

Old-House Journal

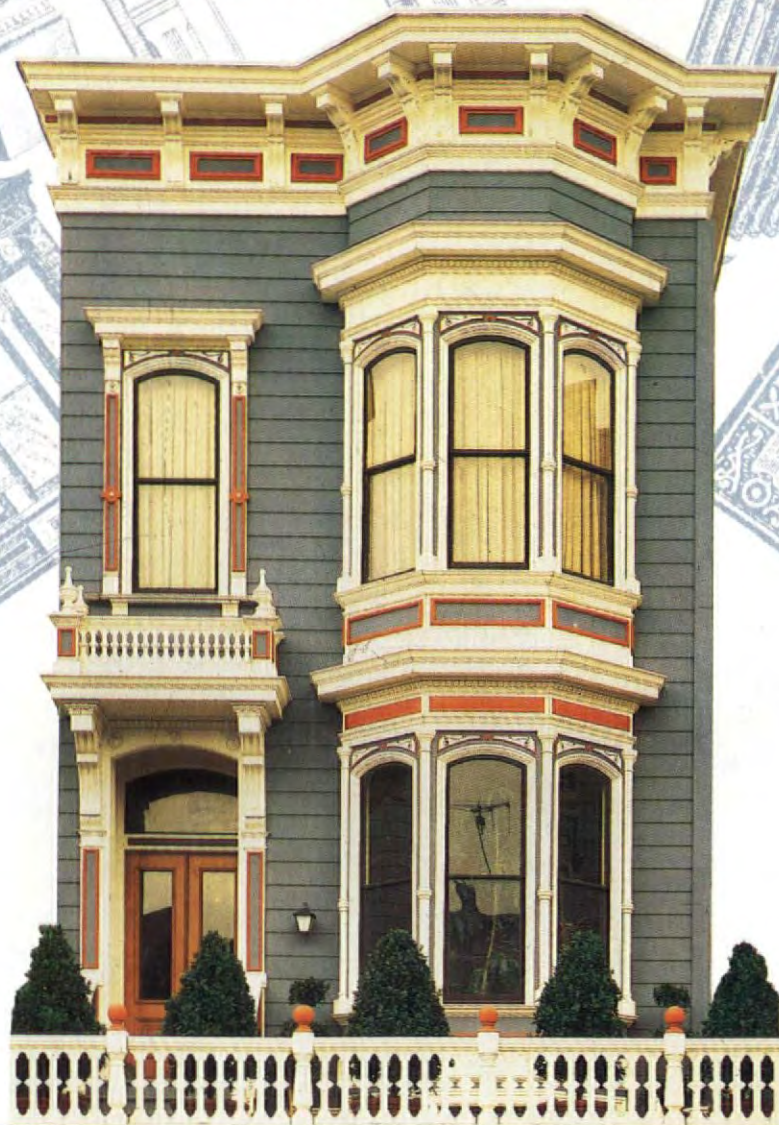
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Old-House Journal

ESTABLISHED 1973



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SALVAGE

Architectural Salvage to the Rescue 28

by J. Randall Cotton and Matt Schultz

Salvage can mean salvation to the restorer. Here's what you can expect to find and how to put it to good use

Architectural Salvage Sources 36

by Gregg Carlsen

An up-to-date sourcelist of salvage yards across the country, and a close-up look at the special offerings in the Midwest

From Cast-offs to Cabinets 40

by Dale R. Hellegers

A reader details how she made custom kitchen cabinets from a surplus of salvaged shutters

Early Colonial Revival 45

by James C. Massey and Shirley Maxwell

In the late 1800s, patriotic sentiment and a nostalgic yearning for our colonial past ushered in this still-popular architectural style

The Case of the Missing Capitals 51

by Kenneth D. Collister

To replace two porch-column capitals, the author molded copies in polyester fiberglass. Here's how

Queen Anne Restoration: A Royal Tribulation 58

by Suzanne La Rosa

Old-house living – and a happy use for salvage – in Lansdowne, Pennsylvania

Colonial Revival Interiors 63

by Patricia Poore and Jeff Wilkinson

Confused about "Colonial" furnishings? Here's guidance, with a look at original rooms from the height of the revival

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Cover: An 1878 Italianate house from Painted Ladies: San Francisco's Resplendent Victorians by Morley Baer, Elizabeth Pomada, and Michael Larsen. Reprinted by permission of the publisher, E.P. Dutton.

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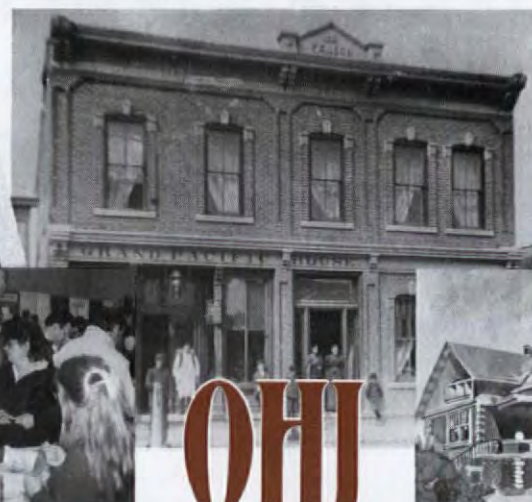
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At *Old-House Journal*, we've been sharing subscription revenue and awarding grants to preservation groups since 1981. The grand total so far: close to \$200,000. And this year we'll be at it again — with your help.

How our program works: Any preservation board, block association, civic council, historical society, or like-minded group qualifies to sell subscriptions. All you have to do is submit a dozen or more subscriptions at once to earn the special rate. Your *members* benefit because the group subscriptions are discounted — \$18 each instead of \$21. Your *organization* benefits because it keeps half the money collected, or \$9 per sub. And *OHJ* benefits because we reach interested readers without the expense and waste of direct mail. (People tell us that having all those new *OHJ* subscriptions in town raises consciousness, too.)

Then, every year, we award six \$1000 unrestricted grants to groups selected from the pool of participants. (See our 1989 grant winners noted in the box on this page.) The first grant goes to the group who sold the most subscriptions in the previous 12 months. The other five are chosen by lottery.

Where the money goes: Letters

from all over the country tell us that the money has been used for everything from mundane necessities to heroic rescues. In years past, we heard about seminars organized for local real-estate agents ("if it has a Mansard roof, it's not a Colonial. . ."); revolving funds for strapped renovators; and a plan for the rehabilitation of one community's Main Street.

Congratulations to the 1989 Winners. . .

- Gifford Park Assn. Elgin, Ill.
- Atlantic Highlands Historical Soc. Atlantic Highlands, N.J.
- Downtown Neighborhood Assn. Granite City, Ill.
- Freeport Old House Soc. Freeport, N.Y.
- Friends of Historic Albany Albany, Ore.
- Sherman Hill Assn. Des Moines, Iowa

1. An OHJ grant awarded to the Greater Hartford Architecture Conservancy (Conn.) helped pay the cost of an expanded issue of their newsletter during the group's annual Old House Fair.

2. The New Baltimore Historical Society in Michigan is still raising money for the restoration of the Grand Pacific House, a one-time hotel built in 1881 (shown in an early photograph). Their OHJ grant will pay for a chandelier — or a high-tank toilet.

3. Preservation-minded notecards for fund-raising in Joplin, Missouri, were paid for by a grant.

In Vallejo, California, a grant last year went toward a fund to have chainlink fences replaced with more appropriate ones. The same group put part of the money toward relocating a doomed Gold Rush-era building. And at the University of Georgia, a group used their 1988 grant to buy books on historic preservation for a students' reading room.

Join in! The OHJ Group Subscription and Grant Program is doing a worthy job for preservation groups. And interest in our program is still going strong. So we're renewing it in 1990. Call Jeanne for details and subscription forms: (718) 788-1700.

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Maine Log Houses

Dear OHJ:

I enjoyed J. Randall Cotton's article, "Log Houses in America," in the January/February 1989 *OHJ*. However, his understanding of log houses in Maine is incorrect. In the building census of 1766 for one part of one town in Maine (the east side of Pownalboro), 60% of the inhabited houses are "Logg Houses."

This situation is by no means unique; I have two other census tracts covering other towns in mid-coast Maine, which show the same results. I have identified two standing log houses: Both were built in the 18th century and neither are in areas covered by the census tracts mentioned above. The logs in the standing structures are squared, of varying heights, and have dovetailed corners.

The Maine Historic Preservation Commission has identified a half-dozen early-19th-century log structures in the inland hills of Maine. I believe at least one of them is in the process of being listed in the National Register.

— Les Fossel
Alna, Maine

Randy Cotton contacted Roger Reed of the Maine Historic Preservation Commission to learn more about log houses in that region. Below are some of Mr. Reed's findings.

"There was a much greater tradition of log buildings in this state than generally has been supposed. There were two quite separate and distinct traditions: one for the northern part of the state on the Canadian border, and one for southern Maine. In neither case has enough survey work been done to know how prevalent log buildings in each region were. I can make a few observations by way of a supplement to your excellent article.

"The St. John River Valley along the Canadian border was settled by French Canadians in the 18th century. A large section of this population was incorporated into Maine as a result of the treaty of 1842. It was recorded at the time that many of these settlers lived in small houses built with square timbers. This tradition continued well into the 19th century. In the same region of what is now Aroostook County, a second

period of log building developed in the 1870s. This time, Swedish immigrants were encouraged by the State to settle that section of the county. Their log buildings were built in the Scandinavian tradition, with dovetail notches and log walls extending right up into the gable end. A large number of these houses still survive, and there is at least one two-storey barn.

continued on page 8

Time Capsules



The Boones found these drawings from the naughty '40s on a wall in their carriage house. "The pictures continue to be preserved under new wallpaper," Jim assures us.



Dear Patricia:

Just read your wonderful article about time capsules [*"Old-House Living," January/February 1990 OHJ*]. We have found signatures of the wallpaper hangers as well as some wonderful "Deco" drawings of nudes on our walls. (They were done at a New Year's Eve party in 1941 by Donald Reichert, who later became director of the George Walter Smith Museum in Springfield, Massachusetts.) Anytime we open and reclose a space, we leave pictures, notes, and papers behind.

One thing not mentioned in any of your letters: the importance of putting back what you have found. Each of us is only a temporary caretaker of our home. We may enjoy what others have left — be it scraps of paper or the whole house — but we should replace these things so that, in another generation, not only our capsules can be found, but also those that were left for us.

Keep up the great work.

— James A. Boone
Springfield, Mass.

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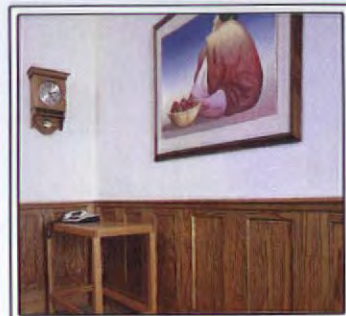
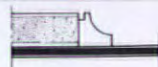


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LETTERS

continued from page 6



Log-building in Maine's New Sweden, circa 1880: Left, the Larsson-Ostlund House, a 2½-storey structure now in the National Register; below, a modified half-dovetail notch found in some log houses of this region.



courtesy Maine Historic Preservation Commission

"The Anglo-Saxon tradition in southern Maine is less well documented. Certainly there were 'garri-son houses' built of logs in the 17th and 18th centuries, and Les Fossel has uncovered evidence of log houses in Lincoln County. A few years ago we listed another log house in the National Register in western Maine:

the Levi Sargent House in Otisfield, built about 1812.

"Nineteenth-century town histories also suggest that log construction was more prevalent than was supposed. An 1804 history of Waterford, in southern Maine, records that that town had 107 houses. Six were two-storey, 86 'low framed,' and 15 were

log. This may reflect the typical proportion of frame to log houses by the early-19th century, which is why we know so little about this vernacular tradition in New England."

continued on page 10

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continued from page 8

Let There Be Lights

Dear OHJ:

I read with great interest your comments on light bulbs with decorative filaments in the November/December 1989 "Ask OHJ."

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Thanks for the article. It's nice to see a unique, time-tested product recognized and remembered.

— Patricia Stammer
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Dear OHJ:

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Durolite company of New Jersey in the '60s. These bulbs first appeared in the '30s, with about 100 known designs. The bulbs have gone out of production at Durolite, but not by us. Our company handles a variety of designs and we have no thoughts of discontinuing them.

— Cindy Chipps
Loyal-T-Lites
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Correction

In "Architectural Iron Sources," page 28 of our January/February 1990 issue, we inadvertently gave the Fax number for Hardware + Plus instead of their phone number. You can call the company at (214) 271-0319.

continued on page 12

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continued from page 10

Fan Mail



Dear Editors:

Best issue ever!

— Sarah Seymour
Darien, Conn.

"Stick" Style?

Dear OHJ:

This is a belated comment on your sidebar about the Stick Style in the September/October 1989 *OHJ*. The term "Stick Style" was coined by Vin-

cent Scully. Professor Scully saw the style as essentially American, with the characteristic exterior patterns as expressions of the wood framing within.

Later research has shown that this style was actually dependent on contemporary trends in Europe, particularly a rising interest in chalets — Swiss, Bavarian, and Austrian. The stick patterns seldom if ever correspond to the structural framing and resembled half-timbering intentionally, not coincidentally as you suggest. Sarah Bradford Landau wrote cogently about this in "Richard Morris Hunt, the Continental Picturesque, and the 'Stick Style,'" *Journal of the Society of the Architectural Historians*, October 1983. While she graciously conceded that the term "Stick Style" is evocative and firmly entrenched, she made clear that we would be better off abandoning it for

something more accurate.

I propose a reform to our stylistic terminology by saying "Chalet Style" or perhaps "Victorian Chalet Style" instead of "Stick Style," particularly when referring to architect-designed houses.

— Esley Hamilton
University City, Mo.

Northern Lights

Dear Editor:

Re: "Authentic Bay Windows," September/October 1989 *OHJ*, p. 29: "a bay window . . . would be almost worthless on the north side." I say NOT so. Simply make it bigger to catch more light. A particularly fine bay window comes to mind, on the north side here in swampland.

— James Powers
Architect

Houston, Tex.

continued on page 14



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LETTERS

continued from page 12

Painted Screens

Dear OHJ:

Barbara Anderson's painted screen door [*"Letters," January/February 1990 OHJ*] is very much part of a popular Victorian decorative tradition that has its roots in early-18th-century England. Such window and door screens were featured in hardware catalogues by 1850 for commercial and residential use. But as early as 1775, they were being offered in Charleston, South Carolina, by enterprising artists. Originally, early screening was painted to prevent rust; eventually, it became yet-another layer for the extensively decorated home of the period. But by 1905, the practice was considered to be in very poor taste.

I would be happy to examine a photograph of Ms. Anderson's screen. (The secret to a successful photo ses-



The (painted-)screen door of an East Baltimore rowhouse.

sion is to place a black background behind the image and light it from the front.) I would also refer inter-

ested parties to my doctoral dissertation, "The Painted Screens of Baltimore: Decorative Art, Folk Art," available on interlibrary loan from the University of Pennsylvania or University Microfilm of Ann Arbor, Michigan.

In Baltimore, we continue to keep the tradition alive through the Painted Screen Society, a non-profit educational institution that sponsors workshops, exhibitions, apprenticeships, and classes. For membership information or for a copy of the award-winning documentary film *The Screen Painters* (in 16-mm or VHS format), contact the Society at P.O. Box 12122, Baltimore, MD 21281.

— Elaine Eff

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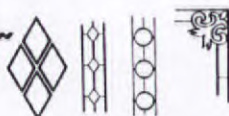
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ASK OHJ

Hot Mop or Not?

Q *I have two 1880 commercial buildings with flat roofs. The roofs are good but need minor repairs. Will "bot-tar mopping" extend the life of the roofs, or is it a waste of money?*

— Mary Ann Brooks
Platte City, Mo.

A There are two types of flat roofing in common use today. First is "built-up roofs" (BUR), made of alternating layers of roofing felt and a bitumen mastic. This has been the standard roofing method for flat commercial roofs for decades. The roofs usually have a useful life of 15 to 20 years (30 to 40 years maximum). You should consider as temporary any repairs or treatments to a BUR older than 15 or 20 years. These repairs may last three weeks or three years — it depends on the condition of the roof beneath. (See the April 1983 OHJ for one repair method.)

The second type is membrane roofing, in which a single sheet of synthetic material, $\frac{1}{16}$ inch thick, covers the whole roof. One such material is modified bitumen, which comes in rolls three to four feet wide; it is more repairable than other synthetic films. Other commonly used synthetic materials include EPDM (ethylene propylene diene monomer), PVC, and Hypalon. EPDM comes in single sheets as wide as 40 feet, but may not be compatible with adjacent asphalt roofs. (It usually lasts longer than other types.)

Hot mopping an old BUR roof would be worthwhile only if it were all you could afford. If your roof is 20 years old or older, hot mopping should be regarded as a very temporary measure until you can reroof.

Weathered Wood

Q *I've just bought a house, built before 1920, which has gone so long without paint that it has weath-*

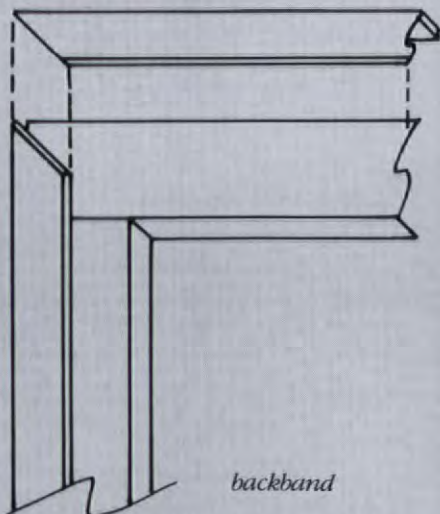
Trim Terminology

Q *The original building contract for our 62-year-old home includes the following specification: "Inside finish to be bead-cut between in all rooms excepting living room and dining room, which are to be backband." What do the terms "beadcut" and "backband" mean?*

— Michael R. Wayne
Toledo, Ohio

A Headcut trim is a straightforward method of installing door (or window) casing so that the trim pieces resemble a post-and-lintel system. The other common casing style (usually employed on moulded casing) is *miter* cut trim, where trim pieces meet at a 45-degree angle. *Back-*

band is a simple moulding that is sometimes added to plain door and window casings. It is nailed around the outer edge to create an added decorative effect.



ered to a rich brown, like that of an old barn. I'd like to retain that look, but I become confused when I read the labels on cans of preservatives, protectors, colorless stains, and so on, which all seem to be designed for raw, not ancient wood. Any suggestions?

— Robert Gannon
Bellefonte, Pa.

AIn selecting a treatment for your house, you'll have to strike a balance between protection and appearance. A full three-coat paint job usually gives exterior wood the most protection; but paint will not perform well on an uneven, weathered surface. Stain has less protective pigments, but will penetrate a weathered surface better. The pigments will also tend to flatten out the rich variety of colors in a naturally weathered wood surface.

Clear penetrating preservatives will keep the colors, but won't protect as

well as pigmented treatments. Products such as Thompson's Water Seal Exterior Stain or Darworth's Cuprinol 20 Clear Wood Preservative will darken the surface.

Bill Flint, Buildings Conservator at Historic Deerfield (a museum village in Massachusetts), uses the following treatment to preserve the rich, dark look of their historic houses:

- Brush off loose surface fibers with a bristle brush, being careful not to abrade the wood. This will lighten the color as you get closer to sound wood beneath.
- Apply a flooding coat of Chapman Chemical's Woodguard. It contains Copper 8-quinolinolate, which gives extra protection, especially near the ground. Its slight greenish color helps bring back a darker color better than a clear preservative can.
- Repeat every three years.

Flint's regimen isn't the last word on exterior finishes; rather, it's the result of a continuing program that adapts various products to changing conditions. Also keep in mind that every situation is different. Always test out any treatment on a back wall before you go ahead and do the entire house. Try two products on 3' x 3' areas; let them weather for a year, and then judge which gives the best appearance and protection. And remember: Toxicity levels vary with different products, so be sure to follow all label safety recommendations carefully.

Ivy-Covered Walls

QOur Colonial Revival house, built around 1908, was almost completely covered with English and Boston Ivy. I'd heard that ivy (or any vines) can destroy the mortar between bricks and stones. Getting rid of the Boston Ivy has not been difficult, but when we tried to remove the English Ivy, so much mortar came down with it that we decided to quit.

continued on page 18



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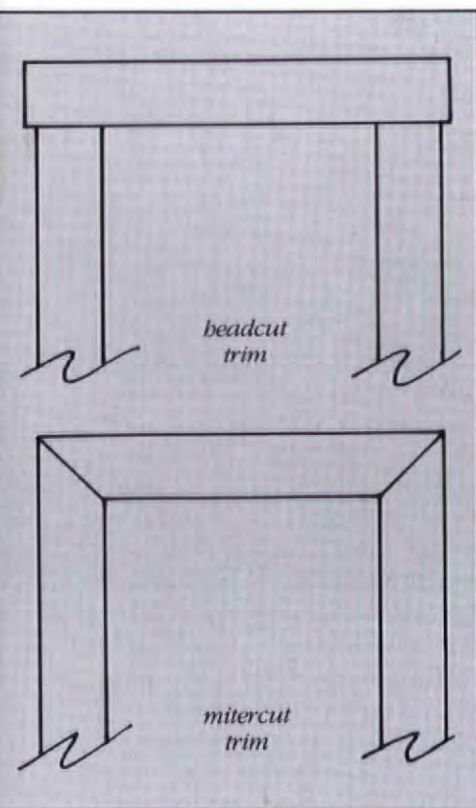
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ASK OHJ

continued from page 17

Would it be better to leave the ivy as it is and just prune its growth around windows and gutters? Or should we remove it entirely? How is removal done?

— Mildred L. Mavousik
Philadelphia, Pa.

A The decision to allow climbing plants to grow on a masonry building has to be made on a case-by-case basis, depending on the type and condition of the masonry as well as the nature of the plant.

Generally, climbing plants anchor themselves with tendrils (for example, the grape vine), adhesive "pads" or "suckers" (Boston Ivy), or rootlike anchors (English Ivy). Tendril plants need a trellis or other framework on which to climb; the other two attach themselves directly to masonry. If the masonry is in poor condition and the ivy grows to sufficient weight, it can loosen and dislodge crumbling mortar and bricks. If the ivy's anchors have penetrated the failing mortar and the plant is pulled from the building, severe damage can occur.

The Brick Institute of America offers the following advice:

- Don't pull ivy away from the wall, as this can damage mortar or bricks. Carefully cut away a few square feet of ivy in an inconspicuous area and determine how deeply it has rooted into the brickwork. Examine the condition and appearance of the exposed area; then visualize the prospective appearance of the entire wall if all the ivy is cut away.

- If you decide against cutting off the rest of the ivy, you should still trim it away from windows, gutters, woodwork, and other decorative trim.

- If you decide to remove the ivy, cut it away. DO NOT use chemicals or acids on the suckers that remain — you'll most likely damage or stain the masonry. The best solution we've found is to leave the suckers in place

until they dry up and turn dark (perhaps two to three weeks). Then you can remove them with a stiff brush and some laundry detergent. Don't wait too long, however; if the suckers rot and oxidize, they can become very hard — and nearly impossible to remove without damaging the wall surface.

Escutcheon Source


Q My husband and I bought an old house built in 1908. We are restoring it piece by piece, room by room, and are having difficulty finding one particular item. It is a clamp-type ring that fits around the radiator pipes where they enter the floor and ceiling. We've found the type that is a solid ring, but you'd have to remove the pipe to slip the ring on. Do you have any idea where we could purchase a clamp-type ring?

— Noreen Poole
Ontario, Oreg.



A split-ring escutcheon is needed here.

A The split-ring escutcheons you're looking for should be readily available from a good plumbing and heating supply house. For antique escutcheons, try Consumer Supply Company, 1110 West Lake, Dept. OHJ, Chicago, IL 60607; (312) 666-6080. They stock a fair inventory of these trim pieces salvaged from old radiators, in sizes 1/2" to 2", and also have a large selection of antique radiators and plumbing fixtures.

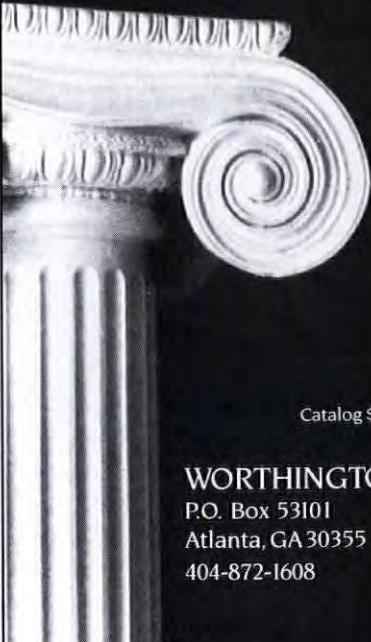


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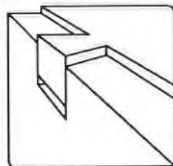
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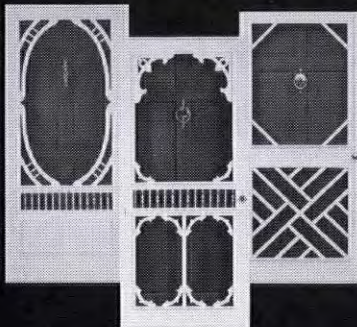
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RESTORER'S NOTEBOOK

The Color of Wiring

Concerning the color coding of house wiring [see "Evaluating Electrical Wiring," *January/February 1989 OHI*]: The National Electrical Code (NEC, 1987) specifies colors for only neutral (grounded) conductors and grounding conductors. Neutral conductors are to be "uniform neutral gray" or white. Grounding conductors may be green or green with a yellow stripe. Current-carrying wires may be any other color.

If a house has been wired in conduit, a variety of colors (in addition to white and green) will be found. When non-metallic sheathed cable (Romex) or BX cable have been used, black, white, and a bare (grounding) wire will be found. All these wire types will have an additional red conductor. Knob-and-tube systems generally use all black wires.

Quite often, when a house has been wired with Romex or BX cable, the white wire is used as a current-carrying conductor for a switched

circuit. In this instance, the white conductor is supposed to be coded black [or otherwise identified as current carrying], but often it is not. In old installations, white conductors may have aged to a yellow color, and the color may have flaked off old rubber cables.

When working with wiring, be extremely careful. Turn off the power at the fuse box or breaker panel before working on any switch, light fixture, or outlet. If in doubt, contact a professional electrician. You may save your house or your life.

— J. David Weiss
Licensed Electrician
Burlington, Iowa

Black-Light Illumination

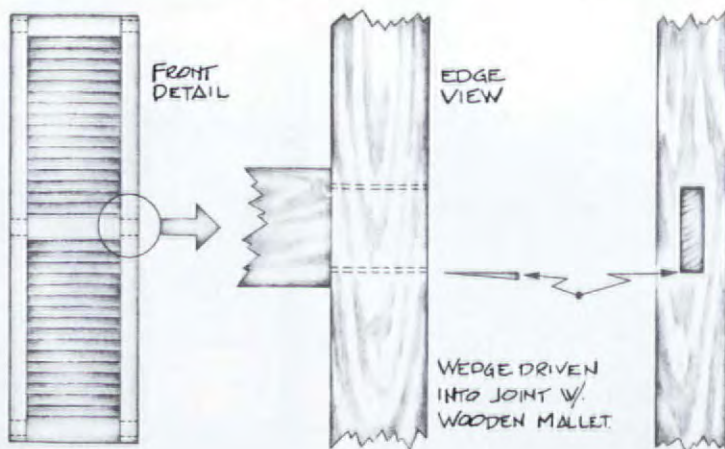
After we moved into our old house, one of the first things my daughter did in her new room was switch on her black light — I guess she wanted her rock-&-roll posters to glow on the bare plaster walls. Well, the light caused more than her posters to

Easy Shutter Repair

One of the antique wooden shutters in my house had developed a considerable sag in one of the blinds ("louvers") over the years. After a careful examination of the shutter, I came up with a simple but effective repair technique: I straightened the blind by driving a

tiny wooden wedge into the center mortise-and-tenon joint. Using a wooden mallet, I tapped the wedge in gently (so as not to damage it) and returned the shutter to its original taut condition.

— Bette Timberlake
Kansas City, Kans.



glow: It also revealed the pattern of the wallpaper that had long ago been removed! A friend of ours explained that the old wallpaper was made using water-soluble colors, and when the paper was attached with a water-based paste, some pigment migrated from the paper to the paste. Paste survived on the walls even after the paper was removed, and when the black light hit it, the original wallpaper pattern could be seen.

— Stanley Davis
Seattle, Wash.

Instant Template

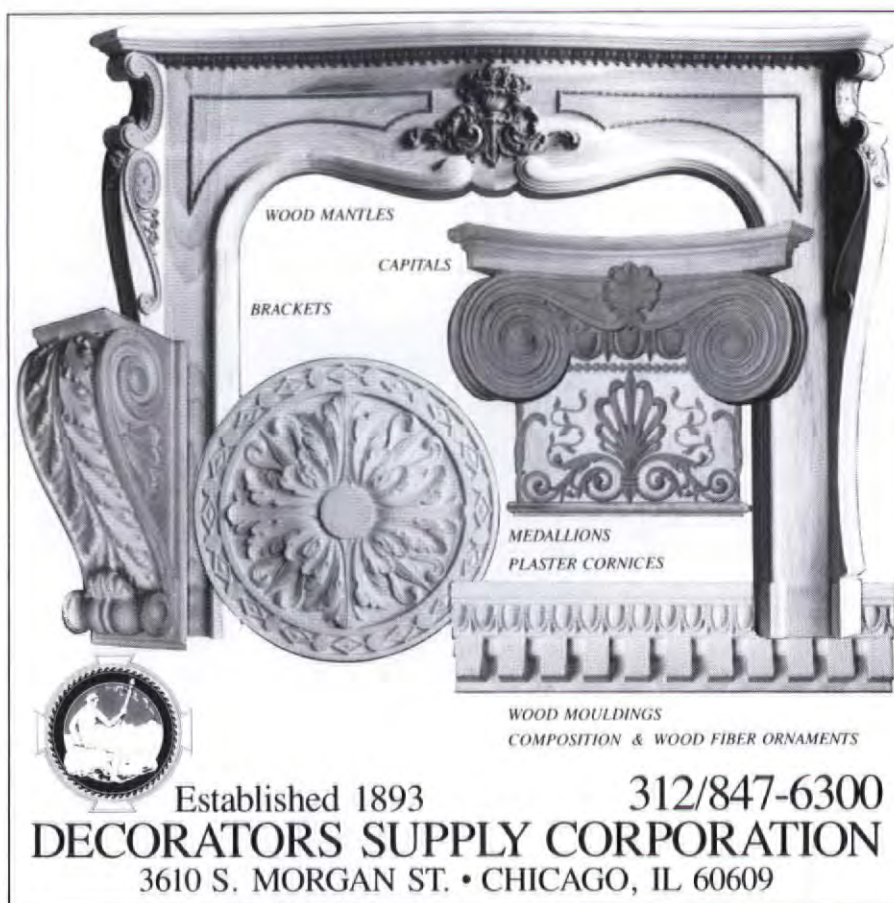
Since moving into our California Bungalow two years ago, I have taken an interest in stencilling — the craft fits nicely into the architectural style of our house. Like author James L. Jansen [*"A Stenciller's Tools & Techniques," November/December 1989 OHJ*], I have found the photocopy machine to be a valuable tool for enlarging or reducing stencil images. However, I have taken its use one step further, by producing the template itself with the machine: I photocopy the final image directly onto overhead transparency film, which I then cut into a template — no need for tracing the image onto a sheet of acetate! Not only does this save time, but it also produces a more accurate template.

— Lindsey Brown
Healdsburg, Calif.

