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### Old-House Journal

**ESTABLISHED 1973**

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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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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.

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.

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- Friends of Historic Albany
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- 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.
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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 census tracts covering other towns in midcoast 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
Aina, 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.”

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

"The Anglo-Saxon tradition in southern Maine is less well documented. Certainly there were 'garri­son 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 two­storey, 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."

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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." It's true that Durolite no longer makes the bulbs, but they are still being manufactured overseas. Our company carries a full line of flowers and other designs in several sizes. The new bulbs are neon, like the bulbs in your reader's inquiry, and will last for many, many years. They draw very little electricity and are always cool to the touch.

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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.

Dear OHJ:

The company that actually produced the flower lights you wrote about was the Aerolux Company of New York, which was bought by the

Some bulbs offred by Lux Deluxe.

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.
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LETTERS

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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 Vincent 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 Bradlord 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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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 session is to place a black background behind the image and light it from the front.) I would also refer interested 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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Hot Mop or Not?

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

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-

---

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

A Headc当地 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 miterc当地 trim, where trim pieces meet at a 45-degree angle. Back—
erved 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.

In 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

Q: Our 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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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

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 a 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
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

A split-ring escutcheon is needed here.

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 ½" to 2", and also have a large selection of antique radiators and plumbing fixtures.
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OLD-HOUSE JOURNAL
The Color of Wiring

Concerning the color coding of house wiring (see "Evaluating Electrical Wiring," January/February 1989 Offj]: 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 OHH), 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.
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 Single 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 Follen 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 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 literary 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
The Amazing Super Vent

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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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Old House Journal 3-4/90
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 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 in front of 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 horse-chestnut, 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 singling 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. Individual, 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.

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.
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.

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...
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 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* (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.

**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.

**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 stonemasonry shop that is willing to do the work.
**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 “inward” 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 replated by local shops specializing in this procedure, but it may cost more than the fixture itself.
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.

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.
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 OHH 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 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.

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

*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.*
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**
615 7th Pl., Dept. OHJ
Gavin John, MD 20818
(301) 229-9507

**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) 775-3846

**Eifel Antiques Warehouse**
571 Carroll St., Dept. OHJ
Brooklyn, NY 11215
(718) 788-4112

**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 St., 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
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.

Philadelphia 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.
Joe Ley Antiques, Inc.
1824 Felicite St., Dept. OHJ
New Orleans, LA 70113
(504) 525-2702

ByGone Days
3100 South Blvd., Dept. OHJ
Charleston, SC 29407
(803) 547-7680

Florida Victorian Architectural Antiques
Historic Downtown Deland
112 Georgia Ave., Dept. OHJ
Deland, FL 32720
(386) 734-9100

Governor's Antiques
2640 Meadowbridge Rd., Dept OHJ
Mechanicsville, VA 23111
(804) 746-1030

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

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

Great Gatsby's
5070 Peachtree Ind Blvd., Dept. OHJ
Chamblee, GA 30341
(404) 457-1900

Joe Ley Antiques, Inc.
615 East Market St., Dept. OHJ
Louisville, KY 40202
(502) 585-0144

Ole Fashion Things
402 S.W. Evangeline Thruway, Dept. OHJ
Lafayette, LA 70501
(318) 234-7563

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
(336) 378-1500

Second Chance
230 7th St., Dept. OHJ
Macon, GA 31202
(912) 752-7974

Southern Accents Architectural
312 Second Ave., SE, Dept. OHJ
Cullman, AL 35055
(205) 734-7099

Vintage Building Materials
1124 Dekalb Ave., N.E., Dept. OHJ
Atlanta, GA 30307
(404) 685-9890

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) 525-0488

GREAT LAKES/MIDWEST
After the Paint, Inc.
711 Lafayette Ave., Dept. OHJ
St. Louis, MO 63104
(314) 771-1412

All State Salvage Inc.
1354 Jackson St., Dept. OHJ
St. Paul, MN 55117
(612) 488-6075

Architectural Antiques
801 Washington Ave., North, Dept. OHJ
Minneapolis, MN 55401
(612) 352-8544

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

Bauer Bros. Salvage
174 Arlington Ave. East, Dept. OHJ
St. Paul, MN (612) 489-5044

Chicagoland Antique Tub Company and Lectroglaz
16501 Skyline Drive, Dept. OHJ
Tinley Park, IL 60477
(312) 532-1799

Cream City Antiques
P.O. Box 43, Dept. OHJ
Hartford, WI 53027
(414) 673-7551

Eagle Eye Trading Co.
2319 W. Well St., Dept. OHJ
Milwaukee, WI 53212
(414) 374-1984

