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This Old House

Wake Up Your Walls

With our pro paint tips
and color advice

LOOK INSIDE OUR **2020 CAPE COD IDEA HOUSE!**

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Historically Inspired. Coastal Chic.

We asked **TOH 2020 Idea House on the Cape** interior designer Denise Enright how a selection of historically inspired colors became the palette for a coastal-chic home.

"Idea Houses are meant to inspire. Given our coastal location, I felt the need to incorporate some sandy neutrals and ocean blues, but I didn't want to use the typical 'beachy' palette. The Williamsburg® Paint Color Collection offered a depth of color that I thought would work beautifully here. As you'll see, most of the walls are light and clean, with carefully curated, vibrant accents that play off the modern furnishings without overwhelming them. The end result is a fusion of traditional color and fresh, modern design, for a truly timeless appeal."

The Williamsburg® Paint Color Collection

is a palette of 144 beautifully nuanced colors that bring a celebration of American heritage to traditional and contemporary architecture. To experience more of the Williamsburg® Paint Color Collection as featured throughout the *TOH* 2020 Idea House on the Cape, turn to page 25.





1. *"At the mudroom entrance, I selected a hybrid blue-gray* ***(Williamsburg Wythe Blue, CW-590)*** *because it looks so fresh and inviting."*

2. *"In the apartment, I felt we needed a strong accent wall* ***(Prussian Blue, CW-625)*** *to create a dramatic backdrop against the neutral kitchen* ***(Bruton White, CW-710)****."*

3. *"The downstairs bonus room can be used as a personal office, a yoga studio, or simply a place to relax, so I chose a golden green* ***(Green Umber, CW-460)*** *for the accent wall."*





AS FEATURED IN This Old House Idea House Cape Cod, MA 2020

For more inspiration and information, visit **BenjaminMoore.com/Williamsburg**

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Our nation's colonial period shaped an enduring tradition in architectural design. Benjamin Moore used research from Colonial Williamsburg preservationists to create the Williamsburg® Paint Color Collection, a timeless palette of 144 beautifully nuanced colors that bring a celebration of American heritage to traditional and contemporary architecture.

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How Safe Is Your Home's Wiring?

If you had a way to help prevent the dangers of electrical fires and electrocution within your home, wouldn't you take advantage of it? Read on to learn more.

An Ounce of Prevention

Electrical dangers are real. Each year in the United States, electrical arcing faults are responsible for starting more than 42,000 home fires, killing and injuring nearly 2,000 people and causing more than $1.4 billion in property damage. In addition, there are nearly 400 electrocutions each year in the United States*. Both events could be prevented with the installation of two inexpensive, DIY-friendly safety devices. And while these devices may look similar, the arc-fault and ground-fault dangers they prevent—and functions they perform—are vastly different. Here's why you need the protection of both.

The Ground-Fault/Arc-Fault Difference

Ground-faults occur when electricity escapes bare, damaged, wet, or poorly insulated wires and takes a shortcut to the ground. If your body provides the path to that ground, you could be electrocuted. Arc-faults happen when electricity crosses a gap between damaged wiring such as loose, corroded, or overloaded connections in walls, appliances, and cords. The resulting high-intensity heat can ignite surrounding materials, including framing and insulation. GFCI (Ground-Fault Circuit Interrupter) and AFCI (Arc-Fault Circuit Interrupter) outlets detect these faults and instantly break the connection, reducing the risk of electrical shock and fire.

Keeping Up with Codes

The National Electrical Code® (NEC®) has long mandated that GFCI outlets be installed in kitchens, bathrooms, garages, outdoors, and other damp locations. The current NEC now requires AFCI protection in living spaces including family rooms, dining rooms, living rooms, and bedrooms. The Code applies to new construction, as well as branch circuit modifications or extensions. If you need to upgrade, Leviton's SmartlockPro® AFCI/GFCI Dual Function outlet offers fire and shock protection in one device and can be used to satisfy NEC requirements for modifications/extensions, replacement outlets, and, in certain instances, new construction.

Why Choose an AFCI/GFCI Outlet?

The AFCI/GFCI Dual Function outlet is a cost-effective option that works with any type of wiring and can be reset by simply pressing a button on the face of the device.

* Electrical Safety Foundation International (ESFI)

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What Goes Where?

Now that you know the difference between the outlets, here's where they should be installed in your home.



Living areas such as bedrooms, hallways, and family rooms to help **protect your home from electrical fires.**



Near water sources, such as bathrooms, basements, garages, and near pools and spas to help **protect you from electrocution.**



Kitchens and laundry rooms or as a replacement option for any ungrounded outlets to help **protect from electrical fire *and* electrocution.**



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COTTAGE ON THE CAPE



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COVER
Photograph by Jared Kuzia

Styled by Caroline Woodward

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JARED KUZIA



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THE CAPE ANN PROJECT







Dining with a View

Some seriously impressive windows were critical to the transformation of our **1891 Cape Ann TV Project House**. Here's how project architect **Tobin Shulman of SV Design** turned a three-season porch into showstopping dining and breakfast rooms, with arched Ultimate windows from **Marvin**.

This home had undergone a series of unfortunate renovations. Tell us about the three-season porch.

South facing, it was a large room that got an abundance of beautiful light, and had a stunning view out and down the hill. In many ways, it was the nicest place to be in the house, but it was also the worst: hot in the summer, cold in the winter, not very comfortable at all. Earlier renovations resulted in a series of sliding doors set around the perimeter of the room that literally opened to nowhere. Carpeting had been added sometime in the '80s, and it was now musty and dated. And the room could only be accessed from one end, so the flow and connection to the other living spaces didn't work.

What was the vision behind the redesign of this space?

We intentionally designed two distinct dining areas—and framed each with dramatic views of the outdoors: a formal dining room connected to the living room and guest entrance; and a separate, informal breakfast room in close proximity to the kitchen for daily use by the family.

How did the arched windows play into the overall plans?

These seven-and-a-half-foot arched windows are really special—they're a critical part of the vision for the home as a whole, as well as for these individual rooms. When you approach the home from the road, the windows are the first thing that draws your eye. And with both the dining and breakfast rooms now opened to the adjacent living spaces, these four floor-to-ceiling windows bring the outdoors even deeper into the home.

Our arched window design is not original to the home, but rather an elaboration of a style that moves in a more modern direction while still nodding to the past. The arched top gives a gentleness and grace to the windows that is truly stunning. Marvin gave us the craftsmanship and efficiency we were seeking, and executed the design intent beautifully.

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To see how Marvin transformed the Cape Ann Project, go to thisoldhouse.com/cape-ann-house







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EDITOR'S LETTER

It's a colorful life

After more than a decade of living in a "white box" city apartment, it was one of the great bonuses of moving to a house in the suburbs. Not the tiny yard I could brighten with flowers. Not the kitchen that invited walking around, rather than merely pivoting in place. Not the fact that I could open a single door and spill directly outside and onto the sidewalk. It was having more room, of course, but especially *more rooms,* just waiting for a fresh coat of paint.

And paint I did. I swatched colors on foam-core boards, sampled on the walls, had "half-strength" formulas custom mixed, as well as "in-between" colors when paint-chip shades didn't seem quite right. That is until the day when Skip, our paint-store manager, ambled into my vicinity in the paint-chip aisle and in a low voice and with a side-eye offered, "You know, you really should test only three colors, four at most. Otherwise, you'll never be able to make a decision. This could go on forever." And all those months, I thought we were having fun!



RIGHT PAINT, RIGHT PLACE
For years our dining room, above, was painted pale peach; it was a nice enough color but never felt right. Now the two gray-greens below, on either side of the chair rail behind me, flatter the warm cherry table and mellowed oak floors in the best possible way.



CAMOUFLAGE
Benjamin Moore



NANTUCKET GRAY
Benjamin Moore

PORTRAIT: DAVID YELLEN. HAIR AND MAKEUP: ROBERT HUITRON/ART & STYLE NYC

The excellent advice in "Read This Before You Pick a Paint Color" (page 70), and the inspiring color choices in the houses featured in this issue, including our 2020 Cape Cod Idea House (page 25), could have saved me a lot of time and hundreds of dollars on paint samples—not to mention Skip's quiet exasperation. For starters, I would have known to look at what was already in those rooms of mine instead of endlessly entertaining all the possibilities that the paint-store cards with tiny colored rectangles presented.

While it's notoriously anxiety provoking, picking paint colors *should* be a pleasure. A new paint color on your walls can brighten not just your surroundings but also your outlook. We all know color can affect our mood and how we feel in a space, from calm and collected to upbeat and energized. Some people believe color can even be healing. And in these turbulent, troubling times, couldn't we all use a little of that?



KATHRYN KELLER,
EDITOR-IN-CHIEF
kathryn@thisoldhouse.com





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toolkit

Useful stuff for homeowners to know

ONE BLADE, MANY FUNCTIONS

17-in-1 painter's tool

In this latest version, the classic knife blade tackles more tasks than ever—and the handle gets put to use, too. BY THOMAS BAKER

The backstory

The prototype of this handy helpmate, the brainchild of an unknown house painter in California, was a stiff-bladed putty knife with a semicircular cutout to clean paint rollers, a beveled edge for scraping and puttying, a sharp pointed tip to clean out cracks, and a blunt tip to open paint cans. Its inventor never patented his 5-in-1 tool, but the folks at Hyde Tools Inc. suspected the idea had promise and started selling one nationally in 1975.

It sold briskly, prompting other tool companies to come out with their own versions. Hyde responded with the 6-in-1 tool, and the race was on. Now there are 8-in-1, 10-in-1, and, yes, 17-in-1 painter's tools. What hasn't changed: Those original five uses that proved so valuable to painters and carpenters have remained part of the tool for 45 years.



Shown: Hyde 17-in-1 Painter's Multi Tool, $14; hydestore.com

You can also use it to...

> Punch holes in a paint-can rim. The holes, made by hammering the point though the rim, allow paint to drain back into the can and keep the rim from gumming up.

> Pry off moldings and window stops. The wide chisel edge separates pieces cleanly; the metal cap protects the handle from hammer blows.

> Protect plaster or drywall. When removing trim, position the blade between the wall and the pry bar before applying force.

> Clean out caulk. The beveled edges on the point work on both the push and pull strokes.

> Tear masking tape. Set the blade on the tape and pull; you get a straight, torn edge without lifting the tape.

PHOTOGRAPH BY NICOLLE CLEMETSON



Time-saving painting technique

***TOH* painter Mauro Henrique** generally doesn't waste time taping off adjacent surfaces. Before rolling paint on a wall or ceiling, he "cuts in" a border where these surfaces meet (and along the edges of trim) using a brush and a steady hand to produce a clean, straight line. Here's how to cut in like a pro.



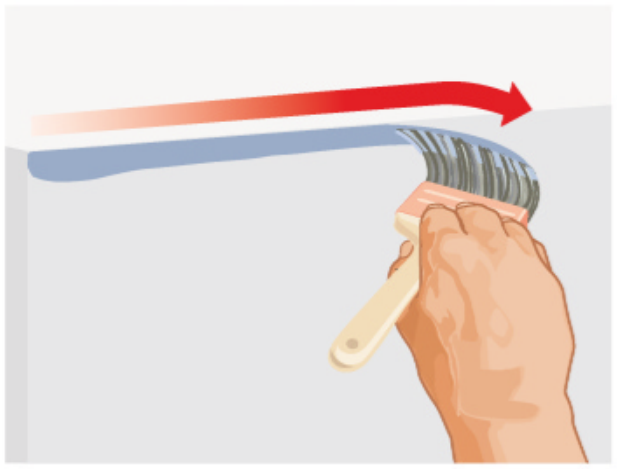
To start

> Use the right brush. Mauro's favorite is a 2½-inch-wide, angled sash brush with medium-stiff polyester and nylon bristles.

> Wet it. To keep latex paint from drying on the bristles, moisten them with water, then quickly rotate the brush handle back and forth between your palms to spin the bristles dry.

> Load it right. Dip the brush no more than 1½ inches into the paint (about the width of two fingers). Tap the bristles lightly against the side of your cut bucket to work paint into them.

> Begin in a corner. Align the bristles nearly parallel to the ceiling and place them against the wall about ½ inch below the ceiling's edge. Gently push them up to that edge.

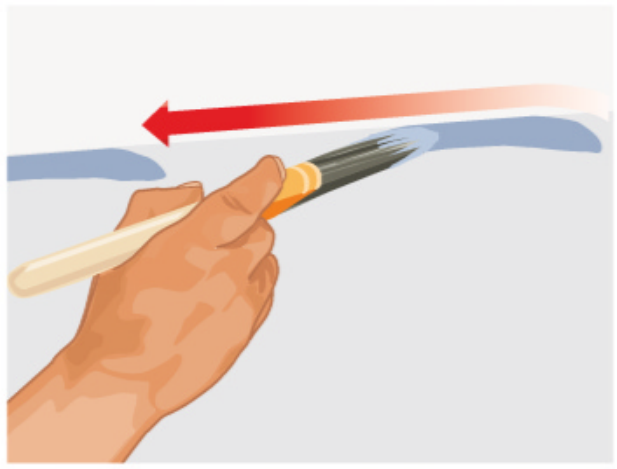


First stroke

> Go long. Angle the leading edge of the brush slightly away from the ceiling and watch the trailing bristles next to the ceiling as you pull the brush along in one smooth, confident stroke, about 12 to 14 inches long. Apply only light pressure at first, and let the paint flow out onto the wall. Near the end of the stroke, it's okay to increase the pressure slightly to squeeze out more paint.

> Make a smooth exit. When the brush is mostly unloaded, pull it down along the wall and away from the edge you're cutting in.

> Touch up. Go back and, brushing in the same direction, quickly smooth out any brushstrokes in the paint's lower edge. Take care not to touch the cut-in edge.



Second stroke (and so on)

> Reverse the brush's direction. Reload the brush as before, but this time, line it up on the wall for a long stroke 12 to 14 inches away from the end of the first one. Start about ½ inch below the ceiling, then pull the wet bristles up to the edge and across the wall, into the paint deposited by the first stroke.

> Continue brushing in that direction. For all the remaining cutting-in strokes, land the wet bristles on a dry wall and pull the brush into the fresh paint left by the previous stroke.

> Keep the brush clean. As soon as the paint starts to dry on the bristles, wash them with warm water and a drop of soap. Spin the brush between your hands to get rid of excess moisture, and return to work.



RECYCLE AND REPURPOSE

A welcome idea for old tools

Got a collection of rusty spades, loppers, edgers, and the like? Give them an impressive second life as the focus of a unique entry gate. If you're going to DIY, just keep these tips in mind: **Build the frame** using a weather- and rot-resistant wood such as cedar; add crosspieces for stability and extra mounting surface. **Dry-fit the tools** on the frame, using a mix of short- and long-handled ones. File any sharp points or edges, then coat blades with rust-resistant metal primer, and wood handles with wood primer. **Attach the tools to the frame** with stainless-steel screws or bolts. Drill pilot holes in the tools' wood and metal parts. For the latter, start with a thin, high-speed steel bit, then increase bit size in ⅛-inch increments. **Spray the assembly** with two coats of exterior paint before mounting it with heavy-duty strap hinges.

GATE: MICHAEL HOWES/GAP PHOTOS. ILLUSTRATIONS: IAN WORPOLE

Problem-solvers under $20

Sharpen your tools, unclog your drain, stop leaks, and more, with the help of these clever product picks



Chemical-free drain clearer
Clogged sink? Slip the flexible, 18-inch wand of FlexiSnake's Drain Weasel down the drain and twirl the crank; micro-hooks at the tip snag debris so you can fish it out. Then toss the replaceable wand. $5.78 (with two wands); homedepot.com



Quick fix for leaks
Gorilla's Waterproof Patch & Seal Tape forms an impermeable seal, even on submerged surfaces, to temporarily repair gutters, roofing, tarps, and pool liners. Four-inch-wide tape in black or white, $13 per 10-foot roll; homedepot.com



Painter's pal
Cut buckets aren't new, but the Purdy Pail holds both your brush and mini roller out of the soup. Integrated ridges let it double as a roller tray; disposable liners make cleanup quick. $13, plus $6.69 for three liners; sherwin-williams.com



Pocket sharpener
A few swipes of the 4-inch, carbide-tipped Speedy Sharp puts a keen edge on shears, axes, and lawn mower blades. To sharpen, push the angled tip along a cutting surface; to hone, flip the tool and drag it lightly. $12; speedysharp.com



Handy palm sander
No more hunting for sheets when hand-sanding: the ergonomic Sanding Mouse uses the same hook-and-loop discs as your orbital sander. And since the disc runs up both sides of the block, it gets into tight corners. Sized for 5- or 6-inch discs, from $7.99; amazon.com

PROBLEM-SOLVERS: MEG REINHARDT; SQUIRREL: ISTOCK



OUTSMART SCAVENGERS

Squirrel-proof bulb plantings

Few sights can make your heart sink like watching the spring-flowering bulbs you just planted become food for four-legged foragers. To keep them at bay, the experts at bulb supplier Longfield Gardens (longfield-gardens.com) suggest taking this multipronged approach.

— PLANT WHAT THEY DON'T LIKE. Squirrels and chipmunks avoid daffodils—which are poisonous—as well as alliums, scilla, hyacinth, grape hyacinth (muscari), fritillaria, camassia, chionodoxa, snowdrop (galanthus), and summer snowflake (leucojum). Tulips, unfortunately, are a delicacy for them. Still, if they become hungry enough, they'll eat everything in sight.

