

OLD-HOUSE JOURNAL

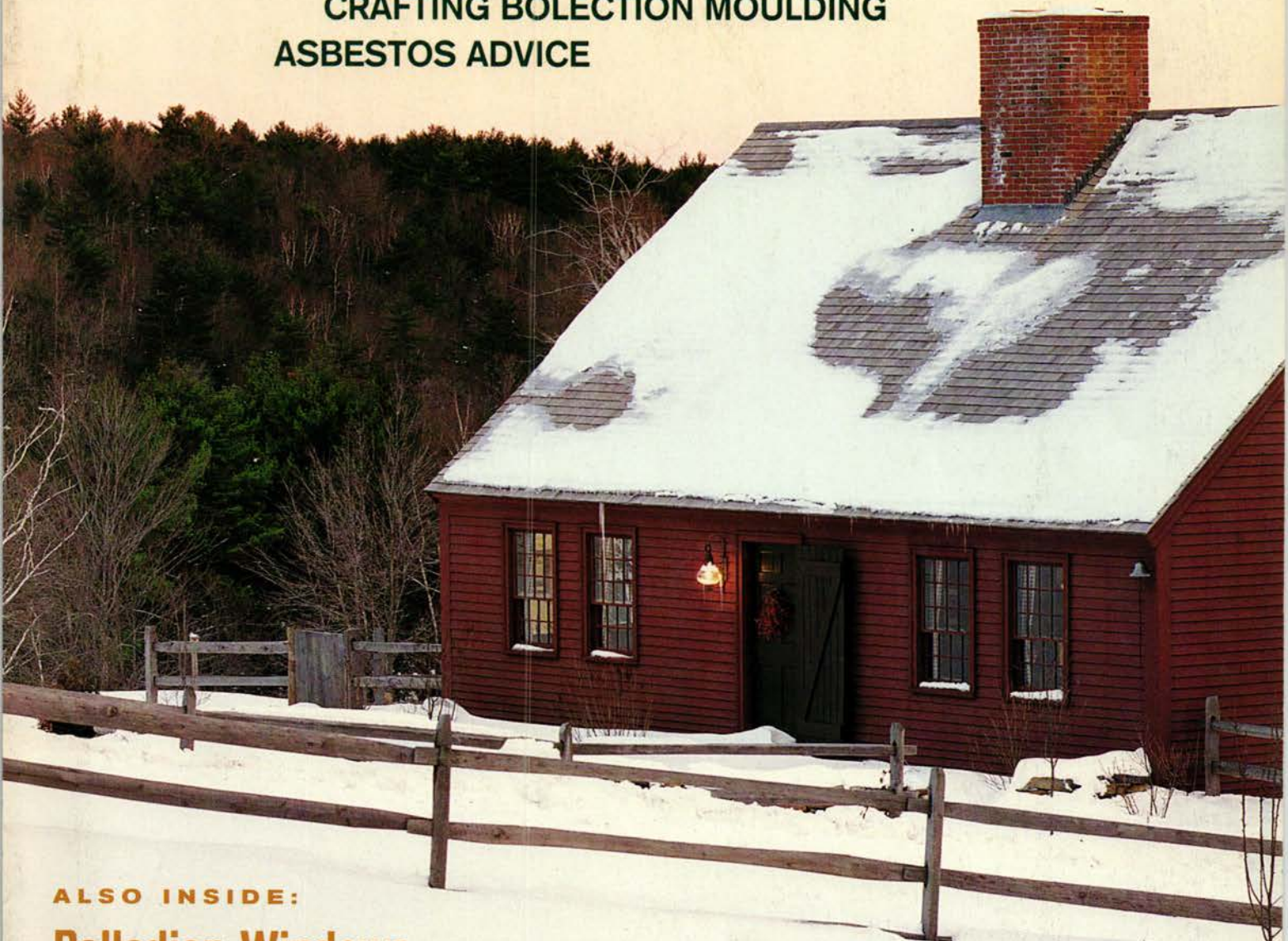
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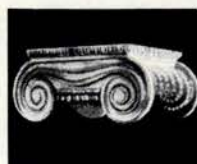
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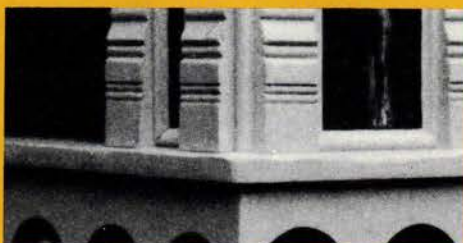
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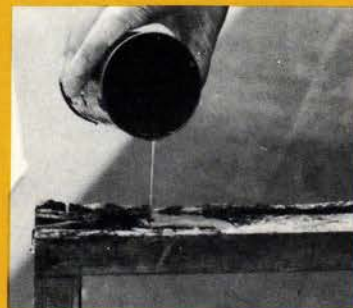
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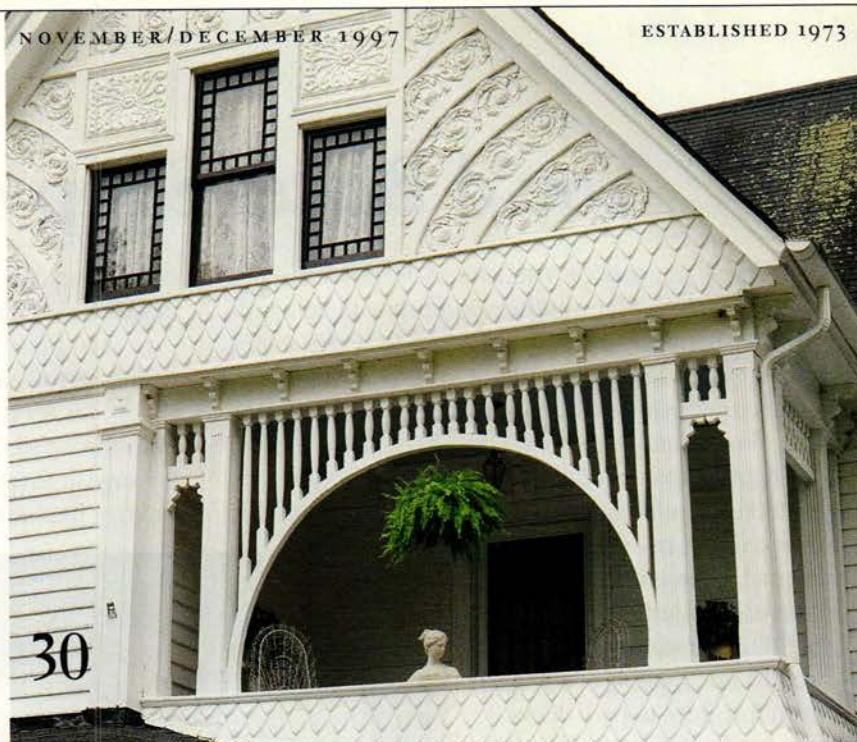
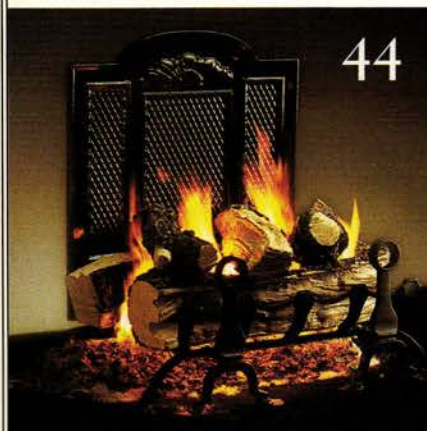
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ON THE COVER: Snug and compact, this 18th-century colonial Cape near Alna, Maine, was cobbled together from three derelict period houses. Classic details include the massive central chimney and deep, caveless roof.

COVER PHOTO BY BRIAN VANDEN BRINK

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You'd Better Shop Around

FOR ME, ONE OF THE JOYS OF PUTTING THIS ISSUE together was the opportunity to do a little shopping. I'm not referring to a trip to the mall, I'm talking about visiting a woodworking shop and getting to be around shop equipment again.

For several years now, Hap Shepherd at Maurer & Shepherd has extended an invitation to see their architectural millworks business in Connecticut. So one oaky-warm day this past August I took him up on it. There, in a rambling brick mill building—a warren of buzzing woodshops, making everything from furniture to pool decks—I learned a batch of nifty techniques in a tightly run operation. The result is the article on bolection mouldings that begins on page 40.

Though I'm fond of saying I hail from a long line of country carpenters, the truth is I'm no stranger to shops and shopwork in many industries. I've spent time in factories and shipyards that were around in the Spanish-American War, and I've been in state-of-the-art woodshops and electronics plants, on this continent and in Europe. When it comes to accuracy and ease of production (not to forget safety) there's no comparison. The rattle and slap of ancient iron equipment driven by jackshafts and belts is only appealing if you see it in a photograph. Lofts with sawdust an inch thick on the roof purlins, wooden door bolts handmade to kill time during slow days—these places are gone because they were inefficient and dangerous.

Sure, I'm a bit of a romantic—anyone who gets smitten by old houses has to be! I'm also the first to admit I'm a tool nut. First I buy a tool, then I conjure up a project on which to use it. My basement is a foundling home for saws and drills orphaned by for-

mer owners, as well as the latest cordless drill or accessory for a table saw.

My prize "power tool" is a foot-operated J.W. Barnes scroll saw that I am restoring. Made in the 1890s, it was one of several such devices marketed to help the small shop of one or two men keep up with the large steam-powered factories that were out-producing them at the time. The same manufacturer who made

my scroll saw also made a shaper and a table saw. For a while the idea caught on, and competitors came out with their own knock-offs—even a mortising machine for making pockets in doors and window joints.

To run my scroll saw, you pump a treadle with your foot like a sewing machine. Another "velocipede" model was peddled from a seat like a tricycle. Needless to say, it took a bit of coordination as well as muscle to get the work done. Either version however was small and light enough to be trucked to the job site for making house parts such as decorative barge-boards or porch balusters. In this way, these tools were the direct ancestors of today's portable table saw.

Ultimately, the foot-powered scroll saw and its cousins became obsolete. The electric motor, which was common after 1900, made other kinds of equipment more powerful and portable. They were also more versatile. When I get my scroll saw done, it will be a hobby tool I run once in a while. Real work I save for my table saw or sabre saw. You don't need lots of equipment in a shop, especially a home shop. Just good equipment.



Gordon Boell

OLD-HOUSE JOURNAL

EDITOR

Gordon H. Bock

MANAGING EDITOR

Josh Garskof

ASSOCIATE EDITOR

Mary Ellen Polson

CONTRIBUTING EDITORS

John Leeke

James C. Massey
and Shirley Maxwell

Marylee MacDonald

J. Randall Cotton

ART DIRECTOR

Inga Soderberg

PRODUCTION MANAGER

Jim LaBelle

ASSOCIATE ART DIRECTOR

Claire MacMaster

PHOTO RESEARCHER

Susan Elisabeth Brillantes

CIRCULATION MANAGER

Ellen Higgins

RETAIL SALES ASSOCIATE

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Sarah Harwood

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Joanne Christopher

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Patricia Poore

PUBLISHER

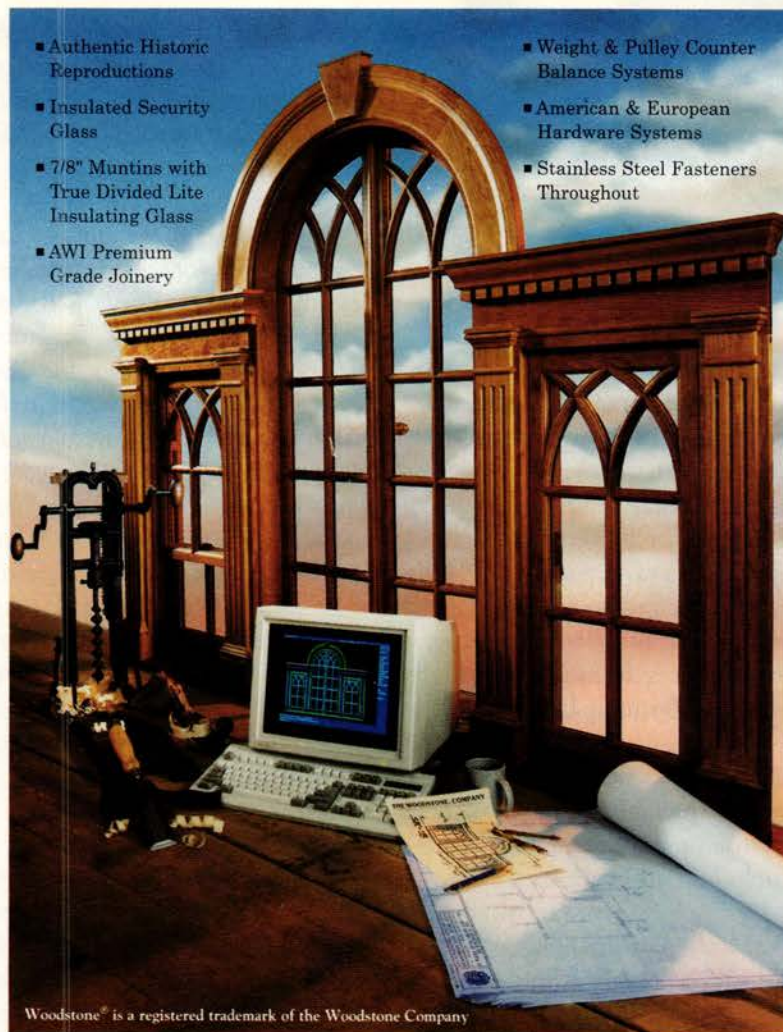
William J. O'Donnell

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"What about the Billiard Room?"

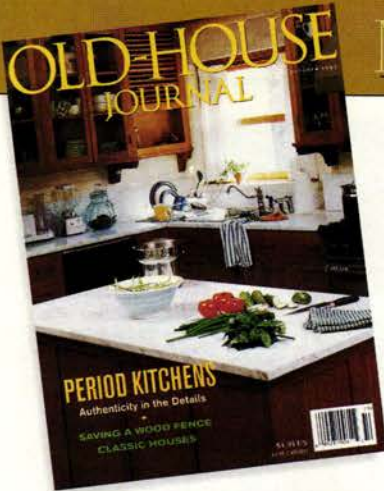
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ON A KITCHEN ISLAND

I SMILED WHEN I SAW THE COVER OF your recent kitchens issue [Sept./Oct. 1997]. I like the design approach, but I realize that it is very much a product of 1990s taste, particularly the island in the foreground. Though the concept of an island is not new, freestanding islands of cabinetry were uncommon historically. Tables were used much more frequently. Be assured that I struggle with the problems of today's kitchens in historic buildings all the time—including my own!

— DAVID ARBOGAST
Architectural Conservator
Iowa City, Iowa



A forerunner of the modern kitchen island at The Breakers in Newport.

You've put your finger on a (literally) central issue for many old-house kitchen owners: islands are undeniably handy and trendy, but are they historically appropriate? A look at the past helps answer the question. True, islands were nowhere near as

M A I L B O X

ubiquitous as they are today, but they are well-documented in large or progressive kitchens by the turn of the century. What's more, large tables or butcher blocks become islands in effect if they never move.

The folks at Traditional Line also wrestled with this compromise in each kitchen in the article. In two projects, islands were eschewed in favor of tables. In the cover kitchen, the island is actually on wheels. Notes author Anthony Lefeber: "Always remember that people have to live and work in these spaces; they are not viewed from behind a velvet rope. The island (which is not fastened to the floor, and can be moved about like a table) added a much-needed work surface as well as a significant amount of storage area." We'd enjoy hearing how other OHJ readers have solved the island issue. —Ed.

THE KITCHEN SOURCE

SINCE WE'RE IN THE PLANNING stages of a ca. 1903 kitchen project, the September/October OHJ was like a look into the future. We'd love to find a designer for cabinets like those on the cover, or a source for the lazy Suzan on page 35.

— BARBARA AND MIKE SCHULTZ
Green Bay, Wisc.

You're in luck. The folks who designed the cover kitchen are happy to hear from OHJ readers. Contact Francis C. Klein and Associates, Architects, 484 Bloomfield Ave., Montclair, NJ 07042, (201) 783-0688. For many types of cabinet hardware, consult Häfele America, P.O. Box 4000, Archdale, NC 27263, (910) 889-2322. —Ed.

CLINGING VINES

CONCERNING "VINES FOR TOWN AND Country" [Sept./Oct. 1997], I agree

DOUBLE DÉJÀ VU

READING DARLENE MARWITZ'S "Living a Double Life" [Sept./Oct. 1997] was like déjà vu all over again, as Yogi Berra used to say. My wife and I also renovated a classic up-and-down duplex, a 1927 Dutch Colonial Revival. In converting it to a single family house, we turned the second-floor kitchen into a laundry room and the upstairs living room into a master bedroom. The beautiful brick



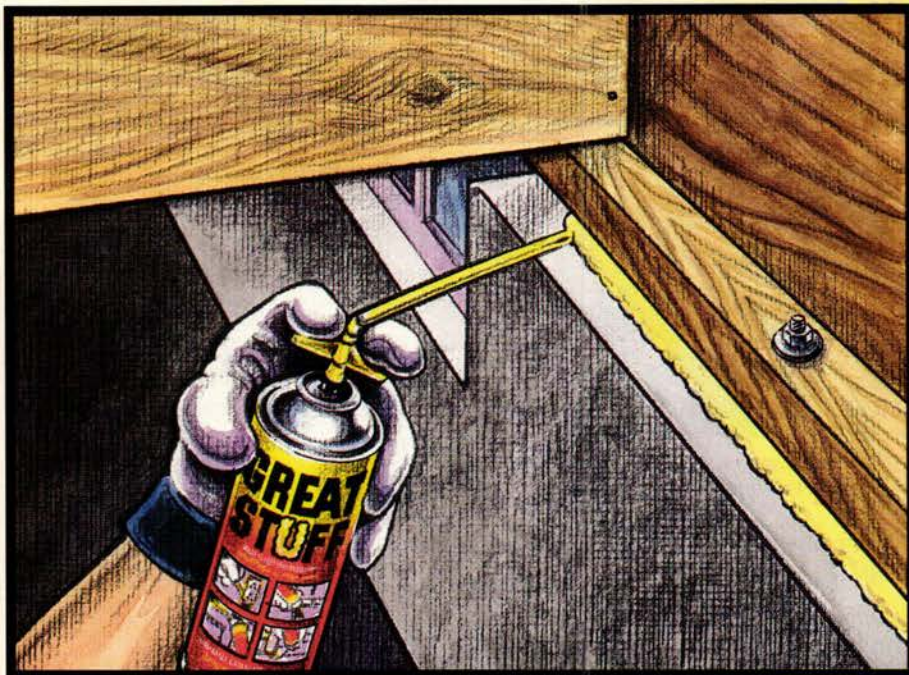
Although this Dutch Colonial Revival house looks like a single family, it was built as a duplex. A common entry conceals the unit doors.

fireplace is a bonus. We enjoy living the double life as much as we enjoy your insightful, intelligent, and inspiring magazine.

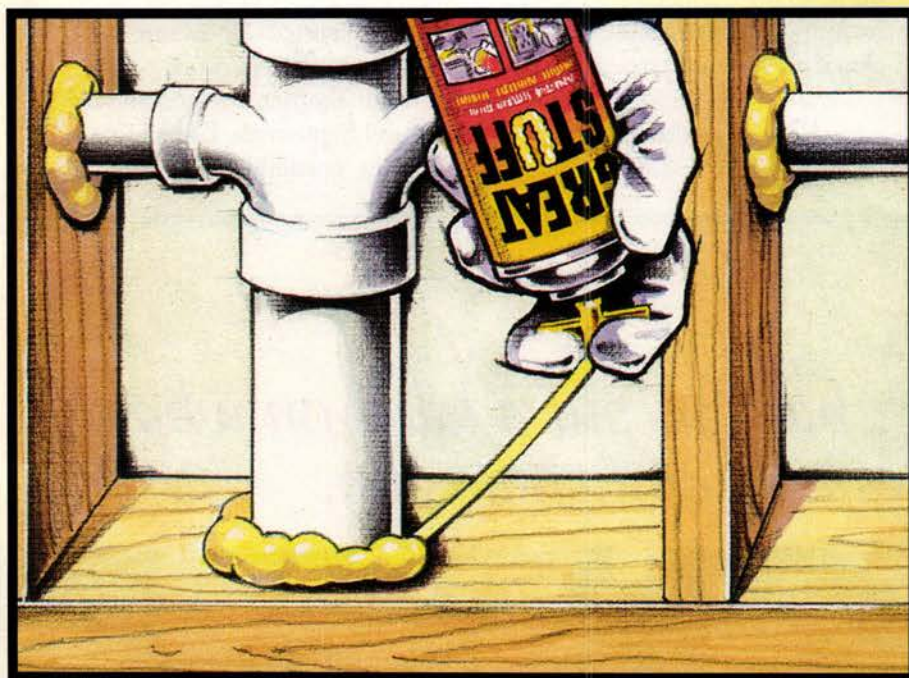
— MARK AND COLLEEN BOYLES
Decatur, Ga.

that ivy is beautiful on brick, but I'd rather see it on the outfield wall at Wrigley Field than on my house. We removed Boston ivy from our 1928 home because the vine had a penchant to grow into windows. The ivy did costly damage to storm windows, pulling them from the house and snapping support pegs loose. The tendrils can also work their way beneath roofing shingles and loose eave joints, providing a pathway for leaking water, insects, and squirrels.

