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JOURNAL

FEBRUARY 1999

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Innovation
Magazine

Lighting

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and chandeliers for
the best period rooms*

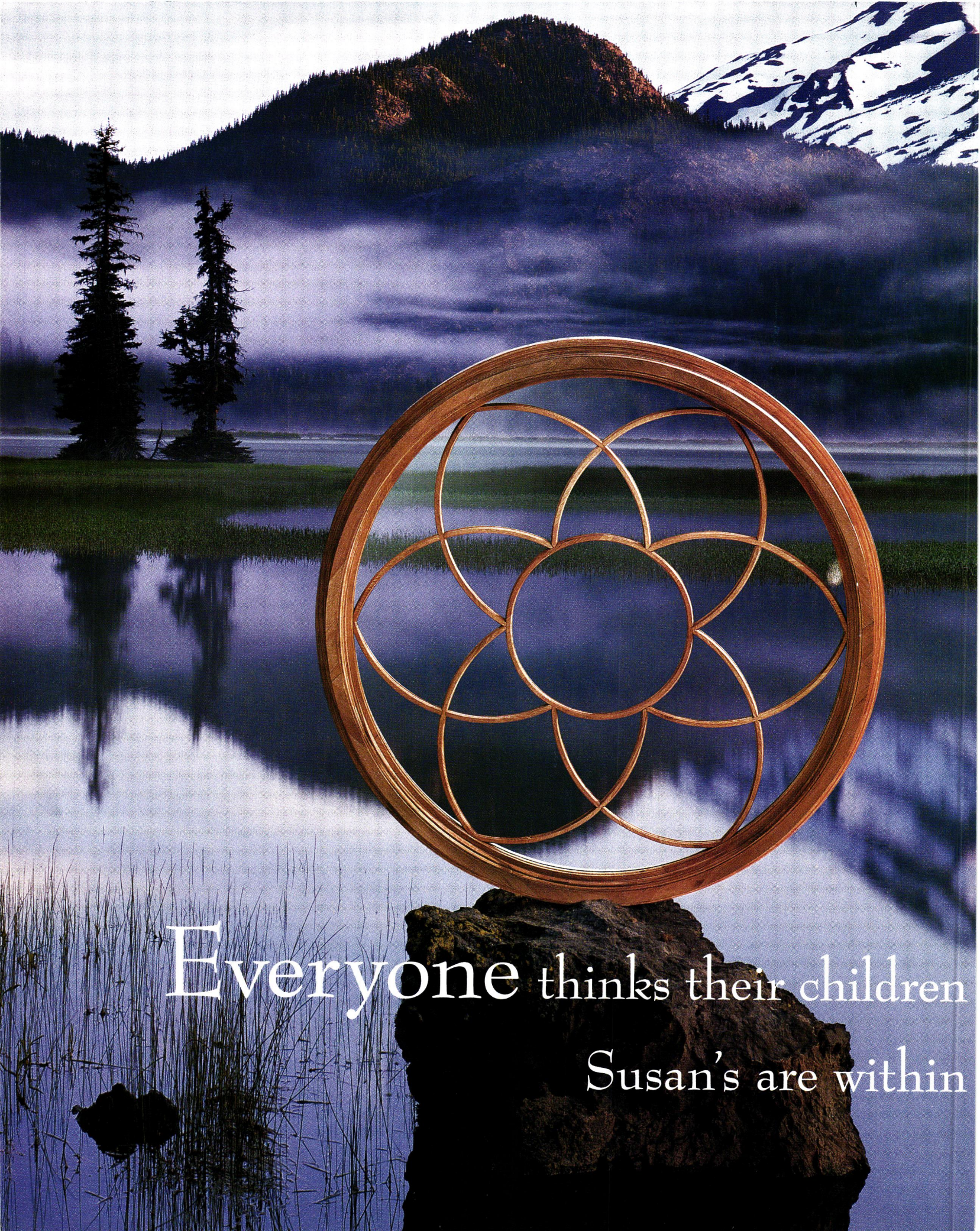
rediscovering

1950s HOUSES

PLASTER mouldings

organizing **Closets**

Seattle homeowners
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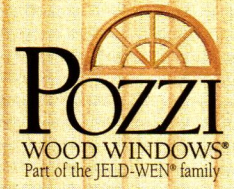
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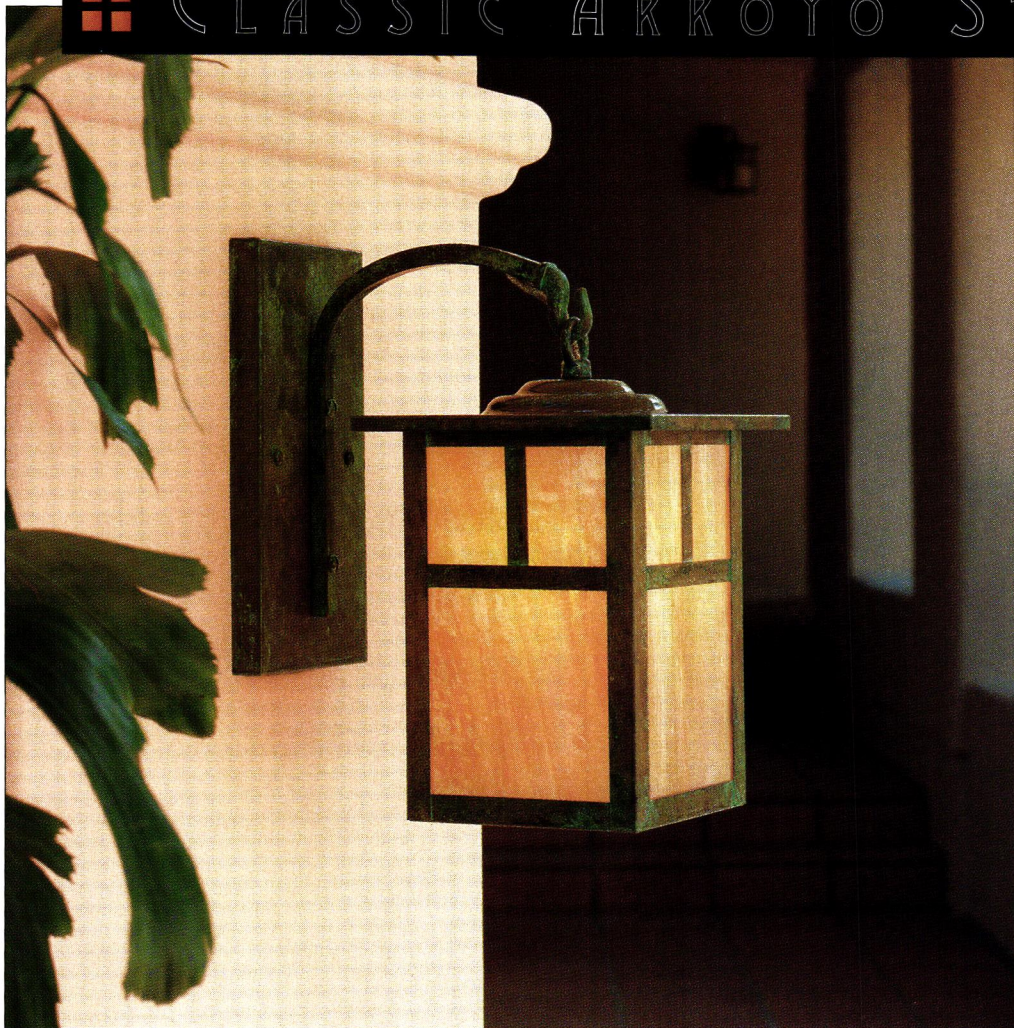


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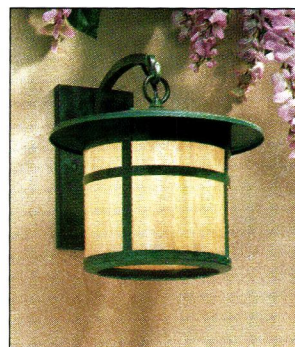
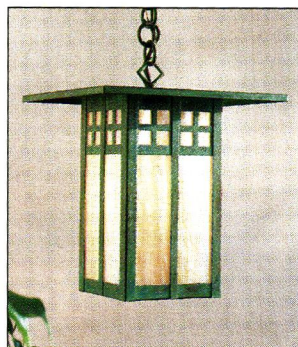


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ON THE COVER: Seattle homeowners Zita and Ray Hachiya have been restoring their Queen Anne house since 1985. Hanging Victorian Revival wall and ceiling papers, and period light fixtures, was the reward after years of dirty work. **Photo by Terry Reed**

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Detailing the Issue

WITH THE DAYS getting shorter and most of us shifting to indoor projects, we took the opportunity to bring you an issue with a lot of good information on features inside the walls of old houses. These “material details” as we call them, touch on many of the elements that give old houses their aesthetic character. On another level, however, we’re also talking about methods and techniques as well as the metal, clay, or plaster behind them.

Our look at the art of plaster mouldings with Frank Mangione, Inc. is a perfect example. Before the 1930s, when the quest for sheer surface and minimal pattern turned the bare wall into a vogue all its own, plaster cornices and picture rails were the essence of interior architecture for major rooms. You may never get your hands into plaster beyond patching the odd hole in a wall, but once you understand what goes into making bench-run mouldings, you’ll have insights into the skill and lifestyle that built your old house. You’ll also grasp how the moulding is constructed—and that becomes a guide for repair if, say, a chunk comes away from the wall.

Clearly one of the brightest spots in this issue is Mary Ellen’s survey of historic lighting for formal rooms. Lighting in general is a favorite subject of OHJ readers and editors alike, and it too takes the material details idea to heart. Lighting fixtures

have always had a strong decorative impact. Often, their design runs in tandem with the fashion of the room—angular arms and ornaments in step with the Neo-Grec fad of the 1860s, or mock candles for the Colonial Revival mode. Yet the styles of lighting fixtures—and how they were placed—are just as driven by the technology that illuminates them.

Then again, a material detail need not be so high-style. For this issue, Dan Holohan takes the stand at Old-House Mechanic to teach us about the care and feeding of air vents for steam radiators. Believe it or not, these cast-iron behemoths were once marketed in decorative models. The ornate ones from the salad days of central heating are so homely they’re lovable. They’re certainly historic. (Try buying a new cast iron radiator!) Yet like much machinery that was pushing the envelope in its day, early radiators are bold, swaggering statements of their purpose. While some folks are happy to evict them in favor of newer equipment, not a few old house restorers actively seek antique radiators for the period pieces they are. No one we know, of course.




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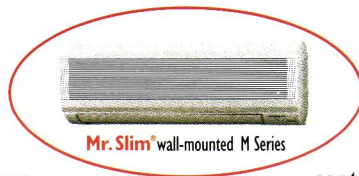


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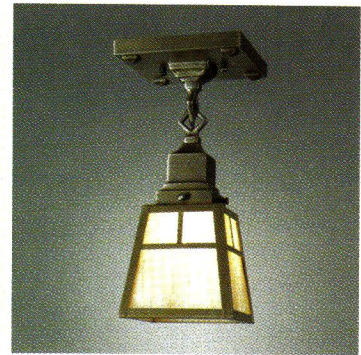




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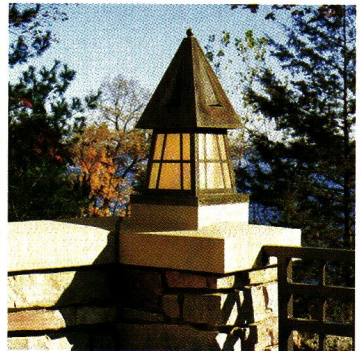
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PERFECT WORLD

THANK YOU FOR permission to avoid the California Arts & Crafts approach in my 1918 Bungalow ["Kitchens of the Bungalow Era," Nov./Dec. 1998]. Every time I see a magazine article about "restoring" a Craftsman-era kitchen, the woodwork, tiles, and lamps are so much fancier than anything in even my living room.

Now I'll go with my gut and stick to white-painted cabinets and good-quality linoleum. Pictures in your article confirmed that the period-style pendant lamps that I picked out from Rejuvenation are exactly appropriate. Like your author, my eye's on budget—but I'm not going to put anything cheap into this sweet little house.

—CAROL MEARA
Hutchinson, Kansas



I SO ENJOYED Jane Powell's "Kitchens of the Bungalow Era" in the December *Old-House Journal*. My husband and I own a 1921 bungalow. Your article actually made me laugh because every one of your "kitchen cabinet rules" was right on the button. Our cabinets are frame-faced with flush inset doors. Luckily, when we first moved in we could not afford to do anything to the kitchen and I have since learned to appreciate the original features. I have no intention of ever changing anything now. It's perfect the way it is, although in this era of islands and dishwashers there are many people who do not understand this.

—PATRICIA DIAS
Spearfish, S.D.

RUST EMERGENCIES

NOT MOMENTS BEFORE going to the hardware store to pick up naval jelly, rustproof primer and a fast-drying alkyd-based paint,

I read with some hope, your article on rust converters in the December 1998 issue of *Old-House Journal*. The steel security bars on our house (otherwise known as "ornamental ironwork") were painted four years ago, by the installer, with a fast-drying alkyd-based paint. Even though rainfall in Las Vegas, Nevada, is negligible compared

to that of Ontario, there has been enough over the years for rust stains to be showing through where the joints are welded and other areas that have become thin or worn. Before trying a rust converter I would like to know how well it will work on painted surfaces. While I would love to avoid the scraping, flaying, flogging, and sanding I have been anticipating (read dreading), I would still like to get an effective, durable coating on the bars.

—BRUCE JACKSON
via email

DELIGHTED TO READ YOUR informative article "Rust Converters." My wife and I have been restoring our 1913 house in Charlottesville, Virginia, over the past 24 years (sweat equity), and have recently been contemplating ways to restore two 15' iron railings—with significant surface rust—which grace our front steps. You stated in the article: "Within 20 minutes after application the converter will turn any rust it touches coal black. The reaction is completely cured after 24 hours." My question: After the reaction cures, will the treated iron surface be chemically transformed to its original smoothness? Or will it have residual traces of a rough texture?

—DONALD E. DOUGALD
Assoc. Professor of Architecture
University of Virginia
Charlottesville, Virginia

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John, a technical service representative at Loctite, says that Rust converters do not work as well on painted surfaces because they need to make contact with the rust. Keep in mind that the product is a rust converter, not a paint remover. The conversion process is operable through tannic acid which needs iron ions in order to work properly. For that reaction to successfully take place, there must be direct contact with the rust. Surface prep is crucial. Remove all loose rust and paint on the surface so the converter coating will stick. The final result of a converters' success depends greatly on the condition of the surface and how far the corrosion reaction has gone. The rust converter will not magically transform the metal to its original surface, but will appear as a matte black finish. It can be left that way, but typically they recommend topping with anything but a latex-

based paint. [For further information call (800) LOCTITE.] —ED.

MUST SEE IN N.C.

I ENJOYED THE article on Wilmington, N.C. [Nov./Dec. 1998], which does have many areas of historical interest. One not mentioned in the article is the Masonboro Sound historic district. This area started as summer homes and gradually turned into a year-round residential area. I learned of this area while handling the renovation of Live Oaks, the first permanent residence by Henry Bacon in 1913. Bacon was born in Wilmington and went on to design many significant public structures including the Lincoln Memorial. The original owner was Walter Parsley who, even though he owned a local lumber company, built his house out of concrete to withstand the harsh

weather of the Carolina coast. Live Oaks is still owned by Walter Parsley, the original owner's grandson.

—ERIC MUSTARD, ARCHITECT
Fredericksburg, Texas

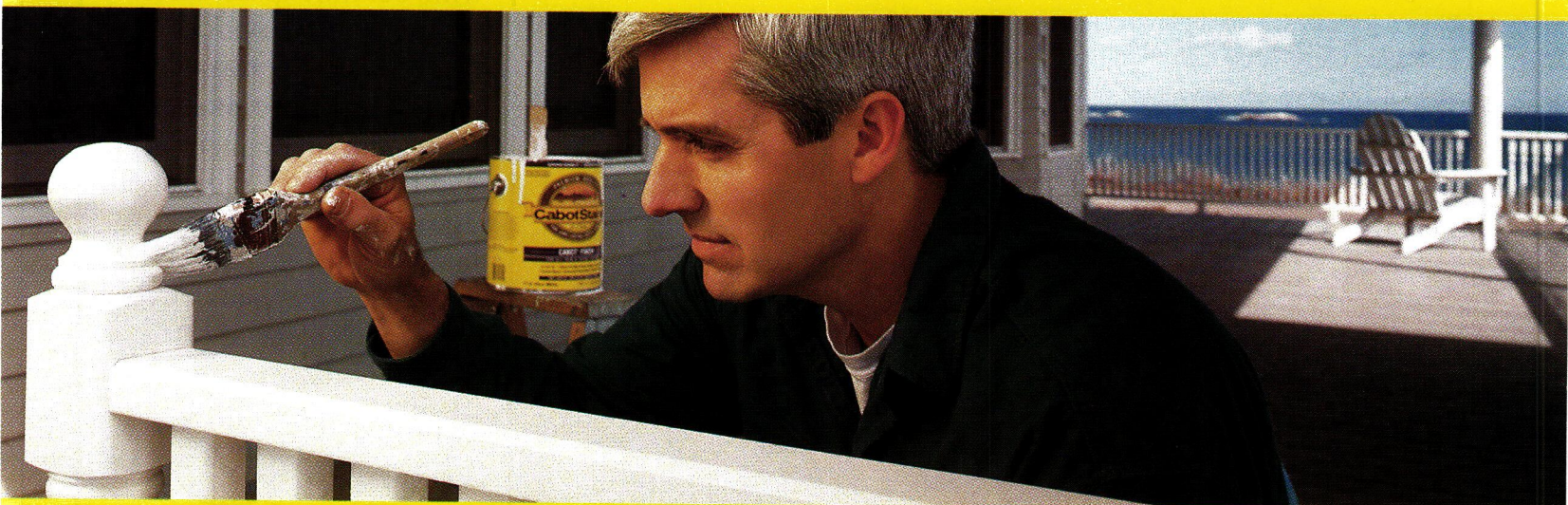
PENN. PAL

AFTER READING THE August issue of your wonderful, informative and tasteful magazine, I feel I must saddle up my trusty white steed and ride to your rescue. I am forever grateful and hopelessly devoted to "all that OHJ has to offer" an old romantic like myself.

Three cheers to a magazine that has it all! You'll never be able to please everyone, but you have certainly met my expectations. Thank you.

—JOHN S. SNELL
Port Clinton, Penn.

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PRESERVATION RESERVATIONS

I'VE BEEN BOTHERED by the increasing presence of ads that invite me to "think of the possibilities" of ripping out vintage materials and replacing them with something inappropriate to an older house. The current fad for designer doors doesn't belong on a period house. Neither do aluminum-clad or vinyl windows. Clearly the magazine is moving away from preservation toward yuppification. I'm sure it's more profitable but it leaves those of us who believe in real preservation out in the cold. And now in the latest issue you've chosen to feature an advertisement for a "digital home theater system." Where there is nothing wrong with this kind of equipment, it has nothing to do with the preservation of an old house. In fact, the "need" for such late-20th century toys is often cited as

justification for major remodeling or demolition of older homes in our community: older houses frequently don't have the space for all the stuff we've been told we need.

What's next? Flavored vodkas for when we've finished our projects?

—PRIA GRAVES
Palo Alto, Calif.

TUDOR ROOTS

I THOUGHT YOU might be interested in the mention of *Old-House Journal* in the *Mississippi History Newsletter*. It refers to a Second Empire house in Jackson [the original house that inspired a best-selling house plan (above)].

I live in a Tudor Revival-style house built in 1931 by my parents when I was born. My house is in the Belhaven Historic



District which has many eclectic houses. A childhood friend of mine now living in England has said that very few of the houses called "Tudor" would be recognized as such by Englishmen!

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Flying Victorian Colors *by Mary Ellen Polson*

PHOTOGRAPHS BY TERRY REED

MY DREAM was to have the kind of house that would take you into another century," says Zita Hachiya, standing in the high-Victorian front parlor of her Queen Anne home. "I didn't want to restore the house—I just wanted that feeling of the past."

Romantic leanings aside, it didn't take Zita long to realize she couldn't achieve one without doing the other. A military brat who collected her first antiques in junior high school, she had never lived in an old house until 1985, when she and her husband Ray bought a boarded-up property in one of Seattle's toughest neighborhoods. Zita had discovered she was a Victorian at heart years before, when she walked

into the late-19th-century home of a relative and encountered the mood she'd been searching for since childhood. If some people live in the past while others live in the present, Zita definitely inhabits the first category.

The Central Seattle neighborhood was well past its prime when Zita spotted the small foreclosure sign on her future home. Nearly half the nearby lots were vacant. Houses were boarded up or abandoned; the border between two inner-city gangs ran only a block away. Drugs and graffiti were common, and you could occasionally

Encircled by a lush lawn and a picket fence, the Hachiya home today is a far cry from the forlorn derelict at right (inset).

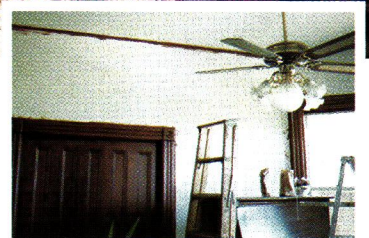


Life hasn't been full of lazy days on the porch for Ray and Zita Hachiya, who helped bring back the Central Seattle neighborhood when they restored their 1890 Queen Anne.





Left to right: The Hanging Hachiyas, beneath the glow of an Anglo-Japanesque ceiling in the family parlor. The Aesthetic Movement-influenced front parlor was the scene of the Hachiya's "trial by paper." Their papering scaffold was a table and two chairs.



QUEEN ANNE, SEATTLE STYLE

OWNERS: Ray and Zita Hachiya

KIDS: Coby McGuire, 25

LOCATION: Central Seattle

DATE OF HOUSE: 1890

ON-GOING PROJECTS: Upgrading cheap fittings (put in during a hurried 1980s restoration) to period pieces.

OF INTEREST: Anglo-Japanesque and Neo-Grec Bradbury & Bradbury wallpapers in most rooms; Art Nouveau-influenced, leaded-glass peacock window created for the dining room.

hear gunshots. "It wasn't South Central LA," Ray says. "But it intimidated a lot of people."

Undeterred, the Hachiyas moved swiftly to buy the house. The structure was sound, but that was about it. The cleaning company hired by the bank had stripped the house of all original hardware and much of the woodwork. Every window but one had been broken out.

Since the terms of the Hachiyas' restoration loan required them to restore the house in one year, they rushed to finish major reconstruction. The previous owner had torn out most of the lath—but not the difficult-to-reach pieces under door and window trim. Ray and Zita had the thankless task of removing all the trim to get at the last bits. "I had a golfball-sized lump in my arm from using the wrecking bar for so many months," Zita says.

Working with a mixed bag of contractors and supplying much of the labor themselves, the Hachiyas managed to meet the bank's deadline. In Zita's eyes, however, the work was far from finished. "I sort of laughed when Ray suggested

that the house was done," she says.

The "second restoration" has been underway ever since. The Hachiyas painstakingly returned period elements to the house, including lost woodwork, interior hardware, and antique lighting fixtures. Their selections are careful and complete, down to the hanging-bead portières that adorn many door openings and the deeply fringed, green velvet curtains suggested by a friend for the family parlor. But nothing embodies the tangible past quite like the room-scapes Ray and Zita have created from Bradbury & Bradbury wallpapers.

Long before Zita ever saw her derelict Queen Anne, she clipped a story on Bruce Bradbury's Victorian papers for the house she intuitively knew was in her future. Initially skeptical, Ray was finally persuaded to try papering the front parlor. The couple ambitiously decided to do the work themselves, choosing a beige and gold ice-blossom ceiling paper with a complicated centerpiece for their first project.

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Ray and Zita quickly mastered the art of manhandling a two-storey ladder. Here, Ray scrapes siding preparatory to a paint touch-up.



the last. "We kept trying to put that first piece up and it just wouldn't go," Zita says. "But Ray refused to give up." Together they took down the 10' strip, applied more glue, and hung the paper perfectly on the next try. Now the Hachiyas are veterans of half a dozen elaborately papered rooms.

Far from the busy, morose interiors many people associate with the Victorian era, these artfully applied papers create a warm, cocoon-like environment. "I like the Victorian concept of a room that entertains you," says Zita, who keeps the TV tucked away in an Eastlake armoire.

While the Hachiya interiors blossomed, a similar Renaissance unfolded in the neighborhood. People began snapping up houses to restore. Most of the vacant lots have been filled in with new homes—four in the Hachiyas' block alone. The Hachiyas know all of their neighbors, none of whom are drug dealers. Property values for Victorian-era homes may not approach those of Seattle's ritzy Queen Anne Hill, but they're healthy. "We have what we

call the restoration rule," says Zita. "Whenever a Victorian comes up for sale it sells within 24 hours for full price or better."

As one of the pioneering households in the comeback, the Hachiyas have been vigilant about reclaiming the neighborhood. Their garage was a prime target for graffiti. "As soon as I got home, I'd go and paint over it," says Ray. "If the neighborhood looks like people really care, that sends a signal that we don't want crime here."

It hasn't always been easy. Zita's 25-year-old son would never admit that living in Central Seattle caused him problems as an adolescent. "Coby recently told me he used to get beat up on the way to school," muses Zita. "Now he's bragging to his friends that he grew up here."

The neighborhood is diverse, and the Hachiyas like it that way. "Lots of neighborhoods restrict the kind of paint you can use, what you can put in your yard," Zita says. "I want a neighborhood where everybody can live together. And that's exactly what we've got."

