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## JOURNAL

AUGUST 1998

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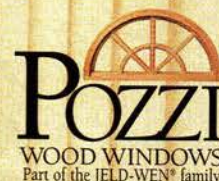
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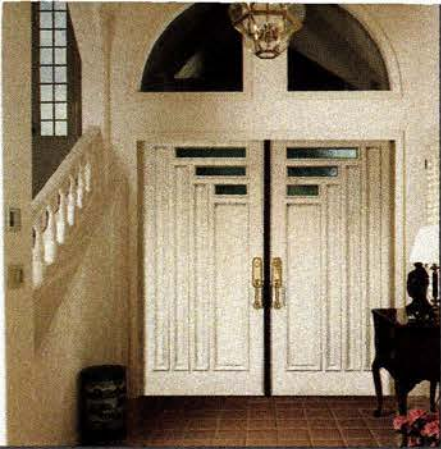
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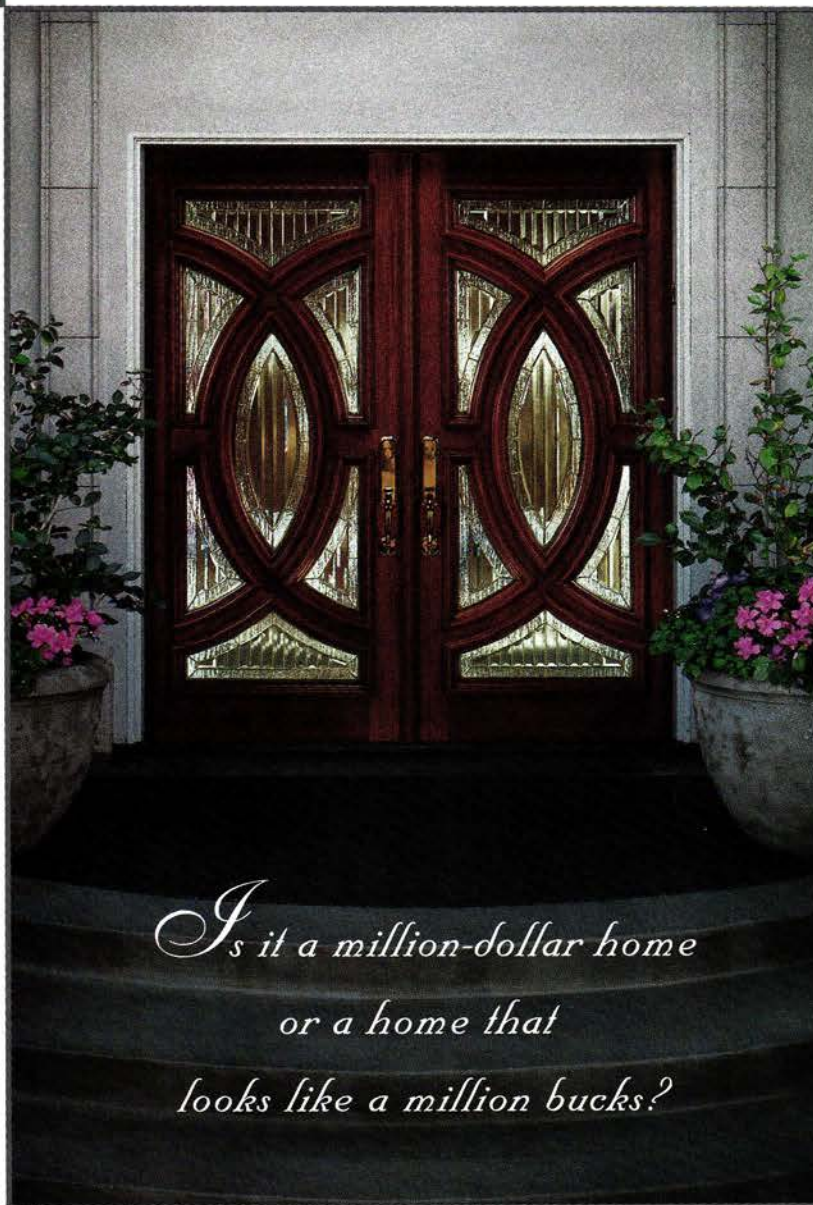




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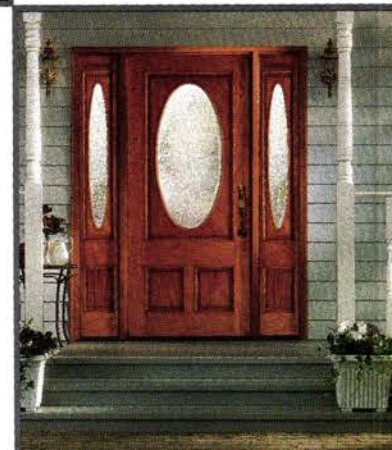
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# C O N T E N T S

JULY/AUGUST 1998

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ESTABLISHED 1973

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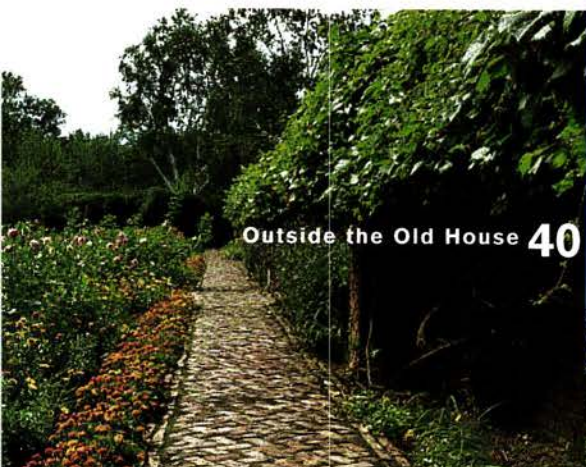
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**ON THE COVER:** A sense of place and a welcoming atmosphere are important first impressions for an old house. Although attention to detail matters, it doesn't mean every exterior must be immaculate. A weathered house has marks of character. Photo by Steve Gross & Susan Daley



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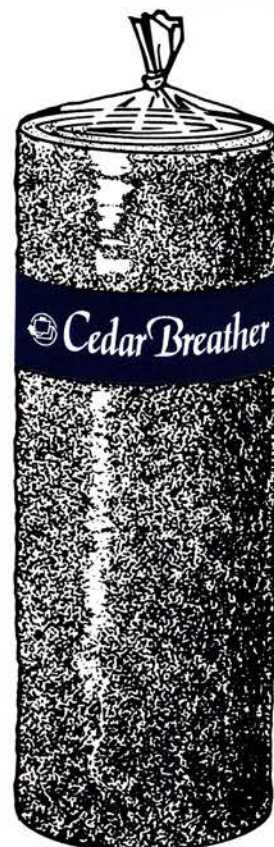
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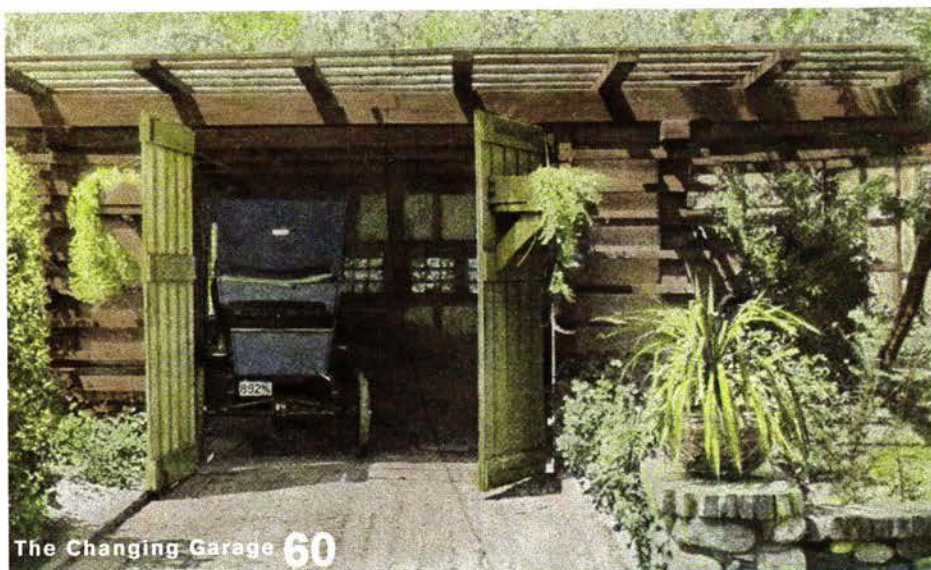
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## You Liked Us Homely

LET'S GET ONE THING STRAIGHT: nothing readers could say about the recent redesign of OHJ could equal the vituperation of letters received in 1986. That's when we took the holes out. (OHJ started as a newsletter, delivered three-hole-punched for archiving in a binder.) "Bring the holes back!!!" reverberated in charter subscribers' letters for years; indeed, the upgrade in the last issue elicited a flurry of that same sentiment from die-hards who haven't forgotten yet. [See "Letters" starting on page 14.]

But life goes on. We get better at what we do, more sophisticated, more successful, and we want to move on. I'm not just talking about the editors, either, and our expectations of a magazine. I'm talking about you old-house nuts, too. People who restored exteriors (but gutted interiors) in 1973 became you [we] who insisted on the correct Victorian parlor (but still gutted the kitchen) in 1982 and then you [we] who paid for a decorator (with a degree in historic preservation) in the '90s. We are no longer, all of us, 24-year-old do-it-yourselfers, restoring unwanted old houses in defiance of mainstream values.

I believe your [our] intentions remain the same, however. Save what's good. Think twice. Leave it better than you found it.

MOST OF YOU LIKE OHJ's upgrade, of course. (Thank you for the written compliments

and nice phone calls!) To those few who wrote damning letters in initial reaction to our changes: stick with us for a few more issues. Most of us on the masthead to the right are familiar names—and we remain old-house people. We remain iconoclastic, albeit with a bigger budget for photography. (Name another magazine that would put, on its cover, a little boy showing in an unmodernized clawfoot tub, or tell you how to downstack masonry from condemned stone buildings, or publish historian John Freeman's beseechments to avoid consumerist silliness.)

We are aware of and proud of the mark this magazine has made over 25 years. We love the shift in attitude (to "old is good") that's occurred in that time. A few of you found us more comfy before the wider format and national advertising. But, as magazine professionals in a market we helped create, we found we just couldn't stay homely forever.

Benefits of the redesign are tangible: more editorial pages (along with, yes, more ads), new sections, an interactive website, and lots more to come. Please don't hate us because we're getting more beautiful!

Patricia Poore  
Editor-in-chief

## OLDHOUSE JOURNAL

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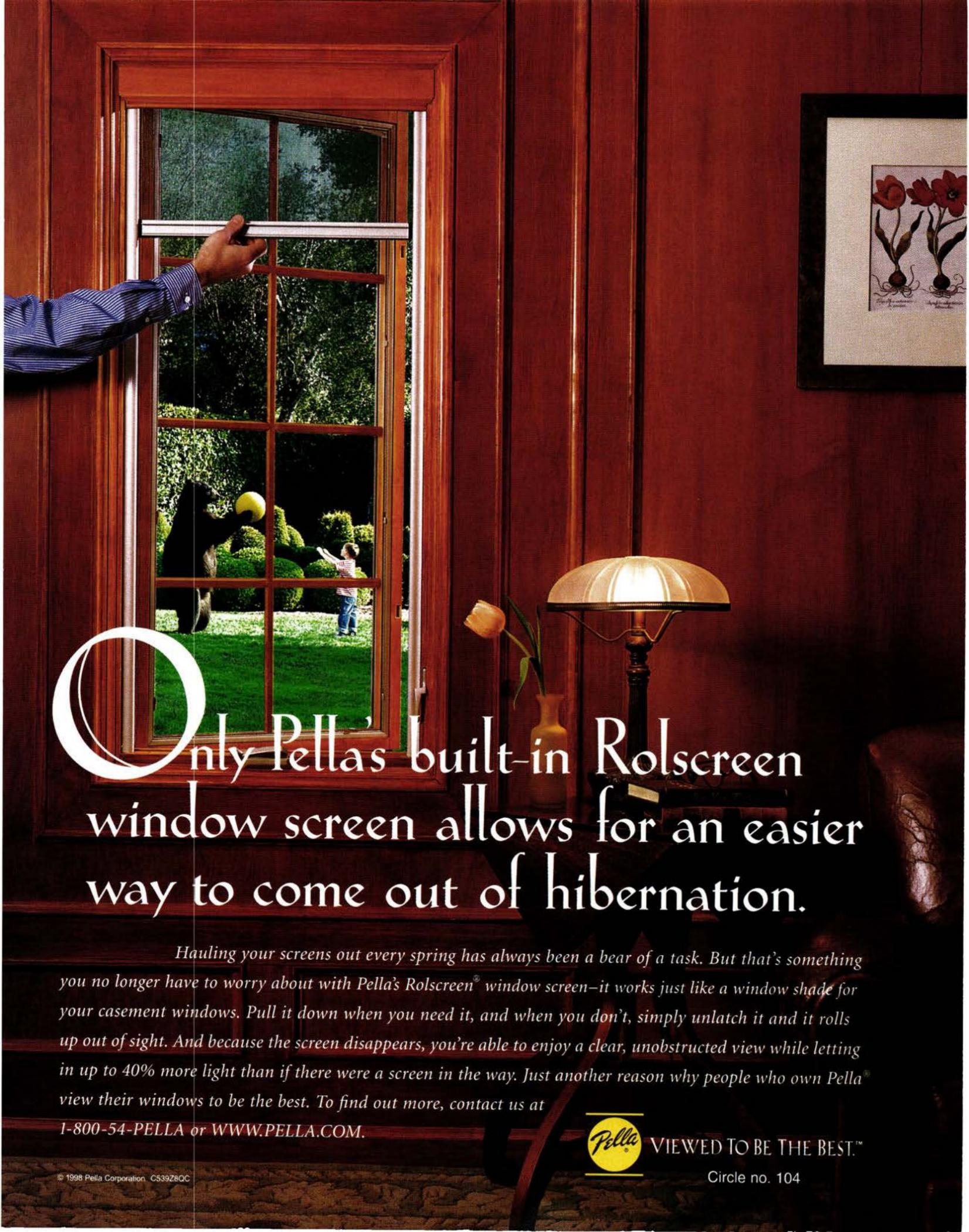
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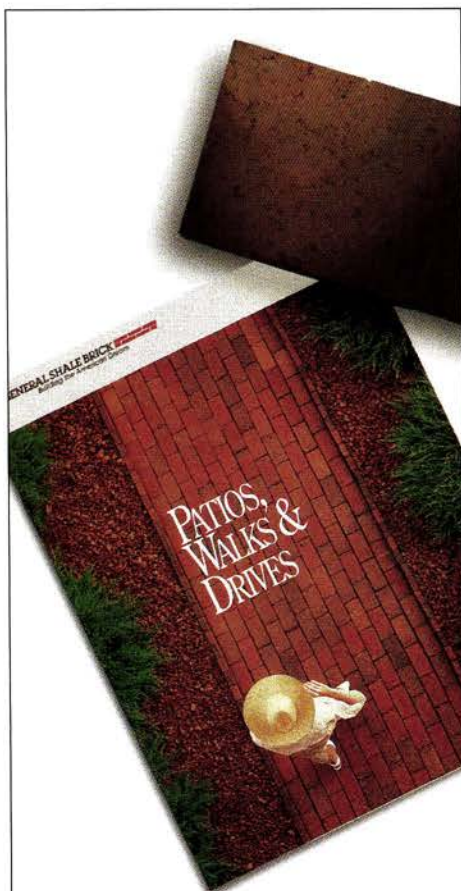
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## LETTERS

### STOP THE PRESSES

TWENTY-FIVE years is not a bad run. All good things must come to an end.

—ROGER G. REED  
Newton, Mass.

I CONTINUE TO DIG out the old issues for information on critical issues—pointing chimneys, repairing the roof, choosing paint. I am very disappointed with the new issue. I am not a Martha Stewart type. The only solid information was about glue, salvaging stone, and repairing wood floors.

—CAROL AUER  
Storrs, Conn.

THE FIRST 12-PAGE NEWSLETTER was subtitled “Renovation and Maintenance Ideas for the Antique House” and [early] issues have been a never-failing source. It is with a heavy heart that I express my dismay. The title of the original Vol. I, No. 1 issue used a period typeface representative of editorial content. For a magazine devoted



to renovation and restoration, how about restoring that original font? OHJ has succumbed to the MTV age and I haven't.

—THOMAS FOX JR.  
Madison, N.J.

I DON'T NEED articles on cottage gardens. I can find plenty of gardening articles in magazines dedicated to that audience. Old-House Journal has lost its focus.

—M. DONNAY  
via e-mail

“Outside the Old House,” which features garden articles specifically geared toward old-

house owners, became a regular department in January 1989. Apparently, it's more noticeable in its new format. —ed.

MY CONDOLENCES on the loss of the soul of Old-House Journal. The new format follows a prevailing trend of . . . visual over-

load. There is little to distinguish between articles and advertisements. You had a star; now you have a trendy member of the chorus. What a shame.

—STEPHEN E. WALDRON  
Syracuse, N.Y.

WE HAVE BEEN subscribers for 23 years, since college. In

the past we have laughed off the changes and controversy the magazine created including format changes, lack of punch holes, ads for PVC lattice, etc. However, this bigger, glitzier format just doesn't cut it. Your new owners are probably going for more newsstand appeal.

The Madison Avenue advertising boys will tell you that glitz and sex sell. You've added glitz and the sex has been creeping in through ads. We are not impressed with super models in whirlpools or bare blonds on plank flooring. Are you going to add sex to articles as well? “You can do more in a kitchen than eat!” or “Doing it in a dumb waiter!”

That brings up the next bone of contention—the gatefold. If you must insert these insipid things, please pick up a copy of *Playboy* and study it to see how they trim it so that it folds back neatly.

—STEVE AND CHRISTINE KELLEHER  
Massillon, Ohio

WHEN I RECEIVED the June issue of OHJ, I didn't even want to touch it. Hopefully you'll change back to a more natural look.

GRETCHEN STEINER  
New York, N.Y.

OH FOR THE GOOD old days when I could store the issues in a three-ring binder. A how-to magazine for old houses—great idea, too bad no one publishes one anymore. (Don't get me wrong. I like the magazine and live in a Queen Anne I found advertised in OHJ. But I'd really like more . . . how-to material.)

—GEORGE CHAPMAN  
Murray, Kentucky

#### WHO'S IN CHARGE?

I AM AGHAST. The new format is artsy, cutesy, tres chic . . . why do you need a larger size that will cause a shelf storage problem? The gatefold is undesirable and lends nothing, just increases production costs. Apparently the new owners feel they have to put their imprint on the magazine. I hope you remember what happened in the Classic Coke fiasco.

—CARL H. MARONEY  
Mulberry, Tenn.

YOU ARE BECOMING the victim of your own success. Do you have a bunch of new editors? We OHJ subscribers are a different breed from *House & Garden* and *Architectural Digest* readers. Beware!

—VIRGINIA HILLIX  
Kansas City, Missouri

CONGRATULATIONS ON the remuddling of your magazine. My youngest son is a graphic designer and lover of old homes. His opinion is that the redesign was done merely to satisfy the idiosyncrasies of a new designer. He disliked everything but the bordered ad section in the back.

I found this to be an excellent issue for editorial and advertising content. Too bad for you if your design tends to drive away potential readers.

—RICHARD DONLEY  
New Lyme, Ohio

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**"Too many ads!" "It's too big!" "Who asked for a travel section!?"**

OHJ), Gordon Bock (11 years), and Inga Soderberg (7 years). Most of the additions and changes you see had been planned since last year (before the magazine became part of Hanley-Wood, Inc.), to coincide with our 25th year of publication. HWI brought to the table the nine-inch format, which we could not have independently afforded, and some new-to-OHJ, national advertisers. —eds.

**FALL FROM GRACE**

AAAAAAHHHHHHH!!!!!! Please assure me that I will wake up from this awful nightmare!!!! I don't know if I can handle looking at another eyesore of a magazine. I never thought the day would come when OHJ would succumb to these awful temp-

tations from a disillusioned world.

I was somewhat comforted when I got over the shock of the [cover] and opened it. Mostly the same inside. But I got sick when I saw a few advertisements. You are not a remodeling magazine like *This Old House*! You are supposed to be the pinnacle for the rest of the drowning magazine world, not pull yourself down to their level!

No big problem with the wide size. I can deal with that. Not all change is bad, even I admit that. Cheers on the pull-out, though, as well as the "circle no. xx". Both good additions.

Sorry for the beatdown, but "spare the rod, spoil the child." I must verbally punish you for your misdoings. I challenge

you to be the model child you were before. All of us out here are shocked by your actions, and we hope you never commit these transgressions again!

I'd love to see my letter printed.

—DANIEL J. SUMMERS  
Bainbridge, Penn.

*At this point in reading your letters, I do feel loved. Tough-loved. —Patricia Poore*

**OLD FRIENDS STILL**

LIKE A LITTLE KID, I wait with anticipation for the next issue. When I open the mailbox and see it inside I can't wait to get home and read it. I especially love the "old-house living" articles. It's comforting to know that other people are

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doing and going through what you have. These articles have given me the courage to go on.

I am curious: how many members of the OHJ staff live in old houses?

—DENNIS MC DONALD  
White Mills, Penn.

*Almost all of us! I'm in the midst of my biggest renovation ever, of a 1904 Tudor-Shingle house, and Gordon continues to be the Bock family caretaker of an old rural homestead. Mary Ellen has part of an 1865 Second Empire row house. Inga and her husband Jeff are the exception: they recently built a Greek Revival cottage of their own design, based on the historic New England vernacular—and they built it of trees cleared*

*from and milled on the property. Same mindset, eh? —Patricia Poore*

OLD-HOUSE JOURNAL is the most enjoyable publication that I've ever read. It's fueled my interest in old houses and given me so much valuable advice, and ideas and sources. You all do a marvelous job. Congratulations on 25 great years! The new look of the magazine is a winner. I hope to be with you for the next 25 years. Perhaps the house will be almost done by then.

—JIM WILSON  
Bethel Park, Penn.

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described in "A Zen Kitchen" [April 1998]. How do we cut them for installation?

—SHEILA AND BILL DE JAGER  
Birkenfeld, Oregon

*Ideally, the slate should be cut with a wet saw such as those used by tile cutters and stone masons. But our story's homeowner, Kerby Macrae, didn't have one. So he improvised with a circular saw fitted with a masonry blade. First he heavily soaked the slate with water. He marked his cut lines with a grease pencil, and made the cuts very slowly.*

*Another tip: use extra water when cutting against the grain to keep the slate from flaking. —ed.*

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# OLD HOUSE LIVING

## The Splinter Group *by Laura Marshall Alavosus*

PHOTOGRAPHS BY LINDA SVENDSEN

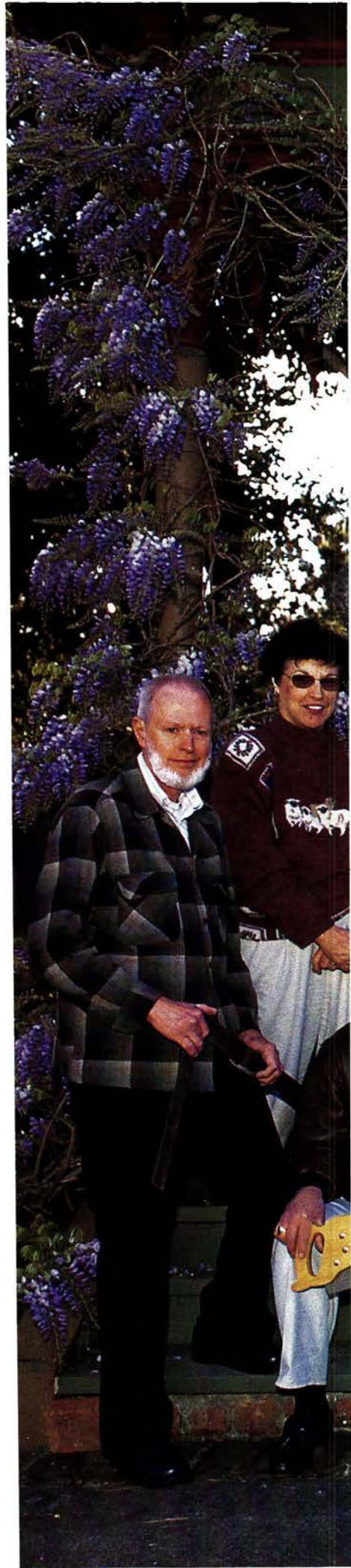


Five hours north of San Francisco, Eureka, California, offers an unusually diverse array of architectural styles. A picture-postcard tour of homes of Splinter Group members runs the gamut from Arts & Crafts to Shingle Style to Queen Anne.

IT'S A CHILLY APRIL EVENING in Eureka, California. The sound of laughter and conversation spills onto the front porch of Don and Jeanne Tunison-Campbell's 1906 Foursquare, where a group of like-minded neighbors is gathering for an unusual kind of potluck.

Wearing a hard hat, Ray Hillman brings in an elaborately carved moulding along with his covered dish. The moulding is from a condemned building that had fallen of its own accord earlier in the day, minutes before its scheduled demolition. "Guess the old building just wanted to have the last say," Hillman jokes. Wendy Petty is showing her latest collection of antique linens for sale to a small group. They glance up curiously as Hillman passes through the front hall. "I've got an 1891 cast-iron fireplace outside in my truck, if anybody's interested," he announces. Later in the evening, a pair of ladies' cotton stockings someone found inside a wall passes from hand to hand. In a town that grew up around turn-of-the-century brothels, these old stockings conjure up more than dirty feet.

Welcome to the Splinter Group, Eureka's answer to what to do when you've bought an old house and you're wondering if you've lost your mind. "It's a support group for people swinging hammers," points out co-founder Susan Fox. "Everybody else has a support group. Why not old-house folks?" The Splinter Group was born five years ago when Fox and her husband, David Thewlis, discovered a common bond





United in their love for old houses, the Splinter Group gathers on the front porch of Mike and Renée Delaney's 1903 Italianate.

Susan Fox and Dave Thewlis chipped up crumbling linoleum and particleboard in the kitchen of their 1901 Queen Anne, only to discover the original tongue-and-groove floor had been painted brick red. (They repainted the floor.) The couple covered the ca. 1970s cabinets they inherited with wainscoting painted a cheerful blue.



This group isn't interested in who has the nicest house on the block. In fact, says co-founder Susan Fox, "It's nice to have a group of friends who would actually prefer to visit your house when it's all torn up."



with two other couples. True, all owned turn-of-the-century houses, but it was the linoleum mastic in their respective kitchens that had them all stumped. "We couldn't figure out how to get rid of the stuff," laughs the exuberant Fox. She was able to pry the mastic up before painting her kitchen floor, but others had to resort to chemical strippers and even an electric concrete hammer to remove theirs.

What began informally between three couples now includes a carefully selected (i.e., word-of-mouth only) membership of some 30 people. The only requirement is that members must own and be restoring an old house. The group remains informal, and members say that is the secret of their success. There are no agendas, dues, or assignments. Each month, the group visits a different member's home. Over food and wine, people swap stories and ideas, then tour the house from basement to attic, no closet spared.

Without hesitation, members agree that the most satisfying part of belonging to the Splin-

ter Group is the camaraderie between people who are sharing a similar experience. This group isn't interested in who has the nicest house on the block. In fact, says Fox, "It's nice to have a group of friends who would actually prefer to visit your house when it's all torn up. Anyone who asks for advice will get it, at length and in detail." Newcomer Lesley Lollich gratefully admits, "These people appreciate my old lath and plaster walls. They don't think I'm crazy for not putting up Sheetrock."

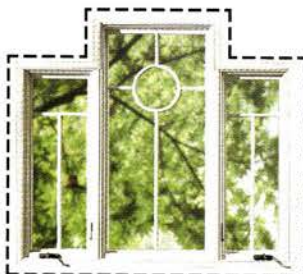
For Chuck and Wendy Petty, membership has more material advantages. When they moved into their 1906 Colonial Revival house, they found it worn and very dirty. Splinter Group members pitched in to help them clean it up. "At one point," recalls Wendy, "I was tearing out a laundry chute upstairs, Renée Delaney was on



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Wendy and Chuck Petty furnished the white-on-white bath at right with salvaged bathroom fixtures collected over a period of 15 years. They bought their 1909 Colonial Revival (below) because "it was a shell, and needed everything we had."



## THE SPLINTER GROUP

OWNERS: Members of the Splinter Group

LOCATION: Eureka, Calif.

DATES OF HOUSES: 1860s-1940s

STYLES OF HOUSES: Queen Annes, Italianates, Arts & Crafts Bungalows, Foursquares, and Colonial Revivals

ON-GOING PROJECTS: Heat-stripping 62 balusters on a redwood staircase; refinishing floors; painting exteriors; installing a needle-spray ribcage shower.

