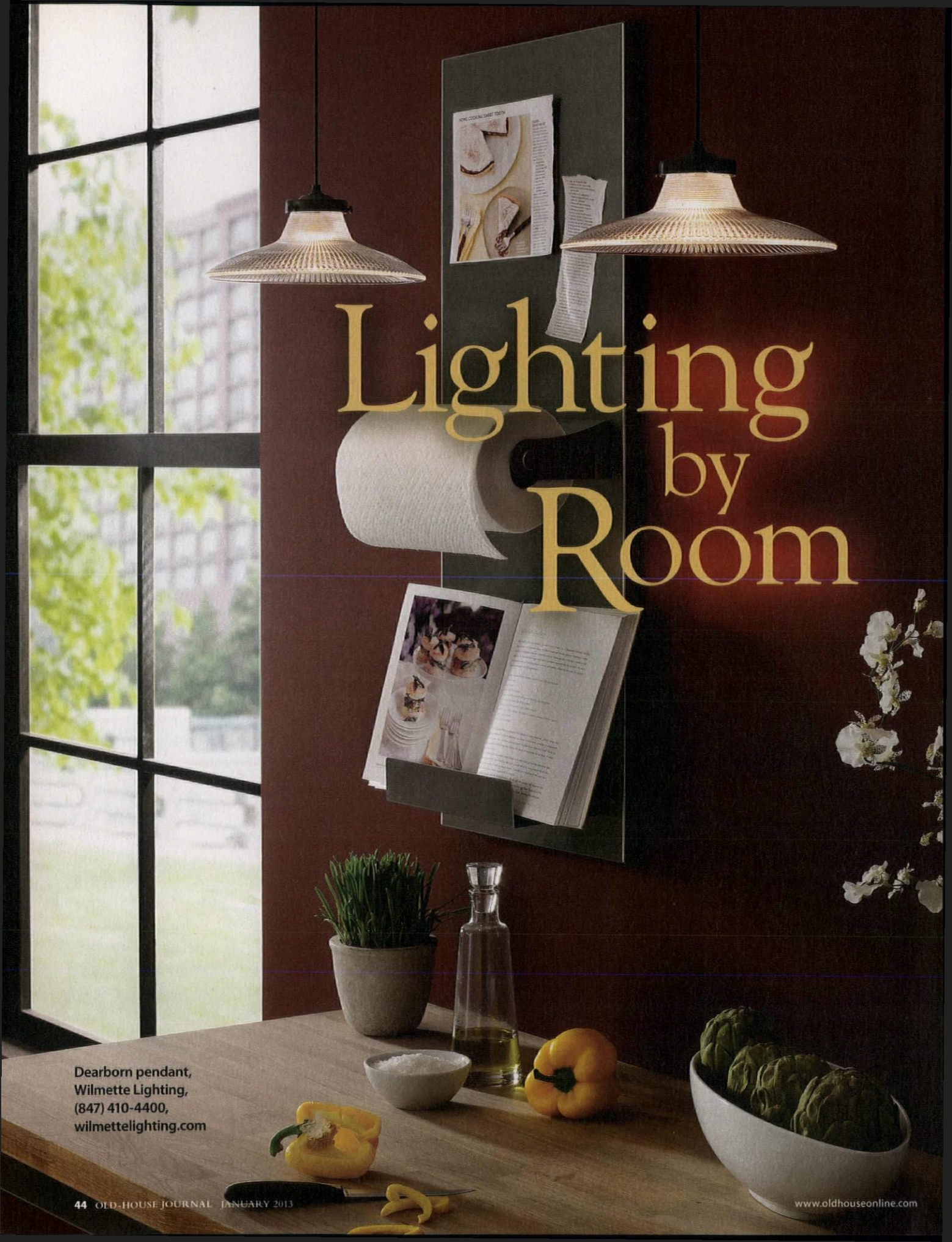
Applying any positive color to a ceiling medallion requires a sympathetic response in the field of the ceiling surrounding it. There's no rule that the ceiling color must be a lighter tint of the wall color, but that's a common and comfortable choice. Nor is there a rule that trim color must be applied to both the horizontal trim (cornices, chair rails, baseboards) and vertical trim (windows and doors).

My color palettes on the opposite page use a mid-tone color for the walls, a darker one for horizontal trim, a tint of wall color for the ceiling, and a pale tint of the ceiling color for the vertical trim. This provides four options for a medallion: a pale vertical trim color or the mid-tone wall color for the medallion on a field of the ceiling color; using the ceiling color for the medallion on a field of the vertical trim color; or heightening the medallion relief by painting its deep and flat background the dark horizontal trim color.

The boldest relief of a ceiling medallion will also be its highest. Reflections from careful touches of gloss gold or silver highlights will attract the eye to these finest features. Gold and silver are neutral colors that work well with all colors, but gold tends to work best on warm colors and silver on cool ones. Both draw the eye up to the medallion, making it sparkle and dance in evening light.

Color Doctor **John Crosby Freeman** *writes palette prescriptions from his Pennsylvania home.*

Lighting by Room



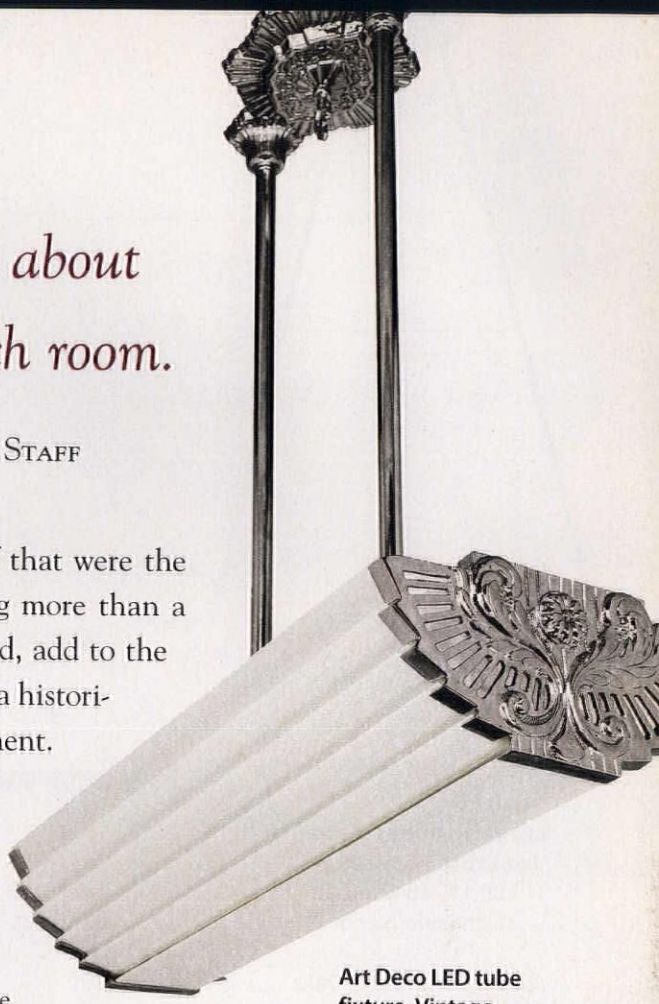
Dearborn pendant, Wilmette Lighting, (847) 410-4400, wilmettelighting.com

Making your interior sing is all about choosing the right lighting for each room.

By the Old-House Journal Editorial Staff

Good lighting does more than just illuminate a space—if that were the case, we'd all be content to light our rooms with nothing more than a bare bulb on a string. Lighting fixtures also can set a mood, add to the architectural ambience and formality of a room, and strike a historical note all their own, making a lasting, memorable statement. Think about it: The White House's Red Room, sans its distinctive (and prominent) crystal and brass chandelier, would feel decidedly less warm and impressive.

