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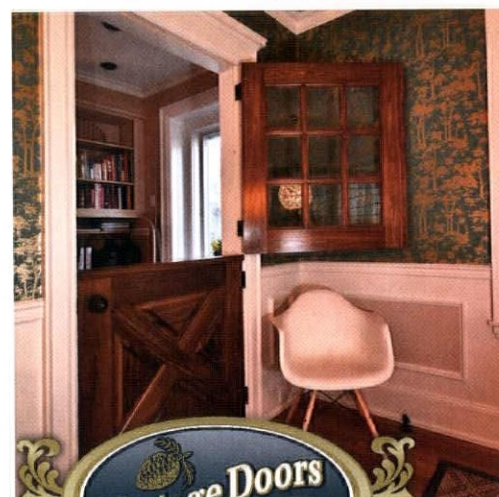
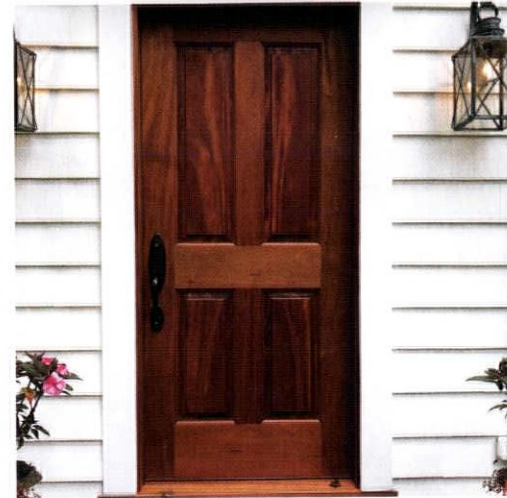
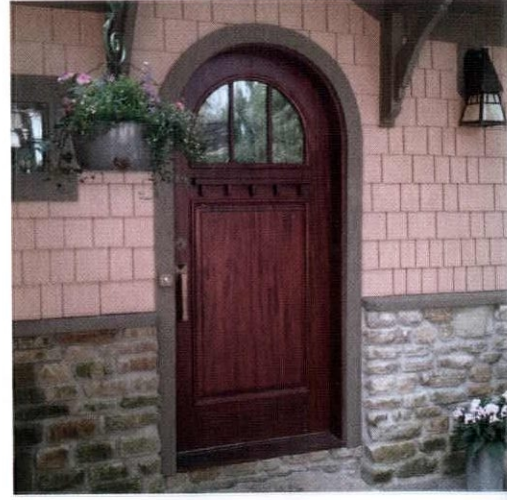


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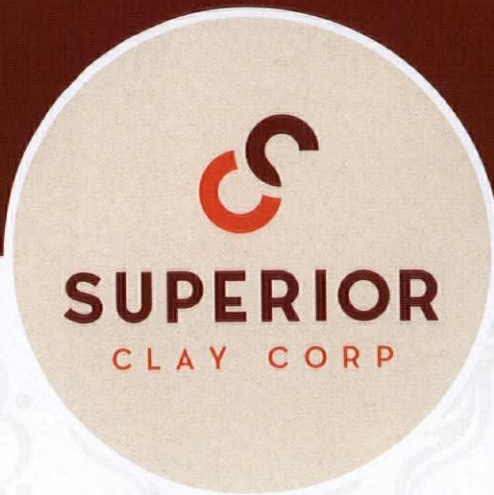
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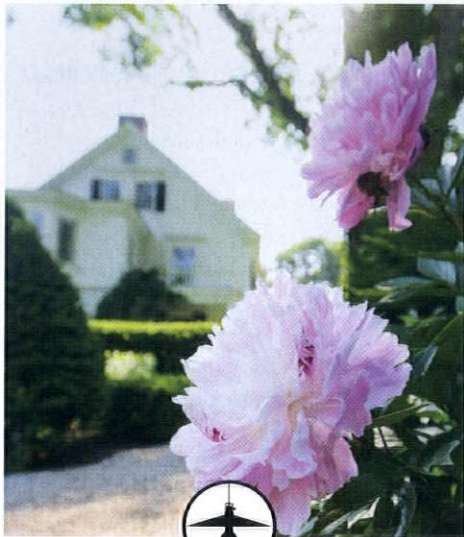


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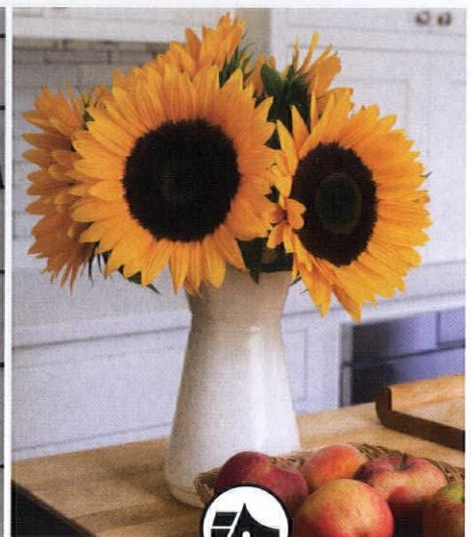
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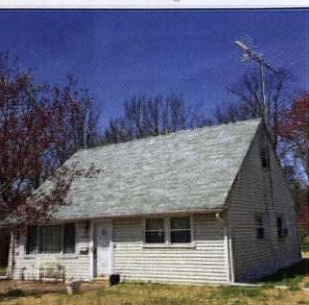
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ON THE COVER A marriage of traditional, modern, and salvage in a new kitchen. PHOTO BY STEVE GROSS & SUSAN DALEY. SEE PAGE 66.



Starter houses, ready for new owners filled with nervous pride.

The terror of house-buying

After the long winter and a cold, wet March that lasted 10 weeks, I found myself scavenging a package of potting soil from a storage chest on the kitchen porch, which I approached from the patio. That's when I spotted trouble: open joints, displacement, and rot in the eaves of the porch roof. I raised an eyebrow, I sighed—and that's it. No fear of the unknown. No panic that the work would mushroom. I know that wooden houses need regular upkeep and cyclical repairs. But my big-ticket renovations on this house are, thankfully, over and done.

I'm decades removed from house trauma, which admittedly I brought upon myself. My house, a wonderful shingled pile that I love, was once so far gone, it was on the market as a teardown. Before that, I'd restored a very damaged limestone row house in Brooklyn. Oh the memories.

They came back to me last weekend, when I was invited to tag along on the inspection of a house that my son, a first-time home buyer, is hoping will be his. Nothing like watching your kid experience turmoil to remind you of your own. Buying a house is as terrifying as ever: Can we really afford this? How serious is that crack? Why are the houses in our range puny, ugly, or unlivable? What if we take a day to decide and lose out? Do I smell mildew?

And the big one: Do we really want to spend every weekend in the foreseeable future working on the house?

After the visit, I tried to be judicious in voicing my opinion, balancing pros and cons. (The location is great and they can move right in; maybe the rest is fixable, right?) It's hard not to be excited: a home of their own! Here come my good memories—of freedom, then again rootedness, of nest-building, pride . . . and picking a paint color! There's nothing like working on your own home, watching improvements take shape, and knowing you'll leave it better than you found it.



Patricia Stone

SIDE NOTES

THE COLLECTIONS IN PRINT

The Two Red Roses Foundation is building, in St. Petersburg, Florida, a Museum of the American Arts and Crafts Movement. The 137,000-square-foot facility, designed by Alfonso Architects, is expected to open around November 2019. The Museum will house collections developed by the businessman-collector-philanthropist Rudy Ciccarello, the Museum's president.

In the meantime, the Foundation has published an impressive book series showcasing the various collections. Volumes so far include these:

- *American Arts & Crafts Pottery* (2nd ed.) by Martin Eidelberg
- *Arts and Crafts Furniture* by David Cathers
- *Arts and Crafts Lighting* by David Cathers
- *Arts and Crafts Metalwork* by David Cathers
- *Arts and Crafts Tile* by Susan J. Montgomery
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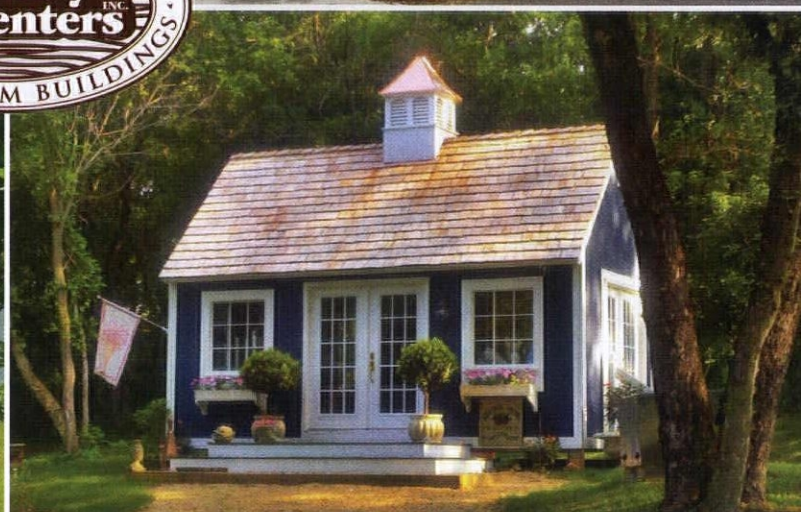
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ART DIRECTOR

Inga Soderberg

MANAGING EDITOR Lori Viator

SENIOR WRITER/EDITOR Mary Ellen Polson

WEB EDITOR Emily O'Brien

DESIGNER Gabriela Crespo

WEST COAST EDITOR Brian D. Coleman

EDITOR-AT-LARGE Gordon H. Bock

CONTRIBUTORS Regina Cole
Lynn Elliott
Ray Tschoepe

ASSOCIATE PUBLISHERS Becky Bernie
Carol Murray

PREPRESS MANAGER Joy Kelley

PREPRESS SPECIALIST Galen Nathanson

AD PRODUCTION COORDINATOR Caitlin O'Connor

GRAPHIC DESIGNER Julie Green



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EDITOR'S OFFICE

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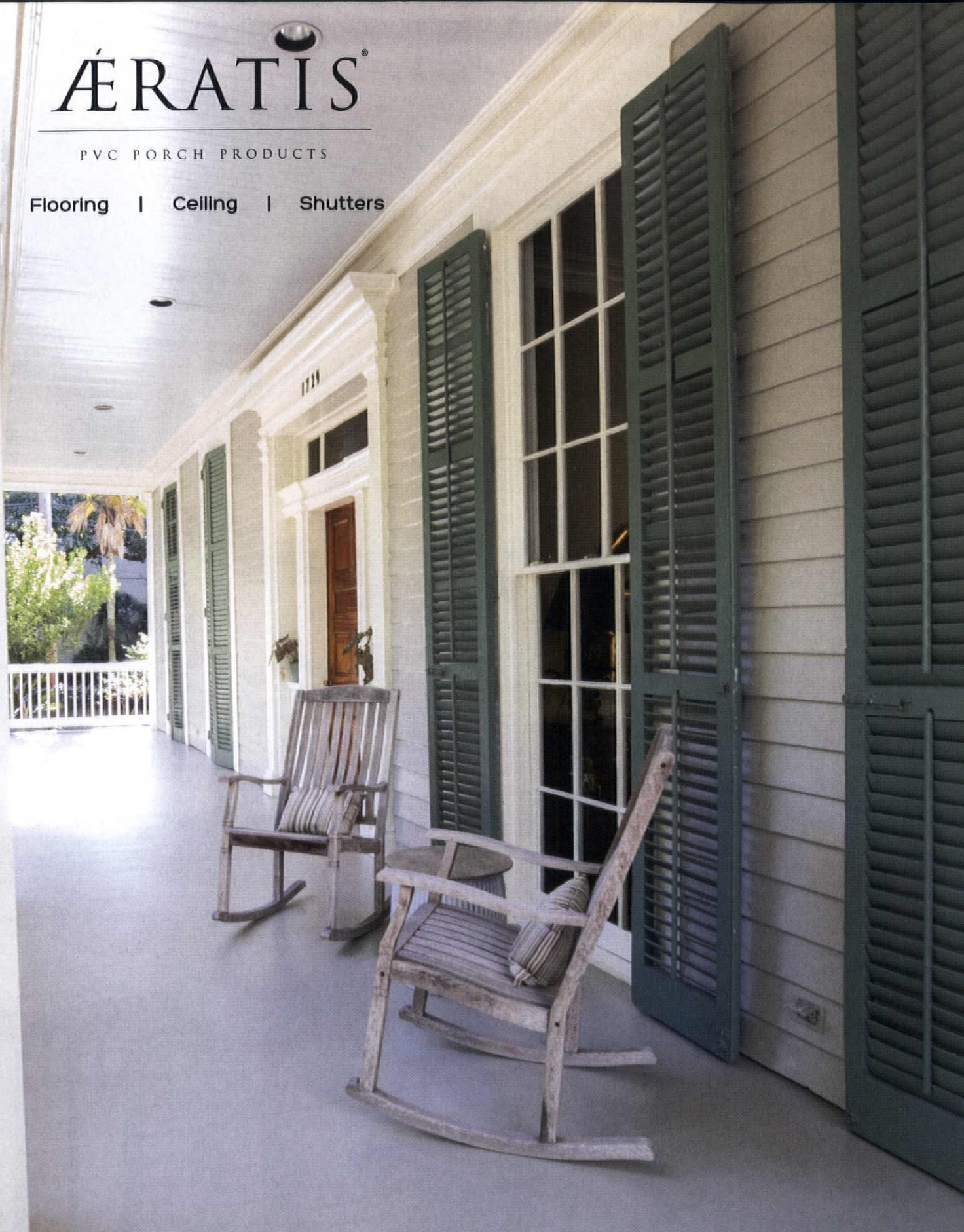
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Porch, Lawn and Garden

Furnishings fit for an old-fashioned summer outside. **By Mary Ellen Polson**

1. SUMMER STRIPES

The pagoda-like Eastport umbrella is punctuated by alternating stripes of navy and white. The scalloped-edge Sunbrella shade has a steel frame, hub, and housing. The umbrella measures 8 ½' in diameter and 9' 1" tall. \$698. Galvanized steel base: \$398. Serena & Lily, (866) 971-1016, serenaandlily.com



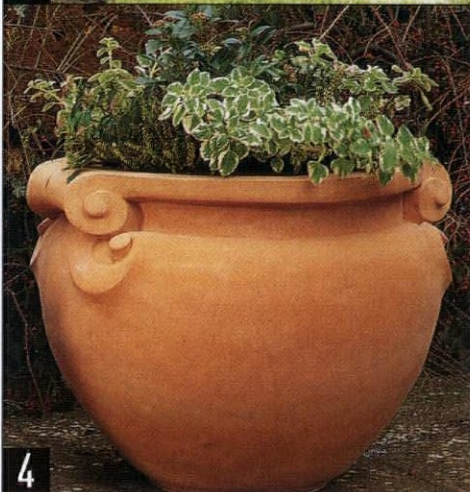
2. TWO ABREAST

Constructed of weather-resistant Western red cedar, the Berkeley arbor from Arboria can be adjusted to widths from 4' to 5'. The pre-assembled side panels are constructed with mortise-and-tenon joinery and double fasteners. The arbor measures 81" wide x 47 ¾" deep x 87" high. \$964.56. Woodway Products, (800) 459-8718, woodwayproducts.com



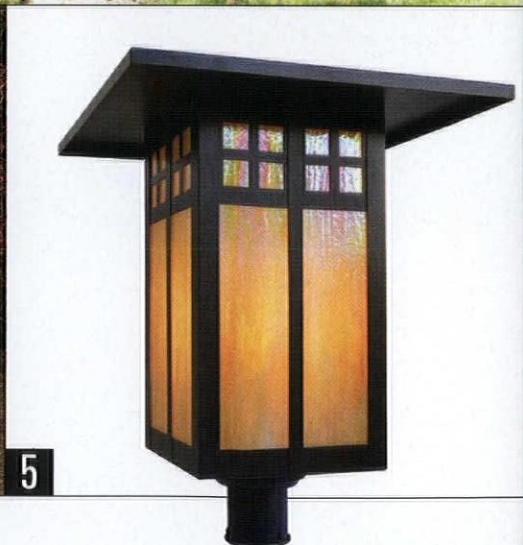
3. GRACEFUL SHADE

Create a sheltering pergola with classically designed columns made from Polystone, a fiberglass composite. These extremely weather-resistant columns typically begin at 8' tall x 10" dia. and may be ordered with or without capitals. Pergola kits also available. Single columns: \$180 and up. Chadsworth, (800) 486-2118, columns.com



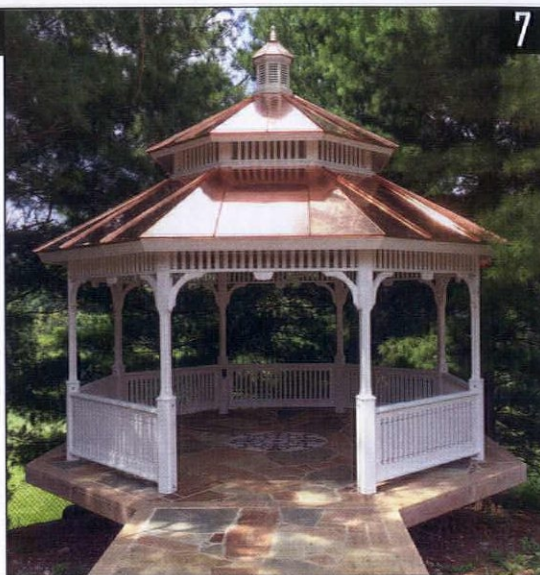
4. LITTLE EARS PLANTER

The scrolled jardinière is an exact replica of an Arts & Crafts design by influential English guild potter Mary Watts. Available in terra cotta and two other colors, the frostproof planter measures 19" high x 23 ½" wide. \$679. Haddonstone, (886) 733-8225, haddonstone.com





6



7

5. IRIDESCENT ELEGANCE

With its signature Charles Rennie Mackintosh windowpane motif, the Glasgow exterior post light suits many early-20th-century landscapes. The light measures 18" x 18". It comes in 10 finishes and 12 choices of art glass. About \$660. Arroyo Craftsman, (626) 960-9411, arroyocraftsman.com

6. INSPIRED BY A QUILT

The Star Quilt is one of several sturdy coconut fiber mats newly available in themes drawn from collections at Colonial Williamsburg. Hand-woven from coir and hand-stenciled with eco-friendly dyes. It measures 22" deep x 35" wide. \$79.99. Entryways, (609) 704-9900, entrywaysusa.com



8

7. TWO-TIER GAZEBO

Install a period-look gazebo constructed of solid cedar components in a single day using a modular kit. Designed to last for decades, the Victorian 17' gazebo is built on a floating slab foundation. It is shown with an optional two-tiered copper roof. \$20,000 and up. Vixen Hill, (800) 423-2766, vixenhill.com

8. TURBO PORCH FAN

With styling reminiscent of both 1890s belted and 1940s wall-mounted fans, the Gyro twin turbo is rated for wet locations including your favorite porch. Shown in oil-rubbed bronze, the 42"-wide fan has an integrated halogen schoolhouse light. \$859.95. Minka-Aire, (800) 221-7977, minkagroup.net



9



10

9. CLASSIC SILHOUETTE

Weighing 95 pounds, the hand-turned brass Ucello birdbath basin (in either weathered or blue-green patina) rests on a tapered cast-stone column; 41" tall x 26" wide overall. \$1,000. Lunaform, (207) 422-0923, lunaform.com

10. BENCH IN APPLE GREEN

One of several choices in the nostalgic Plaza Collection, the two-seat bench is made of 1"-thick pressure-treated pine. Shown in apple green; available in 8 other finishes. \$523 and up. Uwharrie Chair, (800) 924-9663, uwharriechair.com

For Your Bungalow

New Arts & Crafts treasures to love.

1. SPINDLES ON PANELS

A graceful combination of paneling and slender spindles gives the Mission Spindle bed a feeling of lightness even in the king-size frame. Available in a full range of sizes, the bed shown is a California king in quarter-sawn white oak, \$2,199.95. Barn Furniture Mart, (888) 302-2276, barnfurnituremart.com

2. SMOKY MOUNTAIN RANGE

Inspired by her western North Carolina environs, the 20-tile tree and mountain backsplash is a custom design (\$1,600) by clay artist Julie Calhoun-Roepnack. All tile and pottery is lead-free, and fired to Cone 6 for durability. JCR Designs, (828) 545-2300, jcrdesigns.net

3. BIRDS AND BLOSSOMS

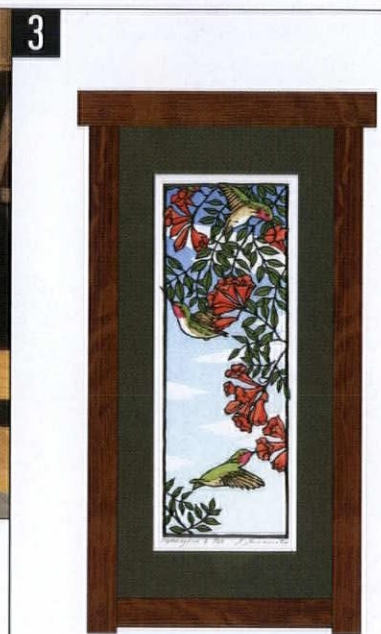
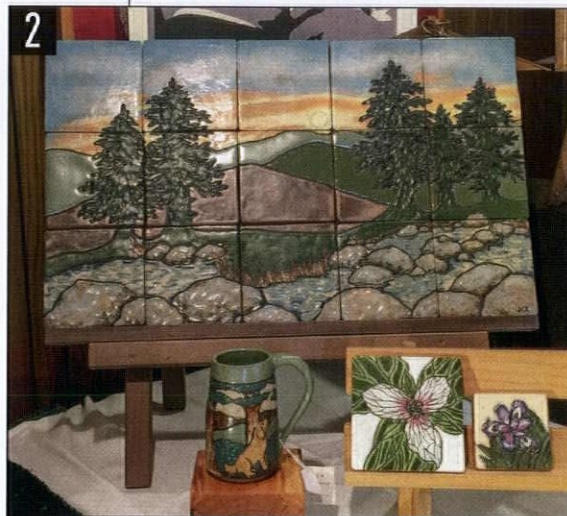
Limited to an edition of 96, Hummingbirds II is a block print from master printmaker Yoshiko Yamamoto. Available in fall or spring colorways, it measures 9" x 20" matted and sells for \$85. Framed, it's \$275. Arts & Crafts Press, (360) 871-7707, artsandcraftspress.com

4. SHELTERING ARMREST

Named for the historic Brooklyn neighborhood, the new Park Slope Collection includes living, dining, and bedroom pieces. In cherry or oak, the spindled Accent Chair's barrel shape recalls early Prairie School furniture. \$1,600 and up. Stickley, (315) 682-5500, stickley.com

5. SHADES OF MAPLE

The new Highway One table lamp features a Jeannine Calcagno stoneware base slip-decorated with maple leaves, a motif repeated in the mica shade. Overall 19½" high, \$945. William Morris Studio, (707) 745-3907, williammorrisstudio.com



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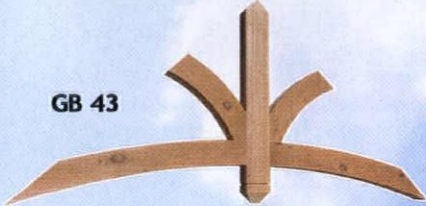
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Eleni Chmura, Howard Hanna Real Estate, howardhanna.com

NEW CASTLE, PA / \$225,000

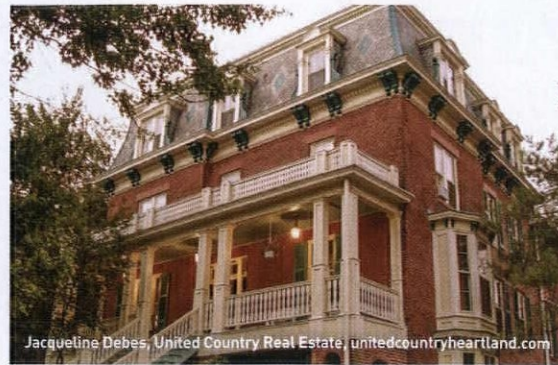
Skintled brickwork, half-timbering, and casement windows enrich a 1928 Tudor crowned with a steep, patterned-slate roof. Pass through the Gothic limestone entry to see niches, untouched woodwork, and original hardwood floors; the living room has a seven-panel bay window.



Chad Christian, Russ Lyon Sotheby's, sothebysrealty.com

PHOENIX, AZ / \$885,000

Built in rambling hacienda style with a complex barrel-tile roofs, this ca. 1939 Spanish Colonial Revival is finished in stucco. Saltillo tile floors, coved ceilings, and arched passageways create an open floor plan inside; a covered piazza overlooks a large, backyard pool.



Jacqueline Debes, United Country Real Estate, unitedcountryheartland.com

GALENA, IL / \$745,000

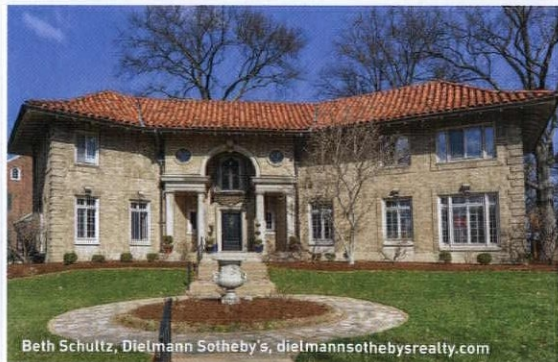
Built in 1848 in Gothic Revival style, Felt Manor got a mansard roof in the 1870s during a Second Empire renovation inside and out. Find high ceilings, walnut pocket doors and built-ins, seven marble fireplaces—plus an 1850 carriage house.



