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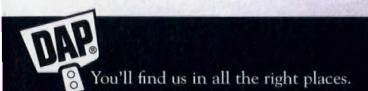
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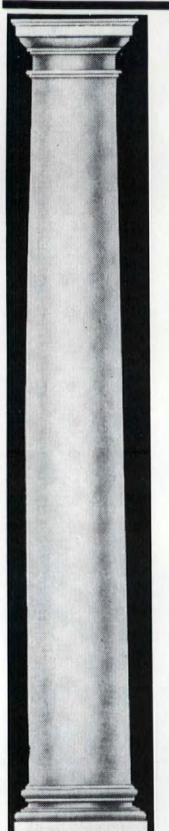
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ON THE COVER: In a 1904 house designed by George W. Maher, a Prairie-School associate of Frank Lloyd Wright, the new kitchen incorporates the best period details: quartersawn oak cabinets modeled on those in the original butler's pantry, cement floors and marble counters, custom hardware, and reproduction lighting. The louver near the window is an HVAC register. New Jersey kitchen by Traditional Line, Ltd. (212) 627-3555.

COVER PHOTO BY ROB GRAY

SEPTEMBER/OCTOBER 1997

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Twelve to Twenty-Five

VER TIME, THE FALL ISSUES OF OLD-HOUSE Journal, including the one you now hold, are among the most ambitious of the year. With extra pages devoted to editorial and with the enthusiasm of a new season, we've always jumped on the opportunity to present subjects of wide scope and broad concern to OHJ readers. The focus on kitchens in this Fall issue continues that tradition.

Kitchens are the center of intense homeowner interest, no matter what age the building. For old-house restorers, the concerns are compounded because there are the period character and architectural

features to be reckoned with, on top of the needs and wants of a modern family. In this issue we've addressed this all-important space with three articles that offer plenty of ideas and solutions.

In the first, a veteran restoration contracting firm shares methods and advice for taking a full kitchen rehabilitation from demolition to finish details. Next,

we visit an early Frank Lloyd Wright commission to learn how existing cabinets (added later) were reworked instead of ripped out, becoming more sympathetic with the building. Finally, since historically appropriate materials are always a key component in period kitchens, the buyer's guide that starts on page 42 is a good place to start if you're sink shopping.

THIS ISSUE ALSO MARKS THE BEGINNING OF *OLD-HOUSE Journal*'s 25th year, and it's a fitting place to announce that we're gearing up for a significant birthday. Yes, twelve months to go until this publication celebrates birthday number 25. That's five times the life expectancy of many magazines, and halfway to the definition of historic.

Folks who are only casually familiar with OHJ are often surprised to learn that we date to 1973—well

before the current wave of books, videos, TV shows, and magazines that pay lip service to period building repair and decorating. These thousands of pages document 25 years of growth in the restoration movement, from OHI's early days in the urban brownstone revival—when Victorian was still a synonym for ugly—to today's recognition of 20th-century buildings as a national heritage. We'll take another look at this progress in future issues. There's a whole generation of restorers and professionals in our extended family who

(literally) grew up on OHJ. We'll talk to a few and relate their experiences and memories.

I'm proud to say I was on board here for our 15th and 20th anniversaries, too: they seem like only days ago. For OHI's 20th birthday in 1993, we tried to read a few tea leaves about where the movement is headed as the millennium approaches. That was back in an unsettled time we now realize was a reces-

sion. Come next year, we'll take another stab at being old-house oracles to see how the near future looks from today's perspective.

OHJ

One bit of tomorrowland is already here in the form of the Internet. As of this writing, anyone can now visit Old-House Journal or Old-House Interiors at our website (www.oldhousejournal.com, or oldhouseinteriors.com, or dovetale.com).

Starting in the January 1998 issue, look for editorial building up to our big birthday. It'll be informative—as well as enjoyable—reading. Well worth putting down the tools for a while.

GOLDON ROCK



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JHA 199

В FROM PALLADIO, BY MAIL?



WHEELS STILL TURNING

HURRAY FOR WILLARD EBERSOLE ["Wheels of Fortune," July/Aug. 1997]. Next time a contractor tells me "you can't do that," "they don't make 'em anymore," or "nobody remembers how to do it," I'll think about Ebersole, using a wheel axle on a rusted-out Ford van for a lathe.

> -STEVE JORDAN Rochester, N.Y.

BY GUM

AS THE EDITORS OF A NEWSPAPER headquartered in one of San Diego's rare bungalow neighborhoods, we've grown to appreciate Old-House Journal. Not only do you write in language that is easy to understand, but you routinely tackle questions like "what the heck is gumwood?" [Ask OHJ," July/Aug. 1997].

-THOMAS AND PHYLLIS SHESS San Diego, Calif.

FUNNY READING

AS SOON AS EACH ISSUE OF THE OLD-House Journal arrives, I turn to the Remuddling page (my wife saves it for last) to moan, exclaim, or marvel at what people will do. Have you ever considered gathering the best (maybe the worst) and publishing them as a humorous book? You could sell it along with your other publications.

> -JACK D. CAMPBELL Northport, N.Y.

THE AUGUST EDITOR'S PAGE SAYS: "Of course, mail-order house plans were not a new idea by 1900. The Palliser brothers, George Barber, and R. W. Shoppell had taken the concept mass-market by publishing books of plans."

Over four centuries ago, in 1570, Andrea Palladio published his

famous Four Books of Architecture. These included many plans—plans for villas. One of these has had a tremendous influence on world architecture ever since. It shows a

large central building, flanked by a

small structure on each side. The units are connected by hyphen structures. Just a few examples of that concept: Mount Vernon, the U.S. Capitol, Independence Hall, Hampton Mansion outside Baltimore, and countless other country seats and monumental buildings.

Palladio's Four Books have been translated into almost every important language and continue to be published today. The first English edition was printed in 1750.

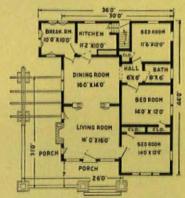
-HENRY J. MAGAZINER, F.A.I.A Philadelphia, Penn. [continued on page 12]

ALADDIN PLAN



THE BROWN-SHINGLED BUNGALOW ON page 30 of "Heavenly Kissers" [July/Aug. 1997] is nearly identical to our house, which was built in 1934. Where can we obtain information on the floor plans? Your magazine is our restoration bible, and both of us read every issue thoroughly.

- JOHN AND AMANDA NALESNIK High Bridge, N.J.



"The Plaza" appears in the 1921 Aladdin Homes catalog. A variant of the stone-piered version shown above eliminated the fireplace and replaced the trellis with an open porch. Aladdin, based in Bay City, Michigan, sold thousands of pre-cut kit houses until the early 1960s-Ed.

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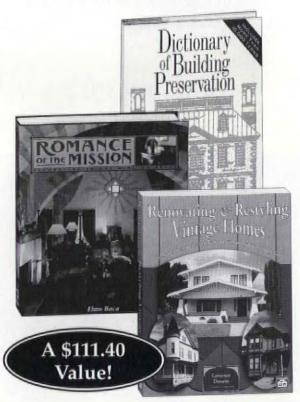
Renovating and Restyling Vintage Homes: The Professional's Guide to Maximum Value Remodeling By Lawrence Dworin

From Victorian to Craftsman, this practical handbook shows you how handle every step of a restoration project efficiently and economically. Includes tips on making inspections, adding living space, and creating historically correct landscapes. Features 200 photos and drawings.

Softcover. Publisher's Price: \$33.50

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MAILBOX



The wood-shingle-roofed Physick House in Cape May, N.J.

WOOPS! IT'S WOOD

I ENJOYED JEFFREY LEVINE'S ARTICLE, "Slate from the Source" [July/Aug. 1997]. I would like to suggest to the editors that binoculars are handy for examining the upper reaches of historic buildings. The Emlen Physick House pictured on page 37 has a wood shingle roof, not one with

red slate shingles.

— DIANE L. CRIPPS, CURATOR EMLEN PHYSICK HOUSE Cape May, N.J.

For choosing illustrations from submitted slides, ocular loupes work even better. This one got past us. —Ed.

EYES ON IVY

ONE OF MY MANY HOBBIES IS PHOtographing historic buildings. After reading "The Art of Ironwork" [May/June 1997], I'm sending this shot of a New Jersey house [at right] with a decorative iron verandah.

> — Donald B. Caselli Egg Harbor City, N.J.

HIDDEN BLUEPRINTS

"DREAM COME TRUE" [MARCH/APRIL 1997] was especially interesting to us,

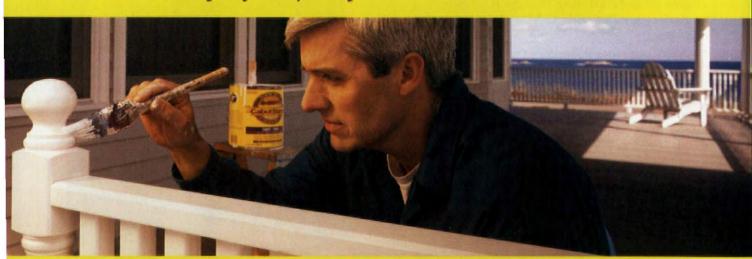
since we were fortunate enough to find the blueprints for our ca. 1917 home tucked into the built-in buffet in the dining room. The plans were drawn by Minneapolis architect John Ecklund and include many interior details still in our home.

> - Mary Newborg Cannon Falls, Minn.



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MAILBOX

Upcoming workshops of special interest to Old-House Journal readers.

TRADES WORKSHOP

NEARLY 40 WORKSHOPS IN PRESERvation techniques will be demonstrated at the first International Preservation Trades Workshop, to be held November 5–7 in Frederick, Maryland. The event is co-sponsored by the National Park Service, the Association for Preservation Technology, and 15 national preservation organizations.

Demonstrations will be held at the NPS Historic Preservation Training Center, and within Frederick's historic district and the Frederick Fairgrounds. Topics covered include brick and masonry conservation, timber framing, dry-laid stone construction methods, historic hand tools, concrete repairs, log repairs and preservation, rigging and scaffolding safety, epoxy repairs, copper flashing skills, slate roofing methods, shake and shingle repairs, lead paint removal techniques, fabricating historic millwork, lime mortar preparation, window and door repair, etc.

The cost of the 2½-day event is \$250. (Day rates available, some scholarships). Contact Laurie Hempton, Event Coordinator, National Park Service, Historic Preservation Training Center, 4803-A Urbana Pike, Frederick, MD 21704, (301) 663-8206, or send e-mail to: laurie_hempton@nps.gov

WEEKEND OF WHARTON

TYING INTO OUR FEATURE ON PAGE 20 in this issue, a day-long symposium, "The Influence of Ogden Codman

and Edith Wharton," is set for Saturday, November 1 at the Museum of Our National Heritage in Lexington, Mass. Scholars at the event will explore the architectural and design ideas of these high-society tastemakers as expressed in *The Decoration of Houses*, first published in 1897. Registration is \$65 and includes lunch.

The following day (November 2) SPNEA sponsors a field trip to Newport, R.I., led by Pauline C. Metcalf, author of Ogden Codman and the Decoration of Houses, and Daniel Snydaker, director of the Newport Historical Society. The trip, which will include stops at The Breakers, Chateau-sur-Mer, and privately owned Codman commissions, costs \$70. Call SPNEA to register: (617) 227-3957, ext. 271.

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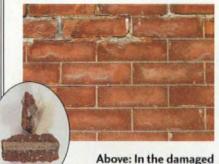
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FAUX MORTAR

I recently encountered an unusual mortaring technique on a ca. 1870 brick house. The bricks were set with a high-lime mortar, then coated with a thin layer of red parging that contained sand. A second "mortar" layer-really a decorative finish-was applied on top of the brick. What is this, and how can I replace it?

> -Steve Pankau Champaign, Ill.

YOU'RE ASKING FOR A RECIPE FOR tuck pointing, a late-19th-century technique for creating uniform, refined-looking masonry with unevenly colored "common" brick.



area near the top, the tuck pointing has failed, revealing structural mortar joints underneath. Inset: A thin raised joint on a coat of red stopping.

True tuck pointing (not to be confused with repointing, a maintenance method) originated in England and was uncommon at best in the United States.

The three-step process involves 1) filling in mortar joints with red "stopping," 2) applying a matching stain to the surrounding brick, and 3) finishing the work with a narrow raised mortar joint on top of the stopped joints.

ON THE DIAMOND



My firm is consulting on a 1920s house that was originally built with asbestos French-style shingles. What are these, and now can we replace them?

-Jeffrey H. Halpern, A.I.A. Annapolis, Md.

THE FRENCH-METHOD SHINGLES popular in the 1920s and '30s are hexagonal- or diamond-shaped. Originally made of flat, rigid asbestos cement, these shingles are still available in asphalt or fibercement formulations. Usually measuring 16" x 16", Frenchmethod shingles could quickly and efficiently cover a roof. The distinctive shape offered opportunities for intricate layouts, although most roofs were laid in simple diagonal or honeycombed patterns. Suppliers include Globe Building Materials, 2230 Indianapolis Blvd., Whiting, IN 46394. (219) 473-4500, and Eternit Inc., 210 Corporate Drive, Reading, PA 19605, (800) 233-3155.

The stopping mixture used on your house probably was composed of one part fine lime putty to three parts fine white sand, colored with equal amounts of "Venetian red" and "Spanish brown" earth pigments. A matching stain to color the surrounding brick would have been made using the same pigments, combined with red aniline

dve. One old recipe advocates adding ½ gallon of stale beer to the mixture! The mortar for the white, raised joint might be lime and sand, or lime and marble dust.

The art of tuck pointing lay in the application of these materials to the wall—a skilled technique all but lost today.

[continued on page 16]

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Ask OHJ

BRICK PLASTER BLUES

I am repairing some buckling century-old plaster with plaster washers and joint compound, which is working quite well. However, where the plaster was applied directly to a brick wall, I cannot use screws to anchor the washers because it damages the masonry. Is there any way to reattach the existing plaster?

-Foster Jackson Candor, N. Y.

YOU'VE GOT A BETTER THAN 50-50 chance of re-anchoring three-coat plaster if it is not crumbling. First gently press the bulge to see if moves evenly back into position. If not, try making one or two small holes at the bottom of the pocket, then fishing out any plaster debris with a coat hanger. Next, make several small holes in strategic places and inject modern construction adhesive with a caulking gun. Choose a product that adheres to masonry and stays flexible. Then press the bulge back into place and hold it there with plywood and props until the adhesive cures. (You might want to add a layer of paper under the plywood so it does not stick to the adhesive.)

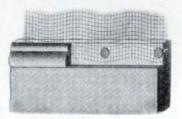
SCREENING SCREENS

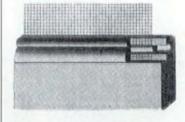
I'd like to put wood-frame screens on my late-19th-century farmhouse. What are the pros and cons of modern fiberglass or galvanized aluminum screens vs. bronze screens? Is bronze authentic?

> -William A. Humphries Bangor, Penn.

it was the recommended wire mesh netting at the turn of the century, when insect screens were emerging as a mass-market item. Before about 1880, when manufacturers developed the technology to weave mesh out of strands of wire, most screens were handmade.

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Instead of tacking wire mesh directly to the wood frame (top), early manufacturers innovated a groove-and-lock-strip mechanism (above) to keep expensive bronze screening securely in place.

are bright as a new penny they aren't easy to see through, but they will eventually darken in a year or two.

If you can't find bronze screening at a good hardware store, it is available in rolls from Walsh Screen & Window Inc., 555 E. Third St., Mount Vernon, NY 10533, (914) 668-7811, and Midwest Architectural Wood Products Inc., 300 Trails Road, Eldridge, IA 52748, (319) 285-8000.

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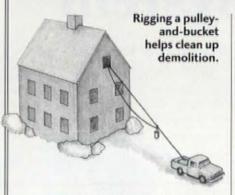


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RESTORER'S NOTEBOOK



PLASTER LADDER

I RECENTLY DEMOLISHED SOME plaster walls in our third storey. After carrying a few five-gallon buckets of plaster down the back stairs, I came up with an easier technique that puts gravity to work and is inexpensive to set up.

First I fastened one end of a stout nylon rope to a beam above a window, the other end to the bumper of my pickup. Then I carefully edged my truck forward to take the slack out of the rope. On this rope I placed a pulley with a eyebolt connection. (It was a mountain climber's tool, but a standard rigging

pulley would work just as well.) To this, I tied another, lighter rope that I used to control and retrieve the bucket.

To dump debris, I simply attached each bucketful to the pulley and let it down the rope, hand over hand, wearing gloves. At my truck, a compadre poured the debris into the bed for carting to the landfill, and I pulled the empty bucket back.

-WALT CHANDLER Omley, Va.

HOT & COLD

THE COLD WATER IN OUR BATHroom sink worked fine, but the
hot water was only a trickle. We
suspected that sediment buildup
in the faucet was the culprit. We discovered a simple solution.

First, close the hot-water supply valve under the sink and disconnect the pipe above it. (You'll want to place a bucket under the line and have plenty of towels handy.) Next, open the hot water faucet at the sink. Plug the spout with a towel and firm pressure. Then, turn on the cold water to maximum.

Since the cold water won't be able to exit the spout, it will backflush the hot-water line. This can blow out the obstruction. The trick works for cold-water clogs, too. Ours was a two-handle, mixing faucet; bear in mind, the technique won't work on old, two-faucet systems or modern, single-lever types.

- Patrick J. Sanders Metairie, La.

Refrigerator

brushes are available at

appliance

stores.

CLEANING RADIATORS

A OHJ readers is how to clean radiators. When confronting a dirty dozen of them, uncleaned for decades, I discovered an answer. Use a refrigerator brush, a thin core of bristles on a long handle. Designed to clean the condenser coils

underneath refrigerators (something I'd recommend doing regularly, by the way), they make great radiator cleaners, too. They're long enough to reach all the way behind cast-iron ra-

diator sections, and their narrow, tapering shape is perfect for swirling dust, cobwebs, and soot out of the spaces inside. The brush's flexible metal core allows it to be bent around corners.

- Susan Todhunter Framingham, Mass.

SHARE YOUR SOLUTIONS. We'll pay up to \$100 for hints we publish. Send shortcuts and problem-solving ideas for other oldhouse owners to: Notebook Editor, Old-House Journal, 2 Main Street, Gloucester, MA 01930.

GLASS KNOBS

Anask OHJ COLUMN LAST YEAR addressed the problem of glass doorknobs that slip because the crimped metal col

the crimped metal collar lets go of the glass [May/June 1996]. I have been able to fix such problems with epoxy.

