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AUGUST 2023



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ON THE COVER Period-inspired and playful: a Victorian makeover .
PHOTO BY ERIC ROTH. SEE PAGE 54.



Playing in the dirt

BACKYARDS EVOLVE, just as houses do, even during the course of one family's tenancy. The swing set comes down and a big swath of lawn is reserved for badminton. During the busy years of careers and kids, overly ambitious plantings devolve into scraggly bushes tarted up with pots of annuals. Nobody bothers with the weed-whacker.

This year, our 120-year-old willow, which has been a massive presence on the main road but was weeping toward the street at a dangerous angle, had to be removed. We felt so sad—only to find that the tree's absence delivers sunshine over an area of what had been deeply shaded crabgrass. Now the space will support flowers and a raised bed of vegetables.

Once again, I'm ready to think about my yard as a design project! I've been inspired by the summertime photos in this issue. A small yard became beautiful living space with the addition of pergola-covered decks and seating tucked behind a garden folly (p. 54). A breezy summerhouse provides enclosure for a garden filled with heirloom plants (p. 68).

Our property has some good bones, thanks to outcroppings and a wall of Cape Ann granite, but it feels unfinished. I need to look at it the way we do the interior of the house: as

a whole and as rooms with underlying architecture, permanent features, colors, and furnishings. It's time to collect ideas, make a plan, develop a budget, find some help, and get to work.

The bucolic "photo" above was created by artificial intelligence. (Nothing else in the issue is fake! My purposeful use here is to make a point.) As I look at the gabled old house, mature trees and colorful flowers behind a white picket fence, it strikes me that I wish my garden could come together as quickly as AI made this pretty picture. No digging, weeding, mulching, planting, fertilizing, watering. Wouldn't that be something?



Patricia Slonem

SIDE NOTES

MANSION LOVE

Our intrepid West Coast editor Brian Coleman has completed book #27, a romp through six historic houses, from the Berkshires to Bayou Lafourche, restored and styled by Hunt Slonem. In the Preface, the American Neo-Expressionist painter writes: "My homes are my life's work—making old houses into a new form of my art." While the houses and interiors are museum worthy, Slonem uses bold colors and collectibles to create "an idiosyncratic, maximalist interior design style." Antiques and *objets* mix with Slonem's own art.

Coleman gives a capsule summary of each building and offers anecdotes to bring rooms to life. The extraordinary photographs are by John Neitzel. The Foreword is by Whoopi Goldberg.

The Spirited Homes of HUNT SLONEM
by Brian D. Coleman (Gibbs Smith, Sept. 2023); 304 pages, \$75



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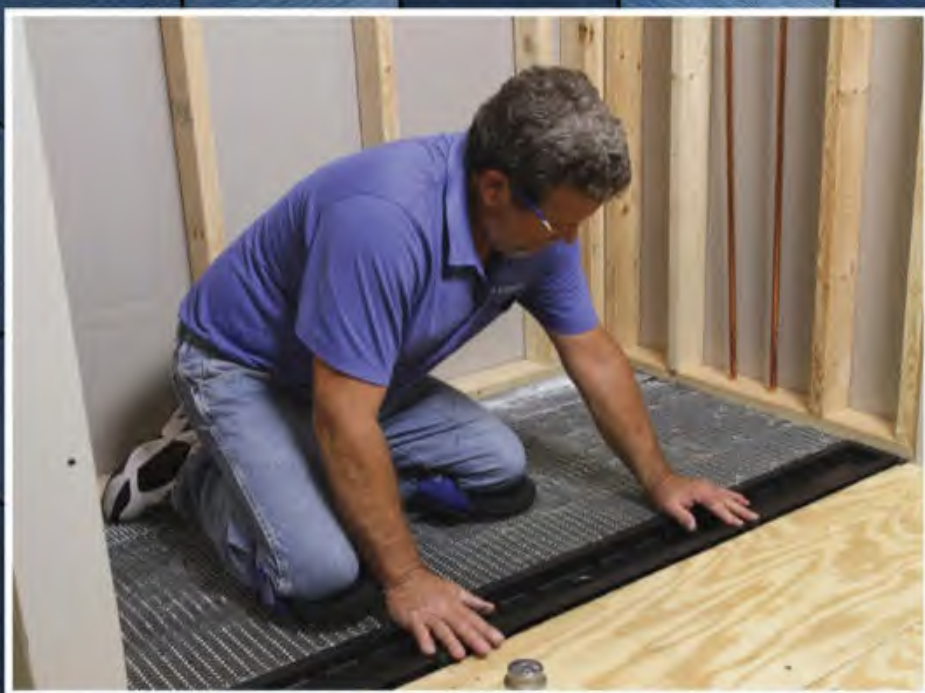
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EDITOR-IN-CHIEF

Patricia Poore

ART DIRECTOR

Inga Soderberg

MANAGING EDITOR Lori Viator

SENIOR WRITER/EDITOR Mary Ellen Polson

DESIGNER Gabriela Crespo

WEST COAST EDITOR Brian D. Coleman

EDITOR-AT-LARGE Gordon H. Bock

CONTRIBUTORS Regina Cole
Ray Tschoepe

ACCOUNT EXECUTIVE Erica Alpers

SENIOR ACCOUNT EXECUTIVE Jennifer Baldwin

SENIOR GRAPHIC DESIGNER Julie Green

PREPRESS SPECIALIST Idania Mentana

PRINT AD COORDINATOR Kim Hoff



VP, GENERAL MANAGER OF FINANCE Craig Stille

ADVERTISING SALES DIRECTOR Heather Glynn Gniazdowski

RETAIL SALES DIRECTOR Susan A. Rose

PRODUCTION DIRECTOR Phil Graham

MEDIA CONSULTANT Becky Bernie

EDUCATION DIRECTOR Judy L. Hayward

DIGITAL MARKETING DIRECTOR LJ Lindhurst

MARKETING COORDINATOR Gina Martin



PRESIDENT, HOME GROUP Peter H. Miller, Hon. AIA

PRESIDENT, MARINE GROUP Gary DeSanctis

VP, DIGITAL DEVELOPMENT & MARKETING Brian Van Heuverswyn

CHIEF FINANCIAL OFFICER Stephen Pompeo

VP, MARKETING Amanda Phillips

VP, CIRCULATION Paige Nordmeyer

DIRECTOR, HUMAN RESOURCES Scott Roeder

CHAIRMAN Andrew W. Clurman

CHAIRMAN EMERITUS Efrem Zimbalist III

SUBSCRIPTIONS, CUSTOMER SERVICE

(800) 234-3797

subscriptions@aimmedia.com

EDITOR'S OFFICE

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3. SCULPTURAL COOKER

The Phoenix outdoor grill is as much sculpture as it is outdoor fireplace and grill. Made of Core-ten steel that weathers naturally, the grill chimney is designed to funnel smoke away from chef and guests. It measures 74" high x 24" wide x 20" deep. \$2,500. Wittus, (914) 764-5679, wittus.com

4. STRIPED FOR FUN

The Tommy chair in navy stripe has a five-position reclining seat, back zipper pocket, and headrest; it folds into a backpack. The frame is weather-resistant hardwood covered with UV- and water-protective canvas. \$299. Lulu and Georgia, (888) 271-9280, luluandgeorgia.com



1



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3



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5



6



7



5. A WINDOW GARDEN

The Charleston window box is hand-built of sturdy PVC that resembles wood. Flower boxes will not rot or distort, are paintable, and can stay outdoors in winter. They ship fully assembled. A 24" window box with brackets as shown: \$89.99. Flower Window Boxes, (888) 505-7715, flowerwindowboxes.com

6. HAMMOCK FOR ALL WEATHER

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7. BY PATIO OR POOL

Portable patio lights: the Cupola (two sizes) and Governor Pool House lanterns are elegantly rendered in the same heavy-gauge copper as the gaslight fixtures they're based on. Lanterns are available in multiple sizes (largest is 24" high). \$450 to \$500. Bevolo, (504) 522-9485, bevolo.com

8. HEIRLOOM VANE

The George M. Patchen weathervane is handmade in the U.S. of copper, hand-pounded into an antique cast-iron mold. Use it on a roof or mounted for display. At 42" long x 20" high, it's \$1,300; roof rigging extra. New England Weathervanes, (717) 945-9109, newenglandweathervanes.com



8



9



10

9. AN AVIAN SPA

The ceramic birdbath doubles as a fountain. Water circulates from the top bowl (pump and 8' power cord included), providing refreshing spots for birds to drink or bathe. The birdbath fountain measures 27 1/4" high x 16" diameter; assembles in 15 minutes. \$355. Charleston Gardens, (866) 469-0118, charlestongardens.com

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1

2. OLD-WORLD SINK

The Renaissance console sink with a drop-in basin is carved from a single block of honed marble. Paired with aged-brass console legs, the sink measures 42" wide x 22 1/2" deep x 36" high. Console alone: \$3,332. Legs: \$3,661.60. Stone Forest, (505) 986-8883, stoneforest.com

2



3. VELVET AND LACE

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3

4. SWAN SETTEE

The design of the reproduction Empire sofa comes from Napoleon's Chateau de Malmaison. With flanking swans in Honduran mahogany, the sofa measures 71" wide x 29 1/2" deep x 34" high. Stock or custom upholstery; 2,300 and up. Laurel Crown, (800) 573-1008, laurelcrown.com



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5. ENGLISH FRETWORK

In white oak with a fretwork gallery that may be illuminated from behind, the Surrey Hills server stands on U-shape legs that meet at a long floor stretcher. It measures 68" wide x 20 1/2" deep x 42" high. \$5,179. Stickley, (315) 682-5500, stickley.com



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The Rusticators

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IDYLLWILD, CA / \$399,000

Enter Knotty Pines Hideaway through a rustic porch supported by bark-on timbers. The knotty-pine interior and massive river-rock fireplace date to 1937. The bedroom/sleeping porch has casements and a built-in twig desk.



LANESBOROUGH, MA / \$689,900

Enclosed by a wraparound verandah, this ca. 1780 Federal farmhouse with additions retains fluted pilasters, dentil cornice, swags in the frieze, and fanlight over the front door. Inside: a spiral staircase and two vintage kitchens.



LEXINGTON, VA / \$875,000

The oldest part of this restored and expanded log house dates to 1813. Inside are chinked walls, paneling and built-ins, and stone fireplaces. A covered porch with a fireplace at either end is a more recent addition.



VINALHAVEN, ME / \$799,000

Built on a protected cove around 1890, this lobsterman's cottage has beadboard walls, a clawfoot tub, scalloped cornices over the windows, and a virtually untouched kitchen with original cabinets and a breakfast nook.



WILLSBORO, NY / \$895,000

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SUCCESS!



OUR DYNAMIC MID-CENTURY RANCH

The 1952 house was cookie-cutter and tired. Now it showcases the best of MCM design. **By Christy Eugenis**

Just after we got engaged, my husband, Stan Amy, and I found this house ... later we were married here. I think you could say that we are deeply tied to our home. It's a big, classic Ranch with a view, built in 1952 on Alameda Ridge in Portland, Oregon. We'd been looking for a house in MCM style as it's a passion of ours. We re-imagined a Palm Springs motel and created the Orbit In and Hideaway hotels in Palm Springs. I was on the founding Board of Modernism Week. We were co-founders of New Seasons Markets and sold our stake in 2020. Our current project is building a housing community

designed to help working professionals become homeowners.

When we bought this 3,100 square foot house in 1994, it was very dated, filled with shag carpeting and disco wallpaper. There was no footing under the south end of the house. For the first phase, we worked with Richard Brown Architects. Then, in 2014, we consulted with Anne De Wolf of the Portland design firm Arciform [arciform.com]. She helped us take a leap of faith and make many more changes than we'd initially planned, including replacing the gabled roof with a single-pitch shed roof. That created much higher ceilings and windows along with a stylish and welcome overhang at the rear deck. The reconfigured, standing-seam metal roof is more in keeping with Mid-century Modern style. The new front door of Honduras



BEFORE

ABOVE Exterior renovations include a new front walk, a basalt column and planter at the front door, a corner-wrapping window screen, and a new shed roof. **INSET** Homeowners Christy Eugenis and Stan Amy. **LEFT** The house as built had a gabled roof—not very MCM.



ABOVE In the living room, the textured wall finish came in 4 x 8 panels; it suggests moving air or water.
LEFT The handle at the front door (carved by artist Tom Cramer) was once the hood ornament of a 1954 Chevy Bel Air.



mahogany is by artist Tom Cramer (who was inspired by the late Portland woodcarver Leroy Setziol). Its shapes and lines are meant to evoke the Northwest landscape.

We expanded the deck to incorporate an additional sitting area with a view of downtown but were able to keep the steel railings with wood ledges designed by Richard Brown. We have such spectacular city views; plus, we wanted to play up the indoor-outdoor aspect of the house. The larger deck includes an outdoor dining area shaded by the new roof overhang, paneled in fir, which provides shelter from changing weather and afternoon sun.

The main floor has its original layout. We removed the drafty fireplace and installed a textured turquoise south wall; it suggests air or water. Anne designed a curved mahogany mantelshelf that holds wood sculptures; a mahogany “hearth”



TOP LEFT Between the primary bedroom and the library, a hanging screen of plywood panels bring privacy and mid-century styling. **ABOVE** The expanded deck offers lounging and entertaining space; the new roof provides shade. **BEFORE** The space was simply a balcony off the primary bedroom before the first deck was added. **BOTTOM LEFT** The primary bathroom features the yellows and blues favored by the homeowners. Radiant heat provides comfort; a tree-shaped window screen adds privacy. **BELOW** The lower level has been converted into a living room and guest bedroom, which the homeowners say will become home when they need one-level living.



Slate

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ABOVE The French GyroFocus fireplace is one of Stan's favorite features. It was converted from burning wood to gas.

below is fitted with storage drawers and offers extra seating. To the right, next to a bank of eight-foot windows, is an orb-shaped Focus gas fireplace. It's all open to the dining area and the kitchen, good for socializing.

The primary bedroom has new mahogany woodwork with a built-in library and a mid-century screen. Arciform created the mahogany built-ins, sliding doors, windows, and platform bed. An old bedroom has become the new bath. Because its window opens to a walking trail just outside, the window is covered with a custom metal screen created by my sister, the sculptor and enamel artist Alisa Looney. The house has truly been Modernized.

We love cheerful, mid-century colors and furnished our home accordingly with blue, turquoise, and yellow, set off by warm woodwork on trim, floors, and ceilings. So few people are doing color these days, it's all greys. We live in Portland: why would you want more grey?! We get a lighthearted feeling every time we walk through the door.

FOR RESOURCES, SEE PAGE 79.