Fellenz Antiques-Architectural Artifacts
439 N. Euclid Ave., Dept. OHJ
St. Louis, MO 63108
(301) 367-0214

Jan's Antique Studio
1065 W. Madison, Dept. OHJ
Chicago, IL 60607
(312) 226-1992

Kenneth Hunt Salvage
250 SE Army Post RD., Dept. OHJ
Des Moines, IA (515) 287-0071

Lights of Olde
1460 Underwood Ave, Dept. OHJ
Milwaukee, WI 53215
(414) 455-1760

Materials Unlimited
2 West Michigan Ave., Dept. OHJ
Ypsilanti, MI 48197
(313) 485-0980

Olde Theatre Architectural Salvage Co.
2045 Broadway, Dept. OHJ
Kansas City, MO 64108
(816) 285-5740

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

Salvage One
1524 S. Sangamon St., Dept. OHJ
Chicago, IL 60607
(312) 735-0098

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

St. Louis Architectural Art Co.
Chicago, IL 60607
(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) 592-1483

WEST COAST
Architectural Salvage of Santa Barbara
726 Anacapa St., Dept. OHJ
Santa Barbara, CA 93101
(805) 965-2466

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) 231-1441

Omega
2407 San Pablo Ave., Dept. OHJ
Berkeley, CA 94702
(415) 843-7588

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

Sunrise Salvage
2204 San Pablo Ave., Dept. OHJ
Berkeley, 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 3065S Sm "D", Dept. OHJ
Ottawa, ONT, Canada K1P0H6
(613) 526-1818
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.
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 3/4" cherry lumber (because my shutters are a full 1" thick) and 3/4" 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 1/8" extra for sanding loss later, and 1/8" 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
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 \( \frac{3}{4} \)" 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.
Routing the Face and Side Frames

The width of your router cuts depends on the plywood thickness used for sides and bases. I used 3/4" cherry plywood for mine, so dadoes were 1/2" and rabbets were 1/4".

All routing is done on the inside of the cabinet frame. Plan on two passes per cut. Make the first pass 1/2" deep, then repeat at 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 1/2" wide x 1/4" deep, 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 1/2" wide x 1/4" deep, 1/4" from the outer edge. Run these dadoes a little more than 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 1/2" wide x 1/4" deep on the inside of the top face frame rail, 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 1/2"-x-1/4" dado down the middle of its inside face and connect this to the dadoes in the top and bottom rails. Make the dado off-center by 1/4" now, so that the 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 dadoes 1/2" wide x 1/4" deep, 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 dadoes 1/2" wide x 1/4" deep, 1/4" in from the outside face, also for the side panels (see drawing D). (If the rails are 3/4" lumber, these dadoes will be close to centered.)
8) On the inside edges of the bottom side rails, make dadoes 1/4" wide x 1/4" deep to accept the bottom panel. This could be done by making a 1/2"-x-1/4" dado with the fence still set 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 1/4"-x-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 1/2"-wide-x-1/4"-deep dado, 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 3/4" plywood for side panels and the center divider so that there was enough wood to hold "spoon" shelf supports in 1/4" holes. If you choose another system, 1/2" plywood may do.

1) Cut side panels, base and top, and label.
2) On the side panels, rout a 1/4"-x-1/4" rabbet around the inside face perimeter (see drawing A). (Omit this step if you choose 1/2" plywood.)
3) On the base, rout a 1/4"-x-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 1/4"-x-1/4" rabbet around all four sides.
5) If you're using a center divider, rout a 1/4"-x-1/4" rabbet across top and bottom ends. Change to a mortise bit and rout a 1/2"-wide-x-1/4"-deep dado across the inside faces of the top and bottom panels. These dadoes 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
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 4½").

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 ½" in depth (if using ¾" 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 dadoes ¾" wide by ¼" 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

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 ½" mortising bit and ¼" 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: ¾" (1½", 2" long); ½" (2" long)
- Shelf Supports: I like the spoon-shaped clips that fit into a ¼" 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.

