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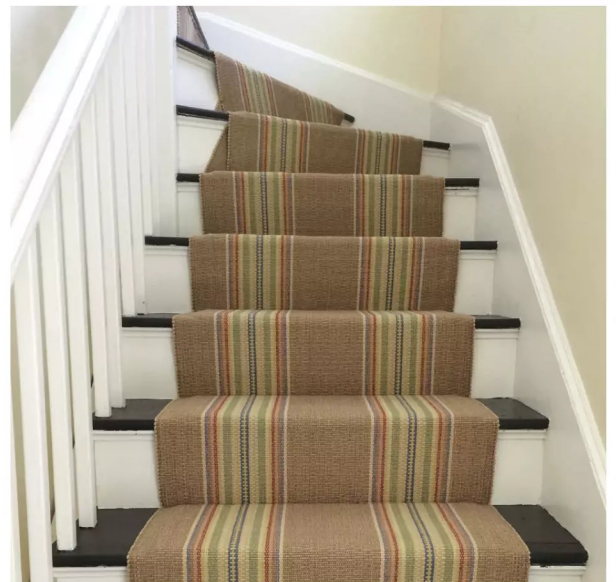


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JUNE 2022



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ON THE COVER The kitchen was brightened during the restoration of a 1930 Raised Cottage on Tybee Island, near Savannah, Georgia. PHOTO BY RICHARD LEO JOHNSON / ATLANTIC ARCHIVES. SEE PAGE 68.

The art of preservation

During National Historic Preservation Month, in May, OHJ steps up our outreach through social media. We create and post exclusive web content aimed at DIYers as well as armchair preservationists. We're just one voice, as the National Trust leads the way along with preservation groups, historical societies, museum houses, and related businesses to celebrate our country's diverse and unique heritage. We're joined this year in our information blast by sponsors Aeratis, Crown Point Cabinetry, Stickley, and Unico—companies committed to keeping old houses attractive and livable, so necessary for their continued preservation.

At the national level, the focus often is on civic projects, Main Street revitalization, and Congressional help with tax relief. OHJ, of course, concentrates on individual homeowners, who deserve credit for decades of privately financed work on millions of old houses. That goes a long way toward preserving not only buildings, but also neighborhoods and towns. Since its first issue in 1973, OHJ's coverage of DIY conservation and repair, historical design, and period-inspired interiors has fostered a steady but unrelenting praise of old houses. Old houses are embodied energy, which makes conserving them environmentally sound. They may contain materials no longer available, including dense old-growth wood. Old houses are a record of the past, there for any resident or passerby to enjoy. Old houses give their occupants an opportunity to live with history, and their continuity helps maintain the local sense of place.

The fruits of preservation are on display in this issue. Find features about an 18th-century house on Nantucket, a vernacular raised cottage on Tybee Island, and a near-original mountain camp. We show how one owner came to love his mid-century, pink-tiled bathroom. And the Remuddling page has a positive twist!

This spring, enjoy a stroll through a historic district. Visit your local house museums or stay at a historic hotel. Find out what's happening in your own town. Go to the websites of your State Historic Preservation Office or the National Trust ([savingplaces.org](https://www.savingplaces.org)) for more information.



Saving Our Heritage One House at a Time



SIDE NOTES

ON GARDENS & LANDSCAPE

Landscape historian Judith Tankard is the author or co-author of ten books, including *Gardens of the Arts and Crafts Movement*. Her latest is the definitive volume on Beatrix Farrand (1872–1959), a pioneering landscape architect whose work spans from the golden age of garden-ing into modernism. Her designs are beautiful, but she was lauded, too, for her engineering and ecological principles. Farrand was from a prominent New York family—and Edith Wharton's niece. Society clients included the Rockefellers; larger commissions were done for major universities and botanical gardens. Perhaps her best-known work is the landscape at Dumbarton Oaks in Washington, D.C. The oversize book is lavishly illustrated with archival images, beautiful water-color renderings of Farrand designs, and images that show the gardens today. A list of gardens open to the public is included.

BEATRIX FARRAND

by Judith B. Tankard
Monacelli Press, 2022, \$60



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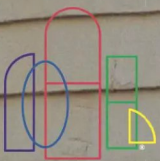
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At the Front Door

These markers celebrate stylish preservation. **By Mary Ellen Polson**

1. BRONZE CAST

Nearly indestructible, a sand-cast bronze plaque is a timeless addition to a historic home. Announce a build date, or National Register status. A proof is supplied before casting takes place. An 8" x 10" plaque (as shown): \$293.95. Craftsman Home Connection, craftshome.com

2. TALAVERA SOUTHWEST

In her Tucson studio, Carly Quinn makes colorful, hand-glazed talavera tiles, plaques, murals, and housenumber sets. Sets are composed of 3" x 6" tiles with end caps grouted into a hand-welded metal frame: \$95. Carly Quinn Designs, (520) 624-4117, carlyquinn designs.com

3. TRUE MODERN

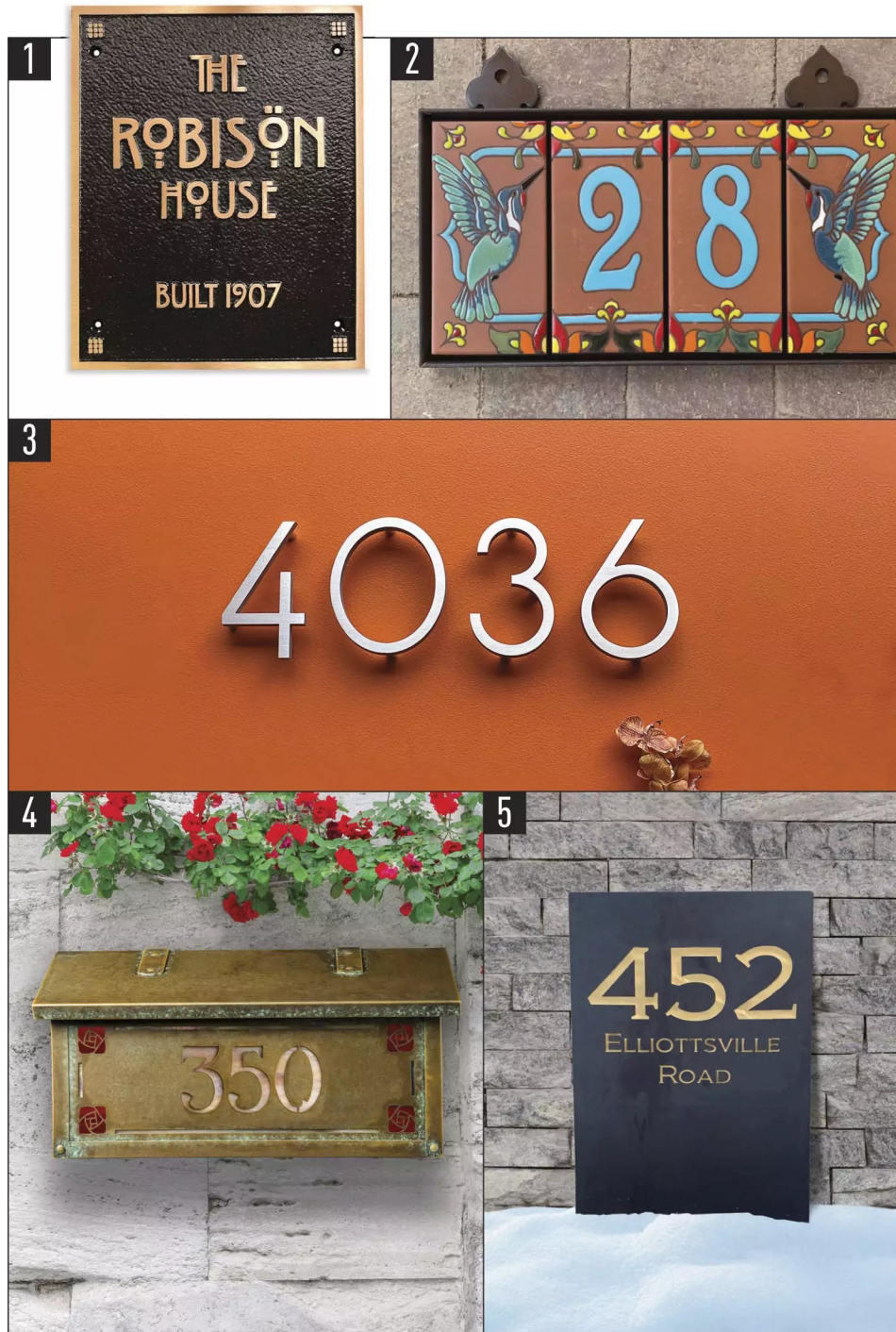
Signpost your Atomic Ranch with these quite Modern house numbers. In various patterns and five finishes including brushed aluminum (shown). Heights range from 4" to 15". Numbers may be arranged horizontally or vertically; \$23 to \$70 per number. Plaques, too. Modern House Numbers, (520) 370-2484, modernhousenumbers.com

4. NUMBERS BY MAIL

Display your street address right on your mailbox. In the New Verde finish with gold iridescent glass, the Craftsman Rose mailbox measures 16 1/2" wide x 8 1/4" tall x 5 3/4" deep. Backlit designs are available, too. \$280 and up. Old California Lighting, (800) 577-6679, oldcalifornia.com

5. SET IN SLATE

This fifth-generation quarry and fabricator also fashions custom house numbers and plaques. Numerals and letters are sandblasted for greater depth and may be enhanced with paint or gold leaf; \$150 and up. Sheldon Slate Products, (207) 997-3615, sheldonslate.com



Mid-Century to Modern

Find your inner modernist with furnishings from the 1950s–'70s.

1. LEATHER AND STEEL

The Oval chair is Jamey and Constance Garza's Southwestern take on the '50s Butterfly chair. Resting on a powder-coated steel frame, the seat is fashioned of vegetable-tanned, saddle-grade leather. At 35" tall x 30" wide x 36" deep, the cost is \$1,600–\$1,765. Garza Marfa, (432) 729-1946, garzamarfa.com

2. POPPIES WRIT LARGE

The original red-on-white Unikko poppy fabric took the world by storm when Maija Isola of Finland designed it in 1964. The 57"-wide cotton fabric is sold by the yard; \$53 per yard. The selvage wears the Marimekko logo. FinnStyle, (866) 617-6176, finnstyle.com

3. SHAG IS BACK

Seventies shag makes a comeback with a twist in Dash & Albert's Moroccan Diamond Grey indoor-outdoor rug. Handmade in India of pet-friendly recycled polyester fiber, the rug comes in sizes from 2' x 3' to 10' x 14'. A 5' x 8' rug is \$918. Annie Selkie, (877) 586-4771, annieselkie.com

4. SPACE-AGE HANDLES

The Jetsons would love the 4" Dap drawer pull, cone-shaped knob, and large round knob, especially in polished chrome. The round knob is 2 7/8" across, the cone knob a petite 1" at the widest point. Cost is \$10.59 to \$15.59 each. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

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3



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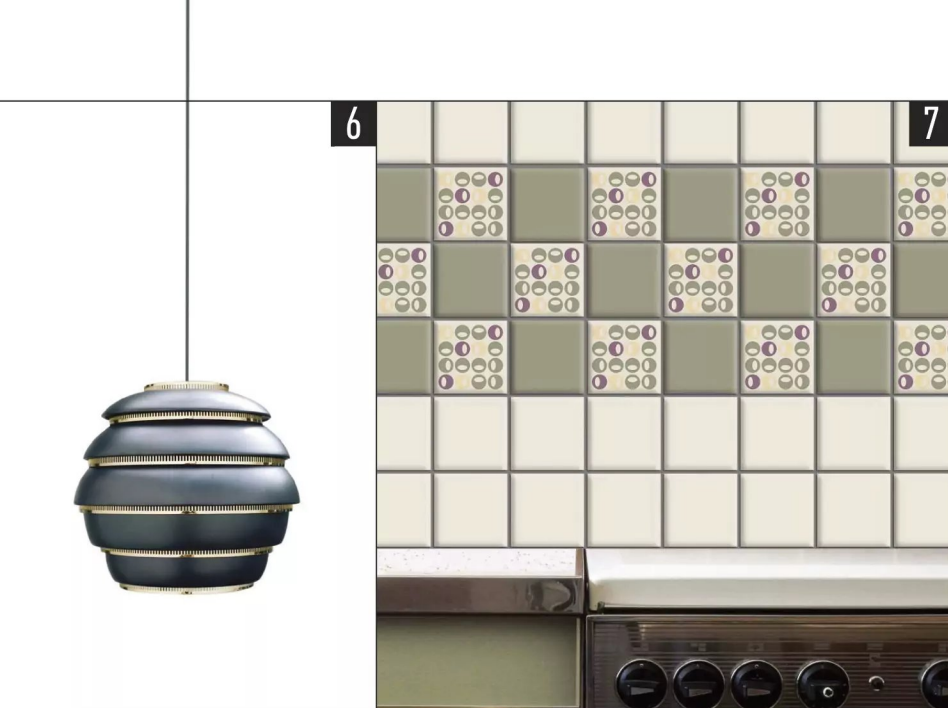


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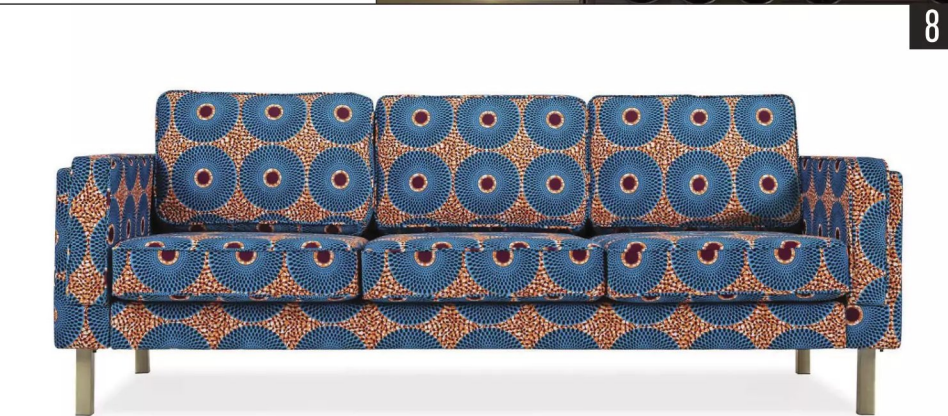


5. TIGHT BACKED

Nothing says Seventies more than a buttoned-up sectional with clean, raked lines and splayed peg legs, especially in Teal. The Engage L-shaped sectional ships free and arrives ready to assemble. It measures 113" long x 113" wide x 32 1/2" deep. \$1,960.75. Homethreads, (561) 835-5999, homethreads.com

6. AALTO CLASSIC

The Beehive pendant light was designed by legendary architect Alvar Aalto in 1953. Composed of perforated steel rings with a black or white aluminum shade, the body measures 11 3/4" tall x 13" wide; it has a drop of up to 8'. \$1,500. Hive Modern, (866) 663-4483, hivemodern.com



7. GOOGL-Y EYES

Oh, My tiles coordinate with solid-color 4" x 4" field tiles for mid-century whimsy in a backsplash. The deco tiles with multi-color Os come in over a dozen color configurations, \$160 per dozen. Carton of 80 field tiles: \$82. Make it Mid Century, (844) 696-6462, makeitmidcentury.com

8. OUT OF AFRICA

After discovering his Nigerian roots, Darryl Sharpton developed the "Èkáàbò" sofa, clad in African-influenced Koyo velvet (one of two fabric choices). The Seventies-inspired sofa (\$1,195) is 87" wide; it ships free and arrives ready to assemble. Albany Park, (800) 681-5831, albanypark.com



9. SOLAR LENS

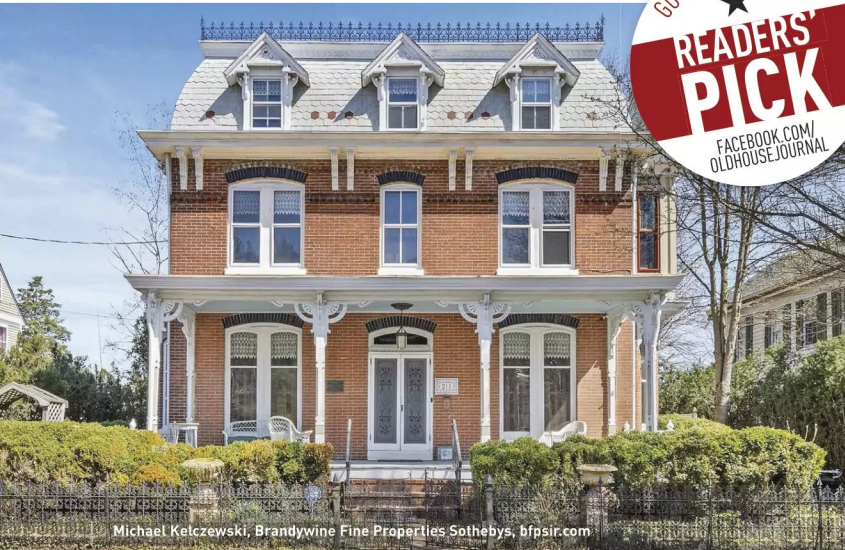
Foscarini's half-sphere Solar Outdoor Lamp subtly illuminates a mid-century porch or patio while serving as a drinks table. It may be inclined up to 15 degrees. The wet-rated lamp measures 31 1/2" wide x 10 1/4" high; \$1,827. Lumens, (877) 445-4486, lumens.com

10. WHEN LESS IS MORE

The PIK clock may be the pinnacle of streamlined mid-century design. Designed by José María Reina, the clock measures 34 3/4" in diameter including the black-lacquered walnut arms. It also comes in brass. \$940-\$1,150. Ligne Roset, (212) 375-1036, ligne-roset.com

Historic Homes

... all listed on the National Register, individually or as contributing to a registered historic district.