— INSTALL A BARRIER. Line the bottom of your planting bed with wire hardware cloth or woven shade cloth, which is easier to work with. Running the barrier up the sides of the bed may prevent burrowing in from the side. After planting, place another piece of mesh on top and secure it with stones or landscape staples until spring.

— PLANT LATER. Foraging is usually most frantic in early fall, so hold off planting until between Halloween and Thanksgiving, when activity slows down. You can plant most bulbs until the beginning of December, as long as you allow two weeks for them to develop roots before the ground freezes.

— CLEAN THE SCENE. Tamp down the ground, remove any skins, and cover your newly planted bed with mulch or leaves. Interplanting bulbs in a bed of low groundcover such as vinca minor or pachysandra can also help camouflage their whereabouts.

Don't forget these 5 fall to-dos

As leaves begin to fall, yard cleanup is on everybody's mind. But now is also the time to attend to some less obvious—but equally important—maintenance tasks to ready your home for winter.

1. Flush downspouts. Even if your gutters are clear, now is the time to ensure that downspouts are draining well and directing water away from the foundation. Using a standoff or resting your ladder below the gutter to avoid damaging it, insert a hose at the top to clear any blockages. A plumber's snake can help work out clogs just below where the downspout attaches to the gutter.

2. Revive painted thresholds. Protect your home's entries from the temperature swings and moisture that cold weather brings by giving thresholds a new coat of paint. *TOH* painter Mauro Henrique recommends sanding the surface smooth first, then brushing on one coat of oil-based primer followed by two coats of a high-quality floor enamel. Repeat every two years, or as needed.

3. Fix drafty double-hungs. This style of window is notoriously prone to air leaks. To cut down on cold drafts, add adhesive-backed foam strips along the top and bottom rails of sashes as well as where they meet (shown, right). Then lock them in place—a second lock can help tighten up wide windows. You can also press foam backer rod into the gap along the bottom of the lower sash for a temporary fix that can be removed in spring.

4. Give central AC some TLC. Reward your cooling system for working hard all summer by replacing its filter in the air handler or behind the return grille in your wall. Use compressed air to clear the condensate drain leading from the air handler's coil, and put a cover on the outdoor unit to protect it from falling debris.



Adding weatherstripping along the meeting rails of a double-hung window helps keep cold air from infiltrating. Remembering to fasten the sash locks is key, too.

5. Inspect your roof for signs of wear and tear. No need for a ladder; you can stand on the ground and use binoculars, or ask next-door neighbors if you can take a look from their upstairs window. Keep an eye out for cracked, missing, or curling shingles, and dark spots that can indicate that the asphalt's granular coating has worn off—all of which can lead to trouble once snow and ice arrive. Look for those granules in gutters, too; this can signal deterioration that requires a pro's assessment.



"Typically, a buildup of roof granules in your gutters is a sign that the shingles are aging, and it's time to call in a professional."
—NATHAN GILBERT, *TOH* CARPENTER



KEEP THE BLOOMS COMING

Pruning hydrangeas: what to do when

***TOH* landscape contractor Jenn Nawada** says she fields questions about one topic above all. "Everyone asks about pruning hydrangeas!" The confusion, she says, stems from the huge number of varieties. But most fall into two basic categories: those that form flower buds on "old wood" during the previous growing season and those that produce buds on new spring growth. Old-wood bloomers flower from June through August and should be pruned as flowers fade—for many, that means now, taking care not to remove any buds that may have formed. New-growth bloomers flower in mid-to-late summer; prune these in late winter or early spring, during dormancy. Wonder what's in your yard? Here's a cheat sheet.

Old-wood bloomers

Bigleaf hydrangeas include blue and pink mophead varieties (such as 'Nikko Blue'), with showy roundheaded flower clusters, and lacecaps (such as 'Tuff Stuff'), which produce a flat dome of small florets ringed with larger flowers.

Oakleaf hydrangeas are native plants that produce elongated, cone-shaped clusters of white flowers. Their unique foliage resembles oak leaves.

Climbing hydrangeas have large, flat, white flower clusters and heart-shaped foliage. Their aerial roots allow them to cling to walls and fences.

New-growth bloomers

Panicle hydrangeas produce conical-shaped flower heads that start out white and fade to pink ('PeeGee') or emerge green and go white ('Limelight' and 'Little Lime'). They are generally very tolerant of pruning as long as it's done before they leaf out in spring.

Smooth hydrangeas (such as 'Annabelle') have green-to-white, ball-shaped flower heads and are especially cold hardy. Native to the U.S., these plants can be pruned down to the ground in late winter/early spring to revitalize them and to encourage vigorous new growth.

The exception

Endless Summer varieties bloom blue or pink on both old and new wood and flower repeatedly throughout the season. Deadhead them to encourage blooming, and prune when flowering stops in fall to control shape and height and for fuller blooms next year.

WEATHERSTRIPPING: ALAMY; HYDRANGEA: C. L. FORNARI

FOR MORE INFORMATION, SEE DIRECTORY, PAGE 76

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Loft-like lower level

Removing a warren of posts and partition walls opens up a bright, fun family space downstairs

BY KATHRYN O'SHEA-EVANS • PHOTOGRAPHY BY CHRISTOPHER DIBBLE



CAN'T REMEMBER being impressed by a basement? Then this transformation might be a first. The windowless central gathering space downstairs in this 1950s house in Portland, OR, started out dimly lit and all chopped up. "Structural columns and walls divided the space—it was very dark and just grody," says designer Max Humphrey, who tackled the redesign after renovating the upstairs. Simply put, he adds, "You didn't want to hang out down there." With two girls under 10, the family longed for a bright, open "great room" for playing games and enjoying movie nights—as well as upgrades to the adjacent laundry and bath.

But turning the 591-square-foot living space into an airy, free-flowing hangout meant significant structural work. Contractor Patrick Richardson had to install three steel beams supported by new posts along one wall to span what's now a fully open family room. To funnel daylight from adjacent spaces with windows, Humphrey removed a door and added glass where he could. But the giant HVAC duct couldn't budge. His solution? Paint it a fun color. Or as he puts it, "If you're going to have this industrial exposed duct, it might as well be pink, right?" It proved just the kind of unique design element that this young family craved.



BEFORE

BEFORE The basement was a dimly lit maze of finished and unfinished spaces.

AFTER Adding steel beams allowed for an expansive open space; exposed ceiling joists and shiplap walls, all coated bright white, plus a dozen ceiling lights create a fresh, airy feeling. The polished concrete floor reflects light—and saved money. Painting an exposed duct pink and echoing the color in whimsical wall art amped up the fun factor.

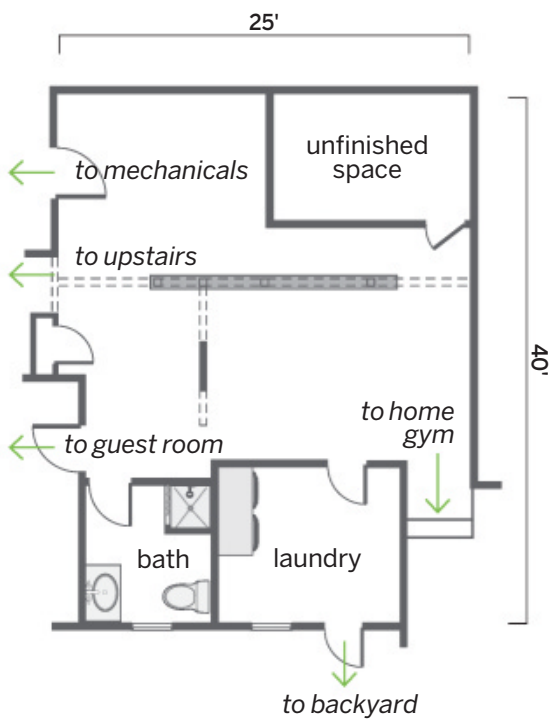
PRODUCED BY NICOLE ESPOSITO-POLLY



Exposed joists visually raise the ceiling without having to dig out the floor. A trio of steel beams supported by posts along the back wall allow for one large open space. Three furnished zones cater to various activities. A dining nook and a vintage-style fridge nearby host snack time—and some work-at-home sessions. A custom metal-and-plywood Ping-Pong table and a large leather sectional facing the TV offer different kinds of fun for all ages. *Paint: Benjamin Moore's Simply White (walls, ceiling) and Sweet Taffy (duct)*

BEFORE

Partition walls left the windowless area in the center of the basement feeling dark and cramped



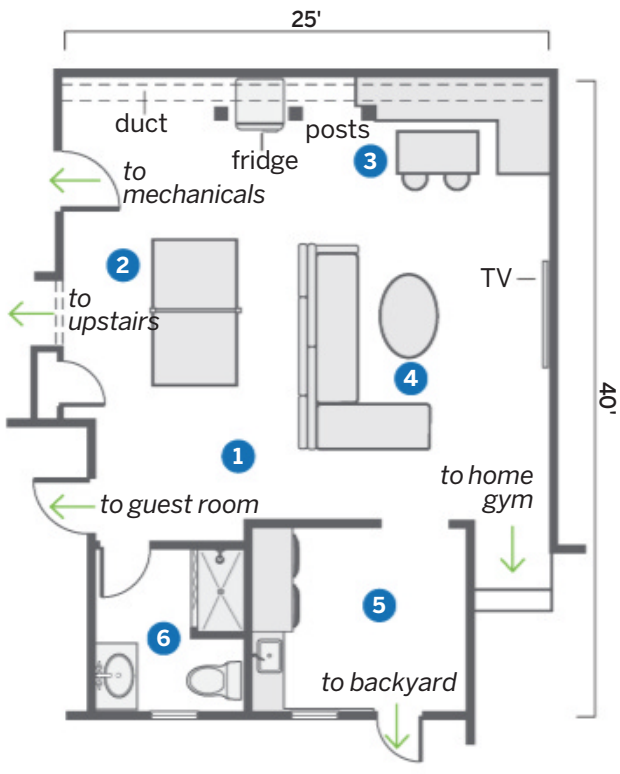
AFTER

Adding three steel beams with support posts along a wall enabled a 591-square-foot open family space. Removing a door channels light from the adjacent laundry

1. Removed partition walls and added three steel beams tied to three posts along one wall (and in front of an existing duct); exposed ceiling joists to add about 6 inches of height overhead.

2. Positioned a Ping-Pong table just off the stairs, reserving plenty of open circulation space around it.

3. Built in an L-shaped bench for a table steps from a fridge to allow for snacking (and laptop time).



4. Zoned a TV space with a large L-shaped sectional sofa in the center of the room.

5. Upgraded the laundry with new cabinets, paneling, and a sink; took off the door to share natural light with the family room.

6. Gave the bath an overhaul with new fixtures and fittings, plus a larger custom shower stall.

FLOOR PLANS: IAN WORPOLE



pro advice DESIGNER MAX HUMPHREY, PORTLAND, OR

"This midtone pink accent color was a fun choice for a family with two girls, but you could use any color you like. Lime green or yellow would have been great, too."



ABOVE: Exposed wiring snakes through the ceiling. "There are holes in the joists and chippy stuff, but I like how beat-up the ceiling looks," says Humphrey. "It offsets the newness of everything else." *Light fixtures: Schoolhouse*



TOP RIGHT: Vertical shiplap on all the walls helps make the ceilings seem higher. Bands of black and white penny tile on the bathroom floor are another visual trick, making the small space seem larger. *Tile: Ann Sacks*



RIGHT: The laundry room kept its existing washer and dryer, but got new shiplap paneling, cabinets, countertops, a sink, a vintage rug—and a heady dose of that pink paint. *Faucet: Kohler. Quartz countertops: Caesarstone*

FOR MORE INFORMATION, SEE DIRECTORY, PAGE 76

Paints with a past

Rooted in tradition, historical colors still look fresh in a wide range of settings

BY NINA MALKIN

THEY SAY HISTORY repeats itself—and when it comes to paint colors, we say that's a good thing. Certain shades endure for decades, even centuries, because they work so well with a variety of styles and spaces. While some historical paint palettes replicate those from the past, others are more inspired by them. But just because they have historical relevance, don't assume they're dull; consider the saturated shades used in colonial homes, the Victorian era's deep jewel tones, and the Art Deco period's vivid pastels. As Sue Wadden, director of color marketing for Sherwin-Williams, puts it: "In these tumultuous times, we're all craving a little comfort, and historical hues give us a wonderful sense of familiarity and tradition." Timeless shades have never been so timely.



RICH TEAL BLUE

With a hint of green and a touch of black, this blue hue from Benjamin Moore's Williamsburg Collection has both vibrancy and depth. Here, it's used to bring out the detail in traditional woodwork. But you could also wrap a whole room in this lush, sophisticated color.



Shown:
Everard Blue
BENJAMIN MOORE

Or try:
New Moon
PRATT & LAMBERT

Or try:
Mountain Midnight
VALSPAR

UPLIFTING GOLDEN YELLOW

What could be more welcoming? This energetic yellow with a hint of orange from Sherwin-Williams's Arts & Crafts Collection is warm and inviting without overwhelming a space. Tempered with gray trim, it offsets dark Craftsman-style oak furnishings in this entry space.



Shown:
Hubbard Squash
SHERWIN-WILLIAMS

Or try:
Lira
PPG

Or try:
Egyptian Gold
CALIFORNIA PAINTS





VELVETY MOSS GREEN

Looking for a color with character? This deep yellow-green from California Paints' Historic Colors of America recalls the rich jewel tones of the Victorian era. It also suits this sitting area's strong, stylish mix: a handsome Chesterfield sofa, modern metal accents, and a cowhide-style rug.



Shown:
Newbury Moss
CALIFORNIA PAINTS

Or try:
Winning Ticket
GLIDDEN

Or try:
Moss Covered
DUNN-EDWARDS



NEUTRAL PALE PINK

Inspired by a pastel shade popular in homes during the 1930s, this pink from PPG has been updated with a brown undertone and a touch of gray that ground it and give it nuance. The result is a soothing shade that's more sophisticated than sweet. Use it to brighten a bath, create calm in a bedroom, or warm up a living room.



Shown:
Cheerful Heart
PPG

Or try:
Sugar Berry
BEHR

Or try:
Abalone Shell
SHERWIN-WILLIAMS



ELEGANT EARTHY GRAY

A slight green undertone heightens the appeal of this midtone gray, which Behr developed to evoke weathered wood structures from the 18th century. Its strength, simplicity, and enveloping warmth make it a relaxing backdrop for any space, including a sleek bedroom.



Shown:
Barnwood Gray
BEHR

Or try:
Geddy Gray
BENJAMIN MOORE

Or try:
Archway House
MYLANDS





HANNAH YEO,
manager of color marketing and development, Benjamin Moore

"Historical colors tend to have a gray or brown undertone that moderates their brightness. Muted and sophisticated, they transcend architectural styles."

VERSATILE SAGE GREEN

Soft enough to be neutral but prominent enough to set a mood, this green—part of Benjamin Moore's Historical Collection, inspired by colors from the 18th and 19th centuries—has a warm gray undertone. It naturally pairs well with, and enhances, a variety of wood tones.



Shown:
Louisburg Green
BENJAMIN MOORE



Or try:
Olive Fog
PRATT & LAMBERT



Or try:
Clary Sage
SHERWIN-WILLIAMS

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More than meets the eye

Sure, it's a sweet-looking cottage with coastal charm. But it's also a hardworking, space-efficient design that can grow to suit its owners' needs—and even make them money on the side

This Old House Idea House — Cape Cod, MA — 2020

ABOVE: The core of our Idea House is a simple two-story rectangular box topped with a moderately sloped roof; the addition of a false rake gives it the appearance of a steep-roofed cottage. Placement of the entry porch on the side minimizes the bulk of the garage, and provides a home for a decorative windbreak with a nautical motif.

STYLED BY CAROLINE WOODWARD

Affordability and flexibility—they're two of the biggest challenges that home buyers face today. And with our newest Idea House, we've tackled both, while once again showcasing innovative building products and finish materials in a stylish, comfortable home.

Welcome to our Cottage on the Cape in Eastham, Massachusetts, a 2,495-square-foot house based on a forward-thinking prototype by a team of young architects at Union Studio Architecture & Community Design in Providence, Rhode Island. Their Side Hustle House, on which this house is

BY DEBRA JUDGE SILBER | PHOTOGRAPHY BY JARED KUZIA

THIS PAGE
GUTTER GUARDS: **All Weather Armour**
WALKWAY PAVERS: **Belgard**
GARAGE DOOR: **Clopay**
ROOF SHINGLES, UNDERLAYMENT: **GAF**
BOX BAY SIDING, SOFFITS: **LIFESPAN Solid Select**
FACTORY-FINISHED CEDAR SHINGLES (ATLANTIC BLUE): **SBC Cedar**
TRIPLE-PANE WINDOWS: **Sierra Pacific**
LATTICE WINDBREAK FINISH: **Watco Teak Oil + Stain**
SKYLIGHTS: **VELUX**
WINDOW BOXES: **Walpole Outdoors**
SOD: **Sodco**

based, took top honors in a competition to design smart, affordable housing on Cape Cod. With a two-story, 1,095-square-foot box at its center, the award-winning design allows homeowners to add their choice of preplanned components at the initial build, or whenever cash flow allows. Add-ons include workspaces for home businesses and a rental apartment, both intended to contribute to the family budget. "We attacked the issue of affordability from the other end," says architect Don Powers, president of Union Studio. "Instead of trying to drive the cost of construction down as far as we could, we designed a house you could potentially make money with."