Tracey Whitelaw, circaoldhouses.com

ARLINGTON, VT / \$285,000

Slate has been quarried in Vermont for 200+ years, so it's appropriate for this late-18th-century Cape. Details include wide-plank floors and handmade cupboards finished with plank doors. The kitchen has an Elmira gas stove and a porcelain wall sink.



Beth Schultz, Dielmann Sotheby's, dielmannsothebysrealty.com

ST. LOUIS, MO / \$849,000

This brick Renaissance Revival with an S-tile clay roof was designed by architect Thomas P. Barrett in 1926. Inside: the original iron-rod staircase, a French Renaissance fireplace, an oval breakfast room, and a butler's pantry-inspired kitchen.

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The historic house had been neglected during a period of vacancy. Its Greek Revival porch has been restored, and the gardens revived in an agrarian landscape. **OPPOSITE** Chris Kraig and Mr. Nugs pose in the dining room, where Greek Revival-era trim and 19th-century beadboard are intact. The Bubble Lamp is a 1952 design by George Nelson.

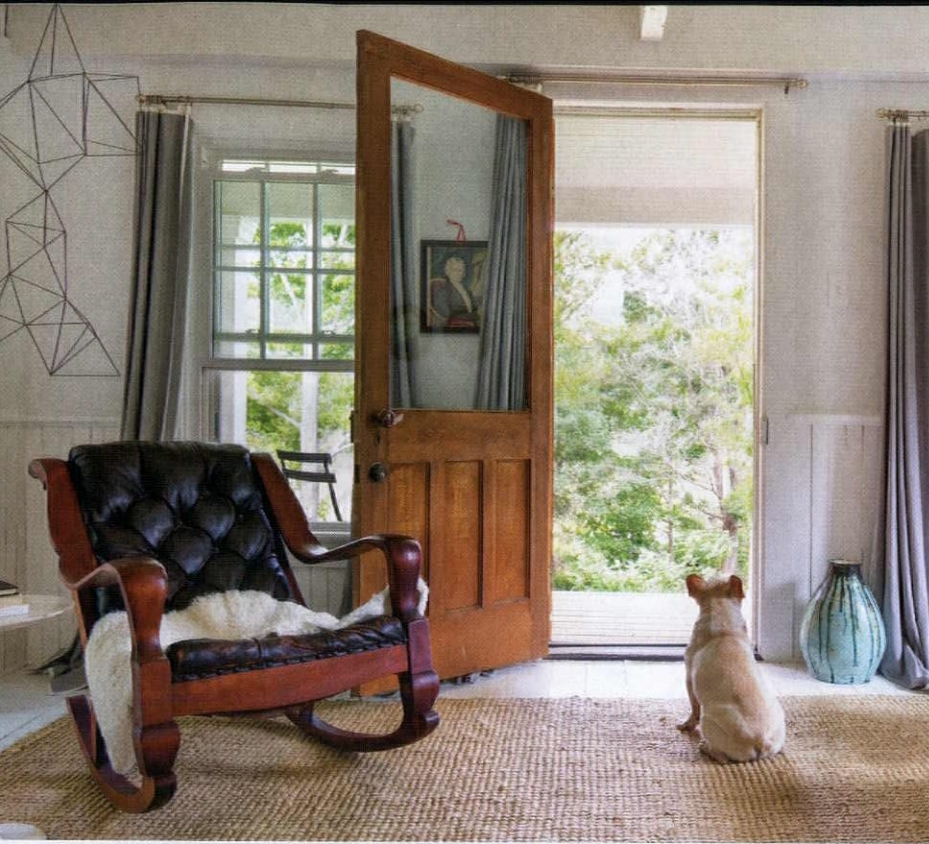


A STURDY HOUSE WITHOUT PRETENSE

Many people would have passed right by this modest house, but one man saw history worth saving. **By Chris Kraig / Photos by Steve Gross & Susan Daley**

When I bought this house in Otego, New York, it had been in one family since the 1940s—although it sat vacant from 1994 until 2012. It was “grandmother’s house,” and so well loved, even though it had fallen into neglect.

I researched its history in the county hall of records and Otego Historical Society. The post-and-beam section of the house was built ca. 1820 over a fieldstone foundation, with a hand-dug well adjacent. The first official record—the country’s first census, in 1850—lists it as a “frame dwelling.” It was built by Jessie Hyatt, who’d come here from Connecticut in 1816. Like Many New Englanders after the Revolution, Hyatt was looking for new opportunities and the chance to own land. Three generations of the Hyatt family lived and worked the homestead (originally 100 acres), until the property was sold early in the 20th century. Jessie Hyatt and his descendants are buried in the Pope Cemetery, across the road.



ABOVE Mr. Nugs sniffs the breeze at the front door; the Empire rocker [with original horsehair and leather] from a yard sale looks like it dates to the Greek Revival remodeling. **RIGHT** In the 1960s kitchen, this owner kept the Prizer range and painted the cabinets, after fixing leaks and removing flooring overlays. **BELOW** (left) Next to a Jotul woodstove, the staircase has a traditional Venetian carpet runner. (right) Small-scale Modern classics furnish the lounge next to the parlor in a partial addition adjacent to the porch.





ABOVE In main rooms, acoustical tile and mid-19th-century plaster ceilings were removed to reveal the hand-hewn beams. Original wide-plank floors are pine.

The house apparently was remodeled and improved in a vernacular Greek Revival style during the 1840s or '50s. Large windows, plaster ceilings, and six-panel doors date to this era. Also, early on, a large, post-and-beam lean-to addition on the back had given the house its saltbox shape.

The house remained solid, with many features original to its construction or the mid-19th-century renovation: exterior clapboards and trim, wide-plank white-pine floorboards, original horsehair-plaster walls, Greek Revival-style doors. The kitchen had a fabulous 1960s Prizer-Painter Stove Works gas range.

Still, I faced the usual problems. The roof had failed, the bathroom floor was about to collapse. The house needed new electrical and plumbing systems. As the house uses spring-fed water, a new well needed to be drilled. My plan was to save as much original material as possible; I wanted an old house, not a new house created by a gut rehab.

When I took a chance and pulled down the acoustical tile and

plaster ceilings in the main rooms, I found the original hand-hewn beams. They still wore their old whitewash. I pulled up stained carpet and dried-out linoleum to reveal wide-plank floors (some boards over 12" wide). I saved and patched as much of the old plaster as possible, then painted the interior white to mimic the whitewash. (Benjamin Moore Decorator's White, OC-149) As many of the floors already had been painted (brown), I had no reservations about painting them again (white).

The mid-19th-century front porch had been remodeled during the bungalow era. I reimagined it in a vernacular Greek Revival style—with squared columns and no balustrade or knee wall.

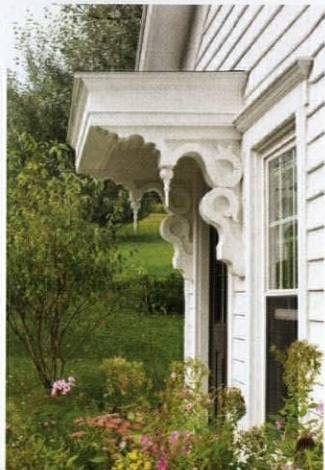
My mantra throughout was "no pretense." I wanted to simplify, not add complexity. It helped that my budget was limited. Inside, I played with Americana in my own way. The white walls allude to humble beginnings but also feel modern. The 19th-century items I've incorporated into the house are early examples of industrial design, widely available during the middle of

RIGHT Stairs lead up to a room outfitted as a library. The old floorboards are up to 12" wide.

BELOW Unpretentious objects of the mid-19th century furnish the house.



ABOVE The saltbox shape of the main house is clear in this rear view. The back ell was added as a woodshed some time in the 19th century. **RIGHT** A hood on large, decorative brackets purchased as salvage has been added to the side door. The Italianate brackets reflect those added to so many local homes in the mid-19th century.



Furnished with 19th-century and Mid-century Modern pieces, **the interior is simple, in scale, and evolved.** The house is livable, with a vernacular charm.

the century: Thonet bentwood chairs, Currier & Ives prints, transferware ceramics, factory-made clocks. I also found that simple, mid-20th-century furniture fits this house as neatly as would Windsor chairs and Shaker chests.

Outside, the house long had been painted white, which seemed perfect. I repainted in Benjamin Moore's Simply White (OC 117, in the low luster finish). I found original shutters stashed in the basement, and rehung those that could be salvaged. They are painted historical Essex Green (HC-188), also from Benjamin Moore.

I tried to keep the landscape agrarian while building on remnants of the earlier gardens. An old two-seater outhouse became a garden shed. For the rest, my inspiration came from the writings of Hudson River Valley landscape architect Andrew Jackson Downing (1815–1852).

FOR RESOURCES, SEE PAGE 103.



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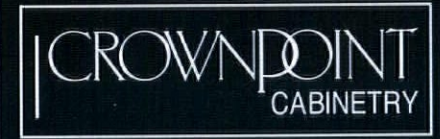
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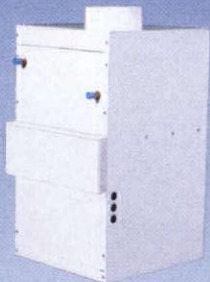
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A SURVIVING GARDEN OF THE GOLDEN AGE

TAKE INSPIRATION FROM THE FORMAL LAYOUT, stalwart perennials and annuals, house and garden views, integration of stone walls, and more. **page 26**

At the Bellamy-Ferriday house, outside the confines of the formal parterre garden and along the driveway, herbaceous peonies bloom in a long bed.

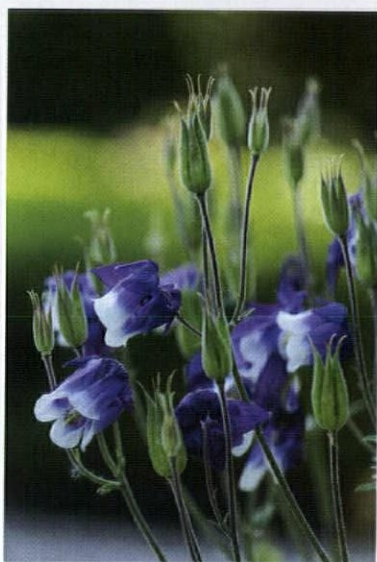
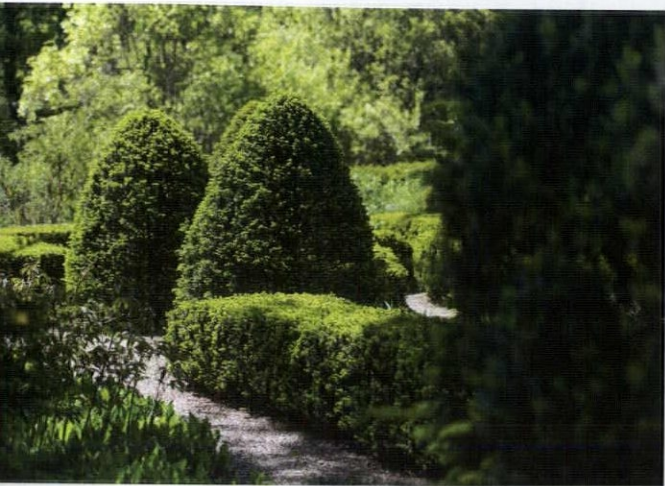
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GARDEN LESSONS: TAKE-AWAYS FROM A COLONIAL REVIVAL SURVIVOR
A formal parterre, flowerbeds, and specimen trees remain at this historic Georgian house and revival garden in Connecticut.

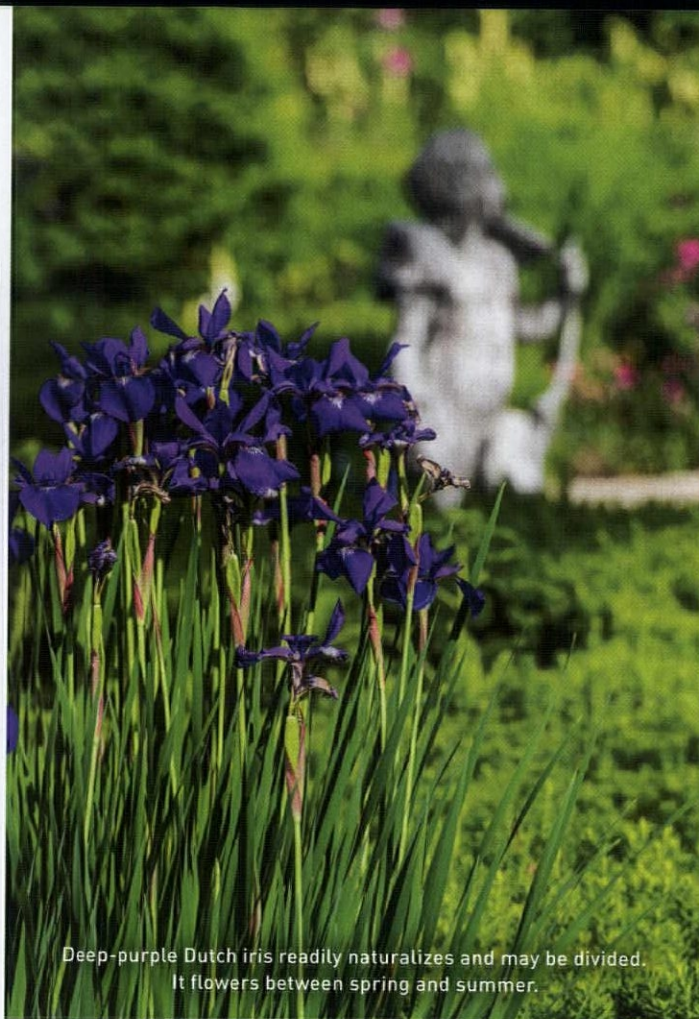
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34 VINTAGE VISION
36 KITCHENS + BATHS
39 THEY STILL MAKE





TOP New Japanese yews have replaced the originals, which had grown out of control. **ABOVE** Columbine is a favorite plant in the gardens, one often allowed to pop up randomly along gravel paths.



Deep-purple Dutch iris readily naturalizes and may be divided. It flowers between spring and summer.

True Colonial-era gardens were practical, rarely ornamental, and relied on edible and medicinal plants. Victorian gardens required regular manicuring and betrayed a taste for artifice. But gardens planted in the first decades of the 20th century continue to guide garden design today. A mix of American nostalgia and lessons learned from the great English landscape designers of the Arts & Crafts Movement, these gardens featured lush plantings that spilled over the formality of geometric layouts.

TAKE-AWAYS FROM A Colonial Revival Garden

BY DEBRA JUDGE SILBER / PHOTOS BY KINDRA CLINEFF



UNFUSSY MIXED BEDS

The parterre—a formal arrangement of geometric or symmetrical beds separated by paths—is ringed by long flowerbeds featuring perennials, biennials, and annuals in a delightful and painterly mix.





INSPIRATION

Eliza Ferriday wasn't prepared on the day the designer whom she'd hired to landscape her summer home showed up at the door. Looking at the French Aubusson rug at her feet, the New York socialite was struck with an idea—or so the story goes—and suggested the gardener adopt its pattern for the formal garden near her 18th-century house. ● The rug is long gone, but each spring that parterre garden unfolds in a carpet of color behind the Bellamy–Ferriday house. The still-bucolic property originally included nearly 100 acres of working farm. Today, the area immediately surrounding the house, including the formal garden, is maintained by Connecticut Landmarks. The remaining 81 acres belongs to the Bethlehem Preserve and Land Trust, an organization that Eliza's daughter, Caroline Ferriday, helped create in the late 1970s.



ABOVE Outlining flower beds in the parterre are English yews dating from Ferriday ownership. **LEFT** Stone steps through a wall start the progression toward the house. **RIGHT** Its wings bent with age, a lead statue of an angel still stands in the center of the formal arrangement.





THESE MAGNIFICENT GARDENS survive and thrive at the historic Bellamy-Ferriday House in Bethlehem, Connecticut. The original house was built in 1754 and extensively added to in the 1760s, then given its most important facelift during the 1790s. Subsequent owners added incongruent Victorian features.

Then, in 1912, it became the property of the Ferriday family of New York—who hired the Colonial Revival architect S. Edson Gage to both restore the house and upgrade it for 20th-century life. The gardens were extensively redesigned in the nostalgic mode of the time: profuse plantings spill over a well-planned layout that includes a formal parterre garden near the house.

The gardens have survived. Many plants, including the English yews that outline beds, are the originals planted in 1914. The specific type no longer exists. “If I had to replace these, I’d be in big trouble,” says George McCleary, a trained horticulturalist under whose experienced hand and watchful eye the garden has flourished. McCleary has, however, replaced several other evergreens, including a pair of two Japanese

yews which, by the time he took over the garden 14 years ago, had reached a height of nearly 16 feet and crowded everything around them.

Tastemakers beginning in the latter part of the 19th century recommended a garden of hardy perennials, self-sowing annuals, and native American plants. Forms were based on those of remembered or imagined Colonial gardens. A decorative use of vegetables and fruits in the flower garden was encouraged, as was the use of striking native “weeds.” Crowded plantings in raised beds, a practice dating to Colonial days, was revived. We see some of those recommendations in practice here.

The formal parterre garden is also a revival. Sited close by the house, it features a symmetrical, geometric arrangement of flower beds each framed by an evergreen hedge—in this case, English yew. Gravel walking paths radiate from a statue placed at the center.

But there is a pleasing **serendipity amidst the formality**. Even as he labors to keep the garden in order, George McCleary is mindful that the garden’s original owners tolerated—and even encouraged—some degree of disarray amid the ostensibly formal borders. It was a



A VIEW The formal garden would have been Caroline’s constant companion during her summers at the stately Georgian house. When she was 16, her mother enlarged her second-floor bedroom, adding a balcony and a bay window to overlook the formal garden. The center pane frames the statue of an angel that presides over a round pool at the center of the garden. The passage of years is apparent in the angel’s lead wings, which have shriveled into little more than round cap-lets at the shoulders.

What is a Colonial Revival Garden?

America does have its own gardening tradition, particular to our history since Colonial days. Whether you call it “the old-fashioned garden” or “grandmother’s garden,” it’s a tradition aligned with nostalgia, much like its architectural counterpart the Colonial Revival. Obvious in paintings and photographs of the late 19th century, documented in now-obscure writings, the tradition is so rich in sentiment, so associated with favorite flowers, that it influences design and plantings today.

Typically, a “grandmother’s garden” was close to the house, arranged in rectangular beds bordered by planks, stone, or some low-growing plant—often dwarf box. All of this echoes true Colonial gardens. The arrangement of flowers within the beds was informal and exuberant, seemingly haphazard but often planned with a painterly feel for harmonies and contrasts.

Hollyhocks, phlox, sunflowers, and roses were favorites. Because it was their owners who planned, planted, and maintained them, these gardens were (and are) a vernacular American form.

If the old-fashioned American garden recalls the contemporary English cottage garden, there is good reason. Both were created by a new middle class aspiring to gentility. As in England, gardens here were tucked into restricted space, especially in the new American suburbs. In appearance and intent, the vernacular gardens were distinct from professionally designed estate gardens (usually done in the Italian manner) and from workaday gardens on farms.

Concepts such as planting for a long sequence of bloom, massing plants for impact, and orchestrating color harmonies were discussed by American writers Candace Wheeler and Celia Thaxter by the 1880s, independent of English influence. —PATRICIA POORE



ABOVE Colonial Revival sentiment grows with the roses in “Grandmother’s Doorway” (ca. 1900) by Abbott Fuller Graves, who made a specialty of painting the old houses of New England and their cottage gardens. **OPPOSITE** Hamilton House in South Berwick, Maine, is a great study example: a hipped-roof Georgian of 1785, it was restored and its garden interpreted during the early days of the Colonial Revival. The garden becomes an extension of the architecture.

Ferriday rule that “a plant should be allowed to grow wherever it’s happy,” McCleary says—which explains the tufts of bright-pink silene, purple spiderwort, and candy-colored spikes of columbine that pop up randomly along the gravel paths. He points a wary finger at a lump of Canada anemone—an innocent-looking mass of mild white flowers. “This will take over the whole garden if I let it,” he says out loud, as if putting the plant on notice.

With several Ferriday favorites—such as purple loosestrife—now identified as invasive, McCleary’s wariness is well placed. The two Ferriday women’s collection of medicinal plants—among them feverfew, lady’s mantle, and monkshood—also demand careful management, particularly in a garden that is open to the public.

Peonies were a Ferriday favorite; tree peonies anchor corner beds, while herbaceous peonies are planted in long beds beyond the stone wall around the parterre. Grapevines grow on a recently rebuilt arbor, separated from the beds by a hedge. **Familiar and stalwart plants are everywhere in evidence.**

Lilacs were favored by Caroline Ferriday—her affection is hinted at in the title of the 2016 novel *Lilac Girls*, which portrayed her work on behalf of female victims of the Ravensbrück concentration camp in World War II. Lilacs from Caroline’s collection that remain include the fragrant purple Pocahontas and Ruhm Von Hortenstein varieties, as well as the soft-pink Antoine Buchner and Lucie Baltet.

By their numbers, however, roses were the clear favorite. Caroline and her mother planted




Most of our impressions of 18th-century gardens actually come from **Colonial Revival interpretations**, which can be separated from the plain-spoken utility of early gardens.

hallmarks of the garden

Often there's strong allusion to Colonial-era practice—but improved!

Dirt paths become brick walks; beds are outlined in cobbles rather than wattle; the plot is larger and the plantings lusher. Flowers join culinary and medicinal plants.

- **Geometric layouts and a degree of formality** are complemented, and softened, by plants allowed their habit: becoming dense, spilling over edging and paths, self-propagating. Low hedges, usually boxwood, define areas.
- **Gardens near the house have an axial arrangement.** It's popular to place a garden ornament (fountain, birdbath, sphere, statue) where two main paths cross in a cruciform design.
- **Roses, lilacs, and cottage-garden flowers** such as hollyhocks, phlox, larkspur, and Johnny-jump-ups (violets) are standards.
- After 1905 or so, with the embrace of the California lifestyle and revival of Spanish Mission gardens, **look for pergolas and patios** and a move toward Arts & Crafts garden design.

A lush garden scene featuring a stone wall, various flowers, and a white house in the background. The foreground is dominated by a large bed of pink and white peonies. Behind them, a stone wall runs across the middle ground, with purple and white spiderwort flowers growing along its base. In the background, a white house with a gabled roof and a chimney is visible, surrounded by greenery and trees.

Various peonies grow in the gardens, including those grafted by Caroline Ferriday. Purple and white spiderwort lines the stone wall; reliable perennials and annuals fill flowerbeds.

+

STALWART FAVORITES

White tree peonies anchor each of four corner beds, their herbaceous cousins nod pastel heads in several long beds just beyond the stone wall that confines the parterre. Roses and lilacs are also favored.



NOT FORGOTTEN A LIST of reliable, early-20th-century plants

- *Buddleia*: butterfly bush
- *Chaenomeles japonica*: Japanese quince
- *Chaenomeles speciosa* 'Simonii': Simon's flowering quince
- *Continus coggigria*: smokebush, smoketree
- *Cornus stolonifera*: redstem dogwood
- *Corylus* 'Red Majestic': hazelnut
- *Deutzia*; *Deutzia gracilis*: slender deutzia
- *Fothergilla*: witch alder
- *Hamamelis intermedia*: witch hazel
- *Hydrangea paniculata*: panicle hydrangea
- *Kolkwitzia amabilis*: beautybush
- *Philadelphus*: mock orange
- *Potentilla fruticosa*: shrubby cinquefoil
- *Ribes odoratum*: clove currant, golden currant
- *Sambucus nigra*: blacklace elderberry
- *Spiraea*: spirea
- *Syringa*: lilacs
- *Viburnum* (150+ species of viburnum)
- *Weigela florida*: weigela

over 100 varieties of rose, including many old-world roses cultivated by Empress Joséphine at her Chateau at Malmaison, from 1800 to 1815. Varieties such as Cardinal de Richelieu, Alfred de Dalmas, Belle de Crecy, and—not surprisingly—Empress Joséphine dot the property as a living testament to Caroline's love for both roses and all things French.

Eliza Ferriday had introduced lawns as well as evergreens to provide privacy from the road. She added **fragrant trees, many shrubs, and perennials** beyond the lilacs and roses. Specimen trees include a yellowwood planted in 1913 and a copper beech—now towering—added in 1938. Other notable trees are Japanese stewartia, royal empress tree, Japanese snowball, and weeping hemlock. Perennials abound, among them astilbe, daylily, false indigo, bellflower, clematis, coreopsis, foxglove, and cranesbill.

By midsummer, **a changeable cast of annuals fills the voids** amidst perennials and

biennials within each of the kidney-shaped beds that are framed by manicured hedges of knee-high yew. Last summer, cleome and blue salvia starred. Many of the flowers that reappear each season—among them hyssop, campanula, and poppies—are descended from seeds the Ferriday women cast into the garden in the decades before the Great Depression.

McCleary tends the roses carefully to keep them in bloom, as he does the remaining trees from the Bellamy family orchard, some of which, despite their advanced age, still bear cider apples, pears, and quince.