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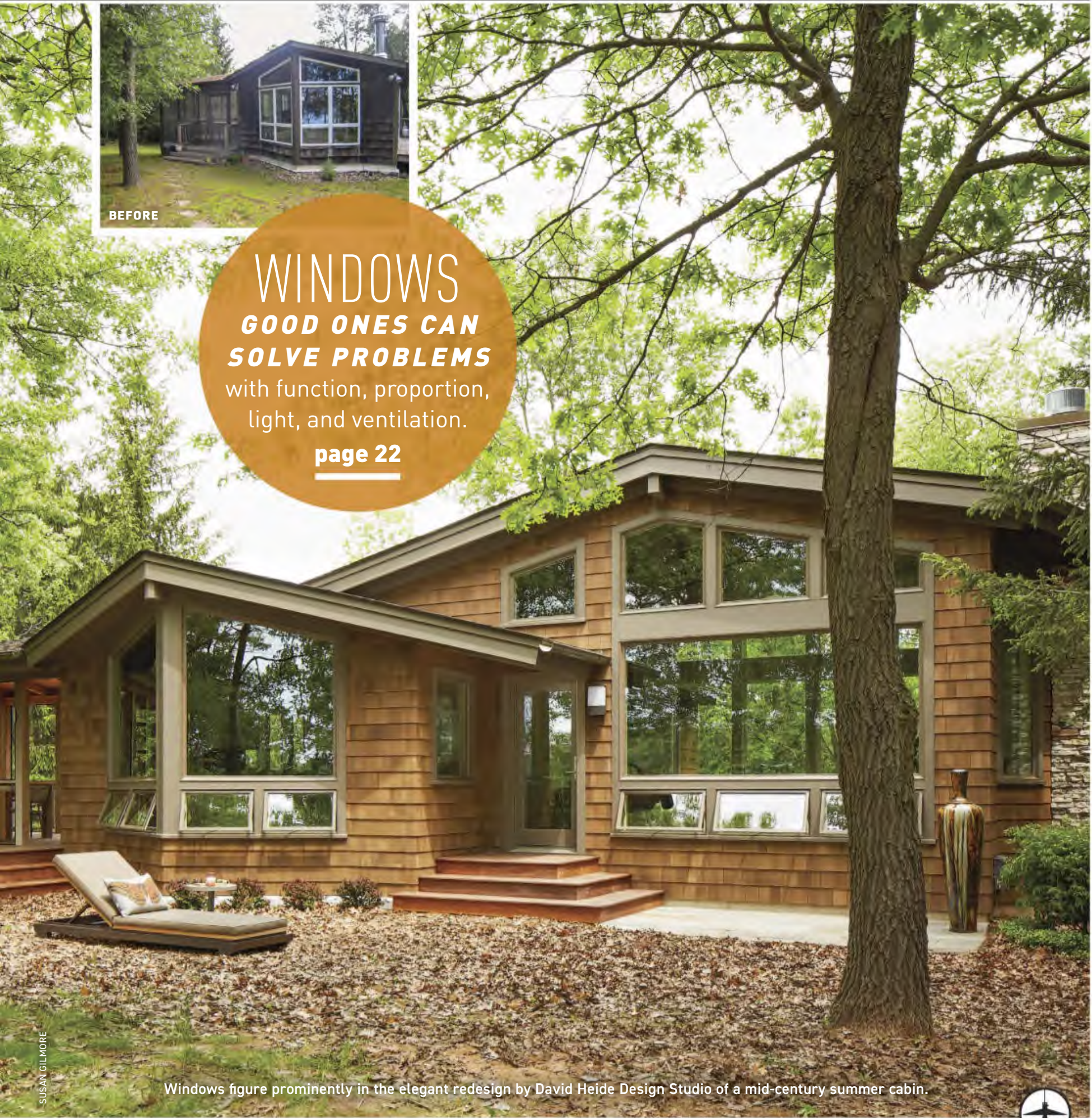
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DESIGN



BEFORE

WINDOWS

**GOOD ONES CAN
SOLVE PROBLEMS**

with function, proportion,
light, and ventilation.

page 22

Windows figure prominently in the elegant redesign by David Heide Design Studio of a mid-century summer cabin.



22

WINDOW PROBLEM SOLVERS: FOR RETROFITS AND ADD-ONS

As often as the wrong windows create issues with design and function, windows well-chosen can be a solution.

+

28 FROM THE ARCHIVES

30 THEY STILL MAKE

32 KITCHENS + BATHS



SUBTLE IMPROVEMENTS

With a long history as a barn and carriage house converted to a residence in the groovy Sixties, the building needed finesse. Minor changes to the roofline and glazing tied the design together.



BEFORE

An early-20th-century tripartite window uncovered in a gable cued the design of windows and doors in the Pasadena house. **OPPOSITE** (top) The un-muddling of a Minneapolis house required new windows. As the owners were going for net-zero energy consumption, they chose triple-glazed windows with Queen Anne sash, from Andersen's A series. • (bottom) A bump-out window with side glazing, from Heartwood: traditional style with a twist.

*Good windows,
well designed, can
solve problems with
function, proportion,
letting in the light,
and ventilation.
Manufacturers are
stepping up.*



window

PROBLEM SOLVERS

FOR OLD-HOUSE RETROFITS & ADD-ONS



Window woes get our attention: not only problems with old windows that need maintenance but also with new windows that fail too soon, featuring finger-joints that fall apart, non-historic proportions, and poor reveals. Some windows, however, actually fix design dilemmas. While new windows are often the bad actors of the remodeling industry—as when original, proportional, still-serviceable and ever-fixable wood windows are sacrificed for ill-fitting replacements with a projected life of eight to 20 years—the right new window may improve the aesthetics and solve functional issues. **BY PATRICIA POORE**



folding, retractable

At Beauport, the museum house of decorator Henry Davis Sleeper, in Gloucester, Mass., **the full-width dining-room window slips into the wall below** and the room is then open to the bracing sea. Disappearing windows are not new. Folding, retractable, sliding, and pocket windows are offered by many manufacturers and may be custom designed and built. Retractable screens are another problem solver. ● **For a new Craftsman-style home, folding windows read like traditional casements** when they are closed. (below) Open, they bring the kitchen to the porch.

AWNING & hopper

Double-hung and casement windows may be the most common types but many other systems of sash and jamb have a long precedent. An awning window hinges at the top to open outward from the bottom. These can sit high on the wall (like the square windows found flanking bungalow fireplaces) or be used as a transom. ● Hopper windows

are a variation: these small, rectangular windows are hinged at the bottom and open inward at the top. They're familiar in basements but may also be used above a door.

Larger hopper windows can be used like an awning window in a protected wall (as under a porch). ● All of the major brands offer these and other window types.

ABOVE Awning windows that swing out at the bottom are practical in these shed dormers, as they keep out the rain and are easy to operate. **RIGHT** Donald Lococo Architects specified versatile folding windows for a new Craftsman-style house in Maryland. The windows are by Dynamic Fenestration. **OPPOSITE** An 8 over 12 triple-glazed window, from Heartwood.



Windows can make or break a renovation. When windows need refurbishment, it can be tempting to just start over with new ones. I faced the Big Fix in 1998 so most of my windows are fine. Now, just two 1910 double-hungs need restoration; Window Woman Alison Hardy's crew will do that soon. [window-woman.com] In the meantime, my nearby friend Nancy has called on Hardy for help with her much larger job: a 1928 Tudor Revival house with dozens of windows, both bronze casements and wood double-hungs (with a Palladian thrown in). Nancy is at the Big Fix moment; like roofing, it doesn't come often but when

it does, it's expensive. Her 95-year-old sashes need reglazing; rot has to be addressed; some bronze casements must be rebuilt; the screen situation needs a solution (changing out heavy wood screens on a 35' house is untenable); UV light is destroying an antique carpet... the list goes on. I walked through the house with Nancy and Alison. Alison said two things that struck me as more pragmatic than purist:

1. "We don't have to solve every problem. Let's do what we have to and go from there." For example, Hardy thinks that reconditioning the bronze casements, some of which are quite

expansive, to address infiltration and poor fit will go far in making them more efficient. Thus it may be unnecessary to try to solve the problem of double glazing. (Exterior won't work as the windows open outward; interior panels would be unwieldy given the span of the windows.) Hardy also said that not every window needs to be fitted for screens; Nancy can be strategic in how to create cross currents.

2. As for the double-hung windows on the second and third floors, Hardy said Nancy should consider "exterior combination glazing." Hmm. "Do you mean aluminum triple-track?" I asked.



triple-hung comeback

"We love triple-hung windows," says architectural designer David Heide. "They can be opened top, bottom, or both for better circulation; they can go almost floor to ceiling." The idea has precedent in old houses, especially in the South, where triple-hung windows on the first level allow egress to the porch. Heide explains that they come in handy when a former porch is enclosed and it's critical to retain the scale of the original openings. Triple-hung windows look authentic while fitting the proportions of the large bays.



FOR PRIVACY PLACEMENT, OPACITY

Experiment with the size and placement of windows and also with using translucent or opaque glazing. Rolled and etched glass and colored lights (panes) have long been used in bathroom windows. Stained glass lets in light while obscuring an unattractive view. In the example below, a new window designed by David Heide Design Studio as part of the period-inspired woodwork is placed high in the wall to screen a too-close garage.



RIGHT Over outswinging casements, magnetic inserts from Allied Window can be swapped seasonally for screens.

BELOW Pella's folding crank in a traditional style is more attractive than the upright plastic cranks that accompany new casement windows. **LEFT** (top) In a hallway at the Gamble House, an art window assures privacy. (bottom) Though it looks original, the high window with translucent glass was added to obscure the garage.



TWEAKS + RETROFITS

Problem-solving doesn't necessarily mean new windows. Wood sash and steel casements can be restored and weather stripped. Secondary glazing—storm windows or interior inserts—improve efficiency and comfort.

"That bugaboo of the past?" Alison just laughed and said it's a practical answer. They don't have to be taken down, ever—the screen and the storm panel are there year-round, important for a tall house with owners who won't climb ladders. They protect the weather-beaten outside of the prime windows while providing double glazing yet are a reversible solution. Furthermore, they're made better these days and come in colors other than white to blend into trim. You can even pick your screen-mesh size and material: nylon, aluminum, or bronze.

Good design coupled with today's new windows can solve other problems. Consider the house shown on page 21. The 1970s cabin had style—that prow of windows!—but it wasn't particularly well built. David Heide Design Studio stayed true to the architecture by upgrading the angled prow and building a one-room addition behind it, emulating characteristics of the house. Heide kept the glazing areas and the low awning windows but

tweaked the proportions, adding heavier mullions. New double-glazed windows by Pella echo the originals.

Marvin has long been heralded for their wood windows and extensive customization. Other companies are stepping up. Pella's recent expansion of their Architect Series wood window and patio door collection is an example. Pella told us that in-depth research with architects and builders led to the new designs. Their Architect Series Reserve line offers even more authentic historical details. The hardware, too, has improved, in response to architects reporting that contemporary window hardware "can be ugly."

Custom window manufacturers do, of course, offer custom solutions. (See the selective list on p. 79.) You can specify a window that fits any style or period, in wood or a composite material. Furthermore, manufacturers offer inswing and outswing casements, fixed, and pivoting windows as well as retractable roll-screens and other screening systems.

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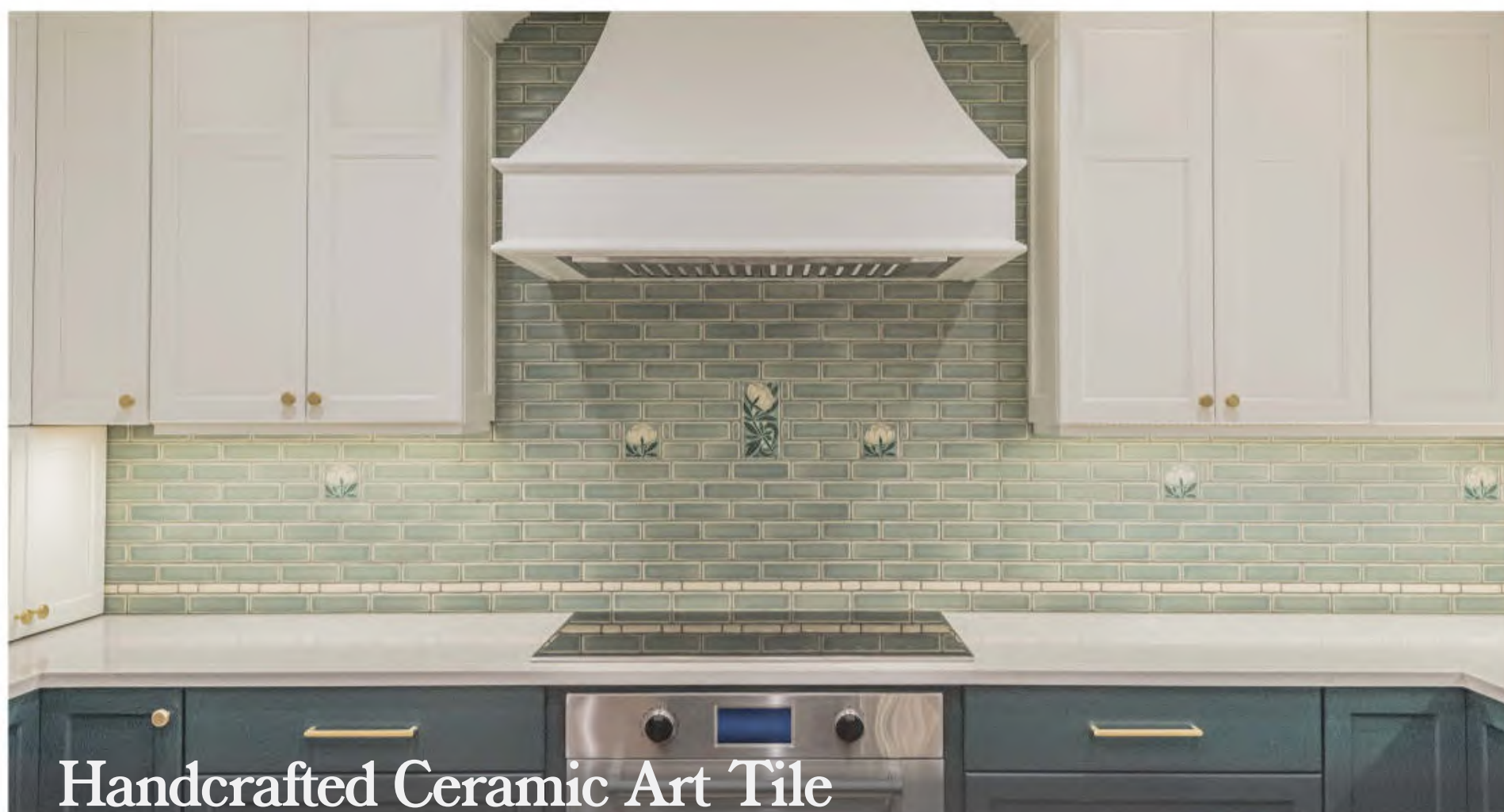


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Talk to Me of Windows ... a glossary

Early issues of *Old-House Journal* were full of glossaries. It was necessary to define architecture-related words not in common use during the reign of Modernism. We can't talk about something without a vocabulary—nor will we care enough to save it. This page excerpts a four-pager published in OHJ's April 1982 issue. Illustrations are by Leo Blackman, who was then a preservation-studies student at Columbia.



BAY WINDOW One that projects from the surface of an exterior wall and extends to the ground.



CASEMENT WINDOW A single- or double-sash window made to open by pivoting on hinges attached to its vertical edge. A very early type of movable window, it's often found in European Revival styles such as Tudor.

CLERESTORY A row of windows mounted high in a wall. Often referring to windows high above the nave in a church, it also appears in Prairie School houses. Pronounce it "clear story."



FANLIGHT An elongated, round-topped transom with tracery or bars that radiate in a fan pattern. Popular in the Federal period.

FANLIGHT



FENESTRATION The art of placing window openings in a building wall and one of the most critical design elements.

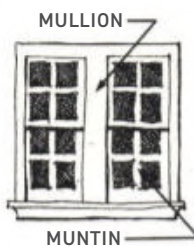
HOODMOULD The outermost projecting moulding around the top of a door or window, it discharges rainwater. Also called drip mould or label.



LANCET WINDOW Characteristic of Gothic style, a tall, narrow window with a pointed-arch top, very often with diamond-shaped lights (panes).

LINTEL A piece of wood, stone, or steel placed horizontally across the top of window and door openings to support the wall immediately above.

MUNTINS The narrow wood bars that hold and separate panes of glass in a window sash. Not to be confused with **MULLION**, which is a larger, vertical dividing member between multiple windows.



OCULUS A round or oval window without tracery or muntins. A round oculus is also called a bull's-eye window (*oeil-de-boeuf* in French).



ORIEL A window projecting from the wall, cantilevered or carried on brackets or corbeling. Unlike a bay, an oriel does not extend to the ground.

PALLADIAN WINDOW A tripartite window composed of a central main window having an arched head and on each side a long, narrow window with a square head. Used extensively in many neoclassical styles.



PEDIMENT A triangle-shaped crowning ornament, meant to suggest the front of a Greek or Roman temple. Often used as caps or hoods on windows in Classical and Colonial Revival buildings.