OF INTEREST: The group pooled remnants from their old house projects and held a successful yard sale. Members got first pick of the "loot," of course.



When the Pettys moved into their 1908 Colonial Revival house, they found it worn and very dirty. Splinter Group members pitched in to help them clean it up.



her hands and knees arranging floor tiles, dead bees were falling on Chuck's head in the dining room, and Linda Coyle was scouring 3" of sewage out of the shower stall." The shower was later gleefully pushed out of its second storey window when the Pettys decided to gut the bathroom and rebuild it from scratch.


Every house has its story. The Delaneys tell a tale of their Italianate Revival house, built in 1903 by the superintendent of the Occidental Lumber Company. When his family arrived from Santa Rosa by steamboat, the superintendent told them to drive up E Street until they saw something that looked familiar. Were they surprised! He'd built an exact replica of the family's original home to welcome them to Eureka.

Throughout the evening, people chronicle

stories of restored bathrooms, kitchens, and so on. People tend to place their stories in relation to major earthquakes. "We were in our house for a year before the earthquake of April 1992," relates Fox. "It broke two of our four chimneys. We stopped painting, and started rethinking our plans." Earthquakes are an accepted part of life in California's Humboldt County. They have rocked houses clear off their foundations, leaving them intact, but several feet away from their original sites. Foursquares seem to ride out the tremors best, residents say, while more irregularly shaped Victorian-era homes suffer cracked walls and ceilings and damaged masonry and plumbing.

Members know that all their hard work may one day be destroyed in a matter of seconds

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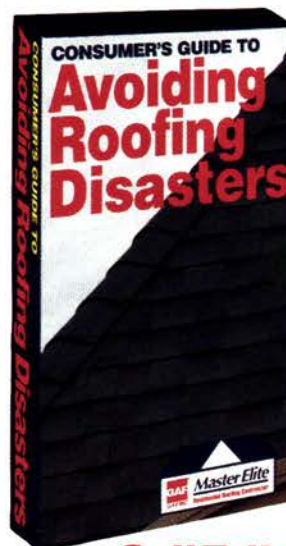
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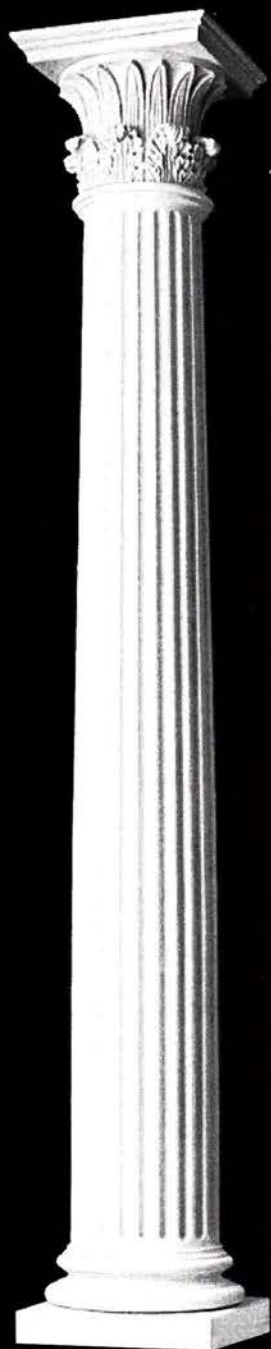
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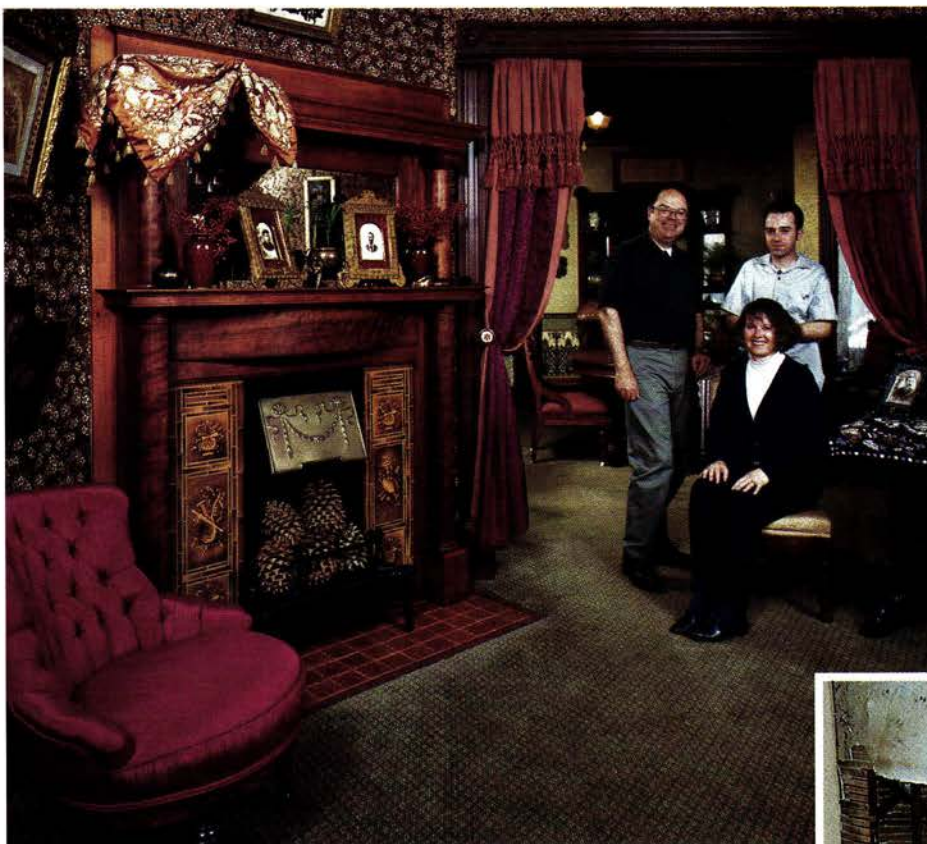
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The Delaneys claim that heavy, Bradbury & Bradbury wallpapers have actually helped to keep their plaster walls and ceilings intact during minor tremors.



by the Big One. Using quality materials in their homes seems to make a difference during the weaker quakes, however. The Delaneys claim that Bradbury & Bradbury papers have actually helped to keep their plaster walls and ceilings intact. Others have had to swallow hard and tear out chimneys when earthquake damage turned them into liabilities. Still, the benefits of life in "The Redwood Capital of the World" seem to outweigh the risks for these residents.

Besides sharing the particular challenges of owning an old house, members of the Splinter Group simply enjoy knowing that there are others in town who understand about living with unfinished walls and floors for months or even years at a time. After they'd been working on their house for a while, a friend of the Delaneys said to them, "Well, it just goes to show you.



Mike and Renée Delaney (shown in the living room of their 1903 Italianate with son Brodie, above) replaced fireplace tiles destroyed in an earthquake with salvaged tiles.

You see an old house, and you think, "What could you possibly do with that?" In Eureka, at least one group of old-house enthusiasts knows the answer.

LAURA MARSHALL ALAVOSUS is a contributing editor for *Old-House Journal*.

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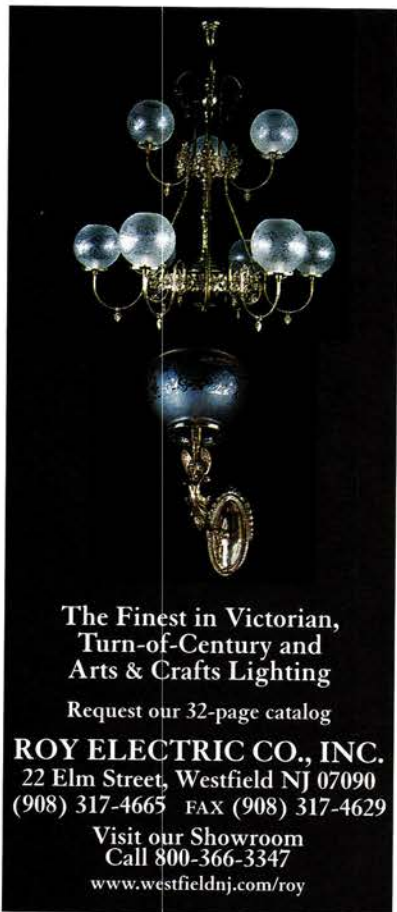
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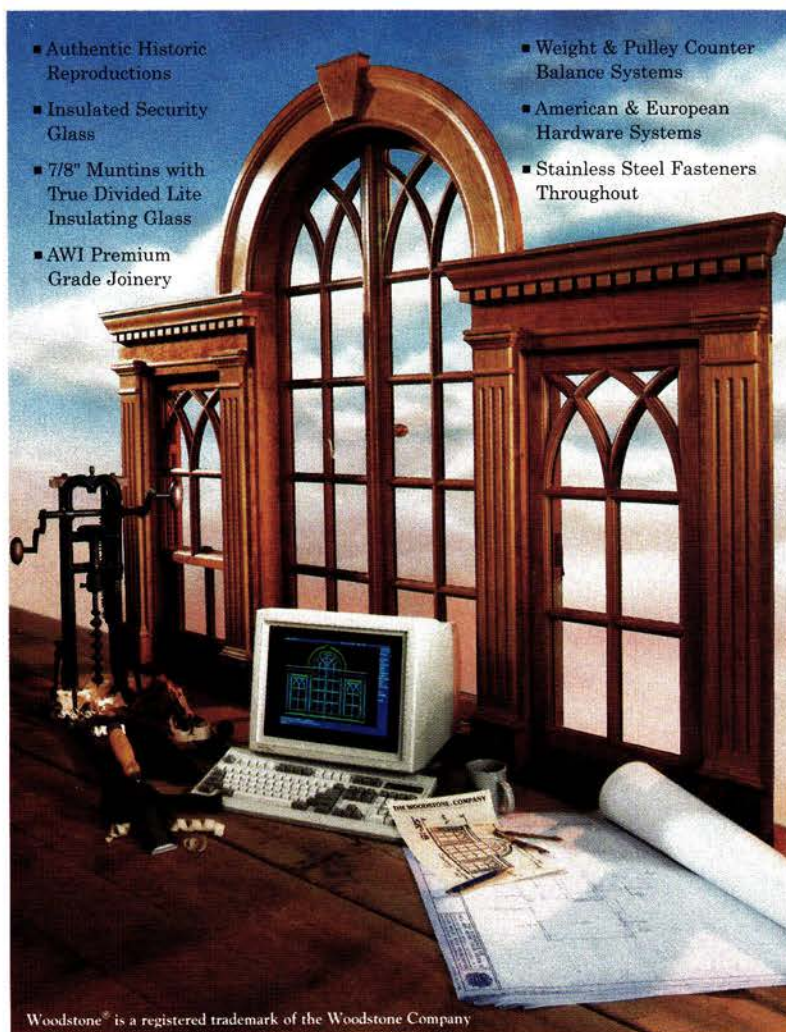
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## Buying Old-Style Hardware

by Mary Ellen Polson

*How much is that doggy in the corner?  
The one with the shiny brass feet?  
How much is that doggy in the corner?  
Depends if it's repro or antique.*

**I**F YOU'RE IN THE MARKET for restoration hardware, you can spend \$10, \$100, or even thousands of dollars for a quality salvage or antique doorknob. Or you can pay a few hundred dollars and get a reproduction piece, sometimes with remarkably accurate detailing.

Whether you need one doorknob set or two dozen, finding what you need will require an investment of time and knowledge as well as money. "If you have a lot of patience, and you know where to look, there's a lot of opportu-

nity in the salvage field," says Kip Beatty, director of the catalog division for Crown City Hardware in Pasadena. "If you just want to get your house restored and don't have months to spend on hardware, then go with reproduction."

Either choice requires trade-offs. It's possible to find multiple sets of terrific quality, 19th-century doorknobs for as little as \$50 or \$60 each—far less than good quality reproductions would cost. On the other hand, putting together one working doorknob set may take months of searching.

Pulling a pair of pretty knobs out of a salvage bin is the least of it. You'll need a matching pair of escutcheon plates or rosettes, a spindle, set screws, a strike plate, and possibly a mortise lock. You may also need the services of a skilled locksmith to get the inner workings moving smoothly again. Ultimately, finding and refurbishing a set from salvage may cost just as much as a better quality reproduction. No wonder harried homeowners in the midst of renovation projects opt for new hardware. A repro set may lack the panache of age, but it comes with a dependable lock— [continued on page 28]

### a fringe of glass

It takes only a little iron, copper, or chromium to add brilliant color to glass, as these samples from Glashütte Lamberts show. "Accidents of color" in early glass windows were the result of slight metallic impurities.

## VERNACULAR HOUSES



### OZARK GIRAFFES

Once you've seen an Ozark Giraffe, you're not likely to forget it. Especially if you spot one in the hills of Arkansas, Missouri, or Oklahoma. Between the two World Wars, residents here faced hundreds of small, gable-front dwellings with irregularly-shaped pieces of ochre-colored stone cut from creek beds and ravines. It became a tradition to paint the mortar white, which emphasized the stonework's giraffe-like pattern. While there are many houses faced with native stone in the Ozarks, only the giraffes have this unique decorative characteristic.

“It was the lost house we sought—the neglected, the sentimental, the things too frayed and worn to use but too loved to just throw away.

Poverty and indifference were usually the conservators, protecting the places with no discernible investment value.”

—STEVE GROSS & SUSAN DALEY

*From the introduction to Old Houses  
Stewart, Tabori & Chang, 1991*

[continued from page 27] and the dealer will overnight it to you.

“People who have an old house will hunt to find the right piece of old hardware,” says Kevin Browne, a manager at Olde Good Things, a New York City salvage dealer that often has 10,000 doorknobs in stock. “Other people, if it’s new but looks old, they will buy it. It’s like they’re different breeds or something.”

Sometimes you can have your bone and chew it, too. After an antique figural doggy door-knob fetched \$3,960 in an auction last year, Crown City Hardware reproduced the 1870 bronze original in brass, using the same painstaking, lost-wax casting method. The reproduction set (see page 27) lacks the fine patina of the antique—but it costs a tenth as much (about \$270).

Which is the best choice for you? It depends on your preference and your pocketbook. “People who appreciate the old things will pay a premium for them,” says Web Wilson, the antique hardware auctioneer in Portsmouth, Rhode Island, who sold the \$4,000 doggy. “But the premium isn’t built just on the oldness. The premium is built on quality.”

## dendro-what?

**DENDROCHRONOLOGY**—dating trees by their growth rings—can be a tool to figure the age of buildings. Analyzing the primary growth-ring patterns on building timbers, then comparing them to an overall pattern for a given area, can supply strong evidence about the construction date of a house. “When there’s a match, it’s like the notch pattern of a key fitting a cylinder lock,” says Herman J. Keikonen of Dendrochronology Inc., in Blacksburg, Va.

**Walking the Tiles** They spell out street names from Corpus Christi, Texas, to Victoria, British Columbia: inlaid tiles in the pearly white and royal blue "Alhambra" pattern. When Joliet, Illinois, lost some of its Alhambras, city officials anxious to replace them discovered that the original dust-pressed encaustic manufacturing method had disappeared. | Enter Illahe Tileworks of Ashland, Oregon (541-488-5072). Instead of stamping the tiles out under tons of pressure, Illahe re-created the look and durability of the original Alhambras by precision-cutting the tiles with waterjet technology. The finished porcelain tile should wear for decades.

—Lisa Dorothy and Robert W. Nachtrieb, Joliet, Illinois



## Beware: You Get What You Ask For

by William Seale

**S**OMETHING MAKES you linger. This is the house that touches your heart, you can't explain why. We all have inside us, since childhood, "perfect" houses that are mirrors of what we would like to be. These near-memories help us choose the house that speaks to us. Now it is yours. You know it needs updating (although, if you can occupy it as-is for a while, you will probably find it needs less than you thought). Details escape you.

Unable to articulate your dream, you seek a path previously trod. Subliminal images are inaccessible to draftsmen. You rely on a ragged scrapbook of clippings collected over the years. You lay your pictures before your architect or general contractor, whose contemptuous, avaricious, or bored expression you may not notice.

The professional knows well that the clippings have little to do with this particular building. Most of the pictures, alas, show drywalled boxes filled with stuff, general merchandise and

advertisers' products, and only for credibility is there an antique or somebody's dog.

Here it comes. Off-the-shelf solutions wait in the flat-file drawers. Since you have shown no originality, you won't get much in return. The skillfully held pencil flies across tracing paper. Worn rooms to be brightened with white paint; a skylight cut to flood them with natural light; a bedroom now a bath with bidet (you must, for future real-estate value, he says); dingy varnished woodwork scraped back and coated with the palest grey enamel: so sculptural! Windows bare.

But when you are done, you will need more than curtains to cover the shame of clichés you are about to assemble. *Your old house will no longer have much of what attracted you in the first place.* And you have yourself to blame.

So become a good client for your house. Pick up your folder and go home. Get to know what you are talking about. It is a road less traveled, but its rewards are bountiful.

**When renovation is botched, the architect or builder is blamed. The culprit is more likely an ignorant client.**



## Garages, Ground Zero

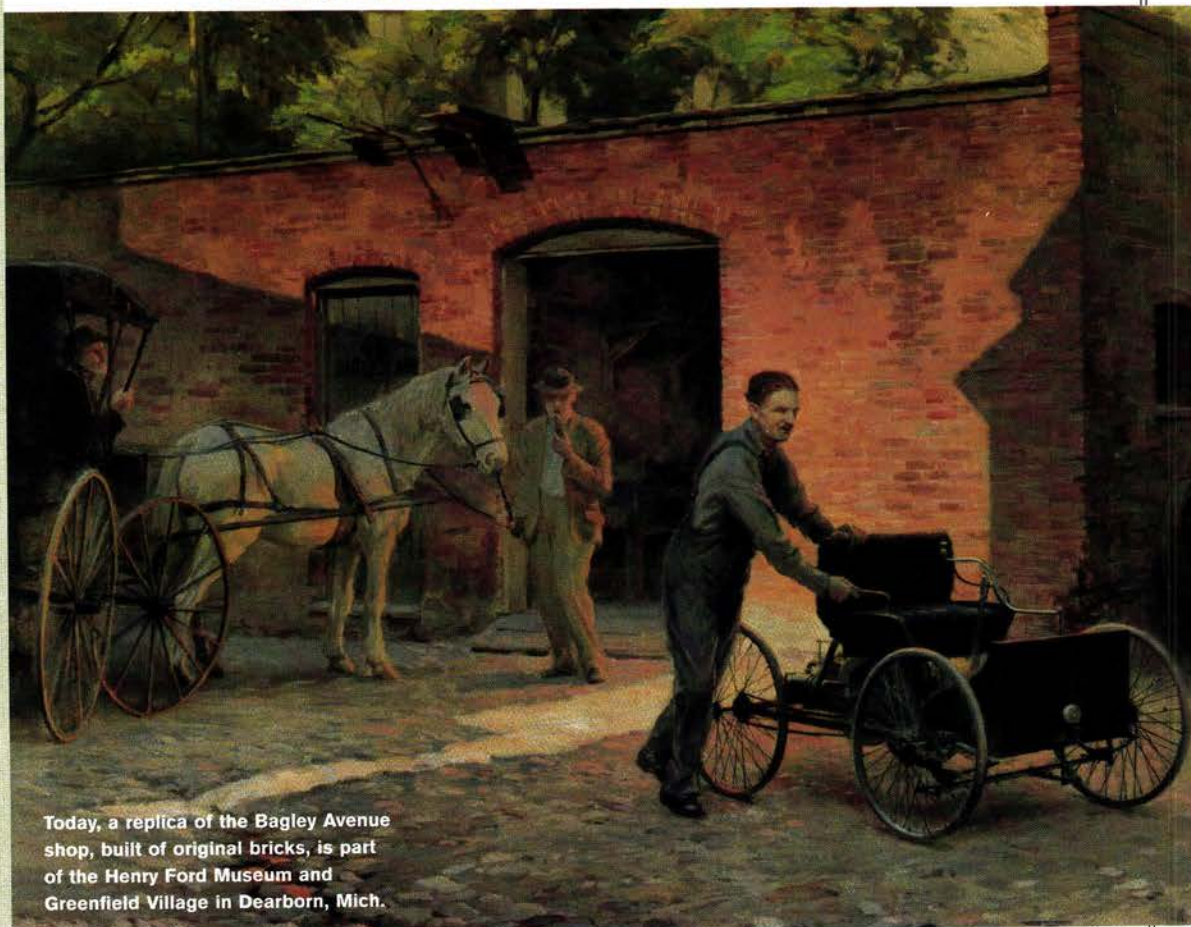
Were there garages before automobiles? If not, then Detroit is arguably the birthplace of the American car barn, as well as the horseless carriage. An unassuming brick building behind 58 Bagley Avenue is where Henry Ford rolled out his first gas-powered vehicle 102 years ago this summer.

According to legend, young Henry's day gig was chief engineer for the local Edison Illuminating Co., but nights he poured castings and turned gears for a two-cylinder engine in the former coal shed he rented from William Wreford. At 2 a.m. on June 4, 1896, Ford took a sledge hammer to the front wall—thereby also inventing the first garage door opener—so he could test-drive his creation. Wreford was livid when he spied the damage, but the landlord later widened the doorway at his own expense when he saw the flimsy four-wheeler run.

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<sup>1</sup> Twentieth-Century Building Materials: History and Conservation, edited by Thomas C. Jester (1996, McGraw Hill).

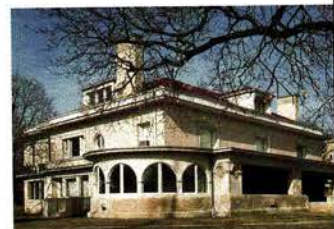


Today, a replica of the Bagley Avenue shop, built of original bricks, is part of the Henry Ford Museum and Greenfield Village in Dearborn, Mich.

## who they were . . . what they did



One of the most recognizable personal styles belonged to West Virginia-born designer **GEORGE WASHINGTON MAHER (1864–1926)**. After apprenticing in Chicago alongside Frank Lloyd Wright and George Grant Elmslie, Maher struck out on his own in 1883 at age 23. A fan of H.H. Richardson, **ARCHITECT** Maher liked massiveness and solidity in house design—and so did his upscale clients, bringing him a string of commissions through the 1910s. The 1897 John Farson house (Pleasant Home) in Oak Park is a good example and open to the public. Maher had been accused of over-using his signature blocky forms, broad interiors, and cambered ceilings, but they've returned in 1990s-style villas and banks.



FORD PHOTOMEDIA ARCHIVES  
COURTESY FRED RANDALL (LEFT)  
JUDITH BROMLEY (BOTTOM)

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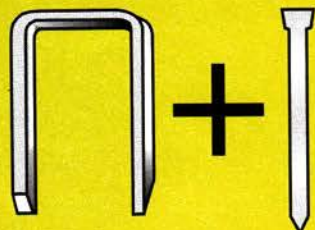
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## On Stripping *by Bill O'Donnell*

IT HAS BEEN MANY YEARS since I wrote about my favorite pastime (paint stripping) in the pages of OHJ. So long ago, in fact, that the wedding band you see above had yet to adorn that certain finger on my non-stripping hand. Times change. Wife and son put demands on my time I had yet to imagine in that long-ago era—a period in my life when I'd gleefully drag a dull scraper across bumpy clapboards for 15 hours straight. Ah, to be young again!

Fortunately, technology is keeping pace with the aging process. Fifteen years ago, I appreciated every knuckle-bashing moment while preparing those oak balusters for a new finish. If I had to do it today, I'd really appreciate one of these new-fangled triangle sanders.

We all love to choose colors and apply a fresh coat of paint to one part or another of our most prized possession—that wonderful old house. You know, the one you wouldn't have paid nearly as much for if you knew how much sweat would be required. But if applying the paint is glory work, preparing the surface is torture. To determine if there's a way to lessen the pain, I decided to take two relatively new tools through the paces. Are they help or hype?

**THE PAINT SHAVER** At \$489, I expected the paint shaver to “do the work for me.” Though not the panacea I'd hoped it would be, the tool certainly

has its advantages. Say, for example, you just bought a huge 200-year-old farmhouse. Every 10 years throughout its history, each conscientious owner would “scrape off the loose stuff,” and apply a new coat of paint. Although bare wood is showing in some areas, up to 20 coats of paint cling stubbornly in others. You have to bring the clapboards down to bare wood and start over. Because you just sunk your life savings into the down payment, you're gonna do all the stripping yourself: evenings and weekends. I'd definitely invest in a paint shaver. With any other method I can think of, the mortgage will be paid before the house is painted.

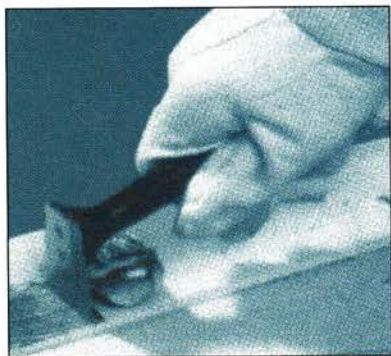


*The Paint Shaver is pricey. Don't buy one to avoid scraping a few areas of flaky paint! On the other hand, if you plan to personally strip every square inch of siding on your house, you can't live without one.*

**Above: Porter Cable's Profile Sander.** To order call (800) 368-1487 (or circle #20 on the resource card for more information). **Top: The Paint Shaver (PS105 DC),** as shown, is worth all \$489 if you have a big job to do. To order, call American International Tool, (800) 932-5872 (or circle #21 on the resource card for more information).

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The paint shaver has three scrapers that whirl around on a drum at about 10,000 rpm. A dust collection shield has a short nozzle that attaches to your Shop-Vac—providing scraping and cleanup in one pass. The product literature that comes with it proudly boasts that it will strip one square foot of siding in 15 seconds. That's probably true: on the ideal square foot, with sharp blades, after you've developed a deft touch. Don't extrapolate that you'll finish 100 square feet in 25 minutes, however; such an optimistic estimated time to strip (ETS) doesn't include moving your ladder, rotating the cutting blades to a fresh surface, setting protruding nails, breaking for lunch, etc.

I had a little trouble getting a feel for the tool, at first. (I'm glad I started on an out-of-the-way section of siding.) Even after "mastering" the tool, follow-up with a belt sander was a must. Each pass cut a slightly different amount of material, leaving ridges for later sanding. If you're not careful, you'll get swirls and gouges in addition to the ridges. The tool won't butt up against window and door trim, so you'll be left with a 4" border around such obstacles that will have to be removed via other methods—heat, chemical, or good old-fashioned hand-scraping. On the plus side, the butt of the clapboard above is neatly shaved on the first pass of your object clapboard. Be careful, though, if the clapboard above has a split at the bottom: you'll splinter a piece off.

On the theoretical farmhouse I mentioned previously, some of those paint layers are sure to contain lead. The dust collection system on the paint shaver is a help, but it doesn't excuse you from wearing an appropriate respirator. Wear gloves, long pants and sleeves, and wash your work

clothes separately from other laundry. Make sure your Shop-Vac is equipped with a HEPA filter, and by all means, keep the neighborhood kids and pets away.

**THE PROFILE SANDER** Several years ago, I purchased a Fein Triangle Sander for a shutter-stripping project. I was immediately impressed. It was a heavy, well-built tool with an oscillating triangular head that easily reached under the shutter louvers. Cleanup after chemical stripping was a breeze. I still have the tool, and swear by it, but its design isn't perfectly suited for every detail-sanding task.

The Porter Cable In-Line Profile Sander takes detail-sander technology to new heights. The sander head moves back and forth in one direction at 6,000 strokes per minute. This unidirectional sanding action makes the tool ideal for fluted or beaded moulding profiles—you

won't inadvertently round the raised portions, which is what might happen with an oscillating sander.

Changing mounting pads is literally a snap—press one button to release the pad, and simply snap a new one in place. The tool comes with a wide variety of flexible profiles that you press right into the mounting pad by hand. The profiles that come with the tool handle most jobs, but if you're working on something unusual, you can customize a profile by reshaping it with a sharp knife.

Another truly nifty feature is the "offset" mounting pad—it allows you to work in the tightest of spaces without the tool getting in the way. With this attachment, cleaning up staircase balusters after stripping might not exactly be a pleasure, but it would be a whole lot less painful than in the old days!