— TRACY KALM
Evanston, Ill.



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MAILBOX

MORE PLANS, PLEASE

IT WAS GOOD TO SEE THE FLOOR plan along with the picture of the Aladdin "Plaza" ["Mailbox," Sept./Oct. 1997]. For us, historic appropriateness depends not only on such elements as authentic wood trim restoration and sound period decor, but also emerges from the layout of rooms and corridors. We encourage you to publish more original plans in the future.

— JAMES RACINE
AND GENYA MUZYCZKA
Montclair, N.J.

POINTING TIPS

AT THE HISTORIC CHARLESTON FOUNDATION, we deal with masonry issues like those described in "Repointing Right" [July/Aug. 1997] on a daily basis. It's a shame, but we see his-



Participants in a masonry workshop perfect the finer points of V-joints.

toric masonry work patched with ill-matching, contemporary mortar mixes all over Charleston. To counteract this lack of understanding, we offer a summer masonry training program that focuses on passing on historic building trades. I've enclosed photos from a recent session.

— SEAN HOULIHAN
Historic Charleston Foundation
Charleston, S.C.

DUCTLESS AC

I REALLY APPRECIATED "COLD COMFORT," [July/Aug. 1997]. My parents have an 1832 house in Texas and have been wanting to make the move to central air conditioning for a long time. The ductless system seems most appropriate for our situation. It would be a tremendous help if you could point me toward a company well versed in both ductless systems and old homes.

— ELIZA PERKINS
San Francisco, Calif.

I READ "THE ABCS OF AC" [JULY/AUG. 1997] with great interest. My house is air-conditioned with swamp coolers. The "swampers" work just fine until our monsoon season in August and September. I'd like to explore the possibilities of adding a

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MAILBOX

ductless system. Can you suggest some sources?

— PAMELA M. YOUNG
Henderson, Nev.

Split between a refrigeration unit on the outside of the house and fan units on the inside, ductless air conditioning systems can be a good alternative for old houses that won't easily accommodate wall ducts. The fan units are contemporary in appearance, though. Several companies offer ductless cooling systems, among them Mitsubishi Electronics/HVAC Division (3100 Avalon Ridge Pl., Suite 200, Norcross, GA 30071, 800-433-4822, ext. 3); Sanyo Air Conditioning Products (21350 Lassen St., Chatsworth, CA 91311, 818-998-7322); and EMI/Utica (5780 Success Dr., Rome, NY 13440, 315-336-3716). —Ed.

HIP TO ROOFS

I HAVE A HOUSE WITH A HIPPED ROOF, but I never knew what to call it until I saw the pictures of Foursquares in "Hipped and Pyramidal Roofs" [May/June 1997]. I finally have a name for the style of my 1922 house. I'm convinced the house is standing taller and prouder since I learned of its heritage.

— SUE BAUST
Southboro, Mass.

MORE ON MEDALLIONS

I ENJOYED "CEILED WITH A KISS" [March/April 1997] and the author's follow-up picture of the completed room in the June issue. I have an identical plaster ceiling medallion in my music room. My brick house, built in 1864, is also in the Italianate style. It was listed on the National



A few gilded ladies grace the writer's plaster ceiling medallion.

Register of Historic Places in May. By the way, I've subscribed to OHJ since it was a three-hole-punched newsletter, and I still read every issue cover to cover.

— DAMIAN T. MACEY
Marshall, Ill.

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CONTOURED LOGS

The oldest part of our house was built with cedar logs laid up in what we have been told is a Swedish cove technique. Have you ever heard of this method of construction?

—Denise Justice
Tustin, Mich.



Contoured to stack snugly, these logs were hewn using a traditional construction technique from Finland and Scandinavia.

THE SCANDINAVIANS AND FINNS WHO settled the Upper Great Lakes region brought along a particularly rugged log-house building technique that some scholars call the Fenno-Scandinavian method. Your house has all the earmarks of this construction style.

The Swedish settler who built the house in the 1890s hewed the logs so that they were convex on the top, concave on the bottom, and flat on the sides. The logs fit snugly on top of each other over their entire length, making for an extremely

sturdy, weather-tight structure. The flat surface could easily accommodate wooden lath and plaster. The log ends are dovetailed and each course is secured with wooden pegs.

The logs in your house were probably scored with a two-pronged, iron scribe called a *vara*. The top log was etched on either side, then gouged out to fit the unhewn top contour of the lower log. Like yours, logs were often chamfered at the bottom edges, creating a V-profile along the point of contact. This would have made them easier to fill with chinking.

HOLD TIGHT

My 1936 home was built with Curtis Silentite windows. While I enjoy changing the screens and storms each season, some of the J-hooked casement fasteners are missing. How can I replace them?

—John Patrick Malone
Des Moines, Iowa

THE WOOD CASEMENT FASTENERS you describe hook into a “keeper” on the side of the window frame. The design is probably much older than the third decade of the 20th

[continued on page 16]

A WARM BLAST

What can you tell me about the large cast-iron stove in my country house? It's about 3' ¾" high and 2' in diameter. It seems to be 40 or 50 years old and the words “Warm Morning” are impressed on the top.

—Peter Slade
New York, N.Y.

WE ASKED RICHARD “STOVE BLACK” Richardson of Good Time Stove Co., Goshen, Massachusetts (413-268-3677), for help with this question. Your Warm Morning stove was built between the 1930s and the 1950s in Tennessee. Warm Morning was one of the few manufacturers still producing heating stoves in this era. The design is called a “hot blast.” Capable of burning either wood or coal, the

stove was equipped with an internal circular air blast that boosted its efficiency. By forcing hot air over the already glowing fire, the burner consumed virtually all the carbon in soft coal, leaving just a trace of ash.



This coal-burning stove may look 1940s, but its design dates to the late 19th century. (The wine is presumably younger.)



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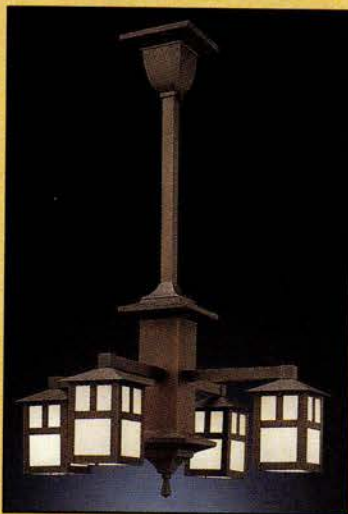
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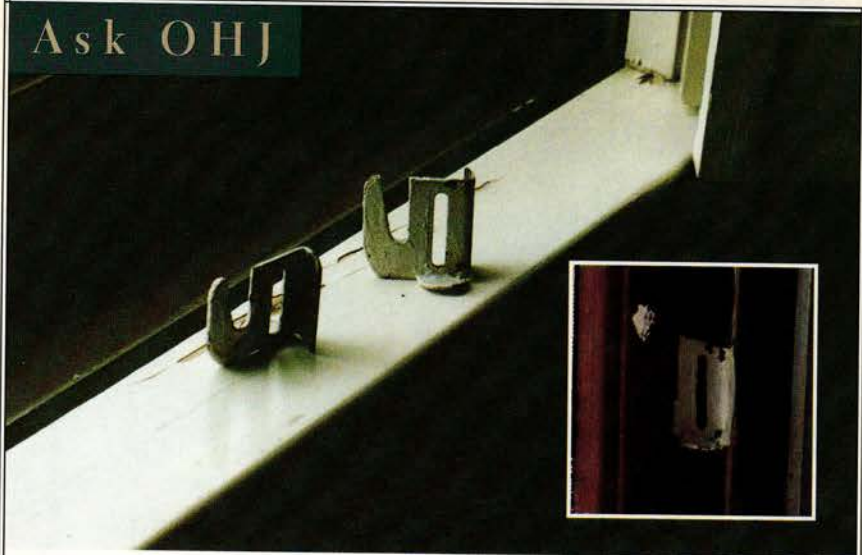
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century, says Peter Weinberger of American Steel Window Service Co. in New York City. Several replacement designs are available. To find the best match, send one of the original fasteners to American Steel Window Service Co., 108 West 17th St., New York, N.Y., 10011, or call (212) 242-8131.

LIME ME

We want to whitewash our concrete block house using a lime-based recipe. Can you help?

—Bill Thomas
Ocala, Fla.

ALTHOUGH WHITEWASH HAS LONG been considered economical, this thin, water-based lime paint is remarkably practical. In earlier times, it was also the coating of choice for all kinds of stonework, where it held up better than oil-based paints.

While you can buy whitewash, the best mixes are made from scratch. Lime is the key ingredient, but the list of binders traditionally thrown into the mix is a long one. Salt, sugar, flour, skim milk, and whiting have all appeared in recipes, while indigo and laundry bluing were added to counteract yellowing.

The following recipe is the best for stone surfaces.

These hard-to-find clips from the 1930s hold a screen or storm sash firmly in place.

- 25 lbs white portland cement
- 25 lbs hydrated lime
- White carpenter's glue (Elmer's brand) to bind
- 8 gallons water, more or less

Combine the cement and lime together dry, then add about 8 gallons of water. Mix thoroughly, adding a dollop of glue per working batch. The result should be a thick slurry; continue to add small amounts of water and mix until the paint is the consistency of heavy cream. Don't mix more than you can use in a few hours.

To prep the surface, brush away old whitewash scale, dirt, or other loose material and repair any defects. Wet the prepared surface so the whitewash dries gradually, which reduces chalking. Use a wide whitewash or calcimine brush equipped with plant-fiber bristles that resist lime. Paint one or more thin, almost translucent coats to achieve the best results. Brush evenly, stirring the paint mixture frequently.

You can get whitewash supplies at any good lumber yard. Whitewash brushes are available from Janovic/Plaza, Inc., 30-35 Thomson Ave., Long Island City, NY 11101, (718) 392-3999.

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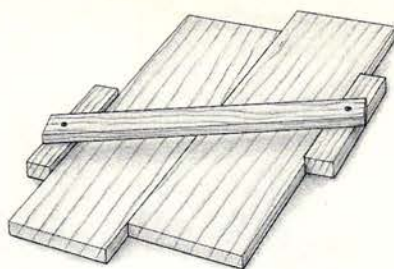
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RESTORER'S NOTEBOOK

PATCHING BY COLOR

LIKE MANY RESTORERS, AFTER patching the cracks, nail holes, and gouges in old plaster I tend to wind up with entire walls of repair spots. After sanding and priming these walls, there always appear a few additional spots that need attention. Trouble is, after patching these with joint or spackling compound, they're hard to distinguish from the primed surface. I have found a solution to this problem: mix a small amount of food coloring into the compound. Use light colors, such as yellow, or a pastel tint of the paint color. The food coloring does not bleed through the paint, and it provides an easy marker to make sure that all areas are properly prepped before painting.

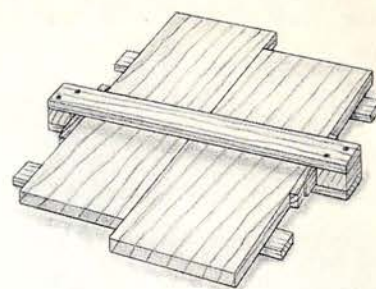
—JAMES H. DEMAREST
Westminster, Md.



POOR MAN'S CLAMPS

WHEN THE BIGGEST CLAMP IN your tool box is 2" too short, or you have only three clamps for a project that requires four, you can improvise with scrap lumber.

1) You can make a reasonably good bar clamp with a 1x4 and a couple of 2x4 blocks. First, cut the 1x4 so it is about 8" longer than the width of the material you plan to clamp together. (Keep the "throat" of the clamp as close to the material width as possible). Next, attach



Left: Three pieces of scrap make quick clamp #1. Above: Mating wedges apply pressure in clamp #2.

the 2x4 blocks to each end of the 1x4 with one screw in the center (exact dimensions are not critical). Then, place this rig across the items to be clamped. As you force down one of the blocks, the clamp will tighten; friction—or a finishing nail—will keep the clamp closed.

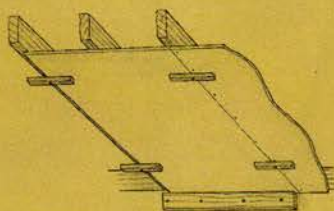
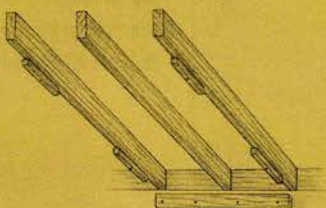
2) More expensive in terms of materials, but more powerful, is a clamp made with two 1x4s screwed to both sides of blocks. Here, pressure is applied by inserting wedges between the blocks and the work.

—JOHN ZALUSKY
Owings, Md.

REACHING NEW CEILINGS

AFTER SEVERAL SOLO CEILING drywall installations, I've implemented a couple of simple ideas to help accomplish the work. First, I always screw a 4' length of 2x4 an inch or so below the ceiling I am finishing (left drawing). This cleat creates a ledge where I can rest the edge of the drywall while I work.

My second method uses four large "buttons" to hold the panel in place as it is installed. First I cut four lengths of 1x1 scrap, 8" or so long, and bore them in the center for a standard drywall screw. Then, I screw the buttons to the ceiling joists with 2½" screws. You have to position them just to one side of where the drywall will go, and leave enough clearance under the button for the ⅜" or ½" of



drywall. Once the sheet is in position, I simply give the buttons a quarter-turn to hold it in place for installation (right drawing). Then I remove the buttons for reuse on the next sheet.

—CARL E. REIGHLEY II
Pataskala, Ohio

GOODBYE OLD TAR

IHAVE A TIP I DISCOVERED WHILE reroofing our house last year. Instead of using xylene or other petroleum solvents to remove roofing tar and waterproofing mastic from skin, hair, clothes, or boots, I use vegetable oil. If the tar is fresh, rub in a little vegetable oil and it will come right off—enough for further cleanup with soap and water. The oil even removes tar from leather boots.

—DIANE PRZYBELSKI
Maiden Rock, Wisc.

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American Arts & Crafts

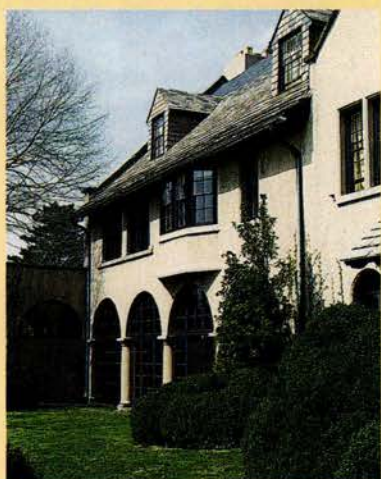
Different Takes on a National Phenomenon

CRAFTSMAN—Linked to Gustav Stickley and his magazine *The Craftsman*, the appellation has been used since the first decade of this century



to refer to a simplified, American approach to the English Arts & Crafts movement. Houses were generally, but not always, of wood-frame construction, with a reliance on indigenous or regional materials such as local stone, redwood, stucco, and brick. Craftsman houses tend to emphasize horizontal lines and a relationship with nature. Roofs are rather broad and low-sloped, with exposed rafter ends and deep eaves. There is usually a large front porch.

EASTERN ARTS & CRAFTS—In the eastern United States, Arts & Crafts houses bore strong English influence. Designs were adapted from such British Isles architects as C.F.A. Voysey and M.H. Baillie-Scott. These houses are sophisticated, picturesque, and decorative, with fine craftsmanship in wood, metalwork, and glass. (Later houses often incorporate handmade art tiles from Mercer's Moravian Tile



Works in Pennsylvania). They are most likely to be of masonry, with prominent roofs, multiple gables, and often evidence of Tudor half-timbering. The American architect Wilson Eyre is perhaps the best exponent of this complex current, which was less formulaic, perhaps, than Craftsman.



WEST COAST ARTS & CRAFTS—Representative architects such as California's Greene and Greene brothers and (in much of his work) Bernard Maybeck emphasized wood construction. West Coast Arts & Crafts is often loosely based on traditional Japanese techniques and aesthetics, or obviously evocative of European chalet forms.



CHICAGO PRAIRIE SCHOOL—Influential especially throughout the Midwest, this is a design vocabulary that arose around Frank Lloyd Wright and his many contemporaries and followers. Prairie School houses play up horizontal lines through the use of flat or hipped roofs, ribbon windows, and prominent belt courses. These houses, generally built of masonry (or stucco over wood frame), also may reflect Japanese influence.

ART NOUVEAU—A sinuous style more popular in France, Scotland, and other parts of Europe, but rarely evidenced in American architecture. The style was widely used, however, in the decorative and graphic arts.

if that's what we read in its details.

A true Craftsman house, of course, would be one that appeared in *The Craftsman* magazine, the influential American Arts & Crafts journal published from 1901 until 1916. It was the mouthpiece of Gustav Stickley—the architect, craftsman, furniture purveyor, philosopher, and publisher. The word “craftsman,” used not only by Stickley but also by his competitors and advertisers, has been associated with a style of architecture and furnishing since the earliest years of the 20th century.

The Craftsman style has a strong aesthetic connection to the earth. These houses emphasize the use of natural, preferably indigenous, materials. (In this era, concrete block and portland-cement stucco were considered natural materials, along with local wood, stone, and clay brick.) Massing is informal and often asymmetrical, with open floor plans that blend living, dining, and reception areas. Integration of house and site was an ultimate philosophical goal, achieved in part by features that merged outdoors and indoors: living and dining porches, sleeping porches, pergolas, terraces, and porte-cocheres (later, carports).

The roofs of Craftsman houses, most bungalows included, almost always have deep eaves. They may be hipped, front- or side-gabled. In many Craftsman bungalows, the main roof sweeps down over a deep front porch.

GETTING BACK TO THE HALLINANS' bungalow, yes, it shows Craftsman-style characteristics. (We'll use a little “b” here. With its large, front-gabled dormer, side-gable roof, and commodious front porch, this house is typical of a very common bungalow type. Like many other bungalow types, it is not, however, among the truest examples of the style of the [continued on page 24]

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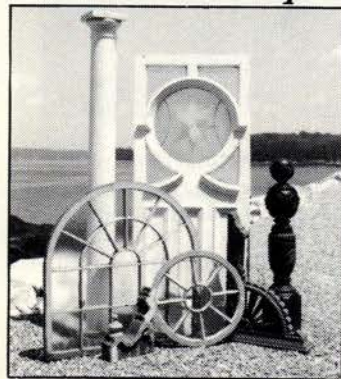
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times, chiefly because it is of masonry rather than wood construction, and has a boxlike symmetry.)

Its wide eaves, with paired rafters punching through for effect, are typical Craftsman features. The half-timbered, wood-and-stucco gable ends are a common Craftsman treatment. The use of rough-cast, pebbled stucco

is also typical of the period.