Michael Kelczewski, Brandywine Fine Properties Sothebys, bfpairs.com



MIDDLETON, DE / \$465,000

Boasting a convex mansard slate roof, iron cresting, and oriel window, the 1884 Joseph Bigg House is a classic in French Second Empire style. Inside: the original staircase, stained glass, and spandrel-trimmed nooks.



Alice Lema, John L. Scott Real Estate, alicelema.com

MEDFORD, OR / \$900,000

The George A. Hover House of 1908 is a fully restored Queen Anne with timber-decorated gables, bays and a balcony, and roof finials. Inside, find sensitively restored period baths, stained and leaded glass, and a replicated 19th-century ship captain's cabin.



Donna Haynes, ERA King Real Estate, era.com

TALLADEGA, AL / \$485,000

Monumental Doric columns supporting the deep entablature of a double-height portico mark the 1848 T.L. Plowman House as classic Greek Revival. Grand parlors open off the entry; interior details include period mantels, doors, and paneling.



Charles Dawe, Keller Williams, kw.com

HATTIESBURG, MS / \$500,000

With its shaped parapet and a gallery with rope-twist columns, the 1929 Sarpheie-Tatum House is instantly recognizable as Mission Revival. Inside find original doors and trim, plus a beadboard-clad breakfast room and original kitchen cabinets.



Bill Booker, Circa Old Houses, circaoldhouses.com

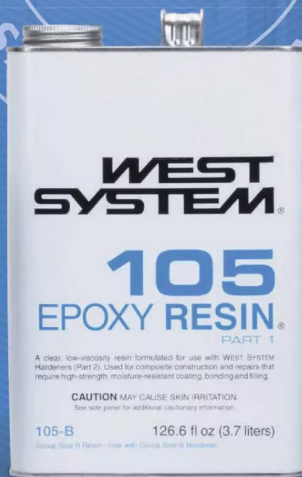
PORT ROYAL, VA / \$249,000

The Holloway House is an intrepid survivor dating to 1775—and it needs restoration. Enlarged and altered ca. 1880, it retains period paneling, staircases, mantels, some original plaster, and old wallpaper ghosting on walls.

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OH DEAR, LOVE AT FIRST SIGHT

We really weren't ready to renovate an old house, but oh the architecture! It was well worth it. **By Molly Taylor-Poleskey**

Murfreesboro boasts grand Victorians and a few bungalows, but our house, Rose Cottage, is something of an architectural anomaly here. We just finished renovating this Craftsman-style house.

Construction began in 1912 for the Rose family, who brought lumber and craftspeople from Arkansas to build in Tennessee. The house has both Arts & Crafts and chalet elements, with some local characteristics: for example, similar fireplace mantelpieces with columns are found in other historic houses in town. Ceilings on the first floor are 10', a nod to Southern summers. The beautiful woodwork—and there's *so much* of it, all preserved unpainted—is Southern yellow pine.

The Roses soon returned home to Arkansas; the house changed hands

until the Jenkins family bought it ca. 1927 and stayed until 1970, at which time they found long-term renters. The house remained virtually unchanged. Jenkins descendants auctioned the house in 2015. A local developer bought it and began the process of gutting it, but a year into it, told our real-estate agent that he was considering selling the place “as is.”

We were in the middle of moving. I'd just finished my PhD at Stanford and was starting a career at Middle Tennessee State University. We had a newborn and a two-year-old, so my husband, Steve, had left his job at Google to help us make the transition and go into business for himself. We loved the old houses downtown, so when our agent called about the developer's sale, we were



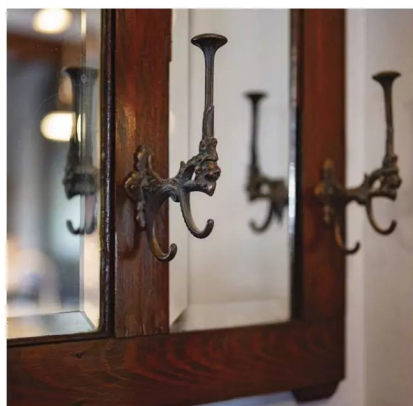
TOP Drab and in need of renovation, the 1913 house has been restored and upgraded, with a porte cochère (covered auto entry) added. **ABOVE** Unkempt and very brown, the architecturally significant house had been easy to overlook.

ERIN KOSKO (TOP); KIMI CONRO (PHOTOGRAPHY PORTRAIT)



LEFT Original woodwork in Southern yellow pine lends intimacy to comfortably grand rooms with 10' ceilings.

BELOW Original built-ins include the massive sideboard in the dining room. **FAR LEFT** Lighting fixtures, doors, and even hardware were kept and reused during renovation. **BOTTOM** The new screened porch at the rear has a lodge feel; it includes an outdoor limestone fireplace and leads to the new mudroom.



nosy enough to go see it. As it turns out, we'd passed it every week on our way to church, but it was drab and brown and I hadn't really noticed it. We had assumed we'd renovate an old house "someday"—maybe when I had tenure and the kids were older. Then, we walked through the enormous oak door.

Steve and I fell in love with the high ceilings and the original built-ins. The four over four layout was very livable—the house was grand, yet it was inviting. We liked that a bit of demolition was done but major decisions hadn't been made.

We wanted to add covered parking on one side—an open porte cochère with some storage, rather than a garage that would take up too much of the backyard. We wanted a screened porch at the rear. Architect Kristifer Dillehay shared our appreciation for the house and its





LEFT Murfreesboro master carpenter Dayton Brown built the range hood from fine woodwork salvaged from this house.

BEFORE The old pantry cabinets on the left were preserved.

SKETCHES The architect did rapid sketches during brainstorming sessions early on.



RIGHT Squirrels are the motif of the wallpaper in the new powder room. The critter shows up in an art-glass transom in the new mudroom.



craftsmanship. He turned out beautiful “brainstorming” sketches that showed how we could add modern functionality while honoring the original aesthetic—or even improving upon it. For example, the porte cochère provides a gradual descent; before, the house seemed to rise abruptly.

The developer had gutted the kitchen and removed part of the connecting butler’s pantry, so there was already a wide cased opening between the dining room and kitchen. Taking the swinging door from the old pantry, we finished the original back porch as a laundry and utility room, adding art glass in the transom. The sleeping porch had been

enclosed ca. 1960; we restored it but winterized it to become a sunroom.

New stained-glass transom windows by local artist Josh Hendrick borrow motifs from elsewhere in the house or yard: tulip poplar, dragonflies, squirrels—and roses, of course. We preserved or repurposed many original bits: the clawfoot tub went into the master bath; the range hood is made from wainscoting and brackets that had been in the kitchen. Lighting is original or vintage.

Ours is an eco-remodeling. Walls are insulated in a way that caused minimal disturbance to the plaster. We added foam insulation in the attic and crawlspace.

A skilled carpenter spent over a year reglazing and weather-stripping the original windows. The porte cochère has an electric car charger. Solar panels sit on the south-facing roof, and we added geothermal heat and air conditioning.

My dad, Bill Taylor, a landscape architect in Boston, created our master plan. Over the project’s two and a half years, the den turned into our daughter’s nursery. The boys spent lots of times in dirt piles, “working” with their dad.

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DESIGN

DRIVEWAYS & MOTOR COURTS

Even asphalt can be made appropriate (and attractive) with good design. Precedents are a guide. **page 20**

A patterned brick drive is perfect for the 1750s house on Nantucket, which sits on a brick-paved street. An inset of rounded beach stones recalls the grass median in many early driveways.

20

THE RIGHT WAY TO A DRIVEWAY: COMPLEMENTARY DESIGNS

Regional preference is one clue in designing a new driveway; house style, materials, and landscape provide others.

+

26 THEY STILL MAKE

28 VINTAGE VISION

30 KITCHENS + BATHS





LEFT Pea stone softens a rather formal arrangement of curving drives and lawns for a 1920s-inspired house by Patrick Ahearn. Granite cobbles provide edging and an apron in front of the doors. **OPPOSITE** On Martha's Vineyard, an allée of uplit trees flanks a cobblestone and grass driveway leading to a carriage house and guest quarters, designed by Patrick Ahearn Architect.

Cobblestones to Asphalt Drives

DESIGNING TO COMPLEMENT THE HOUSE

If you have an old house, its first driveway was designed for a sedan to motor to a one-bay garage. Adding a new driveway that will accommodate

SUVs and a three-car garage might create an eyesore or drainage problem.

When designing, consider some of the traditional ways the driveway was made to fit in. Curbs and borders mitigate an expanse of asphalt or concrete, as does a grass median. You might choose instead a surface of pavers, cobblestones, or pea gravel. • The driveway for a rural Victorian is very different from one designed for a suburban bungalow. Regional preferences in materials, too, offer clues and make a driveway more apt to fit the neighborhood. **BY PATRICIA POORE**



DRIVEWAY AESTHETIC

"Design is determined by the locale," says architect Patrick Ahearn. Brick is appropriate for an in-town dwelling, if brick is prominent, while pea stone is casual. Pea stone can be rolled into asphalt when snowplowing is a concern.

double-track driveways

Dating to the early automobile era, this concept is applicable to houses built ca. 1900 to 1940 and for earlier homes that probably got their first driveways during those decades. **Twin tire tracks of concrete, brick, or stone** surround a grass (or moss) median, which diminishes the apparent width of the driveway • The permeable center and verges allow rainwater to percolate; environmentally sound, it also helps avoid pooling and icing. **With less paving material, the installation cost is probably less**, as well. You do have to maintain the grass.

A grass median divides brick-paved tracks beside an 1894 folk Queen Anne Victorian in Vermont. Brick paving extends to a walkway to the porch.



CAROLYN BATES [THIS PAGE], BRIAN VANDEN BRINK (OPP. TOP); RANDY O'ROURKE FOR FRANK SHIRLEY ARCHITECTS (OPP. BTM.)

RIGHT Shingle Style houses are deceptively informal; at this recreation of the iconic house Kraggsyde, the driveway is simply crushed stone fading into the grass edges. Less dusty river stone paves the area under the porte cochère.

BELOW For the formal court and parking area in front of a new carriage house, Frank Shirley Architects specified an asphalt center, with a border of mortared cobbles.



Formality is often a result of design rather than the paving material chosen. Strong symmetry, clean edges, wide borders, and landscaped circles lend formality even when finished in gravel. Location isn't necessarily an indicator, as a country house may have a very formal driveway and motor court. Shingle Style houses and Arts & Crafts bungalows beg for a studied informality—through the use of pea gravel, old brick pavers, and soft edges—even if the overall design is rigorous. Mixing materials can lend formality, as with a driveway edged in bricks or several courses of cobbles. Or mixed materials may look storybook, perhaps incorporating tile or river rocks.

TAKE A WALK around your city or town and you'll see what's traditional for driveways. No surprises: gravel and pea stone, outdoor paving brick, various stone types, and concrete are evident across the country, if not as ubiquitous as asphalt. Regional preferences apply: granite cobbles where they were quarried or shipped, brick in the South and anywhere rich in clay. In the past, you might have found crushed oyster shells or cinders.

You can mitigate the impact of a large driveway in choosing its location and by screening it with large shrubbery or trees. Creating a grass strip down the center makes it less intrusive, while lawns and planted borders will blur the edges.

If concrete and asphalt are deemed inappropriate, consider a driveway of pea stone (small-size gravel), finished at the street end with cobbles or outdoor brick. The whole thing will drain well, and winter's city snowplows won't tear up the street end.



the MOTOR COURT

For an authentic look, the driveway should be narrow close to the street. Further back, however, it may terminate in a smooth, paved area meant for parking or turning the car around. In the 19th century, when circular drives began to be added in front of fancier houses, they were neatly trimmed with a curb of cobblestones, cut stone, or brick. Then as now, the preferred paving material was gravel, or in some cases stone or brick. • Still, asphalt makes a good surface for a motor court. It looks more appropriate if used in conjunction with sections or borders of brick or cobblestone. Colored or textured concrete is another option for these large areas. • For both driveways and motor courts, brick pavers are classic and low-maintenance, if expensive at the outset. The laying pattern can be used to break down the scale of the space. To reduce runoff, today's permeable paver options should be considered for large expanses of pavement. Concrete types hold up better than plastic grids under vehicle traffic.

TOP A pair of flanking carriage houses and the motor court are new, for an 1888 Shingle Style house on Cape Cod "carefully edited" by Patrick Ahearn. The new drive creates a more formal arrival.



(Raking and replacement of the gravel can be a pain, though. You can get a similar look, if not the pleasing crunch beneath the tires, by using a treatment called chip seal or tar and chip, which involves embedding the stone aggregate into asphalt.) Brick and stone can be beautiful. Be sure you or your mason follows regional guidelines for depth and drainage to avoid frost heaving.

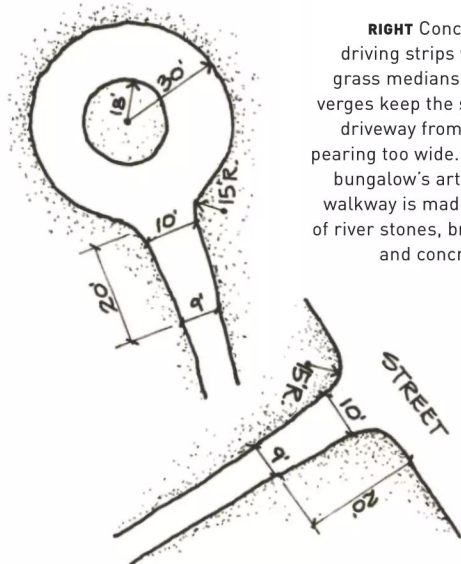
By the bungalow era, which coincided with the start of the automobile age, off-street driveways and back alleys were standard. Concrete was the most common paving for these driveways, and asphalt soon followed. Today, concrete has become an art form; artisan installers can color it, give it texture, or stamp it to look like slate or pavers. You can find precedent for almost any kind of paving. Your choice will depend in part on the length of the driveway, materials and colors already evident on the exterior of your house, and materials popularly used in your region.

Of course, design should include practical matters, not only aesthetics. Consider slope and drainage. Take heed of your weather, as snow and ice affect performance and longevity. Think ahead to long-term maintenance headaches and costs: brick units may be replaced, whereas concrete and asphalt usually need a full redo. Do you want an ADA-compliant design? Wheelchairs won't move easily across cobbles. From the beginning of design, plan for lighting and perhaps even buried, low-voltage mats or cables to keep the driveway from icing up in cold weather with precipitation.



normal Road Radii must still apply:

All turning radii at 90° corners must be a minimum of 15'; circles must have a radius of no less than 18', and the pavement width should be no less than 12'. A roadway should be a minimum of 9' wide along a straight run, and no less than 10' where the car enters the public street.