Usually, a room's design will dictate its lighting choice. A dining-room table begs for a chandelier overhead to serve as a focal point and offer diners a generous amount of light. In the living room, it's all about creating ambience, while the bathroom requires strategically placed task lighting. Use our room-by-room guide to help determine which type of light is appropriate for each space, then let your house's style dictate the aesthetics of the fixture—we've included a few favorite picks for each room to get you started.

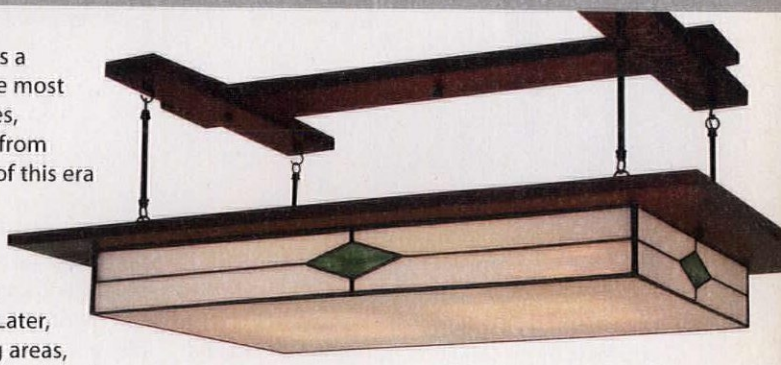


Art Deco LED tube fixture, Vintage Hardware, (360) 379-9030, vintage hardware.com

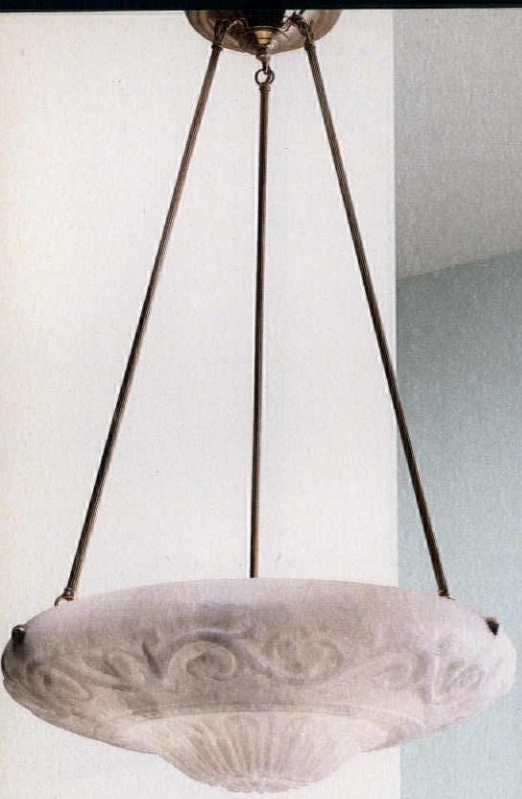
the Kitchen

Stephens lantern, Cape Cod Lanterns, (877) 794-5337, capecodlanterns.com

Historically, the kitchen's primary function as a workroom made an array of task lighting the most practical choice for this space. In early homes, candles and later lanterns would be carried from cookstove to worktable (although kitchens of this era were mostly used during the day, when light streamed in through the windows). Pendant lights arrived with the installation of gas lines, but were initially utilitarian features hung from the center of the room. Later, they would be placed above sinks or seating areas, and today they've become the go-to fixture for hanging over island workspaces. As time marched on and the technology of the day—electricity, tungsten filament lamps, fluorescent lamps—allowed it, an array of kitchen lighting fixtures evolved, including ceiling fixtures, chandeliers, and sconces. They became fancier and more aligned with the architectural details of the room as time went on, and today can be found in a variety of appropriate styles.



Traditional-style Mission ceiling light, Mission Studio, (866) 987-6549, missionstudio.com



Alabaster Roman chandelier, Urban Archaeology, (212) 431-4646, urban archaeology.com

270 Live Oaks Drive sconce, Old California, (800) 577-6679, old california.com

Meteor chandelier, Rejuvenation, (888) 401-1900, rejuvenation.com

the Dining Room

Dining rooms, long the place for a meeting of the minds over a drawn-out meal, are the perfect spot for a central chandelier. For centuries, designs were based on the same basic concept—a series of arms lit by oil, candle, or gas flames (a tradition that's carried on in today's Williamsburg-style bulb chandeliers). Starting in the Victorian era, an explosion of new designs came into fashion: gas/electric combination fixtures, with shades pointing both up and down; globe shades; bowl shades that diffused light through stained glass or opaque stone; shower fixtures that seemed to tumble down from the ceiling; and by mid-century, reflective chandeliers, which washed the ceiling in a diffuse glow. Overhead wasn't the only lighting option for this room; wall sconces—particularly those flanking a built-in or installed beside a pair of windows—became a popular addition as well.

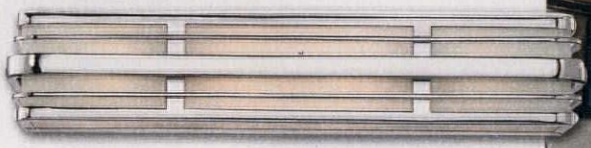
Williamsburg chandelier, Newstamp Lighting, (508) 238-7071, new stamplighting.com

the Bathroom

Lady Lillian sconce, Turn of the Century Lighting, (888) 527-1825, tocl.ca

Winton wall light, House of Antique Hardware, (888) 223-2545, hoah.biz

Benton sconce, Hudson Valley Lighting, hudsonvalleylighting.com



From brushing teeth to applying makeup, many of a bathroom's activities happen around the mirror, making wall-mounted task lighting of paramount importance. Like most bathroom luxuries, though, this one is a relatively new concept. As the modern bathroom layout started to take shape in the early 1900s, lights began flanking mirrors. The concept of task lighting for the bathroom was really cemented during the Art Deco era, when turtle lights above or streamlined tubes beside the mirror helped to eliminate shadows. Today, a wall light mounted over the mirror or one on either side is pretty much a given—so much so that era-appropriate fixtures installed around a bathroom mirror in a pre-20th-century house won't look out of place.

Fan top wall sconces (similar to custom lights shown), Scofield Lighting, (860) 767-7032, scofieldlighting.com

the Living Room

Oak library lamp, Mica Lamp Co., (818) 241-7227, micalamps.com

Table lamp, Authentic Designs, (800) 844-9416, authenticdesigns.com

Peacock Feather lamp, Meyda, (800) 222-4009, meyda.com

In this venerable gathering place, the lamp is a key source of illumination, offering warm, welcoming pools of light ideal for quiet pursuits like reading or knitting. In the mid-1800s, oil lamps started replacing the candlestick as the preferred tabletop light source; the Victorian era saw "portable" gas lamps connected to ceiling fixtures by a rubber tube. As with most lighting fixtures, the prevailing fashion of the time tended to dictate the design of lamps—early oil or kerosene lamps, popular during the Greek Revival, might feature glass shades etched with a floral or Greek key motif. Victorian lamps upped the frill factor with sculptural bases and increasingly decorative shades, while Arts & Crafts versions celebrated the beauty of handcrafted materials like mica, oak, and stained glass.

Mulberry tripod lamp, Schoolhouse Electric, (800) 630-7113, schoolhouseelectric.com

THIS PAGE: The decorated gable on this little Victorian charmer is typical of Ocean Grove. OPPOSITE: Two-story porches with elaborate gingerbread are ubiquitous.

Whimsy by the Sea

THE SEASIDE TOWN OF OCEAN GROVE, NEW JERSEY, IS AWASH IN STICK STYLE ARCHITECTURE.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Architecturally speaking, Ocean Grove, New Jersey, is to the northern part of the state what Victorian Cape May is to the south—and maybe then some.