Its built-in flexibility made the design a perfect foundation for our Idea House. Starting with the two-story core of two bedrooms, two baths, and a combined living/dining/kitchen area, we punched it up with three potential income generators: a garage workshop, a basement home office, and a 432-square-foot auxiliary dwelling unit, or ADU: an apartment with its own kitchen, living and sleeping areas, full bath, and laundry. We also incorporated a mudroom and a half bath in the main house.

To add more lift to the ADU and master bedroom—and to create a nifty loft—we swapped the trusses of the original plan for a ridge beam and rafters, despite higher labor costs. That extra expense was well worth it, according to builder Matthew Cole, president of Cape Associates. "The vaulted ceilings really make those spaces," says Cole, who in turn saved time, money, and material by constructing the house with panels built off-site.

Cole also invested in making the Cottage net-zero ready with a tight, insulated envelope and a high-efficiency HVAC system. "Eliminating your electric bill will be as simple as putting solar panels on the roof," he says. Technology makes our house healthy and safe as well: Smartphone apps enable off-site control of virtually all systems and appliances, from lights to door locks. Sensors track air quality, activating ventilation when needed.

Despite having to follow pandemic-required safety precautions on the job site, the house was completed in just six months, says Cole, in part due to its simple, purposeful design. And that's just as planned, says design team member Ben Willis. "We wanted this to be a straightforward, easy-to-build house," he says. "It doesn't have to be complex to be impactful."











Small space, big feel

"When you think flexibility, you think open," says architect Joel VanderWeele, one of the original Side Hustle House's designers. "But when you actually start to add furniture, having a wall to put it against turns out to be really useful." With this in mind, the living area has windows set above sofa height, a mostly enclosed staircase, and a custom TV cabinet/room divider that also serves as the back of a built-in banquette.

1. When designing small living spaces like this one, architect Don Powers starts with standard furniture dimensions, arranges them in groups, and snugs the walls around them. Allowing 3 feet for a chair and 7 for a sofa, he comes up with a minimum comfortable living room dimension of 13 feet square. At roughly 15 by 14 feet, this living room space is only slightly larger.

2. On the main floor, interior designer Denise Enright specified black window frames for a contemporary look that's softened by the muted gray of the walls.

3. A half bath located off the mudroom features a chunky, concrete-top vanity in a style that melds urban and organic. But what grabs all the attention in this room, says Enright, is the watercolor-patterned wall covering that looks like grasscloth. "People walk in and they have to touch it, but it's just paper," she says.

4. The custom TV cabinet does triple duty: As a partition wall, it separates the living and dining areas, and, with a cantilevered bench on the dining room side, it provides seating at the table. Equipped with a hinged top panel and lift mechanism, it also conceals the TV.

THESE PAGES
INTERIOR DOORS, FLOORING: **Baird Brothers Fine Hardwoods**
DOOR HARDWARE: **House of Antique Hardware**
WALL PAINT: **Benjamin Moore's Williamsburg Collection** used throughout. These walls: **Bone Black**
RUGS, PILLOWS, THROWS, WINDOW PANELS: **Annie Selke**
HIDDEN TV LIFT, TOEKICK LIGHTING: **Häfele**
WINDOWS, SLIDING DOORS: **Sierra Pacific**
CUSTOM CABINETRY: **Woodharbor Custom Cabinetry**
LIGHTING: **Progress Lighting**

Nine-foot ceilings help the compact first floor feel more spacious.

5

Efficient cook space

The kitchen island separates the work zone from the dining area while also providing a place for casual meals. As with the living room, the space allotted is just what's required.

5. The 3-by-8-foot island has a quartzite top with a rich, easy-care leather finish. Perimeter countertops and backsplash are polished quartzite. The touchless smart faucet is voice activated. Custom alder cabinets feature inset drawers and a silvery driftwood finish. A door on the left leads to the ADU.

6. In this compact kitchen, the distance between countertops varies from 4 feet between the island and the range, and 38 inches between the end of the island and the perimeter countertop. The French-door refrigerator and induction/convection oven door have a contemporary reflective-glass finish. The vent hood features ultraquiet operation.

THIS PAGE
KITCHEN CABINETRY: **Woodharbor Custom Cabinetry**
SINK, FAUCET: **Moen**
APPLIANCES: **Café Appliances**
LIGHTING: **Progress Lighting**
RANGE HOOD: **Panasonic**
RUNNER: **Annie Selke**
UNDERCABINET LIGHTING: **Häfele**
WALL PAINT: **Benjamin Moore's Bone Black**
COUNTERTOPS: **Global Marble & Granite**
ISLAND COUNTER STOOLS: **Courtesy of New England Staging**





THIS PAGE
BEAM FINISH: **Varathane**
MASTER BEDROOM WALLPAPER: **Thibaut**
MASTER BEDROOM PAINT: **Benjamin Moore's Harwood Putty** (walls), **First Light** (ceiling)
BEDDING, RUG, WINDOW PANELS, ART: **Annie Selke**
MASTER BATH PAINT: **Benjamin Moore's Bruton White** (walls)
SUN TUNNEL: **VELUX**
SHOWER SYSTEM, FLOOR WARMING: **Schluter-Systems**
MIRROR: **Häfele**
BATH FAN: **Panasonic**
LIGHTING: **Progress Lighting**
TOILET: **Kohler**
SINK FAUCET, SHOWER FITTINGS: **Moen**
BATH TILE: **AKDO**



A bright, airy master

The second floor ushers in a softer color palette throughout, which includes a transition from black to white windows. At roughly 16 by 11 feet, the master bedroom is hardly oversize, but a vaulted ceiling and light colors make it feel spacious.

7. Enright chose a soft pink inspired by the Cape sky at dusk to direct attention to the master bedroom's vaulted ceiling. Decorative beams also draw the eye upward. The wall behind the bed is covered with a textured, muted-aqua grasscloth.

8. A sun tunnel—a highly reflective metal tube—brings natural light to the front of the vanity, where a multifunction mirror adjusts lighting for makeup and mood. For both upstairs baths, Enright specified contemporary nickel fixtures and hardware, a departure from the more industrial ones downstairs. The floor tile is marble; the wall tiles are impressive 8-by-4-foot porcelain. Both the master and the ADU baths feature electric in-floor heating.

TAKE THE TOUR!
Join builder Matt Cole and interior designer Denise Enright on a virtual 3-D tour of our Idea House at **thisoldhouse.com/cape-3D-tour**

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Working together with a Panasonic pro, Cole connected the WhisperGreen Select ventilation fans, fresh-air supply fan, and range hood to **The Cosmos Healthy Home System**, an intelligent solution for healthier indoor environments. Cosmos continuously monitors harmful sources of indoor air contamination such as VOCs (toxic gases emitted from everyday items such as household cleaners, carpeting, and paint), pollutants, and excess moisture, via sensors placed around the home in strategic areas.

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AS FEATURED IN This Old House Idea House Cape Cod, MA 2020

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*Source: U.S. Environmental Protection Agency

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9


10


11


12

A wood ladder with a single stringer offers loft access in a small footprint.

Room for everyone

A second upstairs bedroom is paired with a hall bath, while a loft provides an elevated hangout space. Both were drawn down to the inch. "When you're designing this small, you're taking into account every little thing, from the width of the casing to the thickness of the floor," Powers says.

9. The hall bath holds the house's only bathtub. Blue glass tile and a driftwood-like finish on the contemporary vanity continue the house's beachy theme.

10. An unexpected mix of soft paint colors—on walls, casings, and ceiling—enliven the bedroom. Pale bedding and ceiling-high curtains help create an open, airy feel.

11. A sculptural ladder, a collaboration between Enright and Cape Associates, offers access for the agile to the loft in the second-floor hall. A closet to the left of the ladder houses a stacked laundry, an economical use of space.

12. The loft's sloped ceiling accommodates low-slung seating that suits its use as a casual hangout. Electrical outlets beneath the railing ensure everyone sharing the space has a place to plug in. A door accesses attic space that houses the home's main air handler.

THIS PAGE

SKYLIGHT: **VELUX**
GLASS TILE: **AKDO**
RUGS: **Annie Selke**
BEDDING, WINDOW PANELS: **Lush Décor**
VANITY TOEKICK LIGHTING: **Häfele**
BATH FAN: **Panasonic**
SHOWER SYSTEM: **Schluter-Systems**
LADDER FINISH: **Varathane**
SHOWER CURTAIN: **Lush Décor**
LIGHTING: **Progress Lighting**
BEDROOM PAINT: **Benjamin Moore's Harwood Putty** (walls), **Greenhow Blue** (trim), **Green Earth** (ceiling)
HALL PAINT: **Benjamin Moore's Bruton White** (walls), **Palace Pearl** (ceiling)
LOFT PAINT: **Benjamin Moore's Palace Pearl** (end walls, ceiling), **Chiswell Blue** (sidewalls)

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Space-Saving Style for a Small Kitchen

The **TOH 2020 Idea House on the Cape** features an income-generating auxiliary dwelling unit (also known as an ADU) that packs a lot of living into a small space—and that called for some savvy design decisions, especially in the kitchen.

Interior designer Denise Enright chose the **Crosstown 18-Gauge Stainless-Steel Undermount Sink by Elkay** for the ADU's kitchen, at right. "The ultrathin, flat rim visually eliminates the barrier between sink and counter for a sleek look," she says. Inside, straight sidewalls, tight corners, and a flat bottom provide more usable space for maneuvering. As the ADU kitchen connects directly to the main house, sound-deadening materials that minimize sound and vibration inside the sink are an especially welcome attribute, says Enright. "And the integrated cutting board is designed to fit perfectly into the sink, making daily routines easier and keeping your counter clutter-free."



Enright topped off the look with Elkay's **Avado Pull-down Kitchen Faucet**. "This faucet features a forward-only handle so there's no interference with the backsplash. The pull-down sprayhead provides extra reach for easier washing. And as it's a single-hole fixture, there are no extra holes in the countertop, for a clean, streamlined look." Together, Enright says, "this sink-and-faucet combo would make a statement in any home, and it really completes the look here at the Idea House on the Cape."



SHOWN: Crosstown 18-Gauge Stainless-Steel Undermount Sink; Avado Single-Hole Kitchen Faucet with Pull-down Spray and Lever Handle in Lustrous Steel; Crosstown Hardwood Cutting Board; all by Elkay.

AS FEATURED IN This Old House Idea House Cape Cod, MA 2020

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Separate but together

Our Idea House's ADU apartment reflects a growing trend in areas like Cape Cod where the cost of a home has exceeded the reach of many families. The apartment's connection to the house poses multiple possibilities: as a rental space for extra income, a first-floor master, or a separate dwelling for family in a multigenerational household. "When the cost of land can be shared, it brings the cost of living down," says Union Studio architect Christina Carlson. "It's a very adaptable way of developing, and it's also solving some of the affordability issues."

13. An arresting blue paint turns a wall in the ADU's living area into a focal point that livens up the whole space. The furniture was chosen for its practical and compact design. "It's usable and comfortable, but minimal in scale," says Enright. "There are no big, oversize arms, and pieces are up on legs so it feels airier and more open."

14. The kitchen's galley layout creates an effective workspace that doubles as a passageway to the main house. Cabinets with an oyster-and-sand-colored striated finish and matte-white appliances keep the transition neutral. Beyond the kitchen, a sliding barn door conceals a coat closet, and is set off from the wall far enough to hang art behind it but close enough to slip between the wall and a high-top table that provides dining space for two. The apartment can also be entered through a front door beyond the refrigerator, or through a slider off the living area.

15. A sleeping nook, rather than a full bedroom, saves a few feet; the triple-pane casement windows are installed high enough to allow for multiple furniture arrangements.

16. The black fixtures in the ADU bathroom echo the aesthetic in the main house and coordinate with the black and white porcelain tile on the walls and floor. The vent fan in this bathroom, like the others in the house, is connected to a sensor that turns it on when air quality needs to be improved.






15

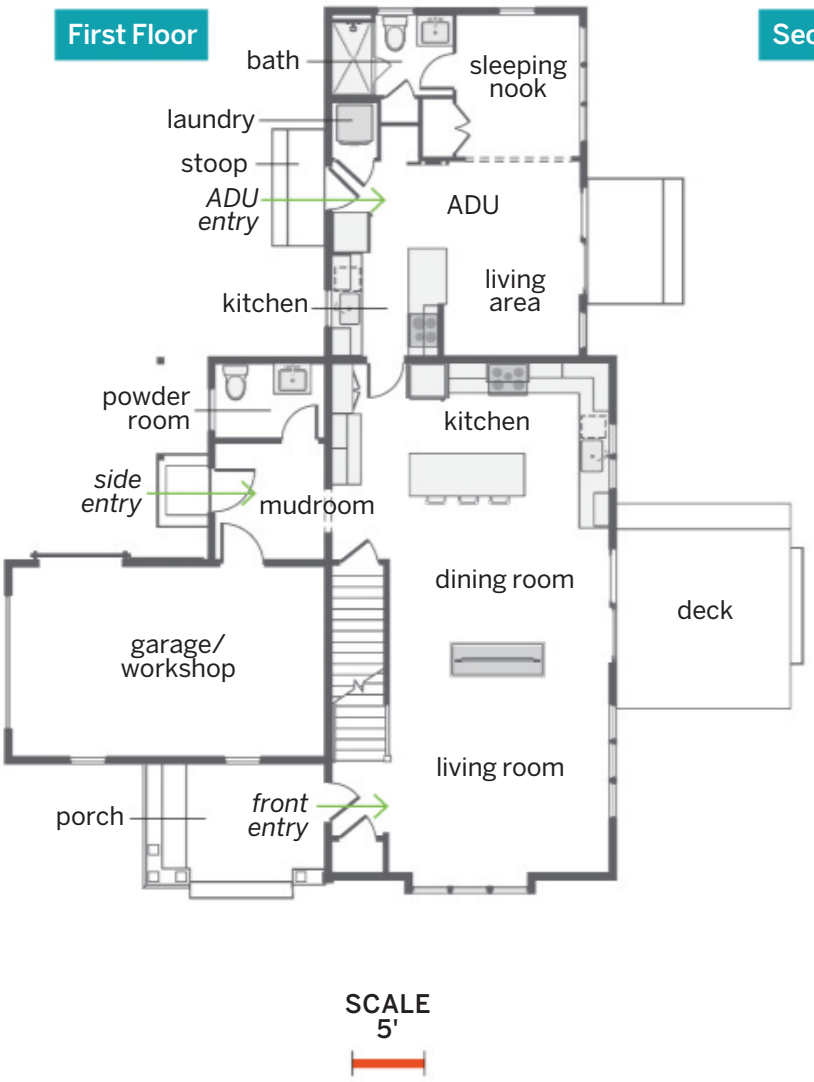

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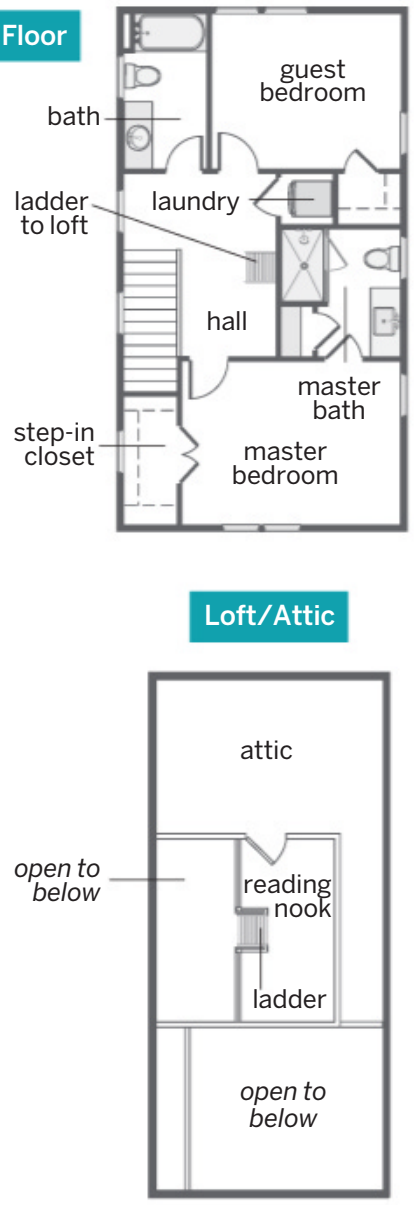
THESE PAGES

BEDDING: **Lush Décor**
BATH VENTILATION: **Panasonic**
KITCHEN SINK, FAUCET: **Elkay**
APPLIANCES: **Café Appliances**
LIGHTING: **Progress Lighting**
TILE: **AKDO**
SHOWER SYSTEM, PROFILES, SHELVES, DRAIN, FLOOR WARMING: **Schluter-Systems**
SKYLIGHT: **VELUX**
PAINT: **Benjamin Moore's Harwood Putty** (walls, ceiling), **Lampblack** (barn door), **Prussian Blue** (accent wall)

Floor plans

Our Cottage on the Cape is designed around a 1,528-square-foot, two-story main house with a combined living/dining/kitchen area, a mudroom, and a powder room on the first floor, and a master bedroom with an en suite bath, a guest bedroom, and a hall bath on the second floor. We added more usable space to this core structure with a 95-square-foot loft above the second floor and a 440-square-foot home office in a finished portion of the basement (not shown). The 304-square-foot garage doubles as a workshop. We boosted the home's flexibility and income-earning potential further with a 432-square-foot auxiliary dwelling unit, or ADU apartment, attached in back. Accessible from the house or a separate entry, it has its own kitchen, living area, sleeping nook, full bath, and laundry closet.





