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While not a defined architectural style, the I house is a distinctive housing type dotting the landscapes of rural America. Our building historians give us an overview of, and a new appreciation for, this timeless form.

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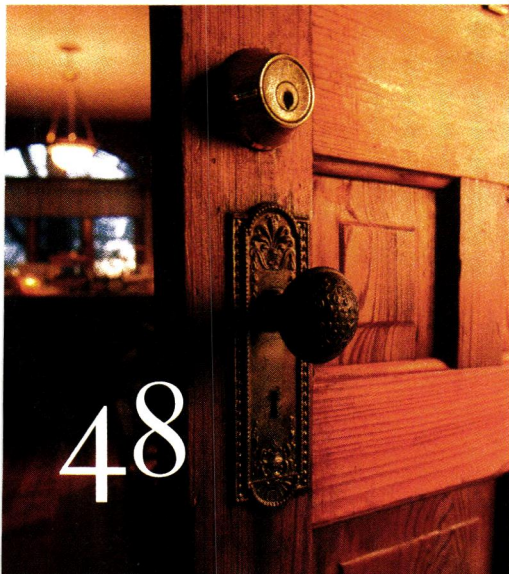
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Old-House Insider

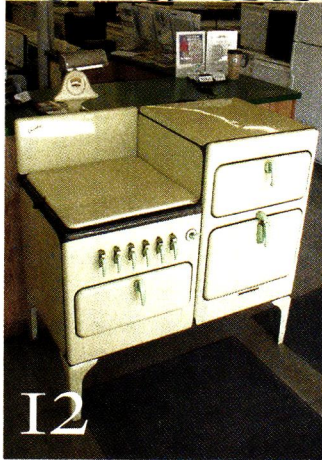
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Old House JOURNAL



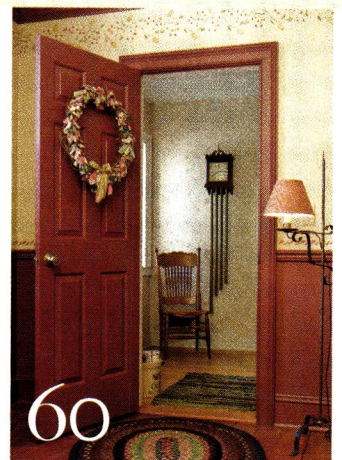
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Cover:
Photo by Susan Gilmore.
Restored elements of a 1902 St. Paul, Minnesota, Foursquare offer period-perfect inspiration. Story page 66.

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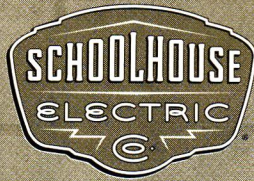
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NATALIE & LARRY GREEN PHOTO

The Deco Dish

Once you've feasted your eyes on the gorgeous Tulsa Art Deco home in this month's Old-House Living (above; story on page 42), head online for a virtual tour of some of the city's other famous Art Deco buildings, including the 1929 Boston Avenue Methodist Church designed by the same architect, Bruce Goff.

Sash Window Secrets

Ready to start restoring your sash windows? Brush up on the basics on page 52, then log on to read our conversation with another window expert, John Leeke, who reveals tips and tricks from his newly updated book, *Save America's Windows*.

House-Tour Hunting

If hitting up an old-house tour is on your to-do list this spring (for 10 reasons why it should be, see page 36!), start your planning with the Events calendar on MyOldHouseJournal.com. We've rounded up a bevy of spring and summer tours around the country that are sure to be rife with inspiration for your old house. (P.S. Know of a tour we missed? Join the community, and you can add it to the calendar.)

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editor's note

Spring Forward



MARK W. ABBOTT PHOTO

SPRING IS IN THE AIR, and with that first burst of warm weather, I always get a renewed zest for tackling home improvement projects. When the temperature finally evens out, my husband and I grab our tools and, full of ambition, start trying to tick things off of our list one project at a time. Our repairs always seem to move a little slower than we've planned, though, due largely to the mushroom factor. If you can relate, then you'll share my appreciation for a couple of home projects in this issue that we follow

from beginning to end.

For starters, we look at a terrific project that made a leaning, twisted, water-damaged 50'-tall tower on an Italianate house in Massachusetts structurally sound again (see "Tower Travails," page 32). In a second job, also handled with professional help, we follow one couple's effort to rebuild an elaborate Victorian-era wood screen based on clues left behind from the original installation (see "Lost & Found," page 66).



SUSAN GILMORE PHOTO

A rebuilt wood screen restored period detail to this grand house. Story page 66.

Now is a good time to tune up your double-hung windows. We check in with a window expert in the largest historic district in Texas for tips on tackling this project (see "Saving Sash Windows," page 52). If your doors need some decorative finessing, two articles can help you whip them into shape. First, learn how to rebuild Federal-style door casings using stock parts available at most lumberyards (see "Casing Out Doors," page 60). Next, discover some highlights of Victorian-era doorknobs from an expert collector, and see the modern lookalikes OHJ's editors have rounded up in "Unlocking Victorian Door Hardware," page 48.

Our house calls this month include visits to two very different (architecturally speaking) homes. In Old-House Living, we look at a well-known Art Deco residence in Tulsa, Oklahoma (see "Definitely Deco," page 42). In Style, we learn about the rural building type known as an I house. See what our architectural historians have to say about them in "I Spy," page 72. And on a general house note, I'll take a wild guess that many of you enjoy going on historic neighborhood house tours as much as I do. I love immersing myself in other folks' restored gems, and find inspiration (and maybe even hope) for my own endless list of projects. Discover some other tour takeaways in our story "The Old-House Tourist," beginning on page 36.

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letters



Age Before Beauty

In your March/April 2009 issue, OHJ incorrectly dated a vintage Chambers stove in the article "The Young in the Old." The stove is identified as a 1936 model, but it's actually a model 90C, which was first manufactured much later, around 1950. Chambers stoves are very popular now, and readers should have correct information on them.

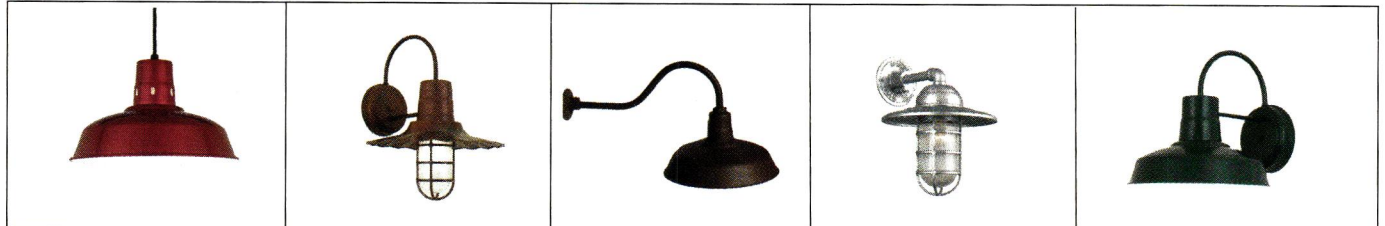
Heidi G. Taska
via e-mail

You're right, Heidi. The homeowners had been told by the previous occupant that the stove dated to 1936, but when we ran the photo [right] by vintage-stove expert John Jowers at Antique Appliances, he said, "The mint green color was around as late as 1955, but the Chambers logo and control knobs on this stove are metallic gold, thus placing it in the '52-'53 year bracket. It can't be earlier than that, because the pastel colors weren't available until '52. In the 1930s, Chambers offered stoves in either white with black trim or a very pale yellow with mint green trim [left]." Bottom line: Before buying a vintage appliance, always do your homework so you know exactly what you're getting. —Eds.



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Old Kitchens, New Ideas

Thank you for the enjoyable series of kitchen articles in the March/April issue. I heartily welcome Nancy Berry's admonition to avoid expansive kitchen islands (or continents, as many could be more properly called) and her endorsement of simple light fixtures ["Anatomy of an Old-House Kitchen"]. The latter advice should have been followed by an important corollary: When it comes to recessed can light fixtures in the kitchen or anywhere else in an old house, just say no! There are so many gorgeous, authentic reproduction light fixtures available—why anyone would illuminate a meticulous old-house renovation with a spaceship canopy of tin cans poked into a white drywall ceiling is beyond me.

Another provocative item was the photo of the Frank Lloyd Wright Willey House kitchen appliances ["The Wright Choice"]. Why, after 40 years of a growing old-house renovation movement, is the selection of reproduction kitchen appliances so limited? There is a yawning gap between Ye Olde Victorian wood-burning stove reproductions and expensive mid-century look-alikes. Surely there are enough of us out there looking for authentic reproductions of early 20th century mass-produced classics like the GE monitor top refrigerator or that graceful Hotpoint side-oven range—with updated electrical safety and energy efficiency as important bonuses—to make it worth some niche manufacturer's while to make them.

Keep up the great work—it is so comforting to know that there are other lunatics out there who are passionate about the details of old-house restoration.

Greg Fuhrman

Pittsburgh, Pennsylvania

Reader Tip of the Month

My favorite (natural) solution for getting rid of mice is peppermint oil, which you can purchase at health-food stores. (This isn't the same thing as peppermint extract, so make sure you get peppermint oil.) Soak several cotton balls in the oil, and place them in your attic and around the perimeter of your house and outbuildings. Mice can't stand the smell—it will drive them away. You'll have to repeat the process every season, but I've never had to deal with disposing of dead mice.

Jane Wilkins

via MyOldHouseJournal.com

Got a great tip to share with other old-house lovers? Let us know at OHJEditorial@homebuyerpubs.com.

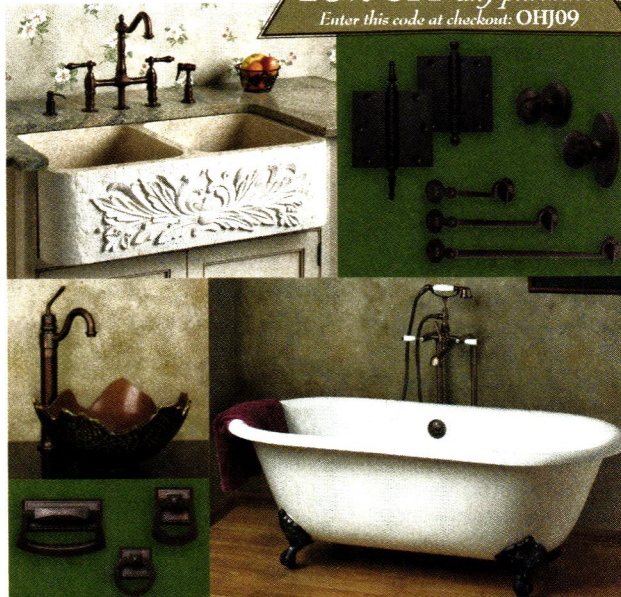
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about the house

BY CLARE MARTIN

CALENDAR



MAY 2-3

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Old-House Maintenance for Women

Ladies, grab your hammers! Bob Yapp of The Belvedere School leads a two-day, hands-on workshop designed to arm participants with old-house maintenance essentials like repairing windows and wiring light fixtures. bobyapp.com

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ON THE RADAR

Dollar Daze

With the housing market in turmoil, the idea of buying an entire house (and a historic one, to boot) for just \$1 seems like the perfect solution to financial woes. Indeed, although dollar houses aren't exactly a new phenomenon, interest in them has grown as the economy has slowed. But before you start combing your couch cushions for spare change to finance a house purchase, you should be aware of the hefty catch that comes along with dollar houses: Most are being sold at bargain-basement prices because the land they sit on has been marked for redevelopment. In other words, if you buy the house, you're going to have to move it.

Costs for moving a house can add up quickly—in addition to the basic moving fee, which can run anywhere from \$25,000 to \$100,000, depending on your location and the size of the house, you'll also have to factor in the prep work on both sites (including constructing a new foundation or basement), plus utility hook-ups once you get the house to the new site. Then there are the unexpected expenses that can pop up, such as paying utility companies to raise and lower wires along the route. "It's those hidden costs that often make a move less practical," says Jeff McCord of Nickel Bros. House Moving, a Seattle-based company that specializes



PHOTO COURTESY OF NICKEL BROS. HOUSE MOVING

The real price of a dollar house? Getting it from one location to another.

in transporting low-cost houses.

"It was a much bigger commitment than we had anticipated," agrees John Ahlen, who purchased a \$1 Queen Anne in Russellville, Arkansas, with his wife, Scarlet. Many projects that had to be done right away, such as installing a new HVAC system, could have been put off for a little while if their house had stayed in place, John says.

Still, says Jeff, if you plan wisely, a dollar house can be a good deal. "The magic formula is finding a house that's already in pretty good shape," he says. "If you can find a home that was nicely cared for, has a lot of character, and was well-built, it absolutely makes sense."

OLD-HOUSE RESOURCE

Add It Up

If you've ever run out for another gallon of paint in the middle of a project or ended up with extra rolls of expensive wallpaper, you know all too well the forehead-slapping frustration of incorrect estimating. Easy2DIY.com's calculators take much of the guesswork out of the equation—simply plug your measurements (room dimensions, plus the dimensions of door and window trim and baseboards) into the paint, wallpaper, and ceramic tile calculators, and you'll get an instant estimate of how much material you'll need. Of course, certain factors (multiple coats, unique arrangements) could affect that number, so it's a good idea to run it by your supplier before you buy. To access the calculators, go to easy2diy.com and click on the "Decorating" category, then "How-To Tutorials."

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Before your air-conditioner starts humming again, make sure it's in shape to weather another sweltering season. If you haven't changed the filter in a while, do it now. Remove dirt and debris from interior grilles and exterior condenser fins with a soft brush or vacuum fitted with a brush attachment. (For safety, shut off the power to the unit before doing this.) It's also a good time to trim any trees or bushes growing near outdoor units, as these can contribute to debris collection. For more technical maintenance issues such as fixing leaks or recharging refrigerant lines, call in a pro.

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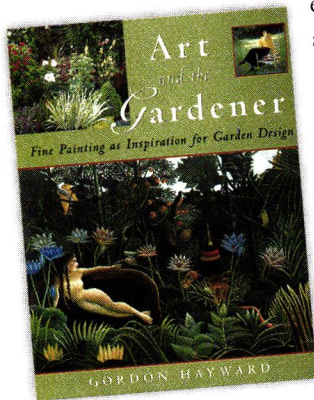
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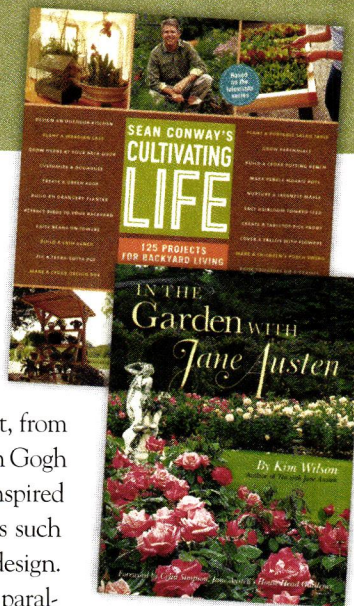
As temperatures rise, the garden once again takes center stage at home. If your patch of land could use some sprucing up (or a major overhaul) before its moment in the spotlight, a slew of new books will provide ideas and inspiration galore.

Both *In the Garden with Jane Austen* and *Art and the Gardener* strive to interpret beloved cultural touchstones and apply them to garden design. In the former, author Kim Wilson tours British estates either frequented by Austen (such as Goodnestone Park, the site of her brother's wedding) or believed to have inspired locations in her novels (such as Chatsworth House, the oft-cited model for Mr. Darcy's Pemberley, and the setting for the 2005 movie adaptation of *Pride & Prejudice*). Wilson weaves these garden plans with references from Austen's books to create a complete picture of what outdoor spaces were like during the author's day.



Art and the Gardener takes a slightly more pragmatic approach to the same concept—the book is organized into a series of steps for creating a garden inspired by fine art, from choosing a style (a flowing field of van Gogh wildflowers, or a structured, cubist-inspired patio?) to applying artistic principles such as scale and composition to garden design. Author Gordon Hayward draws clear parallels between the worlds of art and gardening, merging the two to inspire three-dimensional visual masterpieces.

And on the purely practical end of the spectrum is *Sean Conway's Cultivating Life*, based on the DIY gardening show of the same name on PBS. More focused on garden accessories than plants, the book offers up step-by-step instructions for a number of easy projects, from a cedar potting bench to pebble-covered pots. Most can be accomplished easily in a weekend (if not a couple hours) for instant garden gratification.



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ask ohj

Q I'm restoring my circa 1918 bathroom, which once had marble slabs covering the walls and floor. The marble was removed in the 1960s, but fortunately it was placed in the basement. The pieces are heavy and huge—some measure 6' x 4' x 2". How can I reinstall it?

A **Jacob Arndt:** I hope you have a couple of strong and careful friends to help you—slabs this size should be handled by at least three capable people. To set large marble floor slabs, I use a mortar recipe rich in lime (7 parts sand to ¾ parts white cement to 1½ parts lime), which creates a mortar that will adjust easily after the slab is rested into place. Placing the slabs slowly and deliberately is key. Because of the weight involved, you want to be sure you lay the slab correctly on the first try, and that nobody's fingers get caught in the process.

To begin, prepare the floor for a mortar bed by cleaning its surface (any solid wood or masonry surface will work) and removing base moldings. Then add just enough water to the dry ingredients to form a ball—the mix should still be dry enough to crumble apart when pressed with your thumb. This creates a fluffy, air-entrained mortar that allows for some wiggle room in positioning. You don't want a mortar batch that's too wet because the moisture can migrate to the surface of the slab and cause staining. Before setting the slab, moisten its bonding surface with a brush or sponge so the suction of the marble doesn't rob the mortar bed of the moisture it needs to set the cement.

Always carry large marble slabs vertically like a sheet of glass. You may also carefully roll heavy slabs to their destination using old pieces of carpet or wooden broom handle dowels to cushion contact surfaces. (Have one person reposition the dowels/carpet while a person on each side of the slab controls and steadies its movement).

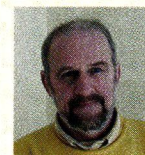


Once the slab has reached its location, gently lower it onto the mortar bed (laid about ½" thick), then carefully push the slab into its final position.

Marble walls and floors were popular in upscale 1900s bathrooms, such as this one in Georgia's 1926 Tate House.

After setting the floor slabs and allowing them to cure for a couple of days, it's time to install the wall slabs. These will have slots or grooves cut into their 2" edge for anchoring. Position the slab vertically against the wall while resting it on wood shims set level on the floor, then adjust the slab until it's plumb. To anchor the sheet, wedge a stout copper wire (about as thick as a clothes hanger) into the drilled grooves at the top of the slab. Bend the wire straight back toward the wall, and anchor it to the studs or masonry backer wall with nails or screws. If there is a void between the slab and backer wall, use plaster of Paris to fill key points to steady the piece and keep it plumb. (Plaster of Paris sets up relatively solidly within minutes.) If your slabs don't have grooves or holes, use a masonry bit to drill holes just large enough to receive the copper wire and a small piece of wood that wedges it into place.

Once the wall slab is set and anchored, use the floor-slab mortar mix to fill in the bed joint at the floor, pulling the wood shims after it has set. 🏠



Jacob Arndt, principal of Northwestern Masonry & Stone Co., is a preservation consultant and architectural stone carver.



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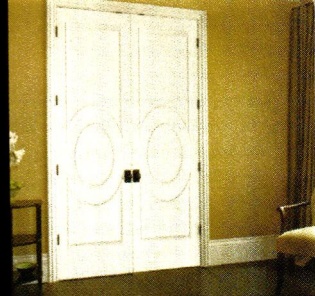
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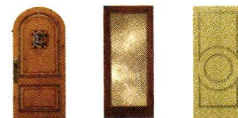
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old-house toolbox



ROBERT ADAM PHOTO

Oscillating Multi-Tool

*This gentle, easy-to-use
power tool makes quick
and accurate work of
jobs traditionally done
by hand.*

BY ROBERT ADAM

As a carpenter, I generally reach
for hand tools first—with
one notable exception.

The oscillating multi-tool, developed more
than 20 years ago and originally marketed
as a hobby tool, has brought a whole new
set of applications to the lexicon of work
I would have previously done by hand,
making the jobs easier, more precise, and
often faster.

Where to Use It

The multi-tool's vibrating head rotates back
and forth 3 degrees, using a variable speed

control, making it one of the safest tools
available. (Medical technicians use it to
remove plaster and fiberglass casts.) I first
used the tool with a wood-cutting blade to
install Dutchmen within historic woodwork.
Whereas excavating repair areas by hand
with a chisel or knife can be difficult (espe-
cially for hard-to-reach *in situ* repairs), the
multi-tool makes this process easier by allow-
ing plunge cuts to eliminate chiseling. For
some Dutchmen, the tool can even facilitate
direct matches by cutting both pieces at the
same time.

As its name suggests, the multi-tool can
sand, cut, and grind almost anything when
fitted with various attachments, although it's
best known as a detail sander. I recently used
the sanding attachment to detail-sand the
interior corners of muntins on windows. The
triangular shape of the sanding head allowed
for delicate sanding without scratching the
glass, a feat practically impossible by hand.