QUEEN ANNE WINDOW One with small lights (panes) around a large center light; it's usually used only on upper sash. Most popular ca. 1878–1910.



SASH The part of the window that holds the glazing (glass). Most sash is movable, as in double-hung (stacked) and casement windows.

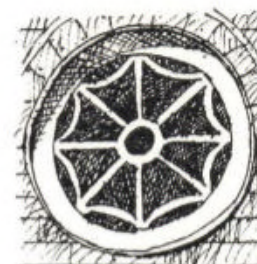
TRACERY Delicate intersecting lines of muntins or glazing bars that form ornamental designs in a window. The term originally referred to patterns in the upper part of Gothic windows but it can also refer to the delicate glazing patterns in Georgian and Colonial Revival houses.



TRACERY

TRANSOM Any small, horizontal window over a door or window, often operable for ventilation. It may contain stained, leaded, or beveled glass.

TRIPLE WINDOW Suggesting Palladian style but less ornate and cheaper to build, it's any tripartite window with square heads. These often are found in bungalows and 20th-century Colonial-style houses.



WHEEL WINDOW A round window with muntins radiating from the center, as in the spokes of a wheel. Also called a Catherine Wheel. Those with tracery and stained glass may be called rose windows.



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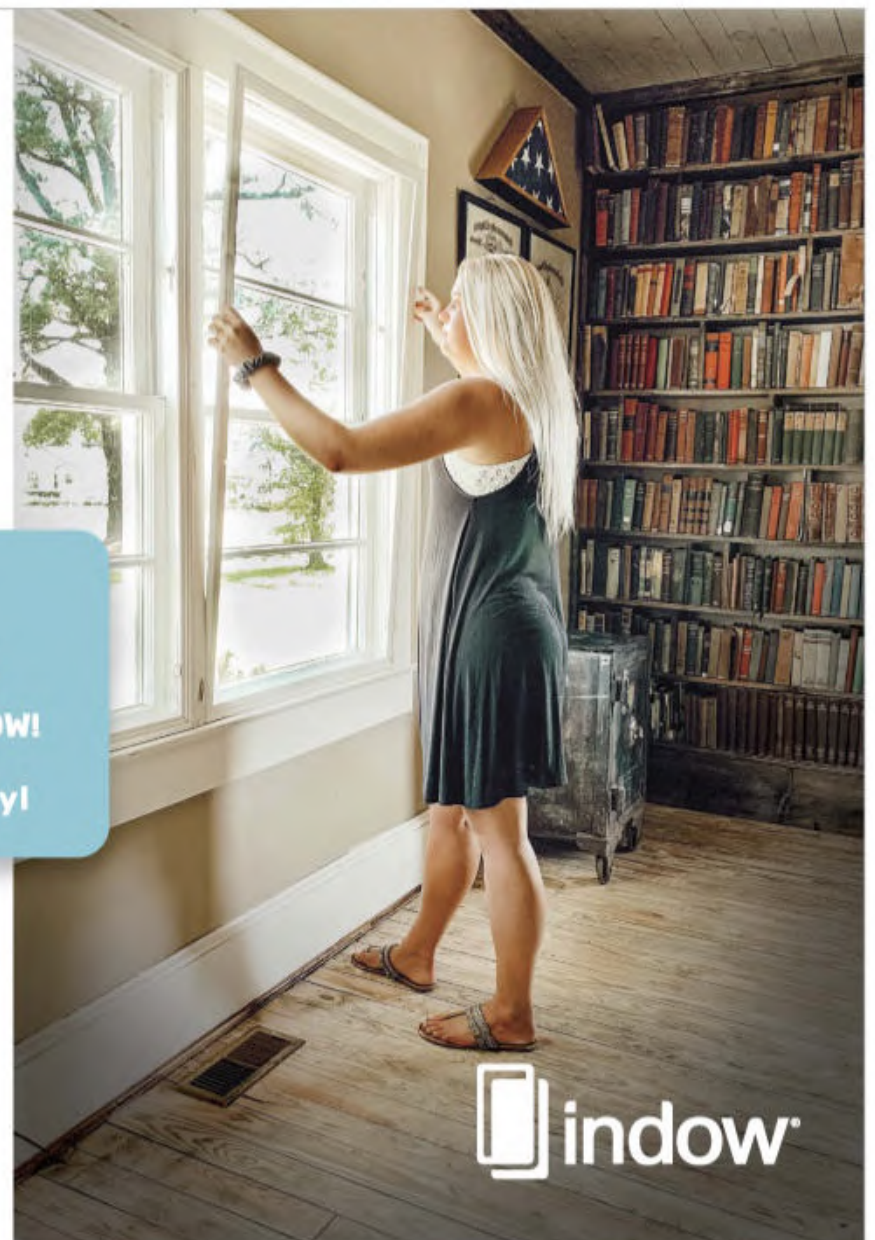
These window inserts have solved so many of the problems with old houses and gorgeous old windows. It seals in the cool air (critical in Florida) and seals out the dust and noise from the park across the street. WOW!



– Cheryl

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THEY STILL MAKE...



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What a lyrical name for sundials that represent the terrestrial globe in the celestial sphere! This decorated, solid-bronze armillary sundial, from Avant Garden Bronzes, is modeled on the armillary globes invented nearly 2,000 years ago by the Greeks. Once used to make mathematical calculations, an armillary's most basic function is to indicate the hour based on the position of the sun as it crosses the garden. Some versions also follow the signs of the Zodiac and equinoctial dates. • Place one in a sunny area on a flat, horizontal surface, preferably on a pedestal. The gnomon—the arrow-shape bar at center—should face true north and cast no shadow at precisely 12 noon. Check the position throughout the year for greatest accuracy. The rust- and corrosion-free armillary measures about 19" tall x 22" wide, selling for about \$850 plus shipping to the U.S. avantgardenbronzes.com

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A Nautical Cottage Bath

A tranquil new bathroom uses color and texture for seaside appeal. **By Patricia Poore**

The neglected, Craftsman-era semi-bungalow in Santa Monica needed an overhaul. The vacation cottage was so outdated it was unrealistic for a family to live here. The owners called on Los Angeles-based architect Erik K. Evens, a partner at KAA Design Group, and interior designer Alana Homesley (who has since launched her own firm). While many Victorian and Craftsman houses in this area have been torn down, Evens explains that this one was almost original, if forlorn: “dark and dreary, with substandard baths and kitchen.”

The exterior was restored; inside, original beamed ceilings, built-in cabinets, and bungalow-era trim remain. The client wanted it to feel like a beach house. Interiors by Homesley are in a quiet palette of white, charcoal, and blue-greys. This sunny, gracious primary bathroom, outfitted for two, has horizontal-laid board for added texture and interest.

Architect Evens once described the interior as “chocolatey.” Now the words used to describe the house are cheerful and fresh, beachy, sparkling, and light-filled.



1. HISTORY INSPIRED

The 1903 semi-bungalow is picture perfect with its multi-light windows, knee braces, and porch restored. The white paint scheme updates the look while suiting the modest-size house near a California beach.

2. COZY BOARD WALLS

The breezy white interior is grounded by natural wood and textures that include shiplap board walls. The floor is of Douglas fir. The room accommodates two with a double vanity and separate soaking tub and shower-bath.



3. THOUGHTFUL DETAILS

A shelf alcove built between wall studs creates a storage nook. The old clawfoot tub was relocated to the window alcove. The vanity offers both drawers and open storage. Lighting and a striped rug add to the look.



BE INSPIRED...



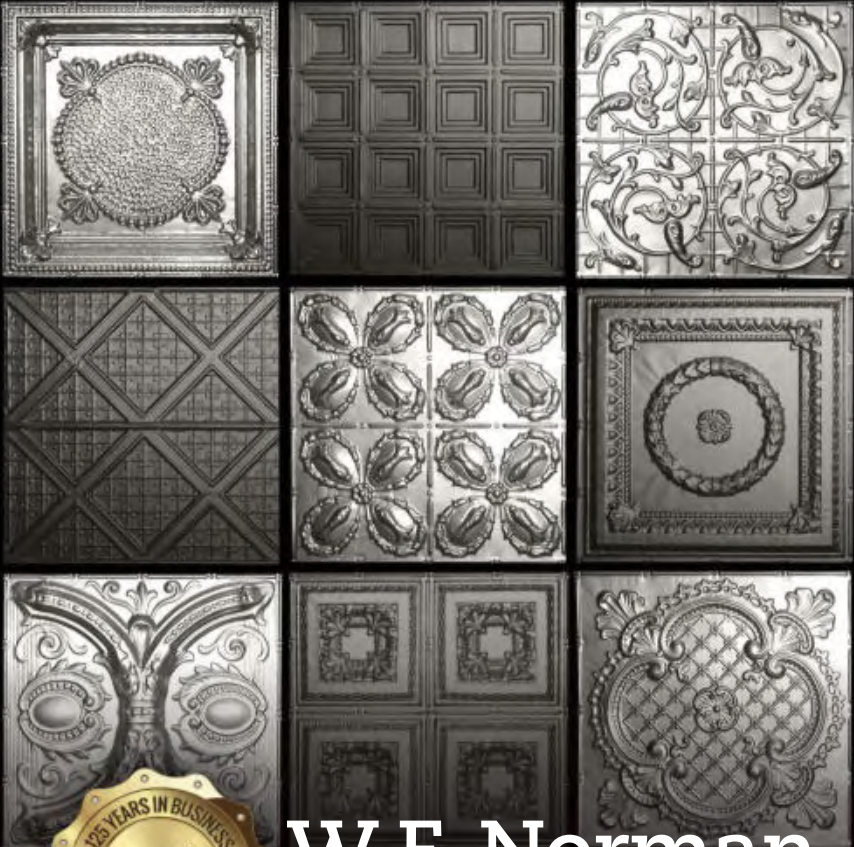
The ship lights come from a manufacturer of interior and exterior lighting. Their UL-listed, solid-brass lights are ideal for humid and seaside locations. They're available in 10 or more finishes. Styles run from nautical to contemporary. shiplights.com

A lovely blue color and dynamic geometry distinguish the Jamestown 504-R flat-woven cotton rug from Woodard & Greenstein. Although a historical type, it reads modern. Available as a rug or a runner; about \$23 per square foot. woodwardweave.com



Whidley Millhouse makes shiplap in Douglas fir or spruce. Choose from boards in knotty pine, rustic fir, paint-grade spruce, or clear vertical-grain Douglas fir. Easy-fit tongue-and-groove joints make for quick assembly. \$3.50 to \$8.95 per sq. ft. whidbeymillhouse.com





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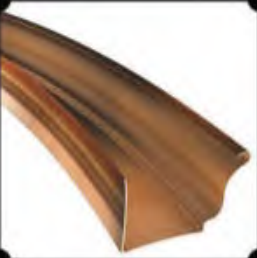


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WINDOW SHUTTERS

OLD HOUSES DESERVE SHUTTERS THAT TRULY FIT THE WINDOW OPENING AND THAT CAN BE SHUT. UNDERSIZED VINYL SCREWED INTO THE WALL SIMPLY WON'T DO. **page 36**

Black-painted wood shutters on an 1830 Connecticut house are the epitome of tradition.

STACY BASS FOR SARAH BLANK DESIGN STUDIO

36

THE CASE FOR SHUTTERS: AESTHETICS & FUNCTION

The types of shutters, installation hints, specialty hardware, and a primer on effective repairs.



40 SHOP TOUR

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46 SALVAGE IT

48 OLD HOUSE DIYer

51 DO THIS, NOT THAT





the case for **SHUTTERS**

Shutters may look relatively fragile but older wood shutters were built to withstand decades of weather, bearing up through hurricanes and hail, intense heat and piercing cold.

Before houses had glass windows, they had shutters.

Built with either board- and-batten or stile-and-rail construction, the shutter quickly evolved to become a sophisticated layer of protection for the window, complete with specific and unique hardware fittings. Understanding how shutters function and operate is essential to choosing and mounting pairs that are appropriate to the house—and look as though they could be closed at a moment's notice. **BY MARY ELLEN POLSON**

The fixed-louver and raised-panel shutters on this 1720 Georgian are faithful replications by Philadelphia Shutter Co. of the originals. Nate Skiles of Main Line Shutters restored the original hardware. LEFT Panel shutters are correctly installed with traditional hardware.

NATE SKILES/MAIN LINE SHUTTERS



THE PRO TIP

After working on shutters with caked-on paint, ditch your work clothes and take a shower before picking up children or pets—and before eating. Sawdust is one thing. Lead dust is quite another. Consider wearing a mask.

— NATE SKILES



Need to match an existing shutter?

Several manufacturers will replicate new shutters from an original. Repairing shutters yourself requires some skill but much of the work is repetitive: stripping paint, patching with epoxy, repainting to keep them operable.

Beyond their many practical uses, shutters add architectural relief and balance to a house when they're properly sized and hung. The oldest types include board-and-batten (used as rudimentary window coverings when glass for window panes was not available) and fixed-louver shutters, which allowed for privacy while admitting light and air.

Board-and-batten shutters are composed of long vertical boards secured by cross members. Variations include tongue-and-groove with interlocking planks. In louvered shutters, slats slanted at an angle are held in place by stiles and rails, as with door construction.

Raised-panel shutters were typical of early American and later Colonial Revival homes. Like the wall panelings they mimic, panel shutters have solid beveled ("raised") or flat planks between the structural stiles and rails. While the most common configuration is two vertical panels per shutter, fancier homes might have three or even four panels in a long/short/long configuration.

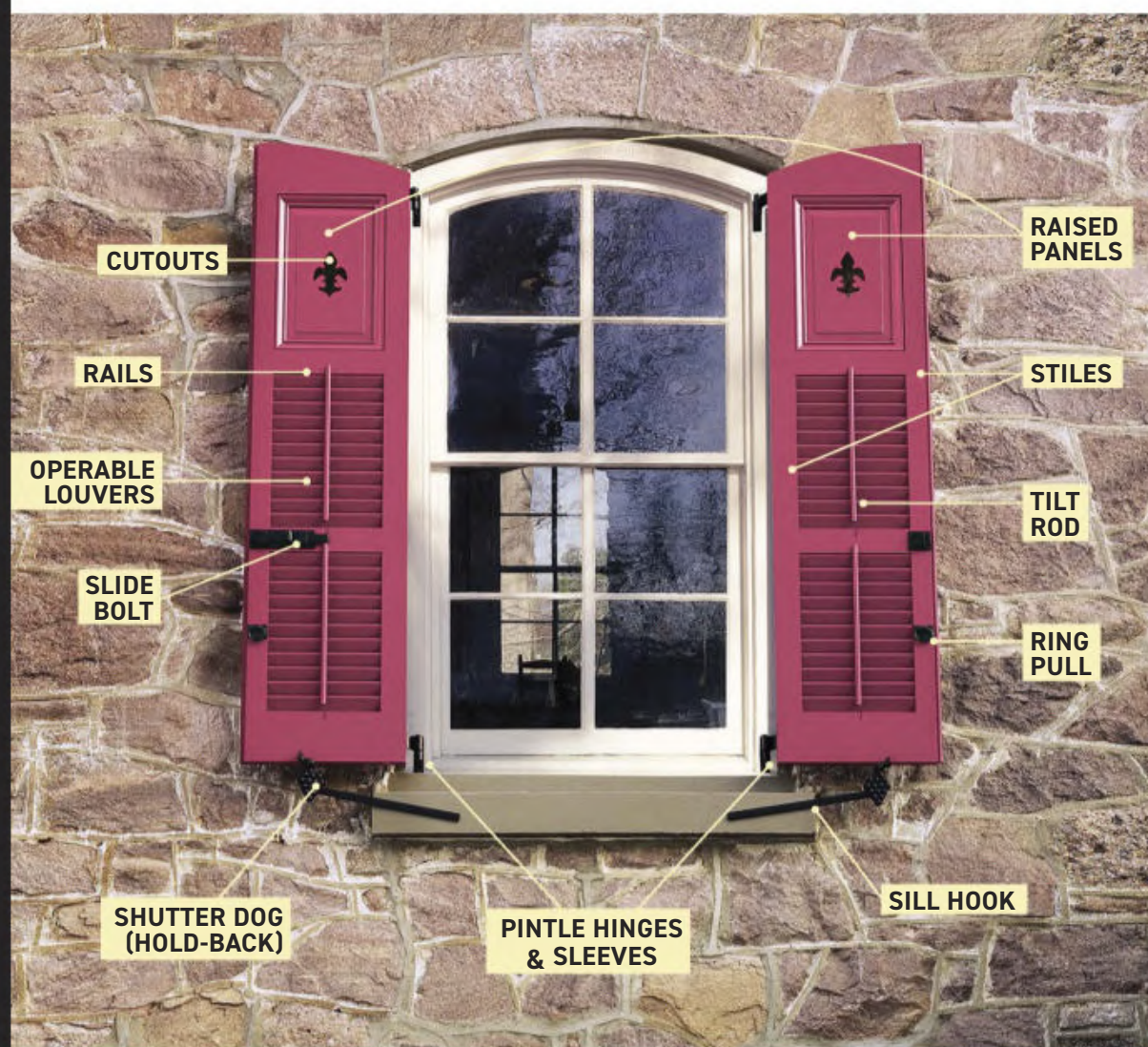
Louvered shutters (aka shutter-blinds) with operable tilt rods appeared in the second half of the 19th century. These versatile shutters allow the slats to move up and down in the frame for better control of light and ventilation or for privacy. Taking the louvered approach one step further, Bermuda (or Bahama) shutters are single, full-width fixed louver panels that originated in coastal areas from the Caribbean to the Carolinas. Hinged at the top to swing out from the bottom, they can be propped open for ventilation and shade, awning-style.

