Focus On Bathrooms
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Focus on Bathrooms

New Bathrooms for Old Houses
Our survey of how OHJ readers approached the restoration and redesign of their period bathrooms

A Shower Stall Gets a Mud Job
by Karen Wiede and Dean Drew
A sinking shower floor gets much-needed repairs

Bathtubs: A History
by Stephen Del Sordo
The look of tubs has changed since they were introduced in our homes over 100 years ago. But then, so have our notions about bathing

Stem-Faucet Clinic
by Gordon Bock and Jeff Wilkinson
Basic steps for doctoring leaky faucets and valves

Features

Builder-Style Houses
by James C. Massey and Shirley Maxwell
A close look at the unpretentious Homesteads, bungalows, Foursquares, and cottages of the early-20th century, which so many of us still call "home"

Restoring a Ceiling
by Gordon Bock
Traditional techniques for three-coat-plastering a ceiling and creating mouldings from scratch

The Morris Interior
by John Burrows
Decorating with England's Arts & Crafts master

continued on page 2

Cover: A 1910 illustration — "A Modern Bath Room" — of an all-porcelain design from the T. Maddock and Sons catalog.
Editor's Page
Old-bathroom woes

Letters
Credit for Dutch porches and a roofing option

Ask OHJ
Shutter colors, skylights, and singing pipes

Outside the Old House
In praise of antique hyacinths

Restorer's Notebook
Getting around the high cost of scaffolding

Who They Were
Catherine Beecher, voice of the modern home

Old-House Mechanic
The basics on bathroom caulk

Good Books
House-construction details and park designs

Restoration Products
Bathroom fittings, fixtures, and other finds

Historic House Plans
Carolina sidehouse and high-style Queen Anne

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Advertisers' Index

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In Baltimore, imprisoned in siding stripes

Vernacular Houses
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OLD-HOUSE JOURNAL
A good deal of this issue is devoted to approaching the preservation or remodeling of the most difficult room in the house: the bathroom. The apparent ideal, to many old-house owners, is the neo-Victorian loo with its polished wood wainscot and reproduction fixtures, combining function with living-room sensibilities. It’s not restoration, and in many cases it’s not even historical; still, it’s not a bad approach for the owner of a Victorian-era house left with nothing to “restore.”

It’s not always easy to remain true to the house and to real-estate market realities all at the same time. I think the approaches taken by OHJ readers have resulted in exceptionally sensitive, attractive bathrooms — all the more so when I consider my own ambivalence about preserving old ones.

Lack of money to “improve” things is often preservation’s strongest ally. This is certainly the case with my vintage urban bathroom. Although I was once captivated by the black-and-white sterility of the bathroom of the ‘teens, I find myself lately obsessed with thoughts of demolition and a whirlpool tub big enough for two.

Before I moved to New York, my only concept of bathroom decor came from the 1951 ranch house I grew up in — square tiles in salmon-pink, pastel-grey toilet and tub, a “vanity” counter topped with gold-speckled, metal-edged Formica. When I rented my first apartment, the dirty little bathroom was a symbol of my daring new life. I’d never seen anything like it — so carelessly old-fashioned, so utilitarian. With Ajax and Clorox and some 100-watt bulbs, I set about making it my own.

Having conquered filth and uncovered the essential sanitariness of white and black, I was quite contented with my symbol of New York City living. I was also fascinated by the fact that everybody in New York had the same bathroom. It was perfectly all right that my next bathroom — in an 1897 brownstone — was almost the same (but with a skylight). And when I bought my 1911 rowhouse, I hardly noticed the tiny black-and-white bathroom.

Of course, all these years I’d ignored some annoyances. Dating from a time when builders considered indoor plumbing luxury enough, these early urban bathrooms were functional — and nothing else. Back in the suburbs, our bathroom window’s ruffled curtains framed a view of birches. But in that first apartment, the bathroom window was gritty and narrow, nailed shut, dark on account of the nearly opaque, patterned glass that kept out the gaze of strangers across the airshaft. Long ago, I’d stopped taking baths, relying exclusively on showers; only recently did it occur to me that that’s because I find it highly unesthetic to lie in a tub with my face inches from the toilet seat.

Feeling restless three years ago, I repainted the bathroom walls lavender instead of the traditional gloss white (gloss to inhibit mildew). But it was too little, too late. In fact, my disaffection has recently grown into a near-hatred of badly ventilated, gloomy, cramped bathrooms with yellowed tiles framed in ink-black bullnose, tubs that won’t come clean, and chipped pedestal sinks offering no surface on which to rest hairbrush or makeup.

So now, with the rest of the house (finally) livable, I have found myself staring blankly through the bathroom door. I’m imagining what it would be like if I hadn’t spent hundreds of man-hours “restoring” this little bathroom to look just as if it hadn’t been touched ... if instead of patiently searching for occult leaks and resetting the old tiles and regrouting, I’d just taken a sledgehammer to the bathtub wall and made the room bigger. (The bedroom on the other side is too big anyway.) I’m no remodeler, but ... what if we’d just started over, with brand-new plumbing, clean new fixtures, a linen closet even?

I’d probably be in the bathtub right now.
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INTO THE PRESENT
A Lot of ... Potential

Dear OHJ,

Sometimes my husband and I feel so alone, so beaten down by the weight of searching on a shoestring budget for indigenous and defunct moulding profiles, plumbing supplies, and appropriate drawer pulls while living in a house that after three years of unremodeling and major structural rebuilding has only four “presentable” rooms (out of eleven — and you have to go through the “bad” ones to get to the “good” ones). It is also still missing its front porch (victim of a 1950s overhaul), and has an enormous picture window (also from the 1950s) smack in the middle of the front wall of its otherwise very Victorian living room. We get so tired of people who come to visit telling us with that awful frozen smile on their faces, “This place sure has a lot of ... potential.”

With OHJ, we feel like we’re among friends who understand that of course the fireplace will actually have a working chimney, and of course there will be a floor laid in the kitchen, and of course there’ll be a front porch with steps and a railing and lots of gingerbread instead of a leap of four feet into the air ... and who don’t ask us, “When do you expect to finish up?” or “How much more expensive do you think this restoration job is than buying a new house?”

We’ve particularly enjoyed the recent articles on cast-iron lawn furniture, architectural salvage yards, and the continuing series that spotlights different architectural styles. Although we are mostly interested in the 1870s vernacular “farmer’s gothic,” because that’s what our house is, we always get a kick out of looking at Queen Anne and Craftsman houses, as well as earlier colonial ones. I think the only style from the pre-modern era we don’t enjoy is Second Empire. It just looks “too French,” that’s all.

— Catherine Yronwode
Forestville, Calif.

Our “Martha”

Dear OHJ,

Three years ago we purchased a beautiful, seven-room Dutch Colonial Revival. The seller told us that it had been built by Sears around 1923. Unfortunately, there were no records to verify what we were told.

Several months after we moved in, I saw an ad in OHJ for a book entitled Houses by Mail by Stevenson and Jandell. It catalogs most of the houses built by Sears from 1908 through 1940 — and there on page 325 is our home!

As it turns out, we live in a house that Sears dubbed the “Martha Washington.” On the outside, our “Martha” is much the same as it appears in the book. However, certain things were changed inside: A back staircase leading into the kitchen no longer exists, and the dining room’s French doors have long since been removed.

I’m sure there must have been other “Martha’s” built at some point. If any OHJ readers happen to live in one, we would love to correspond with them to compare notes. Any help would be greatly appreciated.

— David & Linda Bliss
Wilmette, Ill.

Lost in Translation

Dear OHJ,

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To Think We Used To Come Up Here Only Twice A Year.
continued from page 6

for coaches," which I’m quite certain
is correct.
Other than that, the article was
excellent.
— F. Cecil Grace
Asheville, N.C.

Good-Luck Charms?
Dear OHJ,
We have an 1859 Queen Anne that
we bought in 1986. I’d like to share
something that we discovered as we
were preparing to insulate a crawl
space underneath the kitchen floor.
When we purchased the house,
there were two layers of carpeting
on the kitchen floor, neither of
which were in good condition or
good taste. (Would you believe imita­
tion parquet carpeting?) After tearing
out both layers at my wife’s request,
we found a trap door that provided
access to a cistern and crawl space.
We were going to insulate this crawl
space, so I decided to investigate it
and take some measurements.
Crawl spaces are not for the unad­
venturous, as I was to find out: Along
with the normal wood scraps and
broken bricks, I also found the re­
mains of two cats. The most surpris­
ing thing about these two was that
they had not decomposed as I might
have expected, but were mummified
with the flesh still intact. Needless to
say, I was a little startled by the dis­
cov’ery, but figured they were just a
couple of unfortunate felines that
had gotten in and couldn’t find their
way out again. I disposed of them in
the trash before my wife came home.
A few months later, I was telling
the story to a friend who was a great
fan of cats and had a couple herself.
She was shocked when I told her
that I had thrown them out. She told
me how she had seen mummified
cats for sale in antique stores, with a
price tag of $500 to $700. She also
loaned me a book, The Basic Book of
Cats. It dealt with the history of cats
and described a custom of some an­
cient cultures to use the cat as a
good luck charm to ward off evil
spirits. This practice included sealing
live cats in walls and floors, where
they would eventually die of hunger
and thirst. Starvation combined with
a lack of humidity causes the flesh to
mummify rather than decay as it
would normally.
I’m not sure this explains what
happened to our particular cats, but
it does make one wonder. I should
add that we also found a complete
German Bible in a wall adjacent to
the crawl space. I hope that by re­
moving these items we haven’t
opened ourselves up to any bad luck.
— Scott Weiss
Muskego, Wis.

Restoration Update
Dear OHJ,
We are proud to announce a
new addition to our “house fam­
ily.” If you recall my photos in
the July/August 1986 OHJ, we
had moved our Craftsman bung­
alow and were restoring it. We
are now 99% finished — you
are never totally finished with an
old house — and have an “off­
spring” garage.
— Steve Lomske
Northville, Mich.

Four years ago, Mr. Lomske told us
his house had been “purchased and
moved...and is in the process of
restoration.” But he didn’t hint that
the finished house (above) would
also include a new old garage
(right).
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Credit for Dutch Porches

Dear OHJ,

Jeff Wilkinson’s article "The Story of Porches" (July/August 1990 OHJ) is an incomplete story indeed. One important antecedent of the ornate and encompassing porches of 19th-century America are those of New York’s 18th-century Dutch farmhouses. In the same issue’s "Editor’s Page," you recognize the Brooklyn stoop’s origin in early Dutch construction. But a roofed-over version of this invention evolved from the spring-eave construction of high-style Dutch gambrel roofs.

Lefferts Homestead, the historic house museum in Prospect Park, Brooklyn (circa 1783), has a lovely pair of these porches, front and back. Dutch farmhouses deserve credit, at least in part, for the popularity of the American porch — and perhaps for the birth of the patio and sundeck, too.

— Evan Kingsley
Director, Lefferts Homestead
Brooklyn, N.Y.

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LETTERS

continued from page 10

Something Other Than Tar
Dear OHJ,

Thanks very much for the excellent article "Cantilever Tales" in the May/June issue. Please let me know where I can get information about the Duralast system of membrane roofing used in the roof restoration of the featured Frank Lloyd Wright house.

I need to figure out, before it leaks, what to do about my roof. My house, which I’ve lived in for four years, is known by my fellow townspeople as The House with the Flat Roof. I’m told the roof, which is presently covered with tar and cannot be seen except from a ladder or airplane because of the brick parapet, slopes four feet from east to west, front to back. I love my 60-year-old riverbank house, even with its problems. You’ve got me thinking about something other than layer upon layer of tar. Thanks.

— Barbara Lundquist Dawson, Minn.

Free literature about this system is available directly from Duralast, attention Sales Dept., 525 Morley Drive, Dept. OHJ, Saginaw, MI 48601; (800) 248-0280. — ed.

continued on page 14

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Dear OHJ,

We enjoyed your article “The Prairie School” (July/August 1990) by James C. Massey and Shirley Maxwell. We were especially delighted to see a picture of our house on page 51. However, it has been known as the “Hills-DeCaro House” since September of 1977. We rebuilt it after a devastating fire that swept away the second and third floors and destroyed much of the first floor, but by mysterious circumstances spared all original bookcases, mantels, breakfront, and light fixtures that were on the first floor. The second and third floors had been terribly aborted. We rebuilt to the original plans (also saved); more original than the first building! It’s a beautiful, beautiful monument to our efforts. Please correct the error!

— Tom and Irene DeCaro
Oak Park, Ill.

continued on page 16
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continued from page 14

The "Mystery" Deepens

Dear OHJ,

More on "Mystery Box" ["Letters," July/August 1990 OHJ]. . . . I grew up in an apartment in Brooklyn, where such a box was used for potato and onion storage. However, my father told me that its intended purpose was for the storage of organic garbage that was picked up separately and fed to pigs at the other end of Brooklyn — separating/recycling circa 1910.

This function might be confirmed by an important feature of these boxes, which none of your previous letter-writers has pointed out, namely that they are vented to the outside by holes in the back, corresponding to places where mortar was left out of the brickwork on the outside of the building.

— Phil Forbes
Brooklyn, N.Y.

Redoubtable Remuddling

Dear OHJ,

In all the years you've run the "Remuddling" page, I don't think there's been one quite so abominable as the bank shown in the May/June 1990 issue. It deserves to be in a whole new stratum of its own — perhaps a "Remuddling Hall of Shame" or "Remuddling of the Decade" category? I believe it achieved every possible design blunder.

— Thomas E. Granger
Seattle, Wash.

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ASK OHJ

The Color of Shutters

Q Would shutters have been part of the original design of our 1880s farmhouse? (The house has hardware for exterior shutters.) If so, what color should we paint them?

— Debbie Ferry
West Chester, Penn.

Shutters were important protective equipment on most 1880s houses. Ground-level storeys sometimes had solid-panel shutters (for security); upper storeys usually were fitted with louvered shutters (to block sun and rain). They were undoubtedly a feature of your house if the hardware is still there.

Green, usually in dark shades, was the shutter color in the 19th century, when fashion called for viewing windows as receding voids in the facade. Contributing Editor J. Randall Cotton tells us that, in your area of Pennsylvania specifically, louvered shutters were almost always painted dark green, whereas paneled shutters might be dark green or white. Other color schemes that were sometimes employed and which may work for your house include 1) painting the whole shutter a shade lighter or darker than the house color, and 2) painting louvers or panels one shade (often the house's body color) and the shutter frame another (often the color of the house trim).

Singing Pipes

Q In our circa-1886 house, the pipes begin to whir like a foghorn several minutes after the sink faucets are used or the toilet is flushed. The racket continues for a full minute or so, unless I go to the sink and turn one of the faucets on and off. This happens year-round. How can we correct it?

— Polly Voelker
Eola, La.

Plumbing noises have many origins. Singing pipes may be caused by valve parts (such as in-line stop-and-waste valves) that vibrate when water moves past them. Sometimes, loose or worn stems or washers are at fault; occasionally, very high water pressure in the line creates the problem. You should be able to pinpoint the offending valve by following the noise to its source. To confirm your suspicion, operate the valve while the noise is present; opening or closing it all the way should make the noise disappear. Shutting off the water supply to the valve should also kill the noise.