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 ⅛" plywood, making it large enough to lap on each side into the ⅛" 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 ¼" 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 ¼" plywood, with grain lengthwise for maximum strength. Using glue and clamps, attach a ¼"-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 carcase. Mark the wall studs crossing this line. Align the cabinet back (crosspieces facing out) ⅜" 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 (⅛"-⅜" 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- × -1½ 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"-×-4" cherry, but could also have been built from ⅝" plywood (like the top) or simplified (as in drawing F).
1) Cut sides from 1" stock or plywood and run a ¼" rabbet along the front edge where the cornice will join the cabinet’s top rails. (A ⅛" dado to accept these sides must be cut in the top rails of the cabinet."
2) Cut the cornice top from ½" 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 ½"-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.
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.
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 incidents 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 contempor-
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.
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 sang 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 Georgian 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,
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 undecorated 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 the bottom sash was fitted out with a single large pane. Bull's-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...
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 floor plans 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.
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 3/4" plywood, large enough to extend 3" beyond each of the three scrolls or volutes of the capital and 1 1/2" beyond its centerline. Corners were squared off at 45 degrees for better accessibility. Shelf brackets (8" and 10") were screwed on the centerline to support it on the column.

Next, an L-shaped top form designed to fit the porch beam was cut from 1/4" 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 x 8 scraps. Cardboard 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 plywood and "screen mould" lumber (1" x 1 3/8" 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 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 wooden 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 vol­
utes. 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 US
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 po­
sitioned. 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 ½" to ¾" 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 ¼" 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 1½% 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.
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, $1\frac{1}{2}$-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

* Makielaski 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 ($1\frac{1}{2}$ 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 ¼" 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 ¼" 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, ¼- 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.
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
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
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!”

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 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.

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.
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-enameled 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 Massachusetts 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-continued on page 65.
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 joey" 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.

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 turretled 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-

The stairhall (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 shout "Revival." From American Country Homes of Today, 1912.
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, handcrafted 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
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.
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.
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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 folk 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.
- **Prybars:** 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**
Custom Made Colonial and Early American Constance Carol reproduction curtains as seen in historic Plymouth houses built as early as 1640 and in leading colonial restorations around the country. Curtains are available in either standard sizes or custom lengths and widths. Choice of tabs, sash or shaker top treatment. Curtains are available in over 120 different fabrics and all Waverly/Schumacher fabrics in the style of your choice. Prices competitive with ready-made curtains. Also hand-stenciled curtains — stenciled the “old fashioned way” in your choice of stencil design or a custom design to match your wallpaper.

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

### Suppliers

- **Bon Tool Co.**
  4430 Gibsonia Rd., Dept. OHJ
  Gibsonia, PA 15044
  (412) 443-7080
  (Stripper bar, Wizard bar, other salvage tools)

- **Council Tool Co., Inc.**
  P.O. Box 165, Dept. OHJ
  Lake Waccamaw, NC 28450
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  Contact for nearest distributor.
  (Pinch point and wedge point crowbars, other salvage tools)

- **Universal Clamp Corp.**
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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 Krim's parlor game collection. Their extensive holdings are organized by three different themes: pre-1900 American games; 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.

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

This 1929 copy of "The Wonderful Game of Oz" pre-dates the movie by 10 years.
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OLD-HOUSE JOURNAL
Reproduction 18th-Century Furniture

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 headings are reminiscent of early William-and-Mary dressing tables.

Dunlap Tea Table

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.

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 pie-crust table. The top, which tilts as shown, measures 23" in diameter and rests on a birdcage support (not shown). Overall height is 26". Price: $3,500, shipped F.O.B. Gerald Curry, Cabinetmaker, Pound Hill Road, Dept. OHJ., Union, ME 04862; (207) 785-4633. Catalog available for $2.

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

Piecrust Candlestand

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Home furniture refinishers should note the recently introduced Rosini’s Furniture Preservative and Rejuvenator. Renowned antique restorers, the Rosini family formulated this polish for their own work and have been using it for over 40 years. It gently cleans period antiques, leather, and even painted furniture. As this polish doesn't have a wax base to clog wood pores, it penetrates wood. Constantine’s has 8-oz. containers at an introductory postpaid price of $9.95. Albert Constantine and Son, Inc., 2050 Eastchester Rd., Dept. OHJ, Bronx, NY 10461; (212) 792-1600.

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Epoxying in tight spaces? Permagile Industries has developed a “double barreled” system that provides automatic dispensing of its 1-215 HM Gel epoxy. The cartridge (see photo at right) fits into a standard dual caulking gun, reducing handling time and increasing accuracy.

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OLD-HOUSE JOURNAL 79
**Healthy Houses**

Your house may need an “environmental restoration” when health-threatening pollutants like radon and asbestos are present. The key to a healthy house is early detection of pollution problems.

![Rapid feedback in radon testing is a feature of Air Chek's test kit.](image)

**Radon**

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 picocuries 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 designed by RAd Systems, Inc. The RAdsorb-222, consisting of two regenerating charcoal beds which trap radon gas, is placed in a basement or crawlspase. 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.