RIGHT Concrete driving strips with grass medians and verges keep the split driveway from appearing too wide. The bungalow's artistic walkway is made up of river stones, brick, and concrete.

RIGHT For a Mid-century Modern house, floating steps of integrally dyed concrete terminate in a pattern keyed into the driveway. **BELOW** This 1928 Mediterranean Villa was remodeled by David Heide Design Studio; a new entry tower links old and new space, while an appropriately paved motor court allows easy access from the garage to the main house.



Cues from house style

In-town or rural? New England or Arizona? Besides region and location, the style of the house suggests whether the paving material should be clay, stone, concrete, or even tile.





FAUX BOIS GARDEN ORNAMENT By Thomas Connors

Wildly popular in the 19th century, faux bois, meaning false wood, is in this case the art of working reinforced concrete into shapes that mimic trees, branches, bark, and stumps. The craft is alive thanks to sculptor and gardener Diane Husson, who is based in Norfolk, Virginia. One of the few artist-craftspeople to maintain a tradition that almost expired around the time of Art Deco, she has developed proprietary material formulas and techniques to fashion sophisticated, naturalistic tables and seating that endure all kinds of weather and resist garden pests. • Made up of multiple layers of cement, fiberglass, and basalt over a welded steel frame, the custom designs are subtly colored and finished with a permanent sealer. Husson draws broadly from the plant kingdom, her designs echoing crepe-myrtle trees, cypress roots, and white birch, among others. Clients may commission an original design or a rendition of a piece featured on her website. Diane Husson Faux Bois Furniture, (757) 587-4342, fauxboisfurniture.com



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Spaces that Sing

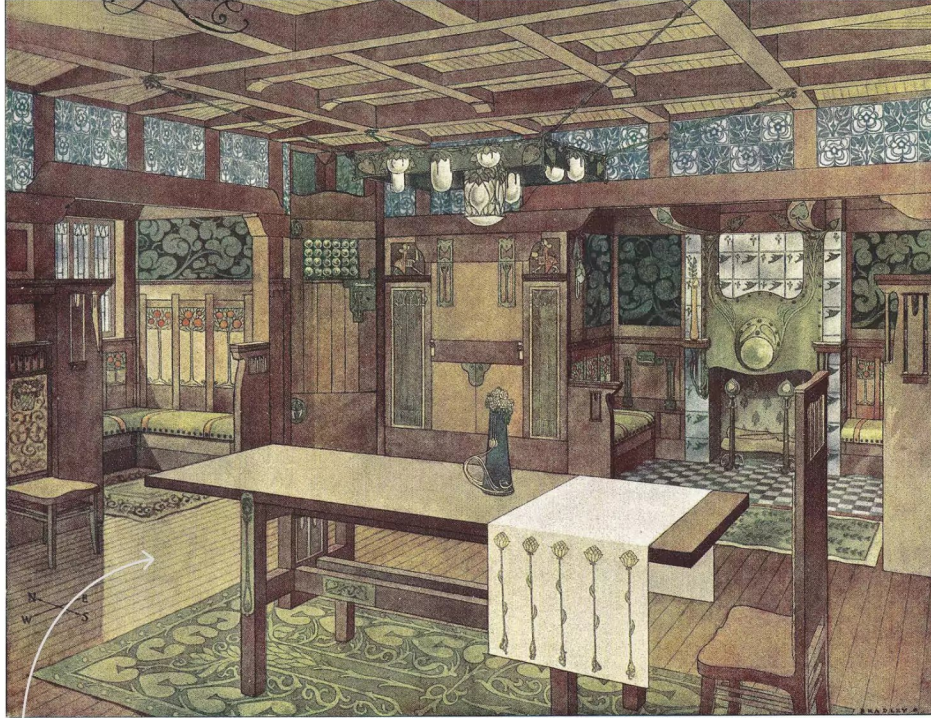
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Will H. Bradley: Design for a Dining Room

Illustration, ca. 1901-03, commissioned by *Ladies Home Journal*.



Editor Edward Bok commissioned several designs from Bradley, but the color plates were converted to black and white for cost reasons. A color reprint was issued ca. 1960.

Inspired by the designs of C.R. Mackintosh and Josef Hoffmann, the inlaid Glasgow Desk features leaded-glass inserts, customized for your interior. It measures 72" long x 32" deep x 30" tall; shown here with one drawer and a pullout keyboard tray, with other configurations available. In cherry with glass, \$10,000. Kevin Rodel Furniture & Design, kevinrodel.com

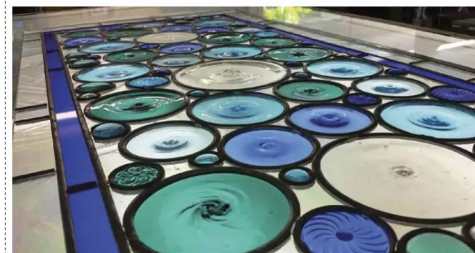


Integrated interiors became a fetish during the Arts & Crafts Movement, when a designer controlled the palette, decorative treatments, and furnishings—in drawings, if not always in reality.



Trustworth Studios offers **Poppies on a blue ground**, and the tile-like *Laborate et Amate*, both scalable to some extent. Cost is \$210 per roll + shipping, with a minimum order of a double roll (\$420). trustworth.com

This design featuring mouth-blown **glass rondels** comes from Bert Brouillier, who founded Cathedral Stained Glass in 1994. The New England company has become a leading producer of stained, etched, and carved glass. All work is custom. cathedralglassllc.com



In addition to color consultation, custom paint-decoration, and fine art, CJ Hurley Century Arts offers **personalized interiors**. "I created the 'Falling Leaves' roomset as an example of *gesamtkunstwerk*, an Arts & Crafts philosophy meaning 'total work of art'," Hurley says. All work is custom. cjhurley.com



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Summer Kitchen Updates

If your kitchen is feeling tired, summer's the perfect time for a quick refresh. Simple changes like stylish pendants and pulls can make it look as bright and new as the season.



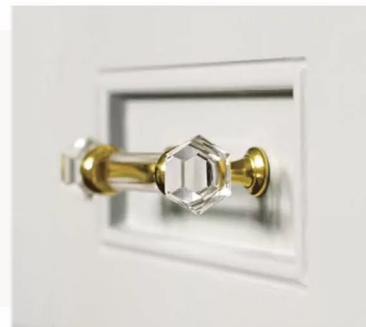
Gleaming Pendants

Create a focal point over your island with eye-catching pendant lighting. For maximum impact go big and bold with groups of three or more. In larger spaces consider opting for a linear multi-light fixture.



Sparkling Pulls

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Window Jewelry

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Embracing a Pink Tiled Bath

Appreciation for those signature mid-century bath colors is overdue. Celebrate, don't deny, them! **By Patricia Poore**

Sean Lewis designs kitchens for older houses in and around Philadelphia. The new kitchen often replaces a bad remodeling—work that probably obliterated any evidence of the original space. Lewis, whose company is called Airy Kitchens, takes cues from each individual house, then uses his knowledge of period style to create an appropriate, albeit new, design.

In his own 1920s-vintage Colonial Revival house, he chose to keep the Deco-era bathroom. Rather than work around the pink tile, he made it the star. “We loved the bathroom,” Lewis says, “but, unfortunately, the hundred-year-old plumbing needed to be replaced and we lost the tiled floor. I’m so happy we could save the pink and burgundy wall tiles.”

A bold wallpaper (discontinued) plays up the color scheme. Added in the top section, over the tile wainscot, it's playful rather than overwhelming. (It covers two feature walls but was not added to the tub area.) “I installed the wallpaper with my mother's help—it wasn't easy,” Lewis says. “Even though the room was redone on a tight budget, it gives our simple house big personality.”



1

1. ADD YOUR OWN

Having saved the original Art Deco tub and wall tile, the owner didn't hesitate to add such unique modern touches as the perky sconce and floating shelves.

2. WORK WITH THE COLOR

Many owners who faced a misunderstood bathroom endeavored to neutralize it with white walls and a shower curtain kept closed. Here, a bold wallpaper plays off pink and burgundy tiles.

3. UPGRADE AS NEEDED

The pink hex-tile floor, alas, was lost to plumbing repairs. The owner chose a wood-look porcelain tile to replace it, both for its quiet color and its lower cost.





BE INSPIRED...



Seen here in a black finish on the mounting hardware with an oil-rubbed copper shade, the **Fargo wall sconce** is offered in many colors and combinations. Shade also in four porcelain colors and five natural metal finishes. As shown, \$232. Barnlight Electric Co., barnlight.com



Bradbury & Bradbury is faithfully reproducing **1920s–1950s Vintage wallpaper** collections with designs from the pretty and sublime to out-there. The peonies paper dates to the 1920s, the watery blue one to the 1950s. Sold by the double roll for \$201. bradbury.com



Make it Mid-Century sells **porcelain field tiles**, including 4 1/4" squares, in period colors that include blush pink, orchid, and several greys. Samples are \$5; a carton of 80 four-inch tiles is about \$109. makeitmidcentury.com

Quietly Art Deco or Modern, but suitable for most bathrooms, the frameless **Oxford steel medicine cabinet** recesses into the wall and has an **elegant beveled-glass mirror**. With three adjustable shelves, it's 16 1/2" wide by 23 1/2" tall with a storage depth of 4"; \$179. signaturehardware.com





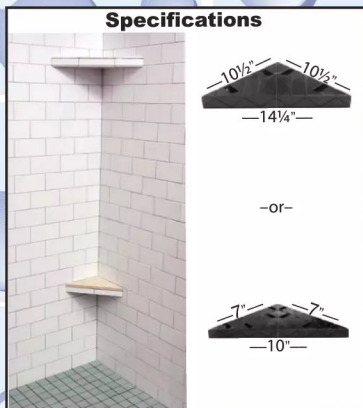
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REVIEW OF **THE PREP**,
RIGHT TOOLS TO USE,
MODERN **formulations**.
Best ways to **clean up**.

+ a visit to venerable
Wooster Brush

page 34

34

THE PAINT STORY: TIPS FOR DOING THE JOB WELL

Only practice makes perfect—but even a novice can do a neat job, armed with good information.

+

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55 ASK OHJ



the paint STORY

*“Anyone can paint”...
here are tips for doing it well.*

*You’ve been painting since
you were a toddler, you say?*

You might nevertheless be surprised that many of the formulations (and some of the techniques) you’ve relied on no longer apply. Most areas have all but phased out oil-based paints, and even the reliable alkyds—a synthetic-resin type with some of the characteristics of oil paint—are getting hard to find. The good news is that many modern paints, primers, prepping solutions, and additives are well suited to century-old clapboards and plaster walls. Environmental concerns have produced a mini boom in earth-friendly linseed-oil and other “natural paints” that perform well.

BY MARY ELLEN POLSON





Interior jobs require planning before you paint. You'll need to remove furniture, mask the room, prep the walls, and gather supplies. Only after careful prep work, and often a primer coat, can you enjoy the transformation of that final color.



Washing is your

first step, even outside. Remove dirt, loose paint, and mildew, all the while checking for other paint problems, rot, and damage to be repaired before painting. Follow with hand-scraping and sanding, taking measures to avoid inhalation of lead paint. Caulk before painting.

Anyone can paint, the saying goes, but it takes skill and knowledge to make the job a success, which begins and ends with preparation. That goes for interior walls as well as more challenging exterior jobs. Even a relatively intact room may have wall imperfections that should be corrected before the first coat goes on. For a wood-sided exterior, prepping is easily two-thirds of the work that goes into a high-quality paint job.

Once you've selected colors, choose the right kind of paint for the application. While modern latex paints are usually fine for interior walls in newer houses, lime-based plaster might benefit from a breathable, clay-based paint, such as those from Earthborn Paints.

When possible, choose an alkyd or oil-based primer, even if the finish coats will be latex. Waterborne primers are available, but an oil- or resin-based primer helps create a bond with the wood or previous finish, before the water-based paint goes on. If using linseed-oil paint, be sure to mix the primer very well and apply it in thin, even coats.

On the exterior, treat dry or bare, moisture-starved wood with an oil-based restorative containing boiled linseed oil, or use a linseed-oil paint such as those made by Ottosson or Allback. These breathable, petrochemical-free paints won't trap moisture under the paint's skin. It's also essential to lay down a primer coat once the wood is fully prepped and dry. Use a true primer formulation, not just thinned paint. Again, even if the finish coats will be latex, choose an alkyd or oil-based primer, if it's available. [cont. on page 39]

Workers finish up the trim painting on a complex Queen Anne house in the San Francisco Bay Area.



exterior PREP

The walls and

trim have to be clean in order for paint to adhere. While many painters will suggest power-washing the surface to remove dirt and loose paint, you should avoid this, especially at a high PSI. Water may penetrate to the interior, damaging insulation and plaster. Soaking exterior wood can set up the entire paint job for rapid failure. **Clean dirty surfaces with a stiff bristle brush** and a bucket of warm water to which is added a phosphate-free **TSP substitute**. Once the surface is completely dry, **remove all flaking, loose, blistered, or alligatored paint** with hand scrapers and putty knives. If there's any chance of lead paint, **wear a respirator**, preferably a NIOSH-approved one with the highest filter rating. ● For exterior paint that's thick and resists scraping, **consider investing in an EPA-compliant infrared paint remover**, like those from Eco-Strip or Silent Paint Remover. Infrared heat opens wood pores and warms the paint only to the point where it can be easily scraped off. Pry out loose or dried-out caulk and replace it with high-quality exterior caulk. Once the popping paint has been removed, **lightly sand any scraped or roughed-up areas to help the primer adhere.**

No Soap Needed If you're working on an all-day paint project, dried paint tends to collect near the brush ferrule, which can ruin the brush. **Make a habit of washing the brush every hour or so** with warm water and a brush comb. —*Alex Santantonio*



↑ **STEP 1** Run warm water over the brush while **scraping out paint** with the brush cleaner's stainless-steel pins.



↑ **STEP 2** When most of the paint is gone, **scrub the brush**, still under the flow of water, with the bristle side of the tool.



↑ **STEP 3** When it's clean, **spin the brush back and forth** between your palms to release excess water.



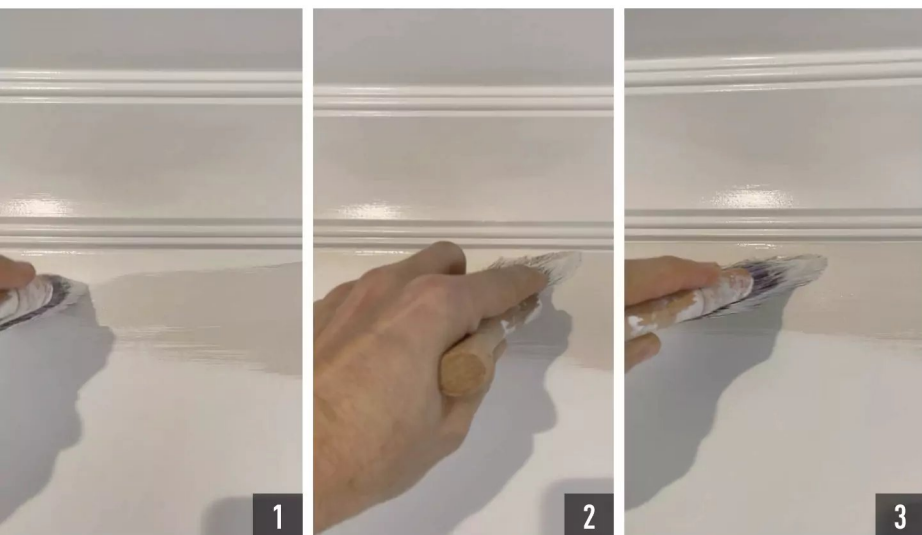
↑ **STEP 4** Squeeze out remaining water, and the brush is ready for painting or storage (either hanging from the handle or back in its original paper packaging).



interior PRE-PAINT PREP

Remove the furniture from the room, or push large pieces to the center and cover them with drop cloths. Then **prep the walls** by sanding rough spots. Cast a hand-held light (such as a work light) across the surface at an acute angle and circle any bumps or rough spots with a pencil. **Sand and fill** with spackle or wood filler as needed. Large gaps around trim may be filled in with flexible, paintable caulk. **Let dry, sand, and vacuum** up all resulting dust before you begin priming.