Repairing or replacing a vibrating valve usually cures the problem, but when several valves in good condition are noisy, reducing water pressure may be the answer. Partially closing the shutoff valves in the supply lines sometimes works. A pressure-reducing valve can also be added to the system, but these valves are expensive and may reduce water flow in the top floors of the house.

Let There Be Skylight

Q We are restoring a skylight in the third-floor artist’s studio of the Wanda Gag House, an 1894 Queen Anne. The studio skylight opening is about 3' x 5', set in a sloping section of the roof — the original was removed many years ago. We will have a replacement custom-made when we find out what the original was like; with skylights being such a rarity in Midwest home of that period, our attempts to find examples have been futile.

— Robert E. Jenson
House Restoration Committee
Wanda Gag House Association
New Ulm, Minn.

This drawing should cast light on the question.

The best guide for the roof restoration would be, of course, a period photograph of the house, which shows the skylight. That we can’t provide, but it’s safe to assume that a skylight of your dimensions wasn’t an elaborate, domed affair, but rather a simple design in the style of this 1917 illustration (above) from Cyclopaedia of Architecture, Carpentry, and Building. It should give you some ideas on how to proceed.

You should also consider consulting an architectural sheet-metal contractor with experience in designing and installing period-style skylights. One of the best is Albert J. Wagner & Son, 3762 North Clark Street, Dept. OHJ, Chicago, Ill. 60613; (312) 935-1414.
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OLD-HOUSE JOURNAL
Pick up any bulb catalog today and chances are you will find pages of tulips and daffodils, but only a handful of hyacinths.

This wasn't always the case. Victorian nurserymen usually carried more hyacinths than any other bulb. D.M. Ferry, for example, listed 155 hyacinths in his 1886 catalog—twice the number of tulips and ten times the number of daffodils!

Hyacinths first came to Europe from Persia in the mid-1500s. Fragrant but slight, they initially attracted little attention. Interest picked up in the late 1600s, however, and through much of the 18th and 19th centuries hyacinths were the most popular of bulbs. The Victorians loved to force them for winter bloom and bed them out in cookie-cutter shapes on the lawn.

Since then, hyacinths have fallen from fashion and many have disappeared from commerce altogether. Here are a dozen mostly-rare survivors—all from before 1900. Plant a few this fall and enjoy their timeless pleasures next spring. A mail-order source list is included below.

'King of the Blues' (1863): Though its immense flower spike of dark indigo-purple looks modern, this is one of the oldest available hyacinths. (M) 'L'Innocence' (1865): Ivory white 'L'Innocence' is still a best seller after 127 years—a testament to its quality. (C, D, M) 'Orange Bower' (1870): Yes, this hyacinth really is orange, a soft, peachy shade that looks lovely in a spring garden. It's also known as 'Salmonetta.' (C) 'Bismarck' (1875): This could be the younger brother of 'King of the Blues'—not quite as big or intensely colored, but just as nice. (C) 'Lady Derby' (1875): 'Lady Derby' s soft pink makes it an excellent foil for combining with deeply colored varieties. (C, M) 'La Victoire' (1875): Supposedly magenta or red, 'La Victoire' in my garden is simply pink. I'll try the new source that's listed here come fall. (C) 'General Kohler' (circa 1878): Double hyacinths like the blue-purple 'General Kohler' are rarely offered today, although once prized for their many-petaled beauty, its pyramidal shape bespeaks its age. (C) 'Chestnut Flower' (1880): Another double, this is one of my favorite hyacinths (although it tends to topple over from its weight). Its florets look like pink stars. (C) 'Distinctia' (1880): With its "beet-root" purple blossoms, 'Distinctia' is aptly named. At about half the height and width of larger varieties, it's also clearly antique. (B) 'Lord Balfour' (1885): The International Register of Hyacinths calls this variety "wine-colored violet." 'You might call it fuchsia. In any case, it is rare and fine. (C) 'City of Haarlem' (1893): With its soft, clear color, 'City of Haarlem' has retained the leading yellow hyacinth. (B, C, D, M) 'Mycosiris' (1896): Although not as blue as its name suggests ('Mycosiris' is the botanical name for forget-me-nots), this pale giant is the bluest of surviving Victorian hyacinths. (D, M)

Mail-Order Sources
B — Bundles of Bulbs, 112 Gerresheim Valley Rd., Dept. OJH, Owings Mills, MD 21117, (301) 593-2188. Catalog: $2.
C — Cruciblebank's, 1015 Mt. Pleasant Rd., Dept. OJH, Toronto, Ontario, M4H 2M1, Canada. (416) 488-8292. Catalog: $3.
D — DeJager Bulbs, P.O. Box 2010, Dept. OJH, South Hamilton, MA 01982, (508) 468-4707. Catalog: free.
M — Messecah Bulbs, P.O. Box 209, Dept. OJH, Ipswich, MA 01938, (508) 356-3737. Catalog: free.
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Low-Cost Painting Scaffold

I needed to scrape, sand, and repaint windows and trim high up on my house, but the cost of a long aluminum extension ladder and carpenter’s “pump jacks” was discouraging. Even rental would have been prohibitively expensive, given that I could work only an hour or two a day.

But I have a stand of young white pine trees that badly needed thinning out — scaffold posts! Those I cut averaged four to five inches thick at their lower ends, about three inches where I trimmed off their tops. I cut two of them three feet longer than the others. (In the completed scaffold, these were placed on the side that faced away from the house.)

I went to sites where framing work had been completed on new houses. Carpenters let me have the long, rough-sawn lumber they’d just finished using as “spring boards” for making wall frames plumb. Picking over the scrap piles behind local lumberyards produced an assortment of shorter boards, also at no cost.

I took one long and one short pine trunk, laid them on the ground parallel to each other about three feet apart, and fastened three crosspieces to them at top, middle, and bottom. Then I made a second frame just like the first, laid them both on the ground about 10 feet apart, and nailed the crosspieces and diagonals in place. The result was a well braced, secure truss. With the help of three friends and a couple of pike poles, the truss was set upright and positioned close to the house.

The total cost was a few dollars for nails and carriage bolts. I enjoyed the convenience and sense of security that comes from full scaffolding. And there was no rush to get a rented ladder back on time.

— Robert J. Whittier
Duxbury, Mass.

Editor’s Note: Do-it-yourself scaffolding may well be the safest and least expensive tool for the job at hand — provided you know what you’re doing. Remember that rented scaffolding is built to federal standards.

Imitation Ground Glass

I have a wonderful old book at home called Everybody’s Paint Book, written by F.B. Gardner. Along with its wealth of painting information, the 1906 edition also offers “hints on artistic work for home decoration.” One such hint is a marvelously explanation of how to simulate the appearance of ground glass. I thought *O.H.* readers would appreciate this one. With a little effort, a lovely look can be obtained.

“The lights around a front or hall door, if any, not of ground or colored glass, may be made to look well by simply daubing the glass over with a small dauber made by tying some soft glazier’s putty up in a piece of coarse cloth. The putty will ooze through the meshes of the mus-
Joist Hangers

Custom-made joist hangers can be fabricated cheaply at home from common angle-iron or an old bed rail. Drill screw holes and cut out a section the width of your joist, as in the drawings at left. Then use a vise to bend the metal into position. (You might have to heat the metal if it's a heavy stock.) That's all it takes!

— Kevin Cullen
Danville, Ill.

Saving More Soles

Regarding the May/June "Restorer's Notebook" letter from J. Baldwin who offered advice against "nail-through-boot-and-foot incidents": Vietnam-era jungle boots were issued with sized spike-resistant inserts of woven, flexible nylon mesh. One demonstration of their effectiveness involved a soldier jumping from a three-foot platform onto a spike (simulating a punji stake) which didn't penetrate the sole. I have seen these offered by military-surplus firms. They last—I still have a pair—and are easily removed for cleaning. (Some of us didn't wear socks.) To clean, one boils them in water.

— James D. Storozuk
Fair Lawn, N.J.

lin and give a very good imitation of ground glass. A stripe may be added by scratching through the glass with a sharpened stick, passed along a straight-edge...

"To make imitation ground glass that steam will not destroy, put a piece of common window putty in muslin, twist the fabric tight, and tie it into the shape of a pad; clean the glass first, and then pat it over with the pad. The putty will exude sufficiently through the muslin to render the stain opaque. Let it dry hard, and then varnish with white damar varnish. If a pattern is required, cut out the figure in paper and stick it to the glass lightly with gum, then press the pad or dauber over it; when all is dry, remove the paper figures and varnish to make the figures slightly opaque.

"Another plan is to stipple—that is, strike the ends of the brush against the glass, with a very thin white-lead paint mixed with varnish principally."

— Bea Bavier
Raleigh, N.C.
Catherine Beecher, writer and social reformer, was born in East Hampton, New York, in 1800, into a family remarkable for its voice in reform issues. Her father Lyman and younger brother Henry Ward were renowned clergymen and lecturers, and her younger sister Harriet Beecher Stowe gained fame through her controversial book, *Uncle Tom's Cabin*. At the age of 21, Miss Beecher lost her fiancé in a tragic accident. She remained single the rest of her life, but she was to have a tremendous effect on women's domestic role, helping reshape both the attitudes and the physical appearance of the American home.

Independence from marriage provided Miss Beecher with time for active involvement in the many social and moral issues of the day, including slavery, religion, and health. The education of young women was a particular concern of hers, leading her to found two schools for women. The first of these schools, Hartford Female Seminary, proved successful soon after its establishment in 1823. Miss Beecher herself taught courses in moral philosophy, as well as discharging the duties of principal. Eight years later, after several failed attempts to expand the influence of the school, she resigned and moved to Cincinnati with her father, where she founded another school with her sister Harriet.

A prolific writer, Miss Beecher's books always raised controversy or, at the very least, ruffled the feathers of her opponents. In 1841, *Treatise on Domestic Economy* was published and sold extremely well, rendering her financially independent. Her most influential book was *The American Woman's Home*, written with sister Harriet in 1869. It stressed that a woman was the moral cornerstone of her family, and as such her role at home was of equal or greater importance than a man's role outside the home. According to Miss Beecher, a woman who was knowledgeable about the home workplace could influence for the good the moral and social structure of her family and neighborhood, and thus ultimately transform the nation.

Miss Beecher's ideal was a "healthful, economical, and tasteful" home. She believed that a woman's education should provide sufficient understanding of medicine to nurse sick family members, enough math and science to enable her to wisely choose and use the new, sophisticated appliances, and sufficient housekeeping skills for her to manage her servants—or her chores if she wasn't able to obtain or afford domestic help.

The importance of efficiency was stressed throughout *The American Woman's Home*. Labor-saving devices and better planned rooms, reasoned Miss Beecher, would allow the housewife more time for truly important matters. Ever practical, Miss Beecher presented a plan for the model American home, outlining in detail the arrangement of every room, down to the picture frames and cooking utensils. She reorganized the kitchen counter space to allow a housewife to streamline her tasks, smartly providing ventilation to draw off cooking smells. The main rooms were designed to serve multiple functions. She also outlined a heating and ventilation system that used ducts and pipes instead of the more picturesque but inefficient fireplaces, and planned for indoor plumbing, which included water closets.

In several important respects, Miss Beecher was ahead of her time. Many of her suggestions are standard practice in today's homes. And her efforts continued on page 26.
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OLD-HOUSE JOURNAL
helped raise the art of homemaking to a "desired and respected" profession, anticipating by many years the 20th-century point of view. As she passionately stated in the dedication of one of her tasks, "the real destinies of the Republic" are in the hands of the women of America. Perhaps more important, Miss Beecher implicitly understood that the American home and lifestyle was evolving, and she gave her readers the tools for reshaping the activities that occurred there. During her lifetime, she was largely ignored by architects and builders who favored the aesthetic and esoteric over the practical, but the popularity of her books made hers a voice that was, if not widely acknowledged, at least greatly felt.
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NEW LIGHTS

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When the call went out last September asking our readers to submit their bathroom projects, we had no idea of the response in store! Given limited space, we had a hard time picking the lineup.

There are, of course, many legitimate design approaches. The Boone home (page 32) had a bathroom original to the 1887 house awaiting restoration. On the other hand, the c. 1840 Johnston house (page 29) was too early to have had indoor plumbing at all. Rather than fake a turn-of-the-century look, which is when a bathroom was added, the owners combined modern fixtures with a period room treatment.

We hope those of you in the planning stages of restoring, modifying, or adding a bathroom will find valuable ideas in these pages.

— Jeff Wilkinson

The Spicklers' bathroom is an example of an historical interpretation. Antiques and period reproduction fixtures are combined to make an old-looking bathroom that fits in well with the rest of the house interior.
Mirror, Mirror on the Wall

I feel fortunate to live in an Italianate home built in 1884 by Amos B. Root, one-time co-owner of a local shoe store. Architecturally, the house looks much the way it did when first built. However, the upstairs bathroom had been renovated a number of times; the latest was about 10 to 20 years before we tackled the task.

When we first started working on the bathroom, it looked a lot different than it does today. Among other things, there was a big, ugly, 3-foot-long vanity that we removed. Some of the original 3½-foot-high wainscoting, which had been sacrificed to accommodate this vanity, had to be replaced.

We also uncovered beautiful fir wainscoting with a grained chair rail under layers of paint. Unfortunately, the stripping done to remove the paint also removed the graining. Thanks to a "tip" in a past issue of Old-House Journal, I found a suggestion for how to remove paint from grained surfaces while leaving the graining intact — tapping with the back of a spoon. It works! We are now restoring the downstairs woodwork using this method.

Finding the mantelpiece and beveled mirror was pure luck. (The foot covering the back indicates it was once part of a fireplace overmantel.) I had a picture in my mind of what I wanted, but never thought I'd find it. I did, though, by chance, while traipsing through an antique shop.

The present linen closet was no doubt installed along with the modern plumbing; the doors used were ½" plywood. We replaced these with some old solid-wood cupboard doors found in the attic, which we cut to size and refinished. A woman whose family rented our house during her childhood said the bathroom used to have a copper tub, but this is long gone. We've replaced it and the toilet and faucets with reproductions manufactured by the Kohler Company.

Giving additional credit where it's due: The remaining hardware was purchased from The Renovator's Supply. The flooring is Congoleum. The photographs are of my grandfather, his family, and my great-great-grandmother. The wicker chair came from the home of a long-time family friend. We spent many long, hard hours refurbishing our bathroom, but it has been well worth the effort!

— Carol Spickler
Mount Joy, Pennsylvania

Early Meets Modern

One basic problem confronting us when we designed the bathroom area in our c. 1840 Greek Revival house was how to accommodate our great need for closet space. We divided a 15' x 18' room into two large clothing closets and one linen closet plus a bathroom and connecting hallway. The closets and hallway have an appropriately early look, as period doors and windows were used. We did a bit of mixing in the bathroom itself, however, using the latest-style plumbing fixtures and Art Deco-type lighting fixtures. The scale of the room is in keeping with our house, so we restrained ourselves when it came to installing a Jacuzzi and opted for a standard-size tub.