Ocean Grove houses, large and small, flaunt spectacularly lighthearted Victorian Stick Style ornament. On multistory porches and front-facing gables, an explosion of jigsawn and lathe-turned wooden decoration creates a celebratory display that makes every day in Ocean Grove seem like the Fourth of July. Buildings are painted in the natural hues preferred by Victorian-era tastemakers—subdued earth tones, darkish greens and blues, and, of course, the ever-popular seaside white or ivory. The colors are enhanced by residents' penchant for blooming vines, shrubs, and trees.

Even without the Victorian frippery, the little resort town has all the usual ingredients of a great seaside getaway—ocean views, sandy beach and tranquil boardwalk, landscaped parks, and close-by lakes, plus attractive shops and restaurants and a slew of special events—more than enough to keep a body busy. But for old-house aficionados, Ocean Grove has much more to love.

From Bare to Rare

The architecture wasn't always so showy, of course. In 1869, the unspoiled rustic setting caught the eye of William E. Osborne, an evangelist looking for an oceanfront camp meeting site where Methodist families could

Tent City

The tenting grounds once contained several hundred tents of various sizes, rented—fully or partially furnished—or owned by their summer occupants. Arranged in a semicircle around the site of the Great Auditorium, the tents served as living quarters for families who came to Ocean Grove for the revival-like camp meeting activities that took place in various locations around the town. More than 100 such tents remain in use today, some owned by third- or fourth-generation Ocean Grove families, and others by the Ocean Grove Campground Association. In the summer, tents are protected from the weather by separate canvas outer covers called flies; colorful canvas awnings shade the porches. When the season ends, tents are dismantled and stored in rear sheds, leaving just their wooden platforms exposed. Tent City is still a popular housing option—but only for the very patient. Wait time is currently about 10 years for those who manage to make the closely vetted reservations list.

seek spiritual and physical renewal far from the distractions of urban life. Although much has changed since that time, Methodists from communities across the eastern United States still flock to Ocean Grove for the same reasons. The town's signature aggregation of canvas tents encircling the massive 1894 Stick Style edifice known as the Great Auditorium still stands at the heart of the community.

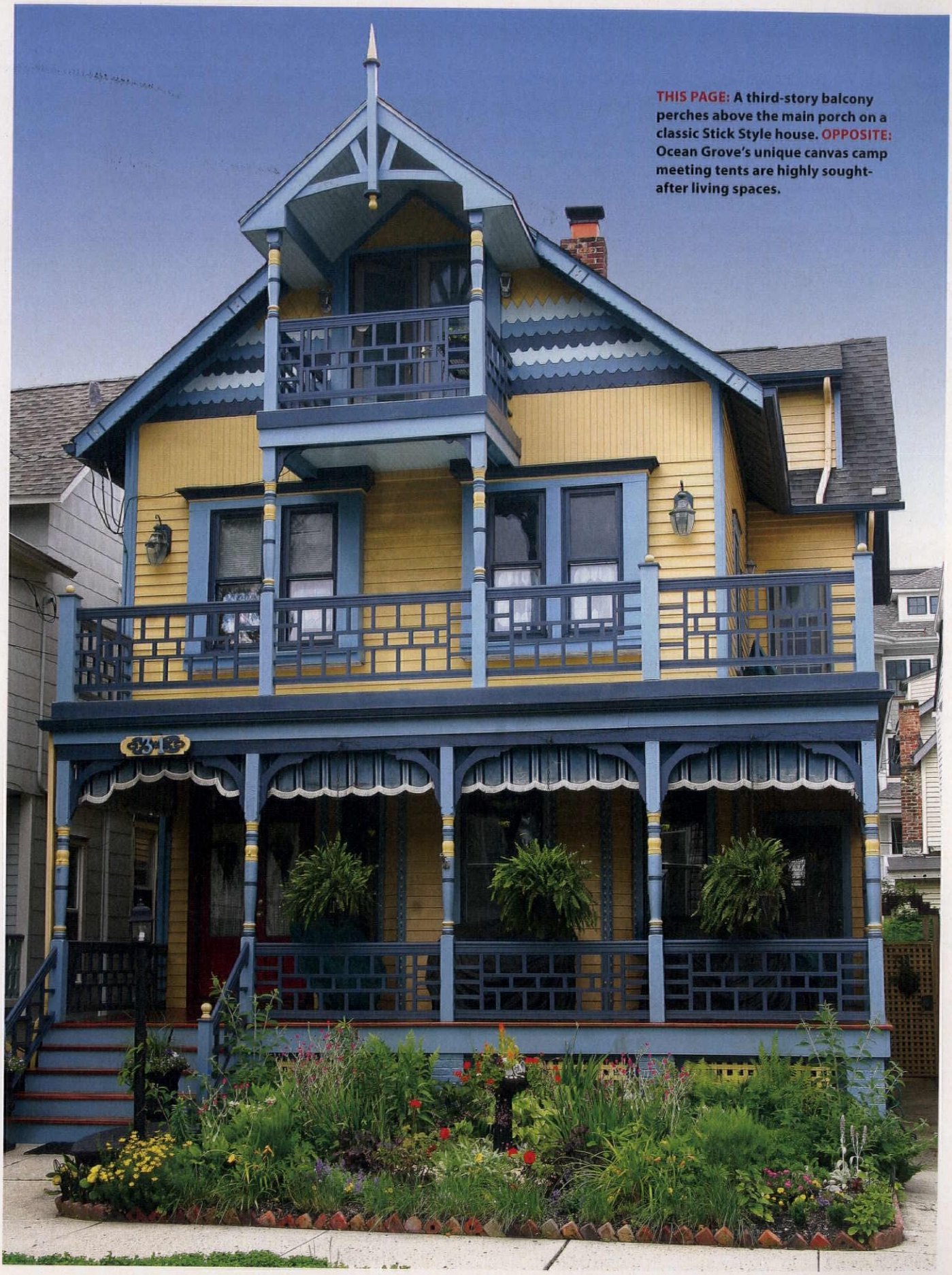
The original summer tent settlement soon grew to include small frame kitchens behind the tents and wooden "sitting" porches in front of them. In 1875, commuter rail service to New York and Newark replaced arduous trips to the beach by wagon or boat, the summer population boomed, and the tents were quickly supplemented (though never entirely replaced) with simple frame cottages, then larger cottages and private houses, boarding houses, and hotels.

Well-conceived from its beginning, Ocean Grove has now earned a place in the National Register of Historic Places as a distinctive, planned 19th-century development; it is also a New Jersey landmark. In addition to an unusually adaptive street layout, it is amply equipped with small parks and walking paths, including the Ladies' Walk and the Gentlemen's Walk. In an admirable show of seashore manners, houses in the two blocks nearest the ocean were built with progressively deeper setbacks so that each house has a view of the beach.

What's a Stick Style House?

Stick Style is a descriptive term that arose in the mid-20th century to describe houses built a hundred years earlier. It is generally credited to architectural historian Vincent Scully in his 1973 book *The Shingle Style and the Stick Style*.