**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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- **Interior elevations** are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
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<td>ONE COMPLETE SET OF WORKING DRAWINGS</td>
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Plan #E-04A-TA

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<td>DEPTH</td>
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First floor plan

Second floor plan

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FIRST FLOOR 1235
SECOND FLOOR 802
CEILING HEIGHT
FIRST FLOOR 8
SECOND FLOOR 8
OVERALL DIMENSIONS
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DEPTH 50'-4"
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Plan #E-06A-HR

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FIRST FLOOR 1266
SECOND FLOOR 1112
CEILING HEIGHT 9
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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GARBAGE is not a "cause" magazine. It's about understanding what's going on. And doing something about it (if you're so inclined).

We need your support now. We are not going elsewhere for financing, because the editors want control of the magazine's content. And unlike non-profit environmental groups and activist organizations, we can't procure grants or ask for donations.

We're betting the kind of people who preserve old houses are the same people who will preserve the planet. Please let us have your early support to build on.

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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) 492-9479. Price: $40 plus shipping and handling.

— Suzanne LaRosa

A Vision of Britain
Restoration is not the subject of A Vision of Britain, but you might say it's the subtext. In this landmark book from His Royal Highness The Prince of Wales, the author passionately argues that we should seek to restore beauty and harmony to our cities, towns, and villages with structures that recall the richness of our architectural past.

Ugly, impersonal buildings don't just happen, according to Prince Charles. They're designed by architects and ratified by developers and city planners, many of whom err by arrogantly erecting edifices that lack human scale and ignore the needs of the very people they are intended to serve. Prince Charles himself may err by being overly fond of familiar architectural idioms (Neo-Classical and Neo-Georgian to name just two), and too quick to decry what is different and new. But he is most persuasive in asking us to participate in the process of architecture, if only by being intelligent and — where necessary — outspoken observers. To this end, he has included a chapter called

American Lighting:
1840-1940
The best chapters in Nadja Maril's book American Lighting: 1840-1940 are those dealing with electric lamps after 1900. In the 1800s, lighting technology progressed from oils to gas to electricity, and classic studies such as Myers' Gaslighting in America have been written about most eras. Electric lamps manufactured after the First World War, however, have only recently drawn the attention of historians, despite the fact that such fixtures grow more popular (and expensive) in antiques stores and salvage yards every year. American Lighting tries to fill this need by providing a reference for old-house restorers who are collecting these and other period fixtures.

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 manufacturer, 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.

Filled with black-and-white illustrations and color photos, the book is available for $29.95 plus $2 shipping from Schiffer Publishing, Ltd., 1469 Morstein Road, Dept. OHJ, West Chester, PA 19380; (215) 696-1001.

— Gordon Bock
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The Catalog is the most complete, up-to-date, authoritative guide to high-quality restoration items around. It includes house parts you won't find anywhere else: push-button light switches, porch ornament, iron roof cresting, reproduction lighting fixtures, hand-blocked wallpaper, Victorian tile. Unusual services too: Where else could you find companies who will custom duplicate your millwork and hardware, paint your house in historic colors, repair your stained glass, reline your chimney, and recreate a period garden? What's more, most of the companies listed sell or distribute nationally, so you can do business with the firm that meets your needs, whether you live in Manhattan or North Dakota.

The 1990 edition of The Old-House Journal Catalog is crowded with important new information: There are more than 100 new companies which didn't appear in the 1989 edition. Also, hundreds of the other listings contain new products, prices, literature, addresses, and phone numbers which were added or changed since the previous edition. We spent a good part of the summer of 1989 personally contacting each and every company listed to make sure that our Catalog is as accurate as it is useful.

The Old-House Journal Catalog is organized for easy use. Each company entry includes complete address and phone number, and lets you know what kind of literature is available (and the price, if any). The Catalog Index has been meticulously cross-referenced; you won't go crazy trying to find "bulls-eye windows," say, because the Index tells you they can be found under "windows, special architectural shapes." Another great feature: a State Index that groups companies by city and state, so you can locate old-house suppliers nearest you.

To order this 8½-x-11-inch, 256-page, softbound book, enclose a check for $13.95 (a special subscribers' price which includes postage) in the envelope orderform. The Old-House Journal Catalog has got what it takes to bring your house from "has lots of potential" to "looks great!"
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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 wainscots 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 $16- 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, paneling, 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.
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OLD-HOUSE JOURNAL
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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 $2.00 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 BEB 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) 720-2397.

LAKE HELEN FREDERICK 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) 226-2260.