— David McCull Johnson
Franklin, Michigan
Modern Materials, Old Outlook

When we moved into our turn-of-the-century Victorian farmhouse, the scaling walls were painted pinkish-purple and the ball-foot tub was red with numerous coats of other colors. Under the red carpet was green indoor/outdoor carpet, blue and gold linoleum, and the remains of the original heart-pine wood floor. Our

"rocking" toilet was rented through the crumbling chimney. When the chimney had run through the bathroom the joints were simply cut and not tied into a beader. The bead at the window and over the door were rotted from a leaking roof.

In conjunction with the renovation of the bathroom, we replumbed the entire house and tore out the old chimney, which we rebuilt and ran through an adjoining bedroom closet. This gave quite a bit of extra space. We stripped and repainted the

---

The May-West bathroom overcomes the feeling of a long and narrow room by regrouping the plumbing fixtures at one end and consolidating the dressing room furnishings such as the armoire and oak commode at the other end.
tub and reused the toilet, as its base was similar to the old pedestal sink we acquired. One of the house's original cast-iron heating grilles was installed in the floor between the tub and sink, immediately above the woodstove in the kitchen.

This is the main bathroom in the house, and with our first child on the way we tiled the floor for practicality's sake, and used vinyl beadboard for the wainscoting and ceiling. The vinyl beadboard is a great product and has fooled many people.

An antique armoire was purchased with its future role as a linen closet in mind. Had we received it earlier, the antique chamber pot (a gift) may have changed our layout slightly. The room is 6 feet wide by 14 feet long, so a functional, pleasing layout was a bit tricky.

Although it was somewhat inconvenient to be without a tub or shower for seven months, we're pleased with the end result. We're also thankful to all our friends whose showers we frequented, and for the warm summer months when we took our showers outside with watering cans!

— Cindy R. May & Don H. West
Westminster, Maryland

Was a Sleeper

When we bought our house, the previous owner had already begun to install a bathroom on the second floor by adding a dormer where there once had been a sleeping porch. The plumbing had been roughed in and the inside walls were covered over with plywood.

We suspected from other work completed or started by the previous owner that we would have to redo much of the work done in the bathroom. When we were finally ready to tackle the job, our contractor, Ralph Urbig, discovered that the floor joists had been cut (and greatly weakened) to lay in the plumbing. Furthermore, the ceiling joists used were too small. Ralph's first job was to make sure the floor and ceiling were properly braced. Our next discovery was that we had to replace all of the plumbing and electrical work, none of which met code.

The space was a challenge because of its large (10' x 12') size. Architect Alan Dreyfuss of Oakland, California, helped us with the layout and suggested that the 1907 marble sink we'd acquired should be surrounded by cabinets. We wanted a large modern shower and insisted on a side window overlooking the rest of the bathroom to provide an open, light feeling. We didn't want a shockingly modern room but did want modern conveniences. The shower is new but the toilet and sink are old, and work as a whole — a blend of old and new. We maintained the character of the 1907 bungalow by installing board-and-batten wainscot and hexagonal tiles.

— Laura Niebling
Piedmont, California
A Bathroom Suite

In 1982, I purchased a bungalow which had a poorly arranged second-floor bathroom. I had always wanted a bathroom with an adjoining dressing room, and this house had enough nearby closet space to accommodate this.

I spent the next several years formulating the details of my design and the work finally began in the spring of 1986. A handyman, Roy Littleton, did all of the plumbing, structural, and drywall work, and I installed the wainscot, trim, and hardwood flooring. I also painted, wall-papered, and crocheted curtains for the windows and the door between the bath and dressing rooms.

The following year saw the installation of the antique lighting fixtures and reproduction wallpaper. The bathroom fixtures, including a claw-foot tub original to the house and a wall-hung toilet, were installed just in time for Christmas Eve — my first bath in seven months.

— Sue Champagne
Columbus, Ohio

Tank Top

Here is the second-floor bathroom in our 1887 Queen Anne house. Our attempt was to restore the bathroom to its former state, although we took some minor liberties in our interpretation. Most of the fixtures are not original to the house — the exception is the marble sink — but they are old. The tub has been in the house for almost 70 years, and the toilet was salvaged from a remodeling job at a Victorian house in Newport, Rhode Island. (Interestingly, the house was being converted into an "historic" bed and breakfast inn.) I was just in time to rescue it from the rubbish heap. The shower ring and towel bars were gathered at area flea markets and rummage sales. We had these replated with nickel.

The wainscoting had been painted but we decided to strip and finish it with polyurethane to complement the tongue-and-groove oak flooring, which we also added. Everything else stayed the same, including the 11" radiator and the location of the fixtures. There is one twist: We left a time capsule in the walls, which is full of family histories and photos.

— James Boone
Springfield, Massachusetts
In restoring our bathroom, we made some major alterations, namely the creation of a laundry alcove. However, if the original owners of the house were to peek in today, they might only notice the missing water heater and the freshly painted wainscoting (it was originally varnished).

We began by stripping the room bare — plaster, woodwork, fixtures — all the way down to the plumbing, which had to be rerouted to accommodate the added washer. The walls were redone with 5/8" drywall, the approximate thickness of plaster and lath. The stripped wainscoting and trim were then carefully replaced. Missing pieces and those in poor condition were reproduced. All of the woodwork was painted with Sherwin Williams exterior gloss enamel (Renwick Fence Green), which is from the Heritage Colors Collection. The walls and ceiling were covered with an off-white wallpaper that has a sage-colored scale pattern. The border is from Schumacher.

A significant detail of our bathroom is the diced floor design. The original linoleum was under several coats of paint and subsequent flooring. I reproduced its design by sawing 12" x 12" vinyl tile to 1 3/8" squares using a tablesaw and a fine-tooth carbide blade. The new tiles were set over ¼" plywood and installed using latex mastic.

The bathroom as we found it no longer had the original fixtures, but a neighbor who was modernizing his house supplied us with a tub and sink. The oak tank was purchased at a local salvage yard and the hopper was found during the renovation of a commercial building downtown. All the fixtures were cleaned but not recoated. The stripe on the tub was inspired by tubs in the 1902 Sears Catalog and the original hardware was replated with nickel, the standard finish of the period.

The whole process of restoring the bathroom took several years. We were fortunate that, because this house had been converted into a duplex, we were able to live in the lower apartment while the second floor was being restored.

— Anthony Schmid
Tacoma, Washington
A Shower Stall Gets a Mud Job

Restoring our 1920s Craftsman-style house in North Buffalo has required patience and the constant revamping of project priorities, in our efforts to preserve many of the original details. So you can imagine our dismay—just as things were following our original five-year plan—when we discovered water on the basement floor every time someone used the shower.

Mornings began with the familiar statement: "The shower is leaking again!" followed by countless promises of: "We'll get to it this weekend." But when we finally examined the problem, we saw that it was clearly not a weekend job.

The fully ceramic bathroom, trimmed with speckled blue/green/lavender decorative tiles, houses a shower area 29" deep x 30" wide x 9' high. We knew that both the grout and the drain were in poor shape, but we didn't realize the extent of the problem until we removed the basement ceiling to trace the flow of the water. Our careful examination revealed that the entire shower floor had actually sunk! Wet, rotted joists could no longer support the eight solid inches of mortar-bed tile floor—a mud job—and the entire sub-floor was now approximately 3/8" below where it should have been.

A choice had to be made regarding the method for reconstructing the shower floor. Experience has taught us that there are three ways to approach such a repair: 1) Gut the entire area and replace with all new, modern materials; 2) tear out the entire area and replace to make it look like the old; or 3) tear out only as much as necessary and replace or patch it with similar materials. We opted for the last method.

Demolition

We removed the entire floor, much of which was cracked, but only as much of the wall tile as was necessary to redo the failing areas. We also replaced the old drain with a "weep"-style drain (designed to drain off any moisture that collects under the mortar floor) and improved the floor slope's drainage.

The floor broke apart easily with the use of a sledgehammer. Unfortunately, we were not
able to save the curb that defined the shower-area floor, but we did make a rough sketch of it so that it could be reconstructed later. Our intention was to save the tiles from the sides of the shower and reuse them after the floor was repaired. This became impossible when we realized that the tiles were mortared to the expanded metal lath and would not budge. We had to remove not only the tiles, but also the lath. This job required separating the lath from the studs with a prybar, and then cutting it away with tin snips—a difficult process, costing us many extra tiles.

The side tiles were removed with a cold chisel and hammer. Using a masonry bit, we drilled several holes in each tile to make the chiseling easier. We needed to remove 18 inches of tiles in order to obtain enough clearance to repair the water-damaged framing, and at the same time establish a natural break where the old tiles stopped and the new work would begin. With ceramic shards flying about, protective clothing, goggles, and a painter's breathing mask were a must!

Repairing the Framing
We removed the rotted wood in the joists and studs. The wall studding was scabbed (reinforced) with sections of 2 x 4s because only a portion of each stud needed repair. Waterproof ½" gypsum board was applied over the studs and shimmed flush with the existing wall. (Cement board could have been used instead, but it was difficult to locate in our area; the waterproof gypsum board helped move the project along.) The existing 2 x 10 joist sections were measured and sisters were cut from 2 x 8 lumber that we had on hand. All soft and rotten wood was cleaned from the joists and then allowed to dry thoroughly. As a precaution, we also treated the existing joists and sisters with a commercial waterproof sealer to retard further rot. We painted it on in several layers, with a drying time of one day in between coats. Then sisters were attached with ½" lag bolts and spikes.

A new drain was installed and tied into the existing plumbing. We opted to upgrade a lead trap and replace it with a PVC section that would be accessible from the basement. A ¾"-thick sheet of marine plywood was then fitted over the repaired joists and a hole was cut for the drain. We concluded this phase of the operation by rebuilding the curb in lumber rather than with mortar, and changing its dimensions slightly from the original (see diagram below). Things actually looked like they were coming along at this point!

Pouring the Mud
Countless trips to the hardware store and researching every do-it-yourself manual led us to a team of products called pan and mud. The pan is a 40-mil-thick piece of rubberized, blue-gray plastic that takes the place of the sheet-lead or-copper pans used for stall showers in the past. It is sold off a roll by needed lengths. The pan forms a waterproof membrane over the shower sub-floor and creates a cuff around the stall. A hole is cut for the drain and the pan is glued into place with adhesive provided by the manufacturer. We ran the sides of the pan up the walls two inches higher than the curb, and nailed it to the studs and up over the curb. It is very important to keep seams in the pan to a minimum, so inside corners are folded over and cemented in place without making any cuts. For the outside corners over the curb, we took great care to cement patches over the areas we had to cut to carry the pan out the shower.

The mud, a mixture of sand, Portland cement, and lime, creates the dished contour of the shower floor. It is sold dry in 80-lb. bags (which is a lot of fun to load into a high car trunk), then is mixed on site with water to a thick cream consistency (we also included some liquid acrylic mortar additive), and poured into the pan in two stages.

For the "weep" drain to duct away any moisture that may penetrate the mud floor (as it will over time), the pan has to be contoured like a funnel so that all accumulations...
will collect at the drain — just like the shower floor. Some tradesmen layer shingles under the pan or actually build the subfloor to get this effect, but we decided that using the mud method would be the best approach for us (see drawing, page 35). First, the marine plywood subfloor and wall patches were lined with 15-lb. tarpaper as a curing membrane for the mud. Next, the slope of the membrane towards the drain was calculated (at \( \frac{1}{4} \text{" per foot} \)), and the highpoint (about \( \frac{3}{8} \text{" above the floor} \)) was leveled around the walls of the shower. Then, we mixed just enough mud to create this dished support "floor" for the pan and troweled it in line with the highpoint on the walls.

Once this mud cured, the main casting of the drain was installed in the plywood subfloor and the pan was cemented in place. We cut the drain hole in the pan at this point (as well as the bolt holes around it), and secured the flange containing the "weep" holes over the pan, being careful not to crush or puncture the membrane. After screwing in the strainer fitting and spreading a handful of driveway gravel around the "weep" holes (another good suggestion to aid drainage), we were ready for the major pour of mud. We leveled a new highpoint line (above the finished height of the drain) and poured again, troweling the mixture in an even slope from the drain up to the walls.

Tiling

To match tiles is a difficult process — coloration, thickness, and glaze must be considered. To speed things along, we started at the oldest tile house in the city, taking along a sample of the old wall tile. Because some tiles in our shower area were very white and others had yellowed and were badly crazed, we opted to buy white tiles that were not identical, but of the same general shade. (We decided we could live with the variations in color.)

Small, white, \( \frac{3}{4} \text{" square tiles graced the original shower floor. The closest match was from tiles just slightly over 1" square. These came on a paper backing, ready to be secured, and were specially glazed for shower areas. (Learning the proper words for the tiles was helpful; the term "sanitary cap" quickly found its place in our vocabulary.)

We calculated the square footage, but because we were novice installers, we purchased extra tiles. We did not have access to a water saw (a diamond-bladed power tool), but scoring and snapping with a glass cutter and shaping with tile nippers did the job adequately. The nippers were especially helpful for working around the drain and fitting corners tightly. For the larger tiles, an abrasive blade was used on a table saw.

Product-setup time was unfamiliar, so tiles to be installed on the shower floor were laid out by sessions in an adjoining room. We numbered the mosaic sections with a grease pencil, made a paper drain for the middle, and cut the tiles accordingly. Tiles could then be lifted and set into place quickly, with last-minute adjustments and fittings done on the spot. Once the floor pitch was created, we fitted the pre-laid-out tiles into position in the wet mud, working from the center (drain) out to the corners. The mud smoothed nicely and was not too wet. It allowed ample time for fitting the mosaic sheets in place. Rags blocked debris from entering the drain. The mud dried overnight, leaving a beautiful surface of tiles! It had to be wetted down repeatedly while it cured; after a week we resumed work.

Tiles applied to the side walls were coated with an epoxy-based mastic adhesive. The mastic was applied to the tile with a putty knife and to the wall with a notched spreader. Spaces of at least \( \frac{1}{16} \text{"} \) were left between tiles, so that when the grout has to be replaced sometime in the future, there is room enough...
for a grout saw to remove the old work. Starting in the inside corner, we worked down and out, aligning with the existing pattern. The new tiles were allowed to dry for a period of 48 hours.

Rebuilding the Curb

The shower curb defines the shower from the rest of the bathroom. To duplicate it, we drew a sketch prior to knocking out the floor, recording the curb's exact measurements, including the number and size of tiles. A major problem occurred when it came time to purchase the tiles, and we discovered that although tiles for the side walls were not hard to find, we couldn't locate step tiles of the correct thickness.

Always open to new ideas, and believing there is nothing we can't do, we decided to make the step out of what we already had. (We'd bought lots of extra tiles!) The five-inch-wide step was now six inches. Using corner cap and cut cove tiles gave the desired effect for the sides. We formed the center of the step with 4" x 6" white tiles and again used an abrasive blade on the table saw for the cutting. At one point we even got creative with the design, matching the cut of an adjacent square on the floor with the curb.

The original curb was all cement. The reconstruction was first formed with plywood left over from the floor. Again, tiles were fastened with adhesive. A larger space between tiles was left for grout. The result was so attractive that we decided to replace broken and cracked tiles behind the sink the same way! The color, thickness, and design of the tiles were perfect.