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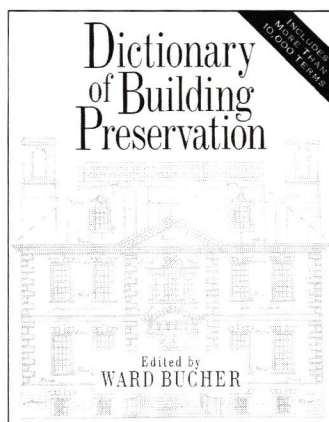
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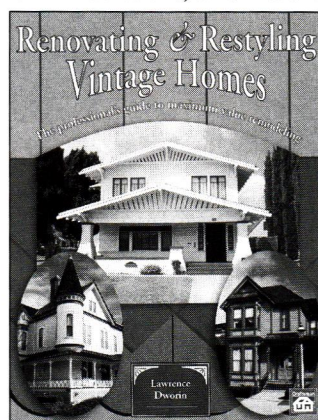


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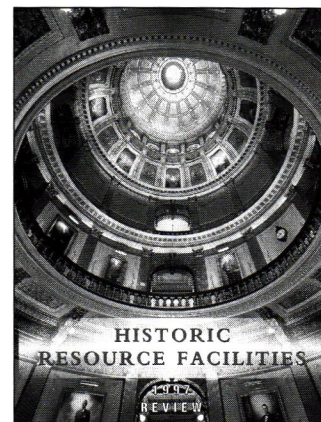


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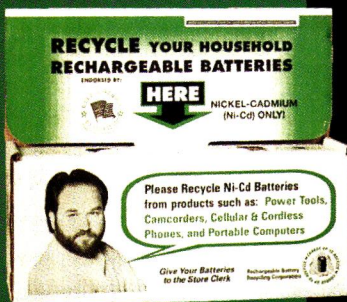
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OLDHOUSE

Moving by the Numbers

FEW IMAGES ARE MORE arresting than the sight of an entire house, sheared from its foundation, rolling down the highway like a parade float in tow. Moving an old house from its original site is an act of last resort for most preservationists, but it can be the salvation of an otherwise doomed building—and a practical way to obtain a historic home. Amazing as it may seem, the technical side is not that intimidating. For structural movers, as the industry calls itself, transplanting a residential building is close to a cakewalk compared to the oil tanks, warehouses, and bridges these folks regularly relocate. Diesel trucks and hydraulic jacks do the physical work of moving a house, but it's dollars and cents that propel the deal.

"The economy, especially on a local level, is what drives housemoving," according to Carl

A. Tuxill, Executive Administrator of the International Association of Structural Movers. "Where the economy is doing well, you're likely to find people moving houses." The members of this trade association based in Elbridge, N.Y., moved

over 10,000 buildings in 1996, and 1998 appears to be even better. Certainly, the potential of a next-to-nothing house—the token price is \$1 in many cases—is a big lure. When land in residential use becomes valuable as commercial property, the old house on it becomes nearly worthless.

The owner would just as soon give it to anyone willing to take it away.

The zoning doesn't have to be commercial either. In booming property-value areas, like Denver and Boca Raton, some houses on prime lots—say, with water frontage—are being moved or razed to make way for [continued on page 22]



B&B FOCUS

AMELIA ISLAND WILLIAMS HOUSE, AMELIA ISLAND, FL



Antebellum homes are rarities in Florida. Here's your chance to sleep in one, or maybe two. Rich with mahogany, cherry, and marble, the Williams house dates to 1856. (The unusual spindlework was added in 1880.) By the time Dick Flitz and Chris Carter bought the house

in 1993, the original wallpaper

was falling off the walls. Now restored and filled with period antiques, the complex includes the 1859 house next door, Hearthstone.

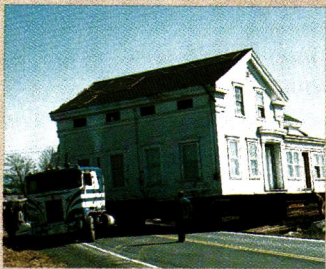


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Curbs of biting blue smoke may be your only alarm. It takes nothing but a confined area to turn coatings based on drying oils into a destructive ball of fire. Linseed oil is the most common culprit, but tung oil and oil varnishes are also agents. These finishes dry by oxidation, which produces heat. When oil-soaked rags or paper towels are balled up in a tight space (such as a bag), heat builds to the ignition point: SPONTANEOUS COMBUSTION. Always dispose of drying-oil debris properly. 1) Burn it safely, or 2) Spread rags flat to dry outdoors.



House move in your future? Contact the International Association of Structural Movers at Box 1213 Elbridge, NY 13060 (315-689-9498). Include address and fax/phone.

[continued from page 21] newer, larger houses. "This is what happens to land in a good economy," says Tuxill. He has seen the reverse situation too, where the property was losing value, so the owner moved a good house to a better location. "You have to match each side of the equation, land use to the house."

That is not to say moving a house is a free ride. Beyond the mover's fee, there's inevitably the cost of having utilities lift and drop overhead wires along the travel route—an expense that can quickly rise to thousands of dollars in thickly settled areas. And in most situations you have to pay for everything—building, mover, and services—in cash. Rare is the bank that will mortgage a house with no permanent address.

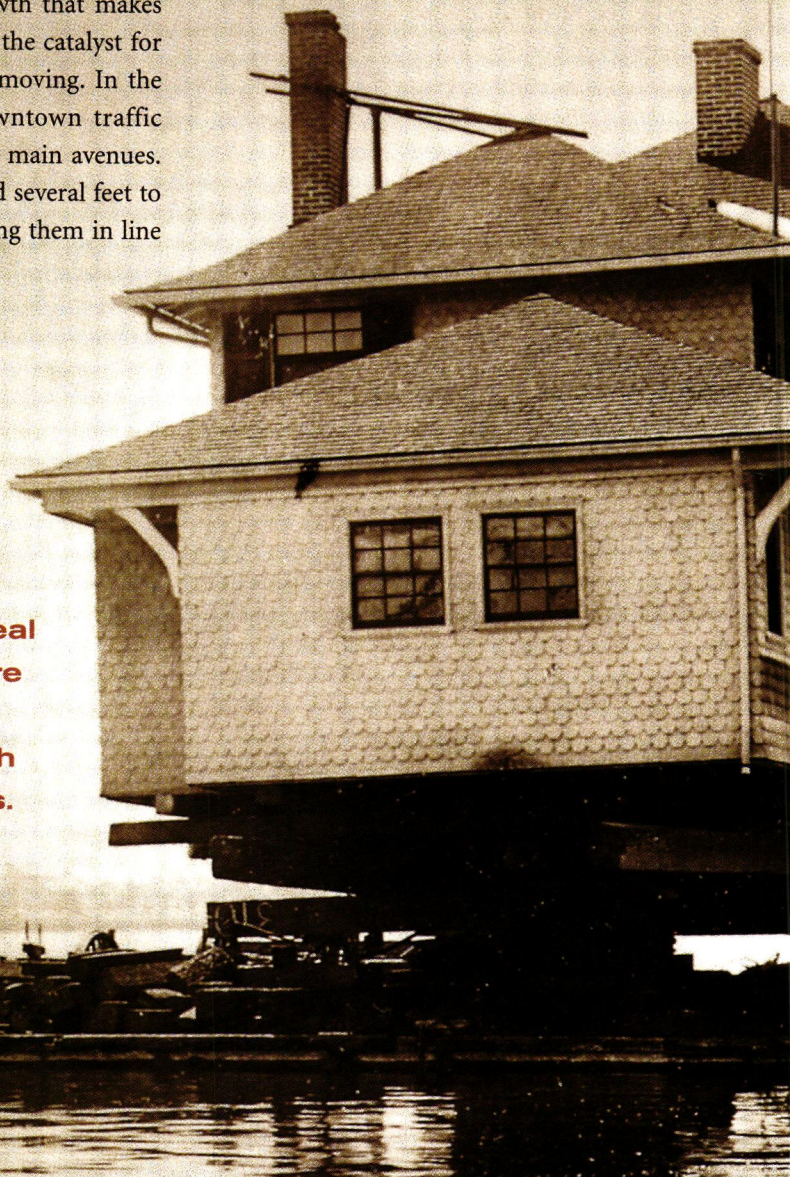
Ironically, the urban growth that makes some moves so tricky has been the catalyst for at least two waves of building moving. In the 1820s and '30s, increased downtown traffic prompted many cities to widen main avenues. Countless buildings were moved several feet to a block or more in order to bring them in line

with new curb setbacks. In New York City alone, Simeon Brown, the first man to move a masonry building, is credited with shuffling some 900 buildings over 12 years. In our century, the construction of the Eisenhower Interstate system in the 1960s displaced thousands of structures as it cut across the continent, creating a ready supply of "move it or lose it" houses in its wake.

A new round of road building may yet put housemoving in a higher gear. In 1998, the House of Representatives passed the largest transportation bill ever. This massive allocation—\$217 billion over six years—intended for maintaining and improving the nation's roads and bridges, and improvement often involves expansion. Gentlemen, start your engines. —GORDON BOCK

\$100

Many houses on the move are sold for a symbolic buck. The real expenses—mover, wire costs, new lot and foundation—come with changing the address.



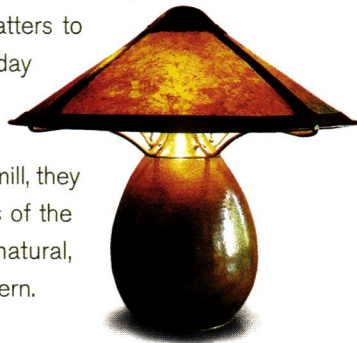
who they were...what they did



No era esteemed metalworking like the Arts & Crafts, and no artisan brought beauty to copper like **DIRK VAN ERP (1860-1933)**. A native of Leeuwarden, Holland, Van Erp came late to the world of decorative design. He emigrated to these shores in 1886 at the age of 26, eventually finding work as a **COPPERSMITH** in the shipyards of San Francisco. A flair for turning gunshell casings into decorative objects grew from his hobby to a business, and in 1908 he opened

his own shop. Later he was joined by his nephew August Tiesselinck, a trained jeweler. Working on a par with Tiffany and Shreve, they crafted metalware of every kind, from platters to letter openers, until Van Erp retired in 1929. Today he is best remembered for his elfin mica-and-metal lamps (which command gigantic prices). Stamped with Van Erp's hallmark windmill, they are revered as quintessential examples of the

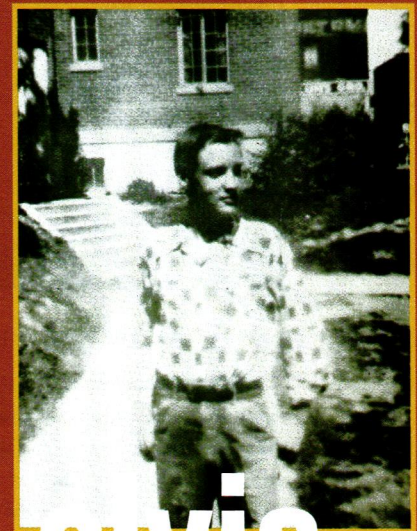
A&C ethos—simple, honest, natural, and handmade, yet modern.



Dead level and wide open, water was long the ideal avenue over which to transplant houses, even well before this San Diego move in the 1910s.

“The modest early homes of great Americans often tell us more than the palaces they erect to their own dreams.”

—LAURA KALPAKIAN
author of *Graced Land*



elvis lived here

In 1949, teenager Elvis Presley was thrilled when his family moved into Unit 328 at Lauderdale Courts, a public housing project in Memphis. For the first time the future King had his own bedroom. Elvis left in 1953, just before he cut his first record. He bought Graceland four years later. “It’s pretty inspirational when you think about it,” says Darrell Cozen, a preservation planner for the Landmarks Commission. The City of Memphis is seeking bids for adaptive reuse for the red-brick National Register property (901-576-7191). —MEP

VERNACULAR HOUSES



PATTERNED-BRICK HOUSES

Given the difficulties of creating a zigzag or heart shape in a brick wall, patterned-brick houses must have been a status symbol among the wealthy Mid-Atlantic farmers of the 18th century. Skilled masons would lay vitrified, bluish-grey headers in a field of common red stretchers to create the patterns, usually in the gable end wall of a two-storey I-house—a process so laborious, workers often abandoned the pattern midway up the wall. The practice disappeared after the Revolutionary War, leaving examples in New Jersey, Maryland, Pennsylvania, Virginia, and North Carolina.



Signs of Pedigree

by James C. Massey & Shirley Maxwell

TAKE A LOOK around your neighborhood. How many pre-1950 houses are pure examples of a single, academic style? Chances are, you'll wind up scratching your head over a few. Most old houses just don't slide neatly into a single slot.

Look at a well-designed house built in 1908 in Kansas City (right). We find a number of Arts & Crafts features co-mingling with those of the Prairie School. Both are wrapped in an envelope with a strong Tudor Revival flavor. The elaborate roof with coping is Elizabethan; the gabled front porch, Arts & Crafts. The framed windows on the front suggest the Prairie School. The design reflects several different influences in vogue when the house was built.



The 1905 house (left) was built in Massena, New York. Each side of the house shows a different style influence, as if the builder/owner selected favorite features from one or more pattern books of the period. On the right, the house looks like a bungalow; on the left, it's a

two-story Queen Anne. Below the hip roof and shingled apron, a generous near-Gothic arch shelters a pair of tall, narrow windows. On the bungalow side, the fine geometry of the steep roof suggests the Colonial Revival style. Should we call it "a Queen Anne Bungalow"? Heaven forbid! Neither style here is pure; both are merely suggestive. Houses, like human beings, resist being categorized. Each individual is one-of-a-kind—or maybe one of several kinds!

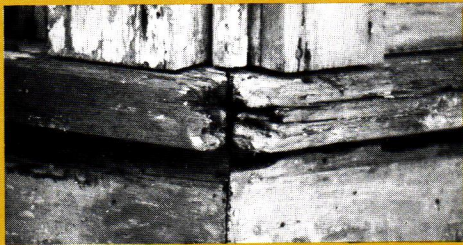


Inviting OHJ readers

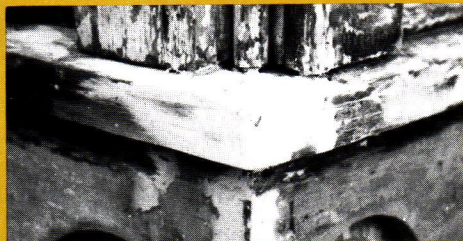
In time, most old-house owners encounter evidence of the inhabitants and happenings that came before them. It is this special history—the antiques trade calls it provenance—that makes each old house unique and often explains why the building is the way it is. Over the years, Old-House Journal readers have shared many of their discoveries in articles on house history, "time capsules" and, yes, ghost stories. Now you're asked **to send photos of your story to** the folks at Home and Garden Television, who have picked up on this idea for their new series, **"If Walls Could Talk,"** HIGH NOON PRODUCTIONS.

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Wood Restoration System



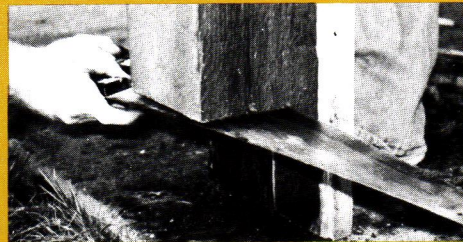
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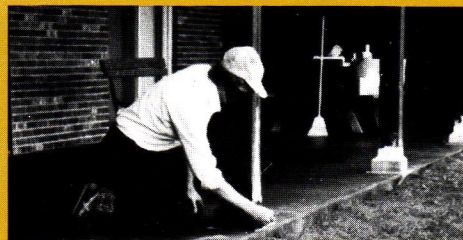
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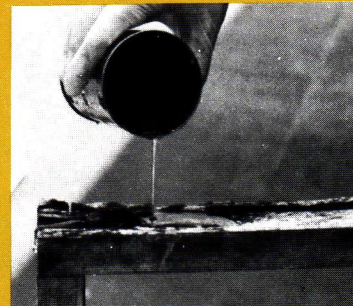
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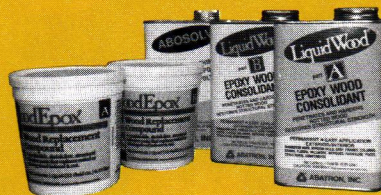
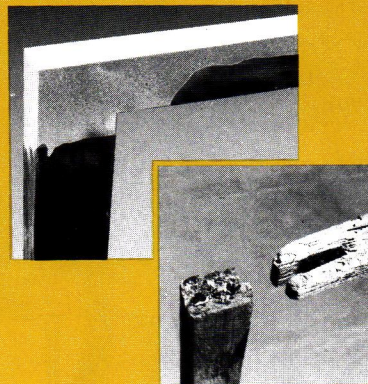
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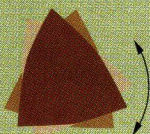
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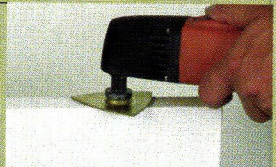
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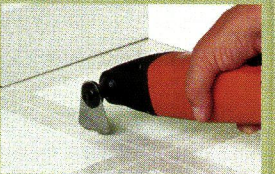
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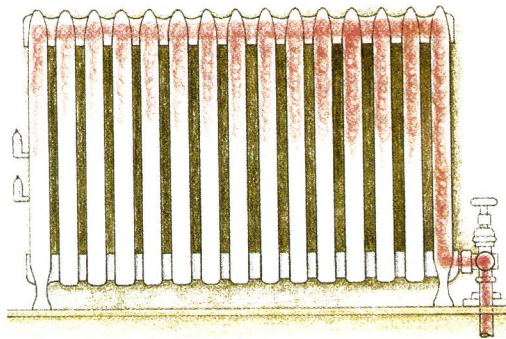
Clearing the Air on Air Vents *by Dan Holohan*

BE HONEST. You don't pay much attention to the air vents on your radiators, do you? You know, the shiny little devices on the opposite side of the radiator from the valve? I'll bet you don't give much thought to how they work. You should, though, because there's never been a steam system that didn't need to be vented in some way.

Here's what happens in a one-pipe steam radiator. On system start-up, the air vent is wide open, and the radiator is filled with air. The boiler makes steam, which travels out into the system. (High pressure, you see, always travels to low pressure.) Steam enters the radiator through the supply valve and heads right to the top because steam is lighter than air. Once up there, the steam works its way across the radiator.

The air in the radiator, being heavier than steam, falls and escapes through the air vent—which is strategically located about halfway down on the side opposite the supply valve. The air has no problem leaving the radiator because the vent is wide open. If the vent were closed, however, the air would stay put and the steam wouldn't be able to enter.

There was a time when heating men dreamed about the common automatic air vents we use today. No one met all the criteria until 1912, when George D. Hoffman of Waterbury, Connecticut, patented his "Number One." The heart of this new vent was a float that Hoffman had



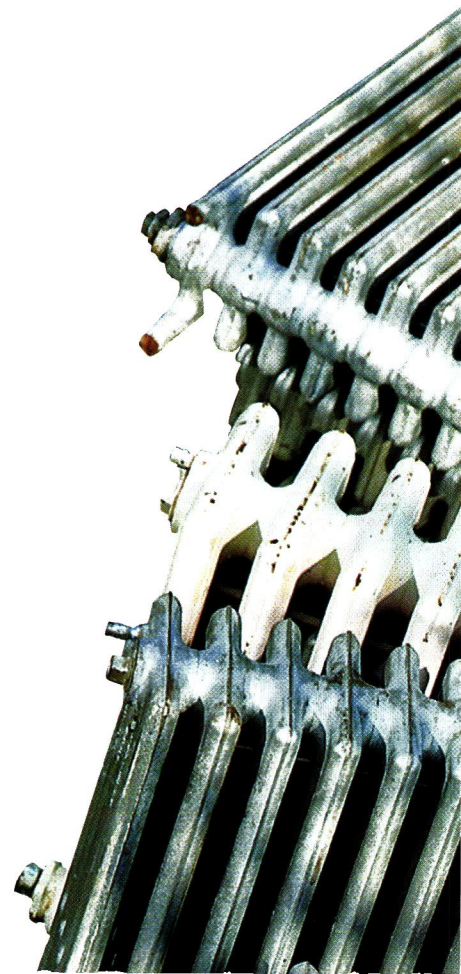
partially filled with a mixture of alcohol and water. He designed the alcohol/water mixture to boil at about 180 degrees F. Then he attached the float to a needle that could rise up and down and close the vent when the alcohol/water mixture "flashed" to vapor inside the sealed float. By 1921 Hoffman had sold more than 2 million Number Ones. Today's air vents are very similar in principle.

VENTS IN ACTION When you are buying and installing air vents, be sure to use the same make on each radiator. Different vents have different designs and venting rates. Choose one brand and stick with it throughout the building.

Look closely at an air vent and you'll notice that there are two ratings. One is the maximum operating pressure—usually 10 psi. That's the highest pressure you can put on the vent without breaking it. Some manufacturers call that second rating the "operating pressure" while

If the air in a radiator couldn't leave through automatic vents, it would look like a block of cement to incoming steam.

As steam enters a one-pipe system radiator, it fills the top of the sections first. Adding a second vent on large radiators gives the air a lower avenue of escape so that steam completely fills and heats the radiator.



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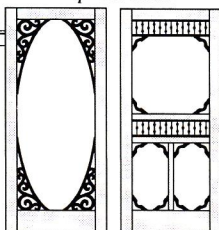
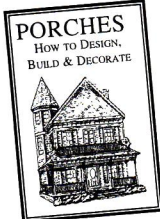
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others call it “drop-away” pressure. This is the pressure at which the vent will drop away from the vent hole after the first heating cycle. This is crucial, because not all air is vented from the radiator in the first heating cycle.

Simply put, one-pipe steam systems have to “take a breath” periodically. They do this when the Pressuretrol on the boiler cycles down to the cut-in point. Because of the way air expands inside a hot radiator, the cut-in Pressuretrol setting must always be lower than the “drop-away” pressure of the vent. If it isn't, the vent won't open after the first cycle, some air will remain trapped in the radiator, and the radiator won't heat beyond the first couple of sections. Be aware too that the faster the vent, the lower its “drop-away” pressure. So, installing “quick” vents without checking the Pressuretrol settings can shut your whole system down.

DOUBLE VENTS In a perfect world, steam arrives at all radiators in a building at the same time. Unfortunately, it doesn't work that way. Old-time steamfitters often took shortcuts in their installations. Their legacy is the unbalanced one-pipe steam system, where steam arrives first at the radiators closest to the boiler, last at the farthest.

Sensing an opportunity in this problem, manufacturers invented the adjustable air vent. The typical adjustable vent, such as Hoffman's #1A, has six holes. The hole for setting #1 is smaller than #2; setting #2 is smaller than #3, and so on. The intent is to balance the system through the metered release of air. Since a big hole will release air faster than a small hole, many folks instinctively install the vents with the biggest holes in the radiators farthest from the boiler. The trouble is, used this way, ad-

justable air vents won't solve all an unbalanced system's problems. You'll have the hardest-to-heat radiator on full open, but you'll be throttling back the heat on all the other radiators.

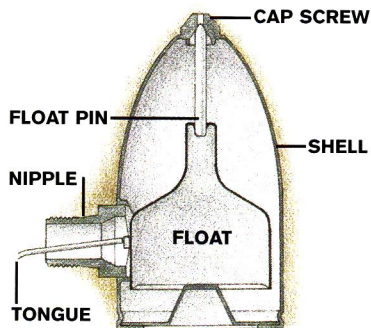
The solution is double venting. In this old trick of the trade, you drill and tap a hole for a second vent at a spot a bit lower than the tapping for the first vent. You'll have to purchase a tap to match the nipple (usually 1/8" NPT),

but the rest of the process only requires common tools. Take time to clean the thread as you cut by backing the tap out periodically.

There's a big advantage to using two vents with a controlled venting rate rather than a single extremely fast one. Steam, being lighter than air, moves to the top of the radiator first, then works its way across the bottom. Using two vents, one placed slightly higher than the other, gives you two chances at venting air. Once closed, the largest quick vent doesn't let any more air out, but the lower vent will keep venting after the upper one closes. Plus, since steam is already in the radiator, you don't have to vent air as quickly.

In fact, slowing the venting rate at this point is to your advantage because, when too much steam enters an oversized radiator at one time, you often get spitting and water hammer. The additional vent prevents the radiator from making too much condensate too fast. When it comes to finessing one-pipe steam, it's all in the venting!

OHJ contributor DAN HOLOHAN is the author of The Lost Art of Steam Heating, available from the Old-House Bookshop (800-931-2931).