Stripping A Tin Roof

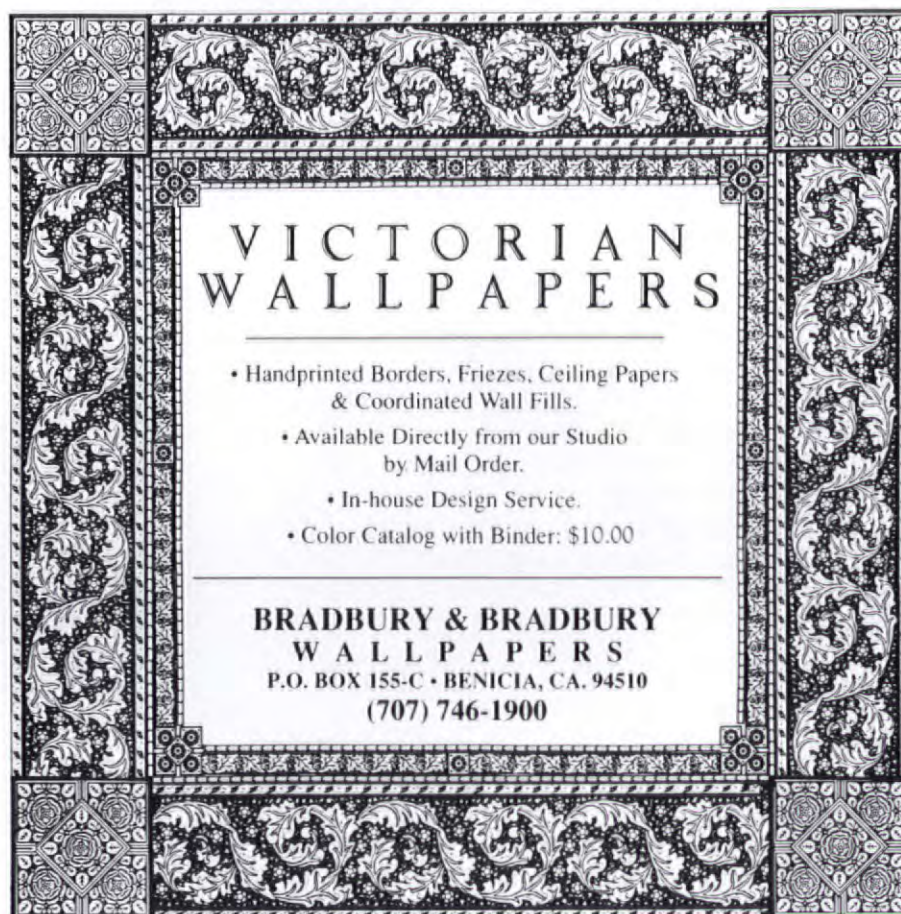
The zillion layers of paint on my porch's tin roof defied the standard stripping methods of heat, abrasion, and chemicals. What *did* work was my own mixture of lye and water; one pound of lye per gallon of water, to be exact (plus a bit of cornstarch as a thickener). Just be sure to use it carefully — the lye mustn't get near your skin or eyes.

— Sheila Strong
Lincoln, Nebr.



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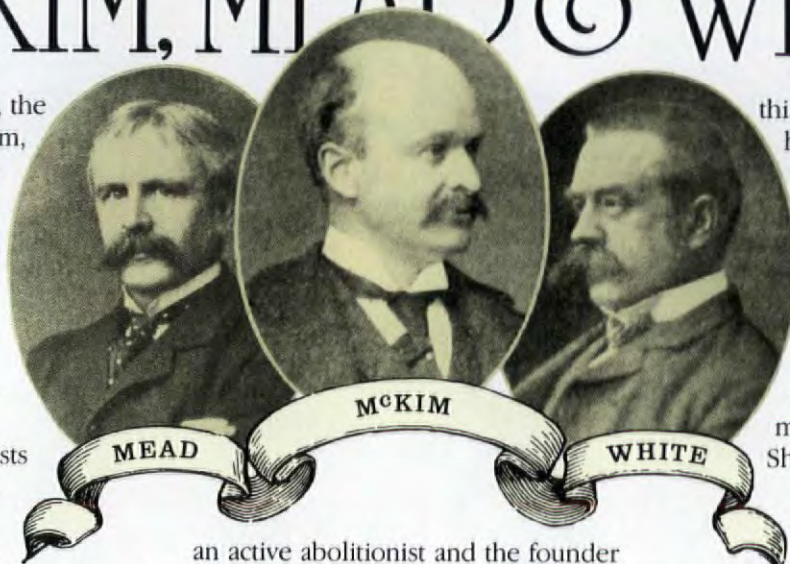
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In the summer of 1877, the architects Charles McKim, William Mead, and William Bigelow went on a well publicized walking tour of New England. Together with a young associate, Stanford White, they sketched and photographed colonial buildings along the coasts of New Hampshire and Massachusetts. In the years after Bigelow left the firm and White joined it, this material served as an important resource: Out of the office doors of McKim, Mead, and White poured the designs which established the Shingle Style, Colonial Revival and, most important, the rebirth of Classicism in America. In the last decades of the 19th century, the firm grew in productivity and prestige, becoming the largest in the United States and the official tastemaker for America's upper class. The list of commissions McKim, Mead, and White designed — nearly 800 buildings — still inspires awe: the Boston Public Library, the Rhode Island State Capitol, the Newport Casino, Columbia University, Grand Central Station, Morgan Library, as well as the original Pennsylvania Station and Madison Square Garden, to name just a few.

Charles Folen McKim was born August 24, 1847. His mother was



an active abolitionist and the founder of the liberal magazine *Nation*.

McKim was raised in Germantown near Philadelphia. He attended Lawrence Scientific School of Harvard, having chosen mining engineering as a career, only to reconsider at the request of his father. He worked for architect Russell Sturgis for a summer, then left for Paris in September of 1867 to study architecture at the Ecole des Beaux Arts. Returning to the United States in 1870, McKim was hired by H.H. Richardson, also an Ecole graduate. He worked in Richardson's office for three years, assisting in the development of the first design of Boston's Trinity Church. As his own commissions increased he cut his work load, and it was around

This Palladian-inspired Colonial Revival estate house for Edwin Morgan was started in 1890 and completed in 1898. McKim was the chief architect.

this time that Richardson hired a talented young draftsman and watercolorist named Stanford White.

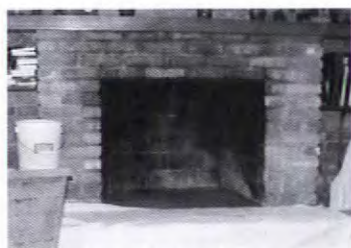
White was born November 9, 1853, in New York City. His father Richard White was an influential literary and music critic as well as a Shakespearean scholar. The Whites' home on Tenth Street was a meeting ground for many liter-

ary figures and artists, including Calvert Vaux, Frederick Olmsted, and the painter John LaFarge. It was LaFarge who suggested to the family that the budding artist direct his talents to architecture instead of painting, an opinion supported by Olmsted, who later provided the referral that landed White his first job with Richardson. White remained there until July 1878, when he left to travel in Europe. McKim joined him at the last minute, looking to recover from a recent divorce. The pair spent six weeks in France getting better acquainted before McKim's return. White remained until August 1879, planning to return to work with Richardson. But McKim had finally convinced his skeptical partner, William Mead, that White's talent for rendering was needed by their firm.

William Rutherford Mead was born August 20, 1846, in Brat-

continued on page 24





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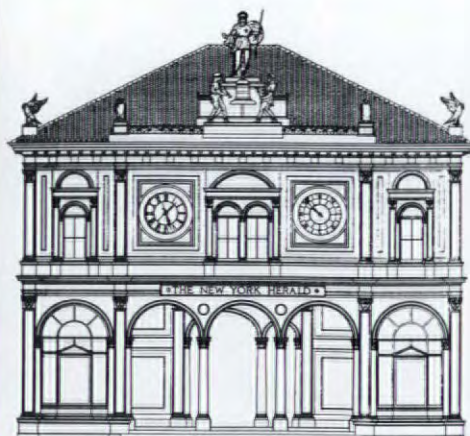
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continued from page 22

tleboro, Vermont. He attended Norwich Academy and graduated from Amherst College in 1867. He had also worked for Russell Sturgis from 1868-71 (quitting just months before McKim arrived) and completed his architectural studies in Florence at the Academia delle Belle Arti. Yet despite his impressive training, Mead's talent as an architect is often overlooked. He has come to be best known as the business partner of the firm, the one who balanced the bold and rational temperament of McKim — known as "Charles the Charmer" — with the impulsiveness of White, a bon vivant whose motto was "always live better than your clients." Affectionately dubbed "Dummy" by his associates, Mead spent most of his days trying to keep his two partners from making "damned fools of themselves."

The era of McKim, Mead, and White met an abrupt and tragic end on June 25, 1906, when Stanford White was shot in public view in Madison Square Garden during the opening of "Mamzelle Champagne." The assassin, millionaire Henry Thaw, claimed the architect had despoiled his wife, Evelyn Nesbit Thaw, White's former mistress. Subsequently, McKim's health rapidly failed. With his death three years later, a glorious age came to a close.

White based his design for the New York Herald Building on the Pallazzo de Consiglio in Verona.



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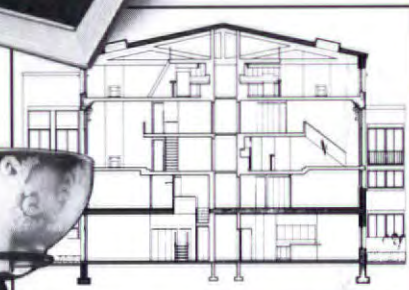
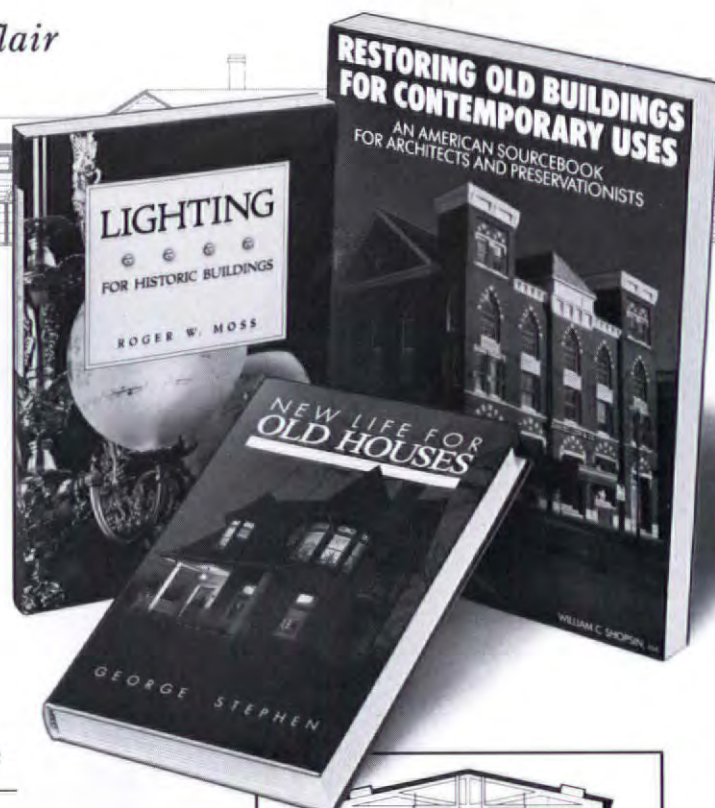
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Old House Journal 3-4/90

BY JANET MARINELLI



Houses that are “tame, insipid, or even mean in appearance may be made interesting, and often picturesque, by a proper disposition of trees.” So spoke Andrew Jackson Downing, one of the first enthusiastic proponents of trees in American gardens, in his 1841 classic, *A Treatise on the Theory and Practice of Landscape Gardening*. He went on to note that trees can do wonders for the less-than-perfect landscape, “like the drapery which covers a somewhat ungainly figure and while it conceals defects, communicates to it new interest and expression.”

Today’s proponents of trees give us a distinctly late-20th-century reason to plant them — to help ease the threat of global warming. (Trees absorb carbon dioxide, the major heat-trapping gas accumulating in the atmosphere.) The American Forestry Association has launched a campaign called Global Releaf, which calls on Americans to plant 100 million trees in the next two years. The organizers of Earth Day 1990 would like to see a billion trees planted.

Here’s a look at the tree varieties favored by colonial, Victorian, and early-20th-century homeowners and landscape designers — maybe it will inspire you to plant trees in your period garden.

Mulberry Mania and Colonial Tastes

Most colonists were more interested in clearing trees than planting them, but fruit trees were prized. Apples, pears, and plums, many of them Old World varieties, were growing in



IN PERIOD GARDENS

New England gardens by 1638, just 18 years after the Pilgrims landed.

Early American gardens were patterned after the Tudor gardens the colonists had left behind: formal, symmetrical in layout, with geometrically shaped beds separated by walks. Small fruit trees — pear, peach, apricot, plum — were planted in long beds along the borders of these gardens. Larger fruit trees, like apples, were relegated to the orchard or the dooryard, the enclosed area connecting the house and outbuildings, where many chores typically were done.

Ornamental trees were popular among wealthy colonists, who transported them from Europe. In Williamsburg, for example, the horsechestnut, European birch, cedar-of-Lebanon, English beech, Scotch pine,

European linden, and English elm were among the imports thriving by 1752.

Another popular tree in early American gardens of all economic classes was the silkworm mulberry.

Although few people today even recognize its name, the silkworm mulberry is proof positive that trees — like house styles — fall in and out of fashion. What caused mulberry mania? Worried about soaring silk imports, Congress passed a law in 1825 to encourage its planting. The Secretary of the Treasury issued a 200-page manual singing its praises; at least 18 books were written on silkworms and mulberries; and no less than four monthly magazines were devoted to the subject. In short order, no other tree was more widely hailed or sold.

Early Victorian Varieties

Around the middle of the 19th century, thanks largely to Downing, many Americans began to acquire a taste for ornamental trees. Downing wanted to banish the old, formal manner of gardening and replace it with a naturalistic style consisting of trees planted either singly or artlessly arranged in groups on a lawn.

Downing divided trees into two categories: the “beautiful” and the “picturesque.” Beautiful trees included the American elm and the maple — round-headed species with “graceful habit and flowing outlines.” Picturesque trees grow, in Downing’s words, “into wilder and more striking forms, the barks will be deeply furrowed and rough, the limbs twisted and irregular. . . .” These included larch, balsam fir, oak, white pine, hemlock, and Norway spruce.

Particularly appealing to Downing was the way the pointed tops of picturesque trees echoed the peaks, towers, and chimney stacks of the Gothic, Tudor, and Italianate cottages that he helped popularize. He also liked the picturesque effect created by the abrupt, jagged outlines of evergreens mingled with round-headed deciduous trees, although he recommended that some trees be planted alone so they could grow into full, rounded, individual specimens for a "beautiful effect." Among his favorite trees for this purpose were the Osage orange, the magnolia (see the illustration on page 26), and the maple.

In modest Victorian gardens, fruit trees abounded in the backyard, and shade trees were planted in the front if space allowed. In rural areas, a grove of trees often was planted in front or alongside the house to commemorate a special event.

Turn-of-the-Century Trees

The landscape style advocated by Downing prevailed throughout the 19th century. Trees were used to define the boundaries of a piece of property, as well as to enframe a walk or drive. Informal groupings around the house became popular, too. Individ-



An erect Lombardy poplar echoes the campanile of this Italian villa. Trees define the property's boundary.

ual, or specimen, trees, especially with weeping branches, were planted on the front or back lawn.

One of the most popular of all specimen trees was the weeping willow. Its popularity is attributed at least in part to the tree's association with Napoleon: In exile on the island of St. Helena, Napoleon was said to brood frequently under a weeping willow. In the first book for suburban gardeners, *The Art of Beautifying Suburban Home Grounds* (1870), horticulturist Frank J. Scott called the weeping beech "one of the most beautiful and singular freaks of sylvan nature." Popular "weepers" were the Camperdown elm and Tea's weeping mulberry, which was so chic in the 1890s that one nursery called it the "tree of the century."

In the early 1900s, the influence of English gardener William Robinson began to be felt. Robinson was an advocate of wild gardens and woodland walks: naturalistically planted trees, bulbs, and wildflowers. Early-20th-century landscape architect Beatrix Ferrand was a master of this form.

A.J. Downing recommended trees with pointed tops and twisted, irregular shapes for the gardens of Gothic, Tudor, and Italianate cottages.

Street Trees

The street tree has been called America's chief contribution to city-making. Downing declared the street tree "the outward mark of education, moral sentiment, love of home and refined civilization which makes the main difference between Massachusetts and Madagascar." In Downing's day, arching canopies of basswoods, sycamores, maples, and especially elms shaded urban streets.

In the late-18th century, funds were raised and committees formed for the express purpose of planting street trees. By the 1870s, tree planting had become a national obsession. Thousands were planted for the nation's centennial, and Arbor Day soon became an American institution. Today, we're asked to plant trees to "cool" the globe, but tree planting remains a traditional way to beautify our cities and our homes. It's been a chief manifestation of civic-mindedness since colonial times.

For More Information

For an extensive list of authentic trees for old-house gardens, consult *Landscapes and Gardens for Historic Buildings* by Rudy J. Favretti and Joy Putnam Favretti (American Association for State and Local History, 1978).

For more on the American Forestry Association's Global Releaf project, write the AFA at P.O. Box 2000, Washington, DC 20013.

The American elms that once stood cathedral-like along the streets of most towns have been virtually wiped out by Dutch elm disease. However, this year the Elm Research Institute, a group dedicated to replanting elms across the country, will distribute 100,000 of a relatively disease-resistant variety. Write the Elm Research Institute, Harrisville, NH 03450, or call 1-800-367-3567.



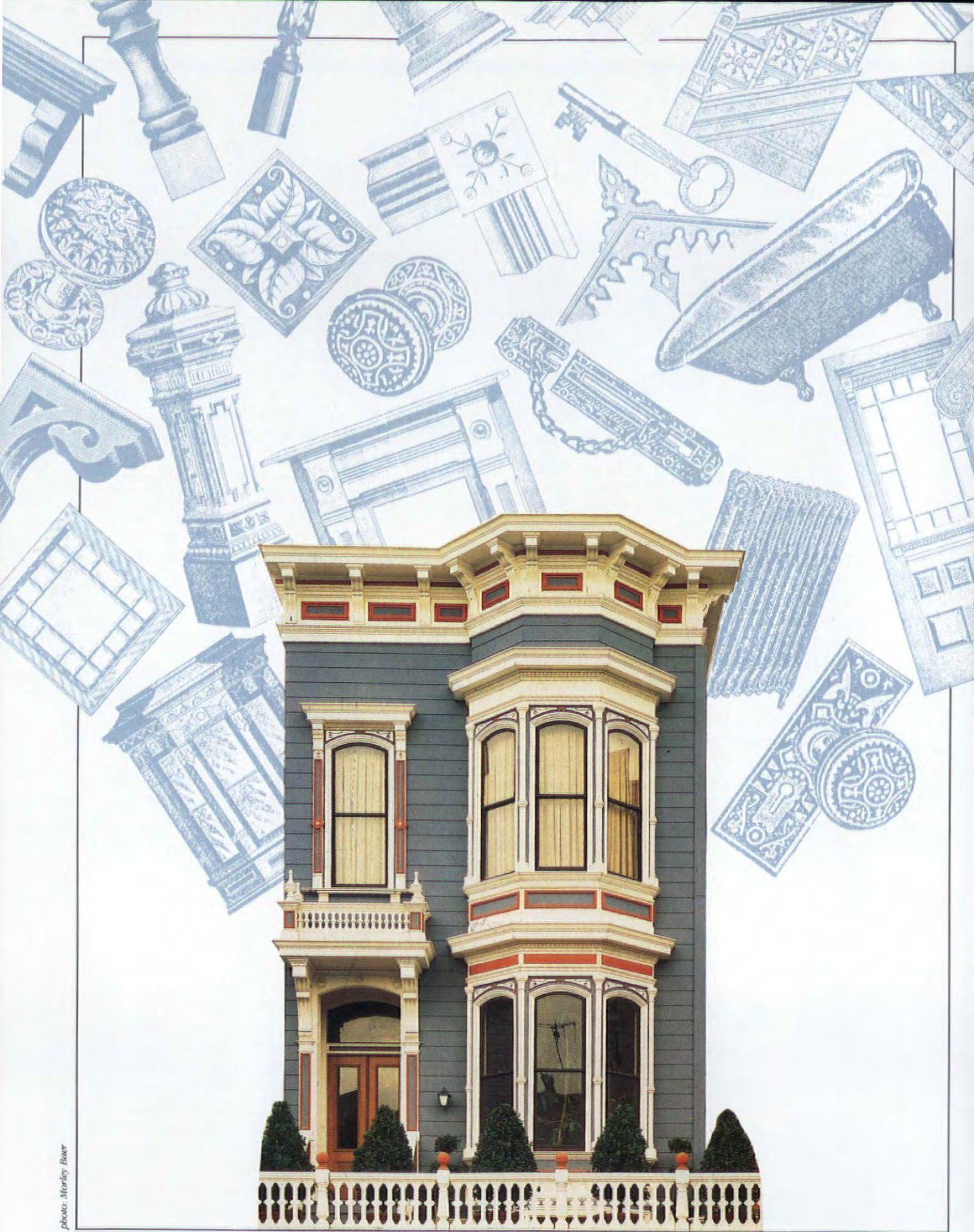


photo: Morley Baer



ARCHITECTURAL

SALVAGE TO THE RESCUE

*It may not say so in your dictionary,
but to many old-house restorers, salvage means salvation.
Here's how to find the missing pieces to your dreams.*

It is rare for an old house to survive with all its original parts intact. Porches disintegrate and are replaced with modern materials. Ornamental features rot away and may not be replaced at all. Kitchens and bathrooms get modernized and rooms subdivided; in the process, original trim, doors, and windows are lost forever. And then there are the infamous "remuddlers" who, it seems, know no limits in eradicating the original character of hapless old homes.

Lovers of old houses, of course, know better. They become ecstatic about surviving original doorknobs, and feel blessed to discover a wide-board pine floor under layers of linoleum. But how frustrating it is for them to find that their newly acquired historic dream house has stair balusters missing; that an avocado-green, 1960s bathtub sits where a distinguished claw-foot specimen should be; and that those shadow lines in the old paint are all that remains of original cove molding. What to do? Many restorers go to architectural-salvage yards for the parts that will make their houses whole.

by J. Randall Cotton and Matt Schultz



Where To Find Salvage

The increased interest in house restoration during the past couple of decades has been met by a growing number of architectural-salvage yards. The demand for period architectural items has also resulted in an increase in the number and variety of reproduction products. Whether to use reproduction or salvage items is largely a matter of personal choice.

If you choose salvage, there are several ways to go about finding it. The age-old tradition of do-it-yourself scavenging is still alive and well for those willing to invest some effort. Demolition contractors don't usually welcome amateur salvagers — liability and scheduling inconveniences are their concerns — but it doesn't hurt to ask. Anything you pay for salvage rights is "found" money to these contractors.

Demolition contractors sometimes keep a salvage yard of their own. These, along with true scrap yards, may be good sources for metal items. Although a yard's main interest is the material (scrap) value of the salvage, it usually will sell individual items, especially if they bring in more than the scrap material itself would when sold by weight.

Better sources for salvage are architectural-salvage dealers. Some specialize in certain items, such as barn beams or terra cotta. Most are for-profit businesses, but there are now some non-profit salvage yards set up by local government or preservation agencies. At these, you should find prices that are comparatively good.

Some salvage dealers have moved into the high-quality, high-priced market and cater to a clientele that is looking primarily for stand-alone architectural "art objects." The popularity of postmodern interiors has fueled this market, and these places deal increasingly in "architectural antiques."

Don't overlook antiques stores as sources. These shops have always stocked some architectural salvage, but now more than ever as these elements gain popularity as art objects. Finally, flea markets or yard sales might yield the right salvage at just the right price.



photo: Gregg Carlsen

Businesses dealing in garden-variety house parts are often yards with acres of open-air inventory.



Paying For Salvage

Demand determines the value of salvage: The more desirable an item, the more a seller can ask. Most architectural salvage yards ticket their merchandise. Those that don't are not quite as free-wheeling as a Turkish market, but in either case you'd be foolish not to attempt to bargain. Ask for, say, 15 to 20%

less than the ticketed price and plan to compromise at 10%. Be aware, however, that dealers may not come down on high-demand items such as stained glass. Shop around and compare prices for "big-ticket" salvage items. You probably won't be able to compare identical items, but you'll know if something is drastically over- or underpriced.

To help determine their prices, most salvage dealers add the cost to purchase salvage rights and the expense to remove and transport the

Retailers of collectible, unusual, or valuable salvage are likely to house their merchandise in museumlike showrooms.

photo: Architectural Antiques / Gerald Boucher



items, then factor in overhead, profit, and some kind of supply/demand multiplier. If dealers buy their salvage from “pickers” (middlemen who usually specialize in finding “hot” items such as bars), they might simply double their direct costs.

Evaluate the worth of an item by comparing the salvage price with the cost of buying new. Some materials might be cheaper new. Consult that old standby, *Miller's International Antiques Price Guide*, which has recently introduced new sections on architectural antiques.

Don't forget that delivery charges will also add to the cost of salvaged items. Many salvage yards charge a base fee plus an additional sum for distance or inconvenience (such as delivering a cast-iron tub to a third floor). For an expensive item, most dealers will accept a deposit — 20% is typical — to hold the piece for 30 days or so.



Shopping For Salvage

The design of almost every architectural building item reflects the popular style of its era. Ornament, proportion, material, construction, and finishes combine to make an 1870s porch column different from, say, an 1890s porch column. Given this, it's important to use salvage that is appropriate to the style and age of your house.

If you're unsure about whether an item is a good match, consult knowledgeable salvage dealers. You can also review publications and articles on architectural history, including those in *Old-House Journal*, which describe the subtle evolution of design for specific architectural detail.

Scale is important too. You may love that massive, ornate Renaissance Revival mantelpiece that's a bargain down at the local salvage dealer's, but it would be overwhelming under the 7½-foot ceiling of your Victorian cottage parlor. Similarly, bulky Greek Revival-era mouldings would be out of place in a more refined Federal-era interior.

Check the construction of wood items. While loose joints can be knocked apart and reglued without too much trouble, split wood or broken tenons are more problematic. Cracks in any cast-metal object are very difficult to repair. Missing working parts for mechanical salvage articles (such as stoves) may be a big problem. On the other hand, you may be able to live with missing ornamental parts that have no operating function.



Buying Tips

Don't expect salvaged materials to be in perfect condition. If you're fussy, buy reproduction items. Determine what you can live with, and how willing you are to spend more time and money for refinishing. Here's what to look for in common architectural salvage items:

Doors Among the most popular salvage items, and for good reasons: A solid-hardwood, panelled door from a salvage yard is often less expensive, better built, and more attractive than its modern hollow-core counterpart.

Generally, there are two problems with salvaged doors: 1) you'll have to refinish them in most cases; 2) you might have some difficulty finding a door that is both the right style *and* the right size. Of course the latter is not as much of a problem if you're using the door in a new location — just frame out the opening to fit the door. But finding a door that fits exactly into an existing opening can be frustrating, as they come in a wide range of sizes.

Arrive at the salvage yard with the exact door height and width you need. A salvaged door that's oversized in height or width can be ripped within limits (perhaps up to one



photo: J. Randall Cotton

This mantelpiece, salvaged from an 1890s estate house, is well proportioned for this c.-1910 townhouse parlor.

inch per edge), but don't plan on major alterations. Cutting down doors can sacrifice the integrity of the joints that hold it together (usually mortise-and-tenon) and may also throw off its visual proportions. Don't forget the door *thickness* either. This dimension is often overlooked, and it's difficult to compensate for a door that's too thick or too thin. Other considerations:

- * Look for corner joints that are still tight.
- * Most salvaged doors won't have original hardware attached; you'll need to buy it separately (see below).
- * Salvaged doors complete with casings are hard to come by (less so for entryway units).
- * Interior doors usually cannot be substituted for exterior doors. The latter are heavier (for security) and built to be weathertight.
- * The location of hinge mortises or *gains* (the cut-outs that

receive the butts) in the door edge, as well as holes and mortises for knobs and locks, varies depending on whether the door was originally hung left- or right-hand. Usually, however, a salvaged door can be adapted to swing the opposite way from its original installation.

* Many panelled doors have only one finish side where the panels are raised — the side facing a “public” area of a house, such as a hallway. The panels on the back, facing the interior of secondary spaces or closets, are commonly flat. Make sure the salvaged door will have the raised-panel side where you want it to be when it is reinstalled.

Window Parts Salvaged window sash is even harder to match to existing openings than doors are. Often, newly milled reproduction sash is an easier (but not cheaper) alternative. Check salvaged sash for signs of rot (a common problem in old sash) and loose joints. Also, be aware that the characteristic profile (cross-section) of window muntins is a strong design element; shop for sash with a muntin style appropriate to the age of your house.

Salvage yards may stock old window glass. The pleasing visual effects of “wavy” crown and cylindrical glass is in much demand for the restoration of houses built before the mid-1800s. Old window glass comes in fairly standard sizes, but is difficult to cut or install without some breakage, so buy more than you need.

Stained glass is a very popular salvage item. Many times it is reused as an “art object,” hung independently in front of other windows. When buying stained glass, check the condition of the *came*s (the lead channels which hold the individual pieces of glass) and their soldered joints. Also, look for bowing or bulges in the glass panels. Larger pieces should retain their original reinforcing rods.

Expect to pay less for stained glass salvaged from churches. These windows often have overtly religious themes and are less in demand. Stained glass detailing (in hands and faces, for instance) is usually done with vitreous painting techniques and may be worn. If so, you should

probably just learn to live with flaws, as “inpainting” restoration work can be quite expensive.

Salvaged window shutters are in demand for many of the same reasons salvaged doors sell well. Check for loose corner joints, broken slats (louvers), and missing hinges. Also inspect the top edge of the shutters for rot, particularly at the end grain of the stiles.

Windows with elaborate designs command higher prices at most salvage yards. Check the condition of glazing and sash frames.



Moulding, Trim, & Paneling Salvaged millwork is usually sold by the running dimension (\$2 per foot, say); in the case of panelling, by the square foot of coverage. Some pieces — such as cornice brackets or decorative door plinth blocks — will be sold at a per-unit price.

Wood species, complexity of design, and overall condition will determine the cost of these items. Finding an appropriate or matching design will be the most important factor. Don't worry about minor dings and bashes, or the fact that the pieces are painted and may need to be stripped. However, it's always safer to assume that any painted item was originally intended to be painted.



Recycled building materials such as used brick, glass block, or fancy stone may be found in yards that sell basic house parts.

Brick Much like old lumber, salvage brick is hard to recover, transport, and clean, and often does not make economic sense for many architectural-salvage yards. Demolition yards may be a better source for salvaged common brick. Architectural-salvage yards sometimes carry paving bricks or specialty products made with pressed designs or unusual colors or glaze finishes.

Salvaged brick can be more expensive than new brick, so you should have a good reason to want it. Popular uses for recycled brick are patios, pathways, or chimneys. Be careful, though — common bricks are not appropriate for these applications. You must use hardened bricks that were originally intended for use as pavers or fire bricks. Check salvaged bricks for cracks and consistent size. You may have to clean salvaged bricks yourself (expect to pay more for cleaned bricks). Most old mortar can be chipped off with a masonry chisel and hammer. Muriatic acid can help remove some surface mortar if you're fussy.

Stone Expect to find only high-quality stone or carved stone pieces at most architectural-salvage yards. Common building stone might be found at demolition or specialty yards. Ornamental pieces, including terra cotta and cast “stone,” are popular salvage items, however, and often find new lives as yard decorations or as stand-alone “art” artifacts. Beware of fractures and stains in salvaged stone, especially marble. Salvaged stone can be recut to a desired size, but this usually means transporting it to a stonecutting shop that is willing to do the work.

Lumber and Flooring Dimension lumber is usually not salvaged because it is relatively hard to recover from old buildings and has little resale value. The same goes for ordinary flooring and exterior wood siding. Yet you may find specialty structural wood items at some salvage yards, such as hand-hewn beams (popular for use in new reproduction houses or in additions to old houses) or wide-board flooring. There's also a market for uncommon or rare wood species, such as chestnut, southern yellow pine, or northern "pumpkin" pine.

Flooring and large-dimension salvaged lumber is often re-milled to eliminate imperfections and warps, and to provide uniform dimensions. You're more likely to find these salvage materials through suppliers that specialize in this market. Whether remilled or not, it may cost more than new lumber, so it makes sense to use it in highly visible areas where its age and patina can be appreciated. Salvaged floor boards should be warp-free. If they have tongue-and-groove edges, these joints should be in good condition. Bear in mind that the thickness of salvaged floor boards is also a critical dimension, especially when adding to an existing floor.

Plumbing Fixtures Old-fashioned tubs, sinks, and toilets continue to be high-demand salvage items (even with the growing lines of reproduction period fixtures). Claw-foot tubs and pedestal sinks command the highest salvage prices, breaking the thousand-dollar mark in some cities. The feet on these tubs are usually detachable. Make sure that you get all four feet when buying a salvaged footed tub. Also, make sure that they fit on the channels (or "clips") on the tub bottom and that these channels are unbroken and still firmly welded to the tub. Remember, cast-iron tubs are very heavy. (Bring a pick-up truck to the salvage yard and lots of muscular friends who can be cajoled to do some moving with the promise of a big lunch and plenty of liquid refreshment.)

