

This Old House

**Our favorite
baby-boomer
collectibles!**

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57 fresh makeover ideas

CLASSIC KITCHENS

COLOR BOOSTS

OUTDOOR SPRUCE-UPS

**INDOOR-
OUTDOOR
PICNIC TABLE
PLANS**

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**Backyard
movie
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items. The kitchen is also very
functional and has a lot of space
for your cooking and baking.



PHOTOGRAPHY BY
JAMES HARRIS FOR
THE OLD HOUSE

All-American

idea file

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Cover Photography by ELLEN WOODS
Styling by ANTHONY SANTAGI

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AUGUST 2015

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every corner that are more than
100 years old—just throwing

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COURTESY: THE EDITOR

Letter FROM THIS OLD HOUSE

Sharing a vista— and much more

It's part of the American myth, as deep as the Grand Canyon and as broad as the land itself: the view to the edge where the wide-open spaces during riding to the ridge where the Wisconsin cornrows, golden, at the moon 'til you lose your senses, being able to look at holidays or attend friends, and—with all due respect to the best friend I've just done to Cole Porter—not wanting to be fixed in

One thing I love about my house in the city: It's not anything like the open range, as dry back forty is only (quite literally) 40 feet by 20 feet, but see there, over my shoulder? That's the view across our neighborhood. "It looks like a botanical garden back here," the author Vic said when he came over to do some ironing a few weeks ago, and he's right—a pretty, block-long vista of spring-blooming trees, cascading garden roses, and shade-tolerant flowering perennials. Not exactly what you'd expect to find in a city that manages to pack 52,000 souls into one mile square.

And it's all because of that lack of fence, as in our case, the presence of low chain fences that function more like tell-tales than a fort's pickets.

Recently, though, new people have moved into the old "hood and brought with them the idea that it's best to be isolated. In such a densely packed place, there are only two ways to do that: Never leave the house, or put up solid-wood fencing 6 or 8 feet high, and that's a shame.

You see, I don't really agree with that other American poet, Robert Frost, and his "good fences make good neighbors." To me, good fences make for a bad neighborhood and neighbors I'll get to know as well as a criminal in a high-walled prison yard, which, come to think of it, these newly planted picket fences resemble.

I don't know, I've rarely met one of those people who thinks picket fences were the best days, but there's definitely something to be said for how we used to watch the black's children grow up, have a chat about flowers with a neighbor two doors down, or just because we were outside at the same time, and up at an impromptu conversation with the kids playing together deep into a warm summer night.

Fortunately, I'm not the only one who thinks this way. In fact, in this very issue, our All American cover, you'll see proof on page 82, in the folks who are remodeling Casanova's Over-the-River neighborhood, and on page 88, in a young couple who have created a vibrant community around their small sustainable farm. I think you'll like them. They're interesting, engaging, decent people like the ones we used to have, before the fences came.



TOP: The editor on his deck with open views of neighboring yards. BOTTOM: An example of the solid board-picket fences that are going up—not blocking those greenery-filled sight lines.

Sam Chiswick
EDITOR IN CHARGE, EDITOR
OF THIS OLD HOUSE

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It's a keeper

Your May 2015 issue is one of your best ever! So many great ideas and so much information on every page, and wonderful pictures. Keep it coming!

—TAMAR SYTAU—

Got my May issue, and it's packed with so many great ideas, I don't know which one to do first, but I'm pretty sure it's going to be the curly cottage entry [Budget Bids]. Thank you for such a great magazine. I keep my issues forever.

—CHRYL CASANOVA THOMAS CASE

I just got done enjoying your May 2015 issue, especially the article "Room on the Top." I loved their kitchen remodel! Many thanks for yet another great issue. Every single month, we find something that is a timely solution to one of our remodeling projects.

---ADDITIONAL INFORMATION---

**RESEARCH
DESIGN
CITY AND
NATURE**

RICHARD DONALD DANIELLE, CLU®

The kids' creations took time from your how-to as my first project after returning last summer. I made mine (below right) out of pine and then painted it. We use it to harvest our tomato plants. Should have made it bigger. Nothing beats a homegrown tomato! (Find the tote step-by-step at thelittlehouse.com/sk2008/.)



Towering towers?

I was very excited about "10 Foodproof Perennials" featured on the May 2013 cover. Some years ago I converted my front yard into a garden, and it has been an experiment ever since, trying to find the right flowers that would give successive blooms all season long. I was captivated by the article (Landscape) but disappointed that so many of the plants grow too tall for a front-yard garden.

—(FROM "SACREDNESS" IN THE VALUE OF THE...)

THE EDITORS REPLY: We hear you but bear in mind that the authors brought and sought for the plants in our May article from ideal growing conditions when frost is not a concern. Many of the plants featured won't reach those maximums in zones that experience a deep freeze annually.

Beware sticky ground

The "Any Open Shelves" link ("Your Kitchen Must-Haves for Less," May 2015) is very popular, and the necessities are more. However, for anyone living in an area prone to, or in danger of, earthquake, open shelves or the removal of upper cabinet doors should be thought about carefully. Anything on those shelves can quickly become a projectile or a danger to exiting the house if, in a breakers shunt, an oil flood occurs or another disaster.

— *Elaboración propia* (basado en *Elaboración propia*)

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Checklist

Easy ways to improve your home right now

6 FAST FIXES

☐ **Fill in the garden:** Bare spots in your beds? Add groupings of container plants to fill them out. Saree-golded plants dry out faster than those in the ground, and water-retaining crystals in the potting mix to keep the soil moist.



☐ **Turn off the sprinklers:** Avoid a soggy lawn by turning off watering two to three days before hosting a cookout.

☐ **Refresh mulch:** Avoid a new layer with lighter up garden beds. If you've already applied 1 to 2 inches down give it a stir to renew the color.

☐ **Add some light:** Use solar lamps or lanterns to illuminate walkways or steps so that guests unfamiliar with the terrain can find their footing.

☐ **Trim overgrown greenery:** Pay particular attention to branches hanging over the grill station—they could pose a hazard if the flame erupts.

☐ **Edge garden beds:** Use a half moon edger to create crisp edges in your beds and borders.



☒ **De-grime the grill:** The best time to clean the grill is right after using it, but if you forget, you can help soften leftover grime with a spray made of equal parts water and distilled white vinegar. Coat the grate, close the lid, and let sit for an hour. The mix will help break down residue so that you can scrape it away with a grill brush or ball of aluminum foil. Then use a sponge to wipe down the grill's exterior with warm, soapy water.



☐ **Spiff up patio furniture:**

After a season of water and dishwashing liquid to clean plastic and metal furniture, use a scrub brush, blue rag, and white or light-colored furniture, use a gentle, oil-based soap. Wipe down furniture with a soft rag, and use a soft-bristled brush to scrub outdoor rugs clean. Rinse everything with a hose and leave it in the sun to dry.



☐ **Make a plan for pets:**

July Fourth is the usual occasion for pet owners to make a break for it, which is why July 5 is the busiest day of the year for animal shelters.

Before the holiday, make sure pets are wearing tags with up-to-date contact information, and don't let them outside during the party or fireworks. Instead, avoid party-party visits by keeping them indoors, in a quiet room, with food and water. And make sure they have a safe place to go.

☐ **Keep insects in check:**

Discourage these unwelcome party crashers from swarming by placing lighting as far away as possible from where guests are gathering. Put a lid on outdoor garbage bins, and wipe up spills, crumbs, and fresh linens immediately so as not to invite ants, yellow jackets, and flies. A large portable fan can help keep mosquitoes, which are relatively weak fliers, at a distance.



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Edited by Michelle Sanner

INSIDE 10 USES | HISTORICAL HUES | CLASSIC CLEANERS | HERITAGE SCHOOLS | MORE



56

Mixing wood
stained and
vibrant painted
boards lends
a unique look.

Patriotic patchwork

Colorful quilts pieced
from bits of fabric have
long displayed American
thriftness and creativity.
To celebrate these
qualities, we rendered one
using wood scraps. After
outlining a classic eight-
point star on plywood, we
cut wood (sanding and
stain to fill in the design)
Pencil adhesive and beads
held it together, and beads
traced lines in it. Selectively
adding red, white, and blue
sections gave the piece
some punch. Displayed
near a front entry, it's a
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10 USES C-clamps

These helpful grips can do more than steady lumber. Here, 10 ways to put them to work



1- Make rustic bookends. Secure oversized C-clamps on a bookshelf to keep books standing upright and looking orderly.

2- Let it pinch-hold as a pipe wrench. Tighten a C-clamp around a stubborn pipe's connector. Grab the clamping handle and twist it to loosen the pipe.

3- Tarry project materials. Fasten clamps to oversee shifty goods that are difficult to carry. The clamps create handles, allowing you to get a better grip and more leverage.

4- Create a storage unit. Arrange several inexpensive wood crates into a shelving unit. Then give them a coat of paint or stain. Hold them snugly in place with clamps to build a custom furniture piece—no power tools needed.

5- Secure a garage door. Attach a C-clamp 2 inches or larger to each garage door track before heading out on vacation. To prevent the door from opening, many would-be burglars can pick an old-fashioned garage door lock.



6- Help clear drains. If the kitchen sink backs up, tighten a C-clamp into the dishwasher hose before plunging. Doing this will help direct all of the gunk into a power drain rather than through floor openings to keep them out of the way.

7- Clutter-proof your garbage cans. Use a large C-clamp to hold together the lid and the base handle of a garbage can to keep rascals and raccoons out of the trash.

8- Corral cords. Attach small clamps to the top and bottom of a

leg of your workstation to run the cords from your power tools through floor openings to keep them out of the way.

9- Rig a clothesline. Attach one C-clamp to a deck rail or post, and a second one several feet away. To a tree branch or fence, then string clothesline between them. This way you won't have to screw hooks directly into your structure, and the parts

will be easy to remove when the weather cools.

10- Anchor a tablecloth. Use a few small C-clamps on the corners of your outdoor table to prevent your dining setup from blowing away on gusty days. —KATE LARSEN

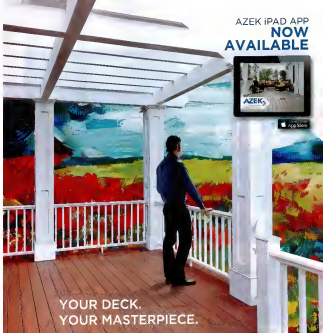
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DIY movie night

Feeling nostalgic for the drive-ins of yore? Re-create the magic in your own backyard without spending stupid bucks on fancy equipment. Here's how: Rent a movie kit, which includes an HD player, a projector, and a sound system (\$44 for the weekend at Amazon.com), and make your own screen. You'll need 3 yards of blackout fabric (\$3.49 per yard at JoAnn's.com) for a screen that's 56 by 34 inches. Roll two 8-foot 2-inches-wide sheets of your fabric and staple (or tie the fabric fast to the wood). Plant the 2-inches-wide sheets (filled with gravel) in the rope around the top of the posts and thread it through tent stakes in the ground to secure. Sit back and pass the popcorn. Watching Netflix in the night air sure beats the usual. —JULIE ELLIOTT



Color cues

Ever wonder why certain hues are so closely associated with the American landscape? Read on for the stories behind four iconic choices. —MEGAN BARNER

WHY BARN ARE RED

The short answer? Cost! White paint, which got its tint from white lead, was tougher to come by and more expensive. Blue and red pigments, which were plant- or mineral-based, were used for barn exteriors, roofs, or rail. Farmers used a combination of lead and iron to protect their barn wood from decay.

WHY SHEDS ARE GREEN

Ever and bust were at the cage after the 1775. Invention of the green compound used as a

paint pigment. Its namesake paint originally got its tint from arsenic, which acted as a preservative. Later, it was discovered that the paint had a poisonous quality and horticulturalists used it in effort to keep mosquitoes, flies, and other insects at bay.

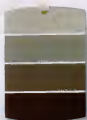
WHY PORCHES ARE BLUE

Two reasons: Ghosts and Victorian (miffy). In the Southern tradition, "ghost blue," a pale blue-green, was used overhead to ward off "haunts." The

statuesque of the dead. But Victorians favored blue-porch ceilings because they mimicked the color of the sky and gave the feeling of a blue sky even when it was overcast and gray.

