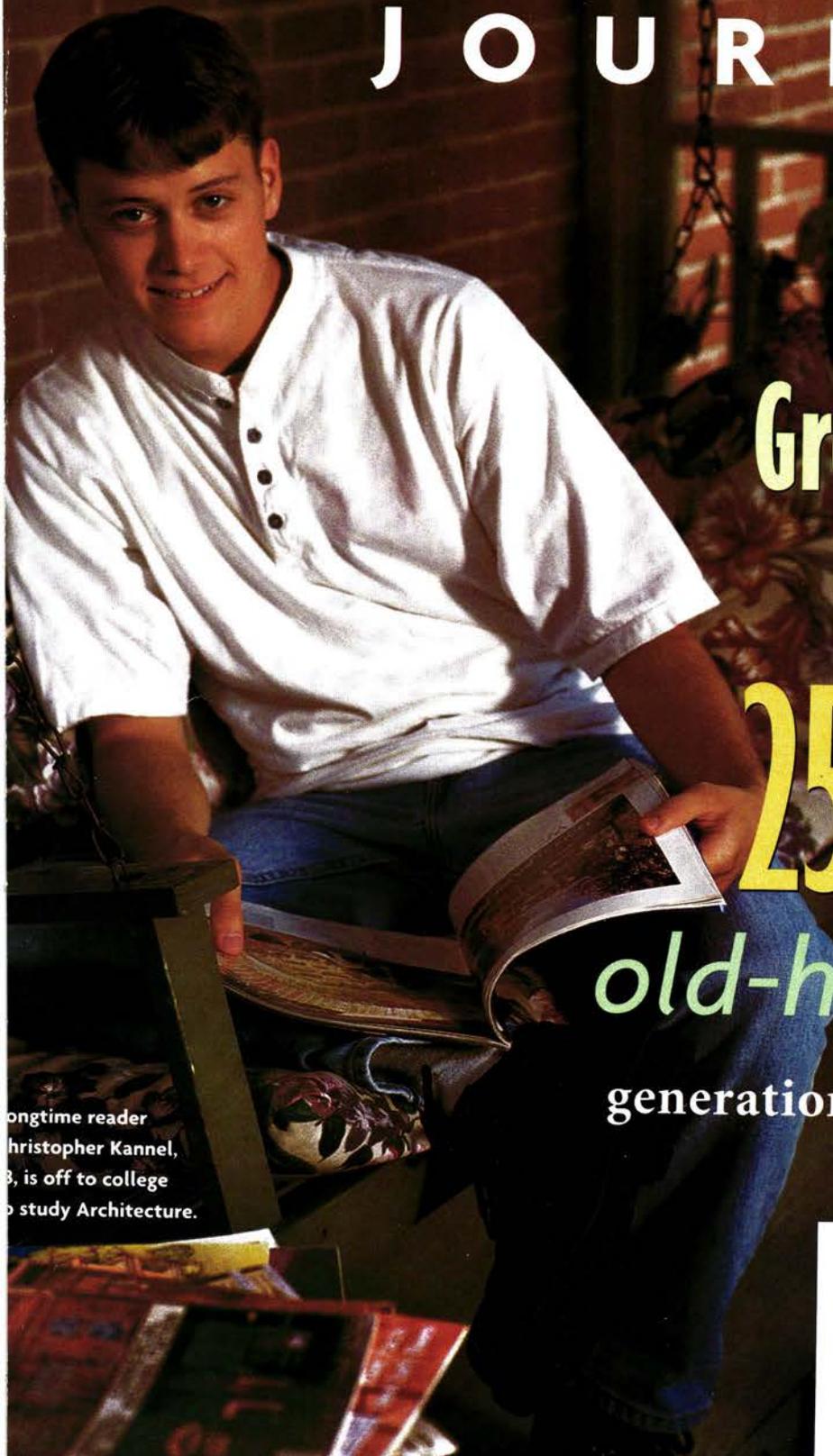


THE RANCH ARRIVES • 25<sup>TH</sup> ANNIVERSARY ISSUE • PERIOD KITCHENS

# OLDHOUSE

JOURNAL OCTOBER 1998

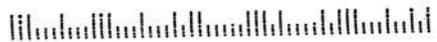


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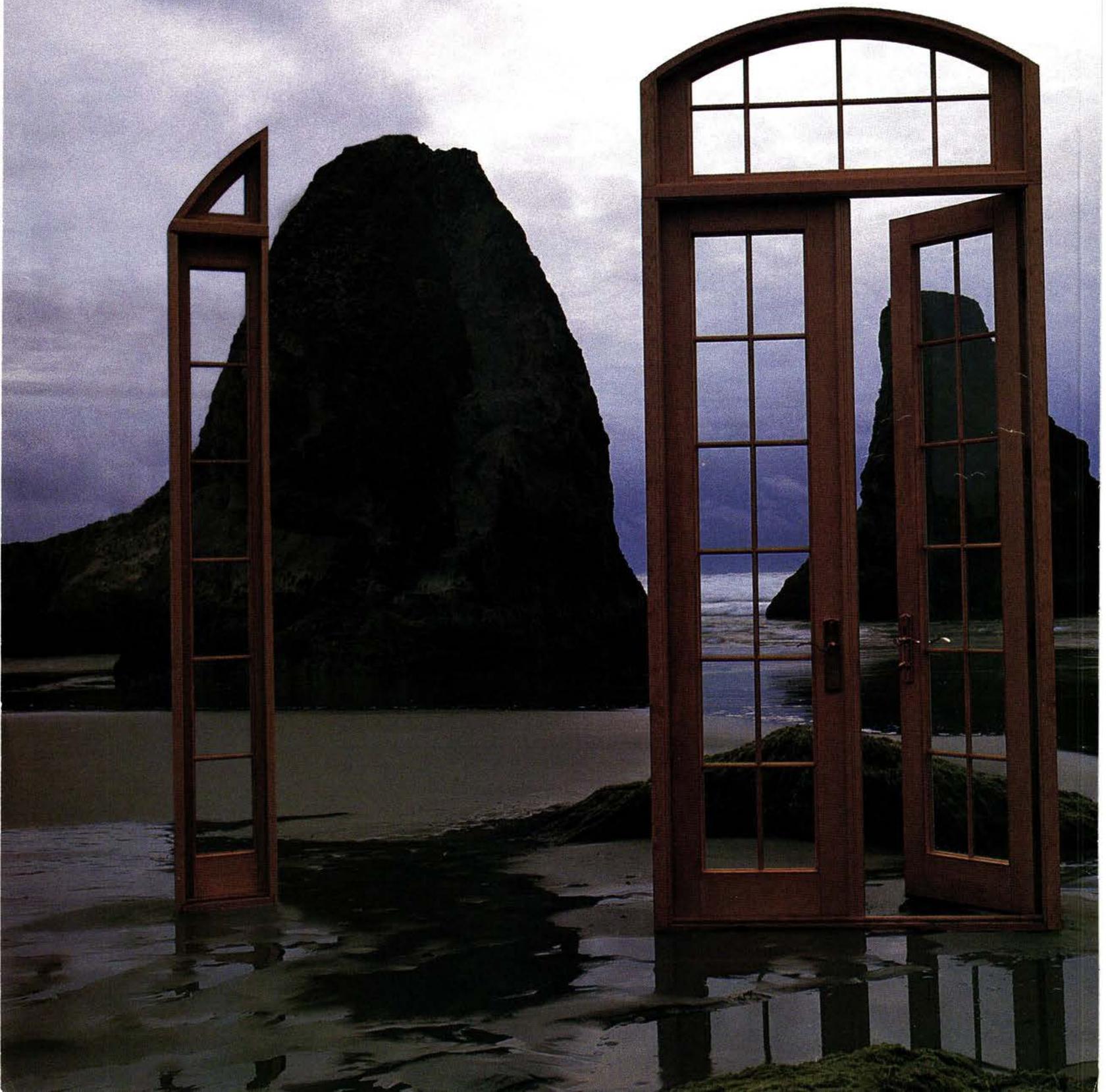
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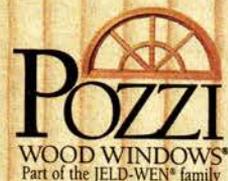


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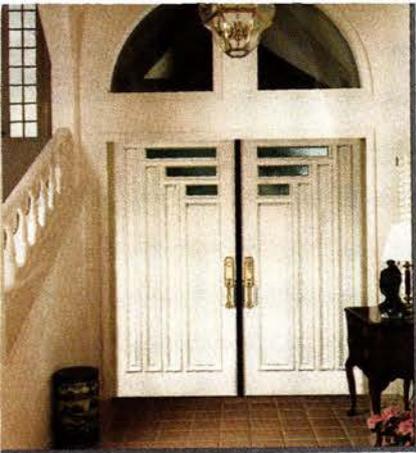
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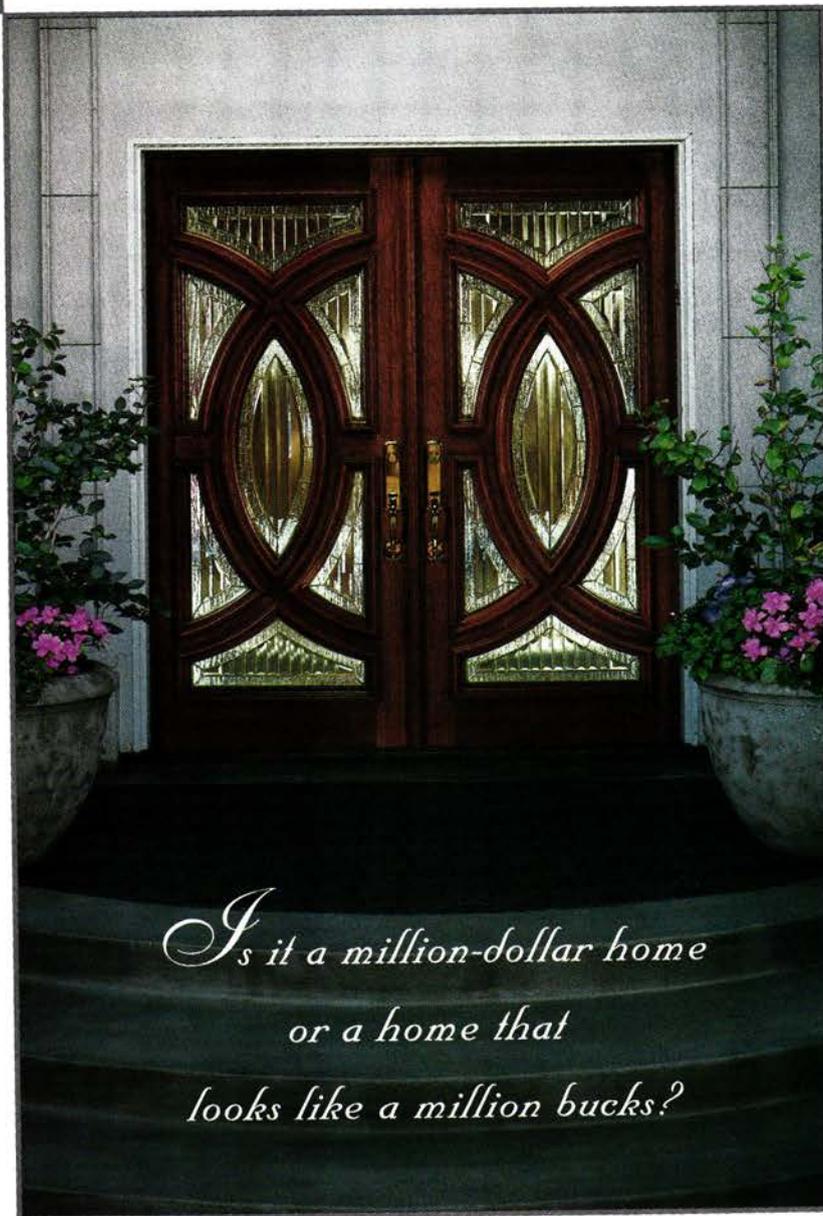
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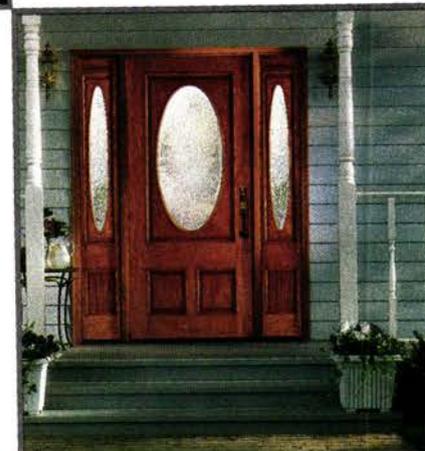


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# C O N T E N T S

OLD-HOUSE JOURNAL **25** YEARS

SEPTEMBER/OCTOBER 1998

VOL. XXVI, NO. 5  
ESTABLISHED 1973

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**Journal 27**

*New traditionals, UFOs, blocks and logs, a B&B, a summer muse, the Octagon.*

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*Cream or chalk white, the flowers of the moonlight garden begin to glow and release their perfumes at twilight.*

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*Plaster, drywall—or both.*

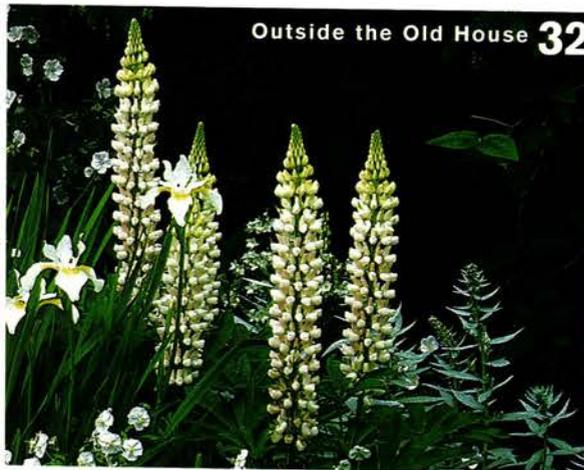
**Who They Were 46**

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**ON THE COVER:** College-bound reader Chris Kannel can't remember when he didn't live at an old-house reconstruction site—his family's 1885 Second Empire in Ohio. He grew up reading *Old-House Journal*.  
Photo by Steve Gross & Susan Daley



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BY MARY ELLEN POLSON & GORDON BOCK  
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**62 Saw Bucks**