Dab clear epoxy with a long working time (about one hour) between the collar and the

Work clear epoxy under the metal collar (cut away in drawing) to resecure glass doorknobs.

glass using a knife or slotted screwdriver. Next, heat the epoxy with a heat gun or hair dryer, allowing

the epoxy to flow into
the space between
the metal and the
glass. Wear protective gloves and
hold the knob by
the spindle. Then
stand it in a soda bottle to cool. I have used
this technique for many
knobs and have not had
a failure yet.

- WAYNE MITZNER
Baltimore, Md.

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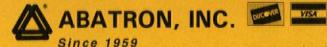




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Tastemakers of the Traditional

Edith Wharton, Ogden Codman, and the Decoration of Houses

BY PAULINE C. METCALF

T'S HARD TO BELIEVE THAT THE DECORATION OF Houses, the timeless manual of good taste, was first published a century ago in 1897. Almost as surprised were the authors, Edith Wharton and Ogden Codman, when it became the "bible" for traditional fashion in interiors, and influential on both sides of the Atlantic.

At the time it was written, Edith Wharton, the future Pulitzer Prize-winning author of *The Age of Innocence* and *Ethan Frome*, had yet to publish a work of any

length. Ogden Codman was considered more of a social gadabout than a professional architect and decorator. Yet theirs was a dynamic relationship of almost 50 years, from personal friends (pen pals and confidants), to client and architect, decorators and co-authors and, in later years, respectful colleagues.

Privately, Odgen referred to Edith as "Puss," but addressed her as "Mrs.

Wharton." She called him "Coddy," and sometimes they jokingly referred to themselves as "PussCod." What drew them together was their mutual belief that "interior decoration should be simple and architectural."

Privileged Pundits

THERE WERE MANY PARALLELS IN THEIR LIVES AND INTERCONNEctions in their social world. Born just a year apart—Edith in January 1862, Ogden in January 1863—they came from similar, genteel backgrounds. Edith grew up bounded by the traditions of her old New York ancestry; Ogden was raised amidst the bounty of New England merchants and diplomats at the Codman family estate in Lincoln, Massachusetts.

They also shared the "happy misfortune" of having to spend their formative years living abroad during times of family financial restraint. This experience gave them both what Edith called "a background of beauty and old, established order." The knowledge and understanding of European art and culture they gained undoubtedly contributed to the self-confidence they would need to write an authoritative book.

Ogden Codman entered Edith Wharton's life around 1890. They met in Newport, Rhode Island, a resort where he carried out many of his important early commissions.

The timing was most fortunate for the "clever young Boston architect," as Edith sized him up in A Backward

Glance, her autobiography. She hired Ogden to "give a certain dignity" to "an ugly wooden cottage" the Whartons owned—a Stickstyle house called Land's End built in the 1860s.

The remodeling of Land's End was a trial run of sorts for the young tastemakers, who were eager to show off their knowledge of 18th-century classical tastes and styles. While the exterior went through some minor changes—a pediment, columns, and a coat of white paint were added—they transformed the interiors by employing imported French Louis XVI-style furnishings and

the book that united them. the interiors by employing imported French Louis XVI-style furnishings and fabrics. The most memorable feature was the red-and-white Toile de Jouy fabric in Edith's boudoir. Its introduction by Codman and Wharton revived the use of this simple, French cotton in America. Codman later used a similar pattern at his family's house, The Grange.

(ca. 1895), and

As a result of the success of this early essay in classical taste, Edith's protegé was soon hired to decorate the second and third floors of The Breakers, the grandest of Richard Morris Hunt's Newport "cottages." Codman achieved a look of elegant simplicity in the bedrooms by painting white the Louis XV-style furniture. Including a lit de repos (daybed) was de rigueur for this style of dec-











Clockwise from left: French bedroom furniture painted white at The Breakers.

• The Mount and its equally classical gardens, ca. 1904. • Ogden Codman's drawing for La Leopolda. (Note the double staircase.) • The library at The Mount. • Newly restored Toiles define Edith Wharton's boudoir at The Mount.









Francophiles to the end: Edith shortly before her death in 1937, and Ogden (who lived until 1950) on holiday in France at the age of 19.

oration, one that would soon be seen in the suites of Ritz hotels. Through the 1890s, their rapport deepened as they they continued their dialog on interior decoration. Edith enlisted Ogden's advice on the renovation of a small New York brownstone the Whartons bought.

THE ACTUAL WRITING OF THE DECoration of Houses did not begin until the fall of 1896, and it continued through most of the following year. It was the first book to explain to Americans how the artistic principles of the Renaissance had been adapted throughout history, culminating in a cultural high point during the reign of Louis XIV.

Suitability, simplicity, and proportion—the basic tenets of 18th- century classical design—form the trinity of the gospel preached by the young tastemakers. Foremost in the minds of Wharton and Codman was a rebellion against the "sumptuary excesses" of Victorian clutter that prevailed in American houses at the turn of the century. Writing the book, though, fueled growing tensions between the two authors. While Ogden provided many of the ideas, Edith was the author.

Separate Rooms

IN 1899 EDITH VISITED LENOX, Massachusetts and, like many of the carriage trade, became entranced with the beauty of the gentle Berkshire mountains. Shortly thereafter, she began construction of The Mount, the house that would provide her with a complete opportunity to display her ideas about architecture, gardens, and interior decoration. Naturally, she turned to Ogden as architect. Had there not been a falling out over fees, his involvement might have been more extensive. He did, however, make some rough sketches, probably giving the house its stylistic reference to Belton, a late-17th-century English country house that Edith had visited.

Later, Ogden was rehired to do the interiors. Not surprisingly, several schemes from Land's End reappear — most notably the boudoir and its *Toiles*. What is evident at The Mount are the principles of design as outlined in *The Decoration of Houses*. Symmetry is everywhere.

As the years passed, the inevitable clash of two strong personalities, as well as diverse careers, led them down different paths. Edith's demanding and crit-

ical advice — usually financial did not rest well with the finicky, decidedly spendthrift, architect. For Edith, the 1910s held a prodigious outpouring of writing of all sorts. Ogden had commissions to create a number of beautiful houses in the Northeast.

La Vie en France

ALTHOUGH THEY NEVER COLLAborated again on a specific project, Wharton and Codman were united in their sympathy with a culture that respected elegance and order. When the elite society they knew ended after World War I, both were drawn to France. There, the authors resumed their friendship, sharing ideas about the perfection of their houses and gardens. Edith's final illness took hold in 1937, during discussions about a new edition of The Decoration of Houses.

Though both Edith Wharton and Ogden Codman restored 18th-century houses in their adopted country, Ogden could not resist the opportunity to recapture the 18th century on his own terms. In 1929 he built his masterpiece, La Leopolda. As Edith had done 30 years before at The Mount, Codman created his own laboratory for the ideas and aesthetics expressed in The Decoration of Houses. Both houses are situated on a hillside. and both feature balustraded terraces with a double staircase descending to garden rooms. Indoors, both houses have plans that follow the French Tradition. In their lives as in their art, houses and their decoration played a dominant part for these tastemakers of the classical style.

PAULINE METCALF is the editor of Ogden Codman and The Decoration of Houses and a director of Edith Wharton Restoration, at The Mount.

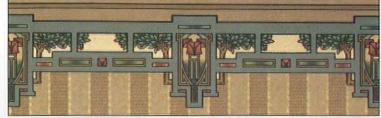
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Vines for Town and Country

BY JO ANN GARDNER

hether shading a rural porch or clinging to urban brickwork, vines have lived in harmony with old houses for centuries. Two hardy native vines are the hop and Virginia creeper. Both have been grown in North America since the 17th century. As vigorous as they are, vines require a supplementary structure—a trellis, fence, or the house itself—in order to grow upright. Some historic supports, as well as careful placement, will keep them on the climb.

A Pioneering Vine

TRADITIONALLY A COUNTRY VINE, the hop (Humulus lupulus) has an affinity for informal cottage gardens. Nothing so quickly or generously clothes a rough wooden arbor: the hop's rough stems can grow as much as 6" to 12" in a single day, reaching up to 20'. Its dark green leaves are almost heartshaped, similar to small grape leaves. In late summer, the vine's loose flower clusters turn a bronzy amber. Orange fruits deep within the papery petals of the flowers give off the bitter yet pleasant aroma hops are known for.

As early as 1648, imported hops were in commercial production as a flavoring and preservative for beer. Settlers must have been relieved to discover the species growing wild, since the hop vine was indispensible for making barm, a yeasty residue of fermentation used to leaven bread. The flowers of this natural sedative were often stuffed into little "sleep pillows"; George Washington reputedly used one. So important was the hop vine in colonial life that when a family moved, the treasured vine moved with them. Even after its use as a household staple fell into decline, the adaptable vine's dense foliage was prized for shading verandahs from Maine to California.

To establish a screen or cover an arbor, plant roots 18" apart in loose, rich soil, in a sunny site. The hop's lax stems need support, anything around which the vines can

wrap themselves. Some old-timers grow this twining vine on a tall pole close to the side of the house, just as their parents and grandparents did. Hop vines also make an effective ground cover.

To maintain vigorous growth and discourage overwintering insects, cut the vine back and clear away debris in late fall, after several hard frosts. In early summer, spray the undersides of leaves with an insecticide once a week for three weeks. Alternatively, treat repeatedly with

a detergent spray (1 teaspoon detergent and a few drops of cooking oil to 1 quart of water) until insects disappear. To keep the hop vine from spreading on the ground, mow around it and place the vine where it cannot overrun other plantings.



Like many climbing vines, Virginia creeper turns vivid red in the fall. Inset: Birds are partial to the native vine's blue-black berries.

High Climbers

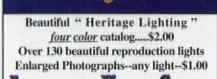
THE TENDRILS OF THE VIRGINIA creeper (Parthenocissus quinquefolia) are best suited to the sides of masonry buildings, city or country. Climbing as high as 60', Virginia creeper is similar in habit to the grapevine or clematis. In early fall, the long, coarsely toothed leaves change from

green to brilliant scarlet, creating a flaming backdrop for clusters of blue-black berries. This bright accent lasts into late fall, when most other plants have faded. Like the hop, Virginia creeper makes an excellent ground cover when not supported.

Two close relatives, Engelmann's ivy (*P. quinquefolia* 'Engelmannii') and Boston ivy (*P. tricuspidata*), are full-fledged town vines, favored for their ability to cling to stone or brick. Engelmann's ivy, an elegant variant first introduced in the late 19th century, bears smaller foliage than its wild cousin and is leathery in texture. The plant's tighter, less relaxed habit of growth gives it a more refined appearance. Less vigorous than Virginia creeper, Engelmann's ivy shows its versatility as a ground cover, a screen, and as a climber over stone walls or trellises.







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The densely overlapping leaves of Boston ivy make it a city vine par excellence. Unaffected by dirt and pollution, it grows best on stonework and bricks, clinging tightly by means of small adhesive suckers. Introduced from Japan

in 1862, Boston ivy's glory is its fall appearance, cloaked in a harmonious mixture of crimson and gold. Its purple-blue fruits are especially attractive to birds.

All of these climbing vines tolerate dry or wet conditions, sun



The fruit of the hop exudes a beery aroma.

or partial shade. For best results, set roots in moist but welldrained loamy soil, 3' apart. Prune woody stems in early spring to restrain or redirect growth, or to induce side branching. Prop-

agate new vines from spring cuttings or from self-rooted stems.

10 ANN GARDNER is the author of The Heirloom Garden (Garden Way, 1992). She tends vines in rural Orangedale, Nova Scotia.

VINES ON BUILDINGS

While vines can complement the old-house landscape, plantings should be carefully considered and controlled. Twining vines, like the hop, and vines with tendrils, like Virginia creeper, should be encouraged to grow on lattices anchored to the house, or on free-standing trellises or fences.

Climbing vines that attach themselves using adhesive suckers or root-like anchors should never be used on painted wood, clapboards, or shingles. Even if the vine is pulled away, these anchors will remain, weakening the integrity of the wood surface.

Most clinging vines are less of a threat to masonry buildings. Relatively harmless to sound brick or stone, the adhesive suckers on vines such as Boston ivy rarely attach permanently to mortar joints because of the vine's subtle movements. Vines that gain hold through root-like anchors, such as



Clinging vines can coexist for years with brick and mortar.

English ivy, should be kept off brick because they may penetrate and eventually split the mortar. Stone walls with relatively few mortar joints make the most durable surface for climbing vines. Assuming the foundation is sound, a stone wall will support a thriving vine forever.

To remove a vine such as ivy safely from a wall, first cut the plant at the roots and allow it to dry for two or three weeks. Pull the dried vine carefully off in sections. Never pull live vines away from the wall, since this may damage the brick or mortar.

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Softbound, 81/2"x9", 205 pages. #G113, \$29.95 Period Kitchens

A Practical Guide

by Judith Miller

to Period-Style Decorating

This is basically a photographic exploration

of the unfitted kitchen. The author includes

kitchens in the city and country, ones that

successfully mix old and new, and others

that combine antiques with built-ins. Work

surfaces, storage items, workable layouts,

paint finishes, and special effects-all

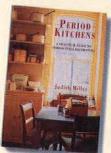
the components of a successful, period-

inspired kitchen have been covered.

Ornamental Ironwork

by Susan and Michael Southworth

This visual survey (fences, balconies, balustrades, window grilles) is both a historical record and a pattern book for new design. Ironwork in architecture, techniques for wrought and cast iron, stylistic influences, identification, regional styles, and practicality (sun and snow; neighborhood context; repairs and finishes). With drawings and boxw photos, it's a one-of-a-kind reference.



Hardbound, 7"x10", 127 pages. #D103, \$24.95

House Styles in America

by James C. Massey & Shirley Maxwell Finally, a pictorial introduction to house styles that combines color photography, realworld examples, and an easy writing style. Commissioned by OHJ from our long-time contributors, this book covers 300 years, from early houses through the colonial period, Federal and Greek Revival, Victorian styles, Arts & Crafts, the Romantic Revivals, even modern styles. As always, Jim and Shirley have dealt seriously with vernacular

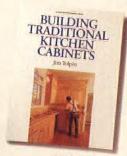


structures and explained the difference between a cornice and a corbel. They also examine early-20th century houses.

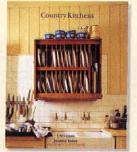
Building Traditional Kitchen Cabinets

by Jim Tolpin

Kitchen remodeling is one of the most expensive projects in renovation-and one of the most common. If you already have a shop set up for all your other work, building your own cabinets can save a lot of money. This is the most readable, hands-on guide we found. The design section even includes hints for making your kitchen sympathetic towards its colonial, Shaker, Victorian, Arts & Crafts, or country origins. A full-color gallery of traditional kitchen designs follows. Practical, stepby-step information makes up the bulk of the book. Basic construction methods, materials, face frames, door and drawer construction, casework, finishes, and installation all get their own chapters, as does building and



installing laminate counters. The book is written by woodworkers for woodworkers, lots of first-hand hints and close-up details make it a valuable resource.



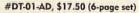
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Country Kitchens by Jocasta Innes

This large, full-color book explores country kitchen traditions around the world. American, English, French, Spanish, and Italian kitchens are represented and their typical attributes described. The book opens with a 40-page discussion of kitchen types and styles: mix or match approaches; painted kitchens and wood kitchens; cottage, farmhouse, and manor styles. One section looks at defining details (surfaces, sinks and ranges, tables) and another at traditional cook's tools. A bonus is the chapter that gives you 45 very hearty, old-fashioned, international country recipes. The heart of the book is its beautiful color photographs, but the text is a good primer on how to adapt the ideas you see.

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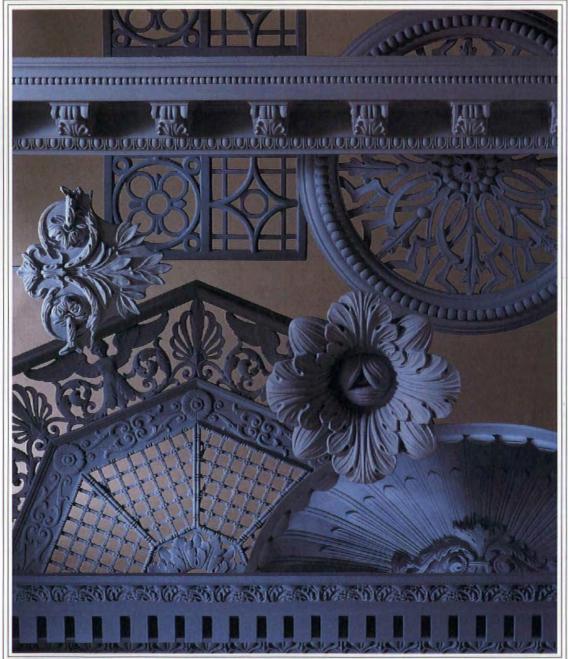
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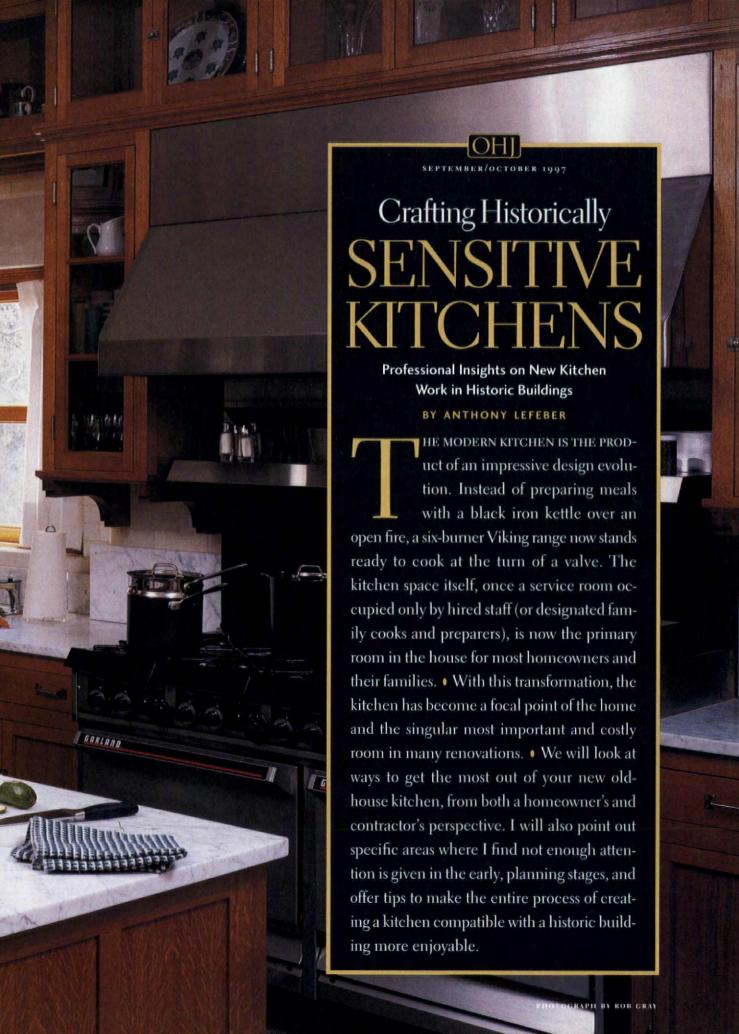
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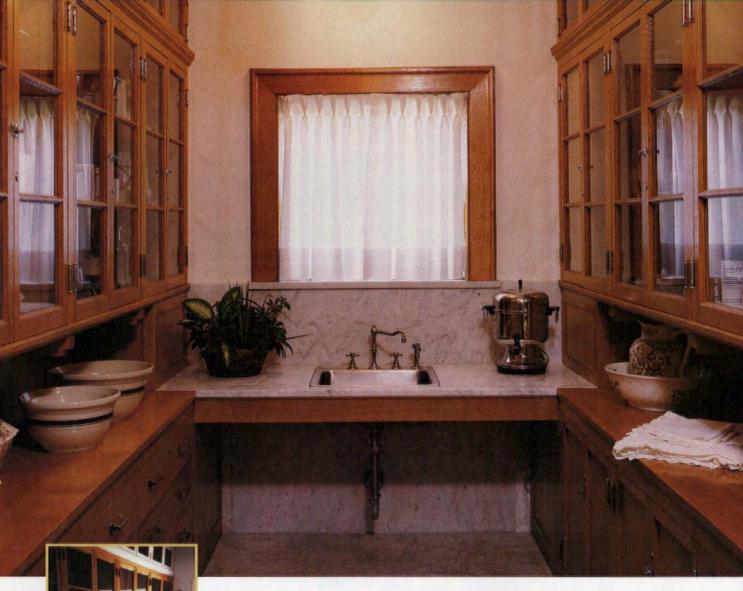
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Original flush drawers and simple, rectilinear door muntins are characteristic of early-20th-century cabinetry (inset). Once carefully restored (above), the cabinets provided all the details for creating the 1904 kitchen.