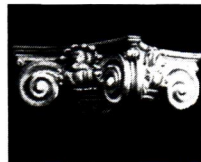
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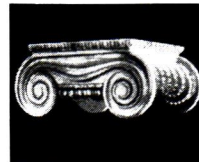
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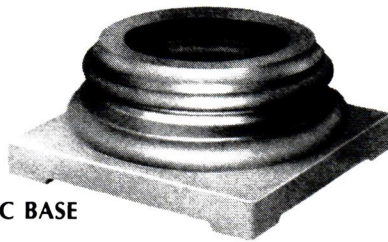


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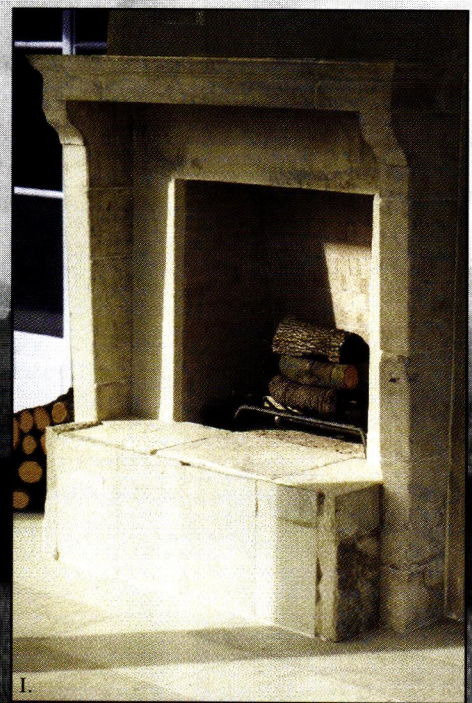
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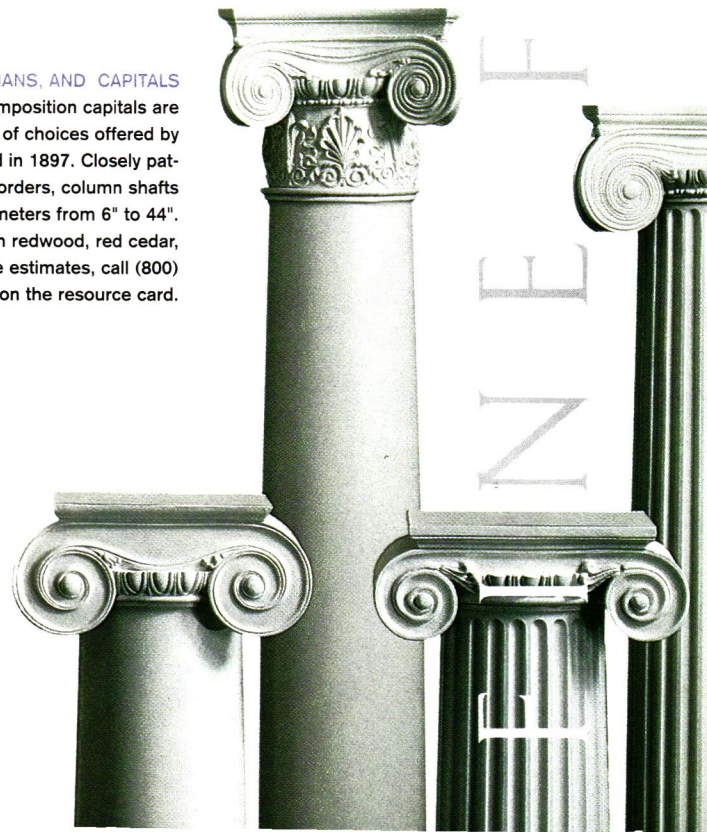
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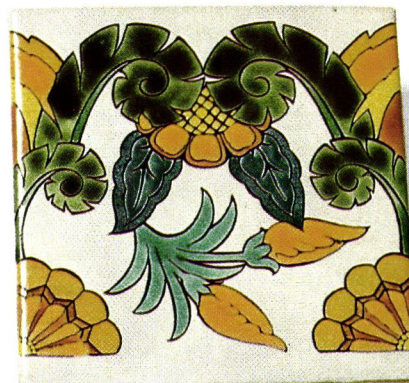
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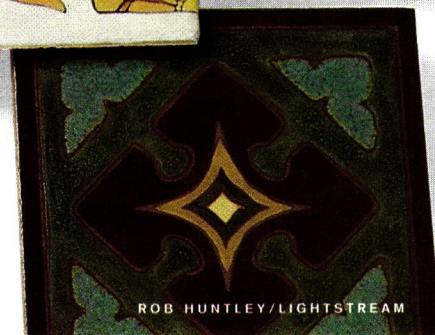
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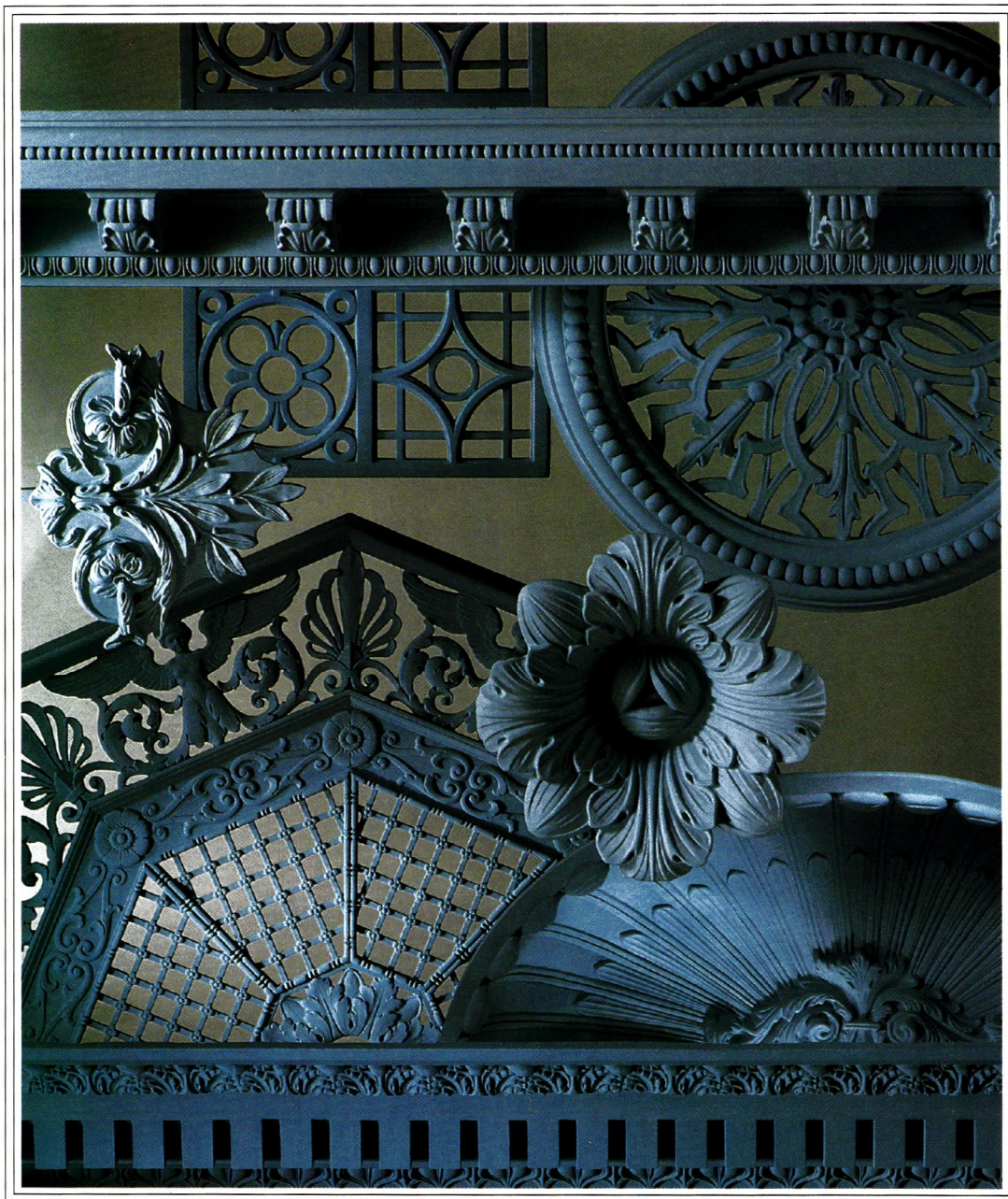
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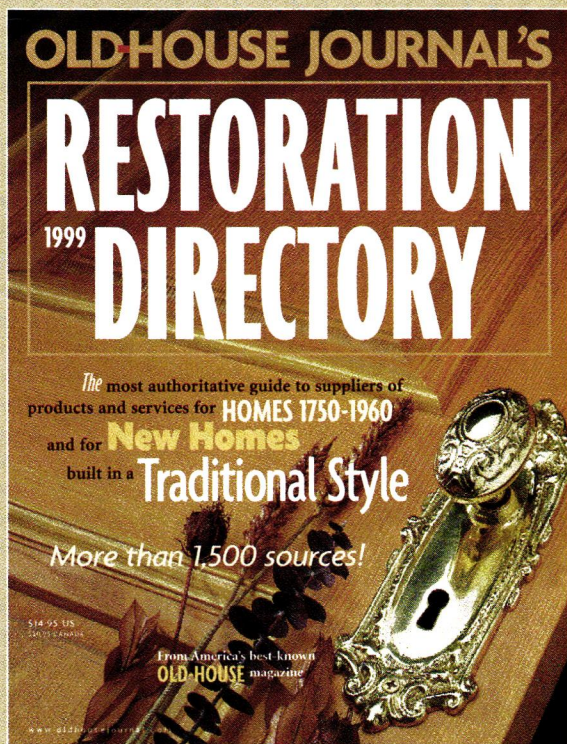
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Gardens of Use and Delight *by Jo Ann Gardner*

THE FIRST AMERICAN gardeners were literally a world away from the decorative knots and mazes of the English Renaissance garden. In an untamed land where the need to survive came before a love of beauty, these settlers quickly turned a Renaissance conceit—the ornamental raised bed—to practical use in household gardens.

Even if you have no intention of harvesting bouncing bet to make detergent or St. John's Wort for nervous disorders, a raised bed garden can complement a house of any age. In Colonial times, herbs and flowers were packed into square, triangular, or rectangular beds divided by narrow paths, laid out in a pattern that formed a larger geometric shape. The compact arrangement put the raw materials to soothe fevers, treat wounds, brew tea or sweeteners, or prepare condiments and dyes within easy reach of the house. Many of these plants were delightful as well as useful—one of the reasons raised bed gardens are still popular today.

Although raised beds provide clearly defined areas where plants can be grouped according to type, settlers often jumbled cabbages, onions, and medicinal herbs together. They also stocked their gardens with a surprising number of ornamental plants. In addition to the violets, roses, and primroses grown for their medicinal value, sweet William, canterbury bells, dame's rocket,



lilac, mock orange, the Guelder rose—all English cottage garden favorites—were clearly chosen to lift the spirits, soothe the soul, and remind struggling settlers of the land they had left behind. Fenced off from the yard chores of wood chopping, soap making, and butchering, these early gardens must have been sensual islands in the sea of daily life, a source of satisfaction and tranquility.

The raised bed's simplicity and possibilities for elaboration make it one of the most versatile garden forms. Even on a small scale, the geometric layout imposes order on the land-

Settlers stocked their raised beds with a surprising number of ornamental plants. Violets, sweet William, canterbury bell, dame's rocket, the Guelder rose—all English cottage garden favorites—were clearly chosen to lift the spirits and soothe the soul.

Opposite: The neat, geometric raised bed creates a sense of order amid a chaos of intense cultivation.

Above: Filled with such familiar Colonial favorites as poppy, sweet pea, day lily, and hollyhock, Celia Thaxter's restored late-19th-century island garden off the coast of Maine is a throwback to the past.

Plants for a Settler's Garden

KITCHEN HERBS

Angelica (*Angelica archangelica*)
 Basil (*Ocimum basilicum*)
 Bergamot (*Monarda fistulosa*)
 Borage (*Borago officinalis*)
 Chamomile (*Matricaria recutita*)
 Chives (*Allium schoenoprasum*)
 Costmary (*Chrysanthemum balsamita*)
 Dill (*Anethum graveolens*)
 Fennel (*Foeniculum vulgare*)
 Lemon balm (*Melissa officinalis*)
 Rosemary (*Rosmarinus officinalis*)
 Sage (*Salvia officinalis*)
 Summer savory (*Satureja hortensis*)
 Sweet cicely (*Myrrhis odorata*)
 Thyme (*Thymus vulgaris*)

MEDICINAL HERBS

Betony (*Stachys officinalis*)
 Calendula (*Calendula officinalis*)
 Catnip (*Nepeta cataria*)
 Clove pink (*Dianthus caryophyllus*)
 Comfrey (*Symphytum officinale*)
 Cowslip (*Primula veris*)
 Feverfew (*Chrysanthemum parthenium*)
 Horehound (*Marrubium vulgare*)
 Periwinkle (*Vinca minor*)
 Poppy (*Papaver somniferum*)
 Valerian (*Valeriana officinalis*)
 Violet (*Viola odorata*)

HOUSEHOLD HERBS

Bouncing bet (Soapwort) (*Saponaria officinalis*)
 Dyer's chamomile (*Anthemis tinctoria*)
 Orris (*Iris germanica Florentina* (aka Florentine iris))
 Southernwood (*Artemisia abrotanum*)
 Tansy (*Tanacetum vulgare*)

FLOWERS

Canterbury bells (*Campanula medium*)
 Columbine (*Aquilegia vulgaris*)
 Cornflower (*Centaurea cyanus*)
 Dame's rocket (*Hesperis matronalis*)
 Foxglove (*Digitalis purpurea*)
 Jerusalem cross (*Lychnis chalcedonica*)
 Grandma's peony (*Paeonia officinalis*)
 Hollyhock (*Alcea rosea*)
 Lemon lily (*Hemerocallis lilioasphodelus*)
 Lily-of-the-valley (*Convallaria majalis*)
 Madonna lily (*Lilium candidum*)
 Tawny daylily (*Hemerocallis fulva*)

EDGING SHRUBS

Bayberry (*Myricus pensylvanicus*)
 Box (*Buxus sempervirens*)
 Hyssop (*Hyssopus officinalis*)
 Lavender (*Lavandula angustifolia*)
 Rue (*Ruta graveolens*)
 Santolina (*Santolina sp.*)

VINES

Everlasting pea (*Lathyrus latifolius*)
 Hop vine (*Humulus lupulus*)
 Scarlet honeysuckle (*Lonicera sempervirens*)

ROSES

Apothecary's rose (*Rosa gallica 'Officinalis'*)
 Cottage rose (*Rosa alba*)
 Damask rose (*Rosa damascena*)
 Sweetbriar (*Rosa eglanteria*)



Herbs, flowers, and even savory vegetables group well in a raised bed. Clockwise from top left: Formality at Colonial Williamsburg; geranium, foxglove, and lady's mantle; a bed of lavender; and cabbages with marigolds.

scape. It's easy to multiply groupings of beds in infinite variety: a series of squares with a central path, a maze of triangles comprising a round garden, shrubs or roses planted in a circle that forms the axis of four square beds. It's also possible to extend the garden to create a vista. For instance, a central path bordered by fruiting shrubs can lead to a vine-covered arbor furnished with a rustic or period bench.

Traditional settler gardens were tucked close to the house for protection, but you are free to plant yours on any level ground that receives 5 to 6 hours of sunshine a day. The size of the plantings should complement the existing landscape and the proportions of your house; a huge planting would look out of place beside a small house, for instance.

The basic raised-bed design has sev-

eral advantages over row planting. Raised beds are efficient, making use of every bit of earth for growth. Cultivation is intense, weeds are discouraged, and yields are higher. Most important, roots grown in raised earth prosper from perfect drainage. For ease of maintenance, beds should be no wider than 4' across.

While early settler gardens were often just raised earth separated by beaten dirt paths, it's better to firmly enclose each bed with wooden boards, logs, timbers, bricks, stone, or whatever building material suits your house. If you have a fence, its construction will help determine your garden material. The paths between the beds should be 18" wide to accommodate one person, or 4' for two. Paving can be fieldstone, brick, cement, gravel, beaten earth, or the simplest: grass. In this case, make your



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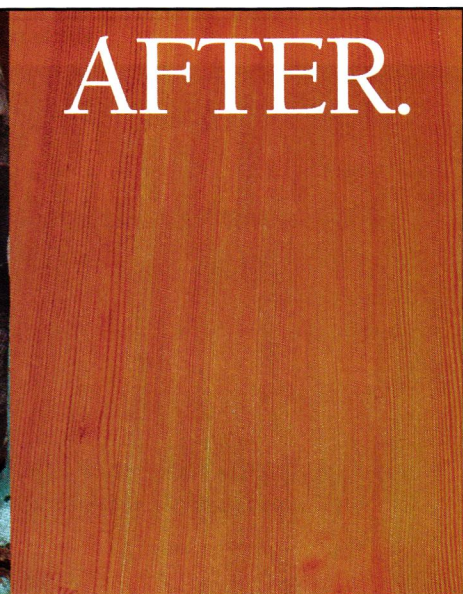
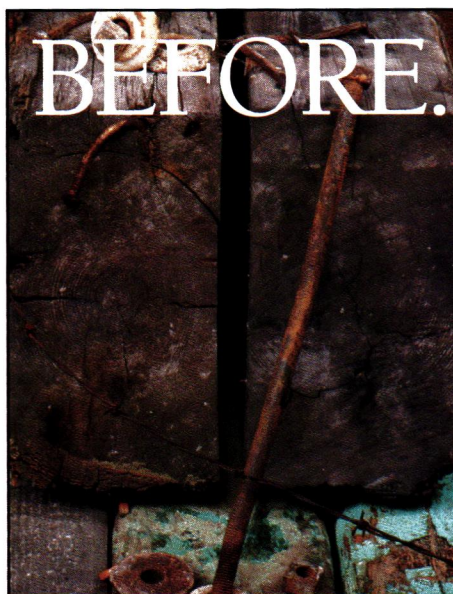
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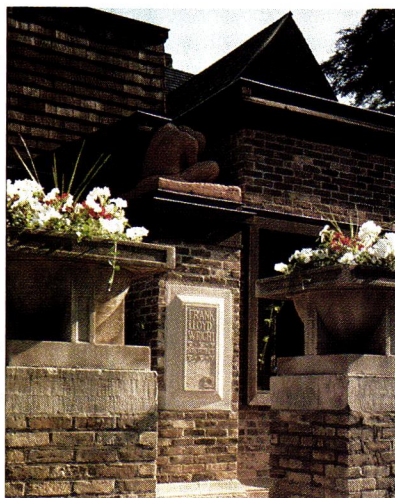
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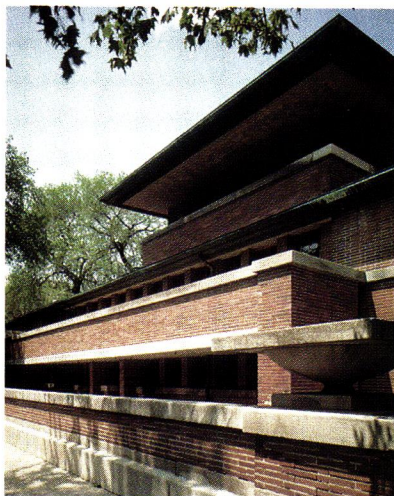
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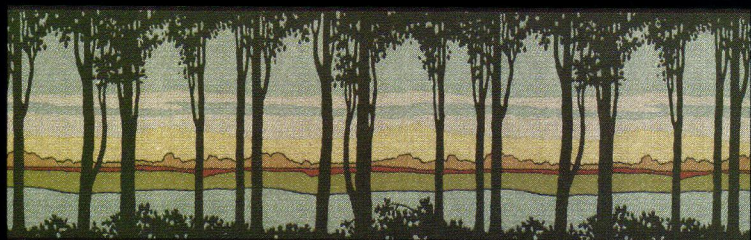
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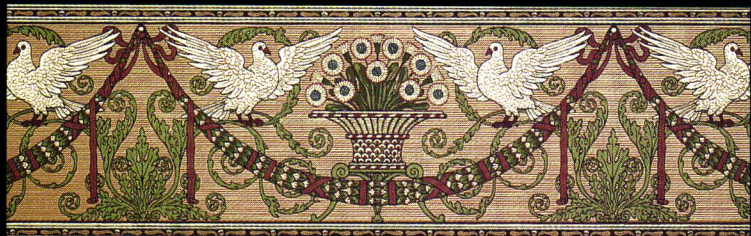
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paths at least 4', wide enough for your mower. Soil should be loamy and loose, lightly enriched with compost and a general garden fertilizer, such as 6-12-12.

Beds are traditionally framed with a variety of low to medium-tall evergreen shrubs, such as lavender, hyssop, santolina, and box. These are planted within the bed itself or surrounding the whole planting. To create a hedge effect, plant shrubs close together (about 2' apart) and keep them trimmed to the desired height.

Soften geometrical patterns by adding climbing vines on a fence or arbor. Given support, hop vine, climbing honeysuckle, or everlasting pea will provide the right background for a border of settler plants valued primarily for their good looks.

Choose plants that will satisfy your practical needs and interests: a collection of tea herbs, dye plants, scented flowers, or cut flowers for the house. Almost any plants you choose from the settler period will attract birds, butterflies, and bees, since they are all scented or colored by nature to attract insects for pollination. For this reason, you can be sure that any offspring of these open- or insect-pollinated plants grown from seed will resemble the parent. Note also how many settler's plants are described with the Latin epithet, "officinalis." This means it was "from the apothecary"—that is, recognized for its healing virtues.

A small mixed planting of herbs within easy reach of the kitchen door is an enjoyable way to enter into the spirit of the self-reliant settler garden. Grow chives for salads, southernwood springs or orris root for scenting linens, sage for flavoring meat and cheese dishes, bergamot for tea, calendula petals for decorating cakes, and at least one old garden rose, such as the Apothecary's Rose, to make a batch of rose petal jelly. 🏡

JO ANN GARDNER is the author of *The Heirloom Garden (Garden Way, 1992)*.

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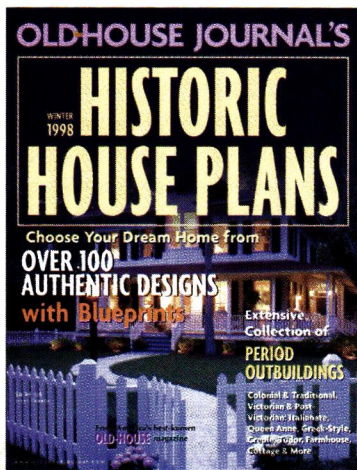
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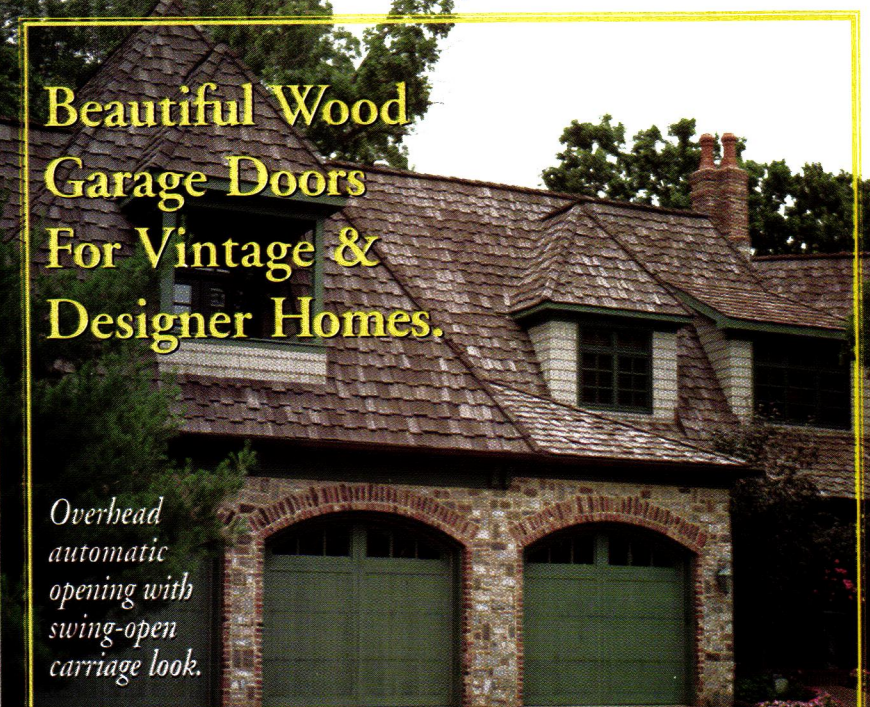
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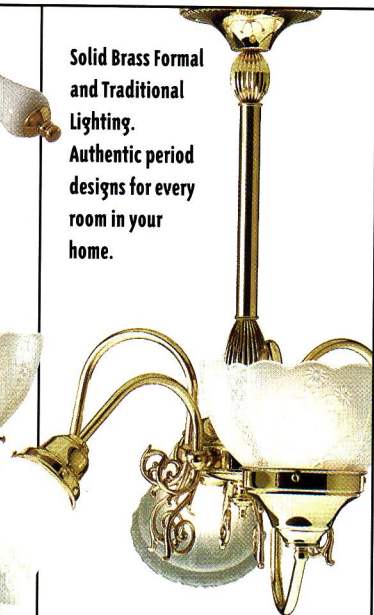
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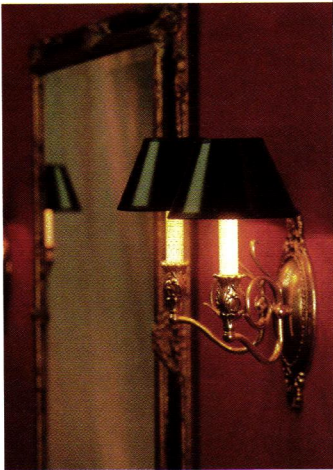


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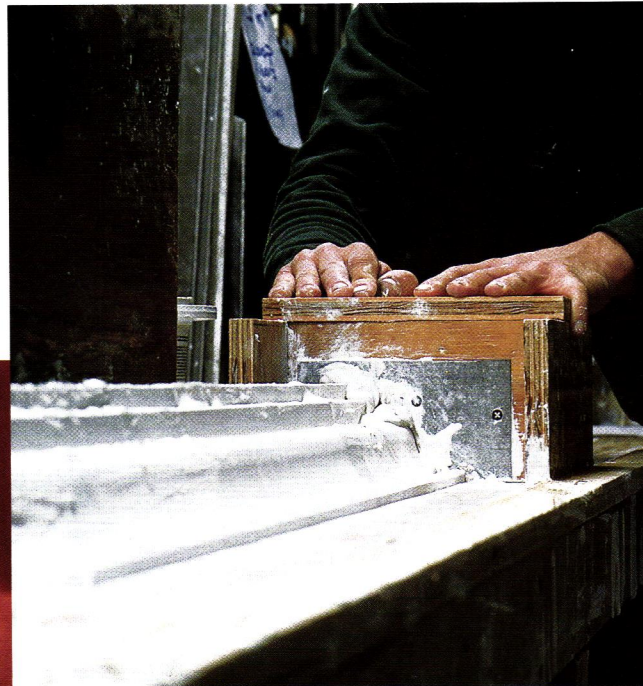
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OLDHOUSE JOURNAL



“Most of us tend to limit our options when choosing lighting for our most important rooms . . . Often overlooked in our search for the perfect fixture are clues gleaned from the architecture and scale of the house itself.”