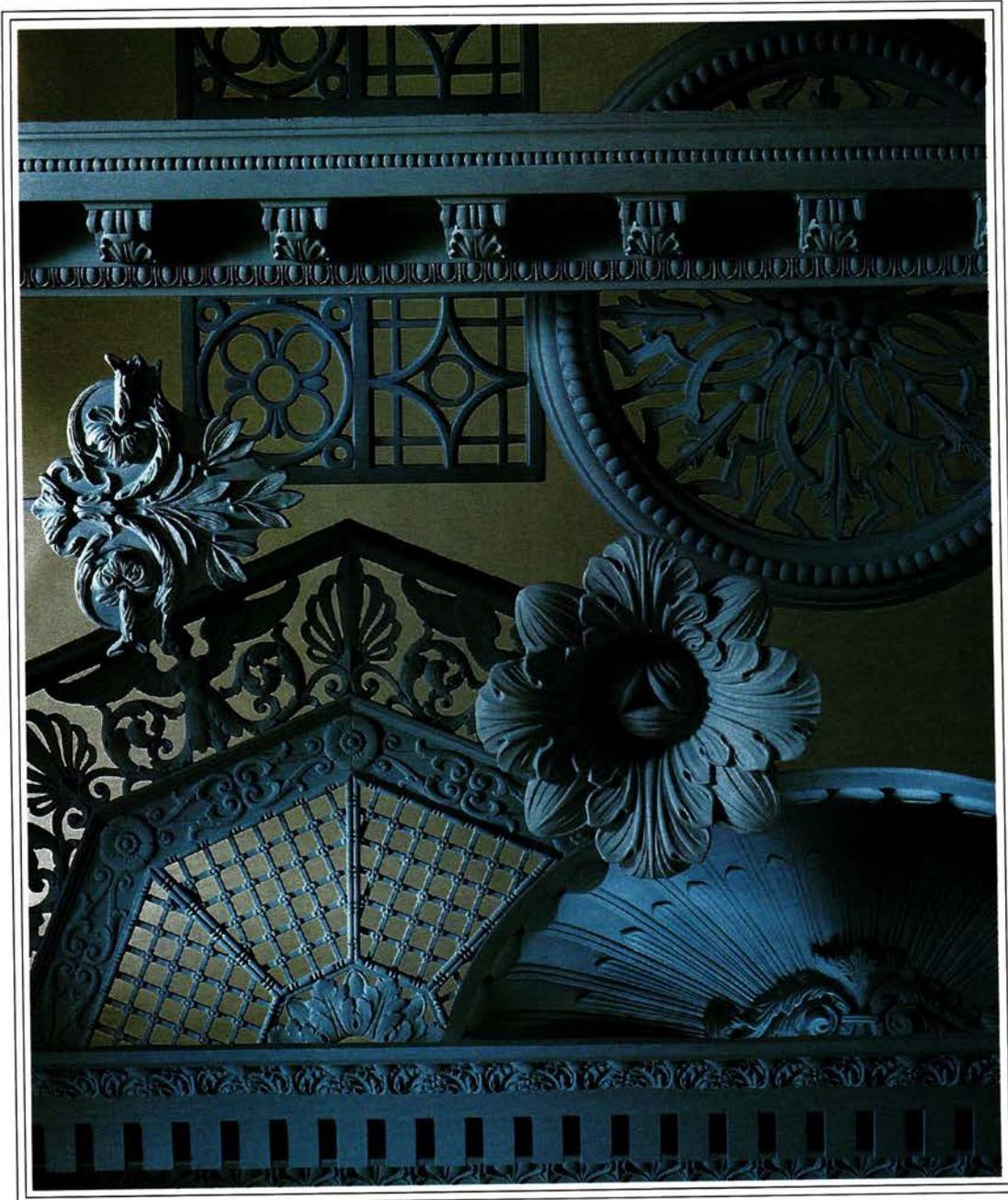
BY GORDON BOCK  
*Get the most for your money with this profile of power saws, both big and small.*

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*Shop at a salvage market for reasonably priced, period materials that will enhance the authenticity of an old house.*

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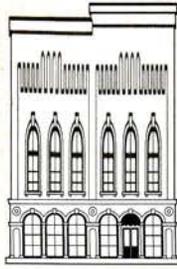
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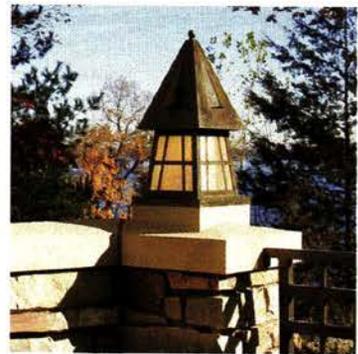
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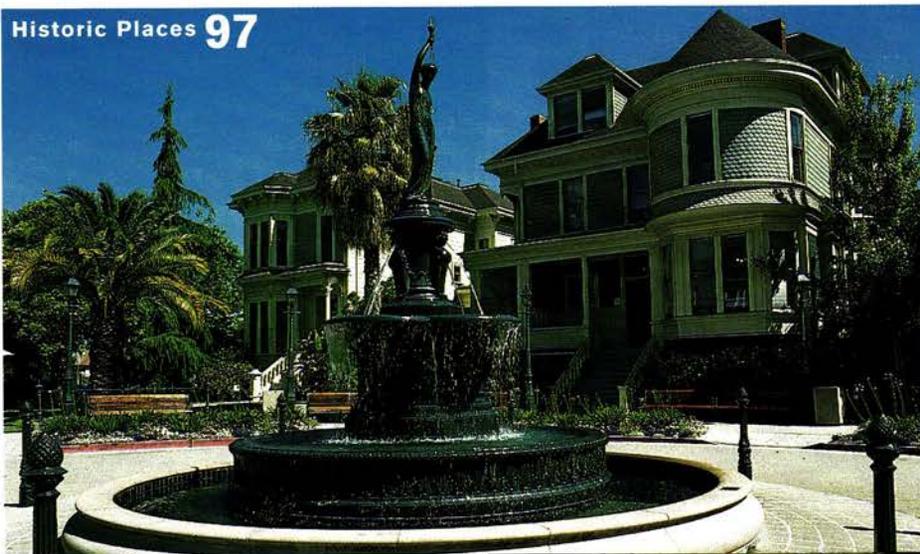
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# C O N T E N T S

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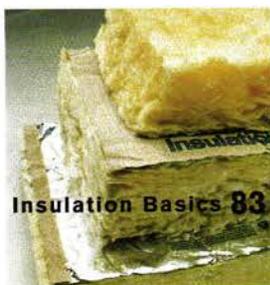
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## The Ranch House **75**

As I See It #14 in a series  
 Sandi Fellman  
 "Les Fleurs d'Amour"  
 Polaroid 20x24 Polacolor Photography

*declaration of love. A tulip offered by a young man to his beloved says, "As the redness of this flower, I am on fire with love."*



*seped from his wounds, red tulips sprang up all around. Thus, the red tulip became a*

*beloved had died. Mounting his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood*

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**ASSOCIATE EDITOR** Mary Ellen Polson  
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**EDITORIAL ASSISTANT** Betsy Gammons  
**CONTRIBUTING EDITORS** James C. Massey  
 and Shirley Maxwell  
 Laura Marshall Alavosus  
 Steve Jordan  
 John Leeke

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## In Search of a True Ranch

**T**HE DISQUIETING THOUGHT struck me in Cranbury, New Jersey: *Ranch houses are desirable.* But there they were, attractive houses nestled into verdant lawns, embowered by trees a half-century old, azaleas blossoming everywhere. We were visiting Carl's mother Babs; her house, where Carl grew up, is one of the clapboarded mid-19th century homes in the historic district. Setting off for a short walk, though, I soon came upon whole neighborhoods of early suburbia,

been preserved here, overlaid with mature landscape and, yes, a sense of history. I felt a twinge of mortality as I thought about how I am becoming a period piece myself.

I grew up in a ranch. (Or so I thought; after months researching ranch-house history, I would now call my childhood home a post-war East Coast suburban neo-colonial. Like "bungalow," the word "ranch" has been misused and abused.) It was hard, at first, for me to embrace mid-20th-century houses as worthy of study—or preservation. Finding good examples to share with you was even harder. We followed up vague leads from around the country. One led us to a ranch, as in dude ranch. Another eager informant strung us along with stories of a "great Ranch from the '50s," omitting one detail until much later: that the recent rehab of the house had "turned it into a Swiss chalet."

In future issues we'll share both restored Ranch houses and those that lent themselves to expansion. For I have been converted. The true Ranch house is indeed the philosophical successor to the Arts and Crafts house, a bridge between the post-Victorian era and the modern, a unique product of its time and region.

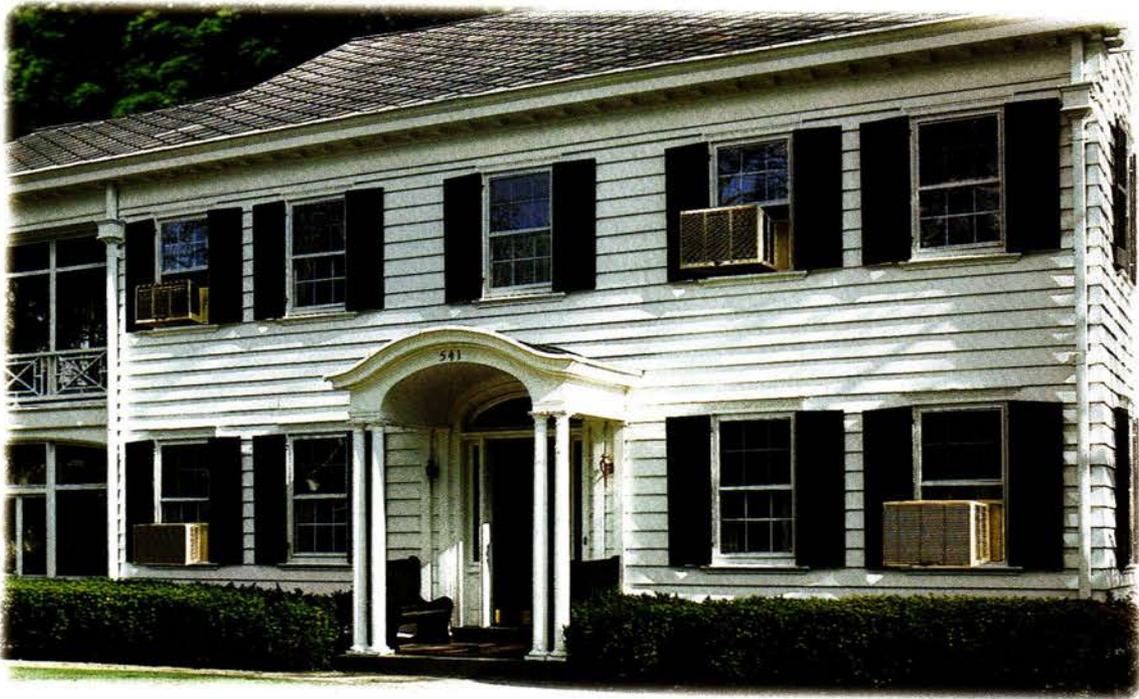
Another style for the old-house lover, just in time for the 25th anniversary of *Old-House Journal*. Thanks for being with us.



The place where I grew up. Post-war, yes, but not a Ranch.

built ca. 1945–1965. Surprised at their pastoral quiet, the scent of flowers, I perceived them with new regard. These tracts were so unlike the development going on right now in central New Jersey—imposing houses of awkward proportions, popping up close together, unrelieved by trees. It was a perfect day in early June, and I felt a kind of nostalgia as I walked. Everywhere was evidence of children . . . house pride . . . the good life. Post-war optimism had

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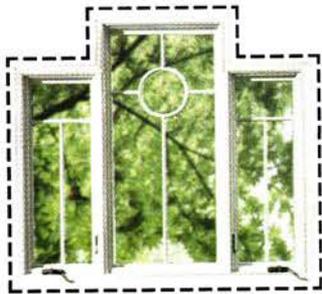
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## LETTERS

### KUDOS FROM JERSEY

I have been a subscriber to *Old-House Journal* since the days when it was in sort of a newsprint format and produced in Brooklyn. The August issue that I have just received is a grand size. Congratulations on this newest achievement.

—RUSSELL C. BUCHANAN  
Mendham, N.J.

### HOUSEHOLD WORD

I SAT DOWN TO READ my new issue today. I read your editor's page ["You Liked Us Homely," July/Aug. 1998] and then the angry letters that followed. I, too, remember *Old-House Journal* when it was first published. Back then, I was restoring a 1767 colonial farmhouse.

What your letter writers seem to forget is that back then, there were few resources for anyone renovating or restoring an antique home. Contractors didn't want to work on old houses. There were very few quality reproductions. Twenty-five years ago, the local salvage yard was your best hope for quality materials. When you were lucky enough to find materials, you had to spend hours in the library trying to find information on how to do the work.

Next, I designed and built a reproduction colonial Cape. Again, there were no resources for authentic reproduction home designs. It took many hours of research.

Now I'm in a 1916 Ralph Adams Cram house (formerly a theatre and gallery). I am amazed at the quality of resources and craftsmen available today to help the old-house lover. I believe that your publication has been in the forefront of making that happen. I truly believe that your publication has [proved] that there is an active market for reproduction products and skills. You helped create resources that weren't dreamed of not so long ago. Long-

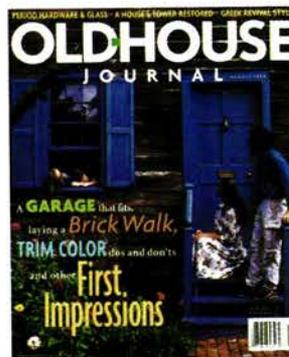
time readers should applaud you for what you have done for them, not condemn you.

You should ask your staunch traditionalists how their city boards feel about their outhouses, or where they get the ice for their iceboxes—because I'm sure they wouldn't think of having anything so inappropriate as indoor plumbing or a refrigerator. As for the person who objects to the article on gardening: Landscaping

to a house is like a frame to a painting. The correct landscaping for the period of your home is a detail that should not be overlooked.

Don't let them get to you. There are plenty of us out there who really appreciate and value what you have done. Thanks.

—LINDA AUSTIN  
Gloucester, Mass.



### GETTING PERSONAL

SURE, YOU AND HANLEY-WOOD can do what you want—it's your rag. But don't pee on our legs and tell us it's raining.

My wife and I have kept all of our back issues of OHJ because someday we hope to own my family's old house back East. We intend to use those issues as resources. Now, alas, we think our collection is complete. Good-bye.

—MICHAEL WOLFE  
Beverly Hills, Calif.

WE NOTED with silent stoicism the recent change in the format. These changes appear to have been motivated by the desire to increase advertising income through establishing a glitzy 'Hollywood' production. The final straw was the editorial rave by Editor-in-chief Patricia Poore. In typically arrogant 'Fem-a-Nazi' fashion, she lashes out with thinly veiled personal attacks against those who dare to criticize her am-

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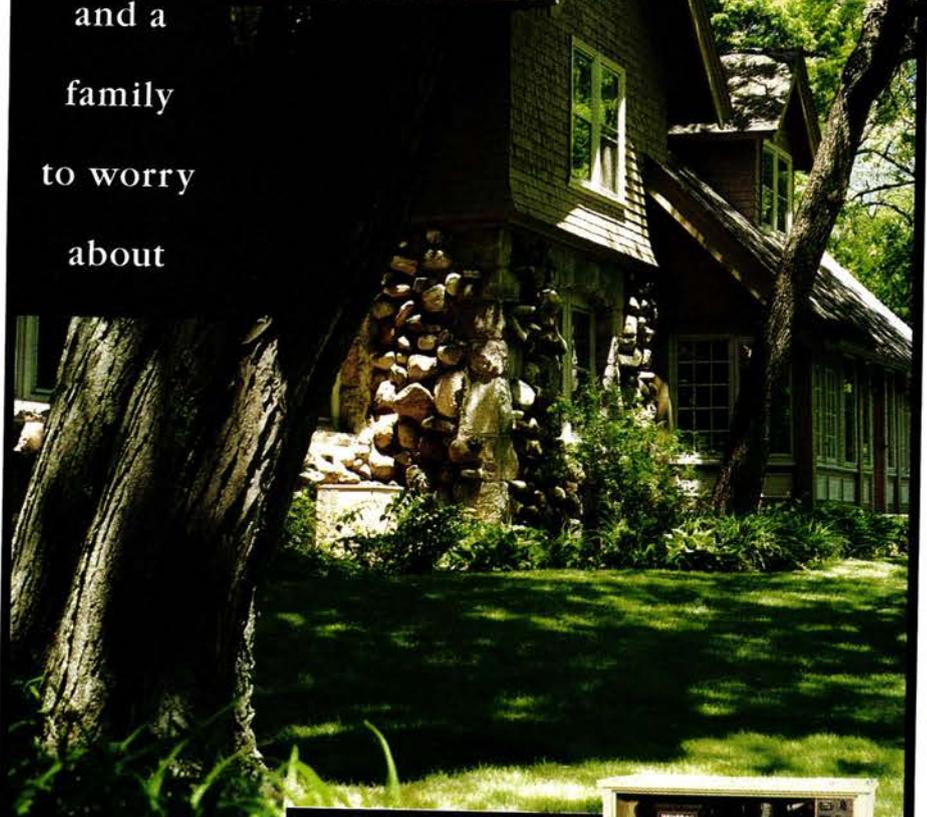
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bitious ‘modernization’ plans. I would suggest that Ms. Poore, after attending the latest save-the-owls demonstration, run out, get her nails done, come back and make coffee for all those old ‘die-hards’ she is so quick to criticize.

—MARGARET STARR  
Oberlin, Ohio

**MAIN DISH**

A GRIPE: YOU ARE BEGINNING to give an awful lot of attention to 20th-century houses when, let’s be honest, the midpoint of the history of American homes built by those of European descent is about 1800. Sure, a lot of potential customers live in dwellings dating from the 1920s, ’30s, and ’40s, but those folks can get ideas from other “shel-

ter” magazines. Sell out to them, and you’ll lose those of us whose houses really *are* old.