Develop a Design and Budget

MOST OLD-HOUSE OWNERS HAVE ALREADY begun a written "wish list" of their kitchen priorities. They've listed the practical and aesthetic features that appeal to them in catalogs or in other kitchens, and they've identified what didn't work in their current kitchen. I recommend meetings in the proposed space with the owners, the architect or designer, and the builder to get everyone's input on these ideas.

The goals are to establish a floor plan, basic cabinet elevations (drawings of the vertical face design), and locations for fixtures and appliances. You should also formalize an idea of the types of materials (wood, tile, stone, metal, synthetics) to be used, as well as the fixtures and appliances. Cardboard mock-ups of counter heights and samples of tiles, trimwork, and finishes can help put a concept or sketch into three dimensions.

If the kitchen space is already defined—the situation in most old houses—

then many of the planning issues will be moot. While it is always physically possible to move walls, such changes may be complicated (if the walls are load-bearing) or prohibited (by a co-op board in an apartment building, for example). You may also have to work with the existing service lines. With existing walls, don't assume that electrical, plumbing, gas, and heating connections are anything but live.

Establish a budget early on-nothing does more to expedite the planning and bidding process. A solid budget avoids wasting design time on, say, a \$100,000 kitchen when you have only \$50,000 to spend. (In addition, it doesn't become the contractor's burden to save money, which invariably happens when budgets are exceeded.) Bear your budget in mind when selecting finishes. Specialized materials or custom designs will have substantial cost implications. Are you willing to pay for marble counters or will stone-pattern Formica do? Custom-cast hardware is not unaffordable, but off-the-shelf designs may be just as good. With appliances, there may be no need to specify an \$8,000 Traulsen refrigerator when a \$1,500 Amana will satisfy every need. Be realistic about budgets. Whatever the figures, build in an allowance—20% is typical, maybe more on small projects—to cover the changes, upgrades, and unforeseen conditions.

It's In the Details

WHEN OUR COMPANY WORKS ON A PERIODstyle kitchen, we custom-build the cabinets, often reproducing details and profiles from existing architectural elements. For example, in two of the kitchens shown here the client wanted to match the original cabinet style and room layout. For these reproduction kitchens we used wood species identical to existing cabinetwork in the butler's pantry (see page 32) or sister kitchens in another building, and copied all the moulding profiles.

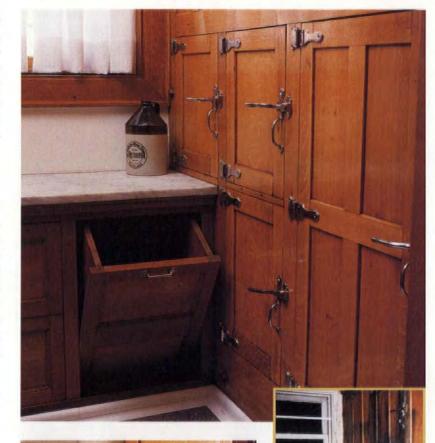
Look for any characteristic materials, designs, or dimensions when copying kitchen cabinet details, including:

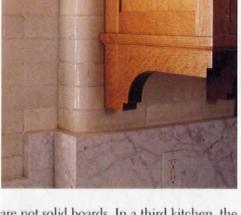
- materials (wood species, cut, etc.)
- construction methods (face-frame cabinets, mortise-and-tenon doors, dovetails)
- panel profiles (for doors and drawers)
- muntin profiles (for glazed doors)
- hardware
- finish (stain and varnish, paint, etc.)

When choosing samples of millwork, look for a piece of moulding or cornice that is free from wear and paint buildup. If there is paint, strip it carefully before tracing the profile or sending the sample to an architectural millworks.

There are many modern cabinet materials available that, if used carefully and selectively in conjunction with solid wood, can look the same as traditional frame-and-panel construction. Their advantage is they can reduce the cost of replicating historic details. Even better, they will improve the seasonal stability of parts like doors and panels that tend to warp or split. Plywood and other sheet products coated one side with melamine (a synthetic resin) are ideal for kitchen cabinet interiors because they create surfaces that are durable and washable.

For example, we used oak- and ashfaced plywoods for the backs and sides of the reproduction kitchen cabinets. When built into frames of solid wood, there is no clue these

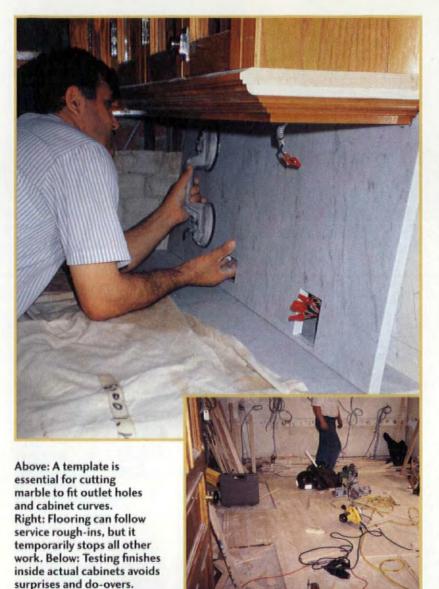


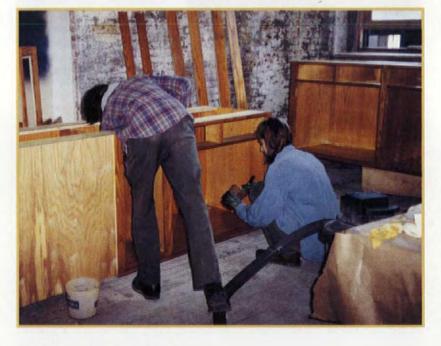


are not solid boards. In a third kitchen, the client asked for traditional-style cabinets in a completely new space (see page 37). Since there was no original kitchen to copy, we worked with medium density fiberboard—commonly called "MDF." There is no endgrain in MDF to deal with in panel edges, and the material takes paint better than wood.

Fear of Hardware

DON'T BE AFRAID TO CAST COPIES OF ORIGInal hardware either—it's another source of details. In the reproduction kitchens, we had all of the drawer pulls custom-cast to match the original designs. While orderDecades of moisture had badly stained this original ice-cooled refrigerator (above). Six coats of spar varnish, plus carefully bleaching the white oak woodwork and re-nickeling all hardware, revived the larder to 1904 conditions (top). When used for framed flat panels, oak-finished plywood was undetectable (at left); obvious, traditional details, such as support brackets, demand solid wood. The new marble was fitted around original wall tile.





ing custom hardware requires extra lead time and set-up costs (for making molds), casting small items in non-ferrous metals can be surprisingly affordable. It's worth checking with a foundry even if your budget is tight.

We had other hardware, such as hinges, door catches, and interior latches, nickel-plated to match the original finish. Note that nickel plating holds up much better in a modern lifestyle than solid or plated brass, which must be lacquered or continuously polished to keep its shine. Since nickel is very hard and durable, it makes a good practical choice for kitchens and baths. Nickel's yellow sheen is also much more historically accurate than the silver-blue of chrome—the latter not available until the 1920s (see "A Date with the Plater," May/June 1997).

To Add Modern Appliances

combining the functional nature of modern fixtures and appliances with historic architectural elements always raises aesthetic issues. I have found that the most successful approach is to deal with appliances honestly—not try to hide them behind wood panels or within cabinets. You can, however, often find ways to use historic materials and products—ventilation registers made from wood instead of aluminum—to mitigate the impact.

Modern lifestyles and contemporary building regulations impose further restrictions on the blending of old and new. Air conditioning and stove venting are probably the most difficult hardware to work into a period interior. The ways to conceal ducts are limited: hide them in cabinets, box them into soffits, or lose them behind a false ceiling. Any solution will involve a sacrifice of space. With lighting, fortunately, there's usually an easier compromise, such as period reproduction fixtures or indirect lighting that hides the light source.

Finessing the Finishes

woodwork will be the most visible aspect of the whole kitchen project. It pays to match the original color and texture if you seek a traditional appearance, and this begins with the materials themselves. Spray lacquer will never look very period; stick to a handbrushed finish—paint or varnish—which lends subtle irregularities and character.

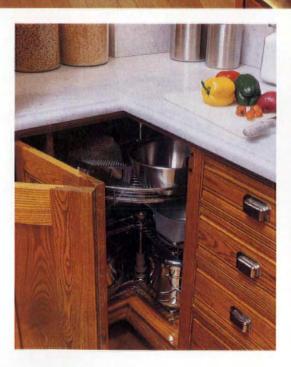
In this 1880s building, custom castings (drawer pulls and catches) and Victorian cabinet details (cornice mouldings, raised panels, ribbed drawers) combine with modern hardware. Note the corner lazy Susan with bifold door (below left); stainless steel sink and reproduction faucets (below right). Woodwork won't hide the fridge, so why try (far right)?

Kitchen Punch List

A Schedule of Typical Construction Activities

- Demolition
- Masonry
- Electrical rough-in
- Plumbing rough-in
- HVAC rough-in
- Rough framing and soffits
- Plaster ceilings
- □ Walls
- Mouldings
- New trim (casings, frames, doors, baseboards)
- Stone and tile
- □ Windows
- Cabinetry
- Painting
- Finishing
- □ Fixture installation
- ☐ Floor finishing
- Punch lists









Reproductions of original cabinet legs created a toe space and kept the 19th century look (above). However, actual support came from plywood bases that could be leveled and trimmed out before installing cabinets (below). Carefully taped particle board protects the floors.



Installation Insights

We like to install strip wood flooring as soon as rough-ins are complete, then protect it thoroughly with building paper, followed by 4-mil plastic and 1/4" Masonite, taping all the joints. This method avoids a major disruption at the end of the project, but still requires a few final days' time to sand and apply the finish coats to the floor.

Once the floors are installed, cabinet installation can begin. Review your layout and make sure everything will fit. We begin by installing grounds (plywood sheets) on masonry walls so as to provide an unrestricted area for fastening the upper cabinets. Next, we install adjustable base kicks where the lower cabinets will be positioned. These bases simplify the installation of the cabinets, as it is easier to level the small kick than the entire cabinet. (The plywood kicks are trimmed off with a wood base at all visible areas.) We prefer to install the lower cabinets first. Once they're in place, a simple brace supports the upper cabinets for anchoring.

Countertops and backsplashes come next, followed by all the lighting and plumbing fixtures. For detailed stone surfaces, such as marble counters. I recommend a full-size Masonite template. Double-checking this template against the assembled cabinetry will ensure that the marble is the correct size.

Thorough surface preparation and application of paint or varnish has a big influence on finish quality. We prefer aniline dyes (a Victorian invention) for staining wood. They impart much clearer color than oil-based stains, which contain ground pigments. Depending upon the wood species, we may use a pore filler to produce a full, deep effect. In any case, we always sand a wood surface down to 220-grit paper, wet it to raise the grain, then knock the grain down with more 220-grit paper. In one kitchen we had the opportunity to do all the preliminary finishing off-site, providing us control and saving time. The last coat of varnish was applied on-site once all other work had been completed.

We work with custom, hand-applied finishes, so samples are a very important step. The finish contractor should provide the opportunity to make adjustments to colors and sheen; he or she should also be prepared to produce additional samples.

Once a small hand sample is approved, it is very worthwhile to finish the inside of a door, for example, or the bottom of a shelf. If these results on the actual cabinets turn out unsatisfactorily, it is much easier to adjust color at this point than to redo the entire kitchen! The finishing work will most likely take place towards the end of the project, when everyone is in a rush to be done. Be patient and allow the time to get it right.

Scheduling

SCHEDULING IS EXTREMELY IMPORTANT, AS the various trades need to have the timeand the space — to complete each task. Get the cabinet fabrication underway as soon as the details are finalized and approved. The delivery date of the cabinets will be the "wheel horse" in the schedule. Some other ideas:

- Work with your subcontractors plumbers, electricians, or cabinetmakersto establish a realistic schedule for delivery. Don't rush them or make them work over each other.
- Purchase all appliances, electrical equipment, and plumbing fixtures well ahead of time so that they are on hand when needed. Custom hardware and plumbing fittings will require long delivery lead times, so order way in advance.
- Set up an orderly and secure storage

ERIC BATCHELOR. CABINETMAKER 1155 Manhattan Ave. Brooklyn, NY 11222 (718) 349-7688 **Custom cabinets** and millwork.

MARION H. CAMPBELL. CABINETMAKER 39 Wall St. Bethlehem, PA 18018 (610) 837-7775 **Custom cabinets** and millwork.

HAFELE AMERICA P.O. Box 4000 Archdale, NC 27263 (910) 889-2322 Specialty cabinet hardware; contact for nearest retailer.

ERIK S. TURNER & CO. INC. P.O. Box 816 New Rochelle, NY 10801 (914) 235-7114 **Custom plating and** metal finishing.

611 Broadway, Suite 311 New York, NY 10012 (212) 505-1955 Design and architectural services.

SWEENY WALTER

DESIGN



area at the site for hardware, fixtures, and appliances—say, a storage closet or basement. The last thing you want is damaged or missing items just when you're ready to install. (However, avoid an area that is in the middle of activity.) Open boxes and check purchases as they are delivered to make sure they are correct in number, color, and dimensions.

- As soon as demolition work is wrapped up, double-check the actual dimensions of the space that will receive new cabinetwork. Never assume the dimensioned drawings are accurate. Floors and walls can mysteriously gain inches after old fixtures are ripped out, and there's always a chance for human error with rulers.
- Get all the dirty work done as soon as possible. This includes electrical lines and

boxes, plumbing and ventilation ductwork, and base plastering, if any. Before closing up walls, remember to get the proper building authorities to inspect the rough-in work—that is, the basic mechanical services minus the final connections. Expect to hear that the inspector found something amiss, and be prepared to correct the deficiency. Building codes are for everyone's safety.

No one easily forgets the months of disruption a large kitchen project can cause. It takes time and careful planning to consider all the details, but these very details make the finished kitchen special.

ANTHONY LEFEBER is a partner in Traditional Line, Ltd., an architectural restoration firm founded in 1984; 143 West 21st St., New York, NY 10011; 212-627-3555.

There were no actual historic features to reference (inset), but this completely new apartment kitchen looks right with turn-of-the-century cope-and-stick cabinetry built with MDF and other manufactured materials.



IM AND MARY LEATHERBERRY'S KITCHEN had plenty of modern convenience. The long countertop was designed with small appliances in mind. Banks of solid oak cabinets provided ample storage. The fixtures were efficient and the whole lavout ergonomic. This is an enviable scenario, to be sure, but the kitchen was also ugly.

Its rustic design - complete with fake beamed ceiling, exposed battens on the doors, and "harvest gold" countertoplooked awkward in their 1892 LaGrange, Illinois, home. Like bell-bottom blue jeans, the kitchen read as a 1960s style-out of place in an antique home. Designed by Frank Lloyd Wright early in his career, the house cried out for a kitchen that meshed with its late-Victorian architectural features.

I'm the interior designer hired by the family to give the existing room an appropriate period feel, without the expense or disruption of installing an entirely new kitchen. Primarily, that involved two projects: First, we extended the upper cabinets and added a large cornice modeled on a period illustration. Second, we changed the details and finishes to imitate original elements of the house. Not everyone lives in a Frank Lloyd Wright home, but these methods could apply to thousands of houses built around the turn of the century.

Left Hanging

OUR FIRST HURDLE WAS THE UPPER CABINETS. In the 1890s, storage was typically provided by freestanding hutches and open shelving. Wall-hung upper cabinets evolved from these precedents, but didn't become mainstream until the mid-20th century. The Leatherberrys were not prepared to give up the cabinets, so I began looking for a way to give the upper cabinetry a more authentic appearance.

After much research in period books, I found an illustration (see page 40) from the 1893 World Columbian Exposition in Chicago (one year after the Leatherberry's house was built and only a few miles down the road). It showed an "electrical kitchen"a futuristic display that included pots and pans plugged into the wall like so many electric frying pans. That drawing is the earliest reference I've ever seen to upper hanging cabinets. This was obviously not a typical kitchen for 1893; nonetheless, just as 1950s science



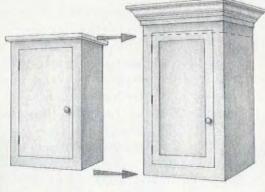


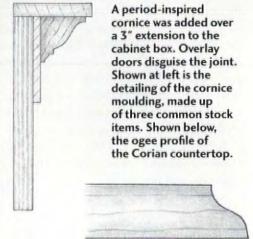
The layout in this kitchen worked fine, and there was plenty of storage (left). But its phony rusticity and harvest-gold laminate were left from misguided fads of the 1960s. The 1892 house itself (above) - one of the young Frank Lloyd Wright's first commissions—provided the details that evoke turn-of-the-century style.

fiction reflected the fears and desires of the Cold War era, this drawing clearly reflected the tastes and styles of its time. We decided to study the illustration for clues to reconfiguring the cabinets. (You might find a period image that better suits your home.)