Grout and Sealing

Ready-mix, white latex grout was applied to all surfaces. Wearing rubber gloves (grout is caustic), we spread it on the floor tiles with a hard-rubber wallpaper smoother. We also used a damp sponge to work the grout into the tiles on the floor, walls, and step. Excess grout was wiped away with the sponge until the grout joints were smooth and level with the tiles. The grout was then allowed to set up (about 20 minutes) and the surface of the tile work was cleaned without disturbing the grout lines. When a haze formed, the tiles were wiped with a soft cloth. At this point, a debate occurred over grout sealer: To seal or not to seal was the question. The shower floor was in need of sealing. The latex grout on the walls also suggested sealing. Our research showed that most grout sealers must be painted on by hand — a long and tedious project, yet very necessary for the upkeep of the grout. Sealers protect against water penetration (something I didn't want to see again for a long time!), as well as dirt, soap film, and rust spots, which can be a problem in the presence of hard water. Sealing the walls got my vote. The debate ended when ya-another trip to the hardware store turned up a spray silicone sealer. Floor and walls were sealed with it, and floor and wall seam were caulked for extra protection.

The first shower was a real celebration! However, we subsequently discovered that the spray sealer did not hold up as well as its paint-on counterpart. Household cleaners quickly remove the sprays in the shower area, leaving grout open to mildew and discoloration.

To date, everything looks fine, but if we had to do the job over again, we probably would add some sort of reinforcement to the mud slab (such as a piece of galvanized hardware cloth or chicken wire). We also would have mechanically tied the metal lath on the wall to the wallboard patches to prevent movement at that joint. We enjoy our showers, but can't ever forget looking down through the basement floor.
A long, private soak in the tub is a common domestic fantasy. For most North Americans, though, the dream is only two or three generations old. Bathtubs and indoor bathrooms were scarce in middle-class homes before the last quarter of the 19th century; when a bathing tub did exist, it was likely to be fashioned along the lines of a wooden barrel.

The popularity of bathtubs grew slowly at first, for several reasons. In the decades before running water, bathroom fixtures had to be filled and emptied by hand, often with cold water, and this chore tended to keep tubs small and baths infrequent. Early tubs and bathrooms were not very attractive or particularly sanitary places. Often an afterthought in an existing home or shoved into a corner in a new house, the first bathrooms had exposed, noisy plumbing, poor ventilation and lighting, and problems with sewer gas. Fixtures made of wood and sheet metal stained easily. Besides, cleanliness was not as highly valued one hundred years ago as it is in modern households. An example of the priorities in 1867: One plumbing-supply manufacturer, J. H. Jones & Co. of New York, listed two bathtubs in its catalog that year — and eleven different styles of beer-barrel cocks.

Early Bathtubs: Sheet Metal

The first permanently sited bathtubs appeared just before the Civil War. Constructed of sheet metal, they resembled open coffins, especially as they were encased in a wooden frame. The frame was designed to suit the architecture of the house, but its real purpose was to support the sheet-metal tub. Various sheet metals were tried. Lead was popular for a time, as was zinc. The longest running of the sheet-metal tubs was copper, being more durable than the other two metals. Plumbing manuals of the period recommended that the copper's weight be at least 16 oz. to the square foot, the usual gauge for roof flashing. Anything less would buckle or "cockle" from expansion caused by hot water.

The design of the basic sheet-metal tub was fairly uniform from manufacturer to manufacturer, and not totally dissimilar from modern tubs. The wooden frame was rectangular, but the tub usually had one rounded end that sloped downward. The square, flat end was fitted with a drain and water spigots. Some versions featured a niche at the supply end in which a standpipe would serve as an overflow valve and bottom drain.

Copper tubs came in a variety of standard sizes. Lengths ranged from 4½ feet to about 6 feet, and internal width and
aluminum. Lawler described it in glowing terms because of its light weight, durability, and beautiful finish. It was, however, a rare and expensive bathroom feature because aluminum was a new metal in manufacture.

Bathtub Breakthrough: Cast Iron

The winning alternative to the sheet-metal tub appeared in the 1860s. Made as a free-standing unit, the cast-iron tub is the familiar, footed fixture associated with the old-fashioned bathroom. In all likelihood, the design can be attributed to the J.L. Mott Iron Works of New York City. It is their patented overflow bathtub that shows up in trade catalogs of the late 1860s. The 1888 Mott catalog (reproduced today by Dover Publications) illustrates the cast-iron tub as well as a complete line of the older copper tubs.

The sloping shape of one end — that convenient backrest so characteristic of iron tubs — is functional. A quiet, efficient, sanitary drain requires a fair amount of water pressure to operate properly; this shape (and the narrower bottom) helped promote water flow to flush early soil lines clear of bathroom wastes.

The relative location of water inlets and the overflow drain (if any) also became a sanitary concern. While some pioneer manufacturers placed the inlets on the tub bottom, most were mounted higher on the tub wall to reduce the chances that soiled water might be drawn into the freshwater supply and contaminate the system. Even so, some older bathtubs designed without overflow drains were filled from inlets located below the tub rim, an arrangement that fails modern plumbing-code requirements. (Modifying hardware is usually available for these tubs to bring them up to code.)

Positioning the water supply at one end of the bathtub has always been the most popular layout, but not the only choice. By the 1870s, manufacturers were also offering models with the supply and drain fittings sited at the side of the tub. In print, some "sanitarians" felt that the side position was more convenient for the user and tub-scrubber because pipes could be hidden in the wall rather than hung on the tub. It was, however, more expensive, requiring additional carpen-
try and plaster work. The position of the fittings went hand in hand with the two major tub shapes, which catalogs labeled as "French" pattern (single sloping end) or "Roman" pattern (sloping at both ends).

Although the cast-iron tub was stronger and more durable than the copper tub, it too had several drawbacks. Before the advent of porcelain coating, the metal had to be kept well painted or it would rust. The painted surface made the tub interior difficult to clean and its design as an elevated, free-standing unit meant that dirt and water could accumulate under and behind the tub.

Although the open area under the tub, the exposed pipes, and the attendant sanitation problems do not seem to have concerned tub manufacturers, it was a serious issue for plumbing-manual authors. If the household resident charged with cleaning the bathroom was not diligent, dirt, dust, and scum would accumulate under and around the tub. Advice columns in both women’s magazines and plumber’s annuals cautioned against neglecting regular cleaning of the entire bathroom. While these authors criticized the raised, footed bathtub, manufacturers saw the need to produce a sturdy, durable product and to give homeowners what they wanted. Catalogs demonstrate that the buying public preferred the footed tub well into the 20th century.

In 1873, the Mott Iron Works produced America’s first cast-iron tub with an enameled (porcelain) interior. The design was the same as the cast-iron tub, but the innovation of the interior finish — easy to maintain as it could be wiped clean after each use — made the bathtub a practical household item. The finish did not chip and crack (especially after initial technical problems such as delaminating were worked out), and thus did not need refinishing every few years as did the painted-interior cast-iron bathtub. Other manufacturers of plumbing equipment quickly followed Mott into the enameled cast-iron tub market. The Kohler Company of Wisconsin, for instance, moved into the tub business in 1883 by enameled several of its pig scalders and attaching feet.

By the 1920s, the shape of cast-iron bathtubs began changing to tub-on-base and built-in designs, which led the way to modern one-piece tubs. Footed bathtubs, the most popular product up to World War One, were pushed further and further back in catalogs and advertised as suitable for tenements and inexpensive homes. Manufacturers and designers had been experimenting with built-in tubs since the 1910s; the first versions were free-standing tubs tiled in place. Later, flat aprons were welded onto the tub rim, and by the 30s tubs cast in one piece were advertised heavily despite the Depression and a stalled house-construction industry.

The built-in, cast-iron tub had many advantages over the footed tub, particularly in cleaning. The footed tub, however, has never gone out of production and is still available from leading fixture manufacturers and reproduction plumbing supply companies that cater to old-house restorers.

**Porcelain Tubs**

Early on, the English sanitary-ware industry had solved many of the technical problems associated with producing large bathroom fixtures,
Clay and Porcelain Company made their version with a base of clay (the same used for fire brick) covered with a china glaze. At about the same time, an Englishman, Thomas Maddock, became associated with another Trenton pottery to make tubs, toilet bowls, and sinks “in the English manner.”

Both the English and American all-porcelain tubs were similar in design to the fixed bath. They were elevated on either four feet or two support rails with decorative ends. Drain and water-supply pipes were interchangeable between the all-clay, the copper, and the cast-iron tubs.

The all-porcelain tub did not differ in any great detail from the footed tub until the beginning of the 20th century, when bases began to appear as an alternative to detachable feet. This eliminated a major objection to footed tubs — that of footed tub until the beginning of the 20th century, when bases began to appear as an alternative to detachable feet. This eliminated a major objection to footed tubs — that of
Tub Decoration

The footed cast-iron bathtubs that sit in many old houses today are usually white porcelain on the interior with some shade of white painted on the exterior. In most situations, though, the white-on-white scheme was a later attempt at a sanitary appearance, and may not have been the only scheme suggested in the manufacturers’ catalogs. As a basic finish, most manufacturers supplied cast-iron tubs with one or two coats of a light-colored paint on the exterior. (Aqua and white were both popular.) Additional styling and decoration by the factory could be had for an extra fee. One option offered industry-wide was a higher-grade exterior finish, such as porcelain or a heavy zinc white coating. On top of this was run a horizontal band of decoration: a single, wide, solid, gold-colored band; a combination of wide and narrow gold-colored bands; or a hand-painted decorative scene that ranged from Classical motifs, such as Greek keys, to pastoral views, such as trees, mountains, or water scenes. The 1911 catalog of the Standard Sanitary Manufacturing Co. (the forerunner of American Standard) showed 25 different decorative bands. The single, wide gold band cost $3 extra; hand-painted decorations and scenes, from $20 to $30 per piece.

A dozen or so variations on the claw-and-ball foot are also shown in each company’s catalog. They were usually made of cast iron, but brass or nickel-plated feet were available as well. If cast iron, the feet were painted the exterior color of the tub or bronzed if desired.

In the 1910s, decorative bands were dropped as the footed tub gave way to the built-in. The heavier porcelain finish continued as an option as long as footed tubs were made. In the ’20s, solid colors were introduced for porcelain-enamelled tubs. Along with cast-in folds or recesses, those solid colors were the extent of decoration in the streamlined machine age.

In spite of its sanitary advantages, the all-porcelain tub remained an expensive luxury. The 1900 catalog of Crook, Horner & Co. of Baltimore lists a 5’/2-foot, all-porcelain tub (the “Nero”) for $200. By contrast, the 5’/2-foot porcelain-enamelled, cast-iron “Bard” with wood rim was $33.75. All-porcelain tubs were also extremely heavy and vulnerable to cracking, and required special care to ship and install. In time, these drawbacks doomed the tub. The 1925 Sears plumbing and heating catalog and the 1939 Kohler catalog contain no all-porcelain tubs; today, they are no longer produced.

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cores of different faucet designs have found their way into houses since the time indoor plumbing was first introduced. Early, simple types, such as the ground key and Fuller ball, are now largely obsolete and exist only in very old systems or out-of-the-way locations. The faucet types currently in production, chief among them the disc, ball, and cartridge, are modern, sophisticated devices developed over the last 50 years and not original equipment in most old houses. The long-standing workhorse of the plumbing industry is the stem faucet (also known as the compression faucet), which was common by the turn of the century and is still in wide use today.

Stem faucets are straightforward mechanisms that employ a threaded stem to bring a washer in contact with a seat, thereby restricting or interrupting the flow of water. This arrangement is also widely used in globe-type valves located in-line throughout a plumbing system, and is therefore almost always the most well represented shutoff in any house. Stem faucets can wear and start to leak, as will any working housepart that receives hard service. Every faucet is a little different, but fortunately, their simple construction and time-tested design make problems simple to diagnose and cure. The next time a stem faucet needs a checkup — or major surgery — here’s how to operate:

Washers

• Washer replacement is a routine maintenance procedure. Replace washers that are split, eaten away, or no longer pliable. Continued use of leaky washers wastes water and erodes channels in the faucet seat. Keep assorted washer sizes on hand for on-the-spot repairs.
• Replacement washers should always be the correct size and shape for the faucet. Flat washers are designed for seats with crowns or ridges, tapered or rounded washers are for tapered seats. Washers that “almost fit” seldom work for long, and some faucet problems stem from just using the wrong washer. Choice of washer composition is a matter of preference. Flat, neoprene rubber washers make up the majority sold today, but Teflon and synthetic fiber washers are also available.
• To disassemble the faucet and gain access to the washer:

by Gordon Bock & Jeff Wilkinson
1. Shut off the water supply to the faucet.
2. Remove the faucet handle, normally secured to the stem with a screw hidden under a decorative cap. Difficult handles may require a faucet-handle puller (similar to a miniature gear puller). Faucets with long stems may not need their handles removed at all if there is room to swing a wrench on the cap nut.
3. Back off the cap nut with a parallel-jawed wrench, such as a monkey wrench or adjustable (Crescent) wrench. To avoid marring the finish, first wrap the nut in electrical tape or cushion it with a rag; never use toothed-jaw tools such as waterpump pliers.
4. Replace the faucet handle temporarily and open the faucet to back the stem out of the faucet body.

- Use care when removing brass washer retaining screws; old screws may be brittle or have worn heads. A drop of kerosene or penetrating oil may help loosen difficult screws. Also remove any mineral deposits from the stem base or screw area before installing washer and new screw. For long-term service, change screw as well as washer.
- When investigating leaks in mixing faucets, which incorporate both hot- and cold-water inlets (such as on bathtubs), start by checking hot-water washers. These invariably fail first due to the temperature and slightly caustic effect of heated water.
- Faucet leaks may not be the fault of washers alone. If washer replacement stops a leak only for a short while (or not at all), suspect a nicked or worn seat (see below).

**Seats**

- Inspect seats visually by looking inside the faucet body with a flashlight. Healthy seats look smooth; those with defects show cracks, fissures, or pits. Damaged seats can be replaced (if removable) or dressed (if part of the faucet body).
- Removable seats are unthreaded and reinstalled with a valve seat wrench, a straight or L-shaped bar ground at the ends to fit into either a square or hexagonal hole in the seat center. If not badly worn, removable seats can be restored by carefully dressing the face flat again with a fine file or wet-or-dry sandpaper.

**Stems**

- Stems last a long time under normal wear conditions, but if they are allowed to close repeatedly on severely deteriorated seats or washers, they too may become damaged and require replacement. Worn or bent stems also may cause damage so that the faucet must be replaced.
- The dimensions of faucet and valve stems are critical and the variety of replacements is bewildering. Always take the damaged stem along when securing replacements, and compare every aspect to make sure the fit is correct. Good hardware stores and plumbing-supply houses carry common stem varieties; specialty plumbing suppliers or salvage yards may have old or odd-sized stems.
- When installing a replacement stem, replace the seat as well (if possible) to avoid premature wear. Coat the thread lightly with petroleum jelly for smooth action.
- Leaks where the stem passes through the cap nut can be caused by either a loose cap nut or compressed or worn out packing. Loose caps can be tightened just enough to stop the leak. (Overtightening will cause excessive wear in the packing.) Compressed packing can be improved by wrapping a turn or two of braid packing (sold at most hardware stores) around stem in the direction in which stem moves when faucet closes. If leak persists, replace packing.