The July/August issue is closer in content and tone to what I expect from you: price comparison on door hardware, how-to-paint for the complete idiot (I raise my hand), aging window glass, and, best of all, the down-to-earth “Splinter Group” story. Although I love reading *Early American Homes*, I think of it as dessert, while you are the meal: crunchy salad, hearty main dish, down-to-earth vegetables, wholesome bread. Go ahead and be spicy if you want, but I hope you’ll continue to provide nourishing fare. Thanks for having the honesty to print all those critical letters.

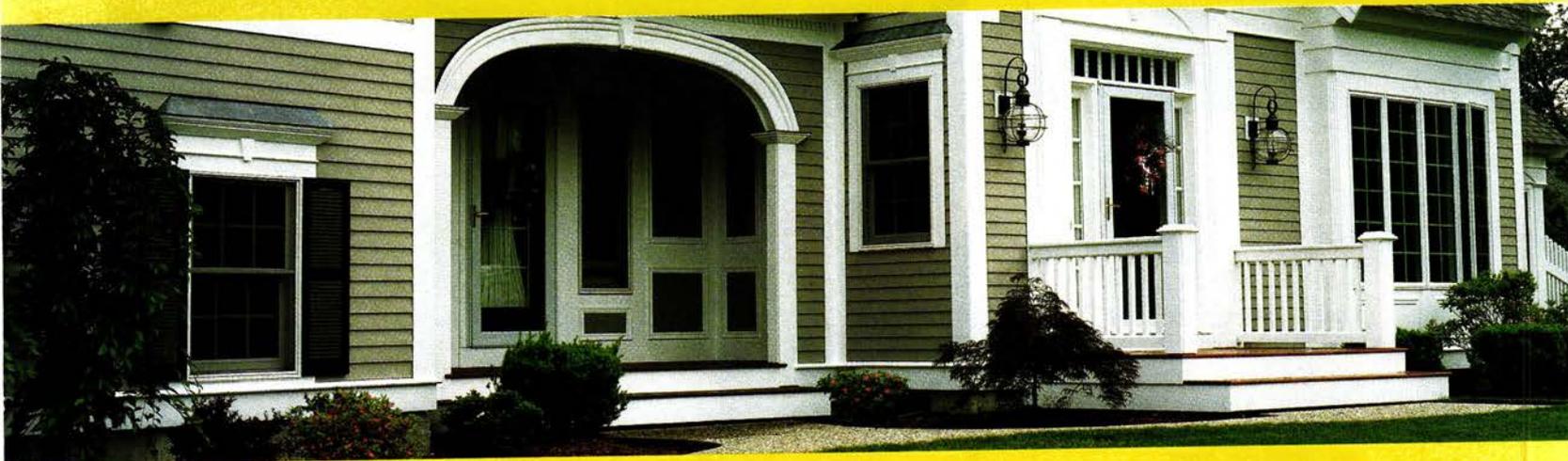
—ELSA PETERSON TURNER  
Norwalk, Conn.

**MAY DAY**

WE HAVE BEEN LUCKY enough to have a chance to remodel a Cliff May-style Ranch home on the Monterey Peninsula in California. Help is needed, particularly in deciding what to do with the interior. There is not a lot of historical reference to go by and, while we want to keep the architectural integrity of the house intact, we don’t want to end up with the interior design of the 1960s or ’70s. The home is well maintained and has a lovely beamed and rough-paneled living room. The rest of the house needs updating. Our architect has designed wonderful rooms, but how do we get the right hardware, furnishings, etc.?

—MARGARET ROBINSON  
e-mail: [harry@donahue.com](mailto:harry@donahue.com)

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## "We don't want to end up with interior design of the 1970s."

In future issues of OHJ and Old-House Interiors [subscriptions: (800) 462-0211], we will enthusiastically include articles on mid-20th-century houses. In the meantime, can readers provide direction? Use Ms. Robinson's e-mail address, or go to the Post World War II Timeline Chatroom at our website: [www.oldhousejournal.com](http://www.oldhousejournal.com) —Ed.

### SPELL CHEQUER

ONE THING that has always annoyed me in your magazine is your practice of using the British spelling "storey" in place of the correct American spelling "story" when referring to building levels. Even while I type these words, my software tells me that "storey" is incorrect in this country because SpellCheck has highlighted it with a red

wavy line which indicates incorrect spelling. All American dictionaries I have checked also indicate that "storey" is strictly British usage, not American. Your use of the British spelling suggests that you are attempting to be snobbish and elitist, trying to raise yourselves above the common folk.

—MARK HENDERSON  
Austin, Texas

### POSITIVE TOWNIES

WE RAN A "WANTED" AD in your July/Aug. 1998 issue. (We are the broommakers, letterpress printers, and tinsmiths looking for a town.) I don't know what we expected, but we are amazed with the number and content of the responses! We are hearing from people all over the U.S. who

love their town and who would welcome us with open arms! Just wanted to say thank you to all those who wrote us. We hope to at least visit each town someday.

—SAM AND KAREN MORRISON  
Victor, Colo.

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I'M TEARING OUT the foldout section and keeping them. Can't wait for Queen Anne!

—OLIVER H. INGERSOLL  
Boulder, Colo.

Correction: The dendrochronologist quoted in our July/Aug. 1998 issue is Dr. Herman J. Heikkenen, Ph.D., of Blacksburg, Virginia. We sincerely apologize for misspelling his name. —Ed.

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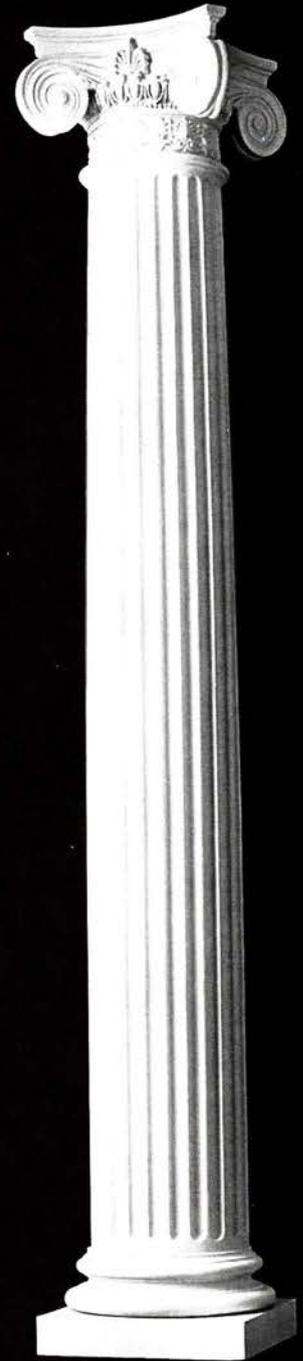


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## Growing up with OHJ *by Mary Ellen Polson*

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



Chris Kannel, caught here as an underage driver, wanted to design cars before he decided to become an architect. "He's always been car crazy," says his dad Mike, who drives a vintage 1965 Lincoln Continental.

CHRISTOPHER KANNEL can't remember when he didn't live in an old-house construction site. His father Mike bought the brick, mansard-roofed house in Montpelier, Ohio, before he was born. By the time Chris could walk, he was getting paint on the backside of his pajamas and "driving" his dad's pickup truck to the dump.

Now 18, Chris more than holds up his end on family restoration projects. He's hauled lath, hung drywall, and shoveled guano out of the attic as a team with his 16-year-old brother Steven. Much to his mother's discomfort, he helped patch the roof on the house's unusual three-storey, octagonal tower. But there's no denying things got a little out of hand one hot day last summer.

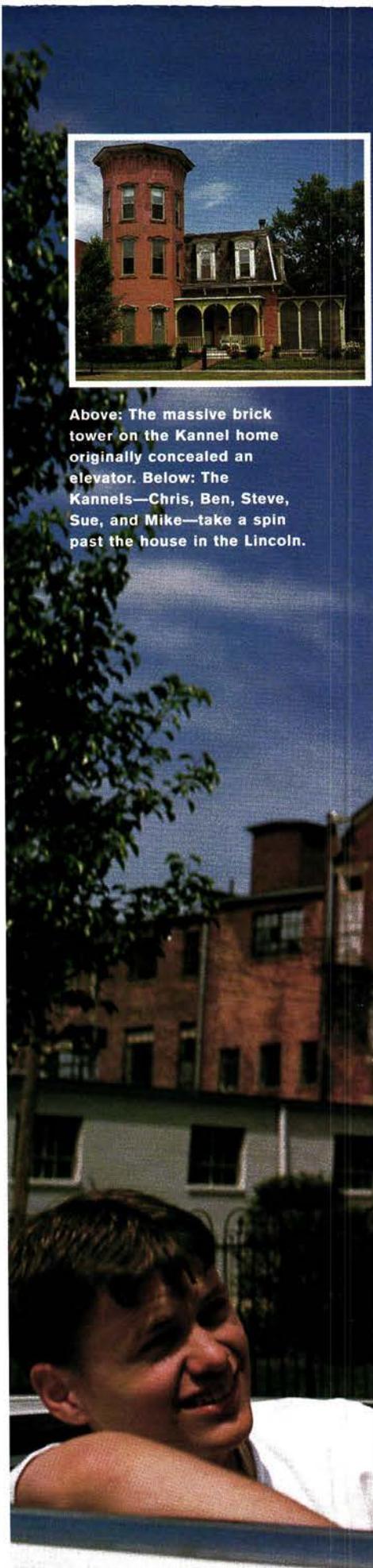
"Dad had me out scraping windows," says Chris. "One of the corners was really rotten, I mean all the way to the core, and I got too close with the heat tool." The wood began to glow. Then it turned red. "It started to smolder and smoke, so I splashed a glass of water on it," Chris continues sheepishly. "It still wasn't going out."

The wood was getting ashen. So was Chris. He ran in the house for another glass of water. Then another, and another. Finally, he'd doused the coals, but there was no denying the awful truth. Christopher Kannel, second-generation *Old-House Journal* reader and would-be preservation architect, had set his family's 25-year restoration project on fire.

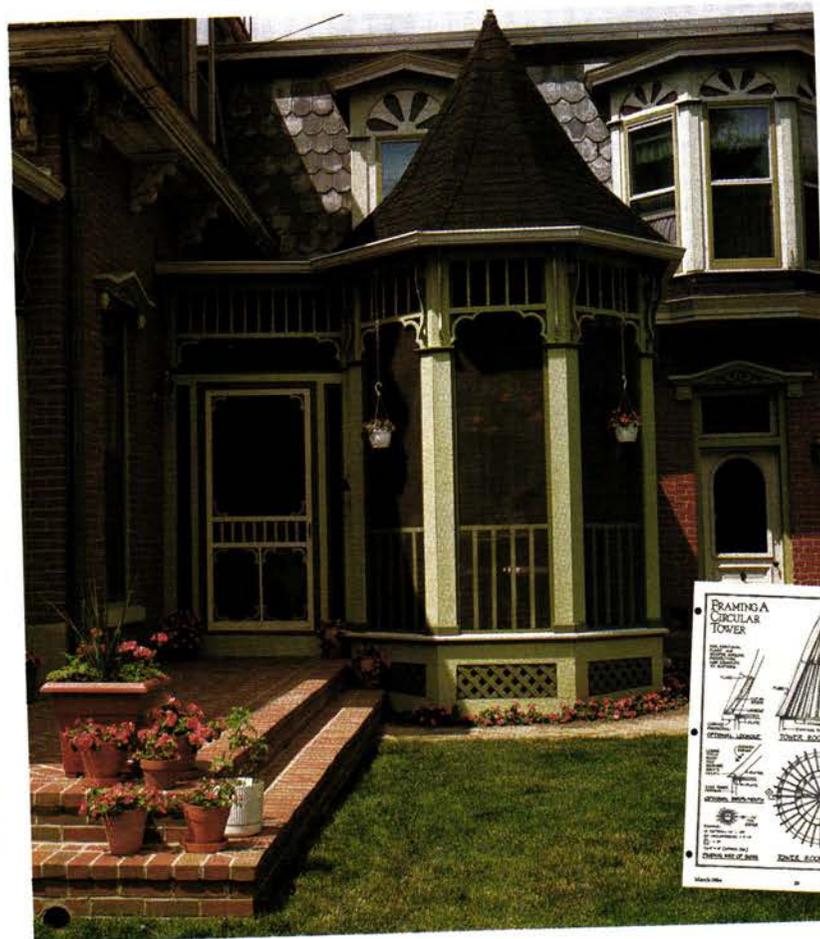
An eclectic blend of Second Empire, Italianate,



Above: The massive brick tower on the Kannel home originally concealed an elevator. Below: The Kannels—Chris, Ben, Steve, Sue, and Mike—take a spin past the house in the Lincoln.







Clockwise from top left: One of the elevator trap doors in the tower. The star pattern is original. Mike created the period-perfect back porch using plans published in *OHJ*. The conservatory, an early project, is one of Chris's favorite rooms.



## ECLECTIC SECOND EMPIRE

**OWNERS:** Mike and Sue Kannel

**KIDS:** Chris, 18, Steve, 16, and Ben, 7.

**LOCATION:** Montpelier, Ohio

**DATE OF HOUSE:** 1885

**ON-GOING PROJECTS:** "Restoring" the original color to the brick-painted pink by a previous owner—by hand painting bricks one by one.

**OF INTEREST:** The garage addition, which matches the house down to its bracket trimwork and the slate on the mansard roof.

and Gothic Revival influences, the Kannel home has weathered worse since it was built in 1885. When Mike Kannel found it in 1974, the exterior brick was painted pink and the slate roof green. The odor inside was so memorable that it has been passed down like a family heirloom. "It smelled like two skunks on a hot day," says Ben, the Kannel's precocious 7-year-old.

Previous owners had torn out an original elevator and added makeshift staircases. "The house was so cut up that we had no idea where the rooms were originally," says Mike. "When they turned it into a duplex, they must have replastered all of the walls, because there was no wallpaper, no trim, nothing."

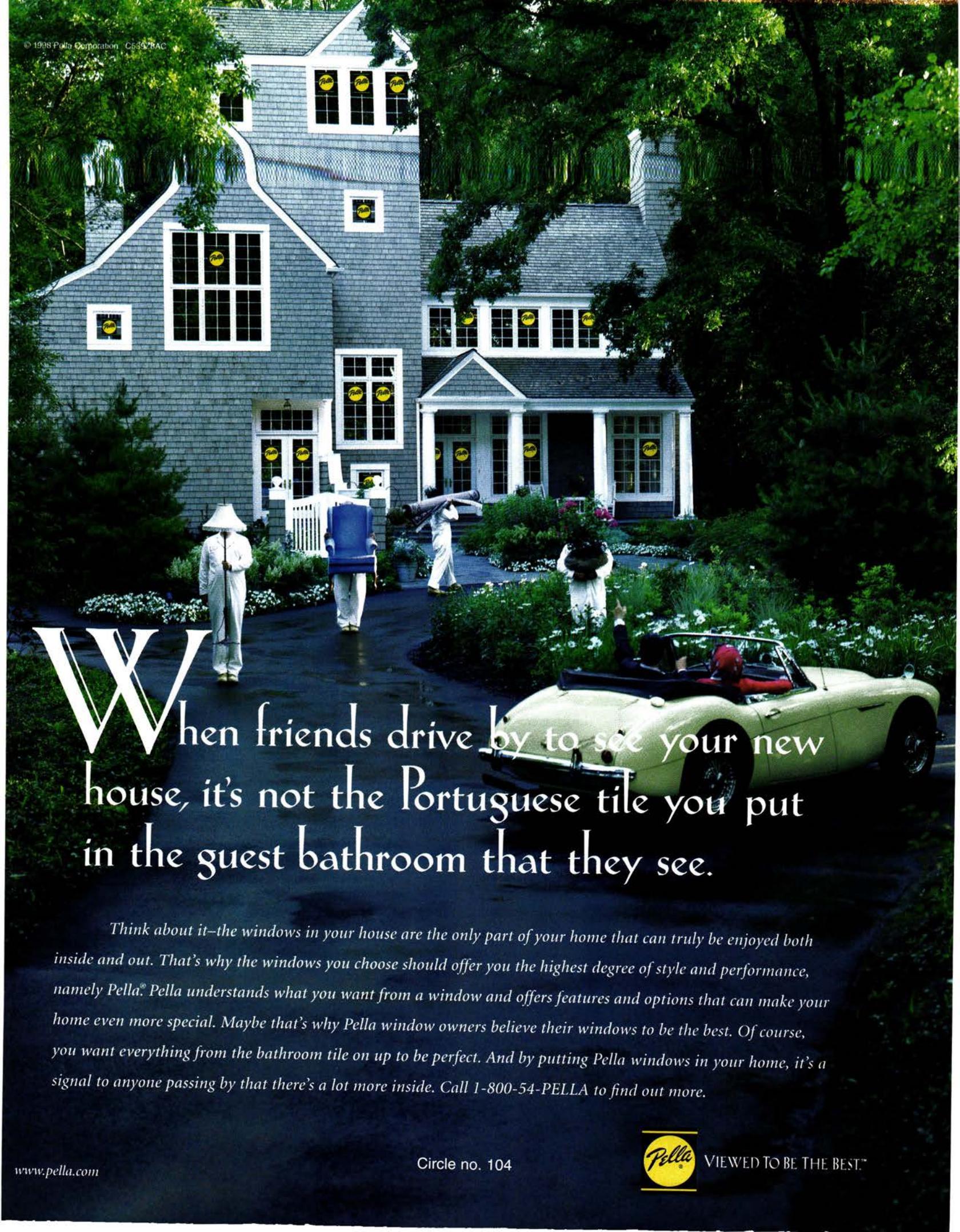
The Kannels moved into the house in 1981, having raced to replaster the walls before Steve's imminent birth. "The stairway had no banister," says Sue Kannel. "Christopher was 2½, and we practically walked him up and down the steps

because I was afraid he was going to fall. Chris never stumbled, but one of the cats fell and broke its leg. We had to put a cast on the cat."