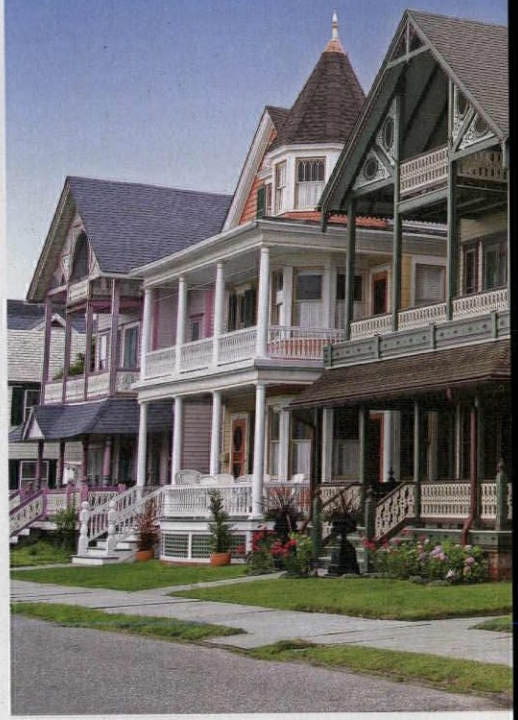
Informal frame houses of the 1870s, '80s, and '90s, like the ones that predomi-



THIS PAGE: A third-story balcony perches above the main porch on a classic Stick Style house. **OPPOSITE:** Ocean Grove's unique canvas camp meeting tents are highly sought-after living spaces.

Bone up on the lingo of Victorian ornamentation with our pictorial glossary.

OLDHOUSE*online*



CLOCKWISE FROM TOP LEFT: Fanciful gable scrollwork is an Ocean Grove design signature. This line of large houses recalls seaside designs in Palliser & Palliser pattern books. Small board-and-batten cottages are typical of mid-19th-century construction. One of Ocean Grove's most exuberant examples of Victorian embellishment.

nate in Ocean Grove, were often called "Seaside Houses or Cottages" by Victorian planbook publishers such as the Palliser Brothers, because they were especially popular in coastal locations. These houses were often enlivened by linear (i.e., stick-like) wooden ornament applied vertically or horizontally to the exterior walls to suggest post-and-beam construction. But the term also includes the kind of frilly millwork that delights the eye on many late-Victorian porches, gables, and dormers. For the most part, Stick Style features are decorative, not functional. They are often applied, as in Ocean Grove, to very basic rectangular, L-, or T-shaped houses. The most important—and most frequent—exception to this rule

is found in the kind of prominent gables and integral porches that abound in Ocean Grove. Here, the vertical and horizontal elements, and sometimes even lavishly ornamented arches and angles, also serve a structural purpose, because porches and gables included under the main roof are integral parts of the structure, not separate additions that can be removed and replaced at will.

The ornament on Ocean Grove's houses is so varied and fanciful that you may have to look closely to notice that the buildings themselves, though often large (three stories is a common height), are pretty much plain Jane. But even tiny one-story cottages wear their finest wooden jewelry on their street façades, and larger buildings are truly objects of wonder. Much of the millwork echoes the exuberant gingerbread found in the work of popular late 19th-century planbook designers.

Nature and technology conspired in the post-Civil War decades to make America's booming housing industry the most blatantly decorative and intensely wood-based in the nation's history, particularly in towns not driven to masonry construction by the (well-justified) fire phobia of urban areas. Formerly untapped forest reserves provided abundant wood, modern mills and machinery such as jigsaws and lathes turned that wood into houses and ornament, and mail-order planbooks suggested what and how to build.

Turned posts, molded handrails, and substantial but unadorned braces are merely supporting players for the real stars of the show here—dramatic cobwebs of turned wood, vertigo-inducing carved wheels, impossibly intricate brackets, lace-like jigsawn flat-work. Given the potential effects of wind and water on wood, some of the millwork may be recent replacements or repair jobs, but in a testament to solid stewardship on the part of owners, jarring missteps are hard to find. Easy to see why you don't have to be a Methodist to love Ocean Grove.

Ocean Grove and the Automobile

By the early 20th century, when the automobile age rolled in, Ocean Grove was a full-fledged resort with a few interesting and sometimes inconvenient quirks: no alcohol, no Sunday swimming—and no cars or carriages allowed on the streets on Sundays. (Even President Ulysses S. Grant had to leave his carriage at the town limits and hoof it to his sister's house on Lake Wesley.) The close-packed residential nature of the town left no room for driveways, and precious little for broad streets. Bicycles were a handy mode of transportation on weekdays, and Ocean Grovers seem to have been happy to make do with sedate Sabbath strolls. The Sunday driving ban remained in force until 1981. Today, while parking is not abundant, walking the relatively short distance to shops and venues is part of the charm of the place.

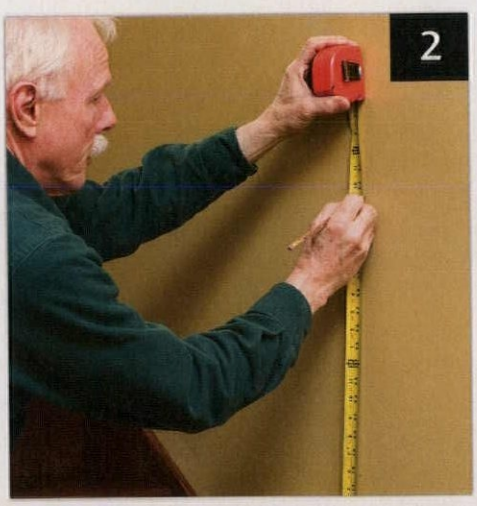
Hang a Wall-Mounted Rail

BY THE OHJ EDITORIAL STAFF ◆ PHOTOS BY ANDY OLENICK

Wall-mounted handrails aren't a new safety feature. However, they're often taken down for patching, painting, and other repairs through the years, and sometimes don't make their way back. If you have a stair rail that's gone missing—or was never there in the first place—here's how to get it back where it belongs.

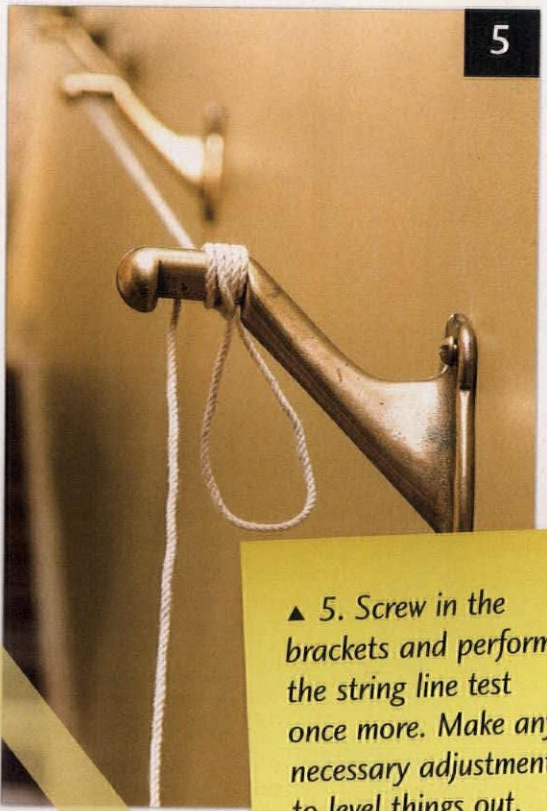
◂ *1. Gather the following tools: stud finder, tape measure, a few screws, a length of string as long as the stairs, pencil, level, drill, clamp, and screwdriver. Each bracket should be installed in a stud, so start by using the stud finder to locate the first one.* *(See page 26 for tips.)*

2. Next, measure the locations for the brackets—local building codes determine required rail height and generally offer a small range (in New York, where this project was photographed, the range is 32" to 36"). Figure out where the rail feels most comfortable within the range—remember that brackets sit an inch or two below the handrail, so be sure to account for the rail's height in your comfort check. Hold the end of the tape measure against the corner of the nearest step, measure up, and mark the spot where the top of the bracket will hit. ▸



▲ 3. Repeat these steps for each bracket, spacing them about 3' apart—distance will vary depending on the length of your rail and the number of brackets; the goal is to space them evenly. Once you've marked each spot, lightly place three screws (one at each end of the stairs and one in the middle) and lay a string line to help determine whether your marks are even.