—page 48

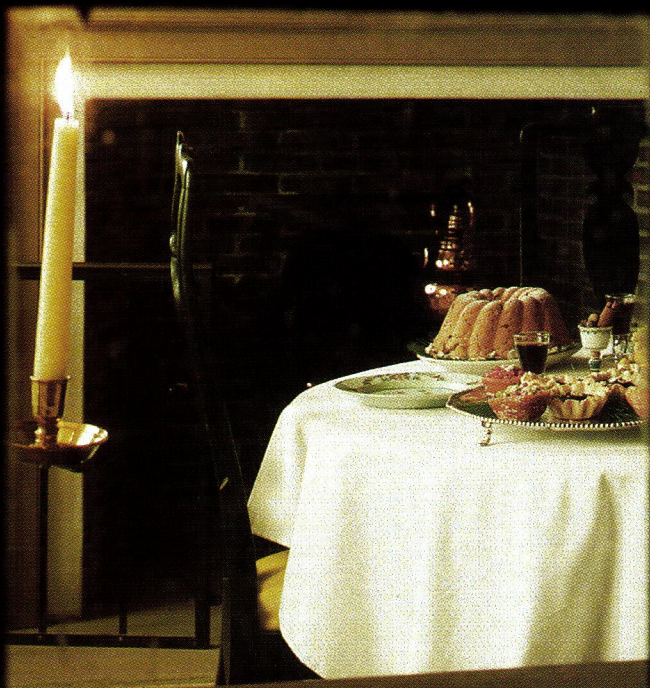


January / February 1999

“Turning blobs of liquid plaster into die-crisp mouldings of stunning beauty and complexity is one of the most amazing techniques of the plasterer’s art. To see the process firsthand, I paid a visit to Frank Mangione, whose shop in Saugerties is at the foothills of the Catskill Mountains where, fittingly, manufacturers still mine limestone and gypsum. His partners were running mouldings on a bench.” —page 56

“In California, I kept hearing about Eichlers, something to do with homes in the Bay area. Being from the East Coast, I imagined quaint old gas stoves or perhaps an adorable outbuilding. . . . ‘OK,’ I said. ‘Where’s the Eichler?’ ‘You’re standing in it,’ Jeri laughed.”

—page 62



Suspended from the ceiling by an iron hook, a brass curved-arm chandelier would have been a rare and expensive treasure in any 18th-century home. Brass chandeliers were imported from Europe "and cost a pretty penny then," says Early American lighting expert Edward A. Scofield. "My guess is that even people of great means didn't see a lot of that kind of chandelier."

Lighting the living rooms

by Mary Ellen Polson



Choosing light fixtures for formal rooms has been a decorator's dilemma since the days of Pompeii. Some of the solutions are just as classic.



For centuries, artisans have created an astonishing array of light fixtures out of glass and bits of metal. Clockwise from above: A spare, colonial reproduction chandelier from Authentic Designs; Mica Lamp Co.'s Mission pendant; and a combination gas-and-electric chandelier from Rejuvenation.

MOST OF US TEND TO LIMIT our options when it comes to buying period lighting for our most important rooms. Overwhelmed by the sheer volume of beautiful choices for the foyer, the parlor or living room, and the dining room, we reach for the familiar: a brass chandelier for the foyer of a colonial house, for instance, or a hand-hammered copper shade in a bungalow living room. We overlook the fact that our open-flame colonial chandelier would never have been hung near a drafty doorway, and that the Arts & Crafts era coincided with an explosion of design possibilities in lighting—mass-manufactured as well as handmade. For a new perspective on lighting a formal period room, let's take a fresh look at the historical options. Would it help to know that history repeats itself?

Colonial (1620-1780)

A TRUE REPRODUCTION colonial lighting fixture can be as spare as a simple hoop or crossbeam hammered out of iron, or as elaborate as a multi-tiered chandelier dripping with lead-crystal trimmings. "In formal or semi-formal Early American rooms, there's a feeling today that a fixture has to be brass. Not so," says Edward A. Scofield, president of Period Lighting Fixtures of Clarksburg, Massachusetts. "Some of the most



Shapeshifters

When the director of General Electric's lighting research laboratory set out to write the book on lighting, he thought it instructive to include a history

of art. M. Luckiesh's prose may be ponderous, but in "Lighting Fixtures and Lighting Effects," published in 1925, he makes the case that what's old is new again. Human beings were making devices clearly recognizable as light fixtures more than 2,000 years ago.

Take, for example, the two Middle Eastern-looking pendants at left. The top one is an Egyptian design at least 2,300 years old; the second is Roman. (The Romans also made candelabra.) The third fixture, familiar to us as a typical "colonial" chandelier, is actually Flemish, ca. 1500.

The tiered Empire chandelier has antecedents in at least three cultures. Having conquered Egypt, Napoleon incorporated



CA. 300 B.C.



CA. 1 A.D.

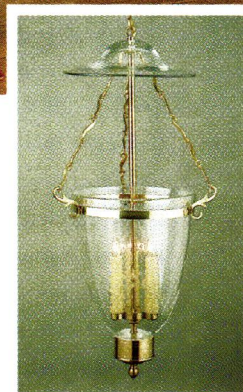


CA. 1500



CA. 1805

many of its ancient motifs into the furniture and lighting of the new Empire style. The chandelier's direct antecedent is the Italian Renaissance of the 1500s. Where did the Medici family get their ideas from? Why, the Romans, of course.



beautiful rooms in colonial homes often didn't have brass, because it was not easily available."

While solid-brass reproduction chandeliers can cost \$6,000 or more, simpler period reproductions sell for a tenth as much. Among the most authentic for low-ceilinged colonial rooms are turned-wood chandeliers with graceful, curving metal arms. "They don't take up a lot of visual space, because they're so airy," says Scofield, who recommends double- or triple-tiered curved-arm fixtures for larger rooms and rooms with higher ceilings.

Since the shape and style of the central shaft on many colonial fixtures is based on elements of furniture turnings, use period furni-

Above: Unlike an exposed-flame candelabra-style colonial chandelier, a blown-glass globe and smoke bell protected the open flame in drafty colonial-era hallway. Inset: Clear and colored globes with smoke bells are popular both as authentic reproductions, like this fixture from Ball and Ball, and as candle holders from home stores.

ture or architectural elements in your house, such as a moulding profile or a newel post, as a guide to the selection of a compatible fixture. Supplement the main fixture with sconces, which were usually installed in pairs. Even though half a dozen candles would have been considered a dazzling display at a colonial dinner, most experts recommend using higher wattage bulbs combined with a dimmer switch to vary light levels.



Early crystal chandeliers, like the Schonbek design at left, and the period fixture above, were sparsely draped with crystal trimmings. Right: In the Napoleonic age and afterwards, chandeliers drew inspiration from ancient Pompeii. Both the period fixture (right) and black and gold reproduction from New Metal Crafts (inset) have bases shaped like a shallow Greek vessel.

Transitional (1780-1850)

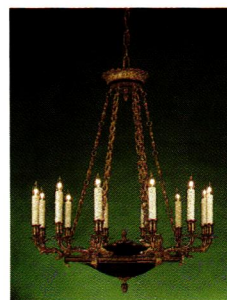
FOR ALL BUT THE GRANDEST houses, the period between the Revolutionary and Civil Wars is considered something of a no-man's land for formal lighting. That's because it's almost impossible to find antique Argand burners, the most popular fixture between 1800 and 1860. One or two manufacturers (notably Ball and Ball) still make them today. Don't despair, though, if your home was built before 1850. The early years of the Republic simultaneously witnessed the flowering of Classical Revivalism and the height of American craftsmanship in metalwork. Both influences can guide you to appropriate lighting choices.

The interior decoration of homes in the Federal, Empire, and Greek Revival styles was

heavily influenced by renewed interest in ancient Greece and Rome. As a result, the bases and arms of lighting fixtures were often patterned after Grecian urns or Roman vessels.

Crystal chandeliers, which emerged during the French Renaissance, appeared in many Federal- and Empire-style homes. At its zenith between 1820 and 1840, the dazzling crystal chandelier made a triumphant return during the Neoclassical Revival period at the close of the 19th century.

To determine the right size chandelier for your room, add the room dimensions together (width + depth), says Nancy Talbert, general manager of King's Chandelier Co.



Lighting Through the Ages

The dealers listed here offer reproduction lighting fixtures closely modeled on antique originals, or actual period pieces.



All Periods

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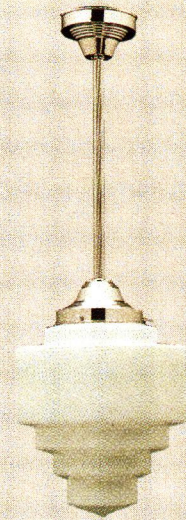
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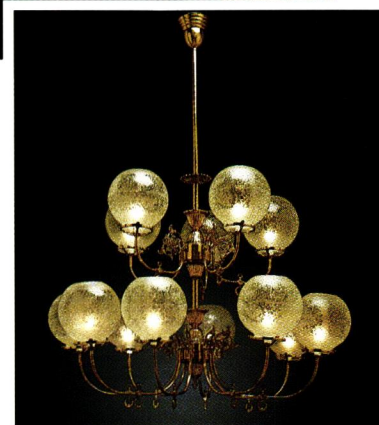
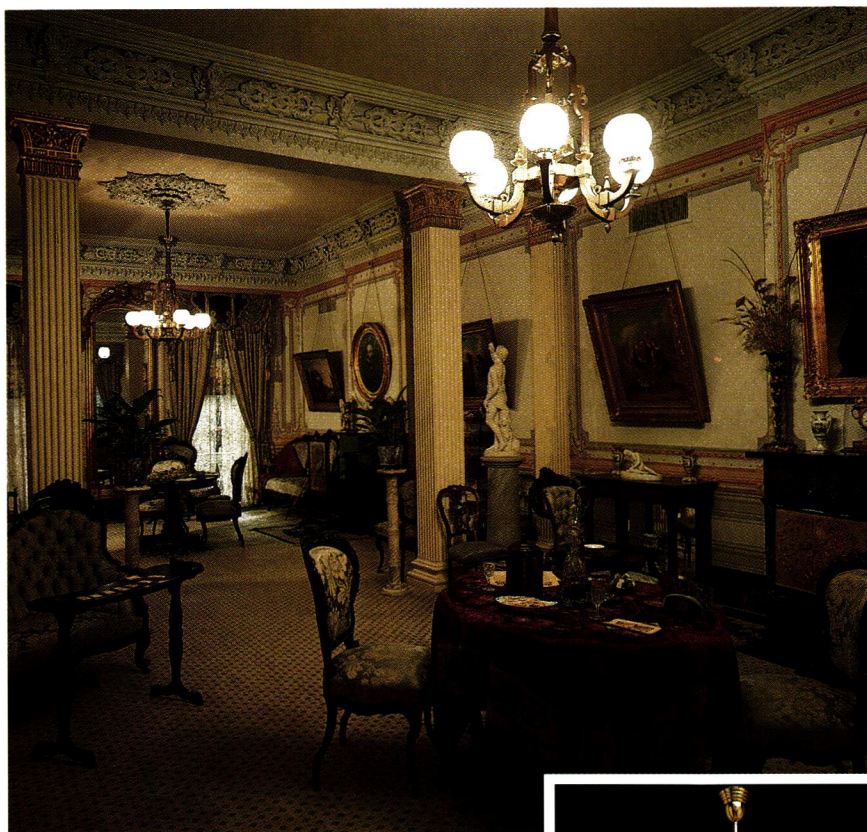
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in Eden, North Carolina. Figured on a scale of 1'=1", that computes to a 24" wide chandelier for a room that's 12' x 12'. The formula works best for dining rooms, but can also be applied to a parlor or living room if other variables, like ceiling heights and the amount of furniture, are taken into consideration.

While a French Empire chandelier might be suitable for an 1820 mansion in New Orleans, folks with more modest early-19th-century homes may want to select lighting from the time the house was first lit by gas or electricity. This may afford more options than you'd think. In urban areas, lighting was frequently upgraded to take advantage of evolving technologies, progressing through several kinds of gas burners, combination gas-electric fixtures, and true electric lighting. On the other hand, "if the house was out in the country somewhere, it might not have been electrified until the 1930s," says Jim Kelly, owner of Rejuvenation Lamp & Fixture Co. in Portland, Oregon.

It's also perfectly appropriate to choose a fixture that looks older than the house. Popular colonial styles carried over well into the 19th

The fixed nature of gaslight had a profound effect on the placement of furniture in Victorian era rooms. At its lowest point, a gaselier should be between 6 1/2' to 7' from the floor. Make sure the light hangs from a suspended pipe, not a chain—otherwise you'll compromise the illusion of authenticity.



century. These early fixtures “were made by skilled lampmakers who really knew how to create fixtures out of metal,” Scofield says.

Victorian (1850-1910)

IN THE GASLIGHT ERA, it wasn’t unusual to find a mix of lighting technologies in the average home, including kerosene lamps, gaseliers, and later, gas-electric combinations. Available as early as the 1840s, gas lighting didn’t fully catch on until the 1870s and 1880s, when a regular supply of gas was piped into homes.

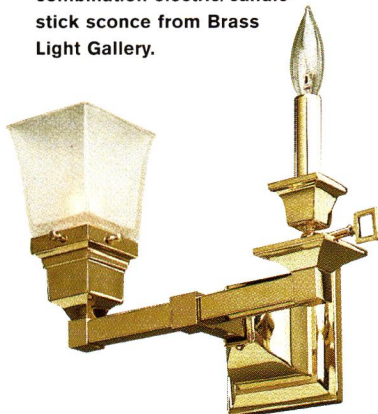
Cast in brass or bronze, gas fixtures reflected the high styles and decorative motifs of the day: Rococo, Gothic Revival, Neo-Grec, and Eastlake. The most elaborate drop lamps, pendants, and gaseliers were reserved for the parlor and dining room, while crystal gaseliers brightened music rooms and ballrooms. Since gas jets produced a harsher light than candles, round or cup-shaped glass shades were invented to enclose them. Shades were either clear, frosted or etched, with the fancier frosted and etched shades reserved for formal rooms.

True gaslight antiques, converted for electricity, are still widely available through antique and salvage dealers, and reproductions are made. As with any chandelier, a gaselier should match the scale of your room. Gaslit fixtures with tiers

“Shades conceal the electric lamp and make the light effect charming and comfortable.”

— M. LUCKIESH, DIRECTOR OF GENERAL ELECTRIC’S LIGHTING RESEARCH LABORATORY, IN 1925.

Shades on a “colonial” fixture, like the sconces (above) from Antique Lighting Co., or the chandelier from Rejuvenation (right) are a dead-giveaway for the Colonial Revival. Below: A combination electric/candlestick sconce from Brass Light Gallery.



of globes work best in rooms with high ceilings (12’ to 14’). Choose a less elaborate fixture for a room with a lower ceiling.

For homes built during the transitional years of gas and electricity, options include combination gas-electric fixtures (the gas jet fixture points up, while the electric bulb points down), plus any of the electric novelties that your home’s early owners may have fancied, from Art Nouveau to Colonial Revival “shower” fixtures.

20th Century (1900-1950)

THANKS TO ELECTRICITY, the 20th century witnessed an explosion of possibilities in lighting fixtures for formal rooms. Freed from the de-



Mix and Match

The electric era brought innovations in shape, color, and translucency in the design of shades. Versatile as well as attractive, the same shades could appear in a wide variety of fixtures—even in lights of different styles. For example, the translucent art glass shades shown at left are suspended from a rustic, Mission-inspired “shower” fixture. They’re perfectly at home in a Mission Revival house with rough stucco walls, shallow arches, and exposed beams. Above, Rejuvenation Lamp & Fixture Co. has adapted a similar set of shades in its reproduction shower fixture. The style? Colonial Revival.

sign constraints of gaslight, manufacturers veered off in new directions, developing pan lights, in which multiple bulbs were attached to a plate mounted on the ceiling; “shower” fixtures, where multiple shaded lights hung suspended from a ceiling plate; and indirect or semi-direct hanging bowls in glass and alabaster. These mass-produced fixtures were eminently practical for the lower ceilings and smaller rooms of many early-20th-century living rooms.

Manufacturers mined virtually every lighting motif introduced in America since the 17th century to create new 20th-century designs. Consequently, if your home was built in the first half of this century, you can probably find a repro-

duction fixture to suit it. Many vintage Colonial Revival chandeliers are near duplicates of authentic colonial fixtures—with electric candles in place of the original tapers, of course. Gates Moore, a maker of Early American lighting, is still using the designs the company introduced in 1938.

Since the selection is so vast, it’s important to size the fixture to the scale of your home. If it had mass-produced fixtures when it was built, a similar light, whether antique or reproduction, is probably still in order today. “There’s lots of beautiful handmade stuff out there,” says Rejuvenation’s Kelly, “but if it was expensive then, it’s going to be expensive now.”

Mouldings on the Run

The Art of Bench-Run Plaster Mouldings

BY GORDON BOCK
& FRANK MANGIONE

PHOTOGRAPHS BY JON CRISPIN

WHEN YOU WALK into many finely detailed rooms from the turn of the century, you'll find it's the rich form and shadows of the mouldings that give walls and ceilings their elegance. If you get the chance to see one of these mouldings up close—especially those near the ceiling—you may be shocked to learn that they're not wood, as we're accustomed to find, but plaster.

Turning blobs of liquid plaster into long, die-crisp mouldings of stunning beauty and complexity is one of the most amazing techniques of the plasterer's art. To see this process firsthand, I paid a visit to the shop of Frank Mangione, Inc. in Saugerties, N.Y. Here at the foothills of the Catskill Mountains where, fittingly, building materials manufacturers still mine limestone and gypsum, Frank and his partners, Dave Krein and Henry Mangione, are running mouldings on a bench.

BEGINNING ON THE BENCH Ideally, plaster mouldings are run in place—that is, right in their desired position on the wall or ceiling. Besides sidestepping the at-



tachment process, running in place produces a seamless, truer moulding across the length of the room than one assembled from several sections. However, there are conditions in many jobs where bench-run mouldings must come into play. The nature of interior corners is such that the horse can't run completely from wall to wall, so pieces of bench-run moulding are needed to complete the ornament. In the same way, outside corners and short distances are often more practical to create with bench-run mouldings. These lengths of plaster are readily cut and mitered with a hand saw just like wood mouldings. Then it's a simple matter to score the wall and

brush with bonding agent for good anchoring before attaching the mouldings with plaster slip (liquid plaster) or adhesive. In either case, the methods for shaping the plaster are nearly the same.

Like so many processes, this one starts with careful preparation. After lubing the bearing parts of the slipper with petroleum jelly, Dave and Frank prepare the bench. A healthy brushing with household vegetable oil is just the right parting agent to release the moulding when it's finished. Spray versions are more convenient, but they're expensive. Sometimes they drive a single drywall screw up through the bench. This screw is backed out when the mould-



Making the Mould

The heart of the mould-running process is the mould, a tool custom-made for each project. Henry starts by transferring the pattern for moulding to a block of plywood, which will be the horse of the mould. For this job, the pattern is a full-sized cross-sectional design supplied by an architect, but in other cases it might be copied from an existing moulding by tracing the profile onto some cardboard. The materials for the horse need not be exotic, but they should be strong, durable, and warp resistant. Since each tool may have to make many dozens of feet of moulding—or be put back into service in a couple of years for matching moulding on another project—it might as well stand up. Henry prefers good quality $\frac{3}{4}$ " plywood with multiple plies, or top-grade pressboard.

Since the horse only holds and supports the metal knife, yet must not obstruct the movement of plaster, Henry saws out a rough profile about $\frac{1}{8}$ " shy of the true outline. However to make the metal knife, which will actually shape the moulding, accuracy is critical. Using a fine metal blade and sabre saw, he saws the exact profile out of 16-gauge galvanized sheet metal. While some plasterers will make a knife with lighter metal because it can be cut with shears, Henry prefers this stiffer stock. "It won't bend or wear out like thinner gauges," says Henry, "and it produces a crisper surface on the moulding."

Once the knife and horse are cut, the parts are assembled with screws. Almost as important as the knife are the edges of the slippers, the running edges of the tool. They must be square and straight. Otherwise, the horse will chatter, leaving ripples in the work. After an optional coating of shellac to seal the wood, the tool is ready for work.



ing is removed, but holds the plaster stationary while the moulding is run—the same way a bench stop holds wood steady for planing.

With the bench ready to go, Dave and Frank mix up a batch of plaster and pour it out in a string along the bench. The plaster has to be specifically formulated for bench-run mouldings—usually gypsum gauging plaster or plaster of Paris, though moulding plaster can also be used. This is a different blend of ingredients than for flat plastering or mouldings run in place. Finish coat plaster includes lime, which adds the "trowelability" necessary for floating walls; bench-run plaster con-



Left: Plowing the plywood-and-metal mould accurately through mounds of soft plaster takes a steady arm and a skilled eye. Above: For both the metal knife and plywood horse, a sabre saw cuts the pattern. Top right: Plaster is so fine that Henry must file away the smallest burrs in the knife or they'll show up in the moulding. Bottom right: The horse recessed from the knife; some moulds (top in photo) even have the wood relieved on the back for extra clearance.



Left: As Frank lays the first batch of plaster, it pours out of the bucket at roughly the consistency of cake frosting. **Above:** Part of the skill of running the mould is keeping the two vertical slippers in constant contact with the bench and tight against the lattice (right in photo) while it pushes through the slippery plaster.

Below: Even after only one or two runs, the rude form of the moulding starts to take shape along the bottom parts of the profile. The higher features will be filled in before the next run with supplementary plaster—some of it from the mould.

tains no lime because it needs to be hard, not workable. The proportions for the initial mix are almost 2 to 1 plaster powder to water.

While the completed moulding will be remarkably strong, sometimes it's prudent to add a little reinforcement at this point. In the past, plasterers used to push pieces of hemp or cotton string into the wet plaster to give it a "backbone." Today, the Mangiones turn to loose fiberglass strands or sections of fiberglass window screen—stronger and less bulky. This step is really only necessary for the transport of mouldings with thin, delicate elements that could crack on their way to the job. "Once the moulding is on the wall, it's there to stay," says Dave.

RUNNING WHILE YOU WORK Running mouldings is a speedy process that has to keep pace with the quick setting time of the plaster. As soon as the line of wet plaster is troweled out, Henry makes the first run

with the mould. Holding it tight against a benchtop fence—simply a strip of lattice attached like a monorail—he pushes the mould quickly and evenly along the 8' of plaster. As he pushes, the wet plaster oozes and rolls over itself in front of the knife; from behind, the rough form of the moulding starts to take shape. Then, just as quickly, Henry pulls the mould back to the starting point. This return run pushes plaster from the backside of the knife into the moulding, adding a little more definition to the profile.

When the first run is done, Frank and Dave move in with a freshly mixed batch of plaster. Working deftly without delay, they trowel it into craters and missing high spots to ready the moulding for the next run. It's a true relay of steps and players: mixing plaster, loading the moulding, making a pass, then repeat.

At the same time Henry removes the mould and trowels some of the excess plaster into low spots on the moulding. How-

ever he can't recycle the plaster this way forever. "There comes a point when it will destroy, rather than build up, the moulding," says Frank. As it begins to set, the plaster grows too hard to be formed by the knife, and it drags furrows in the moulding. Henry is also scrupulous about keeping the mould (and all mixing tools) as clean as possible. Any leftovers will accelerate the setting of fresh plaster.

It takes 12 to 15 passes like this to create a moulding, each time building up the profile a little more. All the while the plaster is getting stiff and holding more shape. As Frank and Dave apply three successively thinner batches of plaster, Henry has to pick up the speed of the runs and be sure to keep the slipper moving. If the tool should stop in mid-run, there is the risk it will freeze in the curing plaster, especially if the moulding has a deep relief.

This only makes Henry's job harder. By the sixth or seventh pass, the slipper is no longer pushing its way through soft,



Above: By the fifth and sixth runs, Frank is troweling in a much thinner plaster mix to build up the profile. It doesn't stay liquid long, however, as the curing moulding accelerates the setting time of the fresh plaster.

Right: A few more passes and the moulding reaches its full form. Soon the knife is cutting the plaster as it swells.



Top right: To fill the surface for the final runs, Dave points out minor blemishes and craters while Frank brushes them with soupy plaster. Another pass or two of the knife with a "baptizing" of water give the moulding its finished polish.



Below: In under an hour, a bucket of wet plaster has been transformed into 8' of moulding with skin-smooth curves and corners as sharp as glass. **Bottom:** A gentle nudge releases the finished moulding, and readies the bench for the next run.

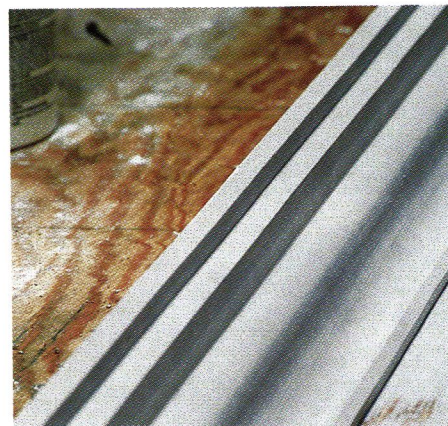
custardy plaster. Instead it's actually cutting down the surface with each run. As the plaster sets, it gets warm and swells—so much so that the work of running large moulds occasionally becomes a two-man job. By this time, Dave is giving Henry a break at the slipper, and Frank is touching up holes in the surface with only a soupy mix of plaster.

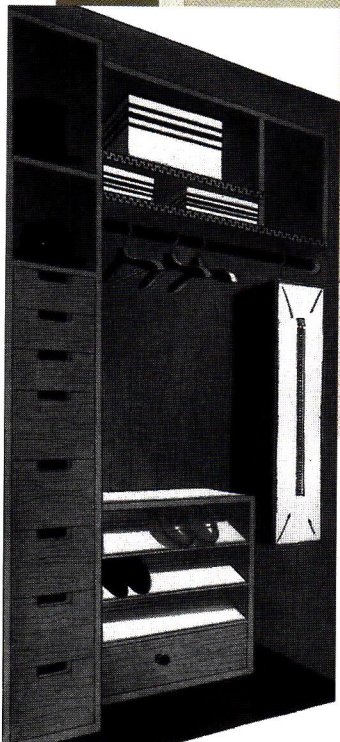
For the last few passes Frank switches to a wide brush and bucket of water for "baptizing" the nearly finished moulding. Using strategic splashes of water, he not only cools the plaster, but also lubricates the surface to prevent the knife from sticking or jumping. Any friction or thick plaster falling in front of the knife will cause it to chatter and leave subtle ripples in the moulding. Sometimes the plaster gives so much resistance to the knife, running the mould is tricky. "If you're not careful," says Dave, "it will push the rough moulding right off the bench, killing the whole job." This is where the bench screw is vital.

Not so with this moulding, however. The surface is as hard and smooth as marble, and the pattern crisp and rifle-straight. With only a few minutes pause to clean excess plaster from the edges and saw off the rough ends, the team pops the finished moulding from the bench and moves it to a nearby rack.

