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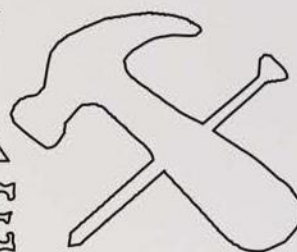
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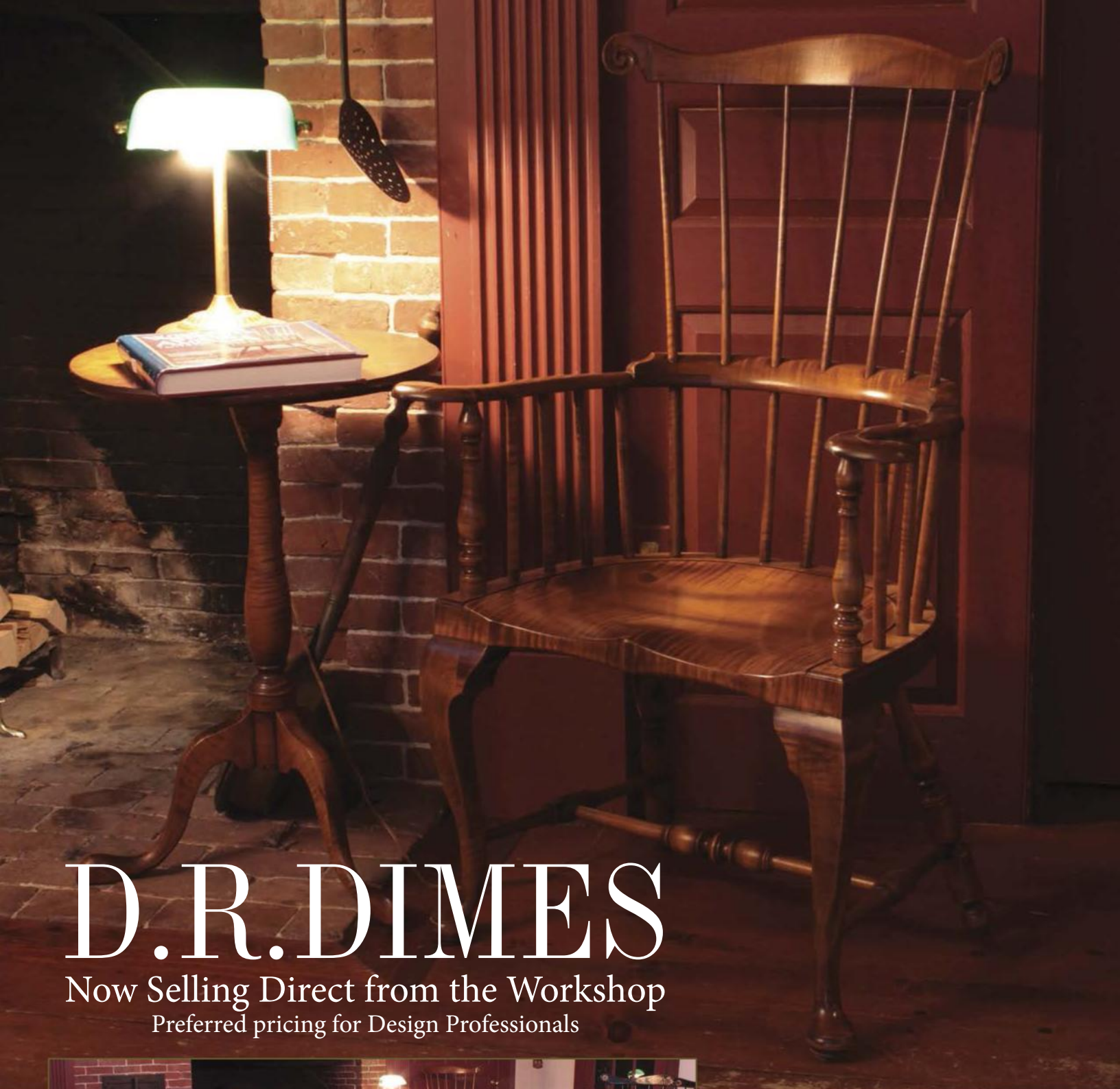
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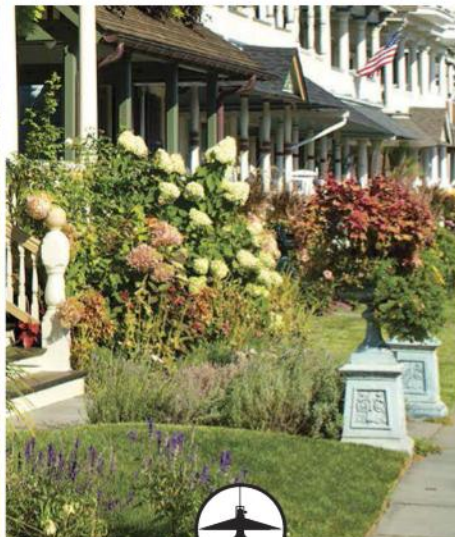
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Old green paint crowns the patina of a fanlight window.

Art of the rescue

Old windows, old clapboards, and old copper acquire patina. Old vinyl, on the other hand, is mildly disgusting. A mark of the quality of a material or object is that the passage of time will create art instead of garbage. Someone will either fix up that window (above) or hang it on a wall.

Should I worry that, in the last issue, I wrote about the romance of the ruined, and this time I'm swooning over a decrepit fanlight? Besides old things, I tend to enjoy the Before pictures. Some, with a whiff of the past, are beautiful in their own way. The ugly ones commemorate remuddled rooms icky with failed materials and mold—presenting a thrilling challenge if you have the heart of a renovator. But all of the Befores are pregnant with promise. In them I see the optimism of youth, the forecast of a happier future, a chance to start over, or to leave things better than you found them. (Once the renovation is done, of course, the house has to be maintained. A much less spiritual experience.)

Even more worrying: The dreams have come back. I've had variations of the "house dream" all my life, most about finding a secret passage to an upper storey I never knew was there. I would go exploring to find a room of great beauty and tranquility. Often it was a long room unbroken by walls but intimate nevertheless, with a seat by the hearth, a reading nook, a place for quiet conversation. (When I began to study interiors, I recognized that the room in the dream was vaguely Arts & Crafts. I don't think that was hindsight.) Some years later, the dreams changed. I'd find an unexplored wing, but it was no longer a hidden sanctuary. Rather it was forgotten, dirty, ruined—often a time capsule of another era, abandoned by someone long gone. Almost always there was a bathroom with rusted taps over porcelain and marble, tattered curtains at the windows.

Dreaming, I would be aghast but also delighted by the discovery: what I could do with such rooms! The house dreams went away for a decade or so. Now they've come back, and the spaces to be rescued are much, much bigger. What a nightmare!



Patricia Moore

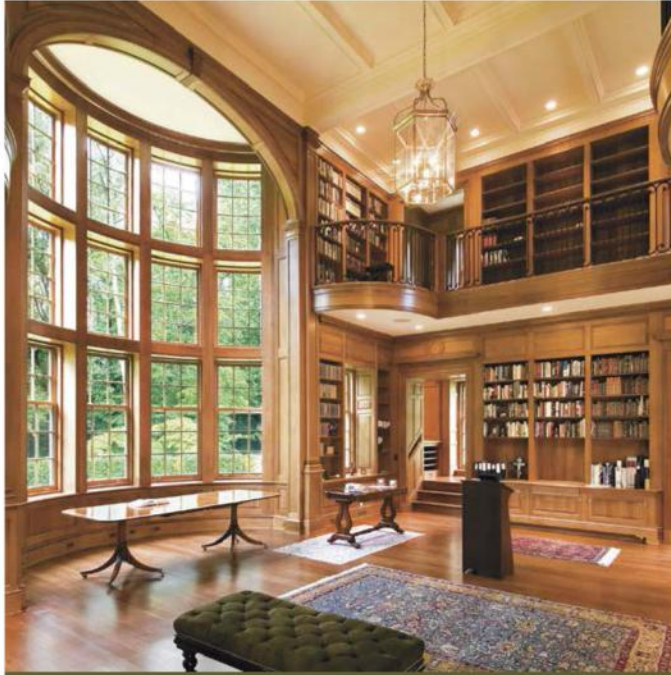
SIDE NOTES

THE ALLURE OF IMPERFECTION

Longing to escape? Tag along with photographers Steve Gross and Susan Daley as they visit 13 offbeat homes—beach house, farmhouse, Saltbox, cabin—dating from 1770 to 1940. The owners, mostly artists and preservationists, somehow created plenitude without pretension. The houses are eccentric, but they are also unretouched, often a case of preservation by the benign neglect of insufficient funds. Interiors are time collages. Kitchens are frank. It's amazing what can be done with fabric and paint, and by having a deft eye for arranging old dishes. Gross and Daley have written 10 books and been our contributors since 1995; they live in Manhattan and Schoharie County, New York. *The Creative Cottage* [Gibbs Smith, 2016].



TOP: PHOTO BY JODI RUBIN



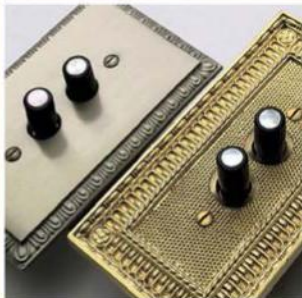
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I grew up in Missouri, in an unusual house rumored to have been designed by a student of Frank Lloyd Wright. It was built of stone and redwood and had an arbor and a sunroom. Now I live in Brooklyn, blocks from the brownstone where OHJ was founded.



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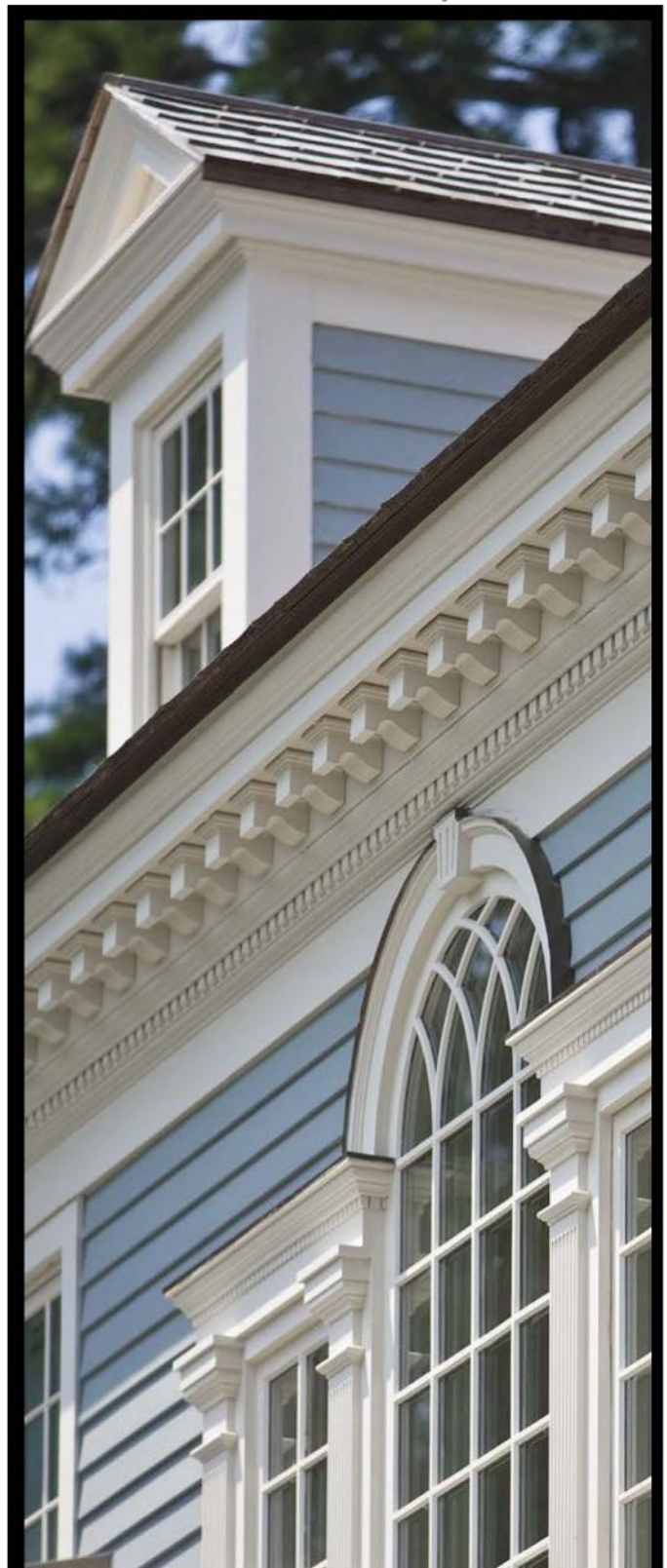
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**COLOR
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MAPPING A CRAFTSMAN PALETTE

Interior colors are softened yet bold in this 1916 Arts & Crafts home.
+ VINTAGE EPHEMERA AS ART

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THE HOUSE THAT PASSION BUILT

Collectors of Americana create a house worthy of its furnishings.
+ DOOR STYLES IN EARLY AMERICA



MAPPING A CRAFTSMAN PALETTE

Interior colors are softened yet bold in this 1916 Arts & Crafts home, complementing dark chestnut woodwork in the restful interior.

BY MARY ELLEN POLSON | PHOTOS BY STEVE GROSS & SUSAN DALEY





Walk into the foyer of this 1916 Tudor-influenced Craftsman in Mountain Lakes, New Jersey, and you'd think nothing has changed here in a century. But you'd be wrong! Like so many historic houses, this one endured some poor choices made in the 1970s and '80s. When Dana Pogorzelski and Tim Willke bought the house in 2007, the brick on the massive living-room fireplace had been painted white, and there were track lights on the box-beam ceiling. The most functional entry for the house was through an ugly galley-style kitchen dating to the 1970s. White-painted walls were in stark contrast to the chestnut woodwork.

The knots in the expansive floor plan have been untangled, creating an easy flow that is both family-friendly and true to the historic character. Crucial touches that blend seamlessly include closely matched woodwork and lattice windows in new or expanded spaces.

"You want it so you can't tell where the old house ends and the new part begins," says Dana. The couple's success is in large part

due to the team they hired. "We had a good contractor, who has since retired, but we also needed a visionary," Dana says. That would be Carisa Mahnken, who with architect Joan P. Nix reconfigured the existing space so that a new, much larger kitchen segues effortlessly into the family room that, in turn, leads through a large mudroom to the expanded garage.

Get the kitchen right and everything would fall into place; get it wrong and the seams would show. Surprisingly, the driving force wasn't a desire for walnut cabinets, multiple gathering spaces, or an easy transition to the family room, although the new kitchen design has all of that. The most important thing was accommodating an enormous map of the United States and its historic territories. The 1938 map probably once hung in a classroom, but Tim Willke found it in a local bar. He had a standing offer to buy the map should the bar owner ever move on. When the day came, Tim and Dana were living thousands of miles away in Belgium, but Tim got an email. Knowing they would eventually resettle in Mountain Lakes, Tim bought the



ABOVE A high-backed bench from the family's Belgium sojourn complements the original chestnut woodwork in the foyer. **PREVIOUS PAGE** Liberty stools were an eBay find, spray-painted to coordinate. Vintage and contemporary pottery sit behind the custom chair in voluptuous blue velvet.



WHAT IS A HAPGOOD HOUSE?

New Jersey harbors several leafy enclaves of Arts & Crafts houses. One is Mountain Lakes, developed by Herbert J. Hapgood, an entrepreneur of spurious reputation, who based many of his plans on neighbor Gustav Stickley's Craftsman aesthetic. Herbert J. Hapgood had already been arrested for bilking creditors when he began developing this area in 1911. Simple yet large and gracious, most of the homes known as "Hapgoods" relate beautifully to nature and outdoor living. "If a bungalow and a mansion

had a baby, it would be a Hapgood house," says Carisa Mahnken, an interior designer who lives in town. With details that include big porches, stucco, chestnut woodwork, and fieldstone chimneys, early plans offered a California "Semi-Bungalow," the "Manor House" (a take on Colonial Revival), and a Swiss Chalet.

Despite the developer's tendency to mortgage some houses twice and borrow money against others never built, more than 500 Hapgoods survive. Hapgood went bankrupt in 1923.