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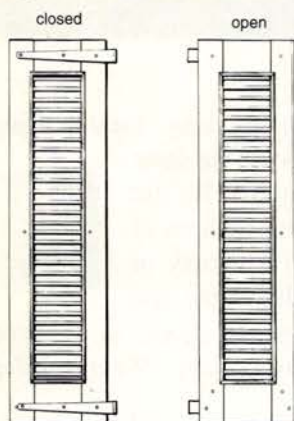
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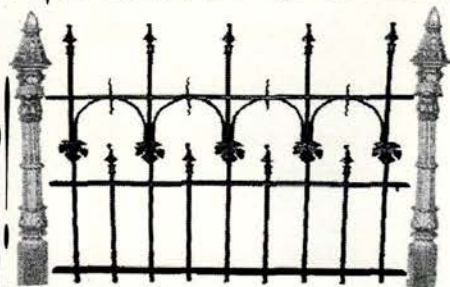
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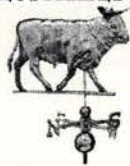
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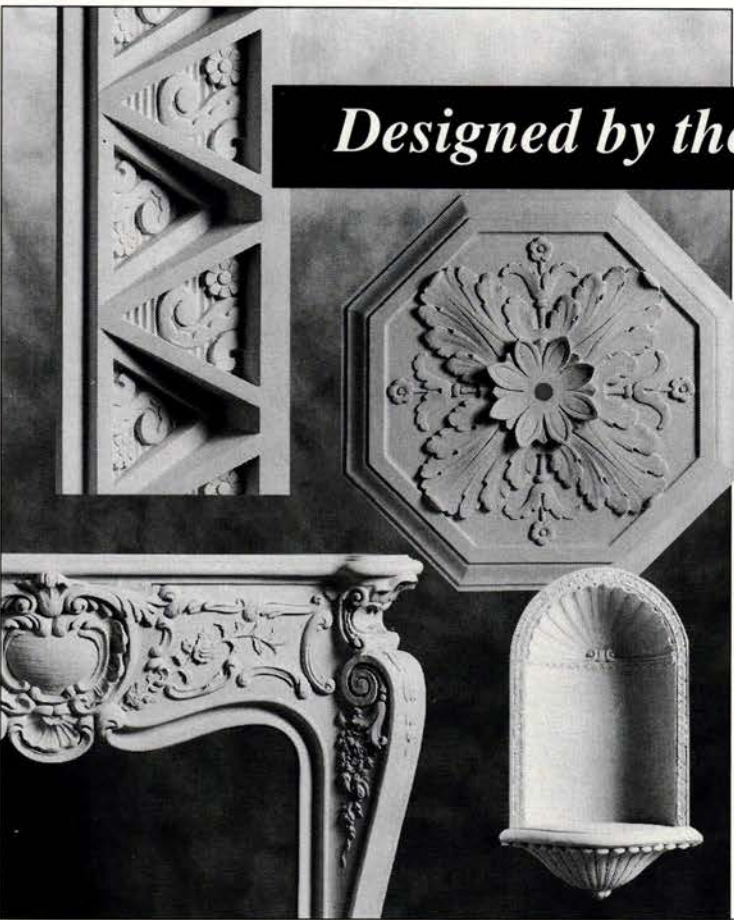
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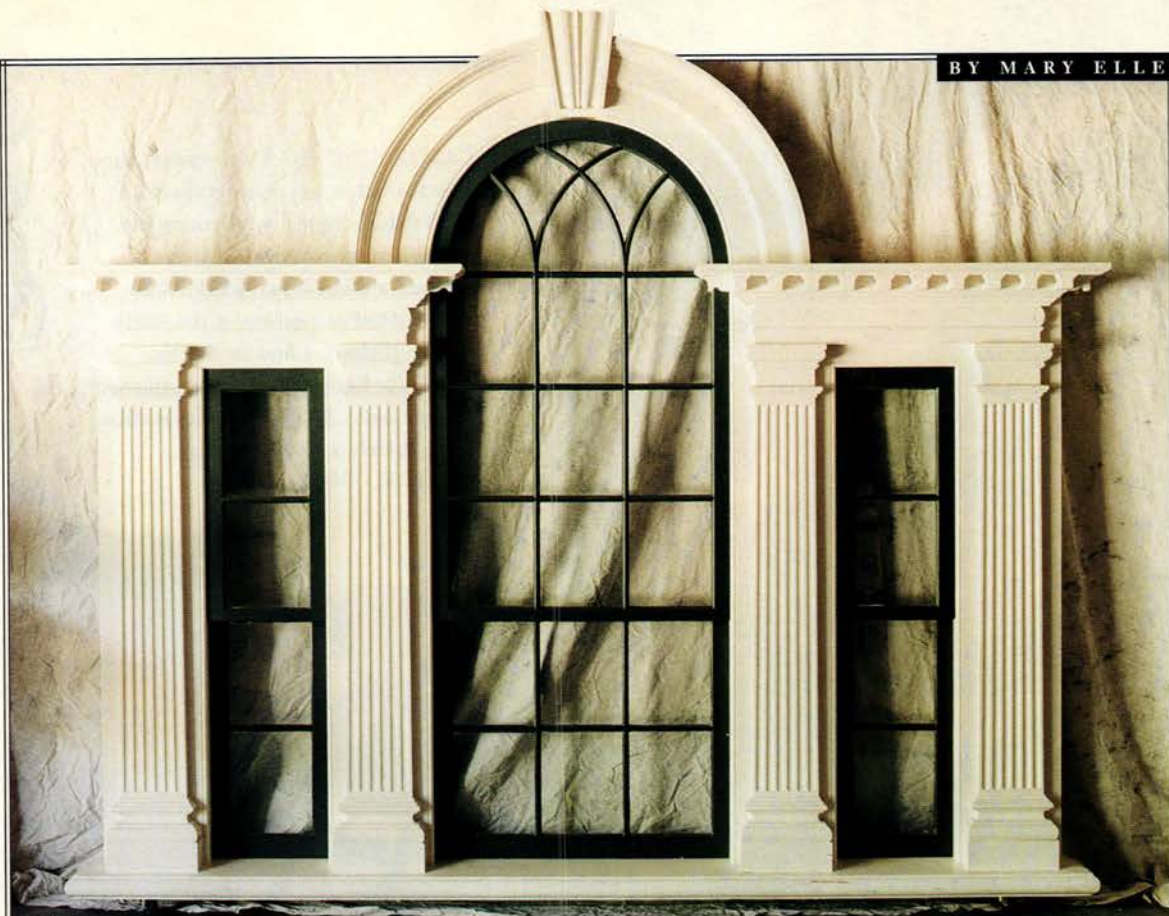
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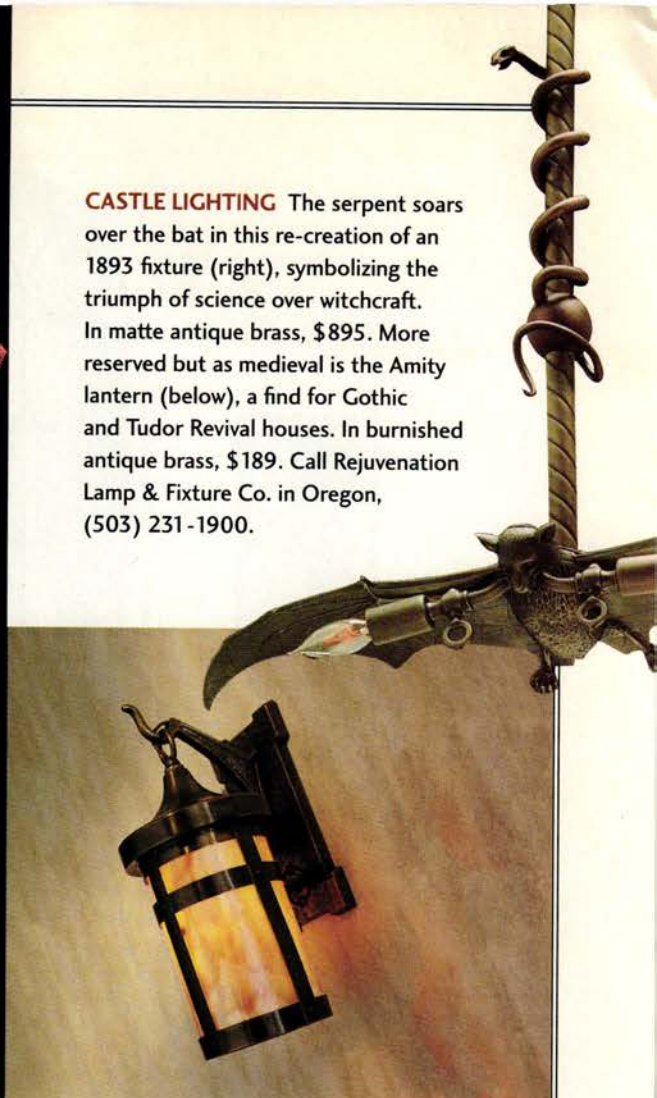
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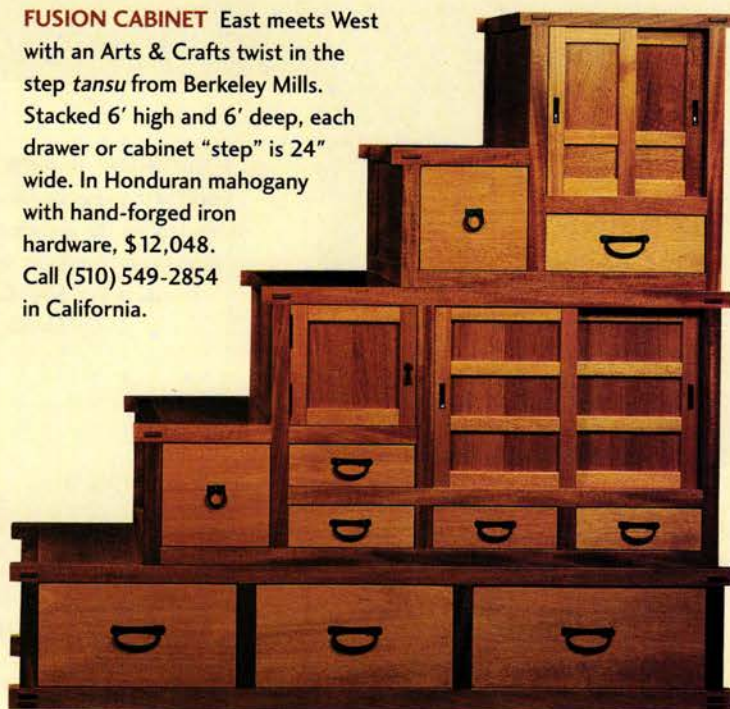
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BY NEAL VOGEL

PURE IN ITS CLASSICISM, BOLDLY architectural and generous with light, the Palladian window has been revived and reinterpreted throughout the history of American domestic building. The three-part ensemble—a central window and fanlight flanked by sidelights—can be found on styles from Georgian through contemporary.

During the 18th and 19th centuries, the form was often called a Venetian window. Today's label is after Andrea Palladio, the seminal 16th-century Italian architect who used the tripartite motif liberally around doorways, however, than in windows). Palladio's influential treatise *The Four Books of Architecture* was published in Venice in 1570. Earlier, the triple-window was illustrated in *Architettura* (1537) by Sebastiano Serlio. (Academics occasionally refer to it as a Serliana window.) Its use in post-classical architecture ultimately derives from the work of Donato Bramante, whom historian Sir Nicholas Pevsner called "the first of the great Renaissance architects." The window's basic configuration is ancient, with precedent in the Roman triumphal arch.

American Georgian

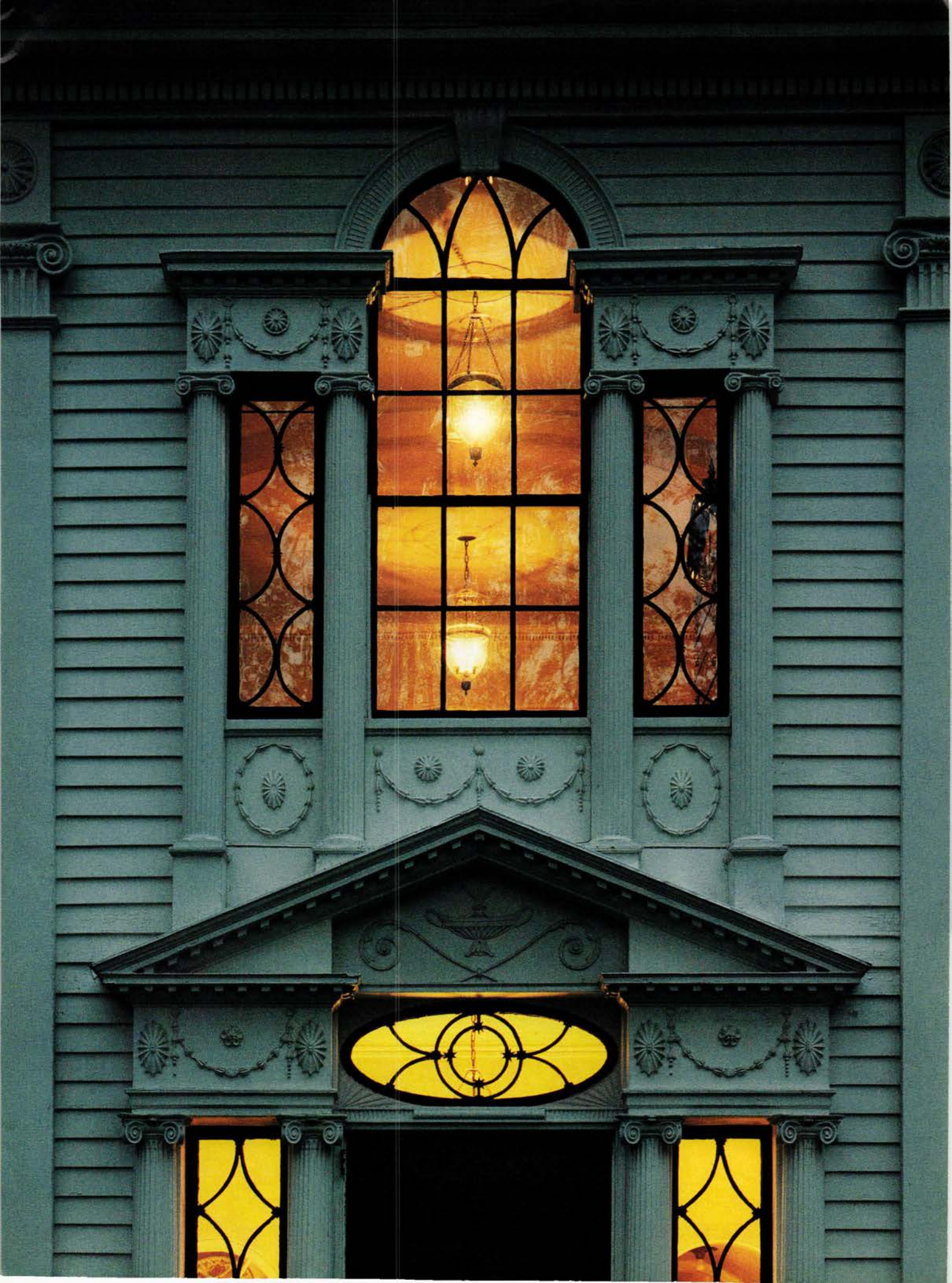
TWO HUNDRED YEARS AFTER PALLADIO, WHEN Renaissance conventions of symmetry and proportion were promulgated by English

architects Inigo Jones and Sir Christopher Wren, the revived Palladian window was a hallmark of the Palladianism that swept the British Isles during the late 17th and early 18th centuries. In the Colonies, the Palladian motif first appeared on churches (Christ Episcopal Church, Philadelphia, 1727; King Chapel, Boston, 1749). America's great early architects—Asher Benjamin, Charles Bulfinch, Benjamin Latrobe, Thomas Jefferson—followed the lead of Jones and Wren during the late 18th century. The Palladian window figured prominently, centered above the front entrance on classically proportioned houses with symmetrical five-bay facades. The convention continued through the decades of the Georgian, Adam, and Federal styles.

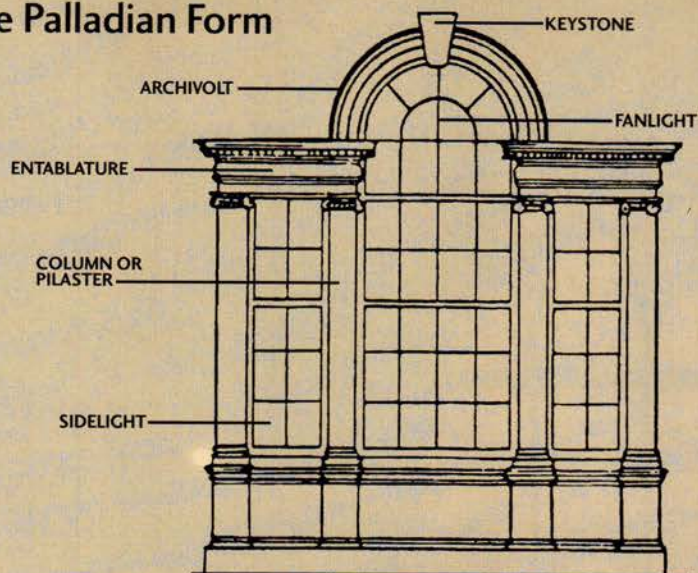
In a survey of American domestic architecture, it is clear that the colonial period marked the highest style of the Palladian window. The traditional masonry of Georgian England and Renaissance Italy was here translated into wood, the keystones, quoins, and corbels made of chamfered and mitered white pine. Window sashes were divided into six-over-six, eight-over-eight, or twelve-over-twelve lights. Delicate, steam-bent muntins gracefully bowed and crossed in the fanlights or arching upper sash. Sidelights were usually operable, hinged to open; the fanlight above was commonly fixed.

During this colonial era before 1800,

A highly ornamented Palladian window is placed as customary over the entry at the Windsor House, which was built in Vermont in 1801 and moved to Connecticut in 1936 (opposite). Art glass fills a Palladian window, above, in an early-20th-century Colonial Revival house in Des Moines.



The Palladian Form



The Palladian window reached its stylistic apogee in Georgian houses, where classical elements were deftly integrated. The *entablature* (a moulded beam) ran across only the *sidelights*. It was bridged by the *archivolt* (a modified entablature), that continued the moulded surface around the *fanlight*. The archivolt was typically crowned by a central *keystone*, or dotted with five or more to make a *blocked arch*. The entablatures were supported by engaged (partially built into the wall) columns or *pilasters* (flat columns) with simple capitals.



The Palladian window, once a mark of classical good taste, was a recurring motif in colonial and Federal architecture, from brick town house (1800, Portland, Maine, above) to clapboarded Georgian country seat (1796, Lisbon, Conn., right).





A home of the 18th century
in Litchfield, Conn.

Palladian windows typically featured pilasters and an entablature under a semicircular arch. With the fanlight included in the height, the overall proportion was customarily square. Tall, slender versions were also fashionable on three-storey houses of the period. Invariably, the entablature is found only over the sidelights, accentuating the height of the center section.

Early in the 19th century, local carpenters and designers were already simplifying and strengthening the window with subtle changes. "The [classical] order is omitted in favor of plain mullions and bands," wrote Fiske Kimball in 1922, "still keeping

the semi-circular arch above . . . or the bearing arch is made elliptical, coming down on the head of the archivolt [i.e., architrave carried around a curve] below."

Venetian Victorian

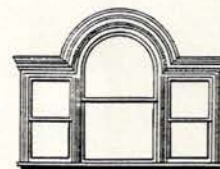
DISMISSED BY ARCHITECTS IN THE GREEK Revival style, Palladian windows fell briefly out of vogue during the mid-19th century. Gothicized adaptations are occasionally seen among works by A.J. Davis and his contemporaries. The form was revived by Victorian architects who placed Palladians liberally on the façades of Renaissance Revival, Queen Anne, Romanesque, and Shingle-style



Renaissance



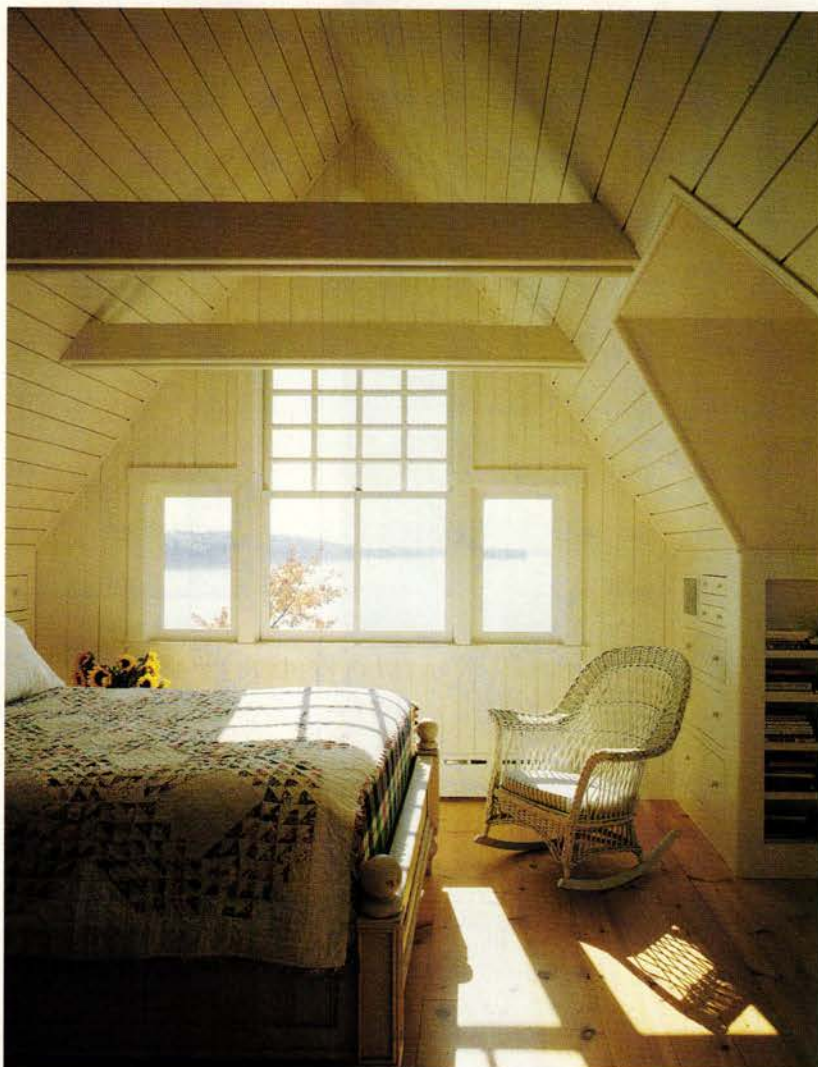
Georgian



Late Victorian

In Renaissance examples (top), the Serliana shape is a doorway formed by three simple apertures in a masonry façade. Georgian architects embellished it into a window (middle) with classical entablatures, columns, and capitals of carved stone. By the late Victorian era, American millworks had brought the window back to basic openings (above).

In America, the colonial period marked the highest style of the Palladian window, [but] Palladian windows are in evidence everywhere on houses of the late Victorian period: first storey to attic, including gables and dormers.




liptical center portion. The Palladian form that resulted was proportionally wider. This is the type that fills the broad, sweeping gables of rambling Shingle-style houses. Wood continued to be the material of choice, but stone construction was revived, particularly for Romanesque Revival houses. On many of these, Palladian openings defined the portico or porch—emulating Palladio's work more accurately than before.