**Common Washer Conditions And Causes**

1. Deformed and wrinkled: Washer is oversize.
2. Chewed-up and grooved: Seat is pitted or nicked.
3. Rounded washer catches in seat and unscrews itself: Washer is undersize.
4. Stem recess is just filled by washer: screw is just snug on washer when it bottoms in thread: Washer is correct size.
This double-width Homestead in Worthington, Ohio, has two sets of paired windows and a plain gable.

by James C. Massey & Shirley Maxwell
size and their plain finishes, they also share a common social context: They were the starter houses of the up-and-coming homeowner class of several generations past.

Because these houses are relatively new, they are great in number. We see them every day. Many of us live in them quite contentedly, for they continue to offer pleasant spaces, generally in pleasant neighborhoods, making them suitable for today's small families. But why the name "Builder Style"? In a brainstorming session with OHJ editors, we batted around some namerags that might accurately describe this architectural grab bag. We first considered "American Vernacular." But that conjured up an earlier period of log cabins and I-houses. It also implied regional emphases that are most often missing in these houses, which were spread nationwide by catalogs, kits, and the newly popular home-oriented magazines. In the end, we chose the term because it pays tribute to the crucial role that speculative developers, plan-book designers and mail-order houses played in putting homes on the new building lots of America's suburbs. Also, the term suggests the mechanization of construction methods and materials, which made home ownership a reality for millions of people from 1895 to 1925. Finally, it evokes the honest character and, yes, simple beauty of so many of these houses.

So, for those of you who may have suffered quiet embarrassment on behalf of your well-loved but heretofore "un-styled" houses, we now offer a remedy: Builder Style. We realize this can be a sensitive subject. No one wants to hear that they have a no-style house. It's almost like suggesting their baby might not be... well, actually beautiful! This is not to say that these houses share no similarities with formal styles. All houses, even textbook style ones, have form. But Builder Style houses basically have form alone. You may notice, for instance, that Builder Style bungalows, while usually smaller, are shaped pretty much like Arts and Crafts bungalows. They have low, spreading roofs, front porches with sloping, squared-off piers, maybe even a pergola. However, the Arts and Crafts examples use more ornament and better materials, with an eye toward artistic effect, whereas the Builder Style bungalows forgo expensive materials and refined finishes to concentrate on delivering the most house at the lowest possible cost. Of course, embellishing simple forms is a theme of America's popular ar-

(Top) The classic Homestead in Rehoboth, Delaware: tall, narrow (one-room wide), with a plain gable and front porch. (Above) Located in Winchester, Virginia, this Foursquare uses textured cement blocks.
chitecture. In the case of the Foursquare and the bungalow, Arts and Crafts or Colonial Revival influences were often seen. Queen Anne or Italian Villa touches enlivened many simple Homestead dwellings, often a generation or more after the "stylish" heyday of such ornament. Still, a good many of the houses we will be discussing here have not a trace of ornament. In these cases, guessing construction dates may depend on knowing when the window size and shape which they sport was popular, or when the materials with which they are built or faced came into use.

It is worthwhile here to say a word about the construction of these houses. The Builder Style period was one of intense innovation, with the development of new techniques and new materials, and vastly improved transportation facilities to deliver materials anywhere they were in demand. For instance, from the 1870s onward, after the introduction of cast concrete, it was possible to build sturdy houses that were capable of giving a reasonable imitation of stone at only a fraction of the cost of stone. The Winchester, Virginia, house pictured on page 46 has a rusticated corner treatment to make the concrete walls look all the more authentic. Stucco installed on top of wood or manmade sheathing was a new technique, and asbestos and asphalt shingles for roofs and siding was introduced. Although tile roofing was not a new material, it came into general use even on houses that were not Spanish in inspiration. Based on their form or layout, we have sorted Builder Style houses into four subcategories for discussion below.

The Homestead

The simple Homestead house is generally tall, narrow, and deep, with a pitched roof and a gable front. It is sometimes called a "temple house" because the gable is often treated as a Classical Greek pediment. The Homestead was well suited to narrow city or suburban lots; in fact, many of the city lots on which Homesteads today stand were suburban lots when these houses were built. It is also well known in the country. In fact, it never entirely disappeared from the countryside after the 19th-century Greek Revival made it the farmhouse of preference. It is most often two storeys tall, but one- and one-and-a-half-storey versions are not uncommon, especially in the workmen's homes provided in company towns.

There is a very narrow, "shotgun" variation on the Homestead, found most often in the South and parts of the Midwest. However, this version may not be quite like the one-room-wide, folk-style shotgun house. That shotgun came by its name, so it is said, because the interior doorways are in such a straight line that you could stand at the front door and fire a volley at the back door without hitting anything in between. Later versions sometimes had a front-to-rear side hall, and the

Two pairs of triple windows and an unusual treatment of the porch columns are two attractive features of this large Foursquare located in Frankfurt, Kentucky.
The Foursquare

The Foursquare (one Midwestern version is variously titled the Cornbelt Cube) may be seen as a stripped-down version of a couple of late-18th- and mid-19th-century forms, including the Georgian block and the square Italianate house. The Foursquare was generally roomier than the Homestead — in fact, the plan might be seen as a sort of double Homestead. The roofline is invariably pyramidal, or hipped, however, and not gabled. In its most elemental form, a Foursquare is simply four rooms on each of two floors, arranged one on each corner with no through hallway. It usually has a front porch, which may turn the corner on one side.

The simplest Foursquares have two single windows on the second floor, while more elegant houses may have two double or triple windows, or even a third set of windows. There may be a low small dormer with a flat or pyramidal roof. As the style becomes more elaborate, the dormer arrangement moves from one to two or three sash within each of the dormers, and in some houses there may be dormers on all four sides of the main roof.

Foursquares were most commonly built in frame and stuccoed frame, but they are also found in stone and brick. "Shirtwaist" Foursquares typically have a belt course below the windows of the second floor, separating the different materials used on the first and second floors (stone below and stucco above, for instance).

The Bungalow

From 1900 until World War One, no house excited the American homeowner's imagination more than the bungalow. It seemed the perfect small house, and it was tirelessly promoted and enthusiastically built even in areas where its warm-weather origins were not particularly apt. (The name seems to have come from "bangala" or Bengali, and originally indicated a form of summer house used by colonists in India.) Architects such as Charles and Henry Greene in California made it high style, and Prairie School architects embroidered on bungalow characteristics, but it was the American public who made it, with its open floorplan and one-floor living, a mainstay of early-20th-century suburbs.

Fred T. Hodgson, the editor of Hodgson's Practical Bungalows and Cottages (Chicago: Frederick J. Drake & Co, 1906), called it, "the best type of cheap frame house which has been erected in large numbers in this country since the old New England farmhouse went out of fashion." Of course, Hodgson may have had an eye to selling his bungalow house plans. Not everyone agreed with Hodgson's assessment of its merits, however. Some critics called it "the least house for the most money," a reference to the inordinate amount of lot area it occupied. Most bungalow
owners, however, probably would have agreed with Hodgson's explanation of the building's charm: "There is nothing either affected or insincere about these little houses. They are neither consciously artistic nor consciously rustic. They are the simple and unconscious expression of the needs of their owners, and as such they can be credited with the best kind of architectural propriety."

The bungalow is a relatively long, low, one- or one-and-one-half-storey building with a conspicuous roof, overhanging eaves, and an ample front porch included under the main roof structure. Built snug to the ground, it was intended to relate in scale and color to the surrounding shrubbery and trees. Ideally, indoors and out were blended to encourage relaxed communication between the inhabitants and nature.

The bungalow is usually covered either with shingles or shakes (large rough shingles) in natural colors. Sometimes clapboard and/or stucco were used. The bungalow reached its highest expression in the well-wrought Arts and Crafts interiors (see "Arts & Crafts Houses," May/June 1990 OHJ), but most houses of the type used lesser, machine-made trim of cheap materials, along the lines of inexpensive Mission furniture.

The Cottage

There is often a fine line between the bungalow and cottage. Both are one- or one-and-a-half-storey buildings, although there is frequently a larger upstairs in the cottage, and cottages are more vertically oriented than bungalows. They are a traditional vernacular building type, here updated and simplified, but sometimes showing ornament from an earlier period, as in the Frankfurt, Kentucky, house which is illustrated below right.

Most often built in frame or stucco over frame, cottages were sometimes made using brick and even stone. Front porches are standard, but may not extend across the entire front of the building. Roofs are usually gabled as in the bungalow, but they may take other forms as well: They may be very low, enclosing only a crawl space or they may cover nearly an entire floor. There may or may not be dormers. Porte cochères are rarely found. The plan may be rectangular or L-shaped, always with an informal and picturesque effect. When there is ornament, it may be in the style of Queen Anne houses. Windows are varied, tending to be more vertical than horizontal.

In his 1919 publication, Beautiful Homes and Plans, Jens Pedersen announced as one of his objectives in publishing the book "... to create a desire on the part of every AMERICAN citizen to OWN HIS OWN HOME, for by so doing he is creating for himself a standing of permanency and prestige in the community in which he resides and at the same time establishing a position, financially and socially for himself and his family. Furthermore, the American home of today is far superior to that of any other nation as to comforts, convenience, and artistic embellishments, and has contributed in producing a state of contentment and well being, conducive in a large measure to the peace and tranquility this nation has enjoyed, also in maintaining a loyal and true American spirit which emanates from the Great American Home."

(Below) The uprightness of this classic, small, 1 1/2-storey cottage in Alexandria, Virginia, separates it from the horizontal bungalow form. (Bottom) The style of this Frankfurt, Kentucky, late-Victorian frame cottage set the precedent for the more modern, stripped-down version.
RESTORING

When I caught up with Frank Mangione, he was working his way through a full-scale replastering project in a ten-room, 19th-century apartment in New York City. The timing was good because O&H hadn't covered new flat or decorative plasterwork in years. My choice of craftsman was good, too. Frank has restored plaster of all kinds on several landmark historic properties (such as the Samuel F.B. Morse Home in Poughkeepsie, New York); this, coupled with 35 years' experience, made him a natural to observe for an article on traditional plastering techniques.

I dropped in on the from-scratch replastering of an elaborate Victorian ceiling, complete with run-in-place moldings and cast ornaments (Photo 1). Ceilings are often a real test of a plasterer's skill, not only because of the architectural details lavished on this unbroken surface, but also because of the demanding work conditions — the plasterer has to get the stuff to stay up there while working upside-down on a scaffold! While re-creating this highly decorative ceiling was a more complicated and exacting job than is called for in an average room, the tools are the same and all of the methods described can be used for repairing moldings or the basic plastering of a flat wall.

Flat Work

A traditional plaster wall is built up in three levels: the scratch, brown, and finish coats. The scratch coat is applied first to the wall or ceiling base, which is frequently one of the varieties of lath, such as wood lath (thin wood strips spaced and nailed to framing), board lath (gypsum sandwiched between paper and perforated) and metal lath (perforated or expanded sheet metal). The base for a plaster wall need not be lath, however; it can also be solid masonry, as was the case in this project.

Scratch coats are anchored to lath by the plaster keys that form and harden behind the lath, but masonry walls do not have this advantage and so require careful preparation for the plaster to adhere. The apartment building for this project was constructed in the 1850s and built to last. Walls and ceilings were made of brick, gypsum block (a turn-of-the-century, non-load-bearing material), terra cotta, and cinder block.

To make sure his work will securely bond to the old, dry masonry wall, Frank takes extra precautions. Most important is wetting the wall thoroughly with a thick-napped paint roller — four, five, or six times for the gypsum and cinder block and up to ten times for the brick — so that it won’t draw the water out of the fresh plaster mix. Frank is also a firm believer in modern bonding agents. Leveling this ceiling might build the combined scratch and brown coats up to two inches in some places, and so the terracotta ceiling base also is coated liberally with a product called Plasterweld (manufactured by Larsen Products, Rockville, MD 20852).

SCRATCH COAT

For scratch- and brown-coat work (on lath as well as masonry bases), Frank uses almost exclusively 1 bag Structo-lite (a ready-mixed base-coat product made by United States Gypsum) combined with 2 shovelfuls of mason's sand: water is added until the mix has a "mayonnaise consistency." The plaster is mixed in a large mixing box, then transferred to a table-like mortarboard. From here, portions are loaded onto a hand-held hawk and applied to the ceiling surface with a trowel.

Applying plaster with a trowel is a skill that takes practice to master. Mortar must be applied evenly, efficiently, and quickly as the working time of wall plaster is about 30 to 45 minutes (and the base still draws water from the fresh mix). After planning how large an area will be plastered at one time (typically, 100 square feet or so), the center of the hawk is loaded with mortar.

Trowelling on the mortar requires a continuous motion from hawk to wall base. As mortar is cut off the hawk, trowelful by trowelful, the hawk is rotated 90 degrees after each cut to keep the mortar pile centered and balanced. Each trowelful of mortar is brought to the wall at a slight angle, so that when the trowel is drawn across the surface with a steady pressure, the mortar is forced to the base and a thin coat is produced. As this sequence of motions...

Traditional Techniques for Three-Coat Plaster & Mouldings

A CEILING

by Gordon Bock
is repeated in rapid succession, new layers of plaster are always begun at just-finished edges to make sure the work has a continuous bond. New layers must be applied before previous work sets, so fresh hawks of mortar are supplied quickly by an assistant. Once all the scratch coat for an area is applied, its surface is roughed-up with a rake-like scarifier (Photo 2) to provide tooth for the next plaster layer (hence the term scratch coat).

**BROWN COAT**
The scratch coat levels out major depressions in the base and builds up a generally flat surface, but to create a die-straight foundation for the finish coat, the brown coat has to be applied using **screeds** as guides for the exact depth of the plaster. This project required re-creating plasterwork only from the picture moulding on up, so this margin around the room became the benchmark for the rest of the ceiling measurements. As wall screeds, Frank vertically embeds lattice strips in puddles of mortar and places them at intervals along the picture-moulding line. The strips are wetted first so that they anchor to the mortar, and then are set plumb with a level and in-line to establish the surface of the wall. The strips are also exactly 17 1/4" long — the height of the finished ceiling above the picture moulding. From here Frank mounts a second set of lattice strips at right angles to make screeds for the ceiling (Photo 3).

As soon as the mortar holding the lattice strips sets, the brown coat can go on. After wetting down the scratch coat (which has been curing for a couple of days), Frank flanks in the area between these screeds, building up a coat of plaster between 1/2" and 3/8" thick (Photo 4). The action of the trowel helps to produce a smooth and level surface, but periodically, Frank also rods the plaster to straighten it and keep it at the correct depth. To do this, he draws a metal straight edge or "federal" edge (a magnesium bar with a 1/8" edge) across the screeds in a zig-zag motion, carrying off excess brown coat with it (Photo 5). The plaster-rodding process is repeated until the area between screeds is filled and flat. Then, while the mortar is still wet, Frank goes over the surface with a wooden float. This step, which opens the "pores" of the brown coat and raises some sand, improves the mechanical bond with the subsequent finish coat (Photo 6).

When Frank gets beyond the lattice strips mounted at the perimeter of the ceiling, he uses a different system of screeds to keep the plaster true. First, he stretches a mason’s line across the ceiling 6’ in from the lattice strips — just the length of the rod. Then, he sets the line at exactly the height of the lattice strips to find the depth of brown coat needed in the middle of the ceiling. After deciding how much of this area he will plaster at one time, Frank places mounds of mortar at strategic places under the line to just the height of the line. These small screeds or *dots* are used as depth guides to rod the new work level with the adjacent brown coat.