*... wash your work*

*clothes separately*

*from other laundry.*

*Make sure your Shop-Vac*

*is equipped with a HEPA*

*filter, and by all means,*

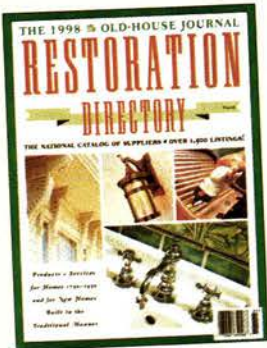
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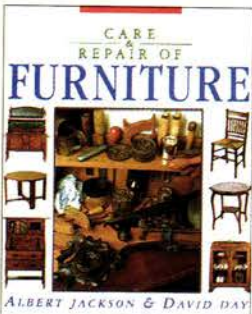
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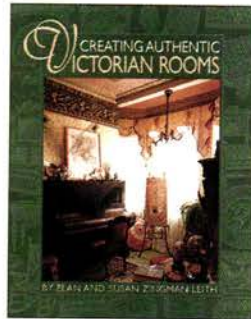


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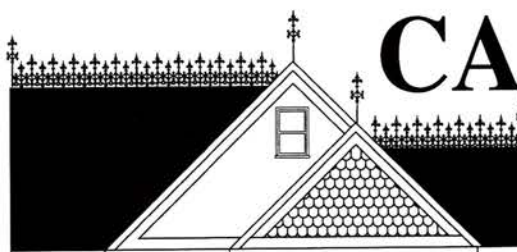

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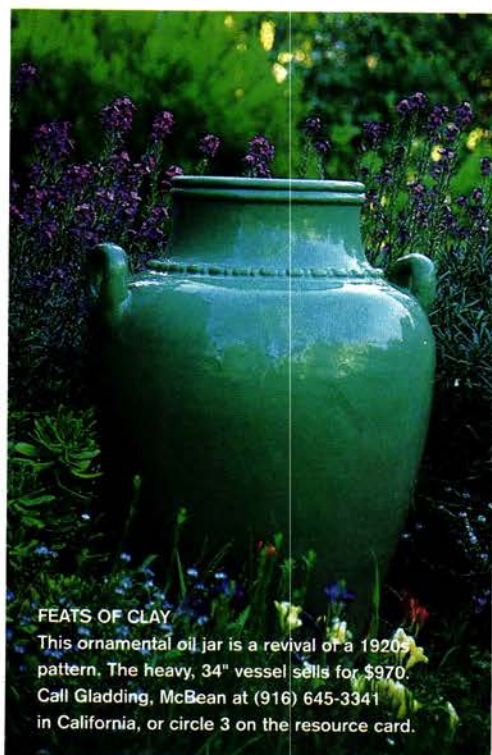
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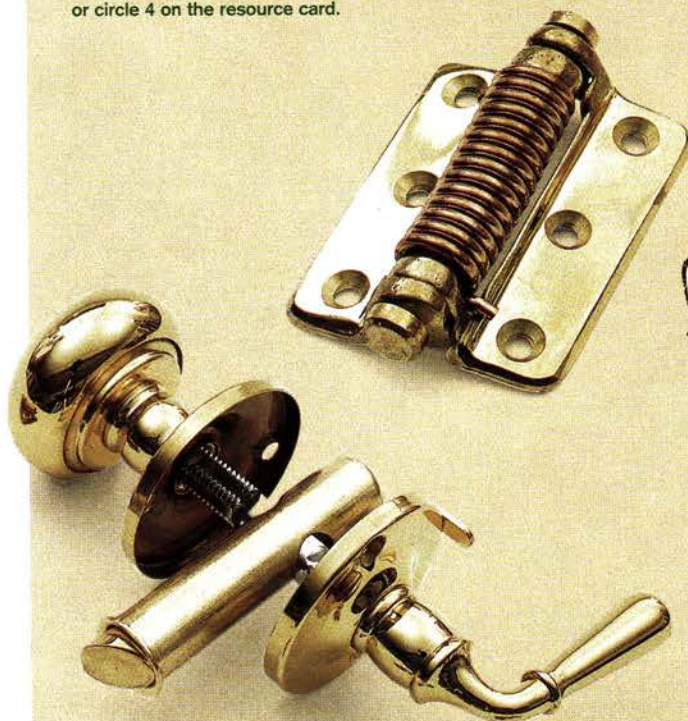
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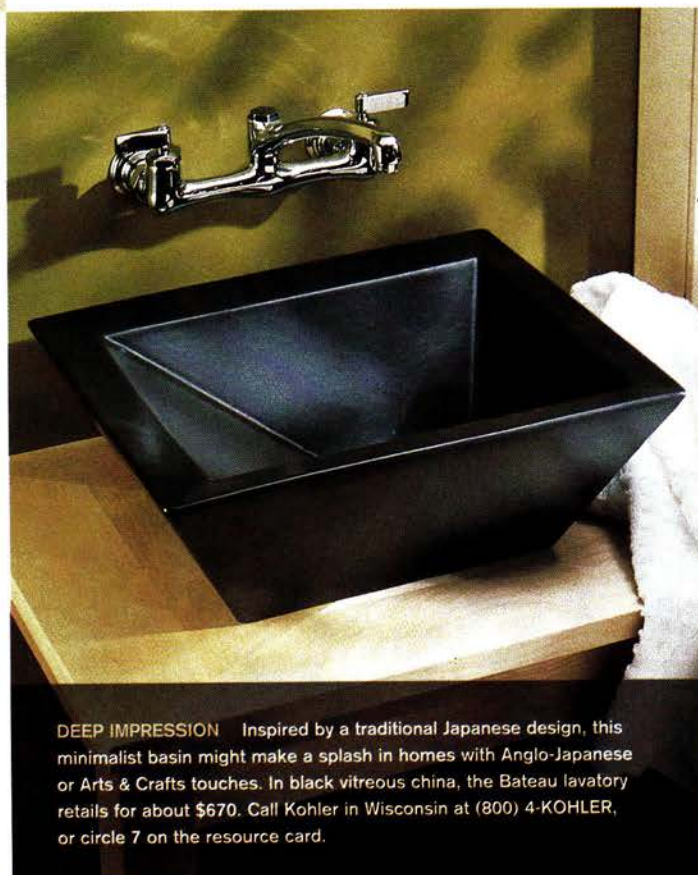
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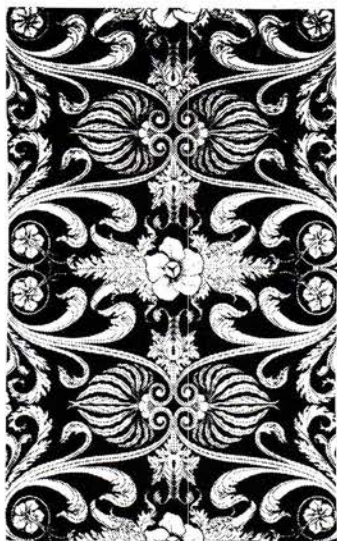
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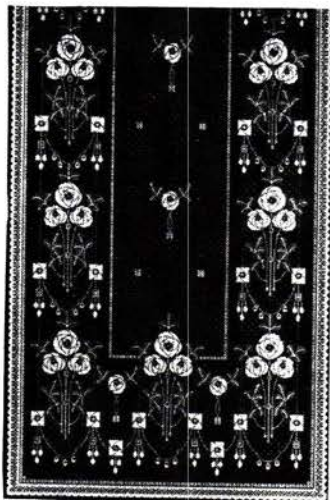
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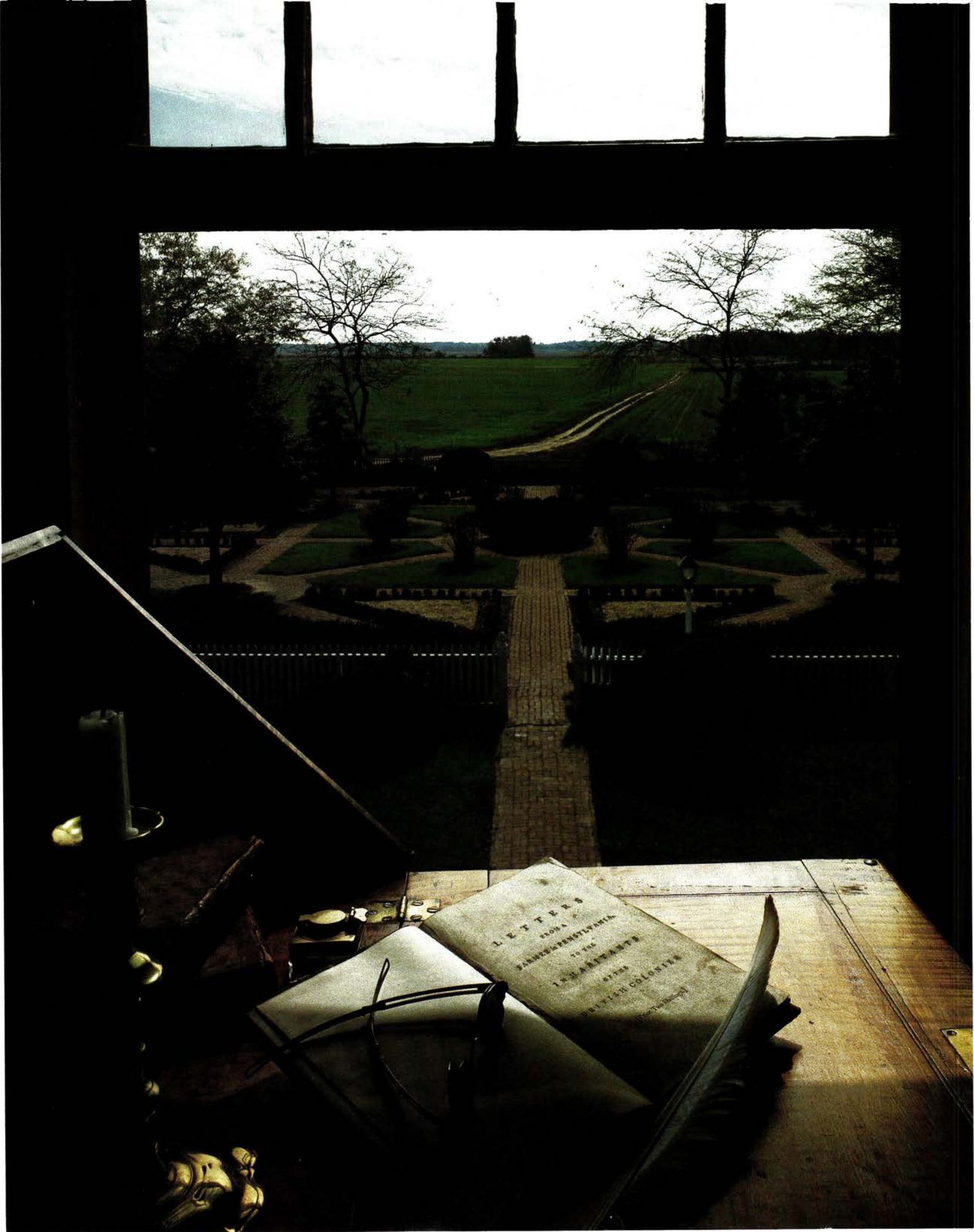
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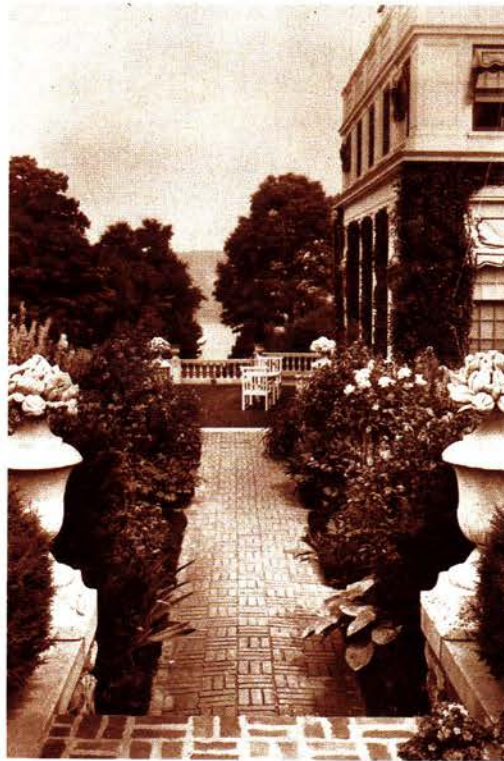


## Down the Brick Path *by Mary Ellen Polson*

**T**HE BRICK PATH is firmly embedded in the soil of the colonial past. Not only did the denizens of 18th-century Baltimore and Philadelphia traipse on brick sidewalks, locally made brick was the medium of choice for formal paths and walks at the finest colonial manors. But these are exceptions to the rule: well into the 19th century, most household paths were dirt. If there's a common bond or basketweave pattern leading from the front door of your old house, chances are your walk is a product of Colonial Revival times, not the true colonial era.

The formal colonial path is probably based on the English forthright, a straight path wide enough for four people to walk abreast. Usually 4' to 6' wide, the path typically led lengthwise through the garden on an axis perpendicular to the house. When the Colonial Revival movement began to flower during the Gilded Age a century later, this axial plan became the basis for a revolution in garden design.

In the 1880s, the newly wealthy planned the grounds of their estates and summer cottages with an eye toward elegance and leisure. Designers such as Ellen Biddle Shipman and Stanford White devised gardens and paths that were "a living extension of the house," according to Mac Griswold and Eleanor Weller, writing in *The Golden Age of American Gardens*



(Abrams, 1991). "By site line and path, axis and terrace, [these designers] tied house and surroundings together in a classical manner."

Shipman, whose own home grounds featured brick laid in a basketweave pattern under a broad loggia, used brick paths in many of her designs, writes Judith B. Tankard in *The Gardens of Ellen Biddle Shipman* (Abrams, 1997). Drawing on the "quiet simplicity of traditional

*Landscape architects of the Gilded Age softened the effect of formal geometry with massings of plantings. Complemented by the varying features of a cultivated landscape, the linear quality of the straight brick path could be used to startling effect.*

**Left:** A colonial garden laid on an axial plan, with plantings at the center as a focal point. **Above:** Ellen Biddle Shipman's Colonial Revival designs reinterpreted the rhythms of the classic axial pattern. This basketweave path on an estate in Mount Kisco, New York, was photographed in 1918.

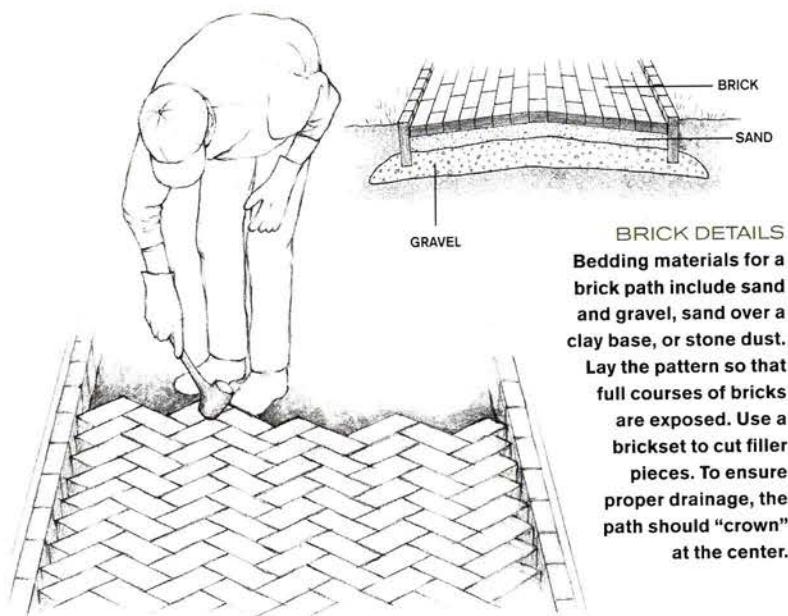
## Laying a Brick Walk

A brick walk is a pleasure to walk on. Laying a durable walkway is simple if you use the right materials and follow some basic steps. Begin by planning your design on paper. Use either new or salvaged hard-fired paving brick to ensure a long-lived path. To calculate the number of bricks you'll need, multiply the walk's square footage by 5 (the approximate number of bricks per square foot), allowing extra for a border and breakage.

- Mark the walk's boundaries with stakes and a mason's line, then set the pitch (at least  $\frac{1}{4}$ " per foot for good drainage). Excavate the soil deep enough to accommodate a layer of bedding materials and a layer of bricks. Use either 6" of gravel topped with 1" of sand, or 4" of stone dust as a base for your bricks. Level each bed using a screed, a 2" x 6" board cut to the width of the walk. Tamp down the top layer of sand or stone dust carefully, and wet it with a fine spray of water to harden it.

- Now you're ready to lay the brick. Set the border first, then lay out the pavers using the pattern you drew on paper. Pack the bricks in tightly, and tap them into place with a wooden mallet. To create corners, cut good pieces off imperfect bricks using a brickset (a broad-bladed chisel). Score a line on the brick. Hold the edge of the brickset firmly on the line (bevel facing away from the part you'll use). Strike the brickset sharply with a hammer, and you should have a clean break.

- Once all the bricks are in place, shovel fine sand over the entire walk, sweep it in, and mist with a hose. (For walks that will be subjected to heavy use, mix four parts sand to one part portland cement for added durability.) Repeat this process; once the sand is flush with the brick surface, your new walk is ready for a stroll.



Use a series of steps or other visual break to make distinctions between garden "rooms."

Colonial Revival spatial layout," Shipman's prototypical plan was a rectangular space divided by walks laid on an axis.

The paths might converge and encircle a pool or fountain. One or more spokes of the axis might continue on to another focal point, such as a gate, sundial, or gazebo. (Shipman's signature focal point was a dovecote.) Despite the regular nature of the arrangements, the gardens seldom gave the appearance of rigid formality. Rather, the paths added structure to what otherwise would be a riotous mass of leaf and color. If the garden was particularly large, the designer might use a brick path passing through a gate or series of steps to link one or more garden "rooms."

Shipman usually used one or two dominant paths and several shorter cross-paths to shape and anchor a garden. The designer placed her crosspaths in such a way that the bed sizes were varied. For example, several small, square plots around a central axis might be bordered by small and large rectangular beds.

In 1924, Shipman designed a Colonial Revival garden for Chatham, a 1721

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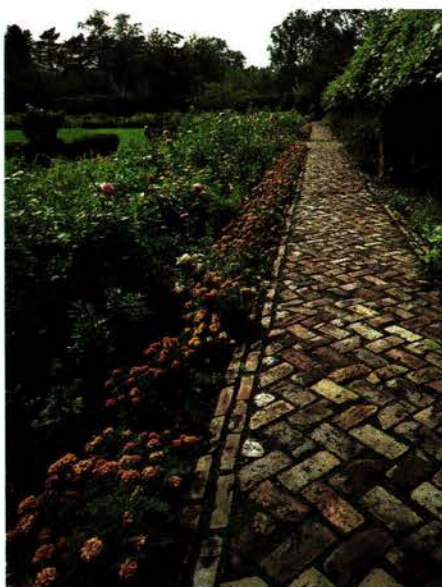
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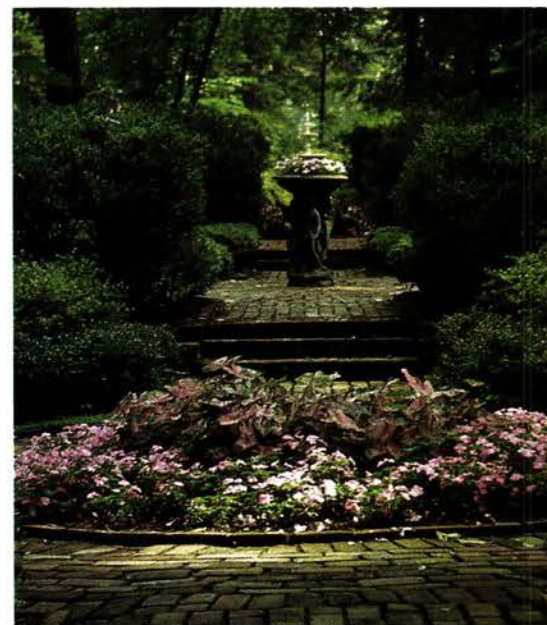
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**Above:** A long, straight herringbone walk acts as a border between plantings of different heights and helps define a view. **Right:** A pool of flowers, low steps, and statuary serve as points of reflection along a brick path.



*If you have room for a walk, lay the path so that it visually bisects the house—either directly or laterally. This helps create a strong visual and physical connection between house and garden.*

house in Fredericksburg, Virginia, then undergoing a period restoration. "In this rich design, she managed to create a believable Colonial spirit and a luxuriousness not typical of such gardens," Tankard writes. "Avoiding the tight precision that so often characterized period imitation, Shipman emulated something more elusive: the relaxed, unreflective irregularity that develops in gardens over time."

Here are some suggestions for exploring the heritage of the brick path within your own realm.

- The best brick path is a direct one, especially if the distance is short. A straight path should follow a logical route—say, from the front door to the street.
- Play up the versatility of the basic brick shape by laying a pattern other than common or running bond. For ideas based on colonial-era designs, consult Peter Joel Harrison's monograph, *Brick Pavement, The Architects and Builders Companion* (available at some local libraries, or from the author; 919-676-0659).

■ Look for evidence of brick paths or walks in the existing landscape. If you find old bricks on your lawn or garden, don't destroy the pattern. You may be able to use the remaining physical evidence to recreate the original plan.

■ Check old photos or renderings of your house for clues to the existence of old paths. If your house was designed by an architect, brick for walks and paths may be specified in the drawings.

■ If you have room for a side or rear garden with a brick walk, lay the path so that it visually bisects the house—either directly or laterally. This helps create a strong visual and physical connection between house and garden.

■ Create focal points along the path to give it a sense of completion. For a small garden, add a central fountain or sundial, or place a bench at the end of the path. For larger areas, consider a sequence of points along a vista. Good choices include fountains, gates, small ponds, gazebos, statuary, or other structures.

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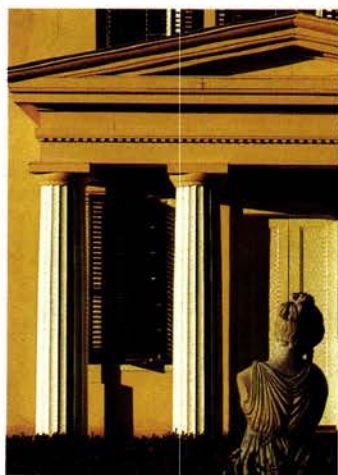
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# OLDHOUSE JOURNAL



*"Asher Benjamin pointed out that Greek Revival lent itself to show: the bold details could be seen from a distance."*

—page 67



## July/August 1998

*"Don't paint your house in bad taste. What is bad taste? When most people see it, they don't like it; or when a paint job is out of character for the neighborhood. Do test so you can see how colors work together on the building in natural light. Don't paint deep colors on a southern exposure unless you're prepared to touch up in two or three years."* —page 48



*"Ever peer through a window and see . . . the glass? Distortions in antique glass are charming and historic. You may hear that they are a sign of age, as if glass sags like flesh . . ."*

—page 54

A contemporary approach  
to exterior color tastefully  
draws attention to the  
richness of Victorian  
architecture.



# Trim Color

## DOS & DON'TS

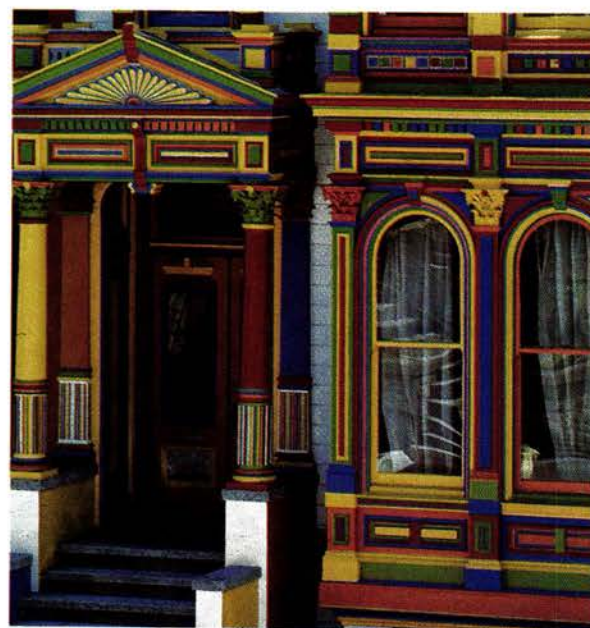
“YOU CAN’T PAINT [a house] plain white anymore,” said a rueful homeowner in Cape May, New Jersey, the seaside town with a celebrated Victorian district and dozens of bed-and-breakfast inns. We reported his comment in the April 1981 issue of *Old-House Journal*.

Seventeen years later, it’s still true. And Victorian-house owners are still confused about what colors to use and, especially, how to place them on the building.

Much scholarship exists on paint colors for early houses (1700–1840). Post-Victorian architecture reliably falls into either the “natural colors” spectrum of Craftsman-style buildings, or the neoclassical vein that relies on stone colors, pastels, and various whites in combinations still available and familiar to us. But Victorians! So much ornamentation, so many surface textures, so many approaches! Thus, we’ll focus on how to color Victorian trimwork. We start with guidelines that have helped many of us over the years, then present lists of dos and don’ts. (Rules are made to be broken, of course, but terse commandments are remarkably helpful.) We hope ours is gentle, helpful advice that will keep you out of trouble, but not make this topic more serious (or permanent) than it is.

PAINT IS A COSMETIC with the power to enhance or make tawdry. Application of cosmetics is a subtle skill; the trick is to bring out the best features without calling attention to the effort. One observation for the rest of us: What is acceptable in San Francisco is, alas, not necessarily exportable. Painted Ladies don’t look as good where Victorian ornament is less exuberant, and life in general more conservative.

You have many options, though, no matter where you live. You can be as rigorous as a curator, scraping and analyzing and putting back exactly what was on your building at some point in time. You can use a historical approach, choosing colors known to be from the time your house



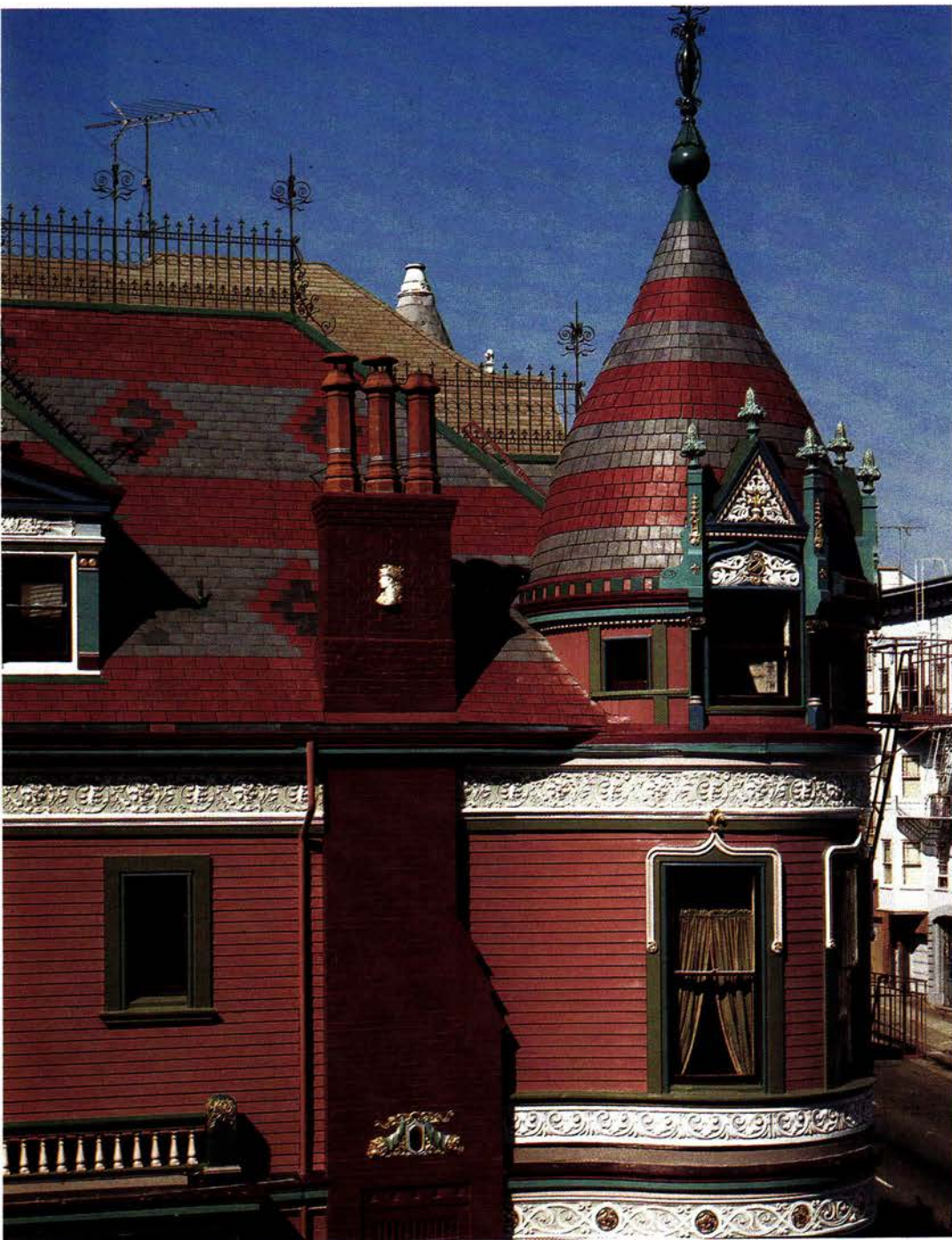
*The original “psychedelic house” in Haight–Ashbury jumpstarted the polychrome movement and fueled interest in Victorian houses. Colorists and owners have since learned that rules apply, whatever the approach.*

was built, used in a way that has precedent in your region and for your style of house. An interpretive approach lets you use colors from the period with more latitude for personal preference. And, these days, you can safely look to the boutique school, even if you don’t live in California. This sophisticated evolution of the Painted Ladies

movement is twenty years old and appreciated as critical to the Victorian Revival. Paint colorists of the boutique school offer interpretation of period schemes with an overlay of detailing and such specialty techniques as *trompe l’oeil* and faux finishing.