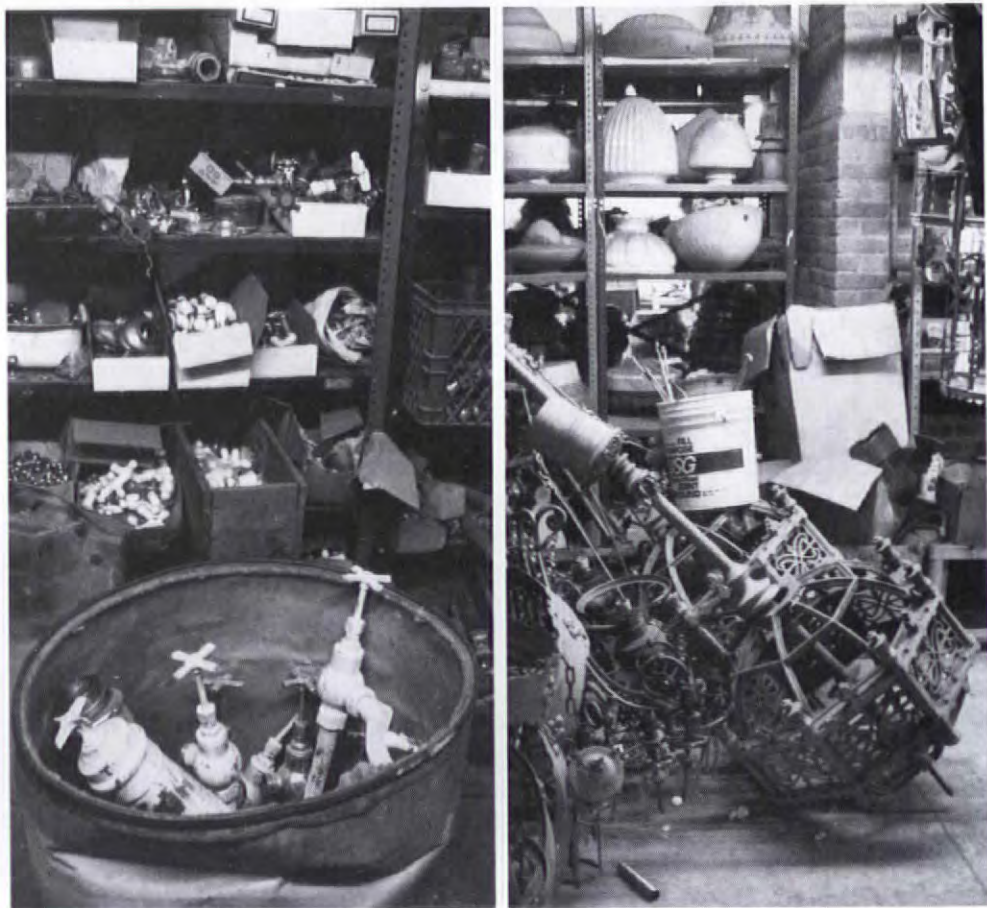
Fixtures are better buys when the original hardware is still attached. A wall-hung sink should be sold complete with all its "hanger" hardware. An exception to the hardware issue are old toilets — the "innards" of these pieces are ordinarily totally replaced. A competent plumber should be able to do this kind of retrofit for you at a reasonable cost.

Plumbing hardware such as faucets, shower heads, or drains should be complete, because it's difficult to find missing working parts. Particularly critical are measurements such as the "spread" between hot- and cold-water connectors on old-fashioned mixer faucets. This dimension must match the holes in the sink.

Solid-porcelain fixtures should be crack-free; crazed finishes, however, are not usually a problem. Porcelain enamel finishes on cast-iron are rarely in perfect condition, but avoid those that are badly scratched, chipped, stained, or worn. You'll have to determine for yourself what level of wear on porcelainized finishes you can live with.

Lighting (and other electrical items) Assume that virtually all salvaged electrical items should be rewired (a relatively inexpensive, do-it-yourself job). Reproduction cloth-covered cord and old-fashioned light bulbs are now available, making a more authentic-looking retrofit possible. Most old ceiling fans were very well built, and salvaged examples may need only minimal rewiring. Salvaged switches, doorbells, and such are also available, but modern reproductions are widely available at about the same price as these "antiques."

Salvaged 19th-century gaslight fixtures can also be converted to electric use at reasonable cost. They can even be



Typical scene in an architectural salvage shop: Bathroom parts find a home in one corner, glass lamp shades and ornate chandeliers await buyers in the next.

replaced by local shops specializing in this procedure, but it may cost more than the fixture itself.

photo: Gordon Book

Stairways These are not ordinarily salvaged intact. Because each stairway was usually custom fit to a specific location, it is very rare to find one that can be reinstalled *in toto* somewhere else. What you can find are salvaged components: newel posts, balusters, handrails, decorative stringer brackets or scrollwork, and the panelled wall units that functioned as under-stair enclosures.

Salvaged stair components are regularly purchased to replace missing parts of an existing old stair. When it is difficult to find salvage that closely matches a lost item, try a "two-step" restoration. For example, replace missing balusters that are in prominent locations with identical balusters taken from elsewhere in the staircase (an upper-level balustrade is a good choice). Then, use close-but-not-perfect salvaged materials to replace the relocated balusters. (This scavenging trick works for many house parts.)

Be aware that stair components (particularly rails, newel posts, and balusters) fit together to accommodate a particular stair pitch — the stairway's *rise* (vertical dimension) over its *run* (horizontal dimension). These pieces can be reassembled for stairs of slightly different pitches, but modifications that require advanced carpentry skills may be needed. Also, baluster ends that fit into the treads and handrails can be either square or round. Note which kind you need to accommodate your stairway's design.

Most of the points important for salvaged stair parts also apply to porch balustrades. Avoid buying salvaged columns for porches (and elsewhere) that have severe insect damage or extensive rot, particularly at the top and bottom. Check for "punky" wood by probing with a pen knife. Many columns are constructed of individual staves, and in healthy specimens these parts should not be separating or delaminating. Look for correct size and proportion too; columns cannot be cut down without ruining their overall visual effect.

Tiles Many salvage yards stock tile. Finding tiles that match missing pieces is a hit-or-miss proposition, but for new installations, salvaged tile can be a good bet. Victorian-era encaustic or embossed floor and wall tiles, and glazed ceramic bathroom and kitchen tiles, are particularly popular. Some

restorers use modern plain tiles for the background fields,

then add a sense of authenticity by introducing salvaged decorative tiles in the borders. Crazed finishes in old tiles are generally not a problem. In fact, some people prefer the aged look crazing provides. Structural cracks are another matter; avoid tiles with these. Large inventories of salvaged terra-cotta roof tiles are harder to come by, but are available from time to time.



Salvaged columns are easily inspected for rot at tops and bottoms when laying on the ground.

Appliances Although antique oak ice chests are still being converted to TV cabinets, and old-fashioned wringer-washers reincarnated as flower planters, there is a new willingness by devoted restorers to buy, recondition, and use

Suspect Salvage

Some historic preservationists don't like architectural-salvage yards. They contend that the salvage industry contributes to the destruction of historic buildings. There may be some truth to this argument in isolated cases. Companies exist that buy up old properties not otherwise threatened with demolition, solely for their salvage value (to some minds, the architectural counterpart of automobile "chop shops").

There is also the occasional disreputable dealer who buys stolen architectural salvage. This is a thriving and profitable black-market business in some inner-city areas. Most architectural-salvage dealers are on the up and up, however, and get their inventory from buildings that are truly doomed to demolition. The cities of Philadelphia and Detroit, for example, routinely tear down over a thousand buildings — many of them historic — each year!

If your quest for architectural salvage also involves concern about contributing to the demolition of old houses and having a clear mind about the ethics of the firms you deal with, here are two ideas: First, ask around. The reputations of most architectural-salvage dealers are known to local restoration contractors and preservation societies. Second, pay particular attention to the non-profit yards and warehouses. The motives of these organizations are different from the for-profit yards, and include a strong mandate to preserve our architectural heritage.



Newel posts are unique elements and may adapt readily to a new stairway.

restorers use modern plain tiles for the background fields, then add a sense of authenticity by introducing salvaged

photo: Gregg Carlson

period appliances for their original purposes. More than ever, 1920s and '30s refrigerators and gas stoves, as well as ever-popular cast-iron wood heating and cooking stoves of the 19th-century, are regularly stocked by salvage yards.

Salvaged appliances should be as intact as possible, particularly the working parts (the July/Aug 1989 *OHJ* has more on buying and restoring old stoves). As with all cast-metal items, look carefully for cracks in salvaged stoves.

Mantels Because they are not structural elements, mantels are easily salvaged and relatively easy to reinstall. The critical measurements include not only the overall outside height and width, but also the inside dimensions that correspond to the hearth opening. Adapting a mantel to a fireplace with different dimensions will be difficult. Many mantelpieces (particularly those of the Victorian era) have elaborate overmantels, so remember to measure the overall height of the combined mantel and overmantel to make certain that it will fit into your room. Slightly over- or undersized overmantels can usually be modified to fit.

Be careful when stripping paint finishes from the decorative elements of salvaged mantelpieces. Many of the raised ornamental details are actually cast plaster or sawdust-and-glue "compo," finished with a faux wood grain. These can be irreversibly damaged by harsh chemical, mechanical, or heat-stripping methods. Careful hand-stripping — not dip-stripping — is safer.

Wooden "Built-Ins" These are pantry cupboards, kitchen cabinets, bookcases, and window seats. Make sure these pieces will fit into the spaces you have planned for them, because they, too, were often custom-designed for specific locations. Ornamental wooden fretwork and grilles should be complete.

Sheet metal Salvaged pressed-metal "tin" ceiling panels are often bent or rusty and nail holes may be badly ripped in removal. Modern reproductions are generally better alternatives. With the exception of ornamental collector boxes or fancy hanger hardware, the same applies for salvaged gutters and downspouts.

Hardware Door, window, cabinet, and other

hardware should be in good supply at most architectural-salvage yards. Locating exact matches for replacing missing hardware is, as always, a hit-or-miss affair. Aim for finding items that fulfill the working requirements of the project first (hinges large enough for the door, for instance) and then worry about finishes and ornament.

Broken or cracked hardware is virtually impossible to repair. So unless a cracked piece is a one-of-a-kind that you absolutely must have, keep looking for intact pieces. Hinge pins should be straight. Plated hardware, while just as functional as solid brass or bronze pieces, should cost less. To detect plating, examine scratches in the surface or check the backside (which was often not plated). A magnet can be used to discover if ferrous metals actually underlie the plated surfaces.



photo: Matt Schultz

"Carved" mantel parts may actually be added. Inspect for failing details, such as this applied gesso pilaster.



photo: Architectural Antiques / Gerald Boucher

Some salvage firms are literally warehouses full of houses. This one offers an aisle-wide welcome to shoppers searching for the right piece of hardware.

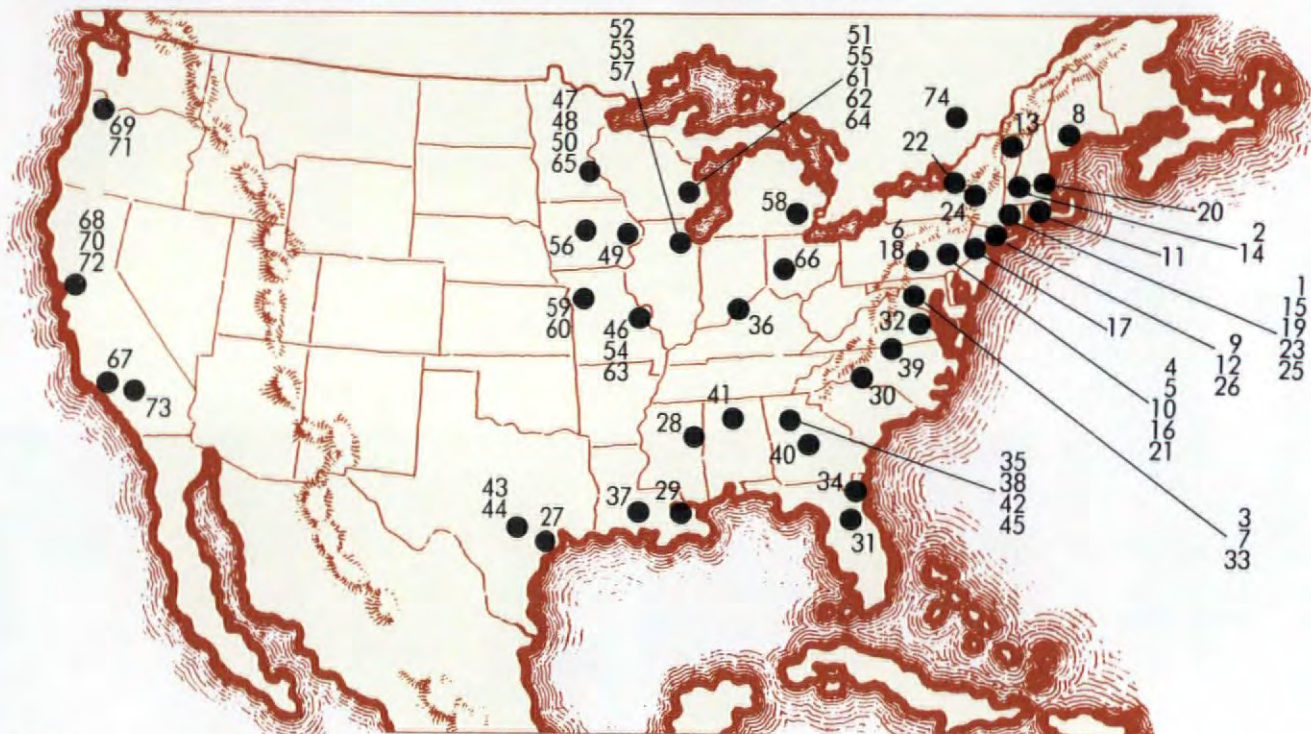
Architectural Salvage

SOURCES

Collecting and selling parts of old houses is closer to dealing in antiques than building materials: There are no stock items, and inventories vary according to supply and demand. When shopping for salvage, bear in mind that many companies specialize in a particular end of the business and most are one-of-a-kind enterprises.

The biggest and best stocked architectural salvage yards are still (with some exceptions) located in the

major cities of either coast and the Midwest, although yards now operate in all regions of the country and in many smaller communities as well. To find salvage yards, check the Yellow Pages under "salvage," "building materials," "demolition," or "antiques." Also consult *The Old-House Journal Catalog* and the following suppliers list. Local preservation organizations may also be able to make recommendations.



EAST COAST

American Architectural Antiques

P.O. Box 1982, Dept. OHJ
97 Crown St.
New Haven, CT 06508

Antiquaria

60 Dartmouth St., Dept. OHJ
Springfield, MA 01109
(413) 781-6927

Architectural Americana

6515 75th Pl., Dept. OHJ
Cabin John, MD 20818
(301) 229-9307

Architectural Antiques Exchange

715 N. Second St., Dept. OHJ
Philadelphia, PA 19123
(215) 922-3669

Artefact Architectural Antiques

130 South Main St., Dept. OHJ
Doylestown, PA 18901
(215) 340-1213

Sylvan Brandt

653 Main St., Dept. OHJ
Lititz, PA 17543
(717) 626-4520

The Brass Knob

2311 18th St. N.W., Dept. OHJ
Washington, DC 20009
(202) 332-3370

Decorum

235-237 Commercial St., Dept. OHJ
Portland, ME 04101
(207) 775-3346

Eifel Antiques Warehouse

571 Carroll St., Dept. OHJ
Brooklyn, NY 11215
(718) 783-4112

Gargoyles, Ltd.

512 South Third St., Dept. OHJ
Philadelphia, PA 19147
(215) 629-1700

Gladu Wrecking Co.

165 Poplar St., Dept. OHJ
Woonsocket, RI 02895
(401) 769-9125

Great American Salvage

34 Cooper Sq., Dept. OHJ
New York, NY 10003
(212) 505-0070

Great American Salvage

3 Main St., Dept. OHJ
Montpelier, VT 05602
(802) 223-7711

Historic Architecture

2 School St., P.O. Box G, Dept. OHJ
West Brookfield, MA 01585
(508) 867-2679

Jerard Paul Jordan Gallery
P.O. Box 71, Slade Acres, Dept. OHJ
Ashford, CT 06278
(203) 429-7954

Merritt's Antiques, Inc.
RD 2, Dept. OHJ
Douglassville, PA 19518
(215) 689-9541

N.B. Housewreckers & Salvage Co.
396 Somerset St., Dept. OHJ
New Brunswick, NJ 08901
(201) 247-1071

Old Bright Used Lumber & Brick
P.O. Box 16, Dept. OHJ
Aspers, PA 17304
(717) 334-0249

Old Home Building & Restoration
P.O. Box 384, Dept. OHJ
West Suffield, CT 06093
(203) 668-2445

Olde Bostonian Architectural
66 Vonhillern, Dept. OHJ
Dorchester, MA 02125
(617) 282-9300

Oliver, Bradley C.
Box 303, Dept. OHJ
Cresco, PA 18326
(717) 595-3443

Pelnick Wrecking Co., Inc.
1749 Erie Blvd., E., Dept. OHJ
Syracuse, NY 13210
(315) 472-1031

Ramase
Route 47, Dept. OHJ
Woodbury, CT 06798
(203) 263-3332

Restoration Treasures
Box 724, Dept. OHJ
Cooperstown, NY 13326
(315) 858-0315

United House Wrecking Corp.
535 Hope St., Dept. OHJ
Stamford, CT 06906
(203) 348-5371

Urban Archaeology
137 Spring St., Dept. OHJ
New York, NY 10012
(212) 431-6969

Architectural-salvage outlets created by preservation organizations are a new and unique segment of the salvage industry. Many preservationists have come to realize that not all buildings can be preserved intact, but through these yards quality historic materials salvaged from buildings slated for demolition can be reused to help preserve other buildings.

Some municipalities have created salvage operations in order to remove and protect architectural elements. The aim is to discourage wanton vandalism of the items in city-owned and condemned or tax-delinquent buildings, and to establish a secure central location for parts that can be used in later restorations. Removal also provides private citizens with little reason to look for salvageable materials in these often-dangerous buildings.

Why purchase from or donate to non-profit salvage yards? One reason is that these outlets often allocate surplus sales income for other preservation efforts in the community. Some local preservation groups operate small programs that limit entry to residents of their communities. A call to the State Historic Preservation Office will tell you if there is a program in your area. Four pioneer yards are listed below:

Philadelphia Architectural Salvage, Ltd.
1214 North 26th Street
Philadelphia, PA 19121
(215) 236-9339

Hours: Wednesday thru Saturday, 10-4; Sunday, 12-4
The program was created in 1987 by the Philadelphia Preservation Corporation. There are no local residency requirements; however, materials are not sold to dealers.

City of Baltimore Salvage Depot
2081 Edmondson Ave.
Baltimore, MD 21223
(301) 396-0523

Hours: Monday thru Saturday, 7:30-3:00
Started by the Commission for Historical and Architectural Preservation in 1975. Inventory comes mainly from private consignments and by tax-deductible donation. There are no local residence requirements.

The City of New York Landmarks Preservation Commission Architectural Salvage Program (shown at left)
337 Berry St.
Brooklyn, NY 11211
(718) 388-4527

Hours: To reopen under a new schedule sometime in 1990.

Begun in 1980 by the New York City Landmarks Preservation Commission, the warehouse is limited to residents of New York City. Inventory comes from consignments, city-owned structures slated for demolition, and from tax-deductible donations. Like many non-

profit warehouses, antique dealers are not welcome.

Historic Albany Foundation's Parts Warehouse
39 South Pearl Street
Albany, NY 12206
(518) 465-2987

Hours: Thursday, 3:30-6:30; Friday and Saturday, 9-5
The Parts Warehouse was begun in 1977 by the Historic Albany Foundation. The program is partially funded by the New York State Division of Housing and Community Renewal. Inventory comes from donations and consignments. There are no residential requirements.



PRESERVATION WAREHOUSES

SOUTH

The Architectural Cataloger

Box 8270
Galveston, TX 77553
(409) 763-4969

Backstrom Stained Glass et al

P.O. Box 2311, Dept. OHJ
Columbus, MS 39704
(601) 329-1254

Bank Architectural Antiques

1824 Felicity St., Dept. OHJ
New Orleans, LA 70113
(504) 523-2702

ByGone Days

3100 South Blvd., Dept. OHJ
Charlotte, NC 28209
(704) 527-8718

Florida Victorian Architectural Antiques

Historic Downtown Deland
112 Georgia Ave., Dept. OHJ
Deland, FL 32720
(904) 734-9300

Governor's Antiques

6240 Meadowbridge Rd., Dept. OHJ
Mechanicsville, VA 23111
(804) 746-1030

Great American Salvage

Rt. 50, P.O. Box 146
Aldie, VA 22001
(703) 327-6159

Great American Salvage

1722 Hendrick Ave.
Jacksonville, FL 32207
(904) 396-8081

Great Gatsbys

5070 Peachtree Ind Blvd., Dept. OHJ
Chamblee, GA 30341
(404) 457-1905

Joe Ley Antiques, Inc.

615 East Market St., Dept. OHJ
Louisville, KY 40202
(502) 583-4014

Ole Fashion Things

402 S.W. Evangeline Thruway, Dept. OHJ
Lafayette, LA 70501
(318) 234-7963

Red Baron's

6320 Roswell Rd., Dept. OHJ
Atlanta, GA 30328
(404) 252-3770

Rhyne's Corner Cupboard

603 S. Elm St., Dept. OHJ
Greensboro, NC 27406
(919) 378-1380

Second Chance

230 7th St., Dept. OHJ
Macon, GA 31202
(912) 742-7874

Southern Accents Architectural

312 Second Ave., SE, Dept. OHJ
Cullman, AL 35055
(205) 734-4799

Vintage Building Materials

1124 Dekalb Ave., N.E., Dept. OHJ
Atlanta, GA 30307
(404) 658-9690

Westlake Architectural Antiques

3315 Westlake Drive, Dept. OHJ
Austin, TX 78746
(512) 327-1110

Whit Hanks at Treaty Oaks

1009 W. 6th St., Dept. OHJ
Austin, TX 78703
(512) 478-2101

Wrecking Bar of Atlanta

292 Moreland Ave., NE, Dept. OHJ
Atlanta, GA 30307
(404) 525-0468

GREAT LAKES/MIDWEST

After the Paint, Inc.

711 Lafayette Ave., Dept. OHJ
St. Louis, MO 63104
(314) 771-4442

All State Salvage Inc.

1354 Jackson St., Dept. OHJ
St. Paul, MN 55117
(612) 488-6675

Architectural Antiques

801 Washington Ave., North, Dept. OHJ
Minneapolis, MN 55401
(612) 332-8344

Architectural Salvage Co-operative

909 W. 3rd St., Dept. OHJ
Davenport, IA 52803
(319) 324-1556

Bauer Brothers Salvage

174 Arlington Ave. East, Dept. OHJ
St. Paul, MN
(612) 489-9044

Chicagoland Antique Tub Company and Lectroglaz

16501 Skyline Drive, Dept. OHJ
Tinley Park, IL 60477
(312) 532-1799

Cream City Antiques

P.O. Box 441, Dept. OHJ
Hartford, WI 53027
(414) 673-7551

Eagle Eye Trading Co.

2319 N. Weil St., Dept. OHJ
Milwaukee, WI 53212
(414) 374-1984

Fellenz Antiques-Architectural Artifacts

439 N. Euclid Ave., Dept. OHJ
St. Louis, MO 63108
(314) 367-0214

Jan's Antique Studio

1065 W. Madison, Dept. OHJ
Chicago, IL 60607
(312) 226-2432

Kenneth Hunt Salvage

250 SE Army Post RD., Dept. OHJ
Des Moines, IA
(515) 287-0007

Lights of Olde

1460 Underwood Ave, Dept. OHJ
Milwaukee, WI 53213
(414) 453-4746

Materials Unlimited

2 West Michigan Ave., Dept. OHJ
Ypsilanti, MI 48197
(313) 483-6980

Olde Theatre Architectural Salvage Co.

2045 Broadway, Dept. OHJ
Kansas City, MO 64108
(816) 283-3740

Quality Hill Restoration

1222 Jefferson, Dept. OHJ
Kansas City, MO 64105
(816) 472-6830

Salvage One

1524 S. Sangamon St., Dept. OHJ
Chicago, IL 60608
(312) 733-0098

Spiess Antique Building

228-230 E. Washington, Dept. OHJ
Joliet, IL 60433
(815) 722-5639

St. Louis Architectural Art Co.

2412 Menard, Dept. OHJ
St. Louis, Missouri 63104
(314) 773-2264

U.S. Dismantlement

3801 North Milwaukee Ave., Dept. OHJ
Chicago, IL 60641
(312) 685-4000

Waldon Woods

300 Washington Ave. North, Dept. OHJ
Minneapolis, MN 55401
(612) 338-2545

You Name It, Inc.

Box 1013, Dept. OHJ
Middletown, OH 45044
(513) 932-1383

WEST COAST

Architectural Salvage of Santa Barbara

726 Anacapa St., Dept. OHJ
Santa Barbara, CA 93101
(805) 965-2446

Berkley Architectural Salvage

2741 10th St., Dept. OHJ
Berkley, CA 94710
(415) 849-2025

Hippo Hardware & Trading Co.

201 SE 12th Ave., Dept. OHJ
Portland, OR 97214
(503) 231-1444

Omega

2407 San Pablo Ave., Dept. OHJ
Berkley, CA 94702
(415) 843-7368

Rejuvenation House Parts Co.

901-B N. Skidmore, Dept. OHJ
Portland, OR 97217
(503) 249-0774

Sunrise Salvage

2204 San Pablo Ave., Dept. OHJ
Berkley, CA 94702
(415) 845-4751

Vintage Plumbing Specialties

9645 Sylvia Ave., Dept. OHJ
Northridge, CA 91324
(818) 772-6353

CANADA

The Architectural Antiques Warehouse

P.O. Box 3065 Stn "D", Dept. OHJ
Ottawa, ONT, Canada K1P6H6
(613) 526-1818

Architectural Salvage Yards Of The UPPER MIDWEST

The used-house-parts market from another perspective

Architectural salvage in and around the states from Michigan to Minnesota is a thriving industry. Although blistering hot summers and harsh winters (with frequent freeze-thaw cycles) take their toll on exterior house parts in the Midwest, they often escape the forces that limit the stock of good architectural salvage in other regions. Termites, for instance, ravage architectural elements in other parts of the country, but are not as big a threat in the area. Details on urban buildings are less likely to have been removed or remodelled. Many small- to medium-sized midwestern cities have grown outward, leaving the older city "heart" intact.

Most heartland salvage-yard owners find their sales are evenly divided between customers restoring older homes and those building new, with rentals to theatre groups and photographic studios a growing sideline. Fireplace mantels, lighting fixtures, and stained or leaded glass windows and doors are the most popular items, perhaps because of the "ease of retrofit." Except for facing brick and ornamental items, most yards shy away from structural elements due to prohibitive insurance and labor costs. Interior mouldings and stair parts are commonly stocked, but more as a customer service than a money maker.

The upper Midwest was both inspiration and proving ground for the Prairie School-style architects of the early 1900s, and elements from these buildings are in great demand. "Great present-day appeal," emphasizes Patricia Shaughnessy of Olde Theatre Architectural Salvage Company in Kansas City. "As recently as five years ago, some items, such as art glass and light fixtures, could be picked up for nothing; others couldn't be gotten rid of," she states. "Now, we can't keep anything Prairie in stock." Architectural Antiques of Minneapolis specializes in Mission Style and Prairie School items. The inventory, obtained locally and from the Chicago and Milwaukee areas, includes a healthy stock of stained and leaded glass, light fixtures, and built-ins (bookcases, buffets, and the like). The astronomical prices Wright pieces bring

tend to pull the value of all Prairie-style pieces upward and make them harder to locate. The public is increasingly more knowledgeable about architectural artifacts and their value, and so the incredible find — a Greene and Greene light fixture, pulled from the back of an attic, for instance — is increasingly rare.

Beyond the well stocked larders of Prairie School-style artifacts and terra cotta, upper-Midwest salvagers find another element in common: The sources are running out. The big-city renaissance of the past 25 years (which once produced a plethora of salvage materials) has slowed. Vern Denz of All-State recalls when he and a crew of 15 would salvage and dismantle four or five houses per day. "Now we do four or five per year." The efforts of historic preservation groups have further slowed the flow of salvage goods. In an effort to "fill the gaps," many establishments are beginning to carry high-quality reproductions. ADI, a new division of Olde Theatre Architectural Salvage Co., carries reproduction lighting, columns, "tin" ceilings, and castings. "But only the best," stresses proprietor Patricia Shaughnessy, "items of high-enough quality that they themselves might be considered architectural antiques some day." Salvage One of Chicago, the largest yard in the upper Midwest, is increasing its selection of "garden element" reproductions: cast-iron benches, urns, and statuary.

Bill Fellenz of Fellenz Antiques of St. Louis, Missouri, explains somewhat tongue-in-cheek, "The yards are in competition for both customers and materials; we're all bitter enemies." Another shopkeeper notes, "I look at my

relics with the same mixed emotions a zookeeper must feel — glad to have saved these rare creatures from extinction, disheartened to know the wonderful environment from which they came has been destroyed." The architectural salvage yards of the upper Midwest continue to provide refuge for these endangered species.

Gregg Carlsen builds custom homes and additions in the Stillwater, Minnesota, area, based on Prairie School and earlier architectural styles.



This Kansas City salvage firm specializes in both chandeliers and terra cotta.

F

by Dale R. Hellegers

FROM CAST-OFFS TO CABINETS



The modular cabinets that had to go.

When friends and neighbors caught the excitement of our 1904 Dutch Colonial restoration, my cup runneth over. So did my storage space, as many of these people began donating odds and ends from their old houses, things they no longer needed but could not bear to throw away. From one friend's house alone came seven carloads of cherry raised-panel interior shutters in all sizes.

Fortunately, my embarrassment of shutters coincided with a kitchen that had to be redone on a very skinny shoestring. Days after we moved into our house, I'd consulted a designer because our cheap 1950s kitchen rehab was unbearable. He came up with a hideous (and hideously expensive) plan, and that was the end of that. I did cosmetic work until I could afford the major stuff.

Six years later, I was glad for the delay. Having read extensively on kitchen design and lived with the peculiar problems of our kitchen, I now knew what I wanted and (more important) what I didn't want. I didn't want the strong horizontal lines of prefab, "cookie cutter" kitchen cabinets — my kitchen has a 9½-ft. ceiling, and I needed storage all the way up to it. I also didn't want a sterile operating room or some cutesy ersatz Victorian scheme based on arched panels and gallery railings. Because custom-made cabinetwork was out of the question unless I

made it myself — and because I had that surplus of shutters — I turned amateur woodworker.

The design of the cabinets was kept simple, to highlight the shutter doors while also evoking kitchen and pantry dressers illustrated in turn-of-the-century plans. My cabinet frames are constructed of solid cherry lumber. For panels, however, I chose cherry plywood for dimensional stability, and I hung the shutters as bifold doors for contemporary convenience. For a little more than 13 linear feet of cabinets (over 42 cubic feet of storage), I spent approximately \$500.

Only general dimensions to build a single, wall-hung cabinet are given in this article (drawing B), because the project was designed around my one-of-a-kind shutters. The proportions can be altered or customized to fit your needs — just remember to carry the changes throughout the entire plans. In building several of these cabinets, I used ¾" cherry lumber (because my shutters are a full 1" thick) and ¾" plywood (because I wanted panels strong enough to hold shelves), but they could also be built from lighter stock. Any doors should work.

Planning, Cutting, and Assembling the Face Frame

It is easier to design the cabinets to the door size rather than trim the door to fit the cabinet. Carefully measure your shutters (or other type of door) and do any trimming before cutting cabinet lumber.

- 1) Check lumber and true if necessary.
- 2) Rough-cut the lumber, allowing ¼" extra for sanding loss later, and ⅛" for waste on crosscuts.
- 3) Finish-cut the side rails. Clamp together, making sure they're squared up and even across one end, then cut off any excess on the other side. Do the same with top and bottom rails and stiles. Sand the fronts, backs, and edges.
- 4) Make sure edges that will be dowelled together are true and smooth. Lay out cabinet face frame right-side-up on a

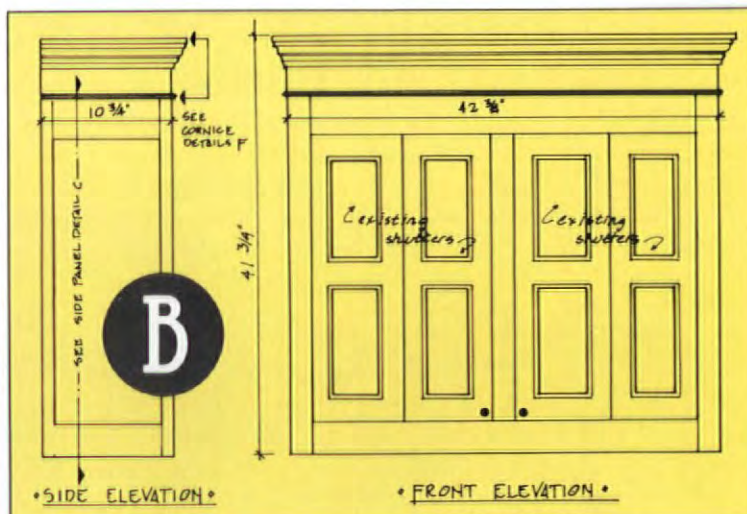
all photos by Dale R. Hellegers

flat, smooth surface. Move pieces around and check for grain patterns and fit. Label each piece on its back. To double-check fit and squareness, clamp the face frame together and measure the inner diagonals. These two measurements should be identical.

5) Realign the face frame and reclamp. Mark dowel locations (see drawing A). With the doors in place, mark and cut the hinge locations on side stiles.

6) Line up the doweling jig on the marks and bore holes to slightly over 1" deep in each piece. Placing a dowel center in one hole will accurately mark the position of the second when mating members are brought together. I used $\frac{1}{4}$ " dowels to secure center stiles to rails and $\frac{5}{16}$ " dowels for the rest of the face frame.