The multi-tool also is great for cutting
plaster and removing grout joints using the
semi-circular carbide attachment. As part
of a recent restoration on an 18th-century
house, I used this attachment to neatly open
holes in the plaster walls to view framing
details. I also used the scraping attachment
to remove a veneer of joint compound and
built-up caulking on paneling.

What to Look For

The original version of the multi-tool is
European and fairly expensive, with an
extensive (if pricey) inventory of accessories.
Within the past several years, its patent has
expired, allowing a number of clones into the
market. While I have not used any of these,
they appear to be almost identical, and are at
a price point worth consideration, especially
for the occasional user. 🛠️



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he now serves as a senior
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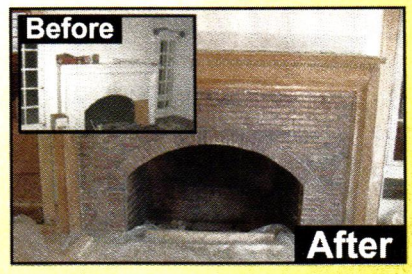
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outside the old house



ABOVE: Heirloom tomatoes come in all shapes, sizes, colors, and flavors.

LEFT: For greatest yields, and to pack the most varieties into a small space, prune tomatoes and train them to stakes.

Tasty Tomatoes

Old-fashioned varieties yield a more flavorful fruit and are easier to grow than you might expect.

STORY AND PHOTOS BY LEE REICH

Picture this: You step outside your old house, grab a tomato from one of your plants, and sink your teeth into the juicy flesh bursting with flavor—the same delicious taste gardeners a generation ago might have enjoyed.

Great old-fashioned flavor is easily found in heirloom tomatoes, a loose term given to tomato varieties whose seeds have been passed on for generations within a family, or to tomato plants originating before 1940. Why 1940? Because that was when

modern, hybrid tomatoes began appearing in markets and seed packets.

Hybrid tomatoes, which make up the bulk of what is grown and sold today, result from the mating of selected parents, and can't be propagated from collected seeds.

Hybrids typically yield a tomato that is disease-resistant, firm, rich in color, and, above all, appealing to the eye—perfect for a grocer's produce section, but often lacking in flavor. Heirloom varieties are open-pollinated, which means seeds are taken out of this year's fruit and saved to grow next year's tomatoes. This process will bear the same fruits as this year's—and that's how these varieties have been passed on from generation to generation. But being able to save seeds from one year to the next is not the main reason that I and many other gardeners grow heirloom tomatoes—we do it for the flavor. Plus, tomatoes of any stripe are easy to grow. Given a sunny area (six or more hours of direct summer sunlight) and soil that isn't home to standing water, tomatoes grow almost like weeds.

Start from Seeds

Tomatoes are a long-season crop, so in most areas, small transplants, which have been already growing for a few weeks indoors or in a greenhouse, are put in the garden once the weather warms. Many nurseries either won't have heirloom plants or won't have the ones you favor, in which case growing your own transplants is the way to go. Acquire seeds by buying, begging, or bor-

rowing (literally, because you can extract the seeds and return them after you grow the tomatoes) from varieties you like. Besides seed companies, neighbors, and friends, you might also get your seeds from any heirloom tomato you've taken a bite from. Just scoop out some seeds, mix with water, and let the mix ferment. After a few days, rinse, strain, and dry the seeds on a paper towel in a warm spot, and you're on your way to historic tomato heaven.

Timing is critical, so plant each year's tomato seeds indoors four weeks before the average date for the last frost in your area. (Two reliable sources for frost dates are your local Cooperative Extension Office and victoryseeds.com/frost.) Fill a shallow container that has drainage holes in the bottom with potting soil—not garden soil—and set the seeds into the soil about ¼" deep. Place the container in a pan of water, and once the potting soil has soaked up water, cover the container and move it somewhere warm, ideally about 75 F. (Light is unnecessary at this point.)

Seeds will poke through the soil within a few days, at which point the seedlings do best with slightly cooler temperatures and as much light as possible. That light can be artificial, as long as it's fluorescent (incandescent lights give off too much heat) and the tops of the plants are kept no more than a few inches below the bulbs. An unobstructed, south-facing window also is ideal. The transplants will most likely bend toward the natural light. Gently brushing or shaking the seedlings keeps them stocky and healthy, and rotating the plants in windows every couple of days keeps both sides illuminated.

Planting in the Garden

Around the date of your last killing frost, the plants are ready to transition outdoors. Acclimate them to more intense light, cooler temperatures, and the drying effect of winds by first moving them to a protected area, always bringing them back indoors if freezing temperatures threaten. About a week after the last frost date, plant the tomatoes in the ground, which involves nothing more than making a hole large enough to accommodate the root-ball of the small plant, watering the open hole and root-ball, and then backfilling and firming the soil around the plant.

Tomatoes grow as nonclinging vines that, unfettered, will sprawl all over the ground. You can certainly grow them that way, as long as you give each plant sufficient space, about 3' from any neighboring plants. With plants as close as 18" apart,

RIGHT, TOP: When training tomatoes to a single stem on a stake, remove any shoots growing where a leaf meets the main stem.

RIGHT, BOTTOM: Vining tomato plants can accommodate themselves to various kinds of trellises.



outside the old house



This well-proportioned tomato transplant will start growing as soon as the garden soil is snugged around its roots.

you can train them to a single stem, which is tied to a stake to bring the plant skyward. With staking, you get less fruit per plant but more fruit per ground area, plus cleaner and slightly earlier fruits. Tie the main stem to a sturdy stake, such as a metal electrical conduit or a 2x2 wood stake. Staking requires weekly pruning or pulling off any shoots (called “suckers”) that try to grow at the juncture just above where a leaf meets the main stem. In between the extremes of staking and sprawling are other systems of training tomatoes, everything from heavy wire cages to fences with vines pruned occasionally to keep them within bounds.

Although plants typically start off slowly early in the season, one day you’ll look and see that the plants are suddenly growing rampantly. If you plan to pinch or prune the growing plants, start doing so before the plants grow too much so large stems don’t need removal.

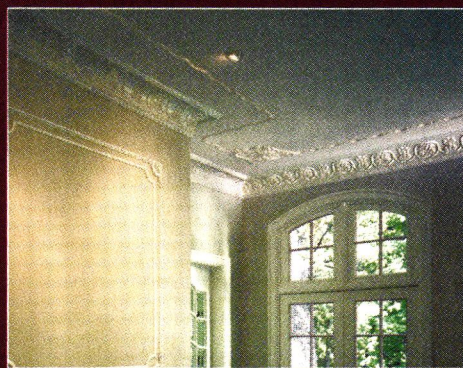
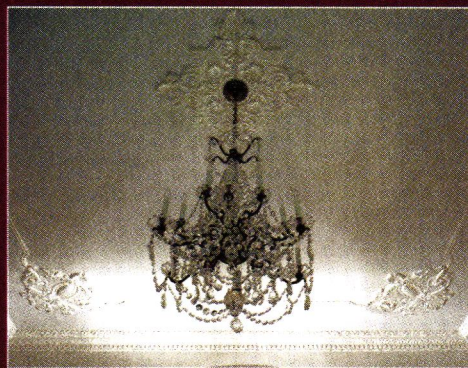
Harvest Time

Depending on the variety and the growing season, you’ll taste your first heirloom tomatoes of the season anywhere from 65 to 95 days after you set out the transplants. You want to wait until a tomato is ripe before harvesting it, but that point may not be as obvious with some heirloom varieties as with most hybrids. A number of varieties—Black from Tula, for example—remain green on their shoulders when the rest of the fruit is fully colored, ripe, and ready to harvest. Pick the fruit when the bottom is thoroughly ripe. Don’t be put off by lumpiness or “cat-facing” (scarring) of ripe fruits, either. Heirloom tomatoes aren’t here to win beauty contests—just to offer superb flavor, as they did in years past. 🍅

Lee Reich's new book, Landscaping with Fruit, is available through Storey Publishing.

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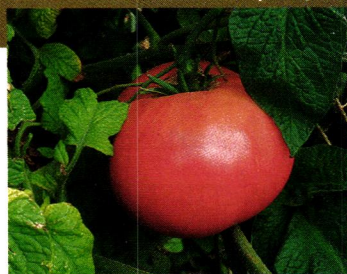
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Botanical Name: *Lycopersicon esculentum* (genus and species for all heirloom tomatoes)



Common Name: Brandywine Red



Common Name: Druzba



Common Name: Rose de Berne



Common Name: San Marzano
(for canning or cooking, not fresh eating)

Favorite Heirloom Tomato Varieties

Many, but not all, of the most acclaimed heirloom tomato varieties yield fruits that are heart-shaped, have either a pinkish or almost black color, and have coarser leaves similar to those of potatoes. The best-tasting varieties are "indeterminate," a type of

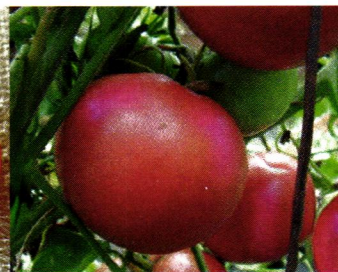
growth habit (usually noted on the seed packet or in the nursery catalog) that indicates vining plants capable of producing fruit all season. Here are some of my favorites, gleaned from decades of growing.



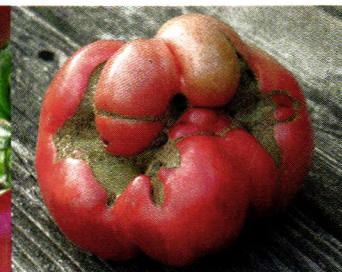
Common Name: Amish Paste



Common Name: Anna Russian



Common Name: Caspian Pink



Common Name: Giant Belgium

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period products

BY CLARE MARTIN

Handcrafted items—from a shimmering glass doorknob to Japanese-inspired wallpaper—pay tribute to eras past. Plus, a modernist icon gets reinvented for the masses.



A Touch of Glass

Throughout the 19th century and into the beginning of the 20th, glass doorknobs were all the rage in a number of different house styles, making them one of the most commonly sought old-house fixtures on the market. Knobworks Vermont designer Justin Metcalfe has infused the traditional glass doorknob with artistic panache to create the blown-glass Borealis, which melds flowing curves with luscious jewel tones. Eleven glass colors and 6 finish options are available, making it possible to fit this creative take on the traditional glass knob into just as many different houses as the original. From \$181 to \$756, depending on lock style. Call (802) 310-4056, or visit knobworks.com.



Grand Inspiration

If you need to replace the light fixtures in a stately classical-inspired home, why not turn to one of the most impressive examples—Winterthur, the Delaware country estate built by Henry duPont—for inspiration? Working from archived photos, Heritage Metalworks has meticulously re-created many of the home's original light fixtures, including the mirrored Cottage Chandelier at left. In addition to these faithful reproductions, Heritage's Winterthur collection also includes a variety of adaptations inspired by Winterthur's elegant country style. Electric chandeliers and sconces start at \$180; the Cottage Chandelier is \$2,900. Call (610) 518-3999, or visit heritage-metalworks.com.

Turning Japanese

An homage to the Japanese influences that ushered the Aesthetic Movement into American consciousness at the end of the 19th century, Mason & Wolf's Osaka wallpaper and border mingles bamboo leaves with celestial forms in an asymmetrical pattern. Adapted from period American and Australian wallpaper samples, the late 19th-century pattern boasts a subtle metallic shimmer that highlights its historic color palette. The hand-printed paper comes in an 18" width with two matching borders. \$24 per yard. Call (732) 866-0451, or visit mason-wolf.com.



Carbon Copy

With a streamlined silhouette that sets it apart from most bulky dining tables, Eero Saarinen's pedestal table has become a modern-design classic, with a price that befits its iconic status. If a Saarinen original is beyond your budget, IKEA has spawned a convincing imitation that's a little more wallet-friendly. While the materials aren't quite the same quality (the base is plastic rather than cast aluminum), the silhouette is spot-on, making this a credible stand-in while you're saving up for the real thing. \$149. Call (800) 434-4532, or visit ikea-usa.com.



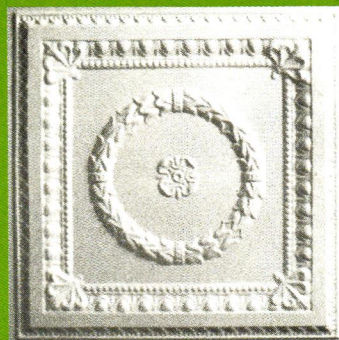


Made in the Shade

Regular garden features since the days of ancient Greece, pergolas have long been an outdoor-living favorite for enhancing a variety of house styles, from 17th-century English estates to Arts & Crafts bungalows. There's just one problem: Achieving the dappled shade traditionally provided by pergolas requires years of growing climbing vines. If you want to shield yourself from the sun instantly, Walpole Woodworkers has come up with a relatively unobtrusive solution—their Shade FX canopy unfolds and retracts with the push of a button, and the weather-resistant fabric provides a maintenance-free touch of green. Pergolas with integrated Shade FX canopies start at \$3,896. Call (800) 343-6948, or visit walpolewoodworkers.com.

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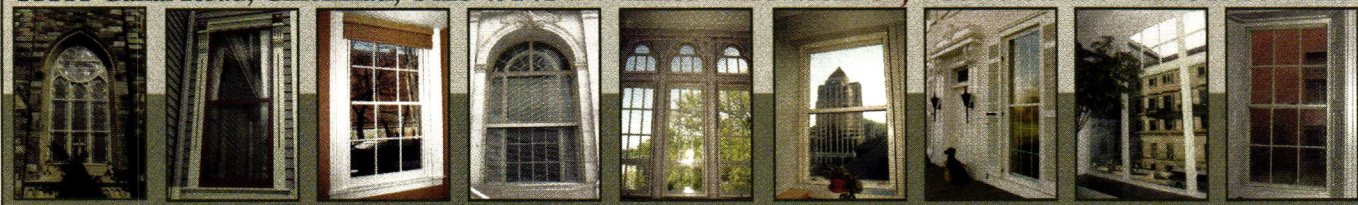
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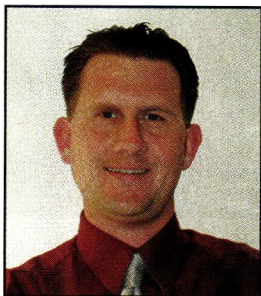
preservation perspectives



The museum's collection of saved buildings runs the gamut of popular Victorian-era designs.

KEN L. JOHNSON PHOTO

Shoring up the Past



For 40 years, L.A.'s Heritage Square Museum has protected Victorian-era houses from destruction and shared them with the public. We talked with Development and Communications Director Brian Sheridan to learn more about the museum's mission. BY DEMETRA APOSPOROS

DEMETRA APOSPOROS: How did Heritage Square get started?

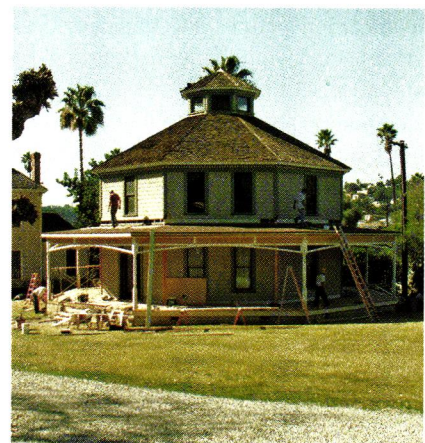
BRIAN SHERIDAN: Heritage Square is a product of what was happening in 1960s Los Angeles, particularly in the formerly upscale neighborhood of Bunker Hill, a historic upper-middle-class neighborhood with classic Victorian-era houses that had fallen into disrepair. The city's response was to redevelop the area into a new downtown—this is where the Dorothy Chandler Pavilion and Disney Concert Hall now sit. By 1969, there were just a handful of original houses left, and they were about to be razed. So the Cultural Heritage Foundation was formed to find a new site for them. On March 6, 1969, we moved the first two buildings to the last undeveloped park land in the city, which became Heritage Square. After that, as buildings became endangered, we would pick them up and move them to the museum.

DA: Why focus on this era of houses?

BS: When people think of L.A., they tend to either look back to the Spanish style or further ahead to the Craftsman period. We wanted to focus on the period of history that doesn't get a lot of attention here, the Victorian period. All of these buildings were originally in areas moving toward urban renewal, and were in the way of some development. For example, the original site of the Hale House—a very ornate Queen Anne with Eastlake elements—is now a gas station.

DA: So you started out to save these buildings; what's your mission today?

BS: We tell the story of the development of L.A., and we're also dedicated to the collection, preservation, and interpretation of the history, architecture, physical environment, and culture of Southern California. Our focus begins in 1850,



JESSICA MARIA ALICEA, COVARRUBIAS PHOTO

Recent projects include restoring the porch on the 1893 Octagon House, which had been lost in 1917.

because that's when L.A. started experiencing its period of growth.

DA: What sort of maintenance have you had to do on the houses?

BS: All kinds of things. We've had to do significant repairs to the roof of the Hale House, while keeping the look of the original cedar shingles. We've had to match missing original hardware in some of the houses, and all of our structures are in various stages of repair and restoration. For example, one of our volunteers is currently working to restore leaded glass windows on the 1876 Perry Mansion based on period designs. And we've just completed a successful restoration of the veranda on the Octagon House, which was last seen on the house

We wanted to focus on the period of history that doesn't get a lot of attention here, the Victorian period.

in 1917. Lots of people would come here and not quite know what to make of that building, but now that it has its veranda back, you really can see that it was a house.

DA: Did you have any specific challenges on the veranda project?

BS: We were fortunate to have historic photos to work from, but all of the individual pieces had to be custom milled. Thankfully, we had two of the original columns, so we were able replicate them. The roof was one of the biggest challenges. Historic photos weren't taken from the air, so we weren't sure how it originally appeared. Because it was a simple farmhouse, we decided on a flat roof that's angled on the edges. Getting the angles right took some work, because each side measures a little differently.

DA: Tell me about your educational outreach programs.

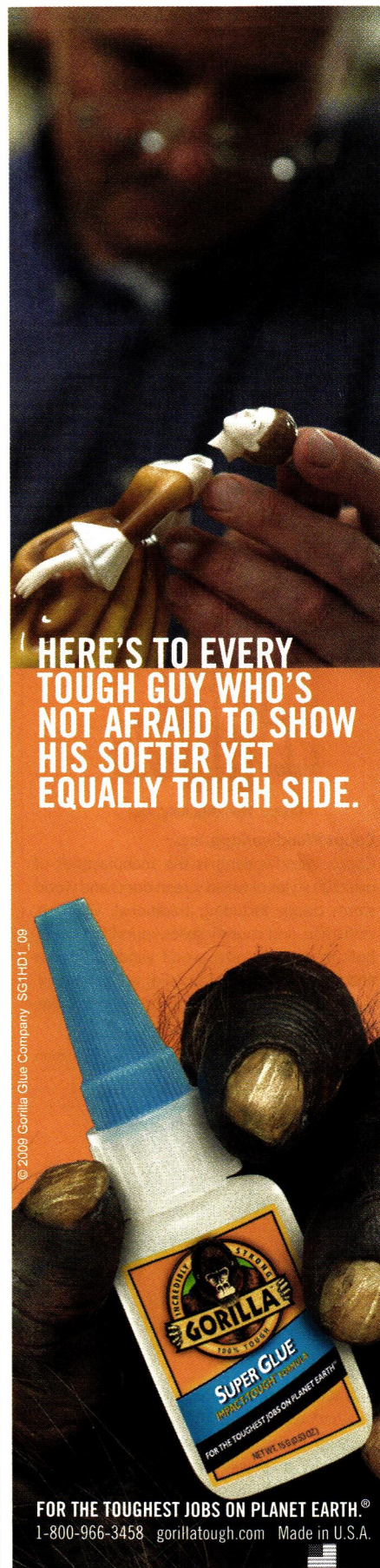
BS: We're very proud of our program called "A Golden Vision." It's a multi-disciplinary curriculum-based experience for third- to fifth-grade teachers, and we offer it free to area schools. To begin, we send a docent in late-1870s costume to the classroom to teach students about a real-life little girl, Mamie Perry, who grew up in the Perry Mansion. The docent brings *The McGuffey Reader*, an early standard school textbook, to share with the kids. So by the time the kids come here to visit, they already have background on the museum and our local history. Once they're here, we do a living history project with them—usually washing clothes the old-fashioned way, with a basin, a board, and Fels-Naptha soap; it's the only time you'll see third graders excited to do the laundry. The program

also has a post-visit art project, where the kids create brochures or crate labels. We take that artwork, put it on display in the museum, and give the kids passes to come back, so we're acting as a conduit to a sense of pride and place. Last year, we served 1,000 children, and this year we expect to double that number.

DA: How can people interact with and learn from these houses?

BS: Taking one of our docent-led tours is a great way to get an overview of how Los Angeles houses were changing at that time. For example, our 1876 Perry Mansion only has gas lighting fixtures, but next door at the Hale House, which dates to 1887, there are dual gas/electric lighting fixtures. People always ask us, "Why both?" We tell them that while electricity may have been newly available, people still considered it a fad that wouldn't last, and it was also pretty unreliable—so the gas lights served as backup. That's one visible example of how things were changing. Another is the manufacture of materials, which is why we typically end the tour at our 1888 Ford House. John J. Ford was a woodcarver, and his house dates to the time when the Industrial Revolution was in full swing, the Sears kit houses began appearing, and woodcarving was a dying trade. Ford used his house as his resume, creating intricate woodcarvings inside and out completely by hand, versus the decorative shingles on the Hale House, which were mass-produced. These comparisons show people in a very real way that in a short time, things were changing a great deal. 🏠

For more information on events and exhibits at the museum, visit heritagesquare.org.