Not long after the Kannels moved in, a free copy of *Old-House Journal* arrived in the mail. Soon Mike and Sue were fighting over who would get *OHJ* first. "I can't tell you how many times the magazine would hit the mailbox and there would be an article in it about our next project," Mike says.

Mike was thinking of building a screened porch with a circular roof on the rear of the house when the March 1984 issue arrived. Following diagrams published in the magazine, Mike built a period, flared-cone roof using wood salvaged from a domed building destroyed in a windstorm. By the time Mike turned to another *OHJ* story to figure the correct pitch for the front porch floor, Chris was assisting him on jobs.

Chris helped restore the tower's third storey,



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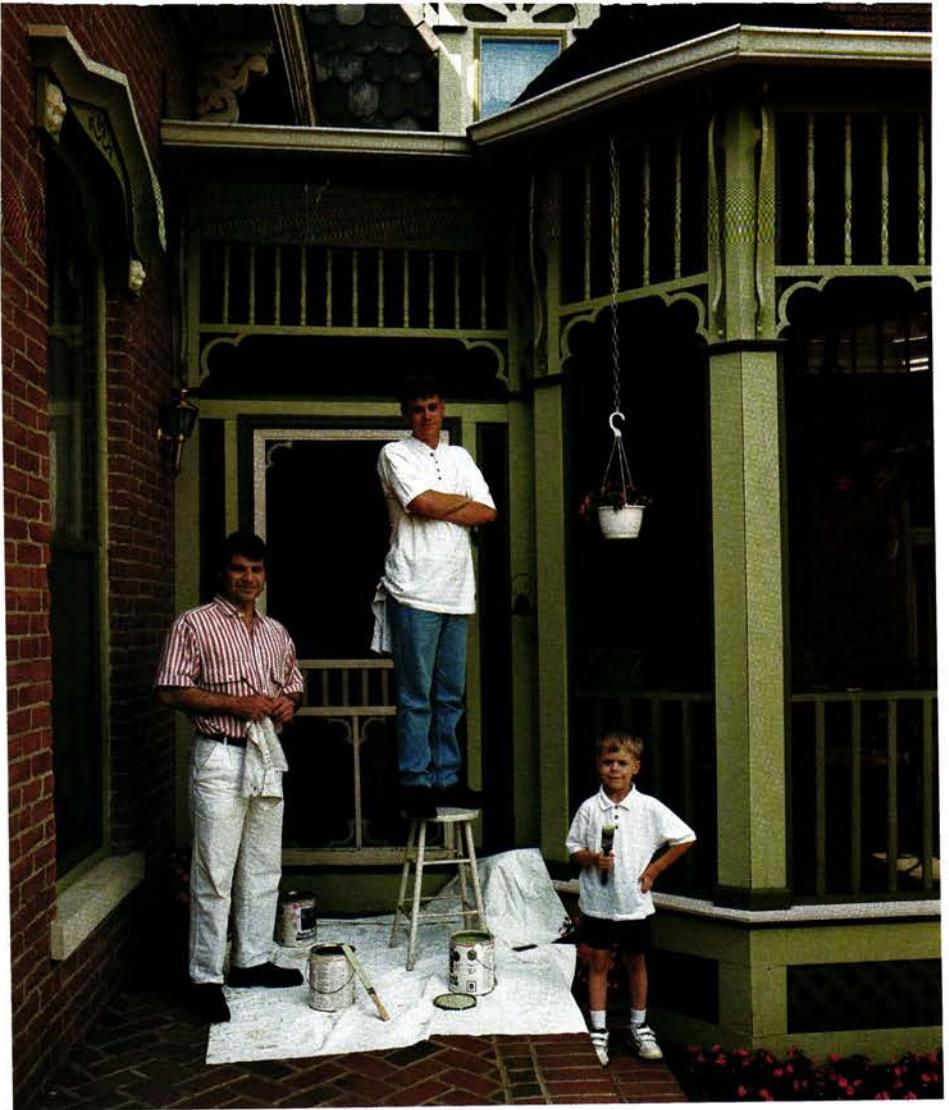


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"I think I'll probably turn out to be like my dad," says Chris,  
"living in an old house and constantly doing projects."

which is now his bedroom. "The old floor sank so much you could pour water on it and watch it drain into the middle," he says. Chris has a commanding view of town from the room's eight windows. It's a great place to sketch plans of houses with Second Empire bay windows and Tudor half-timbering.

As a high school senior, Chris wrote a paper on Gothic Revival architecture using *OHJ*, the family restoration bible, as one of his sources. (He got an A.) When he sent a copy to *OHJ* Editor-in-Chief Patricia Poore, the last thing he expected was a request for an interview. "When I got the call, it was like, whoa! I wasn't expecting this kind of attention."

Since he's never lived anywhere else, it's hard for Chris to gauge the significance of his old-house experiences. "Kids would come up to me and say, 'Wow, you've got

such a cool house,' he says. "Living in a construction area is not something I relish. But I like the fact that I'm living in history. That it's a house built by an influential person in our community makes it even more special."

Chris enters the University of Cincinnati's architecture program this fall. He plans to become a restoration architect. "The more I've thought about it, the more I think that I'll probably turn out to be like my dad," he says, "living in an old house and constantly doing projects."

That old house might turn out to be the home place. "This house is unique—there's no other like it anywhere," says Mike. "We've worked on it since the kids were little, and every now and then Chris and Steve will argue, 'who gets the house when Mom and Dad are gone?' They both seem intent on keeping it in the family." 



*Shown: Wisconsin Weather Edge. In background: Palo Verde Split Quarried*

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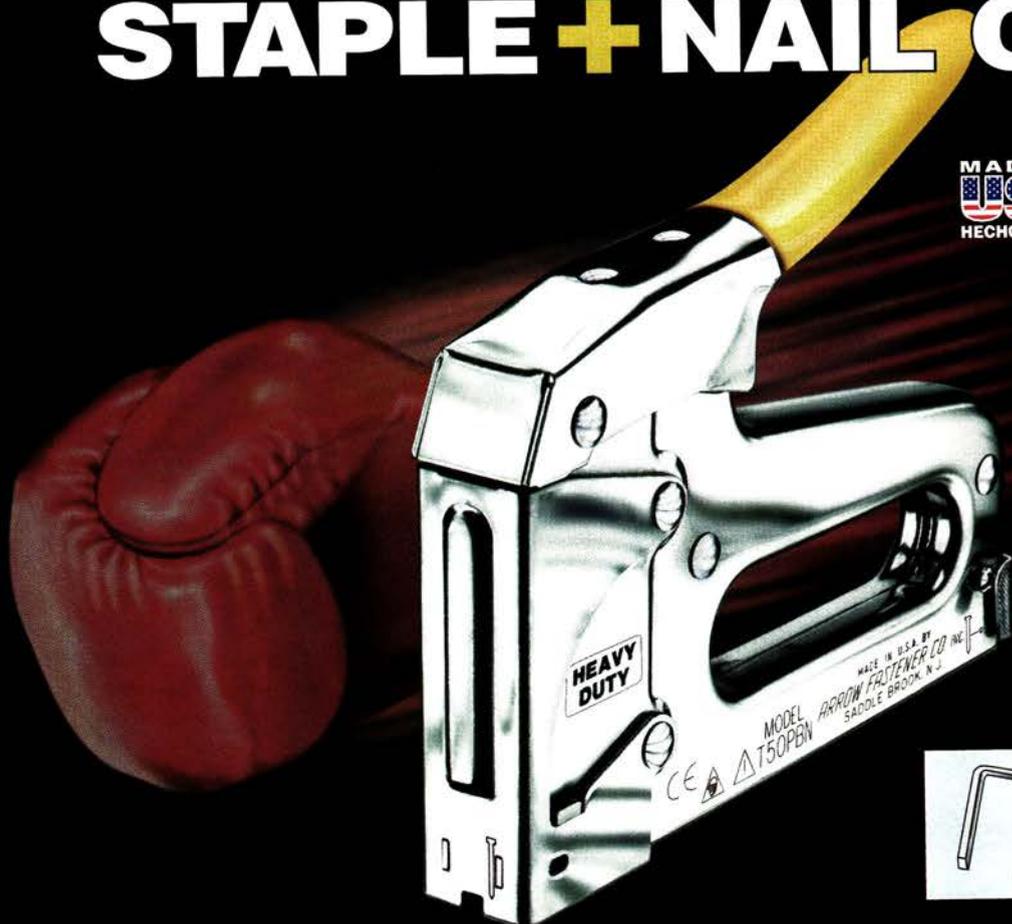
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# JOURNAL

## The New Traditionals

by Mary Ellen Polson

**T**HERE'S something appealing about that house around the block. It went up only last year, but its deep porch, turned posts, and well-proportioned gables put you in mind of homes of a century ago. Chances are the house is a neo-traditional—a new house that looks old.

Houses that mimic the architectural lines, detail, and conventions of 19th- and early 20th-century residential architecture are the linchpins of the New Urbanism seen in Florida communities like Seaside, founded in 1982, and Celebration, the Disney town near Orlando begun



in 1995. From streetscape to picket fence to roofline, these and other neo-traditional communities are modeled after the towns and villages of an earlier America.

"They're based on traditional forms, but they really wouldn't

be mistaken for old houses," says Jacob Albert, a partner in the architectural firm of Albert, Righter, & Tittmann in Boston. "They are

planned for the way people live today, which is not the way people lived 100 years ago."

The neo-traditional look evolved out of the Post-Modernism of the 1970s and '80s. Just as turn-of-the-century



### Unidentified Fastening Objects

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architects of 100 years ago drew on earlier building vocabularies to create the styles we classify as Queen Anne or Arts & Crafts, contemporary designers may combine elements from several architectural influences. The results look old, but live new. "People want something that looks and says 'comfort-

[continued on page 28]

### PAINT IT TILL YOU MAKE IT

San Francisco color consultant Bob Buckter has done so much for Victorian homes, Martin Senour Paints even named a color after him. (Buckter Burgundy, #PL16, The Painted Ladies Collection) Here he takes the "boutique school" a step further: using painted stencils based on local architectural ornament to "restore" what's missing at a fraction of the cost of new millwork. Paint is reversible, of course—and 3D ornament can always be added at a later date.



## OHJ 25 YEARS

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### DEBUTS

- ▶ REMUDDLING . . . OCT 1981
- ▶ VERNACULAR HOUSES . . . JAN 1986
- ▶ ADVERTISING PAGES . . . JAN 1986
- ▶ OUTSIDE THE OLD HOUSE . . . JAN 1989
- ▶ OLD-HOUSE LIVING . . . OCT 1973

**Seaside and Celebration are the leading edge of a trend toward reclaiming the best of the past in the houses of the future. For example, the high ceilings so prized in the Victorian era are back in a big way. In just a few years, ceiling heights in the average new home will approach**

9<sup>1</sup>/<sub>2</sub> ft.

**"I think that's what Post-Modernism was—a willingness to look back at the past as a source for ideas." —JACOB ALBERT**

able' to them," says builder-designer Gordon Cross, of Cross Country Inc., in Whitefish, Montana. "A neo-traditional design is familiar. At the same time, it doesn't have the drawbacks of an old house, such as small kitchens and no closets."

A neo-traditional house may borrow decorative fretwork or picturesque window shapes from the Victorian era and combine them with elements of Arts & Crafts design. Inside, the architect may work colonnades, boxed beams, and deep mouldings into an open layout.

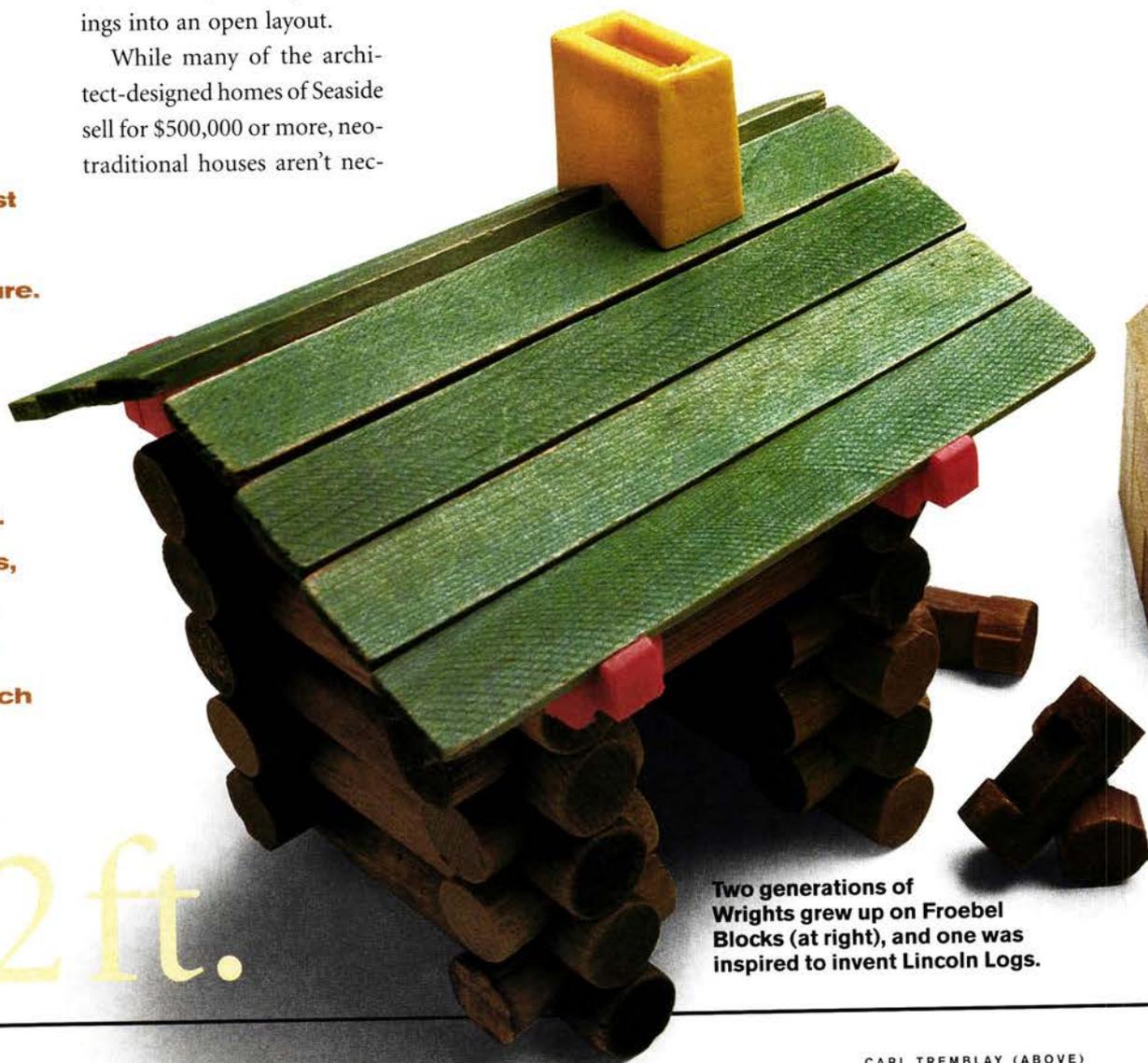
While many of the architect-designed homes of Seaside sell for \$500,000 or more, neo-traditional houses aren't nec-

essarily pricier than conventional new homes. In Celebration, prices begin at about \$150,000. "I don't think neo-traditionals are particularly more expensive, but they require slightly more qualified carpenters," says Cross. "A boxed-in soffit allows you to cover up your mistakes, while an exposed rafter tail allows the carpenter to show his skill."