20th-Century Palladian

BY THE EARLY YEARS OF THE 20TH CENTURY, Palladian windows were usually relegated to upper gable walls or dormers, particularly on American Foursquares. They came to be advertised as “gable windows” in the mail-order catalogs of sash & blind companies, which offered seemingly endless style variations to be mixed-and-matched on every style of dwelling (not excluding the bungalow!). The young Frank Lloyd Wright tucked a Palladian window in the overscaled front gable of his own home and studio in Oak Park.

Judged by number built, Palladian popularity peaked during the 1910s and 1920s. These windows were extremely fashionable for both middle-class and high-brow homes in the Colonial Revival styles. Returning from vestigial use in the attic gable, the Palladian window appeared once again on second and first storeys, many times taking up its classic, axial position over the primary entry. The 1920s saw the use of leaded art glass in Palladian windows, adding flamboyance to bold form.

You'd be hard-pressed to count the variants on the Palladian window, right up until the 1950s. The fanlight might be simulated in projecting brickwork, or sidelights suggested with fixed shutters. In 1992, architect Philip Johnson, icon of Modernism, mockingly placed no less than 168 Palladian windows on a downtown Boston high-rise. In new residential construction today, the ubiquity of Palladian variants once again suggests a search for timeless style. 

Neal Vogel manages technical services for Inspired Partnerships in Chicago, where he specializes in windows—stained glass and, of course, Palladian.



The tripartite form evolved and changed with architectural styles, becoming simply the “gable window” of 20th-century millwork catalogs. Even without its arching center light, the form is pleasing and allows considerable light to enter stairhall or attic.

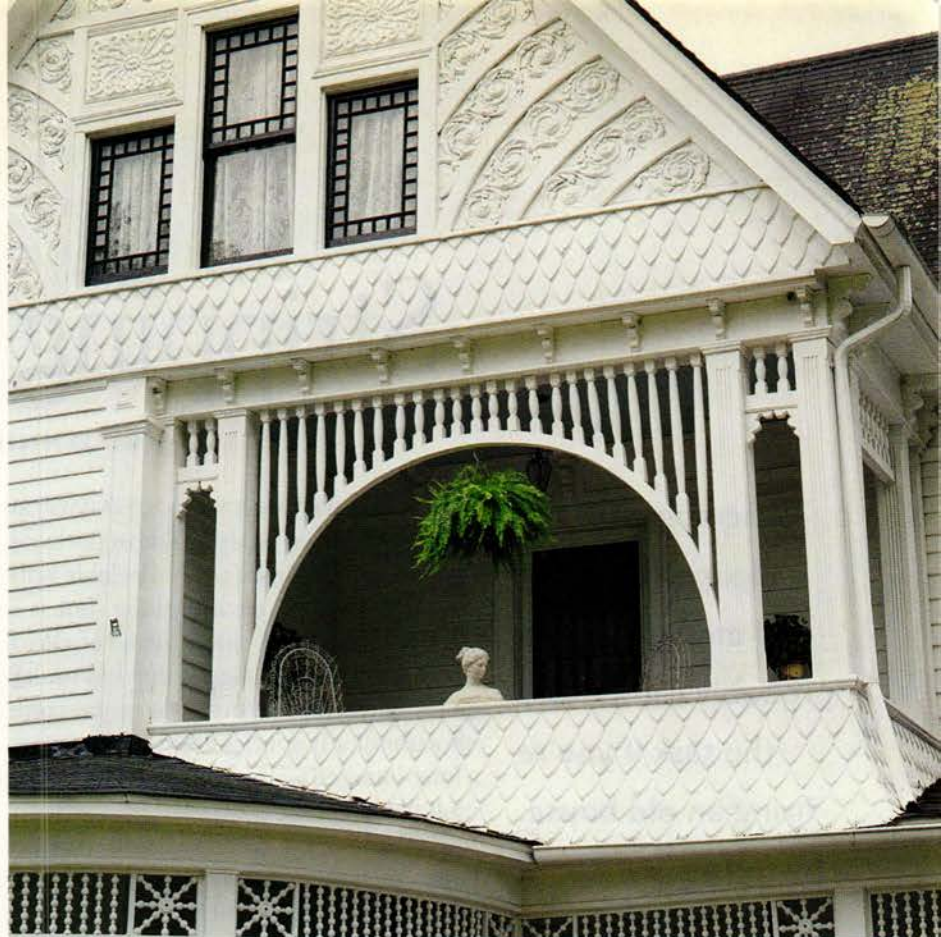
houses, from the 1870s through the 1910s. The powerhouse firm of McKim, Mead and White were leaders in the classical revival, accenting many of their upscale East Coast commissions with Palladian windows.

Palladian windows are in evidence first storey to attic on houses of the late Victorian period. The fanlights may, like earlier examples, have divided lights; diamond-pane sidelights or upper sash are common, too. But simple, one-over-one, double-hung sash is most common by far. Trim details were simpler, too, although decorative swags and other applied ornament prevailed on many free-classical Queen Annes.

Victorian architects, not surprisingly, manipulated the shape of the window. At this time the entablature sometimes continued across the window, uninterrupted by the el-



Early examples are beautiful, but it's the later interpretations of the Palladian theme that surprise. Here, clockwise, are adaptations on a ca. 1920 American Foursquare, on an embellished Queen Anne of the 1880s, and in the gambrel gables of a Shingle-style house built in 1910.



PHOTOGRAPHS BY NEAL VOGEL (TOP LEFT)
TONY GIAMMARINO (TOP RIGHT)
WES ENNIS (BOTTOM)

Stripping Wallpaper

BY JENNIE L. PHIPPS

Scraping off old wallpaper is boring and messy, but you probably can't avoid the task if you're fixing an old house. The results are worth the trouble; the walls will look better and your new finish, whether paper or paint, will last.

Thanks to David Henke at Warner Manufacturing in Minneapolis; John Mailand at 3M Co. in St. Paul, Minn.; and to Tom Miller in Philadelphia and John Ahearn in Cherry Hill, N.J.

IF THE PAPER'S NOT VERY OLD AND YOU'RE lucky, it may be strippable or peelable. Vinyl pulls loose easily. Peelable wallpaper will leave a backing, but it is permeable and easy to get rid of. (We'll get to that.) Old wallpaper that has undergone many temperature changes may come off without any special effort. Get yourself a long-handled wallpaper knife with a four-inch blade and give it a try.

Begin at the baseboard and work the knife under the paper. Loosen three or four inches along the base. Using your fingers, pull upward gently, trying to keep the paper intact as you pull it off the wall. Go over the whole room looking for loose strips.

Once you've removed everything that will come off easily, you'll choose one of two ways to remove wallpaper—using steam or chemicals. Some people argue that steam is more efficient and less messy for virtually any job. If you have many layers of paper to remove or if the paper has been painted, assume that steam is preferable to chemicals. Chemicals are a good choice for stripping drywall (gypsum wallboard), because steam would ruin the paper face. Gel chemicals are often chosen for stripping ceilings.

In any case, the job is messy, damp, and slow. Protect everything from moisture: Take off the switchplates and outlet covers and put masking tape across them. Use plenty of heavy plastic dropcloths. Tape them down if rugs and furniture can't be moved out of the way. What comes off with the paper may include dye, paint residue, and black filth, especially if the house was once heated by coal.

If you're dealing with more than three layers of paper, or wallpaper that has been painted, then score the paper to allow heat and moisture to penetrate to the paste.

Choose from two specialized tools: (1) a cylinder with spikes and a long handle that rolls up and down the wall, or (2) a Paper-Tiger, a round tool with a rotating blade that scores in circles. Roll the tool lightly and systematically over the entire area to be stripped, making several passes.

Avoid scoring if you have only a couple of layers to remove. A light sanding with 40- to 60-grit sandpaper will make the paper more porous without risking wall damage. Sanding overlapped seams will make removal easier, even if you don't score the rest of the wall.

IF YOU OPT FOR STEAM, RENT A WALLPAPER steamer (about \$20 per day with a considerable discount for a week). Don't buy a homeowner model. Look for a steamer that has a large pan, preferably at least a foot square, with lots of holes, as well as a narrow tool for tackling thin spaces. (You can

BEFORE YOU SCRAPE, THOROUGHLY SATURATE THE OLD PAPER. STEAM IS BEST IF THERE ARE MULTIPLE LAYERS.

also use the nozzle alone.) DO NOT POUR chemical stripper into the steamer. It will ruin the machine and disperse toxins for you to breathe. Putting a pint or two of vinegar in the steamer won't hurt, and it does help dissolve the glue. Wear long sleeves, long pants, and gloves so you're not scalded by dripping hot water. Prepare a place, such as a large bucket, to hold the hot steamer when you put it down.

Create scaffolding or a small platform about three or four feet long and a couple of feet wide. If you are right-handed, start in the upper right-hand corner. Let the steamer pan sit on the wall for 30 seconds



A rented steamer with a large pan is used to saturate and loosen the layers of wallpaper. Start high on the wall and work your way down, scraping as you go.

Before you start, have the following on hand:

- **WALLPAPER RAZOR SCRAPER** (\$6). Look for one with a 4-inch blade firmly screwed into the handle. Buy some replacement blades (\$3).
- **PAPERTIGER** (\$8). From Zinsser, this device perforates nonporous wallpaper. Tiny spiked wheels under the handle create pinholes.
- **PAPER PERFORATOR** (\$7). A generic device for perforating wallpaper, this long-handled roller is effective and fast, but may gouge the wall.
- **GARDEN SPRAYER** (\$29). If you don't own one, rent one (\$5 a day).
- **STEAMER** (\$20-a-day rental fee). Get one with a big tank and plenty of power to get really hot and steamy. The pan should be at least 9"x12".





Simple techniques,

simple tools, and, most important, lots of water and elbow grease: 1) Very old or peelable wallpaper may be loose already, so first peel what you can. 2) If you have multiple layers, use a perforator or a PaperTiger (inset) to allow steam to penetrate. 3) If you elect a chemical stripper, applying it with a sponge mop is slow but controlled. 4) A better way to apply chemicals is with a garden sprayer. 5) The 4-inch razorblade scraper is the essential tool, used as you steam or after chemicals have penetrated. 6) After the wallpaper is off, a good scrubbing and, finally, sanding is necessary to remove paste residue and smooth the wall.

or so, then move it a pan width to the left. Holding it in your left hand, let it steam the next section while you remove the already loosened paper with a wallpaper knife in your right hand. Systematically work your way down to the baseboard before moving onto the next three- or four-foot section. This is extraordinarily boring. We found it more tolerable to rent two wallpaper steamers and work in tandem.

Chemicals can require less effort than steam, but only if your job involves one or two layers of paper. Each brand of chemical stripper has strengths and weaknesses. The following work well and are easy to find:

- DIF by Zinsser heads the list because it smells good and won't discolor wood. Many professionals use it. It has to be mixed with three gallons of very hot water.

- Shur Stik Wallpaper Remover has a strong odor and requires excellent ventilation and gloves. But it does get the wallpaper off the walls very effectively. It is conveniently mixed with cold water and it's cheap.

CHEMICAL WALLPAPER REMOVER IS USEFUL FOR SOME JOBS, INCLUDING CEILINGS.

- Consider an alternative product: a gel that won't drip. 3M's Wallpaper and Paste Remover has "vertical cling," making it useful for ceilings and any area especially vulnerable to water damage. You roll the blue gel on with a special roller, let it sit 20 minutes, and scrape off the paper. We tried it on a ceiling covered with a single layer and found it effective but expensive. A gallon costs about \$15 plus \$4 for the roller and will remove 200 sq. ft. of paper if you use it conservatively.

The easiest way to apply liquid wallpaper remover is with a garden sprayer on medium mist. Use a sponge mop (slow but controlled) if you are concerned about water damage. The secret is saturation. Soak each wall three times, 15 minutes apart. Mop up the mess while you wait.

Now wet the first wall down one more time and start scraping with the wallpaper knife. The wallcovering may come off in big sheets. Hurry, and you will gouge the wall. Keep the wall wet as you work.

GOOD PREP AND CAREFUL SCRAPING MAKE CLEANUP STEPS GO FASTER.

There's a trick to using a four-inch wallpaper knife. Hold the blade at a 45-degree angle and slide it downward, slicing the wallpaper. Don't go at it straight ahead or vertically. The knife is angled so that a right-hander can work down and to the left, letting gravity get rid of the excess paper. Duller, plastic or metal paint scrapers are less likely to gouge, but are less effective.

Cleanup is critical. Sweep and mop up all the discarded paper and throw it away. Once it dries, it's like papier mâché, hard and immobile. If you track it through the house, it will dry where it falls and require much the same techniques to remove it the second time as it did the first.

Paste is yellowish and sticky. If you don't get it off, it will leach through paint and make new wallpaper bubble. Use a bucket of hot soapy water and a plastic scouring pad. Some (but not all) chemical wallpaper removers will get rid of the residue, so read the label. You also might try the solvent TSP. Add a cup of chlorine bleach to the soapy water if you're stripping the bathroom or if you noted mildew from leaks.

After you've scrubbed and the wall is dry (wait overnight if possible), put on your mask and goggles and use a one-third or one-half sheet vibrating sander with 80-grit sandpaper to smooth the wall and get rid of paste residue. (You can hand sand if the wall is smooth and clean.) Fill cracks and holes and the nicks from your scraper, using plaster patching compound or joint (drywall) compound. After final sanding, use a shop vacuum. Finally, apply a one-step, oil-based primer-sealer such as Shieldz or Kilz to prepare the wall for painting or papering. 🛠️



If you inherit rare, old wallpaper, live with it for the good of posterity.

Is It Historic?

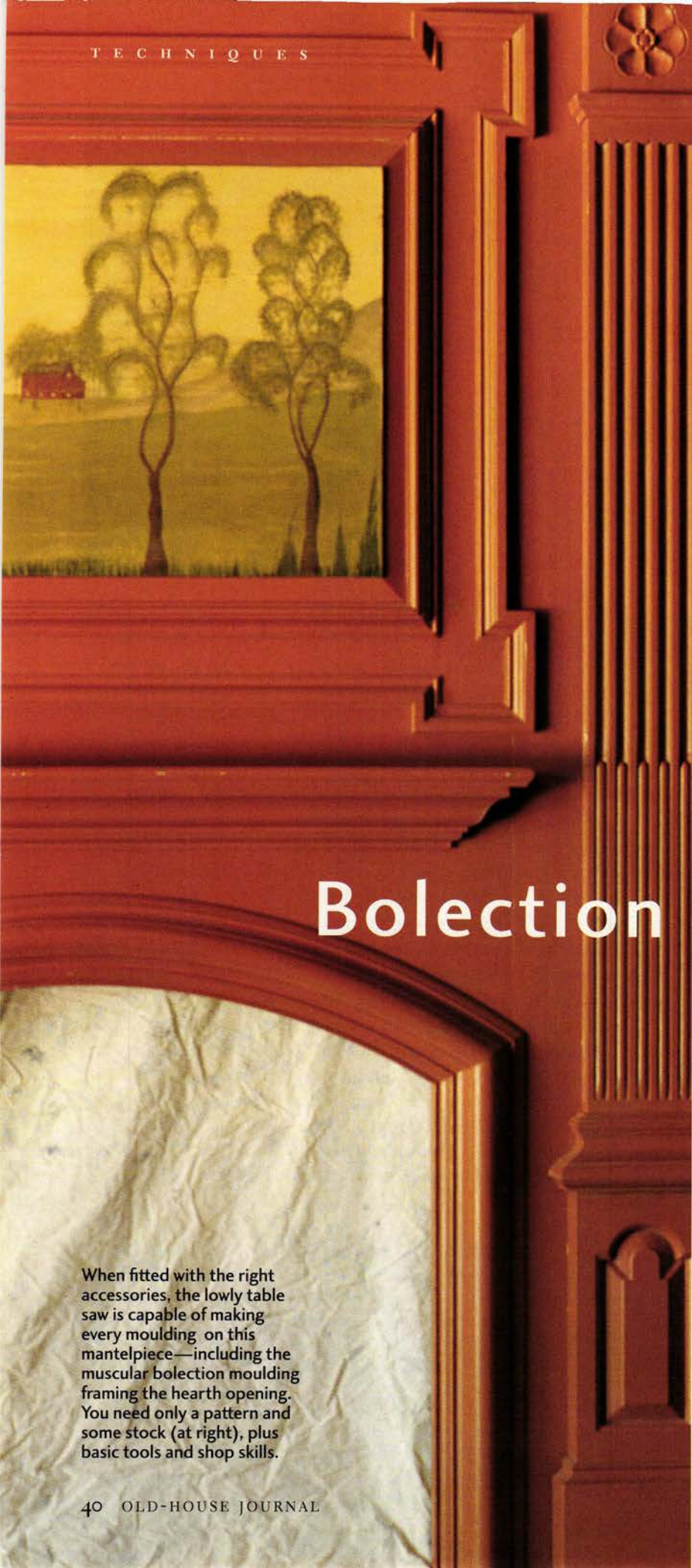
Frankly speaking, your old house probably doesn't boast any valuable old wallpaper. If you have bought a historic house arrested in time with wallpaper of special note still evident, then certainly, do your research before you strip or cover it. But it's unlikely you'll come upon anything significant as you scrape away at underlayers, which are probably production papers manufactured after the 1860s.

Probably. But what should you do if you think you've uncovered something beautiful and really old? E. McSherry Fowble, Director of Museum Collections and curator for prints, paintings, and paper at Winterthur Museum in Delaware, remembers the case of the Philadelphia homeowner who removed a staircase. The wall behind it was covered with 11 coats of wallpaper, the oldest of which was clearly dated 1793. The museum bought the right to reproduce it.

Even if an old paper has no curatorial value, you might want to save a fragment as evidence of your house's history. Some people even leave the fragment visible (in a closet or, if the fragment is old enough or pretty enough to warrant it, right out in the room).

Several companies can sell you a documented reproduction wallpaper already in their collection, or can re-create the wallpaper you find on your walls. (The cost for this service is between \$3,000 and \$20,000 depending on the size of the room and the number of colors in the paper.) If you want to reproduce a wallpaper pattern, you'll need to salvage a full repeat of it, which requires water-free removal. Call in an expert to help. Repeats can range from a few inches to a few feet.

Existing historic collections may very well include a pattern similar or even identical to yours. These firms have the most authentic selections:
BRUNSCHWIG AND FILS, 979 Third Ave., New York, NY 10022; (212) 838-7878. To the trade. ♦ SCALAMANDRE, 942 Third Ave., New York, NY 10022; (212) 980-3888. To the trade. ♦ WATERHOUSE WALLHANGINGS, 99 Paul Sullivan Way, Boston, MA 02118; (617) 423-7688. To the trade. ♦ THIBAUT (Historic Homes of America collection), 480 Frelinghuysen Ave., Newark, NJ 07114; (800) 223-0704. ♦ VICTORIAN COLLECTIBLES (Brillion collection), 845 E. Glenbrook Rd., Milwaukee, WI 53217; (800) 783-3829. ♦ CARTER & CO./MT. DIABLO HANDPRINTS, 451 Ryder St., Vallejo, CA 94590; (707) 554-2682.



When fitted with the right accessories, the lowly table saw is capable of making every moulding on this mantelpiece—including the muscular bolection moulding framing the hearth opening. You need only a pattern and some stock (at right), plus basic tools and shop skills.

NOTHING STANDS OUT ON A WALL OR hearth like the generous size and enchanting shadow lines of large colonial mouldings. The epitome of these deep-relief mouldings, *bolection mouldings*, were once made by hand, but are now usually ordered from an architectural millwork supplier who will custom-cut them on a shaper—at a custom price.

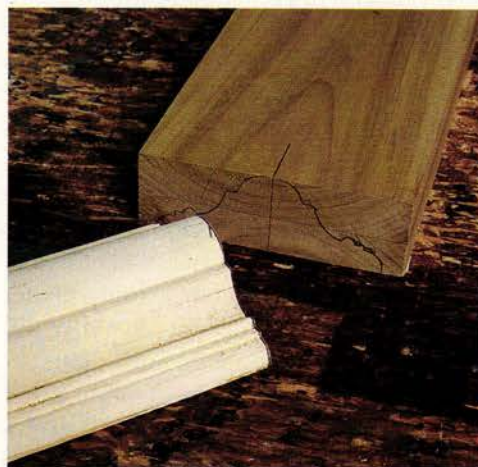
Fortunately for anyone restoring an old house, a short run of bolection moulding is no trick to produce on the most commonplace of woodworking tools: a table saw. It's also very cost-effective. For example, 15' of 6"-wide moulding, which could easily cost \$15 to \$25 per foot to order, would certainly justify a couple hours work in a home shop. Bolection mouldings being typical of the famed colonial millwork of the Connecticut Valley, we asked Maurer & Shepherd, Joiners, in Glastonbury to take us through the process. Foreman Brad Douglass shows us how to make the cuts.

BY DEFINITION, A BOLECTION MOULDING IS one that bridges two surfaces of different levels, often concealing a joint. It is also large, projecting beyond both of these surfaces. Bolection mouldings are typically used where panels meet rails and stiles, such as

Bolection Perfection

How to Make Custom Millwork on a Table Saw

BY GORDON BOCK



in panel wainscoting, but doorway thresholds and some picture-frame mouldings are technically bolection mouldings, too.