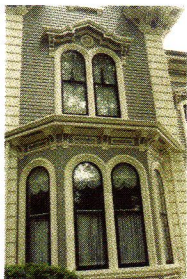


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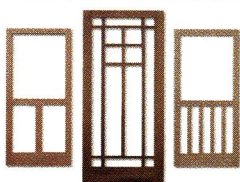
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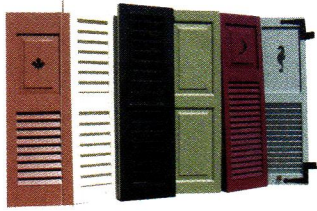
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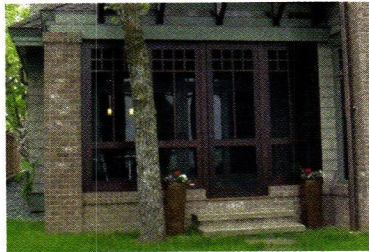
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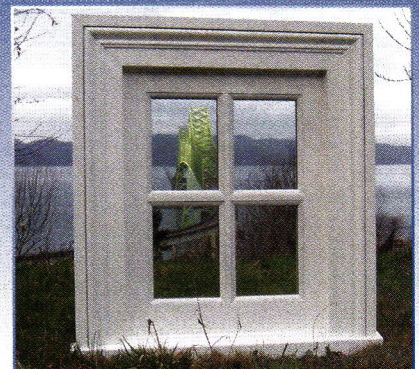
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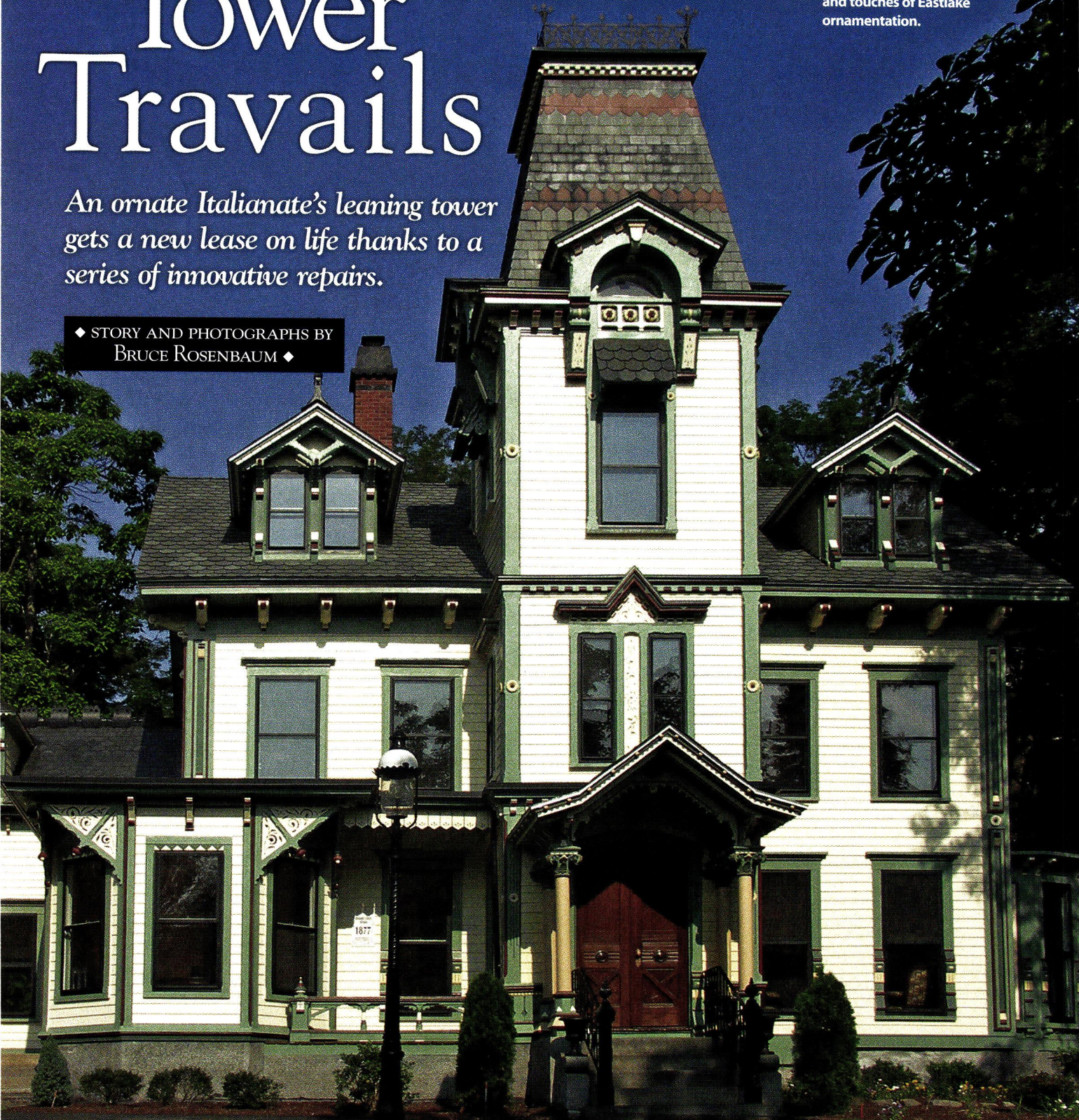
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Tower Travails

An ornate Italianate's leaning tower gets a new lease on life thanks to a series of innovative repairs.

◆ STORY AND PHOTOGRAPHS BY
BRUCE ROSENBAUM ◆

The original circa 1830 house got a fashionable update in 1877, gaining a high-style Italianate tower and touches of Eastlake ornamentation.



Structural Solutions

- 1 4x6 headers were installed over all doors and windows
- 2 Existing 3x4 studs were sistered with pressure-treated 2x6s beam-to-beam
- 3 Rotted studs and rafters were replaced
- 4 Rotted existing beams were cut out and replaced with new 4x6 beams sitting on 2x6 plates
- 5 4x8 collars were placed horizontally, plated, and through-bolted



In 1877, Benjamin Stanley Freeman, a wealthy homeowner in North Attleboro, Massachusetts, expanded and updated his family's classic 1830 Colonial house to better reflect his status and the architectural style of the day, transforming it into a dramatic and ornate Italianate. He added porches, bay windows, large-scale cresting on the roofline, and a striking 50'-tall central tower.

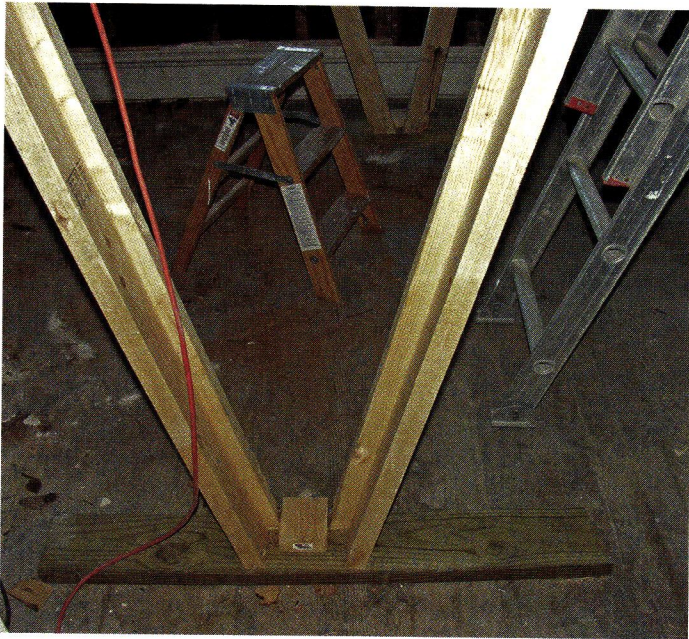
The tower is what first drew my wife, Melanie, and me to the property a couple of years ago. We'd gotten hooked on restoration while we worked on our own 19th-century home, and wanted to try bringing back another historic property to sell to an appreciative family. The iconic tower seemed to whisper, "Please restore me." It looked stable enough from the outside, although we could see some raking and twisting from certain angles. We also

noticed an array of water stains inside the tower near the windows and on the ceiling, but we were so in love with the Italianate beauty that we bought the house, crossing our fingers that any structural problems would be minor. We were wrong.

After purchasing the home and removing two damaged floors and some interior tower walls, we learned that our tower had seven rotted support beams—the result of years of undetected water damage. Worse



Craftsmen stripped and painted exterior decorative elements, and restored windows.



During the work, V-shaped supports propped up lateral temporary shoring; the system was moved daily to access new work areas.



Installing new framing and sistering beams were critical to shoring up the tower.

still, our initial attempt to assess and repair damage by demolishing the ceilings and floors only compounded the situation—the tower was now leaning, Pisa-style, toward one side, and in such fragile condition that it was in danger of collapsing with the next New England storm. We had to find a way to save it.

Our designer told us the easiest option would be to completely demolish the tower, but as lovers and restorers of Victorian homes, we refused. The 50' tower defined this house; preserving it was critical to maintaining the home's architectural style

and history. The designer also suggested removing the tower to repair off-site, but this idea was a budget-buster. Luckily, we found a local restoration contractor, Eric Ayre of Top Cat Construction, who figured out a way to rebuild and restore the tower on site.

Repairs & Reinforcements

To begin, Eric and his team of talented carpenters built temporary floors out of 2x10s. The new floors gave the walls lateral support, and they acted as a staging area for the construction crew. Next, the

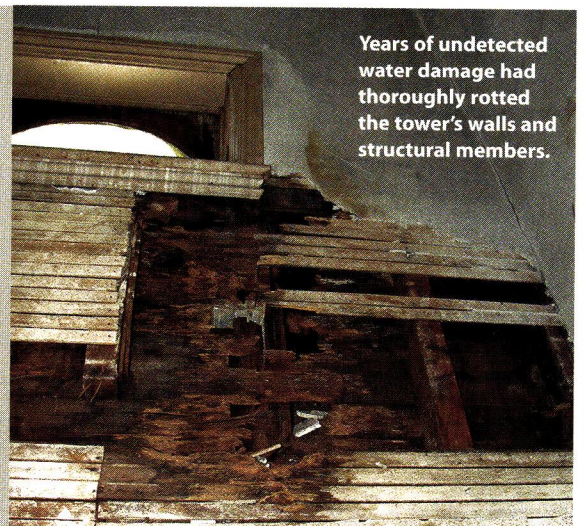
team back-braced the walls with lineal 2x6s installed as wall-to-floor braces on an angle. This made for a great temporary support system, but it was one the team had to continually rip out, move, and rebuild in order to access new areas within the confines of a 10' by 10' space.

The next steps involved sistering walls with 2x6s run floor-to-ceiling. Any rotted studs were cut out and replaced with doubled-up 2x6s. After everything was shored up and the walls were supported, the team worked on replacing the old beams. Most contractors simply take an old beam out

Identifying Structural Problems

Contractor Eric Ayre shares tips for identifying structural danger zones.

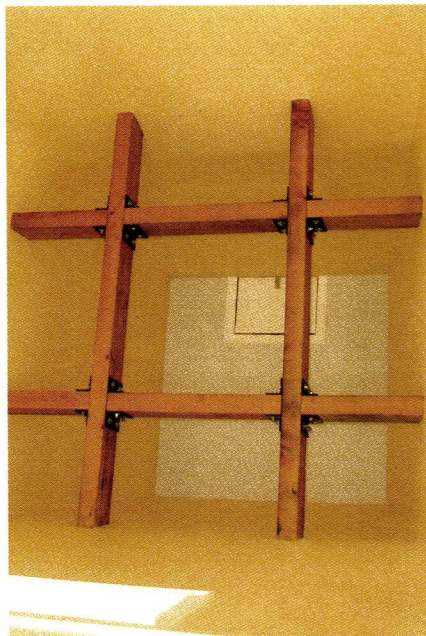
- 1** Inside, look for water stains and mold. In addition, if the room is way out of plumb, there could be significant structural issues.
- 2** Outside, look for missing shingles, rotted or missing siding, improper flashing, and racking or leaning of the structure to one side. Inspect from the top and move down, examining the roof, windows, siding, and flashing along the way.
- 3** If you see evidence of water damage, use a garden hose to perform a water test that can track the potential source of leaks. Remember, water can travel along framing members to a location far away from the initial leak.
- 4** Open or expose walls (via test cuts) to determine whether structural members (support beams) are damaged in any way. Good starting points are areas where the walls come in or go out—think corners or soffits.



Years of undetected water damage had thoroughly rotted the tower's walls and structural members.



Inside the tower, tight space proved challenging for the work team to negotiate.



Atop the finished tower's interior, 4x8 collars placed horizontally (and plated and through-bolted) add extra support.

and put a new one in exactly the same way, but Eric's team used a different technique. As they removed each old beam using sawzalls and skill saws (or chisels where the saws couldn't reach), they overcut into existing studs so they could make a new level line on the wall studs. This allowed for a new 4x6 and a plate (a pressure-treated 2x6 turned on the flat), which was installed beneath the 4x6. The beam sistering continued up to the roof in this fashion.

To further brace the massive slate roof, Eric's team also created a new lateral support system in the uppermost portion of the tower. The team took four 4x8 beams, notched them where they intersected, carriage-bolted them through where they sistered, and placed angle irons at the crossings. The resulting support structure looks like a pound sign atop the tower's interior.

Because all of the original dimension-

al beams and studs had varying measurements and thicknesses, replacements had to be stick built and customized for placement into each location. To help guard against future water damage, the team used pressure-treated lumber throughout. (This was possible because the tower isn't considered a main living space.)

Once the new beams were in place, it was time for the team to permanently remove all of the temporary supports. It was the moment of truth. Despite knowing that the new engineering was sound, some unsettling moments still ensued when the tower creaked and groaned as the weight shifted from the temporary supports to the new beams. When the new beams held, we knew we'd achieved our goal: We had saved the tower. 🏠

More information on the restoration of the Benjamin Stanley Freeman House can be found at modvic.com.

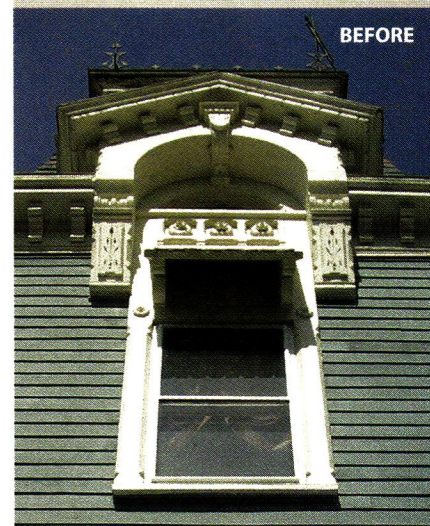
Blasts from the Past

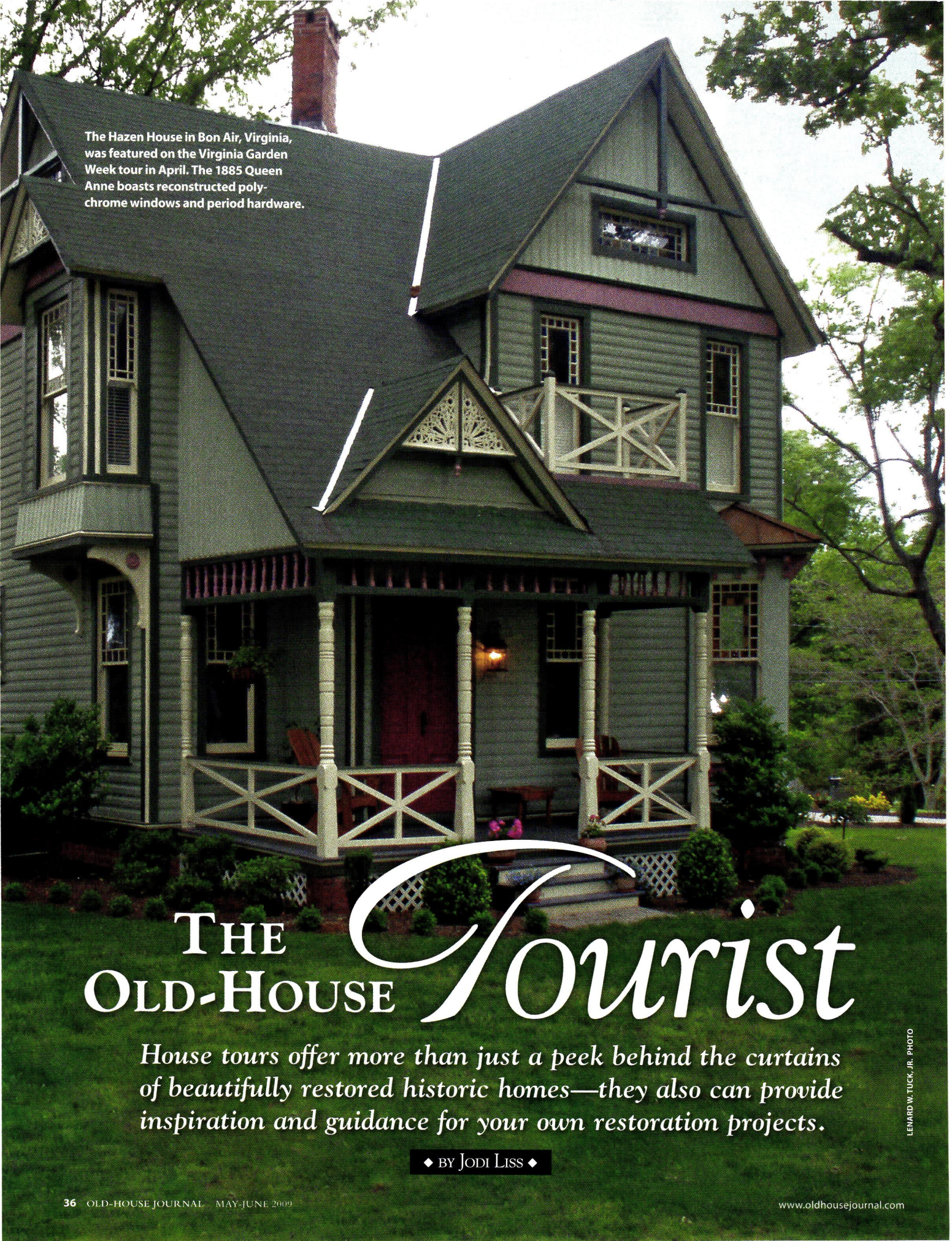
When we took out the floors, we found that kids from earlier generations had carved artwork and writing along them. It seems the upper part of the tower was a hangout for children who lived in the house. Near the top of the tower, we found the initials "J.J." burnt into the wood. We know from historical records that J.J. (Joseph J. Freeman) was Benjamin Stanley Freeman's younger brother.



All in a Day's Work

Eric Ayre considers this restoration to be one of the most interesting and challenging projects he's worked on. "Most contractors don't want to take on restoring a tower like this because it carries substantial risks and liabilities, and you need to have specialized knowledge of how to construct temporary supports," he says. "I feel that if a tower is still fairly straight, it's possible to save it, and I wanted to take on the challenge for Bruce and Melanie. This project was so much more satisfying than rehabilitating a cookie-cutter house," he adds. "The work was slow-going, and we needed to be creative problem-solvers. But at the end of the day, it's quite fulfilling to stand back and see that you've resurrected a piece of history that will easily go on for another 130 years or more."





The Hazen House in Bon Air, Virginia, was featured on the Virginia Garden Week tour in April. The 1885 Queen Anne boasts reconstructed poly-chrome windows and period hardware.

THE OLD-HOUSE *Tourist*

House tours offer more than just a peek behind the curtains of beautifully restored historic homes—they also can provide inspiration and guidance for your own restoration projects.

◆ BY JODI LISS ◆

Every summer, I join my mother and my friend Anne Lynch on the annual Victorian house tour in Honesdale, Pennsylvania. At first, I just wanted to satisfy my curiosity about how the other half lived—you know, the half with money, great taste, and the energy to clean their houses so they could invite other people in.

But over the years, I began to realize that I was getting much more out of the house tour than sated curiosity. It had become the best resource in my quest to return my own 1820s Greek Revival to its 19th-century splendor without sacrificing modern conveniences. Over the past three years on the house-tour circuit in Honesdale, I've learned plenty of lessons. Here are the top 10 reasons why I never miss a chance to go on a house tour.



© 2009 FOREST HILL HISTORIC PRESERVATION SOCIETY PHOTO

Forest Hill, the Cleveland estate developed by John D. Rockefeller in the 1920s, hosts tours of its French Norman-style homes every other summer.

Reason #1



CORONA HISTORIC PRESERVATION SOCIETY PHOTO

This Victorian-era sleeping porch was a highlight of last year's Vintage Home Tour in Corona, California.