▲ 4. Remove the string line and hold the brackets over your marks; use a pencil to mark inside the top holes. Then use the level to ensure the marks are level (so the brackets will be). If they're not, adjust accordingly.



▲ 5. Screw in the brackets and perform the string line test once more. Make any necessary adjustments to level things out.

◀ 6. Time to attach the handrail to the brackets. Start by clamping the handrail onto the middle bracket (buffer the clamp with wood blocks to avoid dinging the rail); use additional clamps if necessary. Check for positioning—the handrail should extend approximately the same distance over the first and the last bracket. Once the rail is properly aligned, screw it securely into place.

Victorian Revisited

A Chicago-area family's kitchen project expands to encompass many parts of their beloved house.

STORY BY DEMETRA APOSPOROS ◆ PHOTOS BY ANDY OLENICK

For Nina Donnelly and Russell Lane, it all started with the kitchen. From the time they purchased their 1887 Queen Anne Victorian in Evanston, Illinois, reworking that primary space topped the to-do list. "We knew we needed a new kitchen when we moved in," says Nina. The room didn't suit the house very well, and a 1980s-era renovation had created an incongruous two-story space with a prominent metal spiral stairway at the back of the house. But by the time they were finally ready to tackle that project some 10 years after they moved in, their list had grown beyond just the kitchen.

Finding an architect to help them overhaul several rooms and bathrooms was easy. They had met Stuart Cohen and Julie Hacker, whose eponymous architectural firm operates out of Chicago, at the Montessori school both families' children attended. "We saw a few of their other projects, we liked their work, and we thought it would be

OPPOSITE: The dining room houses an Eastlake sideboard, which became the inspiration for the new kitchen cabinets. RIGHT: Original details and an inviting palette give the Queen Anne double house a welcoming visage.

PRODUCTS: **Kitchen:** 3x6 tile in Pumice, Waterworks; Calcutta gold marble counter, Marble & Granite Supply Illinois; Butcher block island, Grothouse Lumber & Fine Carpentry; Rift-cut custom cabinets and stainless steel cabinet design, Stuart Cohen & Julie Hacker Architects (design) and Paoli Woodwork (build); Precision double-bowl stainless sink, Blanco; Pull-down faucet, Franke; Microwave drawer, Dacor; Glass-door refrigerator, Sub-Zero; Pot rack, Urban Archaeology. **Main Hallway:** William Morris "Pear & Pomegranate" wallpaper, Sanderson. **Powder Room:** C.F.A. Voysey "Stag" wallpaper, J.R. Burrows & Company; Royale mixer faucet, Herbeau; Schoolhouse light, Rejuvenation; Vintage sconces, Etienne Vintage Home & Lighting; Caxton undermount sink, Kohler. **Master Bath:** 3x6 wall tile and basketweave floor tile, Waterworks; Custom vanity and mirrors, Stuart Cohen & Julie Hacker Architects; Etoile deck-mounted tub filler, Waterworks; Royale mixer faucets, Herbeau; Caxton undermount sinks, Kohler; Traditional glass knobs and pulls, Restoration Hardware; Vintage sconces, Etienne Vintage Home & Lighting. **Library:** Belladonna Lily paint, Benjamin Moore.

nice to work with them," says Nina.

Kitchen Vision

Julie and Stuart's first concern was getting a handle on the couple's goals. "We really try and understand who our clients are, what they're looking for, and what their tastes are," says Stuart. "And with remodeling, the starting point is always the existing house."

The next step was the very mechanical process of measuring every element in the kitchen. "They measured exhaustively so they could put it on computer systems," says Nina. Consequently, every time Nina and Russell wanted a change in a cabinet, Stuart and Julie would have a diagram to show them.

To create a design for the kitchen cabinets, the architects asked the homeowners to show them their favorite pieces of furniture. Thus, an Eastlake sideboard became the inspiration for the cabinets. "The starting point was a serving piece in their dining room, which had a grooved horizontal detail on the drawers," says Stuart. Nina appreciated this tailored approach. "Not only is it custom, but it's custom for you, reflecting other things that you like in life, so it feels very comfortable," she says.

Because counter space was at a premium in the old kitchen, Nina and Russell wanted an island; Nina requested that it have a butcher block countertop to make preparing meals easier. Stuart and Julie selected an end-grain wood in a checkerboard pattern and softened it with a profiled edge. "The island gives the whole kitchen a good presence," Julie says.

Beyond the island stands a custom oversized hutch. "One challenge was how to divide the kitchen and family

CLOCKWISE FROM LEFT: The kitchen's center island is softened by a butcher block top with profiled edges. An oversized custom hutch helps to separate the kitchen and family room while allowing plenty of light to fill both spaces. Beside the refrigerator, a tambour door hides a desk and workspace.

room, bring in light, and have it feel contained while making it feel like one space," says Julie. "We designed a really big hutch element that divides the two spaces." The piece's traditional lines help it to blend in. "Nina and Russell love their house, and wanted the work to look like it went with the house," says Stuart.

Because the double house has no windows along its communal wall, the architects also created a bank of stainless steel—refrigerators and a built-in desk with a tambour door—to help brighten up the space. (As an added bonus, the desk's roll-down closure helps to hide work clutter.)

Stuart and Julie also removed the spiral stairs, replacing them with a more traditional staircase along the wall, and restored the ceiling in the family room, effectively creating a new room—a library—upstairs in what used to be the stair landing. Nina and Russell greatly enjoy these reworked spaces. "The kitchen and family room—which used to be the coldest rooms in the house, prior to restoring the ceiling—are now where I spend a great deal of time," says Russell.

Master Plans

Turning attention to the master bathroom, the design plans aimed for a spacious feel. "Julie and Stuart spent a lot of time making sure the master bath felt big enough," says Nina. Reusing an original clawfoot tub from one of the kids' bathrooms was a no-brainer. "There's a curving bay that sort of sticks out on the front of the house, and we thought that was a natural for a freestanding tub," says Julie. "When Julie and Stuart showed us the drawings for the bathroom, we knew the old tub would stay," adds Russell.

Other tricks that make the master bath feel luxurious include a backsplash

ABOVE: The clawfoot tub is original to the house, its feet painted to match the accent in the basketweave floor. Marble wall tiles add to the luxurious feel. BELOW: Lights are mounted on mirrors that mimic the transom above the door.

ABOVE: The Empire lines of a hutch in the living room helped inspire the design of the one in the kitchen, particularly its feet. LEFT: A modest powder room was made to feel larger with the addition of a solid, Victorian-inspired built-in vanity and a mirror that travels all the way to the ceiling. Reproduction Voysey wallpaper adds a whimsical touch.

of Calcutta gold marble, and some fancy trimwork that re-created the door's transom window out of mirrors above the sinks. Recessed toe kicks on the vanity make it easy to stand close to the sinks, and also impart the sense of quality built-in furnishings. Drawers are accented by glass pulls. "Once the cabinetry is in place, we bring out a selection of hardware to show our clients the scale so they can see what will actually work," says Stuart.

Vintage lights, mounted on the mirrored "transoms," add vintage charm and were scored by Nina at a favorite local store. A marble basketweave floor also adds a rich visual texture and helps break down the scale of the room.

For Stuart and Julie, scale is something to be manipulated. Downstairs in the powder room, a thoughtfully designed vanity topped by a to-the-ceiling mirror makes a tiny bathroom feel bigger. "It was so small and claustrophobic before; now it seems luxurious," says Nina.