7) Glue and clamp the face frame. First, glue and insert dowels in the center stile. Mate these to the top and bottom rails and tap them into place with a mallet. Pull joints tight with a pipe clamp but *do not allow glue to set*. Next, glue and insert dowels into one side stile, then glue mating rails and tap stile into place. Pull the sides together with clamps along the top and bottom rails. Check the inner



diagonal measurements and make sure the frame is not racked or twisted. With a damp cloth, remove any traces of glue and let the piece lie clamped for 24 hours.

8) When the frame is fully dry, line up the doors with the hinge locations, double-check measurements, and mark them for mounting later.

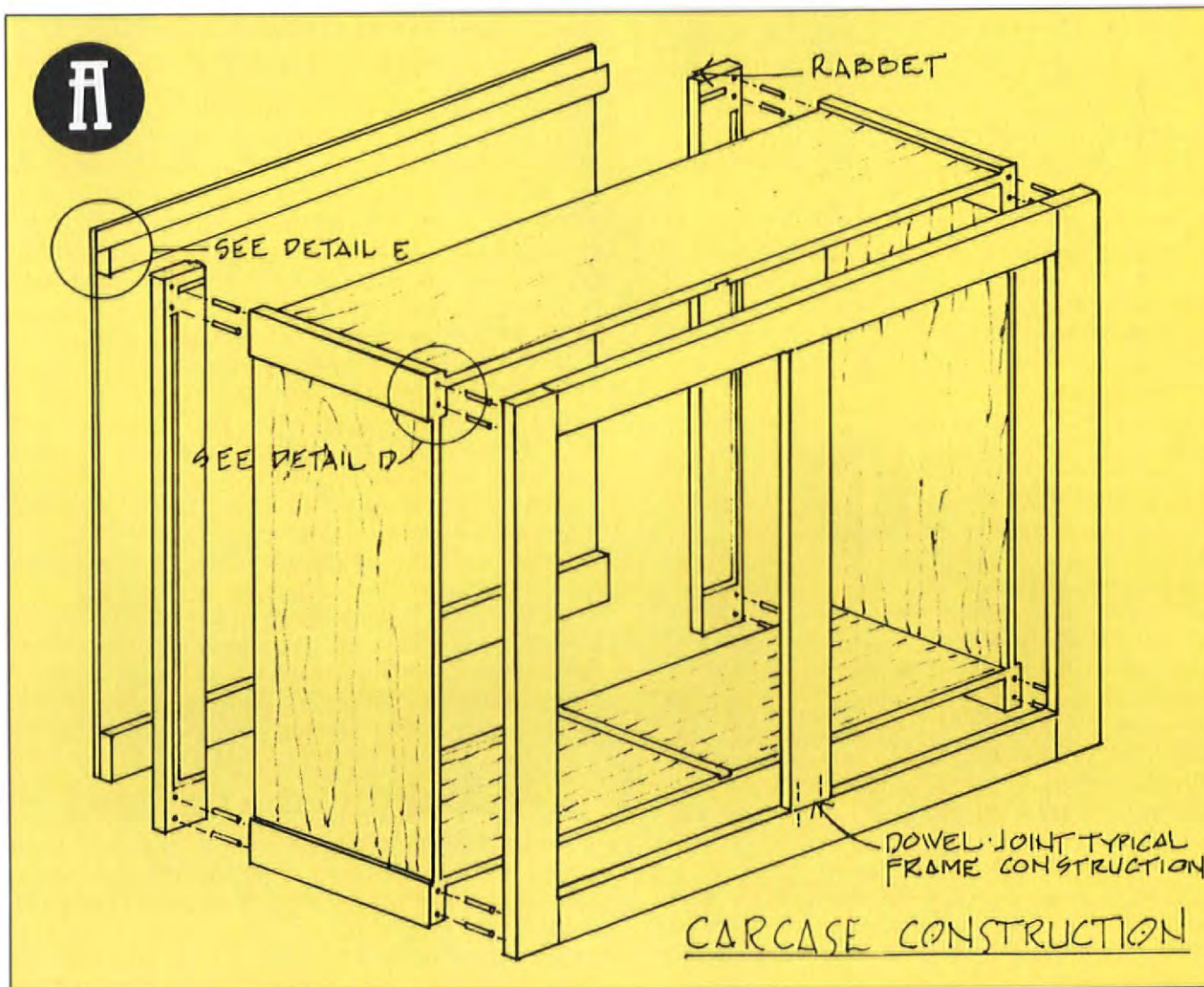
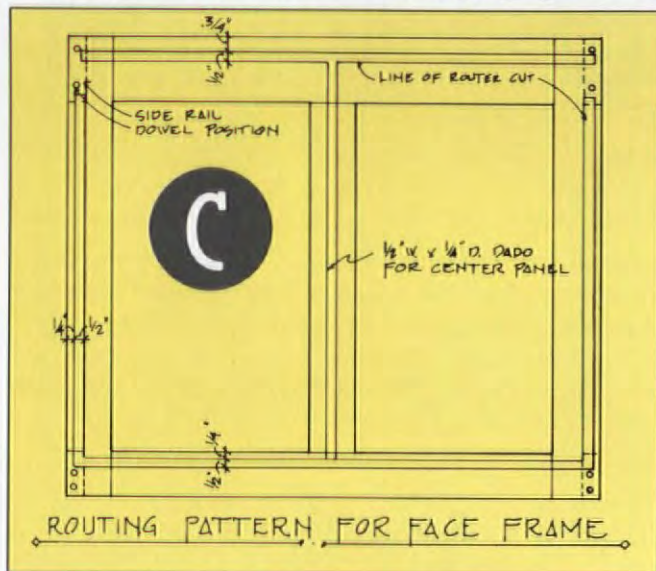


Illustration by Jeff Wilkinson

Routing the Face and Side Frames

The width of your router cuts depends on the plywood thickness used for sides and bases. I used $\frac{3}{4}$ " cherry plywood for mine, so dados were $\frac{1}{2}$ " and rabbets were $\frac{1}{4}$ ".

All routing is done on the *inside* of the cabinet frame. Plan on two passes per cut. Make the first pass $\frac{1}{8}$ " deep, then repeat at $\frac{1}{4}$ ". (A table-saw blade height gauge is handy



for measuring router-bit depth.)

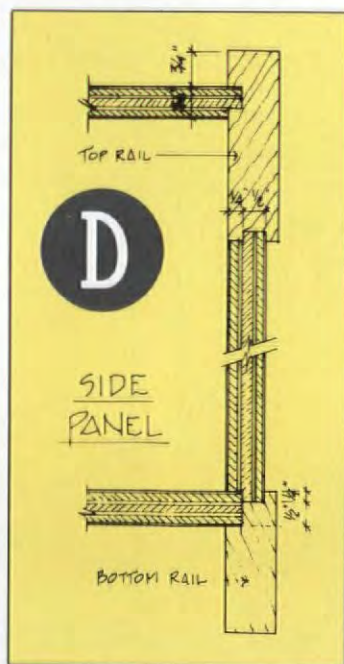
1) Pencil in all router cuts on the inside of the face frame (see drawing C).

2) On the inside of the bottom face frame rail, rout a dado $\frac{1}{2}$ " wide \times $\frac{1}{4}$ " deep, $\frac{1}{4}$ " from the top edge to accept the bottom panel that is the floor of the cabinet.

3) On the face frame stiles, rout a dado $\frac{1}{2}$ " wide \times $\frac{1}{4}$ " deep, $\frac{1}{4}$ " from the outer edge. Run these dados a little more than $\frac{1}{4}$ " past the point where the stiles join the rails. Do the same for the rear side tiles.

4) Adjust the router fence and cut a dado $\frac{1}{2}$ " wide \times $\frac{1}{4}$ " deep on the inside of the top face frame rail, $\frac{3}{4}$ " from the top edge to accept the top panel. Do the same with the top side rails.

5) If you are using a center stile, run a $\frac{1}{2}$ "- \times - $\frac{1}{4}$ " dado down the middle of its inside face and connect this to the dados in the top and bottom rails. Make the dado off-center by $\frac{1}{8}$ " now, so that the $\frac{3}{4}$ " plywood divider will be positioned at dead-center later.



6) Readjust the router fence. On the bottom edges of the top side rails, rout dados $\frac{1}{2}$ " wide \times $\frac{1}{4}$ " deep, $\frac{1}{4}$ " in from the outside face to accept the side panels (see drawing D).

7) On the top edges of the bottom side rails, rout dados $\frac{1}{2}$ " wide \times $\frac{1}{4}$ " deep, $\frac{1}{4}$ " in from the outside face, also for the side panels (see drawing D). (If the rails are $\frac{3}{4}$ " lumber, these dados will be close to centered.)

8) On the inside edges of the bottom side rails, make rabbets $\frac{3}{4}$ " wide \times $\frac{1}{4}$ " deep to accept the bottom panel. This could be done by making a $\frac{1}{2}$ "- \times - $\frac{1}{4}$ " dado with the fence still set $\frac{1}{4}$ " in from the edge. The cut will run into the previous dado and the result will be an L-shaped area from which the stock has been removed.

9) On the inside back edges of the rear stiles, rout $\frac{1}{4}$ "- \times - $\frac{1}{4}$ " rabbets to allow the plywood back to lie flush with the cabinet.

10) If you are using nailed shelf standard and you wish to recess them, rout channels for these now.

11) If you are adding a cornice as I did, rout a $\frac{1}{2}$ "-wide- \times - $\frac{1}{4}$ "-deep dado, $\frac{1}{4}$ " in from the outer edge on the top-most edge of the top face frame rail and to side rails. This will accommodate the rabbeted cornice backing.

Cutting Side Panels, Base and Top

Plan your plywood cuts carefully before sawing. If you're using a circular saw, cut the plywood good-face-down to minimize chipping; if you're using a table saw, cut good-face-up. Blades specially made to cut plywood are a good investment. I used $\frac{3}{4}$ " plywood for side panels and the center divider so that there was enough wood to hold "spoon" shelf supports in $\frac{1}{4}$ " holes. If you choose another system, $\frac{1}{2}$ " plywood may do.

1) Cut side panels, base and top, and label.

2) On the side panels, rout a $\frac{1}{4}$ "- \times - $\frac{1}{4}$ " rabbet around the inside face perimeter (see drawing A). (Omit this step if you choose $\frac{1}{2}$ " plywood.)

3) On the base, rout a $\frac{1}{4}$ "- \times - $\frac{1}{4}$ " rabbet along the top front edge (to make the cabinet "floor" flush with the bottom edge of the face frame) and along the top of the rear edge (to accommodate the back of the cabinet).

4) On the inside face of the top, rout a $\frac{1}{4}$ "- \times - $\frac{1}{4}$ " rabbet around all four sides.

5) If you're using a center divider, rout a $\frac{1}{4}$ "- \times - $\frac{1}{4}$ " rabbet across top and bottom ends. Change to a mortise bit and rout a $\frac{1}{2}$ "-wide- \times - $\frac{1}{4}$ "-deep dado across the inside faces of the top and bottom panels. These dados must match the offset of the dado in the center stile.

Assembling the Carcase

1) Do a trial assembly of the cabinet without glue. All joints should be snug — but not require forcing — and should hold together with friction alone. If any joints need gentle enlarging, do so now with a chisel or router.

2) Mark dowel locations for the ends of each side rail, making sure that they line up with the face frame. Use a



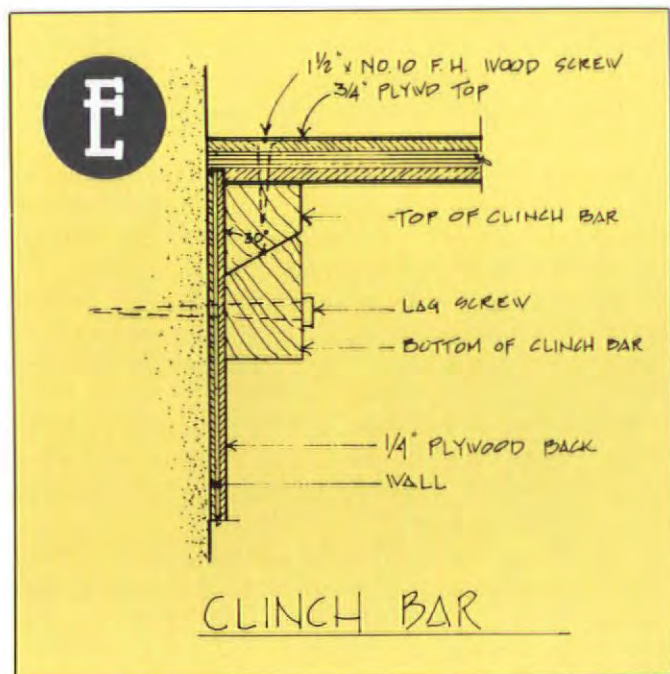
Lifting a cabinet onto its clinch bar and back.

dowel jig and centers to bore holes in the side rail ends, face frame stiles, and rear stiles. Holes in the face frame and rear stiles must be kept under $\frac{5}{8}$ " in depth (if using $\frac{3}{4}$ " stock) to avoid going through the wood.

3) Double-check the alignment of the rear stiles, then mark the small areas where they intersect the top and bottom panels. Rout dados $\frac{3}{4}$ " wide by $\frac{1}{4}$ " deep across the stiles at intersections to accommodate the panels. Trial-fit the stiles to the back — they should fit snug and flush.

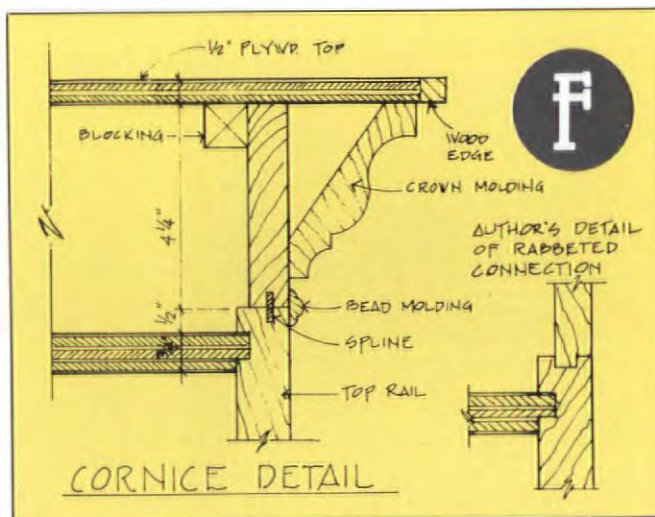
4) Position the two rear crosspieces that secure the cabinet to the wall between the rear stiles. Mark where they met the center divider and cut away portions of the divider at top and bottom to accommodate the crosspieces.

You may want to substitute a *clinch bar* for the top crosspiece. Cut a clear, straight 2×4 to the proper length, then rip it into two equal pieces at a 30-degree angle. Break



the sharp edges with a plane or rasp. One half of the clinch bar will be attached to the cabinet's top; the other will go on the cabinet's back (see drawing E). Because the clinch bar halves occupy a space wider than an uncut 2×4 when

the cabinet is being hung, the cut-out in the center divider will have to be roughly 1" wider than the assembled clinch bar (typically $4\frac{1}{2}$ ").



Final Glue-Up

Make sure that assembly takes place near your kitchen — you may find it difficult to move a bulky finished cabinet up from your basement.

- 1) Place the face frame front-down on a flat surface.
- 2) Glue and tap dowels into the front ends of the side rails, then glue and insert rails into the face frame. Tap the joints almost home using a mallet and block of wood.
- 3) Before joints are fully assembled, glue up the dados in the front stiles and side rails, as well as the corresponding rabbets in the side panels. Slip each panel into position, tapping very lightly to tighten the joint. If you meet resistance, check for splinters or poor alignment.
- 4) Before tightening joints, glue up and insert top and bottom panels as above. (Start with the top panel.)
- 5) When all panels are loosely assembled, tilt the cabinet up on its bottom and, using pipe clamps, gently pull the

Recommended Tools & Supplies

- Doweling Jig: I used a self-centering model.
- Dowel Centers: excellent for lining-up dowel holes.
- Router: at least 1 hp, with adjustable fence. Also $\frac{1}{2}$ " mortising bit and $\frac{1}{4}$ " rabbeting bit (carbide-tipped recommended)
- Circular and/or Table Saw
- Sanders: both belt and palm orbital are handy
- Electric Drill and Bits
- Pipe Clamps: three or more, 5' long.
- Mallet: rubber or wood
- Dowels: $\frac{5}{16}$ " ($1\frac{1}{2}$ ", 2" long); $\frac{1}{4}$ " (2" long)
- Shelf Supports: I like the spoon-shaped clips that fit into a $\frac{1}{4}$ " hole and are unobtrusive.
- Door Hardware: hinges, catches, and pulls
- Carpenter's Yellow Glue
- Wood-Veneer Edge Tape (optional)

side rail joints together. When these are tight, put the cabinet back down on its face and reposition the clamps to gently pull the joints securing the top and bottom panels together. Check all joints with a square.



The finished cabinet, one of several in varying sizes built for the kitchen.

6) When all joints are pulled tight, glue and dowel the back ends of the side rails. Tap the rear stiles into position, then draw the joints snug with pipe clamps.

7) Check all joints for squareness and give clamps a final tightening. Let dry 24 hours.

8) For a center divider, glue up dadoes in the center stile and top and bottom panels. Slide the divider in, tapping it home with a mallet (make sure you've made cut-outs for top and bottom crosspieces first!). The divider can be further secured with screws through the panels.

Finishing Touches

1) Cut a back for the cabinet from $\frac{1}{4}$ " plywood, making it large enough to lap on each side into the $\frac{1}{4}$ " rabbets routed in the rear stiles. Trial-fit the plywood to make sure it lies flush. Label the top and bottom.

2) Glue the crosspieces in place on the inside face of the cabinet back, then lower the cabinet over the back. Each crosspiece should butt snugly against a top or bottom panel. (Take care not to glue the crosspieces to the cabinet itself!) If you're using a clinch bar as the top crosspiece, first glue and screw the top half to the underside of the top panel. After this has dried, you can position the mating half on the cabinet back and then glue it down.

3) When glue has dried, remove the cabinet, turn the back panel over and, using $\frac{3}{4}$ " wood screws, secure the back panel to the crosspieces. Do not secure the back to the cabinet at this point.

4) Finish-sand the cabinet. Bore holes for shelf supports (a jig made from pegboard helps), or nail in shelf standards.

5) Cut shelves from $\frac{3}{4}$ " plywood, with grain lengthwise for maximum strength. Using glue and clamps, attach a $\frac{1}{4}$ "-

wide finish strip of matching wood across shelf fronts (to conceal the plywood sandwich) or use wood tape meant for this purpose. Note: If you are using unrecessed shelf standards, the dimensions of your shelves will be different than if you recess them or use spoon clips.

6) Stain and finish the cabinet inside and out (including shelves), matching the color and patina of your salvaged doors, if necessary. Make sure the finish is completely dry before attempting to hang the cabinet.

7) To hang the cabinet, first level a horizontal line on the wall that will be the top edge of the cabinet carcass. Mark the wall studs crossing this line. Align the cabinet back (crosspieces facing out) $\frac{3}{4}$ " below this line, checking it with a level. Bore 2-3 holes through the top crosspiece into the studs behind and secure with lag screws ($\frac{5}{16}$ "- $\frac{3}{8}$ " diameter, long enough to reach half their length into the studs). Repeat for the bottom crosspiece.

8) Lift the cabinet and slide it onto its back. Check to make sure you're pleased with its placement. When you're satisfied, bore 3 to 5 holes through the top panel and into the crosspiece, as vertically as possible. Screw the cabinet to the crosspiece with 8- \times -1 $\frac{1}{2}$ wood screws. Repeat with the bottom panel, boring up into the bottom crosspiece and countersinking the screwheads. Install shelves.

Cornice

This cabinet design calls for a cornice in the fashion of a pantry dresser — basically three sides of a box covered by a top and ornamented with crown moulding. The cornice sides I used were made from 1"- \times -4" cherry, but could also have been built from $\frac{1}{2}$ " plywood (like the top) or simplified (as in drawing F).

1) Cut sides from 1" stock or plywood and run a $\frac{1}{4}$ " rabbet along the front edge where the cornice will join the cabinet's top rails. (A $\frac{1}{2}$ " dado to accept these sides must be cut in the top rails of the cabinet.)

2) Cut the cornice top from $\frac{1}{2}$ " plywood. It must equal the area of the cabinet top plus the depth of the crown moulding around three sides. The edge added to the plywood top later will complete the profile.

3) Position the plywood on top of the cabinet and pencil an outline of the cabinet's top edge on the plywood. Glue, dowel, and clamp the side pieces together in a three-sided box.

4) When dowel joints are dry, apply a thin layer of glue to the top edge of all three side pieces. Place the top on the side pieces so that it aligns with the pencil outline, and nail the top to the sides.

5) Miter the crown moulding and glue and nail it in place.

6) Rip $\frac{1}{2}$ "-thick strip to fit the raw edges of the plywood top. Miter the corners, then glue and nail these strips in place and finish-sand their edges.

7) Finish the cornice as you did the cabinet. Slide the cornice into place, but not until after you have hung the cabinet. If you want to conceal the joint between the cornice and cabinet, tack a piece of beaded moulding over the joint with brads. Go food shopping.



by James C. Massey & Shirley Maxwell

EARLY COLONIAL REVIVAL

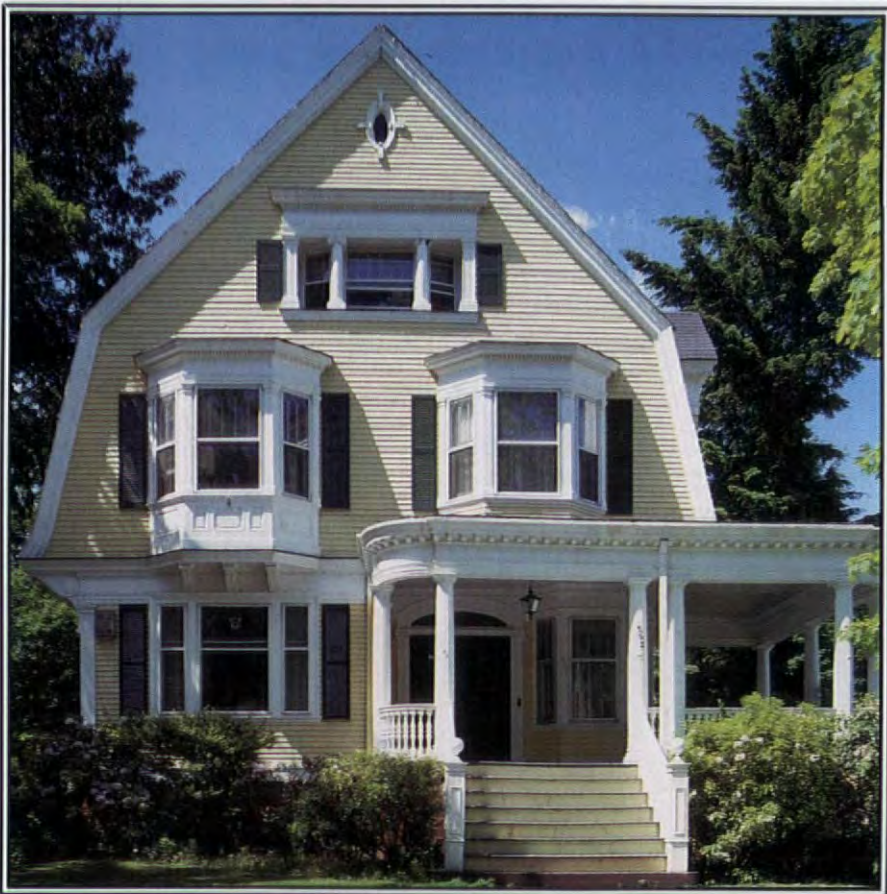


The circular window tower, extra-tall chimney, and pyramidal roof extending outward in a gentle curve are all examples of the design liberties taken in this Colonial Revival house in Providence, R.I.

all photos by James Massey

The late 1800s was a period of a great architectural richness. The Queen Anne, Romanesque, and Shingle styles were in full bloom, with Queen Anne and the Shingle styles showing signs of great enduring popularity. They coexisted with Eastlake and Stick styles, and the early examples of the Prairie and Bungalow styles. In the midst of all this, a wave of nostalgia swept the country, inspired partly by the centennial celebration of 1876 and partly by inci-

dents such as the demolition of the celebrated John Hancock House in 1863, which shocked New England and the rest of the country. Americans were beginning to take an interest in their past and in the "good old days" before the American Revolution and the Industrial Revolution. This article examines the beginnings of Colonial Revival, an architectural style that began roughly in the late 1870s and has flourished on into the present.



Victorian America found living in an age of rapid industrial and technological change wonderful but wearing, fascinating and frightening. Relief and national pride mingled with a feeling that things seemed to be moving a little too fast for comfort at the end of our first century. As George C. Mason, Jr., a noted Philadelphia architect, observed in 1881, "no wonder we were ready to step back a hundred years into the past, to the good old days when George the Third was king, when stately men and women glided through life in quiet dignity." But Mason admitted, none too ruefully, that it might not be so easy to escape the hurly-burly air of the late-19th century, especially when it came down to the houses in which we lived: "The world has moved on and men have changed . . . and habitations must necessarily reflect our tastes." It was clear that although popular sentiment called for a return to the simple English, German, and Dutch dwellings of our colonial past, Americans still wanted to enjoy the conveniences and delights afforded by the Queen Anne style.

There were good reasons for this. Queen Anne houses suited contem-

This Dutch Colonial Revival, top, located in the Sudbrook Park district of Baltimore, Md., is a perfect example of the subtle asymmetry architects strived for in the Colonial Revival. The multiple gambrel-roof dormers and the side addition with its own dormer achieve the reserved vernacular look one might find in a true old house. The 1902 house in Providence, R.I., bottom, shows how a gambrel roof could be turned to face the street and become the main facade. The gracious veranda and the multiple bay windows are sure signs of Queen Anne.

porary needs well, with their expansive spaces, flexible floorplans, interesting building shapes, and big verandahs. While real colonial homes were inspirational in a patriotic sense, they struck the late-Victorian eye as small and plain — dowdy, in fact, compared to the commodious Queen Anne house, with its rich mix of building materials and rooflines and bays and corner towers. Genuine colonial homes didn't have a central furnace to warm the backs of family members huddled around its open fireplaces; consequently rooms were small, separated by corridors, and fitted with snugly closing doors. Worst of all, colonial houses did not have those wonderful verandahs! No question about it: The homes of our noble forebears were sadly lacking in modern comfort and convenience.

Yankee ingenuity refused to be bog-

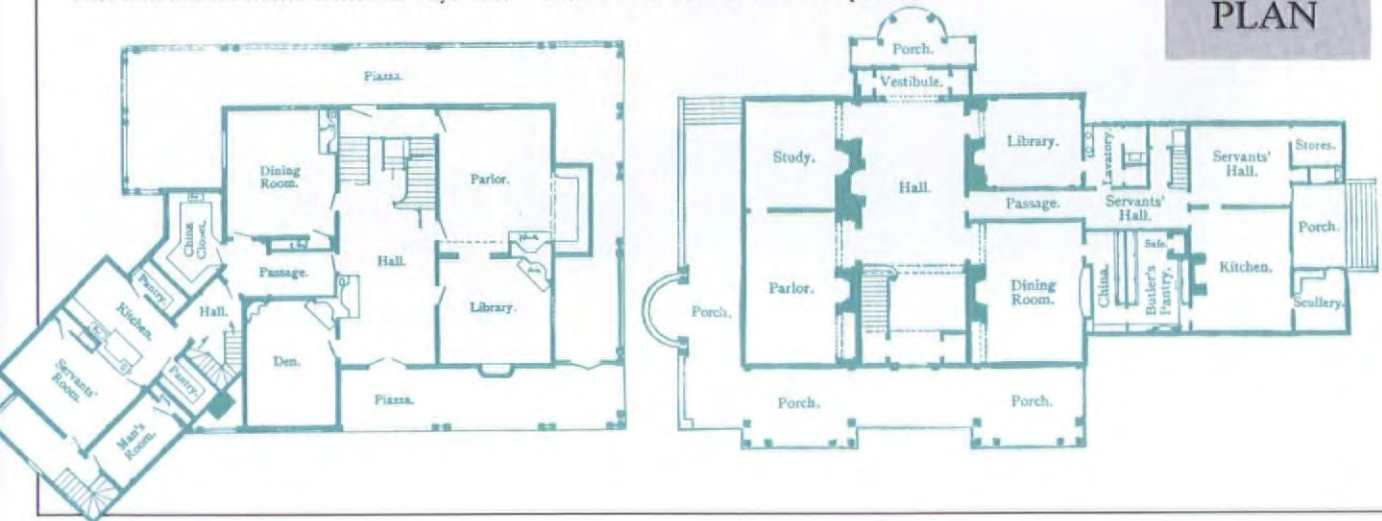
An example of an archeological approach to Colonial Revival is this 1905 house in Ryton, Clark County, Va., top. However, the presence of the covered entry porch and the two side wings are obvious modern elements. Notice the dentil moulding on the cornice and the Palladian window on the attic storey at the gable end. At bottom is the Wheatland-Phillips House in Salem, Mass., built in 1896 (John P. Benson, architect).



As these floor plans by McKim, Mead, & White (right) and Arthur Little illustrate, the Colonial Revival style combined the formal arrangement of its colonial antecedents with the bays and

porches popularized by the Queen Anne. Note that both plans feature a large hallway — typical of Colonial Revivals, but not of colonial originals — with a staircase as its focal point.

READING THE FLOOR PLAN





This Georgian-style house in Madison, N.J., top, is far different from the picturesque, irregular shapes of many early Colonial Revival residences. A distinctive touch is the pair of hooded dormers, joined at the hip with a balustrade. Also significant is the triple window with vertically divided upper lights. The screened porches on either side are modern features. At bottom is a house in Coopers-town, N.Y., with modillion trim at the cornice lines and a Chippendale-influenced porch railing which sing turn-of-the-century Colonial Revival.



interest in classicism among many of America's young architects, who were being trained in or greatly influenced by the rigorous tradition of France's Ecole des Beaux Arts. They learned to apply the concept of architectural historicism to American building — specifically the Georgian and Federal style buildings being rediscovered in towns such as Newport, Rhode Island, and Salem, Massachusetts.

Charles McKim of McKim, Mead, & White led the way in the late 1870s by embarking with his firm on a well publicized tour of New England's historic houses, measuring and sketching all the way (see "Who They Were," page 22). Their example encouraged other architects and talented amateurs to do likewise for the old houses of their own regions. McKim is also credited with the first full-fledged Colonial Revival house: the Henry A.C. Taylor residence in Newport, built in 1886, which was praised as "a reassuring alternative to the exuberance of the Queen Anne style and the spatial intricacies of shingled houses."

Other architects turning to America's architectural legacy included Arthur Little and Herbert Browne (Little & Browne) and Robert Peabody and John Stearns (Peabody & Stearns). In an 1877 article written for *American Architect*, Peabody called upon architects to look no further than the Geor-

gled by simple stylistic details. After all, it hadn't been stumped when called upon to turn Greek temples into banks, and barns and gothic churches into outhouses! Updating colonial architecture by incorporating Queen Anne planning and Georgian motifs would be no more difficult. In time, an acceptable colonial style was sure to evolve.

And evolve it did. It was helped along by a reawakened

gian mansions of New England for inspiration. Just a few years later, George Mason urged members of the American Institute of Architects (AIA) to "humbly and earnestly" study the principles that shaped building in the colonial period, not merely to copy quaint details but to learn how the forms they admired had evolved and how they could best be used to serve the new age. And architect Glenn Brown,

of Washington, D.C., made colonial architecture his specialty, restoring a number of 18th- and early-19th-century buildings, including the Octagon, headquarters of the AIA.

The first Colonial Revival houses were much bigger than their colonial antecedents, but the shapes were simpler and more rectangular than Queen Anne structures, closer to the boxy look of the originals. Off came the towers and most of the projecting bays. Exterior trim became restrained, classical in form. Adamesque swags in gabled pediments and modillion and dentil trim at the cornice line were used. Porches were likely to be supported in the unadorned Doric or Ionic mode. Rooflines were streamlined, and hardly anybody saw the need for more than one kind of roof to a building anymore; gables or gambrels, or a subdued hipped or pyramidal roof, served this less flamboyant era well. One or two building materials — wood, brick, or stone, simply handled — seemed more suitable than multiple siding materials.

As in the colonial originals, doorways became the focal point of the facade. Larger-than-life broken pediments, rare in real colonial buildings, often appeared above six-panel

doors, along with elliptical fanlights with fanciful tracery. Windows were less likely to be the many-paned swinging casements favored by Queen Anne enthusiasts. ("We do not like rattling casements!" sniffed George Mason.) Double-hung, six-over-six window sash, or even nine-over-nine or twelve-over-twelve, gave just the right colonial flavor in the broader window openings of new day. Small panes were used only in the upper part of the window, while

Real colonial homes struck the late-Victorian eye as small and plain.

the bottom sash was fitted out with a single large pane. Bulls-eye or small oval windows added interest to upper storeys, and the arched Palladian window never lost its appeal. Colored glass, however, began to seem flashy for increasingly conservative tastes.