Even with the boutique approach, four to six colors (including the body color)

**Do: Pick your philosophy.** This first step offers critical help in focusing your options, before you even think about confronting the thousands of colors, shades, and tints available. Do you want to replicate the exact colors the house wore at one point in its history? The **restoration approach** relies on scrapings and even scientific analysis to determine what these were. Less curatorial is the **historical approach**, which suggests you choose from among colors similar to those available during the house's period—colors compatible with its style. Painted Ladies are the result of the **boutique school**, a contemporary approach with historical allusions. This way to go is eclipsing the others and, someday, will itself be considered a historic painting style of the Victorian Revival.



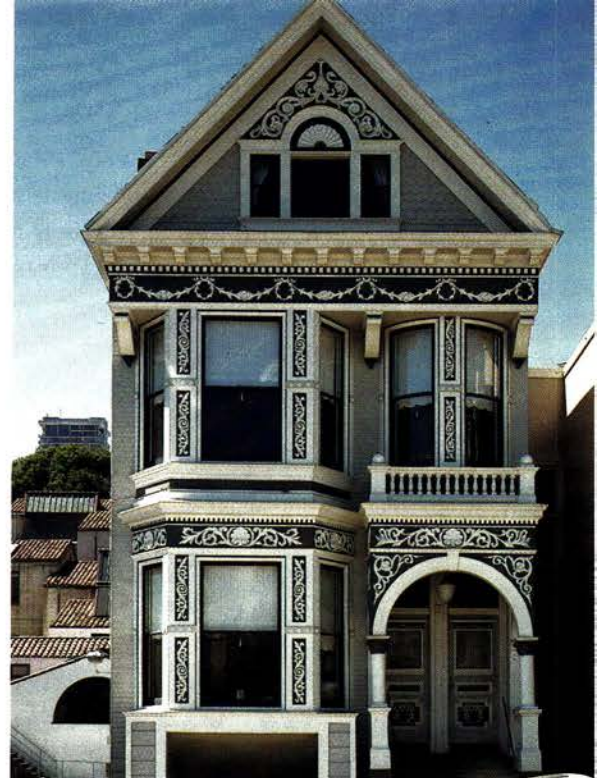
Left: This paint scheme designed by the owners in San Francisco offers a nod to history (with its muted body color and classically white frieze) but is recognizably contemporary (in its detailing and in such whimsies as the gilded Perseus on the chimney). The effect has an enduring appeal because paint colors work beautifully with the architecture, taking cues from such "givens" as the color of roof slate and masonry. Above: The boutique school is more adventurous than most historical approaches. Here the "flora" in the gable pediment is picked out in fruity colors.

is usually all that's manageable. A two-color scheme (body plus trim) lacks dimension and actually fights the complexity of a Victorian façade; a three-color scheme may be hard to arrange consistently. Four or more colors lets you orchestrate the effects.

WE'LL ASSUME YOU'VE chosen (or inherited) your body color. Paint affinity charts and books on exterior color will give you guidelines for complementary trim colors. Nearly all houses built before World War I have an "outline"—corner boards, cornice, water table, and belt course. All of these elements can be painted in one primary trim color. Then the main vertical and horizontal elements of the porch are outlined. Finally the window and door openings are outlined. Today, dark body and light trim predominate; in the Victorian period, it was usually the opposite. Either can work.

After the house has been outlined, usually in just one trim color or two that are closely related, introduce additional colors. The simpler your house, the fewer the colors. Also, reversing the body color within major areas painted in trim color (say, in the panels below an Italianate bay window) is generally preferable to introducing a third *major* trim color.

Porches, dormers, and bargeboards should not jump off the body of the building. This will happen if the colors are not closely related or if the contrast between the parts and the whole is too great. Choose your palette so there is a relationship of both hue (color) and value (shade or tint) running through all the paint choices.



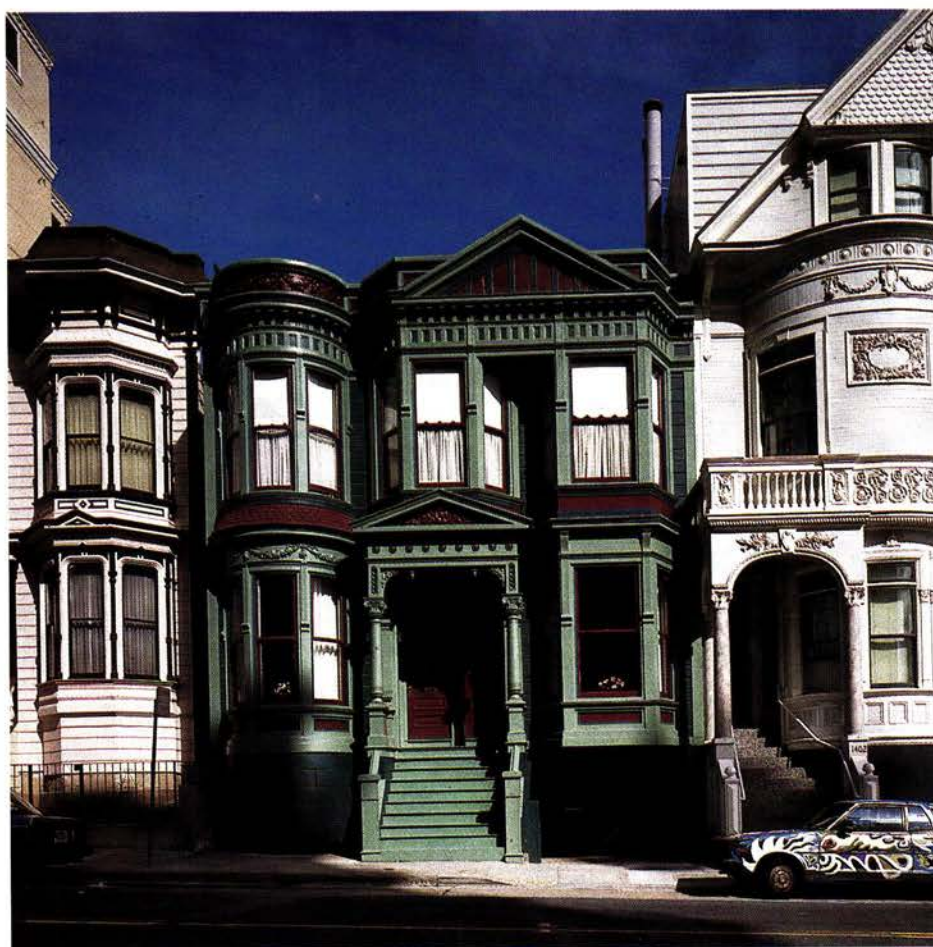
## Do: Work with the architecture.

At first glance, the two houses above look similar: classical ornament picked out in a light trim color, a common practice in the boutique school of color. But look again. The house on the right has a scheme that, while not historical, is very pleasing. Its ornament is seen as a consistent filigree applied to a classical façade; overall architectural unity is preserved. The house at left is not as successful. Too much contrast and picking out of dissimilar features makes the ornament seem to float away from the façade. • **Work with the architecture.** Use paint to emphasize what's natural: shadows dark, projections light, color breaks at changes of plane. A change in value (darkness or lightness) is often more effective than a change in hue. Take care not to fight structure—say, by painting the elements of a cornice in too many different colors. Be consistent with the application of a color to like elements. Color can clarify the roles and relationship of architectural elements, or it can create chaos. Don't let paint color or value fight architectural common sense.

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THE DOS AND DON'TS that follow serve most jobs. Of course, no guideline is a hard-and-fast rule. The master colorist first understands the rules, however, and breaks them only for specific effect.

- ▶ Do keep it simple. It may be the only substitute for years of experience and natural artistic ability.
- ▶ Do relate to the "given" colors: masonry, roofing, neighborhood.
- ▶ Do pick colors outside in open shade or under an overcast sky. The glare of sunlight camouflages subtleties. Never choose exterior colors indoors.
- ▶ Do go two shades greyer and two shades darker than your first instinct suggests. This rule of thumb works remarkably well.
- ▶ Do buy quarts of your selected colors and brush out a good size section of the building before committing to gallons.
- ▶ Do consider painting sash and shutters in accent colors different from the main trim color. On houses 1840–1900, sash is usually darker than trim (deep red-brown or chocolate, dark green, deep olive, or



*Like good manners, good taste assumes an element of respect. The best paint job in town loses points if it fights the neighborhood; if it, say, breaks the consistent rhythm of an otherwise coolly pastel streetscape.*

black) to give the effect of windows receding. White sash is almost always a mistake on a Victorian house with a period paint scheme.

- ▶ Do balance the composition by distributing color evenly over the building, from roof to foundation.
- ▶ Do introduce a pleasing juxtaposition and repose by keeping the same colors touching and interacting.
- ▶ Do relate interior colors to exterior (and vice versa). They need not be the same colors, but there should be some family resemblance and complement.

These don'ts usually hold true.

- ▶ Don't put highly contrasting colors or values adjacent to one another. It almost always detracts from architectural unity.

▶ Don't use strong, bright, or extra-saturated colors in large areas. They will not age gracefully, fading unevenly in UV light.

▶ Don't use too much accent or too many colors; avoid excessive highlighting of small elements, incising, etc. If the job creates more details than house, the integrity of the architecture is lost.

▶ Don't fight reality by painting recesses in a light or bright color, or projections dark. Work with natural light and shadow.

▶ Don't use gold paint outdoors, because it will soon tarnish unattractively. Gilded accents do look beautiful on neoclassical facades (and often appear in revival jobs). For these, use real 22- or 23-karat leaf, which will last for a generation.

▶ Don't paint dentils, modillions, or eave brackets an accent color that stands out against the cornice. This destroys the underlying concept of structure. (You may pick out recesses; a Victorian practice was to paint the middle of "sandwich" brackets an accent color, but leave the outside faces the trim color.)

TAKE YOUR TIME ON paint selection and placement. This is expensive—and it's public art with a big canvas. But we have one last "do" for you:

▶ Do have fun, within the bounds of taste and respect. If you want to marbleize a column or stencil a frieze, who cares if it's not historical? Paint is temporary. 🏠

*Hats off and many thanks to our mentors in the Victorian color revival: Dr. Roger Moss, John Crosby Freeman, Bob Buckter, James Martin, Jill Pilaroscia, and friends.*



**Do: consider the context.** Context is the sum of all the “givens” in your job. A color you love in the abstract may not be right given the place it will hold. There is historical context, neighborhood context, site context—and architectural context, as here. Strong bones, light and shadow from a deep recess, and a stunning piece of art glass are enhanced by a subdued color scheme in shades of grey. In this context, more strident colors would have detracted. Shading was used instead of color. Remember, too, that the colors and values chosen for a polychrome paint scheme create context among themselves.

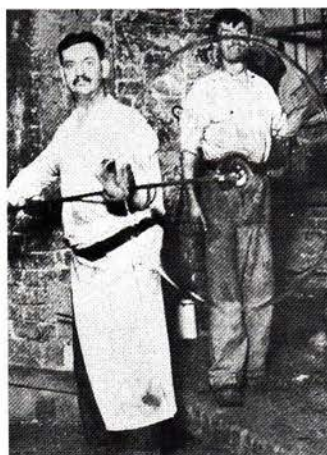


Like funhouse mirrors, the waves and bubbles of old glass are part of the character of old windows, from plain-Jane sash to fancy fanlights.

helper attached a *pontil rod* to the other side of the bubble, the glassworker broke off the blow-pipe creating a hole. Then, by heating the glass and coaxing it with a wood paddle, he quickly enlarged this hole into a rough plate. Working in front of a furnace to keep the glass hot and fluid, the worker then spun the rod with his hands, often on a supporting bench, so that centrifugal force stretched the glass out into a thin disc—a process nearly identical to a baker spinning fresh pizza dough for a pie. When the blower severed the rod, he had a disc of thin glass, up to 4' in diameter.

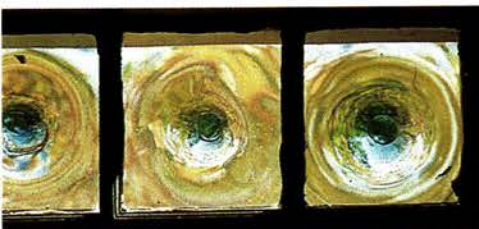
After annealing this *table* in another oven to equalize stresses, the glass was carefully cut into panes according to grade and size. The central “bull’s-eye”—the thickest and most mal-

# GLASS IN THE



## CROWN GLASS

**ABOVE:** Even as late as 1900, spinning 35 pounds of crown glass at the end of a 15-pound rod took muscle. **BELOW:** Rather than go to waste, bull’s-eyes might be set in transoms, but never used in even the poorest window.



Old window panes look wavy, distorted, and handmade—even after 1900.

Understand their manufacture, and you’ll know why. **by Gordon Bock**

**E**VER PEER THROUGH an old window and see . . . the glass? The distortions in antique glass are part of the charm of old windows and a historic feature well worth retaining. Though some may tell you that ripples and dimples are a sign of age—as if glass sags like flesh after a century—the truth is less fantastic, though almost as amazing. It’s all a result of how glass was made. Once you grasp the two basic methods used to make window glass until the 1910s, you can tell a lot about the age of your windows and how to care for them.

**CROWN GLASS** For centuries, the best quality window glass was *crown glass*. To make panes with this method, a glass blower gathered a clump of molten glass on the end of a hollow pipe and blew it into a bubble much like a bottle. As a

formed part where the rods touched—was usually unsalable and returned to the furnace. In colonial America, however, whole or half tables of crown glass were regularly used uncut, often in gable windows. (Thomas Jefferson ordered several for the oculus and porthole windows at Monticello.) When thrifty Yankees divided up the tables, they put even the bull’s-eyes to use in door or barn transoms where light meant more than a view.

**CYLINDER GLASS** Though crown glass was made up to the 1850s, it could not supply the need for bigger panes created by a growing population. The glass that could was *cylinder glass* (also called *broad glass* or *sheet glass*), and it dominated this industry for the rest of the century.

To make cylinder glass, the glassworker blew a large tube of glass (see photos at right).

BRIAN VANDEN BRINK (TOP)  
COURTESY MICHAEL DEVONSHIRE (CENTER)  
PAUL ROCHELEAU (BOTTOM)

After cracking off the blowpipe, the glassworker cut off the ends and slit the tube down one side. From here these *shawls* were transferred to a special oven where they could wilt and unfold into a flat sheet.

By the 1870s, glass manufacturers were adding pits dug deep in the floor of the glass factory to allow blowers to swing the glass as they blew. The resulting cylinders were up to 18" in diameter and a remarkable 7' in length. Two decades later, some manufacturers had mechanized the steps with cranes and compressed air. These cylinders made possible by the Lubbers process—the last before the switch to drawn-sheet glass manufacturing in this century—were several feet in diameter.

**DOING OLD WINDOWS** You can determine whether you have crown or cylinder glass simply by eye and feel. In crown glass, the spinning process

## P A S T

leaves subtle curved swirls or ripples in the panes that appear when you look obliquely at the glass. In cylinder glass there are faint parallel ripples—the clash between the different inner and outer circumferences of the cylinder as the shawl is unfolded.

When cutting glass for window repairs, the point to remember is that cylinder glass has a smooth side, once the outside of the cylinder, and a rough side, the former inside. Your chances of a clean cut are better if you cut from the smooth side. Most original crown glass is rare enough that you probably don't want to cut it at all.

Whatever your windows, they may be hard to clean because decades of weathering have left minute pits in the surface. Instead of spray cleaners, use a paste product such as Glas Wax which you can buff to show off your beautiful wavy glass.

*Thanks to Kenneth M. Wilson and S.A. Bendheim Co. for technical help with this article.*



At Glashutte Lamberts in Germany, artisans still make mouth-blown cylinder glass. The process starts with a red-hot balloon of glass (1).



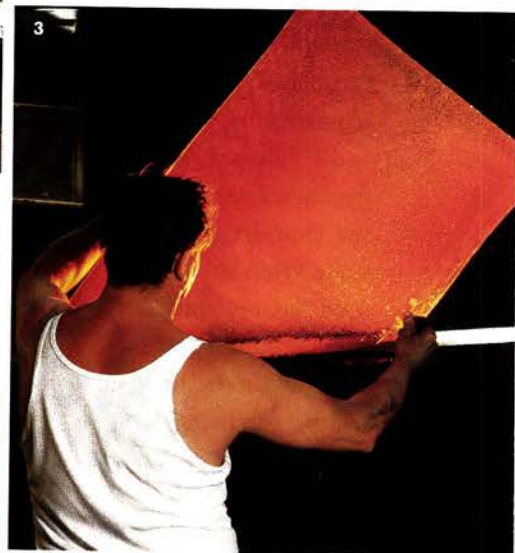
When placed in the furnace, the shawl unfolds with the aid of an artisan into a sheet of glass (3). After more heating and cooling, the final sheet (4) is ready for grading and cutting.



## MAKING 20TH-CENTURY CYLINDER GLASS



After cutting off the ends, the new cylinder is inspected for quality. Scoring the cylinder lengthwise with a glass cutter severs the cylinder into a shawl (2).



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# Tower POWER

BY PAUL HESS

IN THE 1920S, a violent storm roared up the Strait of Juan de Fuca and ripped away the top third of the tower from an 1886 Queen Anne house in Port Townsend, Washington. Now owned by Ron and Barbara Reed, the house also lies in an earthquake zone. When the Reeds hired me to restore the tower as part of an overall restoration, they wanted more than a crowning architectural feature for their house. They wanted a tower that was unshakeable.

To meet the Reeds' requirements, my crew and I followed seismic guidelines specified in the Uniform Building Code. While Port Townsend has not formally adopted these standards, more and more localities are specifying seismic guidelines in earthquake-prone areas on the West Coast.

The primary requirement was to create a stress path, a direct mechanical connection from the foundation to the top of the new 40' tower. In simple terms, this meant joining each of the structural ele-

ments together like links in a chain. These links were formed by installing appropriate seismic connectors—that is, hold-down bolts, expansion anchors, and hurricane ties—to the tower's skeletal structure. These structural fasteners are usually available at builder supply yards. Since our retrofit also strengthened the tower against assaults from high winds, the methods we used will

work equally well for houses in coastal areas subject to hurricanes and winter storms.

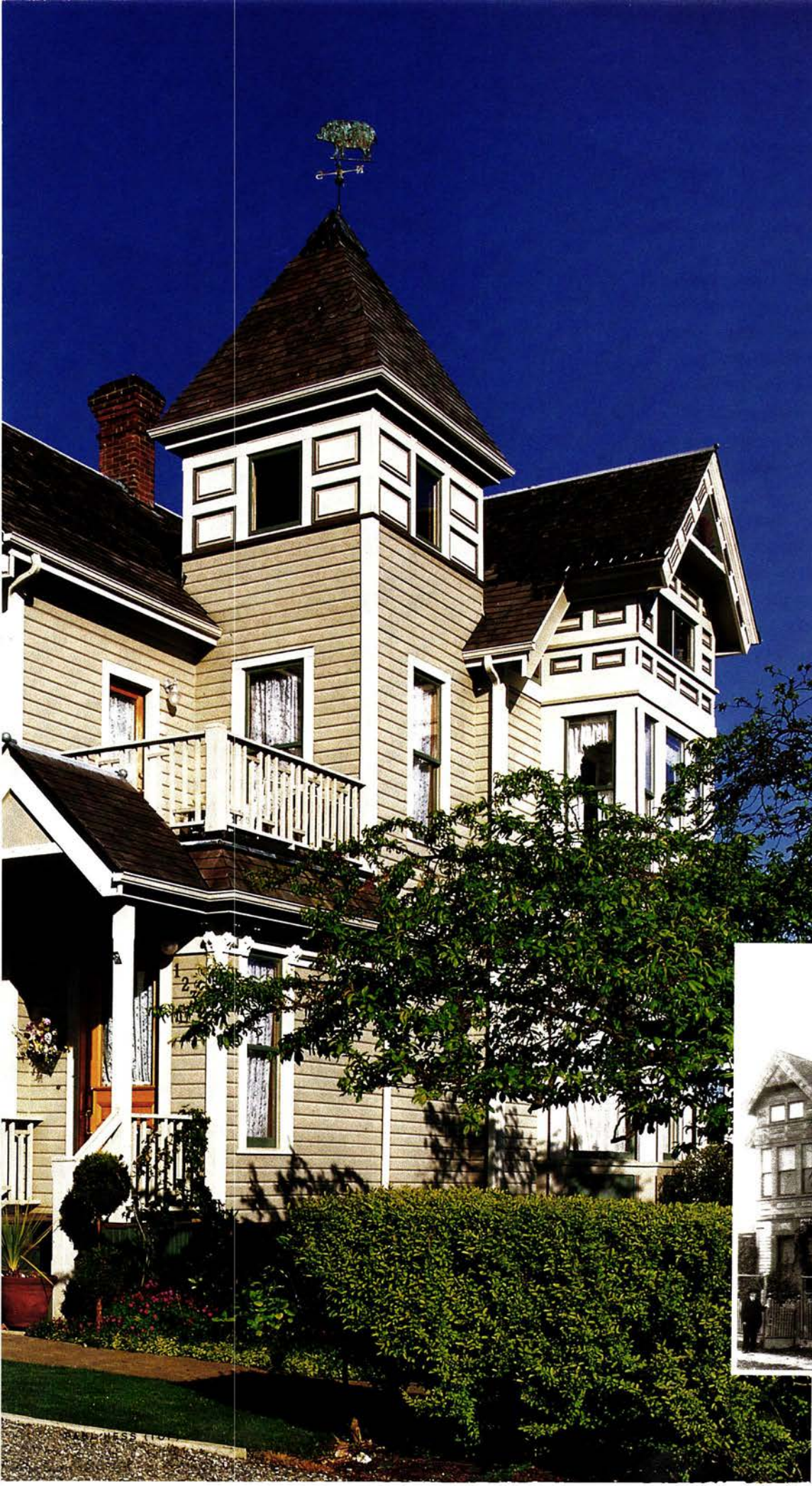
YOU MIGHT THINK that retrofitting a tower would require knocking major holes in the structure, but we were able to create our links with only minor disruption to the walls and sheathing. Like many 19th-century houses,

the Reeds' home is balloon-framed. The walls of the lower two storeys were built from unusually long, single studs. Because these 21' studs extended from the first floor to the ceiling of the second storey without a break, we only needed to install connections at the first storey floor level and at



**Ron and Barbara Reed (shown here with three of their four children) specified a seismic retrofit for the tower restoration on their Queen Anne home. Seismic connectors not only stand up to earthquakes, but they also help a house withstand stress from high winds common in coastal areas.**





#### BEAUTY IN DISGUISE

A 1953 modernization left the Reed house sheathed in composition siding and bereft of many of its distinctive Eastlake architectural details (above). The original deck (seen below in a turn-of-the-century photo) disappeared under a shed sun room, which also obscured the absence of the home's most arresting feature, its three-storey tower.



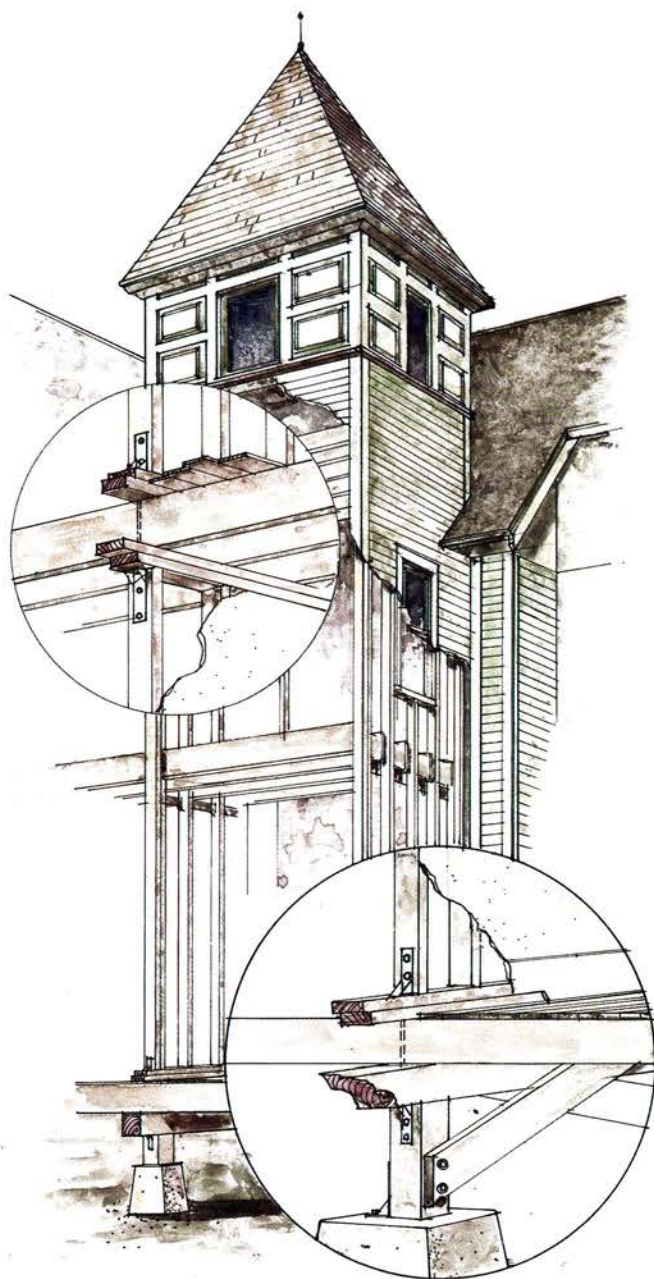
## Resisting Wind and Seismic Stress

During an earthquake or hurricane, even a well-built older house is only as strong as its weakest link. The greater the stress, the greater the likelihood that nails will jitter out of place, sheathing will twist and crack, and the roof will detach from its rafters.

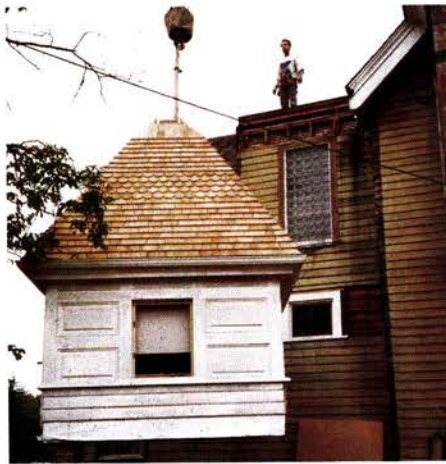
The irresistible force at work is shear, a deformation of a structural member so that it twists and flexes. While there's no such thing as earthquake- or hurricane-proofing a house, strengthening all the structural connections will increase the home's ability to resist shearing forces. Meeting these goals requires: 1) strengthening the connection between the foundation and the structural members; 2) creating a continuous load path from the foundation to the roof; and 3) adding shear walls where necessary to resist torquing.

In the case of the Reed house, this meant beefing up the connections between the framing and the foundation and creating a chain of connector links up through the roof. Like many older houses, the Reeds' home simply rested on its sturdy piers and posts. Crucial links included connecting L-shaped tension ties to the concrete piers and attaching hold-down bolts to the foundation posts (bottom closeup). A strong seismic or wind stress would tend to pull the bolt against the foundation post, rather than away from it.

Once the tower was firmly attached to the foundation, creating a continuous load path was a matter of adding more connectors wherever vertical members met horizontal ones (top closeup). This included tying the new roof to its rafters and the new tower walls with hurricane straps and ties.



## Raising the Tower



Building the tower in two pieces allowed us to load the new wall structure with drywall cut to size for the tower's interior walls before the roof went on. (That way, everything was hauled into place by crane rather than by muscle.) We also installed windows, siding, and frieze panels, using material matched to dimensions scaled from an archival photo. We primed the walls and added rain gutters before lifting the tower into place.