PHILADELPHIA OPEN HOUSE 1990 — 12th annual open house tours of private homes 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, 8:30-9:00 pm; Saturday, April 28, 9:00 am-5:00 pm; Sunday, April 29, 9:00 am-5:00 pm. Tuition is $825. Textbooks and continental breakfast on Saturday and Sunday are included. For more information, call: (419) 832-1610.

WOOD BUILDING — Designing for durability, 2-day seminar; March 15 & 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) 281-9582.

PROFESSIONAL ASSOCIATION OF INKKEEPERS INTERNATIONAL is planning on the biggest most important annual event 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 9071, Santa Barbara CA 93190, or call: (805) 965-0707.


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64. Wood Mantels — Elegantly carved wood mantels ready to install. Available in 26 styles, from Louis XV to Williamsburg Colonial. Openings are 50 in. x 37-1/2 in. on request. Catalog & measuring instructions. Ready-built. $2.75.

69. Handmade Brick — Special shapes are a specialty. Patio pavers and fireplace kits are also available. Brochure. Old Carolina Brick. $1.25.


73. Restoration Glass — Imperfect glass is perfect for restoration work. Each sheet is made using the original cylinder method. Call: (800) 221-7379. In N.Y., call (212) 226-6370. Free brochure. Bendheim Glass.


125. Architectural Roofing Tiles — Tile roofs get better with age, and never need maintenance. Positively can't burn, and can last 50 to 125 years. Color catalog shows 6 styles and 20 colors. Catalog. Vande Hey Raleigh.

171. Architectural Artifacts — In 70,000 sq. ft. you'll find stained and beveled glass, doors, moldings. terra cotta, cast iron, paneling, stairways, columns, mantels, and much more. Free brochure. Salvage One.

207. House Parts — Entries, columns, mantels, stained glass, stone and ironwork, pedestal sinks, tubs and bathtubs, rehabbed from old buildings of another time. To see if they have what you want, call (212) 505-0070. Great American Salvage.

212. Extra-Wide Boards — Pine boards for flooring or paneling in widths from 12" to 24 wide Oak flooring from 4" to 9". Custom moldings & millwork dual wainscoting designs. Literature. Craftsmen Lumber. $7.50.


219. Lighting Reproductions — Genuine antique reproductions with authenticity on any scale. Master works often of brass, bronze, and aluminum, to complement residences/commercial areas. Art Directions. $2.25.


387. Quartersawn Oak — Vertical grain clapboard which eliminates cupping and warping. These clapboards accept paint and still extremely true. Rare representations of colonial architecture. Free brochure. Granville Manufacturing.

409. Solid Soapstone — These light, high-efficiency stoves are individually crafted with detailed iron castings and hand-polished stone. Call factory: (603) 298-5955. Free catalog. Woodstock Soapstone Company. $1.59.

434. Re-creation Pickets — Elegant Victorian pickets, just like the ones you've seen in old photographs. Adds charm and beauty to the modest farmhouse or grand public building. Send for picket sample. Texas Standard Picket Company. $2.25.

438. Quartersawn Oak — For over 100 years, the Ward family has operated this mill. Vertical grain clapboard eliminates warping for extended life. For free brochure, write: PO Box 1030, Wainsfield, VT 05676. Ward Clapboard Mill.

442. Reproduction & Custom Woodwork — Moldings, columns, redwood gutter, siding, bobbettes, etc. Let them help you with your custom wood projects. Free brochure. Blue Ox Millworks.


470. Turn-Of-The-Century Fireplace Mantels — Over 100 authentic mantels are available in various woods and styles; from classic to the intricately detailed. Illustrated brochure. American Architectural. $3.25.

479. Flooring Of All Kinds — This product line includes cork, lycen, and oak flooring. Paneling, moldings, shake, fenson, and landscape timbers available. Call for complete catalog. (704) 264-2314. Harmony Exchange.

**DECORATIVE MATERIALS**

20. Tin Ceilings — 19 Patterns of stamped metal ceiling produced from original dies. 10 styles of cornice moldings also available. Installation can be done yourself. Shipped anywhere. Brochure. AA Abingdon. $1.25.


128. Tin Ceilings — Using original dies, this company produces richly ornamented metal ceilings in turn-of-the-century patterns. Includes center plates, borders, corner plates, cornice and filler plates. 72 pp. catalog. J. F. Norman. $3.25.


278. Electric Wax Candles — The electric, real wax candles 'Morelles' and 'Stalhles' have been used in such prestigious restorations as Mount Vernon, Colonial Williamsburg, Sleepy Hollow. Beeswax candlecovers can be ordered to size. Brochure. Elcenco.$1.25.