OPPOSITE The custom kitchen table marries a vintage industrial metal truss and a honed limestone slab. The 1938 map from a local bar inspired color choices. **TOP** The dining room walls are finished in grasscloth below the plate rail. Dining chairs and sideboard are vintage; the table is a Warren Hile reproduction. **LEFT** Walnut cabinets and mottled-green subway tile reach to the ceiling; copper and ceramic accents are complementary over the range (above).



More Online

Learn how to design a traditional mudroom at oldhouseonline.com/design-traditional-mudroom.

RIGHT A well-equipped laundry with a black-and-white spiral mosaic floor replaces what was part of a cramped 1970s kitchen. **OPPOSITE** The mudroom, a transition between house and garage, has a heated slate floor and is fitted out with a cubby for each child. A bench marks the entry to the garage. **BELOW** Popular in the 1910s, lattice sash windows are a key detail on the 1916 stucco house. The patterns and overlays were closely copied for new windows. A custom rug in tints of blue and brown anchors chestnut woodwork and blue walls. **BELOW RIGHT** The "Pensive Senorita" holds forth in front of bench fashioned from an antique bed frame, another of the owner's finds in Belgium.





map and had it put in storage: “I knew it would be a focal point.”

Large enough to dominate a room with tall ceilings, the map got its own wall and the family got a multi-purpose kitchen with two casual eating areas, abundant storage, and a large island. Under schoolhouse pendants, the island is fitted with drawers, like a general-store counter or a chemistry-lab table. The chamfered legs were inspired by details on a vintage Limbert table.

Opposite the island, a larger table topped with a slab of honed, fossilized limestone cozies up to a church pew-inspired bench set between posts. It serves as an architectural divider between the kitchen and the sunken family room. The room easily accommodates six or more people cooking, chatting, eating, working on a computer, or just hanging out. “With a big kitchen, you need more than one work triangle,” says designer Carisa Mahnken. “You need at least two, maybe two and a half.”

Most of the formal rooms were in good condition, complete with original chestnut woodwork, and they’ve been enhanced

by a “dusty” blue, rose, and gold color palette—based on tints in the map. “We deliberately chose jewel tones for the furnishings because the house is dark,” says Mahnken. “If you’re going to keep the wood, you have to work with it and not fight it.”

Her success is readily apparent in the library inspired by William Morris’s summer home, Kelmscott. With walls, much of the furniture, and the fireplace surround finished in soft dark blues, the designer chose a carpet with lighter shades of blue, gold, and brown. As the colors flow from one space to the next, so does the flexibility of the furniture. “When we have a party, we can move pieces from room to room and it still works,” Dana says.

While Tim got his map, Dana’s pièce de résistance is a near floor-to-ceiling portrait she calls “The Pensive Senorita.” Dana found it in a vintage shop owned by a friend. At first she was hesitant to buy it because it was such a large painting. She has no regrets now that it hangs on the second floor landing: “The color is perfect for the hallway.”



A large collection of choice ephemera is played up in a vignette featuring an old suitcase, atlas volumes, and a globe against a vintage map.

JUST ADD HISTORY

FOR ROOMS LAYERED IN TIME, RETHINK EPHEMERA AS ART. **By Mary Ellen Polson**

Do you love navigational maps, or old photographs of college football teams where the players wear leather helmets? Don't just collect them, display them—in a hallway, family room, or an entertaining space like the living room or eat-in kitchen.

Students and starving artists have long used ephemera—public notices, maps, event posters, photographs, handbills, even canceled banknotes and old menus—as a way to enliven and decorate spaces. What's more, pieces just a few decades old lend instant history to a home.

For the most part, such collectibles needn't be very expensive. The most arresting ephemera have strong graphic appeal: fancy typefaces, intriguing shapes, and most poignantly images of people, especially if they are wearing fashions of 60 years ago or longer. As a general rule of thumb, the older the piece, the better it will look framed and hanging on a wall.

Choose photographs for their artistic value, not just as family memorabilia. You'll get more impact from sharp, clear images measuring 5" x 7" or larger, especially if taken by a professional photographer. Groupings of photos are especially powerful, whether hung on the wall or displayed on a shelf or piano in

well-chosen frames. It may be worthwhile to explore having a professional photography studio strike new prints from old black-and-white or color negatives.

Family photos are usually free, of course, but it's also possible to pick up striking portraits or group shots at vintage, salvage, and antiques shops. The same goes for other kinds of ephemera, especially maps, sheet music, handbills, and similar treasures.

Very old or highly desirable original maps can be expensive, so try for more recent finds, or maps of an area specific to your locale. (If you simply must have a map of New York City ca. 1926, though, consider a high-end reproduction.) While regional maps and charts used for navigation have great graphic appeal, other maps are highly detailed, perhaps showing the very location of your house. Between roughly 1866 and the 1920s, the Sanborn Fire Insurance Company produced maps of more than 12,000 communities for insurance purposes. The maps show the overall shape and location of each house on its lot, including outbuildings and even the type of materials used to build the structure. The present iteration of the Sanborn company (edrnet.com) makes maps available digitally.

WHERE TO LOOK

The best places to find old ephemera include vintage stores and flea markets, especially summer antiques fairs like Brimfield, Mass., (brimfieldshow.com) or year-round fleas in cities like Nashville, Tenn., and Alameda, Cal. You are more likely to turn up locally interesting ephemera and can examine items for condition and quality. Online sources are legion, starting with eBay and Etsy. Or just use a search engine like Google or Google Images. A recent Etsy search turned up such treasures as a 1926 color map of Virginia taken from an atlas; reproductions of city maps including New York and New Orleans; and a photograph of a girls' sports team from the 1920s. All were priced under \$20. To search for old photos on eBay, try the "photographic images" category and choose "vintage and antique (pre 1940)." A search for architectural photographs yielded more than 400 hits, including 16 photographs of vintage houses.



CLOCKWISE FROM TOP In a child's room, the walls below the picture rail are completely papered in maps. At a Catskills retreat, a poster from a 1904 fair in Ontario is an atmospheric accent. Panoramic group photographs and other vintage pictures share space with collections of loving cups and historic camera equipment.





THE HOUSE THAT PASSION BUILT

Forty years ago, collectors of early Americana set about creating a house worthy of the furnishings.

Text and photos by Tim Tanner

THE NEW ENGLAND SALTBOX IS A CLASSIC THAT NEVER SEEMS TO GO OUT OF STYLE. THE HOUSE TYPE IS OFTEN REPRODUCED, EVEN TODAY.



AN ANTIQUE HUTCH IN ORIGINAL BARN-RED PAINT HOLDS A COLLECTION OF EARLY PEWTER.

A WELL-WORN DRY SINK IS AMONG THE ANTIQUE AND PRIMITIVE CUPBOARDS COLLECTED.



The fireplace in the dining area was inspired by several historic hearths seen in original early New England houses.

To many folks, a house is just a house, but those who have gone to all of the hard work to restore or re-create historic dwellings are passionate about history and “homey-ness.” That’s the case with Rich and Jean Clinch, whose inviting home north of Peoria, Illinois, has been a labor of love for nearly forty years.

Both Rich and Jean grew up not far from here, and met in high school. Jean had been a fortunate witness to something relatively unusual at the time. Her father had a twin brother who purchased, moved, and restored an old Cape Cod-style home. Although “fixing-up” was not uncommon, most remodeling jobs in the 1950s were more concerned with “modernizing” old houses. Yet Jean’s uncle and his wife opted to restore houses with a keen eye to history. They had always been collectors, and her uncle had restored many antiques, so they wanted a home that would “match” their collections. Jean has many very fond recollections of her uncle and aunt’s home, and how quaint and cozy and comfortable it felt.

After they were married, Rich was a quick study, gaining an astute understanding of colonial houses and antiques. The couple made their home near Peoria and began teaching careers, soon raising two sons. Their first tastes in furnishings included a few antiques elevating the “early American”-style reproduc-



ABOVE In this view of the family room, a later addition, the old sensibility is maintained, even with the inclusion of French doors and large windows to bring in light. Hewn beams salvaged from an old barn were shipped here from the Broad-Axe Flooring Co. in Guilford, Vermont. **LEFT** The blue hutch in the family room is another of the many antique cupboards.

tions. Through her friendship with a collector who owned a restored farmhouse, Jean realized she wanted to trade up to better antiques, as well as finer reproductions.

Over time, the couple did more research and made purchases in eastern states, particularly in the Northeast: they were drawn especially to New England architecture and furniture. The collection grew, and finally it seemed out of place in their Peoria ranch house. They wanted to be as passionate about the house itself as they were about what was inside. Jean had in mind her uncle's wonderful little Cape, but the family needed something a little bigger. Jean and Rich arrived at the idea that a New England Saltbox, two storeys and with extra rooms in the rear, would be just right. They began traveling to New England to study and take photos of old Saltbox houses, in anticipation of building a replica in Illinois.

They came up with a floor plan based on early homes, but accommodating modern life, and Jean's father drew working plans.



VISIBLE
FRAMING GIVES
THE IMPRESSION
THAT THE ADDITION
WAS ADAPTED
FROM A BARN.

RIGHT A trademark of David T. Smith kitchens is using slightly different styles and colors for each cabinet, to create the look of a pieced, evolved kitchen. **BELOW** This special piece in the kitchen was purchased at an antiques show in New Hampshire, but it came from northern Maine. Note the unusual wooden hinges, from a time when iron hinges were rare or too expensive.



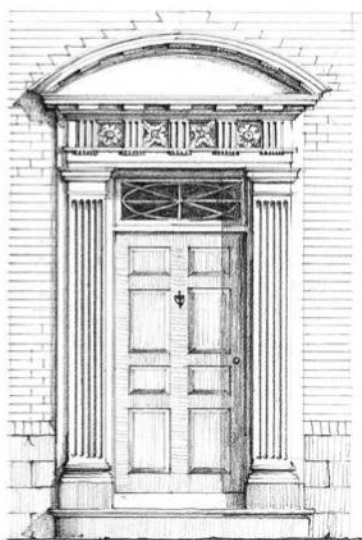
They'd found a partially wooded lot north of Peoria; building began in 1977, when the boys were just six and four years old. Their contractor was willing to follow the couple's wishes, and, to get exactly the right historical details and finishes, Rich worked on the house himself during his summers off.

The house was soon completed, but as many restorers and replica-builders will tell you, it wasn't necessarily finished. The Clinches were still learning, and their pastime—or obsession—led to a better collection and some do-overs. "Besides," Jean says, "acquisition is best done over time—what would be the fun of doing it all at once?"

Adjustments have been made. A Vermont blacksmith supplied door hardware more in keeping with the period. The (electric) light fixtures all are custom reproductions. A fine reproduction bed by David T. Smith replaced a son's outgrown antique. Then, in 1994, the couple converted the small family room into a dining room, and did an addition reminiscent of an old New England connected barn, as if "remodeled" with a bank of windows. Old, hand-hewn beams were hauled in from Vermont. More recently, the kitchen was redone in a period look, with unmatched cabinets that appear to be antique but were built to allow the space to function.

Rich and Jean also created an addition on the garage (for lawn equipment and so on), which resembles the lean-tos added to barns in New England. The house is clearly a lifetime commitment, as is their fascination with early Americana. An atmosphere of joy permeates this home.

FOR RESOURCES, SEE PAGE 87.

**GEORGIAN 1700-1790**

High-style doors in Colonial America were panel doors, classically proportioned and flanked by plain or fluted pilasters or by columns. Architectural elements were bold in the Georgian styles. The over-door pediment might be rounded, triangular, S-shaped, or broken. When there is a transom, it is treated as part of the door.

**FEDERAL 1790-1840**

More delicate than Georgian styles, Federal period entries included the paneled door along with glass fanlights and sidelights, often with tracery (a pattern in the muntins holding glass panes). Pilasters or columns are slender, and pediments and keystones more refined. English Adam-style ornament may be carved on the architrave's frieze.

**GREEK REVIVAL 1825-1860**

Greek classicism is concise, clean, and ascetic, a more literal interpretation of antiquity. Pilaster and architrave (post and beam) are obvious. Look for angular planes, narrow sidelights, and a horizontal transom or plain frieze over the door. The door is taller, sometimes with only one panel. Pilasters and paneled square posts were by now American slang for columns.

DOOR STYLES IN EARLY AMERICA

THE EVOLUTION FROM BATTENED PLANKS TO NEOCLASSICAL ICONS. *By Mary Ellen Polson*



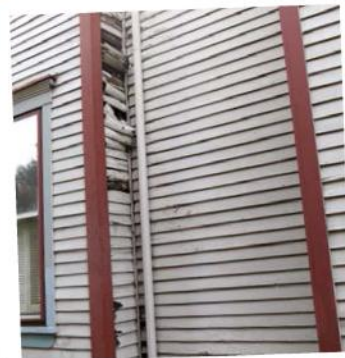
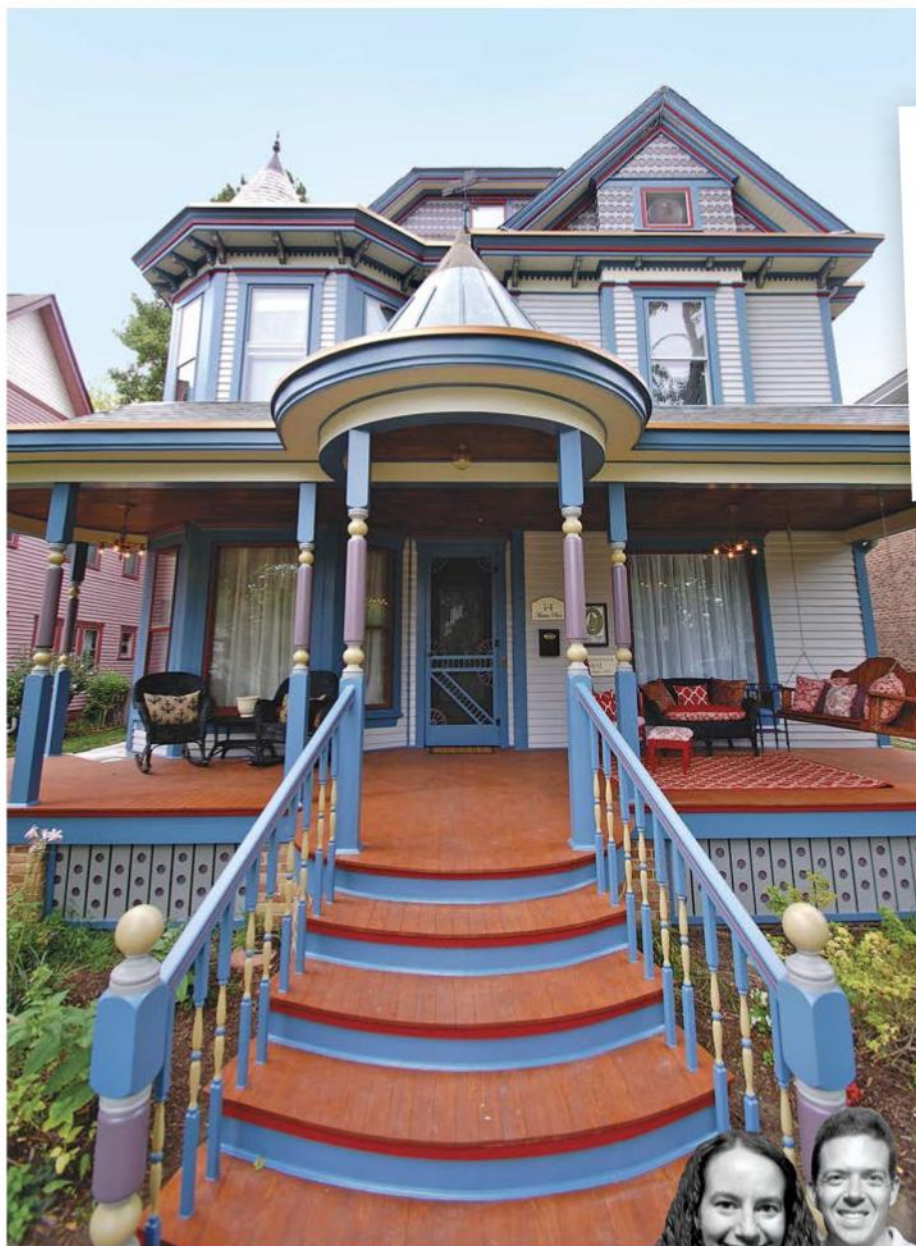
Colonial-era entries started modestly, with the batten door that had origins in the Middle Ages. Made up of vertical planks batted by horizontal boards, exterior versions of these unframed doors are usually constructed with two layers of planks on either side of the battens. Fancier versions might be decorated with nail heads set in a diagonal or diamond pattern, or clad with iron strap hinges with shaped ends—bean, heart, leaf.