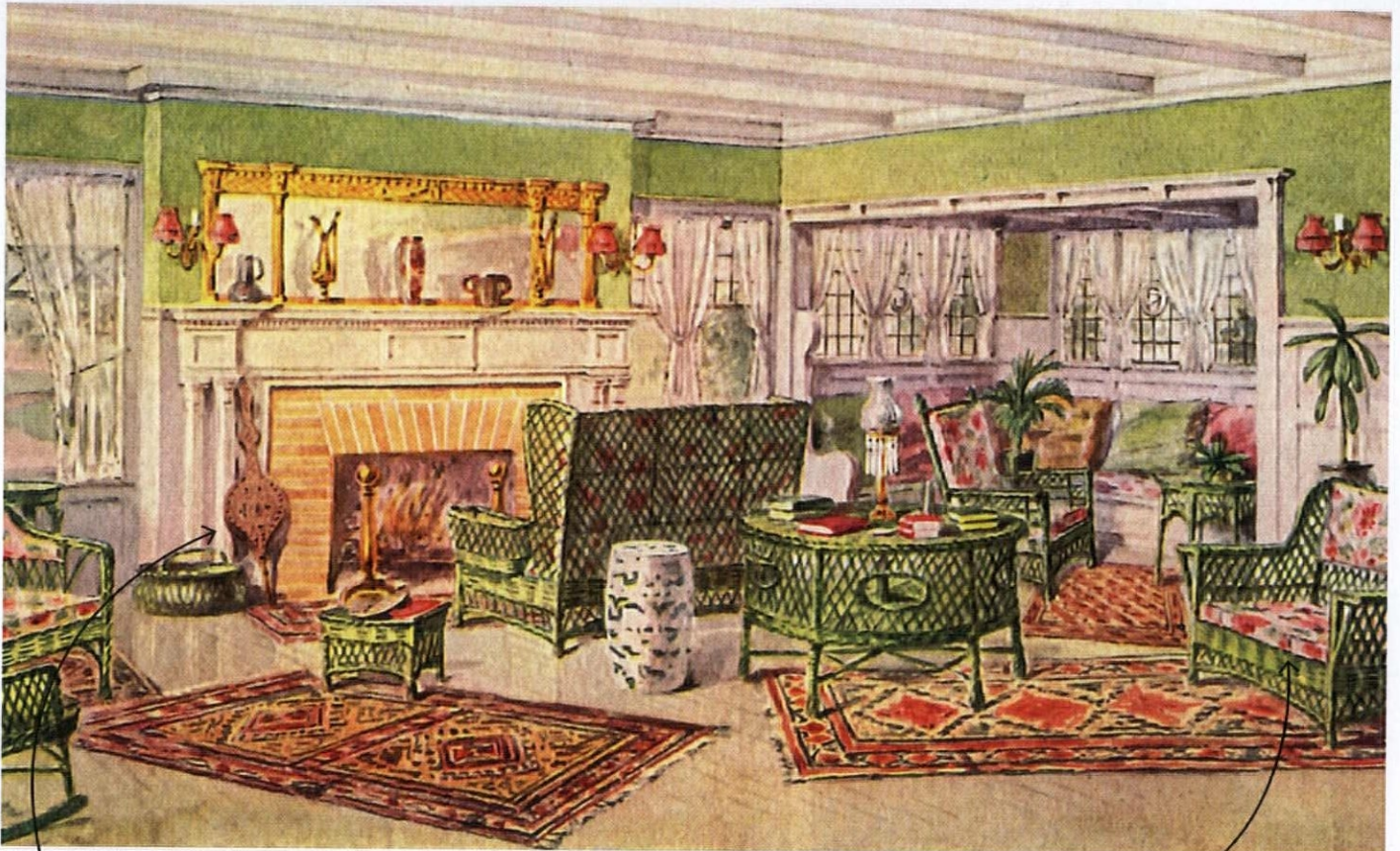
Behind a tall hedge, George McCleary also **maintains a propagation garden**, in which he nurtures offspring of select garden plants to ensure replacements are always available. Seeds gathered from the garden are also tended here. In the spring, the seedlings are sold to visitors, reaffirming the Ferridays' conviction: the best gardens have no borders.

ABOVE LEFT An American dogwood blooms near the house. **ABOVE RIGHT** Deutzias are the epitome of tough but gorgeous garden stalwarts. From the Biltmore Nursery Catalogue of 1912: "Hardy, vigorous shrubs with showy flowers. They are extremely floriferous and ornamental . . . Of easy culture, thriving in almost any well-drained soil."



Relaxed Colonial Revival

From the *Book of Home Building and Decoration* by Henry Collins Brown, 1912



A cheery green-and-white scheme downplays the formality of a sunroom with an elegant mantel, fine woodwork, and brass andirons.

We've found a supplier of wicker and rattan in several traditional styles: natural wicker on a wood frame for indoors, and resin on aluminum for outdoors. Shown is the 'Bar Harbor Wicker Arm Chair' from American Country Home Store, \$910 in coffee-brown or white (many colors offered with an upcharge). americancountryhomestore.com



Wicker furniture continues the informal, indoor-outdoor theme, as does the floral cretonne upholstery. Gauzy curtains and jaunty fabric shades on sconces are decidedly unstuffy.



The Colonial Revival green with yellow undertones is clear and bright. Try Candy Green 403, nicely balanced by the warm-tone White Vanilla 2017-70 on trim, both from Benjamin Moore. Acrylic Regal Select Interior Paint, \$58.99/gallon, benjaminmoore.com



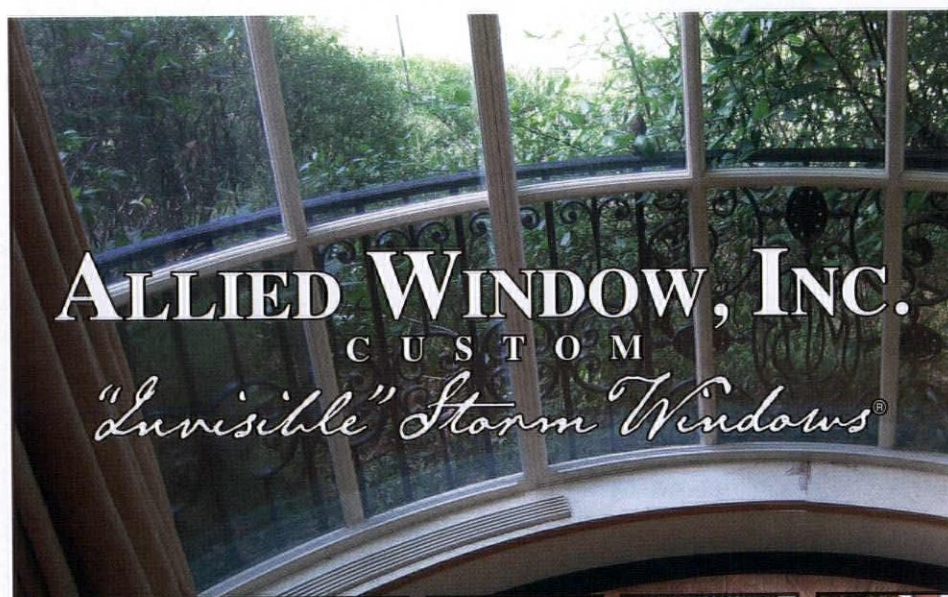
Finding a whimsical fabric lampshade probably means going to an artisan. Judi's Lampshades sells vintage and custom shades for all lamps and lighting through Etsy and eBay. Shown is a sample in green silk, suitable for a sconce or chandelier: \$98/pair. More at judislampshades.com



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Early 20th-Century Room

This kitchen in Douglas fir and tile is a beautiful yet still practical throwback. **By Donna Pizzi**

This re-created kitchen is the centerpiece of a 1908 house in Portland, Oregon. Outside, the grand portico, formal window bays, and fully developed neoclassical detailing were intact. Inside, the Arts & Crafts interior told a different story: the house was kindly described as “a fixer-upper.” So work on the kitchen was postponed until structural repairs were complete, to avoid damaging new plaster and tile. The existing kitchen was shrouded in layers of 1950s linoleum on countertops and floors, alongside dilapidated aqua appliances. The owners had to take the room down to the studs, and in the process found paint outlines on plaster walls indicating where the original, site-built cabinets had been, along with plumbing indicating the location of a sink in one of two pantries.

The fir cabinets have a shellac finish to match what was in the house (see the mudroom door.) A salvaged 60" American Standard porcelain-on-cast-iron sink on legs runs the length of the restored windows. Walls are painted to match original plaster. To move the heavy antique butcher block, the legs come off and the top is rolled like a wheel.



1. THE ARCHITECTURE

The pretty, bracketed shelf designed by the owner follows the lines of the coved ceiling, common in this period, which was uncovered during restoration. Recovered trim and cabinets in existing pantries served as models.

2. A TIMELESS RANGE

The former owner's family confirmed the original location of the stove. Filling the spot is a French range and hood made by La Cornue, a Paris company founded about the same time this house was built.



BE INSPIRED...

Rejuvenation's 'Hazelfern' is a small bowl-light pendant, suitable for pantries or as a pair. With a design from the first decade of the 20th century, it has an unusual waisted chain and a fluted Doric opal glass shade. Damp-rated. Built on order, in Old Brass finish: \$313.99 rejuvenation.com



Lace window panels may be customized with **top and bottom rod pockets** for use as door curtains. Shown on a Queen Anne door, this is the era-spanning 'Brownstone' pattern from Cooper Lace. Starting at \$49, cooperlace.com

Enclume's Wall-Mounted Utensil Bar is available in three sizes and seven finishes. The 36" bar is shown in **brass over steel**, with six hooks and mounting hardware, \$108 through Williams-Sonoma. williams-sonoma.com



The range in this kitchen was custom-made by La Cornue, the venerable French company, and is priced like a classic car. Big Chill has introduced **European-style stoves** in the Classic Collection; several sizes, colors, and trims available. Shown is the 48" model in Matte Black with Brushed Brass trim, \$6,995. bigchill.com

3. PERFECT LIGHTING

No can lights in this period room! The 12-arm, Anglo-Dutch ball chandelier is an antique. Reproduction pendants and sconces provide general illumination as well as task lighting.

4. TILE TIMES THREE

The subway tile, made by an English company, was found stockpiled in various distributor locations. It is punctuated by nine antique Art Nouveau tiles over the range. Flooring is traditional 1" hexagonal ceramic tiles.

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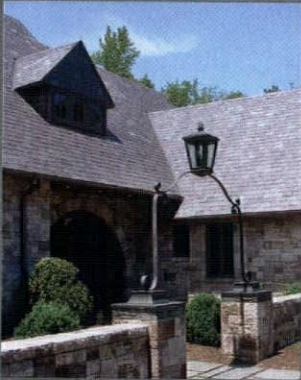
Hans Liebscher has been enamored of architectural copper since his childhood in Germany. Recognized in the U.S. and Europe, the master coppersmith creates artistic gutter brackets and conductor heads in copper and cast brass, as well as metal roofs, cupolas, spout-end gargoyles, and finials, working with his team in San Marcos, California. One attention-grabber was a 6'-tall copper chimney cap in the shape of a Gothic mansion inspired by the Lord of the Rings—a \$40,000 commission. Big restorations have included the fantasy-roofed Vedanta Temple in San Francisco. Indoor projects run to hammered-copper bathtubs and ornamental copper fireplace mantels. The company relies on U.S.-sourced metals and time-proven methods that assure longevity. (Shown: the 'Florentine' leader head and the 'Venetian', below.) Hans Liebscher Custom Copper Works, (760) 471-5114, hanscopper.com



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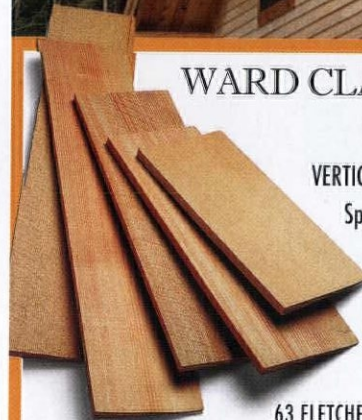
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58 OLD HOUSE DIYer

61 ASK OHJ

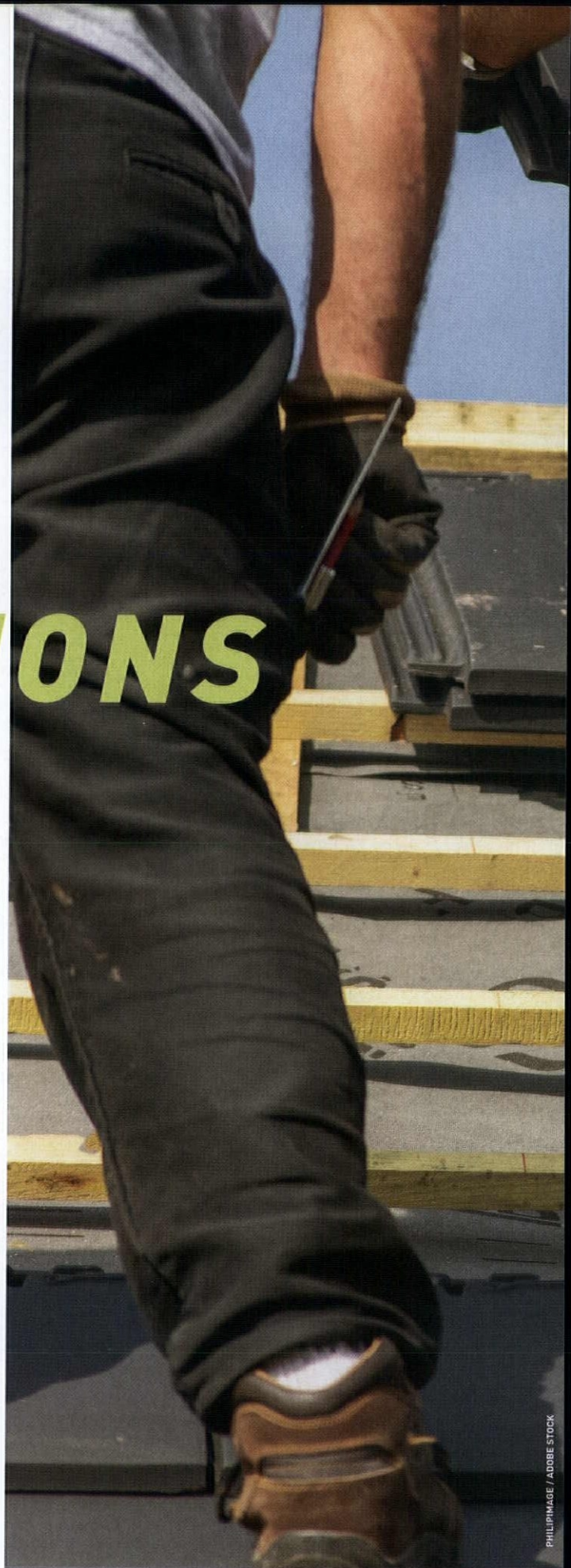
63 DO THIS, NOT THAT




ROOFING INNOVATIONS

Roofing materials were once defined by region. Wood shakes were cut and split from timber in the great northern and southern forests; slate was quarried along the spine of the Appalachians from Alabama to Maine; in the Spanish Colonial Southwest, barrel-shaped clay tiles were formed by hand or over a mold.

• While those materials and others are still part of the roofing landscapes where they first appeared, today the demand for roofing materials goes beyond region. The decision encompasses climatic concerns, energy conservation, cost savings, and weight reduction. The result has been innovations surprisingly relevant for old houses. **BY MARY ELLEN POLSON**





Even heavy materials like slate and interlocking roof tiles have seen innovations that make them lighter, and faster to install—and therefore more affordable for those looking to replace or repair a historic roof.

News for **TRADITIONAL ROOFING**

Arguably the most essential part of the building envelope, the roof has been subject to innovation for centuries, and the process isn't slowing down now. Metal roofs can be tailored to shed snow loads in climates with heavy snowfall, or keep out hurricane-force winds along the coast. Asphalt shingles can be formulated specifically to reduce solar heat gain for homes in hot, sunny climates, while such heavy materials as slate and concrete are being installed so as to use less material, reducing both weight and cost. And finally, the latest advancements in solar are becoming more and more roof-friendly.

SLATE *lightens up*

Before you replace a deteriorating slate roof with a slate lookalike, a metal roof, asphalt, or cedar shakes, consider another option: slate installed using a lighter-weight method.

Available through Greenstone Slate of Vermont under the brand name SlateTec, the method uses genuine slate in a wide range of colors and patterns. However, it's installed so that the amount of head lap (slate overlapping slate) is significantly reduced. The slate goes on with an interlay-

ment material between the slate and the standard underlayment.

The interlayment is a geomembrane better known as landfill liner, high-density polyethylene (HDPE). The membrane has a lifespan of a century or more, so it's a perfect complement for slate, which can last just as long. The interlayment serves as a permanent water barrier while reducing the amount of slate needed to cover the roof. This also lowers the weight per square foot bearing down on the roof deck. Consider that a traditional 1/4"-thick slate roof weighs about nine pounds per square foot installed. Slate installed using the lightweight method comes in at under six pounds per square foot—for weight savings of up to 45 percent.

Greenstone Slate also quarries some versions of TruSlate, a standardized, 12" x 12" slate marketed by GAF. The difference between the two is one of appearance: TruSlate comes in a limited range of colors and is uniform in thickness, limiting its versatility. Any of the slate colors Greenstone quarries, from greys, greens, and blacks to purples, reds, and variegated colors may be used with the SlateTec system. Slates can be of different

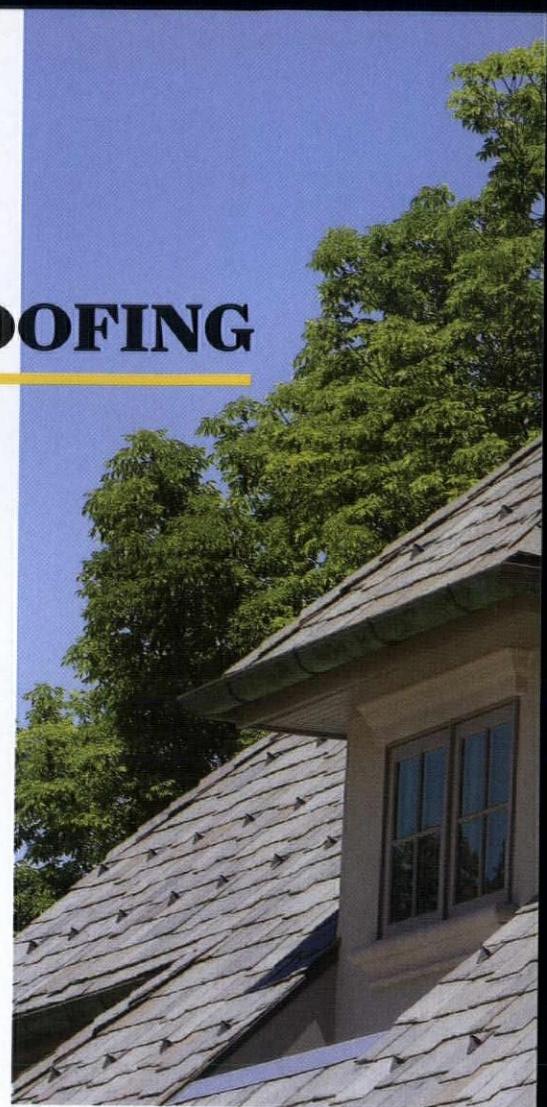
thicknesses, and laid in random, graduated, staggered, or other traditional patterns. A SlateTec roof "is as unique as any Vermont slate roof," says Jonathan Hill, one of Greenstone's owners. "It looks the same as a traditional slate installation."

But it's so much lighter. A recent project using the system made use of Greenstone's Hail-Fire slate, which is 5/8" to 3/4" thick. "The structure wouldn't take the weight of a traditional slate installation," Hill says. "We were able to use Hail-Fire, reducing the weight to about 1,300 pounds per square," or 13 pounds per square foot. Otherwise, the slate would have weighed a whopping 24 pounds per square foot.

The cost savings may be substantial, as less slate is needed to cover a roof. Shipping costs are reduced, and the method is also contractor-friendly.

TOP This Vermont slate roof may look traditional, but it was installed using an innovative technique called SlateTec, which uses fewer slates with less overlap, saving on material.

LEFT A long-lived membrane better known as landfill liner lies between courses of slates, reducing the amount of head lap required. As a result, less slate is needed to cover the roof, reducing weight and bringing significant cost savings to the owner.





Wood shakes and shingles swell when they get wet and shrink when they dry, with more dramatic movement across the width than in the length. For that reason, it's important to leave adequate space between shakes or shingles in the same course.

IS YOUR ROOF COOL? ←

Did you know that one-third of unwanted heat typically comes through the roof? Most asphalt roofs do a poor job of reflecting sunlight, usually less than 20 percent. A cool roof, on the other hand, can reflect more than 65 percent of direct sunlight, according to coolroof.org, slashing cooling costs by up to 15 percent in the sunniest locales. • **The coolest roofs tend to be the flattest and lightest in color.** Flat or low-sloped roofs with white, light-grey, or silver elastomeric or painted coatings can easily approach 100 on the solar reflectivity scale. (The scale is a measure used to evaluate the amount of solar gain reflected away from the structure.) For homes with steep-pitched roofs, cooling down the roof generally means installing a material specifically designed to reflect away heat. Due in part to new California regulations, roofing manufacturers have rolled out “cool” options for roof shingles. • **The key component in a cool asphalt roof: solar-reflecting granules that decrease the amount of heat transferred through the roof into the house.** Surprisingly, the coolest shingles are not always a light color. GAF Timberline Cool Series shingles, for example—in shades Barkwood, Antique Slate, and Weathered Wood—have a solar reflective index of 29, high for asphalt roofing. Landmark Solaris Platinum shingles in CertainTeed’s Cool Roof line include some colors offering an initial index of 45 or more. Many “cool shingle” lines are eligible for credits toward LEED accreditation. The energy efficiency of the shingles is supported by roof-specific insulation, roof-deck protection, attic ventilation, and solar-powered vents.

LEFT Despite its rich, dark appearance, CertainTeed’s Presidential Solaris maximum-definition shingles in the Weathered Wood color have a solar reflectivity rating of 27, high for an asphalt-shingle roof.





LEFT Depending on how they're constructed, arches, trusses, and brackets can be structural, partially supportive, or purely decorative. **BELOW** Owners Jarmila and Jerry Walek of ProWood Market: Jarmila handles administration, while Jerry runs the production end of the business.

SHOP TOUR:

Walk into the ProWood Market workshop in Lilburn just outside of Atlanta, Georgia, and you are immediately bit by the pleasant smell of cedar. The shop, owned by Jerry and Jarmila Walek, makes the kind of hearty architectural millwork rarely seen since the days of the old builders' catalogs.

While one worker cuts recesses into solid-wood corbels on a mechanical band saw, a team of three fits curved braces into a massive vertical truss using wooden pins called dominos, then tightens everything together under tension. "Everything is made by hand," says Jerry. "If it's from timber, we will make it," including the kind of structural and ornamental millwork that's often integral to a historical roof.

Walek was born in the Czech

Republic and emigrated to the United States about 22 years ago. He started working in construction almost immediately, ultimately working for large residential real-estate developers. Realizing the demand for customized exterior and interior architectural trim was outstripping the ability of the market to produce it, he launched a business aimed at supplying contractors directly.

That was right before the crash in 2008. The number of workers in the shop shrank from 100 to 25, and Walek retooled, rebrand-

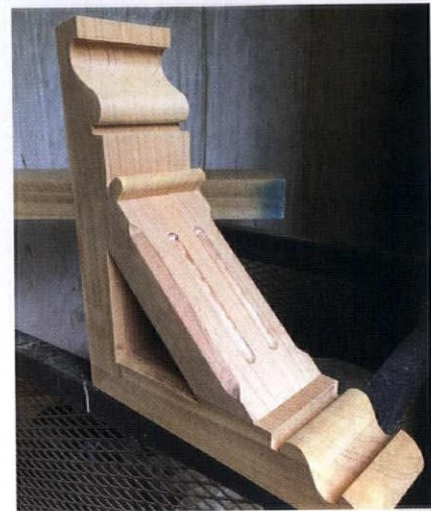
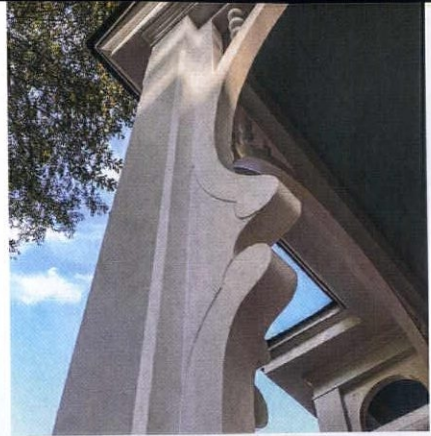
ing the business to serve both retail and internet orders as well as contractors. Since 2012, the business has almost doubled in size annually, supplying brackets, rafter tails, braces, gable trusses, crown moulding, and columns as well as custom work to thousands of customers.

Most of the designs in ProWood's ever-growing online catalog come from those customers, including developers, contractors, architects—and the owners of historic houses. "People send us their old brackets," he says. The team breaks down the architectural element into a few parts, then draws and computerizes a facsimile visible in 3-D—which is carried over if the component makes it into the online catalog. "The buyer can see





A workman applies a series of clamps to a tapering architectural element.



TOP The company created a curved and incised period element for a customer's porch.

ABOVE ProWood Market makes architectural pieces like fluted, chamfered, and scrolled brackets using as few pieces of solid wood as possible for strength.

it from every side if they like."

ProWood Market is especially known for its massive yet graceful gable trusses, which are shaped from as few pieces of solid Western red cedar as possible, then lightly glued and pinned together with dominos up to 3" long. "We try not to use too much glue. The joint is harder and stronger than the wood itself."

Trusses can be fully or partially supportive, or more-or-less decorative, depending on how the component is constructed, what fasteners are used, and how the truss is attached to the house. If a projecting roof gable is already

supported, for example, not all of the weight will be carried by the bracket or truss.

Given the massive size of some of its components—ProWood has produced trusses more than 30' wide—it's worth knowing the company also delivers finished goods direct to your site. "It's all about quality, value, and experience," Jerry Walek says. "That's what the customer likes."

RIGHT (above) Large elements are joined together with wood pins called dominos, then glued and subjected to pressure to create a tight joint. (bottom) As part of the restoration of an old train station, ProWood supplied L-shaped brackets with knee braces.



THE PRO TIP

Steel has an almost unlimited capacity for repeat recycling; furthermore, it can be used to mimic copper, zinc, and other expensive metal roofing.



LEFT The highly desirable rusty appearance of Bridger Steel's Truten® weathering steel actually protects the steel inner core.

especially popular in the West. Bridger Steel's Truten version allows the rusty patina to develop more rapidly, locking in and protecting the base steel layer.