283. American Antiques — This shop specializes in patchwork quilts, painted country furniture, and accessories. A complete line of woven rugs and runners reproduced from antique fabrics are also available. Catalog. Thomas K. Woodard. $5.25.

294. Plaster Ornament — Ornaments of fiberglass reinforced plaster. They do restoration work, and can reproduce existing pieces if a good example is supplied. Complete catalog of 1500 items. Fischer & Jirouch. $15.25.


408. Rumford Fireplace Kit — If you’re rebuilding or converting a fireplace for any reason, this easy-to-build kit will make your project a success. Kit converts most gas and coal fireplaces. (614) 221-6131 for technical information. Free brochure. Buckley Rumford Fireplace.

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440. Coal Grate — This exquisite and ornate figurine grate will enhance any fireplace. Be in wood, coal, or gas. Simply decorative. Solid brass. $395, post paid. Call for more information: (800) 448-7886. The Chimney Company.

444. The Trashcycler — Separate your recyclables in an easy-to-use and attractive wire-coated cabinet. Use indoors or out. Call for more information: (518) 426-4987. Better Environment, Inc.

448. Numismatic Coins — A lifetime company
that specializes in numismatic coins. For a free catalog and further information, call: (800) 541-4463, or write: 11 East State, Montpelier, VT 05602. International Coin & Currency.


450. Holmes Memorabilia — Mail order merchandiser specializing in Sherlockian items by the Hall China Company. For more details, write: PO Box 2218 Dept. CHJ. Flushing MI 48433. Holmes by Hall.


473. Architectural Antiques — Unique and unusual items from the past can be found in this shop: brass hardware doors, mantels, sinks, lighting fixtures, and many other rare items. For more information, call: (704) 527-8717. By- Gone Days Antiques, Inc.


480. Ice Boxes — Manufacturers of premium solid oak ice-box Electric Refrigerators. Electric Refrigeration conversion kit for your antique ice-box is also available. For more information, call: (616) 796-8007. Northern Refrigerator Company.

DOORS & WINDOWS


16. Replacement Wood Sash — Wood sash in any size and shape. Divided lite, round top, curved, double hung, fixed, casement, or storm sash. Insulated glass can be supplied. Also: shutters, screen doors, and trim. Illustrated brochure. Midwest Wood Products. $1.75.

32. Wooden Screen & Storm Doors — Wooden combination screen and storm doors have period look and are more thermally efficient than aluminum doors. Several styles (including Victorian and Chippendale) and all sizes. Catalog. Old Wagon Factory. $2.25.

53. Wooden Screen Doors — These doors blend function, line craftsmanship and styling. Dozens of innovative styles to choose, ranging from the classic design to highly ornamental. Catalog. Oregon Wooden Screen Door. $3.25.

74. Traditional Wood Doors — Large selection of handcrafted wood doors, with stained, etched, or beveled glass inslts. Will also custom build any type door or glass. Custom carvings. Color catalog. Jack Walls’ Doors. $3.25.

75. Window Fixer — Replacement Window Channels can be used with standard wood sash to give snug fit and prevent heat loss. At lumber yards, home centers, hardware stores. Free literature. Quicker City Manufacturing.

83. Invisible Storm Windows — Match any window shape or color. Removable storm windows available inside or outside mounted, screen and glass panels. Fixed, magnetic, sliding, or liftout styles. Write for informative free brochure. Allied Windows.

317. Victorian Screen & Storm Doors — Custom designed. By County Bentwood screen doors, Storm doors and authentic hardware available. Other styles include Colonial, Cape Cod, and Ranch. Catalog. Grand Era Reproductions. $2.25.

332. Spring-Tite Interior Storm Windows — These windows are spring loaded to fit snugly inside your window casings. They can accommodate windows up to 1-1/2" out of square. They are approved by the National Historic Society and H.U.D. Brochure. National Spring Tite Corporation. $2.25.


423. Storm Windows — This firm can match any size or shape you need. These high quality, energy efficient windows are available in round, square, arch or gothic top. Also circle top windows. For information: (612) 544-3564. Mon-Ray Windows.

455. Wood Entrances — Solid native wood entrances to match the style of your house. Traditional doors with bull’s­ eye glass; sidelights; Dutch doors; or modern, insulated doors with abstract or stylized patterns. Catalog. Lamoson­ Taylor Custom Doors. $2.25.

468. Holmes Memorabilia — Mail order merchandiser that specializes in numismatic coins. For a free catalog and further information, call (800) 541-4463, or write 11 East State, Montpelier, VT 05602. International Coin & Currency.