The main stairs were another area of consultation. While no design changes were needed, Stuart and Julie encouraged bringing the woodwork back to its natural finish and adding a period-inspired wallpaper. Nina settled on a William Morris print from 1885, "Fruit or Pomegranate." Stuart advised

LEFT: Stripping layers of paint restored original details to the main stairwell, while the William Morris wallpaper helps unify the towering space. **ABOVE:** The library is a bonus room created when a floor, removed during a previous homeowner's renovation, was returned to its proper place. A recycled radiator helps authenticate the space.

continuing it through the first part of the hallway, where it naturally stops at an archway. "The design of the paper makes corners fade away, and you feel transported to a different place, like in *Where the Wild Things Are*," says Nina.

In the end, the project—which won an award for best sensitive addition/alteration from the city of Evanston—is one that everyone feels proud of. "Nina just loves her house, and when we were painting and re-plastering, she was adamant about keeping the bumps and the character of the house. She wanted it to have a patina," says Julie. The house succeeds at masterfully blending old and new.

For Russell, the project was a success on many levels. "My goal was to create a space that made me smile every time I walked in," he says. "I also like knowing that we have helped maintain a beautiful house so it can be passed on to the next owner, whenever that happens to be."

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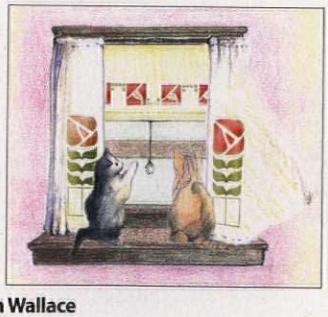

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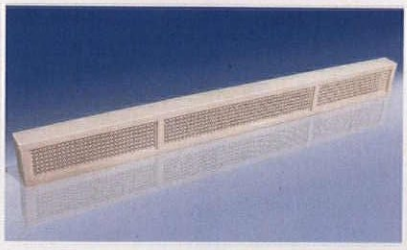

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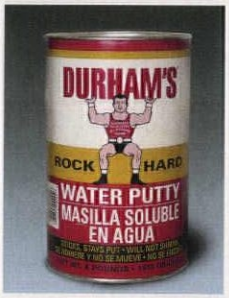

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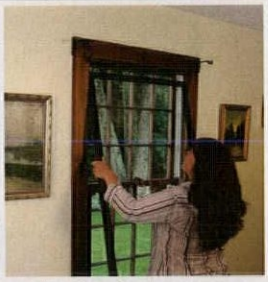

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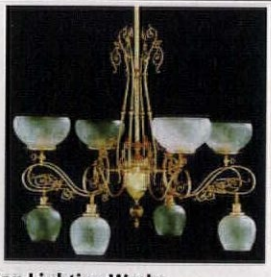

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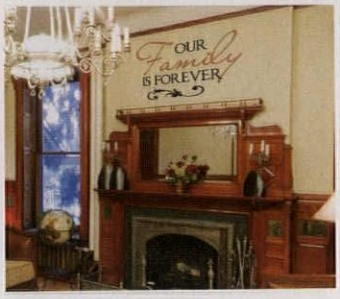

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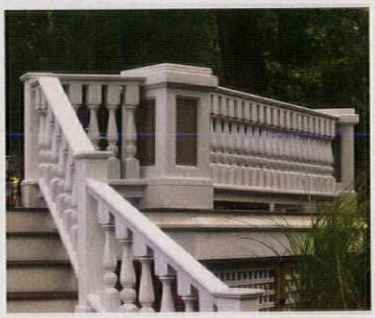

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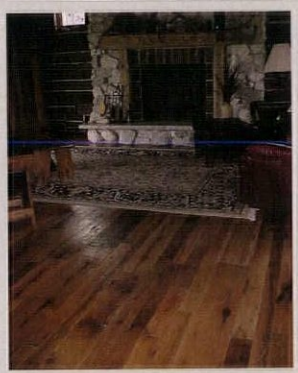

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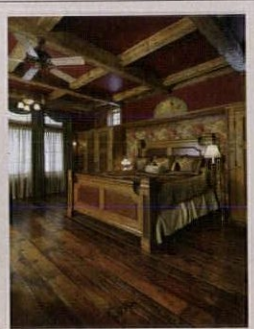

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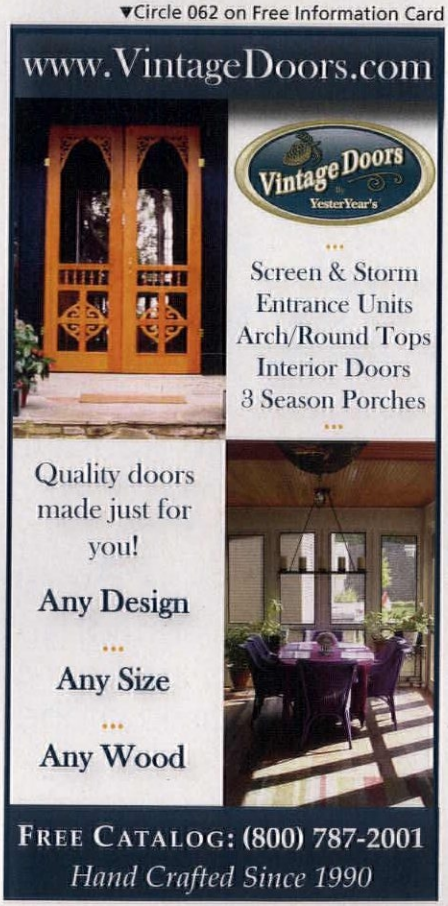

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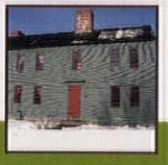

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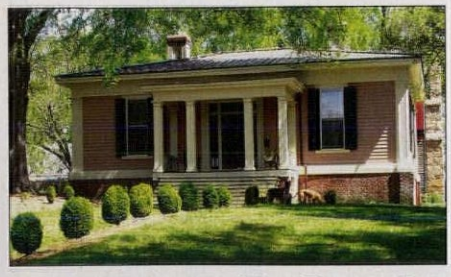
DE LEON SPRINGS, FL—The McInnis House. Lovely 2-story Victorian in historic town. Once home of a colorful judge who performed both weddings and held court on the front porch. Sits on about half an acre. Restoration has begun and needs to be completed. The original floors downstairs have been sanded and varnished. The front living room has the original fireplace in working order. Near lakes, rivers, bike paths and parks. $79,900. Rick and Amy Wetmore, 434-603-0900 or amyrick.wetmore@gmail.com.

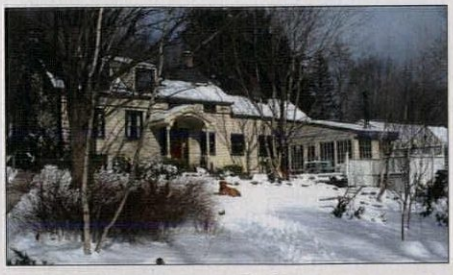
VIDALIA, GA—McLemore Cottage, circa 1864. Listed in the National Register of Historic Places, this 3 bedroom, 1 bath, 1,872 sq.ft. cottage is in good condition and requires only minor upgrades. The property includes 3.68 acres of land within 2 miles of downtown Vidalia. May qualify for tax incentives. $85,000. Kate Ryan, Programs Manager Preservation Services, The Georgia Trust, 404-885-7817 or kryan@georgiatrust.org. georgiatrust.org

OTTAWA, KS—Italianate villa built in 1887. Meticulously restored. Entry with grand staircase and stained glass. Front parlor fireplace with floral tiles; bay window; dining room fireplace with Wedgwood tiles; Trent portrait tiles inset in door and window trim. Period style kitchen with Trent tiles incorporated in the backsplashes. 4,600 sq. ft. w/4 bedrooms. 1st floor bedroom and bath. 3rd floor studio. New garage. Large lot. $399,000. Bill Schleiter, Prestige Real Estate, 785-418-9156.