Other innovations in metal roofing include a host of locking, clipping, and concealed fastener mechanisms that allow roofing materials to go on quickly and provide comprehensive weather protection. At the same time, these mechanisms permit

the necessary expansion and contraction of metal panels. Further, panel profiles (standing seam, corrugated, box rib, etc.) can be installed using fastening systems for low, steep, or even curved roof pitches, or for climate-specific conditions like heavy snowfall or frequent hail.

In short, it's possible to choose a metal roof in a look you want and get an installation system custom-designed for one or more roof profiles and the particulars of your climate.

THE CYCLE OF STEEL

The idea of the old tin roof may linger in the popular imagination, but any metal roof added since the mid-1800s is in all likelihood made not of tin but steel or aluminum, or a combination of the two. Most steel roofing made today incorporates at least 25% recycled material, making it one of the greenest choices available, and often eligible for LEED credits. Steel is also less expensive

than aluminum, zinc, or copper—all materials that can be combined with steel to make a hardier roof.

An alloy of iron and carbon, steel has been subject to innovations since galvanized steel began appearing on roofs in the mid-19th century. Galvanized steel is coated with a layer of zinc to protect it from corrosion. Coating steel with a combination of aluminum and zinc produces Galvalume,

patented in 1972. The addition of aluminum gives Galvalume better surface protection, but the material is still vulnerable to scratches or cut edges.

Cor-Ten, or weathering steel, first emerged for heavy structural work like bridge construction. The outer layer is designed to intentionally rust in a process that protects the inner layers of steel. Weathering steel does not require paint to seal it from weather, but it needs regular maintenance. The rusty appearance has become



Concrete, a Better Lookalike

Introduced a century ago, concrete tile has always been one of the most successful lookalikes for tile and slate. Concrete contains natural ingredients that can be sculpted and tinted in ways that closely mimic other roofing materials, even wood shakes. The knock on concrete, of course, is that it's heavy: up to 11 ½ lbs. per square foot, versus seven or eight pounds for clay and nine for traditional slate. • Unlike more recent lookalikes made of synthetic materials, good concrete tiles create the subtle shadow lines that make clay tile and slate such timeless roofing choices. Made of a dense mixture of Portland cement, sand, pigment, and, increasingly, recycled aggregates, concrete tile can last up to 75 years, making it one of the lowest cost roofing materials in terms of life cycle. Concrete tiles are also eco-friendly: Bartile's Ultralite tiles are made from at least 50% recycled materials and meet LEED requirements.

LEFT Bartile's Vintage Old Mission tiles not only look hand-sculpted, but even sport applied "moss" to give them a weathered, aged appearance.

SOLAR lowers its profile

If you find the idea of adding solar panels to your roof financially attractive but aesthetically unpleasant, you're not alone. More appealing options are in the works, some from unexpected sources.

Certainly unique are the tempered-glass solar tiles now in production at Tesla, better known as for its electric cars and rocket engines. The tiles collect and store energy with an integrated "Powerwall" battery, but they're very expensive—about \$22 per square foot, although installation costs will presumably be offset by future energy savings. (For comparison, asphalt shingles cost about \$3.50 to \$5.50 per square foot, installed.)

Tesla's solar tiles are offered in several attractive profiles, include barrel-tile, slate, and shingle lookalikes as well as the futuristic smooth option. Installed on only a handful of houses so far, they come with a lifetime warranty. They are still so new that there's no way to know how long the tiles will last, or whether they can withstand freeze-thaw or other climatic conditions.

Whether or not Tesla's experiment works, solar shingles and tiles may be the wave of the future. Both traditional and solar roofing manufacturers are pursuing this approach. CertainTeed, for instance, introduced its shingled Apollo II system

RIGHT CertainTeed's Apollo II solar tiles and shingles become an integral part of the roof. **BELOW** GAF's low-profile solar panel is an easy add-on during a re-roofing job.

five years ago. As light as regular asphalt shingles and just as easy to install, each solar shingle or tile mounts directly to the roof, minimizing visual impact. A single shingle produces up to 60 watts of energy.

Solar panels themselves are going lower and smoother. GAF's DecoTech solar panels, introduced in 2017, mount directly to the roof without visible racks or brackets. The 60-cell solar panels are the same size and shape of rack-mounted systems, but create a much lower profile on the roof. The panels generate 275

watts of power and are intended as an easy way to install solar as part of a reroofing project.

Those looking for a solar option for a slate roof should consider Nu-Lok, a lightweight system with an integrated solar option. Like SlateTec (see p. 44), Nu-Lok uses up to 40% less slate, reducing material costs and roof weight. The photovoltaic panels are set flush with the slate, which is installed over a self-ventilating grid system. Since the system is modular, the panels can be installed as the roof goes on, or added later.



New solar installations on homes and businesses are eligible for federal (and sometimes state) tax credits through at least 2020. The federal solar investment tax credit allows you to deduct up to 30% of the install cost.



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2. DOUBLE-SIDED MEASURE

Two new Lufkin Shockforce tape measures offer double-sided blade design and metal roll bars to protect the lock button from sharp impacts. The green-on-matte Nite Eye version offers high visibility in any light. In 16', 25' and 35' lengths: \$25 to \$35. Crescent, (800) 621-8814, crescenttool.com



3. IRREGULAR ANGLES

Measure awkward angles and hard-to-get-at places by sliding the four joined rulers into the right shape, and tightening screws. Use with brick, tile, lumber, laminate, etc.; create arches and more. With laser-etched measurements, the ruler folds down to a compact 10" length. \$12.99. Amenitee, amazon.com/amenitee



4. BALANCING WEIGHT

Correct a balance problem in a weighted sash window with linkable hook-and-eye weights. In 2 and 3 lb. sizes, these weights permit the hook to slip on only when the weights are in the right position. \$1.90 per pound. SRS Hardware, (401) 954-9431, srshardware.com



5. PINPOINT ACCURACY

The Empire Blue heavy-duty magnetic torpedo level accurately measures plumb, level, and 45° angles in 10 working positions. The compact 9" level is made of extruded aluminum with a magnetic edge; a V-groove edge fits on pipe or conduit. \$9.99. Northern Tool & Equipment, (800) 221-0516, northerntool.com



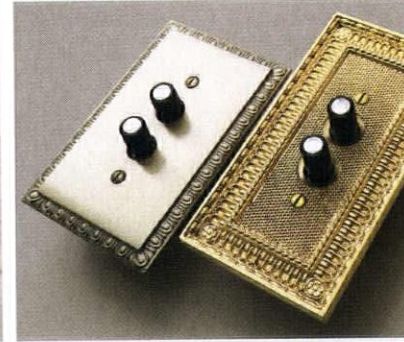
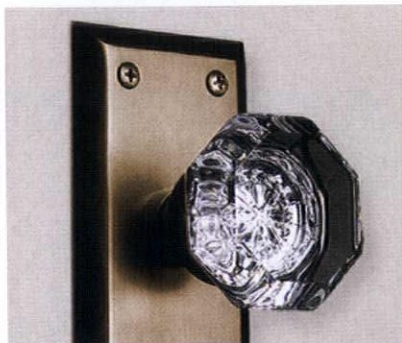
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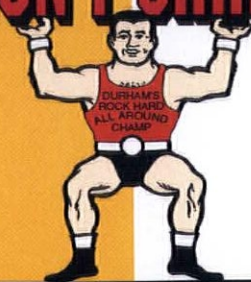
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Buy the Right Shutters

A primer on real, old-fashioned, appropriate exterior shutters, suitable for old houses, includes weather-resistant options.

By Mary Ellen Polson

 Houses meant to have shutters at the windows look best when the shutters are maintained or, if they're missing, replaced. The shutters are a key visual component, and they also provide privacy and protection from the weather. "Shutters were the first storm windows, so they tend to fill the same opening as a storm or a screen," says Colleen Murdock, owner of Shuttercraft, a builder of custom shutters.

Vintage homes deserve shutters with real raised panels, louvers, or some combination of the two. The most common type of exterior shutter is the fixed louver, but other forms include movable louver, paneled, combination, board-and-batten, and Bermuda. Louvered shutters are composed of horizontal slats held in place by stiles and rails. Movable versions are equipped with a narrow post that allows for the adjustment of the slats to permit more or less light, privacy, and ventila-



tion. The best are built using mortise-and-tenon construction.

Paneled shutters may have solid beveled ("raised") panels or simply flat planks. Since individual shutters usually feature two or even three panels or sections of louvers, it's easy to create combination shutters that include both panels and louvers. A typical combination might be raised panel below, louver above, or vice versa. Thanks to the wide availability of CNC, any paneled shutter or combination shutter can be decorated with cutouts in simple classic designs like stars, hearts, or acorns, and even complex designs like a golfer swinging at a tee.

Board-and-batten shutters are made up from vertical planks secured with cross members. A variation is tongue-and-groove, which have interlocking planks, similar to beadboard. Another configuration is the Bermuda shutter, a single, full-width louvered panel that is hinged from the top and swings out at the bottom, like older wooden storm windows. Bermuda shutters are increasingly popular in beach communities and tropical locales, where they may come in handy during hurricane season.

Many old shutters were made by hand, out of wood; in towns with lots of old houses, the same subtle characteristics



FAR LEFT After the stiles, rails, and louvers are trimmed to size, individual components in the Shutters-in-a-Box system from Aeratis assemble on-site in as little as 30 minutes per shutter. **LEFT** A worker at Withers Industries sands a pair of custom wood shutters. **TOP** Deeply beveled panels, rabbeted channels, and properly placed, functional hardware are all hallmarks of period-specific shutters, like these from Timberlane.

To Match Old Shutters

Need to match an old pair of shutters? Measure every element in the existing shutter—total width by total length, the length and width of stiles and rails, the number of louvers or panels, as well as details like louver thickness and the amount of bevel in a raised panel. (Some shutter company websites include a detailed guide for how to measure.) Send the measurements with pictures of the shutters to a shutter company with experience in reproduction.



If you need shutters for more than one window, it's important to measure all of the shutters—or at least all of the windows. Both windows and shutters tend to be smaller on upper floors of a house. If the shutter is especially old or unusual, you may want to ship a single shutter or pair to your fabricator to guide replication.

Many shutter makers have a range of stock sizes and configurations, so they may begin the process with a stock size that most closely matches your shutter, changing elements until the new shutter matches the old exactly. "We make everything custom on order to begin with," says Shuttercraft's Murdock. "We can choose what you really want to match, and what you can afford to live without." When hanging the new shutters, she recommends ganging the old ones together on one façade and the new ones on another. "That way you see a continuum" on each side.

LEFT An old louvered shutter—with horns at the bottom of stiles and a delicate swag cutout in a raised panel—next to its replica made by Shuttercraft.

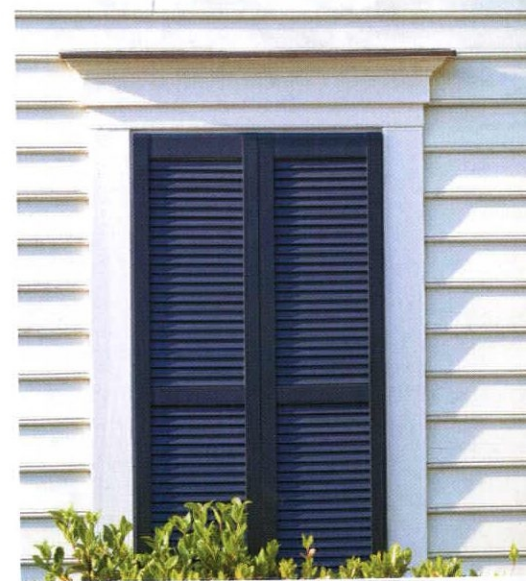
pop up over and over because the shutters were made by the same person or company. In certain parts of Massachusetts, for example, it's common to see shutters with slightly extended stiles at the bottom, on either side of the panels or louvers. Those extensions are called horns. The horns create a slight gap under the shutter when it's closed, allowing for snow, debris, and rain to drain out.

While shutters may be specified in woods like Western red cedar and Honduras mahogany, many operable period-look shutters today are made of composite materials that are moisture-, rot-, and termite-resistant—and much better looking than the old vinyl ones were. One recent innovation in composite shutters is Aeratis' custom Shutters-in-a-Box system. Made from paintable, solid, extruded PVC, every component in these ready-to-assemble shutters is engineered to mimic those in early-19th-century louvered shutters, from the size of stiles and rails to the thickness of the louvers.

Once assembled, the shutters are fully

operable. Because components like stiles and louvers are trimmed to size on site, the shutters can be customized to fit nearly any opening. Turnaround time from order to delivery is much quicker than that of custom-built wood shutters, and the shutters are up to one-third less expensive. The system includes all components to assemble and hang shutters, from stiles, rails, and louvers to fastening and finishing hardware.

In order to look authentic, shutters should be the same shape as the window sash. A pair (or single shutter, in the case of Bermuda styles) should cover the window completely when closed. Hang the shutters on the inside of the window casing, next to the sash. When you measure, determine whether the opening is actually square (it probably isn't), note the depth of the reveal (the thickness of the channel allotted for the shutter), and that you have the appropriate amount of clearance needed to permit opening and closing. Before you order, check with your manufacturer for more help on measuring.



ABOVE A good set of shutters not only looks authentic in materials and scale (like these from Aeratis), but also closes tightly to protect the window.

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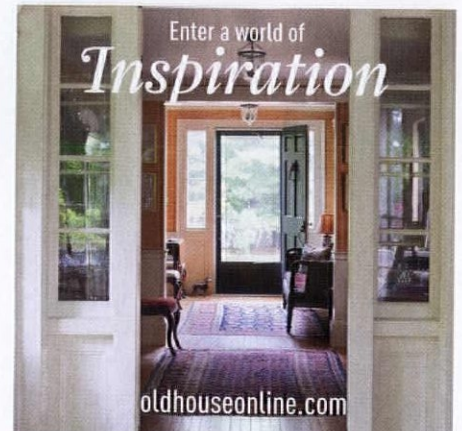


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“ Did he not consider support?!
It's as if the assistant plumber expected
the tub to levitate above the floor. ”



Our bathroom was partially demo'd for renovation. We hired a plumber, who came highly recommended, to add the plumbing for a salvaged clawfoot tub. While the plumber was out, his assistant decided to cut through floor joists directly under the tub to accommodate the new drainpipe! Sadly, we don't use that plumber anymore. —*John and Erna McCants*

THE FIX

Floor joists help carry the weight of the house and its contents by distributing loads to structural beams, girders, headers, and sills. A 300-pound tub (never mind the weight of the water, when it's filled) will place extra strain on aged joists, even those not compromised by holes, notches, or insect damage. If anything, the existing joists should be reinforced or replaced before a new tub goes in. Cutting through these essential supports is a recipe for disaster.

Now that damage is done, resist the temptation to under-engineer the repair. First, double up (or "sister") the existing joists to the full extent possible. (Since they've been cut through, you can "scab" between the cuts by fastening strips of $\frac{3}{4}$ "-thick plywood over or under the new piping as a stopgap measure.)

Use metal joist hangers and make sure each of the sistered joists is supported by at least one sound, loadbearing header.

Then add solid blocking or doubled-up cross braces between (that is, perpendicular to) the joists on either side of the cut area, again using metal hangers. In effect, you are creating a braced box around the damage; a good plumber would have created such a structure before cutting or notching any joists to add plumbing.

Bridging between the compromised joists transfers the load away from the damaged area to sound timbers. When the blocking fits tightly, neither joist can flex or bow. Because the area must support such a heavy load, it's a good idea to add cross bracing on the next joist over, for additional reinforcement.



Share Your Story!

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



THE COST

ANTIQUE FACE	\$3,600
BASE, GLASS	\$3,900
JAX BLACK	\$25
SPANGUARD	\$25
TOTAL	\$7,550

the transformation

1. CLEANING THE METAL

RT Facts owners Natalie and Greg Randall say that when they first purchased the old face it was covered with layers of black, crusty, peeling paint, which they very carefully removed using a propane torch. The stripped steel face was then polished with a 4" wire cup wheel, then burnished with Scotch-Brite pads on a buffing wheel. The clean steel was darkened with JAX Black, an easy-to-use metal darkener, to give it depth and patina. Once the JAX Black was dry, the surface was buffed with a soft cotton cloth (old white T-shirt rags), then burnished once more with fine steel wool. Finally the face was sealed with a catalyzed lacquer to give it a mellow, "burnished steel" finish.

2. FABRICATING THE BASE


The coffee-table base was fabricated from four antique industrial machinist stands of the same period as the clock. First, rubbing alcohol was used to remove grease and oil from the old machine parts. Then the legs were refinished using the process of stripping, buffing, and burnishing described above.

3. MAKING A RING FRAME

To support the clock face on the base, a ring was custom made from hand-rolled steel, measured to fit the inside diameter of the clock dial. A second, smaller ring secured the feet of the legs underneath. The Randalls note that the table's construction was purposely designed to make it easy to take apart, so that the large object can be moved and fit through doorways and in elevators.

Clock-Face Table

Repurposing a vintage clock face preserves it in a way that's, well, timeless. **By Brian D. Coleman**

 Digital clocks with a numeric screen display rapidly are replacing analog clocks. Those large clock faces found in municipal and commercial buildings are often discarded rather than maintained. We met a homeowner who admits she has a soft spot for any sort of salvage. When she came across a steel clock face salvaged from a Victorian clock tower in Philadelphia, she wanted it as a focal point for her family room. She found the piece, which is five feet in diameter, at a Connecticut antiques and salvage store called RT Facts. It has been mounted to a base for use as a table.

RT FACTS DESIGN & ANTIQUES, KENT, CT: RTFACTS.COM

ABOVE The salvaged, 19th-century steel clock face was supported on a steel base—a ring attached to legs made from machinist stands—to be given a new life as a striking family-room table, once it was topped with tempered glass. **OPPOSITE** Antique analog clock faces are ready for purchase at RT Facts in Connecticut.



telling time

People have kept track of time for many millennia. Sundials used in ancient Greece and elsewhere read a shadow that moved as the sun made its trajectory in the sky. The first mechanical clocks with oscillating parts appeared ca. 1300. Clocks and clock-making became commonplace in the 15th and 16th centuries, when spring-driven mechanisms were invented. Pendulum clocks invented in 1656 improved the accuracy of timekeeping further and marked the beginning of modern clocks. An analog (rather than digital) clock usually has a round face with moving hour and minute hands.

4. ADDING A GLASS TOP

Working with designer Charles Klein, the homeowner commissioned a heavy glass top to be made of ¾" Starphire low-iron glass. (The low level of iron oxide mitigates the greenish tint often seen in thicker glass, especially at edges.) A flat, polished edge was specified for safety. The surface was coated with Spanguard Glass Protector to help it resist scratches.

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A Garden Shed from a Pre-cut Kit

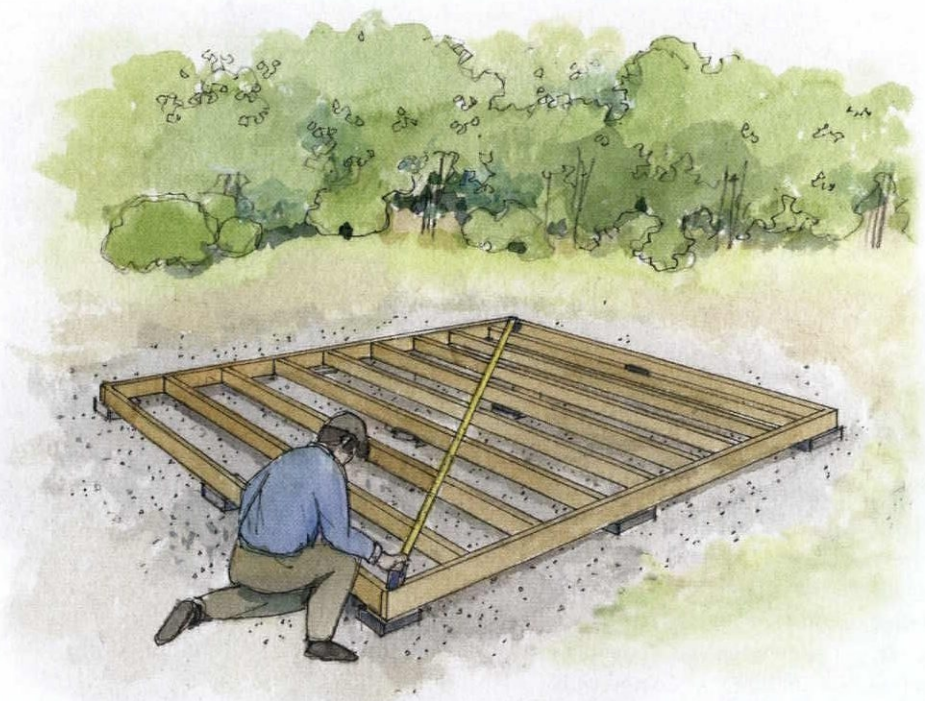
Want to add storage to your yard? A wooden shed kit simplifies the process of putting one together. **By Lynn Elliott**

Most kit makers say that two people with basic carpentry skills can build a shed in a weekend. The job may not be DIY if you don't already own the tools, have no experience, or face any special circumstances (very large or tall sheds, slope and drainage concerns, excessive wind loads, etc.). For outdoor storage, kits for wooden sheds offer a happy medium between the ubiquitous vinyl options that aren't a good match for historic homes and expensive custom builds. Kits provide the pre-cut lumber and all the hardware needed for construction, and some offer the choice of building the shed on pressure-treated wood joists or a concrete slab. The method shown is for a small to medium shed carried on wood joists laid on solid-concrete blocks over well-drained gravel. Before you start, check local requirements: you may need a permit to build a shed. Call 811 to find out about buried utilities in the yard and have them marked. You will need an assistant for this project.

STEP-BY-STEP

STEP 1

Choose location and shed orientation: where do you want the door and any windows to face? Clear the plot of debris; level and compact soil with a hand tamper. Mark the layout with stakes and string. Spread an even, 3" deep layer of medium construction gravel across the entire footprint to provide drainage under the structure; tamp down. Position solid concrete pads at corners and along what will be joist junctures. Typically, one pad is needed for each end and one for the center, but longer joists for a large shed may require more. Rest pressure-treated joists on pads and check for level. J-bolts can be used to anchor timbers to concrete pads. (Various types of shed anchors are also available.) Frame the platform and secure it to joists. Check for level and square from corners. Next, lay a plywood floor: Snap a chalk line to mark joists and secure with fasteners.





STEP 2

Frame walls according to the plans. Mark the stud locations on the top and bottom plate to help build the walls plumb and square. Start by installing a wall with no opening (no windows or doors). Tip the wall into place and brace it while

checking for plumb. Then secure with the provided fasteners through the bottom plate into the floor. Repeat with the second wall and secure the wall frames to each other. Continue erecting the other walls until complete.

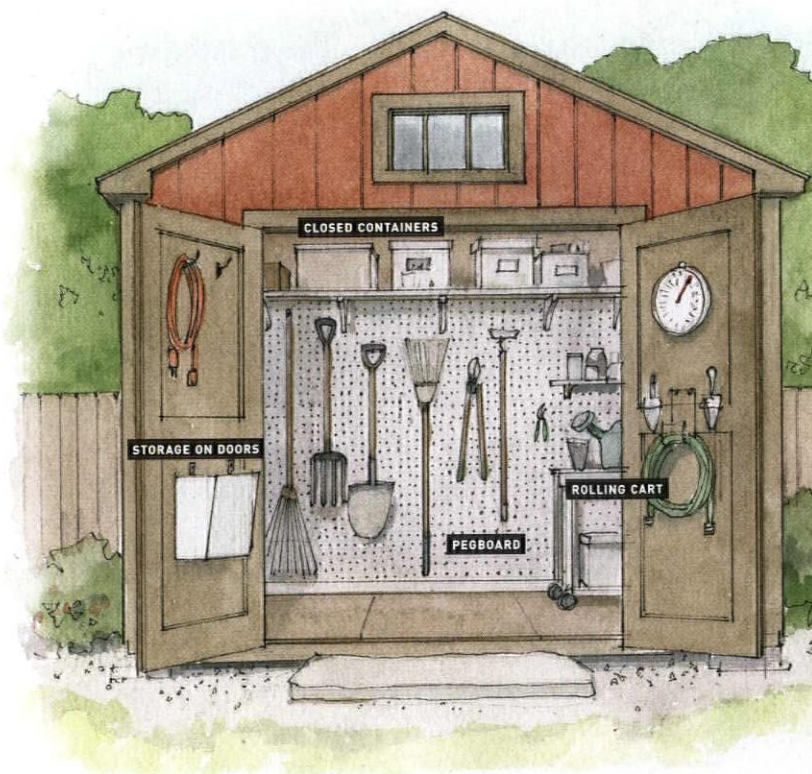
TOOLS & MATERIALS

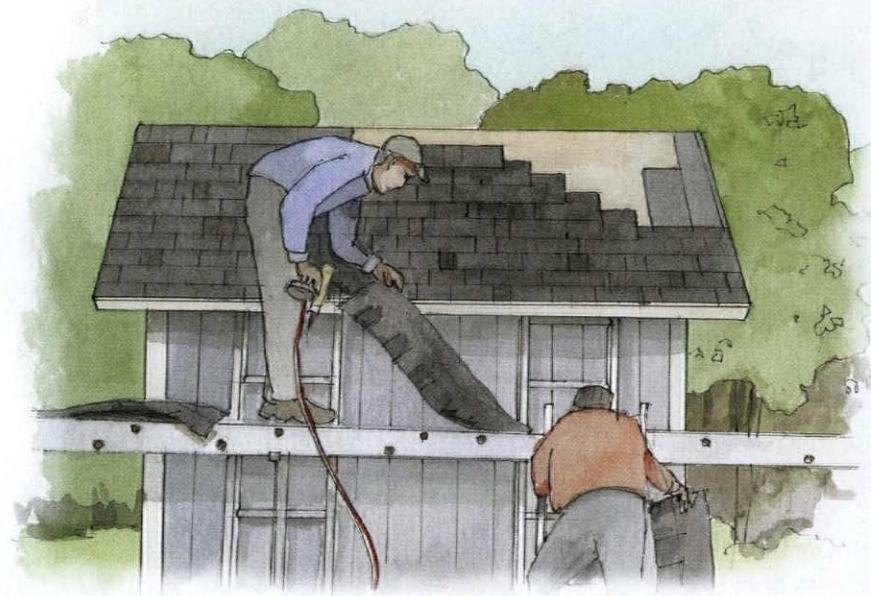
- Chalk line
- Prefab concrete pads
- ¾" Plywood
- Drill
- Extra nails or fasteners
- Hammer/Nail gun
- Hand tamper
- Ladders
- Level
- Measuring tape
- Scaffolding (if needed)
- Stakes
- String
- Wood shed kit

ORGANIZING **shed storage**

Keep the interior tidy so you can always find the tool you need, and to protect the contents:

- Stow things off the floor so they stay dry: use shelving and rolling-cart storage.
- Place often-used items like rakes and hoses for easy access. Rarely used and out-of-season items go on higher shelves. Store like with like: gardening tools and materials in one place, carpentry tools elsewhere.
- Hang tools large and small on pegboard. (Hardboard is most common, but you can buy metal and plastic types, too, as well as specialty wall-slat systems.) Outline hammers, saws, pliers, etc. on the pegboard so it's easy to replace them where they belong.
- Besides common rubber-coated hooks, specialty hooks are made for ladders, wheelbarrows, bicycles, and power tools. Magnetic strips hold small tools.
- Choose sturdy, damp-resistant storage such as plastic bins. If they aren't clear plastic, label them.
- Heavy-duty, adjustable, ceiling-mounted shelves make use of space up high. And you can use the inside of the door(s) for more storage.