LEFT Many pros paint the ceiling first, followed by trim mouldings. The fastest part of the job—rolling the wall color—comes last.



step one Start with the loaded brush about 1" away from the desired line.

step two Advance slightly and repeat over the prior area, filling in towards the line.

step three Continue to fill in a few inches at a time.

Cutting In Cutting-in is a painting skill that practice makes perfect—and getting good at is worth it, because it saves time. Find a comfortable grip on an angle paintbrush, with the longer side of bristles in line with your pointer finger. **Dip the brush in paint**—no more than $\frac{2}{3}$ of the bristle length into paint—and briskly slap off the excess. Lean the short end of the brush onto the work surface an inch or so away from your desired line. **Lean your hand away from the paint line while moving the ends of the bristles toward the line.** Don't rush. As you pull the brush along, a bead of paint will form and then disappear as the paint load diminishes. Now advance slightly and repeat the process over the prior area, extending the line a few more inches. **Repeat, refilling the brush** as needed.

muntins 2 WAYS

Window muntins (the narrow wood frames that hold the glass panes) are tricky to paint. Pros and skilled DIYers typically paint them quickly with a 1½" or 2" angle sash brush, with nary a drip. As a novice, consider two methods: Mask the window-panes with low-stick, removable painter's tape before painting. Or slightly overpaint muntins so that a bead of paint overlaps the glass.

Overpainting is the better choice for a protective paint job, especially if the window glass was freshly replaced or reglazed. The paint creates a seal over the putty. Once the paint is dry, you can apply a wet, soapy sponge to the area, then remove any excess using a window-scraper (razor) and a straightedge.



ABOVE After overlapping paint onto the window glass, use a razor, straight-edge, and a little soap to cleanly remove any excess paint. **LEFT** Got steady hands? Use a 1½" to 2" angle sash brush to paint muntins quickly, with little cleanup necessary.

THE PRO TIP

To reuse paint thinner, allow the dirty solvent to sit long enough for the paint sludge to settle to the bottom of the jar. Slowly pour the clear thinner from the top into a second, clean jar and save it for the next use. Seal the jar that has the sludge, but keep adding to it as you work. When it's full, take it to a hazardous-waste disposal site. Some towns have a hazardous waste-disposal day once or twice a year. Never pour solvents down a sink drain.



Set up a series of sealable jars containing solvent and move the brushes to progressively cleaner containers.

CLEANING UP: 1-2-3

The cleanup after painting with oil- or alkyd-based paints doesn't have to be nasty. (Note: Linseed-oil paints clean up with linseed-oil soap!) For paints requiring solvents: Set up three tall, sealable glass containers with just enough denatured alcohol, mineral spirits, or turpentine to cover the paint-heavy parts of a brush without its touching the bottom. To create clearance between the bristles and the bottom of the jar, lay a twist of malleable wire at the bottom for the bristle tips to rest on. The coiled wire should be $\frac{1}{2}$ " to $\frac{3}{4}$ " high — tall enough to keep the brush ends out of the paint residue that will settle at the bottom. Now:

- 1.** Place a used brush into the first jar and agitate it to work the solvent into the bristles. Let it sit for at least five minutes and up to a few hours.
- 2.** Remove the brush, blot it on paper towels, then repeat the process in the second jar.
- 3.** Repeat again in the third jar, and the brush should be ready to reuse.

You'll need an array of tools

for prepping surfaces and for different paint jobs and types of paint. Begin with high-quality brushes. Good ones have excellent balance, a smooth handle, and strong, firmly attached bristles (either natural or synthetic, depending on the paint type chosen). Bristles should taper slightly from the ferrule to fine tips at the end. Properly cared for, a good brush will last through years of paint jobs. Other essentials include drop cloths (heavy canvas is more protective and forgiving than plastic), quart-sized paint buckets—

preferably with a handle—and paint trays with or without liners, roller frames with woven nap covers, and 4" and 8" extension poles for use inside and out.

There is no one right way to paint interior walls, but pros and avid restorers rely on methods that maximize efficiency while producing superior results in the shortest amount of time. Serial-house DIYer Alex Santantonio, of OldTown-Home.com, takes a top-down approach, starting with the ceiling, then moving on to crown moulding and door and window casings—all before painting the walls.

After cutting-in around trim with a 2 $\frac{1}{2}$ " angle sash brush (see p. 40), he finishes the walls with a paint roller with a nap of suitable thickness ($\frac{1}{4}$ " to $\frac{3}{8}$ " for smooth surfaces). Last, he paints the baseboard trim. This approach offers two advantages: any paint drips or splatters will not hit finished work, and the entire room maybe painted without relying on painter's tape to mask.

For exterior painting, most pros start with the siding before progressing to trim. Many pros spray-paint siding to save time, although brushing [cont. on page 41]

BELOW A worker inspects mini rollers to ensure exacting standards as they come off the line. **BOTTOM** Ferrules—those rings of metal that join handle to bristles and hold everything in place—are stamped and formed on proprietary machines of the company's own design.



▶ SHOPTOUR: WOOSTER BRUSH

Ever since Adam Foss bought a box of unclaimed hog bristles in 1851, Wooster Brush has been an originator: inventing the first angle sash brush and using nylon filaments in brushes for latex paints, all before World War II was underway.

"We continually update brushes and rollers to go with changes made by paint manufacturers," says Scott Rutledge, senior vice president of sales and marketing for the company based in Wooster, Ohio. Unlike paints of 20 or even 10 years ago, many of today's paints dry rapidly to a durable, hard finish with low sheen, and are designed to cover in one coat. "Our products are designed to give more control, so you get an even flow out of the brush or out of a roller brush." Lesser brushes leave marks in the paint.

The secret lies not just with a well-balanced hardwood handle and well-aligned, tapered brush filaments, but also with variations in stiffness and supple-

ness to give the user more control, depending on the quality of the paint chosen. "People spend \$70 a gallon on paint, then buy a cheap brush that doesn't give good results. They blame the paint, when it's the applicator."

A quality brush should have a good taper from the ferrule to the fine filament tips at the end. Check how the ferrule is mounted, too. If it's just crimped in place, that's not as good as being through-nailed. Wooster was the innovator of "exploded tip" filaments, designed to work with the new latex paints of the 1950s. The technology has long since evolved to pencil-point tips, which permit paint to flow seamlessly from filament ends, like graphite from a pencil.

Other recent innovations include their "Short Cut" brushes, good for tight spaces and for cutting-in; mini rollers that can be used to cut-in close to the ceiling; and small stops or grips on the ends of paint rollers, which keep the roller cover from sliding off when it's loaded with paint.

Brushes, rollers, and other painting tools have been adjusted to keep up with changes in paint formulations, but evolution extends to in-house machinery, too. "We are very much hands-on. We may purchase a basic machine, but then we re-engineer it to fit our specific needs."

That may mean tweaking standard elements on equipment or even fabricating new ones, "even if most people would say, 'I don't see what's wrong with that.' Not us. That's why we've been around for 170 years."

COURTESY WOOSTER BRUSH; COURTESY EARTH+FLAX (OPP. RT.)

LEFT There are many discrete steps to making a brush, a process that takes a week from start to finish. **BELOW** (top to bottom) Mounted on birch hardwood handles, Wooster's Silver Tip angle paintbrushes are made with polyester filaments in a formulation that helps eliminate brush strokes. • Bristles are laid out by hand, then blended and mixed with the use of proprietary machinery. • Bristle filaments are arranged in bundles, awaiting placement.

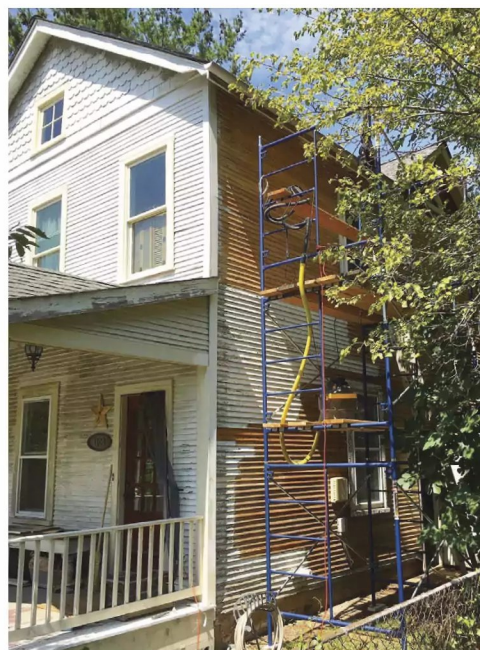


on linseed-oil paints

Linseed-oil paints and primers are ideal for both old and new wood, but require methods different from those used with modern paints. ■ **To prime new, sawn, or planed wood, mix 30 percent linseed-oil paint with 70 percent linseed oil** and mix well. (Use raw linseed oil on exteriors; boiled on interior walls.)

Let the primer soak into the wood and dry thoroughly before painting. ■ **For new wood, follow priming with two thin coats of undiluted paint** using a stiff bristle brush. Let dry between coats. For old or previously painted wood, remove as much of the previous coatings as possible, scraping away paint chips and sweeping up dust. Then **scrub the surface** with linseed-oil soap and a stainless-steel scrub pad as needed. **Follow by two coats of linseed oil paint, again using a stiff bristle brush.** On some surfaces, no primer will be needed.

RIGHT Before using linseed-oil paint on old or previously painted surfaces, remove as much of the old paint as possible.



or rolling paint on the exterior may yield better results, especially if you are doing the work yourself.

Paint on a dry, low-humidity day when temperatures are between 60 and 85 degrees F. Do not paint in direct sun (move around the house for shade). Select a slightly larger brush than you'd use for interior work—3" or 4", says Scott Rutledge, vice president of marketing for Wooster Brush. If you're using oil-based or alkyd paint, a natural hog-bristle brush is a good option, because the natural oils in the brush allow it to flow oil paint on more smoothly. (When used with water-based paints, natural bristles tend to swell and get floppy, making paint application harder to control.)

Use a brush to paint clapboards, trim, windows, and doors, and to cut-in around corners or adjacent surfaces. Rollers are optimal for broad, flat areas such as stucco or masonry, but may work well on wood or brick, as well. Mini rollers in 4" and 6" sizes may save labor on clapboards. Use a long-nap roller to get full coverage and to reach into crevices. The rougher your surface, the deeper the nap needs to be.

Allow a several hours or a full day between coats. Alkyd and oil-based paints take longer to dry, especially in humid climates. Once all of the siding is primed and painted, use brushes and mini rollers for the trim. For best results, trim, too, should be primed and given at least two top coats of paint.



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2. CLEAN SWEEP

Keep prized brushes in tiptop condition with the 1832 combination painter's comb and wire brush. With stainless-steel pins on one side and rust-resistant brass bristles on the other, the tool removes and breaks down paint residue as you clean. Three-pack: \$23.98. Wooster Brush, (800) 392-7246, woosterbrush.com

3. A CLOSE SHAVE

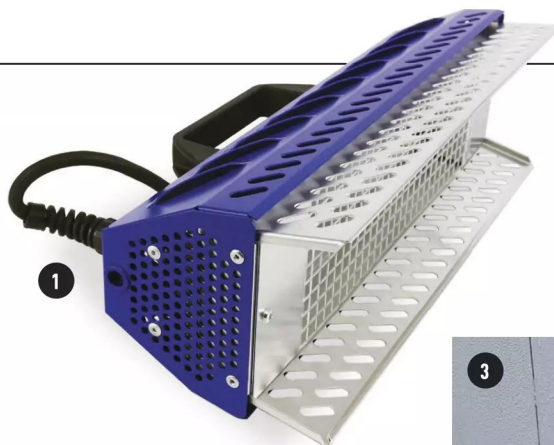
The 12-amp, variable-speed Paintshaver Pro is a fast, clean, and economical way to strip paint from clapboards, shingles or shakes, and other flat surfaces. When attached to a certified HEPA vacuum, it meets EPA rules for stripping lead paint. It's \$999. American International Tool, (800) 932-5872, paintshaver.com

4. PRECISE FLOW

These multifilament brushes are designed for easy, precise edging and all kinds of paint. The Stinger works well for smoother interior walls while the Stinger Pro is designed for exterior and more challenging surfaces. In 2", 2 1/2" and 3" widths, \$23.95 to \$29.95. Stinger Brush, (800) 497-8464, stingerbrush.com

5. NATURAL PAINT

Ottosson linseed-oil paint is a miracle for old wood surfaces, indoors or out. The Swedish formula is breathable, solvent- and petrochemical-free, and will not trap moisture or cause wood deterioration. It contains zinc, which inhibits mildew; \$65 to \$69 per liter. Earth + Flax, earthandflax.com





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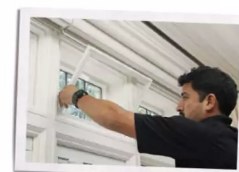
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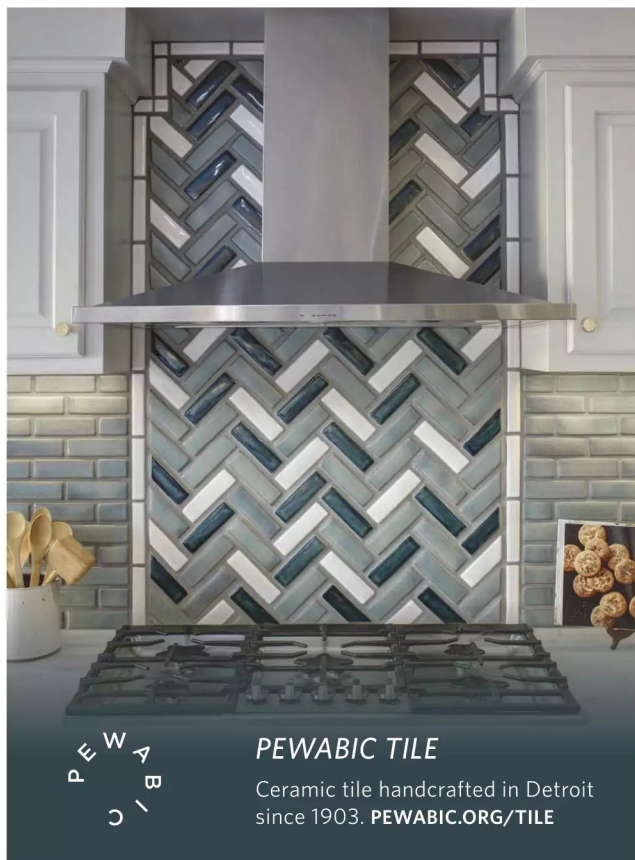
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Hiding the Not-So-Pretty

Whether it's recycling bins or a compressor, stuff intrudes on the period-friendly loveliness of our porches and gardens. We found some inspiration for screening the unbeautiful. **By Mary Ellen Polson**



We all have modern intrusions close by the house that, to put it mildly, lack aesthetic appeal. Garbage and recycling bins, heating and cooling units, emergency compressors, equipment, and propane tanks all demand outdoor space in close proximity to the house. But who wants to look at them?

Fortunately, fencing, screening, purpose-built enclosures, plantings, and maybe even an architectural folly can be used to hide the ugly. Be inventive! One homeowner faced with a protruding well head—right near the front door, in a tiny garden—dressed up that bright-blue cylinder with large branches set vertically, turning it into rustic art. In search of a way to hide gardening tools, another owner had a designer create an obelisk detailed with Victorian millwork (above, right). It doubles as the cover for an air-conditioning compressor.

screen it or use lattice One of the easiest ways to conceal something intrusive is to screen it with sections of fencing or lattice. Choose affordably priced wood or reed lattice from a home store, or have a carpenter or landscape designer build trellage to your specs for a more customized approach. Screens (wood or woven) also work well as privacy shields on a porch that's too close to the neighbors, or when the view is undesirable. Because lattice tends to be lightweight, it may be portable. Materials such as ecoLattice are modular: sections are easy to put together and take apart.