WHY FARMHOUSES ARE WHITE

White paints were more popular for houses because of their association with cleanliness and purity. Plus, lead or zinc oxide-based white paint lasted longer than other colors and was easy to touch up.



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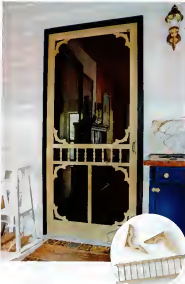
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Screen-door charm on a dime

Nothing says summer like the slap of a wood screen door. But old-fashioned appeal can come at a price. Get the lovely savings back, below, for lively dressing-up a simple home-center door. Merline Potpourri Series Wood Contour Screen Door (\$99, homedepot.com), with dark wood details. Using wood glue and finishing nails, add a spindled accompaniment between and across slats in the resulting eight-inches (84 per foot) and 8 1/2 inches, respectively. meganwoodwork.com If details don't give you the frills, bridge the pieces with thin strips of molding all the way around. Paint the assembly to hide the piecemeal—and pick up your cuttings and goings. —M.D.B./J.C.B.



Secrets to yard-sale success

A poorly attended yard sale is a sad thing—all that work and no payoff! We talked to a show and sample-sale expert Lynda Hammond for some pointers on bringing in the crowds. —BETHANY O'SHEA/DANA

DO: LIST YOUR ADDRESS

Get an intersection near your house marked. Delineate poles at that intersection and major roads near by, post bright signs, no bigger than 15 by 15 inches (anything larger will flap in the wind) that say "SALE" and have an arrow that points to your house. People don't have time to read anything else as they're driving.

DO: USE SOCIAL MEDIA

In the days or weeks leading up to your sale, post photos on Facebook and Instagram of the best stuff you're selling. Tag each post with #yardsale, #bragabout, and #hustle for your town. You'll have a crowd before you open—guaranteed!

DO: PRICE THINGS IN ADVANCE

Writing out prices in tedious work and you're likely to underprice items you're trying to get rid of. Instead, sit on a lawn and price items you're trying to get rid of. Instead, sit on a lawn and price items you're trying to get rid of.

DO: CHOOSE THE RIGHT DAY

Saturday is always a market, while Friday is another market. There's the best competition on Saturday, and you can make the most profit. And don't have a sale on a Sunday; drivers often assume signs were left up from the day before.

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FOUR QUESTIONS FOR

Richard Trethewey

Plumbing & Heating Expert of This Old House since 1979

You appeared in the very first season of *This Old House* TV. How has the production of the show evolved over the years?

When we first started, we shot scenes using one big camera with a dolly. That was connected to a van full of video gear, and the director spoke to the crew through a built-up speaker made the house. Now with handheld video monitors and wireless microphones, we're more nimble. And we have smaller digital and infrared cameras that can shoot in tight spaces and behind walls, so viewers don't miss a thing.

Are there HVAC innovations that excite you?

Electric heat pump inverter technology. Traditional units are either 100%, on or off. These cold weather heat pumps use sensors to vary compressor speed based on need, delivering maximum comfort and consuming minimal energy. I'm also impressed by heating and cooling systems that have become so small and efficient that some can be tucked into a closet—and that's been critical in Charlestown, where the home is a small rowhouse.

Charlestown, the site of this season's first project house, has special meaning for you. Why?

Stunning architecture, and even new builds that are respectful of the past, make Charlestown one of my favorite neighborhood. I actually live there on my sailboat from November to April, just about a mile and half from the job site.

What can we expect to see you doing in Charlestown this season?

I'm excited about sharing Charlestown's rich history and attractions. This season I'll visit the Charles W. Morgan, America's oldest commercial ship still in effect, as it prepares to sail for the first time in 100 years. I'll tour Graves Light, the tallest lighthouse in the approaches to the Port of Boston, and I'll learn more about the fascinating engineering behind the Zakim Bunker Hill Memorial Bridge, one of the widest cable-stayed bridges in the world.



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Presidential treatment for old furniture

Putting the lumber back into an heirloom piece that has seen better days is no small task. Nobody knows that better than furniture restorer and expert Christophe Poirry, right author of *The Furniture Bible* and the man entrusted with refurbishing George Washington's Presidential-style mahogany desk. Here, Poirry lets us in on a few trade secrets. —C.R.

DO YOUR RESEARCH Learning a restorer's history can clarify you on details—such as the finish, the materials, and how it was assembled—so that you know the scope of the job you're in for. For example, post-World War II pieces likely have clear coats, such as polyurethane and lacquer, and thus need to be sanded, whereas prewar finishes, commonly waxed and oiled, are far easier to repair.

ASSEMBLE YOUR TOOL KIT For wooden dust sticks, you can skip the vacuum. Poirry advises, but include a rubber mallet to piece things together without damaging the wood. Opt for green painter's tape over blue when marking off repairs—it's gentler on finishes—real chips with plastic pads instead of metal. Forgo modern-day chemicals, such as

degreasers, which can often too harsh on old wood. Use rare exception: heavy-duty gel stripper for removing tough finishes, it does a better job than no. Use a fine-grit sandpaper that contains tin, which contains the wax, and fine-grit, which are less effective.

DO NOT BE AFRAID TO MAKE CHANGES Many people worry about disturbing antiques by replacing old parts, but Poirry says materials are a middle ground. A piece is damaged if it's not stable, doesn't sit properly, or looks neglected. From either replacement more than 30 percent of the piece, keep them, and if no longer or unstable, Poirry suggests swapping old hardware for quality reproductions when originals are missing or damaged. In the end, you'll give the piece the best care.



Washington wrote here. It's close to the residence in New York's City Hall.

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Posters with a past

You don't have to spare a lot of change to have a place of honor on your walls. Take these lovely graphics, originally designed for the government-sponsored World Progress Administration (WPA). From 1936 through 1943, the organization hired artists to design posters promoting positive social ideals, such as good hygiene—perfect for a bath, as seen here. Free online archival prints at vintagegraph.com, starting at \$15 each. Or check out the Library of Congress collection (loc.gov). Add a simple black frame (\$15, amazon.com) and you've got one eye-popping addition to black walls. bit.ly/080407



Tried-and-true dust-busters

Plus your mother's cleaning tools are still doing the job—and you know what? After all these years, they might still be superior for certain tasks. —G. LUXON



BRISTLE BROOM Thanks to its dusty, observed bluntness for giving the natural fiber broom a field-and shape, increasing its clearing surface and making it easier to maneuver. The stiff bristles make quick work of lifting debris from the ground, brushing grit out of coin doormats, and sweeping up a garage floor without stress.



FEATHER DAISY
A goose feathered wind-instrumented Irish (US \$329)
Today's models are often made with cobalt feathers for better wing power. With their flexible head and a long, veined handle, they're perfect for giving display shows, dancers' backlights, and ceiling fans a clean sweep.



CARPET BEATER
The Incinermat Revolution paved the way for many things in America: among them, soot-producing coal-burning stoves, leaded-rumpwelts, this Flycatcher, the best golf teeshot out. Today it's still primed for vintage business: that a muscumbler brush might harm and is great for shaking golfclubs (more beach towels and picnic baskets before they hit the wash).

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a little things home

Learn a new (old) skill

Thanks to a renewed interest in all things handmade, there's no shortage of workshops that teach the trades of our forebears. If the idea of a weekend trip spent perfecting dovetail joints or forging a set of fireplace tools sounds like heaven, keep reading. —M. Browne

WOODWORKING

Most workshops focus on specific areas, such as basic joinery, cabinetry and furniture making. Courses range from dovetail techniques, like wood turning, to the project-based, where the goal is to finish a single piece, like a bed chest or a small table. You can find a class in just about every state. Three standouts: North Bennet Street School in Boston, the Philadelphia Furniture Workshop and Lerner Bird's School of Fine Woodworking in Bradridge, Tennessee.

GLASS-BLOWING

Students interested in glassblowing can learn how to perform glass into frosted shapes, and add color. Beginners can make objects such as paperweights, while advanced students can try their hand at more challenging projects like stemware and goblets. The Corning Museum of Glass in Corning, New York, offers many workshops for all skill levels. In the Northeast, Studio Glassblowing is a great source for classes, as is Brooklyn Glass, in New York City.

BLACKSMITHING

Whether you're interested in beginner blacksmithing, environmental making or forging traditional tools like for single digitized tools. Among the top programs are the John C. Campbell Folk School in Braselton, North Carolina; the New England School of Metallurgy in Auburn, Maine; and the Taubman Center for Crafts in Farmington, Pennsylvania. Check out the Art & Blacksmith Association of North America website (blacksmith.org) for a comprehensive list of schools across the U.S.



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For more information on these workshops, go to blacksmith.org/class



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Shipshape boy's room for \$300

A paneled wall and seafaring accents give this bedroom classic maritime style



BEFORE The former nursery lacked architectural character and didn't fit in with the rest of the coastal cottage.

AFTER The crisp white plank wall brightens three-story gray tones. The base of the transcribed serves as extra hip storage that will be a few years old when the room is finished.

Life preserver and flags

Life preserver and flags

THE PROJECT TALLY

Painted the four walls gray. **\$40**

Created a paneled accent wall by nailing up MDF planks, immediately carving with a hand saw and painting the assembly white. **\$150**

Decorated the new plank wall with signal flags she already had, a garage sale chalkboard and DIY art made from art bags and scrap lumber. **\$20**

Spent a couple of days at yard sale and finished it with a few chalkboard paint. **\$15**

Purchased a new closet cover, made a three-piece with fabric from an old dress, and used other fabric, scrub gear, and clothes she already had. **\$75**

TOTAL \$300

SOMETIMES YOU ONLY NEED TO FLEE OUTSIDE for a bit of design inspiration. That's just what Kelly Ramirez did when it was time for her 3-year-old son to graduate to a big boy bed. Inspired by the view from her backfront property in Middleville, Michigan, and her son's love of boats, she decided to go with a nautical theme. After painting the room a warm gray, Kelly created a plank accent wall to add character. She glued MDF planks on a wall with construction adhesive, nailing at the studs and using mallets as spacers to level the stripes of gray. After trimming the corners, she counted back the ends like the heels, and painted the planks white. Next she swapped out the crib for a twin bed that she found at a yard sale and painted a marine blue. Some DIY art, an inner tube-shaped chalkboard found at a garage sale, and a set of marine flags hanging above the bed. Now the room's fit for growing boy who loves pirates—and pulling things off walls. “Can you believe the art I saved?” says Kelly, who blogs about her DIY projects at thelittlecottage.com. But it's a small price to pay. Now the room's exactly what she had imagined. “It's a collage and reflects the area where we live.” —KATIE AVALLE



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- Properly clean surfaces and allow them to dry completely before applying.
- Fill in any cracks larger than 1/4 inch with caulk.
- Use a fully saturated roller or brush to apply both sides and against the grain.



Charming Patio Pavilion

One of the easiest, most budget-friendly ways to perk up a tired porch is with a fresh coat of paint.



Keep in mind:

- Test paint in various areas to get a sense of what the color will look like as the light changes throughout the day
- Use painter's tape to cover any surfaces you don't want painted
- Avoid painting in direct sunlight or on hot surfaces



Fresh Multipurpose Porch

Get Your Outdoor Space Party-Ready



Patriotic Picnic Create a star-spangled table with all-American linens and subtle nautical accents. Vases of oversized pillow white blooms add an elegant touch.



Bring the Indoors Out Turn your porch or patio into a warm and welcoming living space, complete with casual furnishings, comfortable pillows, and colorful throws.



Sanctuary in the City breathes new life into a modest urban space by installing a waterfall or a spill fountain, and incorporating a wall of green foliage for a tropical feel.



A Great Room, Alfresco If you have a generous wraparound porch or a covered patio, use the extra space to create additional seating areas for conversation and dining.



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SAVING THE PAST

Homespun heirloom

A pro designer—and compulsive salvager—turns her grandmother's cook space into a sunny showcase

BY BERENICE LALLOUIN • PHOTOGRAPHS BY ANDREW BRADY

★ IT'S NOT EASY to give a brand-new space the warm patina of faded denim and sun-bleached paint. Consider the challenge facing Kimberlee Fager Hanson, who grew up visiting her grandmother's house, in rural Pennsboro, New Jersey, and now calls it her own. An interior designer who specializes in the careful salvaging of old objects—"I'm drawn to their age and history," she says—Kimberlee had found examples of hanging out in the kitchen. But the look was bland 1970s, and as a serious cook and gardener, she craved elbow room, natural light, and vintage-chic decor.