STEP 3

Assemble the roof trusses. Lift the trusses into place and fasten. Position the pre-cut plywood panels on the roof. Be aware that the plywood is usually cut to create a space for a ridge vent along the roof peak. Lay the tar paper on the roof and secure; trim any overhang along the edges. Install the drip edges. Lay the provided roofing shingles, working from the bottom up. Now, hang the doors and install any windows. Last, install any trim on the shed and paint.

Selected Resources

The following companies sell period-appropriate sheds, and most sell such outbuildings as playhouses, workshops, saunas, and gazebos as well.

● **BZBCabinsAnd**

Outdoors.net Pre-fab kits in bungalow, cottage, and log-cabin styles—and even Mid-Century Modern.

● **CedarShed.com**

Mini-sheds and sheds in traditional styles with additions including cupolas and Dutch doors.

● **CountryCarpenters.com**

Fine New England-style post-and-beam outbuildings: customizable carriage houses, barns, and sheds with such specialties as porches, divided-light windows, cupolas, window boxes, etc. Options for doors and hardware.

● **GardenSheds.com**

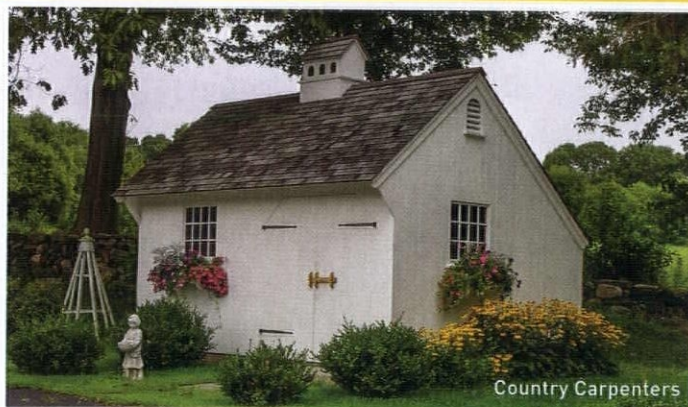
Plans, kits, parts, and fully assembled sheds with authentic classical designs (including Williamsburg) and premium materials.

● **HandyHome.com**

Affordable gable and gambrel kits with LP engineered wood siding.

● **Homestead Structures.com**

Customized, *fully assembled* sheds built by Pennsylvania Amish craftsmen, in many traditional styles and with such options as cedar-shingle roofing.



● **JamaicaCottage**

Shop.com Available as plans, pre-cut kits, or assembled: garden and storage sheds in such styles as barn, saltbox, cottage, and Gothic Revival, with siding options that include shingle, clapboard, shiplap, board & batten.

● **OutdoorLivingToday.com**

Pre-fit shed kits in Western red cedar, including octagonal and cabana-style.

● **SolidBuildWood.com**

Chalet- and flat-roofed shed kits in Norway spruce.

● **SummerWood.com**

Shed kits in simple, classical, and Victorian styles with options and customization offered.

● **WalpoleOutdoors.com**

The Pine Harbor Buildings collection of shed kits (or delivered-and-installed) includes Cape Cod and saltbox styles.



LEFT Flour bins and a cooler cabinet survive in this bungalow-era kitchen. The cooler is vented from the basement into the attic, as it is on an interior wall. **BELOW** A cooler with two drawers beneath.



Q: My 1916 house is largely intact through benign neglect. In the kitchen, we uncovered a tall, dust-filled cabinet the shape of a broom closet, except that it is shortened with drawers beneath it. It seems too large to have held an ironing board. Any ideas? —*Joni and David Pabst, Oakland, Calif.*

A: In the days when electric refrigerators were a novelty and iceboxes filled up fast, a vertical cooler cabinet, aka a California cooler, was ubiquitous in West Coast houses. Tucked into a wall with little sun exposure, the cooler was vented top and bottom to create a chimney effect, drawing a draft of air from a basement or crawl space; warm air exited through a vent in the ceiling or high on the wall. Air flowed freely through shelves and drawers with slatted or screened bottoms. Potatoes, baked goods, and even some leftovers stayed fresh in the draft. Today, those with a surviving cooler insist they're the best place to store garlic, onions—and bottles of wine.

Cooler cabinets need only minimal space. While many have been removed or boarded up, others serve new purposes. One contributor has seen a few where the bottom was made into a cat door, creating a cool breezeway for a pet. It's easy enough to restore a California cooler. Simply open the vents, repair missing screening or slats, and add some potatoes. —*Patricia Poore*

Our ironwork has black roofing cement on it. What will remove it without damage? —*Nick and Beverly Leventis, Hoboken, N.J.*

Goey, bituminous roofing cement is either asphalt-based or coal tar-based. Asphalt is derived from petroleum, so it will soften with kerosene or mineral

spirits. Coal tar is more tenacious. You might try freezing it with dry ice (taking all precautions), then chipping it off. —*the editors*

Regarding the reader query about an odd bathtub (OHJ May 2019, p. 60): It's called a combination bath. I found one in a Dover reprint of Loizeaux's "Plan Book No. 7" showing houses of the 1920s.

—*Sally Andersen, Omaha, Nebr.*

Thank you for letting us know! The advertisement in the book was placed by the Wheeling Sanitary Manufacturing Co. of West Virginia: "The Combination Bath is an entirely new departure in the development of modern sanitary comfort, comprising, as it does, a Seat, Foot, Shower, and Child's bath all in one." The ad illustrates a man taking a shower and (separately) a child seated for a bath. Ms. Andersen commented that standing in the upper level, as the man in the ad does, looks precarious!

Testimonials cited in the ad suggest that the space-saving shower-bath was popular for hotels in the 1920s.

The 1992 Dover reprint (of the 1927 original) is called *Classic Houses of the Twenties: Loizeaux*, and it is still available. —*the editors*

The Combination Bath

The COMBINATION BATH is an entirely new departure in the development of modern sanitary comfort, comprising, as it does, a SEAT, FOOT, SHOWER, and CHILD'S BATH all in one.

It possesses many essential features which facilitate its use in any other space. For instance, it is never overfilled and has a wealth of water. It is possible to bathe and wash the feet without the necessity of a bathtub. The height of the seat and bath sides of the foot section enable you to use the foot section while the shower is in use. The door section allows ample space for the foot when standing or sitting. The shower is regulated and can be bathed in the seat section, and there is a shower slipper in the seat of the foot section.

Furthermore, when you are considering the length of the COMBINATION BATH in connection with other work in your bathroom, you will find that the COMBINATION BATH is a very compact unit. It is possible to use the COMBINATION BATH in a small space, and it is possible to use the COMBINATION BATH in a large space. The COMBINATION BATH is a very compact unit. It is possible to use the COMBINATION BATH in a small space, and it is possible to use the COMBINATION BATH in a large space.

Furthermore, when the COMBINATION BATH is used as a shower bath it is a most convenient and efficient unit. The COMBINATION BATH is a most convenient and efficient unit. The COMBINATION BATH is a most convenient and efficient unit.

In planning bathrooms, every effort is given to a most convenient and efficient unit. The COMBINATION BATH is a most convenient and efficient unit. The COMBINATION BATH is a most convenient and efficient unit.

For a complete description of the Combination Bath see the full line of Plumbing Fixtures in our 1927 Plan Book No. 7.

Wheeling Sanitary Manufacturing Co.
WHEELING, W. VA.

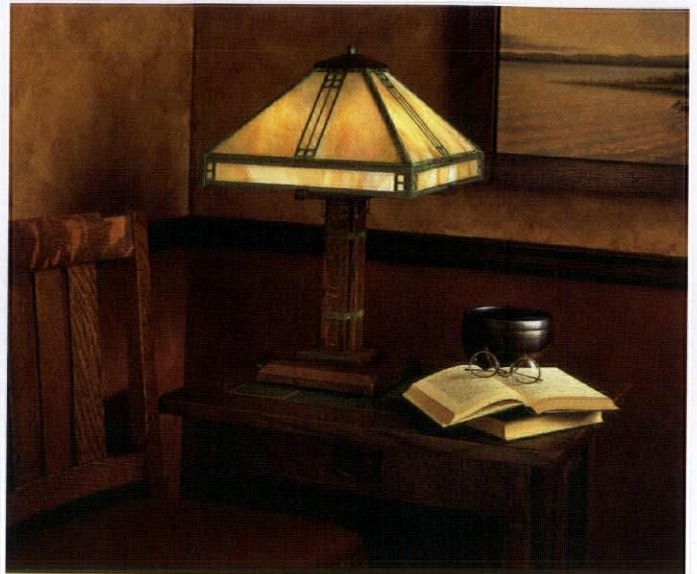
ABOVE From an advertisement in *Classic Houses of the Twenties*, a reprint of a 1927 catalog.



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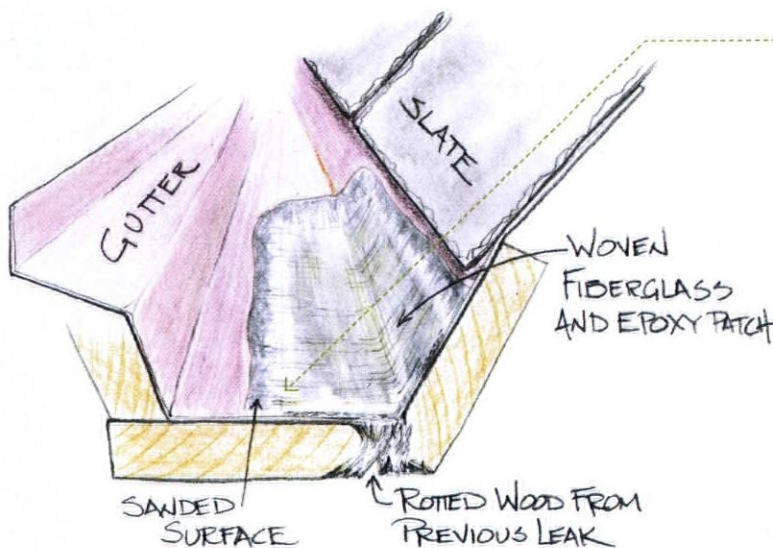
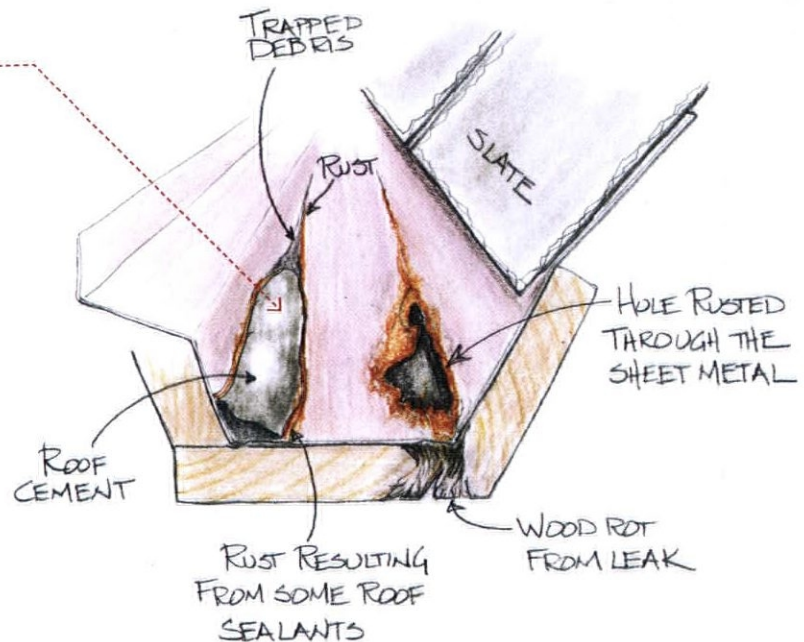
Temporary Flashing Repairs

Any sheet metal that's part of the roof will begin to corrode over time. Older galvanized sheet steel is most susceptible, but other metals degrade as well. The corrosion process is complex and may be caused by water and damp, of course, but it also can be the end result from the interaction of certain metals with extractives from a particular species of wood or acidic tar, or even from galvanic action caused by two different metals in proximity. Once the cause is identified, plans can be made to redesign so the cycle is not repeated. Until then, or in the case of a sudden trauma such as a branch falling on the roof, consider a temporary repair using techniques from the auto industry. **By Ray Tschoepe**

WRONG WAY

DON'T CAULK IT UP

It may seem expeditious to break out the caulk gun and pump some roofing cement into the hole, but that approach comes with unintended consequences. First, without a thorough cleaning and sanding of the metal, adhesion will be poor. Second, many asphaltic products contain chemicals that accelerate metal corrosion. Third, a lump of caulk traps moisture-laden debris behind it, encouraging further corrosion.



RIGHT WAY

USE A PATCH

From your stable footing, sand (using 120 grit or finer) at least an inch or two around the area of the defect. Wipe the area clean with mineral spirits. Cut a piece of woven fiberglass cloth large enough to cover the hole and overlapping by about an inch. Next, lay the fiberglass patch on a piece of waxed paper and pour a mixture of two-part epoxy or polyester over it. Lift the waxed paper and center the fabric over the hole. Press it into place and peel back the paper. Smooth the patch with additional epoxy, let it cure, and paint.

MAKE AN ENDURING IMPRESSION



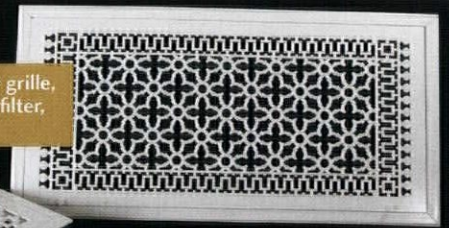
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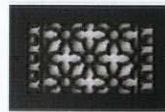
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INSPIRE



ECENTRIC COUNTRY

Local finds, antiques,
and heirlooms mix in
a color-rich interior
where history is
palpable. **page 66**

At the Hudson River Italianate house, new period-style cabinets join salvaged pieces and tiles from Morocco in a sun-filled kitchen that accommodates frequent entertaining.

66

AT SCHOOLFIELD

Visit an 1850 country Italianate.

+ HOUSES ON THE HUDSON

78

A RUSTIC CAMP OF 1910

Authenticity in a mountain retreat.

+ MAINTAINING WOOD PATINA

86

BLITHEWOLD GARDEN

Arts & Crafts-era design.

+ WHAT'S A MOON GATE?





After inheriting the property from his father, Samuel Lasher built the brick Italianate house between 1850 and 1855; some of the double row of maples he planted remain today.

Schoolfield

AN ECCENTRIC COUNTRY HOUSE

THE CURRENT OWNERS ARE WELL AWARE OF THE HISTORY OF THIS CIRCA 1850 HOUSE, WHERE THEIR OWN HEIRLOOMS AND COLLECTIONS HAVE COME GENTLY TO REST. **STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**



BOLD COLOR

The dining room has striking tangerine-color walls set off by the glossy white Greek Revival mantel. Other rooms are done in turquoise, red, and periwinkle.

Zinnias from the garden sit in a bowl on the dining table. Girandoles were placed on the Greek Revival mantel, which is "a bit less impressive than the parlor mantels."



PERSONAL MIX

The owner's great-grandmother's Empire sofa joins an abstract painting by Brian Kazlow in the parlor. A garage-sale chair now wears zebra-print upholstery.

“What’s that phrase, Never say never?”

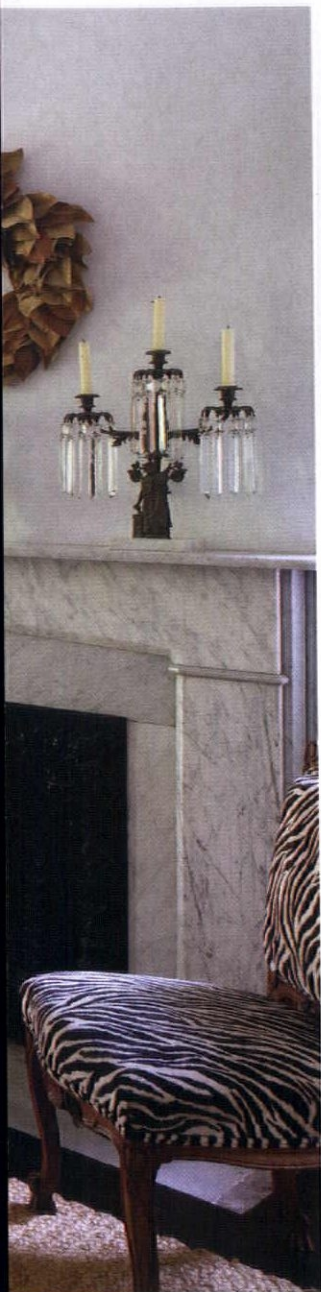
ABOVE Hudson River homes typically had tall windows to allow spectacular views; these have their original indoor shutters. The bust in the corner was found at a local antiques barn.

RIGHT The wide porch features Italianate brackets and tall, louvered shutters.

muses Conrad Hanson as he recalls his decision. He'd been working in fashion advertising in New York City, loving the energy and the fast pace, and had sworn he'd never live in a sleepy, small town. That changed in 1998 when he found Schoolfield, a historic property in the village of Germantown, New York. Located near the Hudson River on a road between the great historic estates of Olana and Clermont, the Schoolfield property came with eight acres, a stately Italianate house, a post-and-beam barn, some old-fashioned perennial gardens—and the one-room schoolhouse for which it is named.

The brick house was built sometime in the 1850s by Samuel Lasher, a member of a prosperous local farming family. The Lashers were descendants of the original Poor Palatines, a large

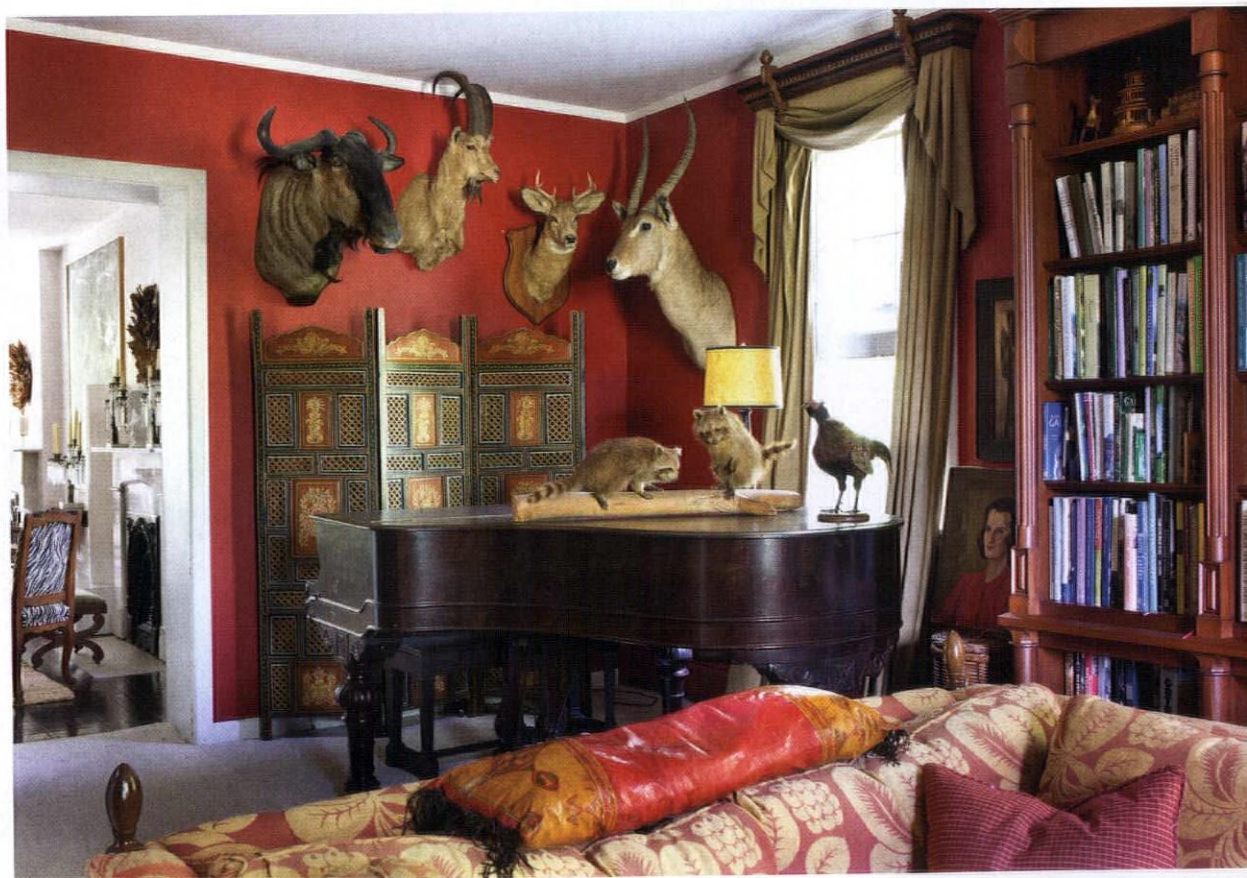




A Victorian “expedition” feeling permeates the Red Room with its collection of animal trophies and stuffed birds, along with a display of mounted insect specimens.

TOP RIGHT A large portrait of Lady Priscilla Beaufort dominates the Red Room. The ceramic piece on the coffee table is a Guardian Lion, with its cub under a paw.

RIGHT Vintage taxidermy raccoons and a ring-necked pheasant sit atop the piano; animal heads line the wall. The screen was found at a store in Manhattan’s Soho.

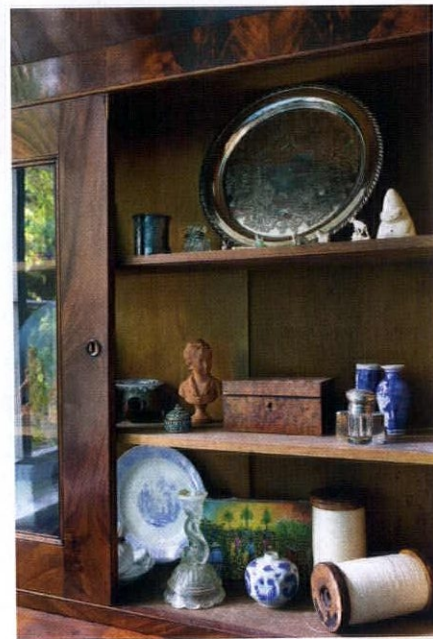




PAIRINGS

An early-19th-century
Hepplewhite dining
table from an auction
house is paired with
20th-century Chippen-
dale-style chairs that
were inherited.

RIGHT In the library, family photos and artwork going back generations are on display, along with a dog's portrait painted by the owner's great-great-grandmother in 1841. **FAR RIGHT** The small library, once a reception room, now holds a glass case of law books that came out of an uncle's Albany law office. **BELOW** The American Empire butler's chest came from a house in Albany.



LEFT Displayed in a hallway cupboard, family mementos include the silver tray the owner's mother won at a horse show and spools of thread found in the carriage house of his great-grandmother's house in Cooperstown.

group of impoverished German refugees to England who were sent to upstate New York by Queen Anne in 1710 to produce hemp, pitch, and pine tar for her Royal Navy. The enterprise failed, but many Palatines stayed on, using their farming skills to establish apple, pear, and cherry orchards. "Samuel Lasher did well for himself," Conrad explains, "and wanted the home he built to reflect his status in the community. He chose brick and the solid, simple massing of the Greek Revival style, but leavening it with decorative exterior trim that reflects the Italianate style in vogue by the 1850s."

Schoolfield's house had been heavily renovated in 1965, but not touched since then. "The first year or two here was similar to camping out," Conrad says. "Luckily, at the time, my parents and their friends were all downsizing, and vans of furniture nobody wanted kept showing up here. That's how the house was furnished." Over the years, an eclectic assortment—"from fine

antiques bought at auction, to funky vintage pieces from ramshackle shops”—joined the many hand-me-downs from family.

The previous owners had combined two parlors, one of the better decisions made in the 1960s renovation. The large room is proportional with a 10' ceiling. It has the original pine floor and two fireplaces with marble mantels, slightly different from each other. The tall windows of the room once commanded a sweeping river view, and today the glowing river light comes through at sunset. Directly in the center of the room sits a large, rustic farm table Conrad spotted at a local plant sale. Piled with art and design books, it sits comfortably with his great-grandmother's Empire sofa, which still has the pillows she embroidered.