Around 1700, the batten door was followed by the frame-and-panel door, more commonly called a raised-panel door. These are constructed of vertical wood stiles and horizontal rails that hold one or more “floating” recessed panels in place. Because pieces were designed to interlock without nails, the raised-panel door was less subject to seasonal expansion and contraction—a significant improvement over battened planks. In early America, doors usually had either four or six panels, although fancier styles might have as many as eight. The six-panel door was so ubiquitous that it is often called a Colonial door. It remains the most common pattern for raised-panel doors today.

For much of the 18th century, the highest style doors were considered Georgian, named for the Kings of England. A Georgian entry began with a symmetrical six- or eight-panel door capped with a pediment, usually flanked on either side by pilasters (engaged square columns). An elaborate Georgian entry might consist of double panel doors crowned with a broken pediment.

After the Revolution, doors were lighter and more elegant. The Federal door was often framed by glass, in the form of sidelights on either side, and a fanlight with tracery overhead. They were also lighter and more delicate than their Georgian counterparts. Many entries incorporated a wedge-shaped keystone in the lintel over the door, a classic marker of Federal style.

The Greek Revival style emerged in the 1820s. While the doors share many of the same elements with their predecessors, the overall impression is one of crisp, angular lines. Doors are taller, and some have only a single raised panel. Verticality is emphasized by sidelights, a transom, columns, and a pediment that points to the sky.



The 1902 Indiana Victorian had significant rot. Dedicated owners have renewed the porch and given the house a lively paint scheme.



NEGLECTED NO LONGER

The exterior is done, but we've got years to go restoring our Queen Anne. **By Amy Heavilin**

We call our house the Vivacious Victorian, but the poor lady had been through heartbreaking rot and neglect—even abandonment—despite restoration efforts by previous owners. The soffits and gutters were holey and full of nests; before we closed, we saw raccoons staring back at us from the holes! My husband, Doug, and I really wanted to break the cycle and do justice to a house beloved by neighbors here in Franklin, Indiana. Probably 30 or 40 percent of the exterior boards and mouldings needed replacement. Many roof slates had fallen to the ground, and roof

leaks had caused significant rot and interior water damage. We actually replaced the slate roof in kind. And the porch is done!

A lot of the exterior work was hired out, allowing us to focus on interior projects. (It will take years; I keep friends and family updated with a blog, vivaciousvictorian.com.) We've renovated our kitchen and butler's pantry, along with a very pretty laundry room. It's been such a great process, and to think, just 19 more rooms to go! But the house finally seems to be emerging out of the shadow of neglect.

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**TRADESMAN DUPLEX**

Dormers create a second half-storey on this twin or double house, dating to the early 19th century on West All Saints Street in what was the African-American area of the historic district. These tiny houses, built in pairs or short rows, are common in Frederick but are rarely seen elsewhere.

PERIOD MIX

Here we have a good example of a Victorian-era remodeling of a Federal-period house. It preserved the original, ca. 1820 design, though the curved oriel window was added in the 1890s, along with a mansard roof and prominent gabled dormers to provide additional interior space.

FEDERAL RESTRAINT

The large Federal-era Potts House on Court Street was built 1817–1819 from the designs of Robert Mills, a major architect of the early Republic. Restrained in style, it does feature a grand elliptical-arched doorway. The third floor was added in 1890, at the beginning of the Colonial Revival era—a notable early example of compatibility with the original structure.

UNIQUE TO
FREDERICK



In this district where houses are so democratically sited, residents rave about their unusual neighborhood. “We’re the real thing—a true town...city life without its aggravations!”

MONIQUE PASQUALE



FREDERICK’S PAST Founded in 1745 by German settlers, the town played a role in both the American Revolution and the Civil War. Museums and monuments offer ample testimony. Venture out to Schifferstadt, for example, to see an exceptional Germanic fieldstone house built in 1758.



Monique Pasquale runs a bed-and-breakfast inn from her 1890s Queen Anne tower house.

“Downtown” / *Frederick, Maryland*



Tiny wood cottages with steep gables, and 18th-century brick row houses just one room deep, sit beside large Federal homes built by more prosperous citizens. At one edge of the district are simple houses once inhabited by Frederick’s large contingent of African-American craftsmen; at the opposite end sit enormous 1880s mansions that reflect the post-War recovery. Situated in the piedmont region west of Baltimore, Frederick is both bedroom community and historic tourist destination. Residents of the central historic district—“Downtown”—say they wouldn’t mind a few more parking spaces, but are happy to walk or bike amidst close-set 18th- and 19th-century homes; the area is rich in history. **By James C. Massey and Shirley Maxwell**



ITALIAN VILLA

The Tyson Mansion on Church Street has such Italianate details as the paired, round-top windows and a cornice with modillions. But it blends into the Federal core of the historic district with its classical symmetry. The swan-neck broken pediment over the door, while splendid, is perhaps too Georgian in style for a house built in the mid-19th century. Could it have been added later?

CLIPPED GABLES

The Weinberg House on Record Street, built about 1888, features handsome jerkin-head roofs on its projecting bay and dormers. This Victorian is an infill house, built on the former side yard of a house in a Federal section, a reminder that infill is not just a present-day concern.

1894 QUEEN ANNE

The big tower house on Clarke Place is one of a group built in a Victorian gated development that was platted in 1894. With its handsome wrap-around verandah, the lively façade even has curved glass in its tower windows. The main body of the house is weatherboarded, while bay and tower are covered in patterned wood shingles.



Inspire

WINDOW SHOPPING

Houses with Triple Windows

Palladian or Venetian and triptych windows show up in American homes, in styles from Georgian to Queen Anne.



Jennifer Kirby, Kirby Fine Homes, finehomesofminneapolis.com

SLEEPY EYE, MN / \$349,000

The National Register-listed William S. Smith house, 1901, is a Free Classic Queen Anne with a large colonnaded verandah, beefy cornice brackets, and triple-window variants on each floor. Features include double leaded-glass entry doors, inlaid floors and quarter-sawn oak woodwork, the original Tiffany newel post, and a built-in china cabinet.



Joseph Aubrey, Joseph Aubrey Real Estate, josephaubreyrealestate.com

PORTLAND, OR / \$749,900

Period details on this townhouse-style 1896 Queen Anne include a capped triple window in the fish-scale-shingled gable, and exterior spindlework. Inside find original pocket doors with period hardware, an ornate relief-carved newel post, stained and leaded glass, a butler's pantry, and a built-in bedroom wardrobe.



Michelle Ousley, Century 21 Doris Hardy & Assoc., dorishardy.com

ABERDEEN, MS / \$155,500

With an unusual ground-floor Palladian window, this 1897 neoclassical home is lavished with dentiled cornices and a wide porch with columns. Inside: Victorian fretwork, original mantels, and stained glass. Transoms and period light fixtures add to the charm.



Justin Wiley, Frank Hardy Sotheby's, frankhardy.com

OAK GROVE, VA / \$1,595,000

Wirtland, a National Register-listed Gothic Revival house in the style of A. J. Downing, boasts a central triptych window and decorative bargeboards. The 1850 interior retains Gothic arched passageways and niches, original marble mantels, 13' ceilings, marble and heart-pine floors, and period doors, windows, and millwork.



Kim D'Andrea, William Pitt Sotheby's Realty, sothebysrealty.com

GOSHEN, CT / \$399,900

Symmetrically balanced with a Palladian window over the front entry, this center-hall Georgian (ca. 1800) retains many of its original 12/12 windows. The interior is replete with period windows and casings, several original mantels, and a graceful staircase.



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Restore

A View to Better Windows

PAGE 40

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QUICK MAKEOVERS: EXTERIOR FIX-UPS

Clean and seal front door hardware, repair damaged screens, and install shutters.



50 TOOLS + MATERIALS

52 KNOW-HOW

54 STUFF THE PREVIOUS OWNER SCREWED UP

56 SALVAGE IT

58 DO THIS, NOT THAT

60 ASK OHJ

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It's usually better to repair than replace original wood windows. They were designed to be restored, and can be retrofitted in ways that save energy and bring comfort—at far less cost than replacements.

By Mary Ellen Polson

EVOLUTION OF THE AMERICAN WINDOW

The windows on historic homes are products of the materials and technology available at the time of construction. Before roughly 1850, the materials were simple: old-growth lumber, precious hand-blown glass, and linseed oil-based putty. Building a window was challenging but low-tech, the task of highly skilled sash makers working with hand tools to compose a complex framework designed to hold individually cut panes of glass.

All of the wood components—bottom and top rails, the vertical side rails called stiles, and the dividers known as muntins—were through-mortised. That means that the connecting joints, the tenons, extended completely through the adjoining stile or rail and were visible along sash edges. In an era before water-resistant glues, joints were secured with pegs and tightened with wedges. As Steve Jordan writes in *The Window Sash Bible*, outfitting a house in 1750 or 1800 with windows was easily the most expensive component of construction.

The further back in time you go, the more expensive the glass and the smaller the window panes, or lights. The shaped wood dividers called muntins that held the glass in place changed over time, too. Eighteenth-century muntins were thick

with short and rounded ovolo mouldings. By late in that century, as glass became slightly more affordable, window panes grew larger and longer, and the proportions of the muntins more grew more graceful as well.

Machine-blown cylinder glass became widely available near the end of the 19th century, about the same time that advances in millwork technology led to standardization in building components from door casements to interior colonnades. The thickness of window sash went from a variable 1¼" to a uniform 1⅜". After the Civil War, weight-and-pulley counter balances made it possible to operate a sash window with the lift of a hand.

Construction methods and materials for residential window construction changed little for the next hundred years—despite various inventions that claimed to improve on the rope-and-pulley system. They include some technologies you may find in your windows, including spring balances, spring-tension wheels, and pivoting hardware.

Window construction began to change in the early 20th century when the first flat-drawn sheet glass went into production about 1917, putting an end to varia-

tions in thickness and flaws that effect clarity. Clever manufacturers introduced metal windows. Some, like steel, held up well over time; others were composed of metals with various parts that tended to fail with repeated use or age-induced fatigue. Finally, large sheets of flat, perfectly uniform glass made by the float method transformed the window glass market in the early 1960s.

APPLIED HISTORY

What does all this history mean for the windows on your house? If the originals are still there and in good condition, count yourself lucky. Original windows on a house built before 1950 are usually well matched to the rest of the house in terms of building materials, quality, and appearance. They are also sustainable and expensive to replace with windows of similar quality.

If, however, your home has suffered the loss of original windows to “replacements”, a dilemma is coming, and sooner than you might realize. Even the best replacement windows aren’t guaranteed to last for more than 25 years. If your windows are failing or an addition is in the works, shop wisely.



It's important to ensure that the new windows on an existing home "read" properly. Depending on your budget, the ever-expanding range of custom options available from window manufacturers makes it possible to replicate historical styles at any scale, in virtually any wood or combination of materials. That said, new windows are still one of the most expensive parts of any house. Prices for a wood double-hung window in a standard shape and size start at \$400 or \$500. Custom windows can cost \$2,500 or even more.

When shopping for new windows for an older home, take your cues from surviving original windows. Windows long gone? Look for homes of a similar age and style in the neighborhood; another house may still have windows you can use as models. Pay extra care to the number, placement, and overall dimensions of the panes of glass (lights) in the window you are replacing.

Getting the proportion or placement of the panes wrong is a common mistake. On older windows, the panes tend to be taller rather than wider. In many replacement windows, the opposite is true. Once installed, the new fenestra-

tion may make your house look dramatically different, and not necessarily for the better. Fortunately, it's relatively easy for a window maker to scale new windows of different sizes to the proportions of older, smaller ones.

Another key element in matching the appearance of old-style windows is to copy the depth, width, and moulding profiles of the muntins that define the windowpanes on your sashes or casements. Whether real or snap-in, these dividers do more than separate the glass into three, six, or more divided lights—they throw shadows that add to the architectural relief of the façade.

Those looking for a true historical replication will want to match historic muntin profiles as closely as possible. The difference between the width, height, and shaping of two 18th-century muntin profiles—say, Georgian versus Federal—can be astonishing. For those with a more modest old house, the goal may be dividers that are roughly as wide and deep as those on typical houses of the period. That way, the shadow lines aren't noticeably different than they were before.



Light Reading

Want a detailed guide to maintaining and restoring historic windows?

You can't go wrong with *The Window Sash Bible*

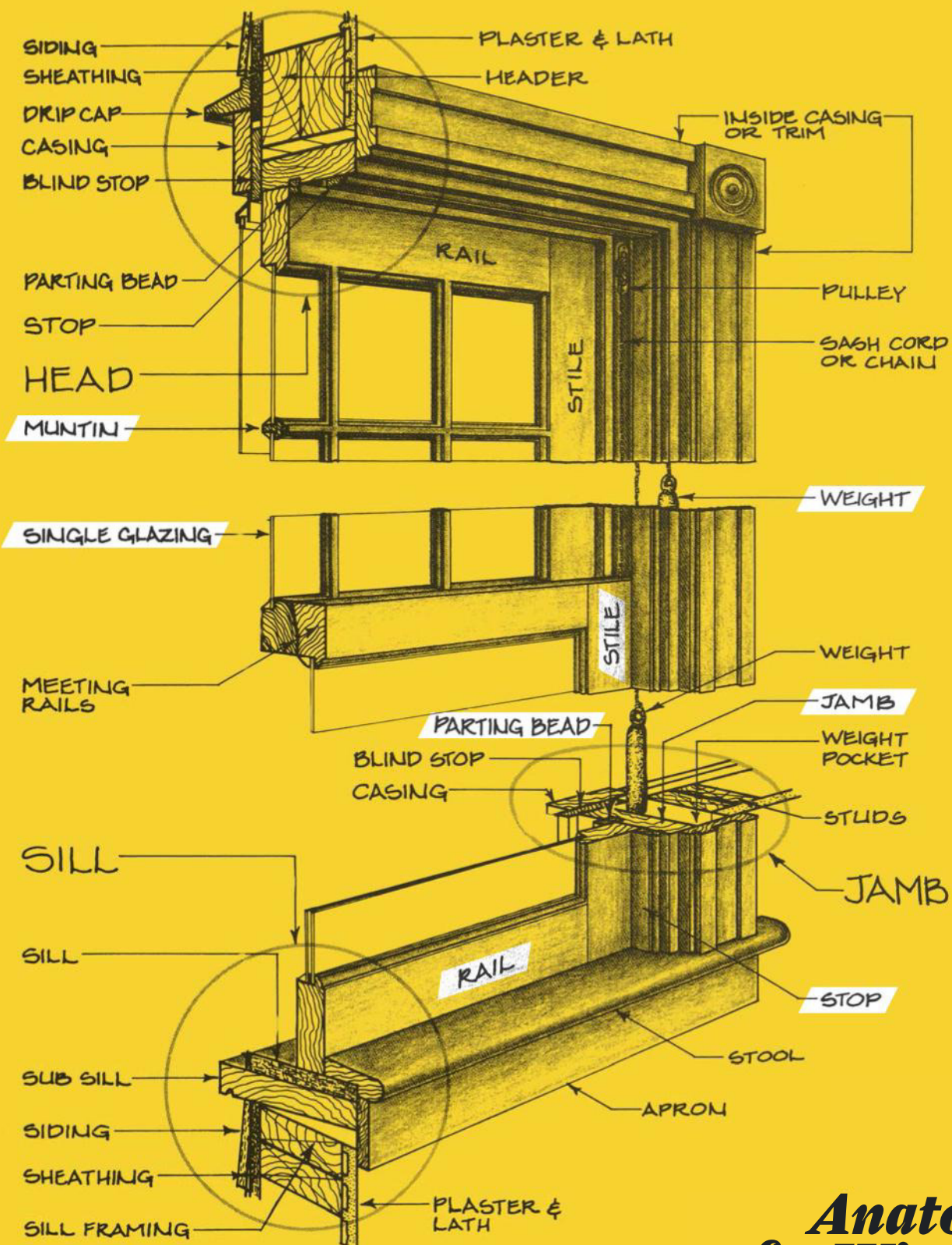
(2015) by long-time OHJ contributor Steve Jordan.