From first pour of fresh plaster to the final unmounting of the finished moulding, the running process takes a maximum of 40 minutes (much less if there are no nosey writers around to get in the way). A seasoned crew can produce 100 running feet or more of mouldings in a regular workday. It's a traditional yet highly practical technique that is gaining new popularity as houses of all kinds return to the beauty of true plaster mouldings. 🏠

SPECIAL THANKS to the folks at Frank Mangione, Inc., for their generous help (44 Livingston St., Saugerties, NY 12477; 914-246-9863 or 914-247-9248).





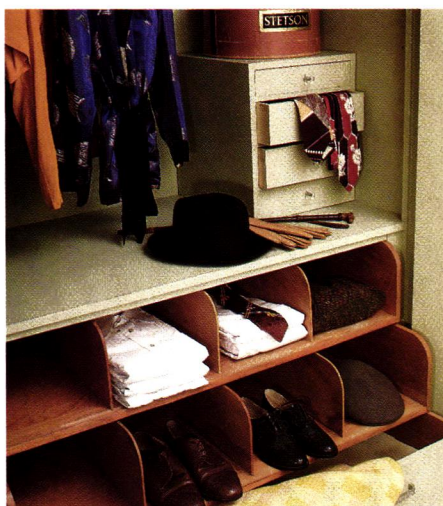
Old houses never have enough closet space—even when they're new. That's why the closets in this 1948 Modern home were customized with drawers, pull-out bin shelving, overhead storage, mirrors, and slanted shoeracks as soon as the house was built.

by **Mary Ellen Polson** | photographs by **Silver Photography**

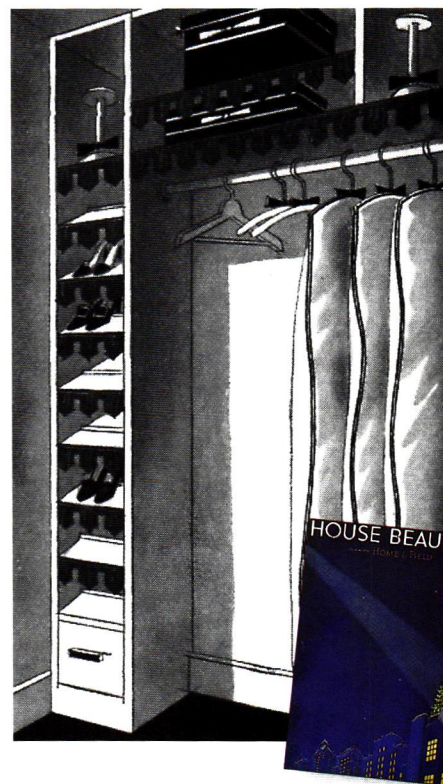
A Place for Everything

IT'S ONLY NATURAL that the renewed interest in kitchen and dining room built-ins should spill over into the bedroom. The same thing happened in the 1930s, when an editor at *House Beautiful* predicted that closet organizers would "induce a terrifying neatness in the home." We wouldn't go that far, but there's plenty of precedent for closet built-ins in any 20th-century house.

You don't have to settle for melamine shelving or plastic-coated wire bins, either. Take, for example, the streamlined his-and-hers closets in the master bedroom at Field Farm Guest House in Williamstown, Massachusetts (413-458-3135). "She" wanted hanging space for full-length dresses (top), while "he" opted for pull-out shirt bins and miniature drawers for small accessories (opposite page and right). Many interior designers will design storage built-ins to complement your home's woodwork, while brand-name closet organizers can often customize storage systems to your specifications (check the Yellow Pages). Some, like the suppliers listed at right, offer period-friendly components.



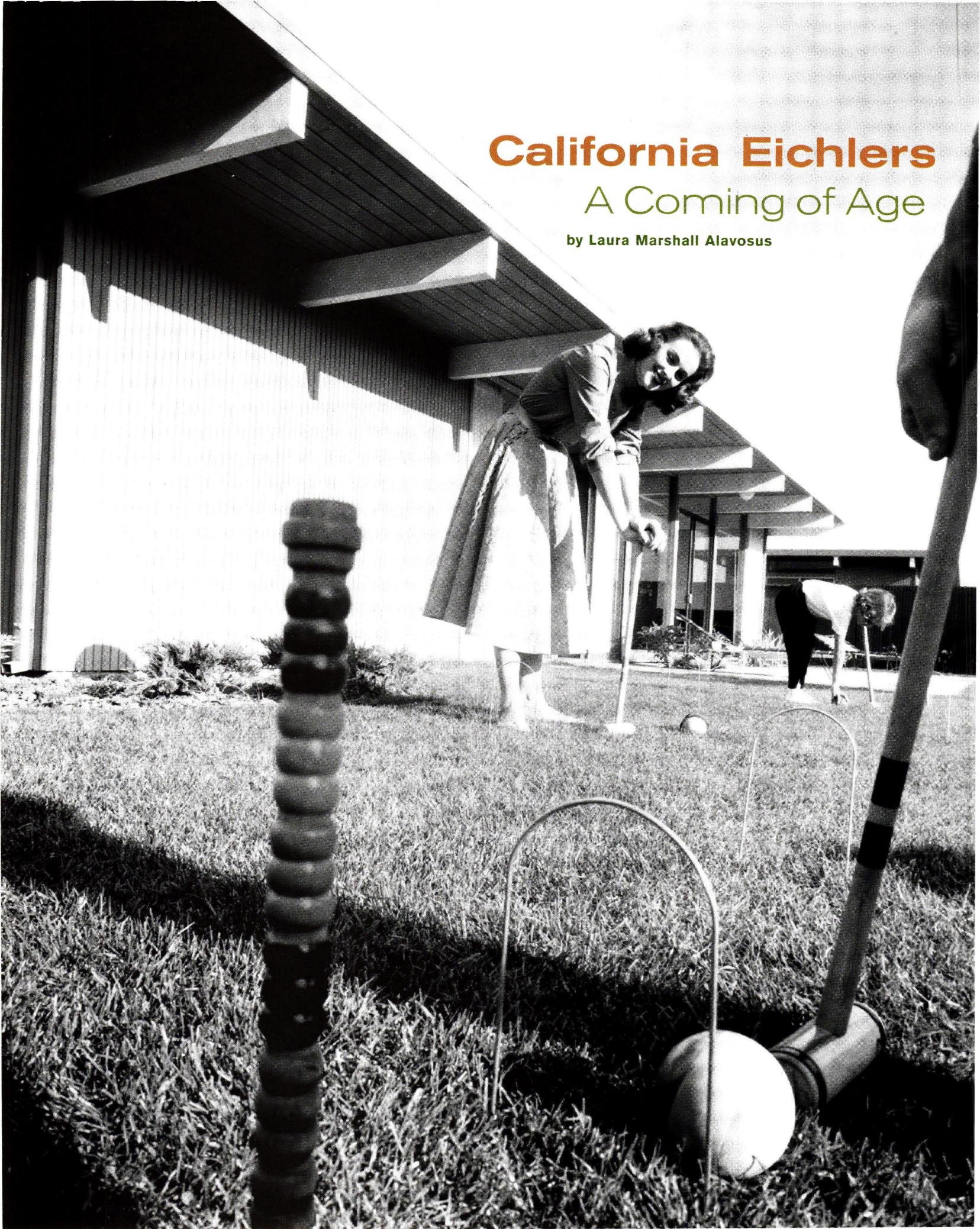
SUPPLIERS: The new Paradiso line from **CALIFORNIA CLOSETS** (800-274-6754, www.calclosets.com) features a comprehensive array of storage components in hand-matched cherry veneer. Circle 12 on the resource card. • The mail-order division of **HOLD EVERYTHING** (800-421-2285) offers closet accessories in beech and maple. Circle 13 on the resource card.



California Eichlers

A Coming of Age

by Laura Marshall Alavosus





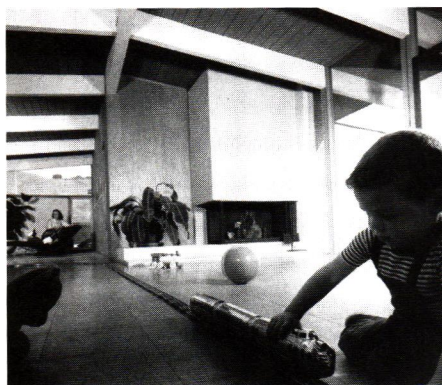
I KEPT OVERHEARING conversations about something called an Eichler when I moved to northern California—something to do with homes in the San Francisco Bay Area. Being from the East Coast, I imagined a quaint old gas stove or perhaps an adorable outbuilding. With a smirk, Jeri Hayes, longtime resident of Palo Alto, invited me to see her Eichler.

I arrived at a house with only an open carport visible from the street. The house stretched back in an ell shape with high, narrow windows and a very slightly gabled roofline. My host greeted me at the front door. Stepping inside, I found myself in an open living area facing an immense wall of glass that overlooked a very private patio and garden. The space felt luxurious and comfortable. “OK,” I said. “Where’s this Eichler you’ve been talking about?” “You’re standing in it,” Jeri laughed.

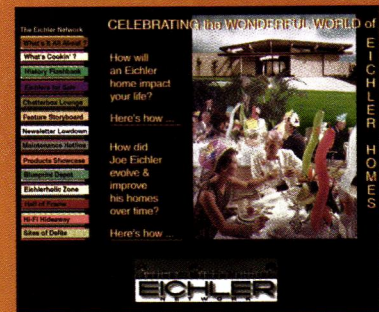
THE BIRTH OF EICHLER HOMES In the post-war era of the 1940s and ’50s, America’s families were growing and in need of housing. In California, where there was plenty

of open land to be developed, whole new neighborhoods arose by the hundreds. At a time when Victorian-era houses were considered ugly, and everything “modern” had appeal, building contractor Joseph Eichler envisioned something remarkable. He decided to build affordable houses that incorporated unimpeachable quality and cutting-edge design. His homes would be designed for living in California’s mild climate—homes that brought the outdoors in and the indoors out with glass walls, natural materials, and well-planned lots.

Many West Coast baby boomers grew up in Eichler homes. As adults, however,

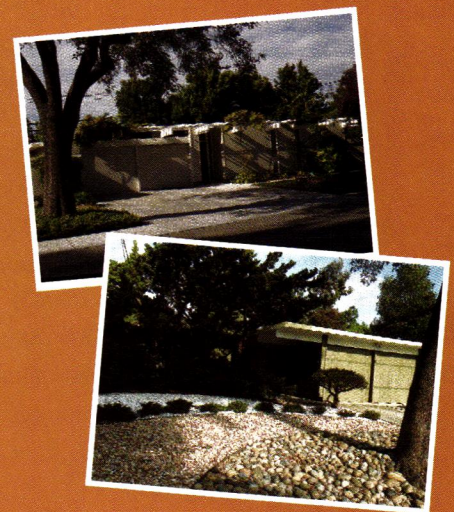


Opposite: Family fun in the Terra Linda neighborhood of San Rafael, Marin County. Top: A patio illustrates the indoor-outdoor illusion of Eichlers. Bottom: “Designed for sun-loving, garden-minded families.”

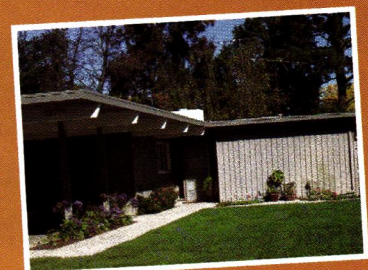


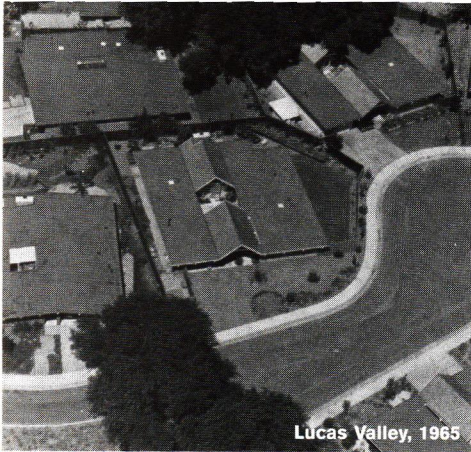
Eichler passion online

“Preserving the wonderful world of Eichler Homes” is the promise behind The Eichler Network, which includes an online newsletter, a library of original plans and drawings, and real-estate listings: www.eichlernetwork.com
e-mail to: Director/Editor Marty Arbutich: marty@eichlernetwork.com
The Eichler Network, Box 22635, San Francisco, CA 94122.

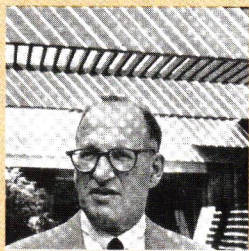


Greenmeadow, Palo Alto: Extended beams across the front create a trellis effect on this flat-roofed model (top). Many people feel that Eichlers lend themselves to an oriental aesthetic (above). Joseph Eichler promoted a natural color palette (below).





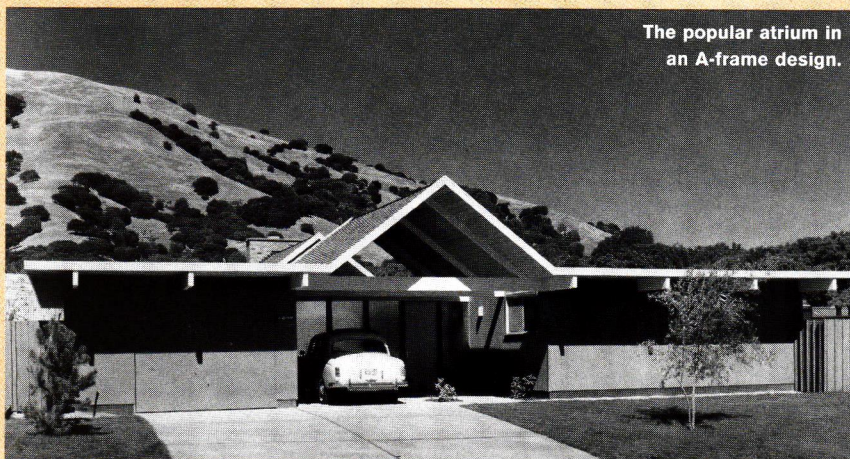
Lucas Valley, 1965



Who was Eichler?

JOSEPH EICHLER was a building contractor with a vision for well-designed, affordable housing in the postwar boom. Living in a rented house designed by Frank Lloyd Wright, Eichler became inspired to work with local architects to create "tract" housing with aesthetic appeal. Working with architects Anshen &

Allen and Jones & Emmons (and later Claude Oakland), he conceived and built homes with a distinctively "modern" look. Eichler insisted on using the best materials in the most efficient ways, pushing the architects to make his ideas work. "An Eichler Home is Better," said the brochures, "because it's designed better, in every detail from foundation up." † The first Eichler Homes went on the market in 1950. Fifty-one homes, designed by Anshen & Allen, were built in Sunnyvale, Calif. These 1,044 square-foot models featured a living/dining room, kitchen, three bedrooms, one bath, and a garage under a high flat roof. The bedrooms and garage were on the street side; living/dining room opened onto a backyard patio viewed through a floor-to-ceiling glass wall. At less than \$10,000 (including appliances), all fifty-one homes sold quickly. The contractor-architect team went on to build a similar development in Palo Alto. They introduced a second bathroom and master bedroom suite at a time when such features were found only in custom homes. Over the next decade, Eichler Homes were built all over the Bay Area from San Jose to San Rafael and in the East Bay and Sacramento. † Eichler influenced planning as well: In his early subdivisions, visitors got lost in a maze of streets amid too-similar houses. Later plans were more successful, with homes arranged around a central park that included a recreation area and swimming pool. † The liberal Eichler was the first large tract builder to sell to non-whites. Eichler's integrity still echoes in the homes he built.



The popular atrium in an A-frame design.



few opted to live in the houses of their parents' generation. Decades after their construction, the more than 11,000 existing Eichlers had become commonplace housing in the San Francisco Bay Area. But, as prices and population soared in northern California during the 1990s, Eichlers became one of the few affordable options. Now there is a growing fan club: baby boomers grown nostalgic for their childhood homes as well as the next generation, who recognizes the quality and value of what are now old houses.

THE APPEAL Walking into an Eichler home is like stepping into a private oasis. Architectural features include open-beamed ceilings, glass walls, and (after 1956) atriums. The front door feels like the back: all attention is focused on an expansive



The 1950 Hayes house: small but recognizably Eichler (here and left).

wall of glass that opens to the garden.

An oasis was exactly what Jeri Hayes was looking for in 1995 when she bought her 1950 Eichler. The simple lines and use of space and light appealed to her, even though she was trading a much larger home for “a tiny little house” of barely more than 1,000 square feet. (Most Eichlers are in fact much larger, with four or five bedrooms.) The serenity in her home comes from the intimate presence of the outdoors. “It’s the miracle of this design,” Jeri says. “In my garden, I’m not aware that I’m in the middle of a development.”

ARCHITECTURAL DETAILS Eichler’s intention was an emphasis on family life. “Specifically designed for sun-loving, garden-minded families who demand the recreational freedom an Eichler Home af-

fords,” stated one early brochure. Floor plans are open with living/dining areas separated from kitchens by breakfast bars, all within view of the atrium or outdoor patio. Bedrooms and bathrooms are usually on the street side and in ells that define patio or atrium. Some feature garages, others carports with attached storage sheds.

Original construction of these post-and-beam homes included efficient systems and natural materials such as redwood tongue-and-groove siding on the exterior and redwood plywood inside. Exposed redwood beams and (later) veneered-mahogany paneling are also characteristic. Slab floors are covered in cork tiling or vinyl-asbestos flooring that allow efficient radiant heating under the floors.

Other features include wood cabinetry and grasscloth-covered closet doors

that slide. Overhead lighting appears only in the kitchen. Doors are oversized to offset the high ceilings. Eichler’s model homes were furnished with small Danish furniture to accentuate this overhead space.

MORE THAN ARCHITECTURE Not content to just build houses, and in keeping with his emphasis on family life, Eichler also created neighborhoods for his homes. His developments are built around recreation areas that include community centers, nursery schools, and swimming pools. Streets discourage traffic and ensure privacy. Lots are laid out in radiating circles to create a sense of individuality despite the use of only a few house designs.

In an area where housing is in crisis, living in an Eichler Home offers a peaceful haven ... much as Eichler intended. 🏡



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FEDERAL

It was the first consciously American style of domestic building, ushering in a newly independent nation and a new century. The typical Federal house is a simple block with generous proportions and classical symmetry, its ornamentation more refined and delicate than that of its related style predecessor, the Georgian. Examples in the Northeast are usually of wood, in the South of brick masonry, but there are many exceptions. The influence of Englishman Robert Adam is particularly notable in the interiors, which are often labeled Adam style or Adamesque.

TRACT-PRINCE HOUSE (THE PUBLIC LIBRARY)
NEWBURYPORT, MASS.

The Federal Style was the most restrained and, perhaps, the most American of the classical styles that held sway during the 18th and early 19th centuries: Georgian, Adam, Neoclassical, and Greek Revival. Federal is characterized by grand proportion but delicacy in ornamentation.



KING CAESAR HOUSE [1809]

DUXBURY, MASS.

Federal is the style of New England's foursquare sea captains' houses. This solid and restrained example is typical in its hipped roof, symmetrical fenestration, refined door entry, and even the fence embellished with urns.

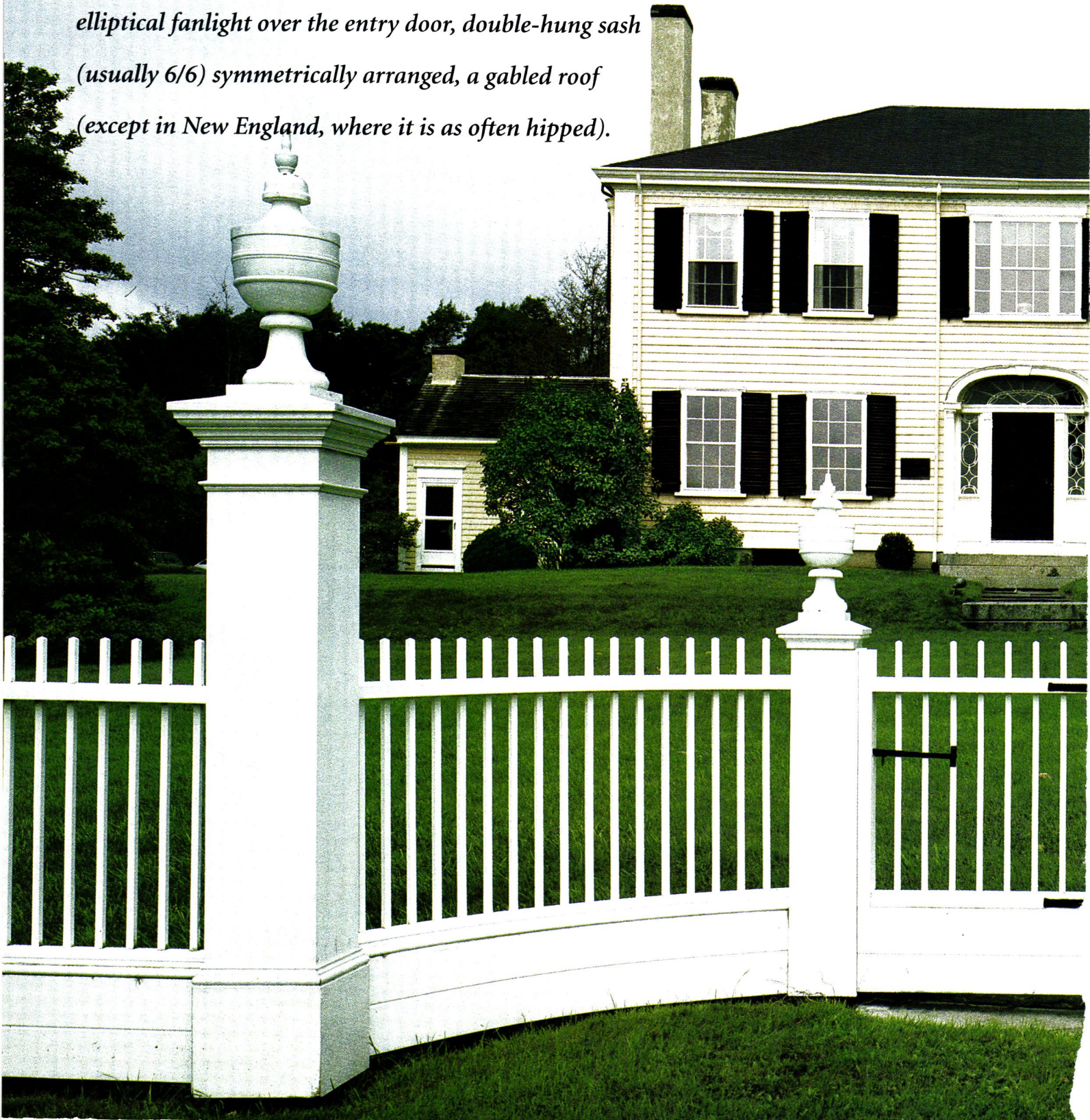
N

NO ONE DISPUTES the extraordinary refinement and beauty of the American Federal Style, often cited as the epitome of architectural taste. Coming after the Revolutionary War (that is, during the Federalist period), it was a refinement of the bolder and comparatively garish late Georgian Style. Recognizably American in houses built from Maine to Savannah, the Federal Style was nevertheless interpreted from England—specifically, from the neoclassical work of the architects Robert and James Adam. | It is admittedly difficult at times to tell where Georgian ends and Federal begins, especially on the outside. Federal houses tend to be plainer, less embellished except for the entryway; of course, they date to after 1780. Interiors are quite different, however, and quite Adamesque. Delicately ornamented plaster replaces the wood panelling of many Georgian interiors; rooms have grander proportions but are less fussy than before. Also, the Federal Style introduced unusual room shapes such as ovals and half-octagons. | The Federal was the first migratory architectural style, showing up in recognizable form in cities as different as old Boston, New Orleans, and Cincinnati. It was a correct style practiced by the new breed of trained architects—Bulfinch, Latrobe, McIntire—and not as subject to the regional vernacular. Most Northeastern examples continued the tradition of wood-frame construction, however, and most Federal houses in the South were built of brick. The style was dominant until 1820 but remained popular until about 1840.

THE FEDERAL STYLE

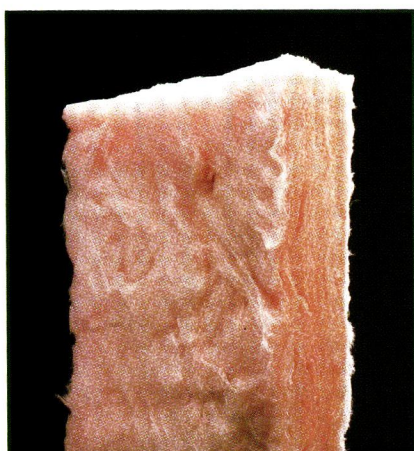
[1779 - 1840]

Hallmarks of the Federal style are easily cited: the semi-circular or elliptical fanlight over the entry door, double-hung sash (usually 6/6) symmetrically arranged, a gabled roof (except in New England, where it is as often hipped).





If the idea of installing insulation makes you think



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produces dust that makes
installation messy and uncomfortable.



ComfortTherm™ Insulation
is poly-wrapped, so there's less
itch and dust during installation.

BASICS

The Ways of

Weather Stripping

BY TOM MOATES

WEATHER stripping exterior doors and windows may not sound like the most dramatic old-house improvement you'll ever tackle, but it could be the best way to reduce fuel costs, both heating and cooling, and increase comfort. The scores of weather strip types and designs all have the same job: to seal slight gaps where rain, snow, and air infiltrate. However, many are made for today's close-tolerance factory-fitted assemblies. They can't fill the needs of doors and windows that have settled, shrunk, and worn a bit with time, or were hung on-site by carpenters decades ago. Here we'll run down a few of the materials and methods best adapted to retrofitting old houses and tightening up traditional drafts.

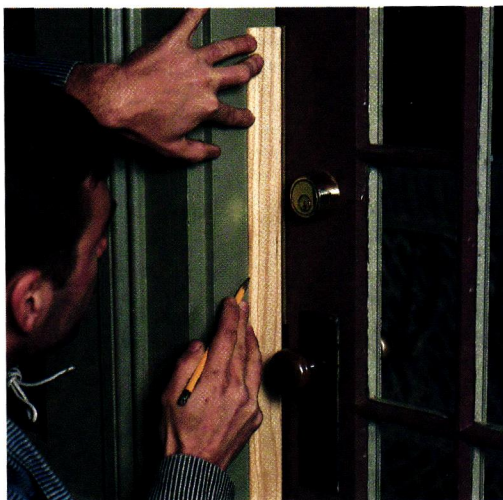
Carpenter Jesse Amar installs a bottom sweep that hides in a channel to seal a major weather gap. This weather strip is almost invisible on old-house doors.