No one tracks figures on the market share of neo-traditionals, but the influence of Seaside and Celebration is already

having a ripple effect. For example, the high ceilings so prized in the Victorian era are back in a big way. "We think 9' or 9 1/2' ceiling heights will become standard in the average home," says Gopal Ahluwalia, director of research for the National Association of Home Builders.

While a casual observer might not be able to tell, a few decades out, that a neo-traditional house is newer than its historic neighbors, "an architectural historian would know the difference," Albert says.



Two generations of Wrights grew up on Froebel Blocks (at right), and one was inspired to invent Lincoln Logs.



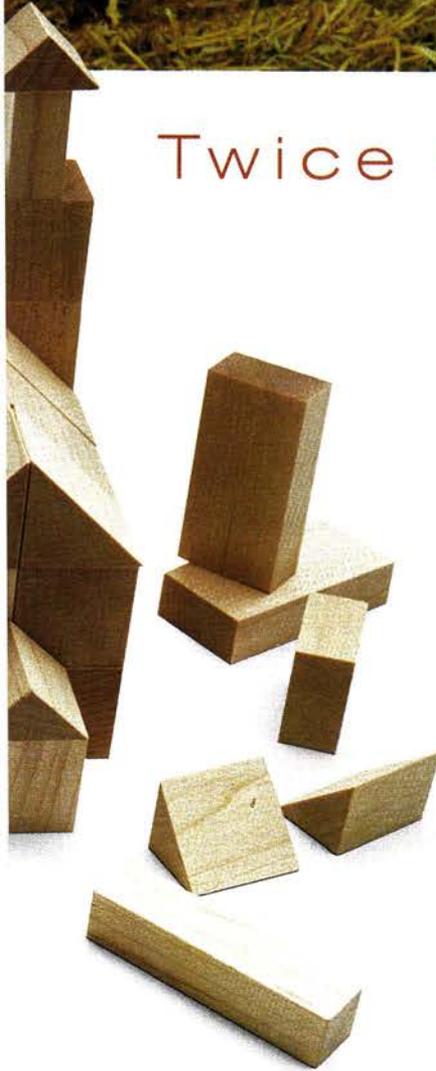
### THE HAY BALE HOUSE

In the treeless sandhills of western Nebraska, turn-of-the-century homesteaders used the recently invented mechanical baler to create a new kind of dwelling—the hay bale house. The 18" x 16" x 42" bales were laid flat in a running bond pattern and pinned in place over a concrete foundation. Walls were plastered inside and out, with or without wire-mesh lath. Wood-frame windows and doors and a low, hipped roof completed the structure. More energy efficient than either wood-frame or sod-house construction, many original hay bale houses are still going strong.

— DAVID BAINBRIDGE



## Twice around the Block *by Gordon Bock*



**A**S MYTHMAKERS continue to spin Frank Lloyd Wright's life into legend, a small corner remains on a solid foundation—of Froebel blocks. The invention of 19th-century German educator Friedrich Froebel, these carefully proportioned maple shapes were just one of 20 "gifts" in an elegant, unified system of play-learning he created for the very young. After Froebel died in 1852, his revolutionary "garden for children," or kindergarten, spread to American shores where, in the 1870s, it impressed progressive-minded mothers like Anna Wright. Though her architect son was rarely modest about his own genius, he paid life-long homage to the sense of form and feeling that came from handling Froebel's blocks.

Is it any wonder then that there's another

Wrightian toy story? In 1917 John Lloyd Wright, an architect himself, was working for his father in Japan when the relationship fell apart. Landing back in Chicago, the junior Wright turned his talents to his second love: designing jigsawed models and toys. The result was Lincoln Logs, the venerable child's construction set that he began marketing in 1918. Though he later sold the rights to Lincoln Logs, John Lloyd Wright continued to invent clever building-block toys through the 1950s.

Lincoln Logs are now sold by the Playskool Company in toy stores across North America. Froebel Blocks, out of production since the 1920s, are back in a Gift Set for \$135; call the Book Shop at the Frank Lloyd Wright Home and Studio in Oak Park, IL (708-848-1606).

# B&B FOCUS

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## Plugged into the Past

**W**HEN STEVE saw the 175-year-old derelict I wanted to restore, he hated it as much as I loved it. In spite of the mellow floorboards and plank walls, there were gaps in the clapboards, most of the window panes were missing, and there had recently been a dead cat in the front hall. At least the staircase was intact, with its faint coat of blue milk paint.

Though we have resurrected the house as a summer cottage overlooking New York's Cayuga Lake, Steve remains a little uneasy about it, as if the dead cat still spooks him. He horrifies me by asking where we should put the satellite dish, and he isn't kidding. On Labor Day weekend, he brings his laptop down and plugs in.

My husband isn't the only one who wants to jump-start the cottage back to the future. My children ask me when we're

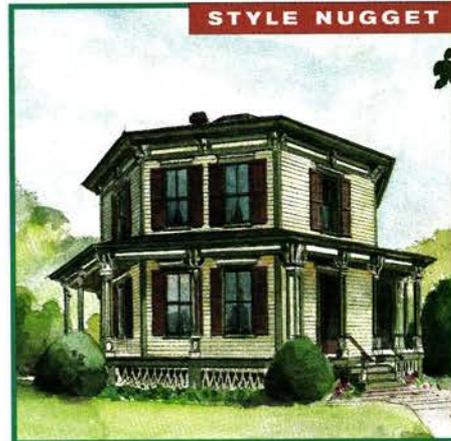
going to build a dock and buy a Jet Ski. Visiting family members from Dallas and L.A. offer to paint the staircase and air-condition the bedrooms. My nervous sister wants to take down the hornets' nest. I tell her that there's no need to sleep with a fly swatter. No one has ever been stung.



My urban relatives only *think* they want more modern conveniences. I know I am protecting something authentic for them, something they don't even realize they value. When 6-year-old Glen tells his friends that the best part of his summer vacation was swinging on the cottage rope swing, my faith in the old house is affirmed. Even Steve looks blissful enough these days, snoring in a lawnchair, his laptop forgotten in the grass beside him.

*A summer's muse by subscriber  
Nancy Dytman of Ithaca, New York.*

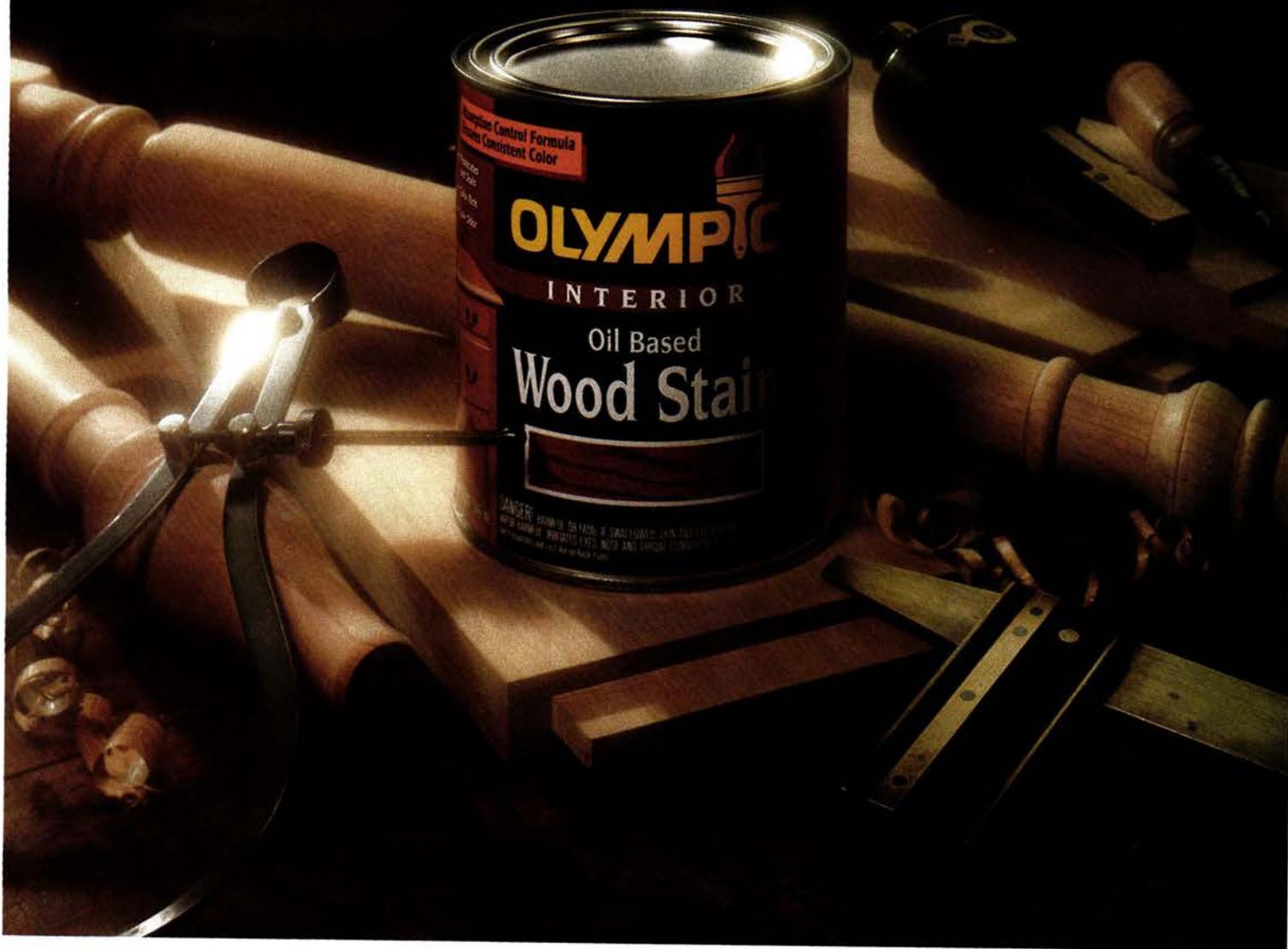
### STYLE NUGGET



**OCTAGON:** More a form than a style, the octagon needs only one characteristic for instant identification: eight consecutively angled sides. Popularized by Orson Squire Fowler in his 1849 treatise *A Home for All*, the craze for the octagon was brief, truncated by the Civil War. By the end of the 19th century, only a few thousand octagons had been built. The most famous of these is probably Longwood, an elaborate Moorish Revival fantasy in Natchez, Mississippi.

Although Fowler advocated the use of cheap, permanent, readily available concrete as a building material, most octagons probably took shape in frame, brick, stone, or even cobblestone. The octagon borrowed decorative elements from almost every Victorian genre, particularly the Italianate style.

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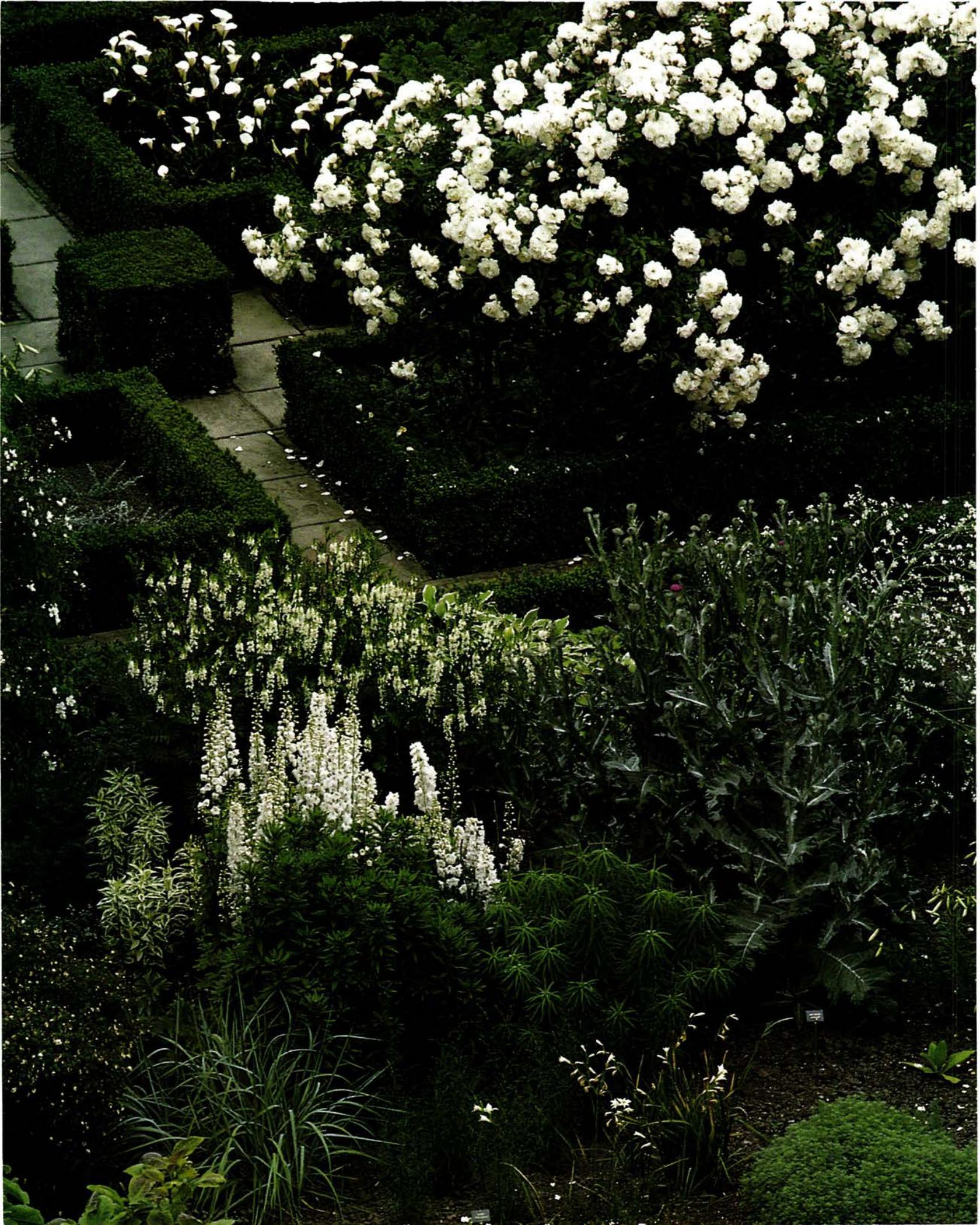
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## Flowers by Moonlight *by Nina A. Koziol*

**W**HO COULD RESIST luminous white flowers awash in fragrance under the light of the silvery moon? Not the Victorians, who made the moonlight garden a favorite themed garden of the Gilded Age. Certainly not contemporary gardeners, who choose this shimmering white garden as a period complement to an old house. Mysterious and ethereal, the moon garden comes to life at dusk as the intense reds, oranges, blues, and purples of other flowers fade.