Packed with tips for windows built between 1800 and 1940, the book is a primer on understanding how old windows were made and how to evaluate and repair them. \$45. Through your local bookseller or at [amazon.com](https://www.amazon.com)

Pop Quiz

Think you know the ins and outs of windows? Here's a chance to test your assumptions about windows old and new. True or False?

1. Windows are the biggest source of energy loss in the house. **T/F**
2. Historic windows are costly and difficult to repair. **T/F**
3. Old windows don't operate smoothly and are difficult to open and close. **T/F**
4. Historic windows are a lead hazard. **T/F**
5. New replacement windows save more energy than restored originals. **T/F**
6. Houses built before 1950 use more energy than newer homes. **T/F**
7. Replacement windows offer a better return on investment than retrofitting existing windows. **T/F**
8. Replacement windows will pay for themselves in 5–10 years. **T/F**
9. Replacement windows are a good value because they require no maintenance. **T/F**



Anatomy of a Window

The double-hung sash window is still the most common window found on American homes. Once the technology had been perfected about 1850, window components and construction methods didn't change much for over a hundred years.

WINDOW TERMINOLOGY

CASEMENT A window that swings on hinges, opening like a door.

DOUBLE HUNG A window with an outside sash that slides down and an inside one that slides up, usually controlled by chains or ropes on pulleys, with a counterbalance weight.

FENESTRATION The art of placing window openings in a building wall, and one of the most important elements in creating the exterior appearance of a house.

GLAZING The process of installing glass panes in windows and applying putty to hold the glass in position; also, the glass surface of a glazed opening.

JAMB The upright pieces or surfaces forming the sides of the window opening.

LIGHT The pane of glass in a window sash.

MUNTIN The shaped wood strips that separate (and hold in place) the panes of glass in a window sash.

MULLION Not to be confused with muntin, this is a dividing member between individual windows in a group.

PARTING BEAD A long narrow strip between the upper and lower sashes in a double-hung window frame, which enables the sashes to slide past each other.

RAIL A horizontal member in a door or window sash.

SASH The framework that holds window glass in place

SASH WEIGHT A heavy cast-iron counterweight that, together with a sash cord and pulley, holds a window sash in the raised position.

STILE The vertical side members that interlock with rails in a window frame.

STOP/STOP BEAD A vertical wood strip on a window frame against which the sash slides.



GEORGIAN



EARLY FEDERAL



LATE FEDERAL



GREEK REVIVAL



COLONIAL REVIVAL

MUNTINS THROUGH TIME

Even if you've never noticed them before, the shape of the window muntins may be the key to identifying the style of an entire house. The earliest muntins were squat and fat, and they grew more graceful in the early 19th century. By the early 20th, the muntin profile on Colonial Revival houses had evolved into a composite of several styles.

POP QUIZ ANSWERS

1. FALSE. Even single-glazed windows in poor condition account for less than 20 percent of the energy loss in a typical house—significantly less than the attic and roof.

2. FALSE. Old windows were designed with easily repaired components. Individual panes of glass, sash cord, pulleys, and hardware are usually available from a local hardware or builder's store. Even the frame can be patched or repaired with epoxy. When properly maintained, a well-built historic window will last for more than a century.

3. FALSE. The weight-and-pulley counterbalance system used in windows built before 1900 has never been improved upon, says Scott Sidler of Austin Home Restorations (thecraftsmanblog.com). Kept in good working condition, windows with this system open and close easily and are simple to repair (see "Restraining Sash Weights," p. 46). Spring tension and sliders made from plastic or metal become harder to operate over time; they require full replacement once worn or broken.

4. SOMETIMES. Unrestored old windows with decades of paint may pose a lead hazard, but once the paint is removed or encapsulated through restoration, the windows should no longer pose a health threat.

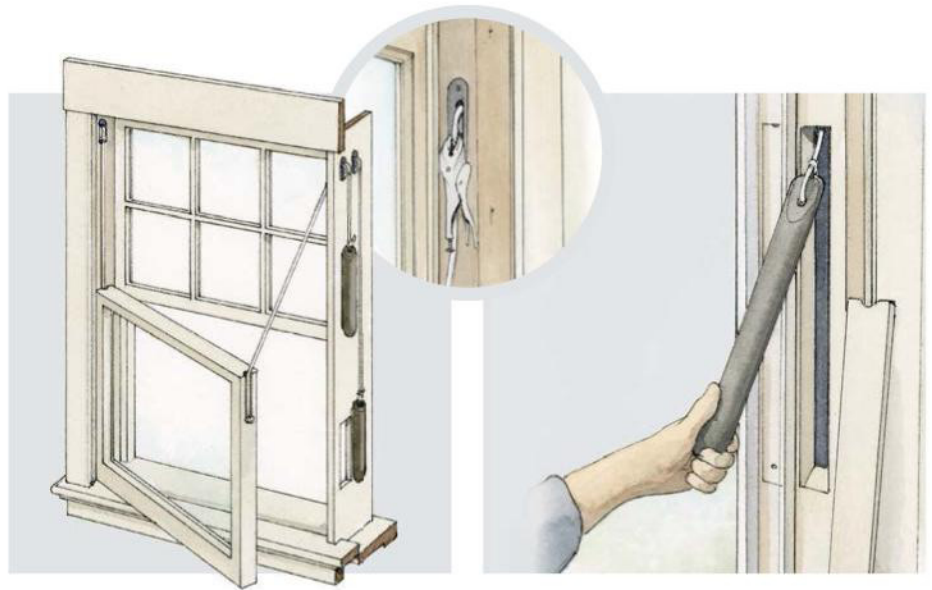
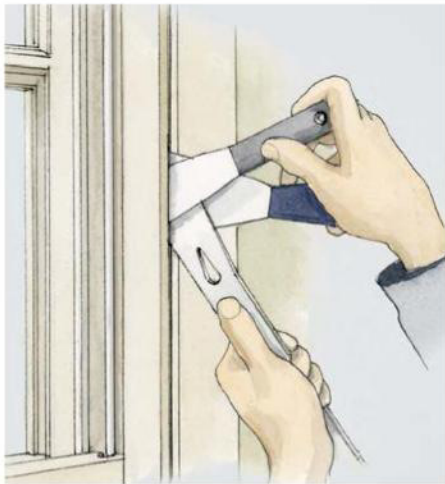
5. TRUE—BUT JUST BARELY. A high-performance replacement window will save slightly more energy than a retrofitted existing window on an annual basis. Factor in the energy costs associated with tearing out the old windows and installing new ones, and retrofitting looks like a better bet energy-wise. In a 2012 report, the National Trust's Preservation Green Lab found that restored windows equipped with interior window panels or exterior storm windows paired with cellular blinds perform almost as well as new replacement windows—within three percent, on average, nationwide.

6. TRUE. But it's not necessarily the fault of the windows. Older homes consume more energy on both a per-square-foot basis and a per-household basis because they have little or no insulation and are less likely to have efficient heating systems. The trend toward larger home sizes since 1990, however, has offset improved efficiency, showing higher energy use per household.

7. FALSE. While well-installed replacement windows may be more energy efficient than old windows in poor condition, replacing all the windows in a house is an expensive proposition: up to \$30,000 for materials, construction, and installation, according to the Green Lab report. You may not own the house long enough to see payback. Further, high-performance glazing and frames can be two to four times more expensive than other retrofit options with comparable energy savings potential.

8. FALSE. Research shows that recouping the cost of replacement windows can take up to 40 years, especially when considering the initial carbon expended during the construction process.

9. FALSE. New windows are initially maintenance free, but the lifespan of most replacement double-glazed windows is only about 15–25 years. (Startlingly, some manufacturers consider a window lifetime to be eight to 15 years.) In other words, most new windows will need to be replaced before they've paid for themselves. The seals between double-glazed windows will eventually fail and metal components experience fatigue and no longer work smoothly. Once compromised, components essential to energy conservation are difficult to repair. (You can find replacement parts for some brands; see "Fixes for Newer Windows," p 47.)



RESTRINGING A SASH WEIGHT

To restring the weights that make a counter-balanced system operate smoothly, you'll need access to the hidden panel that hides the weights and ropes. First, identify the stop moulding, the vertical strip on the window frame against which the sash slides. If it is screwed in place, remove the screws. Score the paint or varnish at any joints to loosen them. Then **pry off the stop moulding** by sliding a flat prybar between two putty knives behind the joint. (The knives protect the wood.) With luck, any nails may pop off with the wood. Once loose, bow the strip it to release the ends.

With one stop removed, you should be able to **swing the lower sash out of the way**, dangling from its two cords—if they're still attached—to access the panel. Before detaching the cord from the pulley and weight, **clamp the cord** to keep the weight from falling into the weight chamber.

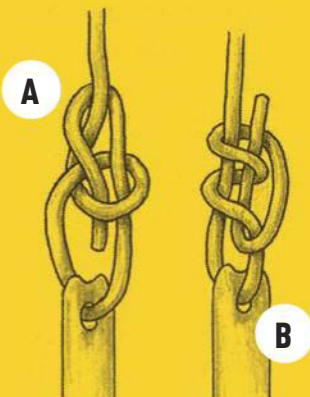
With the stop removed and the sash out of the way, look for a small door sitting in the bottom of the sash channel secured with a screw. Remove the screw. As you reach for the cords inside the weight pocket, note which weight goes with each sash, or mark them unobtrusively. (If you accidentally switch weights among sashes, the balance system won't work properly.)

To restring the top sash, remove the parting bead on one side. The parting bead (a narrow strip of moulding on the far side of the pulley housing) holds the top sash in place. It's usually not nailed, but may be stuck in place by paint. Score the joints and slowly pry it out using a putty knife or pliers.

Once you have the sashes, stop, and parting bead out, you can restring the weights. First, replace worn or painted sash cord with new rope cord (Spot Cord

from Samson Rope, in business since 1888, is one brand: samsonrope.com). Cut the new cord to the length of the old one. If the cord is missing, measure from the knot pocket on the sash stile to the top rail, and from the window header to the sill. (See "Anatomy of a Window," p. 44.) Add the two measurements together to get an approximate length for the new cord.

After locating the weights, feed a new length of rope through the pulley at the top down into the weight pocket until it reaches the weights. Then thread the rope through the eyelet on the top of the weight and tie it off with a secure knot. **Swing the weight back into the pocket**, then reinstall all the parts in reverse order. Once the sash is in place, nail or screw the stops snug to the bottom of the sash. Slide the sashes up and down a few times to make sure everything fits and works effortlessly.



Which Knot? It's a Tie!

Option A

BOWLINE

Make a loop near the rope's end, pull the rope through the hole, go around the line on the right, then back through the hole.

Option B

POACHER'S KNOT

Thread through weight. Wrap loose end around twice, then thread the loose end up through loops. Pull tight.

Fixes for Newer Windows

Is your house already fitted out with replacement windows in need of repair? If the problems are minor—missing or broken locks or tabs, torn screens, lost window stops—you may be able to get replacements from a parts dealer for your brand. Parts for Hurd's awning, aluminum-clad, and clad-wood windows, for example, are available through Hurd Replacement Parts (hurdreplacementparts.com); parts for Andersen Windows' 200 double-hung sash series are available from Forrest Construction (awindowanddoorparts.com). A good window or door shop may be able to make more significant repairs for you, provided they can find and order the right parts. Sifting through the possibilities takes a computer search: One current window hardware catalog has more than 40,000 window and door parts in inventory.

STICKY SASHES

Moving window sashes up and down will inevitably weaken the structure of the sash frames if not done properly. Banging on the sash or jerking up or down when the frame is out of true (or crooked) will eventually destroy it. One simple solution is to install sash lifts on the bottom rail. They should be positioned so that using them lifts the window straight up.

BELOW An Arts & Crafts sash lift from Vintage Hardware, traditionally centered on the bottom rail, will help prevent damaging the window.



RETROFITTING TIPS

Any of the following retrofits will improve interior comfort and reduce energy costs without the need to replace original windows.

WEATHER STRIPPING

Estimated Energy Savings: 2-3%*
Surprisingly, weather stripping provides only modest gains in energy conservation because it doesn't insulate thermally. It does help improve interior comfort by blocking drafts and keeping out moisture. Easy to install, types of weather stripping include spring metal, plastic strip, compressible foam tape, or sealant beads applied to seal gaps at the head, sill, meeting rail, and at vertical edges of a window.

EXTERIOR (STORM) WINDOWS

Estimated energy savings: 17-19%
An exterior storm window is a glazed unit of wood or metal that fits tightly over an existing window. Whether manufactured or built by hand, exterior storms improve the thermal performance and airtightness of existing windows, boosting energy savings close to that of new replacement windows. They also reduce drafts and provide some protection for old windows. Fixed-panel types must be installed and removed seasonally in order to use the window.

INTERIOR WINDOW PANELS

Estimated energy savings: 15-23%
Panels of acrylic, polycarbonate, or glass install by spring tension or flexible compression on the indoor side of an existing window. Like exterior storm windows, they improve thermal performance, airtightness, and interior comfort. While not quite as energy efficient as exterior storms, they're easier to install and do not compromise the appearance of the window. They also provide noise reduction. On the downside, some plastic versions may reduce visibility; fixed panels may need to be changed seasonally.

INTERIOR SURFACE FILM

Estimated energy savings: 2-4%
Ideal for hot climates or locales with abundant sunshine, this self-adhesive polyester film applied to the interior glass surface reduces solar gain and glare. Surface films block solar heat gain and reduce the UV transmissions that cause fading of rugs and upholstery. Drawbacks include reducing visible light transmission and desirable winter solar heat gain.

INSULATING/CELLULAR SHADES

Estimated energy savings: 10-13%
These accordion-like blinds improve thermal performance and minimize drafts when in use. They're best for keeping out the cold at night or, in a hot climate, the heat at midday. From an aesthetic standpoint, they rarely complement historic decorating; consider hanging lace panels over them.



More Online

More on energy at oldhouseonline.com/8-tips-for-energy-efficient-old-windows.



Exterior Fix-Ups

Head outside for three projects: sealing tarnished brass, fixing torn window screens, and installing functional shutters. Get ready for summer!

By Lynn Elliott

HOUR

Clean and Seal Brass Hardware

Brass hardware on front doors weathers and tarnishes from exposure to the elements. Cleaning and sealing the hardware will keep it looking its best. After removing the hardware from the door, wash it with dishsoap and water to remove any dirt buildup. Use an old toothbrush to get in crevices. Dry with a soft cloth. If the piece has a worn lacquer coating, take it off with a paint or varnish remover. Polish off tarnish by soaking the piece in ammonia, and rubbing it with a soft cloth or toothbrush. Rinse and dry with a soft cloth. Leave no fingerprints, and apply brass sealer to the hardware, or spray it with a clear lacquer. Let it dry. Repeat the process and then reattach the hardware.

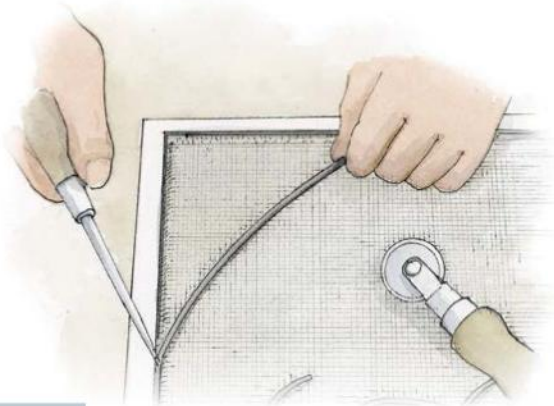


WEAR GLOVES WHEN TOUCHING BRASS HARDWARE; OIL FROM YOUR HANDS WILL ACCELERATE TARNISHING.