Whatever kind of shutters you have, they should be sized to fit [*cont. on page 41*]



ABOVE One method of holding shutters in place is a sill-hook, often used on masonry buildings. They attach to the windowsill; the original shutter dogs shown here were coated with rust before stripping and repainting.

TOP RIGHT This unusual spring holdback is typical of shutters on Moravian houses at Old Salem, N.C. **RIGHT** Save and reuse antique hardware, such as this rat-tail shutter dog, if you can. A hot-water bath (or safe stripper for tougher rust) and a few coats of metal-specific paint may bring it back.



PARTS OF A shutter: *a hinged or sliding, movable window cover. Shutters can be made from a single board, boards secured to battens, or panels or louvers set into a mortise-and-tenon frame. (Louvered shutters were historically called blinds.) When closed, shutters not only block light and wind but also protect the glass against harsh weather.*



FIXED-LOUVER SHUTTERS on a Federal-style brick house are sized correctly for the windows and they fully cover the window opening when closed. These were recently installed by Main Line Shutters.

Hanging a Shutter

The hardware that fixes your shutters in place should be as authentic as the shutters themselves. **Hinges should be affixed to the proper side of the shutter and casing**—otherwise they will break the glass when you close them. Many hinges are designed to allow you to lift the shutter off the pintle without using a tool. When reinstalling existing or newly repaired shutters, look for signs of previous mounting holes but be sure the shutters were hung correctly originally before installing hardware in the same place. ■ **If you are hanging new shutters, follow the manufacturer's directions. These can vary in placement and position depending on the type of hinge.** (Timberlane, for example, offers at least five different hinges; some mount on the exterior of the casement, some are mortised



into the casement, and others are flush mounted like a cabinet hinge.) To measure accurately, hold the shutter in place in the casement in its closed position, keeping a ¼" gap between the shutter and the casement at the top and side of the shutter and also between the shutter and the windowsill at the bottom. Use a shim for support while you make vertical and horizontal measurements on the wall or casement for the new hardware.

ABOVE (top) Aeratis makes a replica of the historic Lull & Porter hinge in a zinc alloy; one side of the hinge is mortised into the edge of the shutter and the other into the window casement. • The cast-iron 'New York' pintle hinge is from John Wright & Co.

What's Your *Angle*?

Before operable louvers with tilt rods were popularized in the second half of the 19th century, the louvers on most shutters were fixed in place. **The ideal position is a roughly 60-degree angle that faces upwards.** About halfway between perfectly flat and fully horizontal, this setup shades the window while allowing air to circulate. At the same time, it protects against rain getting into the house.

RIGHT This fixed-louver shutter on a Philadelphia brick row house was restored by Main Line Shutters. The slats are aligned at the preferred 60-degree angle.





RIGHT Colleen Murdock is the owner of Shuttercraft, in Madison, Connecticut. **LEFT** (from top) Board-and-batten shutters are well suited to cottage-style dwellings.

- Interior panel shutters are made to historic specifications in basswood, poplar, and red oak.
- Louvers are carefully slotted in place by hand.
- A shutter with operable louvers is hand-sanded before sealing and painting.



SHOPTOUR: SHUTTERCRAFT

The company Shuttercraft was born in 1986, when Colleen Murdock's father, Dwight Carlson, wanted true, movable-louver shutters for his house and couldn't find them anywhere. Murdock worked with her father, eventually buying the business outright about 17 years ago.

Shuttercraft makes both exterior and interior shutters in dozens of historic styles, to order, using mortise-and-tenon construction. Their go-to wood for exterior shutters is clear Western red cedar. "It's the most decay-resistant wood now available," Murdock says. "It can last a lifetime if it's sealed properly."

In addition to making movable- and fixed-louver, raised-panel, batten, and panel-and-louver combinations, Shuttercraft repairs and replicates historic shutters. They're known for certain historical details, such as the side stiles, known as "horns," that extend about ½"

below the bottom rail. "These are often called Boston shutters. When the shutter is closed, the extension allows water and ice to flow out from the sill."

Shutter designs and combinations are on display on the company website, along with instructions on how to measure a window for shutters. In addition, the company offers a full line of shutter hardware in cast iron and stainless steel. Most are historical replications and all are intended to be used functionally on shutters.

In 2001, Shuttercraft came to the attention of First Lady Laura Bush, who ordered an entire roomful of interior shutters,

then ordered more. "We ship all over the country, but my dad drove them down [to Washington]," Murdock says.

Shuttercraft partners with a network of shutter-specific, family-owned mills that cut components such as stiles and rails to standard lengths, then send them to the Connecticut shop where they are further customized to exact specifications before sealing and painting. Customization includes a limitless number of cutout designs, a company specialty. Many are cut with a jigsaw by hand, "so they're authentic, just like the cutouts on an old shutter."

REPAIRING **damage**

Old shutters typically show damage at the joints between stiles, rails, panels, and slats, as well as at attachment points for hardware. As the joints open, water seeps into the wood, encouraging decay.

I use a variety of techniques to bring back historic shutters, including those that look beyond hope. I allow the shutter to dry out completely in a covered, dry area. After repairs and before priming with oil paint, I'll saturate difficult-to-reach areas with linseed oil. —NATE SKILES, MAIN LINE SHUTTERS

1. A COBRA PAINT REMOVER STRIPS AWAY OLD PAINT CLEANLY WITH LOW HEAT.

The low-heat method reduces the chance of lead vaporizing into the atmosphere—but wear a NIOSH-approved respirator mask (P100), just in case.

2. ONCE THE PAINT IS OUT OF THE WAY, I TIGHTEN UP JOINTS,

including through tenons, with wedges driven into the voids that appear on the outer edges of stiles after years of wood shrinkage. Sometimes these joints also get pegged.

3. VOIDS ARE FILLED IN WITH A COMBINATION OF WOOD-SPECIFIC EPOXIES,

such as Abatron's Liquid Wood and WoodEpoxy or similar products from West System. A resinous epoxy is dripped into deep crevices to help stabilize damaged wood, followed by patching with a variety of moldable epoxy.

4. SINCE MOLDABLE EPOXIES CAN BE CUT AND ROUTED AFTER CURING,

I use Bahco carbide scraper profiles and Stortz pull scrapers to replicate the desired missing form. The pull

scrapers are sharpened almost constantly with a flat metal file. Easier work, less force—meaning fewer mistakes.

5. I OFTEN CUT CUSTOM SANDING BLOCKS TO MATCH RAISED-PANEL ANGLES and maintain crisp corners, inside and out.

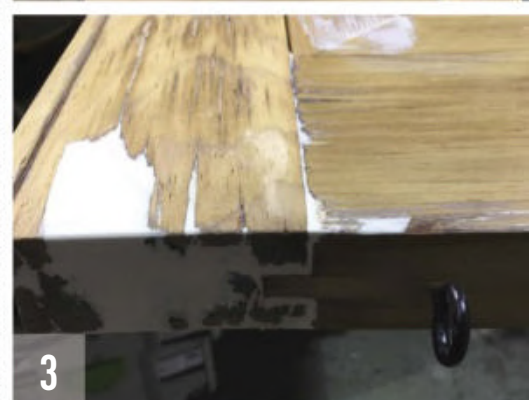
6. I ALSO USE COMMERCIALLY AVAILABLE PROFILE BACKERS TO STRIP PAINT OR EPOXY out of hard-to-reach areas.

inside the casing when closed, even if you do not plan to close them. The shutters should rest on the window's blind stop, not the window sash. (The blind stop is the rectangular moulding between the outside trim and the outside sashes; it serves as a stop for storm sashes and screens as well as shutters.)

Measure the width and height of the windows as though the shutters would actually swing inward like a door and completely cover the window. Since all windows are not created equal, expect variations in window heights and widths from window to window. Check measurements for both height and width at different points along the frame—in at least two places on each side plus top and bottom. Use the smallest height and width as your dimensions. Also account for the reveal: the thickness of the channel allowed for the shutter. Finally, shutters should be built $\frac{1}{4}$ " smaller than the window opening on all sides, for proper clearance.

Positioning shutters correctly starts with attachment hardware, typically a pintle hinge that mounts on the outside of the window casing. The hinge allows the shutter to swing freely between open and closed positions. Because most shutters are left open all the time, add a tieback or shutter dog to keep the shutters from banging against the house. Additional hardware options include strap hinges that add strength to the hinge, slide bars and bolts that latch or lock the shutters when closed, and ring pulls to help pull the shutters closed from inside the house.

Need to match an existing shutter or effect repairs? Reputable manufacturers can replicate a new shutter from an original. Repairing shutters yourself requires some skill (see "Repairing Damage," above) but much of the work is repetitive if labor intensive: stripping paint from both wood and hardware, making repairs with epoxies, and carefully repainting so that all the movable parts can operate freely.





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Solving the Roof

After much research by the owners, a century-old Storybook home gets a 21st-century roof treatment.

By Douglas Keister



When updating an old house, homeowners face myriad challenges. Top of the list is updating kitchens and bathrooms while remaining sensitive to the architectural style. Concealing modern heating and air-conditioning ductwork comes in at a close second.

Roofing material, though, is usually an afterthought, if it is considered at all. Consider that asphalt shingles were introduced in 1903 and were commonplace a decade later. Truth be told, even 19th-century houses that originally had wood

roof shingles generally wear their new asphalt shingles well.

A special case

There are exceptions. Enter Storybook Style homes. Storybook homes, in a style that blossomed in Hollywood in the early 1920s, are a whimsical adaptation of Old World homes—their “olde” roofs are sheathed in slate, thatch, sawn wood shingles, or shakes (thick shingles split from straight-grained logs).

Although asphalt shingles were prevalent at the time, Storybook Style builders

most often used wood shingles and, on occasion, slate. When they wanted to simulate thatch, they used steam-bent wood shingles to mimic the contours of thatch. When re-roofing is required, modern roofing contractors often forgo steam bending in favor of easy-to-bend asphalt. The result, alas, is far from ideal.

These days, homeowners willing to saddle the expense of replacing a wood-shingle roof with the real thing often face another obstacle: building codes that forbid the use of flammable materials like wood shingles. This is particularly true in

depth texture realism

The homeowners chose Golden Cedar polyurethane shingles, manufactured in Colorado by CeDUR Synthetic Roofing Products [cedur.com] Don Brown says that CeDUR's thickness, its light weight (similar to cedar shingles and asphalt shingles), and its randomized widths and patterns made it a perfect fit for the Storybook house. ■ The owners planned to add solar panels and turned to the installation company LA Sun Partners, who offered advice on picking a roofing company. They recommended Reliance Roofing Inc. in Rancho Cucamonga. The company has installed roofs on Greene & Greene-designed houses in the greater Los Angeles area and so is familiar with the special requirements of working on historic homes.



Some faux wood factoids: Expect to get a 50+-year lifespan. • The material is two to three times more expensive than asphalt. • It has a **Class A fire rating** (some brands require an underlayment). • It's **often manufactured from recycled material**. • It weighs in at **1.7 to 3 pounds per sq.ft.**—similar to asphalt.

fireprone areas, including much of California and the Mountain West. Indeed, on August 5, 1989, Los Angeles effectively banned wood shingles in new construction or when replacing old roofs.

When Chris Parsons and Donald Brown were faced with replacing the aging and brittle wood shingles of their 1923 Storybook Style home in the Los Feliz area of Los Angeles, they faced a significant challenge. The wood-shingle roof had, amazingly, not been replaced since it was laid in 1923. The 1989 fire code prevented them from installing an authentic roof. They struggled through the years with their aging roof, knowing that eventually they'd need to replace it.

The search is on

Although there is a wide choice of roofing materials that conform to the fire code, Chris and Don wanted to keep their roof sympathetic to the original. That ruled out metal, slate, asphalt, and clay tile. Don got to work researching possibilities.

Polyurethane and polymer composite “wood shakes,” some thick and some thin, seemed to fit their needs best. Unlike some Storybook Style homes that have curvaceous, serpentine roofs that wrap

around the eaves and require easy-to-bend shingles, the curves on this roof are sweeping, without radical bends. They could select a thicker shingle, thus eliminating the use (and expense) of fire-resistant underlayment. The thickness would also provide enough insulation to meet California's Title 24 Building Energy Efficiency Standards. They settled on Golden Cedar polyurethane shingles.

With the project budgeted, it was time to install a new Storybook topping. But

Anyone with a historic house is more than a little bit familiar with the nuances of Murphy's Law: Anything that can go wrong will go wrong. Nothing is as easy as it looks. Everything takes longer than you think it will.

Chris and Don had owned the house for two decades and were acquainted with Mr. Murphy's conventions. The new roof was supposed to be installed in the autumn of 2021, but due to Covid-19 supply-chain delays and the approaching rainy winter, the project was pushed to spring 2022. It took a full six months for the project to be completed. (Additional shingles needed to be ordered, gutters replaced, rafter tails remanufactured, two roof peaks rebuilt.)



ABOVE The finished roof (solar panels are on the back), with the downtown LA skyline in the distance. **TOP** The CeDUR shingles are made from over four dozen molds taken of real wood shingles, giving the material exceptional realism.

Chris and Don say the silver lining is that they were blessed with two incredible craftsmen, Danny Maldonado and his father, Blas Silva, who installed the roof. Thanks to Danny and his dad's expertise, the average passerby can't tell that the roof is made out of polyurethane instead of real wood. The new roof is warranted for 50 years, not quite the actual 100-year lifespan of the previous cedar-shake roof, but it's long enough for Chris and Don.



LEFT Photos taken during installation show staggered butts; bending for serpentine curves wasn't necessary on this roof.

RIGHT Roofers Maldonado and Silva.

OPPOSITE Added by the delighted homeowners, a witch weathervane flies over the new roof.





A Pocket Door from a Transom

Installed vertically, a transom window glazes a door that slides into the wall. **By Brian D. Coleman**



Over several decades, I'd been storing a five-foot-long glass transom window. With a classic design of the period—an etched center panel surrounded by multi-colored sidelights—it transitioned between Victorian and Arts & Crafts and was simply too nice to discard. Finally, as I was working on renovating my English-basement kitchen last year, the transom came to mind. Framed in white oak, it would make a perfect pocket door to close the kitchen off from the rest of the unfinished basement.