Tackling her up was Dennis Nathaniel Irving, a jack-of-all-trades who took down a wall, raised the ceiling, and joined Kimberlee in using the space as a lab for salvage experiments. They padded ports with chunks of old bookboard, lined the ceiling of an adjacent sitting area with dunes, and hung colorful zig-zag Kimberlee had gleaned from flea markets over the years. "Design does not have to be serious," she says. "I wanted the kitchen to make me smile when I walked in—and it does."

BEFORE The small space held great memories and 300 dishes. **AFTER** Opened up and enlarged, it reveals a more cook-centric layout, along with handmade cabinets, marble granite countertops, flea-market light fixtures, and plenty of window. (Lil' Hudsonville)



• before • after:
kitchen



before

The 175-square-foot space was cut off from both the living room and the backyard garden.



after

Taking down a wall and removing the dropped ceiling gave the same-size kitchen a more spacious feel.

1 Took out the wall between the kitchen and living room, adding support columns and adding a ceiling beam.

2 Replaced two small windows over the sink with a single custom-made window.



3 Divided the living room into a sitting area and a nook, and added light-colored French doors opening onto a rear deck.

4 Installed open shelves between the new support columns for storage and as a room divider.

5 Added an island with a prep sink and seating for four.

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CLASSIC COMEBACK

All in the family

Fresh finishes and distinct zones give this shared bath extra function

BY MEGAN BAKER • PHOTOGRAPHS BY ALEXANDRYA

★ WHEN A FAMILY grows up, their shared spaces have to grow with them. The Ravins Sonens and his Blaine, that means reimagining their 1927 Seattle house's only upstairs bath to fit the couple and their two tween children—with a minimum of fighting for mirror space and shower time. In the process, they hoped to give it a look both classic and contemporary.

For that task, the couple enlisted architect Lorlene Kling, who gutted the room and devised a new shorthair two-part layout. None, just beamed the door in a colorful Shaker-style double vanity and a stone-clad tub, at the far end of the room, behind a discreet pocket door, there's a roomy new shower, a built-in linen cabinet, and a separate niche for the toilet.

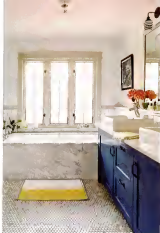
Traditional elements, such as marble hex tile underfoot and schoolhouse light overhead, blend seamlessly with modern touches, like sleek fixtures and angular vessel sinks. The result is a brighter, cleaner-looking space that makes room for everyone. "It's a very peaceful space now," says Blaine. "And we're not in each other's hair as much."

BEFORE Badly grade
kitchen lacked charm
AFTER A handsome new
vanity provides plenty of
room for every year to show
their belongings—and adds
a fun shot of color. Custom
vanity: Birch Dig Cabinet
Furniture; Benjamin Moore's
Blue-Haven. Ceiling: feature and
acoustic. Schaefer Electric



• before • after:
bath

As pocket door partitions off the shower area, the latter has a curtain for added privacy.



Bob Carver says the remodels the tub's top and sides and extends up to the window, where it forms a water-resistant ledge. Flood marble has floors, a marble vanity top and a custom marble pencil ledge enclosing the storage space a unified look. Carver: Fredrick Soto; Design: Pacific Northwest

BATHE IN BLUE
To find more inspiring ideas, visit this website: www.jul2012.com

before

The open floor plan made it tough to place the space—and dated furniture were a drag.



after

Dividing the bath in two creates distinct zones, turning it into a communal family space.



1) Replaced the old drop-in tub with a modern version that's wrapped in marble.

2) Moved the toilet to the far wall, and added a partition wall with a pocket door to land privacy where a pocket door wouldn't fit.

3) Swept in a custom vanity that has drawers and mirror shelves.

4) Removed the old storage cabinet to get some breathing room at the door. Then remodeled the shower with white subway tile, marble floors, and a marble clad bench.

5) Built an open cabinet that matches the vanity with open shelves extra towels and toiletries.

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• before + after: bath



A skylight over the storage cabinet adds to the sunlight to keep the shower area bright. A 10-inch deep storage cabinet provides a perch. Floor tile. Designer: Tak-A-Miracle Showers/Shed. Montgomery, Alabama. Mr. Ave Gicks

The slim built-in storage cabinet echoes the Shaker style vintage shower walls and features a perch of the shower wall making use of available space under the sloped ceiling.



Shaker-style showers with blue striped curtains add some whitewash. Their aged brass knobs keep the green-up. Source: ShakerHouseDesign



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FOR MORE INFORMATION, SEE DIRECTORY PAGE 64

Farmhouse bedroom

The beloved all-American style, with its hard-wearing furniture and vintage-inspired accents, gets a Crayola-bright update

BY KATHERINE KIRBY-KRANS • PHOTOGRAPH BY GREGORY GRAVES

★ **LIKE PULLING OFF YOUR** work boots, farmhouse-style spaces are meant to put you immediately at ease. Take this bedroom, which livesowner Annie Westerman designed for herself at her Georgia cottage. A vintage wrought-iron bed fitted with equally old-timey linens—a soft cotton quilt, downy pillows—all but begs you to stretch. With a black floor gracing the room's rustic hues, white-egg-blue walls mimic the sky. "I wanted it to feel like you're up in the air," Annie says. Bright accents, like the canary-yellow chair and colorful cowboy boots, keep the mood carefree, while handcrafted art makes the space an one-of-a-kind as its owner.

Read on for more ways to get a farm-tooth look, wherever you live.



pointed bench

Annie figures her vintage "Coca Cola" bench was once a grocer's. This handmade red bench has a distressed red finish. \$105, handventures.com

vintage-style bed and bedding

Iron beds date to Victorian times. This model has some ornate period details, plus a warm rugger finish. Add cotton soft contrast with head-to-toe pillows and a Luella-inspired robe. Quiver head and footboard. \$899, wayfair.com. Pillow, \$33 for a set of two, farmhousevintage.com. Quiver robe quilt, \$200, hometextiles.com



driftwood star

Soft, softened, whitewashed branches form a cheery star shape—ideal for a kids' room—and add subtle natural texture. \$89, kindred.com



wall art

Paint it and personally tie it to home. This one, dated on an early 19th-century painting, is printed on linen and stretched on a wood frame. 8 by 10 inches. \$60, threeyartshour.com



cowboy boots

First beloved by tough riders in the post-Civil War era, cowboy boots have shown items a special, cozy, cozy when worn. We scored these Tony Lama and Montana jeans shop for \$25.



california rug

Add baby soft beds beside your bed to bring a bit of ranch life indoors. \$80, cashvilleinteriors.com



colorful yarn

The homemaker's favorite yarn is a pricey collectible. These new all-tern from Flower Pottery, another brand American-made, are great quality colorful yet economical alternatives. \$74 each, flowerpottery.com



red clock

Don't have a master? Try an alarm that has the old-fashioned wind-up look but features a modern alarm. \$32, wayfair.com



distressed yellow chair

Get the vintage style of the 1950s with a chair without the sawing. We started with an affordable wood Windsor and painted it with a couple of coats of bright yellow. Sending new to the paint where it will naturally wear into a beautiful finish. Chair, \$75, wayfair.com



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SLICE OF AMERICAN

Stars-and-stripes shelving

A graphic reinterpretation of Betsy Ross's handiwork gives a simple set of cubes patriotic pop

BY NIGGAR HAKER • PHOTOGRAPH BY JOHN CRUSH

★ WHEN IT COMES TO evoking a cheerful vintage vibe, it's hard to beat Old Glory. But you needn't make a replica to harness the iconic banner's spirit. Here, an inexpensive cube storage unit offers a frame for the hallmark graphic elements. Set within a grid painted pale blue-gray, the colored squares take on a shadowbox-like quality that lends drama to anything you display.

Open-back laminate storage cubes—ours are about 11 inches square—offer an easy starting point, ensuring that the color stays put. To make the back, we used 16-inch leaves the same size as the bookcase, tracing the squares with pencil. A white base coat went on alternating sections that we then taped off for three red stripes, varying their direction for interest. With the remaining squares painted blue, we hand-cut a stencil for a 3-inch star from plastic sheeting and positioned on the shapes using white paint and a foam brush. After letting the back dry overnight, we tacked it in place with finishing nails, avoiding the edges to prevent splits. (Just pointed to scratch elevate the look—and create a unique piece to fill with treasures from past and present.)



Adding just three stripes color helps keep the look authentic



Cubies: \$12
Shades: \$12
Molly: \$12
Total: \$36
Home Depot.com

Fete the Fourth in style

From extra seating to festive lighting, we've rounded up all the home goods for a shindig that shines

BY NICHOLLE BRUNYAN • PHOTOGRAPHY BY JONELLE KIM

VINTAGE-LOOK COOLER

Swivel on a single heavy-duty 1940s-style compact that can keep six extra-size packs or two chilled for most of the day. Enamel-painted cooler. \$70. vintagekitchen.com

COLORFUL KETRA

Chenille-style and striped paper streamers. New set includes streamers, 48 for \$9.99 and streamers \$1.99 for 24. onealshindig.com

TIP Toss a handful of salt in the chest to keep drinks colder longer.

SPIRITED DECOR

These paper fans have an extra set of string for hanging around the party. Hanging fans from branches, hanging fans, \$9.99 for a set of six. onealshindig.com

SPARE CHAIR

This lightweight solid wood folding chair stands out thanks to its cheery red finish and colorful detail. Top folding chair in red. \$38. kiva.com

STARLUMINARY

Make brown-glazed steel and glass. The star-shaped lanterns are made of steel and glass. The star-shaped lanterns are made of steel and glass. The star-shaped lanterns are made of steel and glass. \$4. kiva.com

SMART UTENSIL STORAGE

Not only is it a holder for a variety of tools, it's also a display. The holder is made of steel and glass. The holder is made of steel and glass. The holder is made of steel and glass. \$30. bradshindig.com

TIP Apply food-grade mineral oil to prevent a board from drying out.

STRING LIGHTS

Rechargeable. These battery-operated LED lights have long-lasting, rechargeable batteries. 30-piece set. \$14. lightsonline.com

OUTDOOR COCKTAIL STATION

Let a gift of a cocktail station be a beverage server. This painted wood station is a good for towels and a glass rack for tall beer and glasses. From Leisure Design. Barbecue. \$194. leisuredesign.com

CUTTING BOARD

Serve appetizers best on this U.S.A.-shaped, shagreened, blackboard-style board. Available in bamboo. Teal/bamboo board. \$20. bradshindig.com

RETRO-STYLE GLASSES

These lanterns have the look of real glass but are made of steel and acrylic. Polished acrylic glasses. \$16 for a set of four. kiva.com

BONUS TABLETOP

This Adirondack-style table is a great addition to any outdoor setting. It's made of steel and glass. The table is made of steel and glass. The table is made of steel and glass. \$45. bradshindig.com

PATTERNED PLATES

Sturdy melamine plates up to a plate of fun. The plates are made of melamine. The plates are made of melamine. The plates are made of melamine. \$10. onealshindig.com

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AMERICAN TRADITION

Check out these seeds!

Local libraries are getting in on the heirloom action, offering cardholders packets of seeds to grow, harvest, and (maybe) return.

BY THERESA CHERNOG

★ LAST MARCH, when Ben Haggard went to the Harvard Park Library, about a mile from his home, in Tucson, Arizona, he walked past the bank of computers and stopped at an old wood card catalog near the cookbooks. Flipping through drawers organized alphabetically, he pulled out six bar-coded packets that had labels like "Devil's Claw" and "Hopfinger" and proceeded to the checkout desk. Then he headed home, not to read but to plant what he had checked out: heirloom-variety amaranth, corn, and other seeds he planned to grow them, harvest the seeds, and replenish the card-catalog packet so that others could repeat the cycle.