The featured bolection moulding in many old houses is the one around a fireplace, where it creates a transition between hearth masonry and the chimney breast or wall. Although fireplaces of any era may use bolection mouldings (along with other mouldings and ornaments), they are most characteristic of 17th- and 18th-century fireplaces, where heavy mouldings make up the entire trim.

How to Proceed

OF COURSE, TO MAKE ANY WOOD MOULDING you need stock. While it is possible to mill a bolection moulding out of a solid plank, large-dimension lumber is expensive and may cup or split over time. Brad prefers to glue-up two boards into a single blank that will be stronger, yet no different in appearance.

The process is simple. First Brad selects two boards slightly oversize for the finished moulding, and positions them so the annual rings oppose each other. Next he coats the mating surfaces with yellow carpenter's glue using his tool of choice—a 3" paint roller. The roller spreads a thin, even coat, and is easily washed up (or thrown out) after use. Then the planks are laid face-to-face and clamped. When the glue has cured 24 hours later, the stock is ready.

SAW SET-UP The moulding pattern Brad has chosen to duplicate is a composite of typical, 18th-century profiles. The beauty of this pattern from a production perspective is its symmetry; each knife set-up is used to produce two profiles as the stock is passed through the saw, first on one side, then on the other. Furthermore, the pattern can be cut with only three knives—two of them stock shapes from Sears (see photo above). The third knife must be custom-ordered from a tool supplier, or ground in the shop using simple techniques (see "Moulding Your Own," September/October 1996 OHJ).

Other than this, the essential tools are a good ruler, an accurate table saw, and a three-knife moulding head. While it would be possible to produce the moulding with a one- or two-knife head, three knives allow for a faster feeding of the stock, as well as a smoother surface.



While some bolection mouldings differ slightly from side to side, a symmetrical pattern is equally decorative and simpler to produce. Brad uses a stock $\frac{3}{8}$ " quarter-round knife (left), custom-ground bead-and-cove (middle), and stock $\frac{1}{2}$ " quarter-round.

It also pays to make a close-fitting throat plate for the saw. You don't want a big hole that might cause the work to drop. First, cut a piece of plywood to fit the opening. Next, secure it in the table saw with the moulding head mounted. Then, while carefully running the saw, raise the arbor until the knife plows its way completely through the plate to cut an opening.

FACE-CUTS FIRST Unlike most moulding, which would usually be shaped from left to right by moving the work to a new position for each cut, the symmetry of this bolection moulding makes it worthwhile to start in the center. However, there is no way to rough-out the moulding by cutting away excess wood with a regular blade. Says Brad, "You always need an outside leg at each edge to run on until the last steps."

The center happens to be the highest feature of the deep relief pattern, the half-round torus. It is formed by face-cutting with an off-the-shelf, quarter-round cutter, run in two directions to form both sides. Before cutting the actual moulding, Brad checks the cutter height and fence depth by running a test piece—ever a prudent move.

Once he's satisfied the set-up matches the model moulding, he runs the real moulding. The trick here is to feed the stock in a continuous motion (to avoid ripples in the surface), while at the same time applying con-



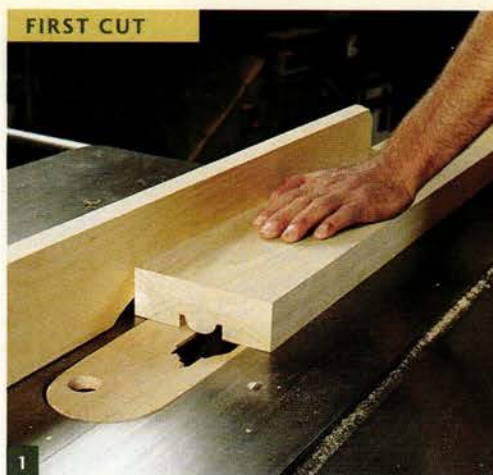
Gluing Up Stock

To laminate, Brad rolls glue on two poplar boards (top), then clamps them liberally.

A staggered pattern distributes the pressure evenly (middle). Grain orientation is not critical, but opposing rings (above) help stabilize the assembly.

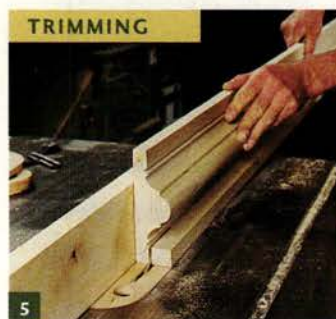
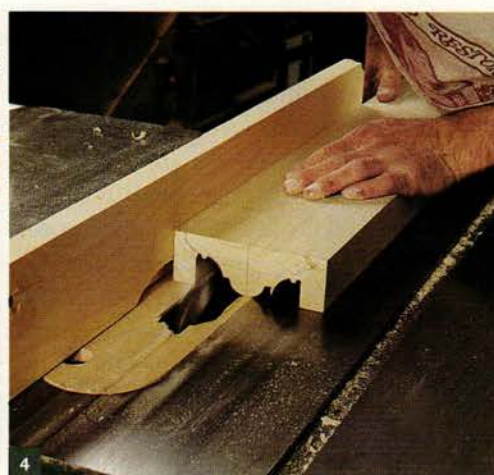
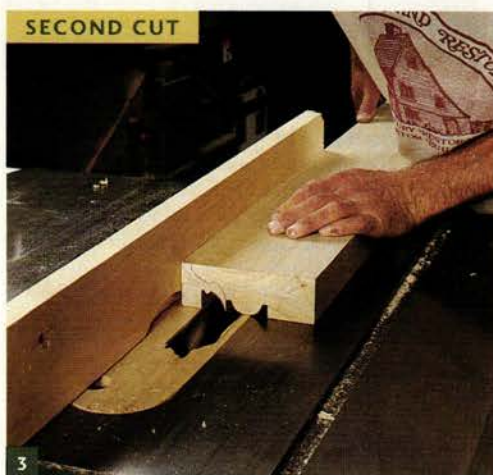
First Cut

- 1) Brad starts the moulding in the center with the quarter-round knife.
- 2) Cutting two sides of the moulding with one knife forms the top of the torus.



Second Cut

- 3) The custom-ground knife forms a cove below the torus and a small bead.
- 4) With this deep cut, it's best to remove material in two passes on each side.

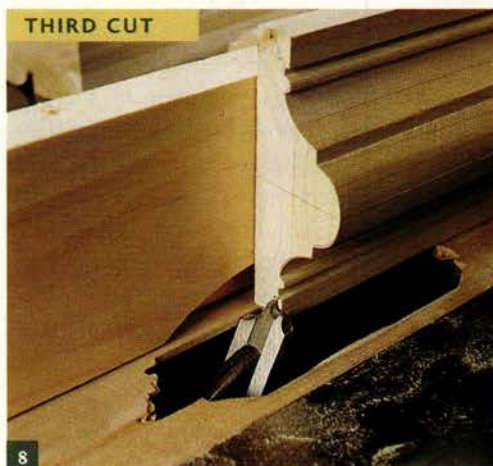


TRIMMING Before the moulding can be completed, Brad has to lose the "legs." 5) Two cuts with a standard blade lop the tops off. 6) Two more take the stock down to finished width. 7) Afterwards, Brad mounts the third knife in the moulding head.

Third Cut

- 8) The final shaping is done on-edge. Note the fence facing and custom throat plate.
- 9) When Brad compares old and new mouldings, the match is perfect.

NOTE: Guards are removed for photography.



stant pressure (to keep the stock tight on the saw table and fence). If the stock lifts it will leave a high spot, but this can be removed by running the moulding through the saw again. After completing one side of the torus, it's a simple matter for Brad to spin the stock around and cut the other side.

THE SECOND OPERATION The middle features of the pattern—a large cove and small bead—are also face-cut, this time switching to custom-ground knives that mill both shapes at once. Because the cove is deep and requires removing a lot of material, Brad makes one pass through the saw at about half the necessary depth, then another at the actual depth. The procedure is repeated on each side of the moulding.

Careful set-up of the saw and fence will help keep cleanup work to a minimum later. A slight error in set-up, where one knife begins cutting $\frac{1}{8}$ " beyond where the last finished, can leave "whiskers" of wood. These will have to be pared away later with a razor knife or sharp chisel.

EDGES COME LAST The finishing touches on this moulding pattern are the round-overs on either side. Since these features are edge-cut—that is, milled from the edge rather than the face of the board—at this point it is necessary to remove the "legs" from the stock. Brad does away with them in four cuts using a standard saw blade.

The knives used for this last phase are

again off-the-shelf quarter-rounds, this time in a small radius. The milling process is a little more critical, however. It is most important to keep a good, firm hold against the fence. "On face-cuts, if the board lifts a little, you haven't lost anything," notes Brad, "but on edge-cuts, if you walk out from the fence, you'll cut away more wood than you want." Brad also stresses the importance of a good, close-fitting throat plate. Even though the length of the laminated boards will do a lot to keep stock running smoothly, the throat plate should still offer support between the moulding knife and the fence.

Once the round-overs are milled on both sides of the stock, the bolection moulding is completed. All that may be left to do is a little cleanup of stray wood wisps and a light sanding, depending upon the level of finish desired. While it may be useful to relieve the back of the moulding with some shallow saw cuts so it sits flush on an uneven surface, the laminated wood will be very stable without such measures. Install the bolection as you would any large moulding, then enjoy its traditional lines, knowing that it is the unique product of your own shop.

Special thanks to BRAD DOUGLASS and HAP SHEPHERD of Maurer & Shepherd, Joiners, 122 Naubuc Avenue, Glastonbury, CT 06033; (860) 633-2383.



Shatter-proof goggles or glasses and short sleeves are standard shop protective wear. Many woodworkers protect their hearing as well.

SUPPLIERS

COROB CORPORATION
53 Westwood Rd., Dept. OHJ
Shrewsbury, MA 01545
(508) 798-8825
Moulding heads, stock knives, and soft metal blanks; also offers finishing and heat-treating service for owner-ground blanks (contact for details).

DELTA INTERNATIONAL MACHINERY CORP.
246 Alpha Drive, Dept. OHJ
Pittsburgh, PA 15238
(800) 438-2486
Multiple knife head, knives in stock patterns.

SEARS, ROEBUCK AND CO.
Sears Tool Catalog
P.O. Box 3123 Dept. OHJ
Naperville, IL 60566
(800) 377-7414
Multiple knife head, knives in stock patterns, metal blanks.



Fingerboards and additional fences help guide the stock, guard the blade, and prevent against kickback.

Table Saw Safety

Good shop practice is essential for the safe use of all power equipment, especially where moving blades are involved:

- Always wear protective eyewear; roll up sleeves or wear short-sleeved shirts.
- Never place your hands directly over blades or cutters, in case the wood splits or blades cut deeper than expected.
- Work with blade guards and hold-downs.
- Never work with someone behind you.
- Always move the workpiece forward; never back up or start in the middle of a board.
- Work with a clean floor; you can lose your footing on sawdust and fall into the saw.
- Always disconnect the power when changing blades on machinery.



The Virtual Hearth

BY MARY ELLEN POLSON

FLICKERS OF LIGHT DANCE ACROSS the plaster ceiling. A bank of coals glows rosy red in the grate. Ah, nothing's so snug as a room lit by firelight. You doze on the sofa, secure in the knowledge that your virtual hearth will burn safely through the night—without growing cold, without the need for a tender.

Mechanical devices that mimic the look, glow, and feel of a true wood-burning fireplace have been warming old-house hearths for well over a century. If you're searching for a fireplace insert to replace an original gas-fired element or coal-burning grate in your old house, you may be in luck. While you won't find an exact replica for a period fixture, many manufacturers are producing inserts that are close cousins—including choices that fit small or shallow firebox openings. Some products may be grander than your own original. Most certainly, they will produce more efficient heat, and they are undoubtedly safer. You control them with the flick of a switch.

Like the historic antecedents that inspired them, fireplace inserts can heat one or more rooms, or simply be decorative, throwing just enough warmth to toast your toes. Most create the illusion of wood or coal by burning gas, which produces a real flame. The most popular designs are direct descendants of the complete firebox assemblies, or outfits, created to boost fireplace efficiency in the 19th century. Others take after the Franklin stove, invented in 1742. Still others mimic 18th- and 19th-century English coal grates. Finally, nothing suits many early-



20th-century hearths better than that old standby—fireplace logs.

Cover Me

AN ENCLOSED FIREPLACE INSERT DOESN'T have to look contemporary. A handful of inserts have a real affinity for old-house interiors. These factory-built assemblies can be fitted into an existing firebox and vented through a flue in good condition, usually with a 4" liner called a B-vent. So powerful that they can heat up to 1,500 square feet, most produce a realistic log-and-embers fire, visible through picture-sized glass windows.

A word of warning: for dimensionally challenged fireplace openings, some inserts

While you won't find an exact replica for a period fireplace fixture, many manufacturers are producing inserts that are close cousins—including choices that fit small or shallow firebox openings.

Opposite: Stovax's re-creation of a ca. 1842 English horseshoe grate fits into a shallow 36" x 36" Rumford-style opening and retails for about \$3,500. **Above:** Only 17" wide, this Gazco fire basket sells for about \$975, including coals or logs.

When Benjamin Franklin invented his famous stove in 1742, the Franklin was only a modest improvement over the open fireplace. These enclosed, cast-iron look-alikes can warm up to 1,000 square feet. Compact enough to fit into many existing fireboxes, some also vent safely through an existing wall with help from a space-age flex vent.



Left: The Glow-worm Opulence maintains its flame even on the lowest setting. About \$1,550. Top: Vermont Castings' Pinnacle Gas Hearthmount offers direct vent and vent-free options. From \$1,100 to \$1,400. Bottom: Glow-worm's Victoria is the truest Franklin look-alike. About \$1,550.



Clean, quiet, and powerful, masonry inserts offer such options as thermostatic control and electricity-free ignition. The cast-iron Emerald from Waterford Irish Stoves can heat a small house. It sells for \$2,200 in a choice of four enameled colors.

may be too large in one or more measurements. Since most enclosed inserts top out at about 20" or less, height usually isn't the problem. Width may be: to accept the smallest inserts, openings must be at least 20 1/4" wide at the rear of the firebox. While depths can be as shallow as 12 3/4", most offerings require a minimum of 15". When measuring, be sure to take into account any slope at the back of the firebox, which can substantially reduce the usable depth.

Offered in cast iron or steel (sometimes with enameled finishes), fireplace inserts may include such features as adjustable settings, electricity-free ignition, optional thermostatic control and, for gas models, a choice of natural gas or propane. Depending on the maker, an insert can set you back \$1,500 to \$2,200 before installation, trim kits, and mantel options.

Sons of Franklin

IF YOUR FIREPLACE IS TOO SMALL FOR A FULL-coverage insert, you may be a candidate for a Franklin stove look-alike. These free-standing stoves not only resemble the original Franklins with their side wings and low grates, they also sit in a similar position—slightly forward of the fireplace opening. Only 13" to 13 1/2" deep, these stoves rest outside the firebox on a shallow hearth, making depth and width clearances irrelevant. One caveat: models in this class are 27" high, so they may be too tall for some hearths.

Like the full-enclosure inserts, the Franklin look-alikes are B-vented (one manufacturer also offers an easy-to-install, direct-vent model). Although less powerful than an insert, these sealed, heater-rated fireplace stoves throw some heat. They're capable of warming up to 1,000 square feet and feature adjustable settings, so that you can bank your fire once the room's warm enough. As a bonus, the units can be flush-mounted on a wall, provided they're fitted with a B-vent variation designed to fit into a 2" x 4"-deep wall opening. Equipped with realistic gas- or propane-fired logs, prices begin at \$1,100 and range up to \$1,600.



A Matter of Safety

Modern gas and electric fireplace inserts are far safer than their historic counterparts, which had the potential to deplete the oxygen in a room, fill it with noxious gases, or explode. When buying and installing an insert, be sure to take these precautions.

- Insure that the insert meets the appropriate safety codes. Although no one umbrella agency certifies gas appliances, all units should meet national safety standards set by the American National Standards Institute (ANSI) or the National Fire Protection Association (NFPA). To find out which certifications are required in your area, check with your local building department.
- Make sure the device is vented properly and equipped with the appropriate safety mechanisms. Most open-flame logs and stoves require venting through an existing flue in good condition, or a Type-B gas vent (factory-made ducting material). Vent-free gas devices, which are engineered to be installed without venting, are required to have an oxygen depletion sensing pilot.
- Have the unit installed according to the manufacturer's specifications. Be sure to meet or exceed minimum clearances from combustible materials and, in the case of B-vents, to allow for the required "dead air" around the metal pipe. With gas, you'll probably need to call in a qualified heating, gas, or plumbing professional to attach the gas line. He or she should also insure that burner controls are functioning properly and that the unit is igniting and venting correctly.
- Make sure the unit has a safety shut-off that cuts the flow of gas if the flame goes out. Open-flame log and coal sets should be equipped with an automatic pilot, which serves the same purpose. You want to be warm and toasty—not toast.

Thanks to John Bowman, a consultant with Arthur D. Little Inc., of Cambridge, Massachusetts, for help with this article.



Top: This combination cast-iron fireplace insert, surround, and mantel from Stovax is based on an original 1895 English design. Finished with floral border insets, it sells for about \$4,200. Right: Real Flame's Large French fire basket in polished brass retails for about \$1,700.



A Grate Look

STILL SHOPPING FOR AN INSERT THAT FITS? Among the smallest—and most elegant—are reproductions of English coal grates offered by a handful of North American distributors. These polished brass or cast iron baskets brim with glowing coals or logs fired by gas, propane, or electricity. Vented through a wood-burning flue, the grates require a minimum height of 20", a minimum depth of 12", and at least 3" clearance on each side. Grates as narrow as 16" are available, and some dealers will custom-design fireboxes for openings as shallow as 9". One dealer offers a full-fledged insert. Although suitable for shallow fireboxes, it requires a 36" x 36" opening.

Rigged for gas, the grates offer the pleasures of an open flame, featuring ceramic-fiber coals that change from black to red as they heat. The loose coals can be rearranged to produce varying flame patterns. Electric coals will glow ruby-red and emit heat, but they'll only give the flickering effect of flame.

GLOWING TERMS

B-VENT: A factory-built, double-wall metal pipe for venting gas appliances equipped with a draft hood. It consists of an aluminum inner wall and a galvanized or galvalume outer wall, with a dead air space between walls.

FIREPLACE INSERT: A gas appliance designed to be installed within an existing fireplace, consisting of a metal enclosure and gas logs or coals.

HEATER-RATED: A designation that means a stove or insert meets heating proficiency protocols based on national government standards.

OXYGEN DEPLETION SENSING PILOT: Shuts off the flow of gas in vent-free appliances if the oxygen level in the room plunges to 18%.

UL-LISTED: This means the appliance design has been tested to meet national electrical standards by Underwriter's Laboratories. Inserts that are not UL-listed are not usually available in the United States.

Adapted from: Firewright Gas Hearth Professional's Workbook (Gas Research Institute, 1996). Available for \$50 from the Hearth Products Association, (703) 522-0086.

With the exception of the insert models, these English imports are considered decorative, producing just enough warmth to take the chill off a room. Even so, all styles are designed and tested to meet applicable national safety standards when equipped with an automatic pilot. Gas-fired coal-grate sets sell for \$925 to \$1,730; prices for fancier designer series range up to \$4,300.

Logs A Poppin'

PURISTS MAY SNEER, BUT CERAMIC FIBER FIREPLACE logs have been with us for nearly a century—plenty of time to establish historic precedent in 20th-century homes. Whether you buy them alone or as part of a package with an enclosed insert, freestanding stove, or English grate, a realistic set of fire logs forms the unquestioned heart of the hearth.

They're also a reasonable alternative when nothing else will fit in your grate. There are fire logs to fit openings as small as 14" high, 13" wide, and 11" deep. The best

are cast from molds taken of real logs, so they look real whether they're burning or cold to the touch.

Combined with a gas flame, the effect is a lot like a wood-burning fireplace, especially when vented through a fireplace flue. If you choose electric hearth logs, you'll get a flickering glow, but no true flame. Whether you choose gas or electric logs, the price is right. A set from a specialty retailer will usually cost you less than \$500.

So there's no excuse to shiver in your slippers—even if your house is equipped with that modern luxury, central heating. When you add or replace a fireplace insert, you're in step with a hearth-warming old-house tradition. Keep the home fires burning!



Gas or electric fire logs are an authentic—and affordable—option for many 20th-century homes. You can choose from a virtual forest of wood choices. Vermont Castings' combination fireback, andiron, and gas log set retails for about \$450.

SUPPLIERS

**DANNY ALESSANDRO/
EDWIN JACKSON LTD.**
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New York, NY 10022
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Gas or electric coal
fire grates.

**ARROW/DOVRE
BY HEATILATOR**
1915 W. Saunders St.
Mt. Pleasant, IA 52641
(800) 843-2848
Gas log fireplace inserts.

**DIMPLEX NORTH
AMERICAN LTD.**
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Cambridge, ON N1R 7G8
Canada
(800) 668-6663
Electric flame-effect
fireplace inserts.