The major difference between the cabinets from the Exposition and our existing ones was proportion. In the drawing, the upper cabinets were much taller, reaching toward the high ceiling. That effect was further heightened by a heavy cornice reminiscent of the mouldings atop china cabinets of the period. We decided to heighten the cabinets' proportions.









This period illustration (1893) depicting the thenmodern kitchen provided a model for redesigning the existing wall-hung cabinets.

Extending the Boxes

THE UPPER CABINETS WERE ABOUT 27" HIGH. We added 3" to the cabinet and 8" of cornice. The volume of the cabinets was unchanged. To increase the apparent height, craftsman John Hammond cut 3/4" birch plywood into 6" strips. He added these to the tops of the cabinets flush with the face frames. To get strong, tight joints that could hold the weight of the cornice and not show a shadow line, he used dowel joints. Hammond drilled 1/4" holes about 1/4" deep into the oak cabinet face frame and the plywood strips. Then he inserted glued-up ¼" x 1 ½" dowels and tapped the sections in place with a hammer. The dowels held the sections firmly, and, because of the hole placement, pulled the board flush with the original face frame. At end cabinets, he continued the extension along the side using mitered joints. Wood blocks screwed to the cabinet provided backing at corners and ends.

Half of this extension remains exposed to increase the height of the cabinet box. The other half served as a foundation for a cornice. We were able to roughly imitate the cornice in the old drawing by building up the profile with three lengths of flat stock and a large cyma recta, a classic S-shaped crown moulding, concave above and convex below. Each poplar section was mitered at outside corners and coped at inside corners (see "Crafting Interior Cornices," Sept./Oct. 1996), and was screwed in place using predrilled, countersunk holes. The cornice is 8" high and stands proud of the cabinets by 3".

Taking Cues from the House

TO MAKE THE EXPOSED 3" EXTENSION APPEAR to be part of the cabinet box, we sized new doors to close over the strip, revealing an equal amount of cabinet frame on all sides. (In other words, the new doors are 3" taller than the old ones.) This worked because we used overlay doors, which close to rest on top of the frame. Typically, old kitchens had flushmounted doors that sat inside a wide face frame with butt hinges like a normal door, but this would not have masked the 3" extension. The overlay doors had precedent in the pantry closet doors.

The butler's pantry is very commonly your best resource for kitchen details. While early kitchens in upscale houses were designed for servants, lacking architectural detailing, the pantry often contains beauti-



Carpenter Mark Sabella fabricated new cabinet doors, made 3" taller than the originals so as to cover the extension joint (right). Proportion and detail follow existing cabinetwork in the house (below right).

ful built-in cabinetry. And because it's segregated from the kitchen, it often survives even complete kitchen "modernizations."

These pantry doors had flat panels, which we mimicked with 1/4" birch plywood-easier than edge-joining flat stock. For the frames, we used 2" wide "6" poplar stock with a rabbet cut on the interior to hold the panel. The stiles and rails were assembled with mortise-and-tenon joinery. The pantry cabinets had bin pulls, which we used on drawer fronts.

Countertop and Paint

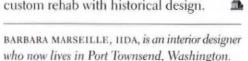
THE BUTLER'S PANTRY HAD WOOD COUNTERS, but the homeowners were not prepared to live with wood countertops. So I looked for a hard, watertight surface with some historic precedent. Our answer, ironically, was one of the most modern products available: Corian, simulating white marble. (Aside from the pantry, the only original counter in the house was an old brown marble counter in the powder room. We liked marble, and we knew that white was the common kitchen color. White porcelain, pale paints, and whitewashed walls were popular because of their cleanability.)



Instead of a standard rounded, chamfered, or bullnose edge, we ordered the countertop with a Victorian ogee (see drawing, p. 40). We ordered backsplash with the same edging. Specifying 5" backsplash, rather than the standard 3", harkened back to the deep backsplashes of early stone sinks and countertops.

We could not use a clear finish for the cabinets because we had a combination of old wood and new. Paint is, however, very authentic. We selected a light tan. We sanded and then filled the pores in the oak and poplar with vinyl filling compound, giving surfaces a consistent finish.

Our approach cost 50% less than gutting the kitchen and starting from scratch, even though we used custom-milled doors and top-of-the-line materials. One caveat: Television ads by "face-lift" companies promise new-looking kitchens for just pennies by providing new door fronts and new laminate on the counters. I do not recommend their approach. Better a well-thought-out custom rehab with historical design.







History offers a menu of early designs to give your new kitchen historical flavor.

by Josh Garskof

garbage disposals or hose sprayers, an up-to-date kitchen might feature a brand new kind of convenience. In the average house, the lowly plumbed sink appeared between 1850 and 1880—much earlier in large cities, and often well after 1900 in remote rural areas. The sink's many forms follow the growth of modern technology and the changing roles of women. Picking the right one helps complete an old-house kitchen today.

The ancestor of the kitchen sink developed at the end of the pre-plumbing era. It was nothing but a wood table, with a zinc- or lead-lined trough and a drain

(see page 50).

Common by 1820, this simple dry sink served as a work area for water, but it had no water source.

Women and children (sometimes servants) carted every drop of water needed for cooking, cleaning, and occasional bathing from a stream, lake, or well. To heat water, they put a kettle on the hearth, or later the stove. (Going to the "necessary room" meant going to an outhouse or using a chamber pot, but that's another story.)

To get water into the house, some homebuilders installed hand pumps at the sink rim. Pitcher pumps were small versions of the levered hand pumps at the well and were widely available, manufactured products by 1860. The pump drew water from an underfloor well or cistern.

For a price, houses could be plumbed. Force pumps or even roof gutters filled a giant tank in the attic. The turn of a knob at the sink opened indoor plumbing lines, and gravity provided the water pressure. The earliest of these pioneering designs, in the most upscale houses, were constructed of lead (a soft, workable metal that displayed a convenient natural resistance to mold—the same softness that allowed it to leach toxicity. Many upper-class children suffered brain damage from the high amounts of lead in their water).

BEGINNING IN PHILADELPHIA IN 1802, CITIES began installing municipal water systems. By 1850, 83 American cities provided municipal water, but the plumbing revolution took decades to reach rural areas. Even by 1930, fewer than one in five rural homes had piped-in water. In the cities, a quarter of homes didn't have running water in 1920. Nonetheless, the sink had become a fixture in the kitchen.

Whether fed by a cistern or city water, the first wet sinks were simply dry basins with spigots added. At first, a single faucet supplied cold water. Later, a second faucet provided hot water from a small plumbed-in boiler, attached not to the furnace but to the kitchen stove. Faucet knobs were typically either lever or cross handles. Expensive models were brass or copper, very often nickel-plated.

The Industrial Revolution and the Victorian taste for ornament brought decoration to plumbing. Bathrooms were filled with fancy tubs, showers, sinks, and water closets. But, while manufacturers sold castiron kitchen sinks adorned with the latest decorating styles, most kitchens remained steadfastly plain. That had a lot to do with who used kitchens.

Poor families couldn't afford fancy sinks anyway; households with money tended to have servants working in their kitchens. Guests never entered the kitchen and families rarely used them, so the kitchen didn't get much attention. That changed around the turn of the century. The kitchen had always been the realm of women. For the





For affordable antiquity, consider a white porcelain sink (above, Kohler) or an enameled steel sink (below, A-Ball Plumbing Supply).







Top: A maid scrubs dishes in a washbasin in this ca.
1910 catalog image. Note the three faucets—one probably for cistern water. Above: Early drop-in sinks were often made of copper (Copper Sink Company).

wealthy housewife, however, that meant directing servants (or slaves).

In the waning years of the 19th century, and especially after the First World War, changing economics and social conditions made domestic help less available for the middle-class household—or at least harder to keep, according to writings of the

period. More housewives found themselves cooking and cleaning at home. Meanwhile, women began to enter the workforce. Spokeswomen for women's suffrage advocated a new view of housekeeping and the role of women. For example, in their 1869 treatise American Woman's Home, sisters Harriet Beecher Stowe and Catherine Beecher wrote:

"As society gradually shakes off the remnants of barbarism and the intellectual and moral interests of man rise, in estimation, above the merely sensual, a truer estimate is formed of women's duties, and the measure of intellect requisite for the proper discharge of them." The book goes on to recommend one of the first integrated sinks (first image in timeline below), which would free a woman's time for other pursuits such as intellectual study.

The market for new and better kitchen products exploded. Catalogs of the era advertised hundreds of models made from enameled cast-iron, porcelain, clay, slate, marble, steel, and soapstone. Given their weighty materials and generous proportions (many were over 4' long), most sinks were supported by legs or heavy brackets that left them open underneath. By 1905, cabinets or other sub-sink woodwork was frowned upon because it trapped moisture and pests.

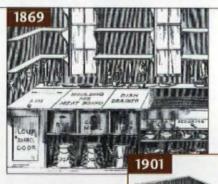
More importantly, sinks changed from freestanding, independent pieces of furniture to become fixtures in an integrated kitchen design. Between 1890 and 1930, the parts of the kitchen gradually moved to-

A Sink in Time

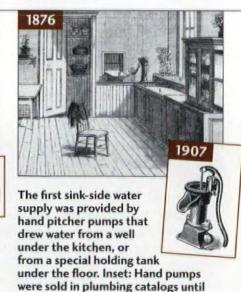
You can give your new kitchen a traditional look by installing a period sink. Unlike antique stoves and refrigerators, the basic design of sinks hasn't changed much—after all, it's just a basin—so living with a sink from the past won't require giving up modern convenience.

The evolution of the kitchen sink has no definite boundaries because the introduction of indoor plumbing stretched over more than a century.

Overall, the sink evolved from a dry table to a basin with taps. Then it moved from a freestanding fixture to an element of an integrated kitchen.



Perhaps the first example of "domestic science," this dry sink was drawn as a model of convenience for women. Integrating storage and work surface was a new idea. Inset: Whether wood or stone, the first sinks were nothing more than shallow troughs.



the 1920s.

gether. The sink grew drainboards at its sides-either wood wings that could fold against the wall, or integral enameled castiron work surfaces. During the 1920s, the sink gave up its legs for wall-mounted brackets, and counters swept to its sides. Mixing (hot and cold) faucets began to show up, becoming commonplace by the mid-1920s.

Around 1930, the kitchen began its transformation into the coordinated, modular room we know today. The sink became an integral part of the continuous countertop, simply dropped into a hole cut into the surface. Around the same time, the strainer/plug was introduced, allowing use of the sink without a washbasin. Water could reliably be kept in the sink, and when it was time to drain, large food particles would not clog it.

Because sinks and kitchens evolved slowly, any sink shown here might have been installed in your house at one time or another. You can find great antiques at your local salvage yard, which can even be reenameled. Nationally distributed and specialty companies offer reproductions, accurate or adapted. New faucets were often added without changing the basin, so you can outfit a sink with a mixing faucet and still get an authentic period look. The kitchen sink is an easy place to start in your pursuit of a history-minded kitchen.

Thanks to J. Randall Cotton, Preservation Alliance for Greater Philadelphia, for historical data.



SUPPLIERS

You'll find period plumbing, specialty sinks, or both at these firms.

A-BALL PLUMBING 1703 West Burnside St. Portland, OR 97209 (800) 228-0134

AMERICAN STANDARD 1 Centennial Plaza Piscataway, NJ 08854 (800) 442-1902

CHICAGO FAUCETS 2100 Clearwater Drive Des Plaines, IL 60018 (847) 803-5000



COPPER SINK CO. P.O. Box 732 Los Olivos, CA 93441 (805) 693-0733

GERMAN SILVER SINK COMPANY 5754 Lodewyck Detroit, MI 48224 (313) 882-7730

KOHLER 444 Highland Drive Kohler, WI 53044 (800) 4 KOHLER

MOEN INC. 25300 Al Moen Drive Olmstead, OH 44070 (800) 553-6636

RENOVATOR'S SUPPLY P.O. Box 2515 Conway, NH 03818 (800) 659-0203

RESTORATION WORKS P.O. Box 486 Buffalo, NY 14205 (800) 735-3535

SHELDON SLATE **PRODUCTS** North Guilford Road Monson, ME 04464 (207) 997-3615

GEORGE TAYLOR SPECIALTIES 100 Hudson Street New York, NY 10013 (212) 226-5369

VERMONT SOAPSTONE P.O. Box 168 Perkinsville, VT 05151 (802) 263-5404

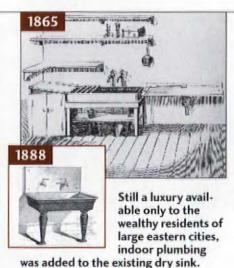


WATERWORKS 29 Park Avenue Danbury, CT 06810 (800) 899-6757

WHITEHAUS COLLECTIONS 589 Orange Avenue West Haven, CT 06516 (800) 527-6690



Instead of a modern single-handle faucet, consider a period prototype. Most plumbing suppliers offer revival faucets.



Inset: By the late-Victorian era, you

could buy high-style cast-iron sinks,

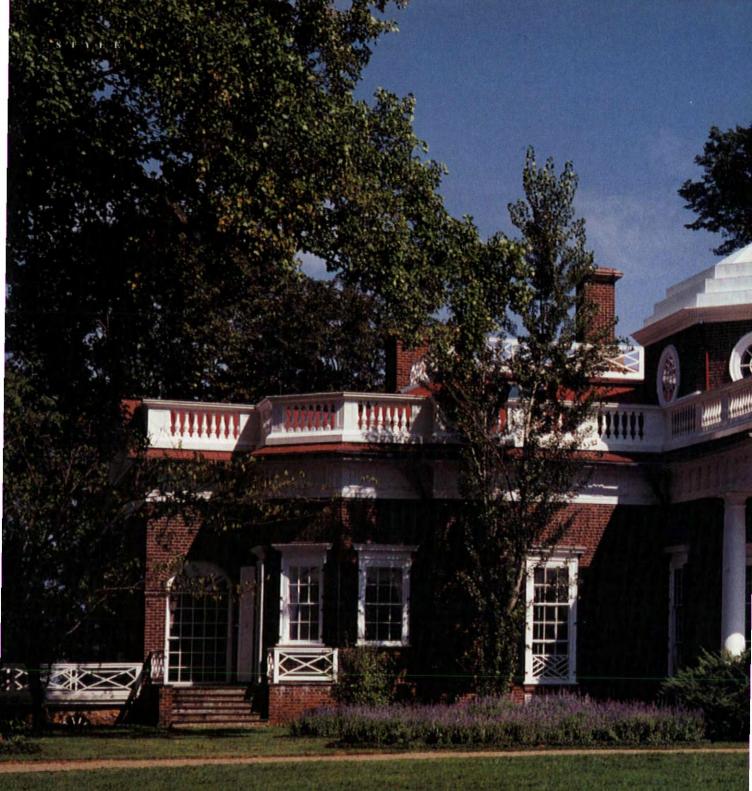
such as this Eastlake design.

By the Roaring Twenties, building catalogs overflowed with sinks. Most were porcelaincoated cast iron, hung without legs. Inset: A few years earlier, sinks stood on legs with side boards for food

preparation and dishwashing.



An early example of a continuous countertop with a drop-in sink. Note, however, that the space under the sink is not yet masked by cabinet doors, and the mixing faucet is on the backsplash (rather than emerging from basin or counter).



CLASSICS IN AMERICA

In the period of the new Republic, 1800–1825, design for civic and domestic buildings alike relied on the architectural vocabulary of the classical world. The Georgian, Federal, and early Greek Revival styles are, however, truly American. BY SHIRLEY MAXWELL AND JAMES C. MASSEY



DURING THE FIRST QUARTER OF THE LAST century, the United States started to settle in and define its space on the continent. The political and social changes shaping the fledgling republic were so dramatic that any innovations in building styles seem minor by comparison—just a few simple adjustments to the status quo. Yet the nation's growth in this twenty-five-year span laid the building blocks for its own architectural identity.

From the 1790s to roughly 1820, the

highest building ambitions of Americans were expressed by the Federal style. A more delicate reworking of the earlier Georgian style—less ornate, sometimes austere—it combined Greek and Roman classicism in a decidedly American way. Thomas Jefferson's Roman variant was distinctive enough to be termed "Jeffersonian Classicism." About 1820, the Greek Revival style would begin its steady rise to the top. Finally, this period also saw the first, faint glimmer of the

With its pedimented portico entrance, Doric columns, and precise symmetry, Monticello is the essence of American Classical style. The central dome is a Jeffersonian signature, but the Palladian plan and such Roman details as the triglyph ornaments below the cornice appeared on many Federal buildings.



Top: The spare Federal style had beautiful proportions in three storeys. In Salem, Massachusetts, note storey heights. Below left: Semi-circular porticos were a Federal flourish (Gardner-Pingree house, Salem). Below right: The Read House (New Castle, Del.) blends Georgian massing with Federal detailing.





Gothic Revival (earlier called "Gothick" in England), although that nascent tendency would not come of age until the 1840s.

THE TIMES

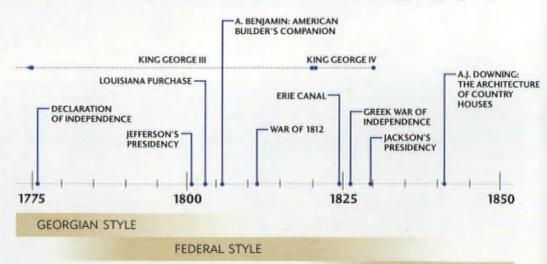
A LOT OF BUILDING WENT ON IN THESE years—nation-building as well as house-building. The seat of government had been moved to Washington in 1798, requiring the construction of a whole new Federal City. With Jefferson's 1803 Louisiana Purchase, the country doubled in geographic area. When the War of 1812 ended, it opened up huge areas that had previously been unsafe or unavailable, and a torrent of immigrants rushed into the Old Northwest Territory and lands beyond the Mississippi.

The swift westward movement of both people and goods was made possible by a series of infrastructural improvements, among them the National Road, a canal system, and the railroad. Mostly as a result of such developments, the country gained seven additional states and a bevy of territories between 1803 and 1820. The new state and territorial governments needed public buildings to support their activities, as well as housing and workplaces for their citizens.

All this change happened quickly, yet the first quarter of the 19th century still provided time to build substantial and elegant structures worthy of a proud nation. From about 1800 on, the United States was able to call on the talents of professionally trained architects, including

STYLE INFLUENCES OF THE CLASSICS IN AMERICA

A lot happens in 25 years of quiet optimism: A major architectural style, the Georgian, fades. The formerly dominant English design influence loses its hold. A new and distinctively American variant, the Federal style, emerges. And the first true National Style—the American Greek Revival—begins its decades-long (and nationwide) reign.