When selecting materials, decide what's most important: appearance, longevity, ease of maintenance, or some combination. Generic wood lattice from a big-box store has a short lifespan, especially if supports are set directly into the



ABOVE Mounted on a trellised box, an obelisk designed by Art Harrison Interiors not only hides garden tools, but also conceals an air-conditioning compressor beneath.

soil. More durable species like Western red cedar, and tropical woods such as ipe, will last longer. Although PVC trellage might last for years, you can usually tell it's plastic unless it's a combination of PVC and wood components, and it is kept painted. Painting, of course, means more maintenance. Several manufacturers offer fencing and lattice or trellising in period-inspired styles.

enclose it For such large items as the industrial-sized garbage cans that haunt many neighborhoods, consider a purpose-built enclosure. The design should be animal-proof, but also easy to unlatch and use. Enclosures may be a solution for mechanicals, whether pool equipment or a fuel tank,



LEFT A two-sided screen is built from ecoLattice, a proprietary material with the appearance of real wood that offers the longevity of a composite.

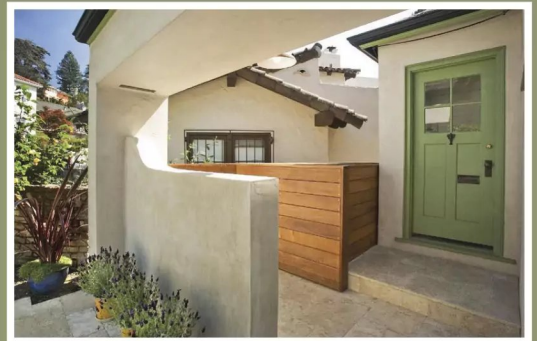
BELOW What better place to hide a hot tub than in a large pergola with lattice screening? This structure is designed by Fine House.

BOTTOM Flowering plants on a berm help screen a large outdoor grill, in a backyard landscape designed by Matthew Cunningham Landscape Design.



HINGED AND SLIDING

Already screened by its placement on a side porch, this ingenious trash enclosure designed by Inside Out Landscape Design has doors that both lift upwards and slide open for ease of access. Hinges, rollers, and wheels or casters come into play when occasional access is needed, whether to empty a bin or read a hidden meter.



provided they're easily accessible for service. Equipment may be screened on two or three sides only, allowing easier access. The lid should be sturdy but not so heavy that a small or aging homeowner cannot lift it. If the mechanical unit requires air for operation, make sure the structure is well ventilated, too. Some pros recommend HVAC mechanicals be at least two feet from any wall or structure, even a ventilated enclosure. Check the manufacturer's warranty before you settle on a design.

employ landscaping Climbing plants, shrubbery, landscaped berms, and stone walls are excellent ways to hide modern conveniences. That's true especially if the thing you want to hide is as big as a hot tub. Lush foliage softens and





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ABOVE A small deck conceals a secret compartment under a seating area: storage space for trash or yard-waste containers.

enlarges the coverage afforded by latticework and fencing. Vines, hedges, sprays of ornamental grass, and rose bushes all permit good ventilation, as long as they're not allowed to grow too dense. When using plants as a screen around an oil or propane tank, take care that shrubbery isn't planted too close, or in a way that could interfere with delivery lines, which can be as shallow as 12" deep. A good minimum is at least 3'.

Looking for a way to conceal utility lines or runoff outlets? Try a berm—a low mound that acts like a sculptural raised bed. Whether straight or curved, long or rounded, berms not only add interest to the landscape, but also can be planted with flowering plants or shrubs for even greater height. If a master plan for lawn or garden is in the works, consider walls built of local stone. Naturally beautiful, they're ideal for separating out mechanicals or other necessary intrusions from the rest of the lawn or garden. Walls also increase privacy and block sound.

hide it in plain sight If there's room and adequate head height, by all means tuck large water toys or even the recycling bins under the house or deck, concealed behind decorative doors or lattice that pops out for quick access. One clever designer added doors under a seating area on a small deck, behind which hide trash containers. It's a good solution for an urban lot with limited outdoor space.

FOR RESOURCES, SEE PAGE 87.



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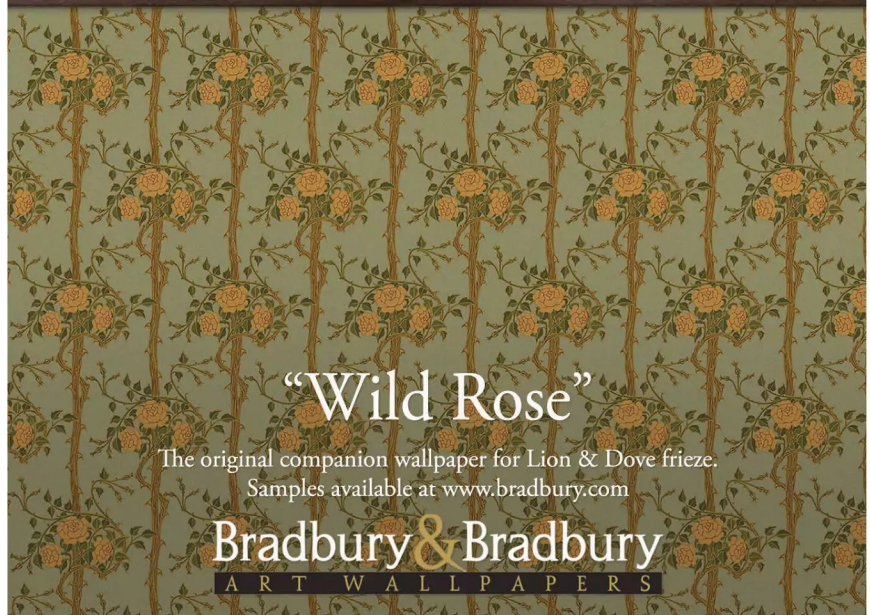


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Saving a Silk Remnant

Showcasing an exquisite antique textile. **By Brian D. Coleman**

➔ The Chinese silk square, a lovely emerald green, was stuffed into a box of textile remnants at a flea market. How could I resist the flying cranes embroidered in shimmering gold thread, highlighted with crimson and black detailing? The fabric, alas, was in a sorry state: wrinkled, roughly cut at the edges, with many of the metallic gold threads loose. The birds' glass eyes were missing. • I bought the remnant and took it to Castillo's Custom Upholstery in Seattle [castillosupholstery.com]. They conserved the fabric and turned it into a very special pillow.

overview of the save

To stretch and unwrinkle the fabric, Castillo's Justin Dazey built a frame with a drop-out back, using half-inch Gator Board (similar to foam core but heavier). He cut a piece of unbleached cotton muslin larger than the silk panel, stretching and pinning it to the frame board for support and backing. The antique silk was aligned over the muslin and pinned to the board to hold it in place; by adjusting and repositioning the pins as needed, the fabric gradually straightened. A registration cross drawn through the center of the

frame allowed visual alignment of the fabric grain during tensioning. Dazey worked from the center out to avoid distorting the final overall shape.

Under tension, the fabric settled on the frame for several days. To relax any remaining wrinkles, the drop-out window for the Gator Board frame was

CHOOSING THE FILL *Economical duck down and feathers is the most common filling for a pillow. But the feathers may poke through the fabric cover after time. Geese are bigger birds with bigger down, which makes a fluffier, longer-lasting pillow. With the increased price of goose down, some companies are passing off a product that comes from chickens. Be sure the fill you buy is regulated by the American Down and Feather Council (ADFC).*

The Cost

ANTIQUE SILK SQUARE	\$50
GATOR BOARD	\$50
THREADS	\$10
1 YD. VELVET BACK	\$128
3 YDS. BRUSH FRINGE	\$105
50/50 DOWN/FEATHER FILL	\$95
TASSELS AND APPLIQUÉS	\$100

TOTAL \$538

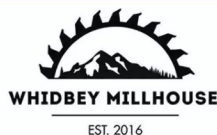
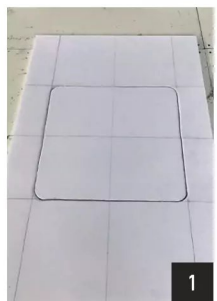
taken off and a garment steamer wand gently applied behind the silk. Care was taken to be sure the dyes didn't run, and that the cellulose padding under the cranes was unaffected.

Next, repairs were made to the embroidery stitching, while the silk panel was still on the frame. Metallic threads were realigned and sewn back into place with fine cotton thread. Black glass beads (from vintage tassels) were used for the eyes, sewn into place with nylon monofilament line. Using long stitches, the perimeter of the silk panel was hand-basted to the muslin, just outside the finished edges of the pillow. Both were removed from the frame. The final size was marked with tailor's chalk and cut to size on a serger along the chalk; serging the pieces together around the perimeter adds the support of the muslin backing to the silk face.

The back of the pillow is a cotton velvet from Stroheim. To it was sewn modern brush fringe, and the assembly sewn to the antique silk panel. A 10" opening was left for insertion of the filling. Antique beaded tassels and vintage metallic-thread appliqués were hand-stitched around the edges of the square. The fill is 50/50 white goose down and feathers, in down-proof ticking. After it was inserted a seam stretcher held the pocket closed as it was carefully ladder-stitched shut.

sewn to perfection

- 1. Gator Board** is used as a frame (with access for steaming).
- The **wrinkled remnant** is **pinned** to muslin on the board.
- The fabric's embroidery is **repaired by hand**.
- The perimeter of the silk panel is **basted to the muslin**.
- Trim and appliqués** are **applied** before filling and closing the pocket.
- The **finished pillow** is backed with velvet.



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How to Lay a Brick Walk

Old-fashioned, textural, good beneath your feet: brick walkways are preferred, and practically *de rigueur* in some parts of the country. **By Patricia Poore**

DESIGN & LAYOUT

Consider both the house and landscape in determining placement, symmetry (or not), gentle curves (but not S-curve), and the start and termination points. A walkway of at least four feet in width allows two people to pass each other. If the walkway will start at a stairway—say, from the porch—use that same width at the junction. Herringbone, basketweave, and running-bond patterns are the most common, but brick units make it possible to create many designs, with different repeat patterns. When you've decided where to lay the walk, draw plans on paper. Try to get your hands on a dozen bricks so you can lay them out and visualize size and proportion.

To determine how many bricks you'll need, multiply the walk's square footage by 5 (or the approximate number of bricks per square foot). Add up to 10% for breakage and corners. Add the number of bricks needed for edging,

The old method of installation—

bricks dry laid, in a bed of sand or stone dust—is appropriate for an older property, and easier than a mortared walk for the do-it-yourselfer to accomplish. As long as you use proper materials and techniques, the brick walkway will endure, without breaking up or heaving in winter, and it will mellow over time.



HERRINGBONE PATTERN
WITH SOLDIER-BRICK EDGING

if you are using brick edging. (Both steel and plastic edgings are made for brick walks; they're installed on top of the gravel bed and will be almost invisible.) Soldier bricks (standing on end) or bricks set sawtooth (leaning tight against each other) are good standards; a flat, running-bond border probably needs to be mortared to avoid shifting.

Using wood stakes and mason's line,

lay out the boundaries of the walkway. Depth of excavation depends on the type of soil and rainfall. For poorly drained soils or extreme weather, dig out to accommodate a 4"- to 6"-deep bed of gravel plus 1" of packed sand or stone dust plus the depth of the bricks. In well-drained areas without clay soil, you can get away with just 2"-4" of sand or stone dust over well-tamped dirt. Use a level to set 2x4 edge forms, against which you'll pull a screed and for placement of edging bricks, if applicable.



FOR POOR DRAINAGE AREAS

EXCAVATION

If the walk is to be near the foundation, you must lay it with a slight slope away from the house to avoid water in the basement. Use a long bricklayer's level or rest a carpenter's level on a long



USING A SCREED
TO LEVEL BED

2x4. A pitch of $\frac{1}{4}$ " per foot, or 1" to 6', are common recommendations.

It's a good idea to "crown" the walkway at the center so that water won't pool. This is less important for well-drained areas and back-garden paths.

After excavating and tamping the dirt, use a screed (a board cut to the correct depth, notched or run along edge forms) to level it. Spread the gravel, if using, tamp it down, wet with a hose, and tamp again. Add sand or stone dust (the latter is less likely to attract ants or subside). Again, level it with a screed: rest the board on the edge framing and pull it towards you. Add material at the center to create a crown. Tamp it down hard, apply a fine mist of water, then tamp again. Continue until the bed is dense and hard-packed.

LAYING THE BRICKS

Set the border bricks first. Lay out the pavers in your preferred pattern, starting with full bricks only. Pack them in tightly, tapping each with a wood or rubber mallet. Check your work frequently and adjust as needed, but keep it tight. Bricks will need to be cut, perhaps, to fit around trees or curbs. A herringbone walk will need edge corners filled. For cutting, choose broken or less-attractive bricks. Masons cut with masonry saws,



USING A BRICKSET

but you can get good results using a brickset, which is a broad-bladed chisel. Score the cut line all around the brick, using a brick hammer. Set the brick on a bed of sand. Wearing safety goggles and a leather glove, hold the brickset blade firmly on the scored line, with the bevel facing away from the portion of brick to

be used. Strike the brickset sharply with a hammer to get a clean break.

DRY GROUTING

After the entire walkway is laid with bricks, you'll dry grout it. This simply means shoveling fine masonry sand or stone dust on top of the walk, then sweeping it into all the cracks. Follow with a fine spray or mist of water to pack the stone dust and clean off the surface. Repeat the shoveling, sweeping, and misting until the filler is hard and flush with the brick surface.

Note: For areas with heavy traffic, such as a sidewalk, some masons recommend using four parts masonry sand to one part Portland cement as the grout.

Remove wood forms and backfill with soil and sand. You may need to sweep in more stone dust a week later.



DRY GROUTING WITH STONE DUST

recycling old bricks?

Used bricks are often available as salvaged material and may seem like a nice historical touch. But be sure that they are paving bricks, not the softer bricks used to build walls. Fired in the high-temperature zone of the kiln, paving bricks are harder and heavier, and can withstand weathering.

New pavers are available in at least 40 shapes and a range of colors. Common sizes are $3\frac{5}{8}$ " x $7\frac{5}{8}$ " and $3\frac{3}{4}$ " x 8". If you're doing a basketweave or herringbone pattern, the bricks must be exactly half as wide as long. Don't use thin (veneer) pavers, which are meant for wet-concrete

installations only. Grade MW or moderate weathering bricks are okay for mild, dry climates, but Grade SW or severe weathering bricks stand up to extremes of temperature and moisture.

Specialty suppliers sell traditional square-edge pavers. Pine Hall Brick [pinehallbrick.com] also sells shaped bricks and preformed corners, and they offer tumbled bricks that look like reclaimed antique pavers. Old Carolina Brick Co. [handmadebrick.com] hand-moulds each brick in the colonial tradition of Williamsburg, etc., then fires them to create historical colors.