THE EARTH STOVE, INC.
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(800) 821-6228
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IMPORTERS**
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RUSTIC CRAFTS
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VERMONT CASTINGS
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Bethel, VT 05032
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log/fireback combination.

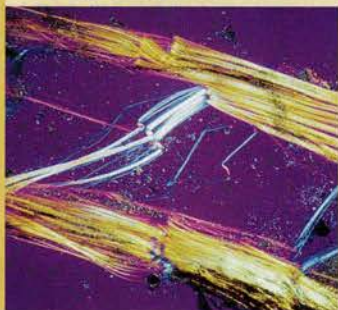
**WATERFORD
IRISH STOVES**
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West Lebanon, NH 03784
(800) 828-5781
Gas log fireplace inserts.

Testing for

Asbestos

Guidelines for Identifying a Potential Hazard in Old Houses

BY JOHN A. BARRON



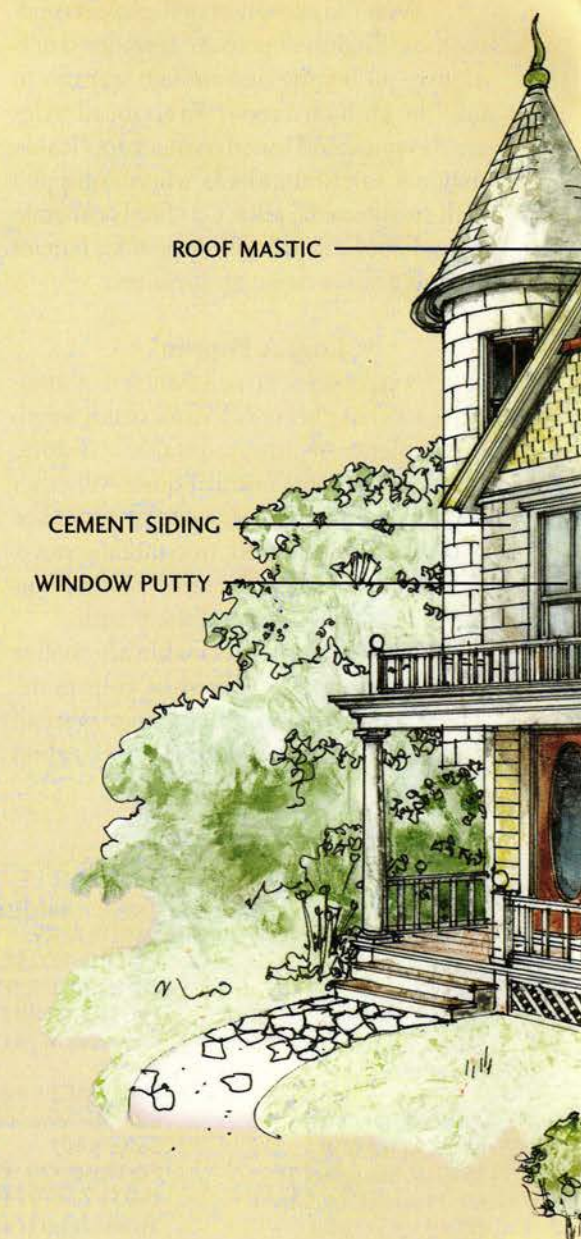
Viewed under polarized light at 100x, bundles of chrysotile asbestos fibers take on an abstract beauty that, to a trained eye, clearly sets them apart from other materials.

ASBESTOS, ONCE KNOWN AS THE “miracle rock,” is sometimes a cause for worry and hasty action among old-house owners. Asbestos has been in use for over 100 years, and rehabilitation work often means removing—or at least exposing—building products that may contain asbestos. It’s true that awareness of the health risks associated with asbestos prompted the EPA in 1978 to ban its use in at least one application. Yet not every asbestos-bearing material is a health concern, and not everything that looks like asbestos is asbestos. Before you can decide what to do about asbestos in old houses, you have to confirm it’s there. This article will tell you what to expect.

What Is Asbestos?

ASBESTOS IS A GENERAL TERM FOR A GROUP of six fibrous minerals that occur naturally in rocks and soil. The group is divided into two major types—*serpentine* and *amphibole*—each of which is further divided into subtypes found throughout the world. For example, *amosite*, a type of amphibole asbestos, comes from South Africa. By far the most common variety of asbestos used in the United States is *chrysotile*, mined predominantly in Canada. Chrysotile asbestos is off-white in color and does not dye well.

All types of asbestos are non-combustible, high in tensile strength, and good insulators—an uncommon mix of characteristics that makes them ideal additives to many materials. Asbestos-containing materials—called ACMs for short—are also classed as either *friable* or *nonfriable*. In nonfriable form, the asbestos fibers are in-

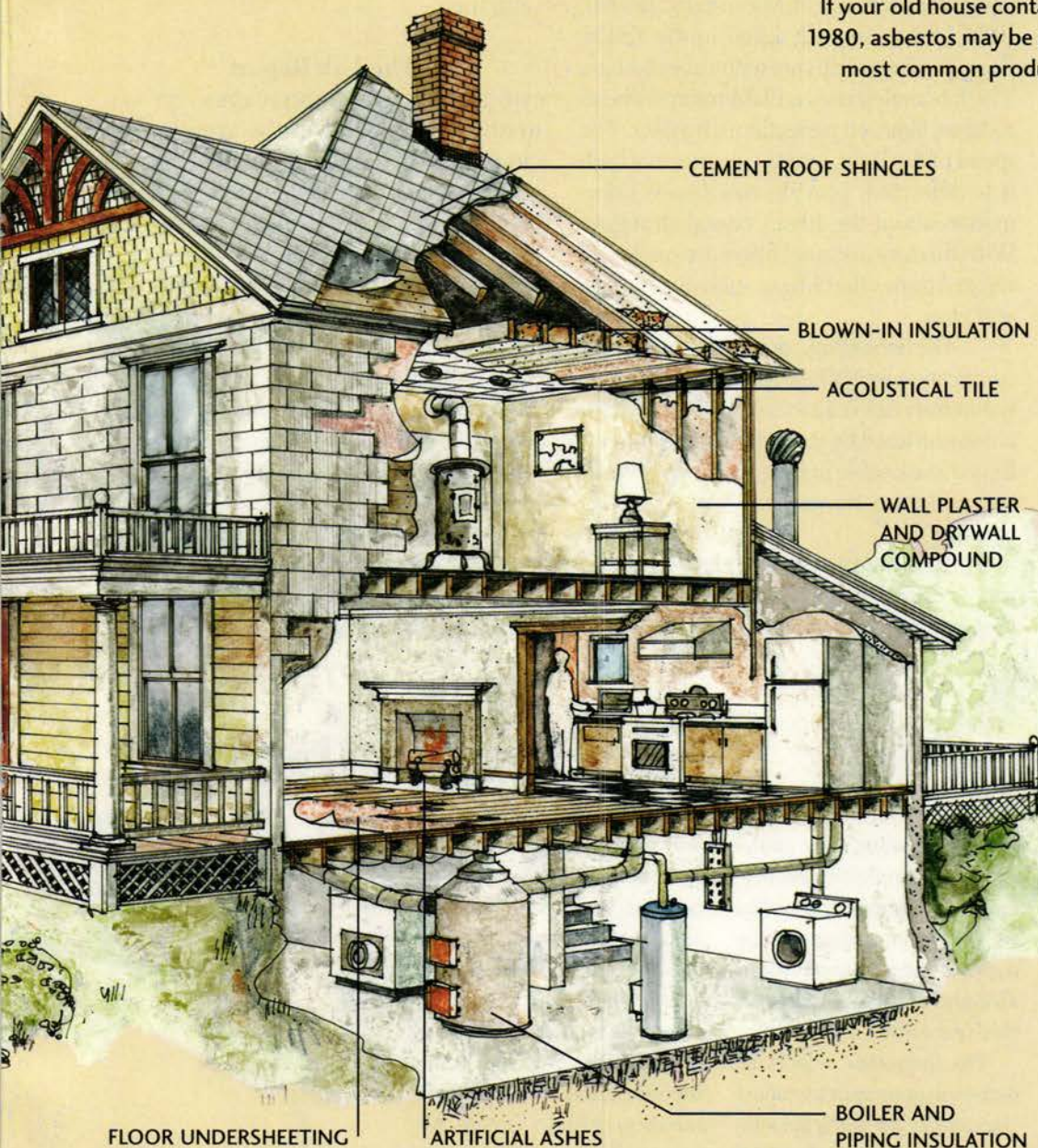


tegrally bound in another hard material. Products that contain asbestos in friable form, however, can be easily broken, crushed, or ground so the asbestos fibers are released into the air. Since asbestos has been demonstrated to cause illness when inhaled, the fibers hold the most potential for harm if they become airborne.

The first known users of asbestos were the ancient Greeks, who wove the fibers into lamp wicks. In the United States of the 1890s, where steam had become the primary source of heat and power, asbestos

Asbestos in the Old House

If your old house contains materials installed before 1980, asbestos may be present. Here are some of the most common products where it is likely to occur:



EXTERIOR SURFACES

Cement roof shingles
Cement siding tiles
Deck undersheeting
Roofing felt
Roof tar
Window putty
Caulk

INSULATION

(particularly between 1930 and 1950)
Loose blown-in fill
Rolled batts

FLOOR COVERINGS

Vinyl sheet flooring
Vinyl floor tiles
Undersheeting (the backing on flooring)
Mastic adhesives

BOILERS, HEATERS, & PIPING

Boiler/heater insulation
Duct insulation (a lining)
Duct tape (over joints)
Boiler door & cover gaskets
Pipe lagging (insulating covers)
Boiler wall gaskets and lining
Gas fireplace logs, embers, and artificial ashes
Water heaters
Cookstove ovens and hoods

INTERIOR SURFACES

Acoustical ceiling plaster
Ceiling tiles
Textured paint
Heat shields (for recessed light fixtures)
Heat reflectors (for wood stoves)
Wall plaster (usually the brown coat)
Drywall joint compound

ELECTRICAL EQUIPMENT

Heat shields in lamp sockets
Outlet/switchbox/wire insulation
Main service panels/fuse boxes
Appliance insulation (toasters to freezers)

was introduced as a component of boiler insulation. Since then it has been added to over 3,000 building materials to increase their strength and make them fire retardant. The popularity of asbestos grew throughout the this century, reaching its peak production in 1974. In that year alone 817,100 tons of asbestos were incorporated into hundreds of products.

Any likely building product that has a gray or white fibrous layer might contain asbestos. Some products, such as cement or floor mastic, have asbestos mixed into them.

In these cases, the color or texture of asbestos may not be noticeable.

Inspecting Your Home

IF YOU ARE PLANNING ANY KIND OF REMODELING activity, or simply seeking peace of mind, you may want to have an EPA-certified asbestos inspector examine your house. You can locate such firms in the phone book or by contacting your state or local health department. The inspector will make a visual examination and carefully collect small samples for analysis.



The steps to sampling potentially asbestos-containing materials, such as the furnace duct tape and flooring show here, are not complicated but require proper procedure.

The only way to reliably test for asbestos is to have samples analyzed by a laboratory using Polarized Light Microscopy (PLM). PLM labs are usually listed in the Yellow Pages as asbestos labs or environmental labs. The lab analyst uses a PLM microscope to measure light as it passes through a fiber. The speed of the light, and the degree to which it is diffracted, provide conclusive information about the fiber's crystal structure. With this tool, mineral fibers are easily segregated from other fibers, such as cellulose and glass.

The laboratory should have current certification by NVLAP (National Voluntary Laboratory Accreditation Program), which is administered by the federal government. If you have trouble finding a lab with NVLAP accreditation try calling NVLAP: (301) 975-4016.

After about a week (maybe longer) you should receive your lab report in the mail. For an extra charge, most labs will call with

verbal results or fax the report before mailing it. Be sure to ask for these services if you want them.

The Lab Report

THE LAB REPORT SHOULD IDENTIFY ALL fibrous components of the sample—including cellulose, glass, synthetics, and asbestos—with a volume percentage. An asbestos linoleum sample might be reported as 20% chrysotile, 15% cellulose, and 65% other. (The "other" category includes all non-fibrous components, such as pigments, binders, and fillers). A non-asbestos ceiling tile might be reported as 25% cellulose, 15% glass fibers, 15% perlite, and 45% other. The EPA considers a material with more than 1% asbestos by weight to be potentially harmful.

The laboratory should perform a separate analysis for each layer of your sample (for which they will likely charge extra). Make sure the report is clear about which

Collecting a Sample

While the laboratory analysis requires sophisticated, precision equipment, the typical ACM sampling procedure by a professional inspector is straightforward and follows this scenario:

The inspector selects an inconspicuous spot to collect the sample. Air drafts are minimized by turning off HVAC systems and closing windows. He places a drop cloth on the floor beneath the sampling location. Using a spray bottle, he moistens the surface of the material to be sampled with glass cleaner or soapy water. The soap decreases the surface tension of the water and allows it to coat better. (Chrysotile fibers readily absorb water, which increases their weight and inhibits them

from becoming airborne.)

1) With a razor knife, he gently cuts into the material and removes about one tablespoon of material. It is important to carefully sample all layers. For thin layers, the cut is 1 to 2 square inches.

2) When sampling floor coverings, the drop cloth is placed on top of the floor, then the cut is made through the drop cloth to sample. All layers of the material are placed into the sampling container. (These may be plastic canisters for 35mm film; jars or zipper-sealed bags can also be used).

3) An assistant may be present to mist the air above the sample location while cutting. The mist falling to the drop cloth will trap asbestos fibers released into the air as a result of cutting the material.

4) The inspector places a



Asbestos abatement workers and inspectors are required to be trained not only in procedures, but in use of protective gear. Respirators, in particular, have to be checked for fit, plus positive and negative pressure seal.

temporary, airtight patch on the material. This can be spray lacquer, caulk, or even duct

layer contains asbestos. Your unique sample I.D. and a brief sample description should also be in the report.

Analysts can make errors. To be on the safe side, send samples to more than one lab. The best way to do this is to collect two sets of samples and send a set to each lab. Alternatively, you can have the first lab return your samples after analysis so you can send them to your second lab. If your two labs disagree on the results, try a third lab, or call your state environmental protection division for advice. Of course, you can always call your labs for more information.

What to Do About It

IF YOU HAVE FOUND ASBESTOS IN YOUR HOME, don't panic. The mere presence of asbestos does not constitute a threat. Many asbestos products (such as vinyl floor tiles, asbestos-cement shingles, or roofing tar) effectively seal asbestos fibers in the material, preventing fiber release. Unless they are cut or

tape—any material that will prevent further fiber release from the exposed area.

After sampling, the inspector wet-wipes all surfaces with a spray bottle and paper towels. All waste items are placed on the drop cloth, which is rolled up around the waste materials and discarded. The sample identification, location, and the date are then logged for future reference.

The sampling containers are usually packed in gallon-size zipper sealed bags for mail or hand-delivery to the lab. The lab will need payment for the analysis, as well as your name, address, and daytime phone number so they can contact you or the inspector with the results.

In addition to sampling, the inspecting firm can be hired to monitor the work of abatement contractors, should they be required. In these cases, be sure the inspector makes frequent visits to the site and checks for proper cleanup after the work is completed.

sanded, these products pose very little threat, and there is no need for action.

If the lab report does indicate the presence of asbestos, the inspector should give you a written evaluation of the material and its condition. He or she will also offer recommendations about what corrective actions to consider, if any. If the ACM is friable—that is, soft or crumbly—it can easily release fibers into the air. Such materials may be health hazards. Repair may be necessary to prevent exposed asbestos from becoming airborne. Asbestos in the crawl-space under the house is a minimal concern compared to delaminating asbestos ceiling plaster in the TV room.

If a potential for significant fiber release exists, you will need to consider the proper abatement method—that is, a procedure for controlling the fibers. The obvious approach, wholesale removal, is generally a last resort because it creates high airborne fiber concentrations. These cases require professional engineering controls to prevent contamination and exposure.

Current practice favors covering the asbestos in one of two ways. The simplest is encapsulation. This procedure involves painting the material with an encapsulant (essentially heavy-duty paint) that seals the asbestos fibers into the product. Keep in mind that encapsulating surfacing materials (such as acoustical plaster) can cause delamination.

A more expensive alternative is enclosure, which involves building a rigid structure between the materials and the environment. Covering asbestos floor tiles with new tiles is an example of enclosure. Another would be installing drywall over asbestos plaster. Your local EPA office or your state environmental division can provide further information on these procedures, and who should perform them.

Hundreds of thousands of people live normal, healthy lives in buildings that contain asbestos. Determining if it is indeed present in your old house is the first step in dealing with this material and putting your mind at ease.

John A. Barron, a former analyst at ATEC Environmental Consulting in Atlanta, writes frequently about laboratory procedures.



RESOURCES

EPA ASBESTOS HOTLINE

(800) 368-5888

TOSCA HOTLINE

(202) 554-1404

Sources for "Asbestos in Your Home" and other asbestos literature.

CONSUMER PRODUCT SAFETY COMMISSION

(800) 638-CPSC

Asbestos information on specific appliances and products.

Special thanks for help with this article to Steve M. Hays, Chairman, Gobbel Hays Partners, Inc., Alex Wilson, Editor, Environmental Building News, and Bob Schmitter, Senior Scientist, Georgia Tech Research Institute.

Our bathroom was really two half-baths: the toilet half and the tub half. Restoring it gave us back our space.

A House Divided

BY LOUISE FRASER

CALL US VICTIMS OF HYPERBOLE. THE AGENT WHO sold us our 1920s house in Fredericton, New Brunswick, called it a "three-bedroom with separate half-bath." Translated, this liberal real-estate lingo meant two bedrooms, an unlit closet, and one highly unstable WC separated from its bathroom.

While the rest of the house charmed us, the compartmentalized bathroom was a booby-trap. The toilet had to be used nearly sidesaddle, thanks to a protruding plumbing chase and a wall where knees should go. In an adjoining room, the clawfoot tub sat small and solitary with its tap-end against the wall, as if pulled toward its former companions. The unknown remodeler had added doors at every opportunity [see "before" plan, facing page], creating a tiny and unusable ante-room.

As for the promised third bedroom, it was actually an enclosed, ell-shaped space about 7' wide that ran behind the stair balustrade. We gave up on cramming an adult's bed into it and decided to use it as an office instead. It was plain that ours was an old house divided (especially to those who had to use the bathroom). It had fallen victim to that nefarious destroyer of domestic integrity: partition.

AWKWARD AS THE HALF-BATH WAS, FINANCIAL CONSTRAINTS prevented us from tackling this obvious remodeling project. After a year, our friends began to decline invitations to drink and dine. It became apparent that if we wanted a social life, we would have to remodel what had become known publicly as our "inconvenience."

Things came to a head, so to speak, when the city offered to collect any large waste items usually slated for

costly dumpsters. I rushed to the basement and grabbed the wrecking bar. Before long three partition walls and two hollow-core doors were down and out the window. Demolished shards lay in a ruinous pile by the back door when my husband Ian got home from work.

"What's all this green stuff?" he muttered even as it dawned on him. "The bathroom?!" he said, looking up.

I was waiting by the window, camera in hand. I knew it would be a Kodak moment.

Once the walls were down, it was obvious that the bathroom had been through more than one remuddling. We discovered why the loo had been so unstable. During a previous renovation, someone had sawn through a couple of floor joists under the toilet. The bowl and the tank had been reinstalled on a ¼" plywood floor hidden under linoleum. No structural reinforcement, no subfloor under a porcelain bowl full of water.



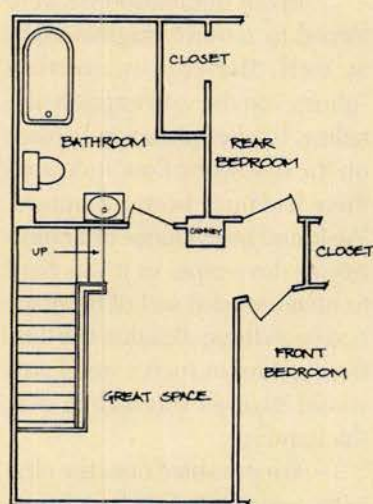
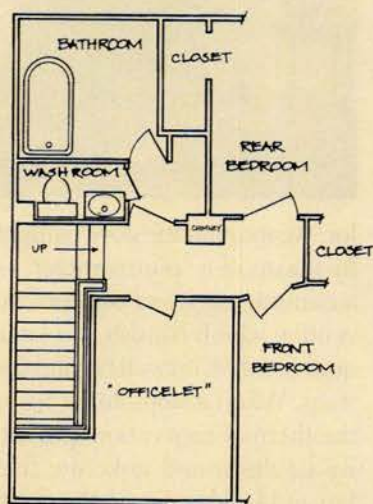
Our house in New Brunswick (Canada) is small, no doubt about it. But it feels generous and well-lit since we removed extraneous partitions.

FLUSHED WITH SUCCESS IN THE bathroom, we turned our attention to the little office. By examining similar houses around

town, we realized that ours had been a two-bedroom house with a sitting area on the landing.