GREEK REVIVAL STYLE

Benjamin Henry Latrobe, an English immigrant often cited as "the first American architect," and Robert Mills, an American by birth. These designers were inspired by the same classical prototypes English and European architects used, but Latrobe and Mills were not mere copyists imitating their betters. Instead, they produced sophisticated, original buildings designed specifically for American uses. Latrobe in particular set the tone for new public and private buildings, urging the adaptation of Greek temple architecture as especially appropriate for democratic institutions. Thomas Jefferson preferred the domes and arches of classical Rome when designing his beloved University of Virginia, the Virginia state Capitol, and his homes at Monticello and Poplar Forest.

The period also saw the publication of the first American design books. Asher Benjamin's American Builder's Companion (issued in six editions from 1806 to 1827) and Owen Biddle's Young Carpenter's Assistant (1805, with printings to 1858) were the most

influential.

FORM AND PLAN

NOT SURPRISINGLY, THE ERA IS DEFINED BY imposing public buildings, particularly state-houses and banks. Latrobe's 1799 design for the Bank of Pennsylvania presaged the enduring interest Greek-inspired buildings held for many Americans. But, of course, most construction was residential.

Both Federal and Greek Revival buildings are marked by noticeably low-pitch roofs and broad building outlines. Houses of either style might range in height from one to three storeys. In fact, the formerly humble one-storey house became newly fashionable during this period. At the same time, three-storey row houses were built in increasing numbers as were freestanding, three-storey houses, especially in New England. Generally, house forms were straightforward rectangles or squares, usually with center-hall, double-pile or side-hall, double-pile plans (see above right).

Federal-style roofs were low-gabled and often hipped—many were so low they appeared flat. Cornices too were unobtrusive to the point of being barely visible. Very formal, classical designs of Roman inspiration were sometimes distinguished by hand-



Above: Vernacular Federal houses were often built with the side-hall plan that fit urban settings. Below: The Federal style was not limited to brick construction, but even in wood, houses incorporated such masonry features as corner quoins and columns.

FORM &PLAN

Below are the most typical floor plans for houses in the American Classical period.



SIDE HALL, DOUBLE PILE



CENTER HALL, DOUBLE PILE

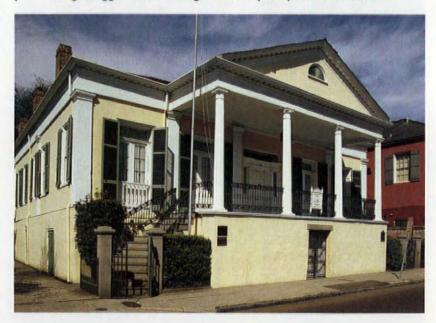


FIVE-PART PALLADIAN (GEORGIAN)





Above: Designers didn't abandon the Georgian-era Palladian plan in high-style Federal houses; at Homewood in Baltimore, it appears in one-storey form. But modifications to it included condensing the hyphens that connect the wings. Below: As the Greek Revival grew popular after 1820, porticos and pediments got bigger, as at Beauregard House (1826) in New Orleans.



some domes. Greek Revival rooflines were even lower than those of Federal houses, often nearly flat, sometimes with parapets. Greek cornices were heavy, deep, and often ornamented with Greek keys, palmettes, or triglyphs and metopes.

Throughout the period, porches took on new importance. Both porticos and small entrance porches were much more common than in the Georgian years. With the advent of the Greek Revival style, full porticos with pediments and columns often covered the entire front of the house, and very occasionally the sides and even the rear.

Even vernacular houses built during this period illustrate changing architectural tastes. By 1825, the features most typical of earlier vernacular houses—high-pitched rooflines and saltbox shapes—were pretty much gone. Also eliminated was their lack of order and premeditation: asymmetrical massing with haphazard additions, floor plans forming a warren of small, low-ceilinged

rooms, and irregularly placed doors and windows with small glass panes. Instead, symmetrical, center-hall, double-pile plans—or, especially in town houses, side-hall, double-pile plans—became common.

MATERIALS

the techniques during this first quarter of the 19th century, even as architectural design evolved. Heavy timber framing was still the standard construction method. Matched wooden siding, which created a flat, seamless surface, emphasized the formality of the wall and took on new prominence. Brick was very common, too, but faces were finer and smoother than in the Georgian era, with much thinner mortar joints. Effects such as Flemish bond patterns and glazed accent brick were abandoned in favor of a calmer, smoother, more polished surface.

Stone, especially ashlar cut, was a favorite. Where stone was scarce, hard plaster stucco, scored to imitate ashlar courses, was a newly popular alternative. Cast iron, less costly than wrought iron, was applied liberally for all kinds of exterior decoration, from porch and balcony railings to fences. An innovative composition material called coadestone was used for cast interior ornament, and occasionally in exterior features such as column capitals (especially in weather-protected areas like porches).

EXPRESSION

style are symmetry and restraint. Wall surfaces were flat and shadowless, punctuated only by symmetrically placed windows. The severity of masonry walls was sometimes relieved by inset rectangular panels with classical ornament—garlands, swags, and cartouches. Doorways were delicately emphasized with slim, graceful, attenuated columns of the Adamesque type. Double doors were generous in size, typically flanked by multipaned sidelights and surmounted by elliptical or arched fanlights.

Windows, though not particularly large overall, had large glass panes separated by slender muntins set into equally narrow frames. Six-over-six lights became standard in this period, which also saw the introduction of floor-length windows. The three-part Palladian window, still in use,



was much simpler than it had been in the Georgian era. Triple windows (that is, Palladian windows without the center arch) became popular. Rounded, curved windows and doors on the outside of the building often hinted at the existence of a mirror-image curve on an inside wall.

As the Greek Revival style took hold, door and window trim and window sash became heavy, perhaps in blunt reaction to the studied delicacy of Adamesque ornament. Window heads and transoms were always rectangular.

Overshadowed by the brilliance of the Revolution that preceded it, and the agony of the war that would come later, we might be tempted to look on this quartercentury as uneventful. But, if we do, we would be very much mistaken.



GOTHIC FENCE REVIVAL

BY FREDERICK O'CONNOR AND THOMAS GLYNN

AFTER 150 YEARS, THE FENCE IN FRONT OF ROSELAND COTTAGE appeared to be as fragile as a piece of parchment. Bare wood showed through failing paint on sagging rails and broken pick-

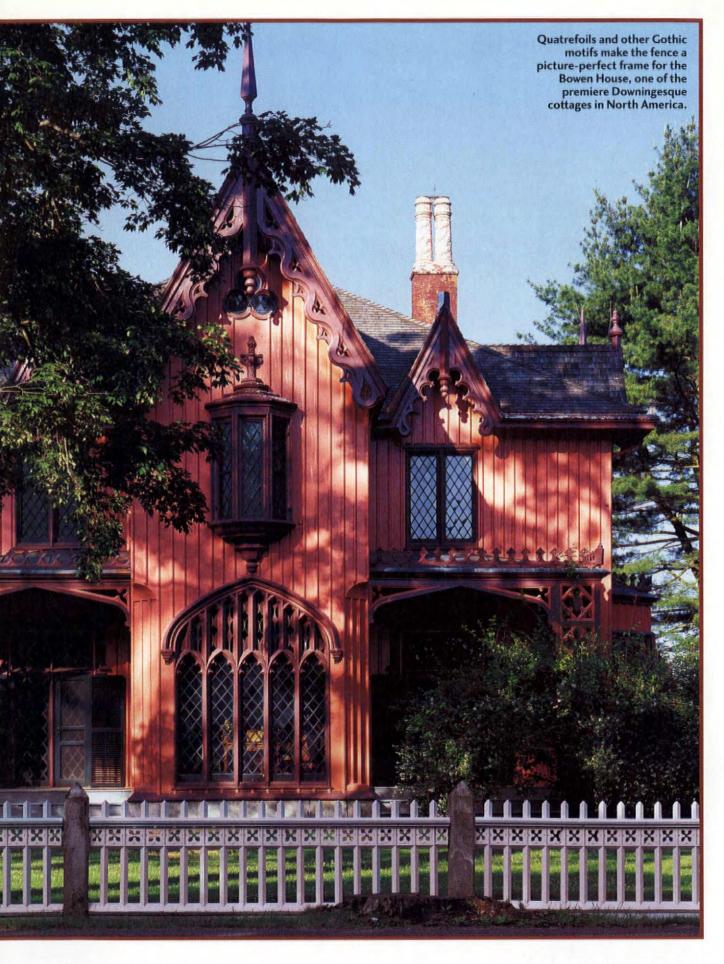


Co-author Thomas Glynn chips loose paint from a quatrefoil in the SPNEA workshop in South Berwick, Maine, where fence sections were repaired and rebuilt piece by piece.

ets. Dozens of the fence's 900 quatrefoils had crumbled, leaving gaps like missing teeth. Top rails nearly 3" thick had been eaten away at the ends, exposing rusted twists of wrought iron-the linchpins for the fence. Clearly, major work was in order. When the owner of the property, the Society for the Preservation of New England Antiquities (SPNEA), received a proposal to "restore" the fence by replacing most of the original components with new materials, the Society's managers decided they could do a better job themselves. Not only did

our restoration team at SPNEA succeed in beating the contractor's bid, but we were also able to save most of the original fabric thousands of intricate wood components. While we maintained an exacting conservator's approach to our project, we used many techniques that can be applied to any fence repair.

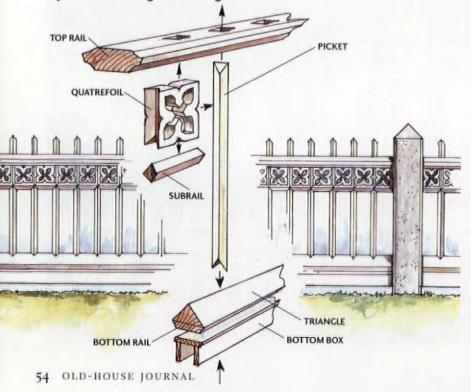






Fitting the Pieces Together

Each section in the Roseland Cottage fence is assembled from seven elements: top rail, picket, quatrefoil, subrail, bottom triangle, bottom rail, and bottom box. Four of these components—the picket, quatrefoil, subrail and triangle—fit together at near-right angles to produce a clean, tight design. The sections connect to granite posts by means of wrought iron hangers.



LIKE A COMPLEX, WOODBLOCK PUZZLE, THE Roseland Cottage fence is composed of parts that interlock (see sidebar, this page). Many of these parts hold together by means of an angled cut we call the "bird's-mouth joint" because of its resemblance to a wide-open beak. The joint is essentially two mating near-right angles. When an outside angle is fitted to an inside angle, the pieces mate on two planes. The result is a strong, clean, water-shedding joint that relies on geometry for connections rather than metal fasteners, which move in the wood and allow water to penetrate.

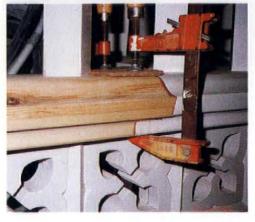
Despite the fence's derelict appearance, most of the original components were reusable, including all but a handful of pickets and a few linear feet of the rails and triangles. Instead of patching or replacing all the damaged wood in the fence, we made extensive use of epoxy repair techniques in order to save as much of the original heart pine as possible.

TOP RAILS. Nearly 3" deep and 7" wide, the cove-edged top rail was the most complex part to repair. We first strengthened the ends with epoxy consolidant, and extended rails that were just a few inches short





Top left: As quatrefoils broke or fell apart, we gathered the pieces and stored them in the Roseland Cottage barn. It took four people weeks of sorting to put these miniature puzzles together again. Top right: Quatrefoils "float" in the fence without fasteners, supported by a subrail and pickets.





using epoxy fillers (see "Better Than Wood," p. 56). Since similar rail stock was all but impossible to find, we created new stock by sandwiching two pieces of roughly dimensioned lumber. The white pine boards were doweled and glued with an adhesive epoxy, clamped together, planed to the rough dimensions needed, then sanded smooth.

We spliced the new pieces into the existing rail using a half-lap joint, glued with an adhesive epoxy, and doweled. We cut lap joints long enough to allow for four dowels in each repair, leaving enough clearance for picket holes to be drilled and chiseled out. We took advantage of our shop set-up to alkydprime and paint four to six coats of latex paint on each component as we completed it. We chose latex as a finish paint because it allows the wood to expel moisture.

BOTTOM TRIANGLES. Pocked and softened by insect damage, the triangles were especially good candidates for epoxy repair. Where replacement stock was needed, we repeated the sandwiching procedure used for the top rails. The trick here was to produce cuts at a matching angle on both sides—not an easy task with two pieces of stacked wood. Before clamping the pieces



together, we cut one side of both pieces at the same angle (slightly greater than 45 degrees), and lined them up. Once the pieces were glued and clamped, we matched the angle and made the cut on the other side. Any overlaps were hand-planed to 1/8" or less, then finish-sanded to eliminate any evidence of machine marks.

Similar to the top rail repair, new lengths were cut into the existing triangle with a half-lap joint, then glued together with an adhesive epoxy and doweled. We patched some triangles using triangular-shaped pieces that were cut into the wood, epoxied,



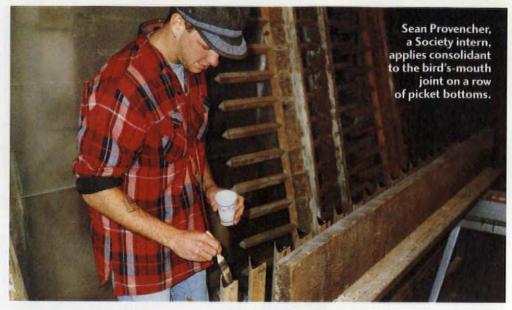
Middle left: A spliced top rail repair clamped in place. Middle right: A "sandwiched" top rail (left) and an original top rail. Since the longest patch we needed was under 2' long, we fabricated just enough replacement stock to make our repairs. **Bottom left: Insects had** eaten into many solid pieces of heartwood. Bottom right: The original wrought iron hangers (left and center) were punched with one or two holes: the new steel hangers (right) have one.











Better Than Wood

Rather than patch or replace all the damaged wood in the fence, we chose to strengthen and repair salvageable components with epoxies. Epoxy repair not only offers the advantage of saving as much of the original material as possible, it also actually makes wood stronger. Once it's bonded in place, epoxy is waterproof and won't decay. Epoxied surfaces can be shaped, sawn, and sanded, and hold paint well.

We tailored our epoxy blends for specific uses. To penetrate and strengthen areas of cracked, dry-rotted, or soft wood, we used an unthickened consolidant about the consistency of thin syrup. For extensively damaged wood, such as the ends of top rails or triangles, we drilled multiple holes 8" to 10" deep, then injected consolidant containing phenolic microballoons for added structural integrity into the holes (1). This honeycombing treatment allows the epoxy to seep deeply into the fiber of the wood, filling gaps and voids and strengthening the most vulnerable areas of these horizontal supports.

Many rails and triangles were just a few inches short at the ends. Rather than piece in such a small section, we applied a peanut-butter-thick adhesive epoxy to the rail ends (2), and wrapped them with sheetmetal extenders to arrive at a correct length. We clamped the extenders in place, then applied epoxy and other fillers to build out the rail (3). Once cured, we hand-planed, chiseled, and sanded the repair to match the correct rail profile (4).

clamped, and hand-planed into shape. We screwed both new and repaired triangles to the bottom rail with 2" stainless steel, flatheaded wood screws.

BOTTOM RAILS. While most of the salvageable flat, bevel-edged bottom rails were treated to a consolidant soak, it was easier to fabricate 30% to 40% of the rails than to repair them. We machine-planed the surfaces of new rails to the correct thickness using white pine, then cut the correct width with a table saw.

BOTTOM BOXES. Three pieces of wood joined to form a bottomless box may add visual weight to the fence, but structurally it is one of the weakest elements. We chose to replace most of the existing boxes, ripping stock lumber to correct widths and assembling the boxes with nails and epoxy. The finished boxes were screwed to the bottom rail with stainless steel wood screws so that they can be easily removed for future repairs.

PICKETS AND SUBRAILS. We were able to reuse most of the pickets and subrails. We fabricated new pickets from larger pieces of stock, joined by machine on one edge to erase saw marks, then sawn to the correct width. Thicknesses were planed by machine. Since the bottom triangle is slightly broader than 90 degrees, we used a bandsaw to cut a flat, narrow joint at the center of the bird's-mouth cut on the picket bottom to get a better fit. The joint was finished with chisels, and picket bottoms were toe-nailed to the triangles with two stainless steel nails.

With the exception of the subrails on

the ends of sections, most subrails were reusable. We fabricated replacements the same way as the pickets, then cut them with two bird's-mouth joints at either end. We toenailed them to the pickets with 1" stainless steel brads.

QUATREFOILS. These open-cut wood blocks, varying in size from 4¾" to 6¾", "float" without fasteners between the pickets and subrails. While a large percentage survived, many more had fallen to pieces. Whenever a match was found, the pieces were treated with an epoxy consolidant, repositioned, reattached with brads as needed, then glued and clamped until they cured.

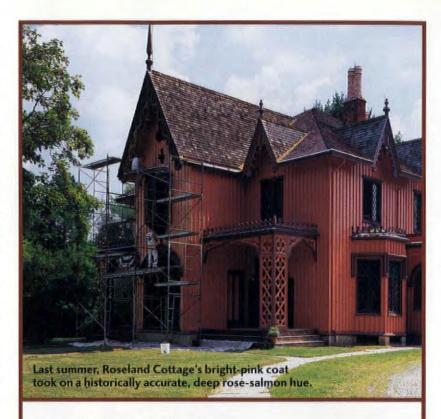
The original quatrefoils were cut from one piece of wood, notched on three sides. To make removing them easier for future repairs, the new quatrefoils were fabricated from two blanks. The blanks were stacked and cut with a bandsaw, using a template, to create two matching pieces. Either piece can be replaced without removing the subrail and bottom rail.

Reassembly

SINCE WE HAD ASSEMBLED EACH SECTION AS we repaired its individual components, putting the fence back together was a matter of rehanging each 10' section on its four hangers. We slipped the top hangers into the original holes in the granite posts, then mortised a pocket several inches deep on the underside of the top rail, and secured each hanger with one or two stainless steel screws (depending on the number of holes). Because each side of the hanger is held fast in a slot, neither end can wiggle back and forth. We repeated the procedure for the bottom hangers, either mortising a pocket into the bottom of the triangle or the top of the bottom rail, depending on the location of the slot in the granite.

There's still work to do on the Roseland Cottage fence. The main gates have yet to be restored, and maintenance will be ongoing, including paint touch-ups as bare spots inevitably appear. But I think we've successfully restored the frontispiece to a Gothic Revival landmark.

FREDERICK O'CONNOR is the paint crew supervisor and THOMAS GLYNN is a carpenter and painter for SPNEA, which owns and maintains 33 house museums in five states.