Plastering one section at a time is the only way to work
a large area like this ceiling. In plastering from screed to screed, a critical step is ensuring a good bond between sections. Frank takes care to cut the edge of a just-finished section of brown coat square with the trowel before wetting it and then proceeding with more plastering in the adjacent area. The whole process, he says, "is almost like a mason doing a sidewalk — only upside down."

**FINISH COAT**
The finish coat adds the final hard, smooth surface to the flat work, and so requires a different mortar from that of the scratch and brown coats. For most finish work, Frank uses a 65:35 mix, meaning a mortar composed of 65% autoclave finish lime and 35% gauging plaster (used to accelerate the setting time of the lime). Dave Krein, Frank's assistant, combines the ingredients with water on the mortarboard in the time-honored method: First, he forms a ring of lime putty (lime mixed with water to make a stiff paste) large enough to accommodate the volume of plaster that will be used (in this case, roughly half that of the lime). Next, he fills the crater halfway with water, estimating the amount needed to absorb the plaster. Then, he sifts 2 tablespoons of retarder (to further control the setting time of the mix) into the water. Then, he slowly sifts in plaster until it takes up all of the water, and then adds a little more so that the mixture isn't soupy. After a minute or so to allow the water to be absorbed by the mixture, the plaster and lime putty are blended together with the hawk and trowel (Photo 7).

The finish coat is usually applied in two layers or applications: the first to establish a good bond to the brown coat and take up some of the suction, and the second to smooth out the work and produce a finished surface. The skill of a good plasterer comes into play here because the first application cannot be allowed to dry before the second goes on — and finish plaster sets up quickly. Once the brown coat is wet down (Photo 8), the work begins. Frank flanks in the first application (about \( \frac{1}{2} \) thick) between screeds already established on the ceiling (Photo 9). Occasional high spots are removed with the edge of the trowel (Photo 10). As soon as a second application is completed, he rods off the excess plaster (Photo 11) and cleans it from the tool (Photo 12). The surface is also checked for depressions and blemishes known as *cat faces*. After filling these and scraping any high spots, Frank polishes the surface. To do this, he draws a wet brush along the plaster with one hand, and follows it immediately with the trowel held at a sharp angle in the other (Photo 13). This procedure shrinks and "firms up" the work, compacting the plaster into a hard, smooth finish. The last step is going over the entire surface with a large, wet, felt brush to eliminate any dribbles left by polishing, and to check it for trueness with the rod (Photo 14).

**Mouldings**
Re-creating the ceiling for this apartment also called for
making a series of new decorative plaster mouldings above the picture moulding. Plaster is a very versatile material, and can be troweled, cast, or run — the process usually used for mouldings. To run a plaster moulding, a metal template is drawn several times over layers of wet plaster (much like a moulding plane), while plaster is added until the completed form is achieved.

The heart of the technique is the mould, a tool comprised of a sheet-metal knife and the wooden frame that carries it. The knife is the reverse-image template of the desired moulding profile, and is cut with tinsnips from 26-gauge (or better) metal and dressed with a file. The profile can be copied from the model moulding in a variety of ways, among them scribing, using a moulding copier, or slotting the moulding with a saw so that cardboard can be inserted to make a tracing. Once assembled, the tool runs on a guide such as a strip of lumber mounted to the wall or the edge of a bench.

The knives cut for this project are exact duplicates of the mouldings originally in the apartment. Despite the fairly elaborate design, they were probably run a hundred-plus years ago with a single large knife operated by a two-man team — one man handling the knife and another catching the excess plaster. On this project, however, Frank is working the plaster alone so it made sense to run the mouldings one at a time with two smaller knives.

**BLOCKING OUT**

To start, Frank places the mould on the wall at the exact position of the future moulding and marks the bottom edge of the tool on the wall with a pencil. After marking in this way down every 16" or so, he nails a piece of lattice to the wall studs so that it connects the marks, making a rail for the mould to ride on. Next, Frank creates a good surface to anchor the moulding by scoring the flat plaster and coating it with Plasterweld. For large mouldings (particularly on ceilings), he sometimes also embeds nails or sheetrock screws in the brown coat as keys, just deep enough to hide below the surface of the finished moulding.

For moulding work, Frank begins with a 50:50 lime and plaster mixture that hardens quickly and makes it possible to build up deep ornaments. Because the action of the mould over the plaster also accelerates the set, it is important for him to establish at the start how much of a run he can do alone, and which mouldings in the room are best tackled as two runs. After this, the technique is relatively simple. Plaster is mixed and flicked on the wall in the path of the knife, after which the mould is run back and forth to take off the excess. Each time plaster is added and the mould run, the moulding is built up closer to its final shape. Care must be taken to work quickly, and to hold the mould so that it does not chatter and put waves in the work.

**FINISHING**

Once the bulk of the moulding is formed, Frank spends more time stuffing the mould — that is, feeding plaster
with a gloved hand just ahead of the moving knife (Photo 17). For the final two or three runs, Frank switches to a higher-lime 75:25 mixture, which has better workability and produces a finer surface. The last run is done after “dusting” the moulding only with water to shrink back the plaster and give it a final polish (Photo 18). The result is die-straight and marble-smooth (Photo 19).

It is not possible to run a moulding from corner to corner in a single pass, because the size of the tool leaves 18" or so on the wall incomplete. This part of the job has to be run in the opposite direction using a mould with a knife that’s identical but mounted on the opposite side of the wood mother. The procedure is the same except that starting and stopping the mould must be done with care. A spot near where the previous work ended is cut square with a trowel and marked on the wall with a pencil. This becomes the starting point of the moulding work in the new direction, and an exit for removing the knife from the finished moulding. Once the plaster sets, this slot is filled with plaster and rodded over with a small joint rod or straightedge to close it without a trace (Photo 20). Pock marks or depressions that appear in other mouldings are touched up with a trowel before being shaped with another run of the mould (Photos 21, 22, 23).

Mouldings can also be run as individual pieces on a smooth-surfaced bench and then mounted in place on the wall (as you’d mount wood millwork). This technique is used for creating plaster mouldings in complicated areas, or for small returns such as 12" runs around a chimney. Bench-run mouldings require the same tools and materials as used for working on walls. In addition, the plasterer coats the bench with a parting agent (such as stearic acid or liquid soap) before running the moulding, and often incorporates cotton string or hemp into the wet plaster to provide structural reinforcement. Once they harden, bench-run mouldings can be mitered with a saw, just like wood (Photo 24). After being fitted, the moulding sections are “glued” to the wall with a slip of neat (pure) plaster mixed to a glue-like consistency (Photo 25). Frank also prefers to coat both the wall and the moulding back with Plasterweld when attaching mouldings.

Corners and returns too tight for application of bench-run mouldings can be mitered-in by hand using a joint rod. With this method, the rod follows the surface of a finished moulding as it is drawn zig-zag over the wet plaster, forming it, as Frank says, “just as a locksmith uses the old key as a pattern for cutting the new key.”

The center medallion and smaller mouldings were made by another firm and applied to the ceiling after Frank Mangione’s work was done. After this, the completed plasterwork was left to cure for three to four weeks before being primed. Gilding and paint added the final touches to this highly decorative ceiling, but even before it got the brightly colored finishes, the sumptuousness of the ceiling showed in its plasterwork.
Today, people interested in the 19th century are familiar with the wallpaper and textile patterns of William Morris: richly drawn floral and foliate designs with clean lines and crisp colors. William Morris designs have been revived in America in the past decade, making his style an important element of the Victorian Revival.

Information on William Morris is so plentiful today, it’s hard to remember that just a decade ago his designs were hard to find in America. Visitors to England could still obtain Morris wallpapers and fabrics at Arthur Sanderson & Sons and at Liberty’s, for example. But, in America, Morris was non-existent in the interior-design world. His name chiefly could be found as an historical footnote under the heading “political science” at the library.

A Diverse Career
Although early efforts as a painter were eclipsed by his artist friends, including Edward Burne-Jones and Dante Gabriel Rossetti, William Morris soon distinguished himself in the field of pattern ornament. As an outgrowth of furnishing his first house, he founded Morris & Co. in 1861, selling wallpaper, fabric, carpet, and furniture, and championing the preservation of traditional craftsmanship in a world that was becoming increasingly industrialized. As a supporter of the revival of medieval crafts, he designed stained glass and embroidery and learned the ancient art of tapestry weaving. Throughout his career, his interest in craftsmanship led him to learn the trades of his workmen. Morris was also an accomplished poet and writer whose work — including ballads and translations of Icelandic verse — was held in high esteem by contemporaries. This eventually led to a late career in fine bookprinting with his Kelmscott Press. His antiquarian interests also saw his entry into politics as a vocal preservationist. He later campaigned for workers as a socialist in an effort to close the “terrible gulf between rich and poor.”
A Reluctant Modernist

While Victorian art and design were held in low esteem in the mid-20th century, the literary and political writings of the era remained accessible to Americans. Twentieth-century critics labeled Morris a forefather of the Modern Movement, but "modernist" is a title with which he would not have been comfortable. Although he did seek to make a radical change from mid-Victorian style, his ideas were rooted in an idealized medievalism that glorified the artisan and which caused him to repudiate the modern dependency upon machinery for production. He envisioned a world where artisans created ornament for the useful items in a house — furnishings embellished in a manner appropriate to their materials and function — which is very different from the clean, unembellished designs characteristic of the 20th century. The pleasure we still find in objects fashioned by Morris and his followers comes from the naturalness with which a design suits both the purpose of the object and the material from which it was made. In the pattern designs, style depended on whether the pattern was to be woven or printed, and the flat plane of fabric or paper was expressed rather than disguised. The elegant marriage of pattern to product is why the items Morris & Co. made achieved a timeless character, remaining popular through many decades and changes in taste. In the July 1897 issue of Scribner's Magazine, Walter Crane, another 19th-century designer of note, summed up the Morris style in this way: "in the main a revival of the medieval spirit (not the letter) in design; a return to simplicity; to sincerity; to good materials and sound workmanship; to rich and suggestive surface decoration, and simple constructive forms."

A New Palette

Before William Morris started his firm, the fashion in Europe and America was for interiors with bold, clear colors. Walls might be neutral greys with brilliant accents of color, but fabric for windows and upholstery and the pervasive wall-to-wall carpets were saturated with full-bodied reds, blues, greens, and golds. Rejecting the newly introduced chemical dyes, Morris preferred to use the bright colors of pure natural dyes, which were traditional in all styles of interior design in the early-19th century. Familiar to him from medieval and Renaissance paintings with their rich depictions of fabric and tapestry, his palette was related to the body colors found in the paintings of his friends in the Pre-Raphaelite Brotherhood. Other Aesthetic designers proselytized on behalf of muted, greyed colorings (that are now sometimes incorrectly associated with Morris and his followers). The sage greens and ochres and browns that were extremely popular in the 1880s as a reaction to the strong colors of the mid-century — and parodied by Gilbert and Sullivan in *Patience* as "a cobwebby grey velvet, with a tender bloom like cold gravy" — did not appeal to Morris. The architect W.R. Lethaby wrote, "Even in the choice of single colours, reds, greens, yellows, Morris's mastery appears; if it be kermes and indigo in dyes, or red lead and yellow ochre in pigments, he looked on these colours when pure as in themselves beautiful natural prod-
The Morris Interior Today

The versatility of Morris & Co. furnishing materials has allowed them to remain popular in England throughout the 20th century. Some Morris designs make subtle backgrounds for a rich array of fabrics and furnishings in the room. Others are strong enough to stand alone and often serve as the principal ornamentation of a room. Historically, there has been little effort to coordinate the production of Morris designs into ensembles for marketing. In modern production, this is also the case.

Bradbury & Bradbury Wallpaper’s first collection in 1979 included six Morris designs within a collection of eight patterns. Colorings were modeled after those that Morris used. In 1986, Bradbury & Bradbury launched “In the Morris Tradition,” interpreting the use of pattern and color in a more eclectic “revival” spirit.

Scalamandre, with the approval of the William Morris Society, issued a Morris Collection in 1980, which included screen-printed wallpapers and fabrics. This has been expanded with several handsome woven fabrics. Colorings are copied from original documents.

In 1985, Arthur Sanderson & Sons opened its New York showroom and a flood of Morris designs became available in America again. The Sandersons own most of the original woodblocks for the Morris designs. The initial collection of hand-woodblock wallpaper, mechanically printed wallpaper, and handprinted fabric was offered without obvious coordination. Both documented and contemporary colorings were available. Many documented colorings are still available today, as well as an expanded line of coordinating colorings to suit modern tastes.

Woodward Grosvenor & Co. had woven Morris & Co. carpets in England for at least 80 years, and still offer designs in their document colorings. In many of the Morris carpets, the coloring helped tie together the other textiles and papers used in Morris rooms. A new collection including both document and Victorian Revival colorings is now available through J.R. Burrows & Co.

Other Morris products and accessories have appeared on the market with such increasing frequency that complete Morris & Co. interiors can be assembled once again.

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The patterns pictured here (left to right): Wallflower and Iris, both from The William Morris Collection by Scalamandre, and St. James, available from Bradbury & Bradbury.

“The widest use of pattern-designing is the clothing of the walls of a room,” said Morris.
“pattern is altogether subordinate to the tone, and its color is the chief value.” Above the wall he treated the cornice as part of the ceiling and painted them both “the lightest the tone of the room [would] permit.” Ceiling paper was used sparingly. His ideas were not the common practice of his time, when numerous wall and ceiling papers were frequently used in one room, but his suggestions were quickly adopted by his admirers.

Morris suggested that “the walls and woodwork have generally the predominating color, and the carpet is secondary. The curtains will then either blend with the walls, and help to surround the carpet with a frame of color contrasting with it generally, but not necessarily with a strong contrast, or the curtains may be used to harmonize the carpet with the walls." Strong contrasting colors should be used in small quantities; pale or grey contrasting colors "may be more freely used." “Chairs and sofas give great opportunities for introducing points of bright contrasting color, and for those high lights and darkest shades which are essential in a complete scheme. Covers need not be uniform. They may be of two or three or even four different kinds (different patterns), according to the size of the room and number of pieces.” With some humor, Morris gave this last advice for choosing textiles for a room; “You cannot well go wrong so long as you avoid commonplace, & keep somewhat on the daylight side of nightmare.”

William Morris in America

In the early 1870s, Morris & Co. began to sell their products in America through authorized agents. At the Foreign Fair in Boston in 1883 to ’84, Morris & Co. had a comprehensive display. Boston remained the firm’s major regional market during its heyday. Another large agent was the fashionable Marshall Field & Co. department store in Chicago, which sold Morris wallpapers, fabrics, and carpets. Pirating of designs was common enough that Morris & Co. issued a note saying, “... no others can supply the goods we make. This statement is the more necessary, as we know that unauthorized copies and various imitations are offered for sale, without explanation.”