Of the roughly 17,000 public libraries across the country, about 350 are now "lending" seeds, up from just a handful 15 years ago. The idea is to make free seeds available as an effort to preserve disappearing heirlooms and open-pollinated (OP) plant varieties, both edible and ornamental. An heirloom is, generally, any cultivar that existed before World War II, after which hybrids became commonplace and commercial farming began focusing on fewer varieties, ones cross-bred to tolerate shipping, drought, frost, and pesticides. OP plants, which include heirlooms that don't self-pollinate, are generally fertilized when wind, insects, or birds carry pollen from plant to plant. Unlike hybrids, OP and heirloom seeds produce next-generation plants that are very similar to



ABOVE: Bell pepper seeds are easy to spot—and harvest. Seeds come from open-pollinated plants, deliver offspring that are very much like the parent plant. **LEFT:** Seed-catalog drawers that were disassembled in 2007. **RIGHT:** Seed-catalog drawers that were disassembled in 2007. **BELOW:** Patrick Allen Fox and Dorothy Foxer have held labeled packets of heirloom seeds, from archipelago to dandelion.





ABOVE: Seed packets may be stored in paper envelopes or in zippered plastic bags like these from Arizona's Pima County Public Library. **TOP:** They're usually organized in drawers by common name and include information on how difficult the seed is to grow and harvest.

the pattern, a boon to gardeners who may buy hybrid seeds annually to get similar results from year to year.

Together, heirloom and OP plants represent sustainable seed varieties, some hundreds of years old and others indigenous to specific areas. Preserving plants bred solely by saving OP seeds is important. An estimated 83 percent of the seed varieties available in the U.S. in 1960 are now extinct. Lost forever are unique flavors and plants adapted to a wide range of growing conditions, and with most of the world's food coming from a handful of places, conserving what grows well locally is key to protecting our food supply. "There's a tremendously valuable reservoir of genetic information in heirloom and open-pollinated cultivars," says Irwin Goldstein, chairman of the Department of Horticulture at the University of Wisconsin-Madison.

But even more than any tomatoes or fragrant sweet peas, what is saved with heirloom seeds is regional and cultural history. "Seed saving and plant sharing are American traditions, practiced for hundreds of years," says Rebecca Newberry, of California's Richmond Green Seed Lending Library. Preserving these traditions keeps the library of these foods alive alongside the plants themselves, from the potato-rich tepary beans that were a staple for Native Americans in the Southwest to the Carolina African mung bean, which started the South's peanut industry.

The way a seed library works is simple. Seed

packets are generally stored in a bin or in an old card catalog, where they're divided by category—edible, herb, and ornamental—and arranged alphabetically, often with a label indicating how difficult a plant is to grow. Some of the easiest seeds to grow and save come from beans, lentils, peas, and sunflowers, flowers that produce large seeds, and ones that are easy to identify once the flower head dries, like marigold, morning glory, and zinnia. Repurposing is straightforward. For a few seeds of a variety in an envelope (most libraries ask that you leave enough for the next person), and jot down the name and growing information. If a garden-smart librarian isn't on hand, there are usually books, handouts, and online videos available to help. "Choosing what to grow is like going to the candy store," says Janale Dettin, who runs seeds from Connecticut's Fairfield Woods Branch Library to grow the area's renowned Southport onion, which was picked and eaten to fight scurvy during the Civil War.

Though the hope is that homegrowers will be able to reuse seeds from a successful harvest, it isn't required. "Our aim is to get seeds in people's hands," says Alida Green, director of Alabama's Magnolia Springs Library. "You will not be fined if you don't return seeds." A 40 percent reuse rate is considered a huge success.

To find a seed library near you, do a Web search of your state's public libraries or consult the map at richmondgreenseeds.org. If these aren't one near you, consider starting one: the Richmond Green website also offers a step-by-step guide. Seed libraries don't have to be in libraries, community centers, museums, schools, or any place open to the public can work. Another option is to buy seeds from companies that specialize in heirlooms, such as Victory Seeds or Love's True Seed, and share them with other gardeners. You could also join the Seed Savers Exchange, despite the name, the organization doesn't require you to save or exchange seeds to access its thousands of heirloom varieties.

"At first, I found the idea of seeds in a library pretty funny," says Ben Haygood, of Tucson, who's been borrowing for three years. "But I've become interested in so many things because of it. I can't help it. I pay more attention to the seasons and the environment, and I've met other gardeners. How cool is that?"

How to save seeds

You can't return 'borrowed' seeds without harvesting and drying them first. All it takes is a few simple steps

START WITH HEALTHY PLANTS
Harvest seeds from your most robust fruits, vegetables, or perennials. The steps after are only slightly different on what we'll use as an example: a tomato. Or, if you like, a sunflower.

DRY SEEDS

Let the plant finish and dry-out the stem. Hang up a few heads before the seeds scatter.



WET SEEDS

Pick the fruit or vegetable a few weeks, and let it ripen. Use your typical methods to eat, wash, and dry the seeds.



Start flower heads like sunflowers and dry place hanging until the seeds drop off. A paper bag with a few air holes will catch the scattered seeds when cuttings are removed.



Let the seeds sit in a bowl, longer than a few days. This helps release the oils and green oil seeds a chance to float to the top.



For heavy seeds like alfalfa, between two cups of water, use a fine strainer to remove any debris. For smaller seeds like fava beans, use a kitchen colander.



Rinse with running water in a kitchen strainer and sub in water to remove any residue.



Use a window screen to catch seeds. Use one mesh (for dry seeds) or two (for wet seeds). Put in paper envelopes or plastic resealables, note the plant name and the calendar. Keep in a cool, dry place.



Storied heirlooms

Old-fashioned varieties can have quirky looks—and histories to match

3+ BLOOD RED CORN
Spec MacKay's variety of corn is a favorite of many. It's easy to eat, how to compare the name. Bloody Butcher. The early kernels are believed to be a mix of white and red corn. It's a variety that's been around since the early 1800s.

4+ THE BEAN THAT ALMOST RITES
The purple, purple bean is a favorite of many. It's a variety that's been around since the early 1800s.

5+ TWO HAND TOMATO
A New England variety known as the Red Star. It's a variety that's been around since the early 1800s.

6+ BLACK HEARTED LOVE APPLE
The Black Heart tomato is a variety that's been around since the early 1800s.

7+ FIVE STAR PEA
The Five Star pea is a variety that's been around since the early 1800s.

8+ BLOOD RED CORN
Spec MacKay's variety of corn is a favorite of many. It's easy to eat, how to compare the name. Bloody Butcher. The early kernels are believed to be a mix of white and red corn. It's a variety that's been around since the early 1800s.

9+ THE BEAN THAT ALMOST RITES
The purple, purple bean is a favorite of many. It's a variety that's been around since the early 1800s.

10+ TWO HAND TOMATO
A New England variety known as the Red Star. It's a variety that's been around since the early 1800s.

11+ BLOOD RED CORN
Spec MacKay's variety of corn is a favorite of many. It's easy to eat, how to compare the name. Bloody Butcher. The early kernels are believed to be a mix of white and red corn. It's a variety that's been around since the early 1800s.

12+ THE BEAN THAT ALMOST RITES
The purple, purple bean is a favorite of many. It's a variety that's been around since the early 1800s.

13+ TWO HAND TOMATO
A New England variety known as the Red Star. It's a variety that's been around since the early 1800s.

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FIELD OF HISTORY

A foursquare's new colors

Three paint palettes—in both modern and period hues—make the details of this heirloom homestead pop. BY KATHERINE MERRA-EVANS • ILLUSTRATIONS BY DEWAGATE INC.



BEFORE

★ “PLEASE PLEASE please help with the color!” says Jennifer Martens, who lives in her green-gabled parents’ whitewashed 1914 home, in Pipestone, Minnesota, with her husband, children, and 98-year-old grandmother. We turned to colorist Robert Schwesler for suggestions.

“This house was probably first painted white during the Depression, when that was the cheapest option—and putting multiple colors on your home was like showing off,” Schwesler says. No longer. The updated palette shown at right, with a current red body, contrasting dusky blue in the gable, and gray trim, helps the house’s handsome details stand out. Sage-green and goldened pointers (see page) were inspired by the Arts and Crafts movement, when houses were meant to blend into the natural landscape.

“This is beyond!” Jennifer says. “I wish my grandfather was alive so we his childhood home looking as grand as the day it was built.”



palettes

We dressed up this grande dame in three eye-catching schemes. Turn the page for two more.

berry red “A warm red body color is very elegant,” Schwesler says. All the time the home was built, he adds, the large gable on top would typically be painted in a contrasting color, and the trim would be a color other than white. Here, gray-blue gable ends and pale gray trim update the period farmhouse. Paint: Olympic 4-1/2-Gal. Quilt (3). All American (2), Thinker (3), and White Star (4).



WANT A PHOTOSHOP REDO?
Send a photo to
redo@thefixmag.com

THE HOME DEPOT

PROJECT OF THE WEEK

inspiring ideas

HOW TO PAINT A COLORFUL RUG ON YOUR PORCH FLOOR



Photo: iStockphoto.com/400707

Front porches, screened porches, and patios are often considered an extension of living space, complete with comfortable furnishings, colorful accessories, and decorative touches. For a stylish, unique—and weatherproof—floor covering, consider painting a permanent rug design.

With the help of a downloadable template and about three (dry, rain-free) days to spare, you can create a gorgeous design of your own. Be sure to use an exterior-grade primer before applying the base coat, and let the base dry at least 24 hours before creating your design.

You'll find all the tools and supplies necessary for this—and any—home project at The Home Depot nearest you.

For step-by-step instructions, go to thisishome.com/project

photoshop redo



SEIGE GREEN An earthy sage-green body color with creamy yellow trim makes for a classy exterior. Rich red window and front porch-pole ends add drama. "Dark natural-wood trims were common in the early 20th century, due to the excessive amounts of dust and dirt covered by car traffic," Schweitzer says. Paint: Sherwin Williams's Redwood, Jade (2), Rockwood Dark Green (2), Bentley Maple (3), and Rockwood Red (4).



RICH GOLD Richermost historic palette, olive green/trim, faded red trim/pole ends, and red window trim for a deep-gold body color. The rich gold is reminiscent of it would have been when in better's great grandparents moved in. "Painting exterior doors is a modern trend," Schweitzer notes. Finish with a Lambert's Spun Gold (2) Rockwood (3), Light Olive (3), and Bruce-Casper (4).



PHOTO: GETTY IMAGES/DAVID J. PHILLIPS

THE OLD House blueprint

FOR LEAD BEMENT

THE OLD House blueprint advertising campaign



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KILZ GET STARTED

Board-and-batten shutters

You can enhance your window openings by buying factory-made pairs or save a bundle by building your own. BY THOMAS BAKER

★ THIS SIMPLE of shutter styles also happens to be one of the most versatile. You'll find board-and-batten variations covering up window openings as basic as far from store-bought to storied cottages pictured here. What's more, composed work is leveled and painted designs, board-and-batten assemblies are easy to make. All you need to build your own is some durable wood—western red cedar is an ideal choice—as well as a few hours of a weekend. To personalize them, use a jigsaw to create a decorative cutout.

If you'd prefer to buy something already built, your choices range from inexpensive mass-produced foam or vinyl versions that harm to the siding, and custom wood or composite shutters sturdy enough to swing on hinges and bar the elements. Whichever way you go, your newly adorned windows will be all the more charming for your efforts.

Shown: Atlanta Primitive Shutters Classic Collection, Shuttering Board and Batten wood composite. Tempest (blue, \$350 for a pair of 14 by 36-inch shutters) including paint. shuttergroup.com

MAKE IT YOURSELF
For info on tools and materials, visit diy.com or www.diy.com.
#6005



PHOTO: SHUTTER GROUP; STYLING: LISA HARRIS; SHUTTERS: SHUTTER GROUP

BUILD IT

To ensure that your shutters will last, invest in rot-resistant wood and no-nail stainless-steel screws.

COST \$125 for a pair of 36 by 40-inch shutters in 1/2-inch western red cedar.

TIME 4 hours.

DIFFICULTY TO EASY. The cuts and assembly are simple.

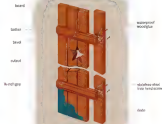
1 | Measure. For working shutters, find the width of each one: measure between the window's side casings, divide by 2, and subtract 1/2 inch for clearance. Then, to find the width of the boards, subtract 1/4 inch for each gap and divide by the number of boards—four in our case. To find the shutter's height, measure between the head casing and sill and subtract 1/2 inch for clearance.

2 | Cut the pieces. If necessary, rip the boards to width using a circular saw or a table saw. Rip the batten to width to the same width, then rip 45° bevels into the long edges of one face. Cut the boards and battens to length.