YOU'LL FIND OUT AS MUCH ABOUT YOUR OWN TASTE AS YOU WILL ABOUT YOUR NEIGHBORS'. If you're like me, when you first start to work on your own house, you pick up a lot of books and magazines and feel flush with inspiration. This overwhelming enthusiasm—swooning over window treatments, picturing a kaleidoscope of paint colors on the walls—is inevitable. But just as inevitably, the initial rush will fade, and reality will set in. Eventually, everyone has to make their old house their old *home*, one you can actually live in. Seeing how other people blended their own taste with period authenticity (and, more important, my reaction to these meldings) was a lesson in how picture-perfect ideas can be adapted to the real world.



This kitchen in an 1888 Queen Anne in Honesdale, Pennsylvania, shifted the author's views on dark wallpaper.

Reason #2

YOU'LL DISCOVER GREAT IDEAS YOU NEVER CONSIDERED. If you had told me that floor-to-ceiling wallpaper with a small print of an Indian maharajah hunting deer would work brilliantly in a Victorian kitchen, I would have thought you were crazy. But it did! So, too, did the sun-starved kitchen (above) with traditional black and white tiles, white wainscoting, and black wallpaper dotted with images of fruit. Until then, I had always been afraid of dark wallpaper, but after viewing the latter house, I learned that it all depends on how you balance it with other colors. I now plan to cover two of my bedrooms with darker wallpaper.

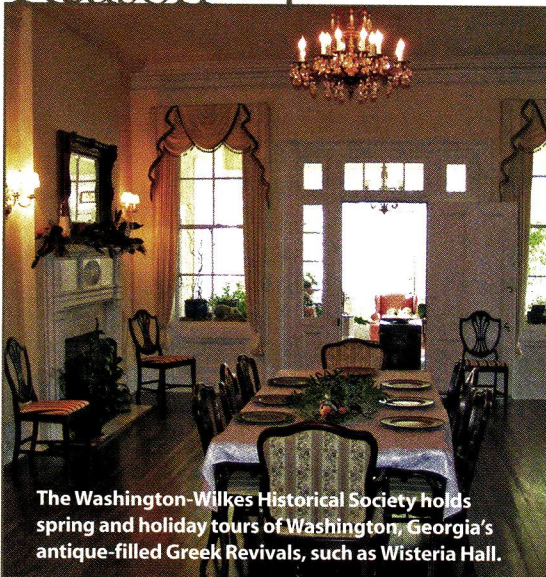
CINDY SMITH PHOTO



The Fairmount Southside Home Tour in Fort Worth, Texas, highlights the neighborhood's bungalows each May.

FAIRMOUNT SOUTHSIDE HISTORIC DISTRICT PHOTO

Reason #4



The Washington-Wilkes Historical Society holds spring and holiday tours of Washington, Georgia's antique-filled Greek Revivals, such as Wisteria Hall.

YOU'LL UNEARTH UNEXPECTED DECORATIVE RESOURCES. Complimenting the homeowners on their lovely hearth rug can lead you to a new source for reasonably priced antiques. The owner of one exquisite home I toured gave me the name of a local wallpaper outlet I had never heard of; another gave me the scoop on where she found authentic-looking but affordable kitchen curtains.

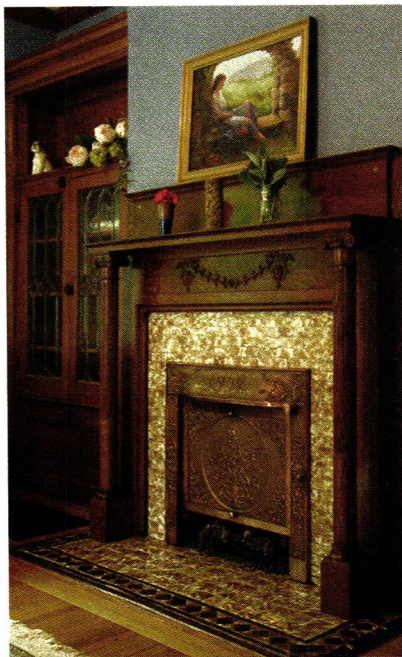
WISTERIA HALL PHOTO BY DR. MARK WATERS

Tour TIP Finding a House Tour

Most house tours across the U.S. are clustered in the spring or summer, or around the holidays. Your local paper or local historical society's web site are good places to start looking. And if you'd like to join me on this year's house tour in Honesdale, it's on June 27.

Reason #5

YOU GAIN INSIGHT INTO THE MECHANICS OF OLDER STRUCTURES. One of my greatest challenges has been figuring out how to insulate my old house. When my house was built, materials like sawdust or newspapers—or worse, nothing at all—were the norm for insulation. More recent innovations like blown-in insulation meant drilling holes and defacing the exterior of the house, and so were often avoided by old-house owners. But when I found myself in a discussion about my heating problems with the owner of a particularly large house, she clued me to another option. She'd found a specialist who had insulated her walls with blown-in cellulose, but had removed pieces of siding before drilling, and then replaced them to cover patched holes. The work had cut her heating bills by a third, she said—and she was all too happy to pass along the specialist's name to me.



In talking with the owner of this grand 1898 Queen Anne, the author found a solution to her insulation problems.

TERRY E. SMITH PHOTO

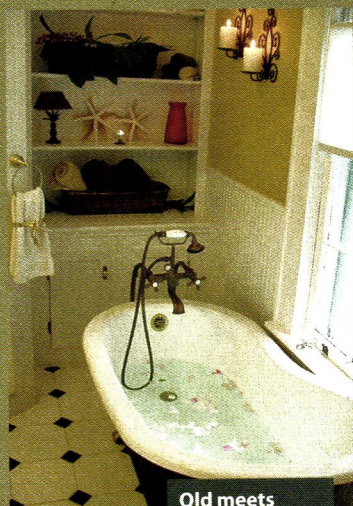
Some neighborhood tours highlight famous gems—the fall tour of Heritage Hill in Grand Rapids, Michigan, includes a stop at Frank Lloyd Wright's 1908 Meyer May House.



GRAND RAPIDS HERITAGE HILL ASSOCIATION PHOTO

Reason #6

YOU LEARN HOW TO STRIKE THE RIGHT BALANCE BETWEEN HISTORICAL VERSUS CONTEMPORARY. This has been another major challenge for me. Every old house is a balance of the old and the new—none of us is so committed to historical accuracy that we would forego bathrooms, electric lighting, refrigeration, or central heating. The question is how to fit them in. One of the most creative approaches I saw was the home with what looked like an original 1930s kitchen. It had delightful period moldings, vintage appliances, and cabinets painted in deep cream and forest green. "Charming!" I told the owners. "I love the way you preserved this!" "Oh, no," they replied with a smile. "It's new." It turned out that the home's original kitchen had been destroyed years before when the building was split into two apartments. Unable to recreate a kitchen on the original footprint, the homeowners converted the back porch into a kitchen and outfitted it with early 20th-century touches. Thanks to their attention to detail, it blended seamlessly with the rest of the house.



Old meets new in a sunny bathroom featured on the Holiday Tour of Homes in Sanford, Florida.



An antique pump organ invokes the past in a 1903 bungalow on the Corona Vintage Home Tour.

TOP: HISTORIC SANFORD PHOTO; BOTTOM: CORONA HISTORIC PRESERVATION SOCIETY PHOTO

The Tour of Historic Hingham Homes in Hingham, Massachusetts, which started in 1924, is thought to be the longest-running house tour in the U.S., and highlights 17th-century buildings such as the circa-1680 Old Ordinary Tavern.



COURTESY OF THE HINGHAM HISTORICAL SOCIETY

Reason #7

YOU'LL UNCOVER LOCAL HISTORY. In Honesdale, docents at each house recount gossip and history—everything from happy, unhappy, and surprising marriages to business empires (several of the original homeowners were in the shoe business) to the great floods of the Lackawaxen River, the water levels of which are still pencil-marked on the walls of many homes on Main

Street. I learned of residents who achieved local renown, such as Aramis Van Deusen, Honesdale's celebrated candy-maker, and General Lyman Lemnitzer, who served as commander of United Nations forces in Korea and Chairman of the Joint Chiefs of Staff. Uncovering the lives of those who occupied the houses before us makes the buildings live and gives them context and meaning.

Reason #8



Crowds flood Cleveland's Forest Hill for the opportunity to glimpse inside homes that were part of the original Rockefeller development.

YOU'LL START YOUR OWN RESOURCE NETWORK.

No matter how much restoration work you plan to do yourself, chances are you'll eventually need the names of good contractors and specialists. When you see something done really well, ask about it. (For some questions to get the conversation started, see "Getting the Inside Scoop" on the opposite page.) Your fellow homeowners will gladly share war stories, and you'll uncover fantastic tidbits about, say, where to get help scraping off peeling paint. Over the years, I've collected the names of the best painters, contractors, insulators, and decorators in my town. You also can find out what to keep an eye out for. Hearing how long a project took or even how much it cost can be incredibly reassuring. Some homeowners will offer up how-to information that could save you thousands of dollars. And who knows? You might even make a new friend or two.

© 2009 FOREST HILL HISTORIC PRESERVATION SOCIETY PHOTO



Warm weather means lush gardens are still on display for the biennial November house tour in Orange, California.

Reason #9

YOU'LL GET LANDSCAPING IDEAS. It's not just about the home's interior—house tours can allow you to peek into private gardens as well, gathering tips and ideas on how to perfectly frame a historic house with plants, trees, and outbuildings. Sometimes even if you're not wild about the house, the garden will inspire. You also can witness firsthand how good landscaping can help shape an otherwise bland setting, like the home I saw with only a tiny strip of grass for a front yard, on which the owner had planted a row of pink hibiscus topiaries bordered by a row of miniature boxwood. The flowers seemed to float like butterflies in mid-air between the tiny hedge and the porch. Other owners with more land have put in gardens in the drifting English-border style, filled with lovely period flowers. (Gardens have become such a popular feature on Honesdale's home tour that a bonus one-day garden tour was added to the event last year.)

Browse our list of upcoming house tours on the Events page at MyOldHouseJournal.com.

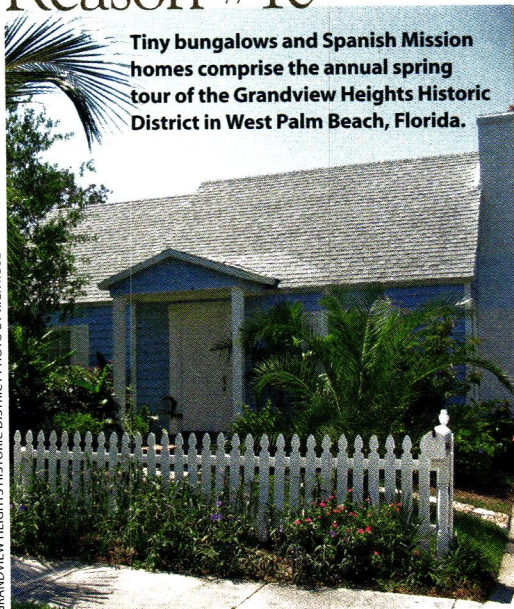
OldHouseJournal.com

Reason #10

Tiny bungalows and Spanish Mission homes comprise the annual spring tour of the Grandview Heights Historic District in West Palm Beach, Florida.

YOU'LL RENEW YOUR LOVE OF OLD HOMES. More than anything else, going on a house tour will reaffirm your love for old houses. It will inspire you afresh, just as those books and magazines once did—only now you'll be armed with realistic possibilities, thrilling ideas, a list of reliable service providers, and new friends who are on your side. 🏠

Jodi Liss writes about rural Pennsylvania life from her 1820s Greek Revival house in Wayne County.



Tour TIP

Getting the Inside Scoop

Dying to know where those homeowners got their sofa, or how they managed to restore their period windows? Just ask. Most homeowners are more than happy to empathize about the joys and pains of restoring an old house. If you pose open-ended questions, you'll net much more information than if you simply request the name of a contractor or painter. Here are a few to get you started.

■ **When the house looks immaculately put together:**

- ✓ Did you have a decorator?
- ✓ If so, what was he/she like to work with?
- ✓ What was the process?
- ✓ Did you agree on everything?
- ✓ Would you recommend him/her?
- ✓ If not, where did you find this sofa [mantel, sink, etc.]?
- ✓ What was your decorating inspiration?

■ **When you spot excellent workmanship on a project you need done:**

- ✓ How did you find your contractor? Would you recommend him?
- ✓ How long did the job take?
- ✓ Was it a lot more expensive than you thought it would be?
- ✓ Did you run into any unexpected problems? If so, how did your contractor handle them?
- ✓ Did he come up with innovative solutions for your house's necessary repairs?

■ **When you see a huge restoration project done well:**

- ✓ When did you move in?
- ✓ What made you fall in love with this house?
- ✓ When/in which room did you start work?
- ✓ How long did it take?
- ✓ What was it like living through the restoration?
- ✓ What was the trickiest repair/decision you had to make?
- ✓ Would you recommend the people/the process you used?

OLD-HOUSE LIVING

Definitively Deco

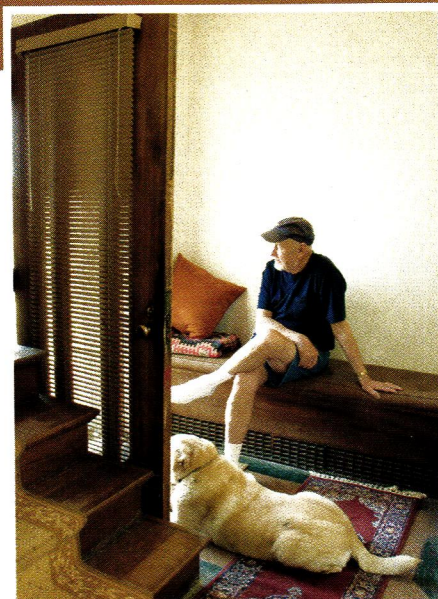
FOR MORE THAN 30 YEARS, ARCHITECT THOMAS THIXTON HAS BEEN STEWARD TO ONE OF AMERICA'S EARLIEST EXAMPLES OF THIS ULTRA-MODERN HOUSE STYLE.

BY REGINA COLE
PHOTOS BY NATALIE & LARRY GREEN

Even among Tulsa, Oklahoma's remarkable stock of Art Deco buildings, Thomas Thixton's home is special. The house exemplifies Deco design with its stucco and tile construction, verticality, chamfered corners, streamlined sensibility, and setbacks that emphasize its geometric form. Conceived in 1922 and completed in 1924—a year before the 1925 Paris Exhibition introduced Art Deco to the world—it is an early example of the style. In addition, the history of the small house weaves threads of Tulsa's first big oil boom together with the story of a local teacher, Adah Robinson, and one of America's iconoclastic architects, Bruce Goff.

Fantastic Find

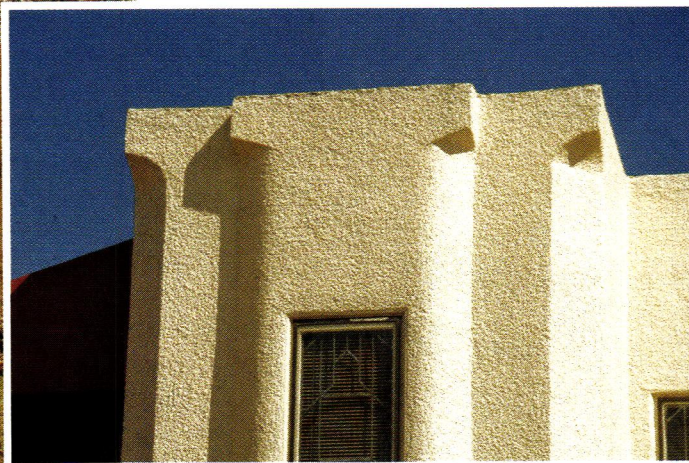
Thixton, a retired architect, studied under Goff, the designer of his home. (See "Art Deco in Tulsa" on page 45 for more on Goff.) Well aware of the home's architectural and historic value, he enjoys showing it off. "Busloads of peo-



Realizing its inherent historic value, Thixton purchased the Art Deco house in 1974. The house has many original built-ins, like this bench in the entryway.

ple come to look," he smiles. "Whenever someone does a study of Tulsa Deco, or becomes interested in the architect's life, they call me." Thixton became the house's fourth owner in 1974. A native of Tulsa, he began his career in several local architectural offices before launching his own firm. "I designed apartments, single-family houses, warehouses, strip malls, schools—whatever came along. Most of my work was in Oklahoma. My downtown 6th Street office was pretty small, encompassing only about 600 square feet. Times got better, so I looked around for something bigger."

His search for new office space led him to the Tracy Park historic district, about a block from downtown, home to many of his college professors' houses. "When I saw this house, a couple of real estate agents owned it. They had bought it two years earlier, and I could see they weren't happy. The house wasn't on the market, but they were obviously open to selling." He laughs. "When they said, 'Make us an offer,' I said, 'Can you be out of here in the next 30 minutes?' It was a joke, but I wanted them to know my intentions." He adds, "It seemed appropriate that my office should be in



Thomas Thixton's home in Tulsa, Oklahoma, is an early example of the Art Deco style. Designed by Bruce Goff in 1922 and completed in 1924, the house embodies Deco's most recognizable hallmarks, including strong vertical lines, stucco walls, and chamfered corners (above).



LEFT: The home's interiors have changed little over the years. Thixton has painted the walls a cream color, which is close to the 1920s shade. Several casements were heavily damaged, but luckily the two-story leaded-glass windows in the living room have survived both weather and time. They form a beautiful backdrop to a built-in sofa.

ABOVE: The distinctive leading pattern is repeated in other rooms—sometimes accented with a creative array of colored glass.

BELOW, LEFT: The fireplace—flanked by original built-in bookcases—has chamfered edges that echo the home's exterior walls.

a seminal house originally designed by my teacher."

House Origins

When Goff designed the 1,400-square-foot building for his art teacher, Adah Robinson, it was to serve as her studio. "But she liked it so much that she decided to live here," Thixton explains. "After Goff installed a kitchen in 1924, she turned it into her home." He likes to point out that his use of the house echoes its early history: at first, only his architectural firm was located here. In 1977, after his marriage ended, Thixton moved in. "For the 34 years I've owned it, I've been using the house in the same way it was designed: first as a studio and, shortly afterward, as a live-work space. Adah Robinson wanted a house just for her, so it makes ideal bachelor quarters," Thixton says. "But when my kids come to visit, it's a real party house!"

Home Maintenance

Although the previous owners never





The fireplace opening's geometric design is a true reflection of the Art Deco era. The bold earth-tone terrazzo floors remain pristine after eight decades of use.

hung out a "For Sale" sign, Thixton says his house's condition made it clear that it needed a new owner. "The house was a jewel, but I could see that a lot of maintenance had been deferred." He hastens to add that this did not mean the house was falling apart.

"These houses of Goff's are like little castles: They're built to last, but some basic things had not been done. For instance, the house needed a paint job and a bit of cleaning up." He explains that a few of the window frames had rotted and that the roof, probably original, was in bad shape. "Replacing the rotted windows was easy: We used Andersen casement windows, the same as the remaining originals."

When Thixton bought the house, he sandblasted the exterior, applied a coat of sealant to the stucco, and covered it with sand-textured paint. "It looks white, but really it's cream," he explains. Although he has always kept the exterior color original, he has followed design trends with interior

Art Deco in Tulsa

Tulsa's superb collection of Art Deco buildings began when a new architectural style coincided with the largest oil boom the world had ever seen. In the 1920s, Tulsa's newly wealthy oilmen wanted their new homes, churches, municipal buildings, and offices to reflect the height of fashion.

"In Tulsa, Art Deco buildings stood for wealth and style-consciousness," says Tulsa architectural historian Rex Ball, FAIA, AICP. "Tulsa's major architects continued to work in the style throughout the Great Depression and afterwards. That's why our Art Deco buildings date from the early 1920s, when the Adah Robinson House was built, through the 1940s, when Art Deco was passé in the rest of the country."

Bruce Goff (1904-1982) was a fourteen-year-old eighth grader when Adah Robinson, an art teacher at Tulsa's Horace Mann School, adopted him as her protégé. Robinson, who eventually became an art professor at Texas's Trinity University, helped the teenage boy obtain an apprenticeship at Rush, Endacott & Rush, Tulsa's premier architectural firm at the time. Their relationship led to Goff's most important Tulsa commission: the 1929 Boston Avenue Methodist Church, which is described as perhaps the finest example of ecclesiastical Art Deco architecture in America.

"He drew up the plans for my house when he was 17—all of his great Tulsa work was done when he was in his teens," Thixton explains.