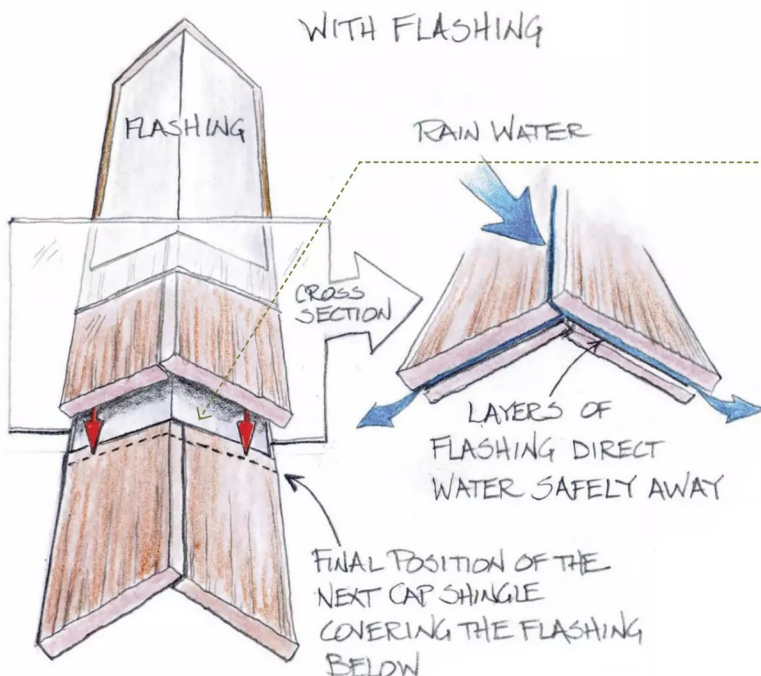
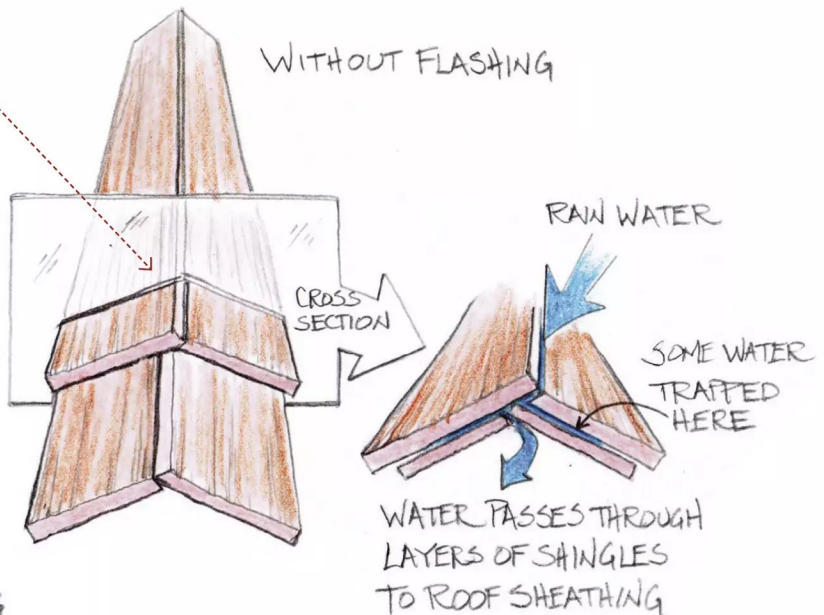
Flashing Wood-shingled Hips

Flashing, usually of sheet metal, mediates movement between different assemblies—say, a chimney and the roof—and diverts water away from the joint between them. When it comes to wood shingles, flashing anticipates failure of the joint, which is almost inevitable, and safely directs away water that infiltrates. Even if you're not up for reroofing your house, you may find yourself roofing a well-head or a shed, using cedar or oak shingles. If the design includes a hip, then it's a good idea to flash the hips. (A hip is the external angle at which adjacent slopes of a roof meet.) Note that asphalt shingles laid up on hips are not flashed, because each cap is a single membrane that saddles over the hip. **By Ray Tschoepe**

WRONG WAY

INADEQUATE FLASHING

Although it is common practice to simply flash the length of the hip over the roughly mitered sheathing in anticipation of a leaky joint between the ridge and hip caps, this won't prevent water from entering the gaps and seeping between shingles, or even running onto any unprotected sheathing. Rot is the result of water that finds its way into a place where it won't quickly evaporate in the sun.



RIGHT WAY

STEP-FLASH THE HIP JOINT

Lay the first hip cap over the roughly mitered roof courses. Install a layer of folded (step) flashing over the joint, then nail a cap over it. Next, place a piece of step flashing within an inch of the anticipated lower edge of the next course and install a hip cap over it. Continue this process, making certain that the lower edge of each layer of flashing overlaps the flashing below. Now, when the hip joints open, water will be directed away by the flashing below it.

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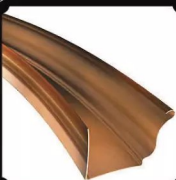
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I saved this photo from one of your old issues. Can you help me match the stain color on the woodwork? —*A. Jacobs, via email*

We often get questions about paint colors seen in the magazine, but rarely a stain. Given the vagaries of photographic lighting and color printing, the color you see on the page may not be an accurate reflection of the actual color.

Achieving a particular look in a stain finish is a challenge even for a professional. Your best bet is to take the picture to a cabinetmaker, restoration woodworker, or interior designer with experience in staining woodwork or trim, and ask for suggestions on how to get this effect—on your particular wood species. (The "stain color" might involve a multi-step process, or a blend of colors from off-the-shelf products.)

The wood in the photo looks like mahogany finished with a clear or light stain, but it might be a tightly grained, lighter wood stained to resemble mahogany. If the wood grain in your project is markedly different (i.e., quarter-sawn oak), even a close match for the apparent stain color could result in a very different outcome.

You might experiment with stains or gels, or traditional finishing materials such as shellac. Test a few likely candidates on a sample that matches the wood you plan to use. Minwax makes excellent oil-based stains and gels (minwax.com), while Zinsser (zinsser.com) produces traditional shellac. —*Mary Ellen Polson*

Q: We found this floor covering under a wood floor, in a 1789 farmhouse. We think it's an asphalt-backed oil canvas, perhaps from ca. 1932. Can anyone identify it? —*Bruce Jones, via email*

A: Linoleum rugs—many from the brand Congoleum—were all the rage in the 1930s and '40s. This one is in remarkable shape! It must have been reused as an underlayment for the later wood. Keep it, if only to sell it on Etsy or eBay—because these are not made anymore. The closest thing is made by Spicher and Company, who offer "vintage" vinyl floorcloths in historic patterns.

After any wax is stripped and the rug is thoroughly cleaned, you may reapply a wax made for linoleum, or finish the "rug" with several thin coats of polyurethane.

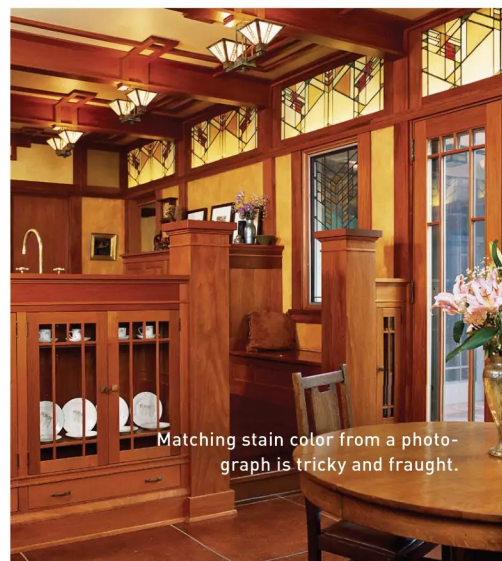
PS: Our reader later reported that he had sold the antique lino rug, through Facebook Marketplace, to a historian in Michigan. —*Patricia Poore*

My house is a ca. 1860 Italianate. Somewhere along the way, the summer cover for the fireplace has gone missing. Could you steer me to some sources? —*Dr. David Colby, Chatham, Ontario*

At first, I thought you were referring to a decorative, painted panel that goes in front of a fireplace opening to hide the firebox in summer. But then I saw "iron cover" in your subject line, and now I suspect you mean the removable iron cover or door that inserts into the iron frame. In which case, try these folks:

victorianfireplaceshop.com/what-is-a-fireplace-summer-cover

They explain why it's so hard to find a match—and, occasionally, they have antique doors for sale. Consider having a faux cover made: trompe l'oeil "embossed cast iron" painted on MDF, for example. —*Patricia Poore*

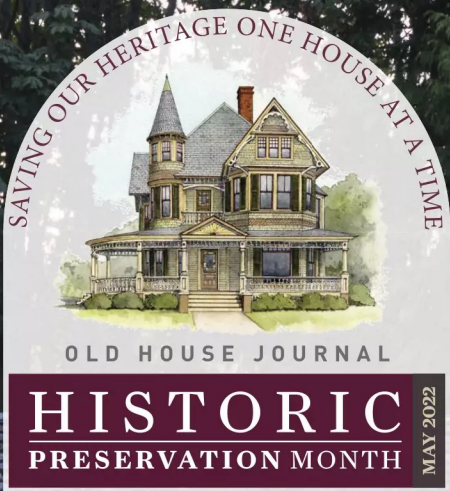


Matching stain color from a photograph is tricky and fraught.

Have a Question?



Ask us at ppoore@aimmedia.com.



Giveaways | Live Webinar | Exclusive Content

Every May, we celebrate **National Preservation Month**. Since 1973, OHJ's coverage of DIY repair and conservation, historical design, and period-inspired interiors has fostered a steady praise of old houses as embodied energy and a tangible record of the past, and for their importance to neighborhoods.

To celebrate and learn more, visit
oldhouseonline.com/web-exclusives/historic-preservation-month

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ISLAND PLEASURES

RESISTING EXPANSION,
OWNERS RESTORE A
RAISED TYBEE COTTAGE
OF 1930. **page 68**

In the historic Tybee Island cottage, a dining area separates the living room from the kitchen at the rear.

RICHARD LEO JOHNSON/ATLANTIC ARCHIVES

58

A NANTUCKET ORIGINAL
Cozy, award-winning preservation.
+ A NEW ENGLAND GARDEN

68

SIMPLE PLEASURES ON TYBEE
A vernacular cottage near Savannah.
+ VISIT SAVANNAH AND TYBEE

74

AT TRAILS END
Majestic, rustic, and untouched.
+ BEADBOARD WALLS





Cape Cod-style houses are symmetrical, with rooms flanking a central hallway. This view from the front entry looks toward the east parlor. **OPPOSITE** This is Nantucket's only street fully paved with brick. In 1801, the 1750s house was moved to this site from its original location.

A Nantucket Original



THIS COUPLE didn't plan to buy a house on Nantucket, the island off the coast of Cape Cod in Massachusetts. Al Messina, who is a financial advisor, and Ken Jennings, an interior designer, made their home in Manhattan and Connecticut. Nantucket was simply a vacation spot. Then, on a visit to the island in 2017, an irresistible opportunity presented itself: For Sale, a five-bay Cape Cod-style saltbox house built ca. 1756 and moved to its current location in 1801. By the time they'd finished renovating and furnishing it, the Covid-19 pandemic was keeping Americans in their homes. Nantucket, no surprise, turned out to be more conducive than Manhattan to social distancing. This became their permanent home.

A PRESERVED OLD CAPE BECOMES A GRACIOUS YEAR-ROUND HOME.

By Regina Cole / photographs by Edward Addeo



“Richard Jenrette was a friend and mentor,” says Al Messina, referring to the late businessman and preservationist renowned for his rescue of classic homes.

“I’d always wanted to restore an old house. My favorite period of American history is between 1780 and 1810, so I am especially drawn to houses of that era.”

The 1700-square-foot Cape was built by the Macy family, who were among the earliest settlers of Nantucket. (Descendants would found Macy’s department store in 1858.) The house had been in the same family for 75 years when Al and Ken bought it; used exclusively in the summer, it had never been renovated. Situated on

a brick-paved street, the tidy shingled house had no central heat. It was “an untouched gem.”

“This part of Town had what they called ‘fish lots’, where fish was laid out to dry,” Ken explains. “Originally, Nantucket had three kinds of houses: the big, grand homes of ship owners; less grand but very nice houses owned by sea captains; and the simple, smaller homes that belonged to merchants.”

To their merchant’s house, Al and Ken added central heat and air conditioning (via a small-duct, high-velocity system). They rebuilt the rubble foundation, took space from a rear deck for a new down-



The Historical Renovation Award was bestowed, in 2020, by the Nantucket Preservation Trust. The well-preserved house was updated with sensitivity.

ABOVE The dining room started as two smaller rooms. Now it is a hospitable space furnished with 18th- and 19th-century American and English antiques. **TOP RIGHT** At the far end of the dining room, in what was originally a small, separate room, a wood overmantel crowns the small fireplace. During installation of a new HVAC system, the fireplace was dismantled, reassembled, and put back in its original location. **RIGHT** The east parlor is anchored by one of four original fireplaces. **OPPOSITE** Owner and designer Ken Jennings used bobble fringe, a Nantucket favorite, to trim the curtains in both parlors. He says that the decorator Sister Parish has been a strong influence.





PICTURE-PERFECT *lighting*

When owner Ken Jennings began to design the interior of the Nantucket house, he knew didn't want any overhead lights. Instead, he relied on traditional design practice, placing antique tabletop lamps in front of mirrors, and using wall sconces, both electrified and candle-lit. But there is another important source of illumination in the house: the picture lights installed above many of the paintings. • "They provide a main source of ambient light," Ken says. "We've collected a lot of art, and those picture lights illuminate rooms, without being obtrusive. The lights are wired into the master switch, so there are no cords."



ABOVE The west parlor is the most formal room in the house. Wing chairs flank the wide fireplace; the chimney was rebuilt, keeping it functional. **LEFT** (top to bottom) An English dish table, ca. 1790, has eight round lobes around the center. Collected objects with local history are on display. • The house is furnished with antique pieces found locally, such as this scissor-art portrait of a ship. • The owners love the evidence of former lives in the house; these chalk drawings of sailboats were scratched into wood paneling upstairs.



ABOVE In the principal guest room, the owner chose a vining, rose-patterned wallpaper for the sloped ceiling. Echoing the needlepoint rug, the paper seems to raise the height of the room. **LEFT** The attic level is a warren of cozy rooms tucked under the eaves. **RIGHT** Another guest room is entered from the landing at the top of the new staircase that descends to the dining room.





LEFT A large, new kitchen and a safer staircase absorbed space from a back deck. Owner and designer Ken Jennings found this chandelier at auction; he says it wouldn't be appropriate in the old rooms, but here it's a light-hearted touch.

BOTTOM Painted in Benjamin Moore's Apple Green, a butler's pantry/laundry is tucked next to the kitchen.



stairs bedroom, and created an unapologetically new kitchen. They dug a cellar under the addition, turned a former closet into a powder room, and built a new, easier-to-navigate staircase, while keeping the very narrow winder stair. The house now measures 2100 square feet.

"Before we did anything else, we had to rebuild the chimney, because we wanted to use each of the original four fireplaces," Ken says. "We used period brick that we found in New Bedford. That project took six months."

Al adds: "Early on, we identified a really good contractor, Chuck Lenhart of Sandcastle Construction. He's also an architect, and he understood what we wanted."

While construction progressed, the couple collected English and American furniture and local art. Ken's approach, he says, was inspired by "my own history, movies, and the houses of friends. [Influ-

ential society decorator] Sister Parish was a big influence. I wanted the rooms to be personal, and I did not want [to create] a period piece."

Ken and Al lovingly preserved original elements, including doorknobs of whale bone and Sandwich glass, documents they found in the ceiling, and sailboats scratched into paneling on the second floor. Ken made use of local favorites: bobble (ball) fringe trimming curtains at the parlor windows, Nantucket watercolors, Canton ware—and wallpaper.

"When we peeled back the layers, we found many old wallpapers," says Ken. "In the second-storey guest bedrooms, the ceilings are very low. Wallpaper seems visually to raise them."

Jennings and Messina named the house Martiniack. It nods to the call letters for the island's airport ("ACK"), their location on Martins Lane—and a shared love of Martinis.

A GARDEN ON NANTUCKET

TRADITIONS IN COASTAL NEW ENGLAND

A modest rear addition holds the first-floor primary bedroom. The original house is an 18th-century Cape with a rear saltbox extension.

➔ This garden is unusually large for a merchant's house in Town on the island of Nantucket. Owner Ken Jennings reports that it "was filled with little out-buildings" when they bought the house. The yard was a staging area during renovations. Ken's subsequent design produced a garden lush with perennial beds, box-wood edging, seating areas, and sculpture. It has already matured beyond its three years. **By Regina Cole**



Easy Formality

The garden is organized around a central lawn flanked by deep beds edged with traditional boxwood. Tuteurs (three-dimensional trellises) support vining plants in summer and provide architectural height all year long. (Boxwoods still in their pots outline the shape of a future fountain.) • Simple pavers lead into the garden, which already looks timeless through the use of sculpture, aged stone, boxwood hedges, and historical furniture. • Growing on both sides of the fountain, espaliered apple trees have picturesque, gnarled and twisting branches • Owner Ken Jennings, a landscape designer as well as an interior designer, uses fences as opportunities for vertical display. An espaliered cherry tree, recently planted, blooms prettily against a side wall. • Resident Scotties Archie and Gracie have the run of the garden. Their access is a doggie door cut into the pantry/laundry room off the kitchen.



The large yard

is a verdant oasis surrounded by old houses in Town. At the rear is a seating area edged with granite curb stones.



simple pleasures ON TYBEE ISLAND

Resisting the build-bigger trend, partners restore and freshen a vernacular raised cottage dating to 1930.

By Regina Cole / photographs by Richard Leo Johnson, Atlantic Archives

“**T**he raised cottages used to be very common, but are getting harder to find,” says Cynthia Dewick. She and David Gerbec bought “the worst house on a good street,” in April of 2020. It’s a genuine Raised Tybee Cottage, a vernacular two-level beach house that puts main living quarters upstairs, while such service areas as auto stalls and changing rooms are at street level. This flood-zone form was common on Tybee, a barrier island 18 miles east of Savannah. Most such houses were built between 1910 and 1939, as the island became a summer beach community for middle-class Savannahians.