3 | Make the shingles. Clamp the boards edge to edge and use a straightedge to mark the batten locations. Tap and batten. Set the saw blade depth to 1/4 inch, and make repeated passes between the marks. Use a hand sander to smooth the bottoms of the dados.

4 | Make the cutout. Cut out your template, and make sure it's wide enough to fit around the shutter. Only with more than 1/2 inch into a board. Perforate the pattern with a photocopy if necessary. Dry assemble the shutter face down on a table, using 10d nails to maintain the gaps between boards. Clamp everything together, center the template over the middle gap, and trace its design onto the two middle boards. Now disassemble the shutter, and use a jigsaw to cut out the shape. Sand the cut edges smooth.

5 | Assemble. Place the battens bevel down. Apply waterproof wood glue to the edges of the shingle boards (you cut out) and fit them on the battens. Flush at the ends. Drive two staggered 7d-wk stainless-steel trim head screws through the back of the boards and into the battens. Finish the center boards the same way, with gaps on both sides. Build the matching shutter the same way. To learn how to hang them in your house, go to thisoldhouse.com/j6005.



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Lightweight and easy to use, a weathered wood texture. You apply the standard protective topcoat. shutter.com



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The thermal range model
This low-maintenance shutter offers fine natural grain when treated regularly with a deck oil. shutter.com



\$511*

The luxury model
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*Price per pair for 40-inch shutters.

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weekend remodel

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Build a basic picnic table

Use cedar boards to make a table and benches fit to host family and friends for years to come. BY SALLY NGUYEN • PHOTOGRAPH BY BONNY REVELA



COST \$250
TIME Two days
DIFFICULTY Easy Our layout
helps you find and
measure without measuring



★ **FEW THINGS REMOVED** casual summer entertaining like the picnic table. And in our opinion, the table should be as fuss-free as the food. Thus the classic Americana design, with its X-shaped legs and its separate benches, roomy enough for six adults. We built our edition from rough-sawn cedar, which is a bit thicker and more rustic than less-as-petite pressure-treated pine. It'll last for years, long after it warms to a silvery gray; the ground legs are notched with half-lap joints for strength and braced diagonally to prevent the table from rocking. As for the various angle cuts, they only look complicated—we used a jig to find them. Follow along as senior orchard editor Mark Powers walks you through the steps for building this backyard beauty.

Lumber: 2x6, 2x4 and 2x4 wooden
decking boards
Bigger-better tool:
Hoskeller.com
Gift: Windsor Original
Able 1349
Homedepot.com

4 BRACE THE LEGS

A) Find the angle. Place a 2x4 brace against the center cleat with one end touching both the cleat and the tabletop. Rest the other end alongside the intersection of the legs and have a helper hold it there. Mark at the first end, use the helper square to mark a cut line 90° to the table, as shown. **B) Mark the brace.** Mark where the brace crosses the leg assembly as shown. Now, with the brace's length and angles marked, use the lines to adjust the meter saw and cut both ends. Test the fitted brace away from the end against the legs until it fits snugly in the center of the butt-up joint. Repeat the process for the second brace. **C) Attach the brace.** Place the brace between the center cleat and the leg assembly, then attach it to the leg using 2 1/2-inch screws, as shown. Attach the brace to the cleat by driving 2 1/2-inch screws through the sides of the brace and into the cleat. Repeat this step for the other brace.

SEE HOW IT'S DONE
To watch an instructional video of this project, go to thisweekendremodel.com/yul003



5 BUILD THE BENCHES

A) Make the seats and legs. Repeat Steps 1 through 3, using two 2x6s for the seats and a 2x4 for the legs. The only difference here is that you'll want to cut the cleats to the full width of the seat and leave their ends at 30°. After that, as with the table, you'll use the third cleat to make a jig to lay out the legs. Lay it out, then, clamp the assembly to the cleat and attach it with 4-inch screws, as shown.

B) Add the leg braces. Follow Step 4 to find the angles and length of the 2x4 braces. Mark, cut, and attach each brace fastening it first to the leg assembly and then to the center cleat, as shown. Flip it over, have a rest, and admire your work.



Complete the picnic table

3 more essentials that will help you host a better BBQ



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FOR THE TABLE

Prequel? No dinner tonight if the checked paper fry baskets aren't caught around you, using dish—guaranteed conversation starter. \$18. website.com



FOR THE PLATE

Grilled corn with a butter-kissed butter.

Recipe:

1. 4 ears of corn, husks removed
2. 1/2 cup butter, melted
3. 1/2 cup olive oil
4. 1/2 cup salt
5. 1/2 cup pepper
6. 1/2 cup salt

Combine first five ingredients in a medium pan. Grill corn until lightly and evenly charred, about 20 to 25 minutes. Add corn to pan and shake to coat evenly with butter. •

Oscar Mayer



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PAST PERFECTION California style
 introduces an earthy, vibrant, like-patio
 to a kitchen living kitchen, with natural
 greenery. A few modern tables
 like a small table, a table, a table, a table
 a table, a table, a table, a table, a table



FOCAL POINT
 In the narrow plan
 a series of white floor
 patterns draw the
 eye from the front
 door to a window seat
 just off the kitchen.

COVER STORY

REBUILT & REBORN

A circa-1901
 house rises from
 the proverbial
 ashes with
 its original spirit
 intact—and
 more period
 charm than ever

By Deborah Seldin • Photographs by Ellen McDermott
 Produced by Tisha Leung • Styling by Anthony Santolo



When fire destroys a historical house, should you rebuild it as it was originally, as it was more recently, or as something different and maybe better than both? Lynn and Larry Byrne, owners of a classic Shingle-style house, in Pelham, New York, opted for a little of each.

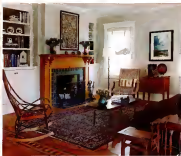
Today the house looks much as it did in a century-old photograph. Inside, the house is filled with period trim and furnishings—right down to reproduction 1860s wallpaper—but the new layout is more open, allowing air, light, and traffic to flow in a more late-19th-century way.

The couple had bought the house just 30 days before catastrophe struck and were living with their three young kids in a rental house nearby. They still remember waking up in the middle of the night to a phone call from a neighbor who saw what was happening: "I could smell the acid smoke and hear sirens," says Lynn. It was scary, and it felt apocalyptic as well. Just seven days earlier, tornadoes had attacked the "Belt Towers," less than 20 miles away.

The Byrnes' architect, Paul Osenkiewicz, also smoke and stress



STARTING OVER It took a year to rebuild the house after it was damaged by fire. POET The rest, ASOFT, restored the original features and key windows. Working closely, preservation award added the Florida. Arrow gathering spot, TDP, is period-eclectic.



COZY SPOT A deep sofa sets off the family room from the eating area in the open-atop living space. The new fireplace surround is lacquer and was designed by the storied firm McKim, Mead & White.

that night. It's a small town, and he, too, was just blocks from the fire. "I knew right away what was happening," he says.

They all felt helpless as they imagined the firestorm consuming through the house, among their home at an beautiful century-old oak stair and tiled floors. When the couple took a closer look the next day, the surrounding woods, a major fire point when they first set eyes on the house, was intact, but the top two floors of their spacious new home were gone, and the basement was under 5 feet of water. The original front door had survived, partly because it was protected by an interior vestibule added by previous owners, partly because the firefighters had thoughtfully ordered from the roof.

The family's loss was devastating, but "it was a material object," Lynn says. "During 9/11, so many people lost their lives. Our attitude was, 'This is a terrible thing, we were lucky not to have lost our whole house.'"

The garden-fronted house was something of a local landmark, so rather than walk away, they decided to salvage and rebuild. "As an architect," Osenkiewicz says with a smile, "of course I said we could do it." General contractor Rick Marino was paid for the job too. "It's a lot of two blocks from the house," he says. "Larry came into my office and said, 'Let's do it.'"

Lynn jumped in. A former attorney, she had developed an interest in decorative arts during legal stints at Sotheby's and already had interior design as a hobby when faced with the insurance

FLOOR PLANS

During the decade-long project, the Byrnes lived in a temporary house in Pelham. A powder room and laundry room that had been added to the original house came out, allowing a larger staircase and a side deck. The back of the house was bumped out about 13 feet and the back stairs replaced with new ones. A new kitchen, powder room, and butler's pantry entered the dining room and also a master suite and improved access to the hall bath on the second floor. Not shown are the third floor, which was built with its original three bedrooms and one bath, and the without basement, which was finished and now has a wine cellar, a family room, a TV room, and a mudroom opening onto a patio.





PARLOR IMPROVED The role of the former living room is restored to the original by window and includes a standard version of its built-in floor. Homeowner Lynn Byrne designed the ottoman and chose fabrics with contemporary patterns for the settee and chairs.



GUEST-READY The new powder room has "Honeybee" wallpaper designed by Zick, and a Lincolnshire mirror. Antiques were in the dining room. OPPOSITE: Wallpaper (J.P. Burrows & Company [powder room] and Broadbury & Broadbury [living room]). Zick, Butler

challenge of rebuilding her own house. With a husband who was working long days and had no time to work on the place, she was going to make it her job.

"Larry wanted a Ransford fireplace and a wicker table," Lynn says. "He joked, 'Call me when it's over.'"

Though the endeavor ended up stretching to a year, Lynn now confesses that she enjoyed every minute. "It was like a modern barn raising," she says of working with an architect, a GC, and subcontractors who all lived nearby. Neighbors even came forward with an old insurance appraisal to help document what the fire had consumed.

The year the house was built isn't known for sure but is thought to be 1901, when what is now called Pelham was moving away from its dusty village past and toward a more maturely future. Around that time, horse-drawn railroad cars gave way to electric trolleys and a railroad station opened, placing residents within minutes of midtown Manhattan. John Parichol, a civil engineer who helped plot out Pelham's building lots, may have lived in the house—which would explain the *F* engraved in a corner's stepwell sitting carbide out front.

The couple's former house was beginning to feel too small when they realized the old Parichol place was for sale. They West



this one's generous size, and Lynn, with her interest in decorative arts and antiques, was also drawn by its history. After they mapped it out, their insurance company acquired a walk-through.

Then came 9/11. The walk-through was postponed, and weeks in days came the fire.

It started when no one was there, its origin unclear. Whatever the cause, it opened up the house to a new configuration—literally. “Demolition,” Oreschilka says deadpan, “was a snap.”

Assisted reductions were called in: lanes of a sloped, forced-air HVAC system. The chimneys were rebuilt, adding an overhead of the fireplace. And while the facade would soon closely resemble the original, inside Oreschilka tinkered with the back of the house and with the layout to create a better flow of traffic and light.

At the front, he restored the original arrangement by splitting the living room into a parlor and a small study separated by a moss-oaked inlay. The front door sight line goes all the way to the back of the house, where the old servants’ stairs were dashed and the rear wall bumped out about 13 feet, allowing one big, open space that could include a new family room and entry area.

Lynn’s priority was an open kitchen, with a peninsula as a buffer between her and her guests. Oreschilka placed it behind the

original formal dining room and added a neatly tamed-out baker’s pantry to connect the two. A row of tilted glass windows over the sink pays homage to oases in the original interior wall.

The open path from the front of the house to the back serves as Main Street—“everything branches off it,” Oreschilka says—and is underscored by a series of solid wood “rugs” based on the original island floor pattern. Driveway up the road along this way “scales it down,” Oreschilka says. The floor pattern’s maple, Pecan, walnut, and red-oak borders are etched by coloring overhead and draw the eye to a sunny window seat overlooking the backyard.

The midrange also created a powder room and laundry room tucked here, awkwardly plugged behind the main stairs during an earlier sale. This allowed a larger period-style staircase to go in and to serve as a major thoroughfare that helps “organize” the house, Oreschilka says.

The stairs climb to three snug bedrooms, a full bath, and a master suite on the second floor, passing a stained-glass window en route, and descend to a newly finished basement, with built-in shelves over a landing halfway down—an in-cranial focal point. “That’s why it’s so lovely,” Marino says gratefully of the end result. “We didn’t have to work with what we had—we could improve it.”