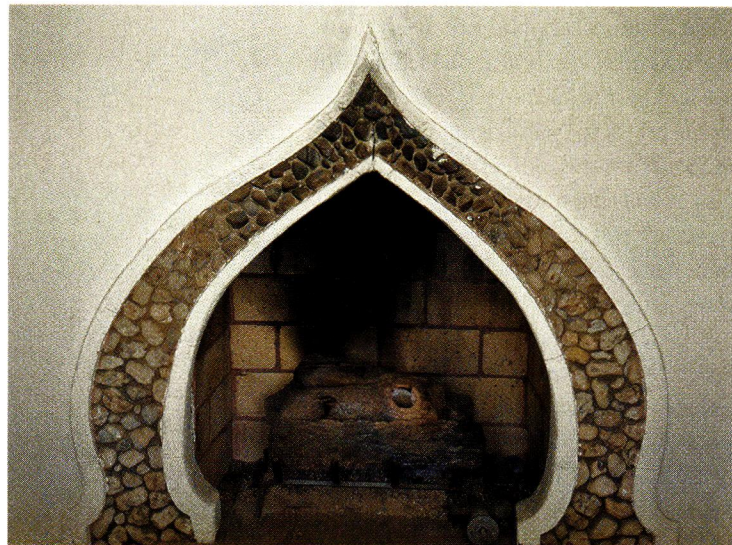
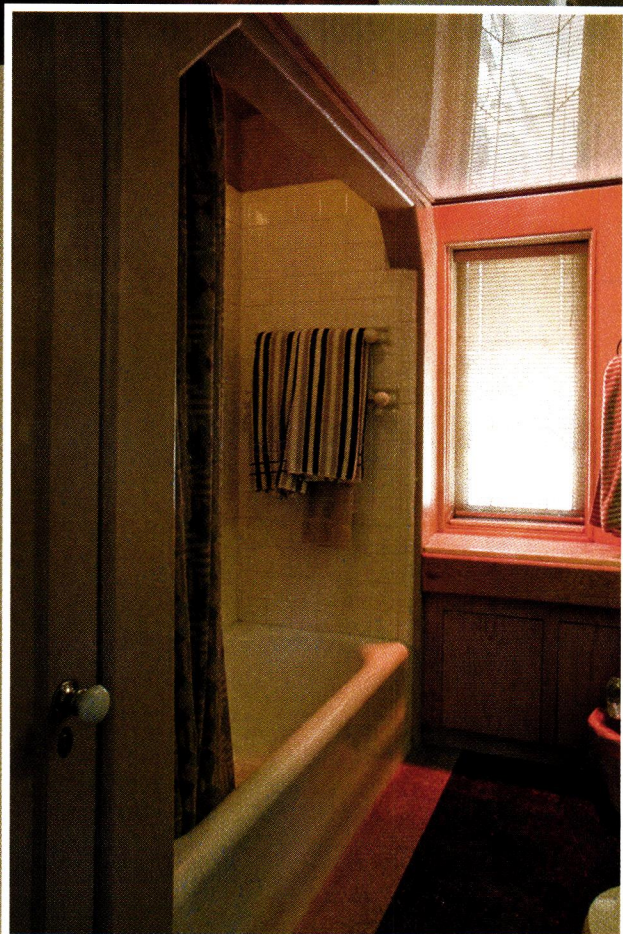
Tulsa's flowing oil softened the city's experience of the Great Depression and caused another boom during World War II. In fact, the economic and political factors that limited Art Deco's expression in the United States—the Depression and the war—worked to advance it in this city. As a result, the style Americans usually see only in the movies and in a few New York skyscrapers is a common sight on the streets of Tulsa, Oklahoma.

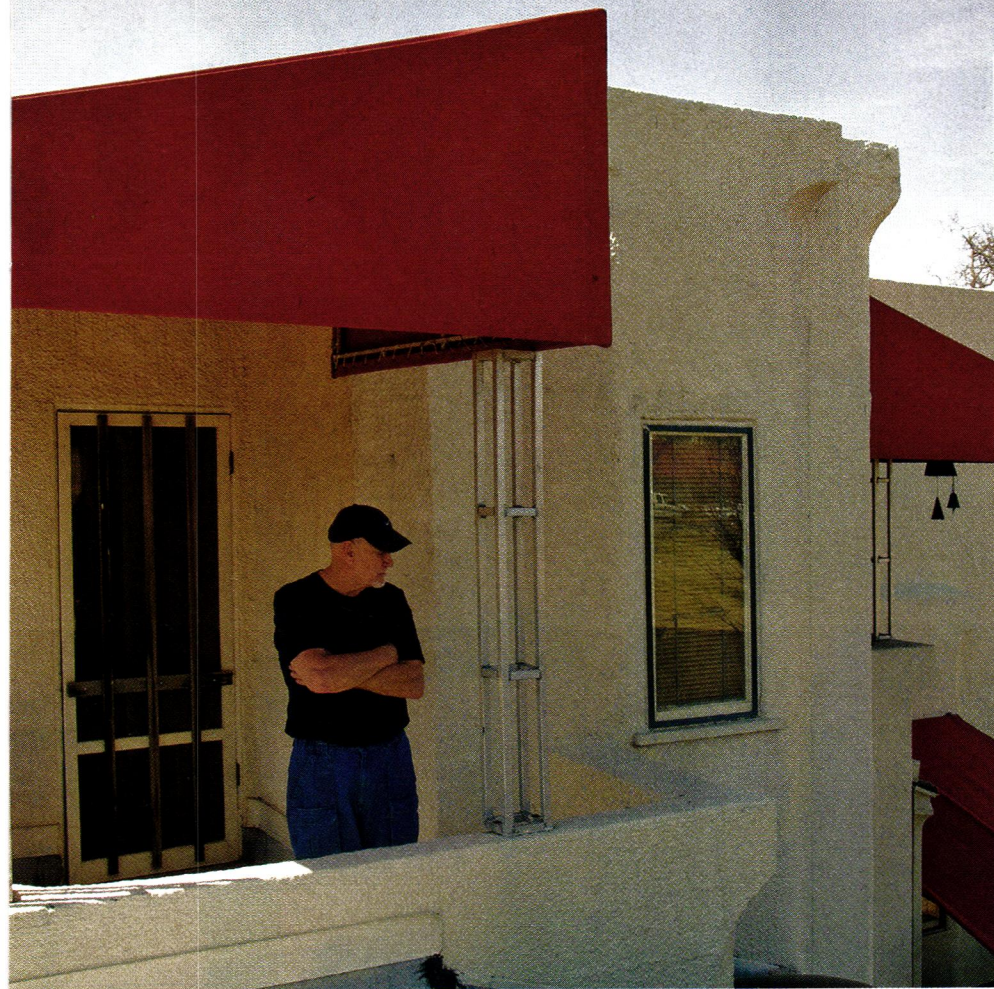


ABOVE: A view from the master bedroom upstairs shows the original stair landing and closet with built-ins still intact. A 1920s lantern offers ornamentation to the upstairs hall. Even the light switch covers play up Deco geometry.

LEFT: Both bathrooms have original tubs, tiles, and terrazzo flooring from the 1920s.

BELOW: The master bedroom's fireplace appears to blend a traditional ogee arch with a Deco flame pattern, a sign of architect Goff's creative reach.





color schemes. “At one point, I painted the walls in loud colors,” he says. “Reds, orange, yellow—they really were effective. There’s a time and a period for all that, but eventually, I went back to the original white and cream walls. I do think they work better.”

He replaced the tar-and-gravel roof in 1983 when he designed a 900-square-foot addition that includes a carport and a sunroom oriented toward the swimming pool. In December 2007, an ice storm that crippled Tulsa sent a tree limb through the roof. “I couldn’t get a roofer,” Thixton says, “so I repaired it myself with what’s called ‘90-pound roofing’; it’s made of tar and felt and is applied with a roller. It works just great.”

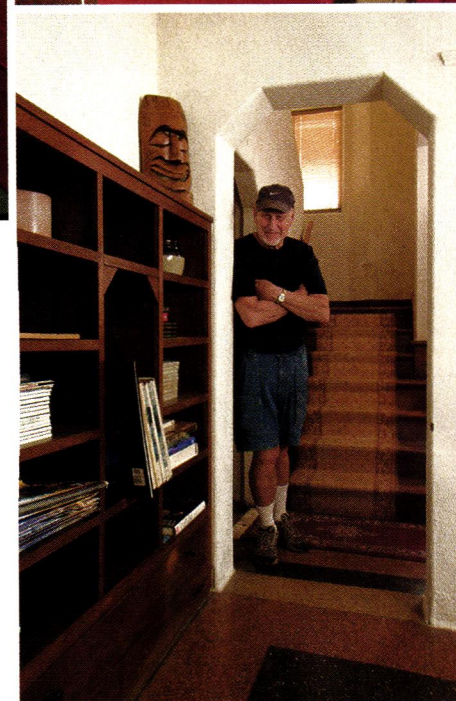
Today, the interior looks much like it did when Robinson lived here. In addition to the new sunroom, the house has its original tiled bathrooms, two-story living room, dining room, two bedrooms, two baths, and several balconies and roof decks. The built-in furniture, a circular sunken pit

surrounding the Art Deco fireplace, light fixtures, and tall leaded glass windows all date to 1924.

“Everything in the house is of superb quality,” Thixton says. “You don’t have to worry about the terrazzo floors; they take care of themselves.” (Terrazzo covers all floors except the bedrooms and the stairs, which are hardwood.) “Every once in a while I clean them and apply a coat of wax.”

Thixton is most enthusiastic about the house’s original features, including the open layout. “Goff designed the house in the shape of a cross,” Thixton points out. “Robinson was a religious woman who wanted a church-like building. It has a religious feeling to this day, but its cruciform shape also brings lots of light into the rooms.”

Retired since 1995, Thixton appreciates his happy location across from a city park. “This is the neatest place in town to live!” he says. “I have a roof and three balconies from which I can enjoy the view.” 🏠



CLOCKWISE FROM TOP LEFT: From his balcony over the entryway, Thixton enjoys views of the park across the street. The house boasts much of its original hardware, like this hammered door set with medieval or Gothic lines borrowed from architectural styles popular during Deco’s nascency. Angles frame openings on the first floor.



A finely detailed knob and escutcheon set dresses up a door at Waveland Farm, an 1895 Victorian farmhouse near Lincoln, Nebraska.

JOEL SARTORE PHOTO

UNLOCKING

Victorian DOOR HARDWARE

IF YOU NEED TO REPLACE THE DOORKNOBS IN YOUR VICTORIAN-ERA HOUSE, SOME BACKGROUND ON DECORATIVE TRENDS OF THE TIME CAN HELP YOU SORT THROUGH ANTIQUES AND REPRODUCTIONS.

By ALLEN JOSLYN

Like most decorative objects appearing during the Victorian era, door hardware was highly ornamental—but it didn't start out that way. Queen Victoria's reign began in 1837, but throughout the 1840s and '50s, American door hardware remained undecorated—simple but elegant. Locks were likely to be cast-iron rim locks (screwed to one side of the door), or for the well-to-do, brass rim locks without decoration (although a handful of decorated iron rim locks were patented as early as 1858). Knobs were bronze, silvered, silvered glass, or, in the case of interior knobs, highly polished wood.

On the front door, the keyhole sat beside the knob with a separate keyhole cover, in contrast to later mortise locks, where the keyhole appeared below the knob with a single exterior escutcheon. Most houses used pottery or porcelain knobs. Pressed glass knobs gained popularity during this period and remained in fashion throughout the 19th century.

After the Civil War, door hardware changed radically. Some early design pat-

ents for decorated hardware were for coffin handles, but it didn't take long for decoration to spread to door hardware. By 1869, design patents for hinges, escutcheons, and an outside door latch were granted, as well as the first design patent for a decorated doorknob made of shellac and silica.

The fervor for decorative door hardware was soon heightened by a new casting technique that introduced molten bronze into a mold under pressure, producing



This knob-and-escutcheon set by P. & F. Corbin appeared in the company's 1874-75 catalog, and also was produced in extremely rare cast enamel.

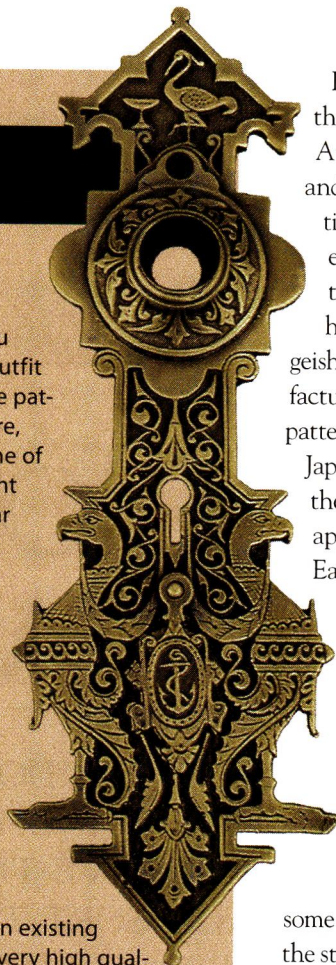
castings of exceptional detail. This process was spearheaded by Russell & Erwin Manufacturing Company of New Britain, Connecticut (R&E), which turned out a host of popular designs, the most famous being the "doggie" knob. Other whimsical R&E creations included an escutcheon depicting a flamingo drinking champagne and a large lion's-head knob. Once the R&E designs debuted, a flood of imitations followed.

HARDWARE HUNTING



Vintage Hardware offers a wide range of faithful R&E reproductions, including the Asian Lady knob (above) and the Stork doorplate (right). vintagehardware.com.

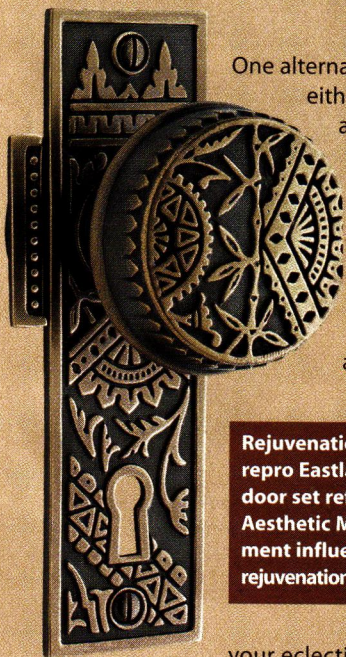
Once you know what type of hardware you need, how do you actually find it? If you want to outfit your entire house with the same pattern of original antique hardware, collecting it can take years. Some of this hardware is anxiously sought by collectors and doesn't appear very often—for example, in the last year, R&E doggie knobs appeared on eBay only a few times. Then there's the fact that rare hardware isn't cheap, although prices have dropped in recent years. Even apart from rarer items, assembling a set of eight knobs and escutcheons of a relatively popular set of door hardware takes time.



In the wake of Japan's displays at the 1876 Centennial in Philadelphia, America fell in love with Japanese designs and their asymmetrical, geometric depictions of exotic birds, butterflies, sunflowers, bats, and owls. R&E again led the trend, introducing a line of Japonesque hardware in 1879 with motifs such as geishas, cranes, and bluebirds. Other manufacturers followed suit—Sargent's "Ekado" pattern debuted in 1885. Eventually, the Japonesque hardware trend merged into the overall Aesthetic Movement, which applied naturalistic Asian, Middle Eastern, and Gothic themes to a variety of decorative objects. In the late 19th century, manufacturers began to branch out by applying decorative elements from previous eras, such as the Italian Renaissance, to their hardware.

The turn of the century marked the beginning of the end for decorative hardware, although some ornamentation could still be found on the stamped steel escutcheons and knobs in the Sears & Roebuck catalogue. The clean lines of Art Deco and Arts & Crafts hardware soon ushered in a new era of simple forms and hand-finished surfaces. By the 1920s, interest in decorative hardware had largely disappeared. ■

Allen Joslyn is a director of the Antique Doorknob Collectors of America (antique.doorknobs.org), and the editor of its newsletter, *The Doorknob Collector*.



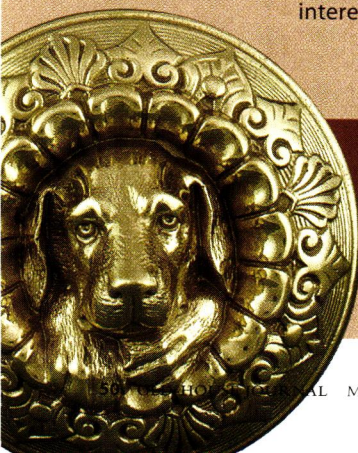
One alternative is to look for reproductions, either as a whole set or to complete an existing antique one. Many of these are of very high quality, and some are difficult to distinguish from the originals. Be forewarned, though, that sometimes reproductions can cost as much as—or even more than—originals.

Another option is to forgo uniformity in your house's hardware: Buy and install whatever antique hardware appeals to you. If you'd still

prefer some degree of consistency, you can match hardware within a room—but it's likely that your guests will be so enchanted by seeing something other than a plain knob that they won't even notice the differences. And if anyone does comment on

your eclecticism, simply smile and say, "Don't you think variety is more interesting?"

Rejuvenation's repro Eastlake door set reflects Aesthetic Movement influences. rejuvenation.com



Crown City Hardware's reproduction knob offerings include some of the most popular patterns, such as Doggie (left) and Mikado (right). restoration.com.



ANTIQUE DOORKNOB REFERENCES:

Antique Builders' Hardware, Knobs & Accessories (ADCA, 1982) and *150 Years of Builders' Hardware: Forms, Use & Lore* (ADCA, 1993) by Maud L. Eastwood

Antique Hardware Price Guide by H. Weber Wilson (Krause, 1999)

Decorative Hardware by Liz Gordon and Terri Hartman (Regan, 2000)

Victorian Decorative Art: A Photographic Study of Ornamental Design in Antique Doorknobs by Leonard Blumin (Victorian Design Press, 1983)

Getting a Good Fit

If you're using decorated "two-knuckle" hinges, make sure the hinges you buy won't cause the door to fall to the floor. The bottom part has an upward-facing pin that is attached to the doorframe, penetrating the top part of the hinge to support it. If you turn the assemblage around, it falls off. Two-knuckle hinges are either right-handed or left-handed—if your door swings



clockwise, you should buy right-handed hinges; if it turns counter-clockwise, you need left-handed hinges. (You won't have this issue with three or more knuckle hinges.)

P. & F. Corbin's vine-laden two-knuckle hinge (left) first appeared in 1876; a modern three-knuckle reproduction (above)

by House of Antique Hardware (houseofantiquehardware.com) mimics the delicate swirls.



Cleaning Antique Hardware

Hardware collectors tend to have a favorite method of cleaning and polishing their finds. Mine involves removing paint and dirt by soaking the piece in a mixture of hot water and Arm & Hammer Super Washing Soda, followed by Twinkle Copper Cleaner if the tarnish is particularly heavy, and then polishing with a metal-safe polish such as Nev'r Dull. Some people spray the hardware with a clear coating, such as shellac (the remnants of which can be removed easily with denatured alcohol prior to re-spraying).

I prefer furniture wax, but my hardware is not used, just exhibited, so the wax is unlikely to be worn off through frequent contact. However cleaned and polished, antique hardware is unlikely to end up looking new, but collectors greatly appreciate a good patina. (To learn how to create patinas on reproduction hardware, see "Age Before Beauty: The Art of Patinas," OHJ J/A '08.) Whatever you do, don't polish pieces with rouge and a buffing wheel, because that will round and blur details in the casting.



Corbin's early 20th-century doorplate and knob make a graphic statement.

ALLEN JOSLYN PHOTOS



LEFT: This bluebird-embazoned knob was part of R&E's original line of Japanese-inspired hardware, which hit the market in 1879.

LEFT: Branford Lock Works followed R&E's lead in creating patterns with Asian motifs; this doorplate and matching knob appeared in the company's 1886 catalog.

RIGHT: Sargent's 1885 Ekado pattern featured an exotic, asymmetrical design.



RIGHT: R&E's original doggie knob debuted in 1870.



ALLEN JOSLYN PHOTOS



Saving Sash Windows

BY BETH GOULART ♦ PHOTOS BY VAN DITTHAVONG

Restoring your home's original sash windows is easier than it seems. We follow a Texas window restorer to get her tricks of the trade.

Pam Rodriguez didn't set out to restore old-house windows for a living. While residing in Massachusetts, Pam learned restoration techniques on the fly, first in an 1875 church she volunteered to help revive, and then in her own home, a 1930s Dutch Colonial in Boston with 22 windows in dire need of repair. A confident do-it-yourselfer, Pam figured out techniques as she went, taking apart sash and frames, making the necessary repairs, then putting it all back together again. "I'm a restorationist at heart," she says, so she learned to preserve original materials whenever possible.

In 2005, she returned to her native Texas to be closer to family. Not long thereafter, an acquaintance in Fort Worth's historic Fairmount neighborhood faced a quandary when she discovered she would need to restore the crumbling old windows in her 1920s Colonial Revival. That turned into a job for Pam, and soon word of her skills got around. Today, she's Fairmount's go-to guru of window restoration.

In the process, she's run into "all kinds of weirdness," like a window someone had taken out and reinstalled upside-down. She finds she can fix just about anything, though, if she takes a window all the way down to its frame. "These are old windows that have been here for 70, 80 years," she says, "and it's just a matter of a little bit—well, sometimes a lot—of maintenance to make them perfectly good again. If a window has hung in here that long and it hasn't been totally abused, it'll be here another 50, 100 years."