**A house in an earthquake- or hurricane-prone area resembles a house of cards. As long as the cards remain upright and balanced, the house stays put. If something pushes the cards horizontally or shakes them with enough force, the house falls.**

the second storey ceiling level. (A typical modern platform-frame house, built with 8' studs, would have required additional connections.)

The first link in our chain was to strengthen the existing pier-and-post foundation (see illustration, p. 58). To provide lateral reinforcement and strengthen the tower's connection to the rest of the house, we through-bolted 2 x 8s to the 6 x 6 foundation posts. Additionally, we linked the posts to the existing concrete pads with two L-shaped tension ties, using 8" expansion anchors and two 4" lag screws.

Now we were ready to link this beefed-up foundation to the vertical members. We drilled through the floor into the wall cavity on the first storey and attached a hold-down to the top of the foundation post. We installed the hold-down in an upside down position so that it would pull against the foundation post—not the fastening anchor—under wind or seismic stress loads. We attached four more hold-downs to the bottom of each of the studs which aligned with the corners of the tower floor, three storeys overhead. We linked the hold-downs together mechanically by inserting a  $\frac{5}{8}$ " bolt through the hole we had drilled through the floor to connect it to the foundation post.

Connecting this hardware to the wall studs on the first storey meant removing small sections of plaster and lath at four locations. To create the last major link in the stress-path chain, we removed the siding near the tower floor/second-storey ceiling and bolted hold-downs to the top ends of the exposed studs. We left the bolts protruding through the old tower floor. Once the new tower was in place, our stress path chain would be complete.

NOW WE WERE READY to construct the new top for the tower. This consisted of a wall section topped by a steep hipped roof. To make the project more manageable, we built each section separately on the ground, beginning with the wall section. We also re-created the existing, slightly crooked and out-of-level pattern of the old floor in the new sole plates. We also cut each stud to size so our new top plates would level.

For the roof, I built a frame representing the top plate of our new wall structure, much the same way as for the sole-plate platform. We constructed the roof framing from 2 x 6 fir rafters, 16" on center, connected to the top wall plates with another seismic link, hurricane ties. We hoisted the sheathed and shingled roof by crane onto the wall structure. We fastened twist-straps (tension connectors used for hurricane reinforcement) to each rafter and the top plates using screws.

Now we were ready to lift the tower into place. The crane came back, the neighbors gathered around, and I began to sweat. Had I measured correctly? Would the tower fit over the bolts protruding through the sole plates to create the final link? I connected the lifting cable and held my breath as the tower began to rise. When the crane set the tower down, a workman gave it a few whacks with a sledgehammer, and the tower settled over the protruding sole plates. Whew! It locked into place perfectly. The Reeds' new earthquake-proof tower should stand tall well into the next millenium—no matter what storms or quakes are brewing in the Strait of Juan de Fuca.

PAUL HESS is a restoration contractor and builder in Port Townsend, Washington.



## Bracketed Exposures

We re-created many of the missing details on the Reed house using an archival photo as a guide. But we could barely make out the brackets under the front entry porch in the photo. Ultimately, we patterned these scrolled cornice brackets after those on a house nearby.

The brackets we used had been fabricated as a sandwich of three layers—a recessed, 2" wide scroll between two  $\frac{3}{4}$ " wide outer scrolls. To get the overall shape, I traced the outline on a piece of cardboard tacked to the outside of the bracket. I transferred this outline onto a piece of vellum, which I used to trace the pierced pattern. We transferred the finished pattern on to  $\frac{1}{8}$ " Masonite, which we used as a guide for the outside pieces.

To re-create the profile of the recessed center scroll, we traced the pattern with a compass set at  $\frac{1}{2}$ ", then scribed it onto Masonite. Once we had all the elements, re-creating the new bracket was simply a matter of sandwiching the pieces together for flush-mounting.

## SUPPLIERS

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A hand-colored photograph of a garage. The garage has a wooden door that is slightly ajar, revealing a blue car inside. The car has a license plate that reads "892N". The garage is surrounded by lush greenery, including trees and bushes. The overall style is that of a vintage photograph with a color overlay.

# A House for the Automobile

## The Changing Garage

KEEPING UP with the racing popularity of the automobile was a heady task at the turn of the century. Like the computer of today, what started as a technological novelty in 1893 had zoomed to a business necessity by 1918. Along with a need for paved roads, traffic controls, and sources of fuel, automobiles posed a unique architectural challenge: How to best shelter the machine? ■ The answer was the garage, a new building type that was pronounced “part of every modern home” by 1923. A direct design descendant of carriage houses and stables, the garage—from the French word *garer*, the act of docking—evolved in surprising ways to meet the demands of the automobile age. Knowing a little about the garage’s rich style history can help you appreciate the building you may already have, or restore its lost character with design and materials—particularly for doors—appropriate to its period.

BY HOLLY WAHLBERG



What better berth for a Tin Lizzy of the Arts & Crafts era than a pergola-garage? These pastoral structures were only one stage in the garage's metamorphosis to its modern form.

**CARRIAGE CARRY-OVERS AND SIMPLE SHEDS** Compared to a horse and buggy, the early automobile—car for short—was dauntingly complex, even to dealers who at first knew little about their products. In 1913, *Collier's* magazine warned that a car stored in an unheated space could end up with a frozen radiator, rattling doors, bowed fenders, a cracked frame, and flaking paint. Some kind of auto shelter seemed the only way to avoid disaster.

Many well-to-do car owners, the first consumers to take advantage of the new transportation toy, converted a carriage house to a garage by removing horse stalls and turning the tack room into a tool room. A country house still keeping horses for sport might hire an architect to design an elaborate stable-garage complex—preferably with separate wings. However, as the car grew to symbolize and dominate modern life, the carriage-house garage became a holdover from hay and harness days few were sorry to see go.

Beyond this, there was no clear consensus on what the “auto house” should look like or where it should be located. The first purpose-built garages disappointed almost everyone. Most were little more than overgrown woodsheds—12' x 18' rectangular boxes architecturally unrelated to the house. Early cars were not enclosed, so the need for shelter was crucial and immediate. Initially, these ad-hoc outbuildings occupied a humble place at the rear of the lot.

Until the early 1920s, most cars were purchased without the aid of an installment plan. A major cash outlay of \$500 to \$1,200 or more often left little money to pay for anything fancier than a tiny shed. The cheapest option was the portable garage built at a factory and shipped in sections. The motorist could assemble the garage himself in a few days' time. Though flimsy, these low-cost sheds were promoted as ideal for renters who could take their garage with them if they moved.



Clockwise, this page, from top left: Carriage houses of all classes were quickly recommissioned as garages; the first true garages were pre-fab "portables"; vines and shingles helped cast the one-car garage as a garden outbuilding; the pergola ties this early attached garage to its mail-order house; built-in garages saved on structure but required deep basements or hillsides.

**THE GARDEN GARAGE** As criticism of crude sheds mounted, designers experimented with ways to build garages in the tradition of gazebos and other garden structures. The most creative solution was the "pergola-garage," a one- or two-car shelter detailed with columns at its corners and a trellis framework across the roof. By 1914, one could buy plans for a pergola-garage promoted by the Southern Cypress Manufacturer's Association, or a kit of ready-cut materials from mail-order house purveyors like Sears Roebuck or Aladdin. If you already had an ugly shed garage, magazines such as *House Beautiful* would show you how to "subdue" it with a pergola-like camouflage of vines.

Some designers suggested that a free-standing garage should be clad in cobblestone or have a pseudo-thatched roof suggestive of a gardener's cottage. Others took the garden garage idea to its limit by burying the shelter in the side of a hill. At the very least, a simple, rectangular garage could be connected to the house with a vine-covered pergola or breezeway.

**THE ARCHITECTURAL GARAGE** By 1922, critics were applauding the fact that garages

had "graduated beyond barns." The problem, in their minds, was how to design a garage to "harmonize with the house." The architectural garage, like the Victorian carriage house before it, took its cues not from the landscape, but from the house.

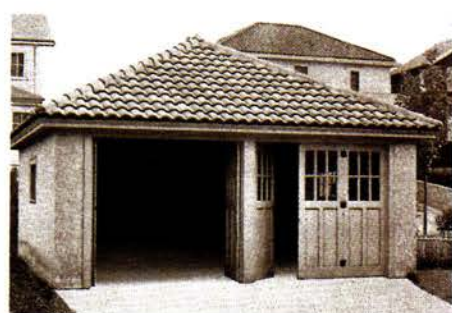
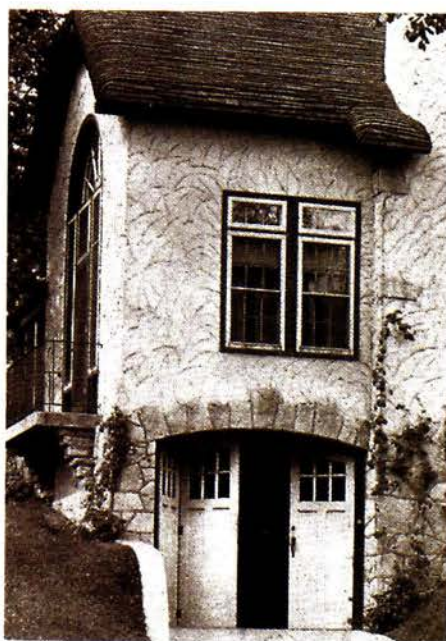
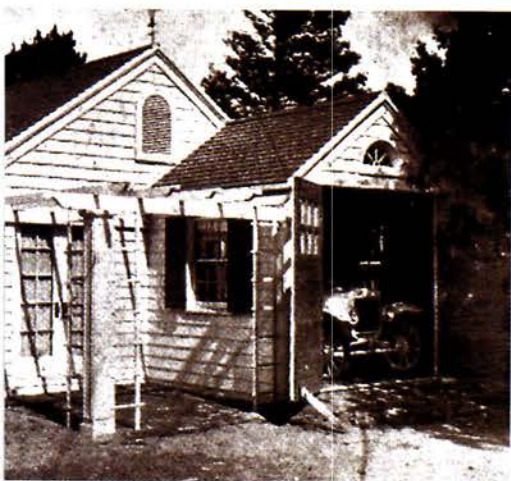
The trick was using features bold enough to read from the street, yet simple enough to let the house dominate. A Colonial Revival garage might echo the gambrel roof and boxed cornice of the main house. The decorative half-timbering, steel casement windows, and gabled dormers of a Tudor Revival house were applied to its garage with similar medieval effect. The Spanish Revival style could be evoked in the suburbs with terra-cotta roofing and a curvilinear parapet, while a garage designed in the Craftsman style had a low-pitched roof and decorative rafter tails just like a bungalow.

These garages were viewed as important members of an overall "architectural composition" meant to express "artistic" qualities. When equipped with dormers to ventilate exhaust gases, some were so substantial they looked more like guest houses than garages. Many did incorporate small apartments. In fact, as one writer



noted, "families often find it to their advantage to build a garage first and use it as temporary living quarters while the house is being built."

Ironically, the architectural garage, with all its traditional connotations, was ill-suited to a zippy innovation like the automobile. Most folks of ordinary means settled for the simple box garage with a gable or hipped roof, double doors, and perhaps a stock window or two. In an era when fire was a constant fear of auto owners, many garages were built with masonry materials—ornamental concrete block, hol-



## The Door Story

Garage doors plagued early car owners with their practical problems, and still vex old-house owners as a design issue. By examining screw holes and other physical evidence on your garage, you can determine the original design for choosing a historically appropriate replacement.

### ► BARN DOORS (ca. 1910–1940)

The most economical doors swung out in pairs, two to a bay (top).

### ► FOLDING DOORS (ca. 1915–1929)

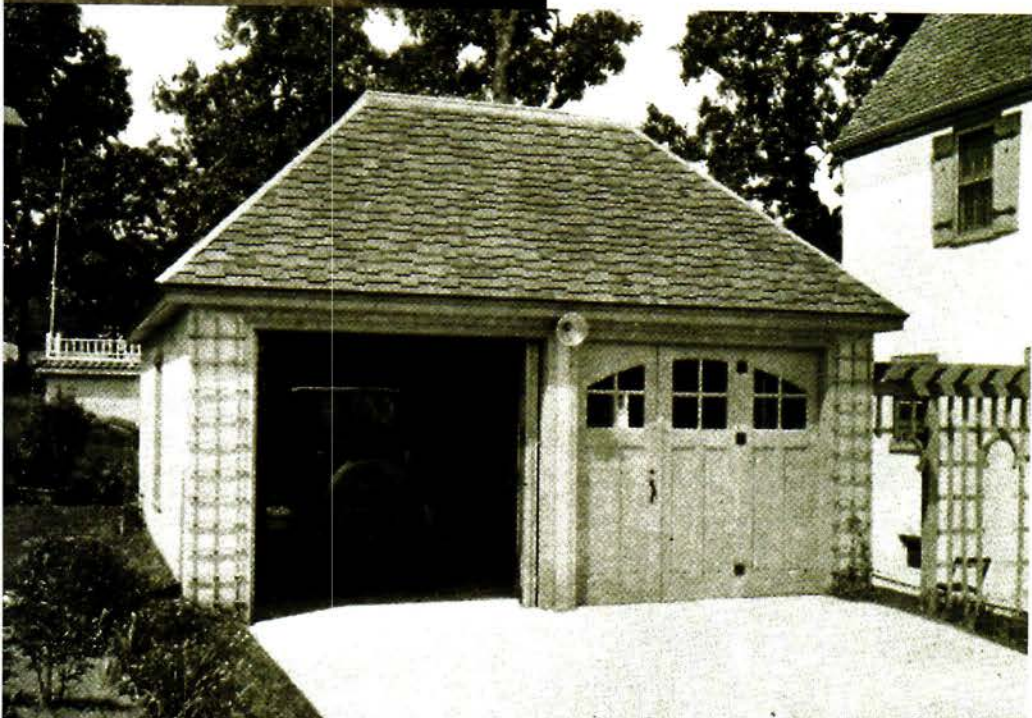
Two or three hinged doors folded back inside the garage; narrow sections permitted windows for light (above, and at left above).

### ► ROLLING DOORS (ca. 1920–1945)

Similar to folding doors, multiple sections were conveyed into the garage by an overhead track (bottom left).

### ► TILTING OVERHEAD DOORS (ca. 1935–1949)

A solid, single-bay door hinged and balanced to articulate up to the ceiling.





low tile, or just wire lath and stucco over a wood frame. Sears Roebuck and Aladdin always carried several pages of kit garages in their catalogs.

**THE BUILT-IN GARAGE** At the same time, garage design was literally moving closer to home. As early as 1907, *Harper's Weekly* remarked that "the modern automobile is wanted at the house, as a dog is wanted, as a pet." Following this logic, why not have the garage built right into the house?

Once the fear of fire had been quelled, architects began incorporating the garage inside the walls of the house either under a porch or, more commonly, in the basement. "Cottages or small houses may have a garage built underneath," noted architect Charles W. White in 1912—a likely move on lots where space was limited. Since backing out of a tight, subterranean garage was a demanding maneuver for early drivers, some builders added a mechanical turntable in the floor to reorient the auto.

**THE ATTACHED GARAGE** Logical as the built-in garage might appear on paper, its contribution to the house was more practical than architectural. A better compromise was the attached garage—not built in, but not entirely freestanding either. Providing all the assets of a built-in without the complexities of a sloping or excavated

lot, the attached garage had the much-touted advantage of increasing the apparent size of the house.

Attached garages popped up occasionally in the 1920s, but really came into full flower a decade later. The typical plan was a one-storey, two-bay, gable-roofed structure appended to one side of the building. The gable could face the street to contrast with the main house, or be oriented sideways to blend with the main roof. In either version, close proximity to the kitchen door was a must for unloading groceries.

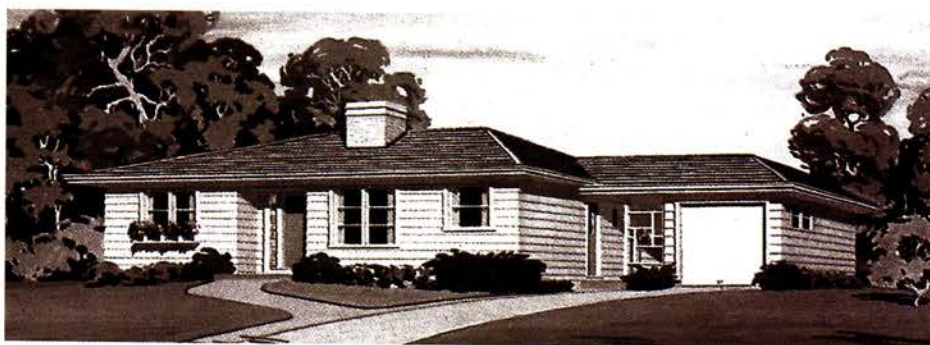
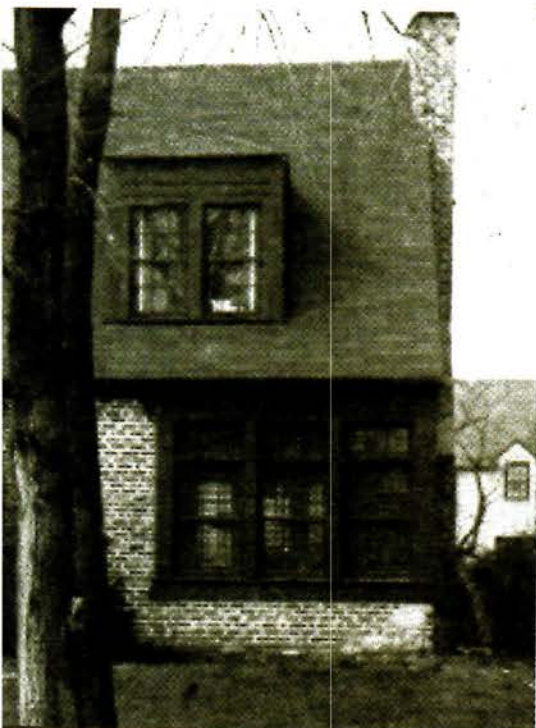
Although it shared a common wall with the house, the attached garage still ran the risk of looking like an afterthought. Some architectural styles handled this problem better than others. Colonial Revival homes, for example, could maintain their symmetry by balancing the attached garage with a sun room addition on the other side. The horizontal Ranch house was tailor-made for the attached garage. Foursquares, however, could not make peace with this modern appendage.

By the dawn of the post-War years after 1945, the attached garage was being recognized for its added value—storage. The half-storey over the double bay, in close proximity to the house, became a second, unheated attic for warehousing garden implements and storm windows. In



the new basementless, slab-construction houses, the second garage bay was suggested as being an ideal space for a workshop or for drying laundry.

Today, garages continue to grow in both size and prominence. The trend in many tract homes, in fact, is a three-car garage so aggressively large and street-oriented that the house fades meekly into the background. Efforts to minimize its visual impact have virtually ceased. A fresh look at the garage's roots may help revive the architectural partnership it enjoyed with the house earlier in this century.



Clockwise from far left: In the architectural garage, the Mission style could share stucco and tile with both buildings; or bungalows might beget Craftsman garages; attached garages looked like historic additions on Cape Cod Revival houses; Ranch houses literally evolved with garages; Colonial Revival houses accepted attached garages as whole wings; built-ins could burrow easily under the many gables of Tudor houses.

## Suppliers

Doors are primary features of any garage's character and the first components to be changed—usually with dramatic visual effect. Choosing modern doors with traditional design details, such as crossbucks or divided light windows, is key to keeping an original look.

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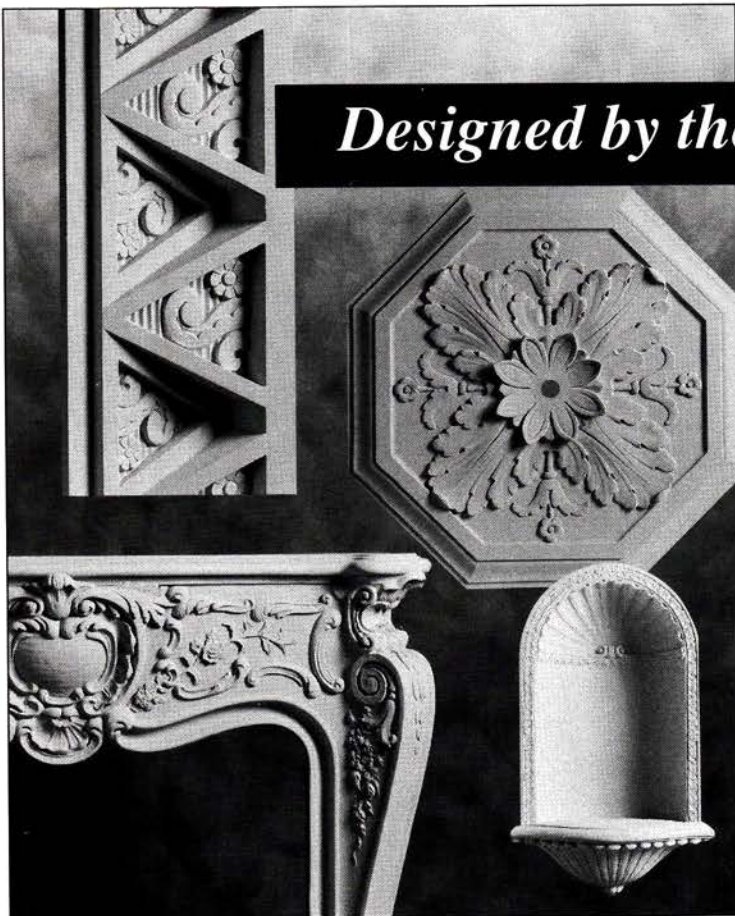
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# OLD HOUSE HOW-TO

## BASICS

**I**F YOU BELIEVE in first impressions, you know the impact a nicely finished front door has on guests and passers-by. As a practical matter, a well-painted door will last virtually forever. Unfortunately, doors are often the last detail on a house to get painted, so poor preparation and sloppy workmanship are common. While homeowners often dread painting windows, professional painters look at windows as the eyes of the house, a chance to show off their skill, and the opportunity to stand in one place listening to the radio while performing some "cake work." There's no secret to painting

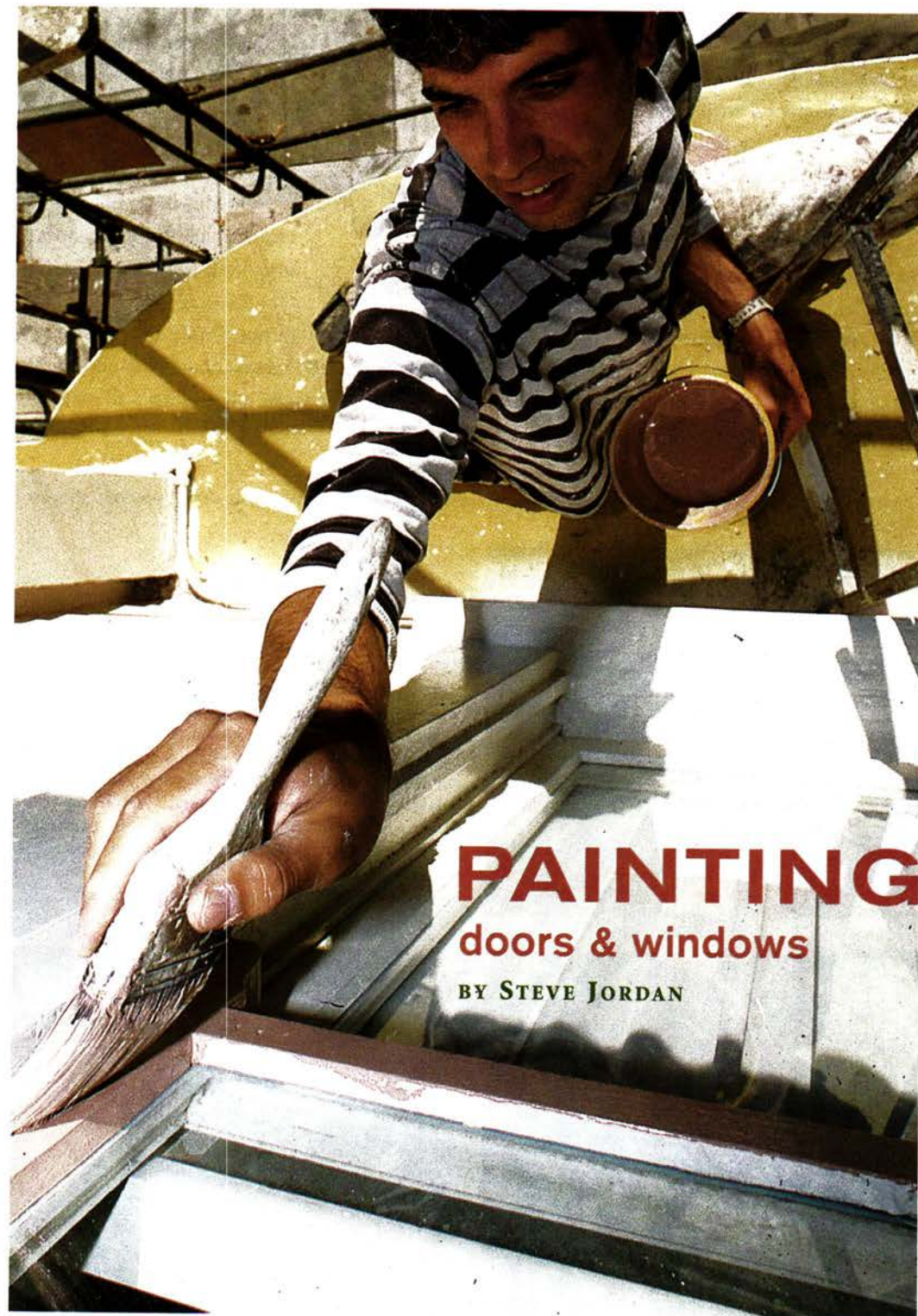
## PAINTING doors & windows

BY STEVE JORDAN

# Tips

windows or doors; you only need patience, quality tools, some tested methods, and the desire to do a good job.

Painters rely on steady hands and smooth strokes to get a clean, long-wearing seal on sashes and doors. Once you've learned a few easy techniques, you'll be painting door and window trim like a pro.





## The Tools I Use

A GOOD PAINT JOB requires a good brush. For oil paints, use the best Chinese bristle or synthetic Chinex bristle brush you can afford.

For a superior finish, try a bristle/ox hair blend brush. (A good brush will cost between \$10 and \$20.) A 2" or 2½" angled sash brush is the best overall brush design for most doors and windows.

To avoid cleaning the brush daily, wipe off the handle and ferrule at the end of the day with a rag dampened in mineral spirits, wrap the bristles and ferrule in a plastic bag, tape it up, and put it in the freezer for as long as a week. For latex paint, select a professional quality, nylon/polyester, or Chinex blend brush. Clean these brushes in water and a little detergent after each use.

## DOORS Prepping

LIKE ANY REFINISHING project, first decide if your door can be cleaned and painted, or if the old finish must be removed. Multiple coats of old paint or dark, ambered varnish usually indicate stripping. If so, carefully remove the door and strip it on sawhorses or take it to a local strip shop. If your door is only soiled, wash it with a cleanser like trisodium phosphate, Simple Green, or Spic and Span to remove dirt, hand oils, and chalking paint.

Before painting, make all woodworking repairs, such as tightening up joints with glue and clamps, planing edges, filling old hinge and lock mortises, replacing broken glass, and removing obsolete

hardware and weatherstripping. To fill gouges and scratches in the wood, use two-part epoxy or polyester fillers; spackling compound and dry powder fillers might fail on exterior doors, ruining your hard work.

If your door has panels, never caulk, nail, or seal the panels into the frame.

**If your door has panels, never caulk, nail, or seal them into the frame. Panels are designed to float within the frame according to the wood's seasonal shrinkage and expansion.**

Panels are designed to float within the frame according to the wood's seasonal shrinkage and expansion. Restricting this movement breaks the rules of cabinetmaking and often leads to splits. If your panels are split, try loosening them with a razor or putty knife and gluing them

back together. If this isn't possible, caulk the split with a flexible caulk; a hard filler will make the split worse.



## Quick Painting Tricks

Take care not to overlap edges where you don't want paint, or where the brush strokes change direction. This is a little harder to do with latex than with slow-drying oil paint, because the overlap often dries before you finish the door. If your paint rolls around the edge of the stop or the door, take a rag dampened with mineral spirits or water. Wrap it around your finger, and neatly wipe off the excess paint. You can also use a damp rag to clean off overlaps at perpendicular joints (1). Before painting, apply Safe Release or Easy Mask painter's tape to separate various areas (2). Once the paint is dry, pull the painter's tape away for a clean edge (3).