OLD MEETS NEW Colorful fabrics and vintage-style fixtures and furnishings reinforce the traditional look of the new master bedrooms (OPPOSITE), and bath (ABOVE). A gathering spot on the front porch, ARROYO (RIGHT) is set up for drinks and conversation. Tailor-made fittings: Persian (Shah-Rokhsa), The Walker Zanger Wallpaper Garden & Tree



SHOP THIS STYLE
To find furnishings similar to those used in this house, visit www.wylog.com/thisthishouse

Though the team wasn’t able to deliver as the Ramfled fireplace, they found a spot in the basement for Lynn’s wine cellar. They remade the third floor as an suite for the kids and also extended the porch with a side deck. “I was crisscrossing the yard running around the house,” Oreschilka says, adding with mock solemnity, “It’s important for kids to be able to circumnavigate.”

The house also got its first sprinkler system.

Lynn worked alongside the architect every step of the way, urging him to finish the family-room fireplace, for example, with a material similar to one in an 1880s house by McKim, Mead & White. Her partner painter, Oliver Maronovic, came armed with crumpled bottles of pigment for custom blends, and buckets of wallpaper paste, research had led her to a half-dozen period patterns, none self-adhesive.

By the time she’d added a mix of antique and contemporary furnishings, Lynn’s busyworking days were a distant memory. Today she is a freelance writer and a design and decor-antique blogger. “It was actually a wonderful experience,” she says. “I know that sounds weird—your house burned down and it’s a wonderful experience. But it was exciting. I love the creative process, and everyone involved was so proud of what we did.” ■

out of the ATTIC

When did you last rummage through the dust-covered boxes that constitute your own personal museum? One look at the vintage LPs and faded Lincoln Logs hiding out in your home and you're reliving your youth. Join us as we dip into the decade that began in 1955, the heart of baby-boomer childhood, complete with Huckleberry Hound cartoons, Monopoly marathons, and free-range play. Come along as we unearth a few (now very collectible) souvenirs.

By Deborah Baldwin — Photographs by Geoff Spear



1. **Kwikset Pyrex** You know that when those multifunction sets come out of the cabinet? Tok! House cookware couldn't be far behind.
2. **Mix mixer** Homemade goodies were a snap if Mom owned a stand mixer like this Sunbeam. But you had to mix pots of patience and fighting spirit if you wanted to get to the bottom.
3. **Novelty glasses** Clowns, circus animals, cartoon characters, golf balls—all were like the almost-complete demi-decade memento you'd take to set the table—when we weren't arguing over who was responsible for breaking glass number six.
4. **Let's build a fort** The Handy Andy Toolset held exciting pretend weapons, like a handaxe and a mallet. But it sent at least one fan, The Old House TV master carpenter Norm Abrams, in the right direction.
5. **Cabin fever** Lincoln Logs interlocked neatly while evoking the romance of the Wild West and Dopey Coaster (remember him?).
6. **Wood sticks and spoons** Archwits, flaps and pulleys. Tinker Toys help guide your hands, and they fit together so nicely, no one could knock down your creation, even when it was time to clean up.
7. **Motorized maker stuff** The metal nuts, bolts, archwits and pulleys were geared for budding engineers with a workshop for making parts. Prolonged fun, but you had to go to town over who got to control the play in electric motor.





The clunk of milk bottles delivered to the door... the crackle of a transistor radio... **bumping along in the way-way back of the station wagon**—baby boomers recall it all

12. Meet the jellies: All but a whisper from the suburban boomerang comes a box set of Jiffy Pops—and maybe the adjectives made in their grade-at-cases-for-Mom-and-Dad Slurpy Sinks

13. Mid-century style: What could be cooler than a sleek, modern shell chair? One that oozed Modex (a glass made in over 100 styles)

14. New wheels, or else: A sturdy model like the Western Flyer gained youth membership in the All-American Club of Self-Appointed Adventurers. The only requirement: Belongs in time for class

15. Handle on TV: Concocted handiwork and journey actually recall having to get up to change the channel—and again to fiddle with the rabbit-ear antenna. Anything from the Twilight Zone article into the night, when the only broadcast was high school football

16. Western obsession: Cowboys were big in suburban living with cowboy boots, hair, and spurs—Hollywood's cowboy legends, cowboy hand-wringing, cowboy outlaws, and the light uphanging to grill powder John Wayne

8. A real character: Maybe your cookies were stashed in a Little Red Riding Hood or the Grader Jack-Saber-Bay or the classic Hammy Gumpies. Ever the delicate work of inserting the ceramic lid without a sound (or a better you from peaching)

9. Morning's the best: A good breakfast for kids to start the day with lots of early period Maxwell House. Skewering pots for this one were sequel to sleeker percolators that plugged in

10. Early dial-up: Why back when there was only one phone company and only one phone. Then came the TV screen, which was played out by the 1950s Glode. And early High School Musical

11. Modern chef: Junior The primitive behemoth Easy-Bake Oven was 300 with a built-in lunchbox enough to take a city boy's voice. A modernist making gear appeared to kids who thought More stood over a hot stove because there was so much fun





17. The mouse that roared The later Mick A. Mouse Camera's signature silhouette sculpture mouse ears made famous *Amelia Funt* and the rest of the Mouseketeers gang.

18. Picture 8 Advancing the line drawing from painting to endearing doodle was a full-time career, getting it developed. Taking snapshots I such as such. And those that had the Ray Rogers (Ray and Rodin) (Walt) (Fib) (Fib) here, each camera might take a different type.

19, 20. Our gang Without Charlie Brown and company, these would be so. Gophers. Peanuts held its position on the comic pages of *Playboy* magazine, providing a reason for millions of kids.

21, 22. Fab Four In 1964, when the Beatles first appeared, everyone ages 12 to 22 stopped what they were doing, moved to the nearest record store (remember those?), and got in line. Early in the morning, they found John, Paul, George, and Ringo, and they began singing regular haircuts and started dropping real.

23. What's on? Before movies and certainly long before TV, we all crowded around the same viewing device and quizzed over the TV Guide.

24. Visual cues With their great photographs, Life and Look provided a visual insight into what was happening in the wider world. Most changing from movie to national magazines.



The clickety-clack of the typewriter... listening to a stack of 45s...stretching out on the living room floor watching *The Ed Sullivan Show*—the days seemed longer then, in a good way.

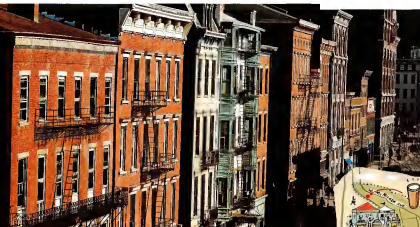


25. Rise of spring Small, knitted mitts with well-constructed ribbed cuffs of wood bolls and the new elastic. Long as needed.

26. Trade In colorful cards were exact currency—each card in the stack of your two wheels to make an "oldie" pull pull.

27. Inside baseball Sports Illustrated's Rod Hodge put stories about all the profits between devices—proving once more that as time is the hand can keep us entertained, now as well as back then.

WHAT DO YOU REMEMBER?
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Downtown Is Looking Up

A deserted, down-at-heels shell of a historic neighborhood just 15 years ago, today Cincinnati's Over-the-Rhine area is bustling with new life

BY KEITH PANDOLFI PHOTOGRAPHS BY RICKY RHODES



OPPOSITE: Over the Rhine's low-rise brick and brownstone buildings are welcoming beer gardens, restaurants, and shops. TOP RIGHT: Two bright good customers at Pindley, one of three eateries helmed by executive Vice Street, the neighborhood's main artery. The return of foot traffic after centuries helped bring about the neighborhood's revival.



One Monday night this spring, a disparate group—bearded and bespectacled, bearded and meticulously groomed—gathered around the bar at Saloon, a venue next to the Cincinnati neighborhood known as Over the Rhine. A 35-year-old woman with short blond hair and a yoga mat resting against her forehead disappeared after a tough day at work. Outside, a slender man in an “I Love Cincinnati” T-shirt pulled by an older couple strolled along dressed to the nines, perhaps on their way to the symphony at nearby Music Hall.

“Can I get another Rhinegeist?” a patron asked, and the bartender popped open a beer brewed in a recently restored 19th-century beer-bottling warehouse. Although tradition to “ghost of the Rhine,” and by the looks of the crowd in the restaurant on what’s usually considered a slow night, it seems this neighborhood, once deemed the most dangerous and decrepit in Cincinnati, has indeed risen from the dead.

“I’ve never felt a better sense of community than I have being here,” says Holly Robinson, who moved to OTR, as locals call it, with her husband, Michael, 11 years ago. It’s here that they restored an 1860s Irish-style house and



ABOVE: Landmarks include MUSEUM the 1870 home of the Czechs' Synagogue and the Carlsberg Brewery. A large portion of Over the Rhine is on the National Register of Historic Places.

Michael became an owner of two popular watering holes: a 19th-century wig factory turned craft cocktail lounge called Japp's and the outdoor-patio bar Neuen Unplugged. Holly says she loves running two people who know on the street, adding, "We are selling out fast." Who needs one when you live steps from the business district, not to mention a bevy of new restaurants and boutiques?

Just over a half square mile, OTR is bordered on the south and west by Central Parkway, a one-way road, blocks from the headquarters of such Fortune 500 companies as Kroger, Macy's, and Procter & Gamble. So far, most of the action is in the northern section, which includes newly redeveloped Washington Park, where an influx of homeowners and businesses has helped spark the area's revival.

The visionary

One of OTR's earliest advocates was Jon Tarbell, who grew up in the city and spent time in Boston before moving back in 1967. Eventually he opened a secondhand shop on OTR's main drag, Vine Street, where he also refurnished furniture and held weekly potluck suppers.

He raised four children in a beautifully restored 18th-century townhouse a few steps east of OTR. "I was so in love with living and working here," he says. "I wanted other people to feel the same."

In 1985, Tarbell started the Over the Rhine Chamber of Commerce, "an all-purpose organization for housing, social action, and business," he says. At the time, he adds, city leaders were dubious about OTR's future. He was able to help change that while serving on the City Council from 1988 to 2007 and during an overlapping two-year stint as vice mayor.

In the early 2000s, bargain hunters started crawling for 19th-century townhouses, many built by the German immigrants who settled here between 1830 and 1900—Over the Rhine was a nickname in honor of that now-paved-over creek. Though OTR's brewery district had long ago faded, newcomers were drawn by treasures like Music Hall, the stately home of the symphony and opera, and equally historic Washington Park. In the northern section, Bradley Market, founded in the 1860s, still serves up local specialties like pasta, sausage made with pork, beef, and ostrich, and a diverse crowd still throngs Tucker's, a diner that opened in the 1940s.



ABOVE: Craft beer flows into this taproom, which opened two years ago after a formerly abandoned 1835 building was renovated. Over the Rhine is part of the historic brewery district. TOP RIGHT: Neighborhood advocate Jon Tarbell is the resident MRGO lawyer who started pushing for OTR's redevelopment. Below and after retiring from City Hall remains a beloved figure in the community.



What's surprising is how quickly OTR recovered from what had seemed like a death blow, in 2001, when days of rioting in and around OTR followed the killing of an unarmed African-American teenager at the hands of the police. Businesses shuttered, and many residents fled to other neighborhoods. A year later, the city finally moved forward with a comprehensive plan for OTR, noting that it was one of the most cohesive surviving examples of an urban 19th-century community in America. At the time, some 500 residential buildings sat vacant and you could hardly give away a single-family house. Today they go for upwards of \$713,000.

Civic support

Much of the credit for this U-turn goes to a private nonprofit developer known as 3CDC (Cincinnati Center City Development Corporation), which brought together not only city-loving artists, musicians, and home-lovers, and entrepreneurs but also city leaders and big chip companies like Procter & Gamble. "These businesses are headquartered in Cincinnati, and they want to stay here," says Anastasia Michalos, a 3CDC spokesman. "And to do so, they need to recruit younger people who are looking for an exciting urban core." Look no further than Tall's Ale House—its entire second floor is a tribute partly to U.S. president from Cincinnati—which opened to a local German Protestant church after it was repurposed.

with the help of JCDC to the tune of \$4 million.

Launched in 2003 by city and corporate leaders who feared that poverty, crime, and abandoned buildings would speed downtown's JCDC has shown a knack for leveraging funds and cultivating the enlightened self-interest of businesses and real-estate investors. While other cities fight to keep jobs by way of tax breaks and other giveaways to employers, this nonprofit is getting companies for help in drawing people back downtown.