LOUISBURG, NC—The Tempie Perry Williamson House is an elegant plantation house in the historic district. Home retains its historic grandeur, privacy and prominence. 1.7-acre historic landscape. Fully restored and modernized. Grand central hallway, 13-foot ceilings, 5 original mantels, heart pine floors, marbleized baseboards, faux painted doors. 2 additional historic structures on grounds. $229,000. Paul Setliff, RE/MAX City Centre, 919-637-7129. www.PaulSetliff.com

MAYWOOD, NJ—The Romeyn-Oldis-Brinkerhoff House, circa 1800. Dutch sandstone period home with sandstone smokehouse. An incredible piece of history in Bergen County. 8.5 miles to New York City! 3,600 sq.ft., high ceilings, original woodwork, wide plank pine floors, oak parquet, and 4 fireplaces. County and state historical registers. Updated mechanicals; energy efficient. $399,900. Victoria Healey, Vikki Healey Properties, 201-881-7900. vikkihealey.com



HIGH FALLS, NY—Enchanting property with circa 1760 historic stone house plus 4 bedroom guest barn, profitably operating as Captain Schoonmaker's Bed & Breakfast for 30 years. Sited on 8.5 acres with frontage on the Coxing Kill Creek with 2 waterfalls. Within 2 hours of New York City. Sale includes most furnishings. Decor presents a charming concept of 18th century country living. Owner financing. $695,000. Mary Ellen Flemming, Westwood Metes & Bounds Realty, Ltd., 845-687-0932.

Historic Properties

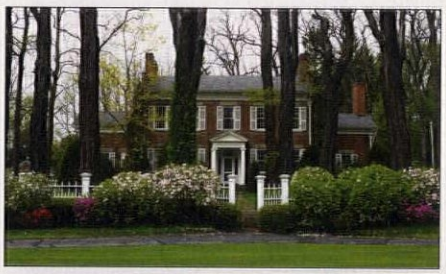
ORANGE COUNTY, NY—70 miles from Manhattan this original one room farmhouse was settled by Palatine German immigrants circa 1750. In time the house expanded to 12 rooms of various architectures on an oak post & beam frame and wide-plank floors. The keeping room, fireplace & Dutch door entry adjoins the kitchen with Jenn-Air appliances & 6 burner gas stove & grill. Master bedroom & bath, 3 walk-in closets, 3 other bedrooms & 2.5 bathrooms. $590,000. For sale by owner. 815-793-7465. www.633ridgeburyroad.com

BIRDSBORO, PA—Architectural masterpiece by renowned architect Frank Furness. Circa 1888, 13,700 sq.ft., 42 rooms, 16 bedrooms, 9 baths and 10 hand carved European fireplaces. 3 acres, zoning variance: bed and breakfast, restaurant, office, private residence. Listed as one of the 21 most noted homes in the world. The ultimate antique, Brooke Mansion is 95% original. Circular rosewood library, pocket doors. 1 hour west of Philadelphia. $1,900,000. 800-358-2290. www.brookemansion.com

HUNTINGDON VALLEY, PA—Gorgeous 5 bedroom, 4.5 bath home, circa 1715, is located on a beautiful 3.5 acre lot and has been renovated into the ultimate in luxury! Gourmet kitchen with granite, custom cabinetry, and top-of-the-line appliances. Master suite with sitting room and balcony. Spa-like master bath. Expansive wine cellar. 10 gorgeous fireplaces. $1,650,000. Pam Butera, Keller Williams Real Estate, 215-646-2900 or 215-646-9200. www.ThePamButeraTeam.com

PHILADELPHIA, PA—Stunning manor home by George Howe, circa 1919, who 10 years later was to design the PSFS Building, a modern masterpiece. Built for Benjamin Illoway as livable family home to include 6-7 bedrooms, 4.5 baths, and exquisite Arts & Crafts detail. Carriage house, stables, riding trail through 2.5 acres that slope to Wissahickon Creek and parklands. $1,200,000. Loretta Witt, Prudential Fox & Roach, REALTORS, 215-248-6522. www.lorettawitt.com

PHILADELPHIA, PA—"Spring Bank" tells stories of our nation's history from 1730 to today. Notable owners: the Rittenhouse family of papermaking fame; Quaker Samuel Mason; John Welsh, Ambassador to Great Britain. Frank Furness added architectural detail to the property in late 1800's. Today's owner has restored the exterior and sensitively enhanced the interior to create a wonderful family home. $995,500. Loretta Witt, Prudential Fox & Roach, REALTORS, 215-248-6522. www.lorettawitt.com



RUSSELL, PA—The Locusts. Built by lumberman Guy C. Irvine in 1835. In superb condition and on the National Register. Georgian red brick, 2-story exterior with unusual large bridged chimneys. Wide-planked chestnut floors lying as flat and true as they were in 1835, with the interior crown moldings, baseboards and wide windows in a Greek Revival style. Separate carriage house. 14 acres. 10 miles from Lake Chautauqua. Warren County's premier property. $400,000. 412-261-8902.

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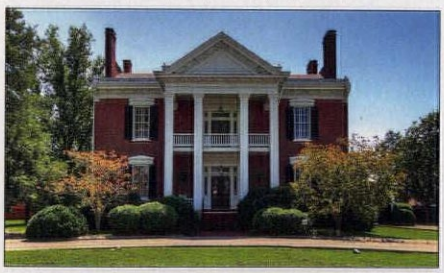

HENDERSONVILLE, TN—Hazel Path, circa 1857, on the National Register. Income producing property currently law offices and event home. Civil War Landmark, 16' ceilings, poplar & oak flooring, custom staircase built by Pulman Company, stained glass by Tiffany, Parisian chandeliers, pocket doors, all original millwork and hardware. Near Old Hickory Lake and Nashville. $1,100,000. Cheryl Bretz, Keller Williams, 615-822-8585 or cell: 615-969-5475. www.cherylbretz.com

NEW MARKET, VA—Circa 1860 brick home zoned for business. 6 fireplaces, original doors & windows, 2 baths, hand carved staircase and more. Detached brick garage, off street paved parking, brick storage building. High visibility. $234,900. Call about United Country's Specialty Catalog featuring vintage homes and farms, grand old mansions, and other real estate with historic significance. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old

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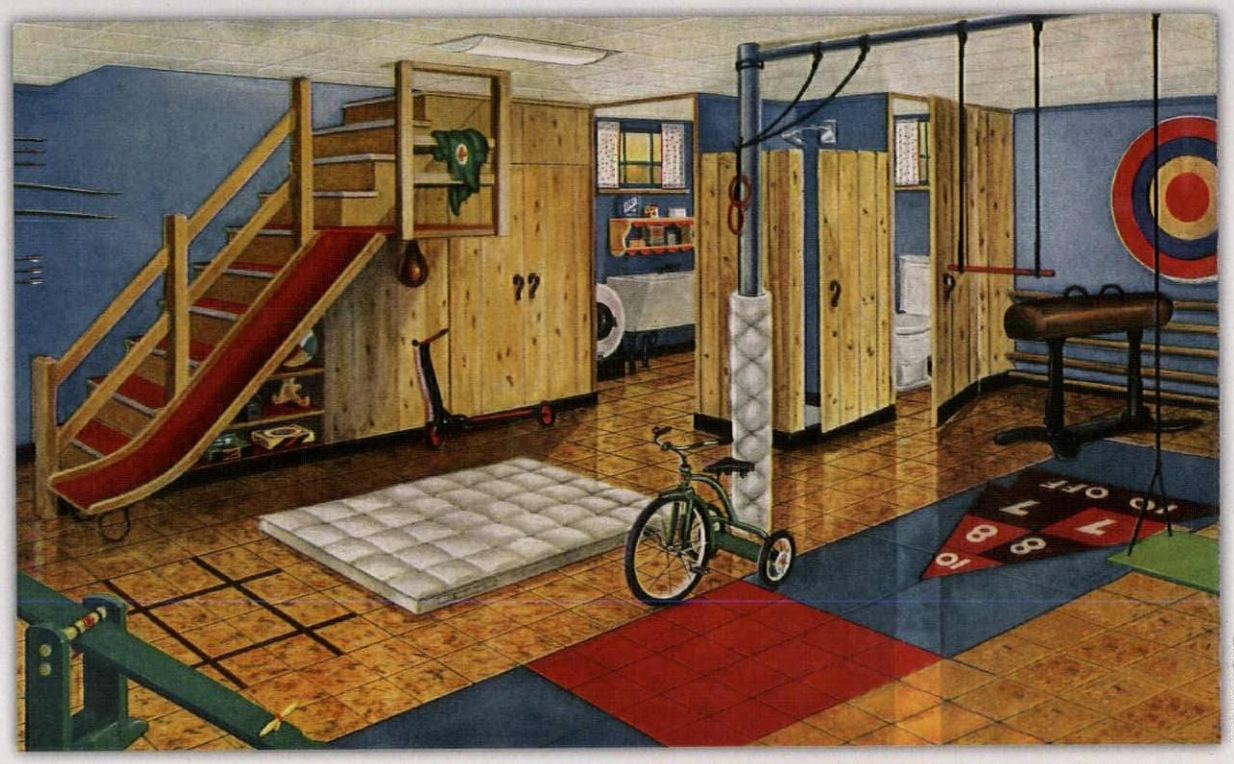