540. Ice Boxes — Manufacturers of premium solid oak ice-box Electric Refrigerators. Electric Refrigeration conversion kit for your antique ice-box is also available. For more information, call: (616) 796-8007. Northern Refrigerator Company.

FINISHES & TOOLS

31. Rotted Wood Restoration — Two part epoxy system restores rotted wood, so you can save historically significant and hard-to-repair pieces. Repairs can be sawn, drilled, sanded, and painted. Free brochure. Abatron.


285. PreProp Scrapers — Paint Scrapers that do what others don’t— they work! New design keeps already stripped paint away from blade for more efficient scraping. These are well-balanced tools with unbreakable handles. Free brochure. N.A.C. Industries.

365. Fireplace Repair — For over 100 years, this firm has offered a full line of chimney and fireplace maintenance and repair products. Gaskets, cleaners, couplings, patching and specialty paint products. Free catalog. Rutland Products.

388. Wallpapering Tools — Add the professional touch to your next wallpaper project with a syringe dispensing kit and combination blade cutter & pen. These tools will help you give your papered walls a neat and clean appearance. Call for information. (201) 938-3000. Bio-Pak.

439. Molder-Planer — Restored old houses with the versa­ tility Williams & Hussey W7 Series Molder/Planer. Reproduces raking, sashes, crowns, rills, window and door stops, and curved molding with chatter free finishes. Free literature. Williams & Hussey.

FURNISHINGS

22. Nottingham Lace Curtains — Real Victorian lace, woven on 19th-century machinery, using original designs. Panels are 60" wide, 95% cotton, 5% polyester. Comes in white and ecru. Brochure. J.R. Burrows & Co. $5.25.


419. Fine Curtains — These handcrafted, warm and time­ less designs are taken from the originals which appeared in the Craftsman Magazine and furniture catalogs. 100% linen in light to medium weight. Catalog. Craftsmen Curtains. $3.00.

471. Factory Direct Clocks & Furniture — Grandfather clocks, cabinets, desks, and more available in do­ it-yourself kits or assembled and finished. Color catalog. Emperor Clock Company. $1.25.

LIGHTING FIXTURES


213. Early American Lighting — Lanterns, postlights, and chandeliers of tin, copper, and brass handmade by American workers. Ideal for any home built before 1850.
Write brochure. The Saltbox. $1.25.

334. Chandeliers, Sconces and Candleabras — A huge collection of period lighting fixtures of unique design, including imported crystal, is available from this company. Brass and crystal reproductions of Victorian styles, and also crystal chandeliers and sconces using Strass Crystals. Catalog, King's Chandelier. $3.25.

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345. Lighting Fixtures — The Classic illumination line of handcrafted period lighting is offered by mail to own homes across the country. Appropriate kitchen lighting is a specialty. Catalog, Ocean View Lighting. $3.25.

348. Architectural Antiques — Their product line includes period chandeliers, wall sconces, and table and floor lamps. Fireplace mantels and antique hardware are also available. Free brochure. The Brass Knob.


METALWORK


55. Historic Markers — Custom-made plaques for indoor or outdoor use. Standard solid bronze cast plaques, 7 in. x 10 in., are $50 plus shipping. Other dimensions and styles are available. Free brochure. Erie Landmark.


MILLWORK & ORNAMENT


19. Victorian Gingerbread — Large inventory of Victorian millwork for interior and exterior. Gable ornaments, porch brackets, fans, turned wood, wooden grilles, gingerbread, moldings, etc. Catalog, Anthony Wood Products. $2.25.


44. Victorian Millwork — 19th century designs in solid oak and poplar: fireplaces, brackets, corbels, grilles, turnings, and gingerbread precision manufactured so product groups fit together. Color catalog. Cumberland Woodcraft. $4.75.


98. Non-Rotting Lattice — Keeping porch lattice painted is a real chore. Instead, use PVC lattice. It looks like wood. (not fake wood grain), comes in 11 colors, and can be cut, nailed, and installed like wood. Free color brochure. Cross Industries.

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260. White-Pine Shutters — Constructed of white pine with 2 in. movable louvered. These shutters are available in custom sizes designed to fit circular windows. American Heritage Shutters.

340. Wood Mouldings — Internationally recognized company has over 500 beautiful wood mouldings. Call 800-6-ARCHIVES, or send for 104-page catalog. Avid's Historic Woods. $5.75.

366. Ornamental Moulding — This firm offers custom mantels, embossed wood moulding, curved stairs, custom doors and raised paneling. A design department is available to help you plan your restoration. Catalog fee is credited against your order. Driwood. $6.25.