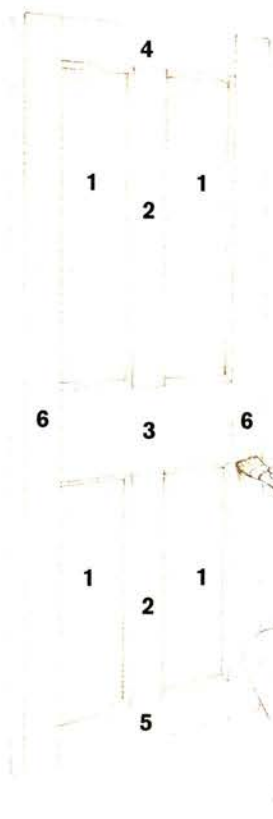
## Priming and Painting

BEFORE APPLYING a primer coat, roughen up the old painted surface with 120-grit sandpaper to create a mechanical bond for the primer. Remove old paint runs or sags with 80- or 100-grit sandpaper, then dust or vacuum the surface and clean off the remaining residue with a tack rag. If you've removed the door, rehang it for painting.

Paint the panels first, followed by the stiles (see "What to Paint First," right). Keep your brush strokes in the direction of the grain, generally up and down, and don't flood paint into the cracks between the panel and the stiles and rails—this glues the panels in place. Use long, smoothing brush strokes to finish edges where panels and stiles meet.

To ensure that you get the longest lasting job and that your door doesn't warp, always seal the top and bottom with a coat of primer or paint. This is easy to do if your door is off its hinges. If your door is hanging, use a Bender Pad—a thin pad attached to a piece of metal that will wipe paint under the door. This tool (manufactured by the Warner Tool Co.) works great with a mirror, or you can make your own special applicator with a thin piece of metal and the foam from a disposable brush. When this coat dries, sand lightly with 220-grit paper and tack off before finish painting.

If your door has a large window or divided lights, paint around the muntins first, then proceed to the rails and stiles. On slab or flush doors, use a wider brush and paint full lengths from the top to the bottom. Then reverse this sequence from bottom to top in 3" or 4" widths across the door to avoid the overlapping that occurs if the paint sets up as you work. For finish coats, use the same methods as for priming. Always paint your door early in the day to give the paint time to dry before the door must be shut. Before replacing the hardware, clean off the old paint, shine the brass, and replace worn screws. Also lubricate the hinges and locks to ready them for the next 50 years of service.



## What to Paint First

Begin priming a paneled door on its upper panels, painting with the grain, and working left to right. Then paint the lower panels, always moving top to bottom. After priming the panels (1), prime the center stiles (2), then the center rail (3), the upper rail (4), the bottom rail (5), and finally the outer stiles (6).



## Latex or Oil?

YOUR DOORS GET A LOT of heavy use and wear. Generally, oil paints are harder and last longer, but they are more difficult to apply and dry slowly. The alternative—today's acrylic latex paints—perform in ways formerly believed impossible. Whether using latex or oil, choose a gloss or semi-gloss product; the higher the sheen, the longer it lasts and the easier it cleans. Exterior oil paints typically come in one quality, but latex paints are available in several qualities, so buy only the top-of-the-line. Latex paints are formulated to remain flexible, a characteristic that makes two painted surfaces in contact stick together. This condition, called blocking, is the opposite of what you want on a window or door. Ask your paint dealer for paint that resists blocking; he might sell trim paints formulated to avoid this trait. It's also a good idea to try your latex paint on a board before beginning the actual work. Whether you're using latex or oil, do not paint in direct sunlight or wind.

## Where Doors Change Colors

CONFUSED about where to separate colors or areas that differentiate between the inside and the outside of a door and frame? Here's how to figure it out. Standing outside, shut the door. Looking at the doorway, notice that the exterior frame ends where the stop meets the door. Your outside casing or trim color ends here. Open the door and notice that the narrow, hinge side of the door faces out. Paint this edge the door color. Everything beyond this gets the interior finish color.

## Sash Trim Tips

WINDOW SILLS get a lot of exposure to rain, snow, and sunlight, so take extra care in preparing them for paint. If the old paint is excessively thick or cracked, strip the sills with a heat gun (not around the glass), or with paint stripper. The new triangular detail sanders are also great for smoothing out rough edges and corners. Fill deep cracks with an epoxy made of polyester fillers, such as Minwax High Performance Wood Filler.



Keep the paint on the wood and off the window. Protect the sash with the edge of a wide-blade wallboard knife when scraping off excess paint.

## WINDOWS Prepping

BEGIN YOUR PREPARATIONS with the right tools. Fill a bucket with a stiff putty knife, flexible putty knife, small scraper, 80-grit sandpaper, single-edge razor blade, thin prybar, razor knife, and duster brush. If you have aluminum storm sash, remove the frames; it's frustrating to work around them. If your windows are stuck, use your putty knives, razor knife, and prybar to free them inside and out. If you remove sash to repair frayed sash cords, broken glass, or to install weatherstripping, paint the sash while they are out of the opening; you'll get a better finished product. Scrape off peeling paint and any loose putty that easily pulls away from the glass. With sandpaper, smooth jagged edges or paint build-ups that might restrict your sash from gliding, shutting easily, or locking tightly.

Before glazing around the glass, use your single edge razor blade to scrape off any excess or sloppy paint that was left on the windows from the last painter. Dust any residue from the sash and apply a conditioning coat of 1 part boiled linseed oil mixed with 1 part mineral spirits to the rabbet where the old putty failed. Give this a day to dry and reglaze the windows, taking care to keep your upper glazing plane below the view from inside. Allow the glazing several days to two weeks to skin over before you paint.

## Priming and Painting

WHEN PAINTING double-hung sash, you'll get the best job if you pull the upper sash down and push the lower sash up. This allows you to paint the inner side of the meeting rails. If you don't unstick the upper sash, paint the inner face of the meeting rail with your Bender Pad. If your windows are in great condition, simply scuff up the old paint with sandpaper and repaint. If they are peeling or chalking, use an exterior primer for the first coat. (If you've chosen a finish color darker than an off-white, have the primer tinted to make sure second coat covers, thereby avoiding excessive layers of paint.)

Begin painting the putty next to the glass,



## Best Face Forward

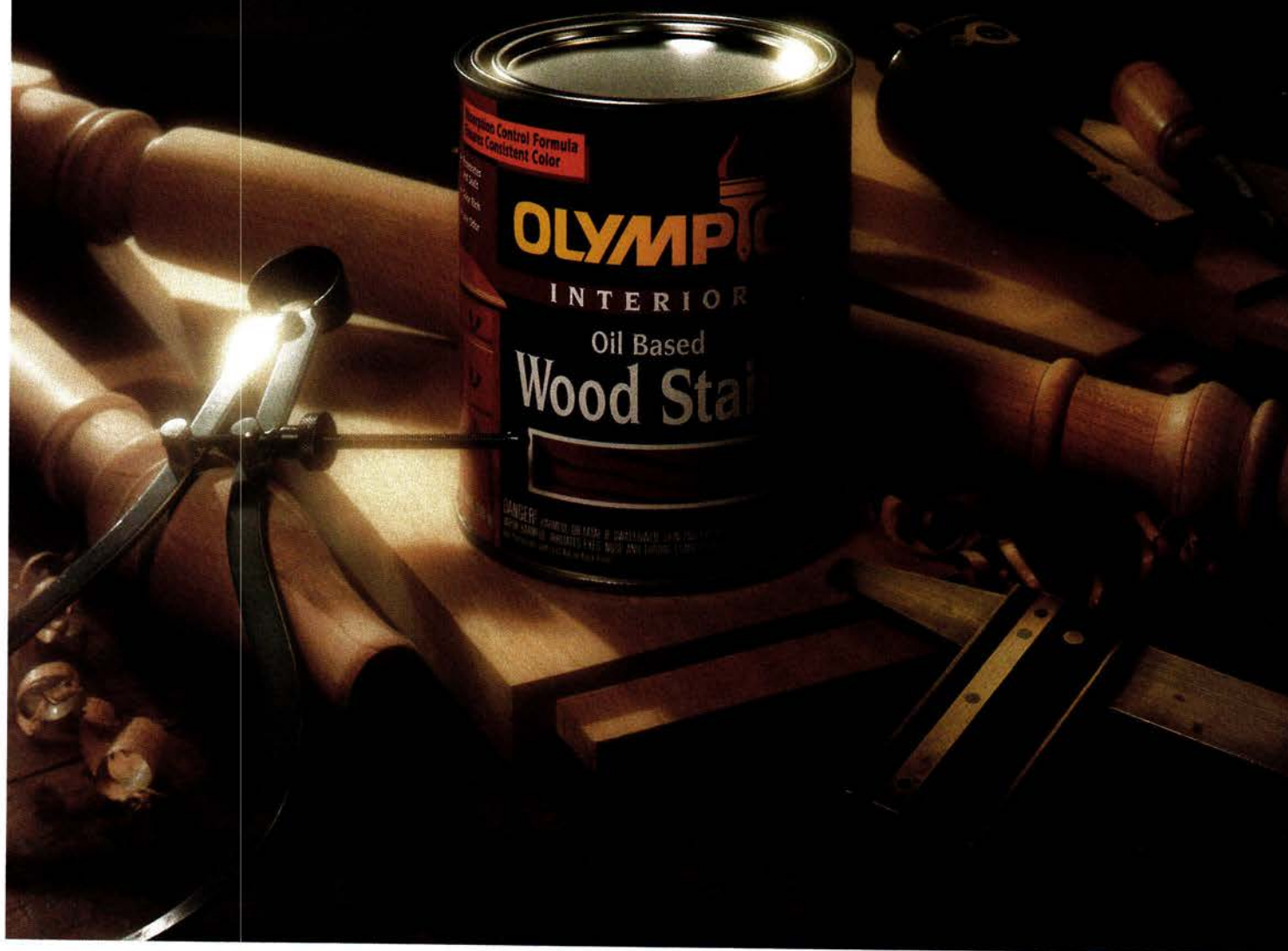
To cover more of the visible parts of a double-hung window, pull the top sash down and the bottom sash up to get paint access to the inner-side meeting rail. While it isn't visible when the window is closed, the rail shows when the bottom sash is open.

then do the adjacent sash rail and stiles beginning at the top. Don't flood paint in the crack between the sash and the frame; this is why windows stick. Next paint the stiles and the bottom rail. In multi-pane sash, always paint all the upper members first, then the sides, and the bottoms last. If you paint the lower parts of the window first, loose paint or putty that you missed when scraping inevitably falls on your fresh work.

When finish painting around the glass, lap a small amount of paint (about  $\frac{1}{16}$ ") from the putty onto the glass. This creates a seal that prevents rain from running in between the two materials. Without this seal, the putty will fail quickly. If you can't cut a fine line around the glass panes with your brush, paint them the best you can. When the paint is dry, position a wide-blade wallboard knife across the putty and scrape into the knife, taking care not to break the seal between the putty and glass.

The day after the paint has dried, walk around the house and unstick every window that you've painted. If you've replaced a lot of putty around the glass, wait several days before cleaning the windows for a crisp, professional job.

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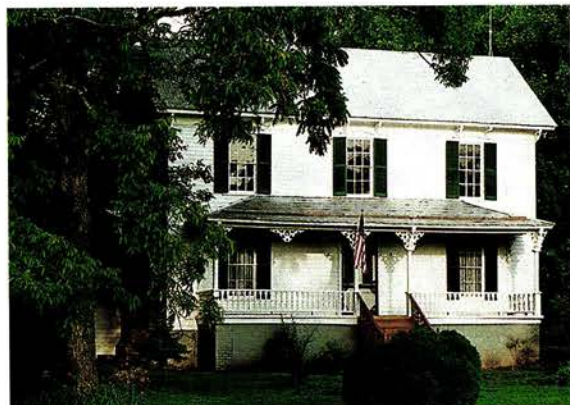
# OLD HOUSE ADVISOR

## A HOUSE LIKE I

The house I am trying to restore is a little over 100 years old. It has one room on either side of a 10' hall, both upstairs and downstairs. Can you identify the style?

— BRENDA RUTHERFORD, MOCKSVILLE, N.C.

WHEN YOU SEE a symmetrical, gable-roofed dwelling, one room deep and two rooms wide, in your part of the country, you're looking at what historians call an I-house. A house type, rather than a style, the I-house takes its name from the states where researchers first noticed them in the 1960s:



I-houses could be dressed up in the style of the era with millwork—such as these Victorian porch brackets—or varied according to regional taste.

Indiana, Illinois, and Iowa. Actually, they're just as common in Virginia and North Carolina, and probably began there.

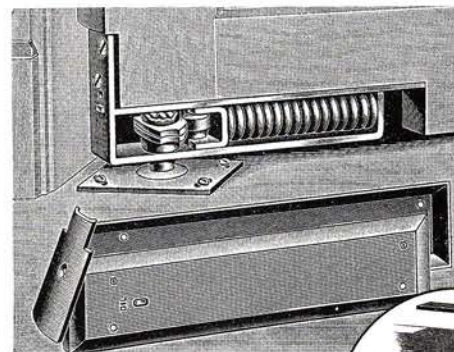
The classic I-house form of a center hall balanced by single rooms has its origins in British houses and double-pen log houses—that is, two rude chambers connected by a breezeway. Indeed, I-houses go back to the 18th century, and were built in rural areas well into this century. Most I-houses in the Midwest have five openings across the façade. Your three-window scheme is just how they did it down South.

## KEEPING DOORS SWINGING

We are trying to adjust the swinging door between the kitchen and dining room of our 1927 house. What do you know about the mechanism?

— MAUREEN F. RICKARD  
SPOKANE, WASH.

WHO HASN'T SEEN a pantry door with one of those double-acting pivots that swing in either direction, then return the door



Pivots mounted either in the bottom of the door (easiest to install) or in the floor.

magically to the closed position? On the market by 1899, the heart of the device was a heavy spring and cam. Some manufacturers added stops on the cam so the door would be held open when swung beyond 90 degrees. The only other option, hydraulic door closers, are large, expensive, and have to be floor-installed.

In the 1920s, one of the top names in mechanical pivots was Bommer. They're still in the door hardware business (though models may have changed). For the name of a local distributor, call Bommer Industries in Landrum, South Carolina, at (864) 457-3301.

## CYLINDER RACK

In my basement workshop, I have many different kinds of tubes—cartridges of caulking, tubes of construction sealant, even fuel cylinders for various tools. All are tipsy to store on-end. To solve this problem I made a rack of PVC pipes. I simply cut 8" lengths of pipe, then bond them at their tangent edges using PVC cement. Pipe 2" in diameter is

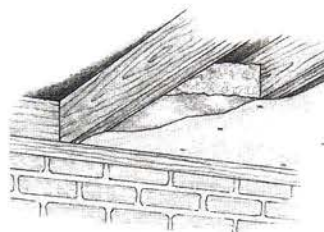
perfect for caulks, 3" for larger cartridges. Be sure to clean all mating surfaces well before cementing.

— TERRY M. ORDINETZ  
WARNERS, N.Y.

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If you are insulating the underside of a ground floor—especially if it is the ceiling of a working basement—consider this approach. Instead of using

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to hold the batts in place. This material is light, inexpensive and easy to work with, and it won't block moisture movement out of the insulation. (Remember, the batt's vapor barrier must face the living space!) Best of all, it will keep fibers and dust from raining down if the basement is used as a living space.

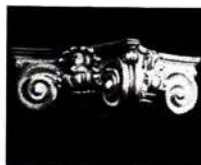
— DALE POPE  
GLOUCESTER, MASS.

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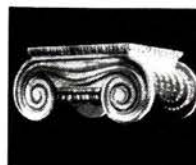
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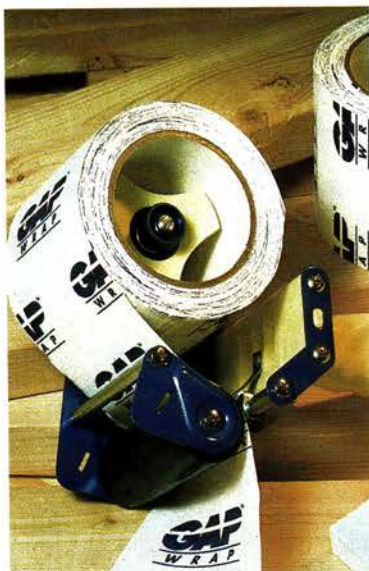


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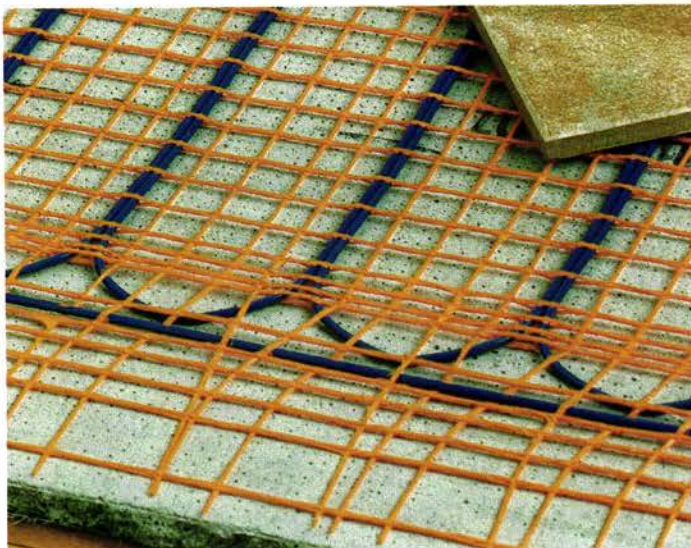
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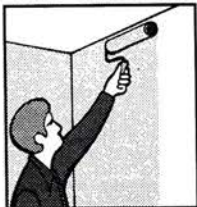
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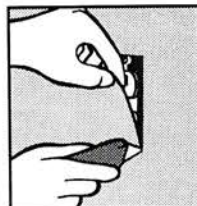
3. Apply fiberglass mat to wet surface.



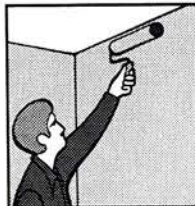
4. Trim excess mat where wall meets ceiling.



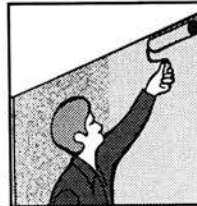
5. Trim mat at baseboard and window.



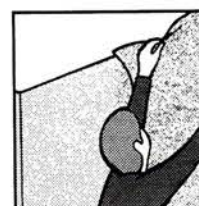
6. Trim mat at outlets, switches, etc.



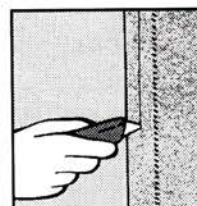
7. Apply second coat of saturant to wet mat.



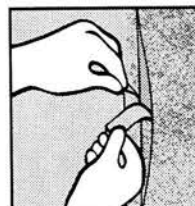
8. Apply 1st coat of saturant to adjacent area.



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



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



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)

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## Two for the Road

**T**RAVEL, THEY SAY, is the best education. A good way to play vacation road scholar this summer without following an organized tour is to sample bits of the built landscape on the way to your final destination. As you hit the highways, pack along these two new guides to the beauty and variety of lesser-known North American architecture.

**ARTS & CRAFTS DESIGN IN AMERICA** For those unconvinced we need yet another coffee table tome of brown furniture and green pottery, *Arts & Crafts Design in America* will be a refreshing relief. Look past the nebulous title and rosey interior woodwork on the cover and you'll see that this book is really about buildings—most of them houses. Arts & Crafts furnishings were always intended to fit hand-in-glove with—what else?—an Arts & Crafts house, and this handy reference will send you off to discover exciting examples in unexpected places.

All this begs the question: What *is* an Arts & Crafts building? As authors James C. Massey and Shirley Maxwell show, the answer depends upon where you are. The Arts & Crafts ideals of simplicity, honest design, and natural materials assumed different forms wherever they took root—ruggedly rustic in Colorado, medieval-looking masonry around Philadelphia. The sharp-eyed blend of rich contemporary photos and telling historic prints provides a keen graphic guide to these nuances.

One of the surprises—and joys—of this

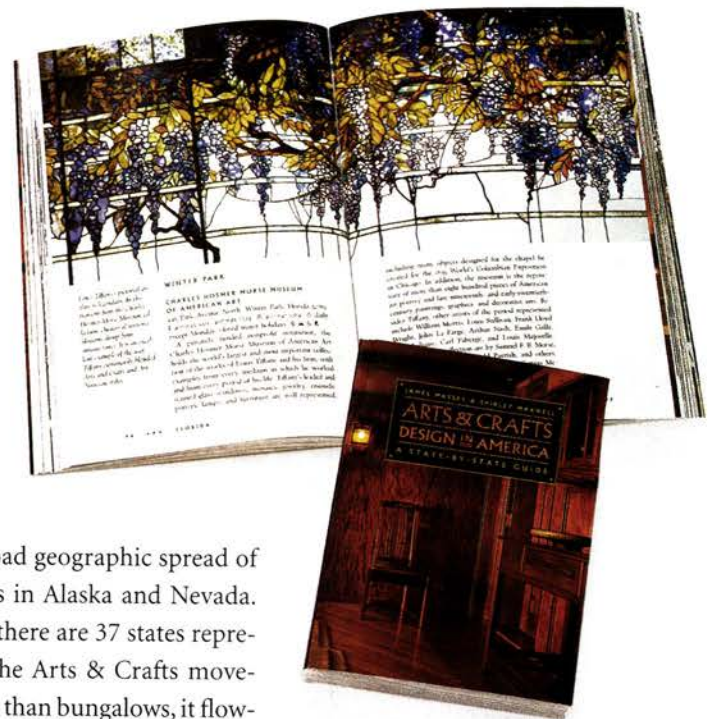
survey is seeing the broad geographic spread of sites, including sleepers in Alaska and Nevada. Just counting chapters there are 37 states represented. Not only was the Arts & Crafts movement about much more than bungalows, it flowered well beyond southern California and suburban New Jersey. Clearly, Midwesterners are blessed with some of the richest stock in the locales surrounding Chicago and Minneapolis.

Organized by state, each building or significant museum collection receives up to several paragraphs of commentary. Many of the most tantalizing entries are for historic districts—the historic house-hunter's equivalent of shooting fish in a barrel. Regular readers of OHJ's style articles will recognize Jim and Shirley's friendly mix of mordant architectural observations and first-hand impressions. Worth noting is the book's lucid, engaging design by Robert L. Wiser of Archetype Press.

These are buildings anyone can locate, view, in many cases tour, and sometimes even overnight in. No one book can cover every Arts & Crafts landmark, of course, but there's plenty here to keep you moving until the authors find more.

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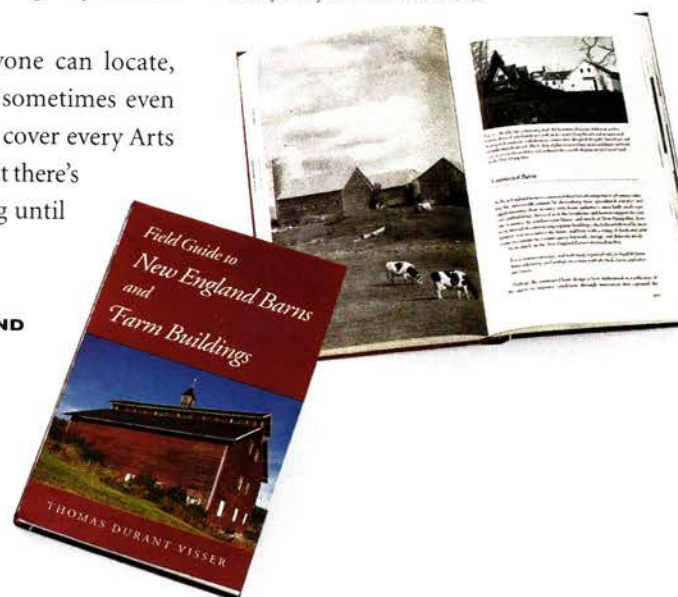
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*England Barns and Farm Buildings* in your glove compartment. A horse of a different color, so-to-speak, this book is not about where to locate a significant farm building but, rather, what you are seeing when face-to-face with one. It puts the many distinctive designs of barns and dependencies in their place, explaining, for example, why some get a gable roof, while others are gambrelled.

Thomas Visser has been documenting the evolution of farmstead structures for years at the University of Vermont, and his aim is to have us recognize the cultures and innovations behind the buildings we see from the road—some before they are gone. With its long settlement history and tradition of mixed-use agriculture, New England has a rich heritage of farm buildings. Many stand as a record of building traditions from before the industrial revolution; others, such as bank barns with those steep, inclined driveways, represent farming ideas that were cutting-edge in their day. Yet many more are fast disappearing from the landscape as they succumb to age, neglect, or the developer's bulldozer.

Though this guide is based on a regional study, you don't have to be a Yankee to use it. The very readable sections on barn history and dairy houses share insights about timber framing or design that reach much farther than their original context. Do you know, for example, what those Roman numerals on mating timbers mean? What's the purpose of a silo, and how does it work? (Hint: Gravity helps provide feed for dairy cattle all year round.)

As with many well-organized and -illustrated building guides, you can also turn the breakdown of building types and features presented here into a design handbook. In fact, just last week we had friends in the OHJ library researching their 1880s barn. On page 47 they found a model for a long-gone cupola—and a weathervane to match. —REVIEWED BY GORDON BOCK

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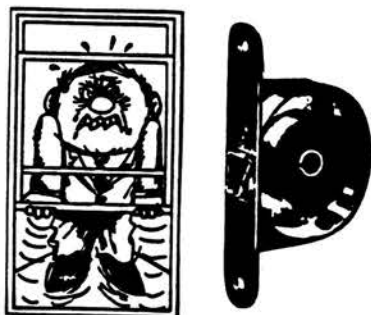
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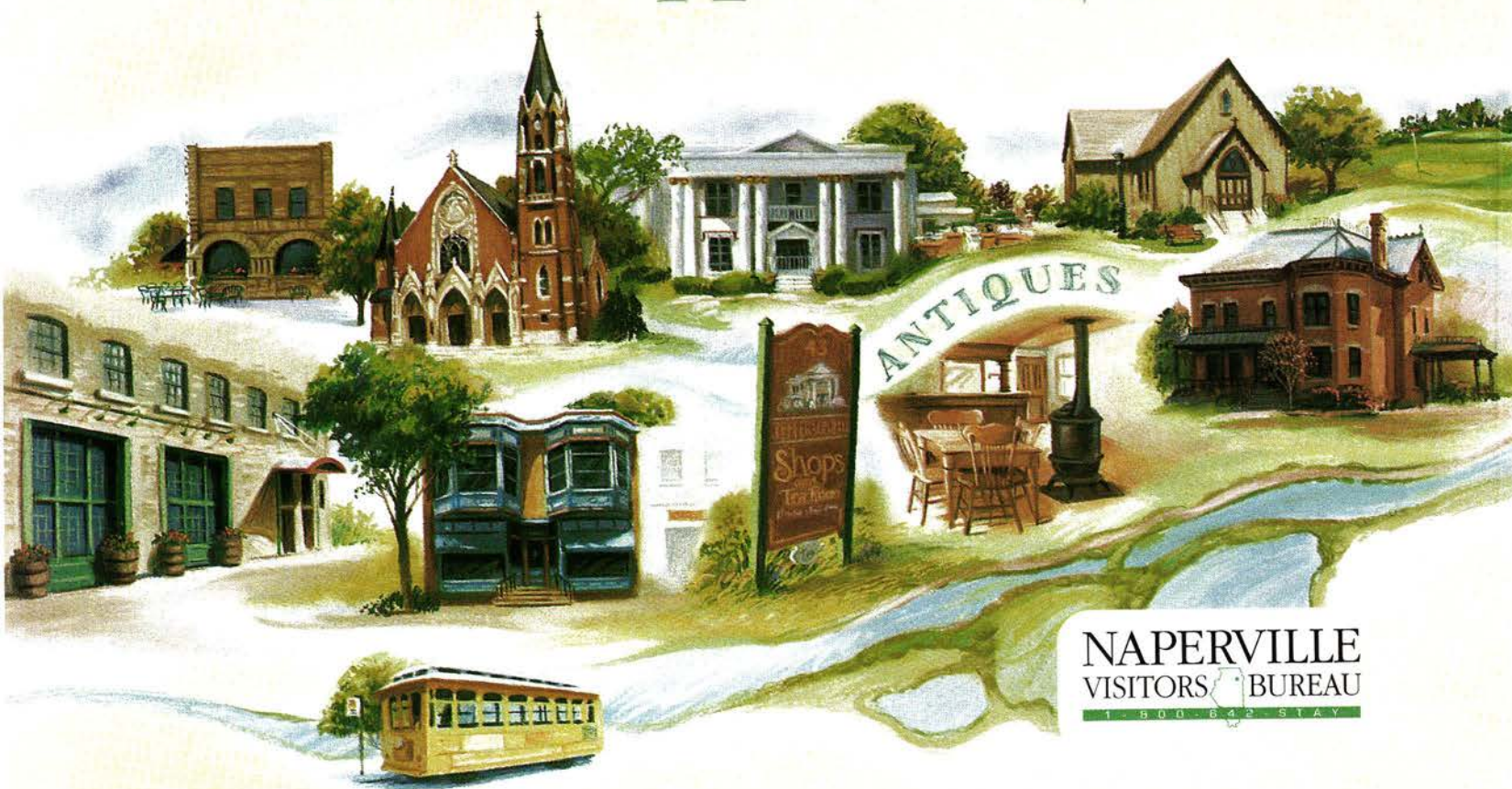
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# Burlington by the Lake

IT WOULD BE hard to pick a prettier place to watch the sun set than Waterfront Park in Burlington, Vermont. Across Lake Champlain, the sun flirts with the curtained Adirondacks. Moored sailboats cast drifting ribbons of color in the water off Perkins Pier. Behind the promenade, on a gentle slope that eventually crests at Mt. Mansfield 40 miles away, slate roofs and copper finials flash in the mellow light.