We quibbled for a while over whether or not to restore this space. Would giving up the extra "bedroom" decrease the market value of the house? Would sitting on the landing, back to the stairs, be unnerving? But we were persuaded after we visited an open house nearby. The home was similar in vintage to ours but amazingly, even tinier. It was so small that it made our 1200 square feet seem extravagantly spacious (especially when we learned that the original owner had raised 14 children in hers).

Its spectacular open landing was used as the mas-



Above: I snapped Ian's picture from an upstairs window the day he came home to find me with wrecking bar in hand. The junk on the lawn came from the cramped bathroom, shown [inset] after I knocked out the partition that put the tub in its own room. At 6'8" tall, Ian had suffered much before our restoration. Left: Our only bathroom was a series of dark, unusable chambers behind hollow-core doors; the awkward "officelet" was too small for a bed. Since we restored the floor plan, we've enjoyed a wonderful, light-filled room as well as a bathroom that works.



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(shown here in Select Plainsawn)



Like the house itself, the bathroom is not grand, but gracious. A feeling of space comes from the open stair landing [below]. Comfortably furnished as a room to relax or work in, it's our favorite part of the house.

ter bedroom. The balusters created the atmosphere of a minstrels' gallery in an Elizabethan house—not at all awkward as we had feared.

REMOVING THE PARTITION WALLS revealed unexpected wonders. No longer a dark closet, the landing was now a “great-space,” visually encompassing a much larger area. And it was light! Now that it included the window on the staircase, this was the most expansive and illuminated room in the house.


In our demolition we were forced to remove original walls as well, thereby uncovering “ghosts” on the wall opposite the railing. Patched plaster and a mark on the hardwood floor indicated there had once been a fireplace. We found no evidence of a chimney or stove-pipe, so it was hard to imagine what sort of fireplace had been there. Besides, the heat from a stove in such a small area would have set you reeling over the handrail.

We stumbled onto the clue to the mysterious fireplace during repairs: disabled knob-and-tube wiring. A trip to the city's Electricity

Museum provided substantiating evidence that our wall had once been fitted with an electric fireplace insert. To our disappointment, the fireplace had been removed when the area was enclosed.

The heat from our kitchen woodstove rises up the stairwell, however. Our great-space stays warmer than the downstairs par-

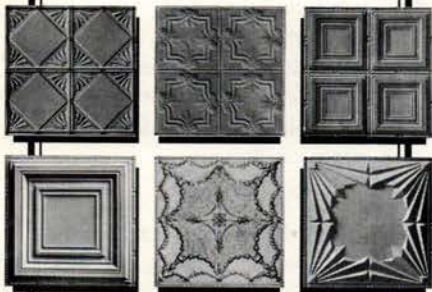


lor. We monitor the stove's output by means of a “plumiometer”—a cunning device of our own invention which consists of a large quill in a desk inkwell behind the stairs. When it stops fluttering in the thermal convection current, we go down and stoke the fire. Ian and I all but live in the great-space now. And it's not far to the newly spacious bathroom. 

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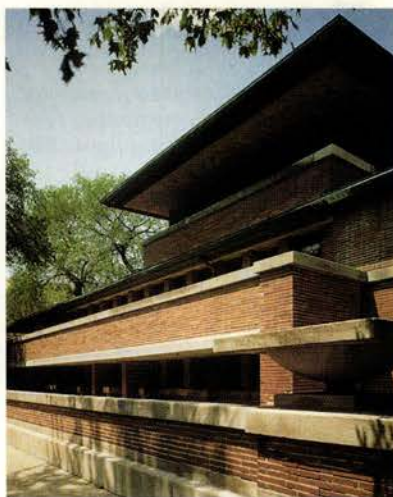
The Frank Lloyd Wright Home and Studio. Photo: Hedrich Blessing



Wright's first home and studio served as the birthplace of the Prairie School of Architecture and a living laboratory for his innovative designs. 951 Chicago Avenue, Oak Park, Illinois 60302



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The Robie House. Photo: Hedrich Blessing

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Period-Inspired

Three affordable books help with kitchen & bath

BY PATRICIA POORE



KITCHENS AND BATHROOMS INSPIRED BY PERIOD style are more common than they used to be. Almost every magazine showcases “Victorian” kitchens and pretty bathrooms with white tile and pedestal sinks. Indeed, the trend has created its own revival style for these rooms. Tasteful though it is, however, the “revival style” may not be best place to look for inspiration as we restore our old houses of certain age. I worry that the trend is introducing clichés that will look dated ten years from now. That’s not the point, of course; we want our period-sensitive (though modern) kitchen or bath to fit seamlessly into the rest of the house, timeless instead of trendy. Better, I think, to cast a wider net in seeking ideas, to look beyond today’s magazine features toward simple examples, toward other old houses, toward European precedents.

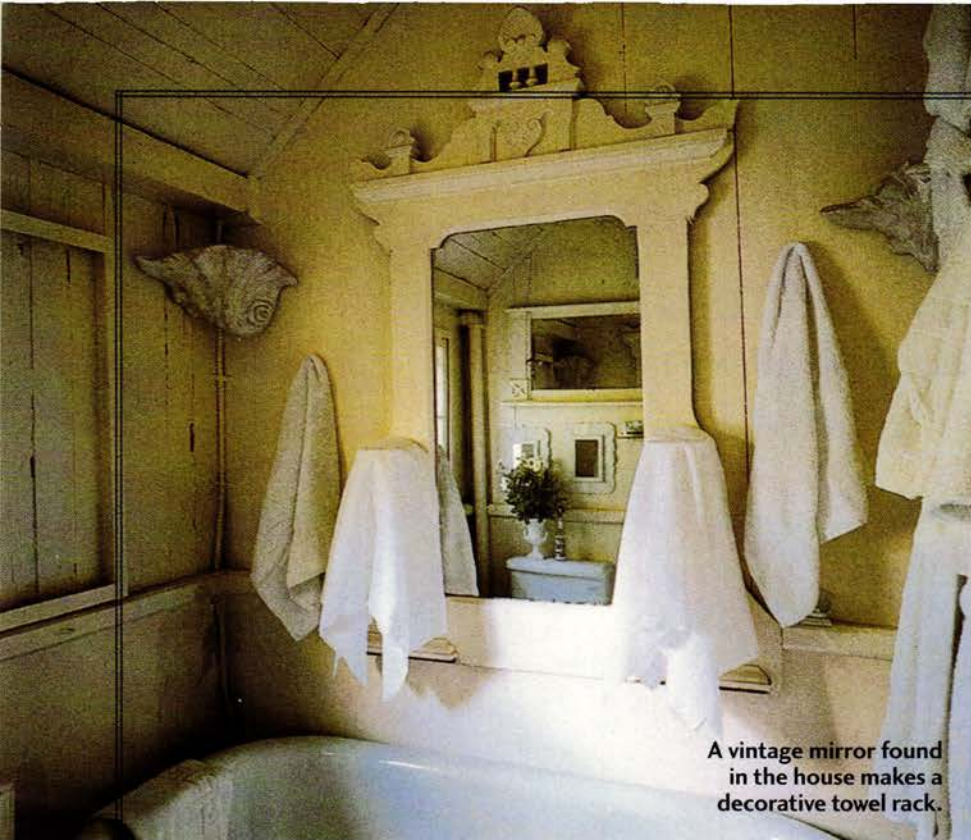
Judith Miller’s book entitled *Period Kitchens* does that for me. It’s a bit of a funny little book, half photos and half how-to in a concise format, but it has some

nice surprises that buck the trends. Undoubtedly, the English green paint and farmhouse sinks shown will inspire fads of their own. But for now the book is a good record of the unfitted kitchen—the room full of free-standing tables and appliances that predates the compulsively neat modern kitchen with its linear countertops and matching overhead cabinets.

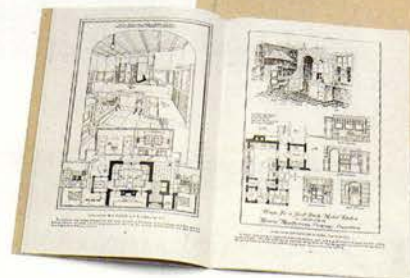
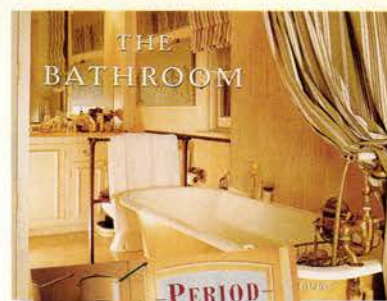
The author has included kitchens in the U.S. and England. Some successfully mix old and new, or combine antique dressers with built-ins. Photos show a wide range of approaches, so this is a great idea book; you may look generally at layouts and work surfaces, or pick up a specific detail or color to incorporate into your own scheme. After an introduction to styles of kitchens, Miller briefly describes surfaces, storage items, floors, stoves, tile, appliances, and paint finishes as appropriate to country or urban kitchens. In the practical second part of the book, she takes you through planning and lighting, then carefully explains how to



Above: A period pantry in a rural house.
Top: Photos from *The Bathroom*.



A vintage mirror found in the house makes a decorative towel rack.



THE TWO HARDCOVERS CAN BE ORDERED THROUGH YOUR BOOKSTORE, OR BY PHONE FROM OLD-HOUSE BOOKSHOP: (800) 931-2931 [USING ITEM NUMBERS BELOW].

THE BATHROOM BY DIANE BERGER. ABBEVILLE PRESS, 1996. HARDBOUND, 144 PAGES.

[#D105, \$29.95] *PERIOD KITCHENS* BY JUDITH MILLER. MITCHELL BEAZLEY, 1997. HARDBOUND, 127 PAGES. [#D103, \$27.95] *THE KITCHEN PLAN BOOK* FROM HOOSIER MFG. CO., 1917. REISSUED 1997 BY AMERICAN BUNGALOW MAGAZINE: (800) 350-3363. \$29.95

achieve such treatments as woodgraining, colorwashing and stenciling, and decorating a plate rack.

Of interest to domestic historians and those with a bungalow or early-20th-century house: a re-issue of *The Kitchen Plan Book*, printed in 1917 by the Hoosier Manufacturing Company. This is a period piece itself. It consists of line drawings of 50 plans of model kitchens that were submitted by "leading architects and draughtsmen," for a competition sponsored by Hoosier.

For each design published, a page shows the design in perspective view as well as a floor plan. If you're starting from scratch, here are authentic layouts, particularly appropriate for small and medium-size houses in any style ca. 1905-1930. Many of the line drawings are rich with period detail: ceiling treatments, light fixtures, floor pattern. The period is captured, too, by the ephemera drawn in by careful draftsmen: a stool on casters, utensils hung near the stove, the window shade.



Easy to come by, old quilt racks hold towels or linens in period style.

BATHROOMS, TOO, ARE BEING RENDERED IN PERIOD style, the clawfoot tub being more popular now than it was in the 1890s. If you're looking for ideas, don't miss Diane Berger's *The Bathroom*, a portfolio of really unique rooms. It's not about old houses or old bathrooms, but a majority of these timeless rooms are period-inspired. Some are sumptuous, and the scope is international. The book is organized into chapters that make style a kind of bathroom philosophy: in *Pure and Simple*, form follows function; in *Beauty Treatments*, decorative form masks function. Basic elements are introduced, followed by wonderful surface treatments, storage solutions, and true fantasy bathrooms. You'll find several simple bathrooms (including a few survivors from another era); many rooms feature marble and high-end furnishings. The beautiful color photos bring you hundreds of details worth considering as you plan your own bathroom.

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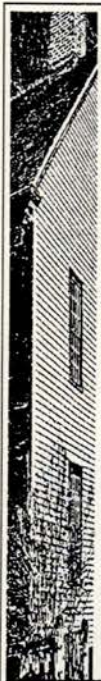
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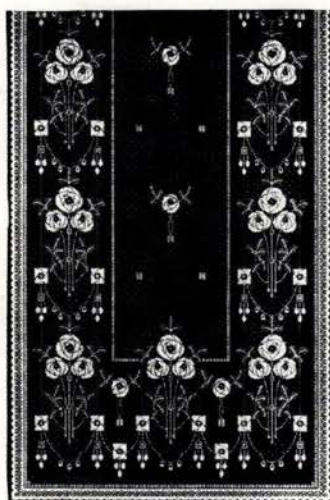
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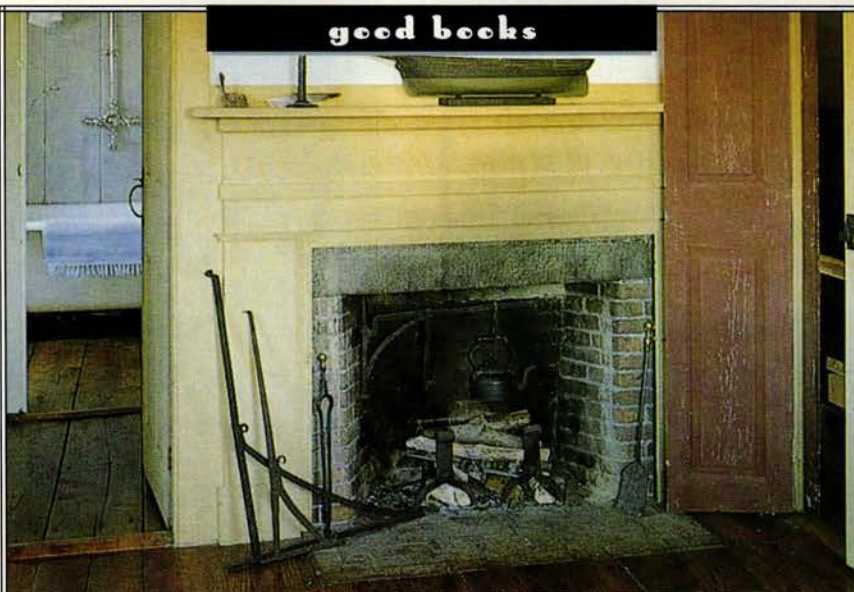
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good books



On Fireplaces

AN INTERESTING AND PRETTY survey, this book becomes the ultimate reference if you're adding a fireplace or building a new house in period style. Subtitled "A Practical Guide to Period-Style Decorating," this book does in fact include how-to instructions: restoring cast iron, repairing tiles, marbleizing and graining, even making a dé-coupage fire screen.

Also on the practical side, it provides a glossary and a source list (which lists, however, suppliers

in the U.K. only). In the first section, styles of fireplaces are described chronologically. The bulk of the book focuses on practical considerations of choice and installation, categorizing fireboxes and mantels by material (e.g., marble, slate, faux stone, pine, cast iron, tile). Archival illustrations and dozens of photos of period fireplaces make the book a valuable historical reference as well.

PERIOD FIREPLACES BY JUDITH MILLER.
MITCHELL BEAZLEY, 1995. HARDBOUND,
128 PAGES. FROM
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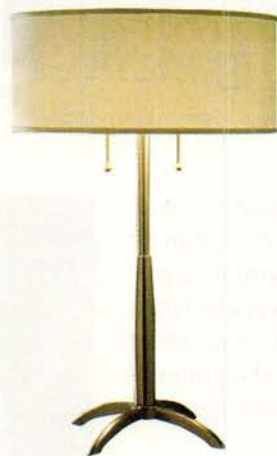
Fashion safety eyewear features side shields and brow guards for extra protection.

static-, and chemical-resistant, Safe-T-Vu glasses come in seven models that look good on men and women. Options include clear, tinted, or mirrored lenses in single or dual profiles. The lenses and frames adjust for a perfect fit. These ergonomically correct glasses sell for \$8 to \$12 in home and building centers and hardware stores. Contact Vaughan & Bushnell Manufacturing Co., P.O. Box 390, Hebron, IL 60034, (800) 435-6000.



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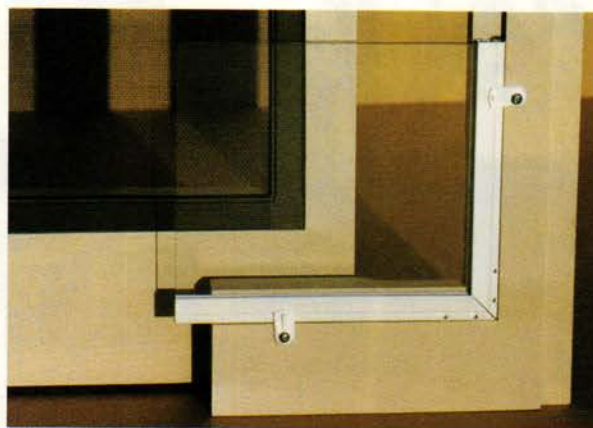


This Ranch house classic is a superb example of Streamline design.

standing torchieres. The line retails for about \$149 to \$349. Call (888) 915-4448 for the nearest dealer, or contact Stiffel, 700 N. Kingsbury St., Chicago, IL 60610.

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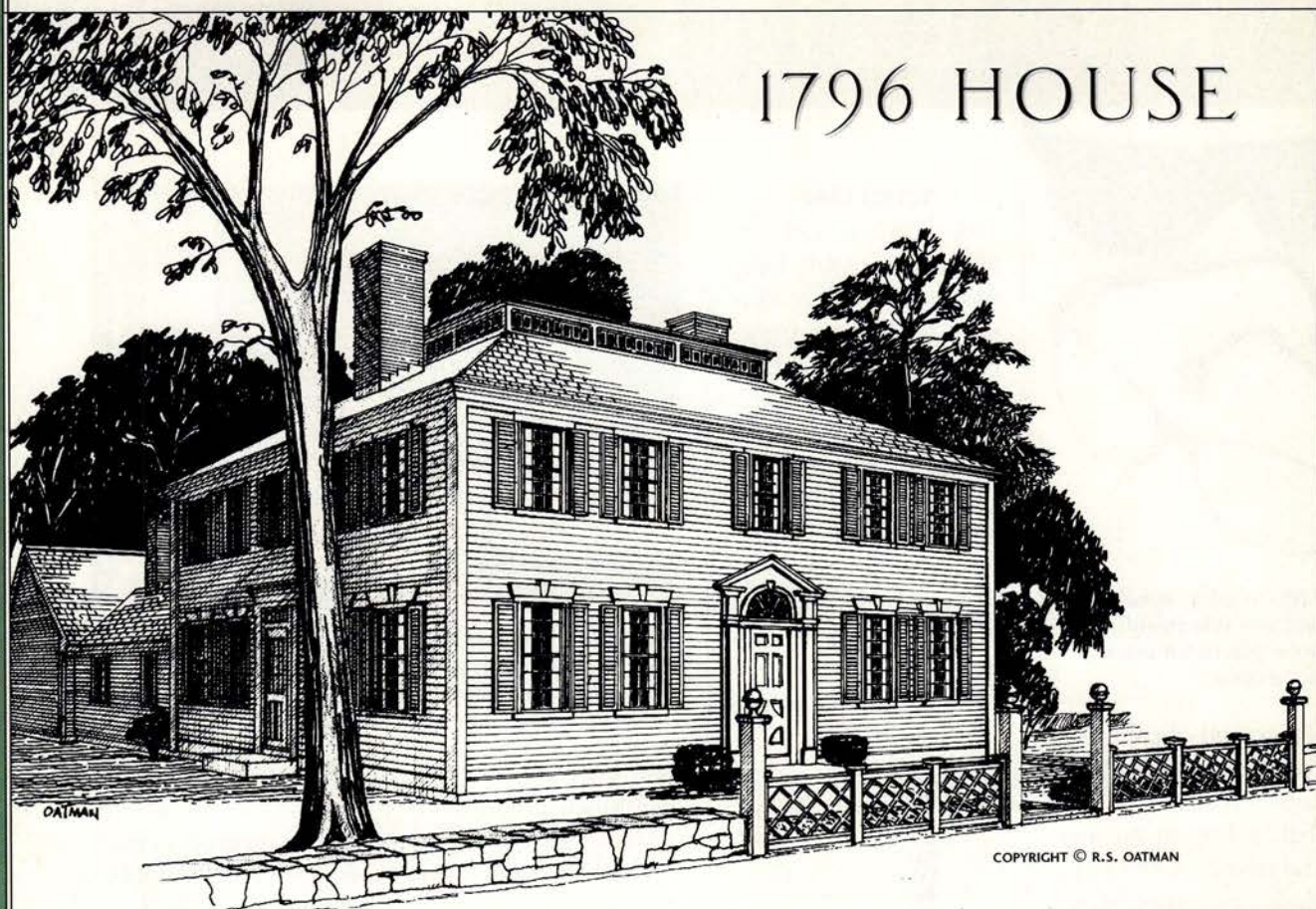
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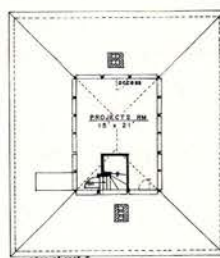
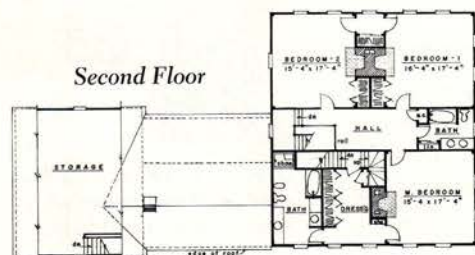
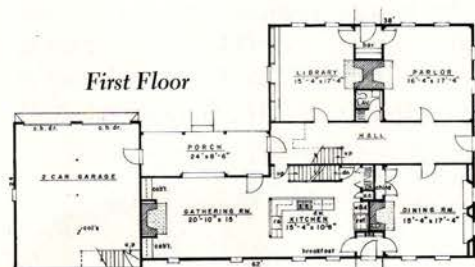
DeWALT's tool-free blade change jig saw comes with three cobalt steel blades.