Streetscapes took on an increasingly sedate air, as blocks of pleasant but unassuming buildings with mostly symmetrical facades filled the suburbs. As in early American

READING THE OLD HOUSE

THE EARLY COLONIAL REVIVAL

"Widows walk" — rooftop deck with Georgian railing

Festoon or swag ornament

Flat or jack arch

3-panel shutters

Windows — 6/1 double-hung sash with pointed-arch upper panes, halfway between Victorian and Georgian (common at turn of century)

Side porch with deck on second floor

Paired Tuscan columns

Probably "jib" windows to porch — panel below sash opens as double doors

Triple window with pilasters and fancy ornamental leaded glass

Formal pedimented entrance porch with paired ionic columns

Plaster cove cornice — an early-18th-century type revived in mid-Atlantic states

Lunette with fan light and keystones

Pedimented gable on projecting bay

Keys to early Colonial Revival: A picturesque collection of assembled parts of early- to late-18th-century architectural features and ornament all put together in a "new" way — generally large-scaled with large roofs — bridging Queen Anne Victorian to Georgian Revival to follow.

1st Floor — dressed rubble fieldstone walls

2nd Floor — stucco walls

HOUSE
AT OVERBROOK PA.
FOR MESSRS WENDELL AND SMITH

neighborhoods, the houses seemed to share a family resemblance. Variety for the sake of variety was losing its charm, and a subtle traditionalism began to edge out the yen for novel effects.

Interiors were changing, too. Although floorplans were still flexible, the decorative elements were quieter. Staircases assumed elegant, gently curving handrails with simple turned balusters. Fireplaces were as much coveted in turn-of-the-century Colonial Revival houses as they had been in Queen Anne, but they looked different: They were more likely to be flanked by delicate classical pilasters and surmounted by paneled overmantels than to be surrounded with fancy tilework and heavy mirrors in carved and varnished frames. Prominent chimneys, so important to Queen Anne buildings, were still nice, but they no longer

played a major role. And, of course, big chimneys were hardly necessary anyway, thanks to those giant furnaces and cast-iron cookstoves.

Since the original colonial buildings were usually small and simple, it was fairly easy to adapt the style to cottages. For the larger, more elaborate houses that captains of industry demanded from their architects, however, it was necessary for the original colonial "unit" to be enlarged and repeated until the desired size was achieved.

Very few early Colonial Revival houses were even close to archeologically correct; generally speaking, this was not an important concern until after 1900. By then architects had poked around enough of the genuine colonial houses — measuring them, drawing them to scale, checking out old deeds and contracts and land records — to recognize and care about authenticity. For the most part, early Colonial Revival houses were overscaled and casually ornamented when compared with the originals. And there were all those lingering verandahs. Yet they were deeply satisfying homes to the millions of Americans who wound up living in them; verandahs or not, they seemed to link up psychologically with a past that was not only simpler but undeniably, gloriously our very own.



This substantial residence in Norfolk, Va., Ghent district, top, was obviously architect-designed. Notice the elaborate second-floor doorway and the broken pediment on the middle dormer. At bottom is a large brick Foursquare in the Rosemont district of Alexandria, Va. The heavy stone quoins and the quiet lines of the porch give it a stately look.



The CASE of the **MISSING CAPITALS**

By **KENNETH D.
COLLISTER**



How To Cast Porch Column Capitals In Fiberglass

Wooden porch columns topped with terra-cotta capitals are typical of turn-of-the-century homes here in North Central Indiana. Our 1892 home was no different, except that over the years cracks had developed in two of the Ionic capitals, and in time they disintegrated. The likely suspect: the freeze-thaw cycle of water seeping into the cracks. Once on either side of the steps at the very front of the porch, the missing capitals were an eyesore.

We considered new capitals, but even if we could find them in the correct size, they wouldn't match because the originals had been painted many times. Instead, we decided on a bold course of action: mold one of the existing capitals in silicone rubber, then cast new capitals in fiberglass-reinforced polyester — exactly duplicating the originals in their present condition.

Choosing a model was simple. One of the existing capitals directly behind a missing one was both accessible and in relatively good condition. The rest of the procedure was a little trickier. A mold had to be made from one-half of this capital, and two fiberglass halves cast from this mold to form one new capital. The catch was, the original capitals were fabricated as single units and installed as the porch was built. They were captive on the columns and could not be removed to make the mold. Consequently, all mold work had to be done in place using stepladders. Here's how I solved the capital caper.

Building and Installing the Wooden Forms

Before the mold could be made, a *base platform* had to be built on the column to support the weight of the mold and serve as a stage for the other parts. *Parting blocks*, *wedge slides*, and a *top form* were also needed to create mounting surfaces on the mold for the boards that eventually produced flanges on the fiberglass half-capital. Last, a set of *taper pins* had to be made to reposition the plaster case mold after removal during the casting steps (see drawings, pages 54 and 55).

First, a base platform was made from $\frac{3}{4}$ " plywood, large enough to extend 3" beyond each of the three scrolls or *volute*s of the capital and $1\frac{1}{2}$ " beyond its centerline. Corners were squared off at 45 degrees for better accessibility. Shelf brackets (8" and 10") were screwed on the centerlines to support it on the column.

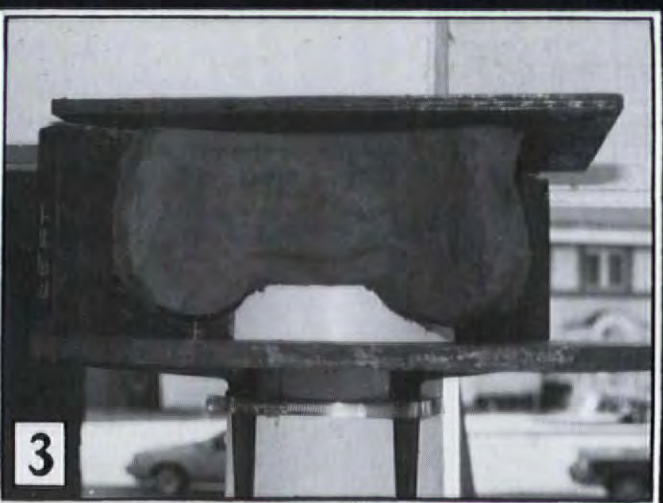
Next, an L-shaped top form designed to fit the porch beam was cut from $\frac{1}{2}$ " plywood. It was 6" wide, and had to be 2" to 4" larger than the corners of the capital. Parting blocks were fashioned from redwood 2×8 scraps. Card-board patterns were first fitted to the capital volutes, and then these profiles were transferred to the redwood for cutting with a saber saw.

Movable wedge slides established the surface of the column in the plaster case mold. Because the volutes extended below where the capital met the column, these devices had to be triangular to fit between the volutes (one per capital "quadrant"). They were built up from $\frac{3}{8}$ " plywood and "screen mould" lumber ($1" \times 1\frac{1}{8}"$ actual dimension) set on edge. This provided a total height of exactly 2" above the base platform and brought the top surface of the slide even with the junction of the capital and the column.

The four locating pins functioned as keys for holding the plaster case mold in the correct position once it was moved. Each was 3" long and $\frac{1}{2}"$ in diameter, with a 4-degree taper at each side. Mine were made from aluminum, but they could also have been hardwood dowels.

The column has a turned wood ring or *astragal* just below the capital, which is larger in diameter than the column. To eliminate the need to make the wedge slides fit this half-round surface, a cylindrical band was installed. The band was 2" wide and cut from .060" high-impact styrene sheet plastic. Clay was packed in the void below the astragal to support the band in a vertical position. All wooden forms were sealed with shellac and lightly coated with petroleum jelly as a releasing agent. Each piece was also labeled. The forms were fastened together and to the column and porch beam with drywall screws of several lengths so that they could be assembled and disassembled readily with a screwgun (see photo #1).

Soft wax (used by graphic artists as an adhesive) was used to fill in space between the forms and the capital. The silicone rubber I selected (after some experimentation) had a very low viscosity, and could leak out of the





smallest cracks. This wax was also used to repair missing details on the capital, and formed to make a subtle, V-shaped wedge under the flat, horizontal areas of the volutes. This precaution was taken so that air would not be trapped by the silicone rubber when the mold was poured.

Making the Clay Spacer

A spacer was made of grey-green Plasteline oil clay (which never hardens) to stand in for the silicone rubber mold while the plaster case mold was created. The clay was first formed into slabs by rolling it with a large dowel between two strips of $\frac{1}{2}$ " plywood (see photo #2).

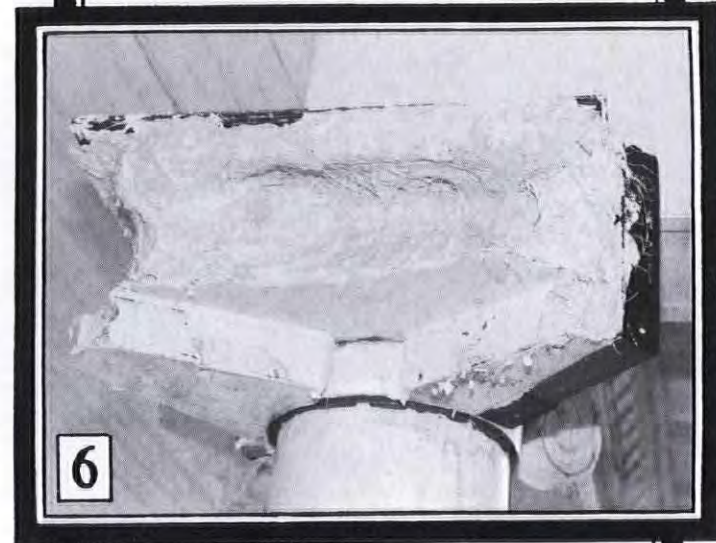
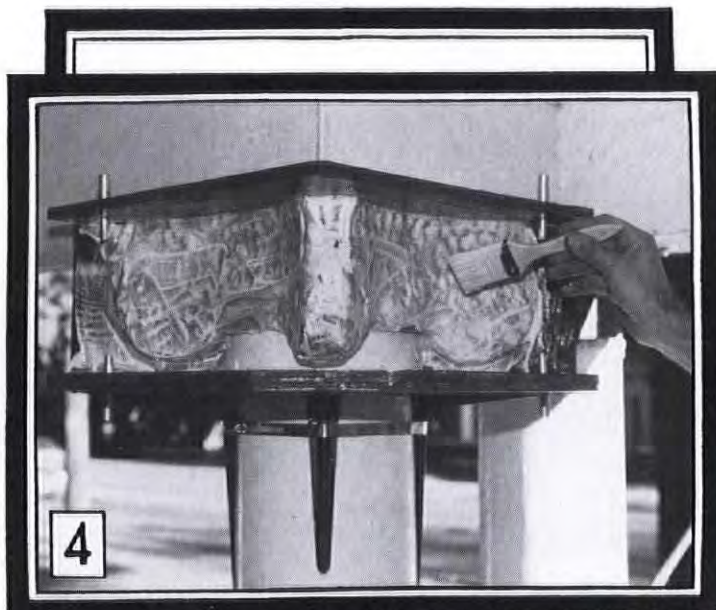
The capital was completely covered with the clay, which was then smoothed out to increase in thickness gradually from bottom to top (see photo #3). The plaster case mold could be removed from the capital only by maneuvering it down and away from the column, so this extra buildup at the top was critical for keeping plaster off the top surfaces of the volute — which would lock the case mold in place (see drawing, page 55). A $\frac{1}{2}$ " space was also left for plaster between the clay under the volutes and the base platform.

Creating the Reinforced Plaster Case Mold

A case mold was needed for casting the silicone rubber mold of the capital surface, as well as to support this mold when the fiberglass capital halves are cast. I used U S Gypsum White Hydrocal plaster reinforced with hemp strands.

A clean polyethylene bucket was used for mixing the plaster. Leftover plaster causes premature setting of new batches, and a container like this can be flexed for quick removal of scraps. First, cool, clean water was poured in the bucket to a depth of several inches. Then, plaster was sifted evenly around the bucket and into the water by shaking it over the edge of a dry cup (a medium-sized strainer also works). Sifting continued for what seemed like a very long time, until dry islands of plaster were above the water. The batch was gently mixed with a gloved hand, breaking up all lumps, and then left undisturbed for several minutes to slake (hydrate).

To make the plaster case mold, the clay spacer was first brushed with a coat of plaster to help prevent air bubbles (see photo #4). Then, the taper pins were coated with petroleum jelly and set in place and the wedge slides positioned. Next, loose hemp strands were dipped in plaster and applied to the clay. These materials tended to slide down the clay, so a thick mix of plaster and additional hands were needed to hold them in place until the plaster set. Along with additional coats of hemp and plaster, a piece





of thin-wall electrical conduit bent at 90 degrees was incorporated to act as reinforcement along the top of the case mold. Plaster was built up until the mold was about 1" thick (see photo #5).

Removing the Clay Spacer and Replacing the Plaster

Once the plaster was well set (about 20 minutes), the taper pins were pulled and the base platform and wedge slides removed (see photo #6). The case mold was lifted off, and the clay extracted from it to be shaped, stacked, and measured so the cubic inches of silicone rubber required to fill the mold could be calculated (see photo #7). After this, beeswax candle stubs were melted in a double boiler and the wax painted into the plaster mold to fill voids.

When the plaster was dry and cured, the top form was aligned to it and the space occupied by the clay was marked. Holes were drilled in the top form and four funnel-fill tubes installed along with three air-vent tubes (see photo #8). This completed mold was then reassembled with the wooden forms using the taper pins.

Pouring the Silicone Rubber Mold

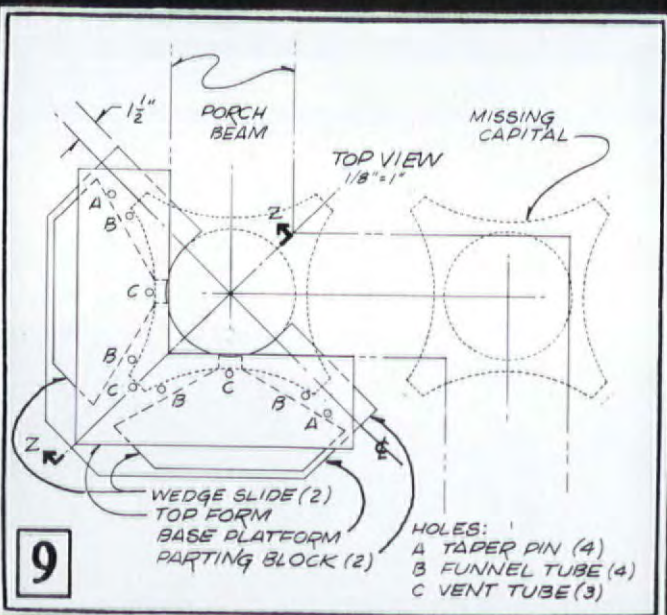
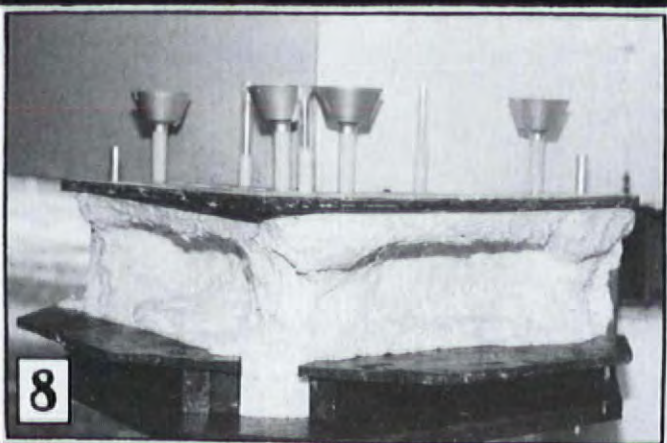
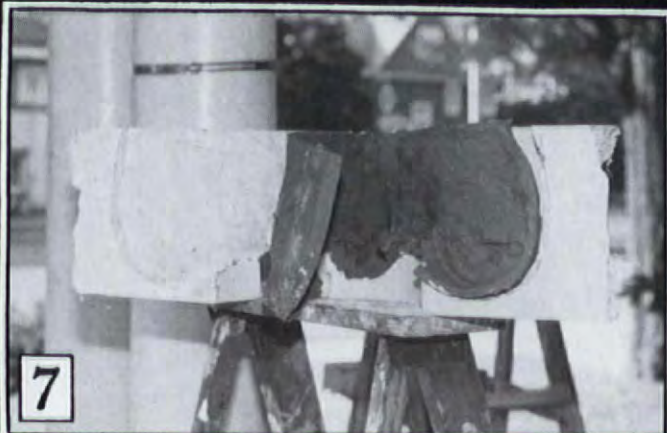
Measuring the spacer clay determined that five one-pound units of silicone rubber would be enough to make the master mold. Dow Chemical's #3110 RTV product was selected because it has a low viscosity that would fill the mold without trapping air. Another advantage is that it requires no release agent for polyester fiberglass.

The catalyst was added to the silicone rubber and mixed thoroughly. Care had to be exercised not to trap air into the liquid rubber, which could form craters in the cured mold. Mixing continued as the rubber was poured into the four funnel tubes. When the rubber level was visible in all tubes, the mold was full and it was ready to be left in place for complete curing. During this process, the weather turned cool, so an insulating tent was erected around the column (see photo #10), with a drop light for warmth. The mold then cured in place for two days.

When the mold was fully cured, the wood forms were disassembled, the plaster case mold removed, and the silicone mold peeled off the capital (see photo #11). Both the rubber and plaster molds were then moved to the shop for the next phase of casting.

Making the Wooden Forms for Flanges

Flange boards to create small fiberglass flanges in the final casting were cut from MDO sign board, a type of 1/2" ply-



wood with a smooth phenolic surface. The top flange was roughly 2" wide, the bottom flange about 1" wide, and the sides from 1/2" to 3/4" wide. All flange boards were shellacked. When they had dried, they were given a light coat of paste wax and were buffed (see photo #13). The boards were then fastened to the case mold with 1/4" x 20 bolts and wing nuts.

Polyester Fiberglass Lay-up

The initial step in casting an actual capital was to brush on the *gel coat* which becomes the finished surface. Gelcoat is polyester resin that contains opaque pigment — white, in this case. This process is not only easier and more durable than painting the capital after casting, but it also bears a close resemblance to the baked-on glaze of the originals.

The gel coat resin was catalyzed with 1 to 1 1/2% MEK peroxide hardener and thoroughly mixed, then brushed into the mold with china-bristle brushes (see photo #14).

Working with Plaster and Fiberglass

Plaster is only workable for a short time before it gets hard, and two factors are an important influence on the setting speed: Water temperature (the warmer, the faster) and the rate of agitation during mixing (more agitation means faster setting). To obtain the desired amount of time for fashioning the case mold, keep close tabs on the water temperature and the amount of agitation. (Note: to avoid blocks, do not dispose of plaster or plasterwater in household plumbing.)

Casting with polyester resin requires timing, too. It cures through a chemical reaction started by the addition of a catalyst. It is important to follow the manufacturer's directions to ensure proper curing. Rate of cure can also be influenced by the temperature of the materials. Working on a hot day (above 65° F.) or in direct sunlight can greatly accelerate curing. Conversely, the pot life of catalyzed resin can be extended by keeping it cool in a container of ice or cold water.

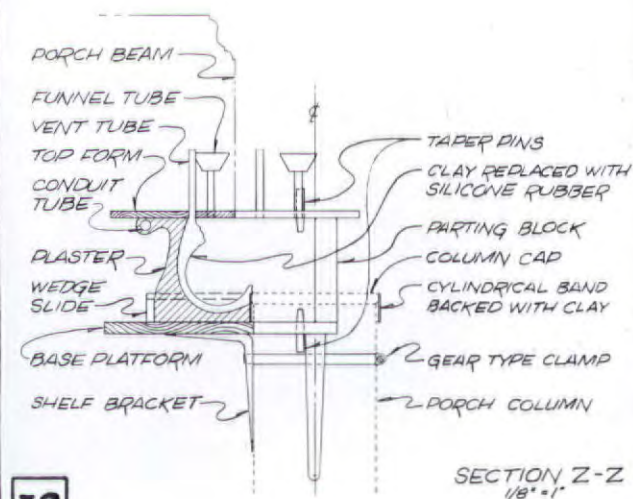
Use proper health and safety precautions when working with both plaster and polyester fiberglass materials. Plaster is alkaline, and can burn eyes and dry skin. Wearing gloves and eye protection is a good practice. Polyester resin is flammable, the catalyst is a strong oxidizer, and glass fibers are a skin and lung irritant. Work in a well ventilated area. Wearing a respirator, gloves, and clothing suitable for fiberglass insulation work (i.e., loose-fitting but covering all extremities) is also recommended.



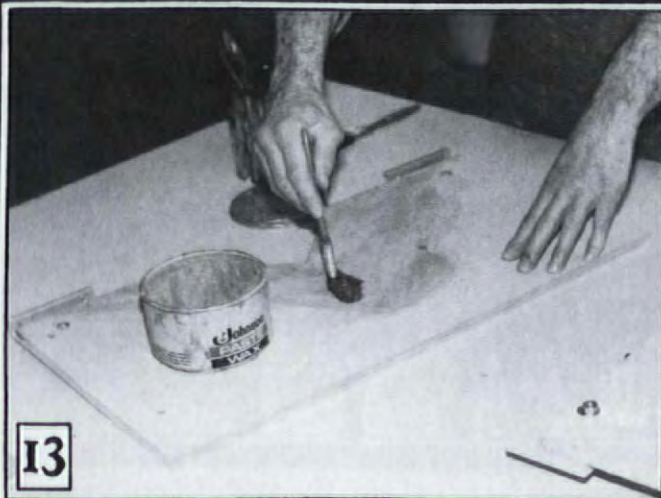
10



11



12



I3



I4



I5

Care was taken to cover all the inside corners so that the finished surface would be without defects (some gel coat resins require a second coat).

Once the gel coat was on the way to curing, lay-up of the main casting could begin. First, 1½-ounce fiberglass mat was cut and torn into small pieces and saturated with catalyzed resin (ready-chopped fiberglass could also have been used). Next, these pieces were placed in the mold on the gel coat and tamped and groomed with a brush and paint-stick and additional resin to get intimate contact with the gel coat (see photo #15), and to eliminate any air bubbles. Inside corners required extra care as the glass strands do not take readily to curved surfaces. This process

MATERIALS & SUPPLIERS

Art Supplies

#1 Gray-Green Plasteline soft clay

Chavant, Inc.

42 West Street

Red Bank, NJ 07701

1-800-CHAVANT

Daige Prostik Adhesive Wax

Makielski Art Shop

117 N. Main Street

South Bend, IN 46601

(219) 233-2409

Plaster

U S Gypsum White Hydrocal plaster

USG Corporation

101 So. Wacker Drive, Dept. OHJ

Chicago, IL 60606

(312) 606-5582

(call for nearest distributor)

Silicone Rubber

Dow #3110 RTV silicone rubber, Catalyst #1

GLS Fiberglass Co.

1750 N. Kingsbury Street

Chicago, IL 60614

(312) 664-3500

(call for nearest distributor)

Casting Materials

Polyester Gel Coat, white

Polyester Resin and Catalyst

Fiberglass Mat (1½ oz.)

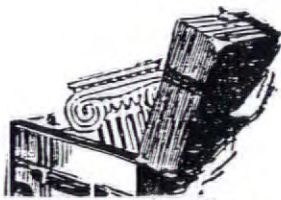
Defender Industries, Inc.

255 Main Street

P.O. Box 820, Dept. OHJ

New Rochelle, NY 10802-0820

(914) 632-3001



of adding and tamping saturated mat continued until several layers of fiberglass were built up. As a final touch, a layer of dry, lightweight fiberglass-cloth squares could also have been smoothed over the saturated 'glass to absorb excess resin, iron out the inside surface, and give the casting additional strength.

When the fiberglass was at the "green" stage (stiff, but not hard), the excess was trimmed from the mold with a sharp knife. This trick eliminated the nasty job of filing or grinding waste off the casting. When the fiberglass was fully hardened, the flange boards were removed and the fiberglass/silicone mold sandwich parted from the plaster base mold (see photo #16). After this, the silicone mold was carefully peeled off the fiberglass capital, and the process repeated.

When the first two fiberglass halves were measured, it turned out they were $\frac{1}{4}$ " too large to fit between the column and the beam. This difference may have been due to a shifting or compression of the wood beams. To compensate, the mold size was altered by adding $\frac{1}{4}$ " plywood to the top flange board, a change which had little effect on final appearance.

Installing the Reproduction Capitals

Four fiberglass halves were made from the revised mold. A small burr tool in a flex shaft driver was used to clean up minor imperfections (see photo #17). Air bubbles on the surface of the silicone rubber mold appear as small spheres on the cast fiberglass, and can be easily removed. The capital halves were fitted to the columns and each other with some chiseling and sawing, and then were bolted together. The halves were connected through the volutes using slotted, round-head, $\frac{1}{4}$ " x -20 bolts and prongless T-nuts (see photo #18). The bolts were placed in the centers of the volutes where they would be least noticeable.

Using white gel coat on the fiberglass eliminated the need for paint, but white, exterior, paintable caulk was used to seal all seams and cracks. Small mounds of caulk concealed the bolts. While the caulking gun was handy, the existing capitals were also caulked.

The whole process took a summer's worth of weekends to complete, as I experimented with materials and techniques. But the job would go much more quickly if one worked continuously, guided by these steps. The most expensive material was the silicone rubber (about \$100), but many parts were made from scraps and five-&-dime-store items. Just the same, the new capitals have held up well for almost two years, and even at close inspection, look all but identical to the missing originals.

Case closed.



OLD-
HOUSE
LIVING...

Queen Anne Restoration: A Royal Tribulation

by Suzanne LaRosa

This handcrafted ceramic tile of the Schultzes' old house was commissioned from a local artist.



Matt Schultz hasn't come very far. Literally, that is. He's still in Lansdowne, Pennsylvania, two doors down the block from the house in which he grew up, now living in a circa-1894 Queen Anne that once belonged to a friend. But none of this happened by accident.

Matt, who is Executive Vice President of Philadelphia Architectural Salvage, Ltd., has an interest in old houses and salvage, which goes back to when he was a teenager. "I'm a compulsive trash-picker," he confesses with a goofy



The rich crimson of this guest bedroom with its salvaged chaise longue was chosen because Matt and Judie both loved the color of the sheets-cum-shades. Right: Judie strips the pantry cabinet.

smile, describing how he periodically likes to drive to work through different parts of town, scanning the curbside for a "find." And during Lansdowne's annual bulk-garbage-collection week, he'll roam the streets for hours, treasure-hunting in his neighbors' trash. "Anything old is gold to me," he adds — although the particular house he bought wasn't attractive to Matt simply because of its age.

The house was closely associated with several generations of one family, explains Matt. As Lansdowne's unofficial historian, he'd been actively interested in both for years. (To this day, Matt gets phone calls from relatives asking *him* to clear up some confusing aspect of their family tree.) After the owner died, Matt lived there for a year as a caretaker, deciding that he wanted to make the house his home. His desire was shared by Judie, his wife-to-be.

After purchasing the house, Matt received permission from the estate to go through family documents — boxes and boxes of them, which had been kept for years. From these, he was able to determine which repairs on the house had — and hadn't — been made. Says Matt, "I think the owners were preservationists without realizing it." In a lot of instances, they opted for benign neglect over modern improvements: not replacing the gray-slate roof, for in-



Salvage is an opportunist's game," says Matt, proud of the items that he has scored (from top to bottom): shutters for his foyer windows — "made to fit!"; French doors; and a burnished, push-button switch plate.



stance, even though it sorely needed repairs. That was the good news, comments Matt.

The bad news was that, like most houses, this one would bequeath to its new owner a houseful of problems, some hidden even from Matt's expert eye. Like last year when the chimney unexpectedly collapsed — and so did Matt's honeymoon plans. "Judie and I weren't even married yet," Matt recalls, "when upon walking home one evening in late December, we saw soot and smoke billowing ominously from between the slates of the roof." A quick look at the fireplace told them that a portion of the brickwork had crumbled when the mortar weakened. The simple cause: water and moisture, attributed to the flue that had never been capped. The remedy, however, was far from simple; it required costly rebuilding that began only several weeks later, after the Schultzes had consulted restoration architects and *Old-House Journal* for opinions on how to do a safe and appropriate job. They paid for this with their "London money," and lived without heat through the holidays. Disgusted, Judie now describes how they took their Christmas tree and just gave it away.

The chimney problem was not by any means the first or worst they encountered. Beginning on Labor Day, when Matt and Judie's work seriously started, they were thwarted in nearly everything they did. "I'll never forget that first weekend," Matt says, "when Judie and I started to scrape wallpaper from a bedroom on the third floor. The thermometer registered over 100° F., and we were using steamers, which made the heat worse. The fuses kept blowing as well." Discovering ten-plus layers of paper entangled with paint, the Schultzes were miserable. And Judie not-so-silently wondered, "What have we done?"

Over the next few months, the restoration was characterized less by trauma than by toil. Matt and Judie scraped wallpaper and sanded floors in all the upper-storey rooms. They also rewired, replastered, and repainted, trying with their color schemes to recapture the look of a Victorian home. To take a break, they'd scout for salvage — picking up, among many other things, a much needed kitchen cabinet, a pendant light fixture for the bathroom, and a beautiful bookcase with leaded-glass doors. Then it was back to work, where they faced their next big task: the second-floor bathroom. Says Matt, "Judie teased that she wouldn't marry me until that was done."

With a new sense of devotion, the bride- and groom-to-be attacked the bathroom, stripping the pine wainscoting, medicine cabinets, and tub. According to Judie, they removed about 25 coats of paint — "some of it was probably



Warm wood tones and a rich wallpaper print transform the restored bathroom (above). Right: A few "before" and "during" shots from Matt and Judie's scrapbook.

original to the house!" The stripping proceeded in steps, with Judie frequently dropping by the house between business appointments (she's an academic representative for a legal publishing firm) to apply another layer of the paint-stripping poultice. "This kind of job is just so satisfying," comments Judie, "because you make so much headway so fast." The floor was stripped, too, but it proved to be in such poor shape that the Schultzes quickly decided to lay





In its former life, the beautiful headboard that graces this bed (above) was laid on a muddy basement floor. It was used to keep storage boxes from getting wet.

white octagonal tile, which could have been used in the house. Next, Matt removed the window (as he did on every floor), ambitiously deciding not to replace it. In the basement, he restored it completely: removing the sash, digging out old glazing, stripping the frame, and cleaning the glass (with a fine grade of steel wool to remove old specks of paint). He then reglazed and rehung the window, using new chain and the old weights. Back in the bathroom, Judie scraped adhesive from the walls, which remained even after the wallpaper had practically fallen off. The light switch, located in the shower, was moved to a drier, safer place. And the salvaged turn-of-the-century light fixture happily was hung.

Next, a coat of primer was applied to the wainscoting and tub, as a plumber installed the sink and high-tank toilet; nails for the original tank are still in place. Matt polyurethaned the wood, only to have to strip it and reapply a marine varnish just a few months later. Why marine varnish? Matt enjoys telling the tale of how he called every

varnish company in the country to find one that could withstand humid bathroom conditions, as the polyurethane had not. Unable to find what he needed, he called a couple of boatyards on a hunch. They sold him on the virtues of marine varnish. According to Matt, it really works!

With the window back in place, the Schultzes married, then quickly returned to work. It was back to the bathroom, this time to hang an exquisite Bradbury & Bradbury wallpaper — a small floral print in “aesthetic green” — that was a wedding gift from a fellow preservationist and friend. So happy were they with the results that they created a wallpaper fund for the rest of the house. They’ll save spare cash — everything from the coins they collect from redeeming aluminum cans to the money made by doing odd jobs.

The restoration of the Schultzes’ Queen Anne is far from finished. By the first anniversary of their closing on the house, the kitchen renovation hadn’t been started, wiring existed for only a single telephone, and they hadn’t even considered what to do about the exterior (where a serious asbestos problem awaits them). Then there’s the roof. Judie, in fact, was convinced that their four-year plan was at least four years off. A scrapbook that Matt thoughtfully put together proved her wrong. “I hadn’t realized just how far we’d come in the restoration,” says Judie, “until I saw all those before-and-after shots. The scrapbook made me proud and gave me the courage to go on. I’d recommend it to anyone living an old-house life!”





A typical 1910 Colonial Revival interior as it appeared in the Sherwin-Williams Co. decorating guide.

Colonial Revival Interiors



The unrelenting interest in things "colonial" could be considered a decorating obsession. Since the beginning of the Revival in the 1880s, "colonial style" has reigned as the most enduring theme when it comes to the decoration of residential interiors.

So Colonial Revival should be the easiest style to recreate in a period house. Not so! The term has been used to describe everything from archaeologically correct neo-classicism to medieval timber framing, from ivory-enamelled panel walls to machine-made braided rugs. It's hard to know where to go for guidance: to the true originals? (But should you copy colonial-era dwellings of 1640 Massachu-

setts or of 1770 Virginia?) Or should you go back only as far as the height of the Revival, to study the interiors of the 1910s and '20s?