Cream or chalk white, silver, and pale lavender, the flowers of the moonlight garden begin to glow and release their perfumes at twilight. Paired with grey-green or silver-leaved plants that reflect the dim light of the moon, the effect is almost celestial. While the moon garden has antecedents in Japan and India, perhaps the most famous moonlight garden is English—the early-20th-century garden at Sissinghurst Castle, the home of writer Vita Sackville-West.

A signature flower for any moonlight garden is the moonflower, an annual twining vine with 6"-wide trumpet-shaped blossoms. From early summer to autumn, this nocturnal relative of the morning glory blooms at dusk and closes at dawn. The night-blooming tobacco flower produces densely packed heads of nodding, slim white trumpets that release their sweet scent at night, also closing the next morn-



ing. Other pale, odoriferous choices include night-scented stock, white heliotrope, angel's trumpet, verbena, autumn clematis, sweet alyssum, and the night-fragrant white rose 'Blanc Double de Coubert'.

While a garden of all-white flowers sounds as though it could be monotonous, it's closer to a symphony if you incorporate a medley of plants in a range of whites, augmented with silver, blue, grey, green, or white foliage. A word of warning: a plant with silver-white blossoms placed next to one with creamy-white flowers can make the latter look dingy. To avoid this, use silver-grey foliage plants, such as lamb's ear or dusty miller, between white-flowered plants. The dark green and white-streaked foliage of hostas also can

*Cream or chalk white, the flowers of the moonlight garden begin to glow and release their perfumes at twilight. Paired with silver-leaved plants that reflect the dim light of the moon, the effect is almost celestial.*

**Left:** Fragrant white climbing roses, delphiniums, and dianthus are just a few of the species in the moonlight garden at Sissinghurst Castle, in Kent, England, the former home of writer Vita Sackville-West.

**Above:** Seen here at sunset, the Sissinghurst garden reveals its full glory only under the moon's pale light.



Clockwise from right: The nodding trumpets of the sweet-scented tobacco flower; the night-blooming moonflower; feathery lamb's ear bordering a brick path; and a subtle blend of white, silver, and grey-green plantings crowned by lupine and white iris.



## For the Moon Garden

### ANNUALS

Angel's trumpet (*Datura meteloides*  
'Evening Fragrance')  
Candytuft (*Iberis sempervirens*)  
Cosmos (*Cosmos bipinnatus* 'Sonata')  
Sweet alyssum (*Lobularia maritima*)  
Tobacco flower (*Nicotiana sylvestris*)  
Petunia (*Petunia hybrida multiflora*)  
Tuberose (*Polianthes tuberosa*)

### PERENNIALS

Snow-in-Summer (*Cerastium tomentosum*)  
Colewort (*Crambe cordifolia*)  
Blue Oat Grass (*Helictotrichon sempervirens*)  
Lamb's ear (*Stachys byzantina*)  
Hosta (*Hosta 'Elegans*, 'Blue Moon,' 'Blue Angel')  
Phlox (*Phlox maculata* 'Miss Lingard')  
Lungwort (*Pulmonaria saccharata*  
'Mrs. Moon,' 'Spilled Milk')  
Regal lily (*Lilium regale*)  
White coneflower (*Echinacea purpurea*)  
Baby's breath (*Gypsophila paniculata*)  
Sage (*Salvia officinalis*)  
Sea holly (*Eryngium giganteum*  
'Miss Willmott's Ghost')  
Chrysanthemum (*Chrysanthemum rubellum*)  
Delphinium (*Delphinium*)

### SHRUBS, VINES, AND FERNS

Butterfly Bush (*Buddleia davidii*  
'White Profusion')  
Judd viburnum snowball (*Viburnum juddii*)  
Moonflower (*Ipomoea alba*)  
Japanese painted fern (*Athyrium niponicum*)

### ROSES

Rosa 'Blanc Double de Coubert'  
Rosa 'Climbing Iceberg'  
Rosa 'Sea Foam'  
Rosa 'Sir Thomas Lipton'  
Rosa 'Snow Dwarf'

soften the harsh look of all-white flowers.

Create additional interest by placing plants so that the leaves and flowers of one plant contrast in shape with another. For example, the white trumpets of the Regal lily make a pleasing counterpoint for neighboring roses. For shady sites plant delicate-leaved ferns, such as the Japanese painted fern, next to a blue-leaved hosta or white impatiens.

As the eye is drawn to all things white at dusk, consider enhancing your moon garden with a white bench, window box, planter, trellis, or arbor.

**CREATING A MOONLIGHT GARDEN** Here are a few more tips to help you get your garden glowing.

- Start with a small area. A garden enclave devoted to white, silver, grey, and green plants is fascinating and unusual. However, an entire yard filled with only white flowers can be overwhelming. Moon gardens are typically intimate spaces.

- Select a spot near a patio, porch, or deck where you can enjoy your moon garden on a summer evening while you relax or

entertain. White flowers used near a front entrance or along a driveway will welcome you home on moonlit nights.

- Consider how much sun the area receives. Most flowering plants require six hours of direct sunlight. If the planting bed receives less than five hours of sun, use shade-loving plants, such as variegated hosta, lungwort, and white impatiens.

- To create a richer effect, select plants with silver, white, or blue foliage, such as blue oat grass, sea holly, lamb's ear, dusty miller, lungwort, or snow-in-summer.

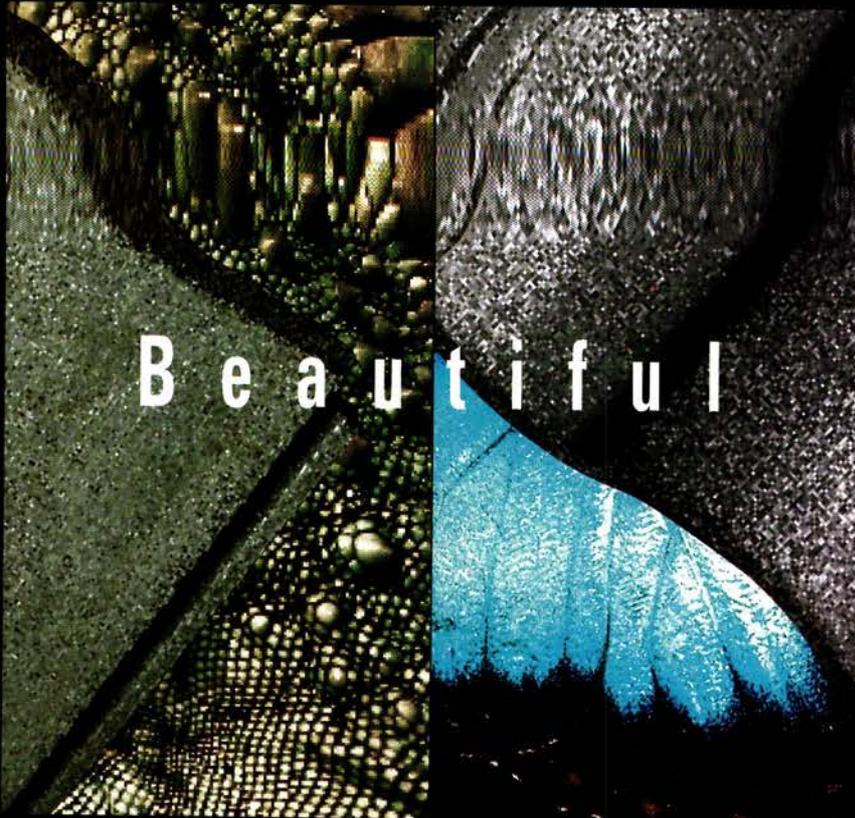
- Add a hint of color to create an interesting flower bed during the day. Small patches of pink, pale yellow, or light-blue flowers will lend a warm glow to a white border. A little goes a long way: strong colors, such as red or orange, will quickly dominate a white border.

- Choose plants for fragrance. You'll enjoy the moonlight more as the fragrance of lilies, roses, butterfly bush, and sweet alyssum wafts over your chair. 🌙

Heirloom horticulturist NINA A. KOZIOL lives in Palos Park, Illinois.

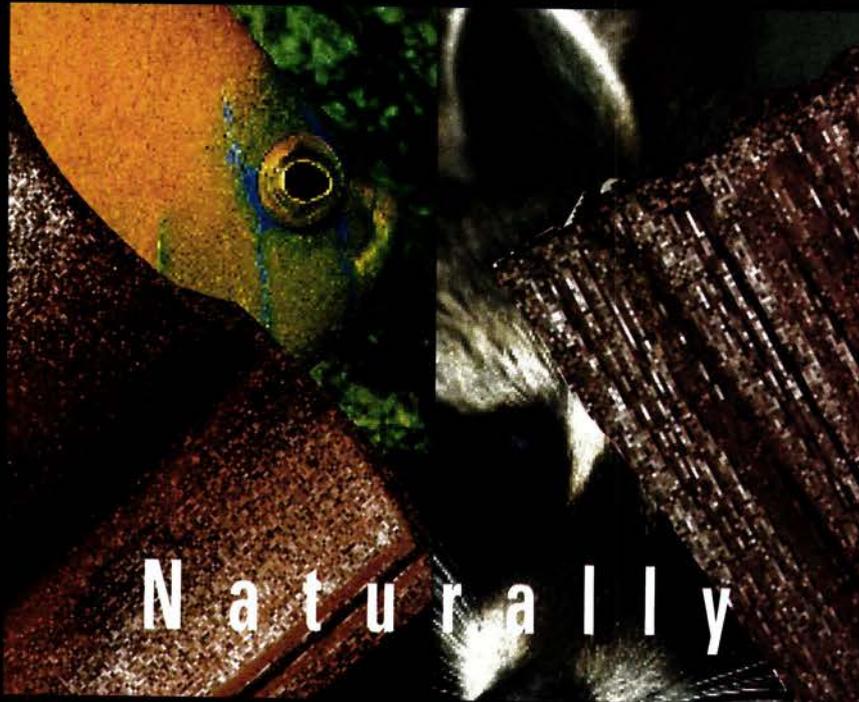
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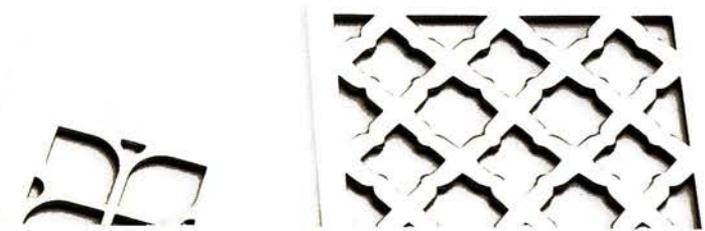
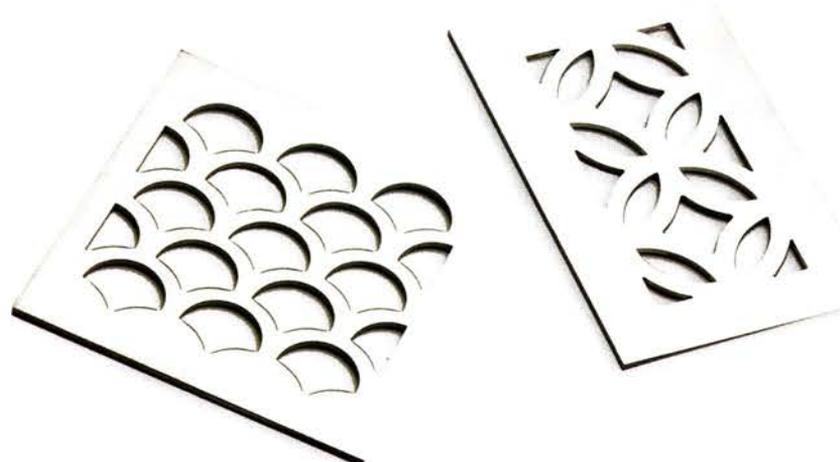
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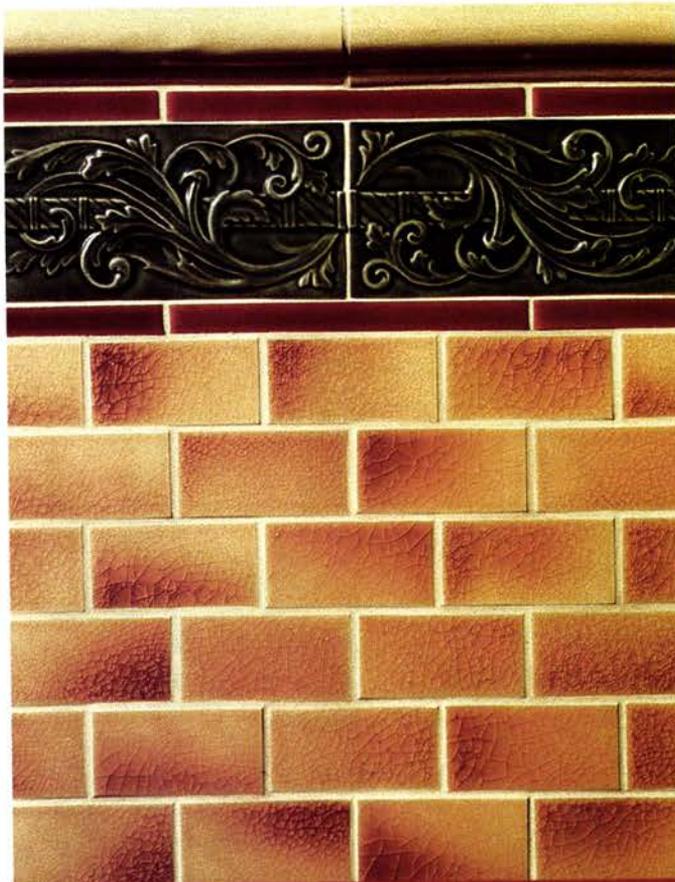


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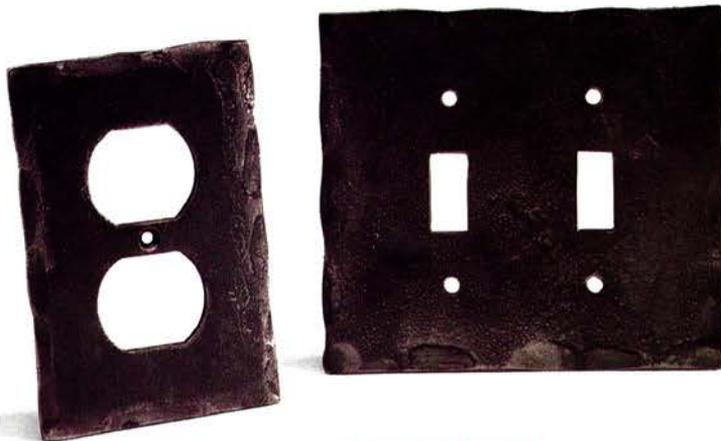




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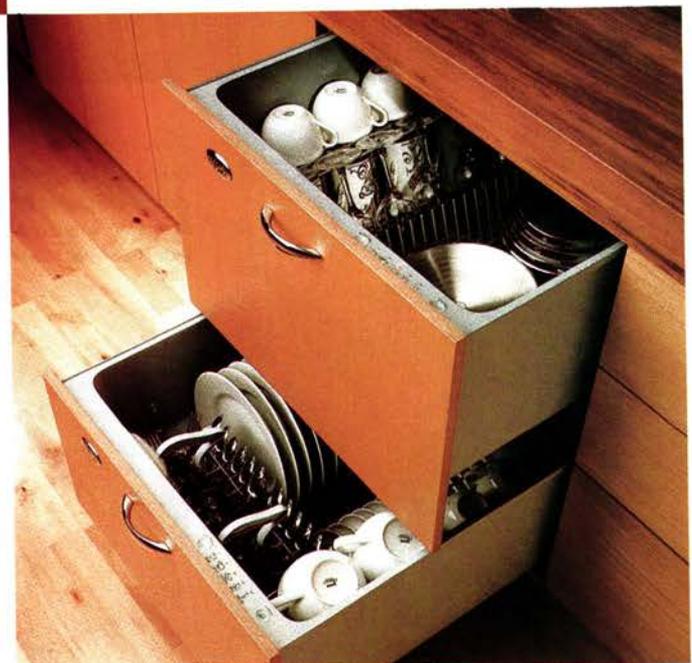