The Colors of the Rose

In the front hall at Roseland Cottage is an artist's sketch of the bandbox-perfect Gothic Revival house, painted shortly before it was built in 1846. Architect Joseph Wells may have envisioned the summer home of 19th-century merchant Henry Chandler Bowen in pale yellow, but for most of its history, the house has been rosy pink.

Within recent memory, the shade had been on the paler end of the pink spectrum—a hue based on microscopic analysis of previous paint layers. Using improved technology, the Society for the Preservation of New England Antiquities, the house museum's owner, determined last summer that the most appropriate shade for the house was a deep rose-salmon color.

SPNEA's goal was to match the color to the date of the last significant addition, in the 1880s. Twenty or more paint samples were taken from different points on the house and analyzed under a Chroma Meter, which provides much more precise color measurements than a microscope. The confirmation for the deep rose-salmon body color came from the rear addition, which dates to the 1880s.

To determine trim colors, staff members sought out areas where paint tends to overlap, such as door and window casings. A door frame provided crucial evidence that the shutters had been painted dark green—almost black. Other trimwork had been a rosy chocolate. Both colors will appear in a new "Historic Colors of America" paint card SPNEA is cooperatively producing with Color Guild International. The card, which features more than 120 paint interior and exterior paint colors found on historic houses, is distributed through independent paint dealers.

Roseland Cottage, The Bowen House, Rt. 169 in Woodstock, Connecticut, is open Wednesday—Sunday through mid-October with hourly tours from 11 a.m. to 4 p.m. Admission is \$4. For information, call (860) 928-4074.



Below the Belt Course

Understanding the Construction and Function of Siding Details

BY GORDON BOCK

even if they can't tell you what it's called, most folks will recognize the cornice on an old house—that is, the assemblage of moulded surfaces where the wall meets the roof. Be it the complex brim of an Italianate row house, or just the subtle double curve of a Georgian-style built-in gutter, a cornice's calling is both practical and architectural. Cornices help keep water off the face of the building, as well as give definition to the top of the wall.

Comices are not the only such features outside the old house. Wood-frame buildings, especially from the late-10th and early-20th centuries, have similar features further down the wall. They're called belt courses and water tables. Though not as obvious as cornices, they do as much to enhance the life and looks of the building. Since they're sometimes lost to insensitive siding and remodeling make-overs, it pays to know how they were built and intended to perform.

WATER TABLES

MOST HOUSES CHANGE MATERIALS WHERE THE wall meets the foundation, a logical location for some sort of trim. Unless the foundation is completely protected, water running down the wall will wash against the foundation. Over time this action stains the surface and erodes masonry joints. A well-constructed water table limits this damage by diverting runoff so it drops clear of the foundation.

A water table also serves a practical purpose in siding installation. Both shingles

In a delightful chorus of courses, this Queen Anne features not only a heavily moulded belt course at the second-storey line and a pronounced water table, but also decorative bands connecting window sills. and clapboards have to be started in some way—that is, the first course must be supported at a slight angle (to simulate a previous course). This angle is often established with an initial undercourse (shingles or boards hidden from view), but it can also be provided by the water table.

Elaborate water tables were favorite devices for designers of Queen Anne and Colonial Revival houses of the late-19th century, offering yet another surface element for decoration. By the bungalow era, water tables were predominantly for show. With guttering standard, water runoff was of less concern, yet a semi-functional band was a great excuse to integrate the parts and emphasize the horizontality of the building.

Construction

CLAPBOARDS—WHERE THE WALL CLADDING is clapboards or similar horizontal siding, it has long been customary to make the water table out of ix trim lumber. The simplest such water table is merely a horizontal board topped by some drip cap moulding. At the turn of the century, however, the practice was to use sloping boards that projected from the wall.

Below: Among the various kinds of "structural" detailing appearing on this Stick-style house, there's a clear water table and two—or is it three?—belt courses. Right: Far more subtle is the flat belt course this modest Italianate house uses to divide its uniform walls.



Also called base courses or cant boards, these boards are attached by supporting them on blocking or horizontal trim (see drawings A, B at right). Since the water table starts the siding, clapboards or weather-boards must be beveled at the bottom to meet the board at the correct angle. A more refined approach is to further support the siding with blocking or a rabbet in the board (drawing C).

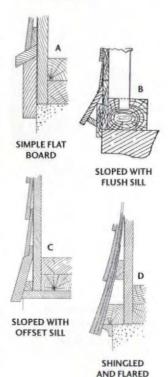
SHINGLES—Water tables that end shingled walls go a step further than weatherboard construction. The most straightforward method is to flair out the first two or three courses on two or three raised nailers (see drawing D), beveled to fully support the shingle. A starter course of shingles is still needed to begin the siding in the customary manner. A small moulding might be added underneath to finish the joint.

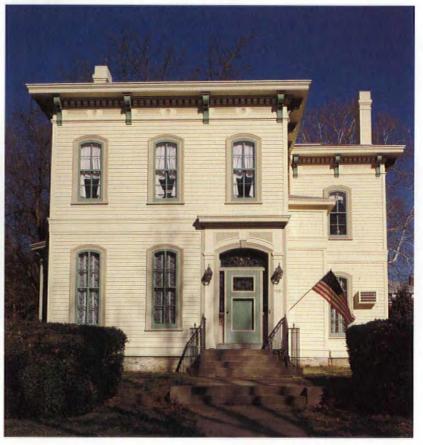
Practical Notes

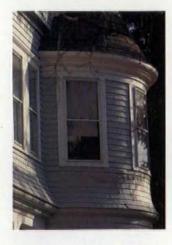
GOOD FLASHING IS IMPORTANT WHERE siding meets water table board or trim meets foundation. Sheet lead is traditional and long-lived but copper is also acceptable. Make sure flashing travels at least 18" up under siding to prevent moisture intrusion

WATER TABLES

Water tables vary widely and follow the construction of the house.



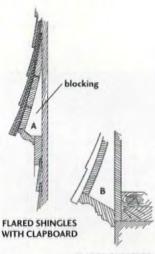


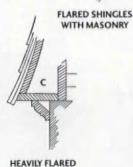


BELT COURSES

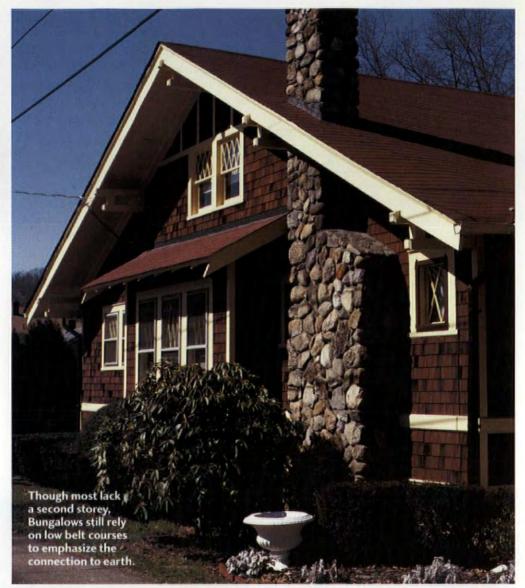
Where cornices have strong mouldings (above) belt course bed moulds often follow the same profiles.

Belt courses may be constructed the same as water tables, especially over masonry walls, or similar to cornices when mouldings are large.





SHINGLES AND MASONRY



from splashback and capillary action.

 Water tables are most effective when built with a drip lip or moulding that keeps water from running back under the table, up under the carpentry, or down the lower wall.

 Before painting or installing, pre-prime all exposed trim and shingles with a paintable water-repellent preservative. Pay particular attention to board edges and end grain.

BELT COURSES

BETWEEN THE WATER TABLE AND CORNICE. many houses feature yet another trim device: the belt course. As the name suggests, a belt course bridles all sides of the house somewhere in the middle, typically, but not necessarily, at the second-storey line. Many belt courses are flat, but they can project, too, helping the wall shed water.

When viewed as carpentry devices,

belt courses are akin to cornerboards. They are transitions between different sections of the wall, or different siding materials. Where, for example, upper-storey shingles meet clapboards, stucco, or stone, there has to be a way to end one material and start another in a weather-resistant joint.

Hammer and nails aside, belt courses have long been favorite architectural devices for putting more or less visual emphasis on the building's massing. Of course, a belt course may have no other purpose than to interrupt a monotonous wall.

Construction

FLAT BELTS - A FLAT BELT COURSE IN A FLAT, uniform wall is typically little more than thicker trim installed with flush, matched siding. Flat belt courses may also take the form of flat water tables. In such a case a large

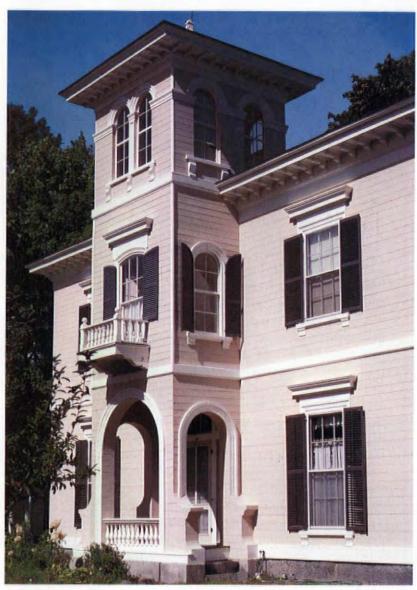




vertical board is topped with a narrow piece of sloping trim, such as common drip cap moulding.

PROTRUDING BELTS—Belt courses that bridge different siding materials are more complicated, but still similar to water tables in construction. Where shingles meet clapboards or weatherboards—the most common situation—the upper storey sheathing must be flared out with blocking shaped to the desired kick. A flat board on the wall starts the lower siding. These two surfaces are joined by bed moulding that finishes off the overhang (drawing A, p. 60).

In Queen Anne and Colonial Revival houses, this moulding may be quite large. Where the lower storey is masonry, the bed moulding is usually thick enough to cover the masonry/sill joint with no need of further trim (drawing B). Or the bed mould may



spring from an extended soffit board to the lower wall (drawing c).

Practical Notes

- WHERE FLAT OR PROJECTING BELT COURSES meet clapboards or shingles on the lower wall, it is good practice to have the siding tuck into a rabbet that is cut on the back side of the lowest board. A short cut to the same effect is to install the board over ¾" furring so as to produce a similar space without cutting a rabbet.
- Because flat belt courses are usually a different material from the siding above them, good flashing is critical. Make sure sheet lead or copper is installed 18" or more up the wall under the siding or stucco, and extends out and over the belt course—much the same as flashing over doorway trim or false half-timbering.

Top left: Belt courses add interest to boxy Foursquares, especially when they link upper sills for the "shirtwaist" effect. Bottom left: Belt courses played up Prairie School horizontality — the higher the better. Above: Note how the simple water table and belt course accent the Italian Villa's smooth walls, and highlight the shift in plane of the campanile (tower).

Living a Double Life

BY DARLENE S. MARWITZ

Y HUSBAND AND I LIVE IN AN ORIGINAL DUplex in Austin, Texas. Except for minor details, the two units in our 1930s home have matching plans, stacked like pancakes, one on top of the other. David and I occupy both floors. (Wouldn't you like to know which of us lives upstairs and which one lives down?)

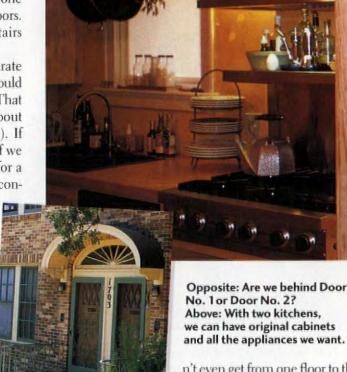
Although we often kid each other about separate living quarters, we've never been able to decide who would move into unit "A" and who would live in unit "B." That cozy sense of indecision is one of the nicest things about owning a duplex (and living in the whole thing). If we're faced with one of life's little calamities - or if we decide to bag it all and set forth on an adventure for a while—it's comforting to know we can expand and contract within our four brick walls. We have a choice, we're flexible.

Double Duty

EVERYONE IS CURIOUS ABOUT THE WAY WE LIVE; they think it's an odd arrangement, our little twin apartments, one up and one down. Which kitchen do we cook in, they wonder, and where is the master bedroom? And why on earth is there a baby monitor in the living room? As you would expect, we have two of everything that typically comes one to a customer-two kitchens, two dining rooms, two living rooms, two bathrooms, and notoriously, two front doors.

All this doubleness gives us a sense of luxury. Not only do we have a dining room and breakfast nook, but I've turned their respective counterparts upstairs into a home office suite. As we have no children, we converted the second bedroom upstairs into a master closet, where wire baskets and portable fixtures display our clothes like merchandise for sale in a department store. (David's personal favorite is a rack that spins his suits and shirts like a merry-go-round.) Best of all, no matter what remodeling project is under way, water and power continues to flow in one part of the house or the other, thanks to separate meters.

One thing duplex living does offer is easy access between the two levels. When we moved in, we could-

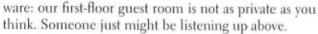


n't even get from one floor to the other without using the front doors. The prospect of flashing

my pajamas every time I wanted to go downstairs during the night sounded like it would be fun only a couple of times. So we cut a new door between the units, near the base of the stairway. In typical old-house fashion, we'd completed several major remodeling jobs, including a new roof and the downstairs kitchen, before the doorway framing got its first coat of paint.

Having solved the access problem, we faced the sound barrier—there was still no way to communicate between the two floors. After exhausting the possibilities of portable intercom systems and tin cans connected by string, I scouted baby stores on the pretense of buying a shower gift. For less than \$50, I turned up a baby monitor, our one-way system for hearing what's going on downstairs. Visitors and burglars alike, be-





Loads of Books

ANOTHER DOUBLE INDEMNITY WEIGHING ON US HAD TO do with the structural integrity of the house. I'd already made sure that the duplex had an ample crawl space: Because I routinely inspect the undersides of buildings in my work as an preservation consultant, I swore I'd never buy another old house that sat too close to the ground. Like a young tot tired of inching forward on her belly, I was ready to advance on all fours-two hands, two knees.

I found myself under the house almost immediately. checking out the load capacities of each pier and beam in the company of a structural engineer. I was nervous that our ever-growing collection of his-and-her books might sink the duplex to its stoop. We had a ton of them, according to the memory of our last back-breaking move. Would the duplex support wall-to-wall books? The thought that our vertical dwelling might become a leaning tower of Pisa was unsettling.

Calculations confirmed my fears. Since there were





Left: No, David and I are not standing next to a mirror. There really are three doors within inches of one another at the entry to our Austin duplex (above), which boasts a Colonial Revival fanlight over the double front doors. Below: the view into the living room from our doubleduty dining library.



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only a few places to put bookshelves in each unit—and because the floor plans are carbon copies—the books were going to end up on top of each other, overloading the structural capacity in strategic locations. If we planned to live in a two-storey library, then additional piers were in order.

Leaving bookcases bare as we moved in, we distributed books in every room of the house. Friends and family visited amidst a sea of liquor-store boxes. Months later, the new piers in place and our move long forgotten, we emptied the boxes a few at a time. Our garbage appeared to be full of Smirnoff, Jack Daniels, and Wild Turkey—the neighbors must have wondered.

With plenty of support under foot, we indulged in the ultimate book-lover's fantasy: custom-shelving three walls of the downstairs dining room. Our dualuse "dining library" is now a favorite room, a social center we share with friends.

Ringing Both Bells

UNLIKE A TYPICAL HOUSE THAT passes from one owner to the next, a duplex sees frequent comings and goings that have nothing to do with ownership or permanence. Who have they been, these transient tenants who've walked on our

As the books piled up, the concrete flowed—in the form of new concrete piers piped in place under the house.

floors and listened to music within our walls? What happened to the decades of renters who, like us, danced sideways into our skinny bathrooms? Their identities are difficult or impossible to track, existing only as a name in an old phone book.

If duplex living gives us the itch to wander, we know that—unlike the tenants who preceded us—we can always return. Who knows? Someday a stranger may answer the "A" unit door and respond, "Oh, the Marwitz family? They're off on an extended trip to Italy—riding bicycles, reading books. Their things are in storage upstairs and I'm the new tenant."

"Do you know when they'll be back?"

"No, I can't say I do. I don't know how long they'll be gone."

That's one dream I have on a regular basis. I expect that David's dreams are cheaper and lie closer to home. But as long as we live here, we'll always have at least two choices. Our friends remember to ring twice—once at each of our two front doors. David may be in Unit "A," while I'm in Unit "B," but for now both of us are at home.

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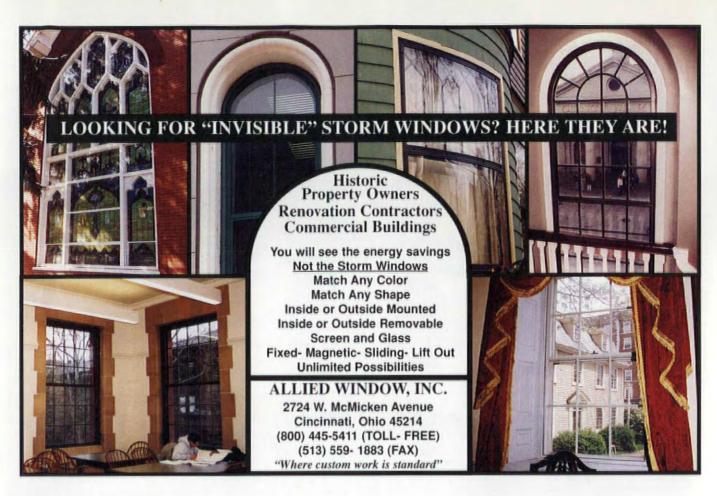
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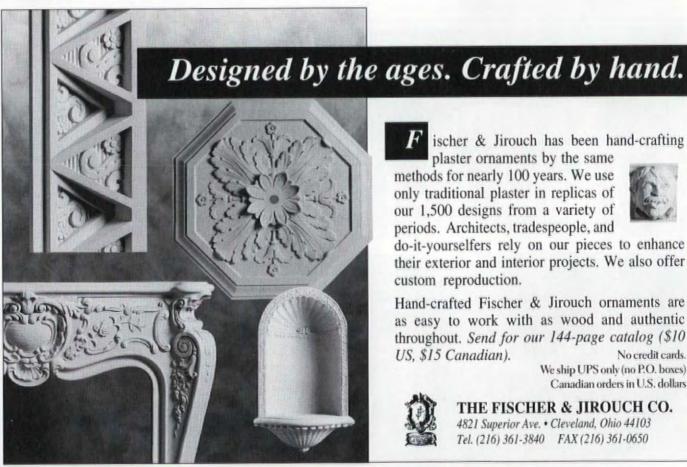
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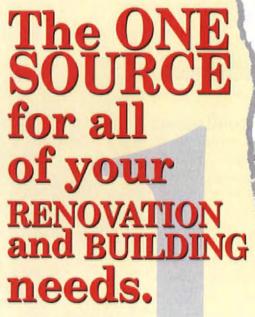
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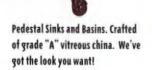
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The gas-fired Gnome is safe for bedrooms.

ages. Contact the Thelin Co., 12400 Loma Rica Dr., Grass Valley, CA 95945, (916) 273-1976 (web site: www.thelinco.com).