DAY

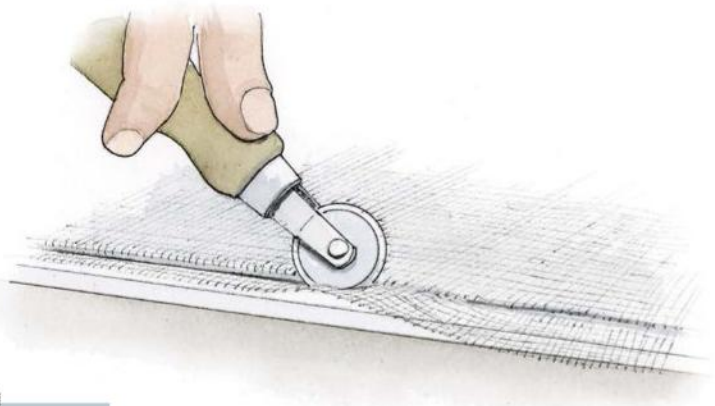
Repair Damaged Screens

Torn window screens may be a bane of summer, admitting insects we want to stay outside. Take a day to tackle repairs. Window screens come in rolls of fiberglass or aluminum (or old-fashioned bronze mesh). Fiberglass is more forgiving to work with, but aluminum is stronger. Measure all of the windows before purchasing materials to make sure you get the right width.



STEP 1

Using an awl or a flat-head screwdriver, pry out the old spline and remove the old screen. Clean any debris out of the channels. Lay the frame on a flat work surface and roll out the new screen. Trim the screen with a utility knife, leaving 1"-2" excess on all sides. Cut a 45-degree angle at each corner from the spline channel outward, to prevent bunching in the corners. Weight the center of the screen with a brick, and secure the screen to the frame with clamps. The brick allows for the right amount of tension when the screen is installed: not too tight or too slack.



STEP 2

With a screen roller, run the convex wheel over the screen, pushing it into the frame's channel. Work in one direction only. Small bulges should roll out as you go along; stop and redo the screen for any folds. Use a flat-head screwdriver to press into the corners. Now, using the concave wheel on the screen roller, push the spline into the channel over the screen. Make sure the spline is all the way in and won't come out. Trim the excess screen.



WEEKEND

Hang Shutters

Functional shutters are not only a charming detail on a home, but also provide protection from strong winds and help keep the interior cooler. Custom wood shutters come in paneled, louvered, and board-and-batten styles, which may be varnished or finished in any paint color. When ordering, follow measuring instructions carefully—shutters should have a $\frac{1}{4}$ " gap around the window casing when installed. Also do any prep work before hanging them. An assistant is helpful with this project.



STEP 1

Position the shutters in the window with wide horizontal rail at the bottom and the plain side of the shutters facing out. Louvers face down when in the closed position. Shim the shutters into place, leaving a $\frac{1}{4}$ " space around all sides. The shutters should not overlap any of the window trim.

STEP 2

Slide the strap of the hinge onto the pintle. Hold the strap against the top rail of a shutter and the pintle against the window casing. Center the strap and, with a level, check that the pintle is plumb. Mark the screw holes with a pencil. Remove the hinge. Drill pilot holes into the window casings and then fasten the pintle to the casing. Repeat with the other upper hinge. For the two lower ones, do the same process, but also mark a vertical plumb line so that the upper and lower pintles align.



STEP 3

Remove the shutters and place them on a work surface. Drill the pilot holes for straps and screw them on. Turn the shutters over and position the latch, placing it so that it is slightly below the center of the shutter, within easy reach. Hang the shutters, and check how they swing and adjust as needed. Open the shutters and position an assembled shutter dog against the siding. A shutter dog should be placed 4" away from the shutter and 1" from the bottom edge of the shutter. Check that it will hold the shutter. Mark the location and drill a pilot hole into the siding. Using a wrench, fasten the shutter dog's bolt. Repeat on the other side.





Restore

TOOLS + MATERIALS



< SOLID SCREEN

The Kensington is an Arts & Crafts screen-door style that will allow upper divided lights on the main door to show through. All doors are constructed with mortise-and-tenon joinery in pattern-grade mahogany. \$992 and up; add \$152 for storm inserts.

Touchstone Woodworks, (330) 297-1313, touchstonewoodworks.com



^ SCRAPE SAFELY ^

Ergonomically styled, Swedish-made steel tools in the Window Tools Kit include a putty scraper, the Speedheater boomerang scraper, and a chisel with roller. All three help you strip both paint and putty without damaging the glass. \$99.

Eco-Strip, (703) 476-6222, eco-strip.com

Useful items and an upgrade or two, to have on hand for seasonal projects.



< OPEN AND SHUT

The full-surface cast-iron spring hinge is authentic to original screen doors of the late 1800s and early 1900s. The stainless-steel spring is coiled around a solid-brass pin for extra durability. \$14.95. Crown City Hardware, (626) 794-0234, restoration.com

WEATHER PROOF >

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More than Skin Deep

Stone veneers have become popular as a residential finish, appearing on fireplaces, chimneys, and foundations.

By Mary Ellen Polson

 A modern concrete foundation or chimney may be a glaring eyesore on a historic house or an addition. Some applications are ill considered (linear strips of faux stone, say, over an original brick fireplace), but stone veneer may offer an affordable alternative. Whether the stone is natural or manufactured, the best veneers convey the depth and architectural richness of real stone in a form that's far easier and less costly to install. Like face brick, stone veneer is not structural.

Natural stone veneers are real slices of authentic stone, in varieties like limestone or granite, or as generic fieldstone or river rock. Veneers are sometimes sold pre-arranged in panels, but for exterior applications, stones are likely to be delivered as individual pieces 1"-2" thick.

Manufactured stone veneer (sometimes called "cultured" or "architectural" stone) is made of cast and tinted concrete. The most authentic looking are struck from molds taken from real stone. Whether real or manmade, the size of individual pieces can vary just as much as stone itself: from 4"-12" high and up to 28" long or more. Unlike real stone, though, veneers weigh in at 15 pounds per square foot or less.

SELECTING

Choosing a stone veneer is not like picking out a paint color, especially with a house that's been part of the landscape for 80 years or longer. "Make sure you choose a stone that feels indigenous," advises Jill Chase, who veneered the foundation of



Stone veneer should be installed so that it has appropriate clearance from adjoining finishes and doesn't project like a later addition to the façade. Here a foundation clad in The Stoneyard's Boston Blend nests beneath flared shingle coursing.

an addition to her 1920s home. If you have existing stonework inside or outside the house (or in the yard), try to match it in terms of size, scale, color, and shape.

Consult with a company that sells stone veneer in your area to see suitable options. Companies that sell nationally may sort offerings by region and can advise what's most appropriate for your area.

For higher-style homes, consider patterns such as dressed stone (ashlar). If the house is more informal, such as a Pennsylvania farmhouse, a rubble-stone pattern may be more appropriate.

SORTING

Once you've received your order, go through the pallets carefully and lay the stones out in front of you. Mix them up by color and size, then select and stack the stones to create a pattern that is both balanced and slightly irregular. Avoid large or uneven spaces between stones. Choose the best-looking ones to use in the most visible places, such as the center of a chimney or beside the front door.

PREPPING

Ready the surface according to instructions supplied by the stone vendor or

manufacturer. Many stone veneers can be installed directly over clean, structurally sound concrete or masonry that's been roughened to accept new mortar, but all will probably require a vapor barrier. Other surfaces may need a layer of plywood and/or metal lath to hold the veneer.

Make sure that there is sufficient clearance between any existing cladding and the finished projection of the stone veneer.

INSTALLING

Use a thinset mortar recommended by the dealer or manufacturer. Mix only as much as you can use in 15 or 20 minutes. If the project has corners, start there. Some veneers come with L-shaped corner pieces, an improvement on nature. Working with a partner, set up the staging area so that one person can mix mortar and butter the back of the stone while the other places it. Scrape off any excess mortar between stones with a narrow trowel before proceeding to the next series of stones.

Even out and clean up the mortar using a stiff brush and large, porous plasterer's sponge. Finally, clean the stone face carefully to remove residue. Use the same mortar to grout any gaps between the stones once the installation has cured.

FAMILIAR PATTERNS

All stones used for masonry are either rubble or ashlar. Rubble stone is composed of loose stones collected from fields or shorelines (e.g., "river rock"). Traditional rubble stone can be left in its natural shape or split to create roughly square edges.

Ashlar is a cut or worked ("dressed") stone with face shapes that are square, rectangular, or trapezoidal. It is the most refined type of stonework, lending itself to thin joints between blocks. The visible side of the stone may be left untouched—or tooled, polished, or worked in a variety of decorative treatments. Both rubble stone and ashlar masonry can be installed in various patterns such as random, coursed, and split or broken.

BELOW Two types of ashlar veneer: random ashlar in grey limestone (left), and a more formal coursed architectural stone veneer that resembles sandstone.



BELOW Examples of rubble stone include a "country rubble" that looks as though it came from rocky eastern farmland, and a natural stone veneer that resembles tumbled, rounded river rocks washed down from the mountains.



BELOW Seldom occurring in nature, L-shaped stones are easy to come by in both real and cultured veneer stone.



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My husband and I just moved into a 1916 Foursquare that’s light and airy—but the sash windows in our bedroom have been painted shut. Summer is coming and we’d like to have fresh air and ventilation in that room, especially for sleeping. It’s amazing that paint could be such a pain. —*Polly Whitney*



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at lviator@aimmedia.com.



Hyde Tool’s window-opening tool with sawtooth edges zips right through old paint.

THE FIX

Sashes that no longer operate properly are a common problem in older homes. For relief, turn to one of OHJ’s all-time favorite tools: the window zipper. The tool actually goes by various names, depending on the brand, but generally speaking it’s a small tool with a flexible, triangle-shaped head with serrated teeth on either side. The best zippers are stainless steel with wood handles. The tool should cost between \$5 and \$10 at a good hardware store.

To free the window, start with the bottom sash. Slide one of the serrated sides of the tool along the seam between the sash and the sill. Wiggle it a little as you slip it along the seam. The blade is thin enough to work its way between the window and the frame, and the sawing action cuts through the old layers of paint.

As you cut the paint film in long, moderate strokes, you are essentially “unzipping” the bond between the sash and the adjoining wood. Be careful not to force the tool into the crack or gouge the wood. Use the same technique on all sides of the sash, including the top where it meets the upper unit. Then free the upper sash.

If the sash is still stuck, it may be painted shut on the outside. If the window is accessible (reaching upper storeys may require a ladder), repeat the same procedure on the exterior seams. With luck, you may get a sash window that’s fully operational again. If the sashes move but with great difficulty, the sash cords may be cut or stuck in the weight pockets behind the window jamb. (See p. 46.)

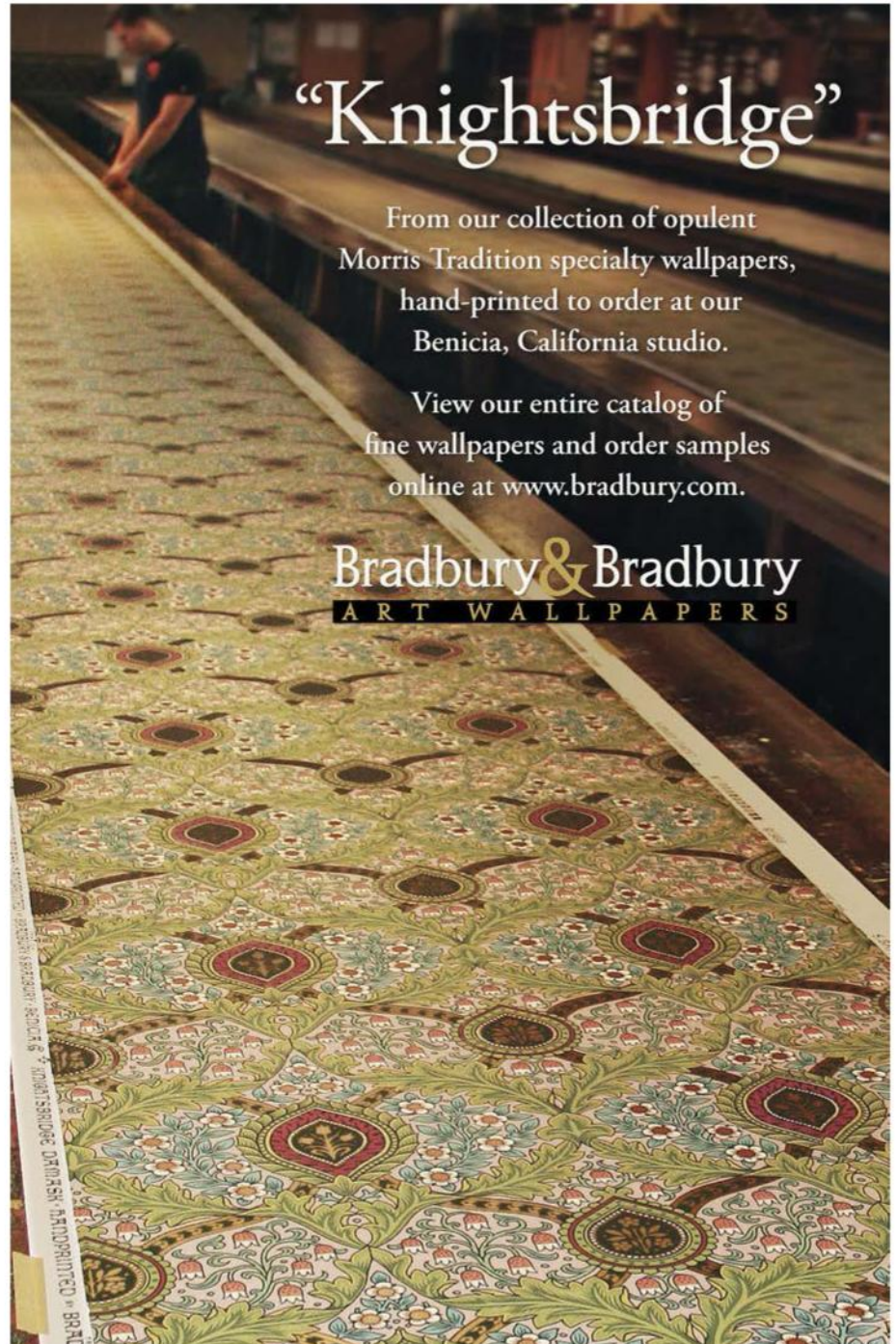


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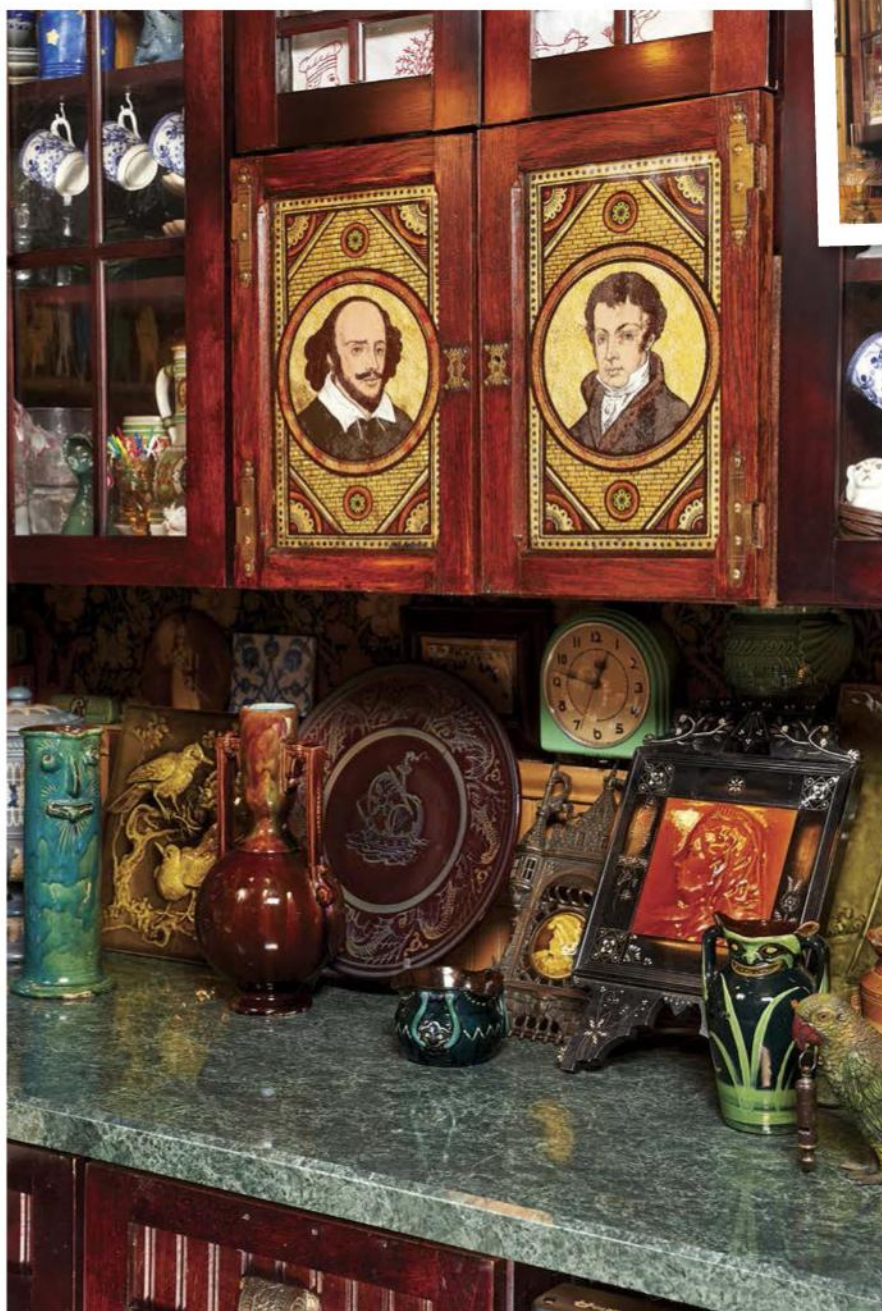
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LEFT Philosophy and the microwave oven: "Not in my Victorian kitchen," avows the author.