“The style is vanishing, because the original houses typically are small



ABOVE This original Raised Tybee Cottage was built in 1930. The vernacular type is rapidly disappearing in favor of larger houses. **LEFT** Before restoration and refreshing, the house, no longer regularly inhabited, was in rough shape.



BEACHY SUNSETS

On the porch, as well as inside the house, the color scheme is cheerful and bright, driven by what the designer calls "sunset colors." Many furnishings came with the house.





A mini-split unit is at the upper left.

year-round HVAC

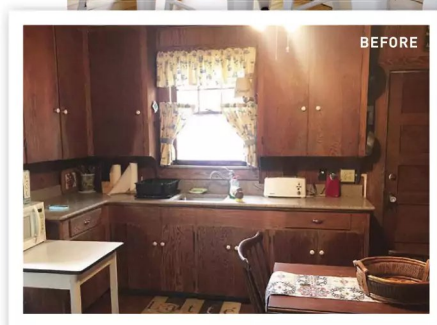
Raised Tybee Cottages were summer-only homes, most without central heat or air conditioning. • This house was renovated for year-round use. In the one-bedroom unit downstairs, a discreet Mitsubishi ductless mini-split heat pump is 40% more efficient than conventional units.

according to today's tastes, and sited on land that has become very valuable," David explains. "This one had been in the same family since it was built, in 1930, and hadn't been screwed up. For a long time, it had been used for just one month of the year."

Dewick and Gerbec are real-estate partners; this is the seventh house they bought, sensitively rehabbed, and now rent out. "We bought it with all the contents," Cynthia says. "It was packed. The attic had afghan blankets that had never been used. It looked as though no one had ever thrown anything away."

Simple yet solid, the house is built of old-growth yellow pine. The main floor includes three bedrooms and two baths. A one-bedroom unit now occupies the lower level, which has a covered patio behind the lattice. Plumbing, wiring, heating, and air conditioning are new. The original floors were refinished.

The house is furnished with some of the bits and pieces already in the house, well edited. Furniture has been painted or reupholstered. Old photos, mementoes, collectibles, and oddball objects found in the attic were framed and now form a "memory wall" in the entry. One box held artwork done by a child, named



Peter Dietz, who once lived in the house. "He was talented," Cynthia says. "We tried to track him down but we couldn't find him." Now his drawings, from the 1950s, are on display, part of the personal history of the old house.

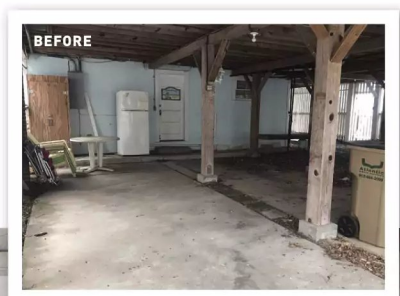
The living porch has a giant picnic table flanked by colorful chairs and cushions. The space is used for dining outdoors, playing games, and doing craft projects.

Cynthia chose a palette of what she calls sunset colors. Clear tones of blue, orange, pink, yellow, and green are stunning against a backdrop of white walls and ceilings. (The interior had been entirely clad in mid-century, dark-brown paneling.) David developed a motif of Xs and Os, used inside and out. These "kisses and hugs" are found in signage and framed graphics and on coffee mugs.

Gerbec and Dewick feel proud that their Tybee renovation proceeded seamlessly, during the height of the Covid-19 pandemic. "This isn't a fancy house," Cynthia Dewick says, "but it's very comfy. Nothing here is precious, but it all has meaning and the house tells a story."



LEFT Colors pop against white paint on walls previously clad in dark, mid-century paneling. **BELOW** A patio tucks under the porch. **BELOW LEFT** A bathroom mural was painted on a metal panel and then encased in waterproof automotive vinyl.



UNEXPECTED color

Someone told Cynthia Dewick it wouldn't be possible to put a mural on the shower wall. She doubled down, as she wanted to feature the work of a local muralist. Now Dana Richardson's colorful, beachy murals decorate the two main bathrooms as well as a wall in the downstairs living room. ● "I've learned that you should hire only people who are enthusiastic about the work," Dewick says. "For the bath murals, I enlisted a really good auto-body shop that does window tinting." ● Brandon Edenfield of Port City Customs used the process that applies custom colors and finishes to cars, which wraps the vehicle in vinyl. The bath murals were painted with enamels on metal panels. Encased, they are impervious to moisture. They're also removable, should a future homeowner not want to keep them.



With its Parisian-style fountain installed in 1858, Forsyth Park is a jewel among parks and green spaces in Savannah. **BELOW** The Hamilton–Turner Inn occupies a Victorian mansard-roofed house.

SAVANNAH & TYBEE ISLAND, GEORGIA

ARCHITECTURE, PRESERVATION, GARDENS—AND A QUIET BEACH **By Patricia Poore**



IN SAVANNAH, many companies offer a slew of tours, ranging from serious architectural studies to touristy ghost-story excursions—and lots in between. The 90-minute Old Town Trolley Savannah is one way to get an introduction, but locals say the trolleys are best for getting the lay of the land and jumping on and off at will. Guides at **Architectural Tours of Savannah** [architectural.savannah.com] explain the town plan, developed by James Oglethorpe in 1733, and delve into the architectural history and styles of Savannah.

Still, most visitors and locals say that wandering around on foot is the way to go. “Walking Bull Street from the Savannah River to the fountain in Forsyth Park is one of the greatest walks in America,” boasts a local, who adds, “Visit as many of **Savannah’s 23 squares** as your feet will allow, preferably with a cocktail in hand, as Savannah allows outside drinking.” Each beautiful square—open space that serves to slow traffic—is unique. Collectively they form one of the great urban park systems in the country. You can find maps at any visitor center or hotel.

Savannah boasts about a dozen house museums. Locals say that the must-sees are the **Owens Thomas House Museum and Slave Quarters**; the **Davenport House** (birthplace of Savannah preservation); the **Green–Meldrim House**; and the **Mercer House**, the setting for the book *Midnight in the Garden of Good and Evil*. The tour, however, focuses more on architecture and restoration.

Bonaventure Cemetery is without a doubt one of America’s most beautiful, “stunning if you visit in azalea season.” Fall and spring bring the best weather

historic INNS

• **ELIZA THOMPSON HOUSE** One of the oldest inns, dating to 1847; 12 rooms in main house and 13 rooms in carriage house. Walk to Forsyth Park along the cobblestone street. elizathompsonhouse.com

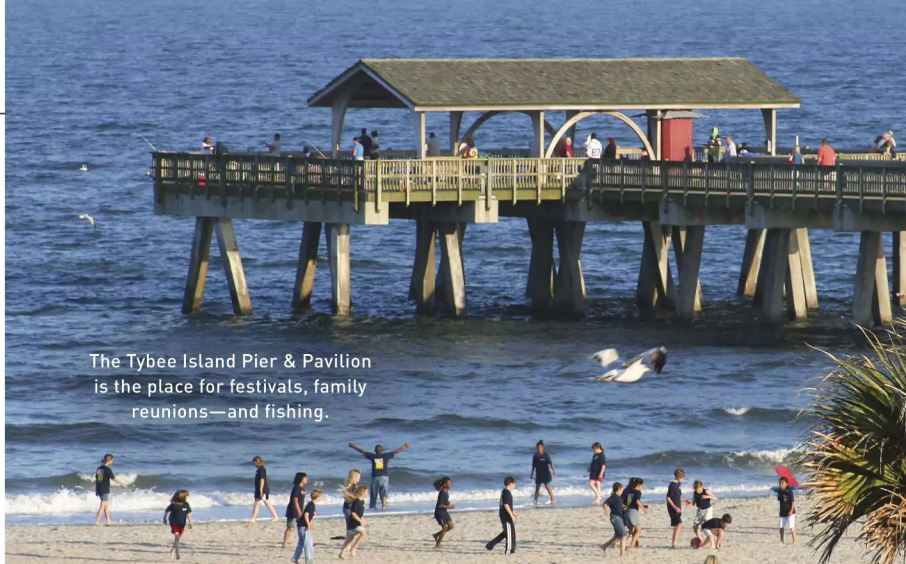
• **FOLEY HOUSE INN** Built 1896, with 19 guest rooms, in the center of the historic district. foleyinn.com

• **THE GASTONIAN** Comprising two 19th-century mansions near Forsyth Park, it offers 17 rooms with chandeliers, claw-foot tubs, balconies, in-room fireplaces. gastonian.com

• **HAMILTON–TURNER INN** An 1873 French Second Empire house just off Lafayette square, with elegant interiors. hamilton-turnerinn.com

• **KEHOE HOUSE** A brick mansion of 1892 with 13 rooms to let, on Columbia Square in the downtown historic district. kehoehouse.com





The Tybee Island Pier & Pavilion is the place for festivals, family reunions—and fishing.

“THE BEST THING ABOUT TYBEE is that it is so laid back and unfancy—nothing like Hilton Head with its golf courses and gated communities,” says a Massachusetts resident who’s spent several spring seasons on Tybee (when it’s still winter at home). A good number of vernacular houses remain. Rent a bike and tool around—the barrier island is flat as a pancake. A visit to **the Lighthouse** is a must. Relish informal meals of fresh Georgia shrimp and seafood: Lazaretta Packing and Bowie Seafood North Beach, which sell seafood retail, are both “real Tybee experiences.” The Crab Shack is touristy fun. And the North Beach Bar & Grille is famous for fish bites and Caribbean-inspired delights, right on the beach.

For outdoor exercise, the **North Beach Birding Trail** offers great birdwatching. Rent a kayak from **Sea Kayak Georgia** to paddle around the gorgeous marshes and then over to Little Tybee: actually twice the size of Tybee Island, it’s an uninhabited nature preserve. Tybee, too, has its parades, among them the Irish Heritage Parade near St. Patrick’s Day in March, the Beach Bum Parade in May, and Pirate Fest in October. Each is an excuse to party out in public.

and the fullest bloom—particularly the months of October, November, March, and April. But winters are mild and tourists are few. In the summer, you might prefer Tybee Island, breezy and generally 10 degrees cooler than the sweltering city.

Or time a trip for one of the **parades and festivals** that stud the calendar, which include Christmas theater events,

Super Museum Sunday (with 40 venues) in February, the weeks-long Savannah Black Heritage Festival in February, the St. Patrick’s Day Parade and citywide bash in March, and the Savannah Music Festival in spring.

OUR THANKS to area insiders Bret Bell, Julia Hite, and Becky Bernie.

historic EATERIES

- **ELIZABETH ON 37TH** Jacket and tie required: Southern Coastal cooking in a stunning Victorian mansion in the Historic Thomas Square Streetcar District. elizabethon37th.net
- **THE GREY** Our local guides tell us “this is Savannah’s best restaurant,” where you’ll enjoy the wonderful restoration of a 1938 Art Deco Greyhound bus terminal. “Make reservations at least a month in advance.” thegreyrestaurant.com
- **MRS. WILKES DINING ROOM** “Great Southern lunches served family style in a 19th-century row house on Jones, Savannah’s prettiest street.” mrswilkes.com
- **NOBLE FARE** Fantastic food in an intimate setting in small historic house on a quiet street. noblefare.com
- **THE OLDE PINK HOUSE** Great food in one of Savannah’s oldest homes, built in 1771. theoldepinkhouserestaurant.com



Dine in an Art Déco bus terminal.

historic HOTELS

• **JW MARRIOTT SAVANNAH PLANT RIVERSIDE** Impressive adaptive reuse of a century-old power plant, preserving many features and mechanicals. Search marriott.com

• **THE MANSION ON FORSYTH PARK** An 1888 brick Queen Anne mansion turned luxury hotel with additions: now 125 rooms, with art galleries, restaurant, pool all on site. mansiononforythpark.com

• **THE MARSHALL HOUSE** Truly historic: developed in the 1850s as a hotel, largely closed 1957–1998, then

extensively restored. Original staircases, fireplaces, 1880s bath fixtures, and reproduced gaslights. marshallhouse.com

• **OLDE HARBOUR INN** Original building was an 1892 warehouse, now part of an updated, all-suite hotel on the river front. oldeharbourinn.com

RIGHT The Marshall House is a survivor, restored.



At Trails End IN THE MOUNTAINS

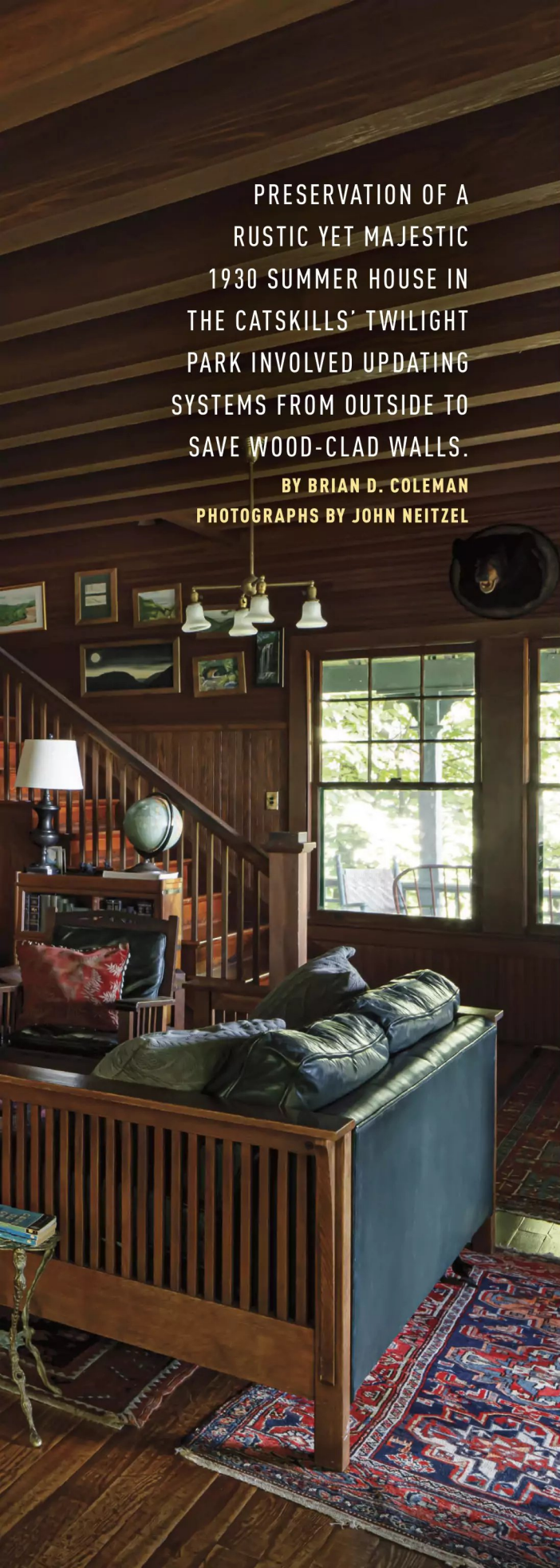


CASUAL COMFORT

Simple furnishings befit the rustic house, and include American Arts & Crafts settles, an old rocking chair, and a small, tufted leather sofa.

PRESERVATION OF A
RUSTIC YET MAJESTIC
1930 SUMMER HOUSE IN
THE CATSKILLS' TWILIGHT
PARK INVOLVED UPDATING
SYSTEMS FROM OUTSIDE TO
SAVE WOOD-CLAD WALLS.

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY JOHN NEITZEL

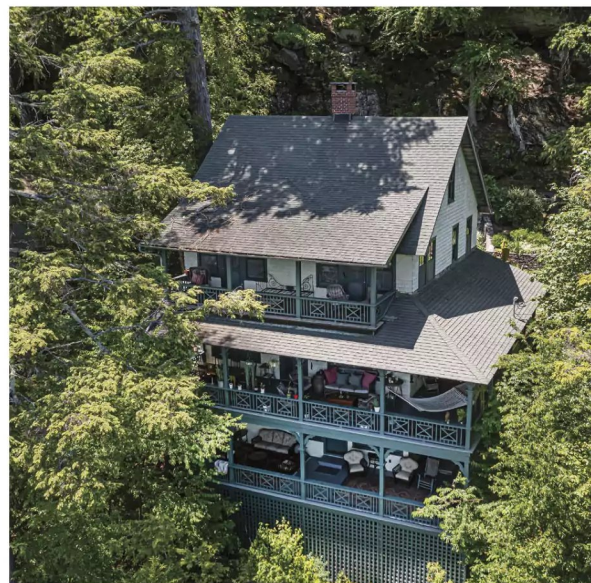


The historic Catskill Mountains community of Twilight Park, in Upstate New York, is nestled on a steep slope above scenic Haines Falls. The area's winding roads are dotted with vintage houses that tuck into the wooded hillsides. Lynne Foote and her late husband often vacationed here. On their way to the Santa Cruz waterfall, at the end of the trail, they would pass a rambling, Craftsman-influenced cottage—and fantasize about maybe owning it one day.