Among the finest Morris interiors in America is the recently documented Villa Louis (built 1870) at Prairie du Chien, Wisconsin. The house is a large, cream-brick Italianate villa overlooking the Mississippi River. In 1885, owner H. Louis Dousman and his wife undertook a major redecoration of his parents’ home. Numerous Morris papers and fabrics, along with other Aesthetic Movement designs, were furnished in a striking color scheme of red, blue, and gold. In the main parlor, the “Acanthus” pattern was printed in madder red on velvet for the upholstery fabric and portieres, the windows were hung with blue drapery, the walls were a golden yellow “Venetian” design by Morris, and the carpet was in a deeper gold. The hallway had Morris “Diaper” wallpaper in madder red. Mary Antoine de Julio and Michael Douglass, curators at Villa Louis, now a museum, have recently identified this decorating scheme from photographs and documents, and they hope that work can soon start to refurbish the house.
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CAULK

Of the major caulk types on the market, those designed for bathroom work are usually latex and silicone products. Latex caulks are water-based, have a moderate life (five or more years), and are popular because they adhere to damp surfaces and clean up with water. Silicone products require more care in surface preparation — they may need a solvent and razor blade for cleanup — but they are unrivaled in durability. (Many claim flexibility for up to 50 years.) Generally, caulks labeled for bathroom use contain fungicides to make them mildew-resistant, but some manufacturers may add this ingredient only to their white product, and not to their clear or other-colored caulks of the same variety.

Job-sized quantities of caulk are sold in squeeze tubes or cartridges for hand-operated guns. Traditional ratchet-type caulking guns now have been joined by guns with ratchetless pistons and reinforced, parallel frames for improved gunning ability with stiffer caulks. High-volume models of industrial-grade guns are also more common, accepting cartridges or “sausage” cases of ½ gallon or larger.

Bathroom caulk is only as effective as its installation. Remove soap scum, mildew, and loose grout from the area to be caulked. Clean surfaces with a solvent such as isopropyl alcohol (which removes water and soap) the day you caulk. For a film-free surface, use a clean cloth to wipe away solvent before it evaporates.

There are two basic ways to apply caulk. Many recommend pushing the cartridge or tube nozzle in the direction of gunning (similar to a plow), leaving a bead under the gun as it moves. This technique works the caulk into the joint and produces an excellent bead. In the other method, the whole tube or gun is drawn ahead of the bead, laying down the caulk in open view. For many, this position is less awkward than pushing into the bead and offers increased control.

Either way, “tooling” the caulk is worthwhile for pushing the bead into crevices and dressing the surface. An index finger dipped in oil or water is a favorite implement for this task, but a plastic spoon works just as well. Masking off the limits of the caulk before gunning is another step that adds to the job, producing crisp, neat beads and simplifying cleanup (see photos). When caulking around a bathtub, fill the tub to its normal water level first, then wait until the caulk is cured before draining. The tub-to-wall joint will be at its maximum dimension when you caulk, and the cured caulk won’t be under a tension when you bathe.

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GOOD BOOKS

by Jeff Wilkinson

Ogden Codman and the Decoration of Houses

Ogden Codman was one of the most influential interior decorators of the early Colonial Revival period. Together with client and friend Edith Wharton, he wrote The Decoration of Houses, a landmark book on the principles of interior decoration, which unfortunately is out of print. A great deal about the art of decorating in the classical mode can be learned from Codman, whose commissions included decorating the Vanderbilts' Newport home. Now a new book, Ogden Codman and the Decoration of Houses, sheds valuable light on this neglected designer. Six well-illustrated essays by various historians and curators showcase Codman's role in the development of gilded-age interiors. Included are chapters by Pauline Metcalf (chief editor), Christopher Monkhouse, and Richard Guy Wilson. Available for $42.25 ppd.

Parks and Recreation Structures

In 1938, the United States National Park Service issued a reference manual for the construction of log structures in our national and state parks. Long out of print, this much sought-after book is once again available. As comprehensive as it is authoritative, Parks and Recreation Structures by Albert Good features chapters on cabins, lodges, hotels, fireplaces, furniture and furnishings, boathouses, campfire circles and outdoor theaters, picnic tables, fire lookouts, privies and comfort stations, refuse receptacles, and much more, including historic-preservation projects and reconstructions. The book is 640 pages and richly illustrated with over 800 photographs and 700 line drawings, including many measured drawings. It's a must-have reference for all interested in log construction. Available for $80.25 ppd. from Graybooks, 2555 55th St., Suite D104, Dept. OHJ, Boulder, CO 80301; (800) 343-2757.

Bay-window design for the library of the Harold Brown House in Newport, R.I., 1893.

Architectural Graphic Standards, First Edition

What do OHJ editors reach for when researching early-20th-century building details? Our worn-out, yellow-paged copy of Architectural Graphic Standards. Now you won't have to wait to stumble across this gem at someone's garage sale, because a facsimile edition of this book is available. The book contains hundreds of residential and commercial building details circa 1932 — everything from cut stone to bathrooms and windows — which makes it a valuable guide for the professional preservationist and post-Victorian enthusiast alike. The beautiful drawings alone are well worth the price. Available for $96.00 plus shipping. John Wiley & Sons, Inc., 605 Third Ave., Dept. OHJ, New York, NY 10158; 1-800-225-5945.
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Whether or not you agree with the Professor, foot baths are an authentic addition to many turn-of-the-century bathrooms. Val's Antique Baths and Architectural Antiques carries a limited stock of restored originals. They also carry a large supply of other unusual items, such as needle showers (also called "rib-cage" showers) and center-drain tubs. The cast-iron foot bath (shown left) costs $795, plus shipping. For information, contact Val's Antique Baths and Architectural Antiques, P.O. Box 74, Dept. OH/J, Oakley, CA 94561; (415) 625-5518.

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Add a finishing touch to your antique bathroom with cotton shower curtains. Non-Polluting Enterprises offers one (shown below) that is reminiscent of the old-fashioned type used in Victorian bathrooms. Never fear, water won't penetrate through the curtain because the fabric is tightly woven, 100% cotton duck. Available in natural or white, the 72" x 72" curtains fit a standard size tub. The cost is $30 each or two for $55, plus shipping. For information, contact NOPE/Non-Polluting Enterprises, 342 West 21st St., Suite 5E, Dept. OH/J, New York, NY 10011; (800) 782-NOPE.

Tub Faucets

You can't have a cast-iron tub without an appropriate tub faucet, like the top-handle Leg Tub Faucet (shown left) from the Antique Hardware Store. It is available in brass or chrome-plated brass, and with "Hot" and "Cold" porcelain cross handles. The Leg Tub Faucet costs $79.95 in brass and $99.95 in chrome, plus shipping. For a catalog, send $3 to the Antique Hardware Store, R.D. #2, Box A, Dept. OH/J, Kimmerville, PA 18930; (215) 847-2447.

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When restoring small bathrooms, it can be difficult to find appropriate space-saving fixtures. Corner sinks, like this Victorian original from D.E.A. Bathroom Machineries (shown right), not only fit in tight spaces, but maintain the period decor as well. D.E.A. has a selection of 20 antique corner-mount and wall-mount sinks. Each refinished sink has a bowl diameter of 12". The sink shown here costs $595, plus shipping. For a catalog, send $3 to D.E.A. Bathroom Machineries, P.O. Box 1020, 95 Main St., Dept. OH/J, Murphys, CA 95247; (209) 728-2031.

This circa-1890 wall mounted corner sink features a 5" backplash.

by Lynn Elliott

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![Image of a double bath cock]

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What's black and white and not found all over? Hexagonal tiles for pre-1940 bathrooms! A good supplier for these once-popular tiles is the Winburn Tile Company. They stock a variety of patterns and borders

![Hexagonal tile patterns]

(shown above), or you can send the company your own pattern to be reproduced. The 1/4"-thick hexagonal tiles come in 1" and 2" sizes. Prices vary according to the pattern selected. Winburn Tile Manufacturing Company, 1709 East 9th St., Dept. OHJ, Little Rock, AR 72203; (501) 375-7251.

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which sells new fixtures for old bathrooms, has staff machinists who can duplicate many parts right on the premises. Although New York Replacement Parts deals primarily with the trade, homeowners’ queries are welcome provided a sample of the plumbing part is supplied. The shop is open Monday through Friday from 7:30 AM to 4:30 PM (Thursday, from 7:30 AM to 7 PM). New York Replacement Parts Corp., 1464 Lexington Ave., Dept. OHJ, New York, NY 10128; (212) 534-0818.

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Victorian Stencils
Stencils were a popular means of achieving a stylish decor during the Victorian era. Fanciful floral and geometric stencil patterns were used as borders just below ceiling molding or above door and window frames. Epoch Designs offers pre-cut stencils in many patterns, such as the ones shown right, which have been reproduced from Victorian catalogs. Depending upon the stencil chosen, the designs can be done in one to three colors. The 19½” x 19½” Rococo stencil is cut from mylar and costs $62. For a catalog, send $2.75 through the middle. Not surprisingly, the Russells sell old wicker, too. The 1920s love-seat set and small fern stand (shown below) with their diamond-pattern design cost $625 and $235, respectively. Tips on wicker restoration and care are available for $3 and a SASE. Contact Wicker Fixer, Rt. 1, Box 349, Dept. OHJ, Ozark, MO 65721; (417) 485-3466.

Wicker Wisdom
Planning to dump that battered, wicker rocker now that it's the end of summer? Think again! The hardwood frame of antique wicker makes it sturdier than a new piece. It also means that antique wicker in good condition is increasingly difficult to find. For help in restoration, turn to Cheri and Mike Russell of Wicker Fixer. One of their specialties is stripping painted reed or "paper" wicker that features a wire running through the middle. Not surprisingly, the Russells sell old wicker, too. The 1920s love-seat set and small fern stand (shown below) with their diamond-pattern design cost $625 and $235, respectively. Tips on wicker restoration and care are available for $3 and a SASE. Contact Wicker Fixer, Rt. 1, Box 349, Dept. OHJ, Ozark, MO 65721; (417) 485-3466.

"To help prevent dryness, mist wicker once a month," says expert Cheri Russell.

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OLD-HOUSE JOURNAL 73
Mail-order plans have a long history in shaping the residential architecture of the country. Of the thousands of house plans available today, few exhibit good design and a grasp of historical proportion and detail. So, in response to requests from OIY readers, the editors have “done the homework”: We’ve hand-picked plans. In each issue, we offer the most attractive, authentic, and buildable of the historical designs, from all periods of American architectural history. Let us know what plans you’re looking for.

You can order actual blueprints for all the houses featured. Plans conform to national building-code standards — however, modifications are usually necessary for your site and local requirements, so you’ll probably need the assistance of a professional designer (your builder may qualify) or an architect.

For the houses shown in this issue, blueprints include:

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

- **Framing diagrams** that show layouts of framing pieces and their locations for roof, first and second floors.
- **Energy-saving specs**, including vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators.

Why order multiple sets? If you’re serious about building, you’ll need a set each for the general contractor, mortgage lender, electrician, plumber, heating/ventilating contractor, building permit department, other township use or interior designer, and one for yourself. Ordering the 8-set plan saves money and additional shipping charges.

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

### PLEASE SEND THE FOLLOWING:

<table>
<thead>
<tr>
<th>PLAN NAME</th>
<th>PLAN #</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 □ ONE COMPLETE SET OF WORKING DRAWINGS</td>
<td></td>
</tr>
<tr>
<td>#2 □ FIVE SET PACKAGE</td>
<td></td>
</tr>
<tr>
<td>#3 □ EIGHT SET PACKAGE</td>
<td></td>
</tr>
<tr>
<td>#4 □ ADDITIONAL SETS OF WORKING DRAWINGS @ $15 each</td>
<td></td>
</tr>
<tr>
<td>#5 □ PLEASE INCLUDE ONE ADDITIONAL SET OF MIRROR REVERSE @ $25</td>
<td></td>
</tr>
<tr>
<td>ADD POSTAGE AND HANDLING</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Size</th>
<th>Watt</th>
<th>110-Volt Portable Heater</th>
</tr>
</thead>
<tbody>
<tr>
<td>6' 1500 watts</td>
<td>2200 sq. ft.</td>
<td>6' 1500 watts</td>
</tr>
<tr>
<td>5' 1250 watts</td>
<td>2000 sq. ft.</td>
<td>4' 1000 watts</td>
</tr>
<tr>
<td>4' 1000 watts</td>
<td>175 sq. ft.</td>
<td>3' 750 watts</td>
</tr>
<tr>
<td>3' 750 watts</td>
<td>150 sq. ft.</td>
<td>2' 500 watts</td>
</tr>
<tr>
<td>2' 500 watts</td>
<td>100 sq. ft.</td>
<td>1' 300 watts</td>
</tr>
<tr>
<td>1' 300 watts</td>
<td>100 sq. ft.</td>
<td>6' 2000 watts</td>
</tr>
</tbody>
</table>

For larger areas, use multiple heaters.

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<table>
<thead>
<tr>
<th>Hydro-Sil Permanent Heaters (220 Volt)</th>
<th>Hydro-Sil Portable Heaters (110 Volt)</th>
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</thead>
<tbody>
<tr>
<td>6' 1500 W</td>
<td>339</td>
</tr>
<tr>
<td>5' 1250 W</td>
<td>339</td>
</tr>
<tr>
<td>4' 1000 W</td>
<td>339</td>
</tr>
<tr>
<td>3' 750 W</td>
<td>339</td>
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<td>2' 500 W</td>
<td>339</td>
</tr>
<tr>
<td>1' 300 W</td>
<td>339</td>
</tr>
<tr>
<td>6' 2000 W</td>
<td>339</td>
</tr>
</tbody>
</table>

Hydro-Sil Portable Heaters (110 Volt) | Total Order (in U.S. funds) | S.C. & N.C. residents add 5% sales tax

| 6' 1500 W | 339 | $339 |
| 5' 1250 W | 339 | $339 |
| 4' 1000 W | 339 | $339 |
| 3' 750 W | 339 | $339 |

Total Order (in U.S. funds) | $ |

S.C. & N.C. residents add 5% sales tax

Please add $10.00 shipping/handling per heater (except 6'—$15.00)

Total Amount | $ |
The design of this Queen Anne skillfully balances a porch tower with a gable end. Its large hipped roof is crowned by ironwork. The house plan is a spacious one, and includes a wrap-around verandah and projecting bay as well as a first-floor master bedroom complete with a full bath.

Plan V-12A-HR

Costs:
- $250
- $300 (set of 5)
- $335 (set of 8)

<table>
<thead>
<tr>
<th>SQUARE FOOTAGE</th>
<th>2390</th>
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</thead>
<tbody>
<tr>
<td>FIRST FLOOR</td>
<td>1600</td>
</tr>
<tr>
<td>SECOND FLOOR</td>
<td>750</td>
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<tr>
<td>CEILING HEIGHT</td>
<td>10</td>
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<tr>
<td>FIRST FLOOR</td>
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<tr>
<td>SECOND FLOOR</td>
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<tr>
<td>OVERALL DIMENSIONS</td>
<td>60</td>
</tr>
<tr>
<td>WIDTH</td>
<td>45</td>
</tr>
<tr>
<td>DEPTH</td>
<td>60</td>
</tr>
</tbody>
</table>
This Federal-style row house — based on examples in Maryland, Virginia, and the Carolinas — offers a unique solution to the problem of a narrow urban lot with its gable end turned to face the street. With its optional third-floor bedroom, the plan totals a compact 2700 square feet.