ABOVE The glazed pocket door is shown half open and backed with a portière. The author's Boston terrier, Henry, wonders what's behind the curtain.

The Cost

stained glass window	\$50 and up
custom white-oak door frame	\$800
finish trim for door jamb	\$150
pocket-door track kit	\$150
custom stain	\$50
vintage pocket-door hardware	\$50

TOTAL \$1,200

prepping the transom

The antique transom window was examined carefully to ensure that no old nails or hardware remained. To fit its new frame, it was trimmed down one inch on each side (on a table saw) with care taken not to cut too much or use rough handling.

Rabbet joints were then routed into what was now the sash to secure it into the door's frame, for more strength.

building a frame

A 78" by 32" door frame was built from white oak, using mortise-and-tenon joinery for maximum strength. Stiles (vertical pieces) and rails (horizontal) are relatively narrow—just four inches wide—so that the completed door would fit in the opening.

To match an early-20th-century Arts & Crafts sideboard I'd found for the kitchen, the frame for the glass is designed with flat panels accented with V-grooves (done before being rabbeted for the sash). The antique sash was set into the frame with #10 brass screws.

The completed oak door was then custom-stained a golden red, again to match the antique sideboard. Vintage, flush, pocket-door hardware found on eBay was installed.

installing the door

The wall had been cleared of wiring, which was rerouted. Because the large, glazed door weighs 80 pounds, a heavy-duty, 200 lb. capacity, four-wheel track and rail was installed across the top of the door frame.

THE ***Pross and Cons*** OF POCKET DOORS

A hideaway pocket door may be the solution when a traditional door with an arc swing would be awkward. Still, consider the pros and cons:

Good Uses of a Pocket Door

- Lessens amount of floor space required; a swinging door requires up to 10 feet of clearance
- Opens more wall space for furniture, art, or storage
- Allows an even more open flow between rooms
- A pocket door hung from a ceiling track, with no threshold, increases accessibility for those with restricted mobility or using a wheelchair

Think Twice

- A pocket door **must** be installed in a wall with no wiring or plumbing
- Doesn't seal tightly and is thus not as sound- or odor-proof
- Harder for those with limited dexterity to pull open with a flush pull
- Can be noisy when sliding open and closed
- May be difficult to fix when it goes off track

5 tips for *successful installation*

- 1. Select a solid door** (not hollow) to prevent hardware from pulling out over time.
- 2. Use 2x6 wall studs** rather than 2x4s, if possible.
- 3. Install plywood over the studs** beforehand to allow shorter fasteners.
- 4. Don't install long wall fasteners** that will project into the door's path.
- 5. Choose high-quality hardware** such as heavy-duty, ball-bearing nylon rollers—especially if the door is heavy.

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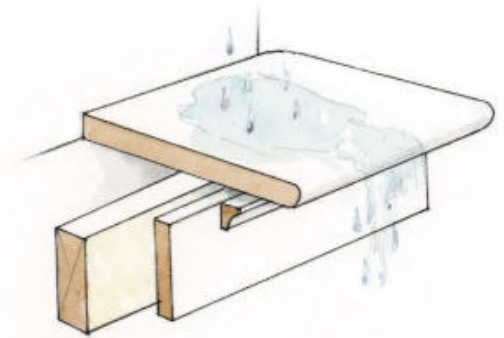
Wetproof Building Basics

Standing water is the enemy, so design each element to shed precipitation, drain quickly, or ventilate.

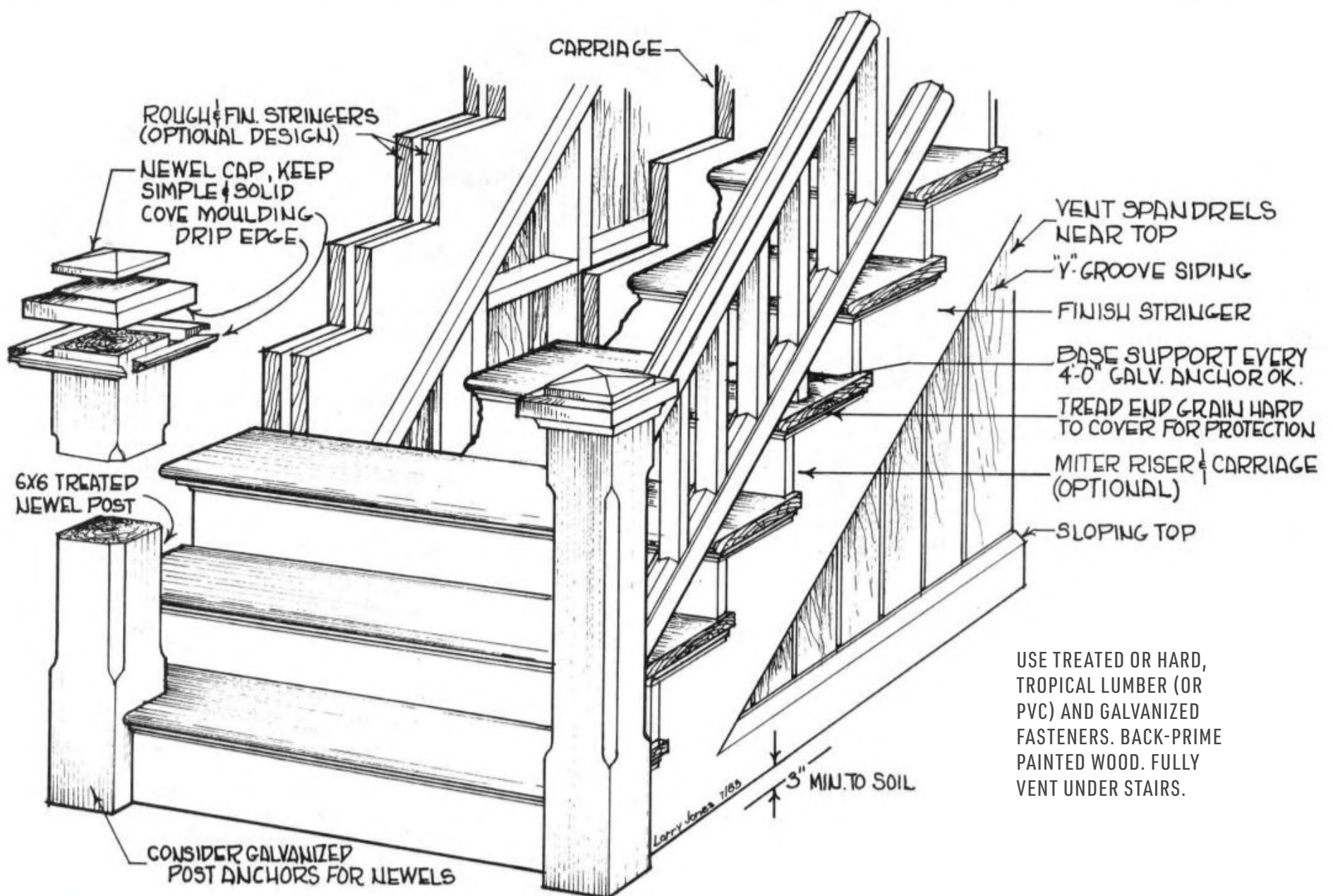
Rain and snowmelt

cause trouble when wood stays wet. Rot begins, seams separate, and then the insects come. Good carpenters know how to build elements and construct joints that shed and release

moisture. Beyond that, keep things caulked and painted. Some elements can benefit from caps or flashing, too—a story for another time. • From OHJ's archive, here are some time-tested details for traditional design and construction of wooden stoops, rails, and stair treads.



TO GIVE TREADS EVERY ADVANTAGE AGAINST WATER, CUT OVERHANGING TREAD FRONTS WITH A HALF BULLNOSE.

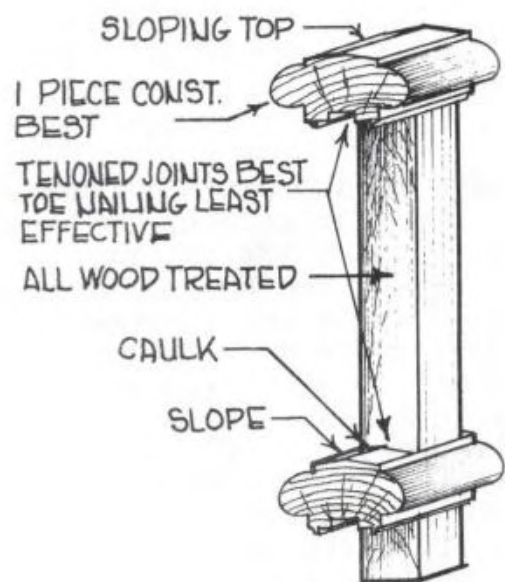


USE TREATED OR HARD, TROPICAL LUMBER (OR PVC) AND GALVANIZED FASTENERS. BACK-PRIME PAINTED WOOD. FULLY VENT UNDER STAIRS.

A WOOD STOOP

Like porches in general, wood stoops are a maintenance challenge. Horizontal surfaces trap water. Wood is in proximity to the damp ground. A lot of water-wicking end grain may be exposed. • "Build it like a ship." The structure must shed water and release water vapor. It must be water repellent but not necessarily waterproof.

Appropriate materials, joints, and finishes assure longevity. • Ventilation is critical because moisture will get in. The underside of wood exposed to weather should be able to breathe (dry out). • Maintenance is a requirement for any outdoor wood structure. If you see recurring problems, modify the design or change material.



TOP AND BOTTOM RAILS OF FENCES AND BALUSTRADES SHOULD BE ONE PIECE AND CUT TO SHED WATER.

RAILS THAT SHED WATER

Balustrades (the assembly of top and bottom rails with spindles or balusters) should be rigid and simple with sloping surfaces to shed water.

Support the bottom rail a minimum of every four feet to reduce sagging. Use tightly caulked joints throughout. Nailing balusters to rails is the weakest method of attachment. Tenons, screws, or dowels are better.

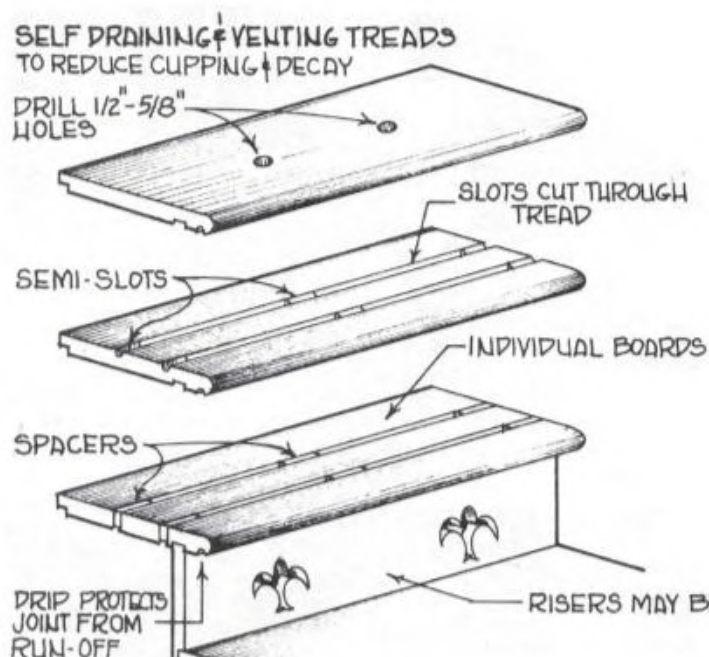
The newel-post cap should be one-piece construction and designed (as with a bevel) to shed water. Alternately, premade post caps of copper or resin shed water and cover end grain; see atlantapostcaps.com.

TREADS THAT DRAIN

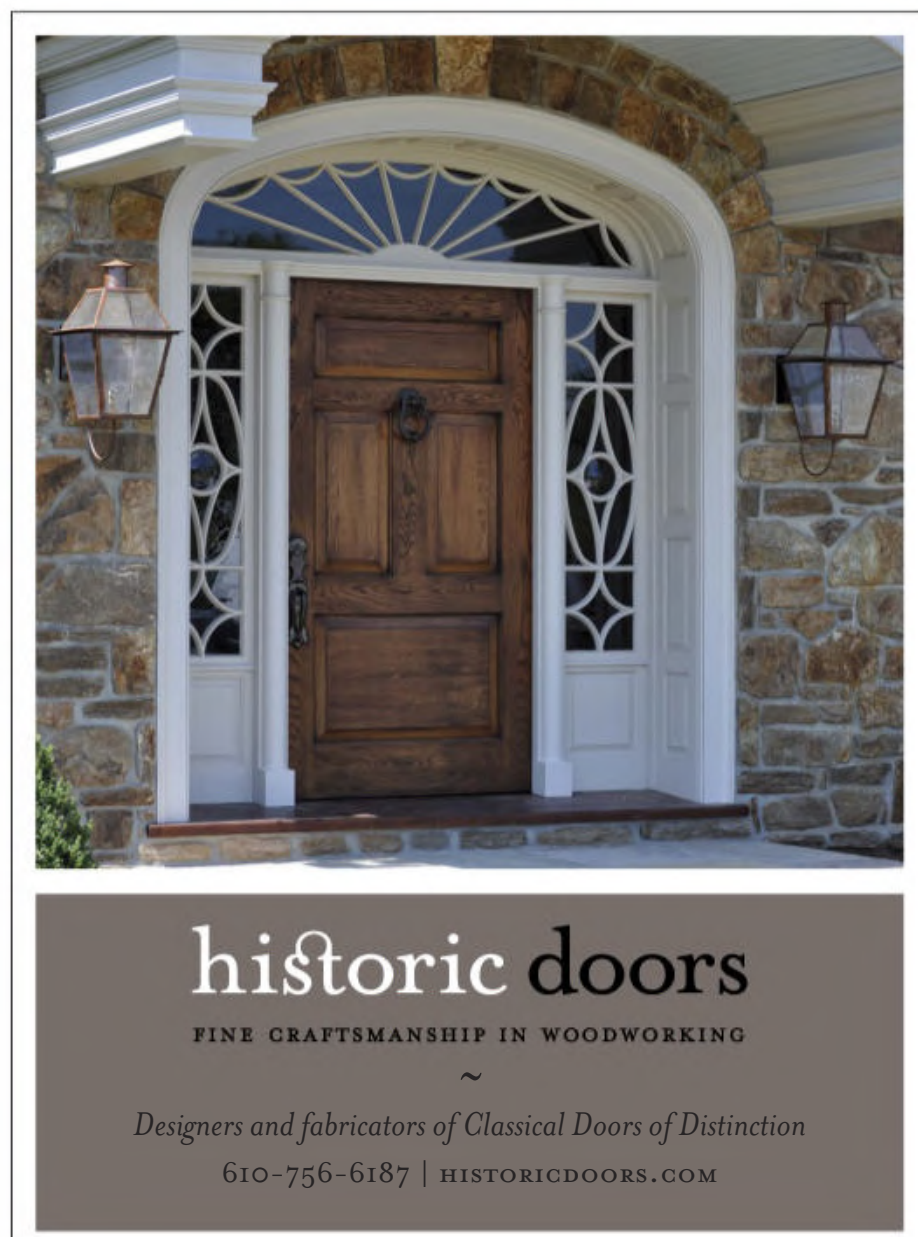
Ready-made, 1"-thick fir treads stand up to weather and foot traffic better than $\frac{3}{4}$ " stock does. There are two basic types of joints for riser and tread. The butt joint allows easy replacement of tread and riser but offers little resistance to cupping of either the tread or riser. The combination dado/rabbet joint seems to offer the greatest resistance to movement in either the tread or riser.

Rout a rounded drip edge into the underside of the tread nosing to help water drip free of the riser below. All treads, risers, and trim should be pre-treated with preservative, back-primed, and caulked to seal out moisture.

Return (side) nosings are omitted because they do not move well with the tread.



USE A DRIP EDGE BENEATH THE NOSING OR SLOTS IN THE TREAD TO CHANNEL WATER AWAY. RISER VENTS MAY BE DECORATIVE.