With a cliffside location and wide porches, that house enjoys panoramic views over steep Kaaterskill Clove (“clove” is Dutch for canyon) and the Hudson River, toward Indian Head Mountain beyond. As it turned out, Lynne and Steve bought a house in the sister community of Onteora, but they never forgot the Twilight cottage. One day, Steve came home with a surprise: he'd bought the cottage, which had finally come on the market!

LEFT On the main floor, the open living room runs the length of the house. The dining room is seen beyond. Handsome woodwork throughout has been cleaned and preserved.

RIGHT Nestled into the forest, the house extends down a rocky cliff and has porches or balconies on all three levels.





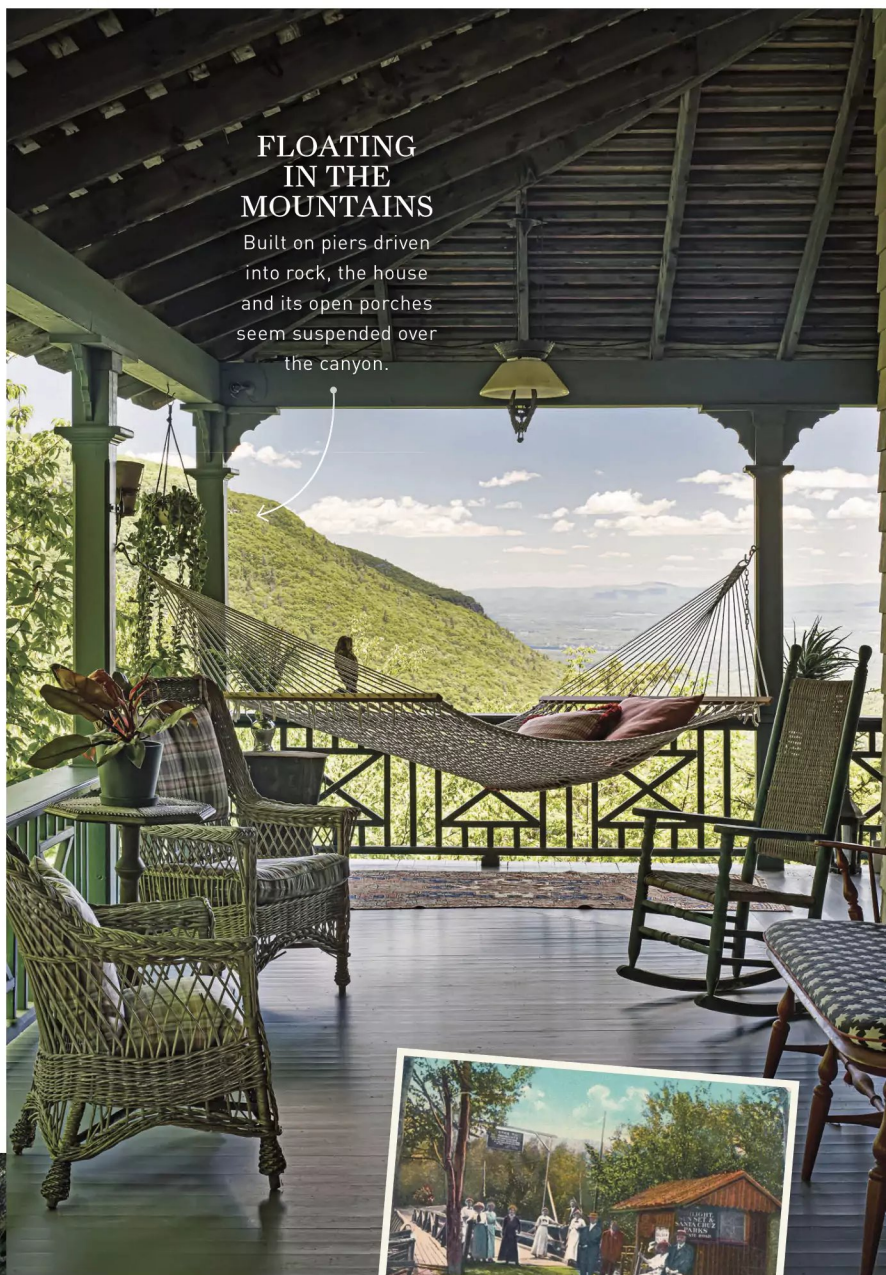
CLOCKWISE (from top left) Vintage colored-glass bottles sparkle on a side table in the living room with its view of mountains. • On chilly evenings, the massive stone fireplace provides warmth for reading and playing board games. • A vintage icebox remains in the kitchen, which is paneled in yellow pine. • The early-20th-century, enameled Jewell gas cookstove still works. **OPPOSITE** (top) With wicker seating and a hammock, the main porch is timeless. • (inset) Long-ago residents at the entrance to Twilight Park. • (bottom) A rustic gazebo overlooks the Santa Cruz waterfall at the end of the trail.



Founded in 1887 by Charles T. Wingate as a getaway for New Yorkers, Twilight Park was one of several northern Catskill summer enclaves created after the Civil War. In 1883, a group of businessmen, artists, civic leaders, and authors had started the Twilight Club in New York City. They bought a sheep pasture on the steep slopes of Round Top Mountain in the hamlet of Haines Falls, and began leasing lots for \$10. They built a clubhouse for vacationing families, who could play tennis and golf, listen to music, and take invigorating mountain walks. It was a welcome respite from the heat and humidity of summer in the City.

Located just before the waterfall, the cottage that Lynne and Steve admired was aptly named Trails End. Dating to 1930, it was one of the last built in the community. It is solidly constructed on piers driven into the rocky mountainside: the original owner was an engineer. It had had just a few owners when the Footes bought it in 2013.

The house remained straight and plumb, without significant settling. The sash windows opened easily. Original pine woodwork and walls had never been painted. Systems, of course, from knob-and-tube wiring to old plumbing, needed updating. The kitchen at the back of the house was dark and uninviting, opening to a stone retaining wall that led to the street.



FLOATING IN THE MOUNTAINS

Built on piers driven into rock, the house and its open porches seem suspended over the canyon.

the Three Sisters

Twilight Park is one of three summer colonies within a few miles of each other near Tannersville in the northern Catskill Mountains. The decorator and textile designer Candace Wheeler, who partnered with Louis C. Tiffany, started the trend when she and her brother Frank Thurber founded **Onteora Park** in 1887, envisioning an artists' colony. Visitors included Samuel Clemens (Mark Twain), Mary Mapes Dodge (editor of *St. Nicholas*, a pioneering children's magazine), author Elizabeth Custer (the general's widow), and Maude Adams (friend of J.M. Barrie and the first to play Peter Pan). • A second colony, **Twilight Park**, opened by 1888, followed by **Elka Park**, which officially opened in 1890. The "sister" parks have remained friendly over the years; residents continue to share communal and cultural events.



Lynne and Steve were lucky to find Jayme Kuhn of Twin Restoration and Millwork, who updated systems from the exterior, rather than disturb original interior woodwork. He removed cedar shingles, blew insulation into the walls of the previously summer-only cottage, and replaced shingles as necessary. The middle porch was listing a bit. To address that, three tiers of porches were jacked up until they were as level and plumb as practicable.

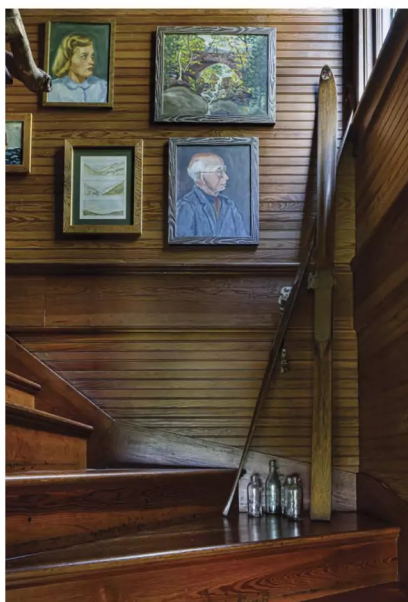
The footprint of the house remains intact—even the kitchen. That room was brightened with a bump-out bay window at the sink. The main floor has an open layout, as do many of these “family lodges.” It centers on the original stone fireplace, which has been preserved.

The previous owner, an amateur artist, had left several paintings in the house; they line the staircase. Bedrooms are simple and offer views. But it's on the broad porches where family and friends spend most of their time, relaxing on wicker chairs or in the hammock, enjoying the cool mountain breeze and the scenery, as did the first occupants.



ABOVE The dining room is very simply furnished with a wooden table and chairs of the period.

BELOW (left) The staircase is hung with paintings by the previous owner, who was an amateur artist. • (right) A vintage iron coffee grinder remains in the kitchen. **TOP LEFT** In a bedroom with an antique red-and-white quilt, the ca. 1900 washstand is enameled tin.



LEARN MORE



A new “boot room” in a Massachusetts house is clad, to picture-rail height, in painted beadboard.

BEADBOARD WALLS & CEILINGS

MANY LOOKS FROM A SIMPLE WOOD CLADDING. *By Patricia Poore*



Beaded board, or beadboard, is a variation on a centuries-old, tongue-and-groove panel construction. (The bead refers to a round profile created along the length of the board, accompanying a groove or “quirk” cut into the board.) Some of the earliest houses in Colonial America had paneled walls: wide boards with beveled and beaded edges, laid vertically, called shadow-edge paneling. The boards and their decorative edges were planed by hand, and the beads were often quite large—a half-inch wide or more. By sometime in the 19th century, it was more common to see narrow beads from 1½” to 3” apart on boards sold by the linear foot.

By this time, power saws were in general use, so finer cuts could be made easily and the material had become common.

Machine-produced beadboard was associated with the less formal spaces of buildings: kitchens, hallways, and even stables. (In various parts of the country, old-timers may refer to beadboard as “porch-ceiling lumber,” “train-car siding,” or just plain “wainscot.”) Much of this utilitarian beadboard was clear-finished with shellac or varnish. That way, swelling and shrinking between boards would go unnoticed. Paint, on the other hand,

tends to crack along the t&g edges with seasonal movement. In attics and pantries, the beadboard wainscot or wall cladding may have been whitewashed or painted in white enamel for cleanliness and to reflect light.

As the Victorian period progressed, so did the ornamental use of even machined woodwork. Boards were produced in ¾”, ½”, and ⅝” thicknesses and widths of 2½”, 3¼”, 4¼”, and 5¼”. Wider boards were also produced with multiple quirks and beads (milled into the surface, but not at a t&g connection).

Beaded boards, in different widths and with multiple beads, appeared in public rooms and grander houses. The boards were laid up either horizontally or vertically, or both ways on the same wall. Laying boards on the diagonal and including special battens and mouldings was popular in so-called Eastlake interiors of the Aesthetic Movement period. Beadboard was favored for the interiors of “summer cottages” and Shingle Style houses in resort areas of the Northeast—houses designed to be deliberately informal.

Painted beadboard, especially in white paint, is not new. Many an old bathroom or hallway wainscot long ago was painted to



RIGHT The low beadboard wainscot with an unpainted top rail is patterned after an original upstairs bathroom in this Arts & Crafts cottage. • An old carriage house was rebuilt with a family game room and guest suite above the garage bays. The new interior is fully clad in beadboard.

freshen or modernize it. Such greens as hunter and teal were common in the Northeast, too, and brighter colors are not unheard-of. If your beadboard is Douglas fir or oak, consider a clear finish. Pine may look better primed and painted.

Today, beadboard may be purchased as single boards in the traditional way, or as wider boards with multiple milled beads, as well as in pre-assembled panels and kits. Beadboard is sold in various widths and wood species, and as pretreated hardwood for exterior use. Look-alike products are made in MDF, composites, vinyl, and even as peel-and-stick wallpaper. Several companies are making high-end ceramic wall tile that mimics the look of beaded-board wainscot with a base and chair rail. A revival of the use of real, unpainted beadboard means it is being custom-milled in Douglas fir and even mahogany.

FOR RESOURCES, SEE PAGE 87.

SAVING *old beadboard*

Today's beads and board widths may not match your vintage beadboard, and patina is hard to replicate with stain. To patch, look for salvageable boards in a closet or attic. Replication is possible using an old bead plane. If you have a sizable order, **a millworks can create a custom knife.** • Before stripping painted beadboard, do a test area: paint will release and not be in the pores if the wood was originally clear-finished. Pine may have always been painted. New beadboard may be stained and varnished, or coated in **amber or orange shellac for that warm glow.** If you intend to paint, undercoat with a knot-sealing primer.



COURTESY CONNOR HOMES; GROSS & DALEY PHOTO; RANDY O'ROURKE FOR FRANK SHIRLEY ARCHITECTS (BTM.)



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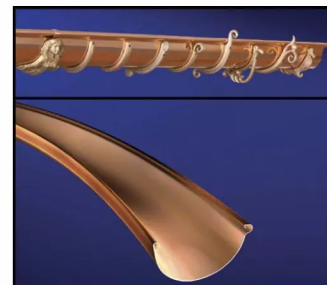
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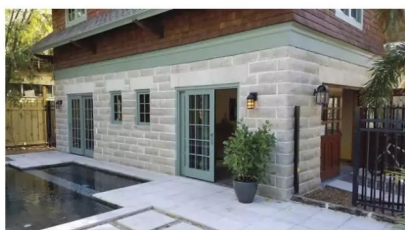
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BEADBOARD

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SPECIALTIES **Aeratis** aeratis.com *Synthetic, historically accurate* **T&G beaded ceiling** **American Beadboard** americanbeadboard.com *MDF for kitchen, bath, basement; 8" panels, prepackaged kits in different heights & for ceilings* **Architectural Depot** architecturaldepot.com *MDF or vinyl, prefinished in 3 colors* **Baird Brothers** bairdbrothers.com *Poplar, red oak, maple, cherry, primed poplar; prefinished avail.; special order on other species* **Elite Trimworks** elitetrimworks.com *PVC beadboard in white or brown* **MantelCraft** mantelcraft.com *Beadboard kits, unfinished or prefinished, paint-grade or red oak* **New England Classic** newenglandclassic.com *Birch, pine, oak, maple, pecan* **Vintage Woodworks** vintagewoodworks.com *T&G grooved beadboard and V-groove board in wood, 19 species, milled one board at a time; also AZEK; cap moulding.* **Whidbey Millhouse** whidbeymillhouse.com *Solid-wood ceiling & soffit, V-groove, shiplap* **Windsor One** windsorone.com *T&G boards in various widths; treated hardwood*



DON'T

... give up on a remuddled house. Fake siding can be removed, porches restored. Here, the undifferentiated vinyl pediment, oddly out of scale, hinted that something had been covered over.

A TUDOR HOUSE RESTORED

On a tree-lined street in Cincinnati, neat rows of Tudors and cottages—modest yet stately—create a pretty neighborhood of ordered setbacks and front lawns. Among them is this house, which was built in 1931. Even after its façade was modernized, it showed a Tudor Revival lineage veering toward Storybook with its stone buttresses and arch and diamond-pane windows.

For 50 years, though, its full personality was hidden from sight. During recent renovation and necessary updates, the owners discovered the original façade. Restoration followed. Back on view are the segmental arch crowning the flat oriel, as well as some quintessentially Tudor Revival, decorative “timber” ornamentation. Good proportion was restored with the uncovering of the original gable window and half-timbered trim. Emphasizing the English roots of the style, new paint colors also complement the color of the brick.

Over the porch deck, a slender metal awning frame remains. Neighbors may be looking forward to a new awning, in striped canvas. Congratulations to the owners and all who pass by.

“Love the character ... maybe in a crazy way the vinyl helped preserve it!”

—Anne Persun



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.



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