THE COST

ANTIQUE GLASS PANELS	\$ 300
FOUR CONCEALED HINGES	\$ 20
'MAHOGANY' STAIN	\$ 25
SANDPAPER	\$ 15
TOTAL	\$360

this project

RETRO-FITTING

The oven projected, so first we had to recess it an inch into the wallboard behind, allowing the glass doors to be mounted flush. That also provided rear ventilation for the appliance. The antique doors were 2" taller than the space, so contractor Kevin Groves cut the frame down with a 60-tooth saw blade, after scoring the wood with a razor knife to prevent splintering. Artist Candace Cole faux-grained the door frames to match existing cabinets.

HINGING ON FUNCTION

The face-frame doors were attached with overlay, self-closing Blum Hinges, invisible from the front and adjustable with set screws for perfect alignment. (Original brass hinges on the doors are decorative only.) The glass panels depicting English philosophers are easier on the eye than a microwave oven.



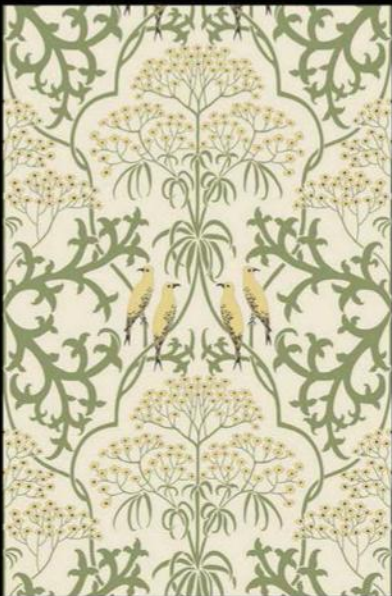
PHOTO BY DAN MAYERS

Microwave Camo

One small appliance with a blank stare ruined an otherwise period-perfect Victorian kitchen. **By Brian D. Coleman**

 My own tiny New York City galley kitchen is functional under all the 19th-century design and collectibles. But the very modern microwave oven on a shelf stuck out like a sore thumb. I tried a few options—a panel, curtains—but nothing looked right. One day on eBay I came across a pair of antique, reverse-painted glass-panel doors from England, and I had my answer. Salvaged from an Aesthetic Movement display cabinet, they'd look good with my glass cabinet fronts, and they were just big enough to do the job.

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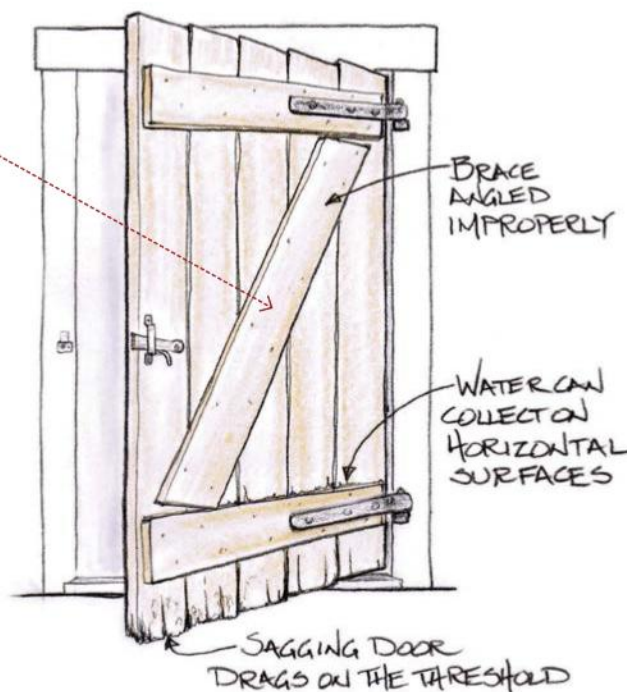
Bracing Batten Doors

Constructed of planks, with no complex joinery, these easily built doors are usually found on outbuildings or as garden gates. A batten door is inexpensive, utilitarian—and strong, if built properly. The face planks are usually 4"–6" wide, and may be tongue-and-groove or shiplap jointed, or simply ripped flat for butted edges. The boards are placed side by side until they measure the width of the opening; then horizontal boards, called ledges, are fastened across top and bottom about 3"–5" from the edges. (On tall doors it is not uncommon to find a third ledge at center.) To keep the door from sagging over time, you have to add a diagonal brace. **By Ray Tschoepe**

WRONG WAY

RELYING ON FASTENERS

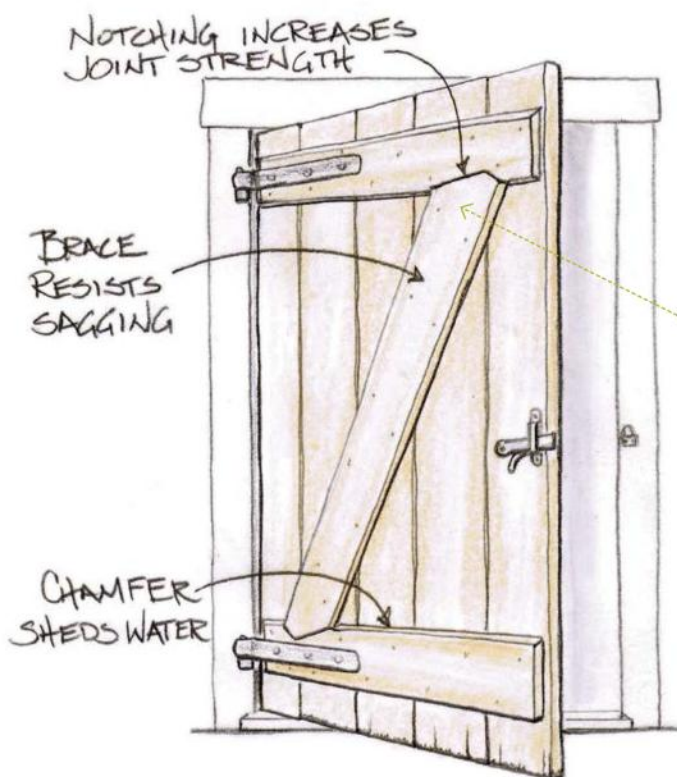
A brace that's diagonally positioned from the upper hinge ledge to the outside of the lower ledge does very little to resist gravity and eventual sagging. The unsupported (latch) side of the door will drop, while the ledges separate from the brace. This construction relies too heavily on fasteners alone to resist movement.



RIGHT WAY

CONSIDER GRAVITY

The brace should extend from the upper ledge on the latch side of the door to the lower ledge on the hinge side of the door. This directs the force of gravity on the unsupported latch side of the door to the well-supported lower hinge area. To increase the stability of the door, it is helpful to cut the brace into the ledges so that forces will be directed into them. Beveling the upper edges of the ledges and brace also sheds rainwater that might seep into the space between pieces of lumber.



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Q: A local property owner is proposing to use Rhino Shield paint on his historic home. Fullerton Heritage and city staff are concerned that the product might be like the deplorable texture coatings of the past. We don't think we should rely just on the manufacturer's promotional information without getting a verification of appropriateness.

—Kate Dalton, Fullerton, California

A: Heritage commissions are split. Some consider the product a high-performance paint and give a go-ahead. Others have rejected it for these reasons: (a) its extra-thick coating changes shadow lines and crispness of details; (b) it's not easily reversible; (c) long-term effects are unknown; (d) it's not easy to repaint with conventional coatings later.

Complaints about Rhino Shield (rhinoshield.net) almost always point to incompetent preparation or application, or unforeseen conditions on site. (Note that the product is sold only through a dealer network, yet problems persist. Do an Internet search.) Alas, failure might be expected for old houses with weathered, previously painted surfaces. In at least one instance reported in the *Boston Globe*, the coating failed even after proper prep work because the house lacked a vapor barrier. The fix is, of course, expensive and invasive.

If an older house is not stripped before recoating with a new product, trouble is likely. If prep does include stripping (plus repairs, water mitigation, and priming), a high-end traditional acrylic paint that allows moisture migration without peeling will last a long time. So why take a chance? —*the editors*

BELOW Preparation before painting with a modern "ceramic" coating, in Boston.



Q: I've amassed a good-size tool collection while working on my house, but I've had to replace some due to rusting while in storage. Am I supposed to be oiling them? —Westy Carmichael, Hoboken, N.J.

A: Hand tools, power tools, and garden tools need proper cleaning and storage. The first line of defense: keep them dry. Sheds, garages, and basements often have high humidity. A room dehumidifier is a good idea. Eva-Dry (eva-dry.com) has a whole line of affordable, reusable, non-electric models.

Tools should be hung up, not left on concrete floors that may wick moisture. Power tools are best kept in their original, hard-plastic cases. (Eva-Dry also makes desiccant pouches you can put in the case to extract moisture.) To clean and lubricate power tools, follow the manufacturer's manual.

More important than oiling is cleaning tools after use, even if it's just a wipe-down. If you clean with soapy water, dry the tool and spray or wipe with a light coating of WD-40, leaving a light film. You can use a little linseed oil on wood handles. —*the editors*

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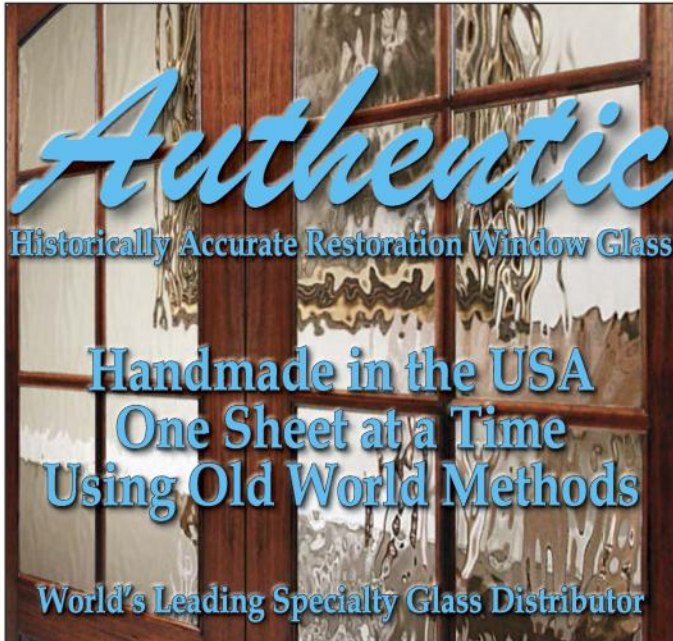
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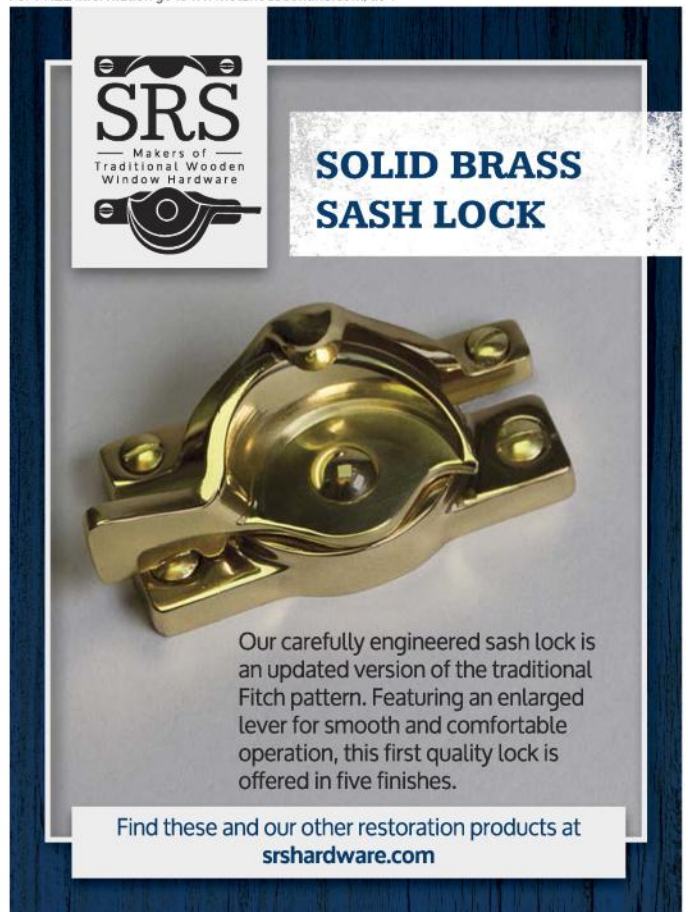
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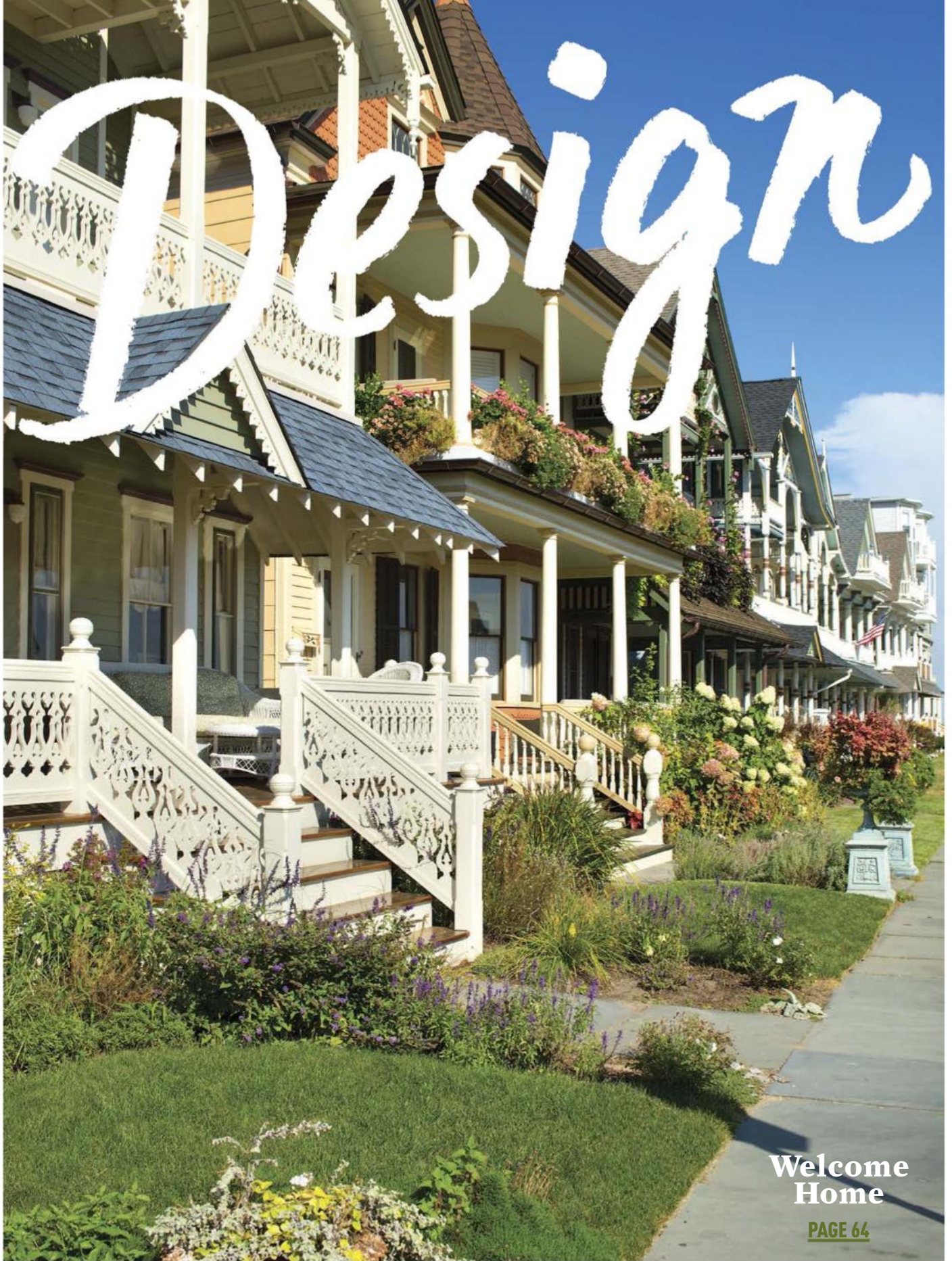


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Welcome
Home

PAGE 64

easy fixes for
CURB APPEAL



PHOTO COURTESY OF FOTOLIA.COM/JOM3333



So-called curb appeal is a common concern among real-estate agents—but it also matters to those of us staying put. After a while, you don't really see your own house; my trick, early in spring, is to go across the street, turn around, and take a picture. Aha! The faded door, a recycling bin visible to every passerby, garden detritus. After winter, the façade and entry need a bit of work; nothing major, just a mini-facelift—a good cleaning, cosmetics, a new outfit. Here are some low- to medium-cost improvements that'll brighten the neighborhood.