Detecting Drafts

IF A DOOR or window flunks one of these low-tech tests—even one already weather stripped—it's leaking air and will benefit from new weather stripping.

- Light an incense stick (available at health food and book stores) and pass it around the edges of windows and doors. Anywhere the smoke is sucked out of the building (or blown into the room) there's a draft.
- Shine a flashlight over all potential gaps while a partner observes the door or window at night from outside. Leaks will show up as rays of light.
- Shut the door or window on a dollar bill. If you can pull the bill without it tearing, you're losing heating and cooling dollars out the same gap.



You can make a stop and seal combination by kerfing stop moulding, then adding a barbed seal. Install so the seal is compressed 20% to 30%.

Weather Stripping Doors

IF YOUR DOORS have any original weather stripping, it is likely to be spring or V-bronze. Since this material has been in production for decades and lasts for years, it is still ideal for old houses. Self-adhesive rolls of foam or plastic are inexpensive and easy to use, but not particularly durable or historic. Nail-on strips such as felt must be installed along the jamb and against the

perimeter of the door, detracting from its beauty. However, weather strips that combine a seal (often a rubber bulb or foam gasket) and wooden stop moulding often work well on old houses because they incorporate modern technology with traditional millwork.

Before conducting a thorough weather stripping campaign, take the opportunity to repair any major door, window, or trim defects. Weather strips alone aren't intended to rectify cracks more than 1/8" wide. Each type and manufacturer of weather strip has its own recommendations, but some general practices add to any installation.

- **Metal weather strips** are attached to the jamb with nails. Typically, spring bronze is installed with the nailing edge facing away from the door stop; with V-bronze, the nailing strip runs next to the stop. Measure from the threshold to the upper corner where the jamb meets the head. This will be the length of both side runs. Cut the strips to length and nail them in place every 3" or so. Most metal strips require cutting the flanges at 45 degrees in the corners at the top of the door. The other details to finesse are joints where metal meets the thresh-

Bronze Basics

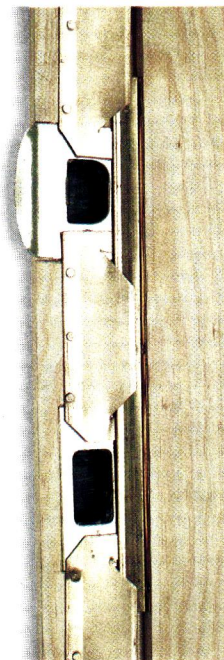
Spring bronze weather stripping is easy to install if you bear in mind a few idiosyncrasies. First, try to match the dimensions when you buy. Some folks take the time to find 1 1/4" width for 1 3/4" exterior doors; 1 3/8" for 2" doors—not easy at average hardware outlets. Think about nails too. Plain steel is strong but ugly on bronze, and solid brass is very soft to work with, so I use brass-plated steel nails—you can even pick them up with a magnet.

The trick to working with spring bronze is avoiding wrinkles when nailing, which will let in the elements. Start with the hinge side by cutting a length longer than the jamb's side member. Center the material on the jamb, flange to the outside, but leave a 1/16" space below the doorway header at the top.

Keeping the strip absolutely straight, drive a nail near the top, middle, and bottom hinges. Next, tack the strip to the jamb until all nails are 1 1/2" apart. Trim the ends to length, if necessary, then drive the nails flush with a nailset.

Move next to the opposite jamb and install the lock strip so it extends 3/4" past the top and bottom of the lock strikes. Use three or four nails to anchor the strip to the stop. Then cut a piece of bronze to reach from the header to just past the screw of the deadbolt keep. Tack this strip near the top and middle. Then cut a notch to create a tab that will fit under the lock strip, and trim the nail edge at 45 degrees to get rid of the sharp point. Do the same on another strip from the bottom of the lock box to the threshold. If there is a space between the lock boxes, cut a third strip in this fashion on both ends.

For the header, cut a slight bevel on the ends so it doesn't interfere with the two pieces it meets in the corners. In the bottom corners, secure a piece of felt to seal between the weather stripping and the threshold. If the spring bronze flattens over the years or needs to be pulled out, just run a dull screwdriver tip along the crease in the metal. —WILLIAM T. COX, JR.



hold (you can buy pads manufactured for this purpose) and door latchplates in the jamb (see Bronze Basics).

- **Stop and seal combinations** are lengths of metal or wood moulding fitted with a weather strip designed for attachment to a door jamb in place (or on top) of the existing stop moulding. Wood versions look best on old houses, and can be purchased as stock units or custom made using kerf-in seals. Either way, make sure you select a product of sufficient size and resilience to create an effective, year-round seal on your door. Typically these weather strips are installed similar to standard door (or window) stops, mitering at corners and scribing at the threshold according to the existing trim. A good way to position the seal is to: **1)** close the door tightly against the bolt, **2)** mark the jamb with the width of stop and seal, measuring back from door; **3)** position the stop just inside this line. This procedure will yield a better seal than just squashing the stop into the door. If you install with screws, your stop will be adjustable.

Weather Stripping Windows

WINDOWS CAN BE weather stripped with many of the same products used for doors. Spring bronze is still one of the best strips for retrofitting double-hung sash windows. It can be installed without disassembling the sash, and it's hidden



Rubber bulbs and seals are effective for sash window bottoms, but may require power tools to cut the kerf that holds the barbed flange.

when the window is closed. Nail-on foam and felt types will work on double-hung windows but, since the strips must be applied where sash and trim meet, they are obvious.

To install spring metal strips, first make sure both sashes move to their open positions. Should the sash be painted shut, try scoring the joint with a knife. Then, with the touch of a heart surgeon, nudge the sash around its edges with a thin prybar. If the sash doesn't pop open, it's time to break out a heat gun. Carefully soften the paint by aiming the heat where the sash meets the window frame or stop, well away from the glass. Use a putty knife to scrape away paint build-up. Once the window is open, use the same tools to remove all excess paint from sash.

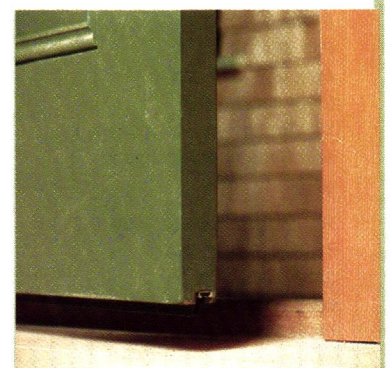
With both sashes moving normally, leave the upper sash fully closed and open the bottom sash halfway. Measure up the sash channel, from its bottom to the top of the lower rail of the upper sash, and cut two strips this length, using tin snips. Now open the bottom sash all the way, and insert one end of a strip into the sash channel, between the window frame and lower sash, with the nailing edge snugly along the inside edge of the sash channel. Tack the strip along this edge, nailing every 3". Then pry out the free side of the metal strip a bit so it springs nicely against the edge of the sash. Repeat for the other side. Install strips on the upper sash in this same fashion. However, carefully maneuver the strip into place around sash cords, and trim the metal where it passes the sash cord pulleys.

To install top and bottom strips, simply

The Rub on Rubbers

MOST STOP and seal combinations, door sweeps, and many other weather strips, are made with either vinyl or silicone rubber. There is a difference in performance as well as cost.

Vinyl, while economical, is the less elastic of the two so it is trickier to install for a consistent seal over, say, a slightly warped door. Vinyl also tends to get harder in cold weather and with age. Silicone is far more supple, especially in winter and over time, but is roughly twice the price of vinyl.



Door Sweeps and Bottom Seals

SWEEPS AND SEALS are weather strips applied to the bottom of the door. Most of these products come with nylon brushes or rubber seals that are replaceable.

Door sweeps mount to the bottom of the door. Usually, they're cut to length, then fastened with screws along the outside edge. Some designs must be screwed on both sides. A less obvious alternative are bottom seals that mount directly into the door's bottom edge, often in groove or dado. The door has to be removed to reach his area, but these seals are hidden from view and very effective.

SUPPLIERS:

ACCURATE METAL WEATHERSTRIP CO., INC.
725 South Fulton Ave.
Mount Vernon, NY 10550
(914) 668-6042
Weather strips, door sweeps, and thresholds, including spring- and V-bronze.

MACKLANBURG-DUNCAN
4041 N. Santa Fe
Oklahoma City, OK 73118
(800) 654-8454
Weather strips, door sweeps, and thresholds, including stop and seal combinations.

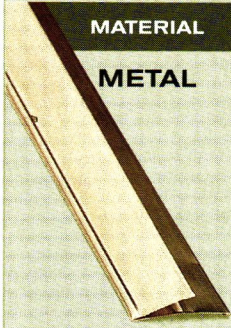






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measure these horizontal lengths, cut strips to size, and nail them in place with the nailing edge facing the room. Finally, with the upper sash lowered and the lower sash raised above it, cut a third horizontal strip and nail it in place along the outside face of the lower sash meeting rail. Orient this strip with the nailing edge down so that it pulls against its mate and is hidden from inside view when the window is open. This process is simple. In fact, installing weather strips takes less time than getting an old window open in the first place.

If your old house has wooden casement windows, use spring bronze weather stripping and install much like you would a door. Assuming the window opens outward, orient the nailing edge of the strip toward the outer edge, so the window pulls snugly into the spring. If your casement windows are steel, look into vinyl gasket strips made with a groove that allows them to slip over the frame edge. Corners are cut with a razor knife and secured with adhesive. When the window closes, it pulls into this strip, creating a good seal.

WEATHER STRIPS AT A GLANCE

MATERIAL	DESIGN	INSTALLATION	USE	NOTES
	METAL bronze spring strip (flat with bend)	nail	doors & windows	traditional look; long-lived, but time-consuming to install; less likely to break than V-strip
	bronze V-strip (folded in a "V")	nail	d&w	traditional look; long-lived, but time-consuming to install; less likely to flatten out than spring strip
	RUBBER bulb	caulk	doors & casements	versatile; easy to install
	RUBBER bulb & barb	saw kerf	doors & casements	versatile; requires specialized power tools for installation
	PLASTIC gasket & barb	saw kerf	d&w	versatile; requires specialized power tools for installation
	STOP&SEAL wood & bulb, gasket, or foam	screws	d&w	good for retrofits; moderately difficult to install
	FELT strip	nails	d&w	inexpensive; simple to install; obvious
	FOAM strip	adhesive backing	d&w	inexpensive; simple to install; obvious

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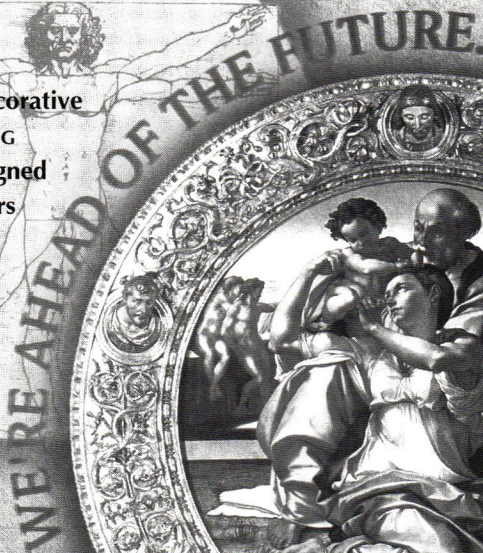
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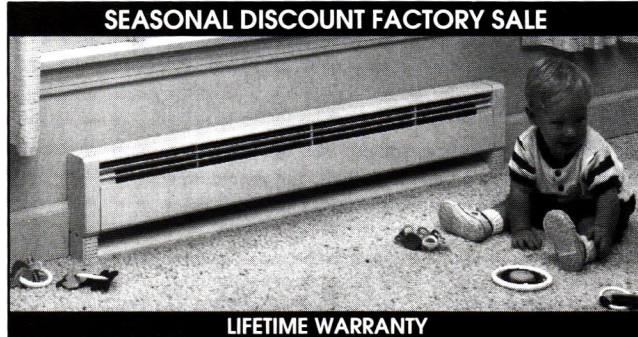
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OLD HOUSE ADVISOR

REACH FOR THE CEILING

I would love to learn more about the history and care of balloon ceilings. It's mind-boggling that a single piece of canvas could be stretched tight across our 1920s living room.

— NANCY SMOTHERGILL
SYRACUSE, N.Y.

BALLOON CEILINGS are indeed hard to believe—and hard to research. Though there's little in print on the technique, according



Through the tear in the fabric, you can see the original plaster inches above this balloon ceiling. The mouldings along the wall keep the canvas stretched like a drumskin.

to John Canning of John Canning & Co. Ltd., in Southington, Conn., it was popular from the 1890s to the late 1940s for hiding ailing plaster, a precursor of sorts to 1960s dropped ceilings.

First, the decorator anchored $\frac{1}{4}$ " x $1\frac{1}{2}$ " wood strips around the perimeter of the room, 1" to 3" below the original ceiling. Under this ring came a second set of strips, applied in a temporary fashion. Next the decorator pre-sized and moistened the canvas. Then, while the fabric was still damp, he tacked it to the temporary strip, stretching as he went. Once the canvas was dry, he added a finish moulding along the top strip, pulling the material even tighter.

After removing the temporary strip and trimming excess material, the canvas was ready for decorating with calcimine or distemper paints. As they dried, the size content of these water-based paints helped tighten

the canvas even more. Besides being a quick fix, balloon ceilings were simple to renew. If there was a call for a new color scheme—or the ceiling became stained—all it took to remove the old paint was warm water and gentle scraping with a spoon.

DIRTY DOZEN CLEANUP

Halloween highjinks have left the masonry façade of our row house pelted with eggs. How do you get dried yolk off limestone?

— MARY SULLIVAN
CHICAGO, ILL.

IF THE EGGS were still fresh, a good scrubbing with a stiff fiber brush and mild household soap or detergent would do the job. However, you're probably facing a dried mess and a tenacious stain. First resoften the eggs by applying a plaster of wet paper. (Watch for ink that may run.) Then scrape away as much material as possible, and scrub as for fresh eggs. If the stain is persistent, try scrubbing with vinegar followed by kitchen cleanser.

KITCHEN PATCHIN'

When you are patching plaster or taping drywall seams, it is often difficult to reach in tight areas with regular plaster trowels and knives, especially behind radiators. I find a rubber kitchen spatula is flexible enough to smooth these spots. To extend your reach, tape the spatula to a long stick.

— STEWART DEMPSEY
MILWAUKEE, WISC.

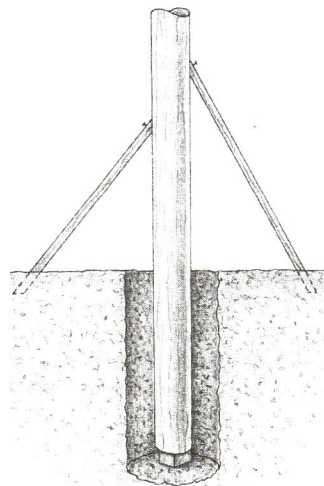
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I was twelve when I learned this trick for setting a fence

post from my grandfather and uncle. Undoubtedly it works best where you have rich, moist clay soil that is nice and deep.

After you dig the post hole, drop half a brick into the bottom. Next, place the post on top of the brick bat and temporarily support it. Then fill the hole with dry concrete mix. Believe it or not, when you come back in 24 hours the concrete will be harder than Chinese arithmetic.

— WILLIAM T. COX, JR.
MEMPHIS, TENN.



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I dreaded the thought of not being able to use our staircase while I stained the wood—especially since our only bathroom is upstairs. So I refinished every other step. I labeled the ones that were safe to use with large, white index cards. Then I switched the labeling and refinishing process to the other treads in a couple of days. We had to take big steps, but we were never stair-less.

— PATRICIA D. NOVAK
HADDON TOWNSHIP, N.J.

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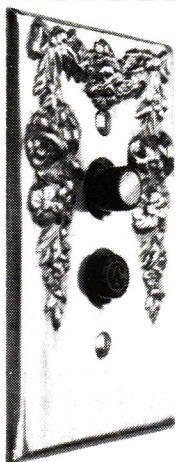
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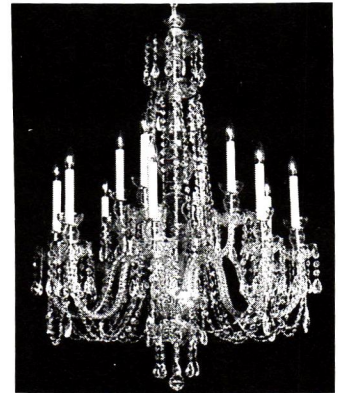
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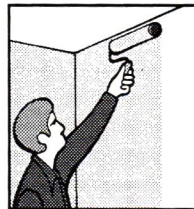
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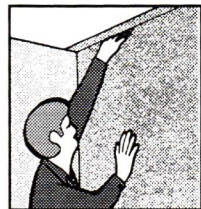
1. Cut fiberglass
 mat 2" longer
 than height.



2. Apply saturant to
 area to be
 covered.



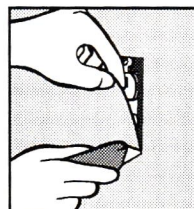
3. Apply fiberglass
 mat to wet
 surface.



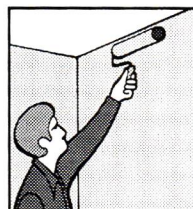
4. Trim excess mat
 where wall
 meets ceiling.



5. Trim mat at
 baseboard and
 window.



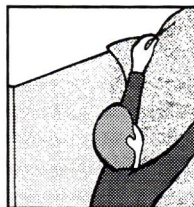
6. Trim mat at
 outlets,
 switches, etc.



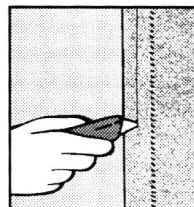
7. Apply second
 coat of saturant
 to wet mat.



8. Apply 1st coat of
 saturant to
 adjacent area.



9. Apply mat to
 2nd area, over-
 lapping by 1".



10. Cut down center
 of overlap (both
 layers).



11. Remove mat
 strips on both
 sides of cut.



12. Apply 2nd coat
 of saturant
 (include seam)



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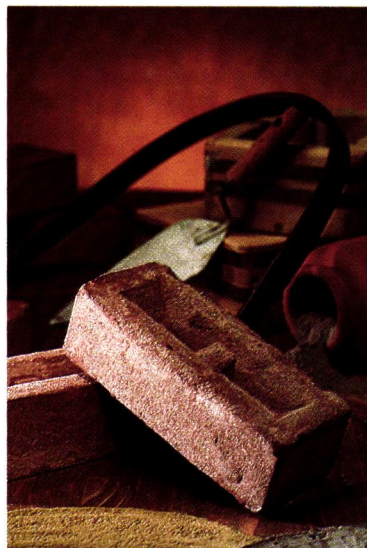


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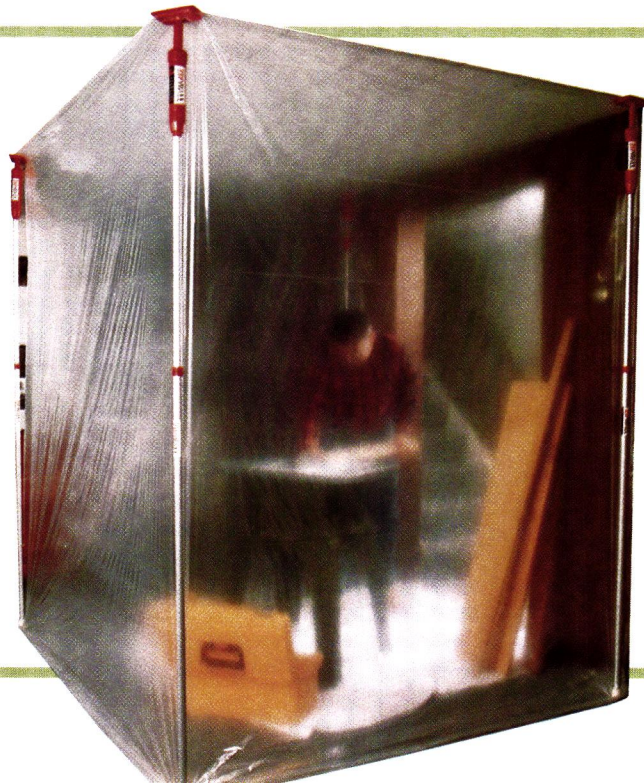


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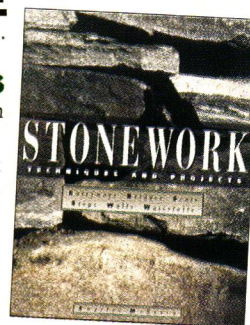
Practical, step-by-step, accessible even to the novice. These are the qualities that we look for in a how-to book. This one is no-nonsense, meat-and-potatoes guide to maintenance and repair of furniture, aimed specifically at the amateur restorer. Over 700 illustrations are very instructive, particularly the exploded views of furnishings. Basic woodworking and sewing skills are necessary only for the more advanced repairs. This book will pay for itself.

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By Charles McRaven

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Period Fireplaces

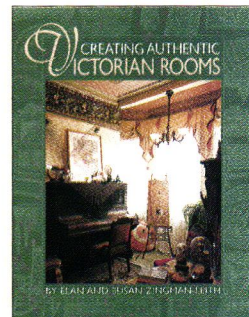
By Judith Miller

Subtitled *A Practical Guide to Period-Style Decorating*, this book indeed offers how-to instructions on decorating and faux painting and provides both a glossary and a source list. Archival illustrations and dozens of photos and period fireplaces make it a valuable historical reference as well. The first section describes fireplace styles chronologically. The bulk of the book focuses on practical considerations of choice and installation, categorizing fireboxes and mantels by material. If you are adding a fireplace or building a new period house, this book will save you a great deal of time researching different references.

Creating Authentic Victorian Rooms

By Elan and Susan Singman-Leith

This is the fact-filled "how to begin" manual that gives you instant insight about Victorian decorating, starting with a run down of styles: Greek, Gothic, Rococo, Renaissance, Aesthetic, Arts & Crafts, Colonial Revival, etc. Each chapter features floor coverings, walls, ceilings, mantels, trim, window treatments, lighting and furnishings. The book is realistic and clear that it is not for purist restoration, but a comfortable Victorian revival.



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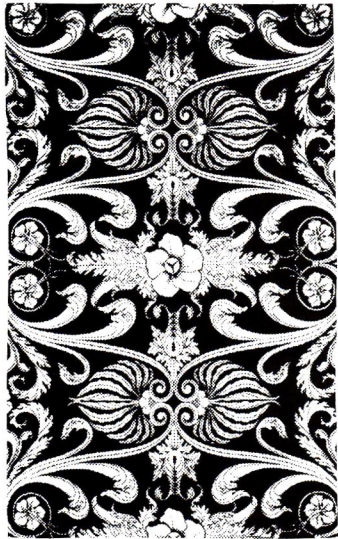
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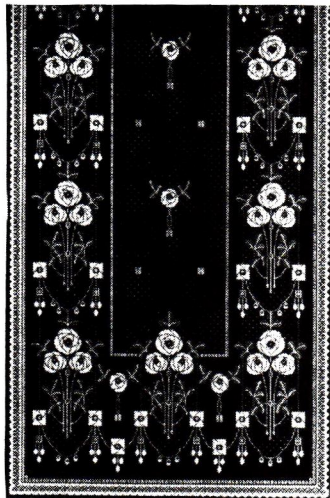
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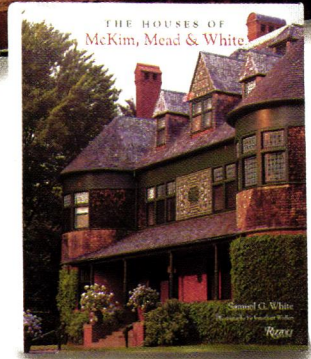
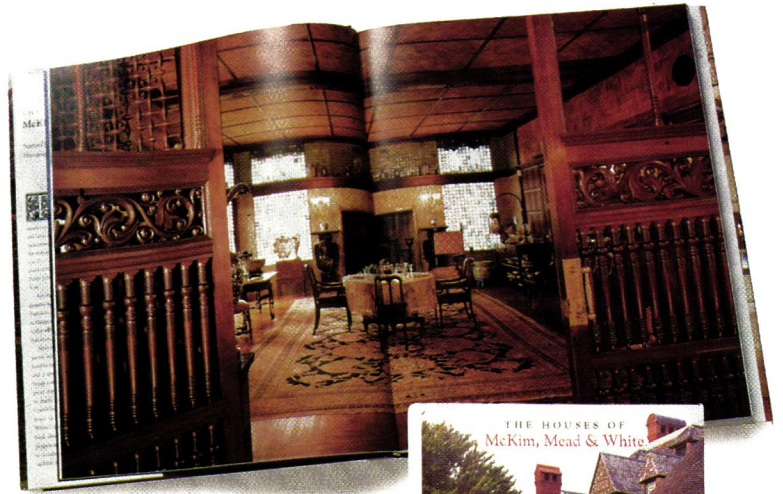
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The Greatest Houses

IT MIGHT BE an exaggeration to call them “the greatest houses” if that excluded all others of the Gilded Age. But no one can argue with the architectural legacy and influence of McKim, Mead & White, the most prestigious and successful firm in America (and probably the world) between 1879 and 1912. If you associate them only with their more public commissions—redesign of the White House and the Mall in Washington, D.C., the campuses of Harvard and Columbia Universities, New York’s Pennsylvania Station and the Boston Public Library—then you may have overlooked the residential work. It is breathtaking.