1796 HOUSE



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WITH GEORGIAN MASSING BUT FEDERAL DETAILS, THIS TRANSITIONAL design is based on the General Salem Towne House, built in Charlton, Massachusetts, in 1796. Inside, well-proportioned parlors open off a generous center hall. The L-shaped kitchen opens into a spacious gathering room. There are three bedrooms, a third-storey bonus room, and a two-car garage. Authentic period details, including mouldings and four- and six-paneled doors, are specified in the drawings.

*Third Floor***Plan RS-02-EA**

Cost	.....\$300
Set of 5	.....\$360
Set of 8	.....\$400
Bedrooms	.....3
Bathrooms	.....2½
Square Footage	.....4,043'
First Floor	.....2,056'
Second Floor	.....1,672'
Third Floor	.....315'
Garage Square Footage	
First Floor	.....672'
Second Floor	.....432'
Ceiling Height	
First Floor	.....9'
Second Floor7'9"
Third Floor7'10"
Overall Dimensions	
Width45'9"
Depth86' (with garage)



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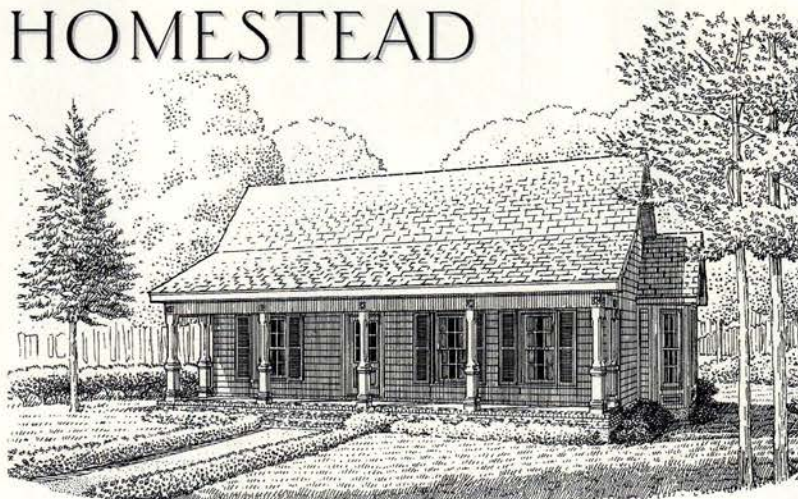
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HALL & PARLOR HOMESTEAD



Plan LG-19-EA

Cost\$170
Set of 5\$230
Set of 8\$270
Bedrooms1+2
Bathrooms	.....1
Square Footage	.....829'
Phase 2 addition	.....355'
Expanded square footage	.....1,184'
Ceiling Height	.....8'
Overall Dimensions	
Width	.....37'4"
Depth	.....31'4" (incl. porch)
Expanded depth	.....46'4"

THIS TWO-ROOM EXPANDABLE PLAN IS BASED ON a folk housing form that dates to the earliest colonial dwellings. The large living area (the "hall") has a direct entry from the full-length porch; the smaller "parlor" serves as the master bedroom. The compact design includes a U-shaped kitchen and a dining area. The one-bedroom plan can easily be expanded to three bedrooms with a first floor rear addition (Phase II).



Phase I



Phase II
(optional rear addition)

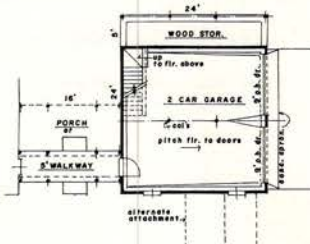
GARAGE WITH COVERED WALK

Plan RS-01-GA

Cost	.....\$50
Square Footage	.....576'
Overhead Storage	.....460'
Wood Storage	.....120'
Ceiling Height8'
Ridge Height21'6"
Overall Dimensions	
Width29'
Depth (incl. walk)40'



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THIS GARAGE WITH ITS OWN COVERED WALK WOULD BE APPROPRIATE with many Georgian, Federal, or Colonial Revival-style dwellings. The versatile plan features a wood-storage area on the side, unfinished storage space above the two-car bay, and an alternate location for the walkway.

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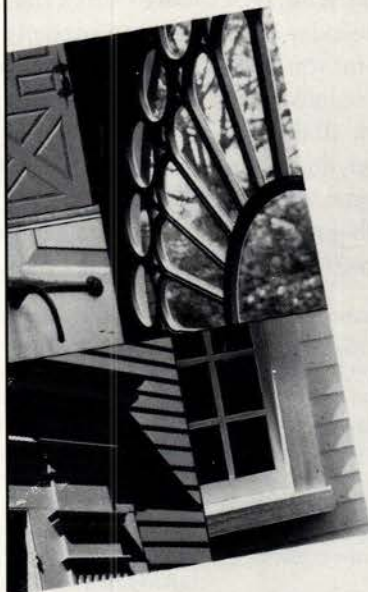
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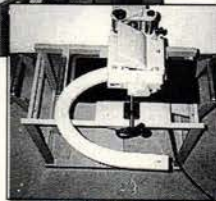


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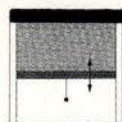
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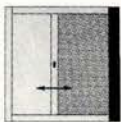
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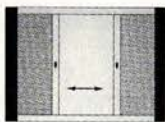
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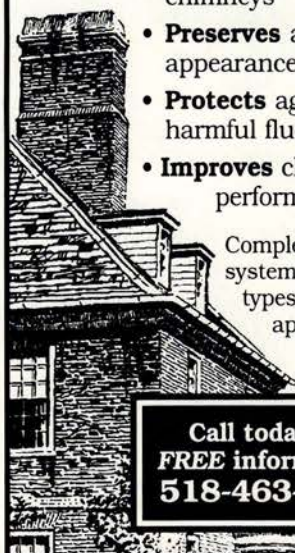
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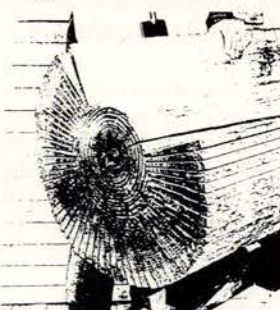
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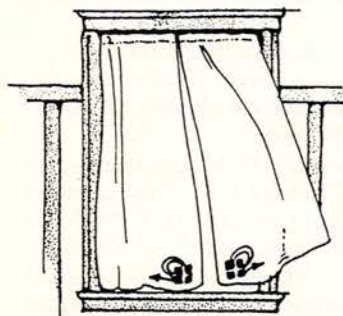
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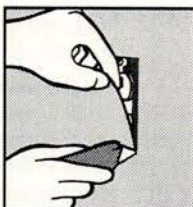
3. Apply fiberglass mat to wet surface.



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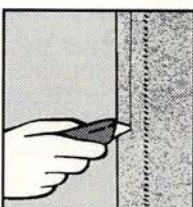
7. Apply second coat of saturant to wet mat.



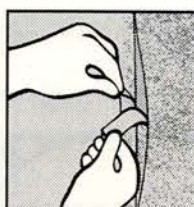
8. Apply 1st coat of saturant to adjacent area.



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



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



11. Remove mat strips on both sides of cut.



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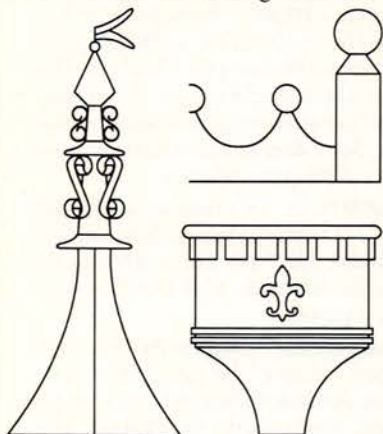
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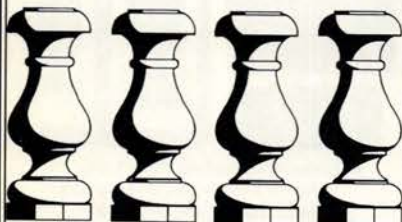
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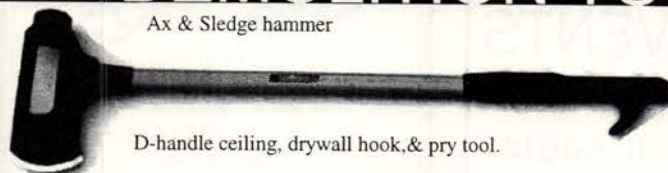
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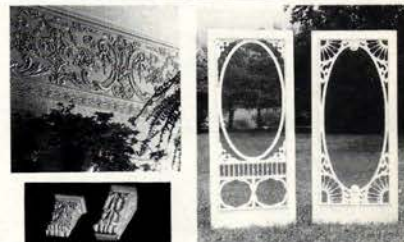
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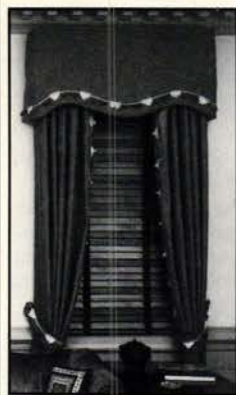
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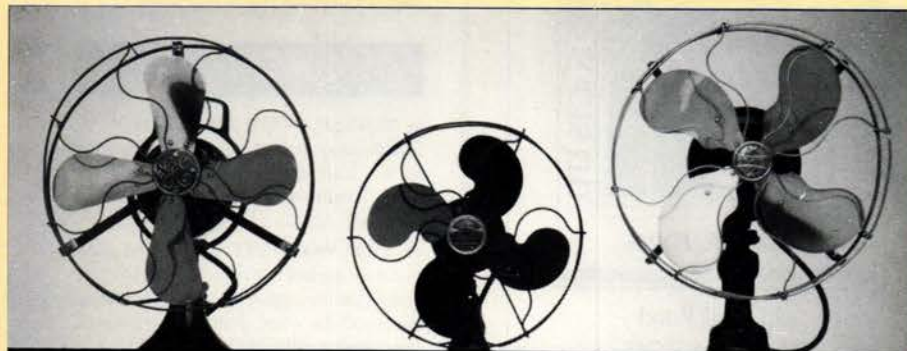


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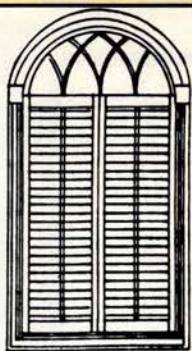
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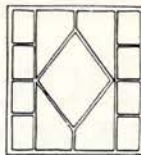
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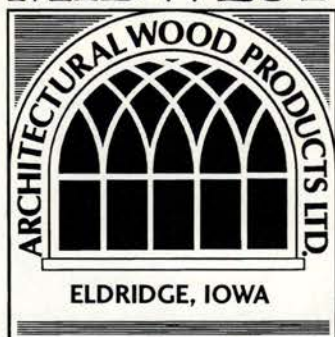
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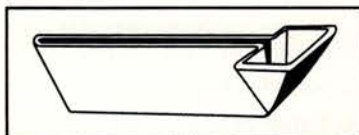


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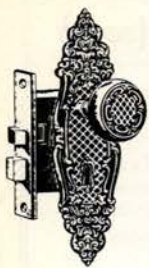
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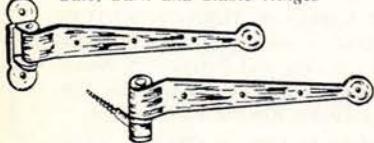
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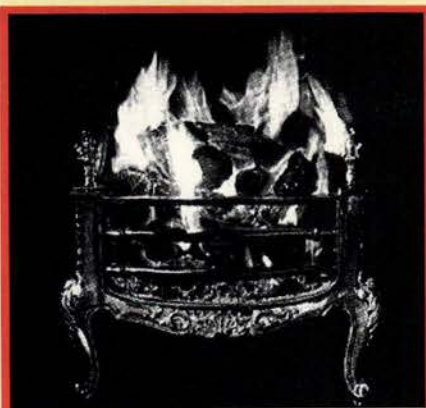
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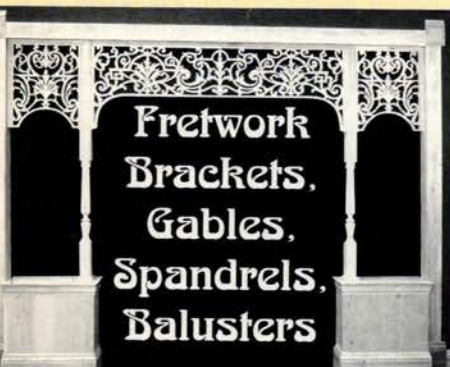
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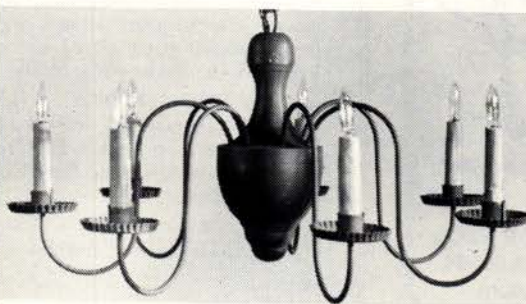
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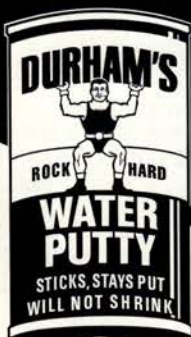
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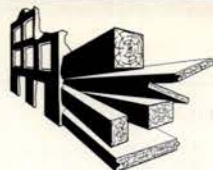


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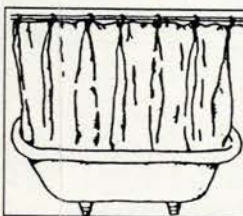
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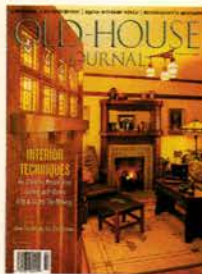
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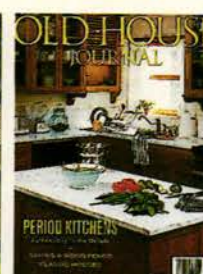
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(M)Mailbox	(G)Glossary Item	J/AJuly/Aug. 1997
(RN)Short Item	J/FJan./Feb. 1997	S/OSept./Oct. 1997
(Restorer's Notebook and Ask OHJ)	M/AMar./Apr. 1997	N/DNov./Dec. 1997
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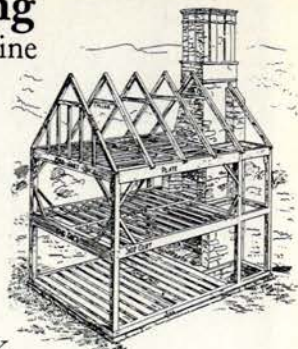
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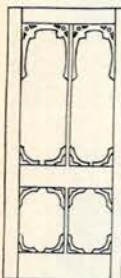
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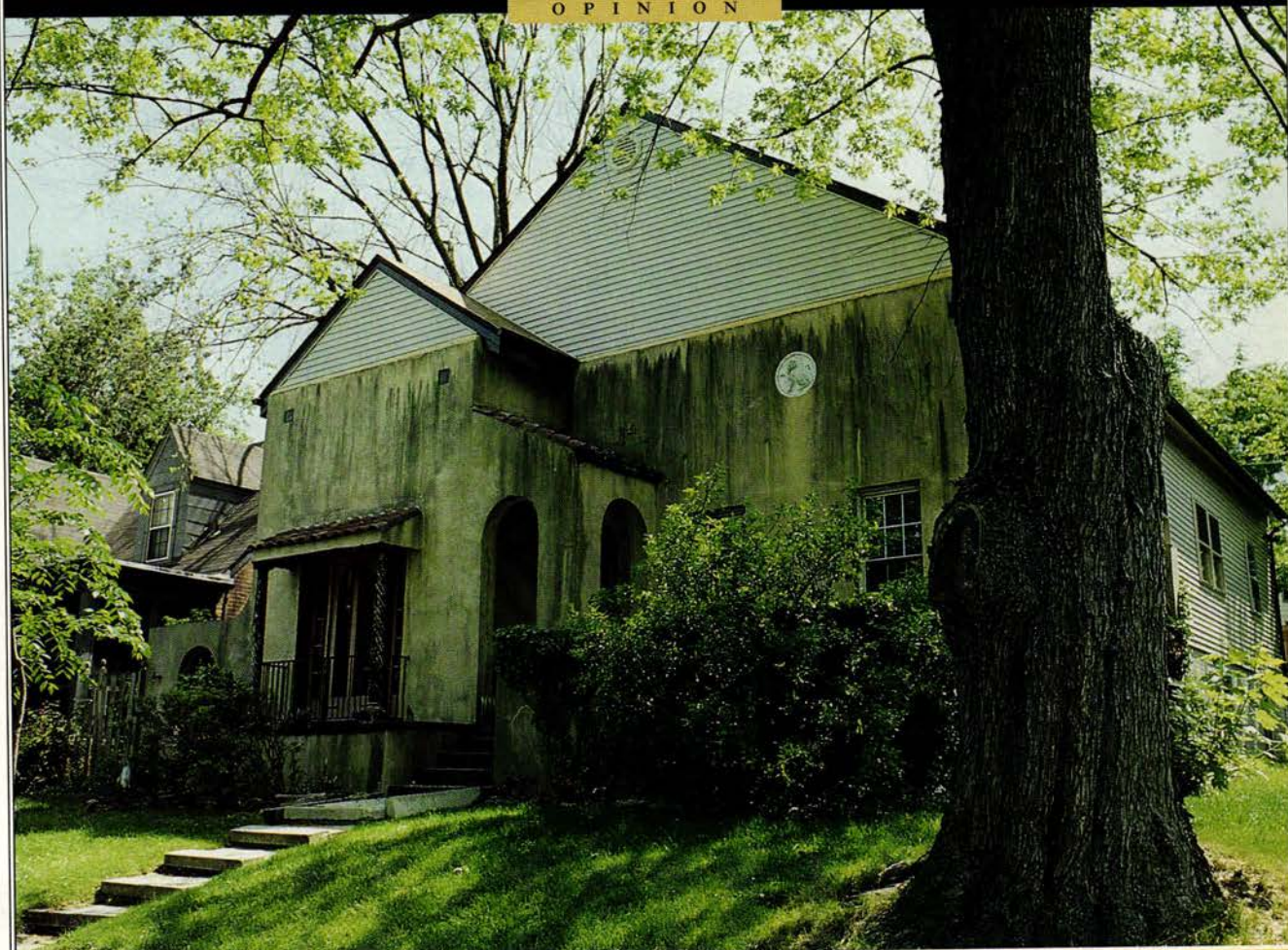
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OPINION



Mission Mismatch

YOU WOULD EXPECT TO FIND A GABLED ROOF ON THE VAST majority of early-20th-century houses. But this was not a builder's bungalow. It was a simple house in the Mission Revival style. As the neighboring house shows (right), gables never figured in the original plan.

Drawing inspiration from 17th- and 18th-century Spanish adobe architecture, California's version of the Colonial Revival quickly joined the pantheon of eclectic revival styles popularized around the turn of this century. This example in Arlington, Virginia, snapped by Susan Fleshman, has all the right stuff—round archways, an arcaded entryway, a stucco exterior. All that's missing is a flat roof. You know, sometimes less is Moorish.



Houses in the Mission Revival style, like this one near Washington, D.C., had flat or low-pitched roofs modeled on Spanish colonial architecture.

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Vernacular HOUSES



Deceptively simple, the Beaufort Cottage's roofline is a symphony of changing pitch.

BEAUFORT COTTAGES OF NORTH CAROLINA

THE BEAUFORT COTTAGE IS A long-lived variation on the hall-and-parlor plan, a traditional English folk form that took widespread hold throughout the Tidewater South. The first Beaufort Cottages were built in this isolated fishing village on North Carolina's coast in the mid-18th century; the last were probably constructed more than 100 years later, shortly before Beaufort (pronounced Bow-furt) began to attract summer visitors.

Always frame and usually 1½ storeys high, the typical Beaufort Cottage has a flush gable roof, an engaged, full-width porch, and a rear shed extension. The steep roof pitch breaks to a more gradual slope



This grander variant features a two-tiered piazza and a rear catslide.

over the front porch and the extension to the rear. Occasionally, the pitch on the rear half of the house continues unbroken to form one pronounced, continuous slope, called a catslide. Two-storey varia-

tions of the style feature engaged piazzas, full-width porches, and the characteristic rear shed.

Floor plans are simple, alternating between two-room, hall-and-parlor and side- and center-passage layouts. Deep porches supported by simple chamfered or Doric posts extend the living area outdoors. Windows or vents to the attic storey are often tucked under the unfinished porch ceilings, allowing Atlantic breezes to ventilate the top floor. Preserving the allure of an earlier era, dozens of Beaufort Cottages remain, shaded by live oaks and protected by a National Register Historic District.

—CYNTHIA W. SATTERFIELD
Hillsborough, N.C.

OLD-HOUSE
JOURNAL

PHOTOGRAPHS BY CYNTHIA W. SATTERFIELD