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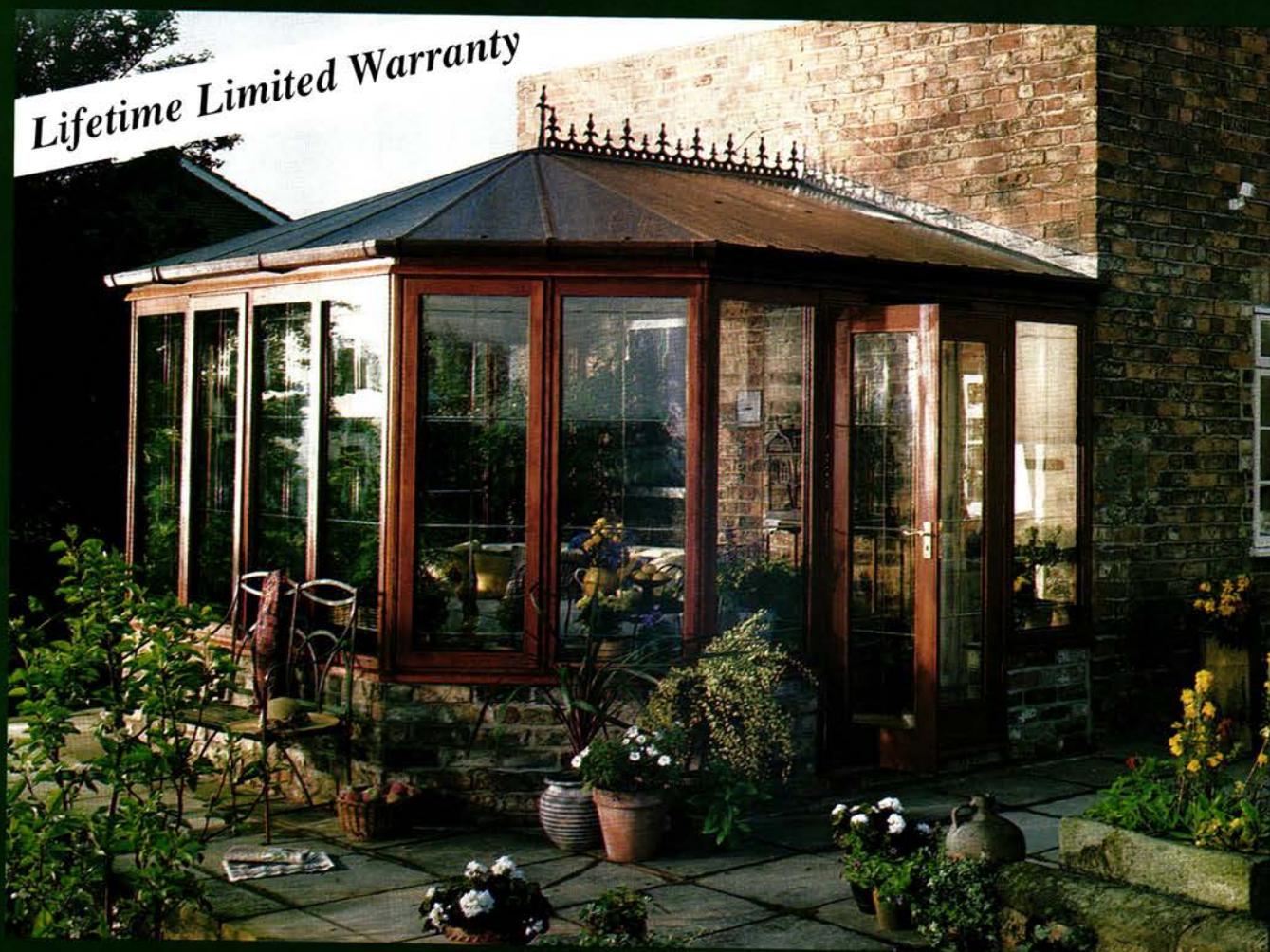
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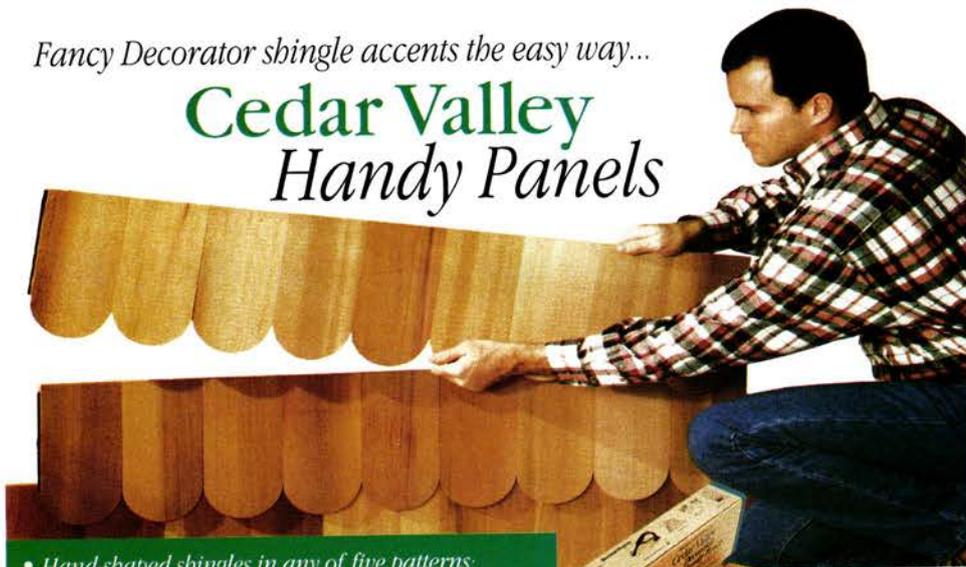
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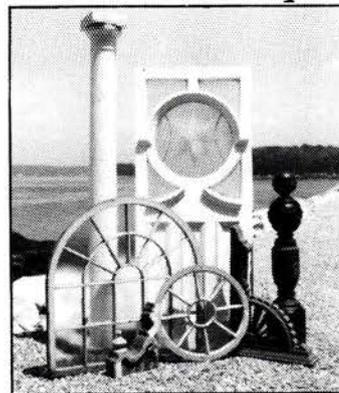
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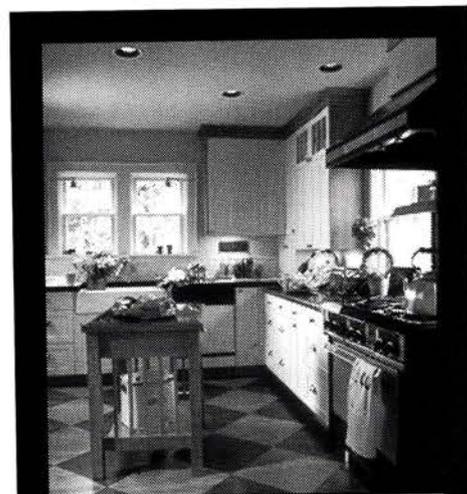
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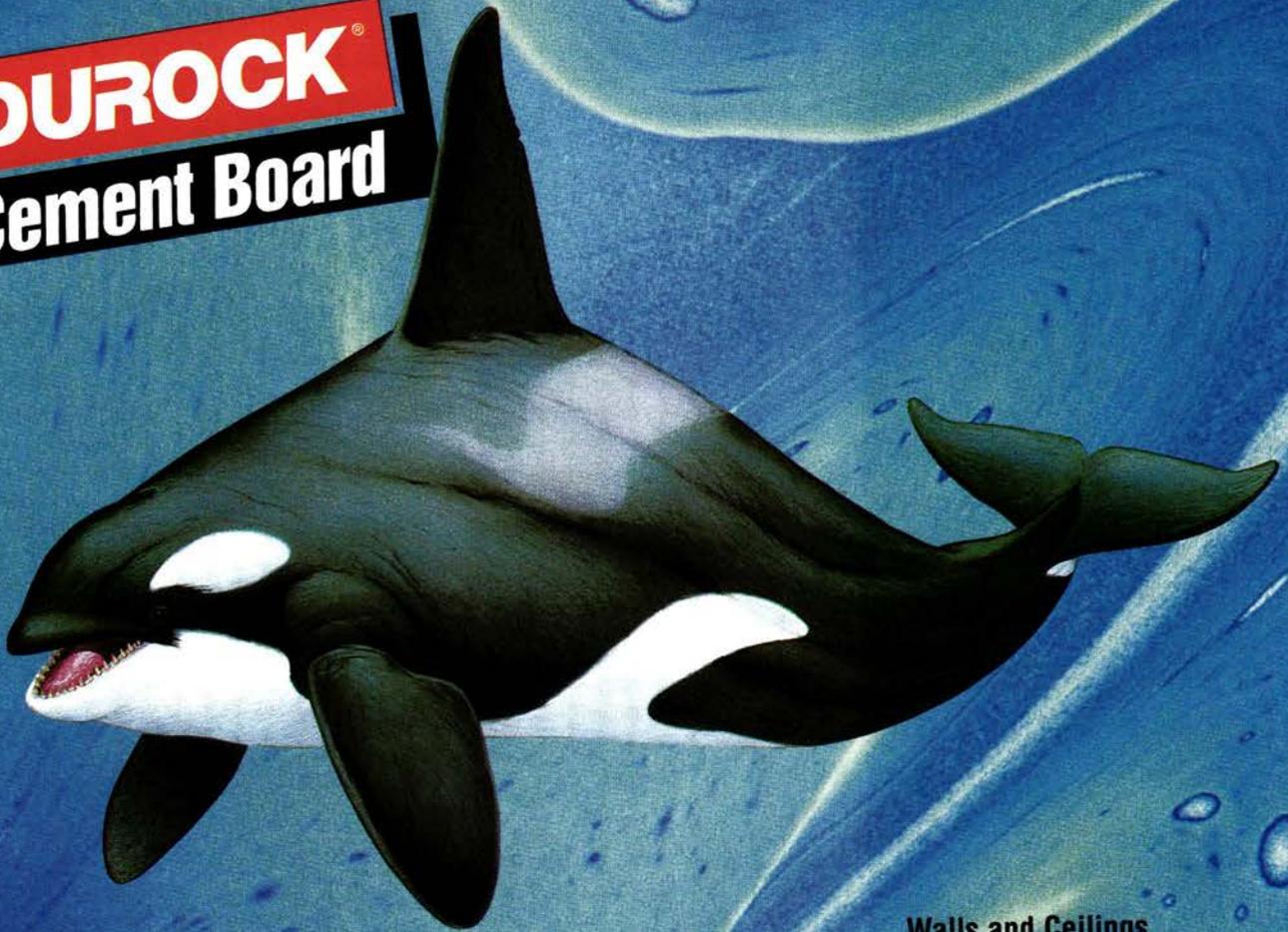
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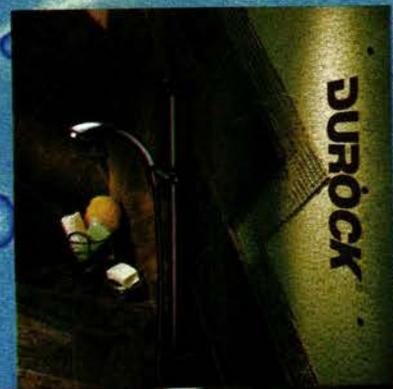
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## Plaster or Drywall?

by Patricia Poore

**W**ALLS AND CEILINGS in old houses... they always need work, if not complete replacement. Plaster patching, well within the abilities of a dedicated home restorer, has been covered often in previous issues of OHJ. But what about new walls, from scratch? Is real plaster still an affordable option? Is drywall too modern? From do-it-yourself Sheetrocking to traditional three-coat plaster by craftsmen, I've employed every system in my own renovations. I'll admit to a personal bias for veneer plaster, a kind of hybrid between conventional plaster and drywall. Nevertheless, each system has its place, with specifications that make it more or less ideal for the situation at hand.

Traditional plaster is by far the best way to get a uniform, smooth, beautiful, historical surface with excellent wear resistance. Plaster can be applied to varying thickness and has unique sound-deadening, fire-retardant, and insulating properties. It is the only system that allows intricate detailing, ornamentation, and unlimited surface textures. Then again, real plaster is expensive, requiring the work of a trained plasterer. It necessitates advance planning and takes up the most time; three coats must be troweled in place with curing time in between, and the plaster cannot be painted or decorated for at least 30 days. Conventional plaster is not recommended for occupied and fully furnished houses because of high humidity and odor during cure time.

Drywall used to be the "modern" substitute for (wet) plaster. Also called gypboard, gyprock, or the trademarked name Sheetrock, drywall is a modular system of manufactured panels. These have a gypsum core encased in heavy paper. (Specialty panels are available for high-moisture conditions, exterior use, and fire-code requirements.) The panels act as lath and base coat as well as finish. Joints between panels are filled with paper or mesh tape and vinyl-based joint compound applied with a flat knife, then sanded. Joint compound is used to fill the dimples caused by screwing the panels to the framing. Once the final layer of compound is dry and sanded smooth, the wall or ceiling is ready for paint—usually the next day.

Drywall's surface quality is adequate but recognizably different from true plaster, especially over large areas. It is resistant to light abrasion but not blunt impact. The surface is subject to irregularities during installation, and joints usually "photograph" through the finish under certain lighting conditions. But drywall is the only plaster system that can be considered "do-it-yourself." Because it is quick and requires only simple skills, it is the least expensive option even when contracted. In old houses, drywall is a reasonable choice for closets, a bedroom ceiling, do-it-yourself projects, and the like.

NOW ON TO MY FAVORITE, veneer plaster. Also called "blueboard and skim coat," veneer plaster starts with the installation of drywall-size

*Sanding drywall is no fun, but at least drywall is fast and cheap. Plaster is beautiful but costly.*

*Then there's veneer plaster ("blueboard and skim"), the best of both worlds.*

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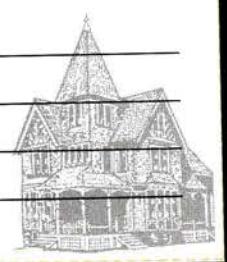
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*If you're unsure which plastering system fits your job, get some bids. Believe it or not, conventional three-coat plaster (over masonry) was cheaper than drywall in my Brooklyn town house.*

sheets of solid gypsum lath ( $\frac{1}{2}$ " or  $\frac{5}{8}$ " thick) attached to the framing. Real plaster is troweled over this base.

Veneer plaster has old-fashioned plaster's best attributes: hardness, smoothness, near-invisible joints. Veneer plaster also has drywall's best attributes: modular and thus fast and inexpensive. Unlike three-coat plaster, it is ready to paint in a matter of days. Because the final finish is troweled plaster, special effects are attainable. For example, lime putty imparts a softer finish. Keenes cement, retemperable during application, allows for integral color or textural effects.

In residential wood-frame construction, one veneer coat usually suffices. Two-coat veneer plaster is an option when the job demands a more monolithic surface (say, to guarantee underlying joints won't show under oblique lighting). Two-coat is also used over a masonry substrate. Veneer plaster is a significant improvement over drywall, yet the cost is usually only slightly more, and quite a bit less than that of conventional plaster.

Curves and domes are the province of the skilled plasterer, of course. And veneer plaster uses drywall's metal corner beads and trim pieces, which give it harder edges than traditional plaster. Another potential downside: veneer plaster is essentially a two-trade job. Rockers or general contractors put up the gypsum lath, but a skilled plasterer is required for the skim coat. This may have little practical significance, unless union labor is involved. If he opts for veneer plaster, the do-it-yourselfer who could drywall a room start to finish will probably limit himself to hanging the blueboard.

If you're unsure which system fits your job, get some bids. (In the yellow pages, see Dry Wall Contractors and Plas-

tering Contractors. Veneer-plaster practitioners may be under either listing.) Believe it or not, three-coat plaster was the cheapest option in my Brooklyn town house, albeit because of unusual circumstances. (Plaster over sealed brick didn't

require the furring and lath that veneer plaster or drywall would have demanded. And highly skilled plasterers were in the neighborhood.) Depending on the specifics of your location and the job at hand, your first choice may well be affordable. 🏠

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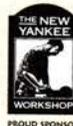
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## The Essential Eyre *by Tony P. Wrenn*

**F**OR AN ARCHITECT who shined so early and so brightly, and an individual with so many talents, it's ironic that Wilson Eyre was largely forgotten years before he died. Once as famous as Frank Furness in his native Philadelphia, Eyre's star is rising again as a new generation discovers this imaginative master of the American country house.