FLOOR PLANS: IAN WORPOLE

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Natural wood may be the classic porch material on Cape Cod–style homes, but here at the **TOH 2020 Idea House on the Cape**, builder Matt Cole was looking for new ways to get a traditional look using modern, easy-care materials. Here's why **Aeratis Porch Products** fill the bill.

"The Cottage on the Cape features a variety of outdoor spaces; we've got a cozy front porch and a full-size dining deck off the main house, and an entry porch and a smaller, private deck off the ADU," explains Cole. "Aeratis products offered us flexibility for both covered and uncovered applications, in a virtually maintenance-free product."

On the front porch, "the tongue-and-groove (T&G) Aeratis Legacy planks give the appearance of a traditional painted wood porch." T&G can be subject to bowing and cupping from thermal expansion and contraction, but Aeratis is the only manufactured product that guarantees the product will not expand or contract, so it won't buckle or bow. And overhead, Cole used Aeratis ceiling board to mimic authentic beadboard.

For the uncovered decks that are exposed to direct sunlight, rain, and snow, Cole used Aeratis Universal Porch Planks and set them with a very small gap that will allow water to escape instead of pooling on the surface.

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This Old House Idea House Cape Cod, MA 2020

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Hardworking spaces

You don't have to add space to create a home office; you can also tap underutilized areas. In our Idea House, a basement brightened by a landscaped egress window well makes a cheery home office, and a tricked-out garage illuminated by skylights becomes a versatile maker space.

17. To succeed, a basement office needs light and personality. In ours, wide window wells provide the light, while Enright added the personality. She started with a floor of click-together linoleum tile laid in 24-inch-wide black and bone stripes to give the space a "fun, unexpected, kind of retro look." Then she added bold, whimsical photo prints of vintage bathing costumes. Long curtains visually raise the ceiling and help the space feel finished, as do a sunny accent wall and airy furniture. The result: a space that's energizing, not oppressive.

18. In the combined garage/workshop, a darker paint color anchors the shelving and workstations lining the back gable wall. With a work area this compact, there's lots of room left to park a car. Pop-up outlets, battery-charging stations, and visible storage aid productivity; windows and two skylights ensure there's plenty of light for tinkering.

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A great outdoors

The generous side yard offers distinct areas for outdoor living that serve both the main house and the ADU, allowing those living there to mingle or socialize separately as they wish. With the garage/workshop and HVAC units relegated to the other side and back of the house, this area is all about relaxing and entertaining.

19. French-door sliders connect the dining room of the main house to a 12-by-14-foot deck built of durable and slip-resistant PVC. A few steps down, a patio with a kit-built fire pit becomes its own entertaining area. A smaller deck provides outdoor seating for the ADU.

20. Attaching the garage to the side of the house minimizes its visual impact and creates a courtyard area around the corner for the mudroom entry. The garage door, like many of the house's features, can be controlled via smartphone app. Above it, shingles are cut and pieced together to create a compass rose, a nod to the Cape's nautical heritage.

THIS PAGE
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A Photo Re-finish

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Slatted shoe rack

Using a little glue and lots of pocket screws, Tom and Kevin create a wood storage bench handsome enough to have a seat by the door

BY THOMAS BAKER • PHOTOGRAPHY BY ANTHONY TIEULI

WHEN HIS WIFE asked for a shoe rack to put by the entry, *TOH* general contractor Tom Silva didn't really like the flimsy construction of the ones he saw for sale. So he went to his drawing board and designed this Craftsman-inspired, solid-wood version sturdy enough to also serve as a bench.

The material Tom chose for this project—clear, vertical-grain Douglas fir boards—is lightweight and easily worked but also quite strong. Dabs of wood glue keep the slats in place, but it's pocket screws, driven at a low angle across each joint, that do most of the work in holding this piece together. A specialized jig and drill bit guarantee that the process of making holes for the screws is fast and consistent.

Consistency is also crucial when cutting and shaping the many pieces that go into this rack. Tom achieved that with a miter saw and a table saw. The miter saw, equipped with stop blocks, ensured all cuts were the same length. The table saw proved essential for cutting rabbets and dadoes, slicing stock down to ½ inch thick for the slats, and ripping rails and strips to size.

Altogether, this shoe rack uses about $150 in materials. An experienced DIYer will probably need around 5 hours to prep, assemble, and finish it. Up ahead, Tom demonstrates his clever techniques for building a classic furniture piece with the look of mortise-and-tenon joinery—without the tedious chiseling.

WATCH AND LEARN
See Tom and Kevin make this bench—and find the project cut list—at **thisoldhouse.com/shoe-rack**





Ready for the entry

ABOVE: *This Old House* general contractor Tom Silva and host Kevin O'Connor show off the finished creation: a solid-wood shoe rack with no visible fasteners. It's protected with three coats of spray polyurethane.

LEFT: Tom used a table saw to mill 1×4 Douglas fir boards into the dadoed rails, rabbeted slats, and ¼-inch strips needed to assemble this project.

STEP-BY-STEP



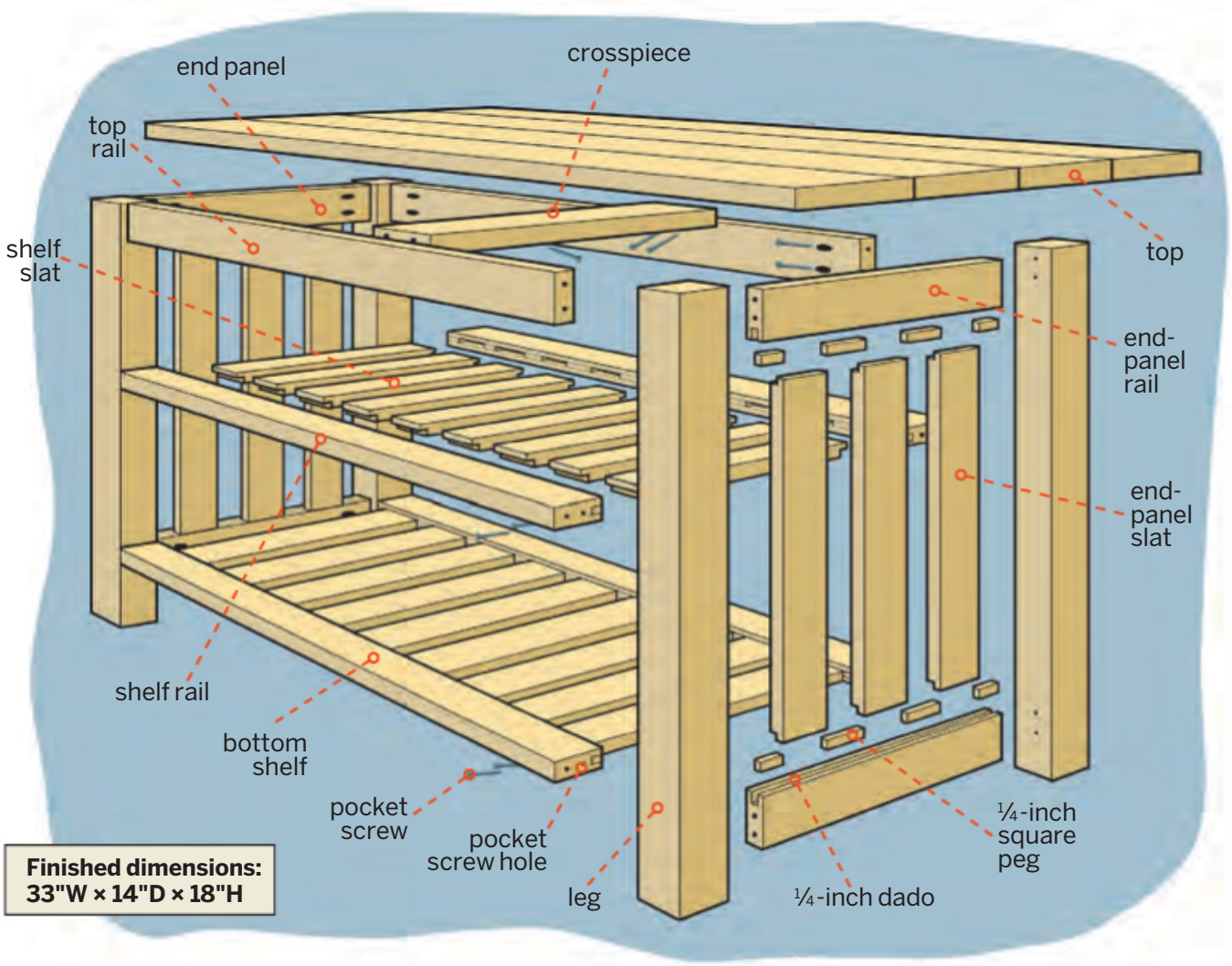
1] Cut pieces to length and width Using a miter saw, trim the stock to the lengths in the online cut list. On a table saw, rip the slats to ½ inch thick, as shown. Here, a jig keeps Tom's fingers safe. Also use that saw to cut ¼-inch-thick rabbets in the slat ends, ¼-inch-wide dadoes in the rail edges, and to rip the rails in half. Lightly sand all the cut edges.



2] Glue the pegs to the dadoes The slat ends fit into mortise-like slots in the rails of the end panels and shelves. To make those slots, glue ¼-inch-square pegs (shown at right in the photo above) into the dado using the slats to set the spacing. Gently remove the slats, and when the glue sets, sand the pegs flush with the tops of their dadoes.



3] Glue the slats and rails There will now be four pairs of rails with slots—one pair for each end panel and one pair for each shelf. Glue the rabbeted ends of the slats into the slots on one rail, then the other. Clamp together each slat-and-rail assembly, and check that it's square. A tap with a mallet can square up a racked assembly.



TOOLS

- ❑ tape measure
- ❑ miter saw and table saw
- ❑ sanding block
- ❑ 24-inch bar clamp and mallet
- ❑ pocket-screw jig
- ❑ drill/driver and impact driver
- ❑ two No. 2 square-drive bits, 1 and 6 inches long
- ❑ random-orbit sander

MATERIALS

- ❑ 1×4 clear, vertical-grain Douglas fir boards, 32 linear feet
- ❑ 2×2 clear, vertical-grain Douglas fir, 6 linear feet
- ❑ wood glue
- ❑ pocket screws
- ❑ sanding disks: 80, 100, 120, 150, 220, and 320 grit
- ❑ tack cloth
- ❑ water-based polyurethane spray

ILLUSTRATION: GREGORY NEMEC



4] Drill holes for pocket screws

Clamp an end-panel rail into a pocket-screw jig and drill two holes through the inside face of the rail's end. Do the same for the rest of the panel rails and the undersides of the shelf rails and crosspiece. Drill three evenly spaced cross-grain holes in the top rails and two in the end panels' top rails.



5] Add the legs to the end panels

Set one end panel on ½-inch-thick scraps, inside face up. Position a leg against the panel's top rail, then, using a drill/driver with a 6-inch-long bit, fasten the panel to the leg with two pocket screws, as shown. Do the same with the opposite leg. Attach the other panel to its pair of legs the same way.



6] Attach the rails and shelves

Screw the top rails to the end-panel legs. Keep the rails flush with the legs' tops; inset them ½ inch from the legs' outside faces. Fasten the crosspiece between the rails. Pocket-screw the shelves to the legs. Use a 6-inch guide block to set the spacing between the shelves and below the top rails.



7] Secure the top

Lay four 1×4s edge to edge on your work surface. Center the rack's base upside down on them, with the legs 1 inch from their ends and edges. Check that the base is square, then use the 1-inch bit to pocket-screw the crosspiece and the top rails to the 1×s, as shown.



8] Sand the top

Starting with an 80-grit sanding disk, methodically sand the entire top: face, ends, and edges. Continue with successively finer grits—100, 120, 150, 220, and 320—to prepare the top for a clear finish. If you plan to paint the bench, stop sanding after 220 grit.



9] Protect with poly

Dust off every surface, then go over them again with a tack cloth. Because Tom was working indoors, he opted for a water-based polyurethane, and because the bench has so many exposed surfaces, he chose to spray on the finish: a total of three coats.

TIPS



Joints in jig time

- **Pocket screws** offer a quick way to make strong no-glue joints where wood pieces meet at right angles. The screws fit into pilot holes drilled at a shallow, 15-degree angle by a special stepped bit guided by the jig shown above (kregtool.com).
- **Washer heads** on these screws seat against a "step" made inside the hole by the drill bit. The step ensures the joint will be tight without splitting the wood or blowing through the piece being joined. Pocket screws are case-hardened to resist breaking, and take square-drive bits, which don't slip.

ask This Old House

The cedar-shingle siding above our garage roof has turned green and has minor rotting. What can be done to repair and prevent this?

—KEVIN TAI, NORWELL, MA

***TOH* GENERAL CONTRACTOR TOM SILVA:** Moisture-damaged siding is a common problem where siding butts up too tightly against a sloped roof, as can be seen at right. There should be a gap of at least an inch between the roof and the siding's bottom edge to minimize prolonged exposure to moisture, though I prefer to leave a wider, 2-inch gap. When the gap is less than an inch, wood siding wicks up moisture and takes longer to dry out, creating an ideal environment for mold, algae, and rot. (Siding made of fiber cement or engineered wood can also deteriorate if installed too close to the roofing.)

To eliminate this wicking, the shingles' bottom edges will have to be cut back. You can make the cuts yourself, if you don't mind heights and your roof has a low slope—less



Tom Silva points to where a kickout diverter should be installed to stop roof runoff from bypassing the gutter and staining the shingles below.

than a 4/12 pitch. For steeper roofs, either wear a fall-protection harness or hire a siding or roofing pro.

You'll need an oscillating tool with a wood-cutting blade, and a guide strip that's 2 inches wide and about 4 feet long. Starting at the eaves, place the strip on the roof and against the siding, then run the blade along the strip's top edge to cut through two layers of shingles. Take care not to slice though the metal step flashing behind the shingles.

If you find a rotted shingle along the way, split it vertically into smaller pieces with a utility knife and pull it out. Use a hacksaw blade, or the oscillating tool with a metal-cutting blade, to slice off the nails hidden under the shingle course above, then install a new shingle in its place. Be sure to drive its nails above—not through—the step flashing.

You can get rid of the algae and mildew by spraying the shingles with a peroxide-based cleaning solution such as Scotts Outdoor Cleaner Plus OxiClean (scotts.com). Let it soak in for a few minutes, then scrub the shingles lightly and rinse.



This kickout diverter has a hidden leg that runs behind the flashing between the wall and the roof.

SILVA: MAKAYLA TOWNSEND; NAWADA: MIKE LAST (2)

Pro Tip

Kickout diverter

This special accessory, which is mandated by code, keeps roof runoff from getting behind siding. The demonstration mock-up at left shows the proper way to install a diverter made by DryFlekt (dryflekt.com).

Also check the end of the gutter, where it meets the sidewall. It should have a kickout diverter to direct roof runoff into the gutter and protect the siding and sheathing from water damage (see Pro Tip, left). Roofers often neglect to install this specialized flashing, even though it's required by code. Retrofitting a diverter is tricky; I recommend hiring a roofing or siding contractor to install it for you.

Insulating outdoor planters

The two planters by my front entry each had a beautiful boxwood last year, but they both died over the winter. What can I do this year to help the new ones survive?

—KATE WEEKS, BROOKLINE, MA

***TOH* LANDSCAPE CONTRACTOR JENN NAWADA:** A boxwood planted in the ground should be able to survive the winter in your area (USDA hardiness zone 6b) because the soil helps insulate the roots, protecting them from damaging temperature swings. Above-ground planters don't offer the same level of protection. But that doesn't mean you have to give up on keeping boxwoods in them through the winter; you just have to line the containers with insulation.

To insulate square or rectangular planters, I recommend rigid boards of extruded polystyrene (XPS) foam board, either 1 inch thick (R-5) or 1½ inches thick (R-7.5). Just measure the planter's empty interior, and cut the foam to fit snugly against the sides a few inches below the container's soil line. Use a framing square to mark the foam and a utility knife or handsaw to cut it. For planters with curved sides, cut ½-inch-thick foam board into strips, and lay them in two overlapping courses against the sides.

Once your planter is insulated,





Jenn Nawada measures and cuts foam-board insulation to fit inside a square planter (above left). The insulation will protect the new boxwood (above right) from root-damaging temperature swings during the winter and early spring.



Mark McCullough sets a back-buttered thin brick for the soldier course above the firebox. He used a mason's rule to make sure the top bricks on either side line up with the top of the firebox.

New face for a fireplace

We want to remove the faux rock around our fireplace and replace it with a brick or tile face. Is that something we can do ourselves?

—JOANIE MASTRANDREA, PORTLAND, OR

***TOH* MASON MARK McCULLOUGH:** Stripping masonry veneer off a fireplace surround is certainly a task that a DIYer can tackle. Basically, all it takes is a masonry chisel, some arm strength, and a 3-pound drilling hammer. (Striking a masonry chisel with a regular hammer is not safe.)