Plan E-09A-4R

Cost: $200
$230 (set off 10)
$265 (set off 15)

SQUARE FOOTAGE
PRINT FLOOR: 900
SECOND FLOOR: 390
GARAGE HEIGHT: FIRST FLOOR: 10
SECOND FLOOR: 9

OVERALL DIMENSIONS
WIDTH: 34
DEPTH: 71

LAUNDRY

KITCHEN

BEDROOM

BEDROOM

BEDROOM

MEDIUM/ADDITION

SATELLITE/ADDITION

OPTIONAL MEDIUM/ADDITION

OPTIONAL THIRD FLOOR

FIRST FLOOR

SECOND FLOOR

OPTIONAL MEDIUM/ADDITION

OPTIONAL MEDIUM/ADDITION

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CHELTENHAM, PA — Stately 1880s stone Victorian in Italianate style with mansard roof, center hall, etc. Large lot, mature trees, and nice family neighborhood. 2 fireplaces, 6 bedrooms, 3 baths. Lots of recent work done. New kitchen, stain glass, etc. Walk to train and bus. 20 minutes to Philadelphia. $244,500. Call Richard Conti at (215) 663-8766.

FORT PIERCE, FL — South of Vero Beach, near ocean and airport. Huge 1926 Spanish Mediterranean style 16-unit apartment building dedicated to the National Register by Sen. Bob Graham. Rents $465 each. New $100,000 to Philadelphia. $244,500. Call Richard Conti at (407) 466-3122 or (407) 465-8747.

SAVANNAH, GA — Circa 1893. Restored Victorian. 13 fireplaces. Magnificent staircase, elegant stained glass window, new automatic gas furnace system, some new carpeting, dishwasher, paint, etc. Carriage house with wainscoting. 11,400 sq. ft. $125,000. Call Georgia Wood-Egger at (404) 756-3088.

SHERRY, NY — Lovely 4,000 sq. ft. home on 4 park-like lots. Oak throughout. Magnificent staircase, elegant stained glass window, new garage and fireplace. Rusted in historic district. Can be spacious. $750,000. Call (305) 664-4966.

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KITCHEN SINK — 1904 porcelain over cast iron, includes wall hanging hardware and 2 turned porcelain legs, adjustable 30-56" high. Double drainboard, single bowl 71 x 21. Maple drainboard with porcelain scroll wall bracket, 45 x 21. Both removed during remodeling. $75 each. Central eastern PA. Call (717) 648-6751.

CALAIS, ME — Historic 1820 "Old Stone House". Two foot thick granite construction. Copper roof. 3 bedrooms, 1 bath, 2 fireplaces, hardwood floors, city sewer and water. Very large lot. 2-car garage. Excellent property for restoration. $87,500. CPM R.E. (207) 454-7501.

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SEPTEMBER/OCTOBER 1990
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RADIATORS — 7 ornate roccoco steam radiators. All 38" high, all 2 tube. Two 5 section, two 6 section, two 7 section, two 10 section, one 20 section. Best offer. Lowell MA (508) 937-0583.

REFRIGERATOR CABINET — 1928 Fridgidaire. No working parts, gray and white porcelain. In excellent condition, original label inside compartment door. $100. Call (313) 485-0073.


1990 VINTAGE GAS RANGE — Manufactured by the Roberts and Mander Stove Company. Light and dark green swirl and beige in color. Oven door hinges in need of repair, otherwise mint condition. $75. Leave message at (510) 421-2034.

STEAM RADIATORS — Extremely ornate. Assorted sizes. Approximately 15 beautifully finished in silver and pressure tested. All $2,000. Kinderhook NY (518) 756-9496.

Tiffany STYLE LAMP — Circa 1920, 34" h x 24" d. Dragon fly pattern appraised at $7,000. We will sell for $5,000. Absolutely magnificent in a fully restored Victorian home. Kinderhook NY (518) 756-9496.

KOLHER CLAWFOOT TUB — Barely used, this is the deluxe edition called the Birthday Bath. Lipstick red with gold-plated fixtures and hall and claw feet. Willing to crate and arrange for shipment. Concrete costs were a tad higher than we budgeted. Compare list to my asking price of $2,500. Call (303) 221-8825.

WINDOWS — 20 pair of antique glazed 10-panel, true divided, light casement window sashes with copper wood frame screens and solid brass hardware. 44" x 60" $35 each. M. Bendfeldt, 8816 Karlen Rd., Rome NY 13440-7467, (315) 356-5397.


WANTED

SCREENS AND STORMS — Wood framed for double hung windows. Need 17 measuring 55" x 31" and 6 measuring 37" x 24". Leave message at (510) 421-2034.

WINDOWS — Two 48" x 48" double-hung, casement or fixed with diamond muntins or leaded panes for 1926 English-style stucco house. Contact M. Arnold, 906 N. Evergreen St., Burbank CA, (818) 843-6144.

CRAFTSMAN HOME INFORMATION — I am engaged in a research project to document the existence of Craftsman homes. Hopefully this project will result in a book. If you see such a house, please send a snapshot or polaroid. If you have heard of such a house, please contact me: Ray Stubblebine, 863 Midland Rd., Oradell NJ 07649, (201) 599-2966.

PHOTOGRAPHS of the landmark "Aphthor" apartments (290 West End Ave., Manhattan), showing the entire 78th or 79th Street facade, especially the copper-crowned roof arcades and towers. Photos must be dated, or datable, post 1969. $25 each photo used, more if accompanied by negative. Call (212) 496-8959.

PRISM GLASS — 4 x 4 pressed clear glass squares with prisms embossed on the back. Commonly used in old storefront overlights, above the plate glass, to throw sunlight to the back of the store. Held in place by lead came, same as with stained glass. Need 500 pieces. Contact George Lenney, The Waldorf, 5 Westmin­ster Ave., Venice CA 90291, (213) 599-3972.

LARGE SINK — New sink needed for butlers pantry. Preferably white, but stainless steel or copper is fine. Size is important: 26-3/4" x 18-1/4". Write: Barbara Van Liew, PO Box 416, St. James, NY 11780.

ROUND RADIATOR — Will consider any unusual type of radiator (water not steam type). Any type of furniture with Griffin carvings (such as lion with wings or similar). Contact Patty Miller, 1623 Berkeley Ave., Petersburg VA 23805, (804) 733-8129 collect.

RESTORATION WORK — Amateur restorer looking to gain experience assisting you with your home renovation projects on an evening or weekend basis in the Westchester, NY vicinity. Call me to discuss your needs and my experience. Howell (914) 628-2446.

SAND FOR MORTAR — Fine, uniform in grain, creamy yellow in color, to use in a specific mortar mix for an 1898 yellow brick house built in Central Illinois. Send samples to: Robert E. Becherer, 190 S. LaSalle #3702, Chicago IL 60605 or call (312) 265-6641 collect after 4pm.

WHITE BATHROOM WALL TILES — 36" x 6" for restoration of circa 1919 master bath. Also trim shapes. Call John Woodhead at (800) 572-0908.

MEETINGS & EVENTS

FALL HOUSE TOUR — October 27, 1990, in San Jose, CA. Sponsored by the Victorian Preservation Association of Santa Clara Valley. 4 houses will be open from 12-5pm. Refreshments will be served at the Briar Rose Bed & Breakfast Inn. Tickets are $10 in advance, $12 day of the tour. For further information, call Barbara Conley at (408) 279-2864.

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PENN'S COLONY FESTIVAL — The colonial marketplace returns to Prospect Pennsylvania, September 22, 23, 29, 30. Hours are 10am-5:30pm daily. The show features many new additions including a grand prize drawing for a weekend in Old Williamsburg, Virginia. For more information, please call (412) 241-8006.

WALKING TOUR OF HISTORIC HOMES — Sunday, September 16, the South Park Improvement Council of Dayton OH will present their annual walking tour of homes. The exteriors and interiors of 10+ mid and late 19th century architectural style homes will be shown. For more information contact: Public Events, South Park Improvement Council, PO Box 3718, Dayton OH 45410-3718. (513) 228-5041.

HOUSE & GARDEN TOUR — Sunday, October 6 in Tarborn NC. Featuring Tarborno's 45 blocks of 18th and 19th century homes, museum homes, restored homes, southern gardens, and homes for sale. Tickets are $7.50 per person; children under 12 are free. Proceeds go to the Edgewater County Arts Council. For more information, call (919) 823-4159.

HOUSE TOUR & RENOVATOR'S FAIR — Northside, Cincinnati OH, Sunday, October 21, 1-5 pm. Includes fifteen Victorian and early 20th century restored homes in a self-guided tour. Fair includes numerous demonstrations, vendors for old home revitalization. Tickets are $5; fair is free. For more information, call Louise Watts (513) 541-7563.

CANDLELIGHT DINNER AND HISTORIC HOME TOUR — Helena AR, October 27 and 28. Sponsored by Phillips County Preservation. For information contact: The Almer Store, PO Box 205, Helena AR 72442.

MALDEN'S WORKS IN PROGRESS — Third Victorian house tour presented by the Victorian Society of Malden MA. Sunday, September 23 from 10 am-4 pm. Featuring 5 private homes in various stages of restoration and 2 magnificent public buildings. Tickets are $35 if purchased in advance and $9 on the day of the tour. For more information, call (617) 322-8062.

9TH ANNUAL HISTORIC ELGIN HOUSE TOUR — Sponsored by the Gifford Park Association. Sunday, September 9, from 9:30 am-6:00 pm in Elgin IL. Tickets are $10 in advance and $12 on day of the tour. For info, call (708) 742-6631.

HOME TOUR AND VINTAGE CAR SHOW — Snohomish WA, a small town situated at the foothills of Washington's Cascade Mts. The historic district includes a residential and a downtown business section that is on both the national and state historic registers. September 30. For more information, call (206) 564-6349.

3RD ANNUAL MCPADDEN-WARD HOUSE CON- FERENCE — November 15-17 in Beaumont TX. Registration deadline is October 26. Featuring sessions on topics of architecture acquired for the home, decorative arts, needlework and handiwork, children's literature, trends in reading, decoration of the fireplace, the piano, music in the home, and the display of photography. For more information call (409) 832-1906.

WORKSHOP — Traditional Timber Framing with Jack Sobon and Dave Carlon. Sept. 26-30. Hancock Shaker Village, Hancock MA. Contact Jack Sobon, Box 201, Windsor MA 01270, (413) 684-3223 or Dave Carlon (413) 684-3612.

SARATOGA SPRINGS HOUSE TOUR — Tours of 19th- and Turn-of-the-century historic homes, cottages, and carriage houses. Sunday, October 14, 1-4 pm. Week-end activities include reception and presentation of the "Victorian Parlor", October 12. Advance ticket purchase recommended for both events. The Saratoga Springs Preservation Foundation, Box 442, Saratoga Springs NY 12866, (518) 587-5030.

SUSSEX COUNTY HISTORIC HOUSE TOUR — Sunday, October 14, 10am-4pm. 6 architecturally and/or historically significant homes will be open. Tickets are $15. For further information, call Lawrence Schroth at (201) 393-5247.

NATIONAL PRESERVATION CONFERENCE — The National Trust for Historic Preservation holds its 44th Preservation Conference in Charleston SC, October 15-18. Conference theme will be "Keeping America's Heritage Alive!" with a focus on community design from the mayor's perspective led by Charleston Mayor, Joseph P. Riley, Jr. For more information, call Connie Keys at (202) 675-4095.

NEW ORLEANS ARCHITECTURE SYMPOSIUM — October 31-November 4. The theme "Rivers and Cities" will be explored by a group of internationally recognized scholars. For more information call The Preservation Resource Center of New Orleans, (504) 581-7032.

BRADY HEIGHTS HISTORIC HOMES — 3rd annual historic home tour in Tulsa OK. September 12-15, 10am-4pm. For more information call Tim Williams at (918) 583-5787.

BOOKS & PUBLICATIONS

Classified ads in The Emporium are FREE to current subscribers for one-of-a-kind or non-commercial items, including swaps, things wanted or for sale, and personal house or property sales. Free ads are limited to a maximum of 50 words. Free ads and bw photo or drawing printed on space available basis. For paid ads, rates are $1.00 for the first 40 words, $2.00 for each additional word. Photographs will be printed for an additional $75. Ads are reserved for preservation-related items: restoration services, real estate, inns and B&Bs, books and publications, etc. Deadline is the 1st of the month, two months prior to publication. For example, January 1st for the March/April issue. Sorry, we cannot accept ads over the phone. All submissions must be in writing and accompanied by a current mailing label (for free ads) or a check (for paid ads).
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We've heard of wearing stripes in prison, but here's a house that's imprisoned in stripes (above). And as the photo below demonstrates, the entire streetscape has been affected by this remuddling.

Once this west-side neighborhood of Baltimore comfortably housed families in large bungalows and Queen Anne homes along its tree-lined streets. Today, most of the generously proportioned houses are divided.

“In this example, aluminum siding in alternating bands of black and white has been applied over the cedar shakes, creating the illusion of a huge log cabin. Since the building sits on a corner lot, the effect is startling.”

— Francis and Debra Rahl
Baltimore, Maryland

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.
Just a sampling of our catalogue...

**2A** OUR MOST POPULAR ITEM at The Antique Hardware Store...The Solid Brass Clawfoot tub shower conversion. $459.00

CIVC Beautiful heavy cast iron country store light (electrified). Opal glass font, shade & smoketall chimney included. 28" H. x 13" dia. Can be converted to gas/oil; hanging ht. adjust. w/gas (must be stationery with electric). $279.00

9B Solid brass Victorian hinge. 4" x 4" loose pin. $29.95

UHW White ceramic knob set. 2 ¼" dia., 2 ⅞" backset. Fits 2 ¼" predrilled doors. Passage set $37.95, Privacy set $39.95.

2UDS Tub mount soap holder. Bends to fit tub rim. $21.95

SCR One dozen brass shower clips. $14.95 doz.

EPH Victorian picture hook. Hooks to old fashioned molding in old homes and used to hang pictures with rope. $5.95

2G Solid brass water feeds (⅝" O. D.) $84.95 per pr.

2F Solid brass clawfoot tub drain/overflow with chain and plug. (1 ⅛" dia., pipe) $77.95

3B Widespread faucet set with "HOT/COLD" porcelain cross handles and 1 ¼" pop-up drain. (Variable centers) Solid brass. $189.00

4C Charming Colonial/Victorian Pedestal Sink with fluted base. (8" centers) 25 ⅞" W. x 19 ¼" D. x 31 ¼" H. (35 ¼" to top of backsplash) $389.00

Call 1-800-422-9982 for our NEW catalogue!
The Middle Tennessee I-House is a regional interpretation of the central-passage house that is common in many regions of the country. The two-storey, one-bay portico is the characteristic feature that sets the house apart from even similar houses in the eastern and western sections of Tennessee.

Frequently embellished with Greek Revival details, the porch may also have later Italianate details such as wood turnings on eaves and balcony. The portico is supported by either two or four square columns. Typically the houses consist of three bays.

Exterior gable-end chimneys of brick or stone and stone foundations are other features that help identify the Middle Tennessee I-House. Pictured at top, the Bass-Morrell House in Giles County; above, the James Dickson House in Perry County.

The Old-House Journal