When Conrad's partner, Brendan Kelly, a film executive, moved in four years ago, he had ideas for a complete kitchen renovation. The plan started with his own antique tool-and-die workbench on wheels, which became a key design element, repurposed as a mobile island. The couple knocked out a half-wall of ugly 1960s cabinets that divided the room and blocked windows. The adjacent laundry area was transformed into a luxurious wet bar for entertaining.

Conrad and Brendan are known for hosting large garden parties, particularly their annual daffodil festival. "I started the daffodil garden from scratch my first year in the house," Conrad says. "I wanted to plant a woodland garden—and I got poison ivy



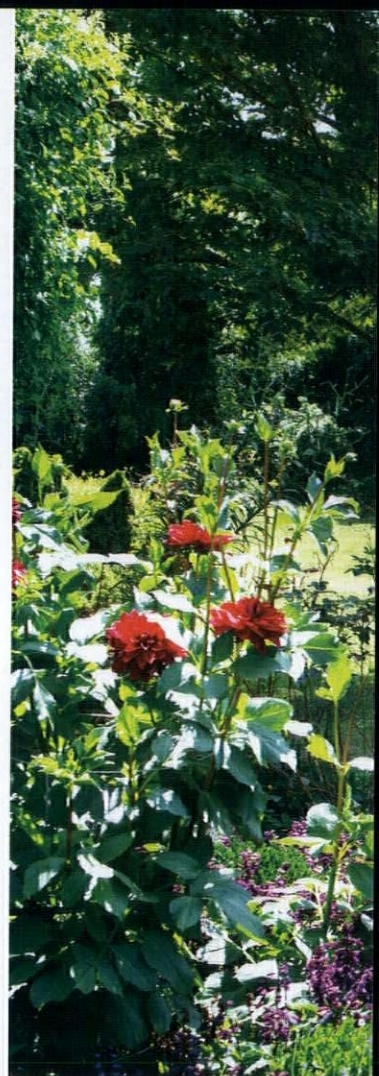
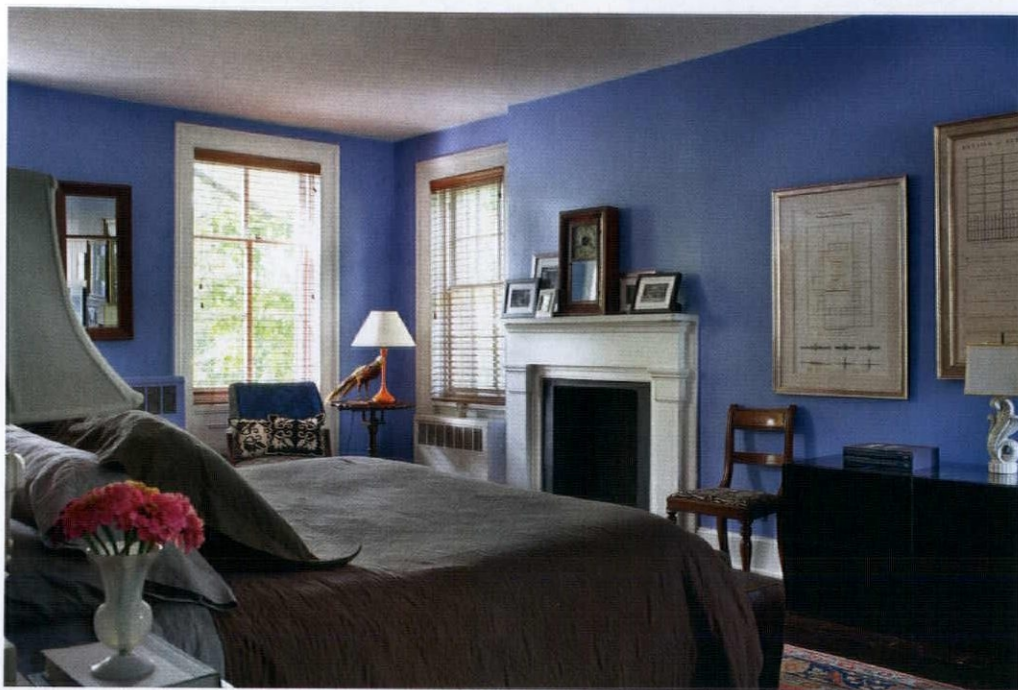


CLOCKWISE FROM ABOVE Fall-blooming clematis covers a rustic arbor, in front of which a bed is planted with zinnias, dahlias, and verbena. • The kitchen is not strictly utilitarian; these owners added a comfortable seating area just for hanging out. The pineapple-pattern wallpaper is by Studio Printworks. • The wet bar has cabinets similar to those in the kitchen, but set off in a subdued, grey-green color. • The kitchen renovation was well planned, and the room outfitted with handsome cabinets.

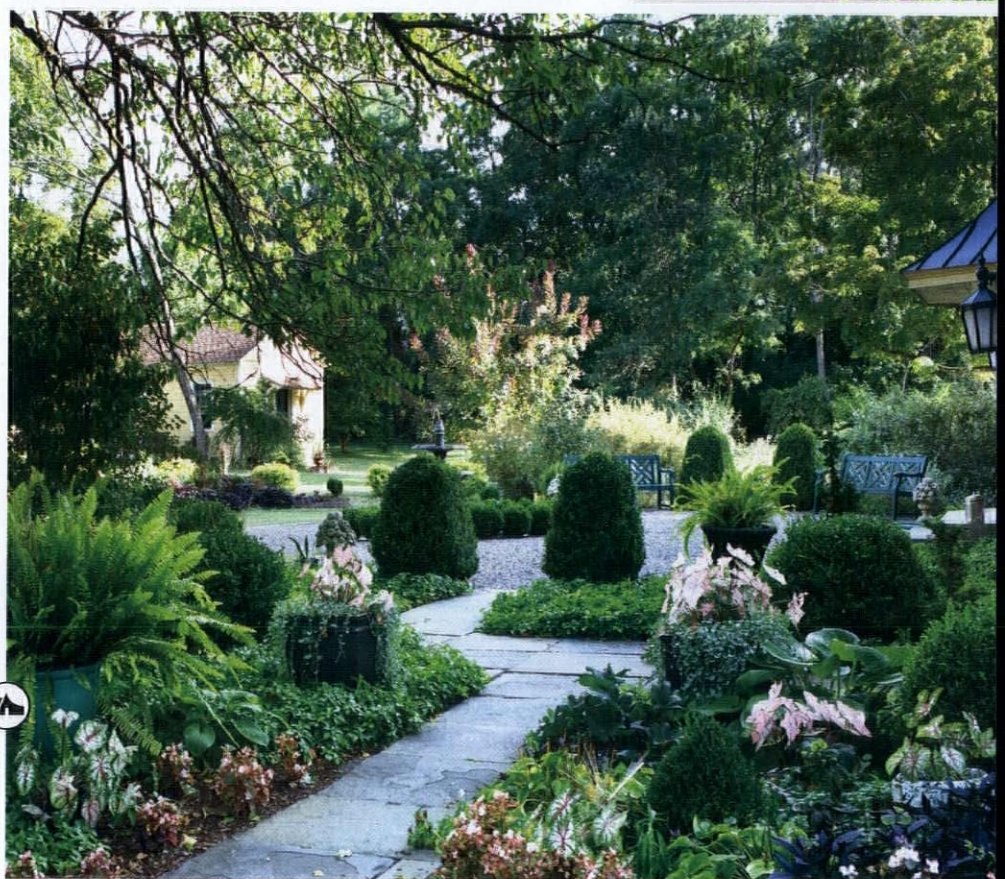
INSPIRATION

Brendan Kelly's antique tool-and-die workbench got a butcher-block top, and sits on wheels to serve as a mobile kitchen island. The bold tiles in the wall backsplash are from Morocco.





ABOVE Painted periwinkle blue, the upstairs master bedroom was enlarged when a hallway with an open staircase to the attic was enclosed and reconfigured. **LEFT** The upstairs bath was sensitively renovated with pedestal sinks and beadboard. **BELOW** Between the brick residence and the one-room schoolhouse for which the property was named, a gravel court is bordered with clipped boxwood and Victorian urns.



More Online

See the owner's history-rich blog:
schoolfieldcountryhouse.com





LEFT & INSET The former one-room schoolhouse is now a studio with its own small patio. **BOTTOM** A painting by artist George North Morris (1915–1996), who once lived in the house, hangs over a Greek Revival mantel in a small guest room.



in the process! But I made it a goal to plant 500 daffodils every year, and I've done it ever since." The garden, containing perennials planted long ago, is constantly being expanded. They've added a gravel courtyard with a cast-iron fountain a friend found in a junk shop.


The dining room has striking tangerine-color walls that contrast with a glossy white Greek Revival mantel; other rooms are painted such bold colors as turquoise and periwinkle. The so-called Red Room has a Victorian-era "expedition" feeling, with its collections of animal heads and stuffed birds along with a display of praying mantids, locusts, and centipedes. "I've always had an odd attraction for taxidermy," Conrad laughs. "Growing up, my grandmother had a polar-bear rug that she later sold to pay for a trip to Egypt. I happened to buy a deer head at a shop one day, and after that people started giving me things like a blue wildebeest and a prong-horned antelope for the walls."

The house is deeply resonant of Conrad Hanson's family history, with sentimental nuggets throughout. The small library is chock-full of memorabilia from his forebears. In an upstairs hall cupboard, disparate tokens that belonged to ancestors are displayed: a dolphin candlestick, a carved ivory piece from Alaska, the bottom of an inkwell. Together with Brendan Kelly's contributions, the mix of furnishings is seamless "if a bit eccentric," Conrad adds, "all of it having come gently to rest, and inspiring rediscovery of the story attached to each object."



BEAUTIFUL COLUMBIA COUNTY

THIS AREA REDOLENT OF HISTORY IS TWO HOURS NORTH OF NEW YORK CITY. **By Patricia Poore**

 The Hudson River Valley is steeped in history—Native American, Dutch and Huguenot, English. The area spawned a revered American school of painting and inspired notable people in history to build lovely estates. Autumn brings spectacular foliage color, farm-stands, and cider right from the orchard, but all seasons here are beautiful. A leisurely road trip starts just north of New York City—in Tarrytown, perhaps, at the Gothic Revival mansion Lyndhurst—passes through historic New Paltz, and continues north to Albany, the state capital, and beyond, to the river's source in the Adirondacks.

The private home Schoolfield (see previous story) is in rural Columbia County, which is located in the Upper Hudson Valley on the east side of the river. This area boasts several important house museums. Must-sees:

> CLERMONT HISTORIC SITE, Germantown

Built in 1740, burned by the British in 1777, and immediately rebuilt by the prominent Livingston family, the house had further additions over decades, including a Victorian remodeling in 1893. A verandah and porch were later removed and the house remodeled in Colonial Revival mode.

Today the interior is preserved as it was in the 1920s, with furnishings inherited through seven generations. Open April–Oct.; four gardens and extensive grounds open year-round.

parks.ny.gov • friendsofclermont.org

> OLANA, Hudson

This is the exotic fantasy home of noted Hudson River School painter Frederic Edwin Church. The high-style Victorian villa was built upon the Church family's return from an extended tour of the Middle East, and reflects Moorish architecture and ornament. Church collaborated with his friend the architect Calvert Vaux on design of the house and grounds. In 1872, the family moved in, although construction and finishing went on until 1891. Olana is a unique design, but also a unique example of a house married to its landscape, and vice versa. Many tour options, April–Oct. The park-like grounds, open daily year-round, are free to visit.

olana.org

When you're in the area, stroll downtown Hudson to see 19th-century homes in the Gothic Revival, Queen Anne, Second Empire, and Neoclassical styles. The town of Hudson is full of galleries, antiques stores, and performing

arts venues. Also gaze at (or visit) the Hudson–Athens Lighthouse, which includes the keeper's Second Empire house, built beginning in 1872. Summer tours out to the island happen on the second Saturdays in the months of July–Oct. hudsonathenslighthouse.org

> LUYKAS VAN ALEN HOUSE, Kinderhook

Built in 1737 and later extended, the brick Van Alen House is an authentic example of early Dutch architecture in the region. It's believed to have been the inspiration for the Van Tassel homestead in Washington Irving's *The Legend of Sleepy Hollow*. The interior has been restored to its 18th-century appearance. Open June–Oct. cchsny.org

Also in Kinderhook, visit Lindenwald, the Martin Van Buren National Historic Site. The Eighth President purchased the property in 1839 and lived here until 1862. The house was built as a red-brick Georgian-style farmhouse in 1797, and was redesigned as a larger Italian Villa by architect Richard Upjohn in 1849. The interior reflects the Van Buren years. nps.gov

BELOW LEFT Wilderstein is a superb example of the Queen Anne architectural style and of 1890s eclectic interior decoration, even beyond its historical significance.



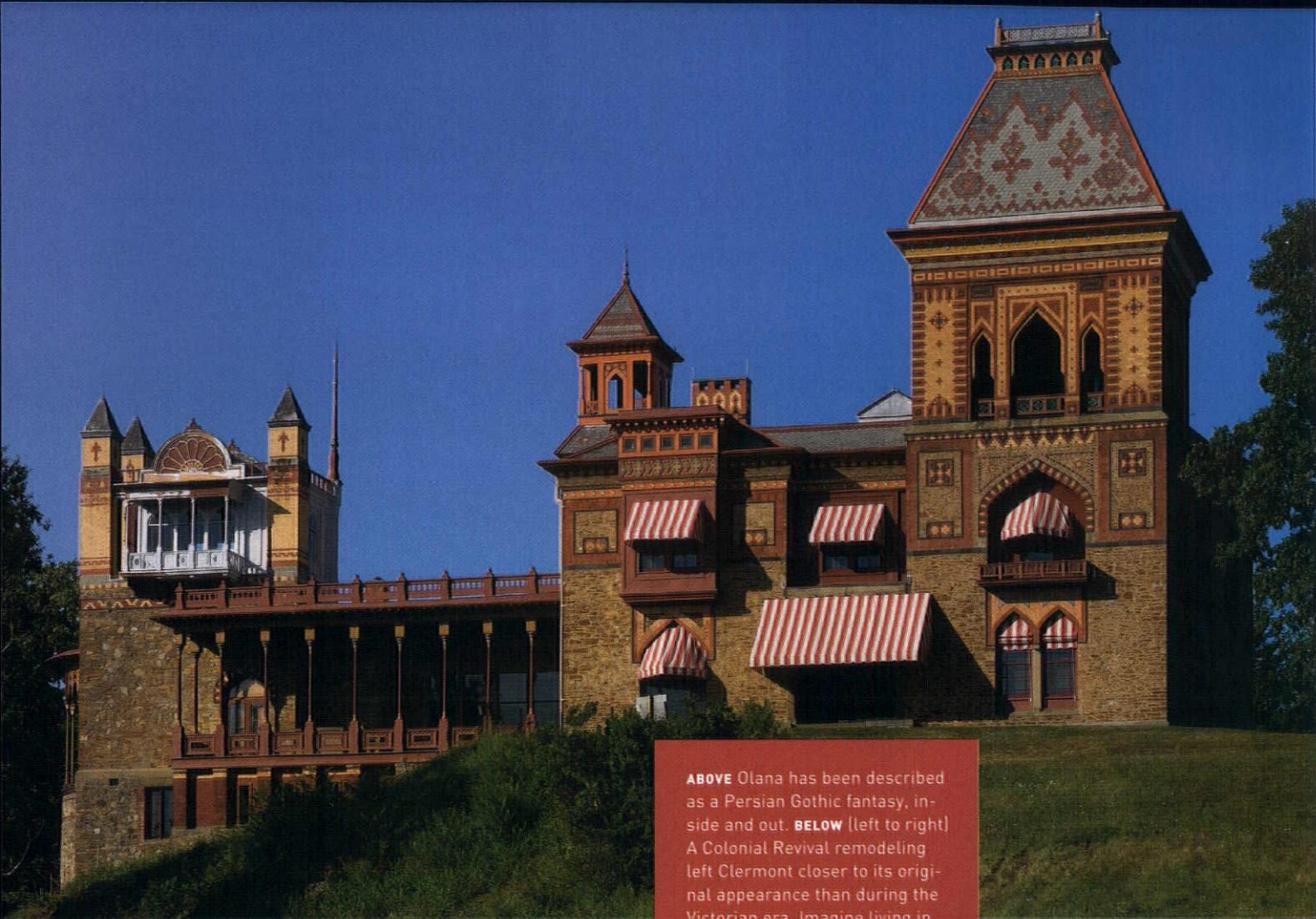
nearby in

DUTCHESS COUNTY

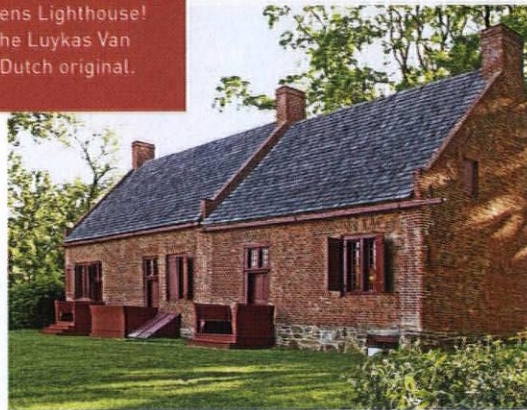
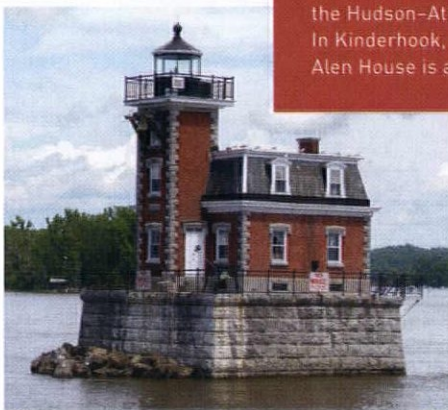
For an extended visit, include this county directly south of Columbia, still on the east bank of the Hudson. Poughkeepsie, 90 miles north of New York City, is the county seat. Historic highlights:

• **WILDERSTEIN, Rhinebeck** The Victorian-era Thomas Suckley house was the home of FDR

cousin and confidante Margaret (Daisy) Suckley. Begun in 1852 as an Italianate country home, the house was enlarged in 1888 to become the elaborate Queen Anne-style mansion we see today. Calvert Vaux laid out the grounds. The fashionable interior shows the late-Victorian predilection for mixing styles, with Historical



ABOVE Olana has been described as a Persian Gothic fantasy, inside and out. **BELOW** (left to right) A Colonial Revival remodeling left Clermont closer to its original appearance than during the Victorian era. Imagine living in the Hudson-Athens Lighthouse! In Kinderhook, the Luykas Van Alen House is a Dutch original.



Revival and Aesthetic Movement decoration in different rooms. wilderstein.org

• **LOCUST GROVE ESTATE, Poughkeepsie** The house is an unusual Italianate mansion designed in 1850 by Hudson River architect A.J. Davis for the inventor Samuel F.B. Morse. lgny.org

• **VANDERBILT MANSION, Hyde Park** An intact example of a Gilded Age estate, the 54-room mansion was designed in Beaux Arts style by McKim, Mead & White and constructed 1896–99. The American Renaissance interior blends European architectural salvage, antiques, and historical reproductions. nps.gov

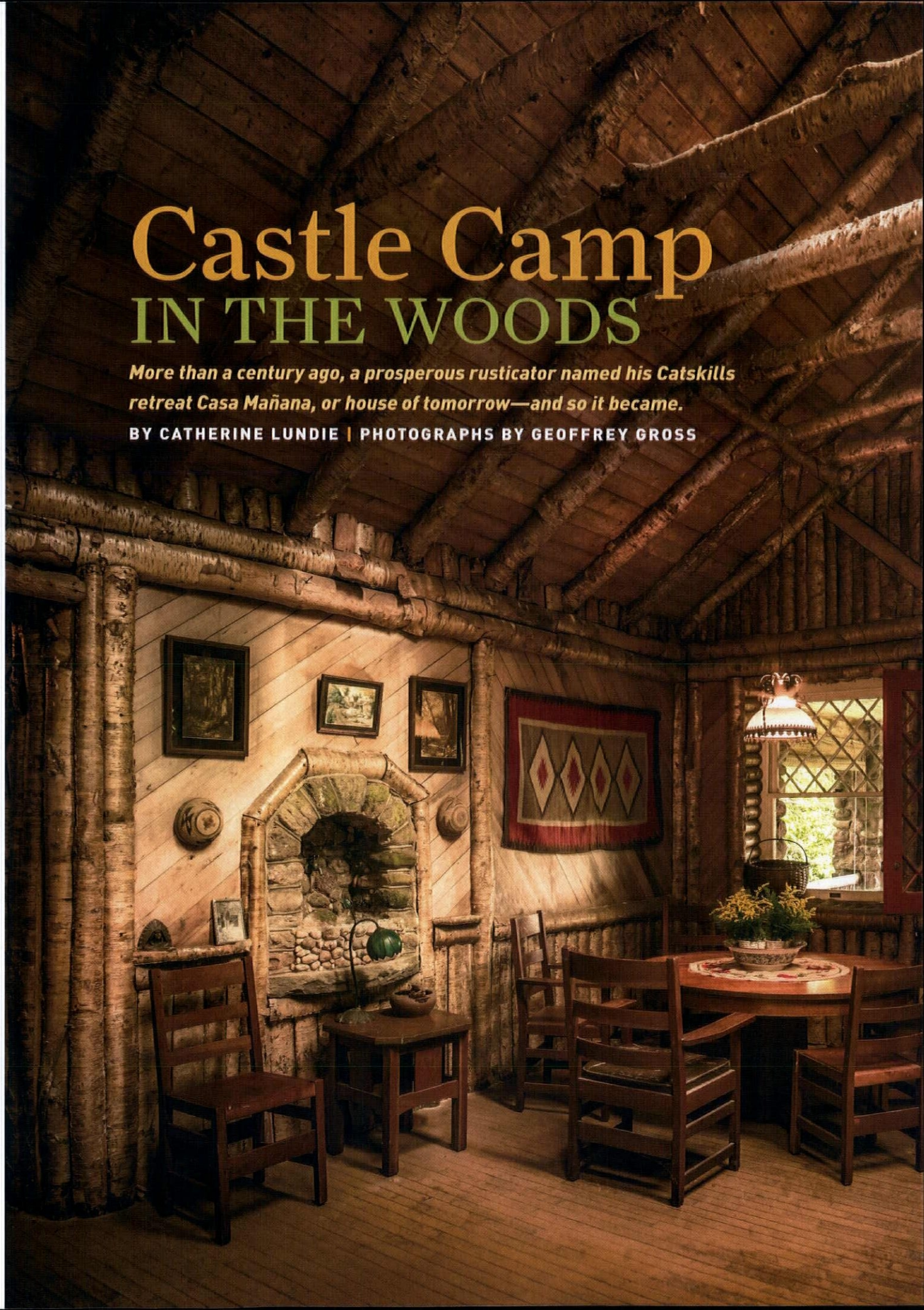
• **FDR NATIONAL HISTORIC SITE, Hyde Park** Springwood was the family home of Franklin D. Roosevelt. The ca. 1800 Federal house was remodeled in the Italian style after 1845. It was further enlarged in 1915 by FDR and his mother, Sara, in Colonial Revival style. nps.gov

• **MONTGOMERY PLACE, Barrytown** Now the property of Bard College, the landmark house is a Federal-era dwelling expanded in European neoclassical style by A.J. Davis from the mid-1840s through the 1850s. Extensive grounds include other important houses and outbuildings. bard.edu/montgomeryplace/

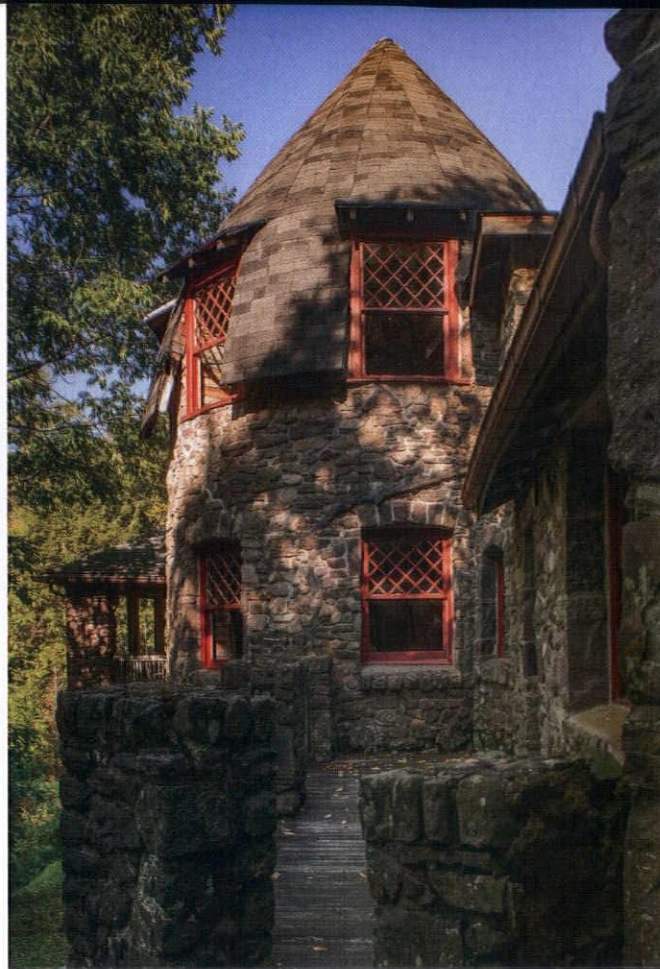
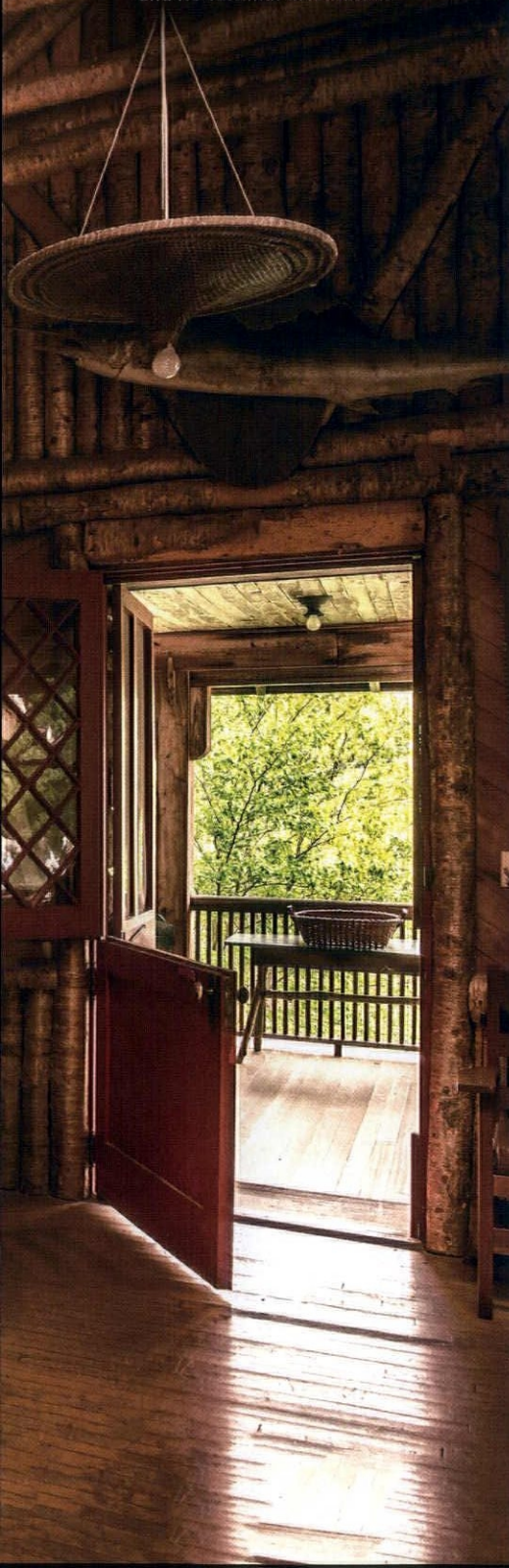
Castle Camp IN THE WOODS

More than a century ago, a prosperous rusticator named his Catskills retreat Casa Mañana, or house of tomorrow—and so it became.