Made-to-Order Shutters — New shutters made the old-fashioned way, by hand. This shop also carries mantels, lites, old hardwood, etc. Write, or call (800) 2-SHUTTER. The Bank Architectural Antiques.

450. Period Architectural Ornamentation — Interior products including moldings, medallions, niches, and fire surrounds are made of fibrous plaster ensuring exceptional clarity and workability. 28-page color catalogue. Aris-tocast Originals. $3.25.


PLUMBING & HARDWARE

11. Old Style Plumbing Fixtures — Clawfoot tubs, brass & chrome showers, shower rings, pedestal sinks, faucets, high-tank toilets, cage showers, and more. Antique and reproduction. Also hard-to-find parts. Large color catalog. Roy Electric. $5.25.


49. Renovation Hardware — Hard-to-find supplies, including brass cabinet hardware, lighting, weather vanes, pedestal sinks, old-fashioned bathtub showers, and bathroom fixtures. Mail-order catalog. Antique Hardware Store. $3.25.

85. Kitchens & Baths — Catalog of quality reproduction fixtures for your kitchen and bath restoration. Pedestal sinks, brass faucets, marble, and pull chain toilets for the bath. Copper sinks and brass faucets for the kitchen. Antique Baths & Kitchens. $2.25.

110. Bathroom Fixtures — Wide variety of antique and reproduction plumbing, tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets and shower enclosures. Catalog. Mac The Antique Plumber. $6.25.


302. Restoration Hardware — Over 1000 different brass items for houses and furniture. Plumbing, lighting, wall and ceiling coverings, grills, hardware, and more. Catalog, and one-year mailings. Wholesale/Retail. Hardware+Plus. $3.75.


363. Complete Outfitter — Goods in endless variety from chamber pots to covered wagons. Over 10,000 items. 250p catalog. Cumberland General Store, Inc. $3.25.

384. Tub and Sink Refinishing — Porcelain refinishing for antique tubs, sinks, and ceramic tile. Bring item into shop, or they will work in your home. Also converts bathtubs into whirlpool. Free brochures. Dura Glaze.

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474. Brass Hardware — Precision forged solid brass
door hardware in classic designs. For more information, call:
(800) 345-5625. J.E. Smith

482. Antique & Reproduction Plumbing — Specialists in
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Plumbing.

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272. Woodworking Supplies — New catalog includes 114 pages of veneers, woodparts, hardware, tools, knobs, pulls, finishing supplies, books, kits, and plans. The Woodworker’s Store. $2.25
336. Restoration Books — Books of the 1920’s are brought alive in this text about how these homes were designed, built and furnished. 440 pages, 80 full color plates. For more information, call: (800) 553-5522. Sleepy Hollow Chimney Supply.
437. Do-it-yourself Videos — Own the world’s finest homebuilding and woodworking videos. Includes tapes on trim carpentry, cabinetmaking, tiling, furniture restoration and more. Free brochure. Taunton Press.
453. House Hunting Tips — In this new book “So...You Want to Restore a Vintage Home”, join the author in her search for a restorable home. Free brochure. Whiskey Creek Restorations.
463. Learn to Finish — This school specializes in oneday classes in staining, marbling, glazing, faux finishes, and restoration. Weekday and weekend courses are available. Free brochure. The Finishing School.
475. Corner Protectors — Protect your home’s beautiful woodworking with Tri-Edge, made from the most durable plastic. Clear to the point of near visibility. Offered in a wide variety of custom-matched opaque colors. Quick and easy to install. For more information, call: (708) 537-8444. Tri-Edge.
476. Tub Restoration & Supplies — Tub, tile, and countertop repair or repairs without removal; color changes, restoration supplies; whirlpools, fixtures and accessories. For more information, call: (800) 344-2085. Tub Doctor.
477. Restoration & Conservation of Art — Specializing in the exacting conservation and restoration of paintings, murals, frames, porcelain, sculpture, gold leaf, and other fine objects of art. For more information, call: (513) 321-1911. Old World Restorations, Inc.
483. Polishing & Restoration — Beds, pots, fireplace equipment, and much more can have its original beauty once again. Lighting: rewiring included. For more information, call: (215) 843-7111. Crowfoot, Inc.
484. Restoration Chemicals — Masonry restorer cleaner and paintremoval system for lead abatement for both wood and masonry. For their brochure and for information on the dealer nearest you, call: (800) 323-5655. Diedrich Chemicals.
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OLD-HOUSE JOURNAL 119
REMUDDLING

opinion...

Hosed!

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 Norway. 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.