Most confusing is *today's* interpretation of colonial style. Look around and you'll find reproduction saltboxes, gambrel-roof garages, brass eagles, and Early American furniture collections in department stores. Is all this stuff Colonial Revival? How does it fit together? Or does it?

To help you plan a decorating strategy for your Colonial Revival house, this article offers some background on the different historical threads of the Colonial Revival, and de-

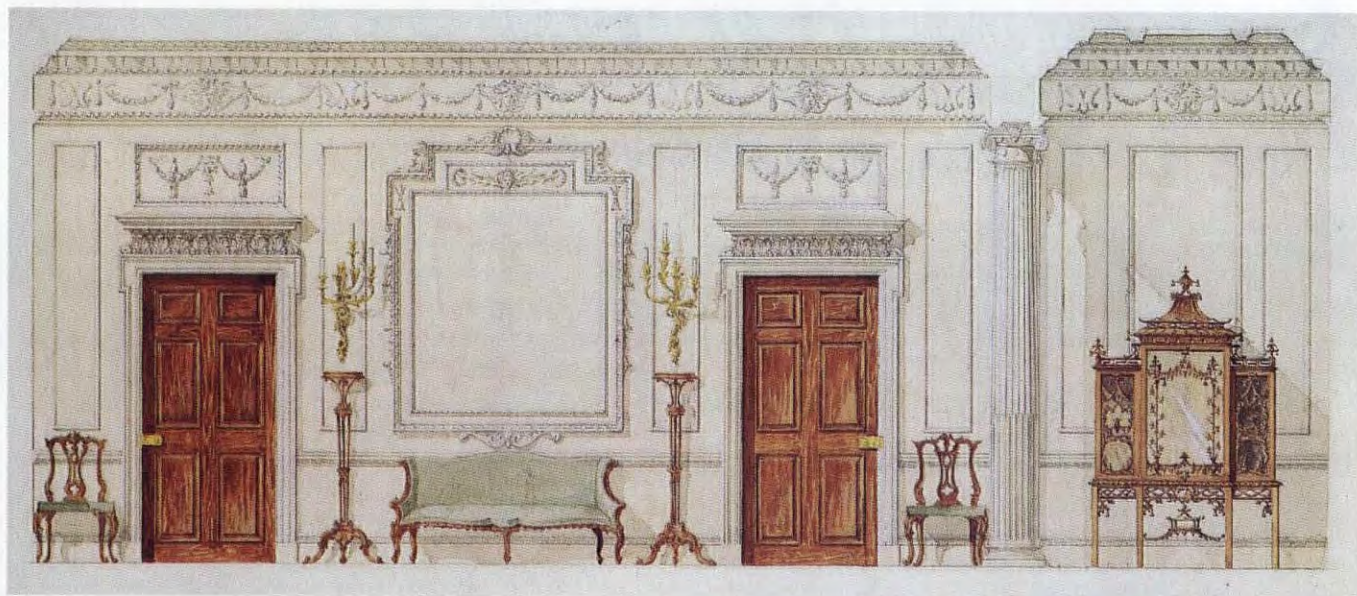
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Above: The paneled room in "The Grange" served as a testing ground for tastemaker Ogden Codman's design reforms. He removed dark wool rep curtains and heavy furniture, replacing them with blue-and-white "toile de jouy" cotton curtains and Louis XV and XVI furniture to create a light, uncluttered look.

Below: Codman exclusively used "wall plates" in designing his interiors, as seen in this elevation for a music room in the Eben Howard Gay house in Boston, Mass.

From Ogden Codman and the Decoration of Houses, edited by Pauline C. Metcalf. © 1988 The Boston Athanaeum. Reprinted by permission of David R. Godine, Publisher.



picts actual rooms from the period 1890 to 1930s.

Colonial Revival doesn't refer to a single style. It was more accurately a mood that came over the country in the waning years of the Victorian era. Stylistically, it could be anything that recalled architecture in the colonies or new republic (as it really was or as Victorians might have romanticized it). A 1925 reproduction of a Federal original is Colonial Revival. But so, too, is a c. 1908 turretted Foursquare with a classical porch and Palladian window. What makes them both part of the Revival is the use of motifs, usually in the English Classical-Revival idiom, which recalled earlier colonial architecture.

The early Colonial Revival period was one of transition. And that means it was eclectic — a word that drives historians (and would-be restorers) to distraction. First of all, remember that the Revival drew upon houses from a period spanning from 1630 to 1820, during which time architecture moved from the medieval and Jacobean dwellings of the earliest colonies, through the Georgian (1720-1775) and Adam (1750-1790) periods into the Federal period (1780-1820).

Second, many Revival-era buildings combined elements from different regions and different decades. Consider, too, that a so-called "colonial style" interior might simply consist of Colonial Revival elements — staircases, mantels, window trim — superimposed on what was still essentially a late-Victorian floorplan. These hybrids are, in fact, so different from their colonial antecedents that some historians call them "Neo-Colonial" or "Free Classical" houses.

Where to Start?

A lot of clues are right there in your house. You should be able to tell immediately whether yours was a scholarly reproduction, an updated interpretation of colonial floorplan and detail, or one of those "freer" hy-

brids. Look at exterior features, the floorplan and the massing, and the motifs of various house parts such as newels and mantels.

Now you're ready to decide if your current restoration and decorating plans will be based on an *archaeological* approach or a *modified* approach. If the house is rather correct, go for the archaeological, as did the original builders. That means you'll be looking at the colonial-period antecedents for inspiration. Good for you: There are plenty of books about America's early houses, and plenty of house museums open to the public.

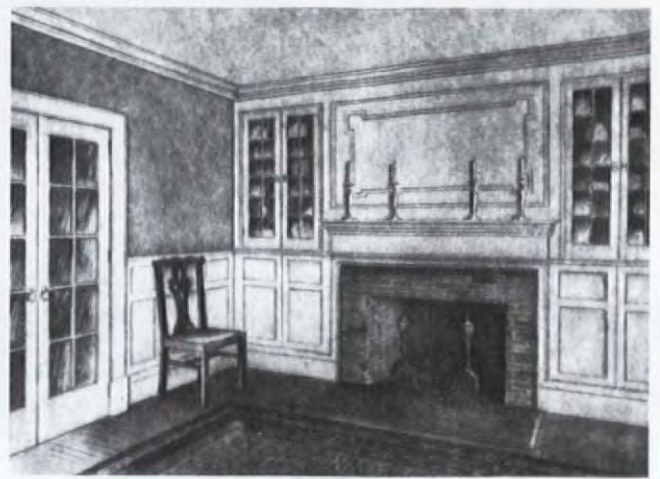
If your house is more a late-Victorian hybrid or a loose, neo-colonial pastiche of the early-20th century, you'll use a modified approach. Realize that your house probably always had inconsistent elements — a Victorian floorplan, say, or a mixture of Colonial Revival and Mission-style accessories. Good for you: No need to worry about museum accuracy or affording a houseful of 18th-century antiques.



The stairball (above) from a c. 1912 house in Rhinebeck, N.Y., and the dining room (below) from a home in Philadelphia's Chestnut Hill show the restraint of Georgian architecture. Although they appear to be true period rooms, the size of the hallway and such details as the wood-moulding strips on plaster to create a panelled effect sing out "Revival." From American Country Homes of Today, 1912.



Before and after: a transitional Victorian room remodelled to Colonial. Out go the Gothic arches, oak table, and Victorian light fixture; in are built-in cabinets, Georgian cornice, and French doors. Note the typical Colonial Revival icons: oriental



rug and Chippendale sidechair. Furnishings were purged, and overhead light fixtures often disappeared entirely in favor of sconces and table lamps. From Your Home and Its Decoration, Sherwin-Williams Co., 1910.

Furnishings

There was a marked tendency to mix furniture styles in early-20th-century rooms. But even within a relatively consistent Colonial Revival room, eclecticism was the rule. French Classical-Revival furniture would be mixed with English; a treasured antique might sit surrounded by overly ornate reproductions. "Colonial" radiator covers had no precedents, of course, but today we'd recognize a Colonial Revival one as a period piece.

Reproductions of the simple, sturdy "Pilgrim" furniture so enthusiastically collected and championed by writers such as Wallace Nutting looked right at home in the square, spare rooms of Colonial Revival houses. (This furniture was also used extensively in Tudor Revival houses.)

Virtually all of the English-derived furniture of the colonial and Federal periods was in vogue. Chippendale, Sheraton, and Hepplewhite had become generic style names by the turn of the century, and reproductions based on the designs of those three makers were often casually mixed. This more refined furniture was best suited to Revival houses clearly associated with the Georgian and Federal periods.

Empire furniture, with its classical motifs, was also used in Colonial Revival homes, even though, in America, it dated more to the Greek Revival period than to earlier colonial days.

Worth mentioning, too, is the do-it-yourself craze that emerged during this period. Attracted by the durable, hand-crafted simplicity of colonial furniture (which, incidentally, was already rare and expensive), people began to build reproductions on their own. It caught on, with fathers and sons building three-legged stools and moving on to high-backed settees and gate-leg tables.

Floors

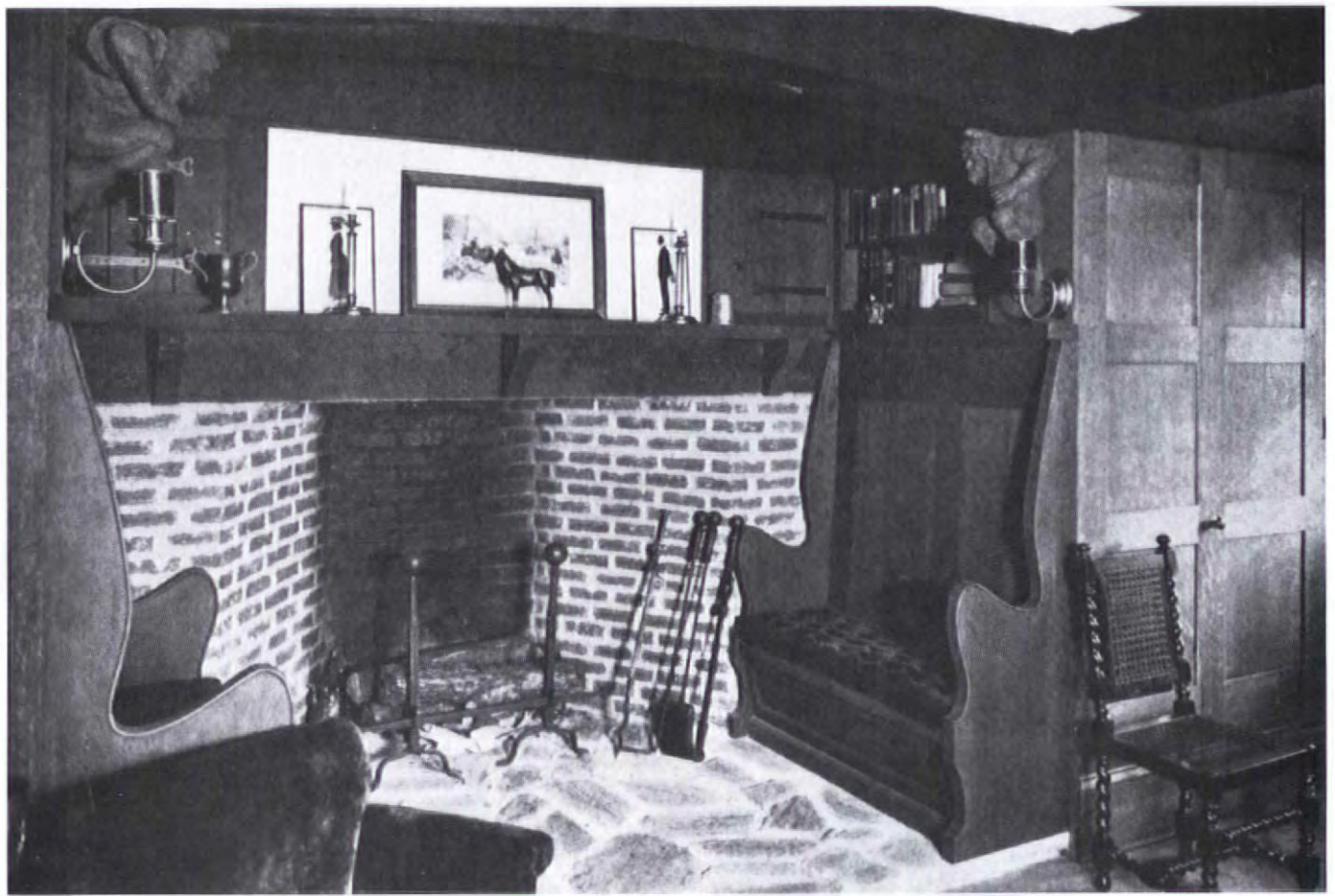
It's a rare Colonial Revival house that has the wide boards of old; by now, tongue-in-groove floorboards were plentiful and in stock. (Similarly, trim throughout the house was dimensional, stock lumber, and not necessarily the same size or even material as the colonial originals.) Oriental carpets, whether from India or Turkey or machine-made, were perhaps the most popular floor covering of all. The dining room might get a large carpet but, in most cases, area rugs were strewn about. (Vacuum cleaners were still in the future, and it was a lot easier to beat a smaller rug.) Braided rag rugs were available — even machine-made — and were used in more rustic dens and bedrooms. Wall-to-wall carpet, tacked to the floor, was already being used, with writer Edith Wharton suggesting that every room on a floor be covered in the same carpet, especially in a small house.

Linoleum was the preferred floor covering for kitchens as early as the first decade of the century, and by the mid-1920s you could buy "colonial brick pattern" linoleum. In both rugs and lino, abstract geometric or angular patterns were favored over designs with blossoms or leafy scrolls.

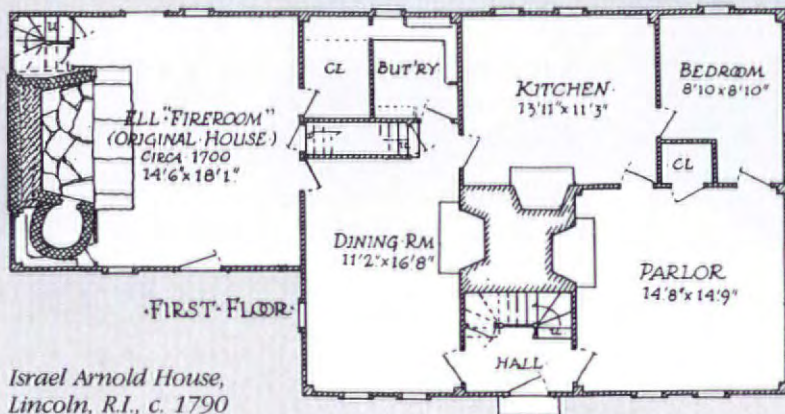
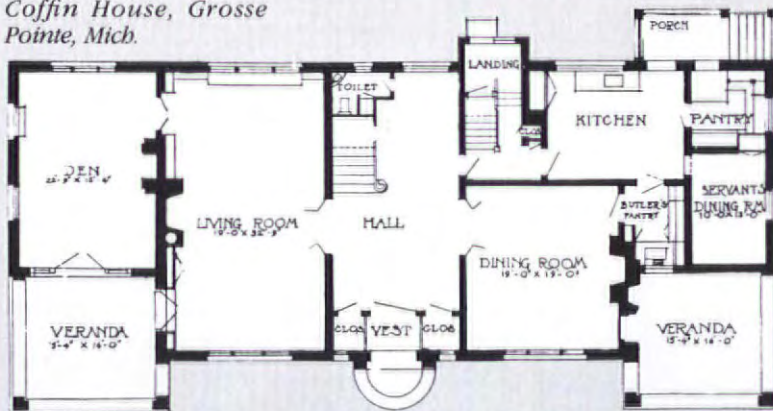
Walls

Smooth plaster was the general rule, although the more "rustic" or "medieval" rooms might have finish plaster with an exaggerated texture. Although we now know that true colonial rooms had rather startling colors, the Colonial Revival preferred variations of white or pale pastels.

To simulate the wooden, panelled walls of fine early houses, many Revival builders installed wood mouldings over the plaster to create "panels." Mouldings and plaster



Coffin House, Grosse Pointe, Mich.



Israel Arnold House, Lincoln, R.I., c. 1790

Above: The den, not found in the colonial originals, provides a room for romanticized vernacular elements: wood settees (arranged in similar fashion to the early-20th-century inglenook), fieldstone hearth, wrought andirons. From *American Country Homes of Today*, 1912.

Left: Compare a true colonial floorplan — one of the homes measured for the *White Pine Monograph Series* — with a revival floorplan. In the latter, we have a center hall and special-use rooms.

Below: A turn-of-the-century oak table was and is referred to as "colonial," but is more accurately an Empire reproduction.





"Old-Fashioned Charm — Modern Efficiency," as shown in My Better Homes & Gardens' Home Guide, 1933. Note the kitchen's washable linoleum floor, stainless-steel sink, three-window bay, overhead light, two broom closets, refrigerator, and curtain treatment.

Three Generations of Colonial Chairs

Top, a pair of 18th-century Queen Anne chairs; middle, a colonial "rocker" and the ever-present upholstered wing chair; bottom, reproduction side chairs currently produced by Hickory Chair.



surface alike were then painted with an eggshell enamel. At any rate, the dado/fill/frieze division ubiquitous in Victorian interiors was gone. A low wainscot (or decorated dado) was now surmounted by a plain wall surface that ended in a cove or simple cornice mould at the ceiling. Occasionally, the high wainscot (to plate-rail height) more popular in Tudor and Craftsman interiors got Colonial Revival treatment with white or ivory or pale grey enamel.

Popular wallpaper designs included stripes, old English chintz patterns, and block prints from the Georgian period. As was the rule, white or light colors replaced the rich and tertiary colors of the late Victorian period. For the first time, homeowners were advised not to use patterned wallpaper and a patterned carpet in the same room.

Windows

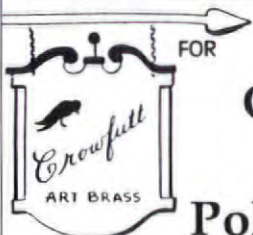
In restoring your Colonial Revival house, do what you want with the windows: you probably can't go wrong. Drapery was (and is) expensive, so bedrooms often had only cloth window shades similar to the ones we use today. In a more public room, a translucent "glass curtain" was hung next to the window, with any of several window dressings on top of that — generally, a heavy fabric was still used, especially during the winter. But drapery was no longer the dressy affair that it had been, and although many writers still counselled hanging the fabric outside the trim to make the window appear larger, window trim was also allowed to show.

In a simple treatment, panels of lace or muslin might be hung from rods inside the frame, to fall only to the sill. Shirring right onto a rod took the place of drapery rings. On French doors and glass entry doors, sheer fabric was often shirred onto a rod at top *and* bottom.

But French shawl drapery, fringed valances, flat lambrequins, and pleats were back in style, too. For your inspiration, look to the period that preceded the Aesthetic Movement and Eastlake styles, especially a decade or more before the Civil War.



Undercurtains of muslin or lace were typical in a Colonial Revival window treatment.



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SALVAGE TOOLS

If the materials aren't worth saving, almost anything will do for dismantling a house — chainsaws, backhoes, dynamite. Salvage work, however, requires patience and a little strategy in order to remove house parts intact. Proper tools are part of that strategy.

Most of us already own many salvage tools. A quick phone survey of some folks who recycle house parts for a living revealed several all-purpose tools also popular for salvage:

- Hammers: 10-lb. sledge, 5-lb. hand-held for bull work; rubber mallet for delicate materials such as marble or terra cotta.
- Heavy chisels: Cold chisels are handy for cutting bolt heads and other metal; masonry chisels make quick work of removing tile.

Tandem wrecking bars (and most salvage tools) can be worked toward or away from each other.



- Hydraulic jacks: Sometimes useful for "popping" flooring (or other salvage) free.
- Electrician's wire cutters: An inevitable part of salvaging electric light fixtures (and other powered house parts) is severing the wiring. Whether the tools are linesman's pliers or "dikes" (diagonal cutters), the handles should have grips to help insulate against electric shock.
- Safety equipment: Buildings being salvaged are often dangerous places. Long pants, thick-soled boots, high-cuffed work gloves, goggles (and, at times, respirators and hard hats) are standard protective "tools."

Also common, but more specialized, are the items most people recognize as salvage tools: prybars. The prybar family is large, its designs diverse (varying from manufacturer to manufacturer), and many members are used regularly in general construction or other trades. Four favorites:

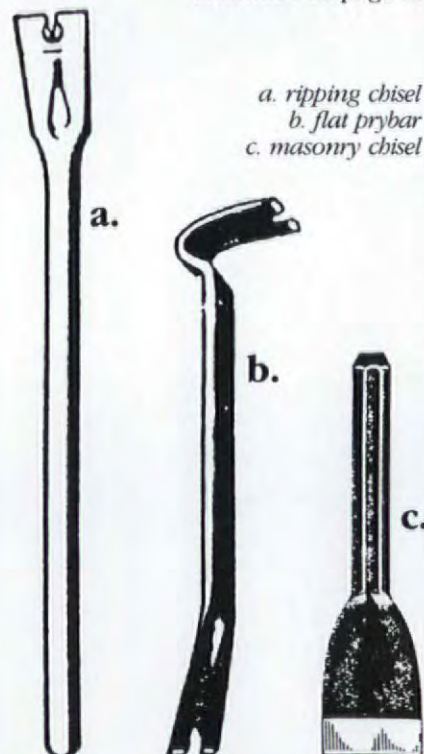
- "Gooseneck" wrecking bar: These incredibly versatile tools come in many sizes (typically, 12" to 48" in length) and go by many names. Wrecking bars can pull tough nails with the clawed "gooseneck" or pry materials apart with either chiseled end (depending upon the leverage desired). Used in pairs and worked against each other, these bars can salvage pieces of lumber otherwise nearly impossible to separate.
- Flat prybar: Similar to wrecking bars, flat prybars (also called utility bars or wonderbars) are light and hand-sized (14" long). They are made from flat rather than round steel stock and are readily tapped into joints and crevices for prying with a minimum of surface damage. Flat

prybars are best suited to lifting light materials such as woodwork (they're used often on mouldings and clapboards), and do not have the strength or size for heavy prying. Most will also work as scrapers or nail pullers.

- Ripping chisel: These stout, short chisel-like prybars can be forced into small spaces by striking with a hammer. Blades are slim and broad to spread the prying force over a wide fulcrum area, but the tool itself is forged from bar stock and will withstand heavy prying. Many models incorporate nail pullers or a hooked end. Ripping chisels are frequently used for "shoveling" off materials such as roof or siding shingles and for many splitting jobs.

- Crowbar: Generally, "crowbar" is a broad term for any very large prybar. In many cases, however, these tools evolved distinctive working ends suited to very specific tasks. Pinch

continued on page 72



a. ripping chisel
b. flat prybar
c. masonry chisel

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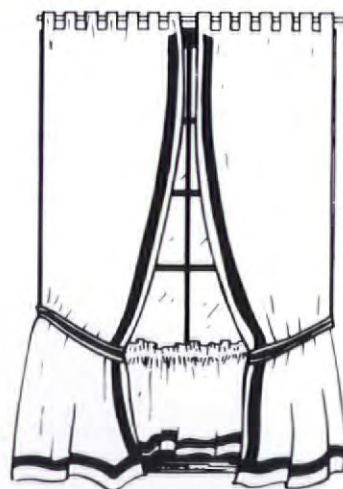
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continued from page 70

point bars are millwright's tools used to tip and nudge heavy machinery. The chisel-shaped pinch point tip is



A stripping bar in action.

designed to act as a fulcrum for the awesome mechanical advantage made possible by a long (60" and up) handle. Wedge point bars are similar tools with double-bevel tips. Both types can lift heavy salvage items such as tubs or furnaces, or parts of the house itself. Crowbars with diamond or pencil points are often intended for mine or quarry work, but may be adaptable to salvage.

For projects that require salvaging a lot of lumber, the efficiency gained by a highly specialized, salvage-specific tool may pay off.

- Wizard bar: This tool resembles a wrecking bar with a double nail-pulling claw at one end. Designed primarily for pulling spikes and nails in concrete formwork, the angle of the claw end allows for nail pulling with ample leverage in tight or awkward spaces.

- Stripping bar: A tool built for removing flooring and sheathing boards from house framing. The fulcrum of the bar rocks on the floor joist or rafter so that the double prongs lift the lumber evenly on each side of the nails and avoid snapping the wood.

- Salvage bar: Another device for prying sheathing from framing without harming either. In this tool, the fulcrum is a round pipe (one on each side) so that the bar rolls on the framing without digging. The 8" working tongue is curved to help break the grip of nails and the long handle produces powerful leverage.

Salvage tools need not be standard or unique products; they can also be ad-hoc or homemade. Bar-type tire irons (the simple kind usually supplied with a new car) make effective and inexpensive light-duty prybars. Short sections of brass bar or rod (often available as mill ends from scrap dealers) can be used as a drift or punch that won't mar steel or iron surfaces when struck. Wrapping a handle of vinyl tape around a power

hacksaw blade or length of metal bandsaw blade makes a tool longer, stronger, and more maneuverable than a slimline hacksaw blade holder for cutting hidden nails or bolts. With salvage tools, availability can be the mother of invention.

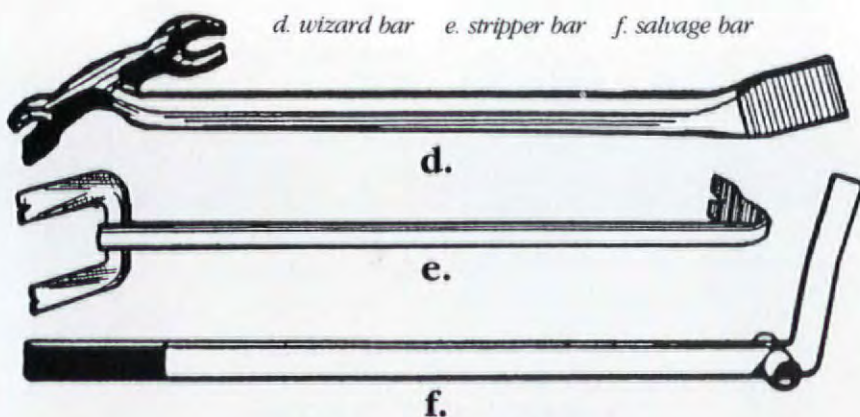
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Reviewed by
Jeff Wilkinson

Games People Played

Nothing drew past generations into a cozy parlor like inclement weather! But during the mid-19th century, the introduction of manufactured board games – the first was W. and S.B. Ives' "The Mansion of Happiness" – gave people another good reason to get together and an enjoyable way to be entertained. These games were more readily available and less expensive than the hand-painted versions that preceded them. Although a bit more



Prized for their detailed lithography and subject matter, games are finally getting well-deserved attention.



This 1929 copy of "The Wonderful Game of Oz" pre-dates the movie by 10 years.

rare than they used to be, antique game boards today are newly appreciated by game-lovers, collectors and interior designers alike, who are snapping them up for their beauty as wall decor. And most game boards in good condition are affordably priced in the \$100 to \$350 range (although rare game boards can command as much as \$5000 at auctions).

Some of the most beautifully illustrated game boards were designed prior to 1900. The 1890s "Merry Game of Bicycling" (shown below) was produced by the not-yet-incorporated Parker Brothers. Bruce Whitehill of The Big Game Hunter has one of these games in his collections. For more information, contact: The Big Game Hunter, 70 Chambord Court, Dept. OHJ, Trenton, NJ 08619; (609) 584-1644.

Game boards such as the one from the "Game of Napoleon" amused and informed players of current events. This 1895 Parker Brothers version (cover shown above) is part of the Krims' parlor game collection. Their extensive holdings are organized by three different themes: pre-1900 American games;

Children, much beloved by the Victorians, sparked the interest in game boards



comic character games 1800 to 1950; and baseball games from 1869 to 1960. Auctions are held four times a year. For information, contact: Marty and Debbie Krim, P.O. Box 2273, Dept. OHJ, West Peabody, MA 01960; (508) 535-3140.

For more game memorabilia, check out these collectors:

- Games and Names, 302 W. 78th St., Dept. OHJ, New York, NY 10024; (212) 769-2514. Owner David Galt's collection also includes antique playing cards and wooden game boards.
- John and Mildred Spear, RD #7 Box 138, Dept. OHJ, Manheim, PA 17545; (717) 898-0494. The Spears are game brokers who will locate antique games, marbles, puzzles, and toys.
- Wizard of Os Antiques, 57 Lakeshore Dr., Dept. OHJ, Marlboro, MA 01752; (508) 481-1087. Susan Stock and David Oglesby specialize in early games, paper toys, and children's items. A childhood favorite, their 1929 "The Wonderful Game of Oz," is pictured in the left column.

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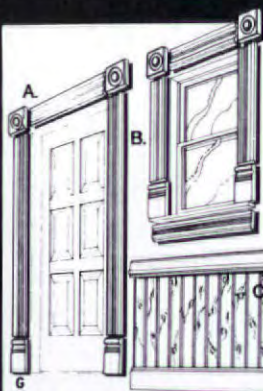
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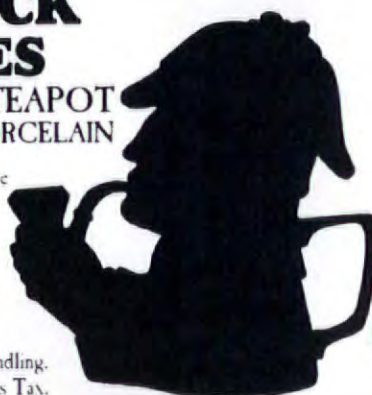
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Fine, 18th-century American antiques increasingly are valued for their craftsmanship. But while they are often prohibitively expensive, it is possible to find handmade period furniture meticulously copied from antique originals, and not simply mass-produced. Here are four firms you may want to know about.



Slate-Top Lowboy

The furniture firm of Eldred Wheeler was founded 12 years ago to specialize in furniture of the Connecticut River Valley. The circa 1750-1770 lowboy pictured here is based on one in the private collection of one of the company's founders. It is unusual not only for its slate top (to hold a wash basin), but also for its transitional elements, such as the William-and-Mary drop acorn finials and Queen Anne-style legs. The overall dimensions are 30-1/2" H x 31-1/2" W x 19-1/2" D. Available in either cherry for \$1,640 or painted red and black (the original finish) for \$1,525, shipped F.O.B. Eldred Wheeler, 60 Sharp St., Dept. OHJ., Hingham, MA 02043; (617) 337-5311. Catalog available for \$4.

The slate inlay and the drawer beadings are reminiscent of early William-and-Mary dressing tables.

Dunlap Tea Table

Using 18th-century techniques, Michael Camp hand-cuts the joints.

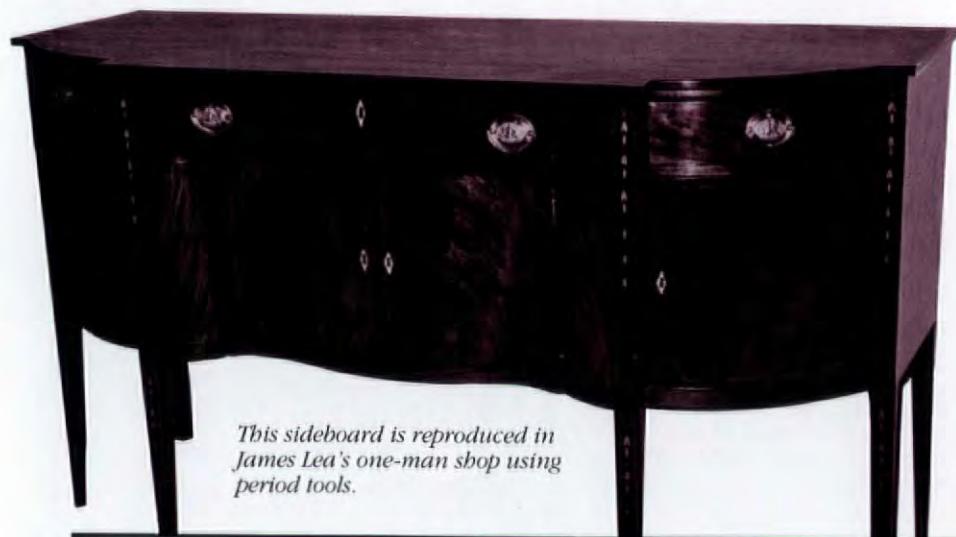


Michael Camp has been reproducing this American Queen Anne tea table for years. He attributes the original to the Dunlap shop in New Hampshire, where it was made in the mid-1700s. Its charming features include tiny spoon feet, two small shell carvings, and delicate scalloping. Overall dimensions are 24" H x 26" W x 16-1/2" D. Available in tiger maple or cherry for \$390, or painted pine for \$325, shipped F.O.B. The Michael Camp Shop, 495 Amelia, Dept. OHJ., Plymouth, MI 48170; (313) 459-1190. Catalog available for \$3.