8 Steps to Restoring Sash Windows

1 LOOK FOR A KNOCKOUT PANEL. If a window is basically in good shape, needing only to have weights re-hung, Pam looks for a knockout panel (also called a pocket cover), a rectangle scored in the side of the frame that's typically around 2" wide and 6" to 8" tall—just big enough to pass a weight through. Generally, only higher-end windows have these (many in Fairmount do not). If one exists, though, it's a handy way to access a sash window's ropes and weights without removing the trim. Look for a horizontal line between stops in a frame to determine if you've got a knockout panel to work through. Especially if it's been painted, you may have to apply a bit of force along the scored lines with a narrow implement (such as the skinny edge of a 5-in-1 painter's tool or a box cutter) to open it up, but rest assured that it was, indeed, made for this purpose. (Note: On some windows, knockout panels are held in place by small screws.) If there's no knockout panel, you may be able to saw one out using an oscillating multi-tool fitted with a wood-cutting blade. If you need to access more than just the weights and ropes, removing any trim around the window is your first step.

2 REMOVE TRIM, STOPS, AND SASH. The trim and interior stops come off first—hopefully intact. Pam uses a box cutter to cut through any paint and caulk, then begins prying trim from the frame using a 5-in-1 painter's tool, which she

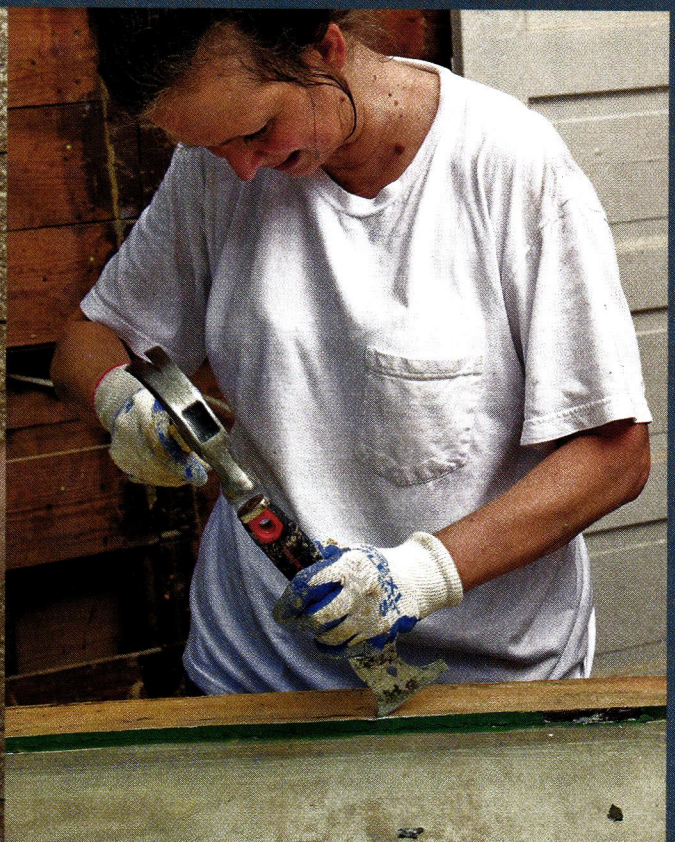


Pam begins the window restoration by removing nails and screws and carefully prying off trim and interior stops.





Armed with her 5-in-1 painter's tool, Pam begins cleaning up the window frame by scraping away layers of flaking paint.



Pam carefully removes glazing compound (which had been painted green along with the window frame) from the sash.



To attach sash rope securely, Pam prefers to use staples ("my insurance package," she says) in addition to nails.



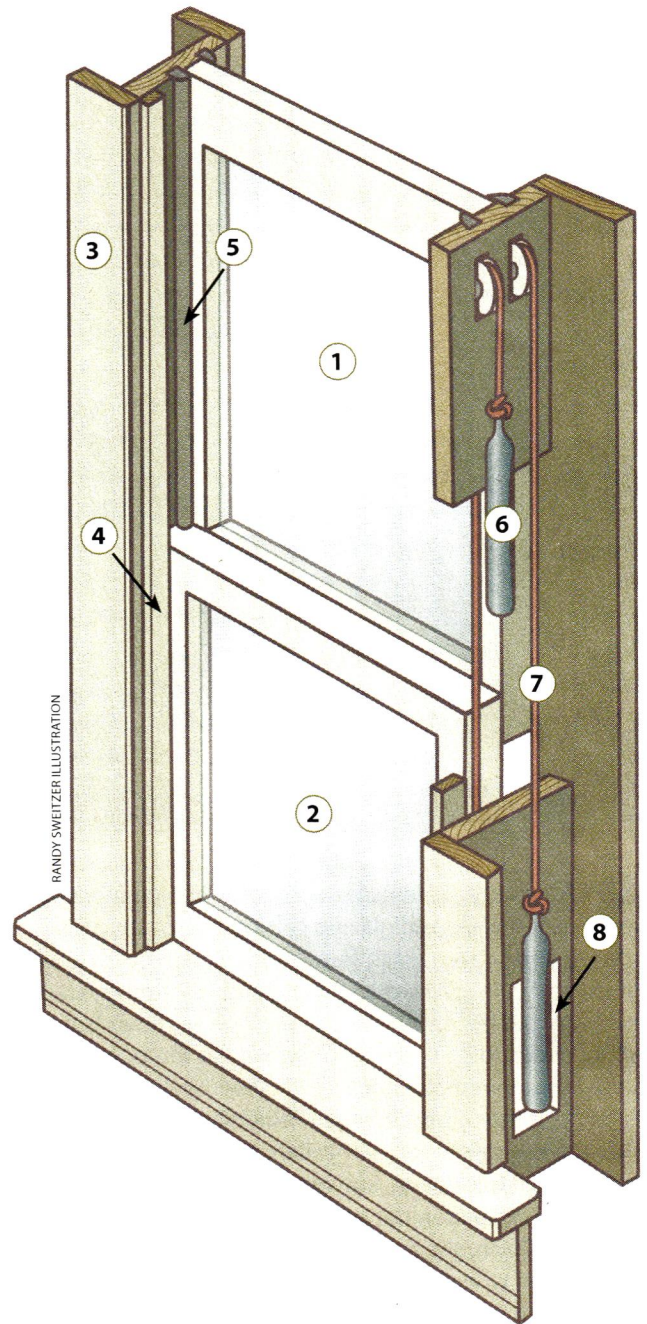
Pam nestles sash rope into an existing hole, then hammers it in place. The length of the rope fits into a routed channel along the sash.



Pam's tool kit includes essentials such as sash rope and a spirit level, plus safety gear such as earplugs. (For details on all the safety gear you'll need for a window-restoration project, see page 57.)

likes because of its narrow dimensions. "I start by breaking the seal with the small pointed tip and turning it, eventually getting the whole narrow edge in so I can gently pry that trim apart," she says. Do this carefully, easing nails out and removing screws if you find any. Gently apply pressure to pry trim away from the wall. After you've created some space, switch to a flat crowbar, again applying gentle force. The bottom sash comes off next. (It's a good idea to mark this—and all other components—so you can be sure to put the window back together correctly. Pam recommends a fine-tip magic marker used in a spot that's not going to be sanded or painted.) After that, the parting stops can be removed. Usually these split when Pam takes them out, but she tries to keep them intact if they're otherwise in perfect condition by using pliers to ease them out once they're loose. She replaces damaged stops with standard 1/2" by 3/4" window trim from the local lumberyard. The top sash comes out last.

3 ASSESS THE FRAME. Old houses (especially those built on pier-and-beam foundations) have often spent years shifting and settling, so frames are rarely square and snugly fit when Pam exposes them. Moisture also can penetrate the frame's lower joints, rusting the nails that hold the joints together or rotting the wood, causing the side jambs to drift apart. "Typically the frame is too big," says Pam. "I've almost never found one too small." Square frames are essential to good window function, so Pam uses a level and a square to correct any twisting, nailing in shims as necessary to create a solidly square frame, but being careful not to place shims near the window-weight well. If shims aren't enough, she'll add lattice strips where they won't show. In the event of a window that's expanded at the bottom, she finds she can often hide a board on the inside of the bottom of the frame.



Window Components

- | | |
|------------------------|-------------------------|
| 1 Top sash | 5 Parting stop |
| 2 Bottom sash | 6 Weight |
| 3 Trim | 7 Sash rope |
| 4 Interior stop | 8 Knockout panel |



After replacing the top sash and tying on and adjusting the weights, Pam fits the bottom sash into the window.



Once both sashes are in place, Pam checks the rope again and adjusts as necessary before replacing the interior stops and trim.

4 CLEAN UP. Pam uses her trusty 5-in-1 painter's tool to remove debris like old glazing compound, caulk, nails, screws, and broken glass. (A pull-type scraper with a rectangular blade also will work.) Paint, which is often layered so thickly in old houses that it can prevent windows from operating, needs to be sanded or removed at this point, too. (For safety tips on removing lead paint, see "Setting Up for Lead Safety" on the opposite page.) Paint that's thin and in good shape often can be left alone. Pam uses a rough sander to cut through thick paint, and in some cases employs a chemical stripper to soften the paint so it's easier to scrape away. For a fine finish, she uses an orbital sander where possible, but in areas where a more delicate touch is required, such as interior trim with intricate carving work or a sash with routed areas, she relies on hand-applied sandpaper. On those delicate parts, she'll sometimes use a chemical stripper as well. Once the paint is removed, you can scrape away any rot and fill holes with putty or make repairs with wood epoxy.

5 REPLACE DAMAGED OR MISSING GLASS AND GLAZING COMPOUND. Original panes that are in good condition can stay intact. "If it's in good shape, leave it alone!" Pam says. "I've broken many windows learning that lesson." Where replacements are needed, Pam keeps an eye out for discarded wavy glass, since buying reproduction glass can get expensive. If salvaged glass isn't the exact size she needs, she takes it to the hardware store to have it cut to size. To secure

the glass in the sash, Pam loads a caulk-style gun with glazing compound. First, she runs a small bead in the channel, using that to secure the glass without pins or glazier's points. Then she applies external glazing with the gun, running it along the edge where wood and glass meet. If the product-container tip and the wood edge and glass meet. If the product-container tip and the wood edge are both clean, often she can achieve a neat, uniform line that way. Pam advises smoothing down any imperfections with your finger. Then come back the next day, after it's had plenty of time to harden up, and trim away any excess with a razor blade.

6 STAIN OR PAINT. Interior sash can be painted or stained. For the latter, Pam prefers standard oil-based stains like those made by Minwax, and she always tests them on an old or hidden piece of wood to make sure the color is right before applying it to the sash and trim. Getting the right match can be tricky, so sometimes she'll add a touch of paint with the same type of base as the stain to attain the correct color. A final coat of polyurethane follows the stain to protect the wood. (If the sash and trim are painted, though, no topcoat is necessary.) Exterior sash faces should always be painted for the best weather protection.

7 ADDRESS PULLEYS AND ROPES. Weights are often missing from old sash-window frames—some were salvaged for early 20th-century war efforts, while others simply may have slid down inside the wall. Pam likens her pursuit of



A separate set of windows (also restored by Pam) in the same house reveals the like-new condition a successful restoration project can achieve.

replacement weights to horse trading—eventually, she finds combinations that work, adding washers or nuts to get the balance right. She typically re-shapes old pulleys with pliers, though if she finds one with a point sharp enough to cut a rope, she will replace it entirely. New or old, pulleys need a regular application of spray lubricant to keep them running smoothly. As a general rule, she says, you should grease a pulley when it squeaks. Any lubricant will work, though one that comes with a skinny spray nozzle is easier to apply. If ropes need replacing, Pam prefers cotton over nylon, because it's more authentic and tends to stretch less over time. (Plus, nylon has a greater risk of catching on an old pulley.) Purpose-made products labeled as "sash cord" are available, and, as a rule, lighter-weight cord can be used for smaller windows.

8 PUT IT ALL BACK TOGETHER. "You're basically starting over," says Pam. "You have this wonderful wood sash. You have this wonderful wood frame. And

then you put back as much of it as you can." To reattach stops, Pam chooses nails that are small in diameter (typically 16- or 18-gauge) and just long enough ($\frac{1}{2}$ " to $\frac{3}{4}$ ") to do the job so the nails don't go through to the weight well. She uses longer finish nails for trim. And unlike many homes' original builders, she uses as few nails as possible. A sash window goes together in the reverse order it came apart. This means the top sash with its ropes attached goes in first, then weights are tied on. At this point, Pam does an initial check to verify that everything is working properly. "Is something out of place?" she asks herself. "Does something need shimming?" Once confident that everything is in good working order, she replaces the parting stops, the bottom sash, then the interior stops. Finally, she mounts the trim. 🏠

We've got more window-restoration tips and tricks online, courtesy of window expert (and OHJ contributing editor) John Leeke.


OldHouseJournal.com

Setting Up for Lead Safety

If your house was built before 1980, there's a good chance your windows could contain lead-based paint. Always take the following safety precautions when working with painted windows:

- ◆ Isolate the work area from the rest of the building, and set up a containment area on the floor that extends at least 5' beyond the work surfaces in every direction. Create the containment, which will help collect and contain dust and debris, by wrapping the edges of 6-mil poly sheeting around 1" x 2" wood furring strips.
- ◆ Work "wet" whenever possible. Mist a surface with water before cutting, scraping, or prying lead-painted surfaces. Mist down surfaces where dust and debris fall, and wipe up frequently with paper towels.
- ◆ Wear Tyvek slippers in the containment area, and remove them when stepping out of the containment. Change work clothes before leaving the work area. Always wash work clothes separately from your regular laundry, and double-rinse the machine before starting another load.
- ◆ Wipe the sash and your tools with a damp cloth before you take them out of the containment area.
- ◆ Wear a hat, goggles, and a respirator (N95-rated for wet work, N100-rated for dry work) to keep your hair, eyes, and lungs free of dust. The respirator should fit tightly around your face and completely cover your mouth and nose.
- ◆ Don't eat, drink, or smoke while you're working. Thoroughly wash your hands and face each time you leave the containment or work area.
- ◆ For more detailed lead-safe work practices, download "Lead Paint Safety: A Field Guide for Painting, Home Maintenance, and Renovation Work" at hud.gov/offices/lead/training/LBPguide.pdf.

Adapted from **Save America's Windows** by John Leeke, available at historichomeworks.com.



Victorian-era windows came in many arched shapes, like this sash with slumped glass from a turret in Washington, DC's 1883 Swann House.

Romancing the WINDOW

BY DEMETRA APOSOROS

JESSICA SALAS-ACHA PHOTO

Victorian-era houses came decked out with windows in a variety of curvy shapes. Today, restoring them has gotten a lot easier.

When it comes to architectural elements that elicit strong emotional reactions from old-house aficionados, windows rank at the top of the list. Maybe this is due in part to the fact that of a window's four main functions—admitting light, ushering fresh air inside, providing a visual link to the outdoors, and enhancing a building's appearance—two

of them hinge on human perceptions. From inside a house, for example, the world can seem a much more interesting, charming, or enticing place when glimpsed through the frame of a crescent-shaped sash with multiple muntins. And when a house is seen from outside, its architectural identity is enhanced by the arrangement, style, number, and appearance of windows. It's no wonder,

then, that homeowners want to preserve their original windows at all costs, which often is a do-it-yourself job (see "Saving Sash Windows," page 52). Sometimes, though, restoring windows is easier said than done. Wooden sash that's very old, not properly maintained, or overly exposed to harsh weather conditions can sometimes end up beyond moderate repairs.

What do you do when you have no choice but to replace windows in unusual shapes and sizes? For years, the answer was to either make your own, find an artisan who could do the job, or make do by fitting a square peg into a round hole (sometimes literally, in the case of roundels or other distinctive window shapes). Today, thanks to years of demand from discerning, preservation-minded homeowners, it's possible to find more and more modern companies accurately reproducing all-wood designs of historic window shapes that aren't cut from the same (square) cloth. We've rounded up a few examples that offer new twists on old classics.

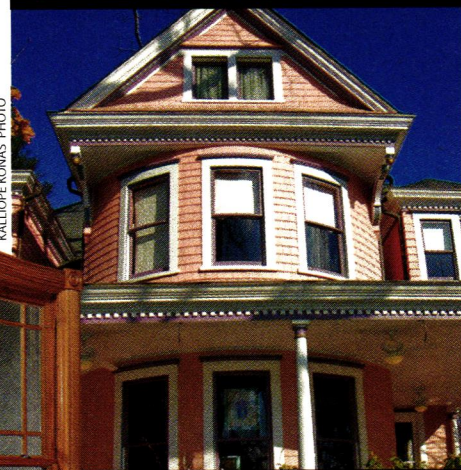
Windows with curves certainly appeared on Classical houses—semicircle (lunette) or oval (elliptical) windows that adorned grand Classical Revival homes are but one example, as is the ever-popular Palladian. But the form and placement of windows with curves seems to have reached new heights on more romantic architectural styles. Take eyebrow windows, which borrow the lunette shape and extend it at the corners into a shape that resembles a winking eye. Eyebrows became prevalent accessories in the last two decades of the 19th century, when Victorian Shingle and Richardsonian Romanesque houses were popping up like wildflowers, and many rooflines were raised with dormers in a sinuous curve. Eyebrow windows didn't stand alone in their flirtatious shapes; they often echoed other architectural details on the house—the bow-shaped surround on a Shingle entry porch, or the substantive curved masonry arches of Romanesque buildings. Original eyebrows were often fixed, but could sometimes have a square frame in the center that opened, usually as an awning or a hopper. Today eyebrows can be found as a single-unit operable hopper—hinged on the bottom, and venting out of the top.

Another window that throws curves—the roundel—also was used as an architectural accent, especially on Italianate and Second Empire houses. Perfectly circular, they usually appeared as grace notes on attic



DEMETRA APOPOPOIS PHOTO

Parrett Windows can make eyebrows—like the one echoing the rolls of the parapeted faux gable on this Queen Anne—as hoppers in custom sizes and muntin patterns. parrettwindows.com



KALLOPE KONAS PHOTO

Slumped-glass double-hungs befitting Queen Anne turrets have proved hard to find, but Kolbe & Kolbe's new Old World Curved Classic fits the bill. kolbe-kolbe.com



SUE ONNESS PHOTO


Second Empire roundels were often fixed. Marvin's Rotary window is a snappy operable option. marvin.com



floors or towers, although one fine example of an Italianate house in Macon, Georgia, displays 20 evenly spaced roundels aligned across its third story. Roundels could be fixed or could pivot at the top or in the center (called a rotating window) to allow breezes in. Unfortunately, this also invited bugs. Today, one of the larger window manufacturers has introduced a design on roundels that's half glass, half screen. The window opens by twisting the sash to the side, a nifty interpretation of the original design.

Last but not least—in terms of decorative effect or impact—are the single- or double-hung windows that adorned the

towers and turrets on Queen Anne houses. These came with slumped glass to accommodate the geometry of the rooms in which they appeared. Finding replacements for them has been a tricky proposition for many years now (for more on this subject, see "Refreshing Rooms-in-the-Round," OHJ J/F '08), but today there's a new option available in form of a custom manufactured window complete with slumped glass and exterior ogee trim. Along with the modern roundel and eyebrow options, it offers just a glimpse of how far products have stepped up to meet demand from old-house owners. 🏠

A photograph of a room with a dark wood door, a wreath, a doorway with a chair and clock, and a floor lamp. The door is dark wood with a wreath hanging on it. The doorway shows a room with a wooden chair and a tall clock. A floor lamp with a red and white patterned shade is on the right. The walls are light-colored with a decorative border.

Casing Out Doors

Trimming doors in Federal-style millwork is a straightforward do-it-yourself project largely accomplished with off-the-shelf materials.

By STEVE JORDAN ♦ PHOTOS BY ANDY OLENICK

Old-house enthusiasts wax sentimental about the show-stopping features—like leaded windows, towering ceilings, and built-in cupboards—that make their homes unique. While less elaborate architectural elements may not get top billing, they also turn houses into treasures—especially the millwork. Crown moldings, baseboards, and casings around windows and doors can fade into the background, but without them, houses just aren't as beautiful. Mismatched millwork can even make a house seem awkward. So sometimes it's necessary to re-create missing moldings that match the style of the house to replace what would have existed originally. Today, this can often be done using stock materials from a quality lumberyard. Here, we re-created missing door trim in an 1820 Federal-style house.

Getting Started

Remove existing casings with a pry bar, taking care not to damage adjacent wall surfaces as you pull them off. If old casings are caulked to the wall, cut the caulking with a sharp razor knife before inserting the pry bar. (You also can install casings on new jambs, as shown in our photographs.)

Next, ensure that your door jamb is square. Use a 4' level to gauge whether the frame is plumb; if it's not, insert shims as needed to get it as close to square as possible. Jambs that are severely damaged can



Whether your existing doors have original jambs, or you have to build new ones (as pictured here), your first step is to make sure the jamb is plumb. Use a 4' level to assess the jamb, and insert shims as necessary to square it up.

often be repaired or patched with polyester wood filler or Dutchmen.

Preparing the Casing

Casing joinery can be mitered or square, depending on the style of trim or millwork elsewhere in the house. Square and miter cuts are best made on a good electric miter saw with a sharp blade. Before beginning, run a few test cuts to make sure the blade is sharp and the cuts are true.