By Patricia Poore

CURB APPEAL STARTS HERE!

A CLEANUP Fun stuff like planting pansies and hanging new curtains can come only after the grunt work. (Call the kids!) Move the trashcans and clean around them. Clear the porch or entry steps and sweep. Hose everything down. Wash the windows (at least in front). Wash down doors and trim around the entry. Clear the gutters. Prune plants that touch the house. Get rid of the end-of-winter pileup to create an outdoor room. Stow shovels and sports gear someplace else. A few traditional, well-proportioned pieces give a sense of order and invite rest, for a nice “welcome home.” Consider a hammock, outdoor wicker, a lineup of green, white, or primary-color rockers, a bench or table, all arranged for conversations or napping.

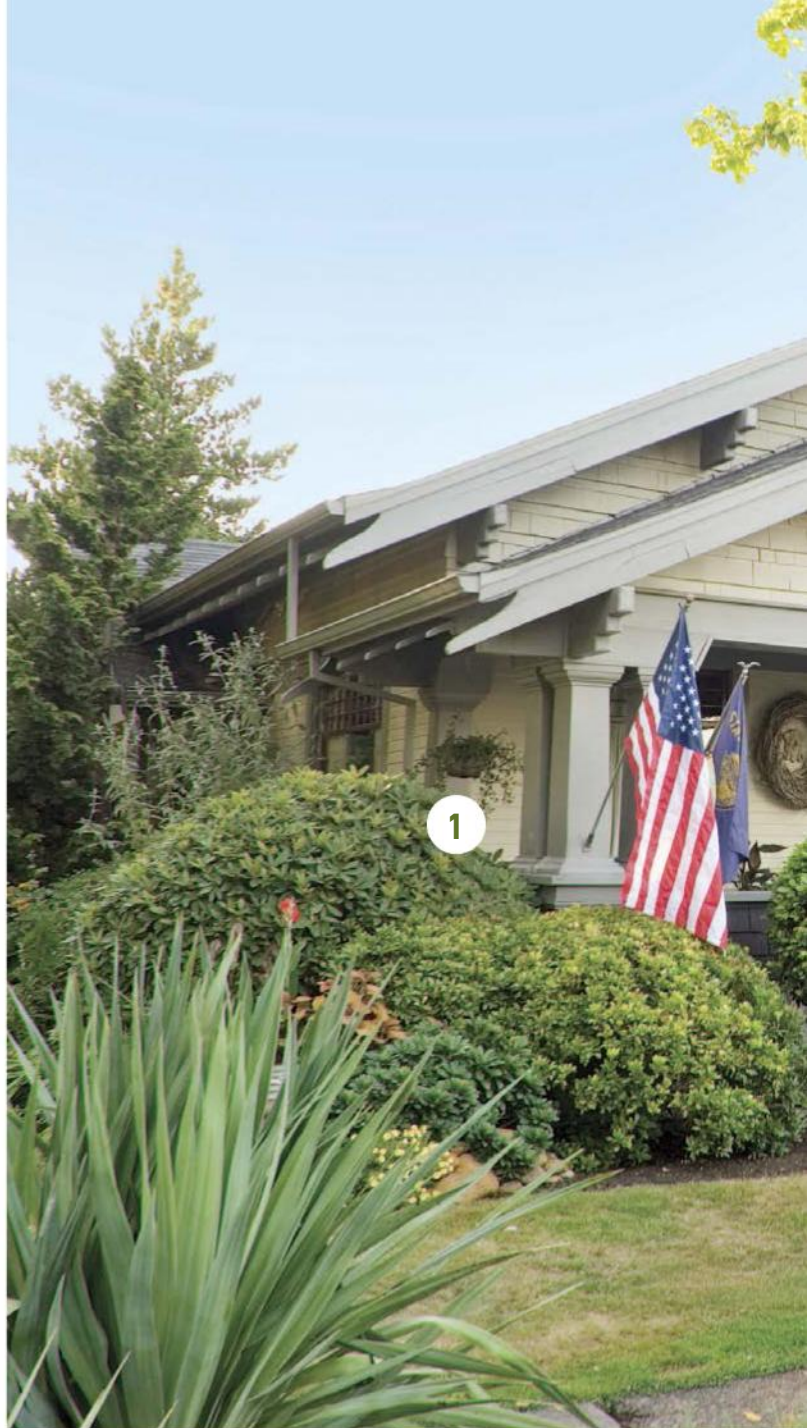


PAINT You don't have to paint the whole house to spiff it up. The entryway, especially door and threshold, may need a touchup long before other areas. Paint is the ultimate cosmetic, and inexpensive if you pick your spot and then do it yourself. Rejuvenate a worn entry or add new personality with a punch of color. (Historically, the entry door was often done in an accent color, different from body and trim, perhaps the same color as shutters.) Other rewarding places to paint: porch parts (rails and posts in trim color, balusters or spindles in house body color), porch decking (medium value to hide dirt), ornaments (don't go crazy picking things out), and window sash (try dark rather than light). When the time does come to paint the house, use paint colors and placement to highlight (or fix) proportions and make even the blandest house worth a second look. A paint makeover by color consultant Rob Schweitzer (historichousecolors.com) transformed the once-brooding house shown above.



More Online

See three traditional finishes for the front door at oldhouseonline.com/3-ways-refinish-entry-door.



1

CONTAINER GARDENS Annuals planted in containers—set on the entry path, steps, or porch—add exuberant color and life for up to three seasons, even if it's not in your budget to redo the landscape or plant perennial borders. Install hooks on the porch for hanging planters. Think about window boxes, too, on the first floor, or across a prominent bay. And specimen grasses planted in the doorway will give you years of low-maintenance appeal.

ABOVE A subdued paint scheme brings out the architecture of this 1915 Craftsman Bungalow, while planted containers and a flag add pops of color. **OPPOSITE** Planters (like these cubes from Charleston Gardens) can add formal symmetry—or bright color, or interesting form. Sometimes, the right pot or urn doesn't even need plants.



2

HARDWARE & DETAILS

Whether your entry door is old or new, you might swap out the builder's hardware for a period-style entry set in iron, brass, or bronze. Throw in a matching doorbell and perhaps a mail slot. House numbers, too, make a period statement: gold leaf on a transom, hand-painted numbers on a street-front mailbox, or numerals made of anything from ceramic tile to brass, iron, or bronze. These are available in styles from early American to Art Deco, with fonts reminiscent of Victoriana, the bungalow era, Art Nouveau, and Frank Lloyd Wright. Also, it's amazing how often a tidy approach is marred by a cheap and dented (or plastic) mailbox. Again, that's a small but significant place to splurge on good materials and period style.

FROM TOP Wood mailbox from Craftsman Homes Connection; doorbell with Gothic backplate from House of Antique Hardware; early iron double-handle lockset from Acorn Manufacturing; plaque in bronze from Erie Landmark Co.





3

A NEW DOOR

The best door is a well-maintained original from the period of the house, but we're not all so lucky.

If paint doesn't fix the problem, consider springing for a new (high quality) front door, especially if your old one is energy-inefficient or badly worn, or is a style anachronism.

A few manufacturers and, of course, specialty woodworks sell doors in appropriate period styles for houses Colonial to Italianate to Craftsman.

Avoid "earlying-up" the style of the door.

Also: A wooden screen door adds appeal for little cost; just coordinate its proportions to that of the prime door. The screen door may be painted to match trim or to blend with the door behind it.

ABOVE Chippendale-style screen door, from Vixen Hill.

RIGHT A paneled door with bull's-eye glass adds to the Georgian-period perfection.



Properly hung wood shutters and canvas awnings add dimension, as do urns at the doorstep. Tall grasses and a flag add movement.



WINDOWS Old windows often need repair, rarely replacing. But beyond the obvious fixes—a good washing, weather-stripping, painting—how do they “read” as part of the façade? Many old-house styles were meant to have dark sash, such as black or brown, bottle green, maroon or Indian red, which helps glass recede. (Does your white sash create a blank stare?) How about curtains? I put three lace panels in a prominent oriel window and it gave a finished, superbly old-fashioned impression to the whole front of the house.

Curb appeal comes from adding dimension, too: a window box set on corbels, awnings and plantings near (or on) the house, louvered shutter-blinds that create shadows as they frame pretty windows.



AWNINGS Expense can be reasonable (for a single porch awning, say) to more significant, but again the rewards are high. Old-fashioned canvas-type awnings evoke another era like nothing else, while cutting air-conditioning costs and protecting furnishings from fading.

SHUTTERS An old house deserves real wood shutters in the right size, so this isn’t a cheap redo. Still, shutters add immediate appeal that brings out the history and style of Storybook, Colonial Revival, Dutch Colonial, and cottage architecture. Remember, you need not add shutters to every window or on every side of the house.

4

LIGHTING Replace a home-center pot-metal entry lamp with a period reproduction (often for under \$200) and change the quality statement of the entry in one move. Every period is represented, from New England Colonial to Southwest Mission. Look at porch ceiling lights as well as wall brackets (sconces). With a bigger budget, you can add lighting to the driveway, entry path, or porch. Beauty comes from not only the fixtures themselves, but also from the soft lighting accents on specimen trees or the house. The change can be dramatic. And safety is improved.



Ocean Ball onion lantern from Cape Cod Weather-vanes has hand-blown glass; shown in copper.



Timber Ridge wall light with filigree over gold-white iridescent glass, by Arroyo Craftsman.



The 1908 Gamble House post lantern has been reproduced by Wentworth Avenue Lighting.



Design

VINTAGE VISION

Simple Yearnings

Color advice accompanied this illustration in a ca. 1935 Lowe Brothers Co. brochure entitled “Brushing Up on Beauty.”



Old California’s solid-brass, arm-mount **lantern** (shown with Frosted Seedy Glass and the simplest window overlay, in architectural bronze finish) is from their cottagey Spring Street series. In four sizes including a diminutive 10 $\frac{1}{8}$ " tall. Base price \$495, oldcalifornia.com

*The cottage with a white picket fence was never so dear as in the Depression years. Colonial Revival white is used on the shingle siding, too; just one **accent color**, French blue, is used for both front door and shutters.*

An easy-to-reach **window box** holds a petite cottage garden. Walpole Outdoors offers a wide range in wood and prefinished cellular PVC; boxes have drainage holes and come with mounting brackets. \$129–319, [walpole woodworkers.com](http://walpolewoodworkers.com)



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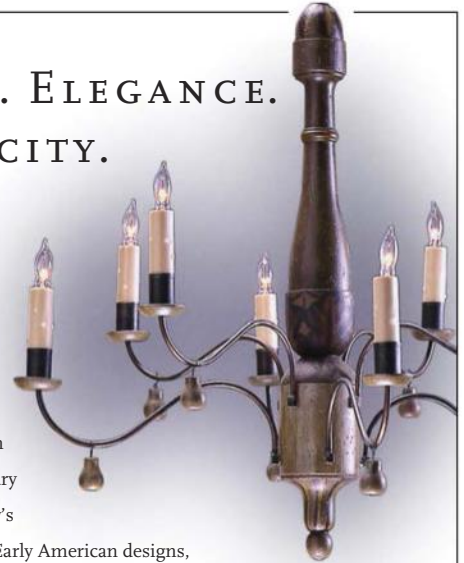
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Ultimate Victorian Bathroom

Gorgeous materials were used in this high-end revival bathroom, but its design lessons work for any budget.

By Patricia Poore

By the 1880s, suites of Victorian “bath furniture” were available through plumbing manufacturers’ catalogs catering to the wealthy. They provide a vision of the bathroom as just another furnished, embellished room. Fixtures masqueraded as divan, chair, and dresser.

Less ponderous and more practical is this utterly beautiful bathroom. The Victorian Revival vision is a period-inspired update for an 1894 brownstone on Manhattan’s Upper West Side. The paneled tub apron and beadboard wainscot turn the bathtub into furniture. The newly commissioned, leaded-glass window adds a grace note—admitting light while assuring privacy. Elegant is the word for the tile floor and a roomset of Aesthetic wallpapers perfectly proportioned for the high-ceilinged room.

The custom, all-glass shower disappears in transparency, allowing the space to be viewed in its symmetrical entirety. Every detail—brass fittings, cast-brass hardware, gaslight-era lighting fixtures, hand-painted tile—speaks the language of Victorian times.

1. DECORATING CONVENTIONS

A sanitary white bathroom would be shocking in a restored townhouse furnished with Herter Brothers and Hunzinger antiques. High ceilings demand a tripartite treatment; here the dado is a beadboard wainscot, over which hang a fill paper and a frieze. The ceiling follows suit.

2. STAINED GLASS

Extraordinarily practical in a bathroom, leaded, stained, and art glass can be used to admit light while offering privacy—and, of course, another opportunity to include the decorative arts.

3. GASLIGHT ERA

The lamp on the vanity, and sconces flanking the window, are electrified gaslight-era fixtures (shades face up to shield a flame). They fit the

Victorian room, as does the use of brass finishes—nickel and especially chrome would read as 20th century.

4. A FURNISHED ROOM

With its paneled apron and wood deck, the tub feels more like built-in furniture than a plumbing fixture. The oak dressing table and faux bamboo vanity chair are freestanding pieces. The encaustic tile area reads like a rug.

5. TILE AS ART

When it comes to a Victorian room, nothing succeeds like excess; here we have hand-painted art tile, mosaics for the shower floor, and a striking geometric-tile floor inset with encaustic tiles. The limited palette and reliance on black accents keeps the mix from being overwhelming.



PHOTO BY ALAN WEINTRAUB



BE INSPIRED...

Revival Lighting sells fixtures plus antique and also reproduction **glass shades**: no problem getting a matching pair. This scallop-top etched shade for a 4" fitter, # YA224, is \$30. revivallighting.com



Bradbury's 'Deer & Rabbit' **frieze** (right) is a revival classic; it and the 'Kelmscott' acanthus frieze, each $\pm 18"$ high, come from The Morris Tradition collection. 'Deer' is \$41 per linear yard, 'Kelmscott' \$51. bradbury.com



Unusual Victorian styling marks Kingston Brass's wide-spread deck-mount bridge bath **faucet**. In brass with polished brass finish, $11\frac{3}{4}"$ high with a $4\frac{5}{8}"$ reach. MSRP \$599.95 kingstonbrasshome.com (and online retailers)

Original Style sells modern (cushion-edge) geometric and silk-screened "encaustic" **tiles** through U.S. dealers. Their 'Blenheim' pattern is about \$40/sq.ft. originalstyle.com





Design

FAVORITE THINGS

Porch & Garden

Some fun and unusual finds for old houses in friendly neighborhoods.