Hepplewhite Sideboard

James Lea's reputation has been built on his use of period tools and techniques in reproducing antique furniture. This elegant Federal-Style sideboard – a copy of a circa 1810 New York State original – is made of crotch mahogany veneer over white pine with delicate stringing and bell-

flower inlay. The broken serpentine front makes it an especially difficult piece to reproduce. Overall dimensions are 41"H x 26"W x 28"D. Price: \$7,200, shipped F.O.B. James Lea, Nine West St., Dept. OHJ., Rockport, ME 04856; (207) 236-3632. Catalog available for \$5.



This sideboard is reproduced in James Lea's one-man shop using period tools.



Furniture in the 18th-century often was placed against a wall, hence this candlestand's tilt-top.

Piecrust Candlestand

Gerald Curry makes a complete line of Chippendale 18th-century furniture. This mahogany candlestand, reproduced from the original in the Winterthur Museum, features a hand-carved piecrust table. The top, which tilts as shown, measures 23" in diameter and rests on a birdcage support (not shown). Overall height is 26". Price: \$3,300, shipped F.O.B. Gerald Curry, Cabinetmaker, Pound Hill Road, Dept. OHJ., Union, ME 04862; (207) 785-4633. Catalog available for \$2.



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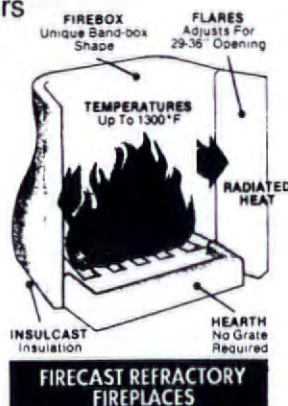
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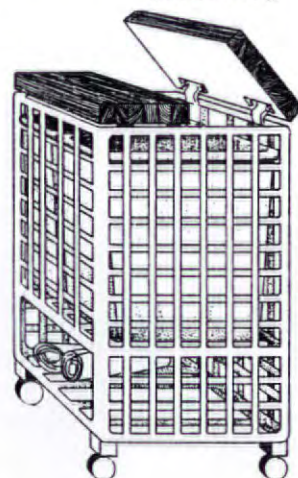
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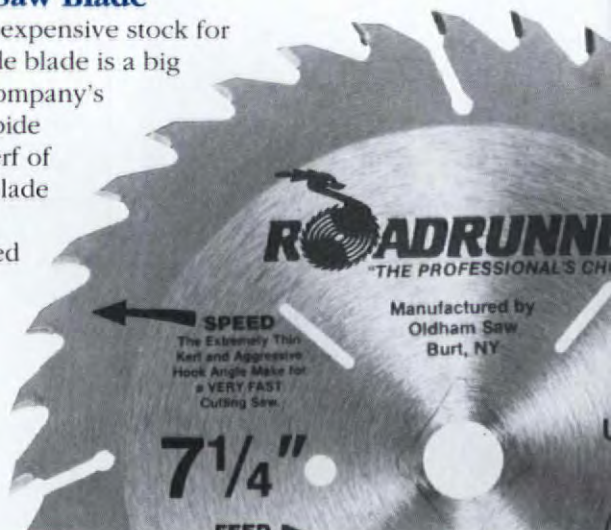
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Veneer plastering comes close to the look and feel of a three-coat plaster job (without the expense of a brown coat) by employing a plaster finish coat over gypsum base board. USG's Diamond Interior Finish One-Coat Veneer Plaster is a high-strength product that minimizes such defects as ridging at seams and nail "pops," and is ready for painting in 48 hours. Diamond Interior Finish is also

stronger than traditional lime-and-gauging plaster, which makes it ideal for restoration work such as skim-coating existing plaster walls to cover imperfections, or adding the finish coat that was never there originally. For information, contact: United States Gypsum Company, 101 South Wacker Dr., Dept. OHJ, Chicago, IL 60606-4385; (312) 606-4523.

Carbide Saw Blade

When you're cutting rare or expensive stock for wood working, a thin carbide blade is a big wood saver. Oldham Saw Company's "Roadrunner" Industrial Carbide Circular Saw Blade cuts a kerf of only .065 inch. This 7-1/4" blade goes smoothly through all types of wood. The suggested retail of a single pack "Roadrunner" blade is \$16.95. For the nearest hardware store location, contact: Oldham Saw Company, Inc., P.O. Box 1, Dept. OHJ, Burt, NY 14028; (716) 778-8588.





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Radon – which is present in small amounts throughout the earth's crust – can seep into basements. An acceptable measurement of radon is set at 4 pico curies per liter of air (pCi/l) or lower by the U.S. Environmental Protection Agency. Those living in homes with radon levels substantially higher run the risk of lung cancer. The only way to determine if your home has radon levels above the EPA standard is to test.

Air Chek, Inc., offers a do-it-yourself radon testing kit. You leave the simple charcoal test packet in your basement for a week, then mail it to the company. The kit is available through Air Chek for \$9.95 each or \$24.95 for three. Price includes laboratory fees and postage. Air Chek, Inc., Box 2000, Dept. OHJ, Arden, NC 28704; (800) AIR-CHEK or (800) CK-RADON.

How can you reduce radon levels in your home? One way is to install a new radon mitigation system des-

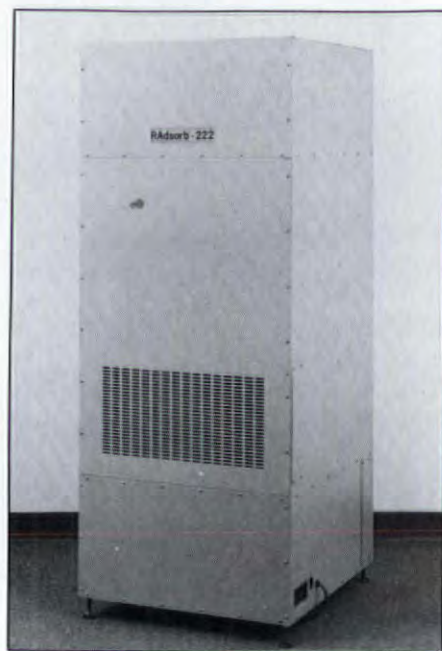
igned by RAD Systems, Inc. The RADsorb-222, consisting of two regenerating charcoal beds which trap radon gas, is placed in a basement or crawlspace. The RADsorb-222 costs between \$3000 and \$4000 including installation. For more information, contact: RAD Systems, Inc., 21 East Main St., Dept. OHJ, Westboro, MA 01581; (508) 366-5051.

Asbestos

Widely used in house construction between 1920 and 1979, asbestos is potentially harmful when crumbling or friable. Airborne fibers released from the friable asbestos lodge in the lungs and can cause asbestosis or, more rarely, a form of cancer. The Environmental Protection Agency recommends that homeowners leave asbestos mitigation to specially trained professionals.

How do you tell whether asbestos is a problem in your home? An EPA booklet "Asbestos in the Home: A Homeowner's Guide" is a good place to start. It not only discusses the health risks posed by asbestos but also explains how to identify potential problems. Contact your regional Environmental Protection Agency office for a copy of the free booklet.

The Asbestos Handbook for Remodeling: How to Protect Your



The RADsorb-222's design allows radon to be removed without significant heat loss.

Business and Your Health is written from a remodeling contractor's perspective but is useful for old-house restorers because it reviews removal procedures, regulations, and liability when asbestos-containing materials are discovered. The handbook costs \$21.50 ppd. for non-members of the National Association of Home Builders. Write the NAHB, 15th and M Streets, N.W., Dept. OHJ, Washington, D.C. 20005; or call (800) 368-5242, ext.463.

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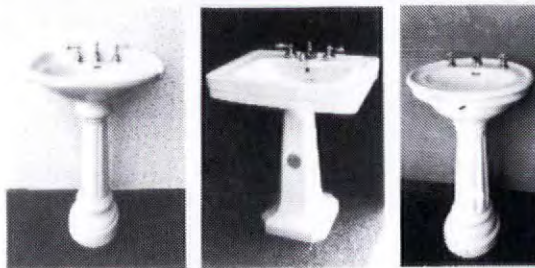
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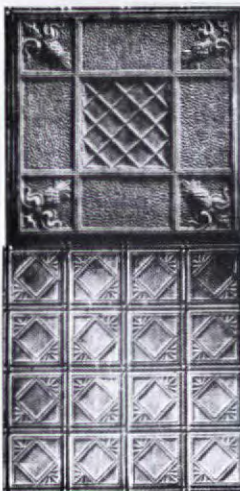
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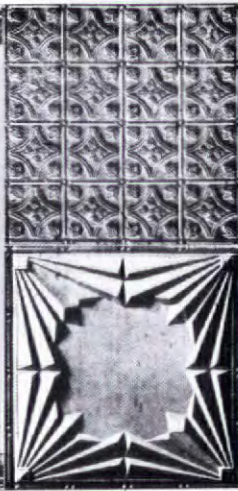
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For the houses shown in this issue, blueprints include:

- **Foundation plan** for basement or crawlspace. (Crawlspace plans can easily be adapted for full basements by your builder.)
- **Detailed floor plans** showing all dimensions for framing, plus detailed layout and location of electrical and plumbing components.
- **Interior elevations** are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
- **A window and door schedule.**
- **Building cross sections:** cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details.

- **Framing diagrams** that show layouts of framing pieces and their locations for roof, first and second floors.
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Other notes: (1) Plans are copyrighted, and they are printed for you when you order. Therefore, they are *not refundable*. If you order additional sets of the same plan within 30 days of your original order, you can purchase them for \$15 each. (2) Mirror-reverse plans are useful when the house would fit the site better "floppeed." For this you need one set of mirror-reverse plans for the contractor; but because the reverse plans have backwards lettering and dimensions, all other sets should be ordered right-reading. (3) Heating and air-conditioning layouts are not included. You need a local mechanical contractor to size and locate the proper unit for your specific conditions of climate and site.

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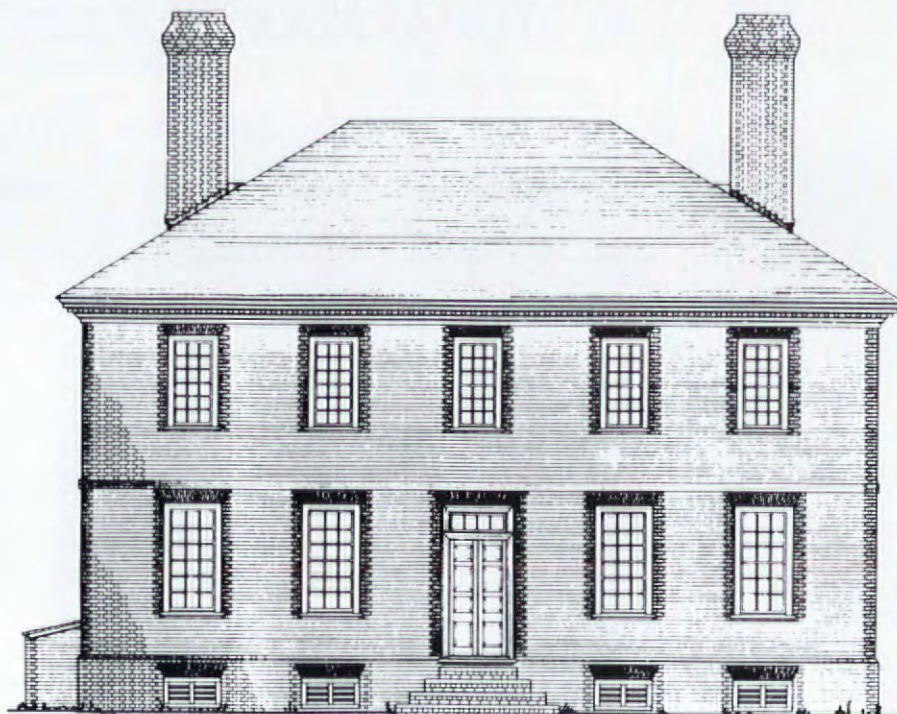
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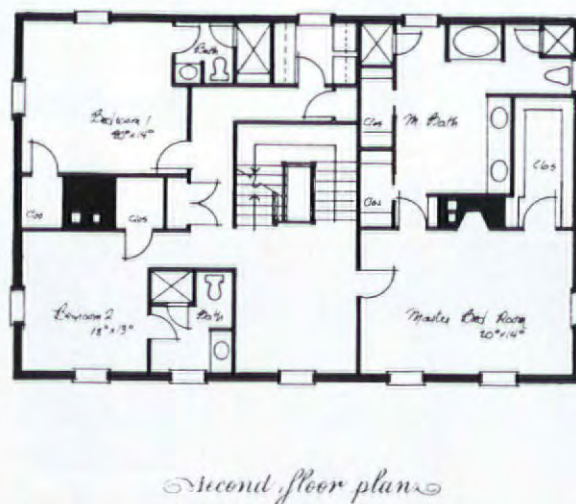
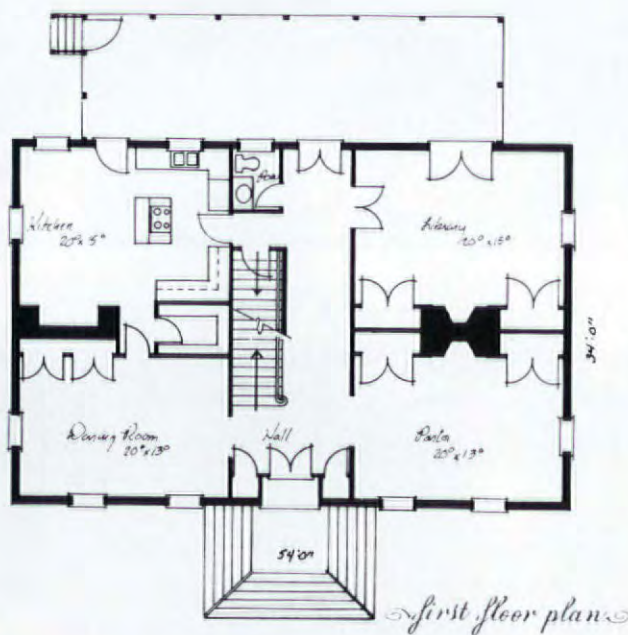
are slightly offset from the fireplace.

The understated symmetry carries through to the interior, where the spacious central hall is flanked by the dining and living rooms. The plan quietly inserts bathrooms, closets, and a modern kitchen.

Plan #E-04A-TA

Cost: \$250
\$330 (set of 5)
\$375 (set of 8)

SQUARE FOOTAGE	3780
FIRST FLOOR	1890
SECOND FLOOR	1890
CEILING HEIGHT	
FIRST FLOOR	12
SECOND FLOOR	10
OVERALL DIMENSIONS	
WIDTH	54
DEPTH	34



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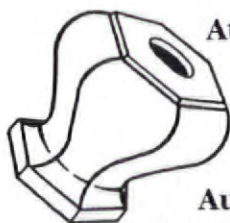


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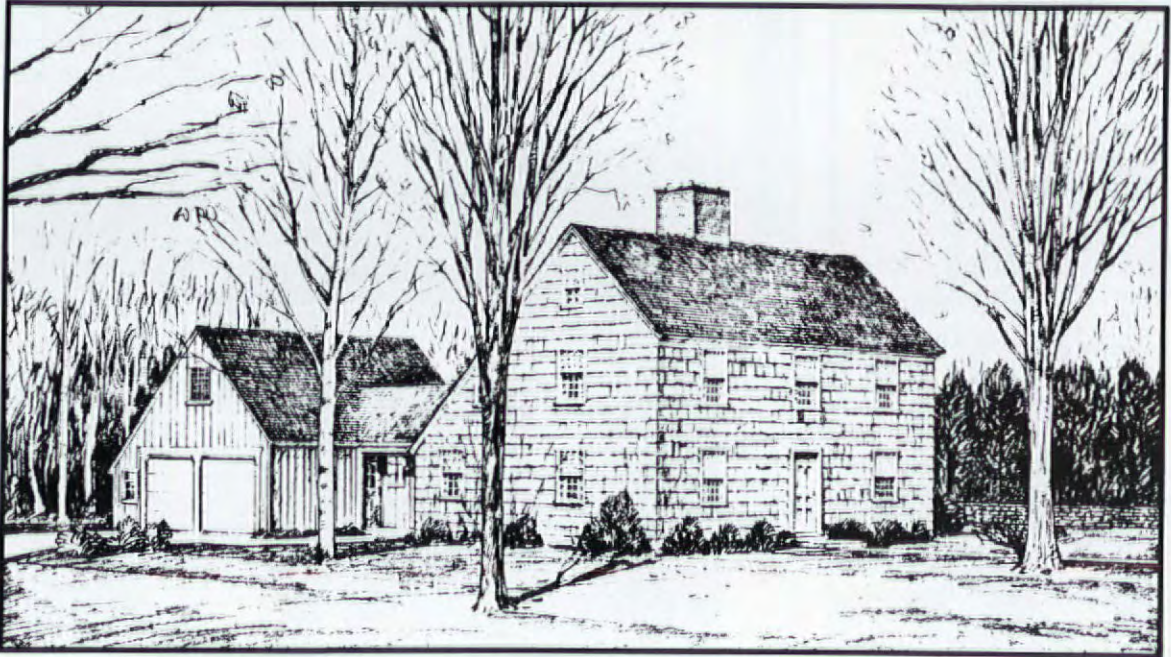
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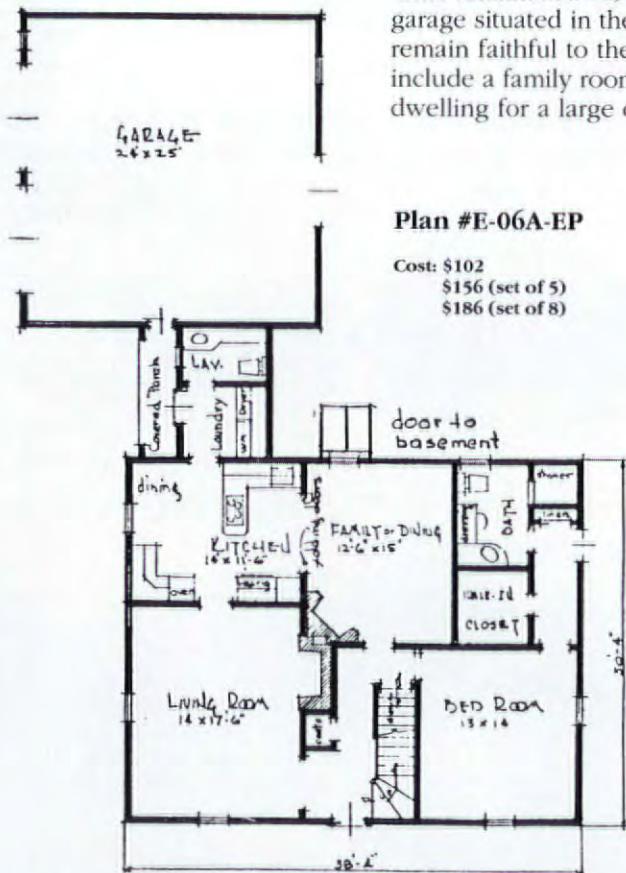
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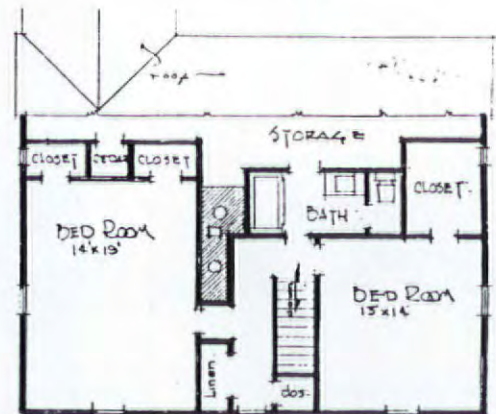
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FIRST FLOOR PLAN



SECOND FLOOR PLAN 847 #42

Plan #E-06A-EP

Cost: \$102
\$156 (set of 5)
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SQUARE FOOTAGE	2037
FIRST FLOOR	1235
SECOND FLOOR	802
CEILING HEIGHT	
FIRST FLOOR	8
SECOND FLOOR	8
OVERALL DIMENSIONS	
WIDTH	38' - 4"
DEPTH	30 - 4"
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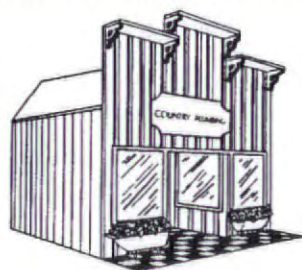
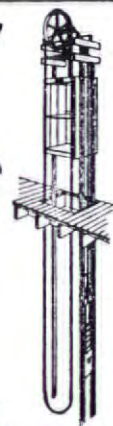
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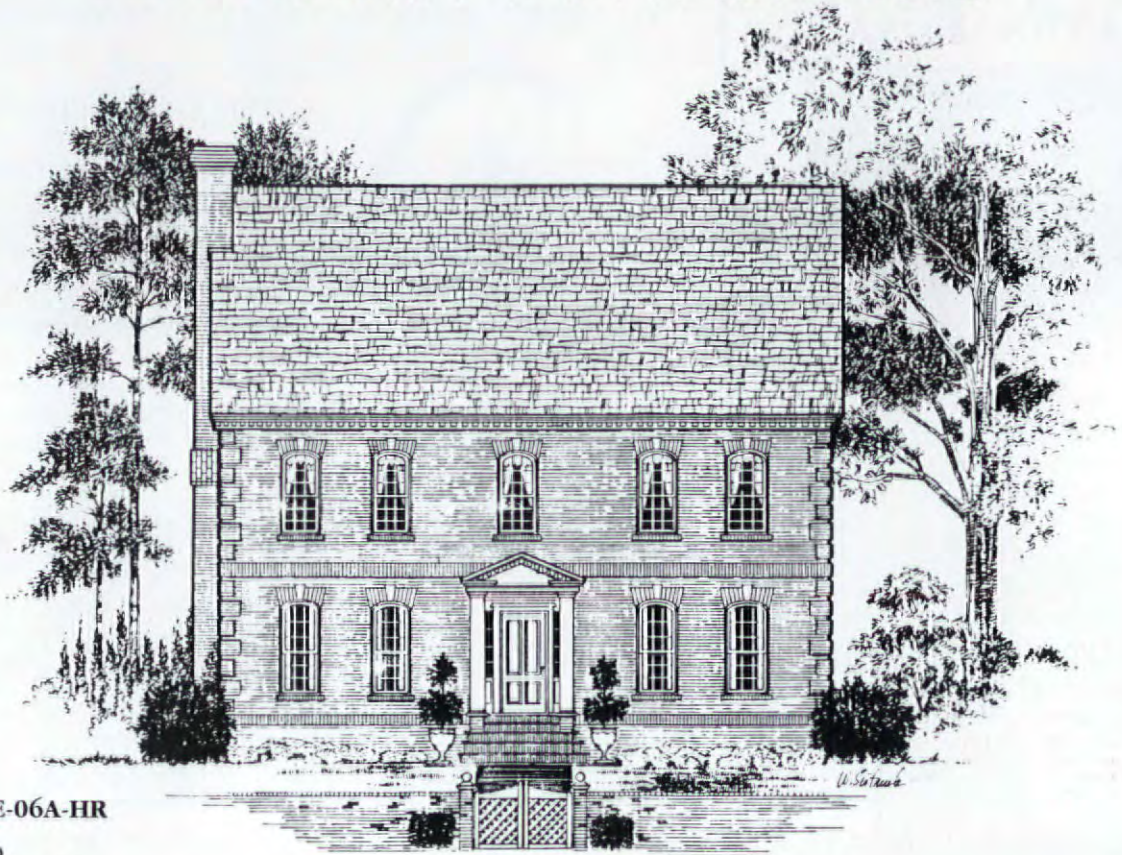
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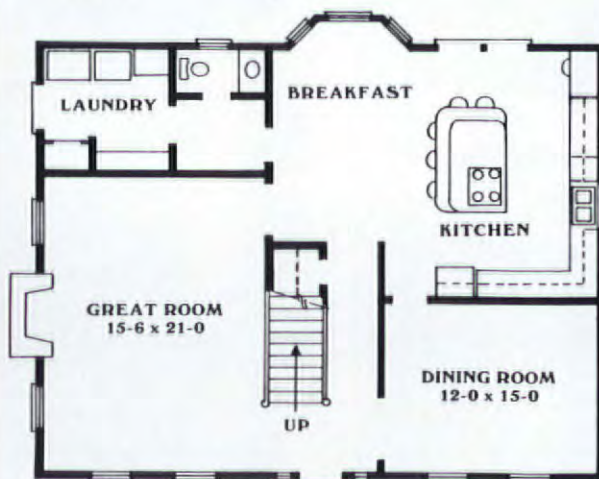
Cost: \$250

\$300 (set of 5)

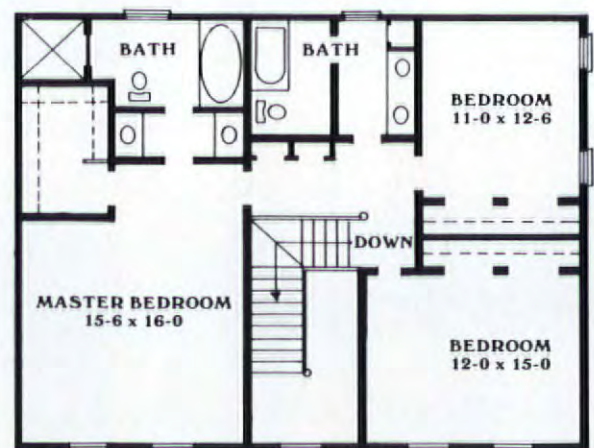
\$335 (set of 8)

SQUARE FOOTAGE	2378
FIRST FLOOR	1266
SECOND FLOOR	1112
CEILING HEIGHT	
FIRST FLOOR	9
SECOND FLOOR	9
OVERALL DIMENSIONS	
WIDTH	40
DEPTH	31

This house, which stands in Yorktown, Virginia, was built in 1740, and is a good example of a central entrance, five-bay Georgian townhouse. The exterior features such nice details as brick quoins, a wood portico, and arched lintels. Construction is brick veneer over wood framing. The design of the interior takes the most liberties of the four plans featured, including a large Great Room and a spacious open kitchen with a bay window.



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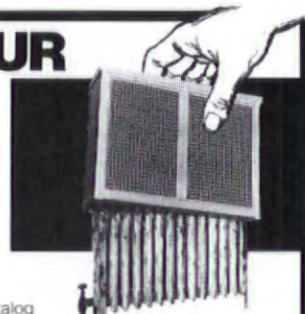
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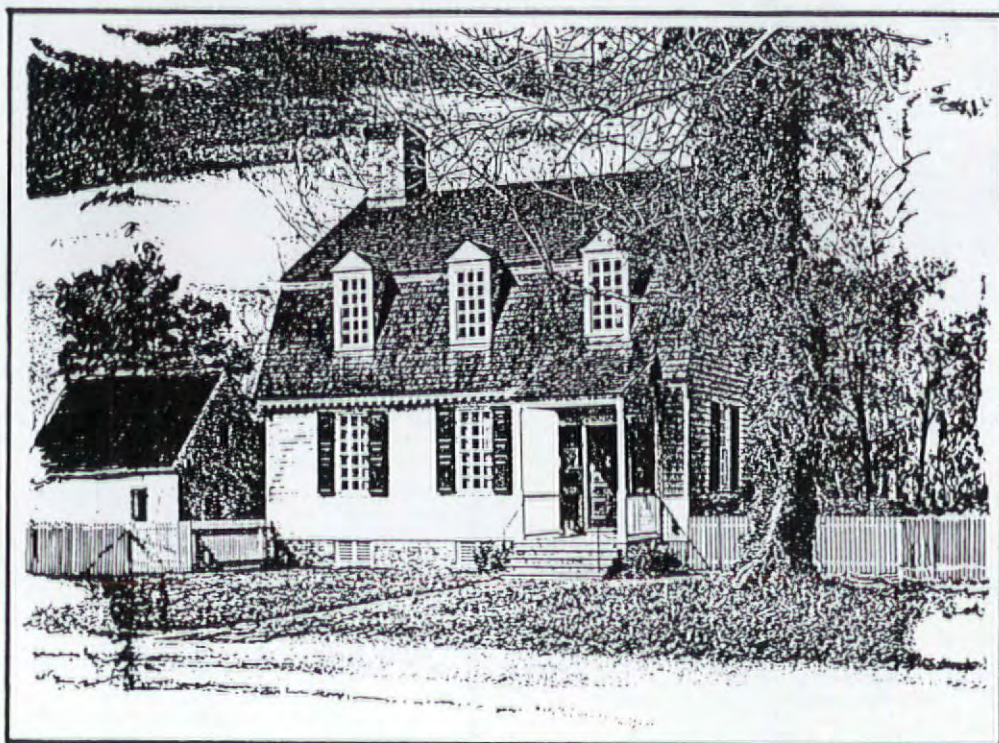
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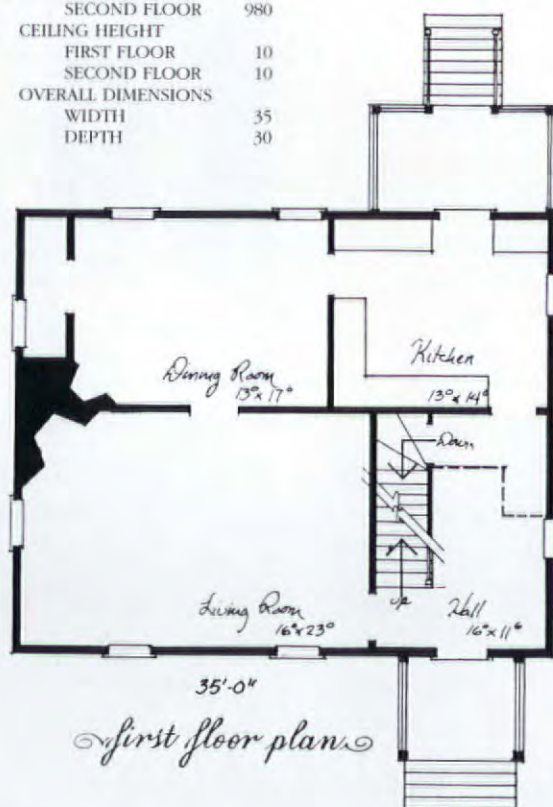
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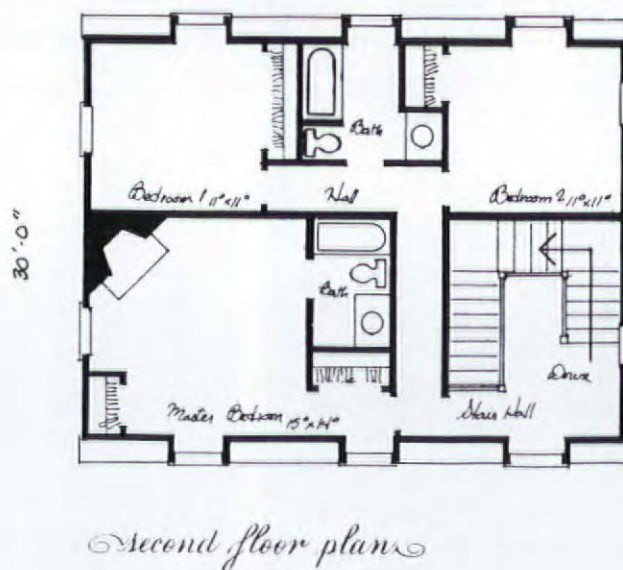
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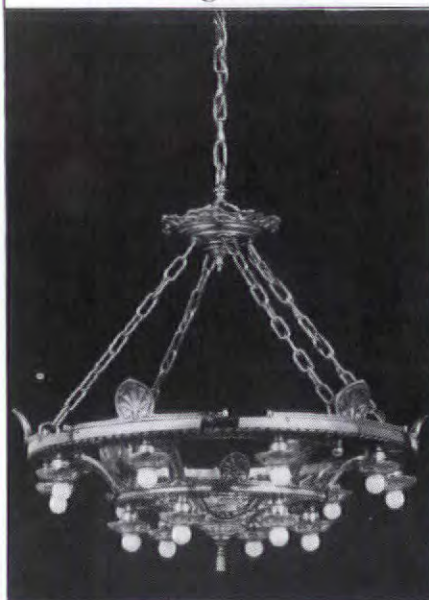
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DEPTH	30



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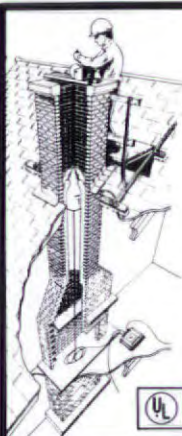
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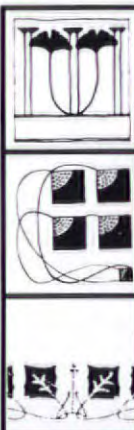
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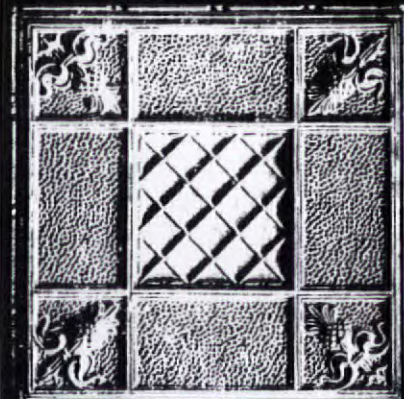
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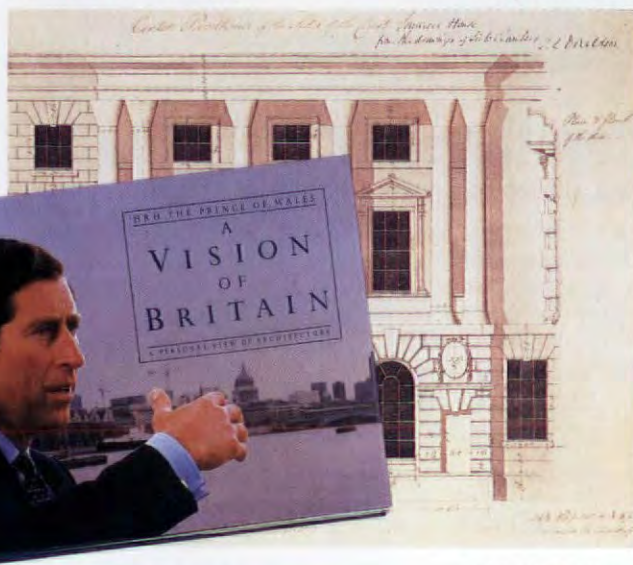
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"Ten Principles to Build Upon," which will help readers recognize the importance of a building's sensitivity to its surroundings, for in-

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Thought-provoking and thoughtfully illustrated, *A Vision of Britain* deserves to be read by all who believe that quality of life is tied to the quality of our homes and physical environment. The book is available at bookstores or from Doubleday. To order, call 1-800-223-6834, ext. 9479; in New York, call (212)

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The book showcases domestic lamps from several collections in large color photographs. Chapters are organized by lamp type, with each providing a brief description and history of principal manufactur-

ers, followed by examples of existing lamps and occasional catalog art. Discussions of whale oil, Argand, kerosene, and gas lamps are good (though lean on information about chandeliers), but the author really hits her stride when the electric age is reached — and this is the bulk of the book.