To begin, protect the floor and hearth with a sheet of plywood and a drop cloth, and put on safety glasses and ear protection. Now find a spot close to the base of the veneer where you can place the chisel edge. Give it some good whacks with the hammer, and you should be able to break the bond between the "stone" and the mortar. Continue chipping away the mortar until you reach the substrate, then lower the chiseled angle as much as you can and try to separate the mortar from its substrate.

Once you open up an area big enough to hold the chisel close to the substrate, your hammering should pry off big chunks of the old material fairly quickly. Then go back and chisel off any stray patches of mortar that remain on the substrate. That's the end of the demolition phase; clear away the debris, and clean off the surround face with a wet sponge.

I'm not a tiler, but I can explain how to install brick veneer. For this job, I'd recommend using thin brick—real, fired-clay brick that's sawed to about a ½-inch thickness. It comes in lots of colors and textures, and even L-shaped pieces for corners. Like tile, it's installed with a modified thinset mortar. Once you settle on a layout, use a mason's rule (a.k.a. a brick rule) to determine how wide to make the mortar joints; you'll want the bricks to line up neatly with the edges of the firebox. (See Pro Tip, right.)

To set the bricks, trowel a ¼-inch layer of thinset on each one's back side and press it onto the substrate. The mortar will hold thin bricks in place without sagging. Use a level to check that the brick edges are level and plumb. After the thinset hardens, mix up a batch of Type N mortar and place it in each joint with a jointer; it takes a couple of swipes to fill a joint. When the mortar is firm but still damp, clean your work with a tampico-bristle brush. Then enjoy your new surround.

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Pro Tip



Mason's rule

This 6-foot folding ruler from Lufkin (crescenttool.com) helps masons figure out how wide to make their mortar joints. With that basic information, their brickwork can land exactly where they want and stay consistent from side to side and top to bottom.

cover its drainage holes with pottery shards and filter fabric to keep the soil from escaping, then fill the container partway with organic potting soil. Place your new shrub—still in its pot—on the soil to see if it sits at the right level, with its soil level about an inch or two below the top edge of the container. Adjust the shrub's height by adding or removing soil, then remove it from its pot, tease out its roots, and backfill around it with fresh soil. When you're done, the new soil should be even with the base of the shrub's trunk.

Now give your boxwood a good watering in its new home, and remember to keep watering it if it's under a porch roof. In November, or whenever the ground starts to freeze, thoroughly spray its leaves with an antidesiccant such as Wilt Pruf (wiltpruf.com). This treatment seals the leaf pores so the plant won't lose moisture in the dry winter air.

How to paint varnished trim

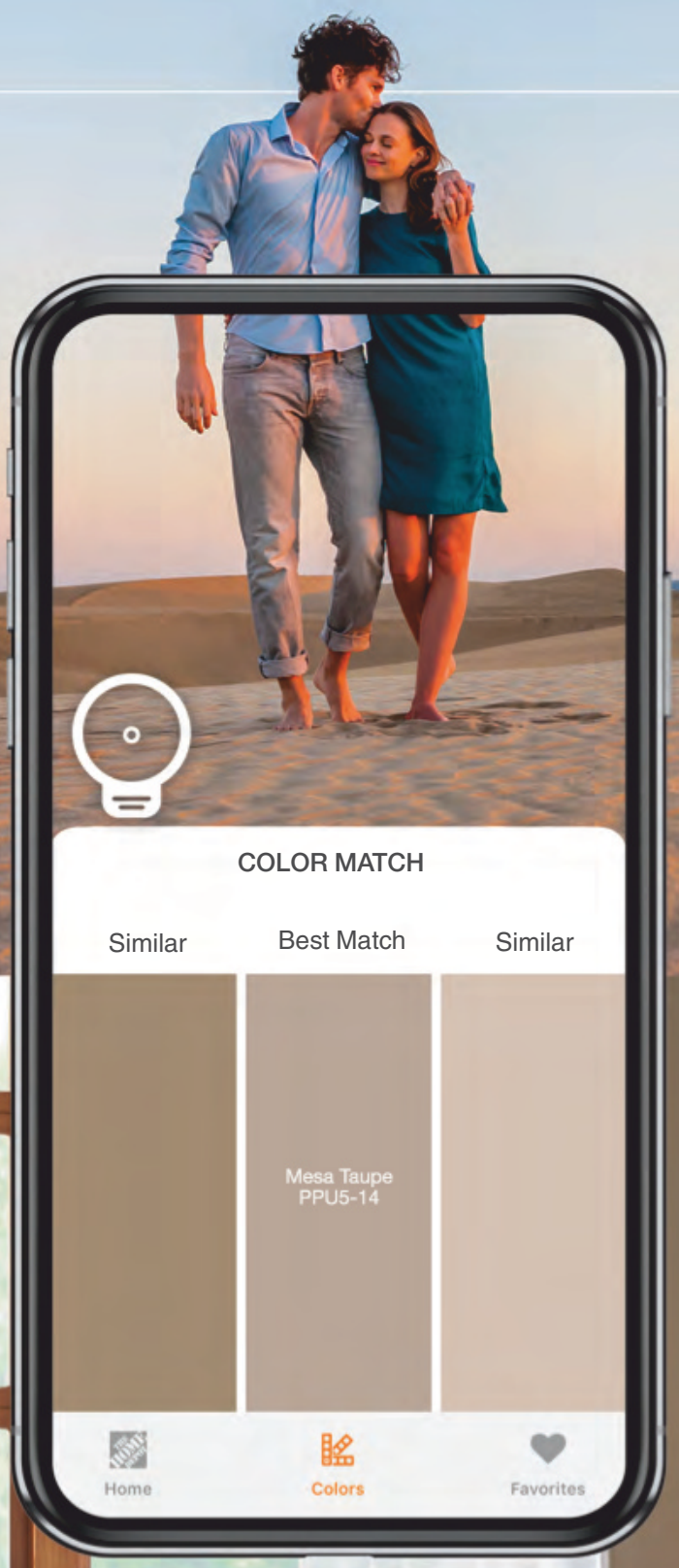
I have a 1960s ranch house with high-gloss, varnished interior trim around the windows and doors. I tried painting it, but the paint hasn't adhered well. What should I do to get a nice paint job?

—CAROLYN CASINO, LEHIGHTON, PA

***TOH* PAINTER MAURO HENRIQUE:** This is a pretty easy fix: You just have to sand and prime the trim before you paint. You'll need a supply of 220-grit sandpaper, a dust mask, drop cloths, and a bonding primer. This specialized primer adheres to hard, shiny surfaces like varnish, and provides a consistent base for finish coats. I've had good results with Kilz Adhesion primer (kilz.com), but other bonding primers will work fine, too. You'll also need some interior semigloss paint, wide painter's tape, and a 2½- or 3-inch-wide, angled sash brush.

You should do this work in only one room at a time and keep the door shut to confine the sanding dust. Protect

McCULLOUGH: ZACHARY FLINT



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Mauro Henrique sanded this varnished trim with 220-grit paper before he brushed on a coat of bonding primer.

the floor next to the baseboard with painter's tape, and the rest of the floor with drop cloths. Then give all the trim a thorough scuff-sanding to remove grime, smooth surface irregularities, and ensure good primer adhesion.

When you're done sanding, vacuum the room—including the floor—and wipe down the trim with a tack cloth. You'll be surprised at how much dust a tack cloth will pick up, even after vacuuming.

Now apply a single coat of the bonding primer to the trim. Stick to the same painting sequence for each coat: Work from the top down, and paint the outside edges of the trim first. If you don't plan to paint the walls after painting the trim, cut in carefully with the brush (see Toolkit, p. 12) or mask off the wall with the painter's tape.

When the primer coat has dried, fill any nail holes in the trim with wood filler. And when the filler is dry, wipe off the excess with a damp rag, and apply the finish coat. One coat of semigloss paint should be enough to give your trim a great appearance.

Replace an old mortise lock

Our house still has its original frame-and-panel wood doors, but the old skeleton keys for their mortise locks were lost long ago. We'd like to replace the old locksets with new ones that have the same historical appearance but use thumb latches instead of keys. Any suggestions for how to install them?

—SUZANNE SINGLETON, DEARBORN, MI

***TOH* CARPENTER NATHAN GILBERT:** You're right, those doors are worth keeping. Fortunately, there are plenty of reproduction locksets out there; you should be able to find a

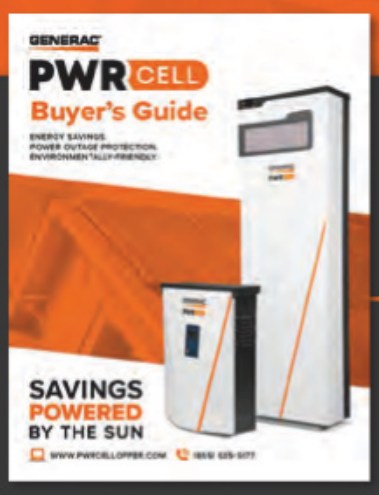
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design that closely matches the style and size of your existing ones.

But before you buy new locksets, remove one of the old ones so you can take a few measurements. To do that, loosen the set screw on one of the doorknobs, unscrew one knob from its threaded spindle, and pull out the other knob—with its spindle still attached—through the lockset's hub. Next, remove the screws that hold the lockset to the edge of the door. (You may have to remove a decorative cover plate first.) Then stick a screwdriver through and pull it toward the door's edge. Now you can grab the lockset and pull it out of its mortise.

With your old lockset out of the door, compare its dimensions to the new locksets you're interested in. The most important measurement is the backset, the distance from the edge of the door to the center of the handle. Also, measure the mortise's width, height, and depth. Although residential lockset dimensions are fairly standard, the newer locksets are likely to be thicker than the old ones. Don't let that discourage you; an old mortise can be widened slightly with a bit of careful chiseling.



Pro Tip

Rat-tail rasp

Although often mistaken for a rat-tail file, this ⅜-inch-diameter rat-tail rasp (harborfreight.com) is made to shape wood. (Files are meant for metal.) Nathan uses his rasp to enlarge holes in doors and fine-tune coped cuts in moldings.

What is it?



A Snow guards for metal roofs

B Variable-angle clamp corners

C Pipe standoffs

D Cable clamps

FOR THE ANSWER, SEE PAGE 56

When you get your new lockset, test fit it in the existing mortise. If the cavity needs to be widened, shave wood off both mortise cheeks with a sharp chisel. Then check that the door's existing holes line up with the hub and the thumb-latch stub. If these holes need to be enlarged slightly, a rat-tail rasp will make quick work of the job (see Pro Tip, left). If the old screw holes in the door don't align with the new lockset, drill new pilot holes for the screws. And if the old holes are too large for the screws to grab, whittle slivers of wood to glue into them, and drill new pilot holes.

Finally, make sure the new lockset—or its decorative plate—sits flush with the door edge. If necessary, chisel a deeper mortise for the lockset's mounting flanges, or if they sit too deep, pack out the mortise with a layer or two of paperboard from a cereal box.

It's possible that the door's old strike plate will still work fine with the new lockset. But if you want a new strike plate to match your brand-new lockset, remove the old plate, check how the new one fits in the old plate's mortise, and, if necessary, use a chisel to adjust the mortise's size, location, or depth.



Before installing a new mortise lock, Nathan Gilbert uses a rat-tail rasp to slightly enlarge the door's existing keyhole and make room for a thumb latch. He also used the rasp to adjust the hole for the lock's doorknob spindle.

Fix for ungrounded outlets

We have many two-prong outlets throughout the first floor of our 120-year-old house. What's the best way to ground them properly?

—BRIAN OVERBERG, ST. LOUIS

MASTER ELECTRICIAN HEATH EASTMAN: There's a good chance that those two-prong receptacles (a.k.a. outlets), and the wiring that connects them to the main circuit-

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What is it?



B Variable-angle clamp corners

A ratcheting-strap clamp applies equal pressure to every joint. Placing these corners on a glued-up assembly allows the strap to slide freely, even around acute angles, and to clamp outside corners of any angle. $13.50 for a set of four; leevalley.com

breaker panel, were installed when the house was built. If that's the case, then both should be replaced at the same time. I strongly recommend getting this work done as soon as possible and hiring a licensed electrician to do it. Ungrounded circuits put people at higher risk of being shocked, and old electrical cable can pose a significant fire hazard if the insulation around the wires has deteriorated.

Making this upgrade will not only greatly improve the safety of your house, it will also allow you to locate new receptacles where you want them. Older houses rarely have enough of them, and often they're in inconvenient places.

If you can't afford to do this wiring upgrade right away, here's a quick fix that will also improve electrical safety: Have an electrician replace the first two-prong receptacle on a circuit with an AFCI/GFCI dual-function receptacle (leviton.com). The circuit doesn't have to be grounded: The new receptacle will automatically shut off power if it detects an arc fault or a ground fault anywhere in the circuit. Arc faults, where electricity jumps between wires, create sparks that are responsible for many house fires. Ground faults, where electricity flows outside the confines of the wiring, can lead to fatal shocks.



Properly installed, dual-function AFCI/GFCI receptacles guard against dangerous arc and ground faults, even in ungrounded circuits.

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Norm's TRICKS OF THE TRADE

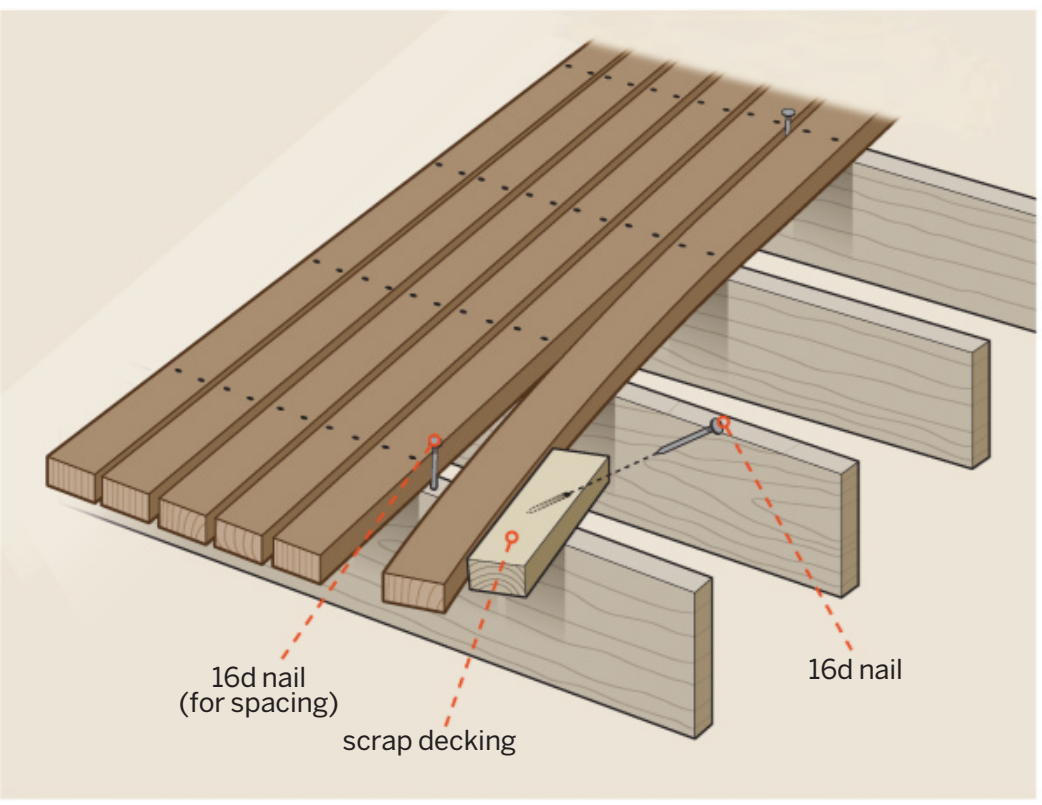
Some of the boards I'm installing on my new deck arrived from the lumberyard slightly bowed. Can I still use them?

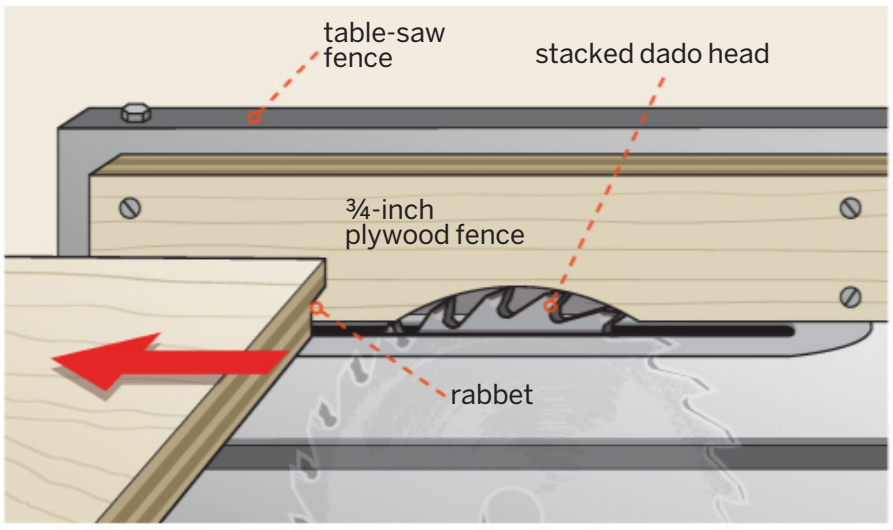
—RYAN JACOVICH, FAIRFIELD, CT

***TOH* MASTER CARPENTER NORM ABRAM:** Boards that are badly bowed can sometimes be salvaged by cutting them into shorter lengths. But boards that aren't bowed too much can often be levered into place and then fastened.