The firm of McKim, Mead & White executed nearly a thousand commissions between 1879 and 1912, being architects of choice for the

No one can argue with the architectural legacy and influence of McKim, Mead & White, the most prestigious and successful firm in America (probably the world) between 1879 and 1912.

era’s rich and famous. This new book is the first to focus on the residential work, from the extravagant summer cottages in Newport, Rhode Island, on Long Island, and in the Hudson Valley to the palatial urban town houses of Boston, New York, Washington, and Baltimore. This is an excellent, and beautiful, photographic record. It is also a scholarly and insightful document, as the book was researched and written by Samuel

G. White, FAIA. Yes, he is a relative: the great-grandson of Stanford White. (A practicing architect, Samuel White is a partner in Buttrick, White & Burtis, the New York architecture firm highly regarded for its work in historic preservation.) White’s analytical text has a unique perspective, as he was given unprecedented access to the 35 houses documented here. Many are published in depth for the first time, including Ochre Point, the Robert Goelet house in Newport. Especially interesting is Box Hill, Stanford White’s own (somewhat experimental) house on Long Island. And here we find the first look at the Isaac Bell house in Newport, still undergoing restoration. The newly reinstalled Venetian room at the Payne Whitney houses on Fifth Avenue in Manhattan is also included.

Say that a building is by McKim, Mead & White and the image evoked is one of extraordinary wealth and Victorian excess. Clients named Whitney, Vanderbilt, and Pulitzer did offer the advantage of extravagant budget, of course, as well as the desire to impress.

But the firm’s houses are works of art as much as they are social artifacts. They are, as Mr. White says, “a portfolio of some of the most original and well crafted designs produced in America.” These beautiful photographs attest to it.

The houses are significant still because of the architectural partners’ complementary talents. Charles Follen McKim was a designer with a studied understanding of early American build-

THE HOUSES OF MCKIM, MEAD & WHITE

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ings and decorative arts, a powerful ability to simplify forms—and a list of connections that would benefit the firm for the next thirty years. Stanford White was a fine artist who could create elegant details and “brilliant arrangements of texture, color, and objects based on unconventional juxtapositions.” William Ruther-

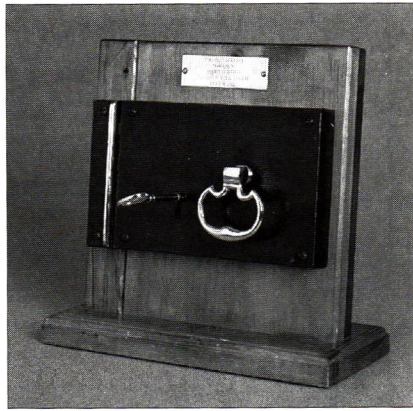
Earlier commissions, imaginative and experimental, are in the form we call Shingle Style; interiors recall the Aesthetic Movement and the early Colonial Revival.

ford Mead was the businessman who ran the office, in his own words keeping his “partners from making damn fools of themselves.” Their body of work came from a true collaboration, so much so that, while any of the three of them could have achieved fame in his time, it was the partnership that came to define American architecture in the late 19th century.

Stanford White became the partner in charge of most residential commissions. In practice, he extended the normal definition of architectural services to include interior decoration, he dealt in art and antiques (for himself and clients), and he even designed parties.

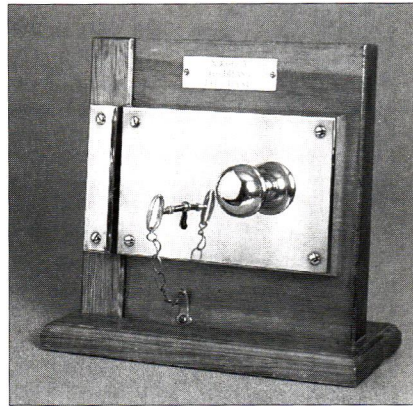
The book presents the great houses chronologically, which serves to illustrate the development of the firm as well as changing tastes. Earlier commissions, highly imaginative and experimental, are in the vernacular form we call Shingle Style, with interiors that recall the Aesthetic Movement and the early Colonial Revival. A second period is clearly transitional, with more academically correct designs and a greater use of masonry. After the World's Columbian Exposition in Chicago (1893), their work tends toward the formal and neoclassical—although work in the Colonial Revival idiom continued.

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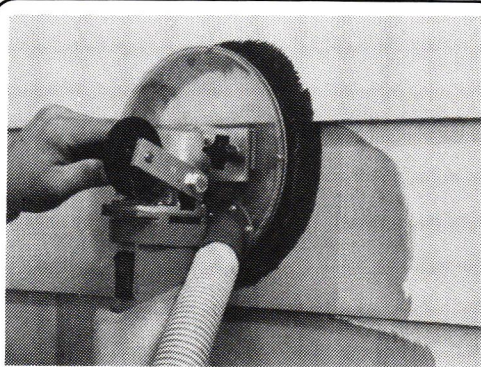
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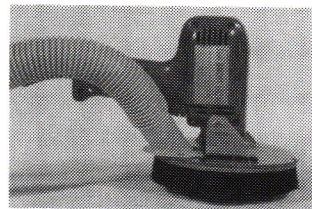


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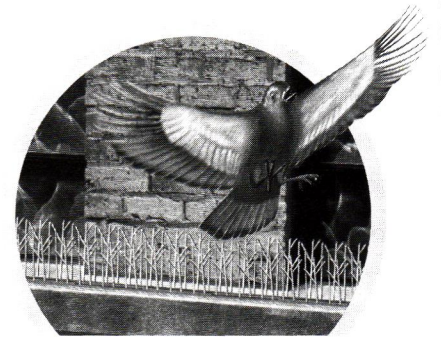
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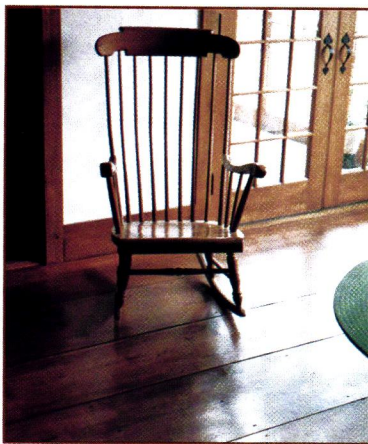
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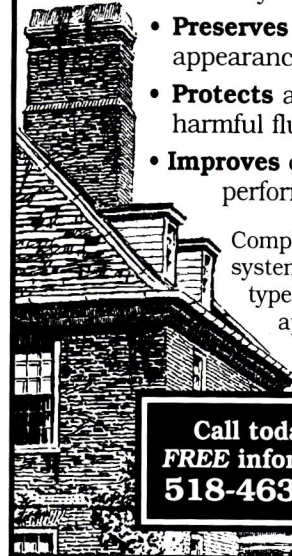
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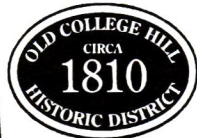
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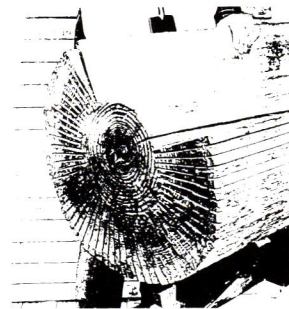
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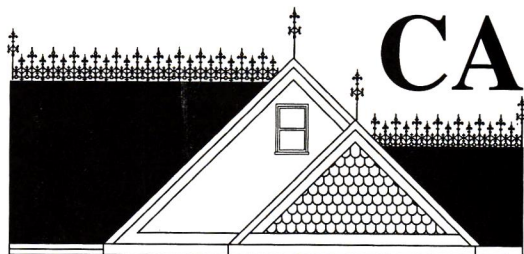
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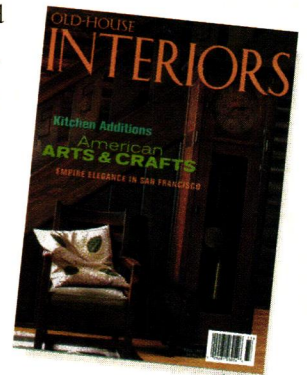
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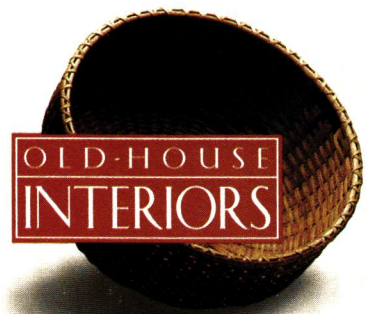
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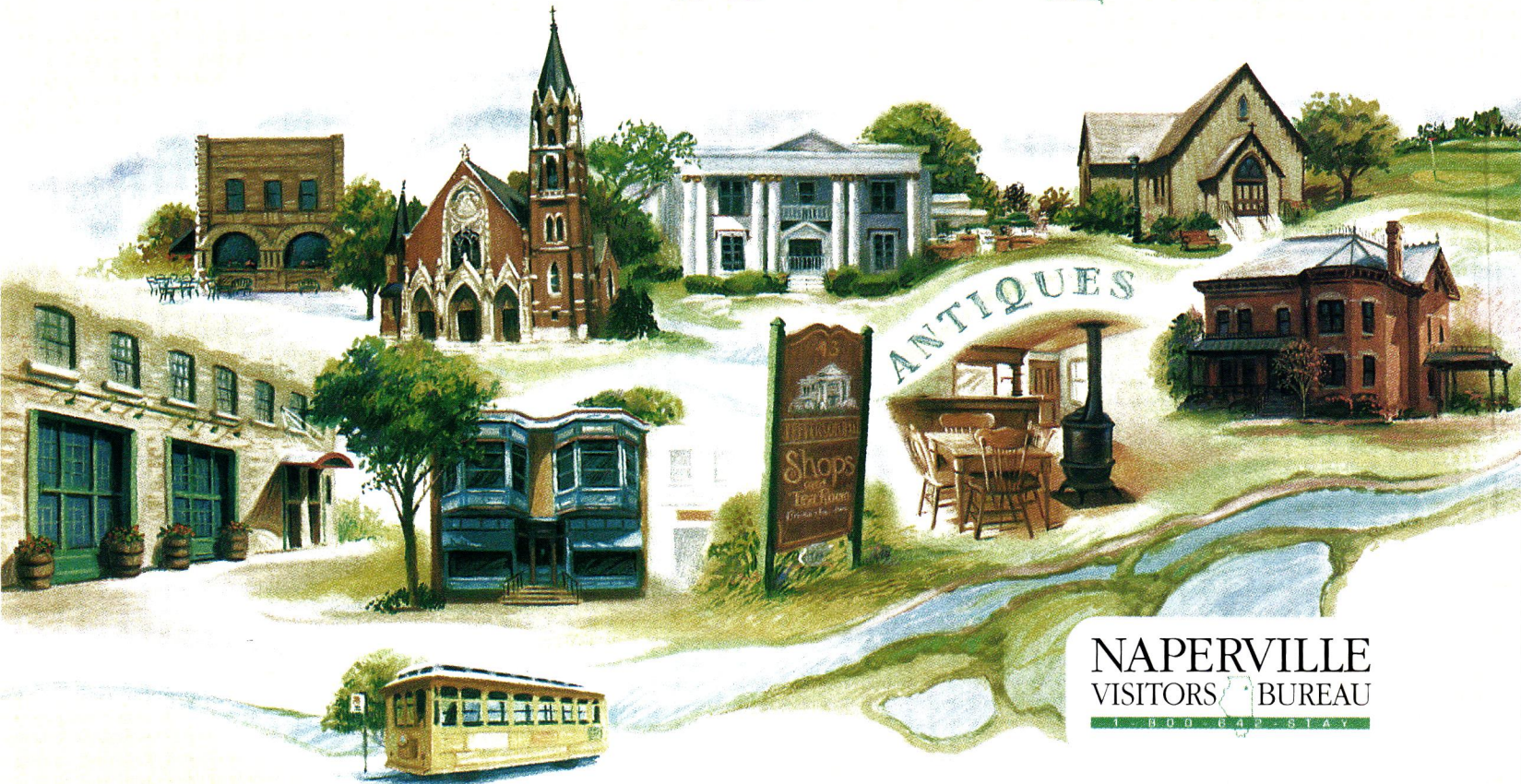
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Heights of Portland

FROM A TERRACE overlooking the famous International Rose Test Garden in Portland's lush Washington Park, PostModern high-rises shoot skyward from the base of the city's 19th-century riverfront grid. On this crystal-clear day, the icy pinnacle of Oregon's volcanic Mount Hood floats beyond the city like an enormous cloud.

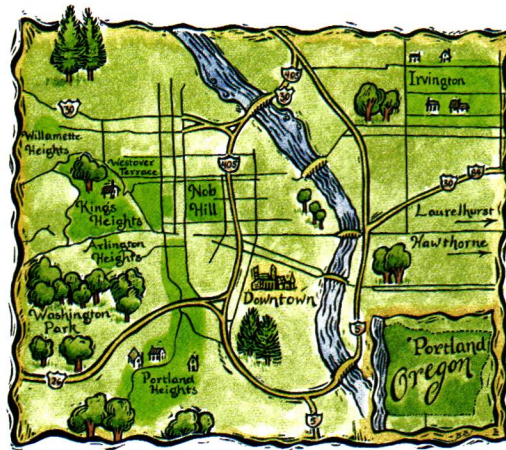
Breathtaking vistas are the norm in this city of 500,000—in fact, they're protected by ordinance. Less obvious is the seductive array of late-19th and early-20th century architecture, tucked into leafy enclaves in Portland's West Hills and platted en masse across the expanses of East Portland. Lewis and Clark may have camped here in 1806, but Portland didn't catch fire until the early 1880s, when the Union Pacific Railroad turned the city on the Willamette (pronounced Wil-AM-met) and Columbia Rivers into the main port for a vast agricultural area that reached to the Rockies.

More or less prosperous ever since, the city boasts an unusual degree of continuity in its residential architecture. The impressive range of Revival styles runs from Neoclassical to Prairie and Shingle Style to "English"—Portland's vernacular for its own distinctive Tudor Revival architecture.

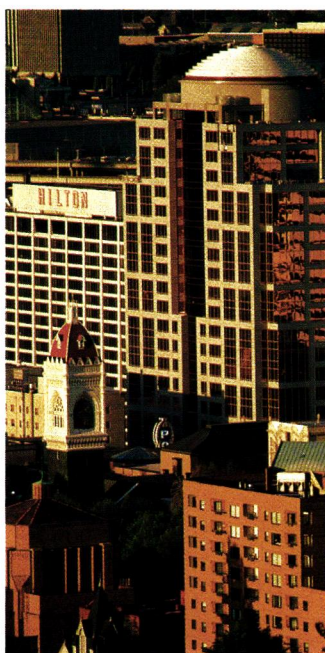
Walkable and livable, Portland tantalizes with a vibrant downtown and waterfront, where

As you wend your way higher into the city's steep western hills, Queen Anne and Colonial Revival give way to Arts & Crafts, Art Deco, and International styles.

BY MARY ELLEN POLSON



The new doesn't overshadow the old in Portland, where both the city's spectacular view corridors and early residential neighborhoods are protected by far-sighted planning. Portland put the brakes on suburban expansion as early as the 1950s, preserving more than 5,000 acres of the luxuriant West Hills as parkland.



Clockwise from top left: Portland abounds in public sculpture, like this salmon-eating bear on the Transit Mall; the Colonnade, a Neoclassical Revival structure in the Skidmore Old Town District; a serene pond in the Japanese Garden in Washington Park; an “English” style house near Vista Avenue; and a few of Portland’s Post-Modern marvels.



such attractions as coffee bars, brewpubs, and Powell’s (an enormous, immensely browsable bookstore) co-mingle with fine restaurants and nightclubs. If you’re cast down by the city’s persistent drizzle (euphemistically referred to as “Oregon Sunshine”), a quick trip over the Cascades into the high desert will put you in the sun again. Rain or shine, you’ll kick yourself if you miss poking around Portland’s wonderful old-house neighborhoods. Begin your tour along West 23rd Avenue in Nob Hill.

■ NOB HILL AND WESTOVER TERRACE Nob Hill is a blend of trendy shops, early-20th-century apartment buildings, and pre-World War I houses in a distinctly Portland iteration. Many homes were built as double houses, so they feature balanced proportions and symmetrical pairs of plate-glass windows, balconies, and doors. As the neighborhood climbs upward toward Westover Terrace, more eclectic Revival and Japanese-influenced Arts & Crafts houses appear. If you’re on foot, a number of delightful staircases will take you past verdant gardens that thrive in Portland’s gentle rains.

■ THE HEIGHTS Tucked into a vast protected parkland, the Heights neighborhoods—Willamette, King’s, Portland, and Arlington—boast some of Portland’s best addresses in 1999, just as they did in 1919.

Willamette Heights is the most intact of Portland’s early-20th-century neighborhoods. Almost every home here was built before 1915. On the far side of **King’s Heights** is Portland’s most famous house, the French Eclectic Pittock Mansion (3229 NW Pittock Dr.). Now a house museum nestled in a 46-acre park, the mansion was largely constructed of fine materials from the Pacific Northwest and California.

One of Portland’s most scenic drives follows Vista Avenue into **Portland Heights** and beyond. Among the remarkable private homes here are the false thatched-roof Tudor Revival house at 2040 SW Laurel; the Burke and Catlin Houses (1707 and

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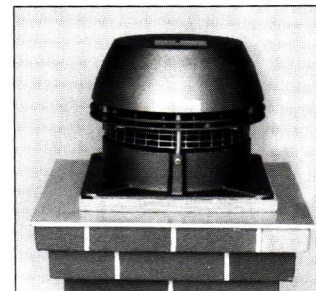
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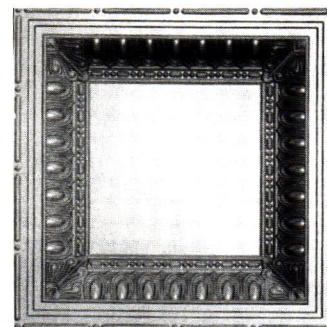
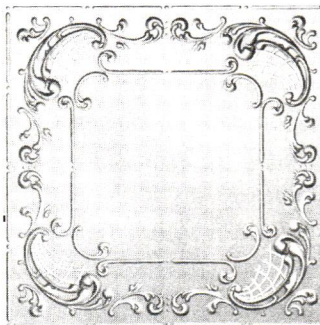
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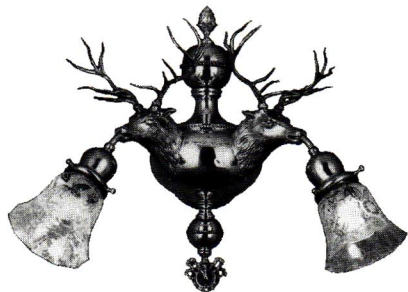
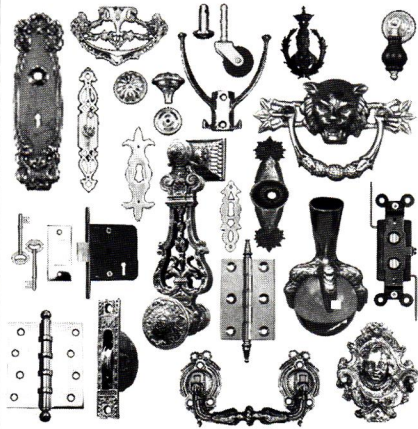
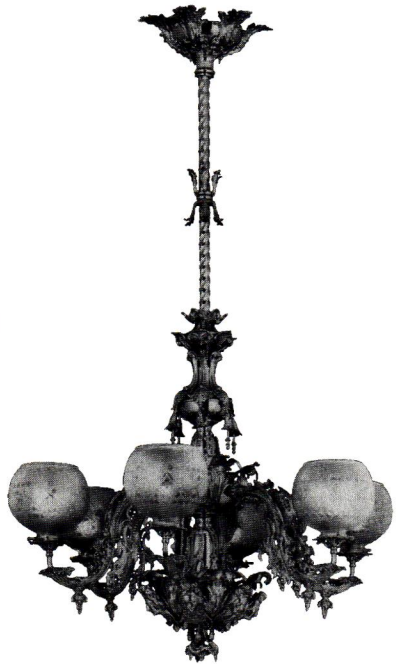
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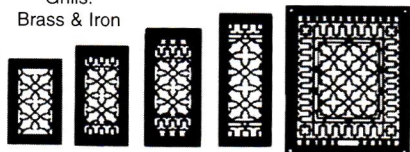
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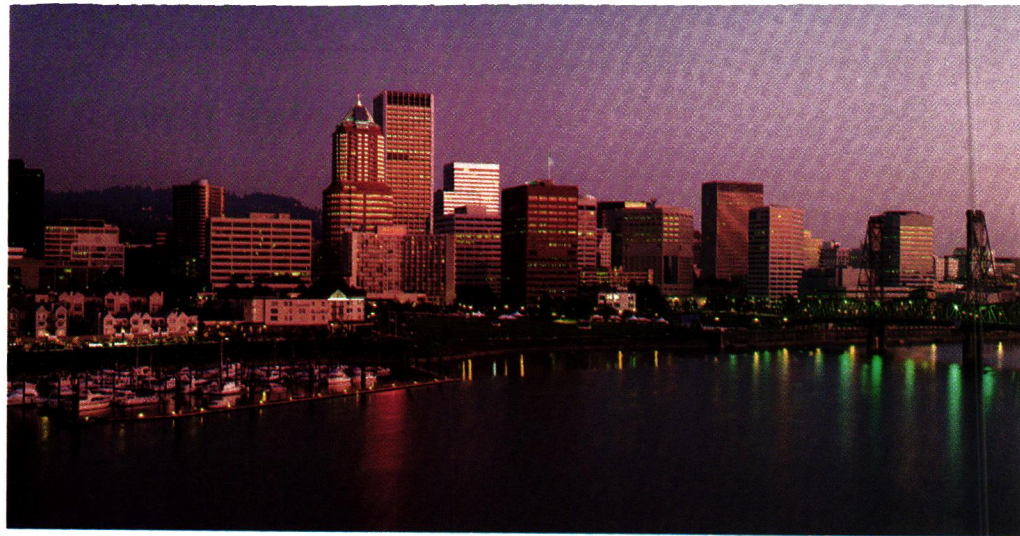
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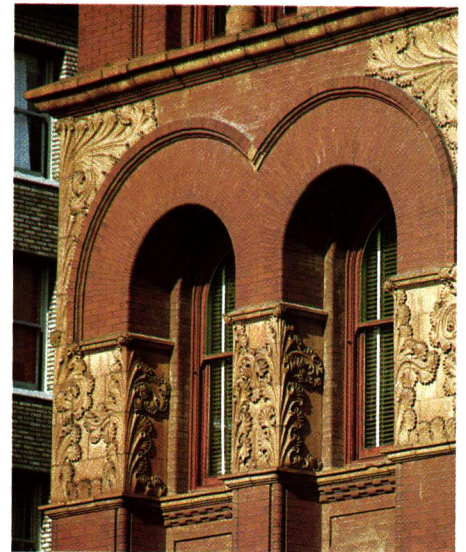
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Clockwise from top: A view of Portland across the Columbia River; one of a slew of terra-cotta-clad commercial buildings, part of a National Register district along SW Morrison and Yamhill Streets downtown; and a Prairie-style house with typical Portland influences, including a pair of gables and matching picture windows.



1727 SW Hawthorne Terrace), both designed by Portland architect Wade Hampton Pipes; and Bowman Apartments, an Arts & Crafts clinker-brick and stucco apartment house (1825 SW Elm St.).

Arlington Heights is best approached through the original entrance to Washington Park on Park Place, just off Vista Avenue. As you wind along Sacajawea Boulevard inside the park, you'll spot a spectacular Mediterranean Revival villa to your right. Turn right onto Marconi, where you'll see the Prairie-style home of architect John Virginius Bennes (122 Marconi Ave.), and nearby the Italian Renaissance Maegly House (226 SW Kingston Ave.).

■ EAST PORTLAND More than 80% of Portland's residents live east of the Willamette, many of them in the bungalow neighborhoods of Hawthorne, Sellwood, Alameda, and Hollywood, the early home of chil-

dren's author Beverly Cleary. Most impressive are Irvington and Laurelhurst, where homes rival those on the Heights.

Irvington is Foursquare and Tudor Revival heaven. Residential highlights include the Arts & Crafts-influenced Prairie-style home at 2230 NE Thompson St. and the Neoclassical/Italian Renaissance Lytle House (1914 NE 22nd Ave.). The curving streets of **Laurelhurst** were planned around a substantial park. Keep an eye out for clipped-gable rooflines and false thatched roofs in this hotbed of the Tudor and Colonial Revival, particularly in the 3600 block of SE Oak Street.

Historic Lodging PORTLAND

Portland offers a wealth of historic hotels, and bed & breakfasts, many in historic neighborhoods. Contact the Portland Oregon Visitors Association, 26 SW Salmon St., Portland, OR 97204, (503) 222-2223, www.pova.com.

SWAPS & SALES

REAL ESTATE

PHILADELPHIA, PA—Washington Square. Built in 1818 and one of only six private residences on historic garden square adjacent to Independence Hall Square. Approx. 5,000 sq. ft., original marble mantels, spacious rooms with high ceilings and gated parking space. English basement converted to family room-country kitchen with access to a terrace. \$1,200,000. Prudential Preferred Properties. Mary Doran (215) 893-9800.



ST. JOSEPH, MO—Your castle awaits in historic St. Joe. This unique 1890 brick is home to many outstanding features, including breathtaking entry, 9 fireplaces, 20 rooms, Jacuzzi, awesome woodwork, stained glass throughout, security system. Call K.L. Shultz. (816) 364-5658.

SOUTH CENTRAL VA—Ca. 1900 brick Italianate, 2400 square feet, 11' ceilings, 3 fireplaces, great interior wood, but poor plaster, on 9.75 ac. \$129,000. Davenport Realty (888) 333-3972.

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SOUTH CENTRAL VA—Magnificent antebellum manor meticulously restored, 3300 sq. ft., 9 fireplaces, 51 secluded acres, 2-acre pond. \$325,000. Davenport Realty (888) 333-3972.

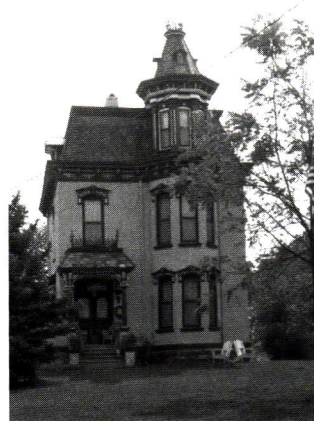
BRIDGETON, NJ—Restored 1808 brick Federal home with separate in-law apartment. On the National Register. Six fireplaces, pine floors, finished third floor. Possible B&B. Situated in the county seat of Cumberland County, on 1/2 acre, with garage and smokehouse. \$155,000. Call owner. (609) 769-2392.