The impact has been staggering. Corporate donors have sunk some \$336 million into OTR and the adjacent business district, about three-and-a-half times the amount contributed by taxpayers. With the help of two lending programs and state and federal tax credits, JCDC has helped to revive 133 historic buildings and to create 536 new or rehabbed residential units and 373,267 square feet of new or renovated commercial space. It also oversees a sweeping ride of Washington Park, once a haven for drug dealers, now OTR's crown jewel.

The nonprofit's mode of operation is to acquire and fix up city-owned and private buildings and then turn them to their original or new use, sometimes on the first floor, living space upstairs. It then rents small-business owners to apply for licenses—web sites that includes accelerated capital-improvement credits—so that they can turn these spaces into hotels, boutiques, bars, and cafés.

Vine Street and its adjacent blocks are now a culinary destination, with many of the new restaurants housed in long-vacant historic buildings. That's a big change from just a few years ago, says Jose Salazar, executive chef and owner of Salazar. He relocated from New York City in 2006, when he was offered a job at a hotel restaurant downtown. "When I moved here, the food scene wasn't so great," he says, adding that he was about to move on when he realized JCDC was heading into a character town development. "It got in line for a renovated site, all he needed was a business plan and a bit of investment capital." "I'm here to stay," says the young chef, who is working with JCDC to open a second restaurant.

The pioneers

Salazar arrived on the heels of a Chicago transplant named Don Wright, whose pub Senate Inn took in newly rented building on Vine Street in 2003. "There was nothing here," Wright recalls. "Everything downtown closed at 5 p.m. But just south you had thousands of people working at Macy's and Kroger. I figured if we did things right and served food that was better than the chain restaurants [expletive] they'd grow up, and we had a good chance of succeeding."



LEFT: Washington Park, in the leading southern end of OTR, has made the urban development plans of the Civil War era. After years of neglect, it was overhauled and emerged with renewed life, and reopened in 2002. Today it's a major draw for families and new home buyers, as well as a centerpiece to the 19th-century buildings surrounding it. RIGHT: Finding Market's food is a split into the streets, attracting visitors and helping to anchor the northern section of OTR.



FAR LEFT: Holly and Michael Pedersen moved to OTR in 2004 and now operate two bars, including Jappo, which exists in a roughly 19th-century factory. LEFT: Collective Japanese opened its doors three years ago and quickly established in the neighborhood's new buzz.

And succeed he did. Wright says he paid back JCDC in three years and went on to open two more restaurants on Vine, both with the nonprofit's help: the upscale Swiss Alpengarten and a bar/restaurant/barbecue joint called Potomac. "He had a belief, passion, an idea, most important, great ideas," Michael says. "The two partners of Over-the-Rhine are the Dan Wrights—the people who believed in what we were doing."

Another early arrival was Doug Spitz, a Realtor who moved to the outskirts of OTR about 20 years ago. "When JCDC started to develop Over-the-Rhine, they wanted to create a real neighborhood—housing and shopping and office space—a place that people wouldn't want to just pop by for a few beers but a place where they truly wanted to live," he says.

"People who came to work for P&G and other companies just fell in love with the neighborhood," Spitz continues. "A lot of people who live in the suburbs chose it out because they want to be able to walk to work, restaurants, and the theater. Families love what's happened in Washington Park, too."

Already there is a bright and vibrant in the area's relatively undeveloped northern section, home of Finding Market and the Rhinelanders, where families and young neighborhood workers gather to watch Reds games, play corn hole, and, of course, drink beer.

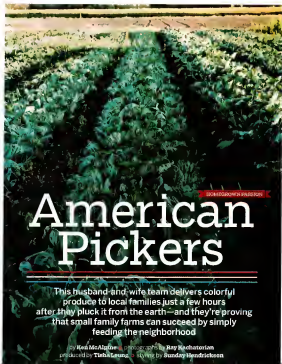
Construction is happening so quickly, in fact, that housing a decade later has impact on a Florida housing. While JCDC is investing \$27 million in the conversion of a 19th-century YMCA into apartments for senior citizens, advocates would like to see a certain percentage of all its properties reserved for affordable housing.

While JCDC rightly takes credit for helping to launch off OTR's revival, Tarbell says there's more to it than that. "It wasn't for the fundamental strength of the neighborhood, none of that would have happened. OTR's comeback is a combination of its unique history and architecture, and the enduring legacy of places like Music Hall and Finding Market. It was only a matter of time before, with proper leadership, Over-the-Rhine would be ripe for the picking." ■





Elizabeth began
her career as a
gourmet chef and
now she's a
chef at the farm.
In the California
countryside, she
is raising young
broccoli growers to
the next generation.



DOUBLE-GARDEN PRODUCTION

American Pickers

This husband-and-wife team delivers colorful
produce to local families just a few hours
after they pluck it from the earth—and they're proving
that small family farms can succeed by simply
feeding the neighborhood

by Red McAlpin & photographs by Ray Richardson
produced by Tisha Leung & filmed by Sunday Hendrickson

I

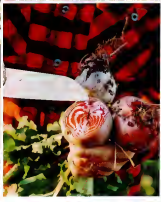
BAKED FIELD,

John Forester moves down a row of valleyball-size cabbages, swiftly tossing them from their stalks with his knife and an easy grace. There is breezing and wind song and China-blue sky in this pastoral spot in California's Ojai Valley. He talks as he heads to his task. "Farming is the single greatest contribution mankind has made to the planet," he says in his voice. "We're participating in a 12,000-year-old ritual, again and again." Then he straightens, a heavy green orb dangling from one hand, his cutter's worn handle in the other, and crosses his arms wide. "It's hard to quantify how rich this makes your life."

Two cows nearby, Elizabeth Del Negro, John's wife, is harvesting cobs; her fingers black with soil. She doesn't stay in the philosophy. Today, Tuesday, is their farm's busiest time of the week. A lot of vegetables need to be picked, packed in boxes, and delivered. "People like to talk about the glories of farming," she says. "But a lot of it is crawling around on your hands and knees, scraping the earth with bloody knuckles. You're got to be a mad-and-bela-kind-of person."

The couple live just down the hill. They farm on three plots totaling roughly eight acres—five of them leased, for they are first-generation farmers—in this rural pocket 65 miles north of Los Angeles. Elizabeth, 39, was raised here.

CLOCKWISE FROM TOP LEFT: John and Elizabeth press sprouted corn seeds into flats of moist soil. The seedlings go into the ground all season for succor; now harvest. White and purple kale and red chard, relatives of broccoli, thrive in with just-puddled earth and shade. The morning's harvest, packed into the farm's 1998 Mazda pickup. Sweet valley ferns provide this country's view. "Groggla," John's son, Trappist-style American chicken, one of 20 from virgin flocks. Incubance





- * FEED THE CAT
* WE DO EVERYTHING
- MARY F.
- * CSA PICK
 - * FEED CHICKEN
 - * CHICK WATER
 - * SET UP (ORANGE IN ORANGE)
 - * SEED LETTUCE
 - * PLANT TRANS
 - * SEND OUT IN
 - * REPAIR HYLE
 - * GET BORN
 - * PICK FOR IN

ABOVE: The woman's table features Swiss chard and tomatoes. LEFT: Growers receive their CSA shares in wooden baskets and woven boxes, which subscribers return for the value

Her father was a chef, they had chickens, fruit trees, and a vegetable garden. John, 40, a child of immigrants, grew up mostly near Austin, Texas, though his family lived for a time in both San Francisco and nearby Santa Barbara. His ecological father liked to argue that with plant varieties. "Back then, farmers were careless," he admits.

Elizabeth left Ohio to wander during her twenties, climbing and working on a rock with General Board. John enrolled too, traveling in Central and South America, managing his line of cooking. Eventually, both drifted back. John married, had a son, divorced. The two met through friends. Along with chemistry, food bonded them. On their first date, they lugged for chardonnay. Their wedding feast was pockets of kale seeds.

The couple started Rio Gordo Farm ("river of joy" in Spanish) six years ago, marrying a year later. From the outset, the farm embraced the CSA model. Community-supported agriculture, which began in the U.S. in the 1980s, works simply: Members buy shares before the growing season, giving farmers cash to pay for seed and equipment. As crops grow, subscribers receive a weekly share of the harvest. In seasons carry over, of course. If water is scarce, you get well lettuce. Farms can fail.

The latest U.S. Department of Agriculture census, from 2012, counted 12,617 American farms participating in CSA programs. Local Harvest, a liaison between farmers and locavores: consumers, lists around 4,000 on its website, most small organic growers. CSAs help farms sell directly to their neighbors, offering profits. Members—who may live in nearby cities, where farm stands are scarce—receive the freshest food and get to know their farmers and like-minded foodies. Most CSAs hold distribution homebats in their homes or at central meet, ready-to-go, or deliver their boxes, away recipes, talk rations. Some CSAs deliver door-to-door, militant style.

"The essence of CSA is really the community it creates," says Elizabeth. And since a farmer's choices are never done, it's



helped when their community also does field work. On this day, John and Elizabeth's part-time staff of one, Lya Mendez, is on the job, and four young-equity members are picking too, in exchange for their share of vegetables. One of them, Bobby Schrad, wears boots in a wheelbarrow under a walnut tree. He joined the CSA three years ago. "My kids and I up carry vegetables they normally wouldn't," he says, looking up from beneath a floppy white hat as he works. "We're because we're accustomed to the higher quality of the food, the stone-bought stuff doesn't do it for us anymore. And it's helped us connect to our community and the land."

As Bobby scrubs, John adds a full crate to the microbus in his truck bed. Peering at the assemblage of cukes—red and yellow ones, orange Nantes carrots, purple and white kohlrabi, green cabbages—he nods. "Your eyes are your first stomach," he says. "If something looks good, it tastes good. If you hear from a farmer who picked it that day, it's going to taste better."

Calling the produce from the field takes three hours. Then the crew drives it down to Elizabeth and John's, to fill the week's 36 CSA-share boxes for delivery. Beneath the open-air parking shed in front of the house, the women fall to task: clean, trim, sort, carefully repack, so that neither customer nor vegetable will be disappointed. Some of the boxes will be dropped at neighborhood pickup sites, others at houses. Grains of direct-sale goods will be trucked to arts restaurants, markets, school canteens, and the local hospital.

According to Elizabeth, John is the visionary, she is the organizer. They agree on what to grow and how much, but she implements the plan, while he handles sales. As she puts it, "He's the preacher. I build the church."

On a small farm, everybody lends a hand. John's 12-year-old son, Trey, aka-birds (Bao Gong's two goats (in he likes) and cleans up after the 20 chickens (his he likes) standing on the three-acre farmstead. Elizabeth cares for the two



CLOCKWISE FROM TOP LEFT: Family and friends, including Elizabeth's wife in law Tegan Harshbarger, gather for a man's last meal and John's famous farm at the celebration of Elizabeth's cousin's departure. Farm-grown flowers, pickled carrots, and herbs grace the tables and provide the strawberry accompaniment. The wedding band doubles as a ring, and dance pavilion for parties and picnics.

peppers, while 18 spend wonder-free.

Once packing is complete, John drives off to deliver to town. Elizabeth, home steady inside a weathered shed, makes the CSA drops and takes restaurant orders to Ventura and Oxnard, 30 minutes away.

By the time she turns back onto the dirt driveway, a storm has softened into evening. She kills the engine. There is dust, and the ticking of contracting metal as the van cools. Finally, she steps from the van, then heads for the garage to greet weeds. "If you don't push," she says, "you don't keep ahead."

The more you know Elizabeth and John, the more you see they are the same. They're not afraid to try. They have a mutual, long-it-on attitude. "It's kind of an overconfidence," she says. "We figured this has worked for farmers who had far more rudimentary tools. We didn't know when we started whether it would work, and we've wanted to quit more than once. But we don't." Seek or swim. The decision is instant.

The joy is equally pure. As it always is, one with good food, what Rao-Gao Farm grows brings people together. Elizabeth and John offer farm education, housing groups of local schoolchildren through Food for Thought Ojai, the kids spend seasons and weekends on their during a talk about sustainable farming. The couple occasionally cater events on-site, but more often they throw potluck gatherings for their wide circle of friends—musicians, writers, teachers, pilots. Just a week or so before, they hosted a wedding celebration for Elizabeth's cousin, Summer Anderson, who had eloped.