Here, we used a square cut on the base

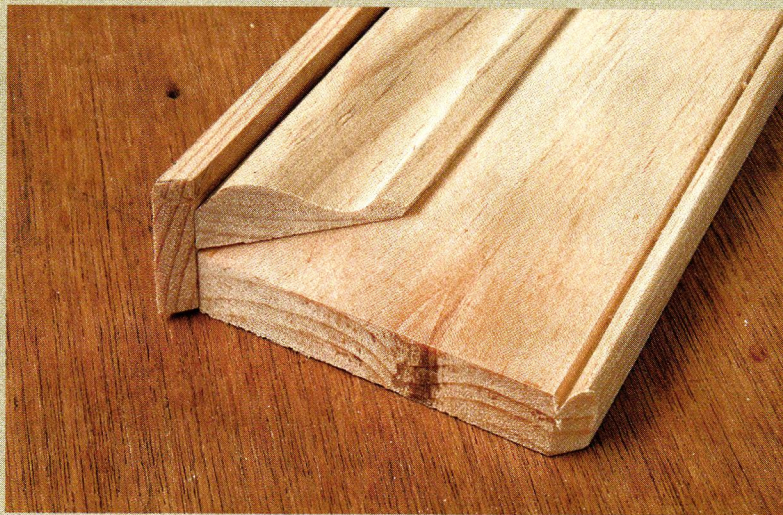
casing and a miter on the cap molding, a technique common in 19th-century installations. To recreate this typical Federal-style molding pattern, we used two stock bed moldings (moldings with Federal and Greek Revival profiles are available in a number of different configurations from most lumberyards) and cut a bead into an off-the-shelf base molding, then stacked them together.

Door casings aren't usually flush with the jamb. Instead they're installed with a

Assembling the Pieces



To cut the bead into the base casing, use a router table outfitted with a $\frac{1}{8}$ "-radius traditional beading bit.



Stacked together, it's easy to see where the casing's corners meet and will be mitered together, including the small hip cut beneath the bead.



A look at the three separate elements shows how miter cuts on the lattice strip and the small profiled molding are aligned.

$\frac{3}{8}$ " to $\frac{1}{4}$ " reveal, which allows fudge space for installing the casing where jambs are not straight. Assuming the jambs are straight, mark the reveal space at the top, middle, and bottom of the jambs with a level.

To determine the length of the top casing, add the exact measurements of the door opening, the two side casings, and the two short reveal measurements. For example, an opening $32\frac{1}{8}$ " wide with 4" casings and a $\frac{3}{16}$ " setback measurement on each side will have a head casing $40\frac{1}{2}$ "

across. Side casings will join the head and travel to the floor.

Door casings are typically installed after the finished floor. If the finished floor is not yet in place, make sure to leave a space between the subfloor and the casing big enough for the new flooring material.

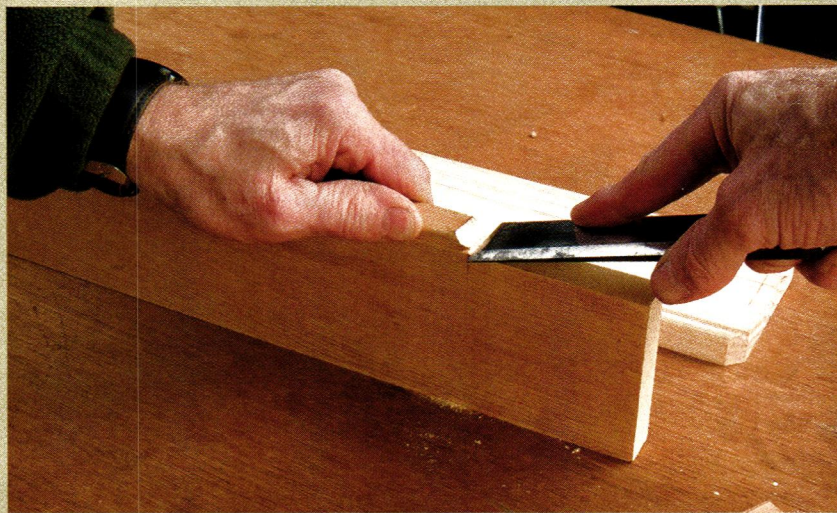
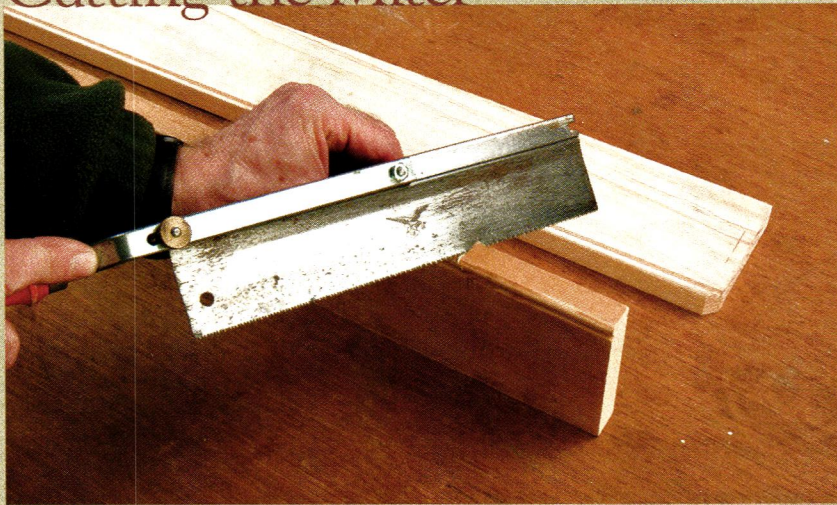
Layering Up

To approximate the original casing, we added two pieces to the base casing—one

is a small profiled molding, and the other is a lattice strip. The molding is mitered and nailed to the outer edge of the base casing, and the lattice is mitered and nailed around the three edges of the door casing. Adding a bead to the base casing dresses it up and matches the bead profile often seen on Federal-style trim. To cut the bead, use a router table outfitted with a $\frac{1}{8}$ "-radius traditional beading bit.

Placing a square cut on the casing with an inside bead requires a little extra

Cutting the Miter



To miter the beaded baseboard pieces together, begin by using a backsaw to carefully cut the angle into the bead (saw to, but not beyond, the bead). Next, use the saw to cut along the bead and remove the wood above it. Then take a sharp chisel and—working from the outside in—carefully remove any remaining material. When you're done, the two baseboard pieces should fit together cleanly.

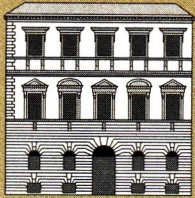
preparation. First, decide where the side casings will join the head casing. The flush areas will join at a right angle, but the bead must be joined with a miter. Cut the miter with a backsaw, then use the saw to cut along the bead, and carefully remove any remaining material with a sharp wood chisel. Finally, miter the side-casing bead to join the head.



The finished door casing replicates the look of original Federal-era millwork, complete with mitered corners and a right angle where the base casings meet.

Installing the Casing

The sequence of installing the casing can vary. Some carpenters begin with the head piece, others with the side. Whatever method you choose, don't nail the pieces securely until you are sure they fit together properly. Once you've assured a good fit, nail the outer sides to the wall using 8d or 10d finish nails and 4d or 6d nails at the jamb. If you're using a pneumatic nailer, take careful aim at the jamb to prevent the nail from piercing it. Most carpenters agree that a little glue placed at joints helps hold them tight. 🛠️



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OLD-HOUSE INSIDER


Lost & Found

The restoration of a 1902 St. Paul Foursquare revealed a treasure trove of secrets that helped guide the project.

STORY BY CLARE MARTIN ♦ PHOTOS BY SUSAN GILMORE



Although they purchased their Foursquare in St. Paul, Minnesota, in 1990, homeowners Bill and Muriel Anderson didn't make any interior-design changes until their son's wedding was approaching in 2006. With the wedding date looming, Muriel held the restoration crew firm to the timeline: "I kept telling them they had to be out by the first of May, or I was changing the locks!"



The screen between the staircase and the parlor had been ripped out, and the space filled in with a painted plywood box; once that was gone and some of the paint was removed from the woodwork, the nailing pattern for the screen was visible, allowing the team from DHD Studio to reimagine an intricate replacement.

AFTER

BEFORE

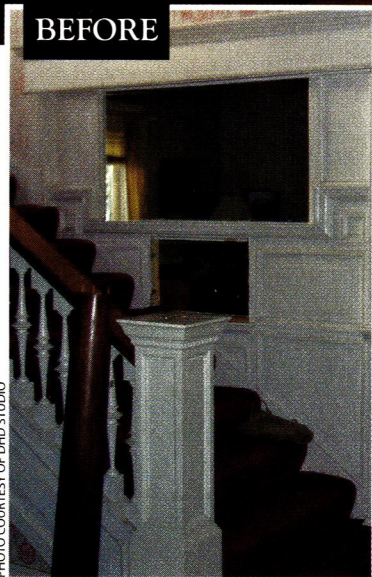


PHOTO COURTESY OF DHD STUDIO

Before Bill and Muriel Anderson even purchased their St. Paul home, they knew a major renovation was in the cards. The couple's son uses a wheelchair, so they sought out a home they could retrofit for accessibility.

The 1902 Foursquare, with its large rooms and spacious hallways, was the perfect candidate. The Andersons converted a two-story porch on the rear of the home to an elevator shaft, retrofitted the bathrooms, and updated the heating and electrical systems. But after 16 years in the house, they still hadn't gotten around to tackling the biggest project of all: Restoring the appearance of the living room, parlor, dining room, and foyer, where many original architectural details had either been removed or painted over.

"It was too large a project for us to think about," Muriel admits. "The others were much smaller spaces."

But when their son decided to have his wedding in the house, the Andersons knew they couldn't put off the work any longer. To help them get a handle on the project, they brought in David Heide of David Heide Design Studio, an architectural design firm that specializes in historic restorations, including several homes in the Andersons' neighborhood.

The first order of business: Stripping

PHOTO COURTESY OF DHD STUDIO



BEFORE
AFTER



After stripping paint off of the woodwork in the dining room, it became apparent that the oak paneling on one wall had been replaced with birch. Installing new oak paneling would have added thousands of dollars to the project's bottom line, so Bob Chickey of RCP Fine Finish suggested painting a faux wood grain on the birch paneling to make it match the oak. "You can't tell the faux-grained wood from the natural oak, even if you're only standing a foot away," says Bill. "People don't believe that it's not the same wood."

layers of white paint off of the home's ample woodwork, which Bill estimates had first been covered sometime in the 1920s. As the paint came off, new information about the house's original features was revealed.

"We did a little investigative demolition while removing the paint to see what we were up against," says David. "That's when we began to realize that some things had been changed. We started to take out pieces we knew weren't original to the building to understand what was left."

Among the items removed was a plywood box that had been inserted into an opening between the parlor and the stair-



FOR MORE INFORMATION:

Grand Oriental Rugs: grandorientalrugs.com

Hickory Chair: hickorychair.com

Lundberg Studios: lundbergstudios.com

Pearson: pearsoncompany.com

Radici: radiciusa.com

Ralph Lauren: ralphlauren.com

RCP Fine Finish: rcpfinefinish.com

Robert Allen: robertalldesign.com

Trimbelle River Studios: trimbelleriverstudios.com

Von Morris: vonmorris.com

case. After the DHD team had stripped some paint off of the surrounding woodwork, they noticed a nailing pattern—evidence that an intricate screen had once appeared inside the opening. Using this pattern as a guide, DHD borrowed details from the stair balusters to re-create the screen.

“We had no idea what it originally looked like,” says Bill. “It was all conjecture,” David agrees. “We just played with the geometry of the screen.”

They took a similar approach with the fireplace surround in the living room—an equally surprising discovery unearthed during the paint removal.

“As we did more test-stripping, we realized that the fireplace surround wasn’t quarter-sawn oak, like the woodwork in the rest of the room,” David says, which was the team’s first clue that the surround wasn’t original to the house. Confirmation came after they removed the room’s painted wallcovering, which revealed the ghost of the original overmantel on the wall. Once again, they augmented this limited information with details pulled from the staircase and other original millwork to create a new fireplace surround.

At first, Bill and Muriel weren’t entirely sold on the new elements. “The screen seemed so large,” explains Bill, “but David said, ‘Once it’s in place, it will look like it should have been there all along.’” Muriel’s concerns about the fireplace surround were also allayed once she saw it in context. “I thought the mantel was absolutely humongous,” she says, “but once it was installed, it absolutely fit.”

To abide with the home’s wheelchair-friendly setup, David chose rugs with a low nap that can be rolled over easily. The muted colors of the rugs and furniture mix seamlessly with the rich woodwork and warm, golden walls. Antique fixtures fitted with new art-glass shades pay homage to the transitional style of the house.

BEFORE

AFTER



ABOVE: It wasn't until after some paint had been stripped that David and his team realized the fireplace surround wasn't original to the room.

RIGHT: Having discovered the ghost of the original overmantel, David borrowed details from the staircase and millwork to design a new fireplace surround. The two light fixtures that sit on top of the mantel—highlighting the Swedish quote—match the chandeliers that hang in the foyer.



There was one new detail they loved immediately, however—the two sets of reproduction pocket doors separating the living room from the dining room and the foyer. The absence of the originals was also uncovered during the paint-stripping process. “We had no idea they had been there, but we really liked the idea of replacing them,” says Bill.

The original track hardware was still intact, so David and his team copied the paneling details from doors elsewhere in the house to make two new sets of doors, then fitted them with heavy-duty hangers sturdy enough to handle their hefty weight. When one door refused to stay open because the house's settling had shifted the door opening (and original track) substantially out of plumb, David's team opened a small hole in the wall and shimmed the track to make it level.

Once the architectural details had been restored, David set out on a search for decorative items to complement

the home's new appearance. Merging Craftsman and Victorian influences, he outfitted antique light fixtures with new art-glass shades, and paired faithful reproduction furniture with reupholstered antiques that Bill and Muriel already owned.

“In old houses, the overall aesthetic should be more of an assemblage of things,” David explains. “It adds richness.”

He also hired artist Amy Miller of Trimbelle River Studios to create a subtle stencil on the foyer ceiling and on the frieze in the parlor, dining, and living rooms, culminating in a Swedish quote above the fireplace that translates to “No house is so large that you don't need good neighbors”—a tribute to the couple's Scandinavian heritage.

Even though the restoration work exposed many of the house's secrets, Bill and Muriel added a few surreptitious touches sure to delight future owners.

PRODUCTS:

Custom wall paint and decorative graining, RCP Fine Finish; Stencil work, Trimbelle River Studios; Light fixture shades, Lundberg Studios. Foyer: Carpet on stairs, Radici. Living room: Draperies, Ralph Lauren; Armchair, Pearson, with fabric by Robert Allen; Side table, Hickory Chair; Sofa, Pearson, with fabric by Robert Allen; Carpet, Radici. Dining room: Carpet, Grand Oriental Rug; Pocket door hardware, Von Morris.

Before the mirror over the mantel was fitted into the surround, the entire restoration team signed their names on the wall behind it. Bill and Muriel also created a time capsule, which they inserted into the newel post on the stairs. Given the effort it took to reverse the damage done by previous owners, Bill and Muriel left a warning for future inhabitants of their house: “Inside the time capsule is a curse,” says Bill. “It condemns anyone who paints the woodwork to be soaked in paint stripper!” 🏠

STYLE



Ispy

Simple, modest, and practical, the humble I house is an American gem worth a second look.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Never heard the term “I house”? You’re not alone. Never seen an I house? Not so fast. If you’ve lived or traveled very much in the eastern half of the United States, you’ve almost certainly seen hundreds of them—you just didn’t know it. The I house was a remarkably versatile and long-lived house form (not style) that could range from starkly simple to over-the-top folk Victorian.

The I house—once called the Georgian I house because it is thought to have evolved from the symmetrical center-hall house that English settlers brought to the American colonies in the mid-18th century—persisted for more than 150 years, both as a comfortable home and as a symbol of agrarian success. Although it was clearly not a mansion, the I house nevertheless managed to make a statement about the family that dwelt within: They were prosperous, respectable, and in vogue with the times—whether the times happened to be the middle of the 18th century or the end of the 19th.

You’ll find the I house, with variations, dotting the rural landscape from New England to Pennsylvania, Virginia, and the upper South; in Louisiana, Oklahoma, and the Texas hill country; and throughout the Midwest, from Indiana to central Nebraska.

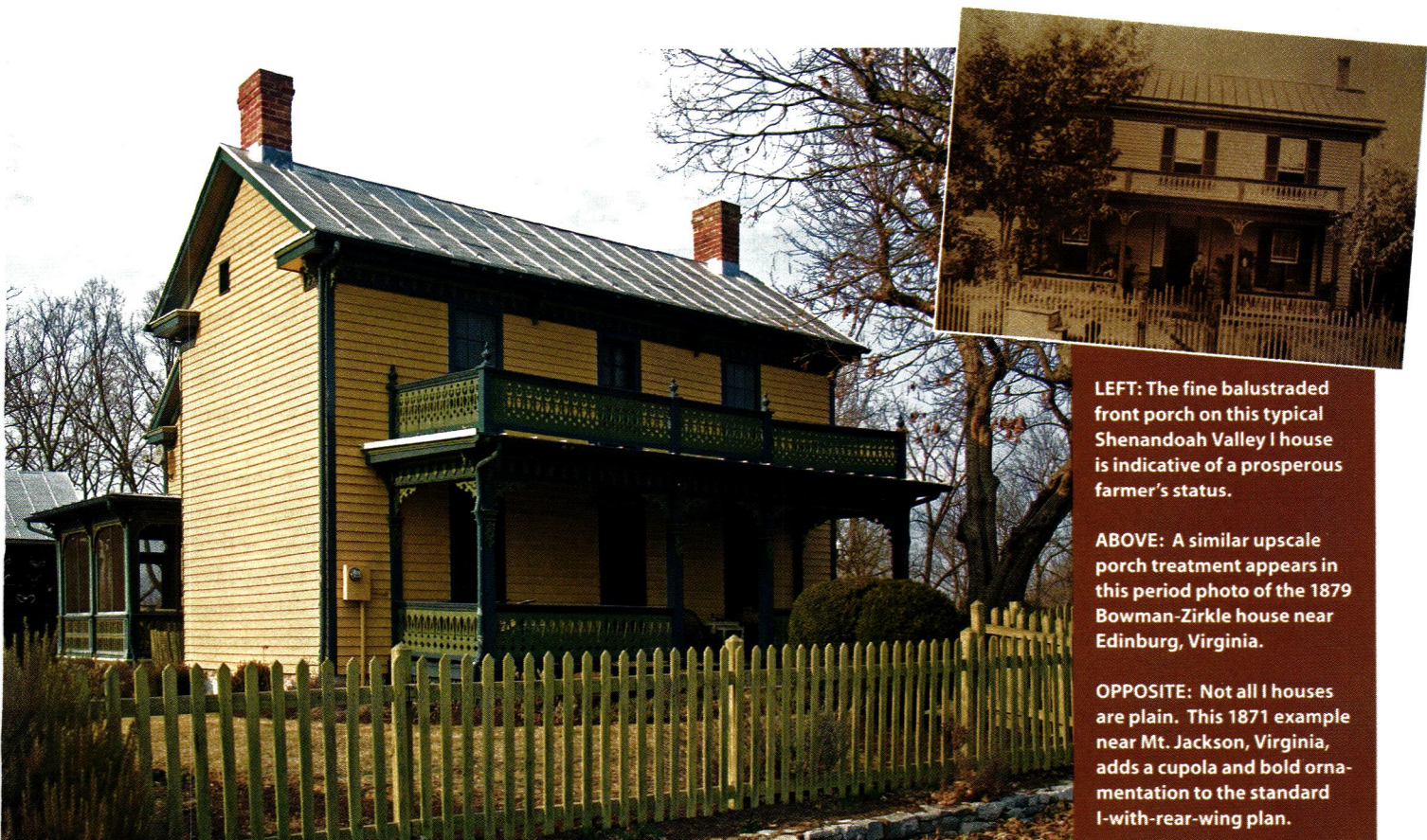
It might be that tidy L-shaped farmhouse you glimpsed from the interstate, or a side-gabled charmer with a gingerbread-encrusted porch that caught your eye on a small-town Main Street. It even could have been your great-grandma’s house.

A Simple Plan

Architectural historians have identified at least four variations of the I house, including one that has only a hall plus a single room on each floor. The typology is based on, among other things, the location of chimneys. The most familiar I house has two chimneys, one at either gable end of the house, either exposed on the exterior of the house or within the end walls. Often, however, the two chimneys are placed at the center of the house, backing up to the hall in the flanking rooms.

In its most common form, the I house made the most of its modest size: two full stories, a side-gabled roof with two chimneys at each end, and a lengthy, symmetrical façade. The fact that it was only one room deep was no detriment to its popularity. In fact, aside from its symmetry, it is the tall, shallow silhouette that defines the I house.

The basic I house plan had two rooms of approximately equal size on each floor, one on either side of the hall. The rooms



LEFT: The fine balustraded front porch on this typical Shenandoah Valley I house is indicative of a prosperous farmer’s status.

ABOVE: A similar upscale porch treatment appears in this period photo of the 1879 Bowman-Zirkle house near Edinburg, Virginia.

OPPOSITE: Not all I houses are plain. This 1871 example near Mt. Jackson, Virginia, adds a cupola and bold ornamentation to the standard I-with-rear-wing plan.