BY CATHERINE LUNDIE | PHOTOGRAPHS BY GEOFFREY GROSS



In the great room, the view is toward the Dutch door at the front entry. The ceiling fixture adapted an upside-down Asian woven sun hat. **RIGHT** With a picturesque dome-top tower and diamond window sash, the camp has a storybook feeling. **BOTTOM** A cast-bronze compass rose commissioned by the early owner gives the camp's name and its cardinal orientation.



IN THE LATE 1800S, a thousand acres of pristine Catskill Mountains wilderness was purchased by a group of businessmen for a private camp. It was not their intention to emulate the Great Camps of the Adirondacks, those extravagant, rusticated showcases of wealth and luxury. Their vision was more aligned with that of Catskills naturalist and writer John Burroughs: “I go to nature to be soothed and healed, and to have my senses put in order.”

Casa Mañana was designed by a New York architectural firm that had not considered the site's particular topography. During construction, windows and doors had to be repositioned; a hillside was excavated by hand; stone walls needed to be built. To properly place the structure, even the proposed driveway access had to be relocated.

So, by the time the house was completed in 1910, local craftsmen had reinterpreted the plans for the land. Pure serendipity created the house as it stands.





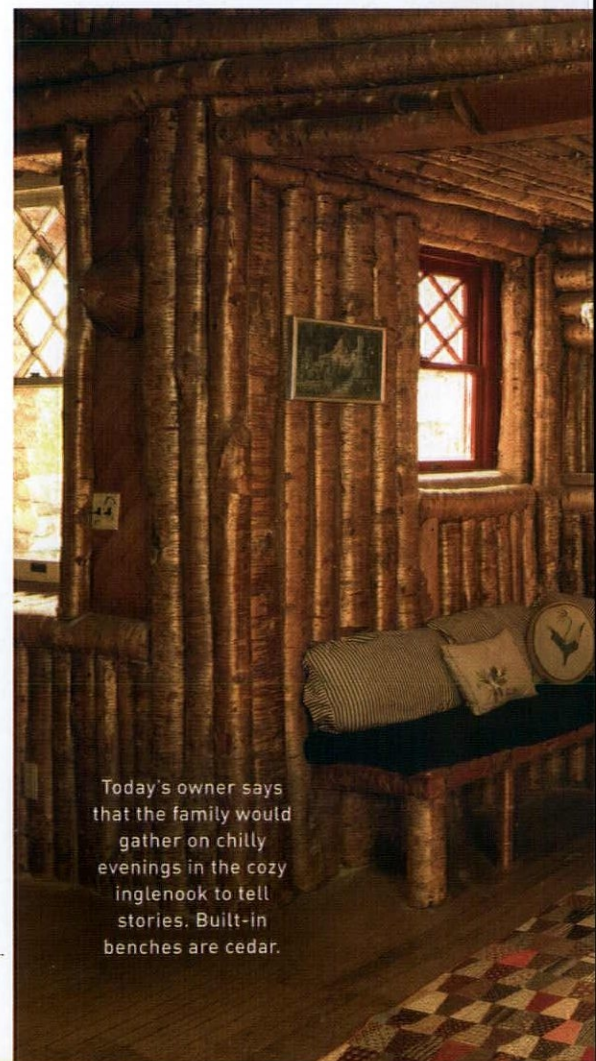
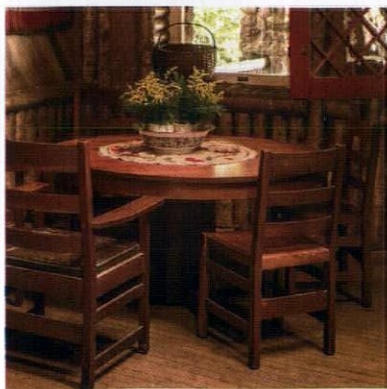
Looking toward the gable end: A typical Adirondack table has a stretcher that rises to make seating comfortable. Other furniture is original Stickley.

So much here is original: a **Southwest Native American** rug hangs over the Stickley table. A swing-handle Taghkanic fruit basket was made here in Columbia County, N. Y.



STICKLEY at camp

The sturdy Mission furniture in the great room and bedrooms came from the L. & J.G. Stickley company, then of Fayetteville, New York, probably around 1920. Stickley historian Michael Danial confirms that the dining chairs, round table, small "tabourette," rockers, two-over-three-drawer dresser, and settle or daybed appear in early L. & J.G. catalogs. As for the china cabinet: "The form is Gustav Stickley Craftsman Workshops, but the hardware is L. & J.G.," says Mike Danial. "After 1916, with Gustav's bankruptcy, L. & J.G. had control of the Gus inventory; it's not unlikely the cabinet was in unfinished stock and fitted with L. & J.G. hardware." Five Stickley brothers were in the furniture business; Gustav was the eldest and the visionary who published *The Craftsman* magazine. What was the L. & J.G. Stickley company is today's Stickley, in Mantlius, N.Y.



Today's owner says that the family would gather on chilly evenings in the cozy inglenook to tell stories. Built-in benches are cedar.

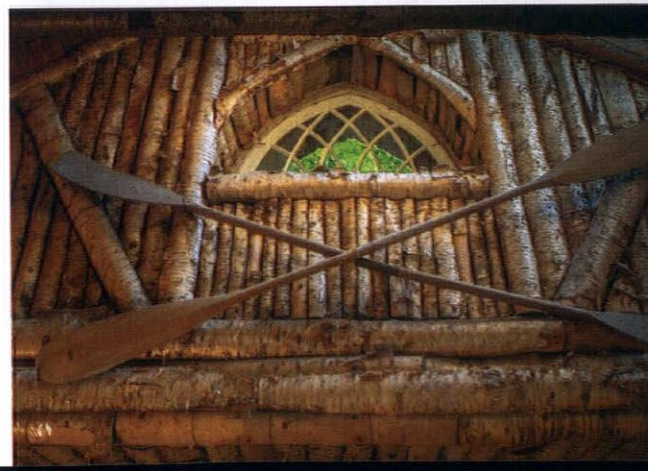


LIVING IN NATURE

The house is built of rustic stone and wood; materials and craftsmanship become the ornamentation. The covered porch offers a spectacular view of the Catskill Mountains.



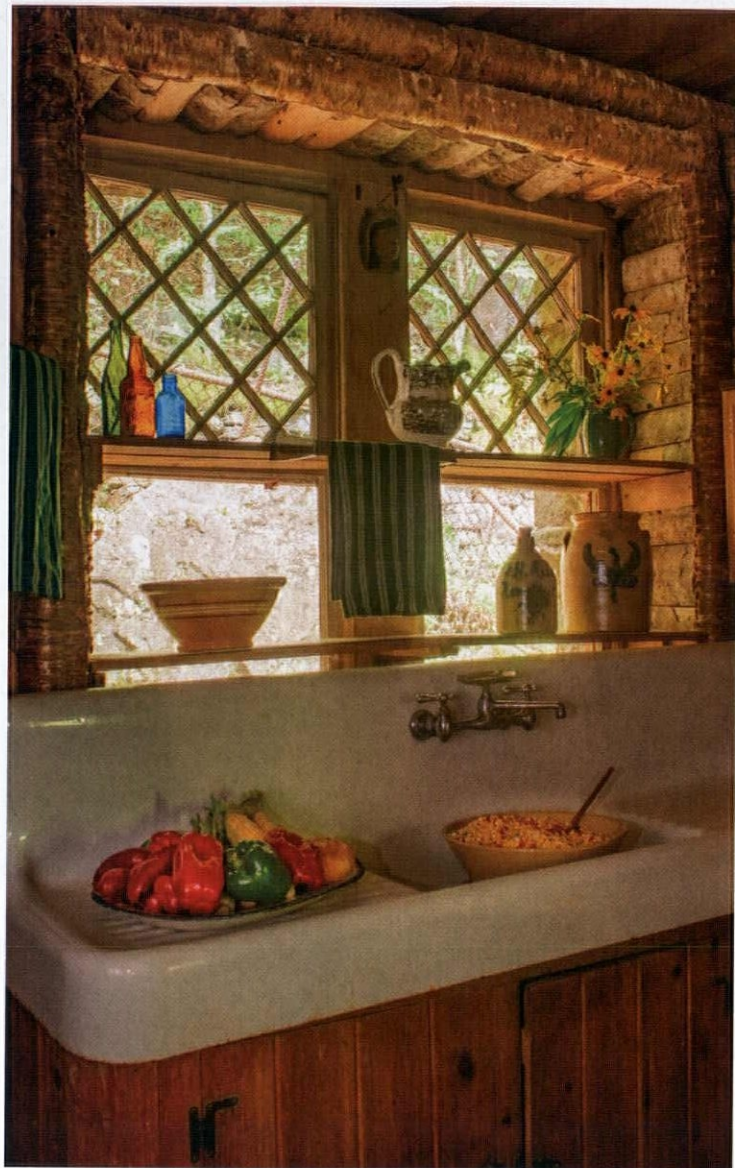
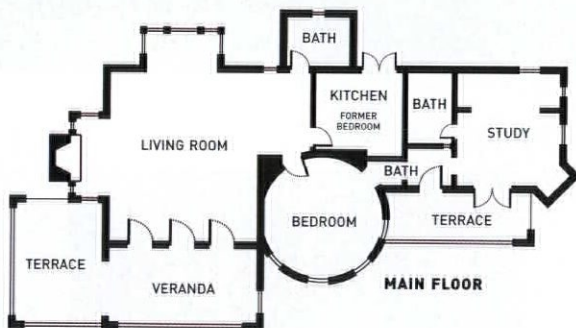
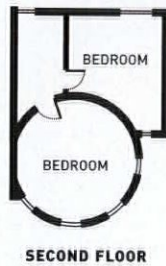
ABOVE When the retreat was built in 1910, water was hauled up by hand. By 1915, when this decorative fountain was added, the house was plumbed. **BELOW** A close-up of the gable end shows the birch-log construction. The unusual Gothic fan window admits morning light.





ECCENTRIC PLAN

This house was built from an architect's plans but adapted for the topography while under construction. Tower rooms have a 16-foot diameter. The original kitchen was on the basement level.



ABOVE RIGHT An early-20th-century enameled cast-iron sink serves the utilitarian kitchen. Local salt-glazed stoneware has cobalt decoration. The ca. 1820 English transferware pitcher depicts a Hudson Valley scene. Corn relish is in a yellow-ware milk pan.

TOP LEFT Casa Mañana blends into the landscape. The basement level of stone is built into the mountain, with windows on just two sides. **ABOVE** A flaw in the original plans required rerouting the driveway.

Tucked into a mountain and embraced by the woods, Casa Mañana's setting is poetic. So, too, is the architecture. With its dome-roofed tower and striking windows, the camp perches high in the mountains, like a storybook castle.

The style defies precise categorization, as the house shows the influence of both English Queen Anne Revival and American Romanesque. Because it was built of local materials by local labor, the building is also indefinably and delightfully vernacular. Wood muntins, for example, mimic what would have been lead in diamond-paned windows. The divided lights appear only in upper sash, an interpretation that allows an unimpeded view below.

Two river-rock fireplaces were fitted by the masons who built them with cunning little arches and patterns. The open porch has a charming water feature, fed by a mountain spring, mount-

ed in the stone wall. A cast-bronze compass rose with the house's name and geographic orientation is mortared into one of the stone pillars on the porch. Casa Mañana is dressed in nature's camouflage. Even the muted red of the painted trim reflects the landscape.

Inside, the house leaves little doubt as to its purpose as a family's retreat into nature. Unpainted birch and cedar boards, split and whole logs, bark and stone provide the backdrop for a century's worth of family furnishings and cherished mementos. As it turned out, Casa Mañana was prophetically named: The house has figured in the tomorrows of six generations of the same family! One of its current owners is the great-granddaughter of the man who named it. "It warms my heart to feel that after six generations we are still celebrating life here," she says.

The ancestors who made summer pilgrim-

THE VIEW FROM BED
Inside the tower dome, bark-on logs batten the seams in the board cladding of the ceiling. Occupants of this top-level bedroom are enveloped by the rustic construction.



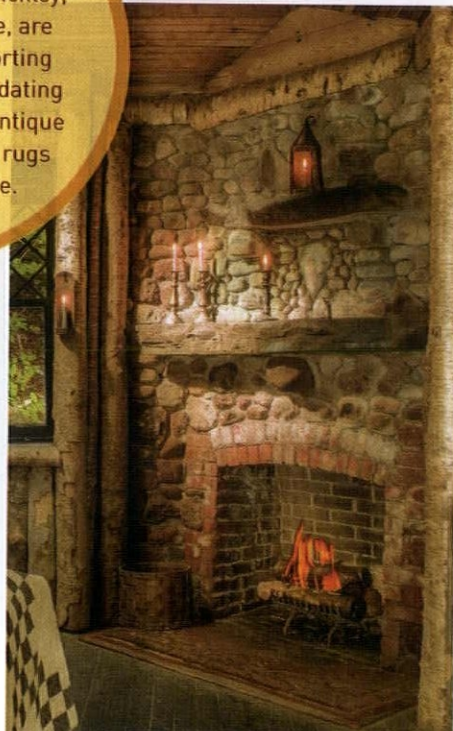
A 19th-century Hudson Valley pieced quilt brings a color accent to this tower bedroom sheathed in white cedar. Period muslin covers the settle-turned-daybed.



CAMP FURNITURE

The slat beds from Stickley, original to the house, are made up with comforting Hudson Valley quilts dating to the 19th century. Antique braided and hooked rugs were family-made.

RIGHT This fireplace is in the main-floor tower bedroom. A lantern sits on a stone shelf held by stone corbels, the work of local artisan masons.



LEFT Each of five bedrooms has its own enameled cast-iron sink mounted on a wall, updating the earlier pitcher and basin.

ages to their Catskills haven took pleasure in fly-fishing, swimming, canoeing, and hiking. At night, they'd gather on the porches, or around a fireplace to ward off the chill. This artistic family would put on theatricals, play music, tell stories, engage in board games, and read. The occupations of today's family members are much the same. "Even today, we have electricity but no cable, internet, or cell-phone service," says the great-granddaughter. "The house carries on as an escape to nature, its original intent."

Furnishings are plain but significant. The original Stickley furniture purchased for the camp sits easily with a grandfather's deep-sea fishing trophies, and another forebear's collection of Native American baskets and rugs acquired during travels in the Southwest. Hudson Valley folk goods including quilts and decorated stoneware look right alongside more exotic pieces. Paintings of the house done by local artists and family members hang on the walls. Everything blends in a restful palette of mellowed colors.

THE PRESERVATION CONSULTANT and fine-arts dealer Charles Glasner is a friend of a current owner. Glasner recognized the special quality of Casa Mañana, and brought the unspoiled house to the attention of another friend and colleague, the photographer Geoffrey Gross. "You just know it's stayed in the same family," Glasner explains. "I've been in many buildings that are empty, where [a new owner] needs to start over." This house is different. Glasner was on hand for our photo shoot, and noted that it isn't a glossy re-creation, but rather the real thing. "It's precisely the building fabric and the fact that ownership goes back six generations that make the camp so inviting and homey."

Visiting family members range from toddlers to those in their 90s; the owners affirm that the house will continue to be their retreat, tomorrow.

THE PATINA OF AGE

TIPS ON MAINTAINING A RUSTIC WOOD INTERIOR. *By Patricia Poore*

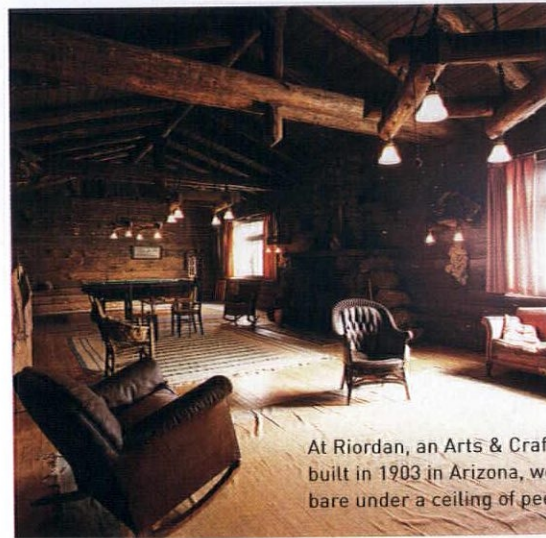
➔ At the Catskills camp built in 1910, the entire interior is sheathed in rough lumber. (See previous story.) Bark-on split (half) logs form casings around doors, ribs in the vaulted ceiling, and “mouldings” at junctions in walls and ceilings. Smaller bark-on split logs attached vertically to lower walls create a rustic wainscot and, in some rooms, a frieze. Upper walls are sheathed in tongue-and-groove boards installed on the diagonal or vertically.

This is not, however, a “log cabin,” but rather a stone house with wood-framed interior walls clad in cedar sheathing. Because most of the wall surfaces are either flat or installed vertically, dust accumulation is less problematic than in a house with horizontal logs.

Early on, the interior board walls had a shellac finish. The walls are occasionally cleaned, but the family believes that no subsequent finish was ever applied (except on floors). A patina that developed over 110 years is the result of the old shellac, ultraviolet light, seasonal changes, smoke from fireplaces, and so on. “The walls are dusted using feather dusters—which now are heirlooms—on extension poles,” says family friend and preservation consultant Charles Glasner. What follows is a rundown of general cleaning methods for rustic wood interiors.

> LIGHT CLEANING Starting at the highest point in a room, remove cobwebs and dust using a broom or, if necessary, a barely damp mop. You can also use a shop vacuum with a brush attachment. To remove dirt, use a mild cleanser such as Murphy’s Oil Soap, rinsing afterwards. (Always test a cleaning product in an inconspicuous area.)

> REMOVING MOLD/MILDEW Do not use bleach on wood; it will damage wood fibers and may change the color. Try a light spray of drugstore hydrogen peroxide, scrubbing with a soft brush. Now sponge distilled white vinegar, a mold killer, over affected areas.



At Riordan, an Arts & Crafts Rustic house built in 1903 in Arizona, wood walls are bare under a ceiling of peeled log beams.

> REMOVING GREASE To remove stains and recondition wood, try a washing solution of 1 cup hot water, ¼ cup vinegar, ½ cup mineral oil (not vegetable oil), and 20 drops of lemon oil. Shake these ingredients in a screw-top bottle. Apply the homemade cleanser with a clean sponge or rag, followed by buffing with a soft, lint-free cloth. If that doesn’t do it, you may need TSP or an equivalent, diluted in warm water. Have plenty of ventilation and use rubber gloves and safety goggles. If the wood remains stained, you may need a chemical stripper or sanders. Sanding removes patina (which developed as a result of sunlight and oxidation, not only dirt), exposing the original raw color of the wood.

> MAINTENANCE Keep the wood as dust-free as possible. Damp-wipe wood monthly or twice a season. Use a mild cleanser, but never use a waxy product, which just attracts dirt.

the magic of SHELLAC

Shellac was the first hard surface finish for woodwork, centuries before petroleum products and acrylics came along. Although oil varnish was available by the mid-19th century, shellac was the standard finish for Victorian and early-20th-century doors, wainscots, stair balusters, even floors. Shellac is forgiving as it readily dissolves in denatured alcohol. It can be renewed without the need for stripping; new shellac is simply applied over a clean, previously shellacked surface. Shellac also imparts an amber color that complements wood. (Today you can buy white shellac as well, a bleached version that dries clear; it’s used for light-color woods and to seal knots.)

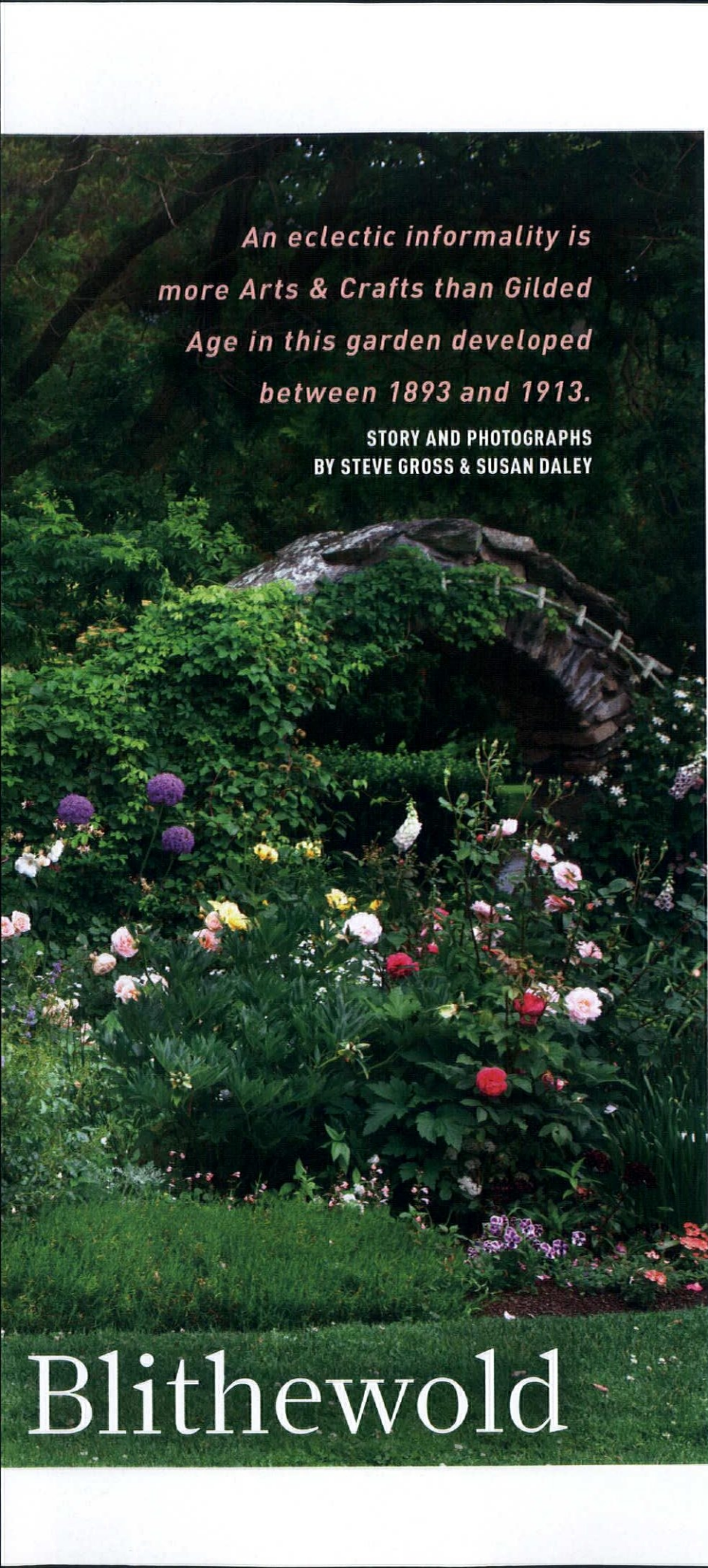
Shellac comes from the lac bug, a tiny insect indigenous to the Far East. The bugs suck sap from trees and convert it into a hard, resinous material. The material is collected, crushed, melted down, then filtered. As it cools, liquid lac is stretched into sheets, and the dry sheets are broken into shellac flakes. Shellac is purchased as flakes, or pre-dissolved in denatured alcohol, ready for use. Shellac is organic and, both as flakes and after evaporation of the alcohol, it’s non-toxic.