This isn't easy to do when working solo, which explains why professional deck builders make use of ingenious (and expensive) tools for bending wood. If such tools aren't in your budget, here's a little trick that works for me.

You'll want to start the bending process after a few straight boards are already fastened to the joists; they'll provide support and act as guides to let you know when the bowed board is straight. Tack some 16d nails to the joists next to the straight boards to act as spacers, and nail off the straight section of the bowed board as usual, leaving the bowed end (or ends) to curve away from the straight boards. Now, set a foot-long piece of scrap decking on a joist, push it hard against the deck board near the end of the bow, and toenail a 16d nail through it and into the joist. Driving that nail firmly several times will push the bowed board into line. The scrap will hold it there until you can nail it off.





I just bought a stacked dado head for my table saw. Do you have any tricks for using it?

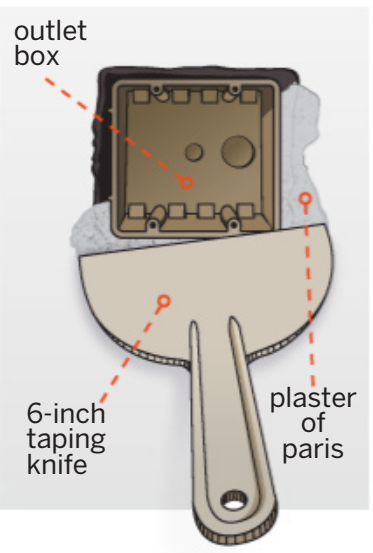
—MATT FAGAN, CHARLOTTE, NC

Stacked dado heads are a set of blades that spin together to cut dadoes, or flat-bottomed grooves, and rabbets, two-sided grooves in the edges of a workpiece. You adjust dado width by adding or subtracting blades in the stack. But if you screw a sacrificial plywood fence to the saw's fence, as shown, you can adjust rabbet cuts without touching the blades. Set them at the desired height, start the saw, and move the fence toward the stack (without hitting the saw's fence). When the blade projects past the plywood by the desired depth, lock the fence and push the work through.

The electrician left some big gaps between the outlet boxes and the wall when he rewired our house. Now what?

—CAROL PERRI, BROOKLYN, NY

Undercut the drywall edges with a utility knife, then mix up a small batch of plaster of paris. Using a 6-inch taping knife, load the plaster between the box and the drywall. You have to work fast: Plaster sets in the blink of an eye. But unlike joint compound, it doesn't shrink, so gaps can be filled in less than an hour with one or two applications. When the plaster is dry, sand it smooth.



ILLUSTRATIONS BY PETER SUCHESKI





ABOVE: A circa-1880 schoolhouse is now a snug home with striking gray clapboards, a metal roof, and bright double doors. *Paint: Benjamin Moore's Wrought Iron (siding) and Merlot Red (doors)*

OPPOSITE: An overhead beam and a pair of columns added by previous owners separate the living and dining areas. The homeowner removed two nonstructural partitions between the columns and walls to better connect the spaces.

GETTING SCHOOLED

When a city dweller decamps to the country and tackles the renovation of **a 19th-century schoolhouse**, there are more than a few lessons to be learned

BY **DAVID MASELLO** | PHOTOGRAPHY BY **JOHN GRUEN**

PRODUCED BY **NICOLE ESPOSITO-POLLY** | STYLED BY **ANNA MOLVIK**

Sometimes finding the right neighborhood is as important as buying the right house.

When Drew Evans was trolling New York's rural Columbia County for a new place to live, he wasn't searching for good schools or walkable amenities. He was looking for quiet—if not downright silence. And on his very first visit to the place that would become his home, he didn't need to meet the neighbors to know he would like them.

"As soon as we got out of the car, the Realtor pointed in the near distance and said, 'That's the reason this house hasn't sold,' " says Drew, who looked across the road to see an old graveyard. "I later told her that's the reason I bought it."

Before moving to the small upstate town of Ancram, Drew had spent 14 years in a 400-square-foot studio in a bustling area of Manhattan. After years surrounded by the din of city life, the idea of having a cemetery as a neighbor presented a welcome respite. And while that nearby plot of land was decidedly silent, the structure—a circa-1880 school-

ABOVE: The homeowner added the living area's wood-burning stove during his first winter in the house to supplement the old furnace; it now heats the entire first floor. One of two existing columns that divide the living and dining areas is structural, possibly added to support use of the second floor. It's not known when the decorative pediment was added. *Paint: Benjamin Moore's Light Pewter (walls) and Gray (trim)*

RIGHT: The transom and double front doors are original to the house. On the interior side, the elaborate door panels retain their existing stain.





house—spoke to Drew loudly and clearly. He was drawn immediately to its small scale and its ties to local history. The challenge of turning it into a comfortable home appealed to him. And the surrounding landscape, with its patches of woods, rolling hills, and dairy farms, reminded him of the English Midlands, where he grew up.

"I know this is a cliché, but the moment we pulled into the driveway, I knew that this was the house for me," recalls Drew, an interior decorator who had friends in the area, and had spent months slogging through what felt like an endless number of properties across the county.

Despite its age, Drew's chosen home had never actually been lived in. After serving as a schoolhouse until the 1960s, it sat vacant for several years before being repurposed as the local town hall. When a new hall was built in the late 1990s, the building became an antiques store.

At some point, the store owners built a kitchen at one end of a space formerly divided into two

ABOVE: A staircase installed by previous owners to access the second floor is located in the TV room. The double-pane two-over-two windows are new, chosen for both their historical appearance and modern efficiency.

TOP RIGHT: A vintage postcard features an undated photograph of Drew's Ancram, New York, home when it was still in use as a schoolhouse.

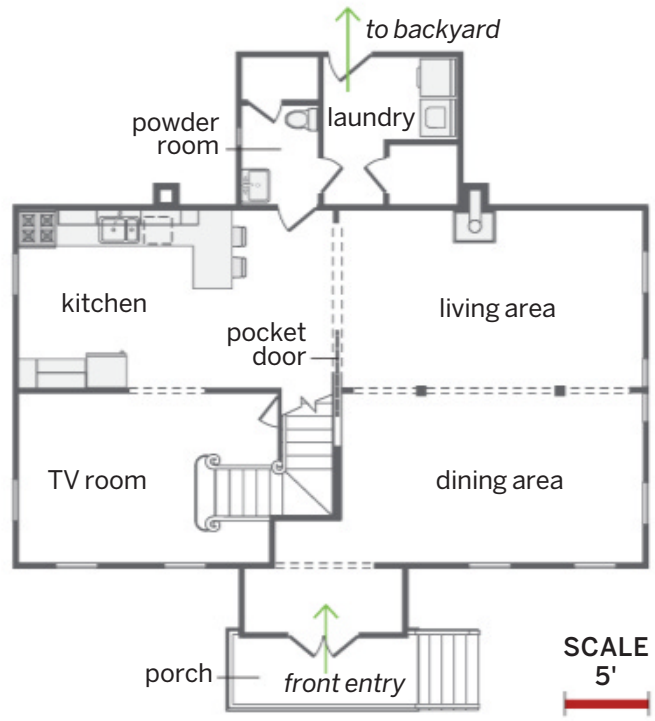
SCHOOLHOUSE: COURTESY HAMMERTOWN. FLOOR PLANS: IAN WORPOLE



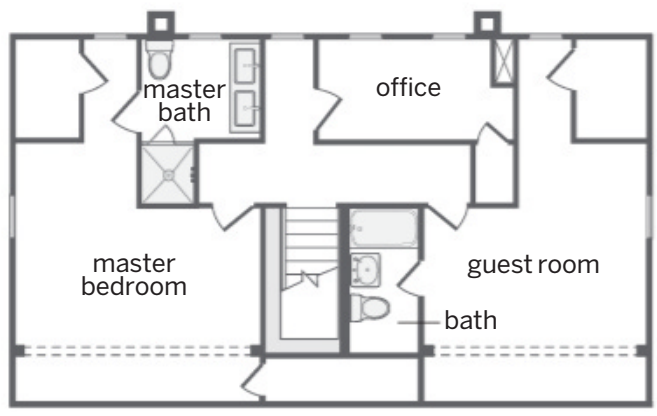
FLOOR PLANS

Working within the existing footprint, homeowner Drew Evans increased the livable space from 1,415 square feet to about 1,800 square feet. Raising the roof along the back of the house made space for a master suite, guest room, guest bath, and office upstairs. On the first floor, removing some nonstructural partitions opened up the living and dining areas. Reducing a full bath downstairs to a powder room allowed for an expanded laundry and a new back entry.

FIRST FLOOR



SECOND FLOOR





RENOVATION RECAP

THE HOMEOWNER: Drew Evans, an ex-Manhattanite and interior decorator (above).

THE HOUSE: An existing 1,415-square-foot, circa-1880 schoolhouse in Ancram, New York, that served as the local town hall from the 1960s to the 1990s, then as an antiques store. While it had a full bath downstairs and a kitchen, the sole sleeping space was a bedroom in the center of a low-ceilinged second floor where the only usable height was under the ridge beam.

WHY HE CHOSE IT: The 1⅖-acre site had the quiet he was after, and the countryside reminded him of his native England. The house felt spacious after apartment living, and he was drawn to its unusual history.

SCOPE OF WORK: Replace the rotted roof, raise it across the back, and claim eaves space to allow for an office, two bedrooms, and two baths upstairs. On the first floor, remove nonstructural partitions to better connect the living and dining areas, and shrink a full bath down to a powder room to add laundry space and a back door. Put in a wood-burning stove, replace old windows, and insulate where possible. Strip the exterior, replace rotted siding, and repaint.

TIMELINE: Work began in six months and was completed in phases over three years.

WHAT HAD TO STAY: The original flooring and bell tower, existing interior columns and architectural details—along with schoolchildren's graffiti (some from the early 1900s) in attic space above the front door.

LESSON LEARNED: An old house is never really done, says Drew, and that can be one of the joys of living in one.



ABOVE: The handrails on a staircase installed by previous owners end in exuberant volutes. A storage closet fills the space beneath the stairs. Throughout, Drew has added intriguing remnants of the past: On the walls flanking the stairs is a collection of military-uniform cleaning tags dating from the late 18th and early 19th centuries. *Paint (walls): Benjamin Moore's Light Pewter*

classrooms; a remnant of the divider with a pocket door remains in place. To show the building as a house, they staged a bedroom on the second floor under the roof ridge. Along with a small adjacent bathroom, it was the only upstairs area with enough ceiling height for someone to stand up.

While Drew was willing to take on "a fixer," as he describes it, it wasn't until he moved in that he questioned his own "cockeyed optimism." Having watched countless quick-fix home makeover shows on television, he thought he knew everything there was to know about renovating an old house. "Fact is," he admits now, "I didn't have a clue."

Almost as soon as he moved into the house in





May, the roof started leaking. "The roof, even though it was metal, had seen a lot of deterioration," says local contractor Jeffrey Hattat, who came to assess the situation. "Someone long ago had coated the metal roof with asphalt. That was a mistake. The asphalt dried up, and water got under it and rusted the roof away."

A more permanent solution to the roof problem, it turned out, would fit neatly with Drew's vision for the house. From the start, he had hopes of a second floor tall enough to stand up in, with space for two bedrooms—one a master suite with its own bath—and a home office. So he enlisted architect Dalia Eilat, a fellow 19th-century-house owner who lives nearby, for guidance.

"Those of us with old homes know about the challenges we all face," says Eilat. "The first challenge with this project and every old-house renovation is to create a healthy structure."

Mindful of Drew's desire for a full second floor, and knowing a new roof was a necessity, Eilat designed a modified shed roof—a dormer of sorts—across the back of the house, giving Drew the bedrooms and office he wanted, no stooping required. That November, Hattat began the six-month task of tearing up the old roof and building a new one. In the process, he also rebuilt the rotted schoolhouse bell tower, once used to summon children to class—although the bell itself had been removed long ago and placed on display in Ancram's town hall.

ABOVE LEFT: The walls of the second-floor guest bathroom are covered floor to ceiling with white subway tiles framed in dark grout. A handy niche in the wall behind the sink holds soap. Drew found the circa-1930s cast-iron sink in a junk store and had the original taps made functional again.

ABOVE RIGHT: Decorative beams mark where the contractor pushed back knee walls to add a bit more floor space—if not headroom—in the guest bedroom. The beams were repurposed from elsewhere in the house. *Paint (walls): Farrow & Ball's Stony Ground*

Drew lived in the house during the construction, sleeping on a mattress on the dining room floor. He had a wood-burning stove installed to supplement the inefficient oil furnace. Ceiling beams prevented the stove from being precisely centered along the living room wall, a small imperfection that troubled Drew, at least in the beginning. "But now I don't really see that imbalance—or not as much as I used to," he says.

He also removed two nonstructural partitions with interior windows that had been added by previous owners between the walls and the twin columns on the main floor. One of the columns is structural; Hattat guesses it was added to reinforce the second floor so it could be used as living space. He thinks the second column was added to visually balance the first.

The small footprint felt plenty big to Drew. "When my city friends would come and see my camping arrangement in the dining area, they'd comment on how big the two rooms were—they equaled about the same size as my old apartment," Drew says. "Meanwhile, people up here who'd never lived in the city would say, 'How do you manage in such a tiny space?' " When he purchased the house, it was listed as 1,415 square feet. Opening up the second floor would add another 384





square feet of usable living space.

Once the roof was complete, Hattat and Eilat collaborated on turning the full bath on the first floor into a half bath in order to make room for a new laundry room and a door to the backyard. Drew took on some of the exterior work himself, replacing buckled brick steps with wood forms filled with gravel.

He also had Hattat replace the first floor's 12 double-hung windows with custom double-pane units. While the existing wood sashes—which likely dated from the 1920s or 1930s—were in fair condition, their pulley mechanisms were rusted, and the ropes had rotted away. "Drew was very concerned about the historical value and appearance of the house," says Hattat, "so he didn't want metal or vinyl windows." As a compromise between authenticity and durability, Drew chose windows with a weather-resistant composite exterior frame married to wood on the interior. Because Hattat was able to install the new windows in the existing openings, the work went quickly.

ABOVE LEFT: The master bath features a modern vanity with deep storage drawers and an existing beam below the window that marks the original roofline.

ABOVE RIGHT: Large-format porcelain tile in the master bath has the look of stone and keeps the gray color palette going for a seamless flow.

"The new windows were a real game changer for me," says Drew, who had been reluctant to replace the old ones despite needing duct tape to keep them from leaking frigid air in winter and sticks to prop them open in summer. After an upper sash fell and smashed his hand, he says, "my decision was made."

Just as Drew felt his goals for the house were being realized, he took a good look at the exterior—and noticed the peeling paint. "By the time the house looked really lovely on the inside, the outside was a disaster," he says. What he thought would be a simple repainting job was anything but. Removing the old lead-based paint required an EPA-certified crew,



and the original Dutch-lap siding needed a thorough sanding and smoothing before it could be recoated. The process, Drew says, left his home resembling "a well-scrubbed farmhouse table." Because the structure was built without sheathing, the siding provided its stability—requiring Hattat to replace the rotted boards carefully, one at a time.

Attached to the framing on the interior were not one but two layers of lath and plaster, "effectively creating double-wall construction with two air spaces," says Hattat. Injecting spray foam insulation could threaten the entire structure, so together he and Drew decided that the first-floor walls would be left uninsulated. Drew had previously had the underside of the first floor, which is built over a crawl space, insulated with spray foam. With the new insulated roof and new windows, "it became a very comfortable space," Hattat says.

ABOVE: Repurposed beams in the master bedroom mark the expansion of living space into the eaves. A larger beam accentuates the ridge. Prefinished hardwood floors have a hand-scraped look that "feels very good on the feet," Drew says. Covering this gable-end wall with a collection of vintage team and school-class photos creates an impact similar to that of wallpaper. *Paint (walls, trim): Farrow & Ball's Charleston Gray*

When it finally came time to paint, Drew was drawn to a dark blue-gray hue that he had seen on traditional homes around the county. For the door, he made a bold, personal choice: a vibrant red-orange. "In some ways the main color and that on the door are dramatic, maybe even a bit shocking, but I knew they would look good."

That may be, but Drew now readily admits that working on—and living in—the former schoolhouse has taught him a lot he didn't know. "Perhaps the biggest lesson with an old house is that you should never think that you need to get everything done that you want," he says. "Because with an old house, it's never going to be 'done.' You don't have to finish, because you can't finish. Once you realize that, you can really enjoy your home." ■

FOR MORE INFORMATION, SEE DIRECTORY, PAGE 76


The designer tapped a pair of closets in the hallway off the kitchen for the new mudroom space.



PRODUCED BY NICOLE ESPOSITO-POLLY. STYLED BY ANNA MOLVIK

before + after

Calling All Cooks

Moving a mudroom to make space for an island was the right recipe for this family of foodies

BY NINA MALKIN • PHOTOGRAPHY BY JOHN GRUEN

When a family that likes to cook all get going at the same time, things can get pretty hot in the kitchen. No wonder the Clulows, owners of a Victorian-era farmhouse in Lakeville, Connecticut, were looking for extra elbow room, smarter workstations, and more storage. "We needed the kitchen to be more accessible and easier to navigate for everyone at once," says Amy Rasner Clulow, "everyone" being her husband, Mike, and their three teenagers.