LEFT: I houses are as common in towns (here in Strasburg, Virginia) as in rural areas. The basic features—two stories high, three bays wide, and one room deep—remain the same.

BELOW, LEFT: Front gables are common in I houses, here enriched with two triple windows derived from the Palladian window of the Georgian period.



were far from palatial—generally about 16' to 24' on the longest dimension.

The central hall brought a sense of interior orderliness that had been lacking in earlier houses, which were based on medieval cottage forms. The hall provided a dignified place to receive visitors, away from the bustle of family life. It also made room for a real staircase, rather than the old-fashioned winders tucked into a back corner, which typified older houses. And the hall made it possible to reach any of the main rooms of the house, as well as both the front and rear doors at either end, without disturbing the occupants of any other room. (Imagine the advantages of that arrangement when the chamber pot was being conveyed to the outhouse!)

Exterior Embellishments

Surely among the most important reasons for its longevity and widespread acceptance, though, is the fact that the simple I house was fairly easy for local artisans to build, using tried-and-true construction techniques, traditional room dimensions, and almost any material readily available in the area. I houses could be made of logs, heavy timber, or lighter wood framing covered in clapboards, brick, or even stone.

Although I houses very often began on this simple arrangement, as families and fortunes grew, technology changed, and tastes evolved, the I house was swept along with them. That's why you so often see I houses that are L-shaped. A rear wing extends back along one side; kitchens and pantries below and extra bedrooms above made life easier and more efficient for all concerned. Building an ell rather than extending the entire rear of the house was not only cheaper, it also preserved one of the most attractive I house features: a light-filled parlor with windows on opposite sides of the room.

Additionally, the crook of the ell provided a perfect place to build a utilitarian back porch, where messy chores could be done,

What's in a Name?

Although the design of the I house is straightforward, the origins of its name are less so. Some experts question its provenance, but others are willing to vouch that the moniker sprang from attempts by cultural geographers working in Indiana, Illinois, and Iowa to trace the ways that material culture (tangible things like buildings) and intangible lore (common knowledge) get passed along from place to place and culture to culture, and how they change over time.

How, for instance, did the I house travel halfway across the country, and what role did it play in the building of our nation? Those questions have intrigued scholars ever since the 1930s. They have traced and analyzed the meandering path of the I house as it moved with settlers southward and westward from its mid-18th-century beginnings in the English colonies of the East Coast. As a result, this supremely simple house form has been endlessly cataloged, codified, and debated.



and family members and hired hands could wash up before entering the house. After the Civil War, the front porch became practically universal in I houses—an excellent spot to sit a spell on a warm evening and chat, maybe while carrying out some less demanding household tasks, such as shelling peas or mending tools.

The front porch was also an aesthetic statement. One of the reasons the unassuming I house was able to maintain its charm for so long and in so many places is that its simplicity invited decoration. As tastes in architectural styles changed, and as an ever-expanding rail system rushed lathe-turned and flat-sawn ornaments across the countryside, the I house presented an ideal venue for architectural embellishment—Gothic arches, Italianate brackets, and country-style Eastlake and Queen Anne millwork all left their marks on the long cornices and gable ends of the I house. The flat, all-too-symmetrical front cried out for yet another gable—which, of course, most often needed decorating, too.

In all its shapes and sizes, the I house is one of the most frequently seen—and seriously underappreciated—treasures of our national landscape. But as cities grow, highways expand, and farmlands dwindle, it is likely to be seen less and less. Don't miss the chance to spot it while you can. 🏠



TOP: An I house in Harrisonburg, Virginia, is enhanced by an Italianate two-story portico and a second-floor balcony with elaborate cast-iron railing.

ABOVE: Shenandoah Valley I houses generally have integral rear wings, often with two-story porches, as in this slightly altered farmhouse.

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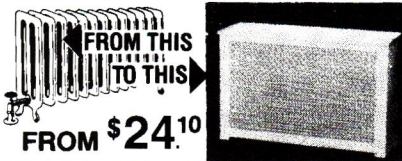
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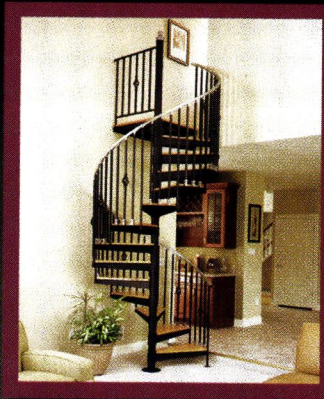
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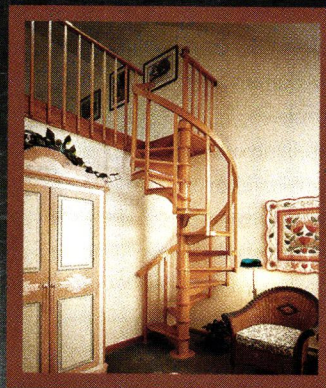
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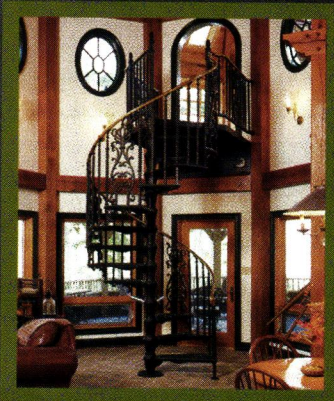
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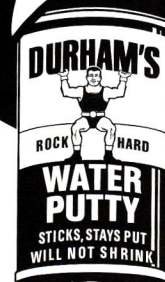
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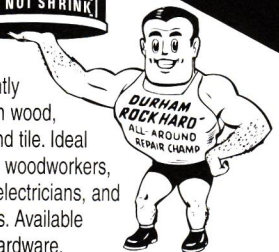
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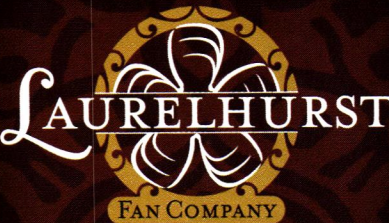
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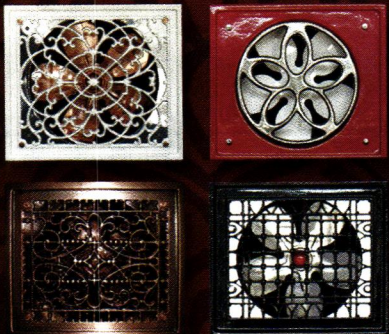
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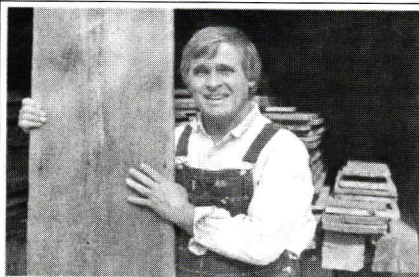
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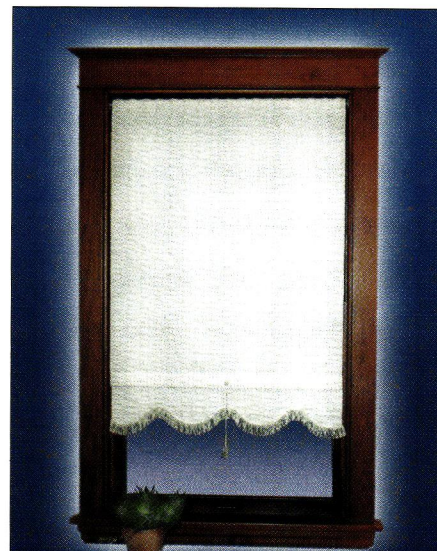
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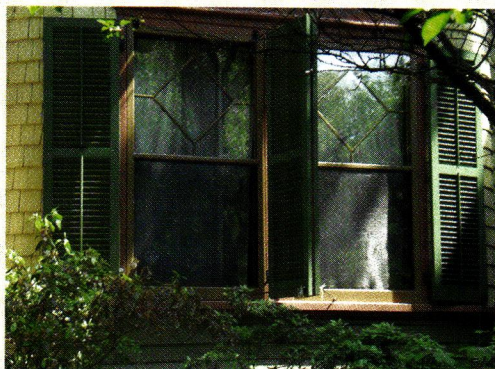
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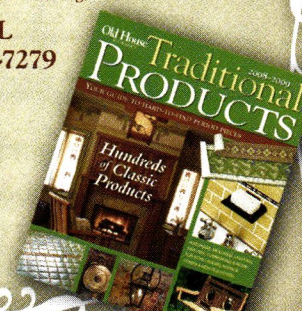
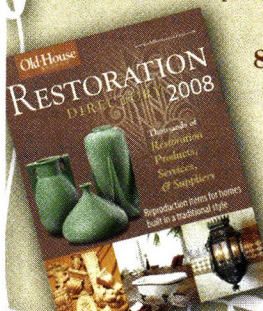
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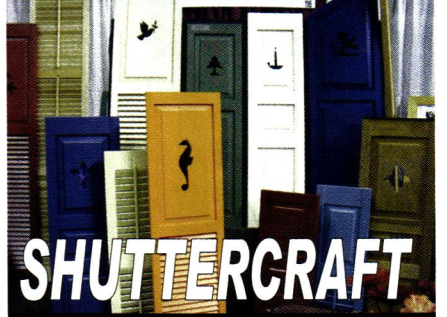
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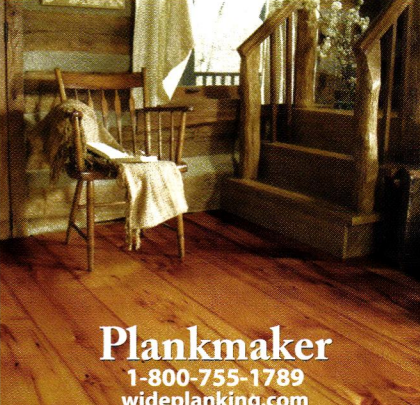
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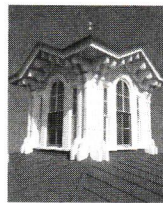
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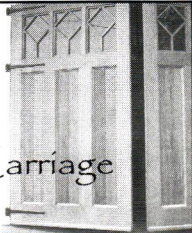
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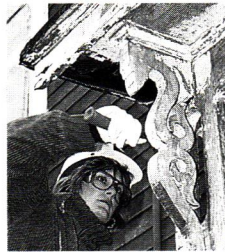
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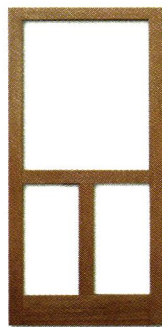
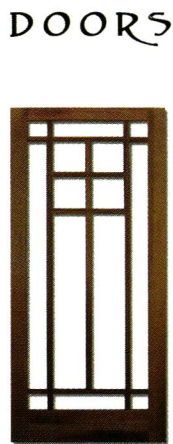
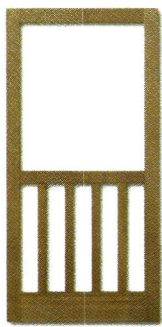
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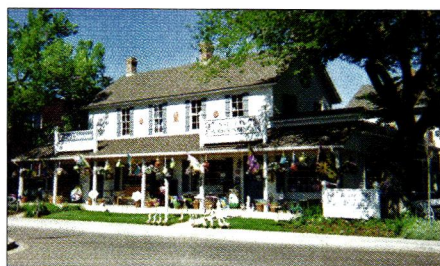
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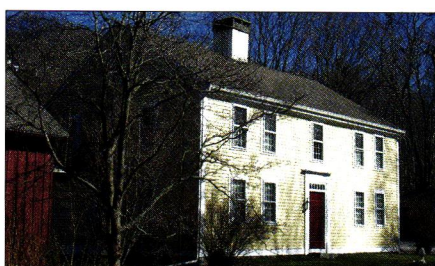
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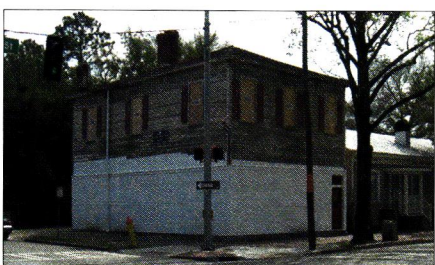
LITTLETON, CO—Iconic commercial corner 18,336 sq. ft. assemblage in National Register Main Street Historic District. 1872 J. D. Hill General Store, 3,336 sq. ft. two story owner/user. 1901 Littleton Creamery, 940 sq. ft. leased \$28.72/sq. ft. 1884 duplex, 2,206 sq. ft. leased \$17.41/sq. ft. Ample parking, CA Multiple Use zone district, strong civic support and infrastructure, adaptive re-use opportunities. \$2,300,000. Stew Meagher, Commonwealth Realty Services, 303-794-9191 ext. 403, 303-908-1104 direct, stewartmeagher@comcast.net



KILLINGWORTH, CT—Circa 1785 historic treasure on 5.8 acres, 4 miles from Madison beaches and center. Original architectural detailing and wide board floors in this bright, sunny home. Updated amenities and mechanicals. Four bedrooms, 3½ baths, 24-by-36 barn, 2½ car garage, and perennial gardens set against stone walls. Ideal for a family home, country retreat or B&B. \$895,000 FSBO 860-663-3381 www.nettletonhomestead.com



LITHONIA, GA—Housworth-Moseley House. This circa 1843 house remained in the Housworth family for over 160 years and retains much of its historic fabric. 20 miles from Atlanta, this 1,200 sq. ft. home and several outbuildings sit on 7.4 acres in the Arabia Mountain National Heritage Area. Part of the Endangered Properties Program of The Georgia Trust for Historic Preservation. Eligible for tax incentives, \$250,000. Contact Kate Ryan, Programs Manager, 404-885-7817. www.georgiitrust.org



SAVANNAH, GA—Circa 1900, 2-story vernacular Victorian structure. 2,000+/- square feet; commercial space on the 1st floor, apartment on the 2nd. On corner lot in the Victorian National Historic District, this structure is eligible for federal and state rehabilitation tax incentives. Building has undergone major stabilization including footing/foundation, roof patching, and new siding. \$175,000. Jessica Pedigo, Historic Savannah Foundation, 912-233-7787, jpedito@historicsavannahfoundation.org



SAVANNAH, GA—This 1893-1898 Victorian with Gothic revival details includes pressed metal ceilings and wainscoting, stained glass, ornate staircase and balustrade. 2 parlors, kitchen, dining room, family room, 3 bedrooms, 2 baths, 2,750 square feet. Contributing structure to Eastside National Historic District, eligible for federal and state rehabilitation tax incentives. \$268,000. Jessica Pedigo, Historic Savannah Foundation, 912-233-7787, jpedito@historicsavannahfoundation.org

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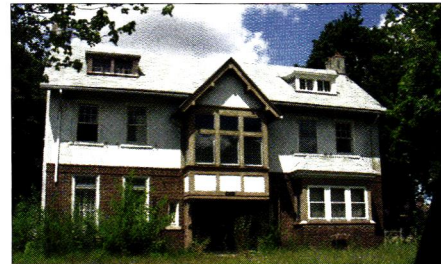
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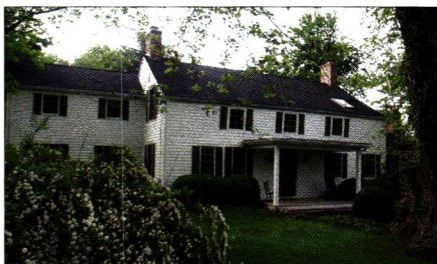
WASHINGTON, GA—Built before 1819, Cherry Cottage is one of Wilkes County's oldest buildings. This two-story clapboard home has 5 bedrooms, 2 baths, living room, dining room, kitchen and library. On a 1.10 acre lot that cannot be subdivided. Listed in the National Register for Historic Places. Part of The Georgia Trust for Historic Preservation's Endangered Properties Program. Eligible for tax incentives, \$155,000. Contact Kate Ryan, Programs Manager, 404-885-7817. www.georgiatruster.org



NEW ALBANY, IN—Moser Tannery. 42,000+/- square feet, three story, brick, National Register-eligible warehouse built circa 1900 on nearly 4 acre tract in Ohio River town 15 minutes from Downtown Louisville, KY. Building ripe for redevelopment is located adjacent to under construction Ohio River Greenway and loop island wetland proposed nature area. Owner willing to partner with developer on project. NMTC Eligible. \$599,000. Greg Sekula, Historic Landmarks Foundation of Indiana, 812-284-4534.



DETROIT, MI—"Traub House" circa 1914 in the Arden Park East Boston Historic District. English Revival home featured in a 1914 issue of "House Beautiful" magazine. Architect/builder was Hans Gehrke. 2,700 +/- square feet home is mostly in original condition with 3 fireplaces, Pewabic tile, leaded glass windows, red birch paneling and woodwork and corner lot with original garage and brick wall. Qualifies for MI Historic Tax Credits. \$99,000 "as is." Lisa Jackson, City of Detroit, 313-628-0051.



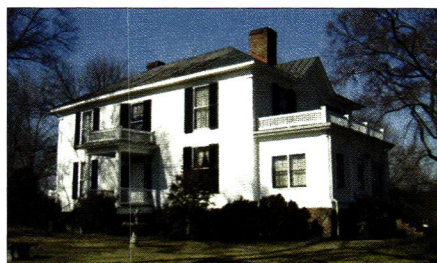
MILLINGTON, NJ—The Joshua Davis house, circa 1764. This lovingly restored home with original wide plank floors and exposed beams, has been tastefully updated over the years with additions for a master bedroom, and family room. Property is 2.8 acres and faces a 95 acre reservation. One mile to NYC trains. \$890,000—See more at www.historicproperties.com **PRUDENTIAL NEW JERSEY PROPERTIES**, Paul Vickery, 862-258-5008 or paul.vickery@prudentialnewjersey.com



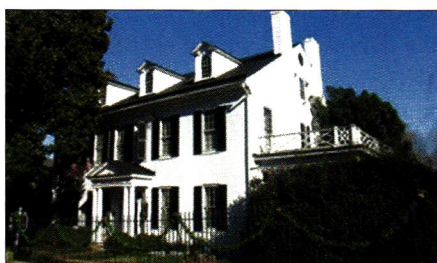
DEL RIO, TN—Rose Hill. Historic 1830s East Tennessee log home 3.54 acres. Del Rio, TN; secluded; low taxes; above French Broad River; near Gatlinburg, Asheville, and Knoxville. Post-Revolutionary; rebuilt with its original logs/poles. Two bedrooms, 2 baths. Large living room; two fireplaces; two porches. Storage barn; bathhouse; Upgraded modern electric AC/heat. Teacher/Writer owner provides Rose Hill history book, costumed docent appearance. Serious negotiation invited. \$297,500. 727-712-8401.



AUSTIN, TX—The 1893 Page-Gilbert House in Hyde Park, listed in the National Register of Historic Places, was one of Austin's first houses to be zoned historic. It features 2 or 3 bedrooms, 2 baths, 2000+/- square feet, faithfully restored with period finishes. A two-car garage built in 1990 has a workshop and an upstairs apartment. \$649,000. Contact Lin Team, Old Austin Realtor®, www.TheKinneyCompany.com 512-472-1930.



BOYDTON, VA—Located in the Historic district, the Williams House is a 10 room four-square house on 4.7 acres built in two stages, first half in 1872 with English basement and Second half, two west rooms on the first floor and two bedrooms on second floor. The English basement was originally living space. The kitchen was there and food was prepared and brought upstairs. \$300,000. Call Max (434-391-4855) or Dave (804-343-7123) Antique Properties. www.oldhouseproperties.com



LYNCHBURG, VA—Norvell-Otey House, built 1815-1817. One of the largest and finest Federal mansions in Central VA. On numerous garden and historical tours. Distinguished occupants and guests including Thomas Jefferson. Carefully restored. Grand staircase, wainscoting, paneling, period wallpaper, chandeliers, original heart pine floors, Otis elevator, mantels, 3rd floor ballroom, tavern room and much more. \$675,000. Robert Bruce Johnson, Monument Real Estate, 434-444-4995.



RICHMOND, VA—Pattenon-Schutte House. One of city's oldest surviving structures saved from demolition. Circa 1725, residence of James Pattenon, overseer of a plantation owned by William Byrd III, son of Richmond's founder. 3 bedrooms, 2,096 square feet. Original features include window frames, doors, flooring, decorative ironwork, and brickwork. 25% state tax credit on rehabilitation costs. \$199,000. Amy Swartz, Historic Richmond Foundation, 804-643-7407, www.historicrichmond.com

remuddling



Bittersweet Symphony

OLD-HOUSE NEIGHBORHOODS OFTEN RESEMBLE complex musical compositions, projecting architectural elements that resonate in consonant tones up and down the street. But sometimes, an otherwise in-tune street is broken by an architectural example that strikes a different chord. Take these two Colonial Revival houses, for instance, which started out in harmony with matching columned porches, six-over-six windows, and a dental band on the cornice. These original details remain melodious on one house (at left), but next door (at right), the porch is but a ghostly whisper (evidenced on the brick), the windows have stretched their natural range, and the cornice falls flat.

“The house has been ‘modernized’ with a number of new ‘improvements,’” says our contributor. “Makes me want to reach for a stick of dynamite!” We think that when houses change timbre, it’s easy to get off key. 🏠

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