Information on glass shades for electric lamps are a particular strength of this work. The leaded art-glass shades of Tiffany and his imitators and the "scientific" prism shades of the Holophane company are included, but so too are the beautiful hand-painted glass shades of lesser-known firms such as Handel and Pairpoint. Also not forgotten are shades that were strictly functional (and originally far less collectible), from companies such as Lightolier (which still thrives) and Emeralite — known for those green, breadloaf-shaped shades on desk lamps.

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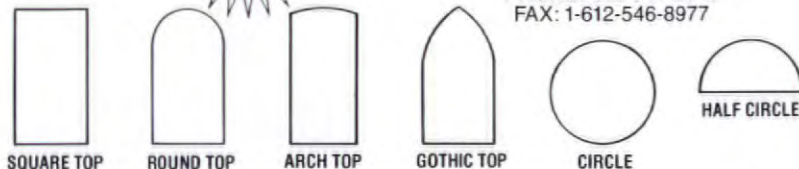
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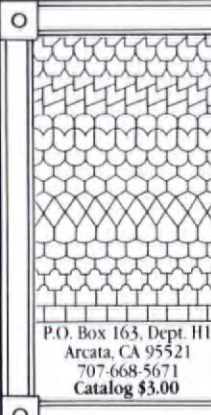
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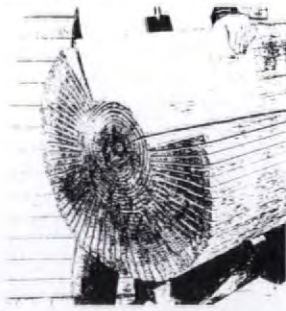
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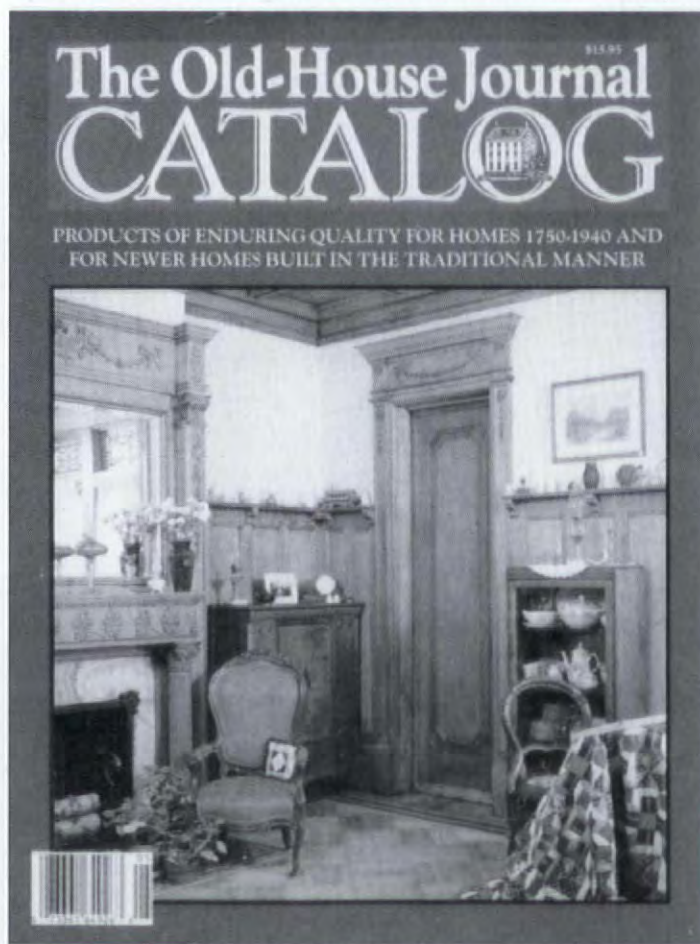
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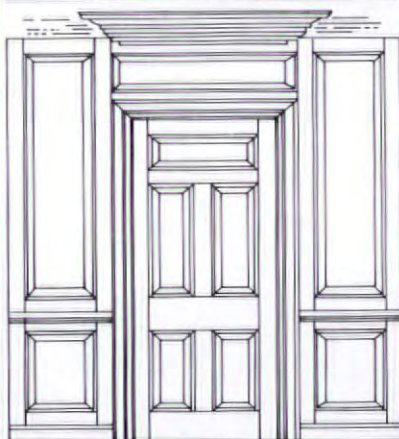
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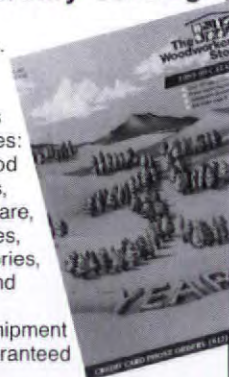
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Heat Tools for Stripping Paint

These are the tools OHJ editors reach for
when we strip paint from our own houses.

We can't count the number of times we've been asked which method is *really* best for removing paint. Well, we've seen "miracle" paint removers come and go. We've watched chemical paint strippers almost triple in price in the past 15 years. We've tried just about every heat tool on the market. In our opinion, if you've got more than a door or two to do, heat is the way to go. And the heat tools we reach for when stripping paint from our own wainscot and newel posts are the Heavy-Duty HG-501 Heat Gun and the Warner Heat Plate.

Heat is a fast method because all the paint bubbles and lifts as you go along. There's no waiting for chemicals to soak in, no multiple recoatings, and far less clean-up. Unlike stripping with chemicals, you can remove all layers of paint in a single pass. And because these tools are long-lasting, industrial products, their initial expense is more than made up in savings on the \$18- to \$25-per-gallon stripper you're no longer buying in quantity.

The Heat Gun is the most efficient paint-removal tool for heavily painted porch parts, mouldings, or other ornamental woodwork. Some chemical stripper is needed for clean-up, but 95% of the paint comes off during the heat-and-scrape. The Heat Gun is not recommended for use on hollow partitions (to avoid smoulders and fire) or for stripping entire exteriors (too slow).

The Heat Plate is the most cost-effective and easy-to-use tool for stripping paint from broad, flat surfaces: doors, panelling, baseboards, and exterior wooden clapboards. And it's safer for use on hollow partitions and exterior cornices because there's no blown hot air that could ignite hidden dust. (Fire is a hazard with any heat method, however.) Neither the Heat Plate nor the Heat Gun are recommended for removing varnish.

Both the Heat Gun and the Heat Plate come with complete operating and safety instructions, including information on lead poisoning. They're backed by the Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, simply return it to us and we'll replace it.

To purchase either or both heat tools, use the envelope order-form. The Heat Gun costs \$77.95 ppd; the Heat Plate, \$47.95 ppd.

Specifications for the Heat Gun:

- UL approved.
- Adjustable air intake varies temperature between 500° F. and 750° F.
- Draws 14 amps at 115 volts.
- Rugged die-cast aluminum body — no plastics.
- Handy built-in tool stand.
- 6-month manufacturer's warranty.

Specifications for the Heat Plate:

- UL approved.
- Constant temperature of 1100° F.
- Draws 5-1/2 amps at 120 volts.
- Cool plastic handle — all-metal heating unit.
- Flip-over resting stand.
- If you have any problems within 6 months of purchase, return the Heat Plate to Warner, freight collect, and they'll replace it.



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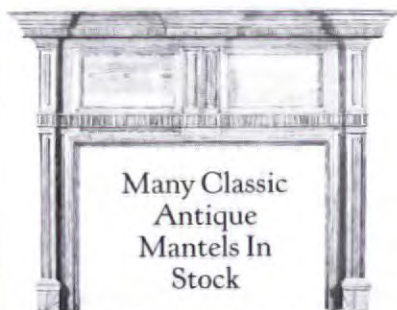
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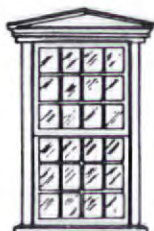
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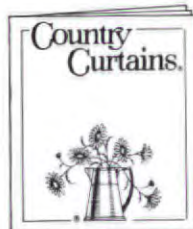
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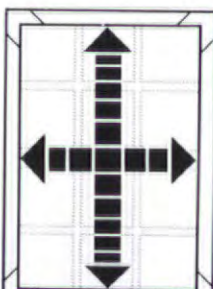
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40 SHUTTERS as seen in the October 1986 issue of OHJ, page 392 with acorn cut out. Good condition. 38 are 18-1/2 inches x 72 inches. 2 are 17 inches x 44-1/4 inches. Write: CKEL, PO Box 95, Lisbon OH 44432-0095.

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BUNGALOW MAGAZINE published by Henry Wilson, 1909-1918. Will pay \$5-\$10 per copy depending on condition. Also Keith's Magazine on Home Building, 1901-1926. Write: Hilda Hilpert, 409 Wright, Schertz TX 78154.

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SAUTTER HOUSE FIVE — Wallpapers of a German-American Farmstead. Text, color/b&w photos of wall coverings, 1860's-1916, Nebraska's pioneer period. Historically documented. 1983, 33 pp., pbk., 8-1/2 x 11, \$8.50 plus \$1.50 shipping. Bulk rate available. Write: Douglas County Historical Society, PO Box 11398, Omaha NE 68111, or call: (402) 455-9990.

MEETINGS & EVENTS

THE WORK OF CONTEMPORARY VIRGINIA BASKETMAKERS — Belle Grove Plantation and the High Country Basketry Guild are co-sponsoring an exhibition and sale of Virginia-made baskets. March 15-31, 1990. 10 am-4 pm, 1 pm-5 pm on Sundays. \$3.50 for adults and \$3.00 for senior citizens. For more information, write: The Belle Grove Plantation, PO Box 137, Middletown VA 22645.

BED & BREAKFAST INN TOUR — Coastside Parents Nursery School is holding their Spring Fund Raising event: a self-guided tour of at least six of San Mateo, CA coastside's B&B inns. Refreshments will be served at 2 of the inns. Sunday, April 29, 1990. 2 pm-6 pm. \$10.00 per person. For more information, write: Coastside Parents Nursery School, PO Box 24, Half Moon Bay CA 94019, or call: (415) 726-2397.

LAKE HELEN FLORIDA TOUR OF HOMES — March 3, 1990, 10 am-4 pm. Proceeds to benefit the library. Many lovely restored homes are on the agenda for 1990. For more information,

write: Amanda J. Hutchison, 412 N. Euclid Avenue, Lake Helen FL 32744, or call: (904) 228-2260.

PHILADELPHIA OPEN HOUSE 1990 — 12th annual house and garden tour coordinated by Friends of Independence National Historical Park to include special tours of more than 150 private houses and gardens and special historic sites, April 27-May 13, 1990. Some tours are led by trained guides while others are self-guided (visitors stroll at their leisure). For more information write: POH, 313 Walnut Street, Philadelphia PA 19106, or call: (215) 928-1188.

NORTHERN TIMBER FRAMING is holding workshops for anyone with a desire to learn more about the fine art of timber frame construction. Classes are held inside their shop in Grand Rapids, OH. Workshop hours are Friday, April 27, 6:30-9:00 pm; Saturday, April 28, 9:00 am-5:00 pm; Sunday, April 29, 9:00 am-5:00 pm. Tuition is \$295. Textbooks and continental breakfast on Saturday and Sunday are included. For more information, call: (419) 832-1616.

WOOD BUILDING — Designing for durability, 2-day seminar; March 13 & 20, Richmond, CA. Sponsored by the Wood Building Research Center, Forest Products Laboratory, University of California, Berkeley. For architects, engineers, builders, restoration specialists. For more information, call: Janice Montano (415) 231-9582.

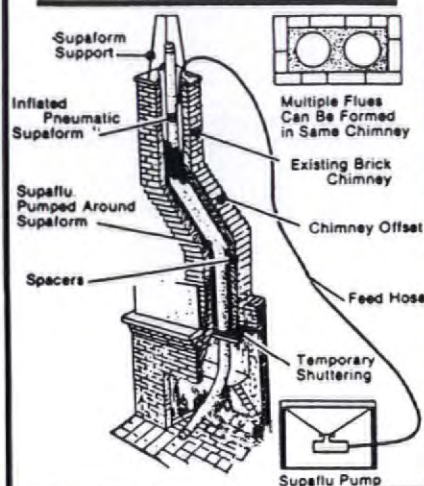
PROFESSIONAL ASSOCIATION OF INNKEEPERS INTERNATIONAL is planning on the biggest, most important event to happen for the country inn/bed & breakfast industry. PAII 1990 is the first international conference of its kind. It will be held on March 26-28, 1990 at The Hershey Philadelphia Hotel in Philadelphia, PA. For more information, write: PAII, PO Box 90710, Santa Barbara CA 93190, or call: (805) 965-0707.

LIVING WITH YOUR OLD HOUSE — Preservation presentation: New Technology In An Old House. Retrofits, upgrades, tips and techniques for comfort and style in historic homes. Expert counsel. Demonstrations. Tour examples. \$55 fee. April 20-21, 1990. Mt. Lake Hotel, Giles County, VA. Write: Gibson Worsham, New River Valley Preservation League, Route 2 Box 431, Christiansburg VA 24073, or call: (703) 552-4730.

Classified ads in The Emporium are FREE to current subscribers for one-of-a-kind or non-commercial items, including swaps, things wanted or for sale, and personal house or property sales. Free ads are limited to a maximum of 50 words. Free ads and b&w photo or drawing printed on space available basis. For paid ads, rates are \$100 for the first 40 words, \$2.00 for each additional word. Photographs will be printed for an additional \$75. Ads are reserved for preservation-related items: restoration services, real estate, inns and B&Bs, books and publications, etc. Deadline is the 1st of the month, two months prior to publication. For example, January 1st for the March/April issue. Sorry, we cannot accept ads over the phone. All submissions must be in writing and accompanied by a current mailing label (for free ads) or a check (for paid ads).

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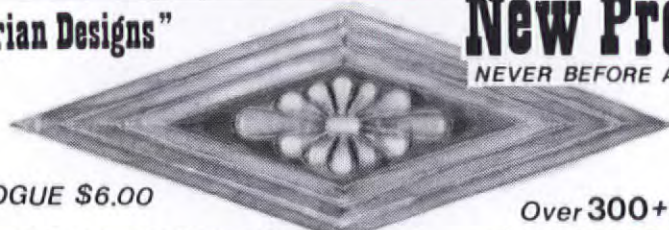


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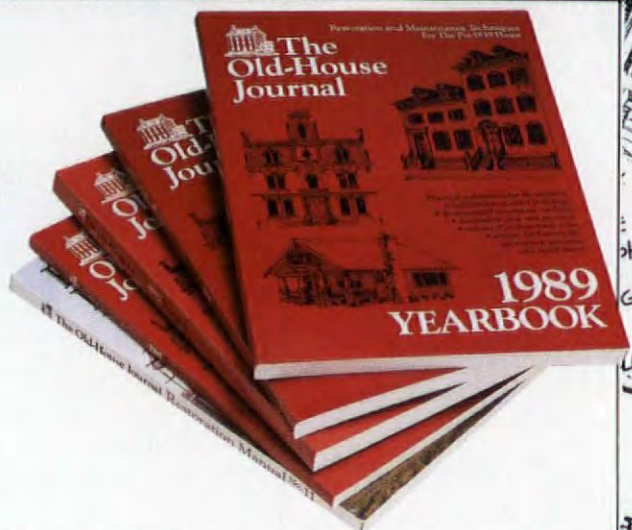
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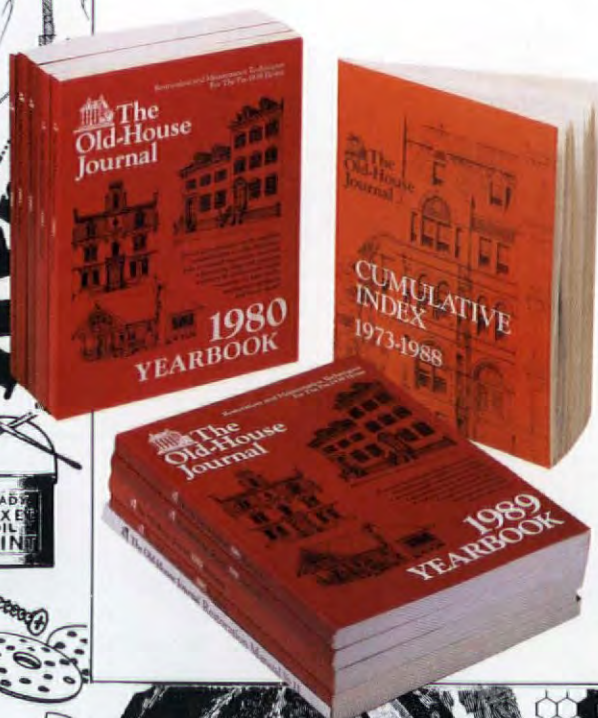
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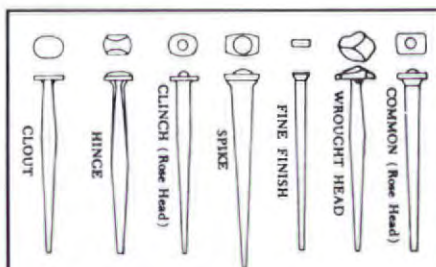
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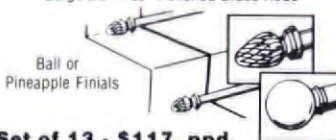
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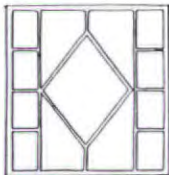
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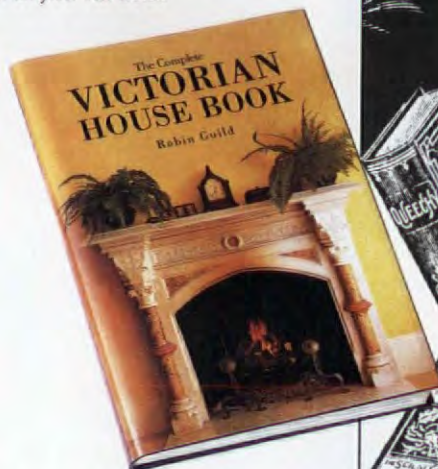
Three excellent books for old-house people, available by mail from OHJ. One's a few years old, another is a pricey hardcover, and the third is from a specialty publisher — so you probably won't find them in bookstores. Use the envelope order-form to have them shipped to you via UPS.

NEW! The Victorian House Book

Victorian homes are appreciated not only for their architecture, but also for their romantic interiors. With Victoriana from lamps and overstuffed chairs to antimacassars, this profusely illustrated volume is an inspirational guide for owners of Victorian houses, as well as decorators and designers. Historical information is combined with design ideas and advice on how to decorate, renovate, and maintain a vintage home.

The many styles of the Victorian era are detailed, from the Italianate, the high-Victorian Queen Anne, the Classical, and the Gothic, to the Tudor and Shingle-style varieties, with examples from Great Britain and the United States. For those who live in homes of the period, and for those who want to create the atmosphere of this bygone era, the book is full of ideas organized in a step-by-step, room-by-room fashion. Fixtures, fittings, colors, finishes, and furniture styles are discussed.

320 pages, hardbound. \$47.50 ppd.



NEW! The Well-Appointed Bath

If you have an early-20th-century bathroom in need of restoration, or want to decorate one in a period style, or are just fascinated by the attention that has been lavished on bathrooms, this book will find a special place in your home. Reprinted in this single volume are the original sales catalogs from two of the leading plumbing manufacturers of the era, the J.L. Mott Iron Works and American Standard.

The two catalogs provide authentic details of what a well-appointed bath used to look like, from sinks, tubs, and toilets to floors, walls, and accessories — with even a few kitchen sinks thrown in. Full room views as well as fixture details and costs give you an incomparable picture of decoration styles of the era. With these 300 illustrations, it will be easier than ever for you to locate appropriate antique replacements or modern reproductions — especially with the list of suppliers also included in the book!

128 pages, softbound. \$17.95 ppd.



An Old-House Bestseller!

Old House Woodwork Restoration

It's not hard to find books about restoring wood — provided the wood belongs to an antique chair or cabinet. But this is the first book to focus strictly on how to strip and refinish architectural woodwork.

Written by an expert wood refinisher, this book explains everything you need to know about rescuing doors, staircases, trim, floors, and siding. It has the best information of any book we've seen on stripping paint from wood and applying a finish. The book also includes a section describing characteristics of different woods. Numerous photos clearly detail every phase of the various tasks.

The book is thoughtfully written and easily readable. As well as the detailed instructions for refinishing, it includes other sections to inspire you between monotonous stripping projects: "Woodwork and Trim Designs of the Past" and "How Trim and Woodwork Were Made."

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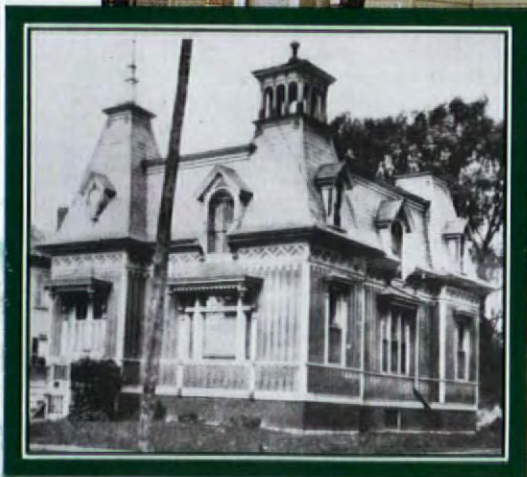
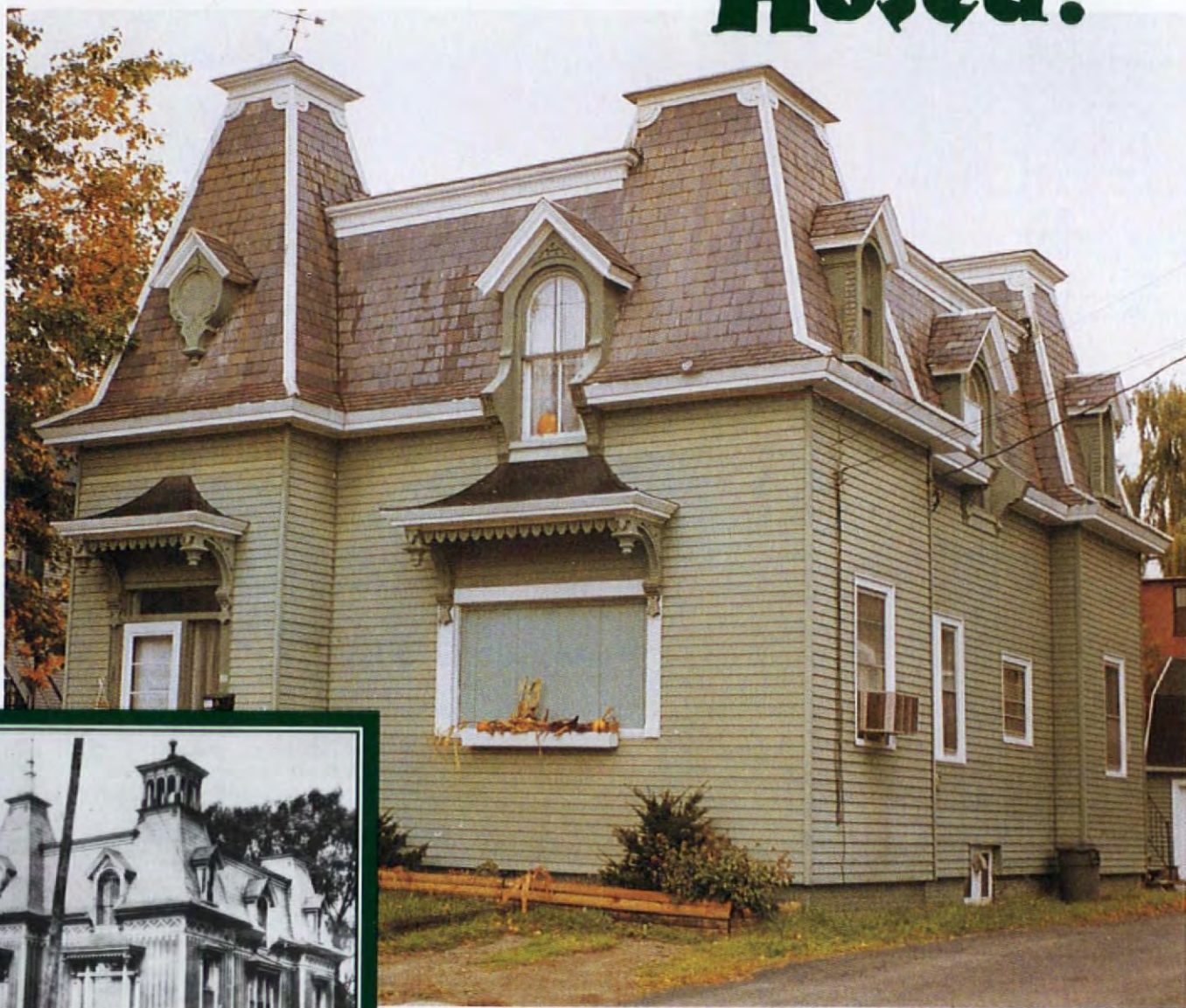
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Hosed!



In this pre-1900 (and pre-relocation) photo (detail), the hose house is in its prime; in the 1988 photo (above), there's only a hosed house in its decline.

This Rutland, Vermont, Victorian was built in 1882 for H.H. Baxter of the Baxter Hose Company. An official "hose house" for firefighters (hoses occupied the tower over the entry door), it was sold and relocated in 1900. By the 1980s, it had fallen victim to the substitute-siding industry, and its vertical board-and-batten siding was hidden beneath a horizontal metal skin. That remuddling also cost the house its cupola, double entry doors, several fancy windows, and

ornamental trim.

Thanks to Maudie Eastwood of Tillamook, Oregon, for submitting the photos.

WIN FAME AND \$50: If you spot a classic example of remuddling, send us clear color slides. We'll award \$50 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. Remuddling Editor, The Old-House Journal, 435 Ninth Street, Brooklyn, N.Y. 11215.

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GREAT NEW CATALOGUE!

Later Dutch Houses of New York & New Jersey

The earliest surviving New World buildings in the Dutch tradition have steep, single-pitch roofs. Nevertheless, the term "Dutch Colonial" today brings to mind the gambrel roof with flared eaves — and such examples date largely from the period after 1750. Curiously, it's doubtful either the gambrel or the flared eave originated in Holland.

The flared or *bell cast* eave is rare in the Low Countries, but a few similar rooflines are found in Quebec province, and one writer traces both U.S. and Canadian types to Nor-

*Dutch-House details
from top to bottom:
Dormers (Lefferts
House, Brooklyn,
N.Y., c. 1780);
Multiple storeys
(Wynkoop-Lounsbery
House, Stone Ridge,
N.Y., c. 1772);
Jersey sandstone
(Cambell-Christie
House, Bergen County,
N.J., c. 1774)*



Vernacular Houses

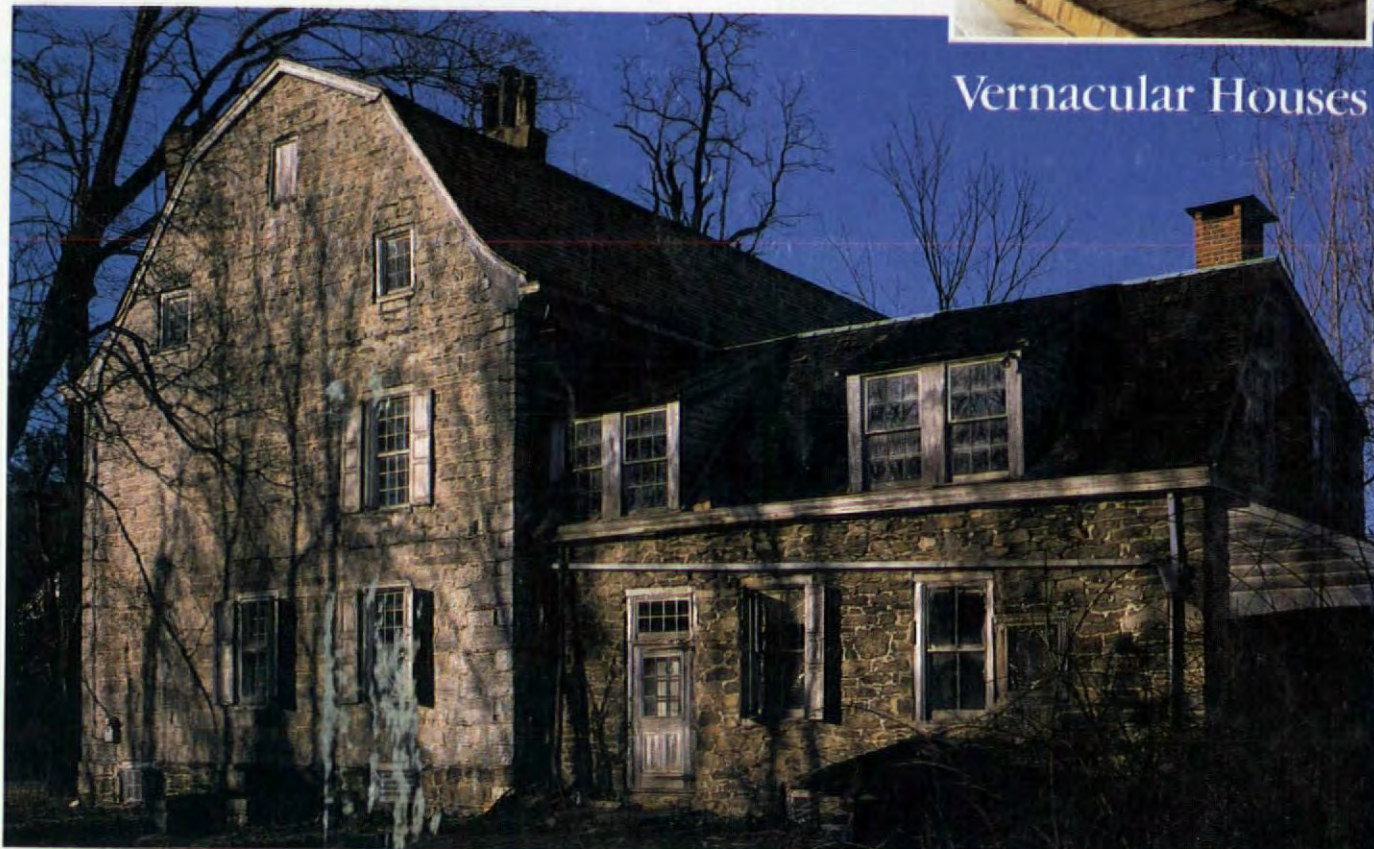


photo: Rod Blackburn

mandy. Others believe such eaves to be Flemish or even a distinctive North American invention. The reasons for this overhang are not agreed upon, but it did keep rain off vulnerable features such as the shutters, front door, and foundation sill.

As for the gambrel, it added space. New World Dutch houses typically evolved from one to two rooms deep, and the gambrel added headroom on the upper floors. This clever roof design was probably taken from New England by descendants of New Amsterdam Dutch.

Later Dutch houses borrowed much from the English tradition, with Georgian and Adam details in some examples. With increased sophistication, the New World Dutch house became not only less Dutch, but less vernacular.

— Russell Gilmore
New Paltz, N.Y.



photo: Gordon Bock