Enter designer/builder Seth Churchill, who relocated an adjacent mudroom space to two underused closets just steps from the entry door—a move that added about 35 square feet to the kitchen and allowed for a larger table and a storage-packed built-in hutch. Losing a peninsula that hemmed in the space made way for a generous island, and rerouting back stairs that led into the middle of the work zone cleared space for an L-shaped run of cabinets and appliances. Soft sage-green cabinet paint and warm red oak flooring echo the field outside, while white subway tile and stainless-steel finishes keep things simple and streamlined. "It's great to all work in there together now," says Amy. "We love that the new kitchen is so functional, open, and light."

BEFORE Worn wood cabinets, yellowed laminate countertops, and old appliances were overdue for an upgrade; an awkward peninsula positioned across from the side entry door was more clutter magnet than workstation.

AFTER With a center island that offers ample storage and food-prep area, pro-style appliances, and simple, soft-green cabinetry, the kitchen perfectly fits the antique farmhouse and a family that loves to cook, bake—and eat—together. *Paint (cabinets): Farrow & Ball's Mizzle. Pendants: Pottery Barn*

Top-shelf upgrades

Small double wall ovens were replaced by two 30-inch-wide models installed under the counter. One heats with convection; the other is a steam oven, which "cooks faster than convection and reheats leftovers really well, including breads and pastries," says Amy. She also loves the "indestructible" quartz counters for serving.
Countertops: Caesarstone



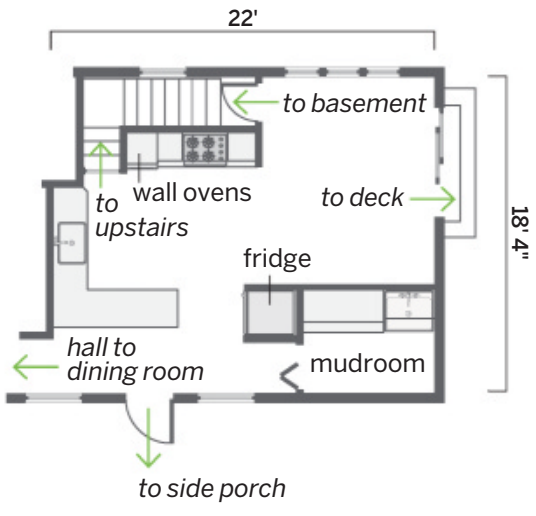
Sheet-pan storage

A wide, shallow drawer underneath the steam oven conveniently holds cooling racks and baking sheets.
Ovens: Wolf. Runner: Dash & Albert



BEFORE

A dead-end mudroom got little use, while a peninsula opposite the entry door got piled high with stuff. A staircase clumsily cut into the middle of the 310-square-foot kitchen's layout



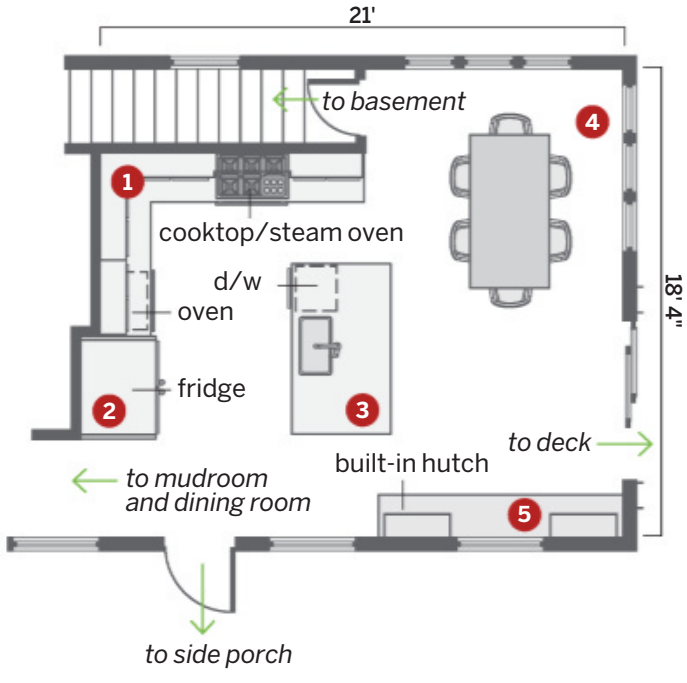
AFTER

Moving the mudroom enlarged the kitchen by about 35 square feet, improving circulation and allowing for more prep and storage space. Three new windows let in more light

1. Got rid of a stair turn that led into the kitchen, enabling an L-shaped run of cabinets that hold a cooktop and two undercounter ovens.

2. Removed the peninsula and built a cabinet for the fridge in its place.

3. Relocated the mudroom, losing a foot of depth along the fridge wall, but making room for an island with a sink.



4. Shifted sliding doors to the deck to the other end of the wall, and added three more windows in the enlarged eating area.

5. Built a 9½-foot-wide hutch to store baking supplies, with a window in the center over a countertop for the stand mixer.

FLOOR PLANS: IAN WORPOLE

FOR MORE INFORMATION, SEE DIRECTORY, PAGE 76



Let the sun shine in

Moving deck sliders to the other end of the wall made room for three more windows in the eating area. "We love how the light surrounds the space during the day," Amy says. The area also holds a relic from the old kitchen: a salvaged section of wall where the Clulows charted their three kids' heights as they grew. Now framed in a tall, narrow shadow box—a gift from their cabinetmaker—it hangs near a new farm table that seats six. *Windows: Marvin. Three-light pendant: Troy Lighting*





Baking central

The eating area's built-in hutch is the province of the Clulows' 13-year-old, who runs a scone-baking business. "She guided the setup, wanting cookbooks on one side, drawers for baking supplies beneath, and a counter for the mixer," Amy says.

Homeowner Amy Rasner Clulow, left, loves the new island for its versatility—and for the views outside it offers anyone who is working at the sink. "From food prep to dessert decorating to family buffet meals, the island gets a lot of use," she says.



A case for display

Glass doors on the baking hutch's upper cabinets were an aesthetic choice, ideal for showing off dishes passed down from Amy's parents. But they've proven to be practical, too: "Working with flour generates a lot of dust, so it was a happy discovery to see how well the glass minimizes cleanup."

READ THIS BEFORE YOU

PICK A PAINT COLOR

Whether you're looking for a soothing hue for your living space or want some drama in your dining room, don't pick up a paintbrush until you've read our expert advice

BY KATHRYN O'SHEA-EVANS
PHOTOGRAPH BY MEG REINHARDT

Putting on a new coat of wall color has long been touted as the fastest, least expensive way to refresh a room. But choosing which hue to use? Not so easy.

While it may seem like hundreds of colors are clamoring for your attention as you scan the chip strips at your local paint store, you probably already know what you like. If you've got lived-in spaces, you have the start of a color palette. And if you're dealing with empty, echoey, just-moved-in rooms? You should wait to paint (more on that coming up).

A wall color doesn't just provide the backdrop for the things you live with; it's interactive. Cool blue walls can make a roomful of mixed wood furniture finishes come alive and feel more unified; a pale shade of yellow that repeatedly pops up in your patterned pillows and drapery fabric can tie together a crazy quilt of collected pieces.

Don't forget that rooms need to relate, too. "Even if you love color, avoid painting each room a different one, or it can feel like a fun house," says designer Virginia Toledo of New Jersey firm Toledo Geller. "If one room has colorful walls, the adjacent room might have neutral walls and restrict color to the fabrics. This adds dimension and texture to a home."

Before you get ready to roll, keep reading for more pro paint ideas and troubleshooting know-how.





Getting Started

Some things to keep in mind as you winnow down wall colors

1) PICK PAINT COLORS...LAST

Starting from scratch designing a space? Always select furnishings before picking paint colors, advises Boston-based color consultant Bonnie Krims. "Otherwise you'll have to match your furnishings to your walls, which can be challenging!"

2) CONSIDER FIXED FINISHES

Unimpressed with an existing surface, like the hardwood floor color? Annie Elliott, a Washington, D.C.–based designer, suggests wielding color to counteract it. "If hardwood floors are too reddish orange, for instance, we may paint the walls blue or green, which are complementary, to tone them down."

3) ZERO IN ON A FOCAL POINT

"I ask, 'What's the showstopper?' and go from there," says Elliott. "It might be a fantastic rug, or a painting, or fabric drapes." To find colors close to her inspiration piece, Elliott uses a handheld device to scan the object; working via Bluetooth, a free smartphone app spits out near matches from 100,000-plus possible paint color choices (Nix Mini 2 Color Sensor, $99; nixsensor.com).

4) ASSESS THE LIGHT LEVEL

Determine the amount (sunny or dark) and type (warm or cool). Western-facing rooms may be too bright in the afternoon to handle warm reds and oranges; a northern exposure's soft, filtered light makes it a great setting for virtually any color. For New York designer Thomas Jayne, eastern light is grating; a bright white in a room with eastern exposure may be hard to look at. "I also imagine a color through the four seasons: What will the color look like in the winter when the leaves are down, and in summer when there's a canopy of green overhead?"

FINISH MATTERS

Once you choose your hue, test it in the finish that you want to use—whether satin, matte, or flamboyant high gloss—as this will affect the color's appearance, says paint-color historian and consultant Patrick Baty. Another important consideration is practicality: Shiny is more durable than flat. Whatever finish you choose, Baty suggests using formulations from the same manufacturer. Otherwise, he adds, "you can end up with paints of different sheen levels."

FINISH	GOOD FOR	HOW IT AFFECTS COLOR
FLAT, MATTE	Low-traffic areas, like bedrooms; top picks for ceilings	Because they absorb light, these finishes can make paint colors appear deeper and darker. Hard to clean without burnishing surfaces.
EGGSHELL, SATIN	Dining and living spaces, kitchens, baths, hallways	These low-sheen finishes are often truest to the paint-chip color. They generally have good washability.
SEMIGLOSS, GLOSS	Trim, cabinetry, showy ceilings	The more shine, the lighter or brighter colors can appear, as glossy finishes reflect light. These scrub clean, but magnify surface flaws.



ONE EASY SOLUTION: LIMIT YOUR CHOICES

Expertly curated palettes, whether they're historical colors or designer-driven collections, allow you to sidestep having to winnow down the 3,500-plus colors typically found in each of the major paint lines. One of the newest, and most tightly edited: Clare by interior designer Nicole Gibbons, which offers zero-VOC interior paint in 56 colors (just four whites!), as well as no-mess 8-inch-square adhesive color samples for testing, and a range of painting tools. Find them and order them online only at clare.com.



"My goal is to offer timeless shades that will look beautiful in any interior, that you'll never tire of, and that you'll never have to second-guess."
—interior designer
NICOLE GIBBONS, *founder of Clare*

Best-selling shades: Though Clare's whites are definite hits with both designers and homeowners (Whipped is number one), these are the collection's other most popular colors: (1) Current Mood, (2) Headspace, (3) Wing It, (4) Greige, and (5) Penthouse.

Three ways pros test paint colors

ORDER SUPERSIZE SAMPLES "On the samplize.com site, you can order a 12-by-12-inch paint sample that will stick to your wall but can easily be taken down and moved around. The finish is very true to what the wall will look like. This allows you to test out multiple samples without having to paint swatches all over the wall." *—Tracy Morris, interior designer*

PUT IT ON POSTER BOARD "When it comes to testing colors, poster board is your friend. Paint large pieces—more than one, if possible—and tape them up around the room to observe the color at all times of day. Because the existing color of a room can be distracting when you're choosing a new one, it's best to prime the walls white so you can look at colors in a neutral space." *—Annie Elliott, interior designer*

GO DIRECT TO THE WALL "Paint at least two coats on an area 2 feet square or larger, ideally against the trim of a doorway or window so you can see how the color looks in that context. Also, consider what the light will be like when you are spending the most time in the room. Paint one sample on a wall with direct sunlight and one on another wall without it. Make sure you still like the color in all lights." *—Bonnie Krims, color consultant*

A TOOL FOR CHOOSING HUES

Not sure which shades go together? A color wheel can help you see how they relate to one another



SELECTING MULTIPLE HUES that need to complement one another? "Use the color wheel to help point you in the right direction," suggests Sue Wadden, director of color marketing at Sherwin-Williams. "If you're going for a traditional look, consider a soothing analogous pairing, or colors from the same side of the color wheel, like blue and green. For something more modern and high energy, try complementary colors found on opposite sides of the wheel, like blue and orange." A smartphone app puts the design tool in your pocket (Color Wheel, $1.99 for iOS or Android).



Fool-the-eye moves

Got a space that presents a problem? Paint may have the fix

ENLARGE A SMALL SPACE

It's not color itself that makes a room seem smaller, says Krims, but the amount of contrast in the room. "The more contrast, the smaller it looks. The solution: Use all light colors—or all dark colors," as shown above.

RAISE THE CEILING

Paint the crown (and maybe even the base molding) the same color as the wall to make the ceiling feel higher. Or try New Jersey–based color consultant Amy Wax's eye-catching fix: "I have used a reflective paint, such as paint with a pearl finish, to add some luminosity to the top of the room, giving the illusion that the ceiling is a bit higher."

MAKE A BIG ROOM COZIER

Layering color can cozy up an outsize space. One idea: installing a chair rail, then opting for different hues above and below it to break up the expanse (for tips, see the following page). Or go for one moody hue; dark colors absorb light, so they can visually shrink a space.

TIP

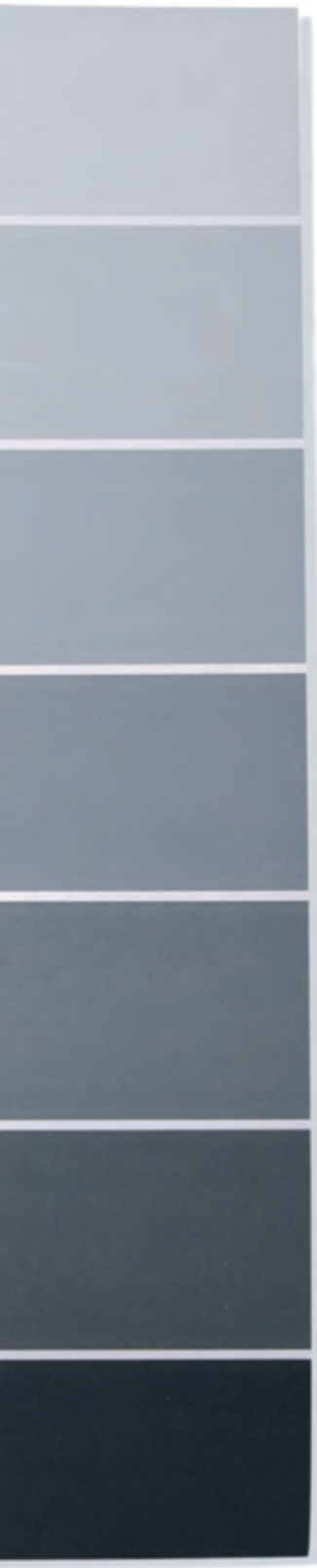
Consider a Color's Undertone

To make colors flow from room to room, match the undertones, suggests Jayne. "People should know there's a warm palette, usually based on yellow, and a cool palette, based on blue. If you pick out all warm palette colors for a house, it will have a flow; same with all cool colors. If you want a creamy-yellow living room, for instance, then maybe the hall is also a warm color, like a green with yellow undertones. It helps modulate things."

COLOR WHEEL: ISTOCK; LIVING ROOM: DAVID CLEVELAND

Special situations

How to select shades for challenging spaces or to work with existing details



TIPS FOR PICKING TRIM COLORS

Consider the trim as the color that outlines the room, says Wax. "A crisp white can be a clean outline that is sharp and defined; a brighter trim accentuates the space's architectural details, while a softer trim allows you to focus on other elements, such as soothing wall colors or artwork." Don't forget to take vinyl or clad windows into account. "If you pick a trim white that is too creamy, replacement windows may look like a cold white and not match, which can be distracting," she adds.

For an easy way to select a trim color that "goes" but still makes a statement, try this fuss-free tactic from Toledo: "Often when we want to punctuate the trim, we will select a paint color for the walls and simply look on the same sample strip and go one or two shades darker—the difference in color is subtle and sophisticated, a small detail that makes a significant impact." Looking for something less statement-making? Go a few shades lighter on the trim instead.

Handling hallways "I generally follow the traditional practice of painting the halls, passages, and staircases in a fairly neutral color," says Baty. "It is far easier to lead off from this with color in individual rooms."