By Mary Ellen Polson

1. PICNIC IN THE PARK

Take a lavish feast anywhere with the Yellowstone–Moka picnic basket in dark willow with leatherette trim. Service for two includes porcelain plates, utensils, hand-blown wine glasses, cutting board, corkscrew, and cheese knife, plus cotton tablecloth and napkins. \$133.95. Picnic Time, (888) 742-6429, picnictime.com



2. SHOWER OUTDOORS

This stainless-steel, wall-mount outdoor shower is the perfect plumbing accessory for summer camps and Ranch house backyards alike. It's fitted with a pull chain and large, circular, swiveling showerhead. The shower comes ready to install with all mounting hardware. \$279.95. Signature Hardware, (866) 855-2284, signaturehardware.com



3. SWING TIME

The Classic porch swing in furniture-grade cedar comes in widths 52" to 77". Other styles available, too. This 52" Classic in Slate stain comes with an upholstered cushion, rope, and hanging hardware. \$1,999. Nostalgic Porch Swings, (717) 209-7014, nostalgicporchswings.com



4. NAVAL DUTY

Fashioned after a rugged porthole, the Norfolk Marine light in solid brass has a frosted prismatic shade. Rated for wet locations, it has a marine-bronze finish. It measures 13" x 13". \$528.90. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com



5. LAWN CHICKENS

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Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.



6



7

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7. SLEEK AND MODERN

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8. RAIN OR SHINE TIME

The Surface clock is hand cast from recycled, rust-free aluminum and can be left out in all weather. Shown in the French bronze finish, the battery-operated clock is 12" in diameter. Comes fully assembled for \$54. Whitehall Products, (800) 728-2164, whitehallproducts.com

10



9. WINGED SEATING

Playing up a favorite Arts & Crafts motif, the Dragonfly bench in solid steel is flame-sprayed with zinc to prevent rust, and finished with a two-part epoxy paint. The bench is 60" wide x 26" deep x 40" high. \$2,495. Charleston Gardens, (800) 469-0118, charlestongardens.com

10. LOUNGE IN THE RAIN

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a screen door. Peter Brevoort of Michigan began manufacturing new pushbutton switches, redesigned to meet modern codes; OHJ announced their return in the November 1984 issue. Safe and reliable, they take less effort to use. And they snap! Today the UL-listed switches are available as dimmers. Switch plates come in 37 finishes and in layouts for pushbutton, toggle, rocker, outlet, and mixed configurations. Arts & Crafts-style plates recently were introduced. Classic Accents, (800) 245-7742, classicaccents.net





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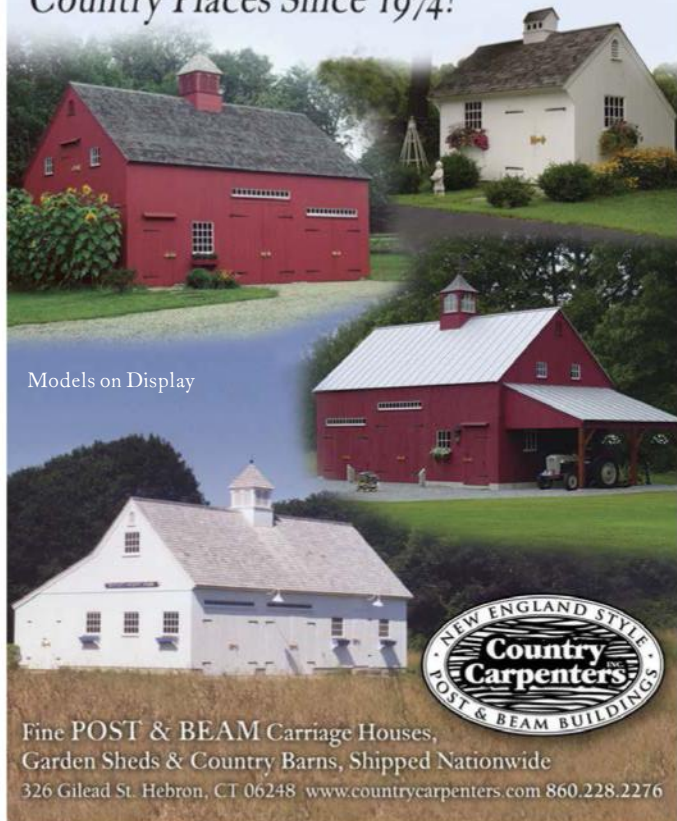
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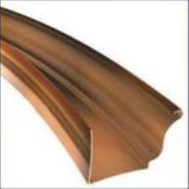
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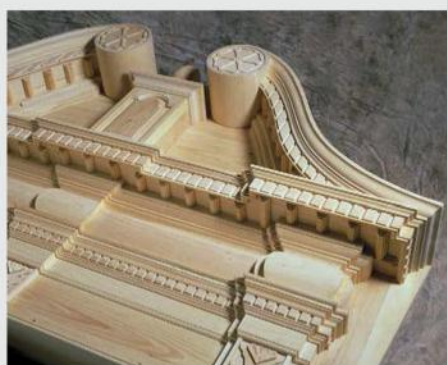
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RESTORATION GLASS

Artisan Glass Works agwglass.com *Old Style window glass in five grades* **Bendheim Glass** bendheim.com *Mouth-blown "wavy" glass & bullion (bull's-eye) glass* **Hollander Glass** hollanderglass.com *Multiple styles suitable for distinct eras*

SASH HARDWARE/PARTS

Samson Rope samsonrope.com *Cotton sash rope with nylon core* **Smith/SRS Hardware** srs hardware.com *Pulleys, chains & stackable sash weights, stop-bead adjusters* **Vintage Hardware** vintagehardware.com *Sash lifts, locks & stays; casement & transom hardware; shutter hardware*

Related Resources

Window Preservation Alliance windowpreservationalliance.org *Connects homeowners with window restoration professionals; workshops*

KNOW-HOW

VENEER STONE

Colonial Brick and Stone colonialbrickandstone.com *Many veneer choices among their extensive lines* **Eldorado Stone** eldoradostone.com *Architectural & natural stone or brick veneers* **Gavin Historical Bricks** historicalbrick.com *Reclaimed brick & stone veneers* **Majestic Stone** majesticstone.com *Natural stone veneer in several patterns* **The Stoneyard** stoneyard.com *Real stone veneers*

EASY FIXES FOR CURB APPEAL MAILBOXES

AK Exteriors akexteriors.com *Country & Victorian, also mailbox on a light standard* **America's Finest Mailbox** americasfinestmailbox.com *Handcrafted mailboxes in several Arts & Crafts designs & finish options* **Arroyo Craftsman** arroyo-craftsman.com *Arts and Crafts-style mailboxes & lighting* **Charleston Lighting and Mfg.** charlestonlighting.com *Cast aluminum, matching lighting standards* **Craftsman Homes Connection** crafthome.com *Roycroft, Greene & Greene, Usonian boxes in wood & copper* **Custom Home Accessories** mailboxes.info *Residential mailboxes* **Mahvelous Mailboxes** mahvelousmailboxes.com *Wide selection in different styles & finishes*

EXTERIOR LIGHTING

American Gas Lamp Works americangaslamp.com *Outdoor gas & electric lamps, lanterns & open flame gas torches* **Barn Light Electric** barnlightelectric.com *Gooseneck lights, sconces, pendants* **Brass Light Gallery** brasslightgallery.com *Prairie & 20th-century styles in 12 finishes* **Heritage Lanterns** heritagelanterns.com *Handcrafted brass & copper* **Historic Housefitters** historichousefitters.com *Hand-wrought, nicely scaled post & wall lanterns* **House of Antique Hardware** houseofantiquehardware.com *Lighting in period styles* **Lanternland** lanternland.com *Copper lanterns, outdoor lights & fixtures* **Period Lighting Fixtures** periodlighting.com *Authentic early lighting reproductions* **PW Vintage Lighting** pwvintage.com *Outdoor lighting in many styles* **Old California** oldcalifornia.com *A&C and cottage lines with shade, finish, overlay choices* **Rejuvenation** rejuvenation.com *Exterior lighting for all periods* **Vintage Hardware & Lighting** vintagehardware.com *Exterior lighting in early 20th-century styles*

HOUSE NUMBERS & PLAQUES

Atlas Signs & Plaques atlasigns andplaques.com *Address plaques in architectural designs* **Erie Landmark** erielandmark.com *Custom cast-bronze and aluminum plaques* **Historic Houseparts** historichouseparts.com *Metal house numbers in many styles and finishes* **House Number Connection** housenumberconnection.com *Large selection of house numbers* **JDRS Craftsman** jdrscraftsman.com *Affordable copper-coated house number tiles* **Landmark Impressions** landmarkimpressions.com *Porcelain enamel exterior plaques, signs, markers* **Rocheford Handmade Tile** housenumbertiles.com *Decorative tile address plates* **Craftsmen Hardware** craftsmenhardware.com *Arts & Crafts-style house numbers*

ENTRY DOORS

EARLY & CLASSIC

Adams Architectural Millwork Co. adamsarch.com *Historic doors, windows and millwork* **Architectural Components** architecturalcomponentsinc.com *Reproduction and custom wood doors* **Heartwood Fine Windows & Doors** heartwoodwindowsanddoors.com *Fine custom wood doors for historic homes* **Historic Doors** historicdoors.com *Custom doors & radius woodwork* **Maurer & Shepherd Joyners** msjoyners.com *Custom-made colonial entryways & trim* **Marvin Windows & Doors** marvin.com *Scenic, sliding & swinging patio doors* **Woodstone Company** woodstone.com *Pegged mortise-and-tenon wood doors*

19TH-CENTURY

Coppa Woodworking coppawoodworking.com *Over 125 styles of wood screen doors* **Madawaska Doors Inc.** madawaska-doors.com *Solid wood doors in many styles* **Vintage Doors** vintagedoors.com *Handcrafted, solid wood doors & entryways*

ARTS & CRAFTS/BUNGALOW

Entryways/Christie's Wood & Glass entryways.com *Unique wood door that converts to a screen door* **Hahn's Woodworking Co.** hahnswoodworking.com *Aesthetically correct wooden entry doors* **International Door & Latch** internationaldoor.com *Distinctive doors, sidelights & transoms* **Mendocino Doors** mendocinodoors.com *Exceptional custom entryways*

WOOD SHUTTERS

Custom Shutter Company customshuttercompany.com *Several wood species plus composite, PVC, etc.* **Designer Doors** designerdoors.com *Finely crafted wood shutters* **Kestrel Shutters & Doors** diyshutters.com *Shutters in many sizes & styles* **John Wright** jwright.com *Traditional cast-iron shutter hardware* **Red Hook Shutter Co.** redhookshutter.com *Interior wood shutters* **Shutter Depot** shutterdepot.com *Plantation-style shutters with moveable or fixed louvers* **Shuttercraft** shuttercraft.com *Top-quality mortise-and-tenon shutters in several designs & woods* **Shutterstile** shutterstile.com *Shutters with unique cut-outs & tile options* **Timberlane** timberlane.com *Historically accurate exterior shutters in wood & composite* **Vixen Hill** vixenhill.com *Traditional exterior cedar shutters*

DECORATIVE GUTTERS & LEADERS

Classic Gutter Systems classicgutters.com *Distinctive copper gutters, downspouts, brackets & decorative components*

“It’s a house-eat-house world, Dad!”

—John Shiflet, quoting his daughter



DON'T

...really, is there anything more to say? To paraphrase our Facebook friends: Don't project your divorce fantasies on the world; don't eat the gingerbread; don't let zoning get lax; don't be ugly.

HITTING A BRICK WALL

This must be the best worst thing ever. Folks have speculated about earthquakes, mudslides, spite, and Photoshop; all we know for sure is that it's real. And although one observer quipped about a city mouse/country house marriage, we're convinced that's not a hug.

The ca. 1870 Gothic Revival house in Indiana is frozen in mid consumption by a brick apartment building. "I love old houses, but I can't eat a whole one," says our reader Annie Lynch, playing the part of the aggressor building. A receiving dish swivels toward the victim, channeling its silent scream.

We'd like to imagine that the brick box could slide away to reveal the house's other half, protected rather than digested. But it's a long shot. Boarded-up windows, broken panes, and graffiti suggest that residents now dispersed found this one hard to come home to.

PHOTO BY ED FERRIS

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it at oldhouseonline.com/remuddling. We'll give you \$100 if your photos are published. If you want to see your witty words on this page, enter our monthly caption contest at facebook.com/oldhousejournal.

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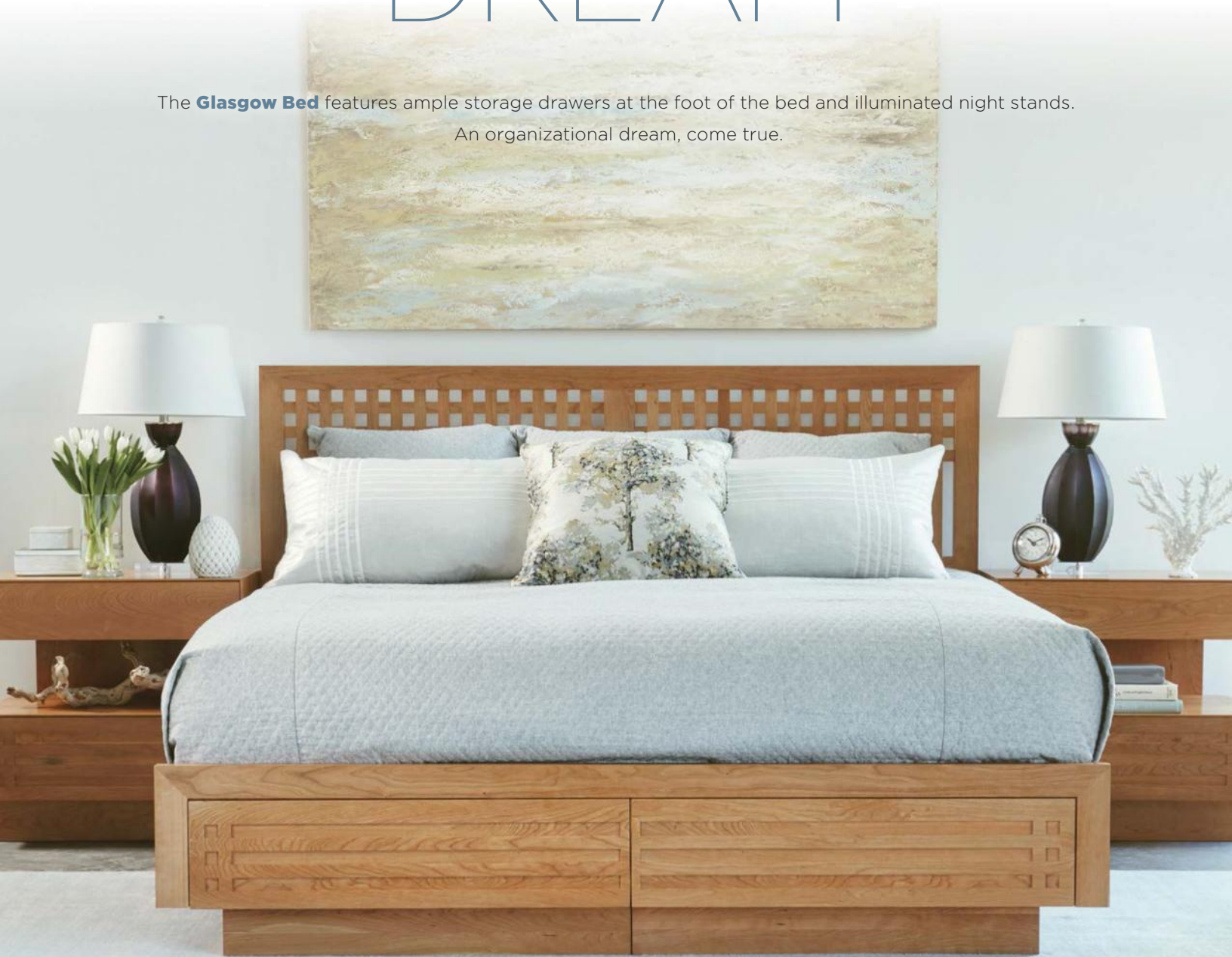
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