CHAPEL HILL, NC—Country villa, built ca. 1800, remodeled 1851 by architect J. Hold. Vertical pocket doors, 9,000 sq. ft., tower widow's walk, 33 ac., lake, privacy, trees. \$1,450,000. (919) 563-8826 for info package.

NORTH CENTRAL PA—Historic five bedroom inn/restaurant. Includes innkeeper's suite, three dining rooms and patio. Owner financ-

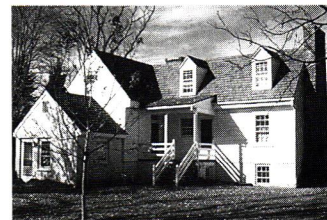
ing welcomed at \$530,000. Historic Old Jail Center almost completely restored. Includes pre-approved liquor license at \$295,000. Call Mericle Commercial Real Estate Group, Inc. (717) 323-1100.



MOBERLY, MO—The Terrill Mansion, 3-story 1860s brick Victorian. Approx. 3000 square feet consisting of 3 BR; 1 sitting room; 4 BA; LR; DR, 4 FP; updated kit; laundry; 12'

ceilings; glass enclosed sunporch; handcarved walnut woodwork & doors throughout; 3 staircases; 1998 York furnace, water softener; water heater; central air; full basement; storm windows & doors throughout. 2000 sq. ft. butler bldg. (insulated, electricity); stocked pond; perennial gardens; 3+ ac in city limits; city water; septic system. Now operating as a B&B. For sale by owner. 800-215-5422 PIN 9175 or 660-263-1944.

WEWOKA, OK—1896 historic 2 story log and sided house. Considered to be the only remaining landmark from the 19th century Seminole Republic. The house was built straddling the line determining the boundary between the creek and Seminole nation. Major restoration needed. \$17,000. (405) 257-3495.



KINSALE, VA—Jeffries Place, ca. 1750. Restored. Setting in park-like grounds of boxwoods, lilacs, and mature trees. 31.5 acres. Six fireplaces. 2585 +/- sq. ft. Hand-some mantels with random width heart of pine floors. Garage. \$249,000. Dave Johnston, "The Old House Man." Antique Properties. (804) 633-7123.

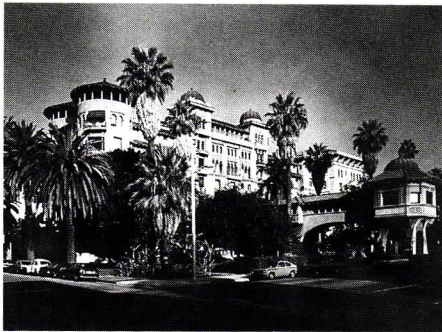


KINSMAN, OH—Magnificent 1920 Victorian timber frame barn standing on 15 plus acres. Near I-80, I-90. Scenic rural area. Approx. 12,000 sq. ft. Shops. 3-phase power, jib crane, heated, insulated. Finished

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WESTWINDSOR, VT—The Waite Place is an 1815 high-styled homestead located in Brownsville horse country. Spacious, elegant, with 4+ bedrooms and large barn. Much antiquity and 7 gracious acres of old farmland overlooking mountains. \$375,000. Historic Properties. (603) 485-8300. www.historicprop.com.



PASADENA, CA—1898 Resort era hotel, one bedroom condominium for sale. 1400 sq. ft. unit located on the 6th floor with views of city and mountains located in historic district. Round living room, full bath, updated kitchen, 10 ft. ceiling, 3 decorative fireplaces. Only 15 miles from downtown Los Angeles. Asking \$249,000. (626) 585-0916.



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OCEAN CITY, NJ—English country house. One of a kind landmark home. Close to the Gardens best beach. Totally refurbished. 3 BR/2 BA, huge attic, fenced yard, economical gas heat. Hardwood floors, stained glass window, built-in bookcase and china cabinet. \$265,000. Call (609) 628-1834.



ALLENTOWN, PA—1880 14 room brick Victorian, 4900 sq. ft., balcony, turret, gables, wrap-around porch. National Register. Restored. 2 baths, pocket doors, color glass, grand oak staircase, ornamental woodwork/fireplaces, chandeliers, central A/C, garage, corner, 3/4 acre, fence. \$255,000. (610) 435-0358.

FOR RENT—Southwestern PA, 30 miles to Pittsburgh. 1890s cottage style, 3 bedroom, 2 bath, 2 car garage. Original features, including paneled central stairway. In town, with large yard. \$500/month. Security deposit. Call Marie (908) 788-7642.

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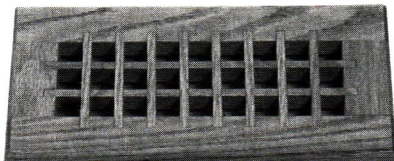
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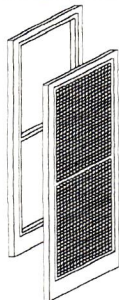
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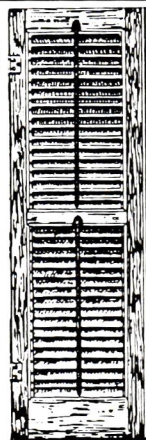
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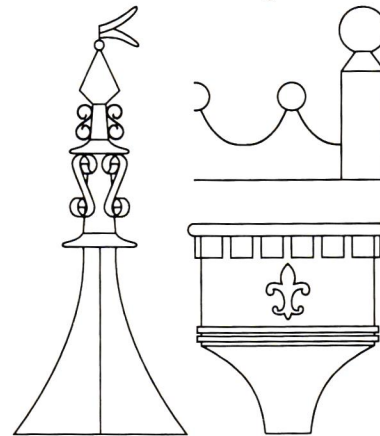
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REAL ESTATE and **RESTORATION SERVICES** ad rates are \$4.50 per word, 25 word minimum with \$150 for a photograph. Deadline is the first of the month, two months prior to publication. The deadline for inclusion is the first of the month prior to publication. (January 1 for the March/April issue.) Submissions must be in writing and accompanied by a check.

Mail to:

Patty Nelson
Old-House Journal
Restoration Sales
373 West Northwest
Highway, Suite 317
Palatine, IL 60067

EVENTS

SARATOGA SPRINGS, NY—Spirit of Preservation Exposition, March 26-28. Specialty products, artisans and resources for the preservation, restoration, and renovation of historic structures. Seminars & workshops. Saratoga Springs Preservation Foundation. (518) 584-0027.

BOSTON, MA—Old House Fair, Feb. 6-7. Admission \$7. Contact the Boston Preservation Alliance at (617) 367-2458.

OCALA, FL—Heritage Tour, March 6-7. Theme of tour is Home, Hearth, and History, featuring seven restored historic homes in the Ocala Historic District and Tusawilla Park Historic District. Call the Historic Ocala Preservation Society at (352) 351-1861.

ARROW ROCK, MO—Antique Show and Sale, May 15-16. No crafts or reproductions. Free to public. Historic Arrow Rock, MO, founded in 1829 and located on the Lewis & Clark Trail and Santa Fe Trail. (660) 837-3333 or www.arrowrock.org

SAVANNAH, GA—Skidway Island Antique Show & Sale, March 12-14, benefiting the children of Savannah. Sponsored by the St. Peter's Episcopal Church Women. Show information (912) 598-7242.

WESTMINSTER, MD—Renovator's Workshop, Feb. 25. Speak to experts about restoring your historic property. Topics include masonry, landscaping, chimneys, painting, stained glass, plastering, tax incentives, and more. Free admission. Call (410) 848-7967.

ATLANTA, GA—Inman Park Festival & Tour of Homes, April 23-25. Features a guided tour of nearly 20 historic homes representing Victorian and Arts & Crafts architecture. Festival includes street market, juried arts and crafts show, food, live entertainment, and parade. Festival is free. Charge for home tour. Call festival hotline at (770) 242-4895 or visit website at www.inmanpark.org

FORT MYERS, FL—2nd Annual Dean Park Home and Garden Tour, March 20. Tour features 6 historic homes and 2 gardens. The tour benefits the Dean Park Historic District and children in foster care. Ticket prices \$6 per person, \$10 per family. For more information, call Ruth Ann Racely at (941) 332-5816.

RICHMOND, VA—66th Annual Historic Garden Week in Virginia, April 17-24. Three dozen separate garden tours throughout Virginia. Sponsored by the Garden Club of Virginia. Prices for tours range from \$10 to \$20 per event. Tours benefit the restoration of historic grounds and gardens throughout the state. Comprehensive guidebook with descriptions, directions, ticket prices, and tour organizers may be reserved with a \$5 donation. Brochure also available. Call (804) 644-7776. Website: www.VAGardenweek.org

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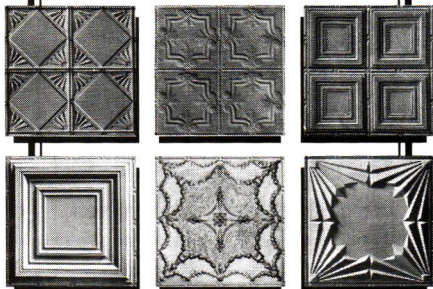
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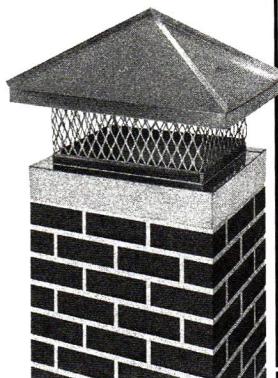
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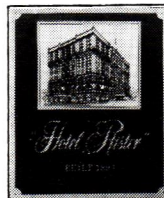
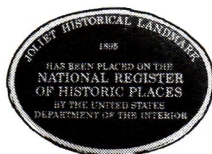
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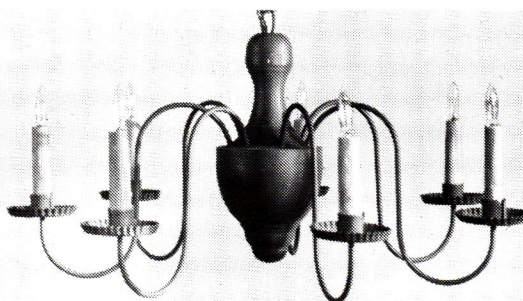
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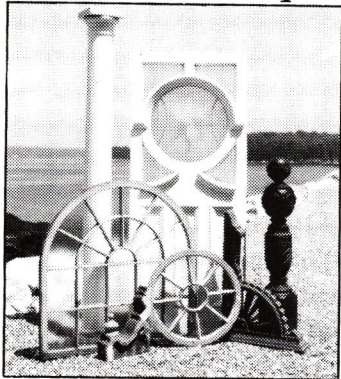
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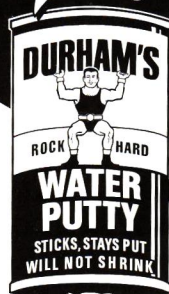


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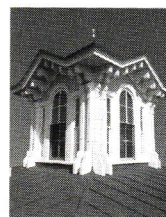


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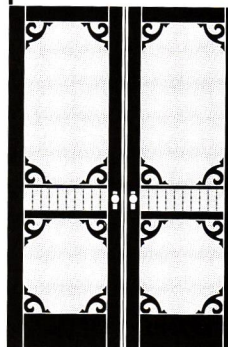
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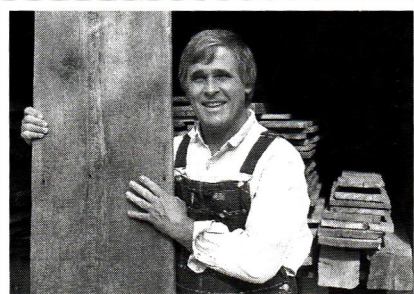


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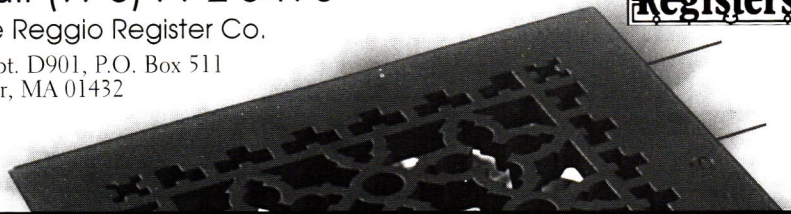
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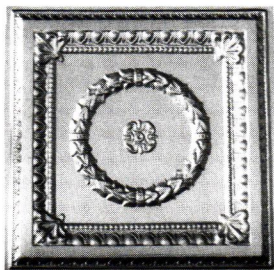
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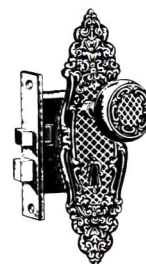


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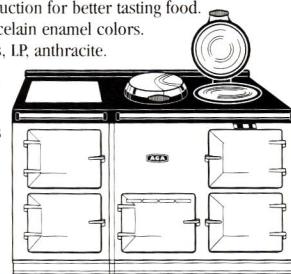
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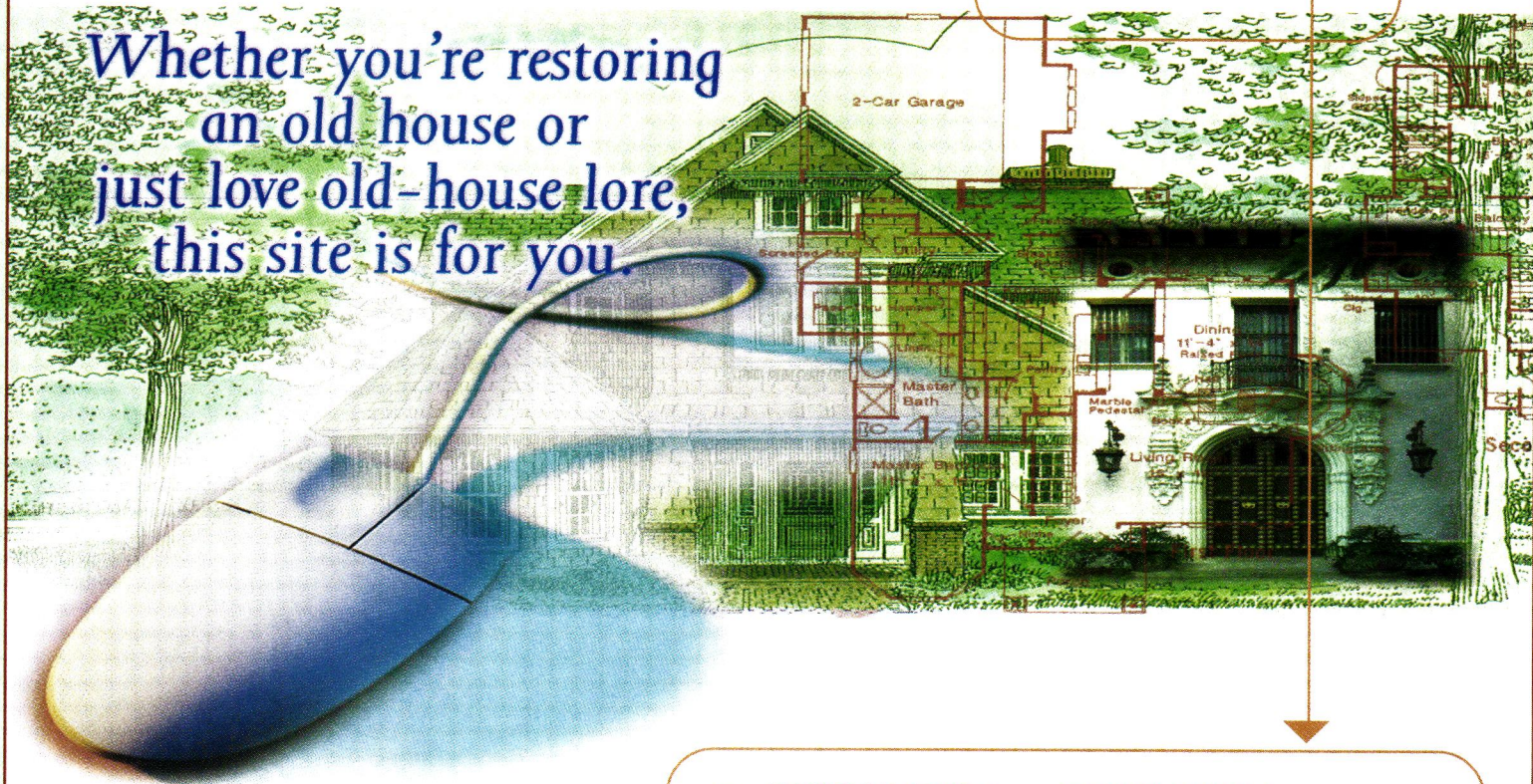
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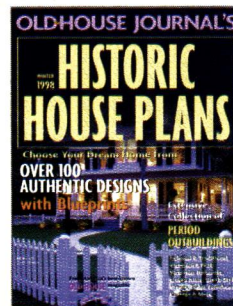


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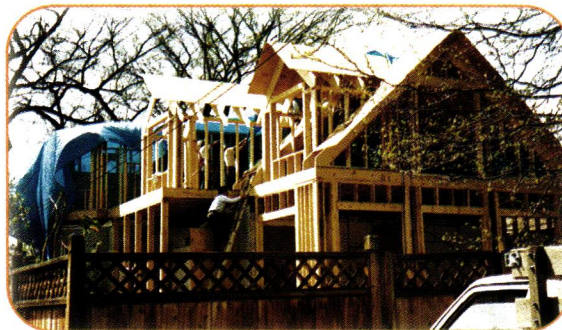


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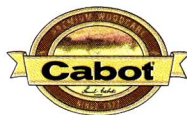
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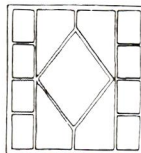
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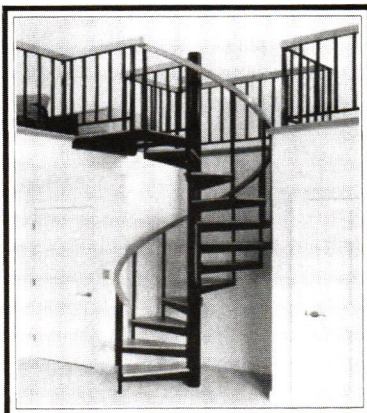
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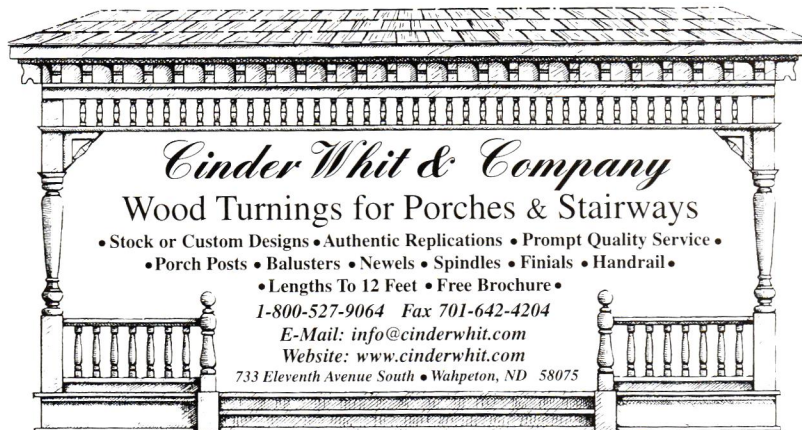


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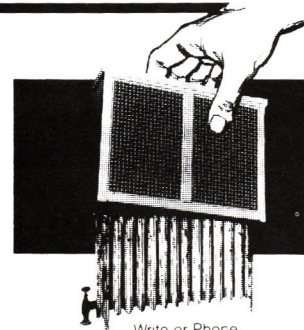
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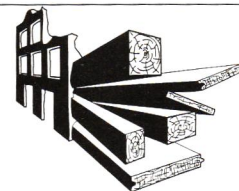
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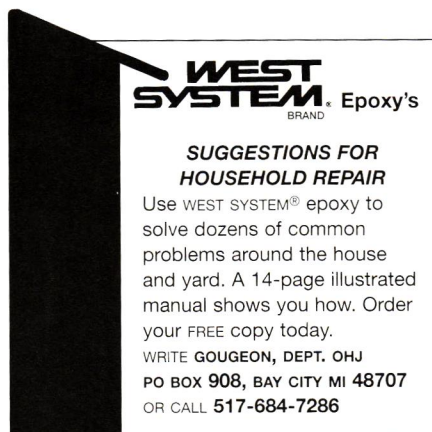
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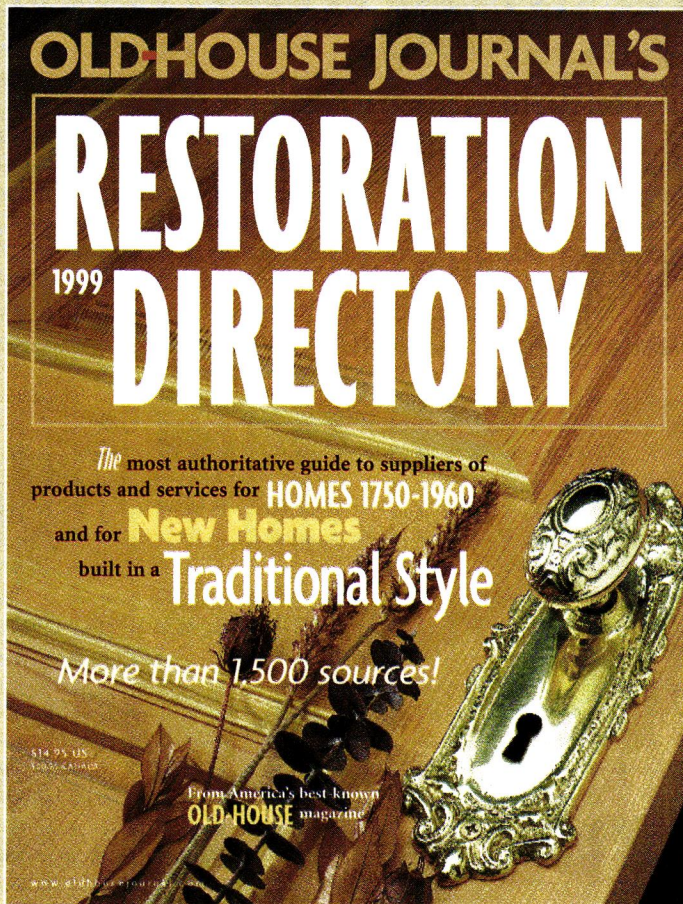


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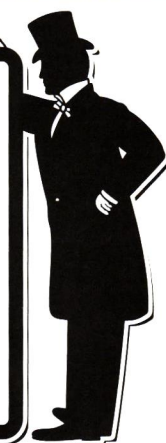


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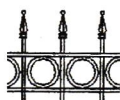
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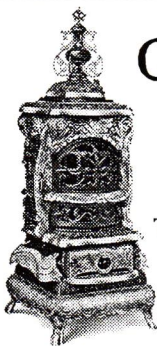
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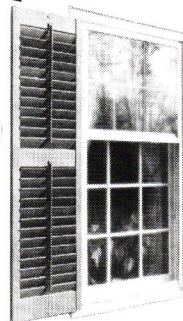
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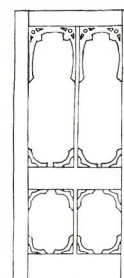
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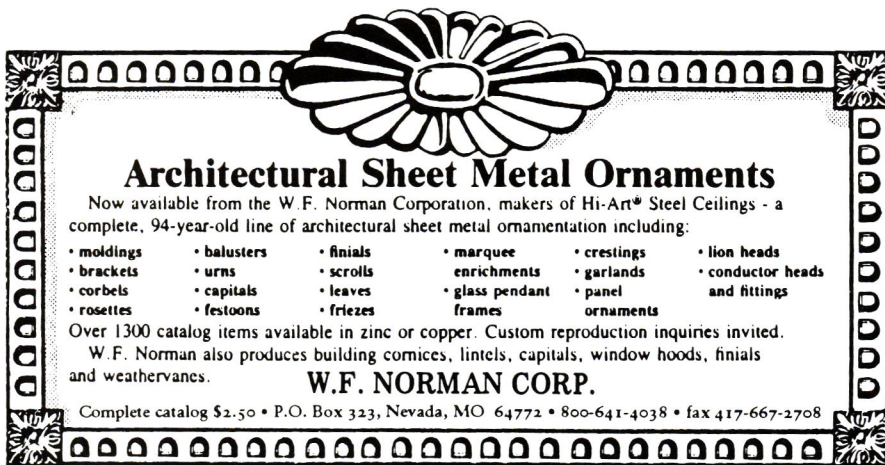


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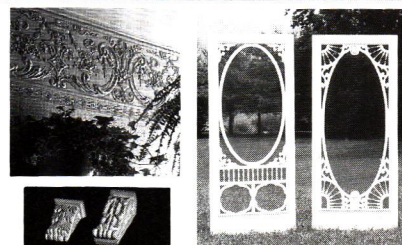
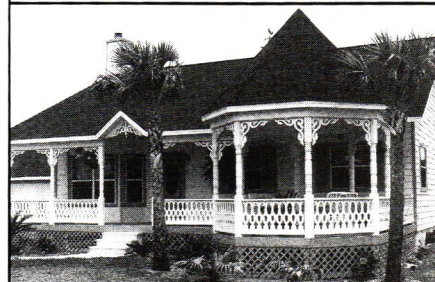
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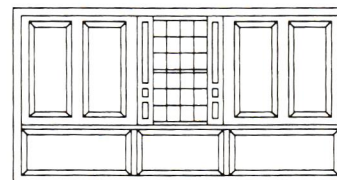
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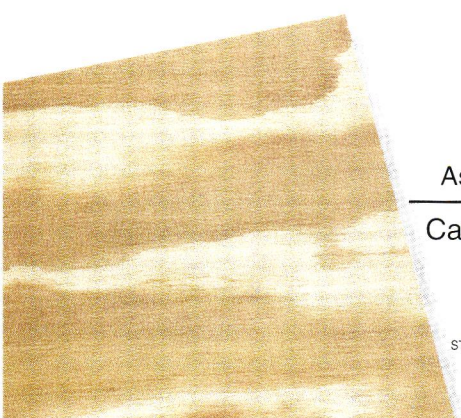
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