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HOW TO ORDER OUR PLANS

ail-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 OHJ 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. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean 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 may include:

- · Detailed floor plans showing dimensions for framing. Some may also have detailed layouts and show the location of electrical and plumbing components.
- · Interior elevations are included in some plans, showing interior views of kitchen, bath, fireplace, builtins, and cabinet designs.
- · 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, where noteworthy, are included, such as vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators
- · May include foundation plan for basement or crawl space. (Crawl space plans can easily be adapted for full basements by your builder.)

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 would like information on ordering more than eight sets of the same plan, please call our Customer Service Department at (508) 281-8803.

(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 rightreading.

A

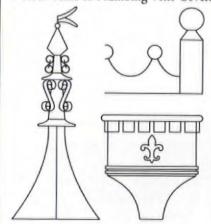
(3) Heating and air-conditioning layouts are not included. You need a local mechanical contractor to size and locate the proper unit for your specific conditions of climate and site.

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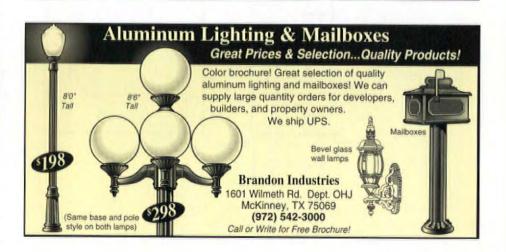






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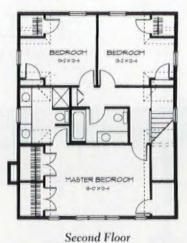
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a pair of colonnaded bookshelves in the living room, a built-in hutch in the dining room, and a butler's pantry between the kitchen and dining room. The three-bedroom, two-and-a-half-bath plan includes a breakfast area with French doors and ample storage.

Plan AK-02-PV





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First Floor	Bathrooms	21/2
Second Floor	Square Footage	.1,861'
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First Floor		
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Width28'		
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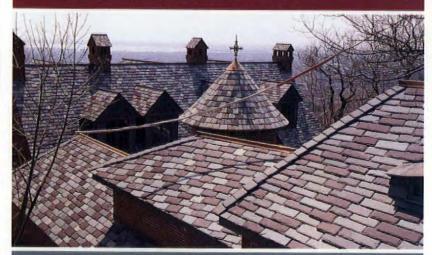
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Ceiling Height	
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Second Floor	8'
Overall Dimensions	
Width	24'
Depth	24'

apartment, this combination garage would suit many turn-of-the-century houses, including the Arts & Crafts plan on page 72. Exterior features include divided-light windows, overlay doors, a dormer gable, and a decorative truss. In addition to separate car bays, there's space for a workbench in the garage. The studio plan has its own entrance, a U-shaped kitchen, and a full bath, plus a niche for a desk or dresser.

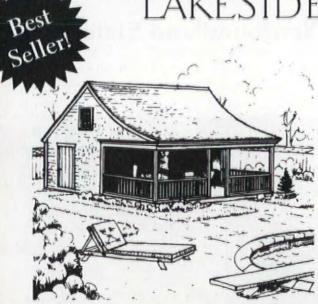


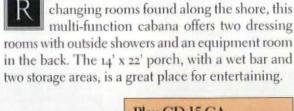


First Floor

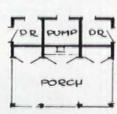
Second Floor

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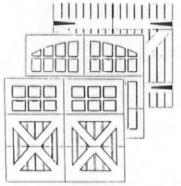


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Plan CD-15-GA
Cost\$50
Square Footage 132'
Roof Height16'6"
Overall Dimensions
Width
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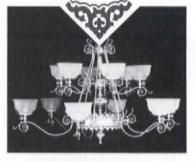
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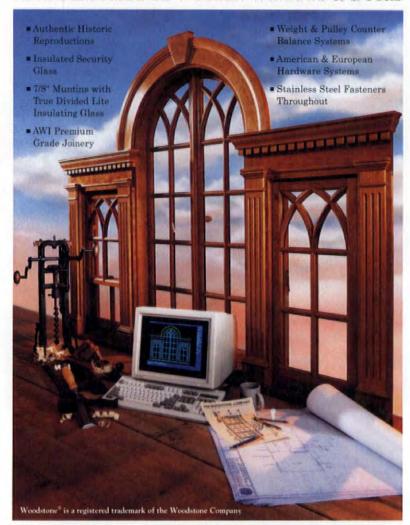
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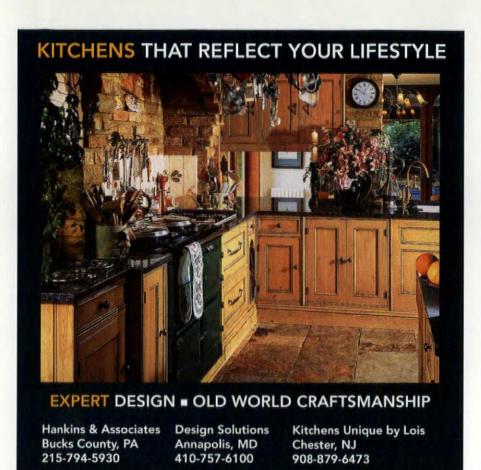
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EUREKA, CA - Historic houses (including lots) owned by the California Department of Transportation (Caltrans) are being offered for sale in the last remaining sealed bid sale this year, scheduled for November 3, 1997. The houses present a remarkable array of 19th Century architectural style, including Queen Anne, Colonial Revival, and Eastlake. Most are contributory to a Nat'l register-eligible historic district. The houses on sale in November, will be available for inspection on October 3 and 18, 1997, from 10:00 a.m. to 2:00 p.m. Further information may be obtained from the Excess Lands Office, California Department of Transportation, 1656 Union Street, P.O. Box 3700, Eureka, CA 95502-3700, (707)445-6428/6426. Internet web site:http://www.dot.ca.gov/property/

EAST HAMPTON, CT — Cobalt area. Clark/Northum House. 1813 Federal post & beam home used as tavern & toll house. Original stone fpl, 4 BR in main house, attached 2 BR apartment. Three-quarter acre lot. \$107,500. (860)342-2315.

MARENGO, IL—1872 Historic 13 rm Italianate, frame ext., 4 BR, 2 1/2 baths, authentically restored, period decor, 2 staircases, carriage house w/ loft, Victorian garden, tiered deck, pool, fabulous kitchen, clawfoot tubs. Period furnishings available. Superb residence or B&B. RE/MAX. (800)285-3192. Mary Kombrink.

EASTPORT, ME—Historic island seaport. Victorian former neighborhood general store building w/ 2nd floor "apartment". Near Nat'l Register port district. Harbor "glimpses". Pristene natural area. Exc. summer residence and shop, studio,or office. \$39,000. (207)282-6252. On line:www.lamere.net/users/aztech/default. htm



LEXINGTON, MO—Ca. 1838 Antebellum, 2 story frame w/brick ell. Front balcony, rear gallery porch, 4 BR, 2 1/2 baths, 8 fpl, large DR w/butternut pantry. Mostly restored in Nat'l historic district. (816)259-6678.

LEXINGTON, MO—Pristene Greek Revival on picturesque acre. Built on Santa Fe trail in 1840's, addition added 1859. 4000 sq. ft. Carriage house. Minimal alterations, thoughtfully adapted. 5 BR, 2 kitchens, cen-

ter hallway w/ elegant staircase. On Nat'l register. 40 miles east of Kansas City. \$198,000. (816)259-3034

ASHEVILLE, NC—Beautifully restored 5,000 ft shingle style(1915) next to historic Grove Park Inn golf course: Best location (very private) gorgeous views and garden. Two studios/office/guest or rental apartments. Not zoned B&B. \$449,000. (803)886-0230.

MURFREESBORO, NC—Ca. 1820 brick Federal townhouse Nat'l

Register, in protected historic district of quiet college town. Full municipal services, low taxes. Award winning restoration, 2400 sq. ft., 3 BR, 2 1/2 baths, 3-zone heat and air, elegant original features. \$287,000. (919)398-8162.

RICH SQUARE, N.C.-1912 Greek Revival. Pil-

lars & Capitols, 43 ft porch, 10 rms, 3200 sq. ft. Victorian Mantels, pocket doors, balcony. One yr. old roof, new wiring, paint inside & out. Central heat & air, 2 baths. One + acres. \$85,000. (919)539-2508.

BRIDGETON, NJ—English Tudor 1933 house in state's largest historic district's most picturesque area. Well maintained quality construction home. County Seat rural Cumberland. Three BR, 2 1/2 baths, sunroom, fpl, spacious study, screened rear porch. \$129,900. Dick Erickson (703)406-4604.

RINGOES, NJ—Ca. 1860 Victorian in historic village, 9 +ft. ceilings, front and back staircase, 2 story bay window, slate roof, honey pine floors, modern kitchen and baths, clawfoot tub, circular deck, detached workshop, period gardens, historic integrity maintained. \$219,000. (908)806-6679.

MTTABOR, NJ—est. 1869 quiet, picturesque Victorian village, offers available homes from doll house to grand. Walk to NYC train, stores, restaurants, golf, tennis, lake. For introductory package, send name and address to MTHS, P.O. Box 271, MT Tabor, NJ 07878.

NICHOLS, NY — Ca. 1890's professionally restored 9-rm Victorian. In peaceful upstate

village w/ ideal central northeastern location. Natural woodwork, built-ins and vintage details. New custom butternut kitchen, baths, roof, much more. For information/photo pack call (607)699-3546. \$77,500.

PEARL RIVER, NY— Ca. 1760 Nat'l Trust Dutch farmhouse wide-plank floors,

hand-hewn beams, 3 fpl, 10 rms, 2 baths. Approx. 1/2 acre. Double garage w/loft. 30 min. to Manhattan. \$349,000. (914)735-8816.

PEEKSKILL, NY—Beautifully restored 1892 Victorian, 15 rms, bay windows, pocket doors, original woodwork. Includes 1,000 sq. ft. artist's studio w/16 ft. gabled ceilings.

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Real Estate (continued)



Vintage garden w/ pergola, arbors. One hr from Manhattan on Hudson River. Nat'l register-eligible. \$229,000. (914-7823.

NATIONWIDE - Old homes, estates, fixer-uppers, potential country inns and B&B's, for sale nationwide. Real gems, all price ranges and locations. Possible tax benefits & credits. Free catalog to preservation minded buyers/sellers. Contact: Historic Homes & Conservation Properties, P.O. Box 3505, McLean, VA 22103; (703)506-4400.

LEETONIA, OH-1864 Italianate, fully restored, 4,200 sq. ft. Original woodwork, lovely curved staircase, 5 BR, 3 baths, 6 fpl, full basement. New furnaces, 3 car garage, 1 acre + lot, extensive perennial gardens. Commute to Pittsburgh, Akron, Cleveland. Video available. \$160,000. (330)427-0637.

ALLENTOWN, PA-1880 14 rm Brick Victorian single. Nat'l Register. Restored. Two baths, pocket doors, color glass, walnut cabinets, oak stairs & woodwork, 3 ornamental fpl, central A/C, 2 car garage, corner 3/4 acre, fence, wrap around porch. \$225,000. (610)435-6920.

ALLENTOWN, PA-Restored 1745 stone farmhouse. Park setting, 3.5 acres. Three BR, wood ceilings & floors, open beams. Shaker kitchen, walk-in fpl. Three stall barn, fenced pastures. Received Merit Award in Better Homes & Gardens Restoration Contest, 1996. \$339,000. (610)395-8476.

LANDSDOWNE, PA-Gracious 1800's / Colonial Revival, 7 BR, 2 1/2 baths, 3 fpl, library, sleeping porch, large country kitchen, 3200 sq. ft. Period details. Two car garage with loft. Easy commute to Phila./Delaware/So. Jersey, suburbs. Exc schools. Ideal for professional office. \$164,900. (610)623-5638.

STRAFFORD, PA-Victorian walls holding a century of memories. Six BR, 3 1/2 baths. \$328,000. Matt Heim, (610)687-6300.

VILLANOVA, PA-Impressive 18th C. residence on 2 + acres, 8 BR, 5 1/2 baths, 4 fpl. Convenient locale. \$535,000. Call Matt Heim, (610)687-6300.

EHRHARDT, SC-Low Country, quaint village, Greek revival mansion, 6 BR w/private bath, TV, A/C, fpl, furnished, separate owners quarters, indoor pool, spa, sauna, banquet hall, 3-car garage. Operating B&B possible antique shop & restaurant or corporate retreat. \$319,000. Call (904)248-2020.

GEORGETOWN, SC-Ca. 1737. Three BR, 2 baths home located in the heart of the historic district & has been home to many distinguished South Carolinians. Be a part of Georgetown's historic past. \$249,900. Realty World-The Real Estate Service Center (803)527-7884.



PETERSBURG, VA-"A Southern Beauty". Live the gracious life, be part of the dynamic rediscovery of historic Petersburg on the Appomattox.. The Lemoine House is one of many fine 18th & 19th C. properties available. Finely-proportioned ca.1780-1820 house has notable woodwork & original heart pine floors. Habitable but needs restoration. \$125,000. Call for brochure. Historic Petersburg Foundation. (804)732-2096.

SUFFOLK, VA-1905 Cypress sided Southern Colonial estate. Nearly 4,500 sq. ft., 7 fpl, 6 BR, 2 + 3/4 baths, study, formal DR and SR. Detached carriage house & formal Boxwood gardens on more or less 1 acre grounds. \$225,000. Owner, collect (759)539-7939.

EAST ORANGE, VT - Fish Pond Farm ca. 1810. Lovely restored 3,000 sq. ft. cape house, plus stunning guest "Pond House" on 215 beautiful acres. Barns, 3 gorgeous ponds, miles of back country trails. For brochure and web site address. (802)439-5300.

GRAFTON, VT - Ca. 1844 Greek Revival farmhouse on 2 acres, in a picture book VT setting. Historically & tastefully restored. 8 rms, 4 baths. Lots of room for expansion. Small cottage. Ideal location for antique shop or B&B. Central to all kinds of activities. Tom Chiffriller, owner. Complete details, (802)843-2515.

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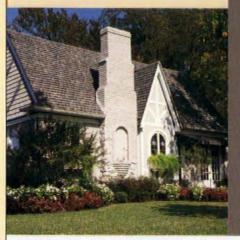
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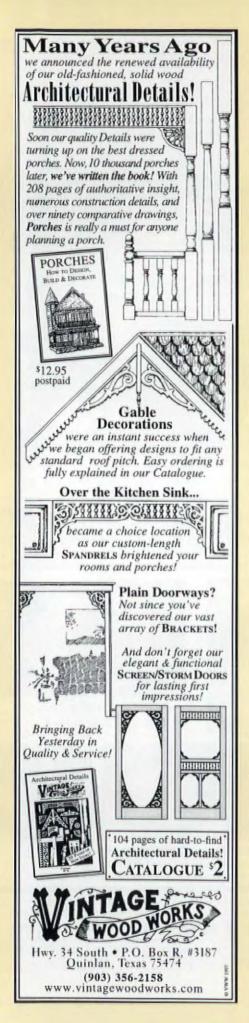


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Real Estate (continued)

appliances. Attached oversize 2 car garage, 34 finished playroom above, equipped cow barn, 160 acres, valuable timberstand. \$310,000. Owner (540)740-4352.

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LEWSBURG, W. VA—Beautifully restored 3,000 sq. ft. log home plus separate 2 story building in historic district of charming viable town w/ two colleges & 2nd Carnegie Hall. Six working fpl, beamed ceilings & a wonderful yard. Commercial or in town residence. \$275,000. Owner (304) 645-2522.



UNION, WV—Elmwood, 1838 Greek Revival home and brick barn listed on Nat'l Register. Fourteen-room, 3-storey on 15 acres. Black marble fpls, elegant woodwork throughout. Rural location 30 minutes from world-famous Greenbrier Hotel. Brochure available. \$490,000. Tom Mitchell, P.O. Box 311, Union, WV 24983. (304) 772-3670 or 3379, night number.

DUNDEE, QUE—All original 1897, 6 BR summer house, entire 1—acre island in St. Lawrence River. Four out-buildings, deeded shore access. On NY border, 60 minutes to Montreal. Antique 4 cylinder inboard. Waterfowl, fish abound. \$85,000. (802)988-9669.

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DIRECTORY OF OHIO—R.L. Polk & Co.'s Architects, Builders & Contractors' Directory of Ohio 1894-1895. Great ads, photos & engravings, complete. 418 pages. Good condition. \$125.00 pre-paid. (719)689-2346.

POST AND BEAM STRUCTURE—Ca. 1870's. To be dismantled, 2 story, 30x30 foursquare. Nearly original condition. Potsdam, N.Y. \$16,000. (954)522-0173.

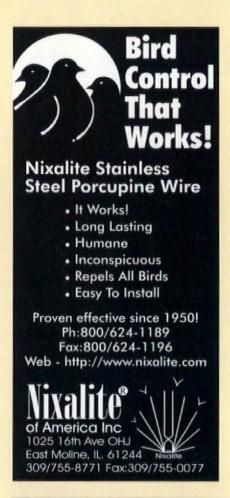
BABY GRAND PIANO—Ca. 1750 built by Josef Mayr of Vienna, ornate carved music holder, carved candle pull outs, ivory keys, burl wood, exc. condition. Must sacrifice, moving. \$10,000. (813)677-7889.

BRASS DOORKNOBS — Complete with matching rosettes, American, Early 20th C. Solid Brass, simply turnings, Georgian design. \$35 per pair. discount for quantity purchase. Have over 50 pair. (609)259-9703.

MISCELIANEOUS—Victorian ceiling fixtures, table lamps, several Victorian mahagony chairs; 4 upholstered dining chairs; old kitchen table & 2 chairs for sale. All in exc. condition. (203)795-4419.

STOVE—Crawford electric range, model 16-76 LN, w/ automatic range timer clock, model 86C. Boston area. Any reasonable offer. Call (617)923-7012 or write to Fred Barsam, 1124 club House Rd., Gladwyne, PA 19035.

HIGH TANK STOOL — Four ft. claw ft tub, pedestal sink, \$750. Original and good condition. Doug Koehn, (217)228-1257.