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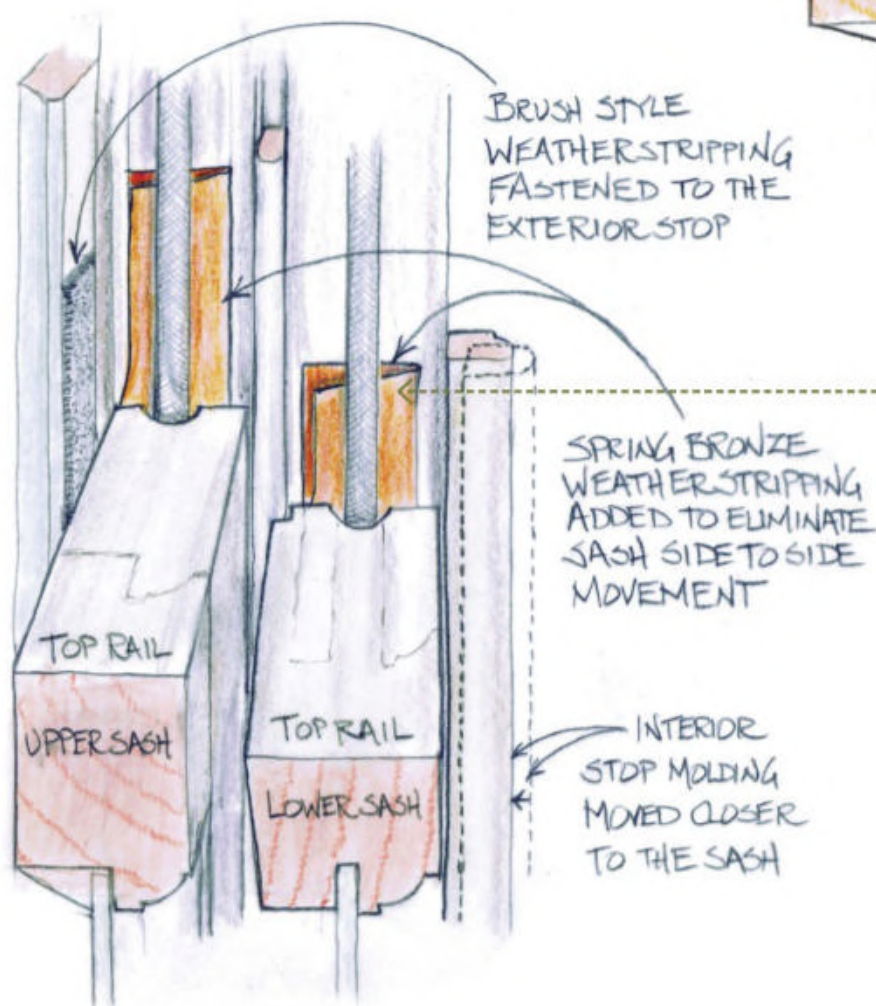
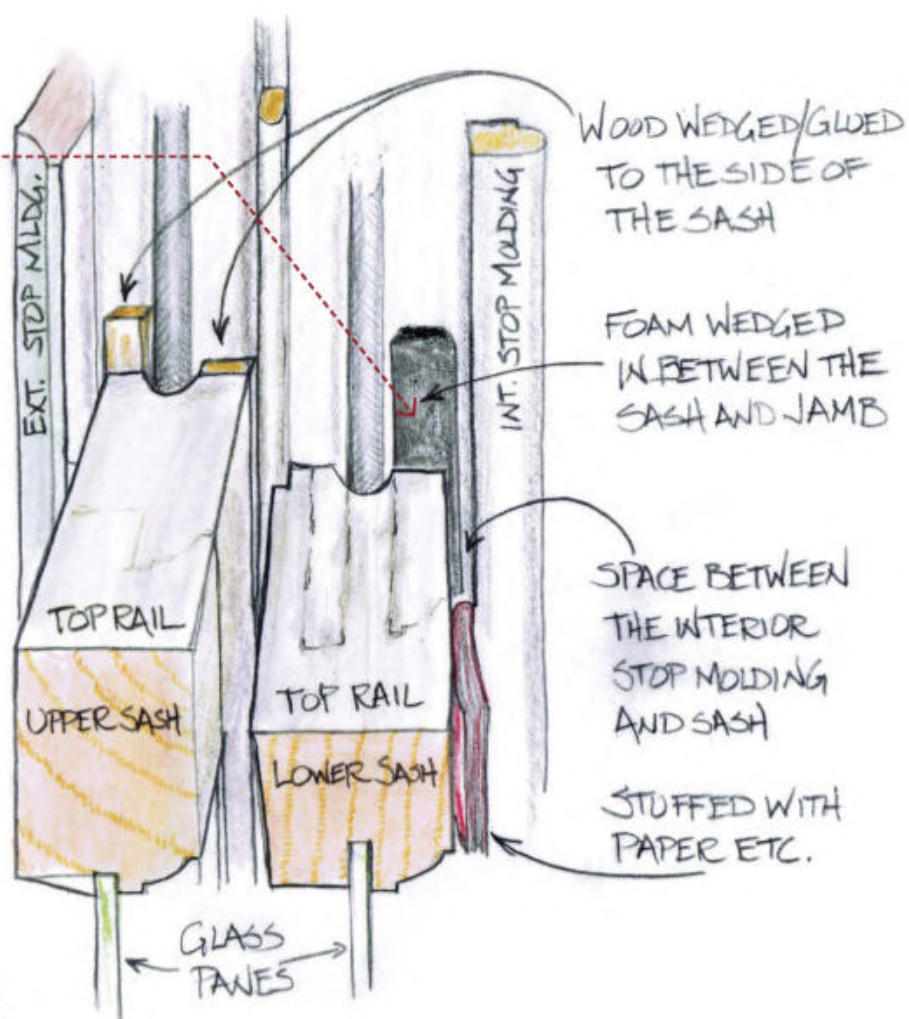
For Windows that Rattle

As wooden windows age, the sashes may become loose-fitting, making them rattle in their jambs when the breeze picks up. For the same reasons, they may become hard to open and close. No, you don't have to replace the windows with aluminum or vinyl; those replacements also age and fail and cannot be repaired. Instead, take measures to fix your eminently repairable wood windows, increasing their efficiency at the same time. • In most cases, installation of weather stripping is all that's needed to restore a tight seal. Types such as traditional, V-style bronze weather strip are springy to hold the sash in place while preventing air infiltration. **By Ray Tschoepe**

WRONG WAY

DON'T JUST FIX THE SYMPTOM

To reduce the noisy rattling, people have relied upon methods that also made the sash hard to operate. For example, it's not uncommon to see the space between the interior stop (moulding) and the (movable) sash stuffed with rags, paper, foam gasket, etc. Moving the interior stop is a better solution.



RIGHT WAY

WEATHER-STRIP & ADJUST

Remove the loose sash and install spring bronze weather stripping at each side of the jamb. Newer versions use an adhesive strip to make the job quite easy. Remember to face the open end of the V toward the exterior. If necessary, the interior stop moulding may be reset closer to the sash to remove play. A piece of brush-type weather stripping may be attached to the inside of the exterior stop moulding for similar results.

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FROM LONG NEGLECT IS
SLOWLY REVISED.
page 54

The Queen Anne interior mixes Aesthetic Movement design with Anglo-Japanese and Chinoiserie motifs.

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IMAGINATION HABITATION
A Victorian architectural fantasy.
+ WHEN ALL IS (GARDEN) FOLLY

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RECLAIMING THE CLOUD SHIP
Renewing a 1910 coastal cottage.
+ WOOD CLADDING ON THE WALLS

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ARTISTIC PERIOD LIVING
An owner at home in the past
stewards the 1740 house.



INHABITING a fantasy

A bland old house, once home to musicians who were month-to-month, slowly morphs into a Victorian showcase born of its owners' imaginations.

IT HAD BEEN A “BAND HOUSE” since the 1980s; one of those tired, featureless dwellings wedged between the bars and dorms of a northeastern college town. Each room was rented by the month to an aspiring musician; the common areas were an obstacle course of amplifiers, drum kits, and empty bottles. Upstairs, Goths flitted among bedrooms, a Grunge band resided in the dining room, while a reclusive Industrial composer lurked in the master suite. • And this is how the current owners, Turner and Pherber, found themselves restoring it; the previous homeowner’s band had broken up and she had moved away, leaving the rudderless coven blinking in the unfamiliar New England sunlight. Paperwork was drafted, funds exchanged, and for now, the house’s legacy of a musicians’ haven remained uninterrupted. **BY MAX DENZER / PHOTOGRAPHS BY ERIC ROTH**

RIGHT The house has been reimagined as a modest Queen Anne with a few Reformed Gothic touches and a period paint scheme. The body is clapboarded; gables are clad in staggered shingles. (inset) Owners and renters once called the house Fugly Manor. **OPPOSITE** An exotic but restful inglenook occupies the far end of the dining room.



A QUIET AREA

At the far end of the dining room, an antique Chinese bed frame was repurposed to complete a colonnade framing an inglenook with a small fireplace.

ANTIQUE TILES

Fireplace tiles throughout the house are antique. These are repurposed salvage stock purchased from Uruguay, a major importer of European and American majolica ca. 1900.



LEFT From the front parlor, a hall to the kitchen passes between the dining room and the inglenook.

RIGHT The dining room terminates in a passageway to the front parlor and entry door. The owners collect antique brass casket plaques, seen in the frieze.

BOTTOM The front parlor is a free-wheeling mix of period styles.



Built by a handyman, the modest house never had decent finishes, affording the owners a blank slate to create a scheme that one visitor dubbed ‘Vampire Meets British Rock Star’.



The couple set about renovating it, room by room, as time and money allowed. “There was little to honor as far as the original fabric of the house,” recounts Turner. “Aside from years of benign neglect, the modest house was built by a handyman around 1915 with little to nothing spent on finish details; materials came from the local lumberyard.” This afforded the new owners a blank slate to create a scheme that a recent visitor dubbed ‘Vampire Meets British Rock Star’.

For decades, the exterior was sheathed in aluminum, which upon removal revealed the original siding; economical triple-tab asphalt roofing hung in bands of grey and brown. Surprisingly, wooden clapboards had never graced the building. Winglets had been tacked onto the lower rake edges of the roofline at some point; the original porch had been remodeled into a cage of triple-track aluminum win-

STAINED GLASS

An 1880s art window, originally intended for a double-hung window and now combined, lights the luxurious dining room while screening the view of a neighboring house.



dows, now long missing many sashes.

Their street is lined on both sides with turn-of-the-century, front-gabled frame houses. Using that precedent, the owners clapboarded their house and hung staggered shingles in the gables, then added massive bargeboards and a fanciful porch roof supported by chamfered columns and brackets, drawing inspiration from a pastiche of styles late Victorian through Arts & Crafts. “It was impossible to restore the house to its original appearance,” Turner notes, “so we took a few whimsical liberties. As we love Gothic Revival, we added subtle touches such as the newel posts and the quatrefoils in the bargeboards. It’s certainly the most colorful home in the neighborhood.”

A front parlor greets visitors; instead of adhering to a specific historic period, the room gleefully embraces a blend of early- 20th-century styles. “I uni-

fied everything in a red and green color scheme,” recounts Pherber. “I chose my favorite vintage wallpapers, fabrics, and carpets, then I added Colonial Revival, Arts & Crafts, and Art Deco furniture and accessories.”

The creation of the Orientalist dining room (the space was originally a tiny kitchen and pantry, later remodeled well past any semblance of historic) took the better part of a decade to complete. “We gutted it to the studs and joists,” Turner explains. “The room was a catchall, a place to store building materials and furniture while other rooms were restored.” Turner had long indulged his passion for collecting Aesthetic Movement furnishings, squirreling them away at various locations in the hopes of one day displaying them properly. Now, the couple set about designing a fitting presentation.

Having always wanted a room with

ABOVE Aesthetic Movement furnishings complete the Orientalist dining room that mixes faux bamboo, a peacock fabric on walls, velvet in the frieze, and Persian accents.

BELOW The Persian Revival sideboard, an inlaid table, and a wall cabinet create an Exotic corner enhanced by an Anglo-Japanese mirror, lamp, and transferware tureen with scenes of the Mississippi River.



CONSERVATORY

Off the bedroom, a tiny conservatory looks like a Gothic chapel. Salvaged glass panels were made into pocket doors that retract into the wall at the arch.



RIGHT Metal ceiling and cornice are Gothic Revival, as are the antique lighting fixtures.

BELOW Historically inspired closets are painted in soft metallics to separate new woodwork from antiques with their original finishes.

BOTTOM The primary bath is imagined as a Mediterranean courtyard with separate areas and wall planters.



FROM CARPORT TO CHAPEL

Sometime after the back wing was added, a carport was built on the north side of the addition. It was enclosed in the 1980s and perfunctorily finished as a mother-in-law apartment with an en-suite bath: rough 4x4 posts supporting an exposed 4x12 ridge beam remained while walls and ceiling were Sheetrocked. Sliding doors opened to the backyard, making the room feel like the partially finished basement in a split-level ranch. ● Now it would become the primary bedroom. Where to begin? Faced with a shallow-pitched shed roof that made any sort of historical impression difficult, Turner and Pherber converted the sleeping area into a transept, building a false, steep cathedral ceiling framed by beams and ornamented with metal-ceiling panels. At each end is a large window reclaimed from a church. One takes light from the bathroom skylight; the other was split for transformation into a pair of pocket doors that close off a tiny conservatory where plants over-winter. ● The dressing area features a fireplace in a closet wall. “We were mixing antiques with historically inspired woodwork,” notes Turner, “so we decided to paint new work with a soft metallic paint but keep the original finish on the antiques.” A custom Gothic wallpaper was colored to match the Voysey-inspired carpet. The enchanting result melds several Gothic Revivals with the British Arts & Crafts Movement.



The en-suite bathroom

also presented a challenge; small and time-worn, it was fitted with cheap rose-beige fixtures. The couple enlarged the room by pushing the wall out two feet; a stained-glass window screens the bath from the bedchamber. Dispensing with the traditional bathroom layout, they re-created a Mediterranean courtyard. Tiles were imported from Seville. Tiled partition walls are fitted with planters concealed in the top twelve inches; subtropical plants bask under a large skylight. Terra-cotta floor tiles emulate the pavers found in warmer climes.





ABOVE A new deck and pergola were built off the addition that has become a large kitchen.

BELOW Victorian spandrel brackets soften porch openings, giving the look of a moon gate. **RIGHT** Once used for catering, the large kitchen is clad in beadboard and includes a lounge area with a fireplace.



For the kitchen, the challenge was how to make the addition look historic. Inspiration came from the carriage house at Shelburne Farms, in Vermont.

ebonized woodwork, they started by constructing a coffered ceiling of bamboo wallpaper glued to plywood and framed by chamfered battens. The wainscot, composed of t&g paneling and glazed to look like red bamboo, was overlaid with ebonized lattice; square panels of bronze and gold silk were centered in each repeat. A picture moulding and plate rail were installed, then fabric was hung on the walls and velvet on the frieze. An English Brussels carpet with an 1880s pattern was fitted wall-to-wall. At this point, the antiques collection finally was removed from storage.

Transferware and silver-plated casket plaques ornament the frieze. Furniture and hanging curio cabinets, Anglo-Japanese in design but accompanied by Chinoiserie and Persian pieces, convey the impression of an owner who was

well-traveled in the 1880s. At the far end of the room, an inglenook is in the spirit of Victorian Turkish corners.

The original footprint of the house was quite small, 24' x 27', and in the 1970s a 20' x 25' wing was built at the rear. This served as a family room and rehearsal hall until Pherber, who was then a caterer, decided to move the kitchen into it. "I needed space for large-scale baking and wanted commercial-grade equipment," she adds. "The design challenge was how to make a modern addition somehow appear historic. Our inspiration came from a lavish Vanderbilt carriage house in Vermont." The walls and cathedral ceiling have been veneered with tongue-and-groove paneling; king-posts and joists were sheathed with chamfered poplar and dyed to an antique finish. The couple were able to include a lounge and dining area.