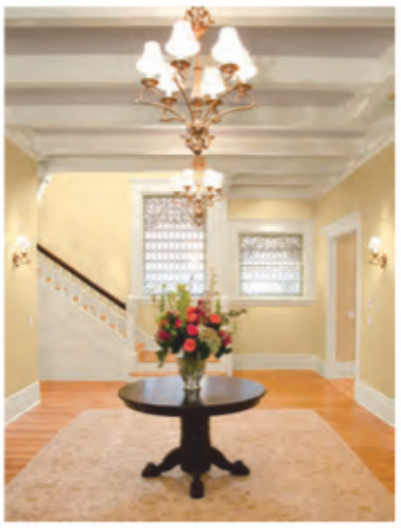
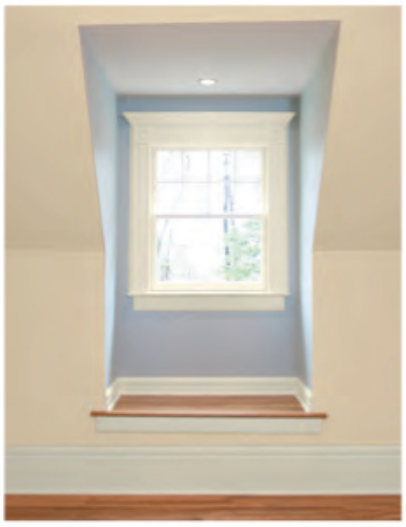
Choosing colors for above and below a chair rail "Think of the colors as having weight to them," Wax says. "In a smaller room it's best to have the heavier color on the bottom, especially if the colors above and below are in the same family. A larger room can handle the darker color being on the top without closing in the room." For a classic, polished look, Wax recommends using a satin finish on the lower portion of the wall, which can make it read like wainscoting. Not sure what pairing to pick? "Have the colors above and below the chair rail be a lighter and darker version in the same family, such as light green above and a darker green below."

HOW TO APPROACH COLOR IN AN OPEN-PLAN SPACE

When rooms in an open main floor are all visible at a glance, the easiest option—picking a single color and sticking with it—is arguably the best tack to take. "With an open plan, there often isn't a good spot to change paint color without it looking disjointed," says Morris. "Painting all the open-plan areas one color will make the whole space feel bigger and more cohesive." Then she will layer in unexpected color accents, or use wallpaper in an adjacent powder room or mudroom to add interest.

BEDROOM: STACEY BRANDFORD




MASTER PLAN

Creating a whole-house color palette

For choices that flow cohesively throughout a home, decide whether you want to go with cool, more modern colors, or warm ones that tend toward the traditional. "We start with the main living space or the largest room, as that will have the most surface covered and set the tone for the remainder of the spaces," says Toledo. "Not every room must have a different color; in fact, it's ideal to repeat colors when possible, especially on trim, which helps with consistency."

To that end, Krims often creates a tone-on-tone effect by having her paint store mix different shades of the same color. "Then the ceiling color or walls of an adjoining room might be a reduced or increased percentage of the main area's wall color."

Here, three pro-designed whole-house color palettes taken from real life.



▲ **UNDERSTATED PASTELS** For an early-1900s home with modest-size rooms (above), **Amy Wax** went with pale hues of similar intensity. "The soft palette makes the rooms seem more expansive than they actually are, and creates a beautiful flow."

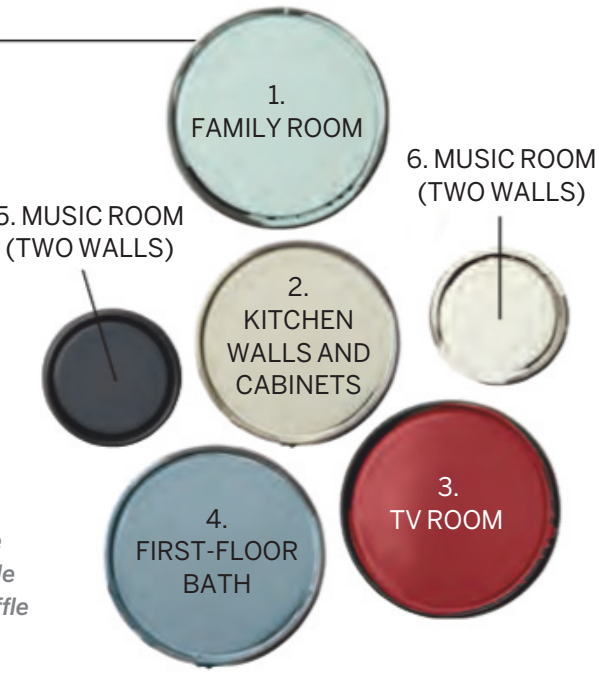
1. Benjamin Moore Golden Garden
2. Benjamin Moore Tree Moss
3. Benjamin Moore Georgetown Pink Beige
4. Benjamin Moore Soft Chinchilla
5. Benjamin Moore Sea Urchin
6. Benjamin Moore Mayonnaise

COOL (NOT COLD) COLORS For a French Provincial–style house with terra-cotta floors in the main spaces, **Thomas Jayne** went for blues and greens with a hint of warmth. Coordinating shades strike the same note for a cohesive look.



1. Farrow & Ball Green Blue
2. Farrow & Ball Clunch
3. Benjamin Moore Misted Fern
4. Farrow & Ball Dimity
5. Benjamin Moore Beachcomber
6. Benjamin Moore Palladian Blue (at 50%)

RICH HISTORICAL HUES An ornate William Morris wallpaper on many of the walls and ceilings in an 1840s Italianate inspired the saturated shades here chosen by **Bonnie Krims**. "The end result was a seamless flow between spaces."



1. Benjamin Moore Woodlawn Blue
2. Sherwin-Williams Ancient Marble
3. Benjamin Moore Raspberry Truffle
4. Benjamin Moore Polaris Blue
5. Benjamin Moore Witching Hour
6. Benjamin Moore Swiss Coffee

ROOMS: DAN EPSTEIN (5)

DIRECTORY SEPTEMBER/OCTOBER 2020



COVER: *See the listing for "More Than Meets the Eye."*

TOOLKIT *(pp. 11–14)*
Squirrel-proof bulb plantings > *Thanks to* Kathleen LaLiberté of Longfield Gardens, Lakewood, NJ; longfield-gardens.com.

BEFORE + AFTER: BASEMENT Loft-like lower level *(pp. 17–19)* **Designer:** Max Humphrey, Portland, OR; maxhumphrey.com. **Contractor:** Patrick Richardson, Murrayhill Remodeling, Portland, OR; murrayhillremodeling.com. **Lighting, stools, rolling bookcase, clock, and laundry cabinet hardware:** schoolhouse.com. **Banquette gingham fabric:** pindler.com. **Custom dining table and Ping-Pong table:** dinihanianfurniture.com. **Sectional sofa, bathroom vanity and sink faucet:** rejuvenation.com. **TV media cabinet and coffee table:** bludot.com. **Refrigerator:** SMEG; smegusa.com. **Vintage rugs:** katandmaouche.com.

MORE THAN MEETS THE EYE *(pp. 25–45)* **Architects:** Union Studio Architecture & Design, Providence, RI; unionstudioarch.com. **Builder:** Cape Associates, Inc., Eastham, MA; capeassociates.com. **Interior designer:** Denise Enright Interior Design, Stamford, CT; denisedesigns@optonline.net. **Staging and styling:** Denise Enright Interior Design and Stayci Fast, New England Staging & Interiors; newenglandstaging.com. **Insulation installation:** Nauset Insulation; nausetinsulation.com. **Drywall installation:** Oliveira Drywall Company, Yarmouth, MA; 508-280-6377. **Tile installation:** Cape Associates, Inc.; Bellew Tile and Marble, bellewtile.com. **HVAC installation:** Cape Cod Mechanical Systems; capecodmechanical.com. **Plumbing fixture distributor:** Supply New England, supplynewengland.com, and Ferguson, ferguson.com. **Building materials distributor:** Mid-Cape Home Centers; midcape.net. **Carpet installation:** RPM Carpets & Floor Coverings; rpmcarpets.com.
Throughout (unless otherwise noted) > **Engineered lumber:** weyerhaeuser.com. **Insulation:** rockwool.com. **Adhesives and glues:** gorillatough.com. **Subflooring**: AdvanTech; advantechagame.com. **Drywall:** nationalgypsum.com. **Flooring, interior doors, and trim:** bairdbrothers.com. **Interior door hardware:** houseofantiquehardware.com. **Paint:** Bruton White (first-floor stairwell, ADU kitchen walls), Harwood Putty (living room nickel-gap wall), Williamsburg Wythe Blue (mudroom walls), Ewing Blue (powder room ceiling), Washington Blue (ADU bed frame); benjaminmoore.com/williamsburg. **HVAC:** Mitsubishi Electric; mitsubishicomfort.com. **Ventilation and bath fans:** Cosmos Healthy Home System; cosmoshealthyhomesystem.com. **Load center:** leviton.com. **USB chargers:** Hubbell Inc.; hubbell.com. **Lighting controls:** idevicesinc.com. **Lighting:** Progress Lighting; hubbell.com/progresslighting/en. **Rugs, artwork, and pillows:** annieselke.com. **Tile:** akdo.com. **Tile grout:** laticrete.com. **Shower and bathroom tile installation system, profiles, shelving, and electric floor warming:** Schluter-Systems; schluter.com. **Countertops and vanity tops:** Global Granite & Marble; globalgranite.com. Exterior > **Insulated sheathing:** ZIPsystem.com. **Siding:** sbccedar.com. **Trim, soffits, and deck skirting:** lifespansolidselect.com. **Roofing, underlayment:** gaf.com. **Windows and sliders:** sierrapacificwindows.com. **Garage door:** clopaydoor.com. **Shingle art:** mosaicshingles.com. **Porch, porch ceiling, and deck planks:** aeratis.com. **Skylights and sun tunnels:** VELUX; veluxusa.com. **Gutter guards:** allweatherarmour.com. **Basement egress:** bilco.com. **Hardscape and fire pit:** belgard.com. **Deck footings:** sakrete.com. **House hydrant:** aquorwatersystems.com. **Sod:** sodco.net. Living room > **Stain (loft ladder handrails, balusters, newel posts, and stain-grade interior doors):** Varathane; varathanemasters.com. **TV cabinet/banquette:** custom; capeassociates.com. Kitchen > **Cabinetry:** Woodharbor Custom Cabinetry; woodharbor.com. **Hardware and toekick/undercabinet lighting:** hafele.com.



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Powder room > **Stain (mudroom/garage door):** Varathane Premium Fast Dry Interior Wood Stain in Willow Gray; varathanemasters.com. **Vanity:** avanity .net. **Toilet:** us.kohler.com. Master bedroom > **Stain (beams):** Varathane Premium Fast Dry Interior Wood Stain in Sunbleached; varathanemasters.com. Master bath > **Vanity:** avanity.com. **Vanity top:** globalgranite.com. **Multifunction mirror:** hafele .com. **Towel bars:** moen.com. Hall bath > **Vanity:** woodharbor.com. **Vanity top:** globalgranite.com. **Vanity hardware:** hafele.com. **Sink and toilet:** us.kohler.com. **Faucet and fittings:** deltafaucet.com. Guest room > **Bed:** custom; veterecustom woodworks.com. Second-floor hall > **Ladder:** custom by capeassociates.com, finished with Varathane Premium Fast Dry Interior Wood Stain in Willow Gray; varathanemasters.com. Basement office > **Flooring:** forbo.com. **Window treatment:** annieselke.com. Workshop > **LED strip lighting:** hafele.com. **Pop-up charging receptacle:** hubbell .com. **Custom wood "quilt":** built by Jenn Largesse, featuring Varathane products; varathanemasters .com. ADU > **Cabinetry:** woodharbor.com. **Kitchen sink, faucet, and cutting board:** elkay.com. **Living area window treatments:** lushdecor.com. **Bed:** custom; veterecustomwoodworks.com. **Bath vanity:** woodharbor.com. **Toilet, bath sink, showerhead, and accessories:** us.kohler.com.

GETTING SCHOOLED *(pp. 58–65)* **Architect:** Dalia Eilat, New York, NY; 917- 517-2984; dalia@vista-arch .com. **General contractor:** Jeff Hattat, Dream Builders, New Lebanon, NY; 518-794-7053. **Exterior painting:** Jeff Dunleavy, 3M Painting & Restoration, Millerton, NY; 845-337-7835; mmmpaintman @yahoo.com. Exterior > **Windows:** andersen windows.com. Entry > **Rug:** hammertown.com. Living area > **Sofas:** Cisco Brothers; and red throw, pillows, and rug; hammertown.com. **Coffee table:** Neven & Neven Moderne; nevenmoderne.com. **Woodstove:** pacificenergy.net. **Industrial dresser:** twentygauge.com. Dining area > **Table, chairs, and ceiling fixture:** hammertown.com. TV room > **Sofa:** Mitchell Gold + Bob Williams; mgbwhome.com. Master bedroom > **Bedding:** Matteo; matteola .com. Master bath > **Paint:** 50% Charleston Gray (walls) and Charleston Gray (trim); farrow-ball.com. **Vanity and faucets:** ikea.com. **Mirrors and sconce:** hammertown.com. **Toilet:** lowes.com. **Shower tiles:** Galvano; lowes.com. **Towel rack:** restoration hardware.com. **Towels:** balticlinen.com. Guest room > **Paint:** Stony Ground; farrow-ball.com. **Bed:** CB2.com. **Bedding:** matteola.com. Guest bath > **Sink and faucet:** vintage 1930s from Bottle Shop Antiques, Millbrook, NY; restored by paintedotter .com. **Tiles:** lowes.com. **Mirror:** hammertown.com. **Sconce above mirror:** restorationhardware.com.

CALLING ALL COOKS *(pp. 66–69)* **Designer/ builder:** Seth Churchill, Churchill Building Company, LLC, Lakeville, CT; churchillbuildingcompany.com. **Architect:** Patrick Scott Mulberry, Cornwall Bridge, CT; patrickmulberry.com. **Custom cabinets:** Gordon Woodworking, Morris, CT; 860-489-5445. **Paint:** Dimity (walls) and Mizzle (cabinets); farrow-ball.com. **Sink and faucet:** us.kohler.com. **Ovens, cooktop, vent hood, and refrigerator:** subzero-wolf.com. **Dishwasher:** askona.com. **Flooring:** franklinwood .com. **Windows (eating area):** marvin.com. **Kitchen table and chairs:** elijahslocum.com.

SAVE THIS OLD HOUSE *(p. 88) Thanks to* James Papp, architectural historian and principal, Historicities, LLC; historicities.com. Brian Leveille, senior planner of community development, and Rachel Cohen, associate planner of community development, City of San Luis Obispo, CA; slocity.org.

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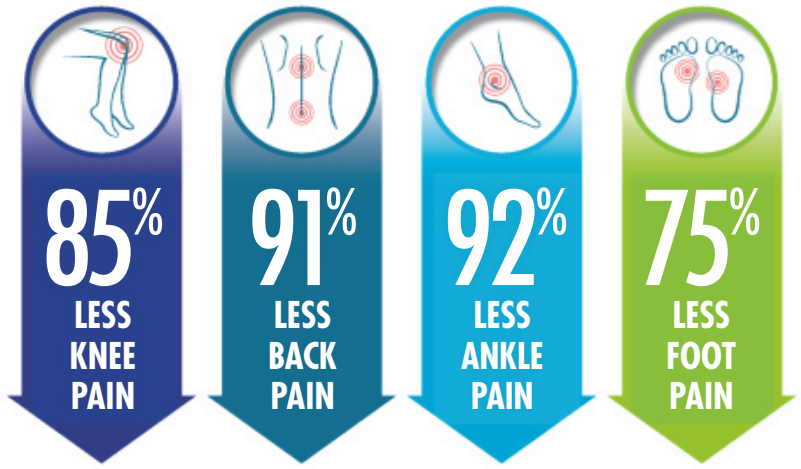
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THE HISTORY This distinctive one-story house was designed by architect William Scott in 1939 for Lucy and Louis Heyd Jr.; it remained in the family until 2006, when the city of San Luis Obispo bought it. The house was built using Bitudobe, a composite of adobe and bitumen (emulsified asphalt), a California innovation that yielded stronger, more water-resistant bricks. Because it is located on the site of a planned parking structure–theatre project in the Downtown Historic District, the city is seeking someone to relocate and restore it.

WHY SAVE IT? The house is one of two surviving Bitudobe homes in the city. Its signature 18-inch-thick brick walls help keep the interior cool during the day and warm at night. It retains most of its original details, including rustic plank doors, a corner kiva-stye cooking hearth, and dramatic vaulted wood ceilings with hand-hewn beams. The house may be eligible for a place on the California and National Historic Registers.

WHAT IT NEEDS A hole in the kitchen ceiling bears evidence of a leak in the wood shingle roof; some exterior chimney bricks are crumbling and need repair. The city has set aside $100,000 to help defray moving costs for a selected recipient who agrees to "preserve the integrity and character-defining features of the structure at its new location." This simple, well-built house would delight someone with a taste for historical California architecture—and an adventurous spirit. —SUZANNE ZENKEL


1


2


3


4


5

1. The three-bedroom, one-bath house's thick walls offer built-in climate control, aided by deep-set windows, a pronounced roof overhang, and shaded entry porches. Central heating was added to boost comfort in cold months.

2. The living room's original wood floor, ceiling, doors, and fireplace reflect the house's rustic mid-century modern style. About 1,150 of the structure's 1,372 square feet are original; the balance comprises a small non-adobe addition built on in back.

3. Some Bitudobe bricks on the tapered corner chimney are crumbling and need repair. The originals were made with soil taken from the site.

4. A corner kiva-style cooking hearth and the wall niche and stepped bench alongside it lend character to the combined kitchen-dining space.

5. A painted concrete capping beam serves as a lintel for both the pine-plank front door and the nearby window. Just outside the door, the porch's exposed-wood ceiling can be seen.

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