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Real Estate (continued)

MISCELLANEOUS Clawfoot tub, old toilets, sinks including pedestal sinks, stoves, old street lights, slate mantels, porch columns, wooden shutters, lightning rod parts. (410)323-7813.

PEDESTAL SINK AND CLAWFOOT TUB-Tub is 4 ft. long and both are Kohler brand. \$500. Philco Cathedral radio, \$100. Also, light fixtures. (217)228-1257.

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GRAND OLD HOME-Prefer original detailed elegant home. Could need TLC. What's important is impressive exterior/interior (may consider quaint.) Prefer Hudson Valley or VA, or PA. Would like large lot, entrance gates, out buildings, interior details. Send photos/ details to R. Mannino, 60 Scheffelin Ave, SINY 10306. (718) 980-5403.

Events

"ATLANTIQUE CITY" Holiday Fair - Octo-

ber 18 & 19, largest indoor antique & collectibles show in the World. Fifteen hundred booths. The New Atlantic City Convention Center in Atlantic City, NJ. Information: Brimfield Associates Inc. For a free courtesy pack call 1(800)

NEW ENGLAND ARTISANS GUILD-Arts & Crafts movement furnishings and interior design. Friday September 19, 6:30 lecture on "Frank Lloyd Wright and The House Beautiful" by John Arthur. First Unitarian Church in Newton, MA. Further information, please call John Burrows at (617)982-1812.

CRAFTS, CONCERTS, FIREWORKS-August 30 & 31 in Winterthur Delaware. Saturday's admission includes all the festivities. Sunday's admission includes a concert by the Delaware Symphony Orchestra. For information call (800)448-3883.

HOUSE TOUR OF THE BOROUGH OF MANCHESTER, PA-Historic neighborhood on the Northside of the city announces it's first tour since 1982. On Sunday August 17 see stunning Victorian Mansions and unique homes created from old commercial buildings. Call (412)321-7760.

HOUSE TOUR & FAIR—On September 7, Almeda, CA's golden Historic House-Tour features 8 houses spanning 50 years of architecture. "Old World" style fair held in Almeda's Gold Coast, For more info call Almeda Preservation Society, (510)986-9232.

WORKSHOP- "Barns! An American Resource" Wells College, Aurora, NY, September 27-28. Historical, technical, and policy issues including tax incentives for barn restoration. Call (315)255-1183.

GREAT AMERICAN HOME AWARDS - If you have restored or rehabilitated an older house w/ in the past 5 years, consider entering the 1998 contest. Categories vary. For information and entry forms, send your name and address to: Great American Home Awards, 1785 Massachusetts Ave., NW, Washington, D.C. Or call (202)588-6283.

TOUR CHURCHES AND GARDENS - Stockade Walkabout, September 27th, 10-4 p.m. Tour old homes, churches and gardens in Schenectady, NY. For information call Historical Society at (518)374-0263.

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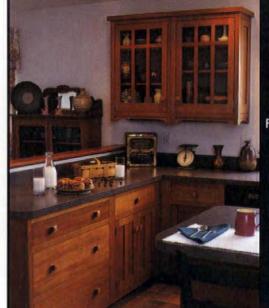
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CONCERTS - July 11 - August 22 the Mohonk Festival of the Arts '97, in New Paltz, NY, presents a summer of Music and Performance. For information call (914)255-1000.

WALKING HOUSE TOUR-The Sherman Hill Association invites you to visit our neighborhood to see historic homes of Iowa, celebrating their 21st year of walking tours. September 20, 21, 27, and 28. Join us and view 150 homes undergoing restoration. Call (515)284-5171.

TOUR OF HISTORIC SALISBURY, NC-The 22nd annual tour will take place on October 11th & 12th. This event called "one of the finest fall house tours in the Southeast". For more information, (704)636-0103.

AUTUMN PLANTATION TOUR - Westover Parish Church in Charles City, VA will be hosting it's 3rd annual James River Plantation Autumn Pilgrimage tour on September 20, 1997. This year's houses will include Belle Air, Berkeley, Colesville, Eagles Nest, and more. For information call (804)750-1211.

HISTORIC HOUSE TOURS — October 11 & 12. Sponsored by the Heritage Trust of Burlington, Iowa. Admission: \$10 in advance, \$12 at the door. Call (319)754-8576 or (319)754-5067.

Classified ads in The Emporium are FREE to current subscribers for one-of-akind or non-commercial items, including personal house or property sales. Free ads are limited to a maximum of 40 words. Free ads and b&w photos are printed on a space available basis. For paid ads (real estate through agents, books & publications, etc.), rates are \$150 for the first 40 words, \$2 for each additional word, \$95 for a photograph. Deadline is the 1st of the month, two months prior to publication. For example: January 1st for the March/April issue. All submissions must be in writing and accompanied by a current mailing label for free ads, or a check for paid ads.

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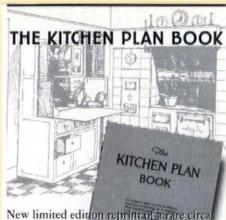
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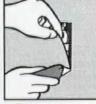
mat to wet surface.



Trim excess mat where wall meets ceiling.



Trim mat at baseboard and window.



6. Trim mat at outlets, switches, etc.



7. Apply second coat of saturant to wet mat.



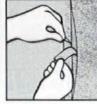
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



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strips on both sides of cut.



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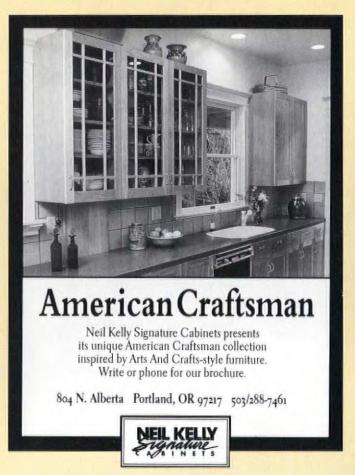
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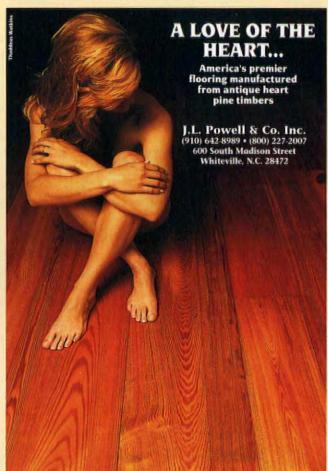


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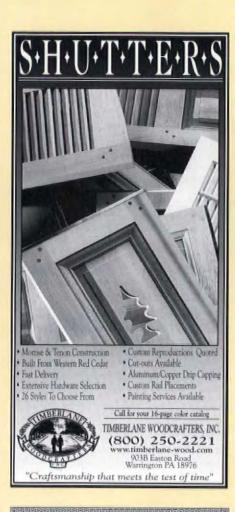
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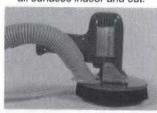
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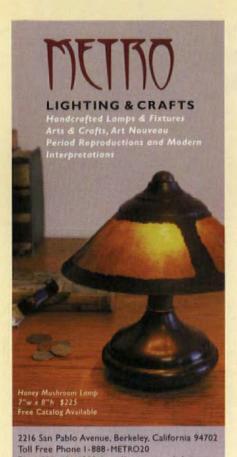
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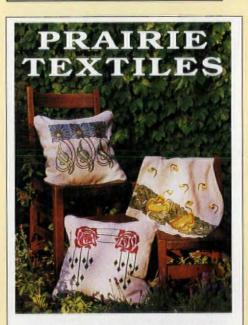
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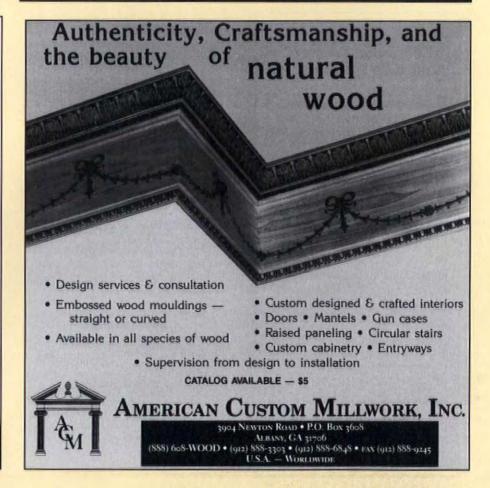
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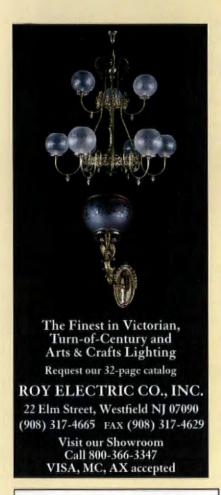
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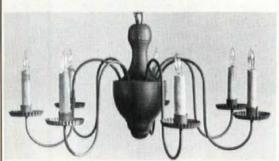
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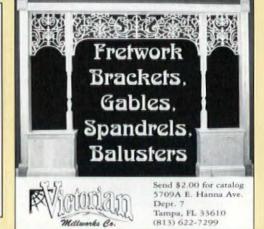


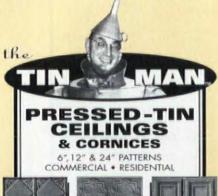
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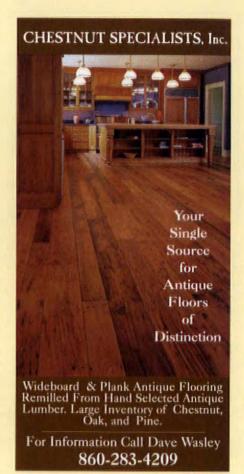
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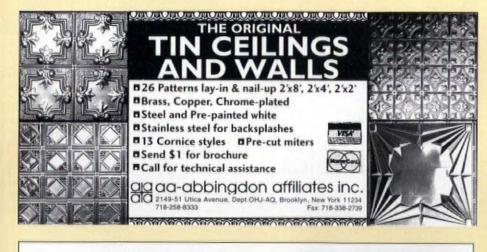
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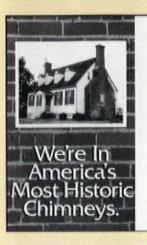
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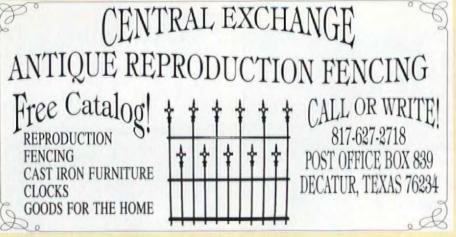
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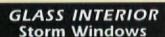
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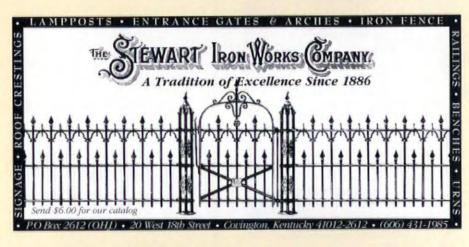
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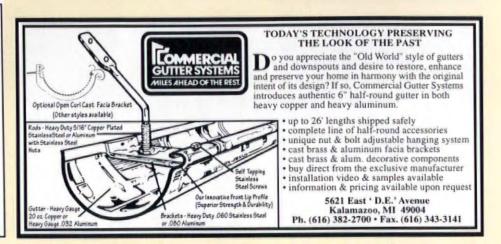
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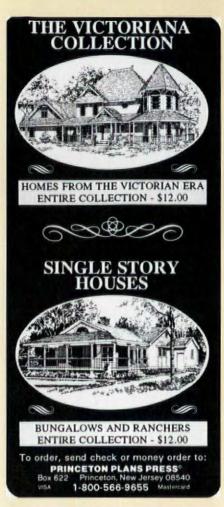


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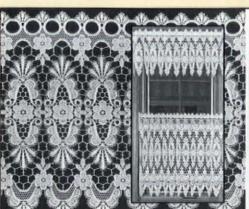


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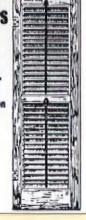
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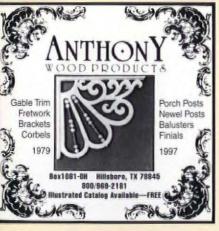
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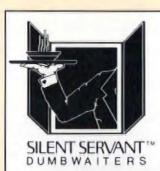
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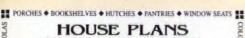
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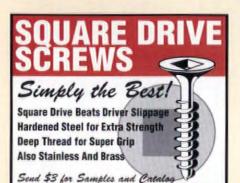
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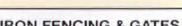
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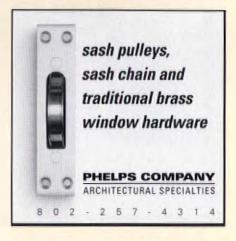
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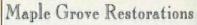
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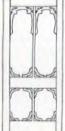
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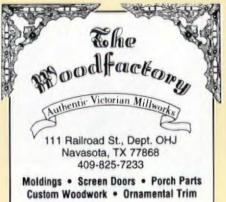


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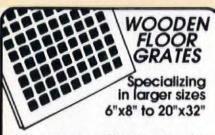


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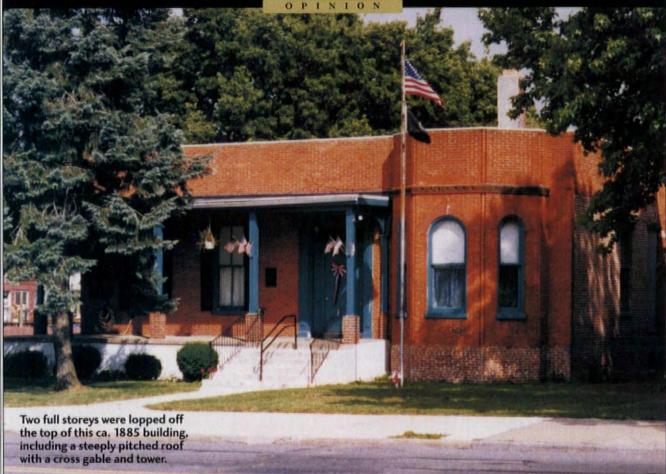
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L tower, shown in a 1936 picture postcard (below, right). The house kept its trim until 1964, when the second and third floors were sheared off, tower and all. Gee, just when the slick greasy-kid-stuff look was going out of style!

They say you don't really lose hair as you age, that it just moves south. Maybe there's some truth in that - in which case, a two-storey pompadour has sprung up somewhere below the Mason-Dixon line.

All that's left here is a bald, singlestorey flat top.

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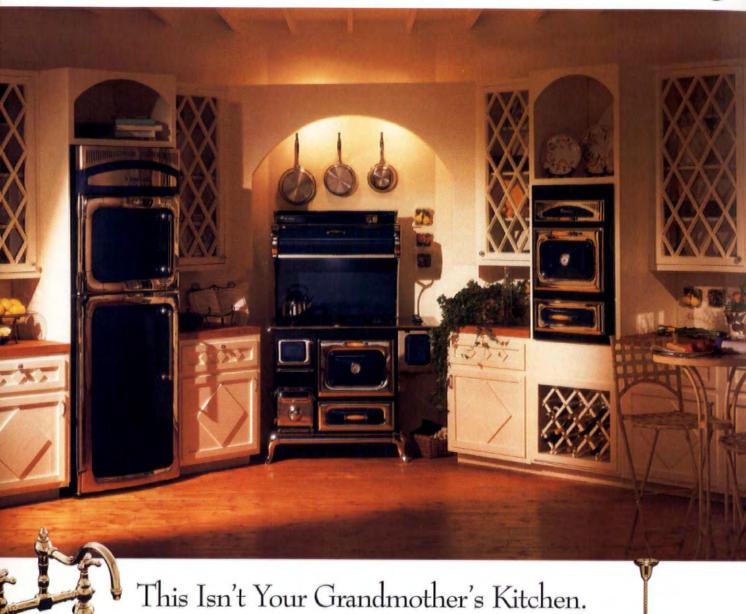
Thanks to Kerry, Melissa, and Hillary Glenn of Columbia, Pennsylvania, for sending these photos.



The house as an American Legion Hall in the 1930s, before it fell prey to "barberism."

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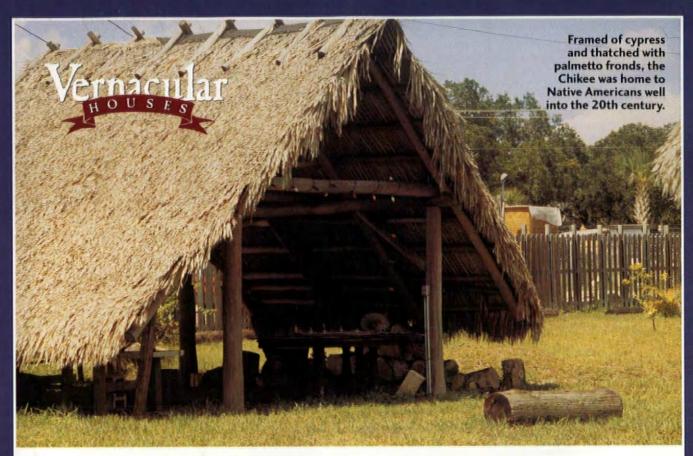
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NATIVE AMERICAN CHIKEES OF FLORIDA

In the MID-19TH CENTURY, DIsplaced Native Americans quickly adapted the cypress and palmetto of south and central Florida into a house type easily camouflaged by the swampy terrain. These survivors of the U.S. Government's Wars of Removal (who became the Seminole and Miccosukee tribes) called their new design a *Chikî*, or Chikee, a Seminole word meaning "dwelling."

An open-air hut with a thatched roof, the Chikee was built in family compounds of four to 20 structures. Those used for sleeping were low-eaved dwellings the size of a small room. Posts of pine, sabal palm, or cypress were set 2' or 3' deep, usually in a rectangular pattern, with cross members connecting the uprights and bracing at the corner posts. The roof was framed with saplings of the



Originally tied to the frame with fiber or bark cordage, fronds are now usually nailed in place.

same species used for the posts, then thatched with palmetto fronds, folded in half and lashed to the frame. Cross logs were laid across layers of thatch at the ridge to secure the roof. Inside, a raised sleeping, eating, and storage platform, 3' high, protected residents from flood tides and incursions by snakes, alligators, and insects.

An ideal structure for a wet, subtropical climate, the Chikee is still built and used as an adjunct to (or replacement for) more conventional homes. While modern Chikees are the same in essentials, nails have replaced palm-frond or bark ties for framing and thatching. Raised floors are more likely to be made of sawn boards than split palmetto or cypress logs, and roof ridges are usually capped by a protective layer of tarpaper or tin. Today's Chikees are often equipped with modern amenities, as evidenced by power lines, television antennas, and stovepipes. One northern Florida adaptation is round and finished with plywood walls.

-Angus Heard-Hughes Gainesville, Florida

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