BELOW The rear side of the stone “ruin” holds a seating area. Overlooking garden beds and this folly, a bench swing hangs on the house’s pergola-covered rear deck. **RIGHT** The bedroom’s conservatory has a view of the folly, seen here before glass was installed. **BOTTOM** Backlighting the stained glass creates moody interest in every season.



WHEN ALL IS (GARDEN) FOLLY

A ROMANTIC STONE RUIN PROVIDES INTEREST IN THE SMALL YARD



Appearing in the 18th-century estate gardens of European aristocrats, an architectural structure known as a folly became all the rage. Typically in the form of a ruined castle, church, or temple, these had no function other than to add romance to the landscape. They are permanent structures in masonry, not cheap to build, which serve no purpose: hence the nomenclature.

The homeowners were faced with a backyard that resisted a picturesque backdrop, despite their planting efforts. (See previous story.) Turner and Pherber hired local stonemasons to fabricate “the back wall of a ruined chapel.” While the folly appears to be dry-stacked stone, the central columns and rear buttresses are mortared to ensure stability.

Follies are typically named for the estate or for its owner but Turner and Pherber have named their folly “Buddy.”



(Go ahead, say it out loud.)

Stained glass, from a decommissioned Armenian church in Upstate New York, was rebuilt and placed within the stone arches. Fountains sit in front of as well as behind the structure. The morning sun sets the glass ablaze in opalescent glory; in the afternoon, sunset creates a glow over the rear seating area. At night, the stained glass is backlit to make it visible from the house and deck.

Surrounding gardens frame the narrow, quarter-acre lot that has little room for side plantings. Instead, the couple built a delicate, long pergola over the new deck that runs alongside the kitchen. At the rear of the house, this level steps down to a larger deck covered by a more substantial pergola. —Max Denzer



THE KITCHEN

Found at a garage sale, the Wedgwood stove backs up to the rear of the fireplace chimney. An old porcelain sink, beadboard, and open shelves create a cottage picture.

reclaiming the Cloud Ship

Addressing structural issues and incompatible additions, two architects bring back a rare surviving coastal cottage that dates to 1910—with DIY help from the whole family. **BY MARY ELLEN POLSON**

m ELODY and Brian Emerick had no intention of buying a second home, much less a beach house, when on a weekend walk they stumbled upon the place they now call Old Salty—which was priced as a tear-down. “We peeked in the window, saw the old beadboard walls, and that was that,” says Melody.

Houses as old as Old Salty (built 1910) are rare on the Oregon coast, which for many years was accessible only by railroad. The Emericks—architects and partners in Emerick Architects, a Portland firm specializing in historically sensitive and sustainable design—decided they would rescue and fix up the house, then resell it. “We cleaned out our kids’ college accounts, figuring we’d pay it back when we sold.” That didn’t happen.

Instead, all the Emericks—including Lillian, who is now 26,



ABOVE The board-and-batten exterior was freshened up with new paint in a creamy shell color. **INSET** The house is one of the oldest in Seaside, Oregon, a town isolated by a lack of roads in the early 20th century.





LEFT The Emericks replaced horizontal aluminum windows on the rear façade with new case-ments painted Spicy Mustard to match the other wood windows. **BOTTOM LEFT** The front entry porch doubles as a place to hang towels and beach bags.



THE LIVING ROOM

Ripping out old red carpet revealed original wood floors. The owners decided they liked the mottled appearance of the fire-place brick after they re-moved a layer of tiles.



and Iris, 24—collectively fell in love with Old Salty and worked together to restore it. (Both daughters have since graduated debt-free.) After tearing out add-ons not in keeping with the original charm of the house, the Emericks addressed structural issues that included a settling foundation.

That left a slim budget for smaller projects and such time-consuming jobs as removing and repainting beadboard, stripping doors and hardware, and pulling up carpet to refinish the floors. The family worked on the cottage every weekend, for months. Lily and Iris pulled every nail out of the beadboard themselves. All the wood windows were saved and reconditioned; necessary new ones were matched to the old and constructed locally out of Oregon Douglas fir. Old beadboard was used to patch missing areas, as were fir battens from the exterior. To match the batten profile to replicate missing trim, a custom moulding knife was cut.

Along the way, Lily and dad Brian spotted a slight difference between the pitch of the exterior gable roof and the pitch of the upstairs ceiling. Breaking through the 6'-high dropped ceiling revealed two more feet of headroom—and the hidden ceiling was covered in beadboard! Now there's a full-height bedroom upstairs that gets light from all four directions. "We call it the Cloud Ship up there because it feels like a little escape," Melody says. "Sometimes when I am by myself I take my dinner upstairs because it is the last place the sun sets."



BELOW With half-height windows, the architects kept the feel of the enclosed porch that became the dining room.
BOTTOM LEFT A vintage bench and ornate mirror furnish one end of the dining room.



RIGHT In the kitchen, the Emericks opted for open shelves rather than upper cabinets and chose a vintage porcelain drainboard sink over a dishwasher. Melody had the faucet stripped down to raw brass to keep it sympathetic with the cabinet hardware.





AERIE UPSTAIRS

Dubbed the "Cloud Ship," an upstairs bedroom suite is flooded with light from all sides. The beadboard-clad ceiling was once hidden behind a dropped ceiling.

BELOW The landing at the top of a new staircase leading to upper bedrooms is furnished with secondhand finds.

BOTTOM The owners eked out three small bedrooms on the main floor. Two are fitted with stacking bunks built from reclaimed lumber.



ALMOST EVERYTHING FURNISHING THE HOUSE IS VINTAGE, BOUGHT AT GARAGE SALES AND ANTIQUES STORES OR FOUND ONLINE.

The kitchen required the most rethinking, as they moved pieces around and edited others so the room flowed better. The Emericks removed or never replaced items that real-estate agents say are must-haves—a dishwasher, upper cabinets—in favor of creating a comfortable place to gather, cook, and relax. "When it's just the two of us, our favorite place to sit is at the breakfast table in the kitchen. It's peaceful and sunny."

As the couple felt it would be irresponsible (and budget-breaking) to furnish the restored cottage with new furniture, almost every item is vintage. The Emericks shopped garage sales, antiques stores, craigslist and eBay, filling the house with pieces that had had a previous life. That includes the sofa, rugs, a vintage fridge and stove, pots and pans, dishes, even the silverware. Besides certain light fixtures (Melody mixed shades from one maker with bases from another) and a dining-room table made from reclaimed wood, only the mattresses and towels are new.

There's no TV, so a visit to Old Salty is all about going for walks, making puzzles, and playing cards—especially Hearts ... all the things you would expect to do at a cozy beach house. "We relax the minute we get here," Melody says. "It's shared, and beloved. We hope the cottage will always stay in the family."



WOOD ON THE WALLS

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Once a cheap and practical wall covering considered fit only for back-of-the-house areas, beadboard and other types of wood cladding, from shiplap to reclaimed barn boards, add instant character to bathrooms, kitchens, even bedrooms. “No other treatment of the walls gives such a sense of friendliness, mellowness, and permanence as does a generous quantity of woodwork,” wrote Gustav Stickley more than a century ago.

That woodwork needn’t be fancy, either. Beadboard is a byproduct of late-Victorian millwork, hence its humble beginnings. Inexpensive even when machine-cut from Southern pine and cypress, beaded boards are relatively thin (3/8" to 5/8" thick) pieces of tongue-and-groove lumber with a side bead or convex moulding along one interlocking edge. (The bead is a device to distract the eye from gaps that form as the wood shrinks and swells seasonally.) Beadboard is a standard treatment for porch ceilings, and, in seasonal cottages like Old Salty, much of the house might be paneled in beadboard. It can be run vertically or horizontally, used as a wainscot,

and can even cover the walls and ceilings of an entire room.

Shiplap is another once-modest material, historically used as a backer on walls intended for wallpaper or other finishes. (The planks would be covered with muslin and cheesecloth to hide the gaps before papering.) Shiplap planks of fir, pine, and other woods are rabbeted top and bottom with a groove and tongue so that the boards interlock to form a tight seal. When stacked horizontally, the look is a cleaner version of beadboard: the gaps form straight lines, appealing to modern aesthetics. Shiplap is a prized find under later wall treatments including wallboard—but it’s possible to buy newly milled, authentic cuts from specialty millworks.

Another easy-to-find treatment is reclaimed wood. Salvaged from derelict barns and disused century-old factories, reclaimed woods offer features no milled wood can match, from hand-planed and foot-worn surfaces to rusty nail holes, worm tracks, and faded paint. Full of character, woods like the now rare chestnut, hemlock, heart pine, and more display a patina that only time can supply. —*Mary Ellen Polson*



ABOVE Stained to suggest the mellowness of age, beadboard in a new farmhouse kitchen appears in a backsplash, in cabinet panel inserts, and as cladding for a dishwasher. **BELOW** If the original patina on beadboard is gone or has been painted over, repaint to suit a new color scheme.



ABOVE New shiplap, from Whidbey Millhouse.

RIGHT After the owner shiplapped walls when the plaster failed, she decided to hang wallpaper on a feature wall—echoing shiplap’s historic use as a backer for canvas or paper.



period living with an artistic eye

Owner Deb Richards, who is quite at home in the past, continues to steward the 1740 New England house and its traditional garden.

BY TOVAH MARTIN / PHOTOGRAPHS FROM THE KINDRA CLINEFF ARCHIVE



Steep staircases, creaky floorboards, and things that go bump in the night are status quo for 90-year-old Deb Richards, who says she's always lived with one foot in the past. Deb grew up in a historic house with parents who collected all the accoutrements to create a period interior. After she married, she raised her children in a 1737 Connecticut house. After her husband's death 35 years ago, Richards didn't think twice about moving to the coast in northern New England.

She wanted to live in a historic district. Torn between this and another First Period house, she made a practical decision. The three-storey house that she refers to as "not-exactly-center-chimney" offered ample parking and boasted two driveways and a garage. Most importantly, it was not a fixer-upper. In fact, the house had been sensitively renovated by its previous owner, who updated plumbing and electricity while conserving historic elements. Then there was the price: \$12,000.

A former florist, Richards was happy that the parcel offered sufficient room for a pocket garden. Heirloom plants and such popular



LEFT Constructed by a shipbuilder, the 18th-century house is the earliest on the street. The neighborhood is a historic district.

OPPOSITE Collections of pewter and redware fill the dining room. The heart-and-crown chairs and the table are from the homeowner's parents' collection.



AN AUTHENTIC INTERIOR

Woodwork is original in the Georgian-era house. Windows even retain pocket shutters; hidden inside the walls, they can be pulled across the window in frigid weather. The wood-body, wire-arm chandelier burning candles is quite old.





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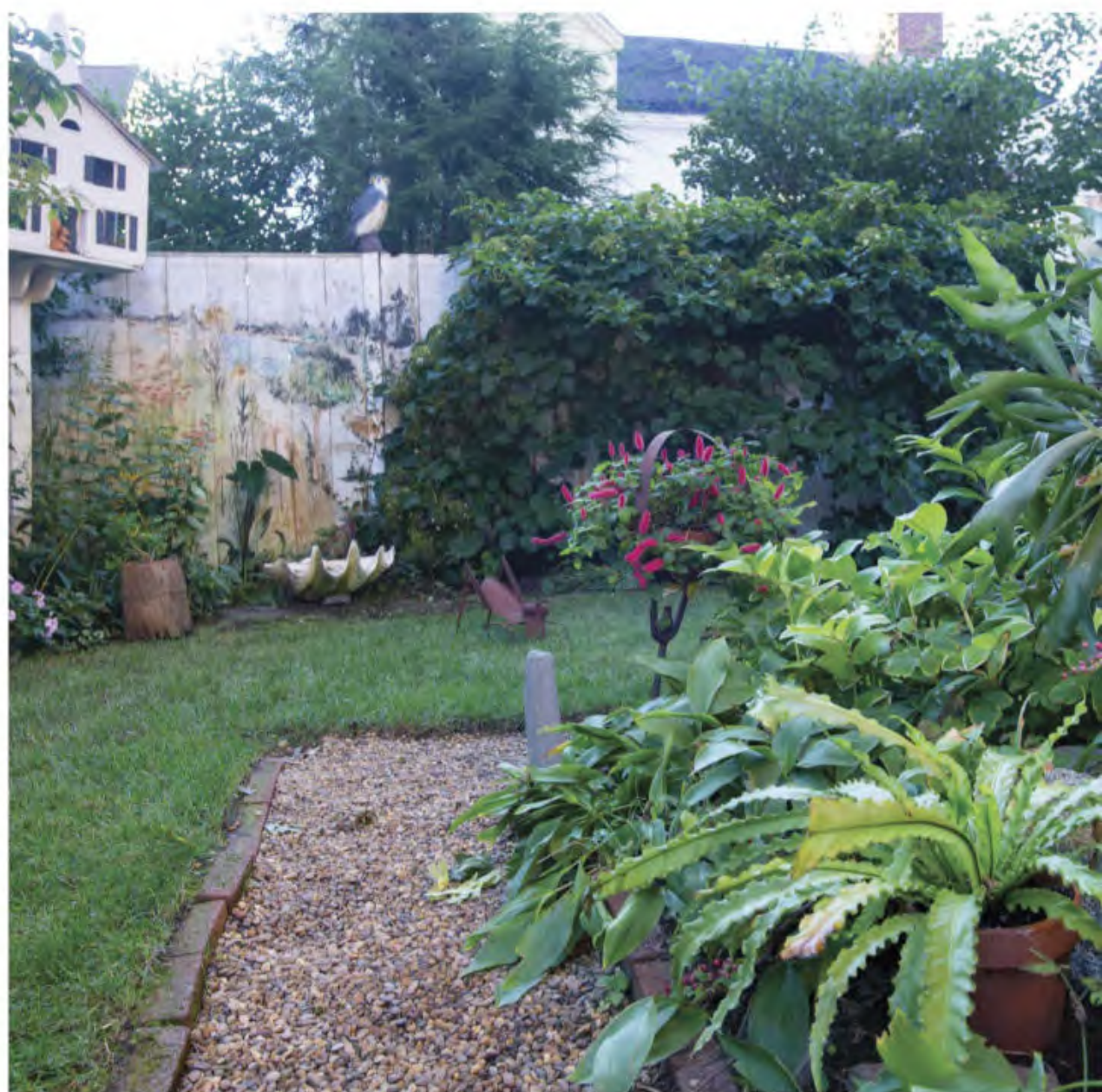
BELOW Staghorn ferns, bird's-nest ferns, and a chenille plant bask in the backyard.

OPPOSITE, FAR RIGHT (from top) A stately old maple tree shades hostas and ferns. • A castor-bean plant and solanum are among the collection enjoying summer outdoors. • The owner arranged to purchase the giant birdhouse from the previous homeowner.

ABOVE A sense of timelessness pervades the house. The early, now-electrified kitchen stove originally burned coal. It sits in front of the brick bake oven in the old hearth wall, in the space that now serves as kitchen and dining room.

The painted checkerboard floor has held up well.

BELOW The homeowner, an artist, painted primitive scenes on the stair risers; she also painted the floorcloth.





Snug in the pocket garden

The former garage (left) is now a summerhouse decorated with the homeowner's art. The scenic painting on boards came from her former house; she made it for a window that was boarded over, then brought it here. The building has been fitted with a wall of screen doors.

natives as climbing hydrangea fill the beds. The garage—so tight that she could barely open the garage door the few times she parked her car in it—became a summer room fitted with screen doors.

Deb Richards' two children live close by but she hasn't needed to call on them for house repairs. The previous owner did a painstaking job. And, Deb says, his taste was impeccable; she has retained all of his paint colors. Even the painted checkerboard floor in the kitchen has held up with only modest touch-ups.