Burlington may be Vermont's largest city (with a mere 40,000 people), but this culturally hip and socially aware town still retains much of its 19th-century charm. It grew up around the waterfront and the University of Vermont campus just up the hill from the lake. UVM (as the university is known) was founded around the still-beautiful University Green in 1791, when Burlington was just a village of some 300 people and Lake Champlain a 120-mile-long waterway in the midst of a wilderness.

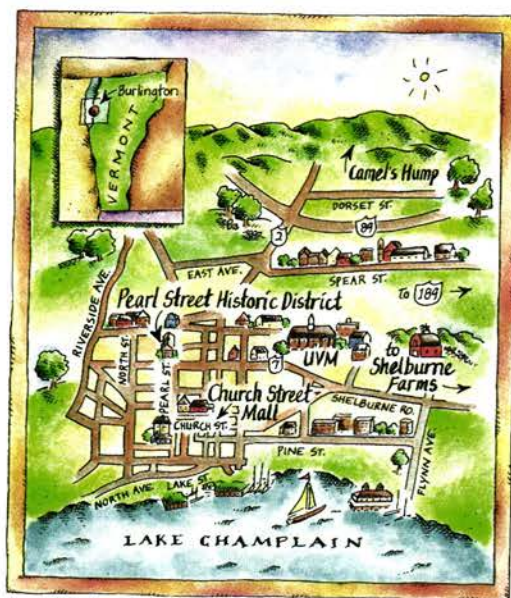
The long, broad lake quickly evolved into a major interstate with Burlington as its chief port. By 1823, canals linked Lake Champlain to New York City via the Hudson River and the

Great Lakes by way of the Erie Canal. Raw materials, especially timber, followed the waterway from Quebec to New York and Boston. Slate, quarried from the nearby Green Mountains, was shipped by water to New York and the Midwest.

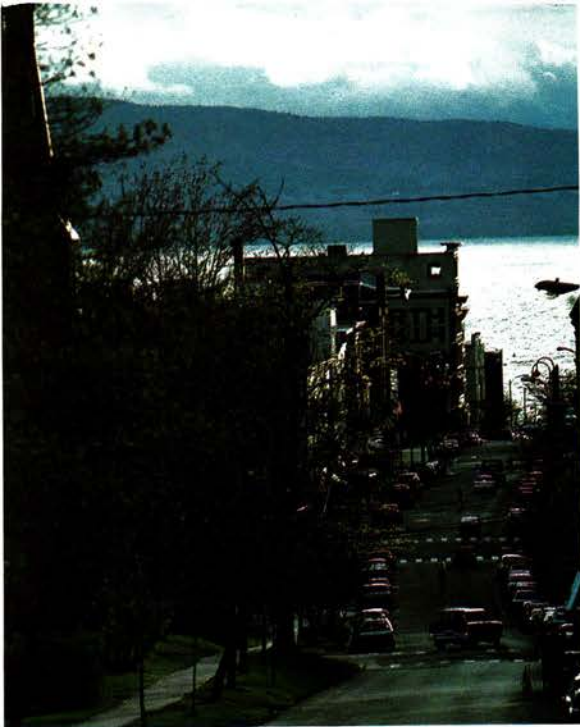
Naturally, some of the beautiful by-products of the slate and lumber industries began to

*Burlington may be Vermont's largest city (with a mere 40,000 people), but this culturally hip and socially aware destination city still retains much of its 19th-century charm.*

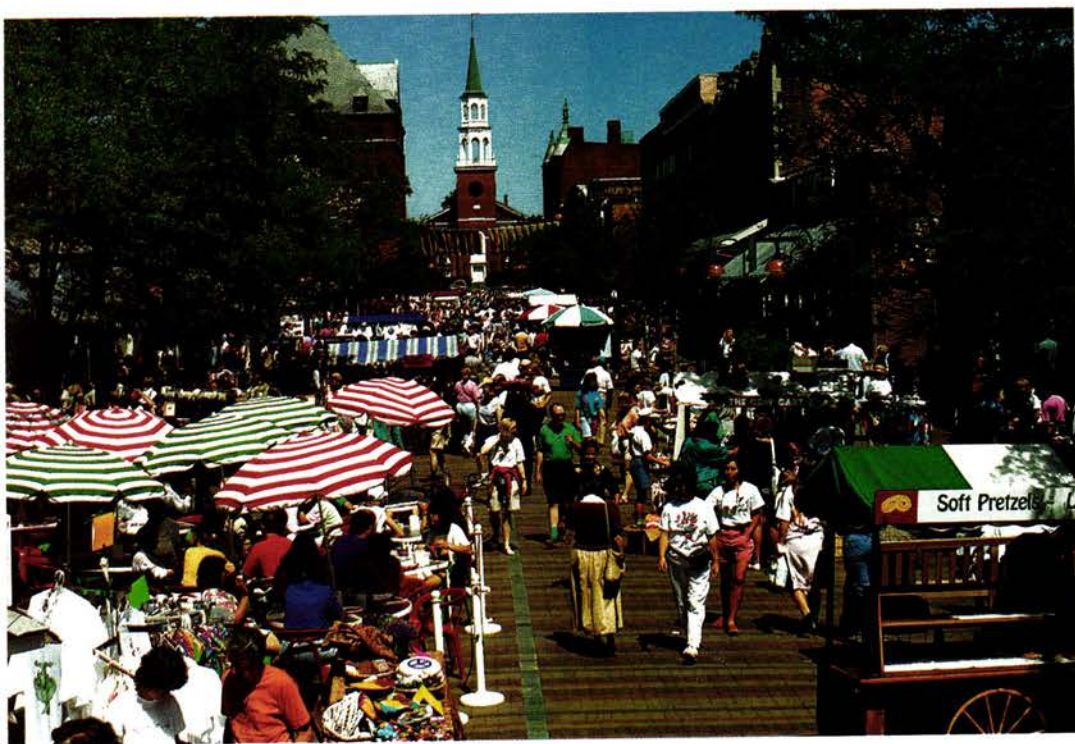
BY MARY ELLEN POLSON



As the watery crossroads between a rich hinterland and New York and Montreal, Burlington prospered in the 19th century. In the 20th, the city reclaimed its declining waterfront, setting the stage for a new wave of waterborne activity: recreational sailing, sculling, ice-boating, and scuba diving.



Clockwise from top left: A glimpse of Lake Champlain; slate and copper turrets on the Abernathy Building on Church Street; the Church Street pedestrian mall; the Lakeside Historic District; Skiff Hall, an 1820s Federal with an Italianate belvedere.



appear in the fine old homes that still line Burlington's streets. By the 1880s, wealthy industrialists were building spectacular summer "cottages" along the lake, bringing a certain caché to Burlington.

In recent years, Burlington has become a destination city for vacationers and those looking for progressive, active lifestyles. The formerly industrial waterfront, in decline for much of the 20th century, has been transformed into a series of water-oriented parks and walkways. A nine-mile bike path stretches along the lake from one end of the city to the other. The ferries that ply the lake year-round are joined by sailboats, kayaks, and windsurfers, and in the winter, iceboats that race across the ice at speeds of up to 150 miles per hour. Scuba enthusiasts dive historic shipwrecks right in Burlington Harbor.

All this and fine architecture, too. Within a small area, Burlington boasts half a dozen historic districts—with more on the way, thanks to the on-going work of UVM's historic preservation program. As you stroll this walkable city, be sure to see the following neighborhoods.

**BATTERY AND KING STREETS** The heart of Burlington's historic waterfront industrial district is filled with 18th- and 19th-century commercial buildings, including the Pomeroy House (1797), and the Old Stone Store (1827). Overlooking Battery Street and the harbor is the Follett House, a high-style Greek Revival mansion (1840).

**CHURCH STREET** The Federal-style Unitarian Church makes a focal point for this lively pedestrian mall lined with 19th-century buildings. Other standouts include the Richardsonian Romanesque Masonic Temple and the Chateausque Richardson building, a former department store.

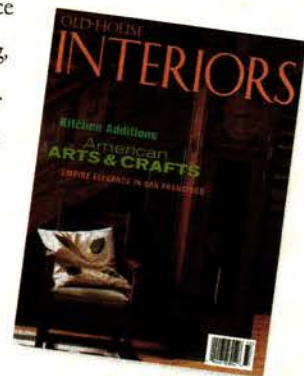
**PEARL STREET** The upper part of Pearl Street was first settled in the 1790s. This fashionable residential area of the early 19th century boasts a wonderful assortment of Federal-style homes, including the Horace Loomis House (1808) and the



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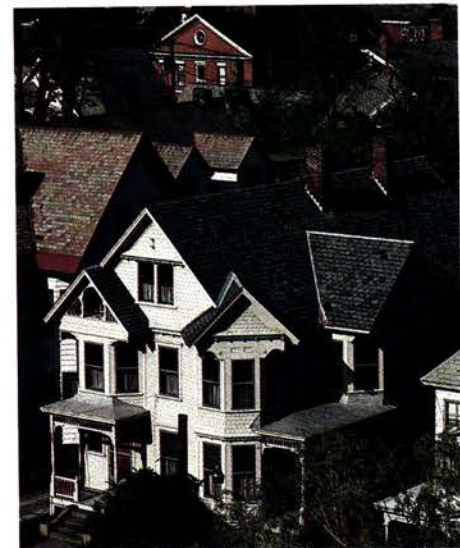
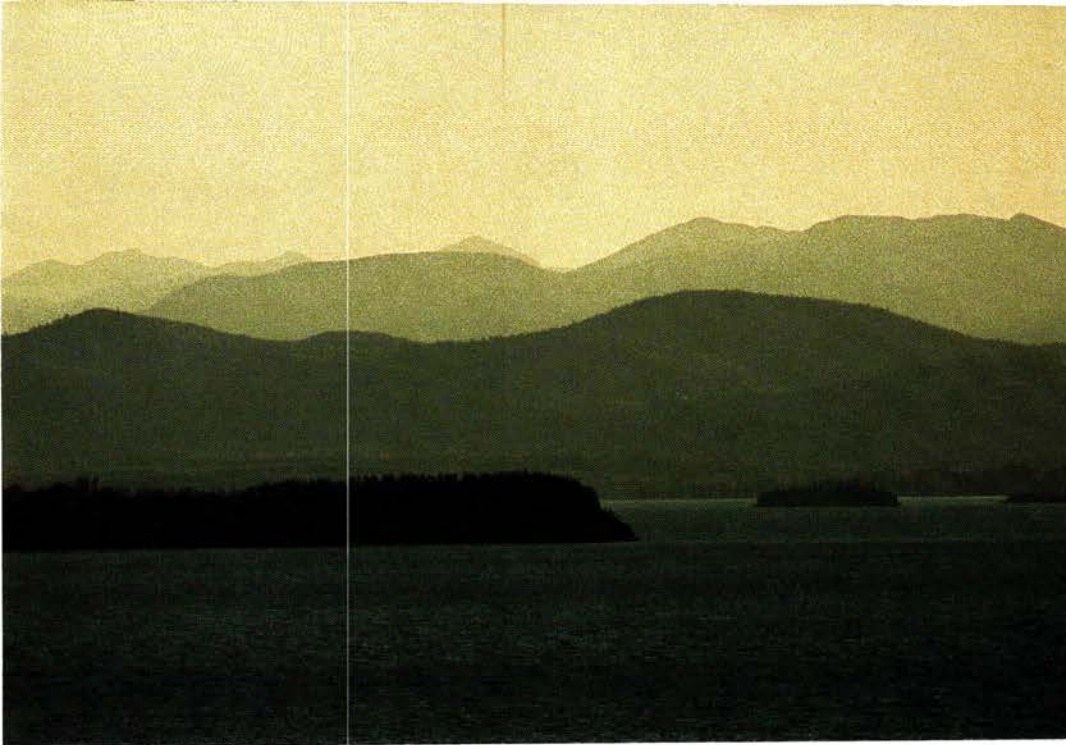


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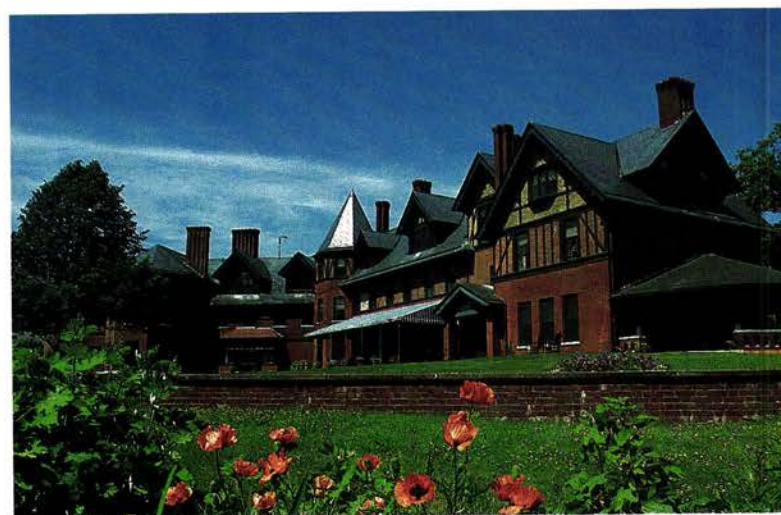


FROM THE EDITORS OF OLD-HOUSE JOURNAL

**Experience the Beauty, Intelligence, and Inspiration of Old-House Interiors.**



Clockwise from top right: A few of Burlington's many slate roofs, seen from above; Shelburne Manor, an eclectic Queen Anne mansion built in 1899; the Community Boathouse, modeled on a turn-of-the-century design; and a view of the Adirondacks beyond Lake Champlain.



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Deming House (1817).

**I SOUTH UNION STREET** By the 1880s, the wealthy residents of Burlington had built large homes here in the Italianate, Second Empire, Shingle, Stick, Queen Anne, and Colonial Revival styles.

**I UVM (UNIVERSITY GREEN)** From its beginnings several blocks north of Lake Champlain, the campus spread out to build or encompass houses in the Federal, Greek Revival, and Richardsonian Romanesque styles. The latter, including the H.H. Richardson-designed Billings Building (1885), made use of an abundant supply of the local redstone, a red-brown Monkton quartzite.

**I OLD NORTH END** This neighborhood of small Queen Anne and vernacular, gable-front cottages centered around North Street

sprang up in the 1870s and 1880s to house workers for the growing lumber and millwork industries. Its narrow streets lend the feel of an earlier century to the area.

**I LAKESIDE** These late-19th- and early-20th-century duplexes on the south end of town near Lakeside Park were originally built as a planned, self-sufficient community for the employees of the Queen City Cotton Co.

**I SHELburne FARMS** Commanding a spectacular site on the lake just south of Burlington is Shelburne Manor, an eclectic Queen Anne mansion built by William Seward and Lila Vanderbilt Webb in 1899. Still a working farm and recently opened as a historic inn, the estate is the site of outdoor summer concerts.

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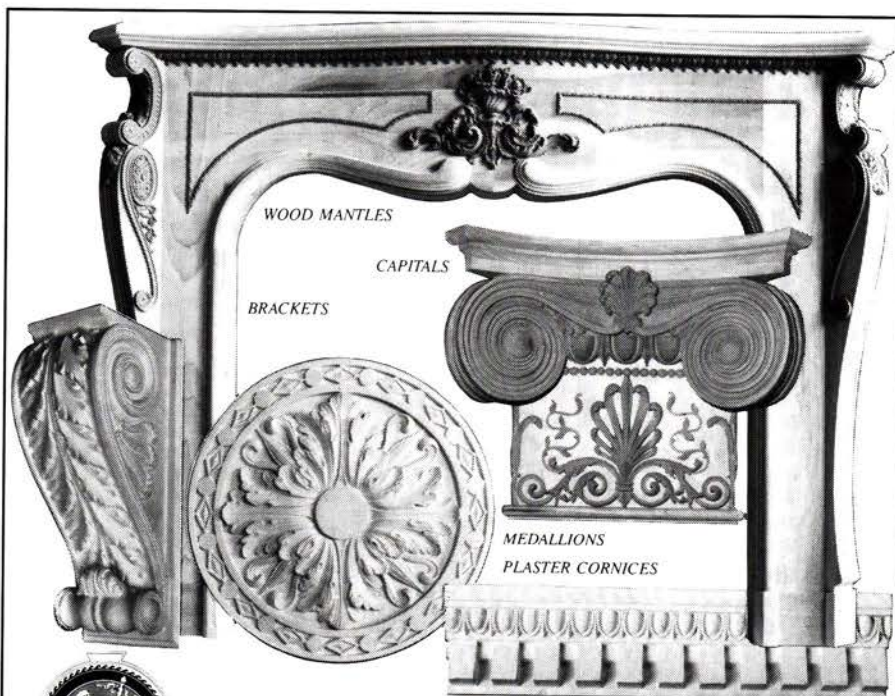
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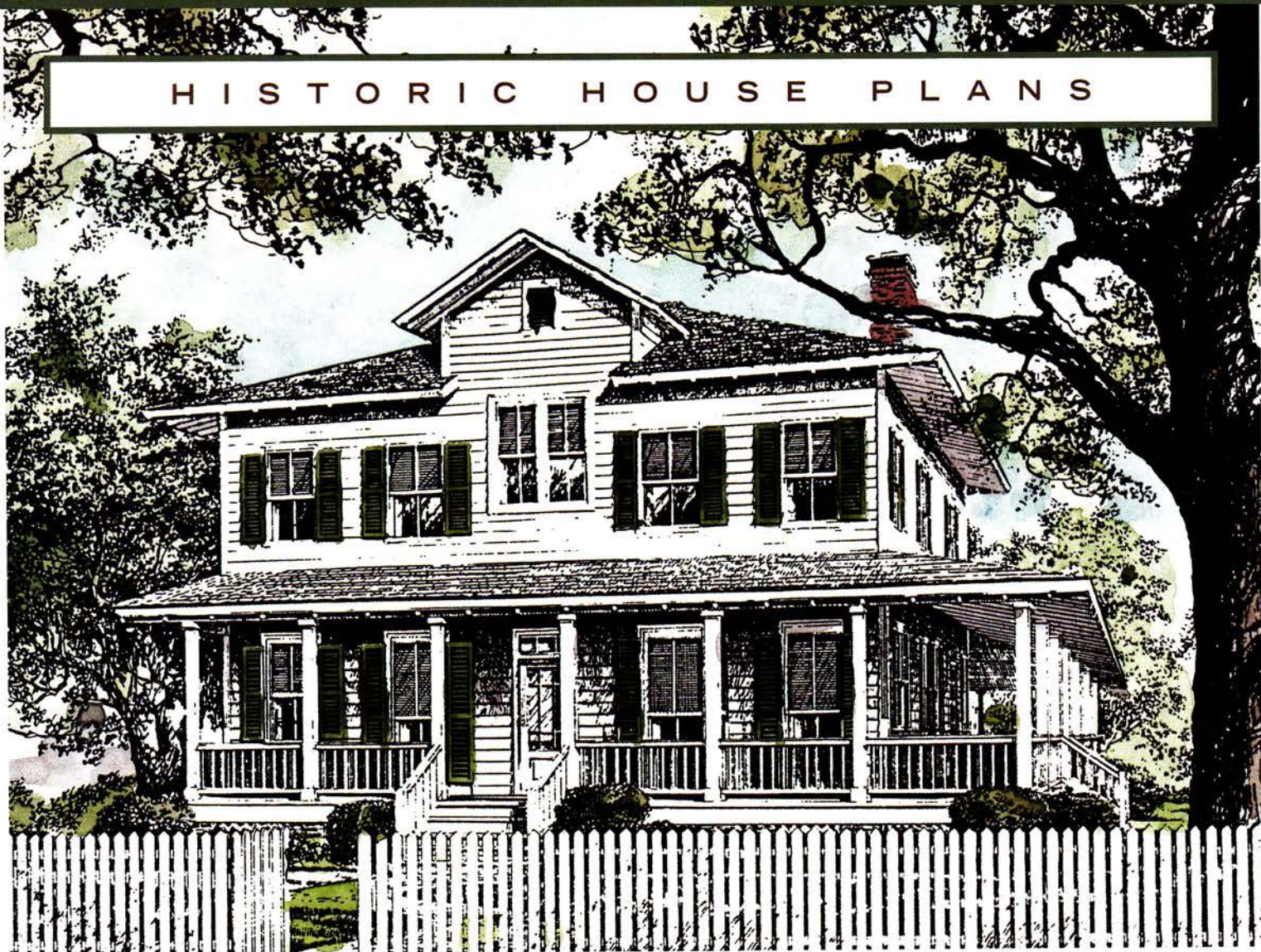


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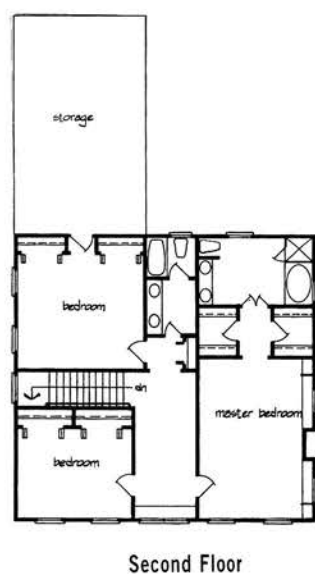
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# HISTORIC HOUSE PLANS



## Savannah Verandah House

Endowed with deep eaves and a generous verandah, this hipped-roof farmhouse draws its architectural cues from houses in coastal Georgia. The open interior plan is Arts & Crafts inspired: both the library and living room are colonnaded, and the dining room is framed by half-columns supported by built-in bookcases.



### Plan PC-01-PV

Cost: \$300

Set of 5: \$360

Set of 8: \$400

Bedrooms: 3

Bathrooms: 2½

Square Footage: 3,272'

First Floor: 1,940'

Second Floor: 1,332'

Ceiling Height

First Floor: 10'

Second Floor: 9'

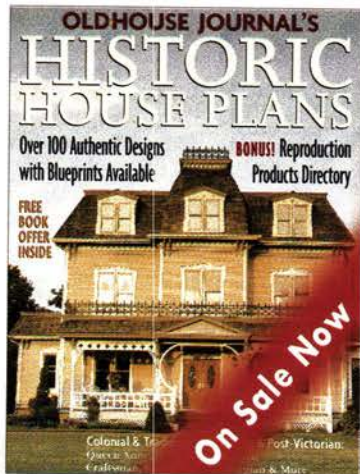
Overall Dimensions

Width: 45' (including porch)

Depth: 71' (including porch)

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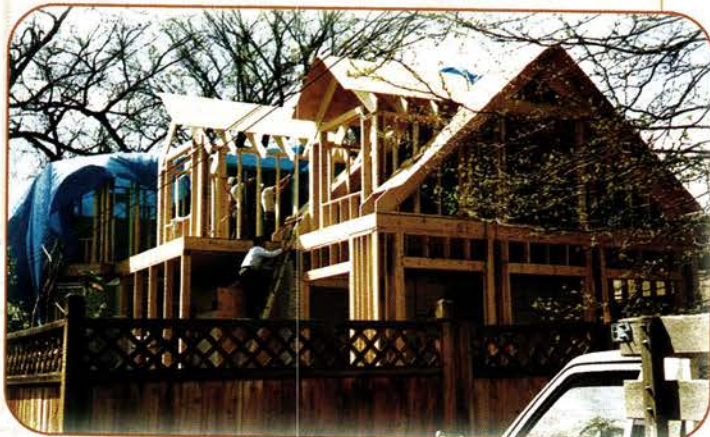
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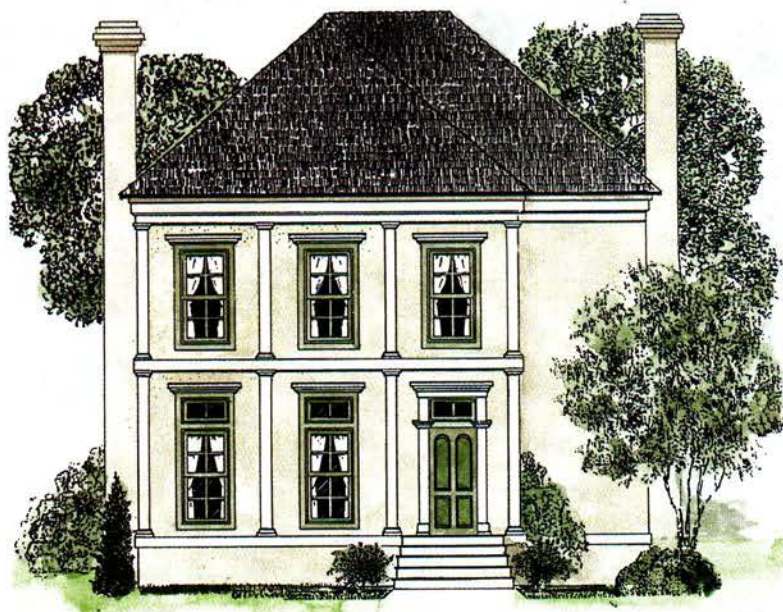
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# HISTORIC HOUSE PLANS



## Garden District Chateau

With its applied pilasters and ornamental belt course, this French Colonial design mimics the double-galleried homes of the New Orleans Garden District. Just 36' wide, it's well-suited for narrow lots.



Second Floor



First Floor

### Plan HR-52-VI

Cost: \$230

Set of 5: \$290

Set of 8: \$330

Bedrooms: 4

Bathrooms: 2 1/2

Square Footage: 2,372'

First Floor: 1,222'

Second Floor: 1,150'

Ceiling Height

First Floor: 10'

Second Floor: 9'

Overall Dimensions

Width: 36'

Depth: 42'

## A Barber Design

This plan is adapted from a Victorian design published in George Barber's *Cottage Souvenir* of 1890. Details include bracketed turned posts, a bay window, and fish-scale shingles on the front gable.