On that afternoon, family and friends gathered in front of the couple's house for laughter and homemade macos. As kids scampered through the field and dappled faded, a hostess came to life, and there was more laughter and cheerfulness. Elizabeth and John do for their friends, and their friends do for them. "How nice it is to be surrounded by bellhows, beautiful, caring people," John says. "To end up with a rich life that has nothing to do with money." ■

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★ Legendary documentary photographer Walker Evans shot a Marshalltown painting trowel for one of his famed *Fortune* magazine portfolios, "Beauties of the Common Tool," in the July 1955 issue. Like so many wares on the following pages, this trowel—with its hardwood handle and forged steel blade—still stands, as Evans put it 60 years ago, "for elegance, candor, and purity."

Evans's painting trowel, by Marshalltown Paint Co. (L)

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Our cast of veteran experts



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General Contractor



NORM ABRAM
Master Carpenter



RICHARD TRELOAR
Plumbing and Heating Expert



ROGER COOK
Landscape Contractor



ADAM O'DONNOR
Hand

Q I'm curious: How many American companies that make products for the home have been around more than a century? —JOHN HANCOCK, ST. LOUIS

A **KEVIN O'DONNOR REPLIES:** Honestly, I can't give you an exact number. But we did come up with the hearty list on these pages. Given that half of all businesses fail within five years, it's astonishing how many have weathered 100 years or more of economic booms, technological revolutions, and changing consumer tastes. Here, in brief, are the most compelling survival stories.

1914

Toro

ESTABLISHED IN MINNEAPOLIS
A collector in demand for the company's farm tractor engines (prompted as he left to sell course equipment, grain harvesters, balers, rollers, and irrigation systems). Toro's first walk-behind "lawn mower" for homeowners followed in 1918. Sales of residential mowers, snowblowers, trimmers, and sprinkler systems now account for about 30 percent of the company's revenue.

Ames Tool

EST. 1774 IN WEST BROMFIELD, MASS.
The United States didn't exist when John Ames began forging tools in his blacksmith shop. Nine 246 years later, the company still fabricates levers and garden tools—everything from wheelbarrows to spading forks—all still in Berkshire.

Armstrong

EST. 1816 IN PITTSBURGH
Tom Armstrong was 24 years old when he and a partner paid \$300 for a hop that made cork bottle stoppers. By the mid-1860s he'd become the cork king of the world. Having turned his company into the largest supplier of cork for engine gaskets, bulletin boards and even insulation, Cork is also a major component of linoleum, which the company started producing in 1905 and still sells today. From there it was a short leap to vinyl, and then laminate flooring, cementing the firm's leadership in the flooring industry.

American Lawn Mower

EST. 1843 IN BROOKLYN
Robert Kenney didn't invent the push reel mower, but he and his family founded the firm that still makes these effective environmentally friendly turf trimmers. Unlike the whacking action of rotary blades, push reels cleanly yank off the blades of grass and, because they run on nothing but human muscle power, they don't pollute. Corded and cordless power mowers are also now part of the company's line of exhaust-free lawn care equipment.

Black & Decker

EST. 1894 IN BANTON, N.J.
Two 27-year-olds, tool-and-die maker S. Duncan Black and his friend Aaron Decker, pooled \$1,200 to set up their machines shop where, six years later, they created the first portable electric drill. Although it weighed a hefty 26 pounds, its pistol grip and trigger switch won't tell that different from today's models. By 1902, when Black & Decker introduced the first cordless drill, it had grown into one of the world's largest manufacturers of electric power tools. A merger with venerable toolmaker S. Stanley in 2005 formed the current company, Stanley Black & Decker.

Briggs & Stratton

EST. 1908 IN MARSHFIELD
Electrical engineer Stephen Briggs and entrepreneur Harold Stratton originally joined forces to build cars. That venture didn't work out, but 10 years later Briggs developed a reliable small gas-powered engine that embodied all sorts of unusual choices—from washing clothes to cultivating gardens. Today the company is the world's largest producer of air-cooled engines, and it keeps up its reputation with pressure washers, generators, and lawn mowers.

Cabot

EST. 1877 IN COBBENBURG, MASS.
Based on its extensive work with colonial-style houses, Cabot developed the first wood preservative, white stain. He also invented a coal-to-oil distillation and an oil-grass emulsion called Cabot's Oil. The emulsion and the oil are gone, but the company, now based in Norwalk, Conn., maintains its focus on formulating long-lasting, high-quality stains for wood decks and out.

Carrier

EST. 1909 IN MILWAUKEE
In 1902, a 29-year-old mechanical engineer named Willis Carrier designed, at the request of a printer in Brooklyn, the world's first practical air-conditioning system.

SHERWIN-WILLIAMS SWP HOUSE PAINT

Sherwin-Williams' "Cover the Earth" logo unveiled in 1905, has been a fixture on its labels (clockwise from top left) ever since.



1866

Sherwin-Williams

ESTABLISHED IN CLEVELAND
At the time when Henry Sherwin and Edward Williams partnered to make paint, residents preferred their porches, eaves, and shutters were few, and DIY customers brought their own containers to be filled at local paint stores. All those drawbacks ended in 1876, when the company introduced the first ready-mixed paint in movable cans. That innovation helped Sherwin-Williams become what is now the largest paint company in the U.S.

The paint machine, powered by a 30-hp steam engine, set the stage for a revolution in indoor comfort. The company's residential division now offers both heating and cooling systems, including gas furnace heat pumps.

Charnelock

EST. 1816 IN PHARMACIES
The first fact that blacksmith George Charnelock got right in his shop launched the Charnelock & Clapp Co. But the company's big breakthrough came in 1833, with the debut of Charnelock's rollers. Its large and grooved rollers reduced sticky but unbreakable wax to just pieces, they could take out of adjustment when under load. Charnelock's proved so popular that by 1853 DeArment's descendants, who are still in charge, changed the

company's name to match that of its most well-known tool.

Chicago Faucets

EST. 1861 IN CHICAGO
In 1903, after a career years of making plumbing fixtures, founder Albert C. Brown came up with a ground-breaking advancement: the one-piece valve cartridge. It opened and closed with a quarter turn, reduced wear on the rubber seals, and made maintenance a snap. Called the Quartzum cartridge, it set the standard for all cartridge-equipped faucets that followed and still fits any Chicago faucet made since the valve's inception.

Council Tool

EST. 1816 IN EAST MAMMAMUNCIE
John Pickett Council, a blacksmith started out forging tools for

Toro's Farm Boss 2000 series, shown here from 2007, has a 5.0-hp engine and a 30-inch cutting reel. Today, a core Farm Boss tractor (900471) comes with a 24-hp engine and 42-inch mowing deck. The reinforced steel is standard.

I857

Klein Tools

EST. 1857, BASED IN CHICAGO

Soon after German blacksmith Heinrich Klein arrived in Chicago, the workers installing telegraph systems asked up for high-quality linesman pliers. As the one at the top, the company consequently prospered as telephone and electrical power systems spread throughout the country. Klein still makes know-it-all pliers—though they're made in China, Korea and Japan—along with thousands of other hand tools and accessories for handyman toolboxes.

Klein's hand-forged blowout pliers (I857) are the ancestor of today's precision-machined side cutters (see I877).

Maze Nails

EST. 1848, IN PENNSYLVANIA

Launched as a lumberyard by Irish immigrant Samuel Maze, the company branched out in 1860 under son William and began offering rustproof nails made of solid zinc to customers who bought bundles of roofing shingles. The zinc-plated nails were a hit, but Maze's nationwide reputation rests on his high-quality galvanized steel nails, which are double-dipped in molten zinc for maximum corrosion resistance.

The Old Schwamb Mill

EST. 1844, IN MILLVILLE, MASS.

A skilled wheelwright is still producing hand-crafted oval and circular picture frames using the same belt-driven lathes that Charles and Frederick Schwamb installed in 1844. The company closed down in 1969, but the mill continues to lure out frames—without electric power tools—under the auspices of a nonprofit trust.

Red Wing Shoes

EST. 1891, IN RED WING, MINN.

A shoe merchant, Charles Dickson launched the shoe and boot company that became big and big for its durable work boots. The footwear is still made by hand, using chrome-tanned leathers from areas forerunners 100 years old. The stitching machines are still made by hand, and sturdy Goodyear welts that bond together the uppers and soles.

Stanley Hand Tools

EST. 1843, IN NEW BRITAIN, CONN.

The shop started by blacksmith Frederick Stanley originally made nails, but by the turn of the century it had become a premier manufacturer of hand tools—first planes, saws and chisels, among others. Now, as part of the tool conglomerate Stanley Black & Decker, the company makes everything from hammers and a host of other tools used by homeowners and contractors.

L.S. Starrett

EST. 1838, IN BRATTLE, MASS.

Long's Starrett grew up on a

hand-crafted farm in Orem, Maine, with 11 brothers and sisters, and pursued a career as an inventor and manufacturer. His first patent, for a butter worker (this specialized butter milk from butter fat), was followed by more than 100 others, including a meat tenderizer and a clothes wringer. But it was his first tool, his best-known invention is the variable combination square, which could slide on a beveled steel rule. The company still produces it today, along with hundreds of other precision measuring and cutting tools.

L. & J.G. Stickley

EST. 1900, IN EAST LANSING, MICH.

The furniture that defines the Arts and Crafts style with its unadorned design, beautiful wood and exquisite craftsmanship emerged in 1900, the year the company was founded by the five Stickley brothers. But only three

A train engineer trades a split-top case and overall (see I877) for a Crafts-style cutting shirt (see I877). Today a utilitarian (see I877) still lives (see I877).

Split-Top Overall Uniform (see I877)



Men with White Hot the Edge



Men with White Hot the Edge

run by Leopold and John George managed to survive until 1904. It was their vision that year by its biggest distributor, E.J. Auk, which preserved the company name and continued the production of these iconic pieces, as well as other styles.

Weyerhaeuser

EST. 1900, IN TACOMA, WASH.

German immigrant Frederick Weyerhaeuser began his career in lumber at age 22, working as a night watchman at a local sawmill. He bought the mill and, in time, organized a syndicate that controlled logging and milling operations up and down the Mississippi River. When he and 15 partners purchased 900,000 acres of land in the Pacific Northwest for \$5 an acre in 1900, it was one of the largest land transactions in U.S. history and marked the beginning of the Weyerhaeuser company. The firm now owns or controls 7 million acres in the U.S. and Canada from which it harvests trees for lumber, pulp, and engineered products, among other things.

Wagner Brush

EST. 1891, IN WOODSTOCK, OHIO

When founder Adam Foss first opened the unnamed craft that he'd purchased at an unadvertised freight auction, he found it filled with a superior—high-quality, the stiff hairs that grew on pigs. As he went, he got the best service. Adam

and his brother Samuel set to work making paintbrushes and selling them door-to-door. Their emphasis on quality led to the first effective cement for filling the brush to the handle—the first angled wish-bush—now a feature of every painter's kit—and the first brushes with tapered nylon filaments, which work better than natural bristles for latex paint.

York Wallcoverings

EST. 1893, IN YORK, PA.

The country's oldest and largest manufacturer of wallpaper employs the latest spinning technology. But it also operates a 100-year-old press that can automatically replicate archival designs and create new ones with textures and patterns that would be next to impossible to produce on more modern machines.

I895

W.F. Norman

EST. 1895, IN NEWBOLD, ILL.

The maker of "br" wallpaper, named after founder William Franklin Norman, is a 12th-century holdover still using the same hand-operated rope-drawing machines and molds that originally stamped intricate designs on steel sheets. It takes multiple carefully crafted hammer blows to create each panel, such as the colored ceiling panels below. ■



I889

Carhartt

EST. 1889, IN ELKHART, IND.

Hamilton Carhartt, working in a mill without sewing machines and five employees, initially struggled to sell his cotton-canvas work clothes. Then, with input from some railroad workers, he created the bib overall, similar to the one at left. The tradition of making high-quality clothing suitable for hard work continues today with overalls of heavy cotton duck fabric that have riveted pockets and ample room for freedom of movement.



This cotton-canvas overall (see I889) started out as a shirt made of raw wool and was later made to serve as a general-purpose work shirt. The original Irish factory (see I889) located in the original Irish factory (see I889).

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