**MASSED PLANTS
IN MIXED BEDS**

Swaths of lavender-color flowers of various heights are punctuated with pink and red and swirls of silver in the Rose Garden, where annuals and perennials are mixed.

THE INSPIRING GARDENS OF



*An eclectic informality is
more Arts & Crafts than Gilded
Age in this garden developed
between 1893 and 1913.*

STORY AND PHOTOGRAPHS
BY STEVE GROSS & SUSAN DALEY

Blithewold

W

ITH ITS 33 ACRES

of gardens and an arboretum overlooking Narragansett Bay in the historic port of Bristol, Rhode Island, Blithewold is an exceptional example from the era of the American Country Place. The graceful estate was in the late 1890s a summer home for coal magnates Bessie and Augustus Van Wickle of Hazleton, Pennsylvania. The waterfront property had formerly belonged to international banker John Rogers Gardner, who in the 1860s had begun landscaping in the style of an English country estate, adding meandering gravel paths, exotic specimen trees, and a greenhouse, where he grew orchids and roses.

Like many wealthy industrialists of the time, Augustus Van Wickle sought out a healthful seaside retreat for his family; to that end, he visited an old college friend in Rhode Island in 1893. Upon arrival, Van Wickle rather impulsively purchased a 78-foot steam yacht from the renowned



the north garden

The most formal of the Blithewold gardens, the North Garden is a sunken area adjacent to the main house. Owner Bessie Van Wickle and designer John DeWolf used local stone in the dry-laid stone walls that contain the garden; they included a wall fountain with a whimsical mask that spurts water into a marble shell basin. They also installed a North Star in a stone wall, a nautical motif that had been salvaged from the north tower of the earlier mansion after the fire.

The North Garden's deep borders are interlaced with billowing perennials and flowering shrubs planted in a Gertrude Jekyll manner to achieve a painterly effect of harmonies and contrasts in colors and textures. Viewed from the verandah of the house, the North Garden layout has asymmetrical lines that are a bit quirky, fading away at its edge into a shady, woody area that blooms with thousands of daffodils in spring.





VIEW TO A BAY

The sweeping Great Lawn encompasses 10 acres and offers views of Narragansett Bay. The purple spires in the foreground are 'May Night' salvia and the chartreuse plants are lady's mantle (*Alchemilla mollis*).

OPPOSITE (top) The North Garden's fountain is embedded in a stone wall; it spurts water out of an ornamental mask into a shell basin placed there in 1912. On either side of the fountain, stone steps curve down from the verandah. • (bottom left) The North Star, as the Van Wickle family called it, was salvaged from the ruins of their first house and built into the stone wall of what was renamed the North Garden. • (bottom right) The North Garden was earlier referred to as the Sunken Garden. With deep borders, ornamental stonework, a fountain, and a small garden pool, it is the most formal of Blithewold's gardens.

Herreshoff boat firm in Bristol. Realizing he would need a place to dock it, he went to see the John Gardner property. Augustus immediately sent for his wife, Bessie, who, being a passionate gardener, fell in love with the place.

After acquiring the property, the Van Wickles erected a shingled Queen Anne-style home for themselves, naming it Blithewold, Old English for "happy woodland." They set out to enhance the existing grounds and gardens, hiring the landscape architect John DeWolf.

DeWolf, who belonged to one of

Bristol's oldest families, was working with the Olmsted firm in New York City, commuting to superintend the creation of Prospect Park in Brooklyn. He and Bessie Van Wickle collaborated on the Blithewold garden design until DeWolf's death in 1913, adding "a series of gardens ranging in character from mysterious to exotic and from poetic to practical."

The two consciously employed an informal, natural approach, one that was more in the Arts & Crafts vein and unlike the formal, hedged gardens of Gilded Age estates in nearby Newport. Intimate rath-

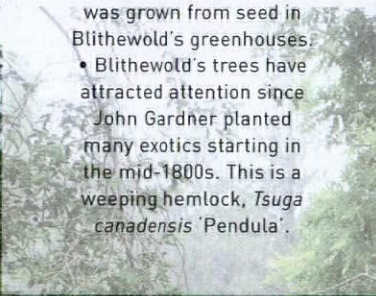
er than grand, their new garden design fit harmoniously into the existing landscape and was allowed to evolve.

To start, DeWolf laid out a 10-acre Great Lawn, creating a gently undulating terrain from the house down to the bay. Here the extended family bowled and played croquet and lawn tennis. A dock for the new yacht was built at the water's edge, and a beach was created with sand imported from Martha's Vineyard.

Augustus Van Wickle was not fortunate enough to enjoy his pleasure grounds for long; he was killed in [cont. on page 92]



LEFT TO RIGHT In the Rose Garden, *Allium* 'Ambassador' and *Rosa* 'Windrush' grow alongside tall, white hollyhocks. • The site's curator believes the well, encrusted with gold mosaic tiles, came from Venice, Italy, perhaps for the occasion of Marjorie Van Wickle Lyon's wedding in 1914. • The violet 'Caramel Rose Shades' was grown from seed in Blithewold's greenhouses. • Blithewold's trees have attracted attention since John Gardner planted many exotics starting in the mid-1800s. This is a weeping hemlock, *Tsuga canadensis* 'Pendula'.



A gravel path meanders from the main house to the Moon Gate of the Rose Garden. Exuberant, rambling *Rosa* 'American Pillar' spills over the stone walls built to contain the garden.



the rose garden

A SECLUDED RETREAT

Hidden away from the main house, in an area that had been the laundry-drying yard, a formal Rose Garden was planted, filled with climbing roses on arched walkways and mixed with colorful beds of foxgloves, peonies, violas, and alliums. DeWolf designed the elegant, Asian-inspired Moon Gate built from stone, which became a welcoming portal to the secluded area. Still thriving in the Rose Garden today is a very large and ancient, pink Chestnut Rose. It is believed that Bessie Van Wickle brought it back from Washington's Mount Vernon at a time when the Ladies' Association there was selling cuttings to help raise funds to restore the rundown home of the former President.

Bessie was quite knowledgeable about horticulture, and liked to get her hands dirty working in the garden with her daughters and also her sisters, who visited in summer. Along with her companion, Estelle Clements, Bessie worked in the beds, deadheading roses and keeping careful notes on the garden's progress. Later, her daughter Marjorie Lyon would tour European estates, where she gathered ideas for adding to the garden after her mother's death.



More Online

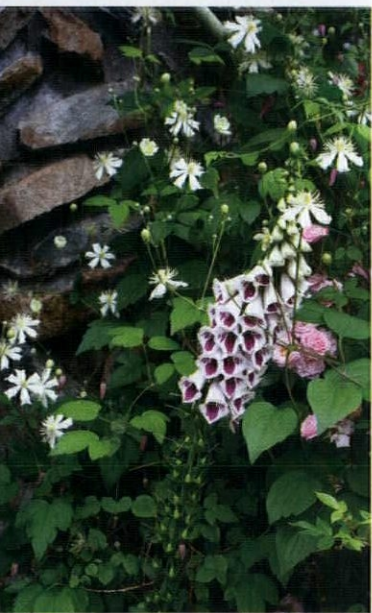
Another old garden: oldhouseonline.com/gardens-and-exterior/the-gardens-at-stone-acres-farm

RIGHT The gatehouse to the Blithewold estate is next to the Rose Garden, a hidden area once used as the laundry-drying yard.

TOP RIGHT *Rosa* 'Windrush' is a modern English shrub rose with semi-double, soft-yellow blooms.

MIDDLE The Rose Garden also includes newer David Austin hybrids such as the deeply cupped, coppery 'Pat Austin'.





RIGHT The landscape architect John DeWolf designed the Asian-inspired Moon Gate as a portal to the Rose Garden. The tree above it is *Sophora (Styphnolobium) japonica*. **ABOVE** A container is planted with *Allium* 'Pinball Wizard', a foxtail fern (*Asparagus densiflorus* 'Myersii'), blue lobelia, and echinacea. **LEFT FROM TOP** This is the freckled *Lilium martagon*. • This sweet William has the botanical name *Dianthus barbatus* 'Dash Crimson'. • Growing against the stone wall are the clematis 'Paul Farges' and foxgloves.

1898 in a skeet-shooting accident, leaving Bessie and her daughters, Marjorie and Augustine, the latter born five months after her father's death.

Bessie soon married a family friend, the Boston clothier William McKee, but only a few years later the Queen Anne house was destroyed by fire. She and McKee rebuilt—this time a hefty English manor house of stone.

Carefully placed about the grounds are unique specimen trees, now mature, including weeping specimens of beech, sophora, and Sargent's hemlock. A Chinese toon tree (*Cedrela sinensis*) was much admired by eminent botanists visiting from Boston's Arnold Arboretum in 1926. A giant sequoia now soars to 90 feet. DeWolf raised it from a seedling in the

greenhouse at Prospect Park, transporting it to Blithewold by train when it got too tall for indoors.


The last Van Wickles descendent, Marjorie Lyon, was in residence until 1976, and left the entire estate to the Heritage Trust of Rhode Island. Today, dedicated volunteers take the place of the 14 or more gardeners the family employed in the past.

Thanks to the tireless visionaries of groups such as Save Blithewold Inc. and The Garden Conservancy, this extraordinary treasure that nearly fell to developers in the 1990s is now preserved for everyone's enjoyment.

Many thanks to horticulturist Gail Read of Blithewold Garden.

WHAT'S A MOON GATE?

A CIRCULAR PASSAGEWAY IN GARDEN WALLS, AND ITS VARIANTS. **By Patricia Poore**

 The Moon Gate at Blithewold in Rhode Island (previous pages) was built at the turn of the 20th century, but the form goes back to ancient Chinese gardens and remains popular today.

A moon gate is a circular opening, usually in a garden wall, which acts as a passageway. In China, where the gates were built in the gardens of wealthy nobles, various parts of the form and its ornamentation carry meaning. More generally, though, a moon gate is thought to offer an auspicious welcome or fortune to those who pass through. English gardeners borrowed the idea from China in the late 19th century. American gardeners immediately followed suit.

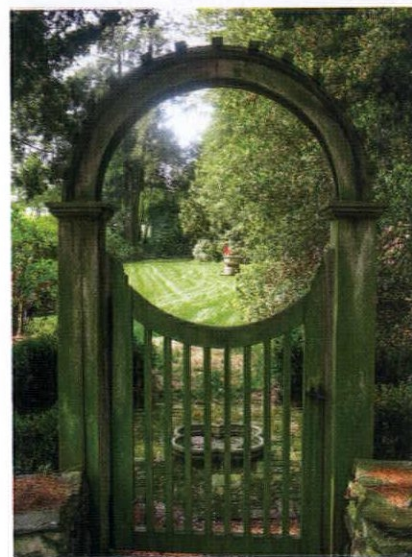
Moon gates are particularly popular in Bermuda, where they are often left freestanding rather than built into a wall. In Bermuda and elsewhere, a moon gate

is often used in wedding ceremonies, with the newlyweds stepping through it for good luck in marriage.

A moon gate may be built of stone or brick, or be part of a stuccoed wall. Metal moon gates, usually freestanding, are one variation, dating to Victorian England. The wood arbor with a round arch, its pickets or gate rail beneath finishing the circle, is based on the moon gate.

American moon gates of note include the one at the entrance to the Astor Court, a Ming-style garden at New York's Metropolitan Museum of Art; the Enid A. Haupt Conservatory moon gate at the New York Botanical Garden, which was modeled after one in Abby Rockefeller's garden in Maine; and those in the Chinese Garden at the Huntington Library, Art Collections & Botanical Gardens in Pasadena, Calif. *[cont. on page 94]*

BELOW A moon-gate wood trellis or arbor has shaped pickets or a curved rail on the gate to complete the circle.



BELOW A brick moon gate is part of the 18th-century Walled Garden at West Green House, a historic country manor in Hampshire County, England. **LEFT** This Chinese moon gate is in the National Bonsai and Penjing Museum at the National Arboretum in Washington, D.C. **BOTTOM LEFT** In Bermuda, a moon gate between The Reefs Hotel and Carlton Beach Resort.





art and science of the MOON GATE

Dave Araneo collects rocks—more specifically, unusual specimens that can be used as hardscape and garden features. He finds them on his property (part of an old granite quarry in Rockport, Massachusetts) and through his professional work doing landscape design and construction. At home, he has erected walls, walkways, and freestanding art, including two moon gates. • One of his first structures was the large moon gate, which he built in 1996. “It’s one of the oldest technologies around,” Dave says. “You build a wood form, place the stones to either side, and build up. These structures have a wonderful energy.” • The large moon gate is built of cut stones. More recently, Araneo constructed a smaller one using flat pieces of natural, uncut stone [inset]. “I used a garbage can as the form, then kicked it out. The structure has survived storms . . . it may even survive the grandchildren!”

ARANEO LANDWORKS, Rockport, Mass.:
araneolandworks.com

TOP The large moon gate was built of granite blocks without mortar. **RIGHT** The small moon gate features rough stones.



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wood

WALPOLE OUTDOORS sells several round-top and moon-gate arches; the Seaside Custom Moon Gate is clearly Asian-inspired. In wood or cellular PVC with finish and paint-color options; custom pricing. walpoleoutdoors.com

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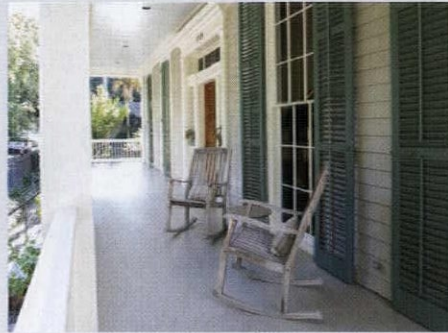
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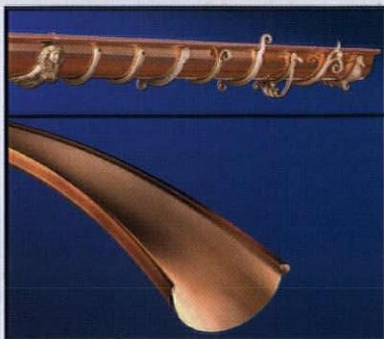
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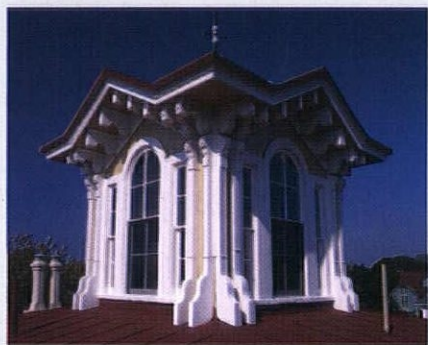
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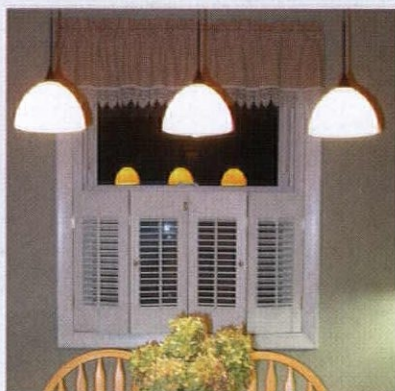
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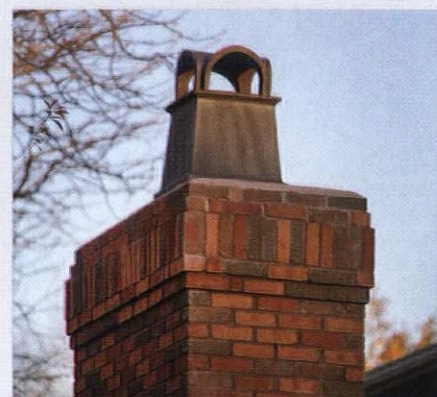
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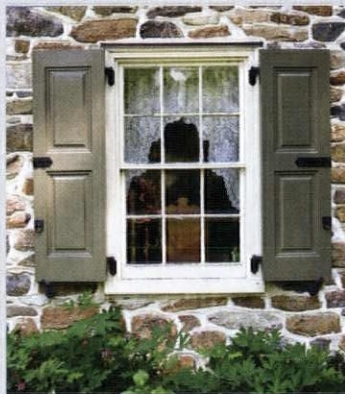
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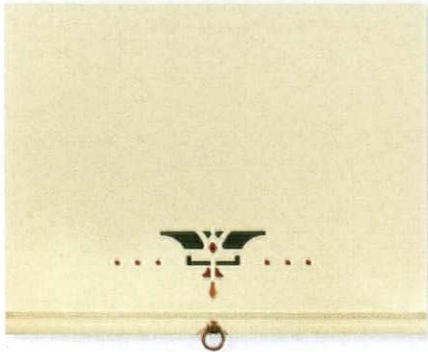
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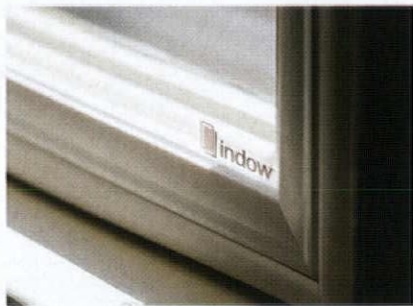
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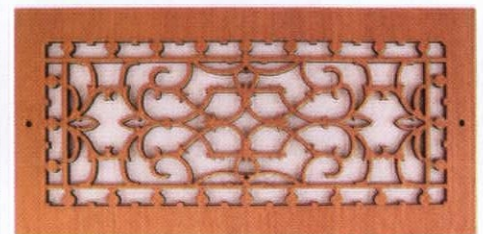
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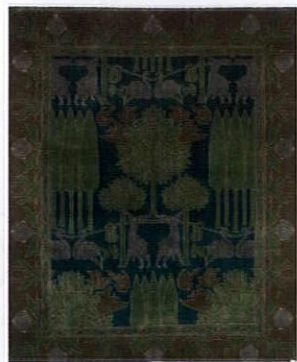
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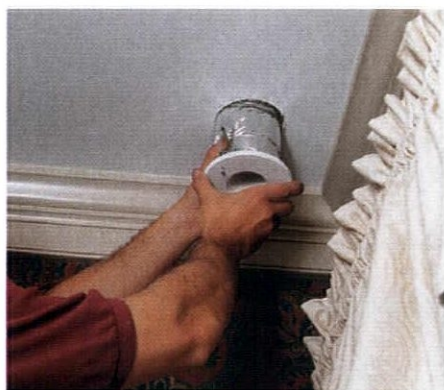
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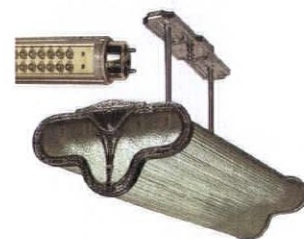
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American Slate american.slate.com *Slate from around the world* **Bartile** roofing.bartile.com *Slate, wood-shake, barrel, and S-tile looks in concrete* **Buckingham Slate** buckinghamslate.com *Virginia slate* **Davinci Roofscapes** davinciroofscapes.com *Simulated slate & cedar shingles* **Ecostar** ecostar.com *Environmentally friendly slate & shake lookalikes* **Enviroshake** enviroshake.com *Engineered shakes/shingles* **Evergreen Slate** evergreen.slate.com *Vermont slate* **Gladding McBean** gladdingmcbean.com *Terra-cotta roof tile* **Genuine Roof Systems** guineroofsystems.com *Lighter-weight slate & clay-tile roof systems* **Greenstone Slate** greenstoneslate.com *Vermont slate with SlateTec interlayment system* **Ludowici Roof Tile** ludowici.com *Spanish, Mission, profile interlocking, shake/shingle-look clay tile; interlocking slate* **MCA Tile** mca-tile.com *Various S, Mission, barrel & Roman pan tiles in clay; historic replacements* **Northern Roof Tiles** northernrooftiles.com *Full line of historic clay tiles* **Renaissance Roofing** claytileroof.com *Clay, slate & concrete tile; cedar & metal* **Sheldon Slate Products** sheldon.slate.com *Architectural slate from New York, Vermont, Maine* **TruSlate** truslate.com *Lighter weight slate roofing system* **Vande Hey Raleigh** vrmtile.com *Concrete roof tile in historical patterns* **Vermont Slate** vermontslateco.com *Vermont slate, distinctive roofing blends* **Virginia Slate** virginiaslate.com *Roofing slate from Virginia, Vermont; salvaged slate*
METAL ROOFING
Berridge berridge.com *Historical Victorian steel shingles* **Bridger Steel** bridgersteel.com *Standing-seam metal roofing & siding panels* **Classic Gutter Systems** classic

gutters.com *Period-appropriate gutter systems* **Fabral** fabral.com *Metal wall & roof systems* **Huber & Associates** huberroofing.com *Restoration roofing services [slate, clay tile, metal, wood, thatch]* **Metal Roofing Alliance** metalroofing.com *Educational resources for metal roofing; links to members* **Park City Rain Gutter** pcraingutter.com *European half-round gutters, down spouts, accessories* **Rain Trade** guttersupply.com *Copper, aluminum, steel gutter systems* **W.F. Norman** wfnorman.com *Original 1908 line of roof shingles in galvanized steel, copper*

THE RIGHT SHUTTERS

Aeratis aeratis.com *Historic custom plus "Shutters in a Box" system* **Atlantic Premium Shutters** atlanticpremiumshutters.com *Operable raised panel, louvered, combination, "Bahama" shutters in wood or composite* **Beech River Mill Shutter** beechrivermill.com *Custom exterior, interior shutters since 1851* **Copper Moon Woodworks** coppermoonwoodworks.com *Solid mahogany exterior shutters with unique cutouts & design* **Custom Shutter Co.** customshuttercompany.com *Louver, panel, V-groove, batten exterior shutters in wood, PVC* **Cambek Designer Doors** cambek.com *Historic wood shutters* **Headhouse Square Custom Shutters** headhousesquare.com *Historical wood shutters [panel, louver, batten Bermuda]* **Kestrel** diyshutters.com *Mahogany shutters with traditional joinery* **Kingsland Architectural Millwork** kingslandcompany.us *Traditional mahogany* **New Horizon Shutters** newhorizonshutters.com *Wood shutters, all styles* **Shuttercraft** shuttercraft.com *Louver, raised panel, combination, board-and-batten, cutouts* **Shutter Depot** shutterdepot.com *Louver & raised panel, cutouts* **Shutterstile** shutterstile.com *Traditionally crafted, with decorative tile inserts* **Timberlane** timberlaneshutters.com *Panel, louver, batten, Bermuda & combination in wood, other materials* **Vixen Hill** vixenhill.com *Panel, louver, board-and-batten, combination shutters with multiple cutout options* **Withers Industries** withersind.com *All-wood shutters* **AUTHENTIC SHUTTER HARDWARE**
See also shutter companies, above.
Acorn Mfg. Co. acornmfg.com

Cambek's Batten Shutters



Ball and Ball ballandball-us.com
Brandywine Valley Forge bvforge.com
Charleston Hardware charlestonhardware.com
Historic Housefitters historichousefitters.com
Kayne & Son Custom Hardware customforgedhardware.com
Van Dyke's Restorers vandykes.com

SCHOOLFIELD GREEK REVIVAL

p. 72 **CABINETS** with Rockport Inset Doors **Brookhaven by Wood-Mode** wood-mode.com
Strove Wolf subzero-wolf.com
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FAUCETS **Perrin & Rowe** rohlhome.com
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CABINETS with Rockport Inset Doors, **Brookhaven by Wood-Mode** in Vintage Split Pea on maple **TILE** hand-made glazed terra cotta tile from Morocco, 'Fleurs 19' in Brown **Mosaic House** mosaichse.com
p. 74 **PEDESTAL SINKS** **Kohler** kohler.com **TILE** hand-made glazed terra cotta tile from Morocco, 'Bejmat 1' in White **Mosaic House** mosaichse.com

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Americana shutterblinds.com
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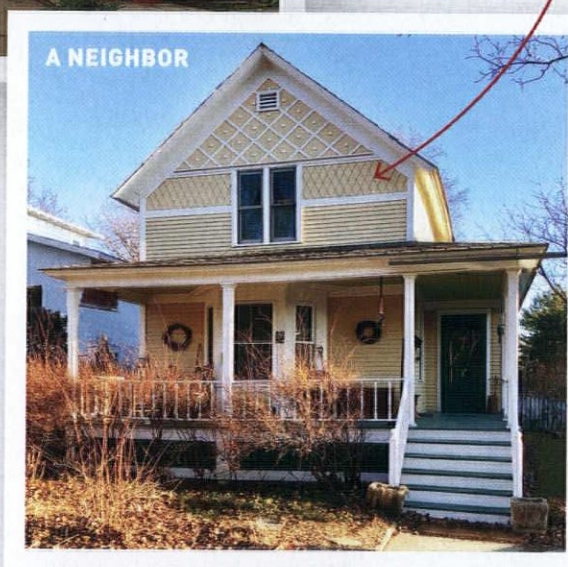
remember that bays and porches, shingle patterns and wood trim are the very essence of an old house. Cover them and there is no delight for passersby, no history left to read.

MAX SPACE, MIN APPEAL

This is a case of addition leading to subtraction. Enclosing the porch added indoor living space, but at a loss of curb appeal. It must be dark inside, not only in the nearly windowless enclosed porch but also in the room behind it.

Colorless modern siding covers every charming detail on what used to be a Victorian Queen Anne cottage. Once, the entry was a destination: up the stairs, arrived at under the shelter of the porch. Now hard by the street, it's a crude welcome.

A neighboring house, still nearly original, makes clear all that has been lost on the other: the trim and siding details; the visual interest afforded by a three-sided bay; opportunity for color on the siding and trim, porch deck and ceiling. Pleasing proportions have been all boxed up. We can't even find the humor in this mummified remuddling. We just hope the coverup left plenty that's original underneath.



“An easy fix [if] the porch is still under there.”

—Joan Mielke Yost

TWO WAYS TO WIN! If you spot a classic example of remuddling, submit it to lviator@aimmedia.com. 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](https://www.facebook.com/oldhousejournal).