First Floor



Second Floor

### Plan HR-02-VI

Cost: \$230

Set of 5: \$290

Set of 8: \$330

Bedrooms: 3

Bathrooms: 2 1/2

Square Footage: 2,321'

First Floor: 1,188'

Second Floor: 1,133'

Ceiling Height

First Floor: 9'

Second Floor: 8'

Overall Dimensions

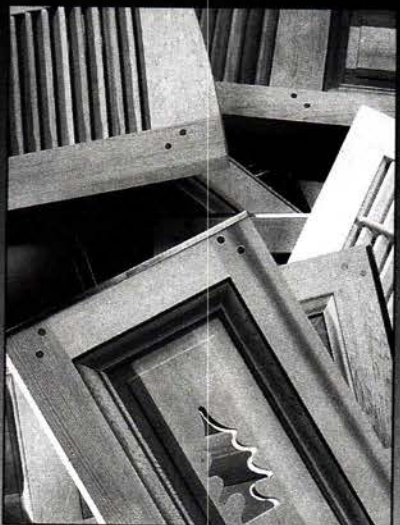
Width: 34'

Depth: 48'



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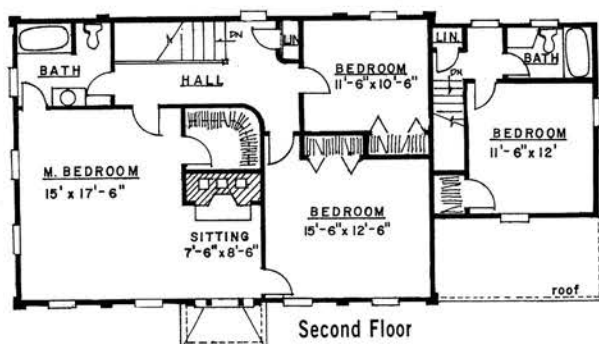
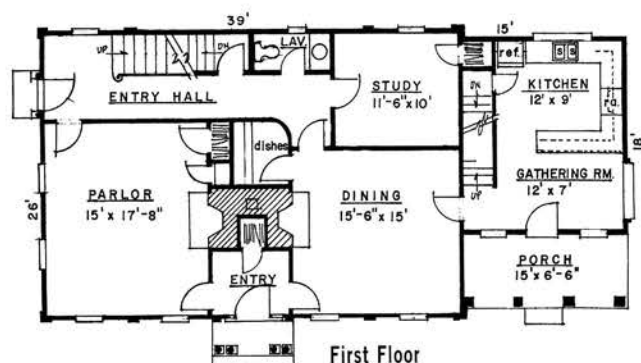
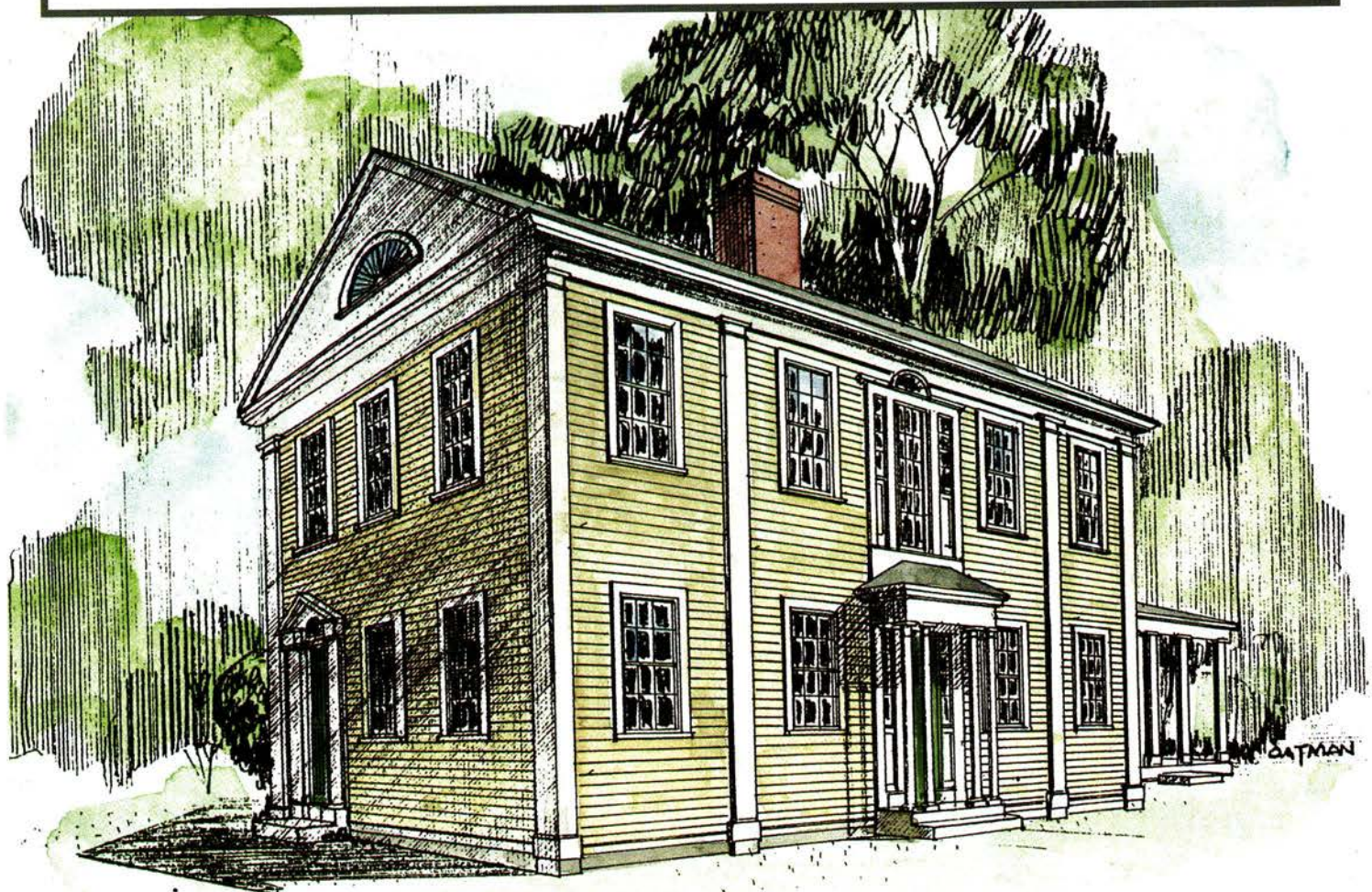
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# HISTORIC HOUSE PLANS



## Asher Benjamin House

This transitional Greek Revival plan is based on an early-19th-century house in South Hadley Falls, Massachusetts, attributed to early American architect and planbook publisher Asher Benjamin. The Palladian window and full-height pilasters are trademarks of the Benjamin style. The side elevation shows the Greek temple influence.

### Plan RS-04-EA

Cost: \$260

Set of 5: \$320

Set of 8: \$360

Bedrooms: 4

Bathrooms: 2½

Square Footage: 2,666'

First Floor: 1,333'

Second Floor: 1,333'

Ceiling Height

First Floor: 8'2"

Second Floor: 8'2"

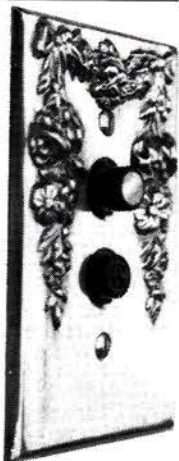
Overall Dimensions

Width: 54'8"

Depth: 28'8"

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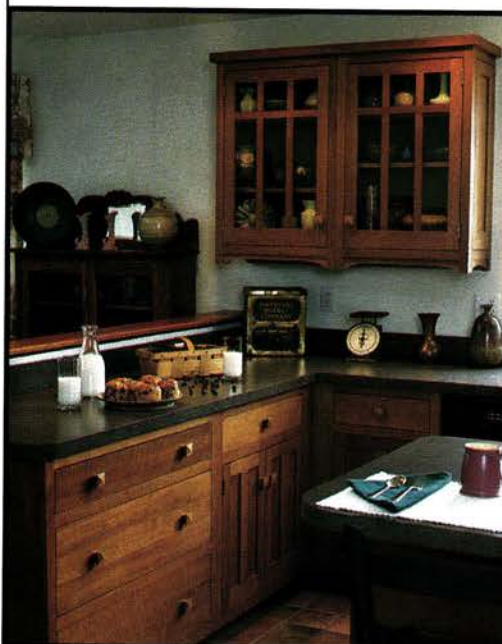
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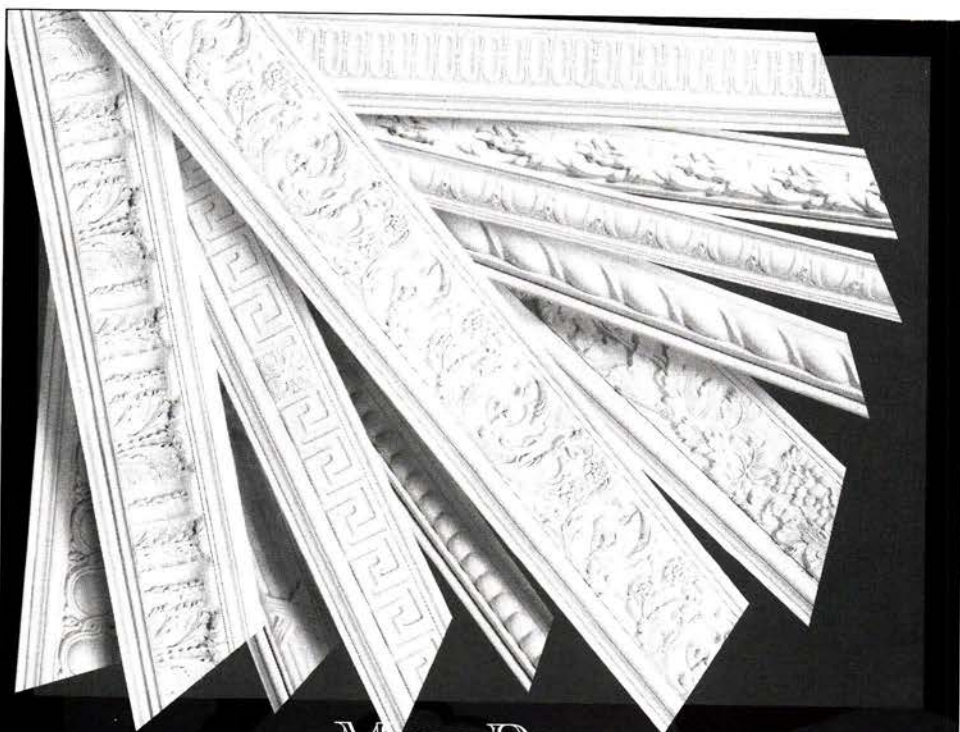
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# HISTORIC HOUSE PLANS

## Hearth Room House

Many colonial-era houses in New England expanded from a solitary hearth room. The "additions" to this gambrel-roofed plan include a shed kitchen with breakfast nook.

### Plan RS-03-EA

Cost: \$170

Set of 5: \$230

Set of 8: \$270

Bedrooms: 2

Bathrooms: 1½

Square Footage: 1,386'

First Floor: 816'

Second Floor: 570'

Ceiling Height

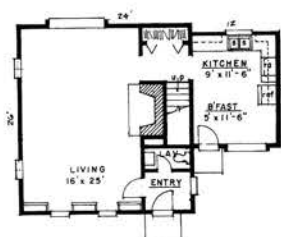
First Floor: 7'6"

Second Floor: 7'6"

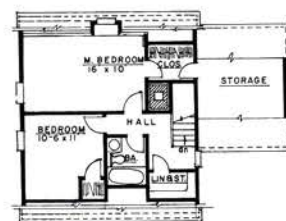
Overall Dimensions

Width: 36'

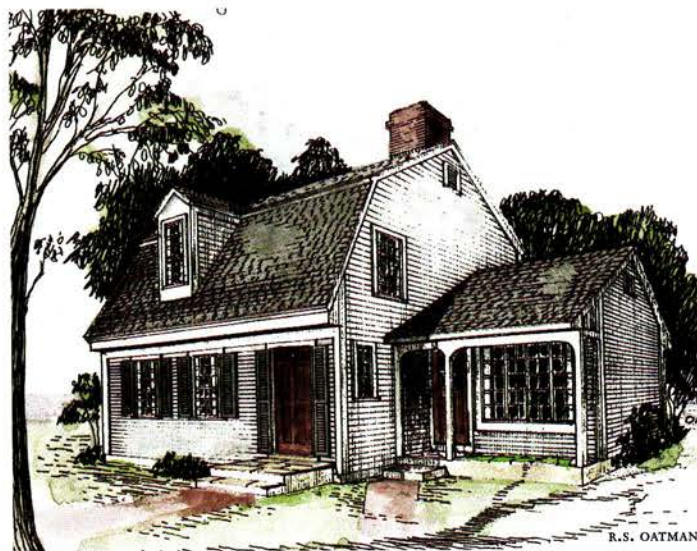
Depth: 28'



First Floor



Second Floor



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For the houses shown in this issue,

blueprints may include: Detailed floor plans showing dimensions for framing. Some may also have detailed layouts and show the location of electrical and plumbing components. ■ Interior elevations are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs. ■ Building cross sections: cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details. ■ Framing diagrams that show layouts of framing pieces and their locations for roof, first, and second floors. ■ Energy-sav-

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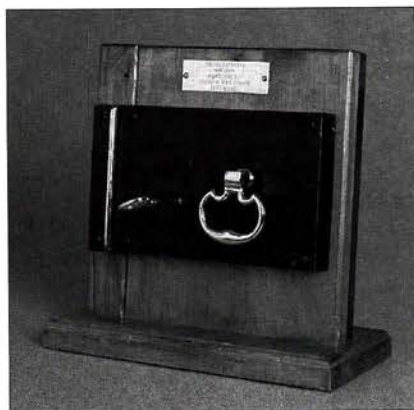
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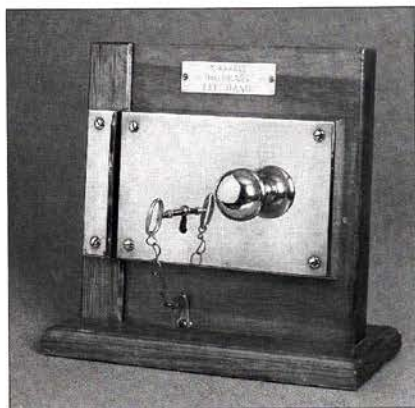
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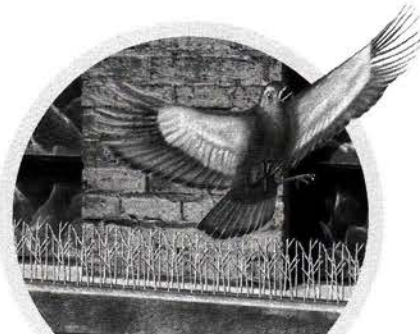
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**BATH, ME**—Designer's Victorian Showhouse, July 18-Aug. 16, the William T. O'Donnell House. This 1868 Italianate house was built in sight of the original owner's shipyard on the Kennebec River. Rooms will be decorated by leading interior designers in late Victorian style. For more information, call the Maine Maritime Museum, (207) 443-1316.

**GLOUCESTER, MA**—America's Home Port, Gloucester, Massachusetts, celebrates its 375th anniversary with an event-filled lineup through September. Home tours, art shows, schooner fests, seafood festivals. For more information and a schedule, call (800) 649-6839.

**NEW HAMPTON, NH**—Victorian Country Fair, Aug. 15. Fine arts, antiques, handicrafts, and old-fashioned amusements. Call the New Hampton Historical Society, (603) 744-9961.

**TARRYTOWN, NY**—Antique Show and Sale, July 25, at Montgomery Place. Dealers from across the Northeast will offer fine antiques and collectibles. Stroll through the gardens and tour the Neo-classical Revival mansion. Call (914) 758-5461.

**ROCHESTER, NY**—Landmark Society Antique Show and Sale, July 24-25. Featuring 60 dealers at the

Stone-Tolan House Museum, 2370 East Ave. Call the Landmark Society of Western New York, (716) 546-7029.

**SARATOGA SPRINGS, NY**—28th Antique Show, Aug. 1-2. Nearly 40 antique dealers will be featured at the Casino in Congress Park. For more information, call the Historical Society of Saratoga Springs, (518) 584-6920.

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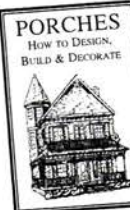
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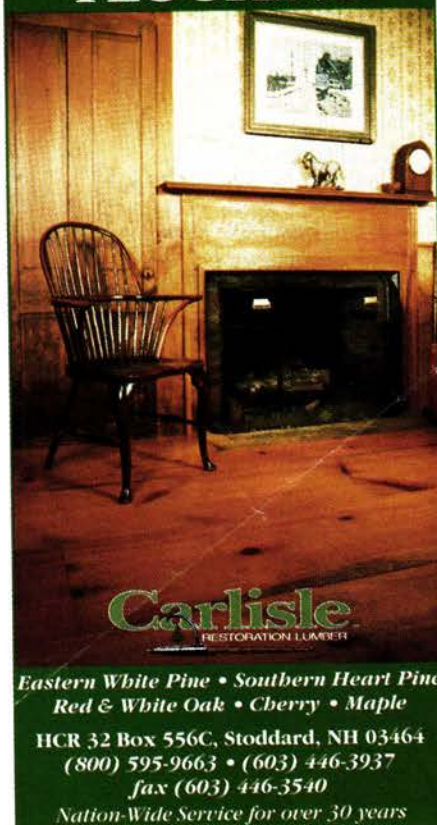
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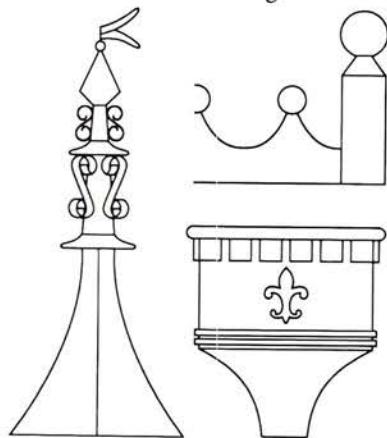
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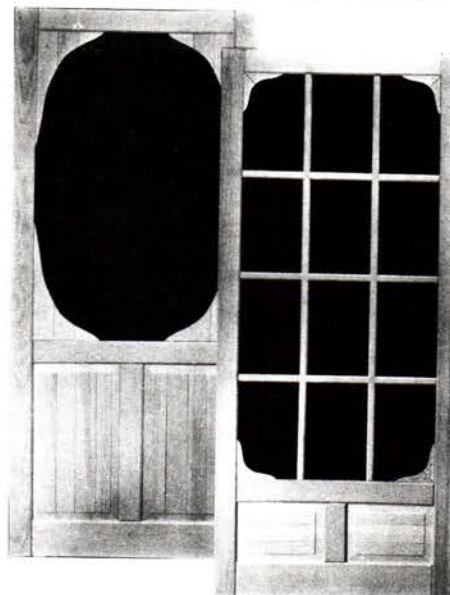
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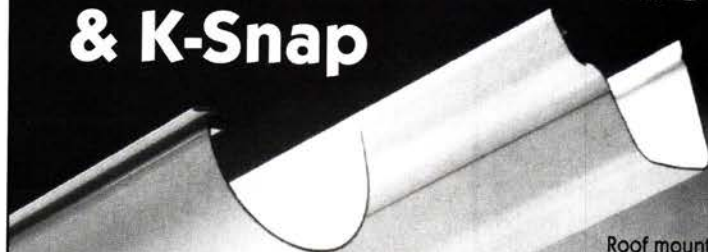
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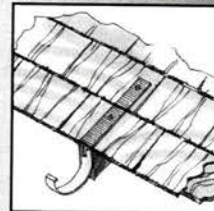
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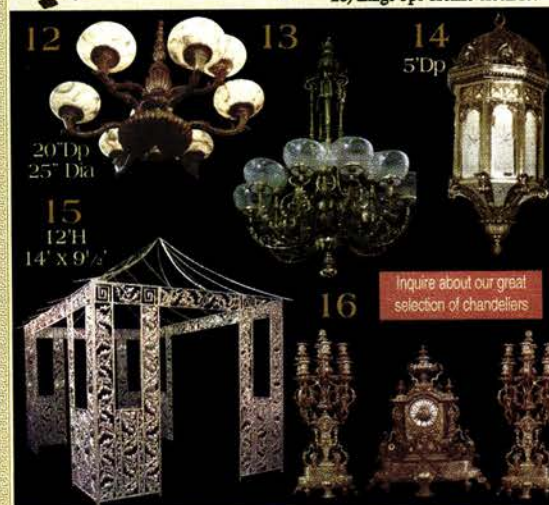
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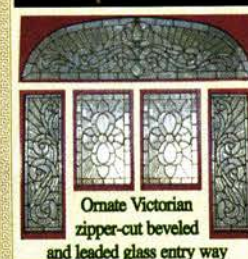
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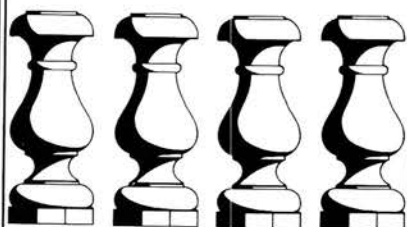
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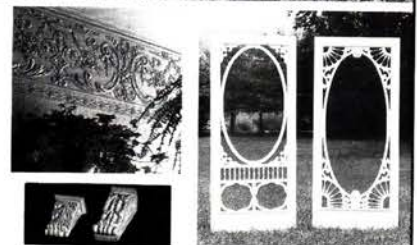
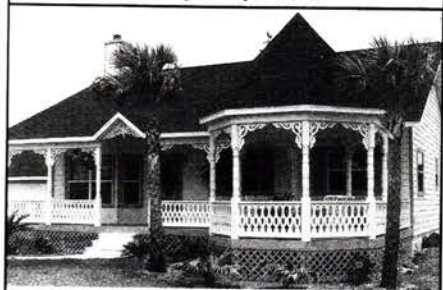
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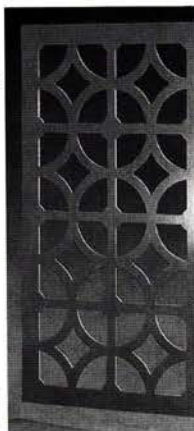
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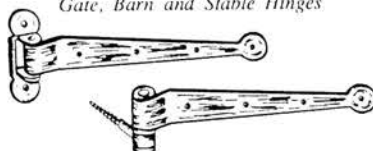
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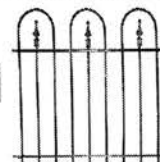


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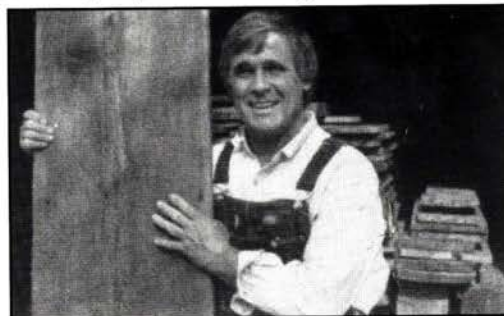
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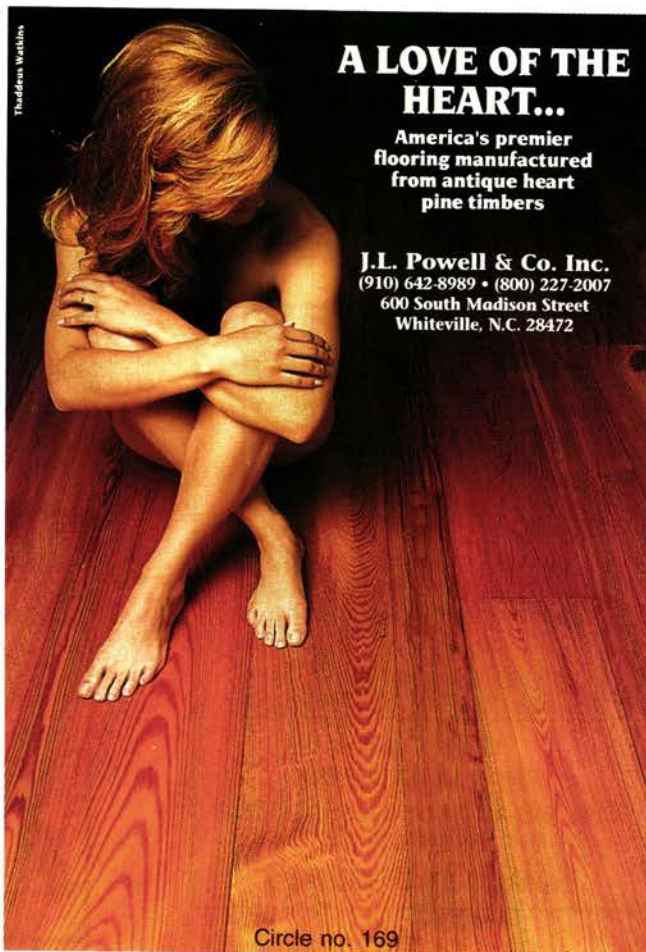


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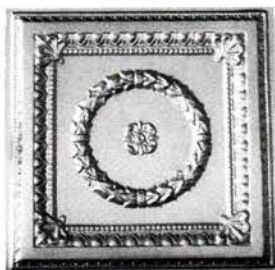
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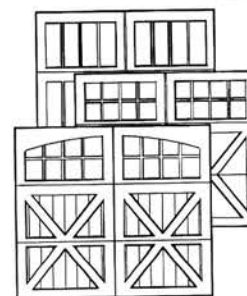
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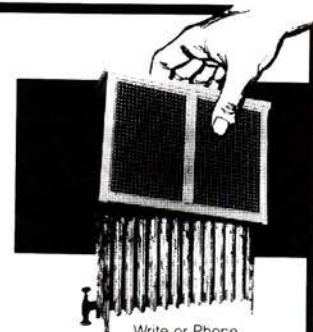
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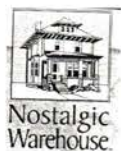


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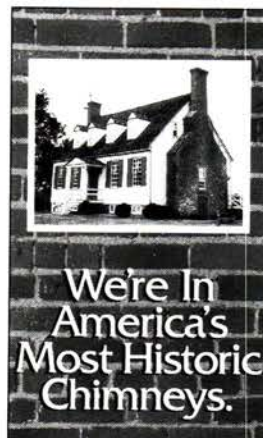


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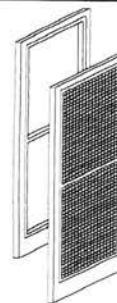
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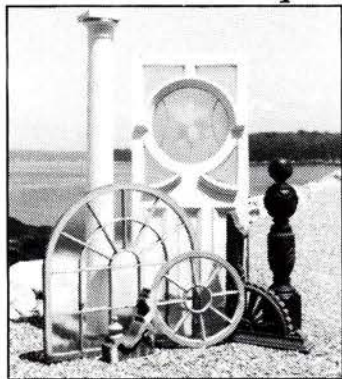
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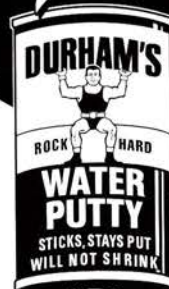
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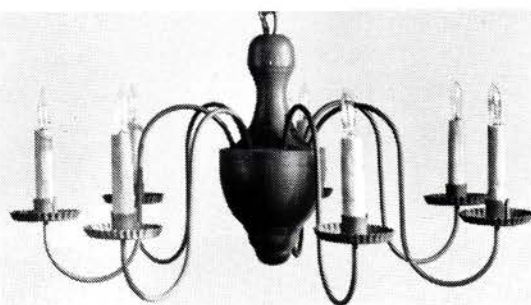


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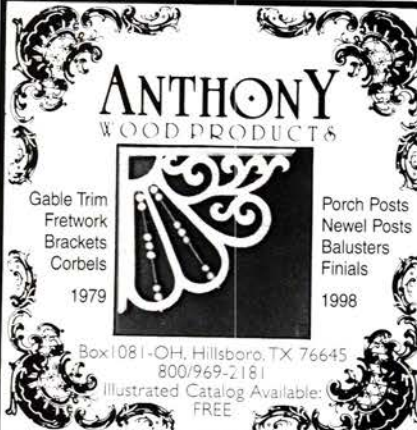
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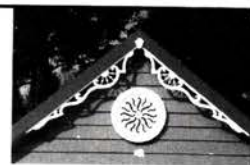
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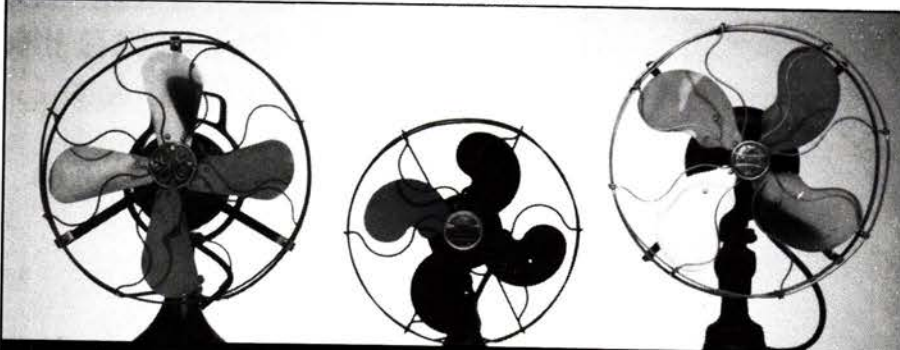
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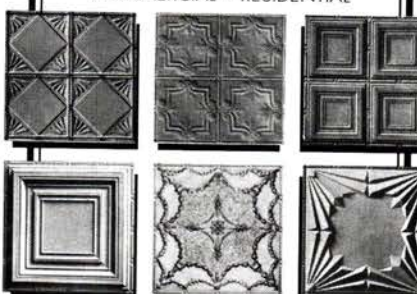
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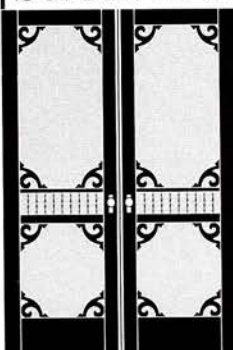


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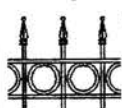
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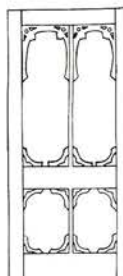
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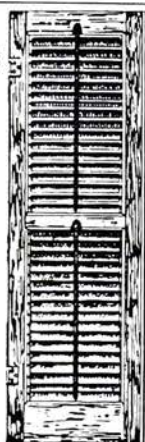
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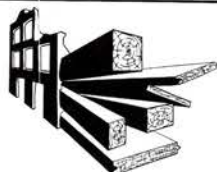
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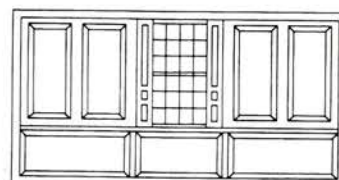
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