ARCALUS ARCHIVE

"A Combination Gym and Fun Room," *How to Plan Smart Basements*, Armstrong Cork Company, 1949

Let the Games Begin

Here's a basement that's a paradise for children—and lots of fun for the grownups, too!" touts a 1949 Armstrong brochure. After nearly two decades of depression and world conflict, postwar homeowners were indeed ready to play, with "smart basement" makeovers all the rage. New products like compact furnaces and modern washing machines (not to mention colorful resilient floors) were helping transform damp, dark cellars into creatively themed rooms for recreation, hobbies, and social gatherings.

Armstrong was anxious to transition from wartime production of "battleship linoleum," artillery shells, and sound insulation for submarines into the consumer arena, and they played every angle to reach economically empowered housewives and their "honey-do" husbands with clever —and even kooky—DIY ideas for using their goods. For the project above, Armstrong proclaims that "much of the equipment can be built by the family handyman…shuffleboard, hopscotch, and tick-tack-toe courts are typical of the many games that can be laid right in the floor with the various colors of Armstrong's Asphalt Tile."

In fact, close inspection of the playroom paradise above reveals far more than a few built-in floor exercises. Among the activity options are boxing, tumbling, cycling, pommel horse, and archery—enough to train your tot for the Olympic Games (or maybe the Hunger Games). While it may still look like a gold-medal utopia to modern kids, we suspect that the grownups most excited by this exercise-room extravaganza today would be personal-injury lawyers.

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STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION As required under the act of Aug. 12, 1970, Section 3685, Title 39, United States Codes. 1) Title of this publication: OLD HOUSE JOURNAL 2) Publication Number 0094-0178 3) Filing Date: 9/21/12 4) Frequency: Six times a year in January, March, May, July, September and November 5) Number of issues published annually: Six (6) 6) Annual Subscription Price (if not qualified): $27.00 7) Complete mailing address of known office of publication: Active Interest Media, 475 Sansome Street, Suite 850, San Francisco, CA 94111. Contact Person: Natale Russo (415) 591-1132 8) Complete Mailing Address of Headquarters or General Business Office of Publisher: Active Interest Media, 475 Sansome Street, Suite 850, San Francisco, CA 94111. 9) Full Names of Publisher: Tim Schreiner, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151, Editor: Demetra Aposporos, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151, Managing Editor: Clare Martin, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151. 10) Owner: Active Interest Media, 300 N. Continental Blvd., Suite 650, El Segundo, CA 90245. 11) Known Bondholders, Mortgagees, and Other Security Holders Owner or Holding 1 percent or more of total amount of bonds, mortgages, or other Securities: None. 12) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: Has Not Changed During Preceding 12 Months 13) Publication Title: Old House Journal. 14) Issue Date for Circulation Data Below: November 2012. 15) Extent and Nature of Circulation. A) Total Number of Copies (net press run): Average No. of Copies Each Issue During Preceding 12 Months, 86,408; No. of Copies of Single Issue Published Nearest to Filing Date 78,750. B) Paid Circulation (1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (Including paid distribution above nominal rate, advertiser's proof copies and exchange copies) 64,634; No. of Copies of Single Issue Published Nearest to Filing Date 63,171 (2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (Including paid distribution above nominal rate, advertiser's proof copies and exchange copies) 0 (3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales and Other Paid Distribution Outside USPS®. 4,616. No. of Copies of Single Issue Published Nearest to Filing Date 4,800 (4) Paid Distribution by Other Classes of Mail Through the USPS (e.g. First-Class Mail®) 0 C) Total Paid Distribution (sum of 15b (1), (2), (3) and (4). 69,250; No. of Copies of Single Issue Published Nearest to Filing Date 67,971. D) Free or Nominal Rate Distribution by Mail and Outside the Mail (1) Free or Nominal Rate Outside-County Copies included on PS Form 3541 Average No. of Copies Each Issue During Preceding 12 Months: 882, No. of Copies of Single Issue Published Nearest to Filing Date: 990 (2) Free or Nominal Rate In-County Copies Included on PS Form 3541 Average No. of Copies Each Issue During Preceding 12 Months: 0, No. of Copies of Single Issue Published Nearest to Filing Date: 0 (3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail) Average No. of Copies Each Issue During Preceding 12 Months: 0, No. of Copies of Single Issue Published Nearest to Filing Date: 0. (4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means) Average No. of Copies Each Issue During Preceding 12 Months: 947; No. of Copies of Single Issue Published Nearest to Filing Date: 504. E) Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4); Average No. of Copies Each Issue During Preceding 12 Months: 1,829 No. of Copies of Single Issue Published Nearest to Filing Date 1,494 F) Total Distribution (Sum of 15c and 15e) Average No. of Copies Each Issue During Preceding 12 Months: 71,079; No. of Copies of Single Issue Published Nearest to Filing Date 69,465 G) Copies Not Distributed Average No. of Copies Each Issue During Preceding 12 Months: 15,329; No. of Copies of Single Issue Published Nearest to Filing Date 9,285. H) Total (Sum of 15 f and g) Average No. of Copies Each Issue During Preceding 12 Months: 86,408; No. of Copies of Single Issue Published Nearest to Filing Date 78,750. I) Percent Paid Average No. of Copies Each Issue During Preceding 12 Months: 97.43%; No. of Copies of Single Issue Published Nearest to Filing Date 97.85%. 16) Publication of Statement of Ownership in the January 2013 issue of this publication. 17) Signature and Title: Stephanie Flanagan, Group Circulation Director, 9/21/2012.

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remuddling

Time Travels

Often, when owners aim to "improve" their home's defining features, they forget to stick to the timeline. Case in point: these two modest Colonial Revival houses on the same street. While one (at left) displays all the characteristics of its original storyline—entry steps banked by flat brick sidewalls, three matching upstairs windows, and a gracefully arched and columned entry portico accented by a centered pendant light—the other (at right) has had a narrative change. It exhibits an array of Art Deco features: steps with prominently curved sidewalls, a second-story glass block projection, and a modernistic entry with a cantilevered overhang and a door flanked by globe lights.

"The glass blocks would have been better suited to a different style of house," says our contributor. We think that when their owners lose track of time, houses tend to appear out of order.

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