Hand-painted canvas floorcloths, created by Richards, lend character. Richards also painted a series of primitive scenes on the stair risers that lead from the first to the second floor, a unique element that alludes to the era of the house. With a hearth oven in the center of the kitchen/dining room and an authentic coal stove discreetly electrified, the first floor offers a sense of timelessness.

Richards has furnished the house almost

entirely with her parents' incredible collection of antiques. These include the dining room's set of heart-and-crown armchairs that were popular in the 1740s.

"Antiques go back several generations in my family; my father was brought up in an old house," she says. "In fact, my uncle became an interior decorator." She added handmade swag window treatments, feeling no need to use curtains, given the interior pocket shutters that slide out over the glass for warmth and privacy.

Beyond the first floor, which is plastered, interior walls are brick in the largely original house. A split stairway leads to rooms on the third floor with a shared landing Deb reports is called a "good morning," a reference to residents meeting there when they rise. In her second-floor bedroom, Deb Richards sleeps in the same bed that has followed her from house to house throughout her life. She loves tradition. If the stairs are steep and the rooms are snug, she says, it feels like home.



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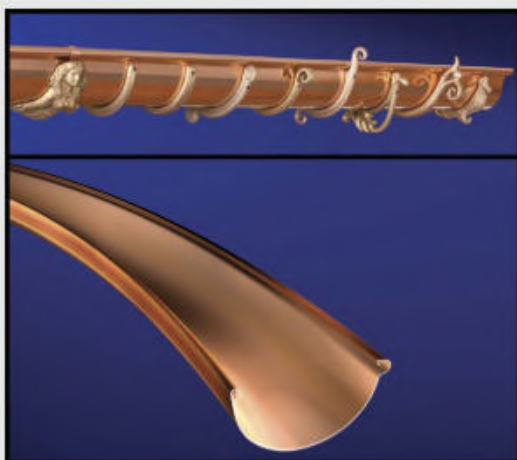
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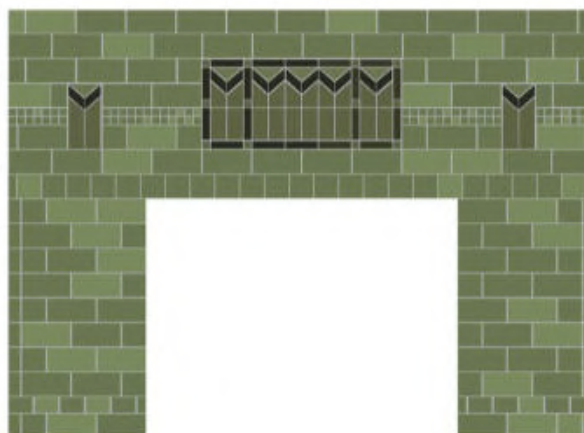
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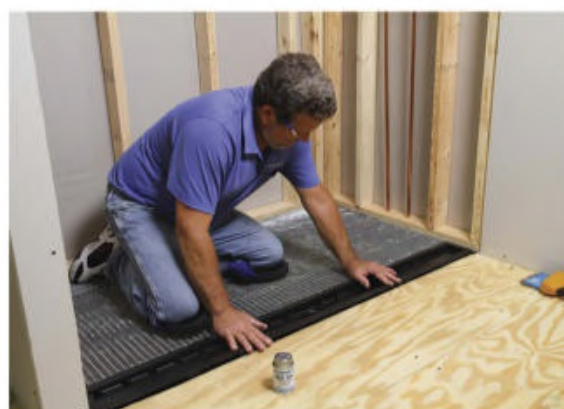
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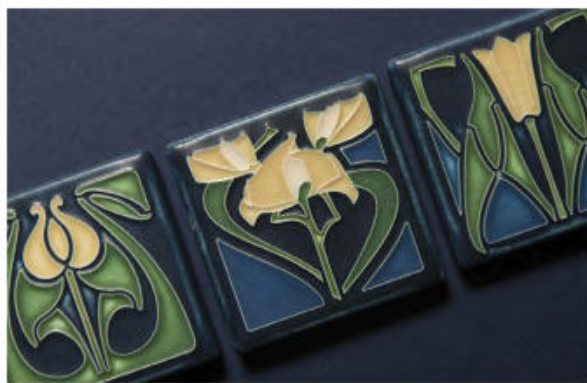
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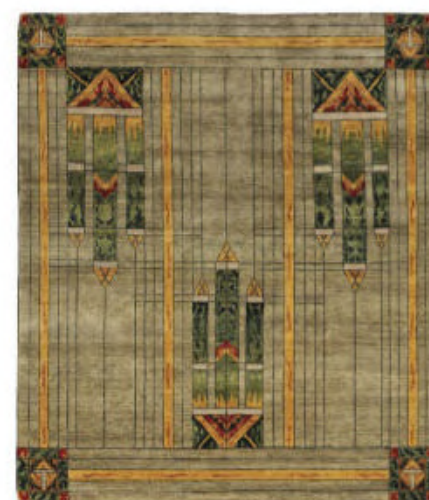
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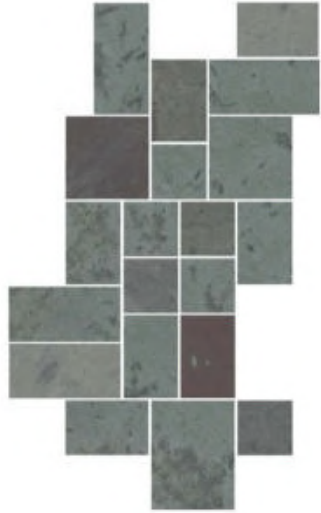
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MID-CENTURY RANCH

p. 15 DESIGN/BUILD Anne De Wolf, Arciform arciform.com

DOOR CARVING Tom Cramer tomcramerart.com

METAL ARTIST Alisa Looney, Portland: alisalooney.com • facebook.com/AlisaLooneySculptorEnamelist/

CEILINGS (soffits, LR, BR) fir tongue-and-groove

p. 16 TEXTURED WALL Wall Décor 3D walldecor3d.com

FLOATING FIREPLACE French Gyrofocus design 1968 **Focus Fireplaces** focus-fireplaces.com

PENDANT LIGHT 'Saucer' by George Nelson, available at **Design Within Reach** dwr.com

p. 17 CABINETS/SCREEN Versatile Wood Products versatilewp.com

BATH FLOOR TILE Q-stone by Provenza via **Stone Source** stonessource.com

SHOWER PEBBLES Cotton Flat 2x12 Pebbles **Florida Tile** floridatile.com

BATH WALL TILE satin dimensional tile in Bianco Wave arcsurfaces.com (not avail.)

Related Resources

FLOORING Forbo Flooring forboflooringna.com *Marmoleum linoleum in sheets, panels, square tiles & click system*

DESIGN WINDOWS

p. 22 GENERAL CONTRACTOR Scott Lightfoot, **Lightfoot Studios**, Pasadena: lightfootstudios.com

p. 23 QUEEN ANNE WINDOWS triple-glazed **Andersen Windows** andersenwindows.com

p. 24 DESIGN Donald Lococo Architects donaldlococoarchitects.com

FOLDING WINDOWS Dynamic Fenestration dynamicfenestration.com

p. 27 DESIGN David Heide Design Studio dhdstudio.com

WINDOW Marvin marvin.com

Related Resources

WINDOWS

Architectural Components architecturalcomponentsinc.com *Reproduction & custom windows, doors & millwork* **Adams Architectural Millwork** adamsarch.com *Custom windows, doors columns, millwork* **HeartWood** heartwoodwindowsanddoors.com *Custom architectural windows & doors*

STORM/SCREEN PANELS

Allied Window alliedwindow.com *Nearly invisible storm window panels* **Arch Angle Windows & Doors** archangleohio.com *Custom special-shape storm windows*

Indow Windows indowwindows.com *Interior storm window inserts* **Innerglass Window Systems** stormwindows.com

Compression-fit interior storm windows **Mon-Ray** monray.com *Interior/exterior secondary glazing*

WINDOW DRESSINGS

Alameda Shade Shop shadeshop.com *Old-fashioned roller shades with trim options* **Melton Workroom** meltonworkroom.com *Shades & curtains with stencils & appliqués* **Zwick Window Shade Co.** windowshades.net *Custom-made window shades*

NAUTICAL BATH

ARCHITECT Erik K. Evens, KAA Design Group, Los Angeles: kaadesigngroup.com

INTERIOR DESIGNER Alana Homesley Interior Design alanahomesley.com

PLUMBING FIXTURES LeFroy Brooks usa.lefroybrooks.com

LIGHTING Rejuvenation rejuvenation.com

Related Resources

FLAT-WEAVE & STRIPED RUGS Woodard & Greenstein woodardweave.com

THEY STILL MAKE

ARMILLARY SPHERES

AvantGarden Bronzes avantgardenbronzes.com

Related Resources

Barbara Israel Garden Antiques bi-gardenantiques.com **Charleston Gardens** charlestongardens.com

SHUTTER RESTORATION FEATURED

Main Line Shutters facebook.com/mainlineshutters *Full-service, professional shutter repair* **Shuttercraft** shuttercraft.com *Full range of shutter types*

SHUTTERS

Americana DeVenco Shutters shutterblinds.com *American-made int./ext. to order* **Aeratis** aeratis.com *Custom historically accurate shutters in PVC; DIY "Shutters in a Box" system*

Atlantic Premium Shutters atlanticpremiumshutters.com *Shutters in wood & composite*

Beech River Mill Shutter beechrivermill.com *Custom int./ext. shutters since 1851*

Cambec Designer Doors cambek.com *Historical wood shutters*

a specialty Kestrel Shutters diyshutters.com *Raised panel, louver, European & board-and-batten in cedar*

Kingsland Architectural Millwork kingsland-shutters.com *In traditional mahogany*

New Horizon Shutters newhorizonshutters.com *Made-to-order wood shutters, all styles*

Philadelphia Shutter Co. philadelphia-shutters.com *Historically accurate int. & ext. shutters*

Shuttercraft shuttercraft.com *Louver, raised panel, combination & board-and-batten; cutouts*

Shutterland shutterland.com *Exterior shutters to order*

Timberbuild timberbuild.com *Board-and-batten shutters in red cedar*

Timberlane timberlaneshutters.com *Panel, louver, batten, Bermuda & combination*

Vixen Hill vixenhill.com *Panel, louver, board-and-batten & combination shutters; cutout options*

WINDOW BOXES

Flower Window Boxes flowerwindowboxes.com *Cedar & PVC*

REPAIR PRODUCTS

Abatron abatron.com *Epoxies*

ChemWorld chemworld.com *Methylene chloride- & phenol-free paint stripper*

Eco-Strip eco-strip.com *Speedheater*

infrared paint strippers, scrapers, gloves etc.

Franmar franmar.com *Blue Bear Soy Gel paint strippers & more*

Rockler rockler.com *Molded sanding pads, shaping tools & more*

Scherer Bros. schererbros.com *Custom mouldings & knives*

West System westsystem.com *Marine epoxies*

Zar zar.com *Wood filler for patching*

STORYBOOK ROOFS

ROOFING CeDUR Synthetic Roofing Products cedur.com

ROOFER Reliance Roofing reliancecroofinginc.com

SOLAR PANELS LA Sun Partners lasunpartners.com

Related Resource

Custom Shingles customshingles.com *Cedar, teak, composite, synthetic shingles for rolled & wavy roofs; steam-bending*

DIY CONSTRUCTION

Related Resources

Aeratis aeratis.com *Rot-proof stair treads, flooring, porch planks, trim etc. in solid extruded PVC* **Atlanta Post Caps** atlantapostcaps.com *Water-shedding fence & newel caps in rotproof resin*

QUEEN ANNE VICTORIAN

EXT. COLORS historic colors

Rookwood Red 2802, Secret Garden 6181 (green)

Sherwin-Williams sherwin-williams.com

• Essex Green HC-188 **Benjamin Moore** benjaminmoore.com

WINDOWS Marvin marvin.com

BAMBOO CEILING Frank's Cane & Rush Supply franksupply.com

CARPETS owner's collection.

See also **Langhorne Carpet Co.**, Pennsylvania: langhornecarpets.com

• **Woodward Grosvenor**, UK: grosvenorwilton.co.uk & theflooringgroup.co.uk

METAL CEILING Gothic cornice

W.F. Norman wfnorman.com • field pattern

Chelsea Decorative Metal thetinman.com

GOTHIC WALLPAPER

David Skinner Wallpapers, Ireland: instagram.com/davidskinnerwallpapers/

METALLIC PAINT Platinum by Martha Stewart for Ralph Lauren, now offered by **PPG Paints** ppgpaints.com

KITCHEN LIGHTING

Rejuvenation rejuvenation.com

CEILING PAPERS custom, no longer avail.

FIREPLACE TILE all antique/repurposed

LIGHTING, FURNISHINGS antique

Related Resources

CLAPBOARDS

Granville Mfg. woodsiding.com

Ward Clapboard Mill wardclapboard.com

VICTORIAN/EXOTIC PAPERS

Bradbury & Bradbury bradbury.com

Aesthetic Movement papers; Persian roomset; Morris-inspired

Trustworth Studios trustworth.com *Specialist in Voysey designs; digital wallpaper re-creation*

VOYSEY-INSPIRED CARPET

The Persian Carpet persiancarpet.com

VICTORIAN MILLWORK

Mad River Woodworks madrivewoodworks.com

PERGOLAS

Outdoor Living Today outdoorlivingtoday.com

Western red-cedar pergolas, gazebos, etc.

OLD SALTY COTTAGE

ARCHITECT/INT. DESIGN

Emerick Architects emerick-architects.com

PAINT exterior body Devine Shell (V0106W); casing trim Devine Whip (V0103W, reversed on the interior)

Valspar valpsar.com • sash Spicy Mustard, 2154-20

Benjamin Moore benjaminmoore.com • front door Cargo Brown (VM79)

Ralph Lauren now through **PPG Paints** ppgpaints.com

CABINETS Alpine Woodworks alpinewoodworks-astoria.com

LIGHT FIXTURES (reproductions) similar from

Rejuvenation rejuvenation.com • **Schoolhouse** schoolhouse.com

Related Resources

SHIPLAP/V-GROOVE/BEADBOARD Whidbey Millhouse whidbeymillhouse.com

Solid wood shiplap etc. for walls, ceilings & soffits

1750 HOUSE & GARDEN

Related Resources

HARDWARE

Acorn Mfg. acornmfg.com *Hand-forged iron hardware*

COLONIAL CHANDELIERS

Historic Housefitters historichousefitters.com

Early period lighting & hardware **Period Lighting Fixtures** periodlighting.com

Handmade reproductions 1620-1850

DECORATIVE

Canvasworks canvasworks.com

floorcloths.com **Murals**, fireboards, folk-art paintings

Gibson Pewter gibsonpewter.com *Handcrafted pewter in the American tradition*

DON'T

make big changes to address a short-term need. Subsequent owners will rue the loss of windows.



NOW THAT'S A BOX!

The American Foursquare has other regional names: the Denver Box is one. While cubic in massing, these houses are far more than a box. Most have a dormer or three, a front porch, and grouped windows; all are “modern and capacious, economical to build and forthright,” as the ca. 1920 planbook copy promised.

Whether suited up in Craftsman, Prairie, or Colonial Revival garb, the underlying form is recognizable—and beloved today. Now neither of the houses shown is a high-style example. The grey house has no porch and the handling of the portico and bay are a bit awkward. Still, it stands for its era and promises livable, well-lighted rooms.

The other house is a mystery. A porch later enclosed, ill-fitting vinyl shutters—these things do happen, frequently. Changing access to a set of concrete steps and a sideways entrance is harder to reverse. But what could have been the motivation for the expensive and permanent removal of at least three windows? What goes on in the dark rooms upstairs?

The house provides shelter. That's better than abandonment. It's hard to imagine that it offers a sense of history or an aesthetic experience to its inhabitants, though.

“I solved the problem of drafty windows!”

—Rachel Hamilton

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