Wilson Eyre Jr. was born in Florence, Italy, on October 10, 1858, the son of a well-placed Philadelphia family posted with the U.S. Foreign Service. Living there until 1869, Eyre was

exposed to European buildings and culture—the primary base for wealthy Americans studying architecture in that era. Though one might argue the value for a boy so young, there can be little doubt of the lasting effect it had on Eyre.

He was 11 when he returned to Philadelphia for schooling. Eyre lived for a while in Newport, Rhode Island, and in Canada, hoping to become a painter. To please his parents, however, he shifted to architecture and enrolled at the Massachusetts Institute of Technology, where he studied for a year. Only a handful of Americans took formal architecture courses in the 1870s, and MIT was one of the few schools offering such a program. In 1877 at the age of 19, Eyre entered the office of Philadelphia architect James Peacock Sims. Here he began the other training available to students of the day: apprenticeship with an established architect.

When Sims died unexpectedly in 1882, Eyre, then just 24, was unusually well prepared to take over an office with a substantial practice. He worked alone until 1912 when John Gilbert McIlvaine joined him in the firm of Wilson Eyre and McIlvaine. The partnership lasted until McIlvaine's death in 1939, but produced little work after 1930.

The firm's greatest success, and its greatest notoriety, came during the years Eyre practiced solo. When he began, Queen Anne and High



*Wilson Eyre in 1900 enjoyed a reputation for "new and vigorous thought." Most remembered him as a renderer by the time he died in 1944.*

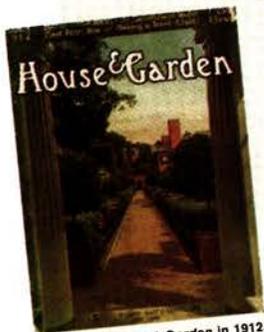


Left: Eyre's designs are best appreciated through his skill with pencil and watercolor. Top to bottom are "Meadowcroft" (1903) in Quogue, N.Y., Kebo Valley Club, Maine (1888), and the Mask and Wig Club, University of Pennsylvania (1894). Above: "Allgates" is a good example of Eyre's vision of garden and country house.

## The Architect as Editor

Ever active in advancing architecture as a profession, and with it his own practice, Wilson Eyre took readily to the medium of print. From 1890 on, his work appeared regularly in professional journals such as *American Architect and Building News*, *Inland Architect*, *Architectural Record*, and *Architectural Review*. He was also featured in the new breed of popular shelter magazines, including *The Craftsman*, *House Beautiful* and, of course, *House & Garden*.

Launched in June 1901, *House & Garden* entered the field with founding editors Frank Miles Day, Herbert C. Wise, and Wilson Eyre.



*House & Garden* in 1912.

The cover, a handsome piece showing two standards in pots atop paneled bases, was designed by Eyre and identified the magazine as “devoted to architecture, garden and decoration.” Inside, the editors staked their point of view as architects “to whom the house and its garden seem so intimately related that the attempt to design the one without the other is an attempt that can never realize the highest level of success.” Later that year an editorial noted that, among American architects, only Frank Lloyd Wright “has the fertility and versatility to design the entire setting of the life that is to go on in the house.” *House & Garden* was pretty much Eyre’s brainchild, and he remained the editor until 1905.



**Above:** Eyre’s Shingle Style house for Charles Lang Freer in Detroit remains one of his best known commissions. Built in 1890, it was expanded in 1904 and again in 1909 for James McNeill Whistler’s infamous Peacock Room. **Below:** Whimsical details like this mythical carving are Eyre trademarks.

Victorian Gothic buildings were the vogue in strange combinations and quirky manifestations. At first Eyre followed suit in an effort to be original—he would later call his early work eccentric—but his style soon matured in houses that were at once informal and playful, yet harmonious and sophisticated. By 1900 Eyre’s houses, designs, art, and gardens were being cited as examples of the era’s “new and vigorous” architecture.

In 1883 Eyre banded together with fellow architects Frank Miles Day, Walter Cope, and John Stewardson to found Philadelphia’s T-Square Club. Eyre was 25 and the other three even younger. Yet the Club, which presented a forum for lectures and conversation, was highly influential as a proponent of Arts & Crafts ideas through its annual exhibitions and catalogs.

Eyre’s office was a small one, where he was the principal designer and he

controlled all the work. Eyre was fond of the Dutch Colonial style, making wonderful use of the stone and brick of the Philadelphia area, but his creative skill did not stop here. His Ashford House, in Belle Haven, Connecticut, is a Colonial



Revival frame dwelling in the manner of McKim, Mead and White. The offices for Harrison Bros. & Co. of Philadelphia, which Eyre designed before 1900, display a flat roof, horizontal courses defining interior areas, and windows in banks or sequences. These features could be mistaken for the International Style—not

even identified as a style until some 30 years later.

Eyre noted his affinity for the English country house in various lectures and articles, and that “the building belongs to the spot upon which it is built, and to no other.” In 1900, *The Architectural Annual* wrote that “his buildings fit their partic-

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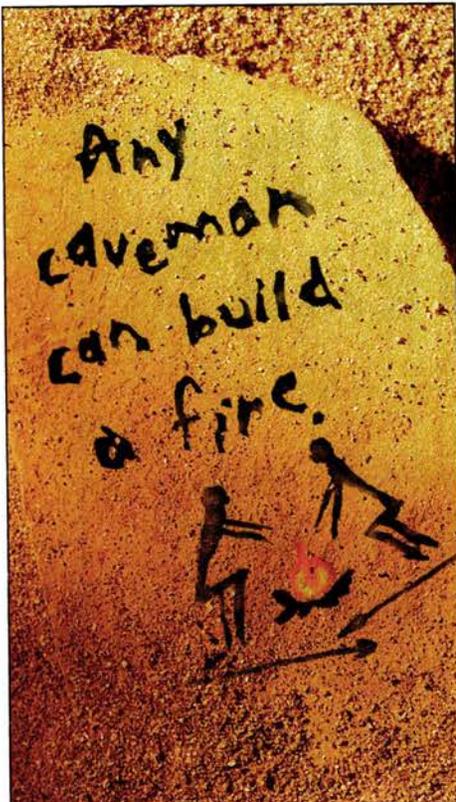
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ular places as if they had been there from the beginning.”

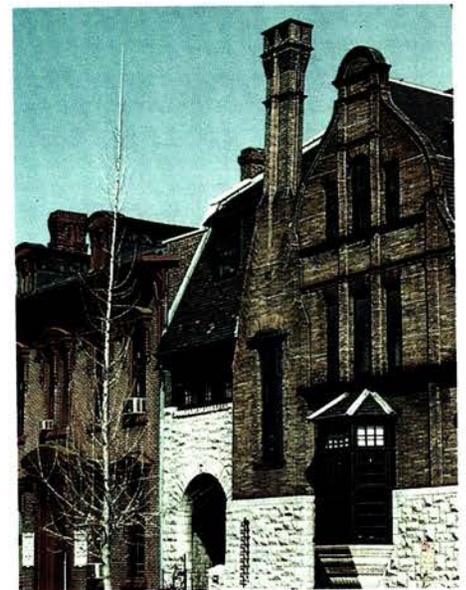
Eyre’s own home and office illustrated much of this point. The entrance, designed by Eyre, was between two starkly symmetrical Federal-era brick dwellings. Iron gates gave access to the side entrances of both houses. Identical walks and hedges led from the iron entrance gates to the service areas, masked by a tall latticed wall. It was handsome, formal, and totally in keeping with the character of the houses.

His drafting room was in front on the second floor where the light was spectacular. The office and home were furnished much the same: American furniture, bits and pieces of buildings, a Pembroke table, rush-bottomed chairs, Italian chairs upholstered in faded damask, with Chinese and Delft work on a Federal mantel. It was eclectic, comfortable, and “spread over the entire establishment.”

It’s a wonder that Eyre was able to produce the work he did from such traditional surroundings. His façades literally drip with texture, marrying stone and brick (often with unusual mortar joints), wood and stucco, or shingle in highly un-



Wilson Eyre mustered several Philadelphia colleagues to create the University Museum of Archaeology and Anthropology, a brilliant mix of historical styles and Arts & Crafts masonry.



Chimneys were frequent features in Eyre façades, alongside (or in place of) towers, bays, and oriels, as in the 1885 Taylor house in Camden, N.J.

usual ways. Diversity was equally interesting to him and to his clients. In Eyre’s hands a chimney could be tapered, topped with chimney pots, or pierced with windows. Roofs might combine gambrel, gable, hip, and shed in a single structure.

His houses tended to be linear, but not long. When freestanding they often branched off at angles here and there. Substantial porches were standard, with elements repeated in garden structures. Eyre houses can be daunting to comprehend, but they are never uninteresting. The houses for Neil and Mauran in Philadelphia have at least 17 different kinds of openings in the two—perhaps more!

In a 1925 profile in *Pencil Points*, Frances S. Swales found that Eyre was a “polished Bohemian—capable of singing a good song, or telling a good story worth remembering.” A lifelong bachelor, he was also a superb artist and draftsman, and undeniably one of the most influential architects of the turn of the last century. The heritage of that influence can be seen in the best suburban architecture around us. 🏠

*Tony P. Wrenn, Hon. AIA, was the archivist for the American Institute of Architects.*

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## OLDHOUSE JOURNAL

THE ORIGINAL

*Starting with the January 1986 issue, OHJ has welcomed restoration- and renovation-related advertisements to its regular pages. Many original advertisers (listed above) are with us today. These companies have seen growth that closely followed the growth of restoration awareness—and of OLD-HOUSE JOURNAL.*

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*“Mount Vernon Ladies’  
Association, 1853 . . .  
National Park Service,  
1916 . . . The National  
Trust, 1949 . . . and Old-  
House Journal, 1973.”*

—page 70

## September/October 1998

“ Well into the 20th century, kitchens were poorly lit, often by a bare bulb on a cord in the middle of the room. How much light do you really need? If you’re striving for a period look, select lighting elements carefully. Beware of recessed down lights; they absolutely scream ‘late 20th century.’ People are so accustomed to them, they don’t consider other options. Pendants are ideal . . . . There is a place for concealed task lighting.” —page 54

*“Because radial arm  
saws move the blade  
instead of the work—  
the reverse of a table  
saw—they speed and  
simplify production  
cutting of large work.”*

—page 62

# Old-House Kitchens

When David Hocker set out to reinterpret a Victorian butler's pantry as his main kitchen more than 15 years ago, he wanted it to be true to the spirit of his 1858 Italianate row house. Working with limited materials on a modest budget, Hocker successfully created a period showcase that doesn't give away its true age. This historical but fully functional kitchen (opposite) has all the modern conveniences:

under-cabinet task lighting, a phalanx of electrical outlets, and contemporary appliances that blend in unobtrusively. How did he pull it off? It's in the

details. | Thanks to the growth of the restoration products industry,

it's no longer a struggle to find flat-panel cabinetry or slate, marble,

wood, and tile for traditional countertops. Today, old-house owners are more

likely to trip up on the common service elements so essential to a working kitchen.

Electrical outlets and vent hoods, overhead lighting and appliances, plumbing

fixtures and exhaust vents all can intrude into the most painstakingly restored kitchen, no matter

how authentic your woodwork or wall treatments may be. | So: As you weigh the pros and cons

of oak cabinets over maple, or a tile backsplash

instead of wallpaper, consider how the lowly elec-

trical receptacle will fit into your plans. In fact,

the best approach is to carefully work out the placement of all kinds of small terminals—from tele-

**In the past 25 years, fixtures and hardware such as ceiling pendants, Victorian floor registers, and double-handle mixing faucets have come back into production. When combined with timeless materials and traditional cabinetwork, such details add historical accuracy to otherwise modern kitchens.**

phone jacks, motion detectors, and smoke alarms to ceiling lights and exhaust vents—well before

you finalize your kitchen design. They will blend in better, and you'll

avoid such expensive lessons as finding the power and icemaker hookups

are in the wrong place when the refrigerator arrives. | The number

and spacing of electrical outlets in a kitchen is a function of the local

building code—every 4' is standard—and the needs of your workspace.

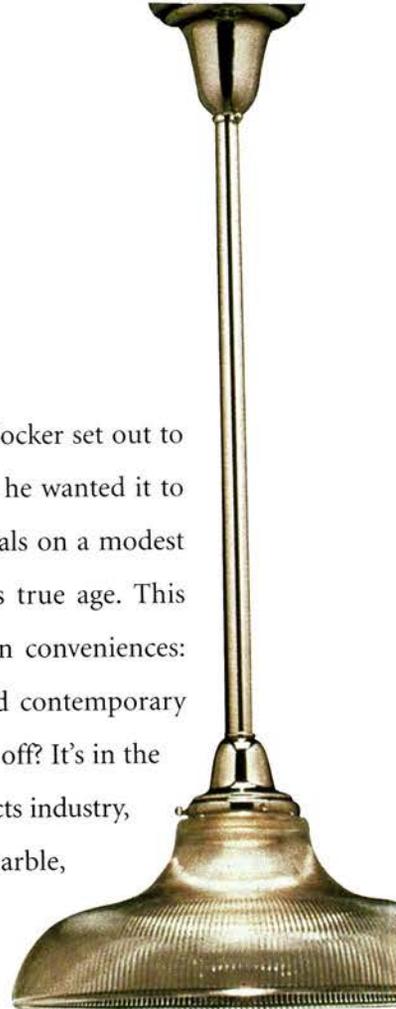
You can, however, downplay anachronistic outlets. "If you plan archi-

tecturally, things tend to disappear," says Gerald Morosco, an

architect in Pittsburgh. "Your eye will catch, say, a receptacle

placed arbitrarily in tilework, then look for another."

## It's in the details.





The Hocker kitchen spotlights the sensitive orchestration of late-19th-century architecture and late-20th-century technology. The ample electric light, power, appliances, and conveniences here are kept behind the scenes, while gaslight-era details steal the show.

The first decision is whether to conceal outlets and switches, or simply minimize their impact. Consider the trade-off between convenience (a plug every 3') and the look you want (a calm backsplash). Narrow outlet strips mounted to the underside of an upper cabinet are easy to install and will be obscured by the fascia from most viewing angles.

A neat trick that takes this subterfuge to its logical limit is to completely conceal electrical hardware in a hideaway compartment. For example, the folks at Gerald Morosco Architects hate to punch receptacle holes in island cabinetry. Their solution is to take "flipper drawer" hardware—the kind designed to store sponges in front of sinks—and mount it to a false drawer front. Then they attach a receptacle box to the back. The outlet tilts out at about 45 degrees to power temporary appliances; closed, it looks like a drawer. Interior designer Carolyn Murray of Heritage Design Group in San Francisco uses a similar strategy in counter cabinets, mounting the receptacles and the garbage disposal switch to a board fixed behind the hinged drawer front.

To minimize impact, select switchplates in colors and materials that blend in with the existing or planned tile, wallpaper, or wall color. Or choose plates that accent another material in the room—say, brass, copper, enamel, or steel. While you may be tempted to install receptacles horizontally, it's not easy to align them perfectly square with the tile especially in older homes. Receptacles that are 1/4" off-center on one tile, and right on the grout joint the next time, call attention to them-

selves. Better to plan their placement so they land in the same place in the tile pattern every time, as well as the same vertical distance off the counter.

Some folks balk at the telltale outline and red reset buttons of GFCIs (Ground Fault Circuit Interrupters), those shock-preventing receptacles now required anywhere near plumbing or water. There's no denying the safety value of these devices, but you many not need multiple GFCI receptacles. Ask your electrician if local code allows wiring two or more receptacles in series, so that only one has the reset button. Then locate this receptacle in an aesthetically out-of-the-way place—behind a microwave oven, for example. Cooks who can't face the fixture at all resort to service-panel mounted GFCIs. This means running to the breaker box to reset them after a power outage.

**LET THERE BE LIGHT** Well into the 20th century, kitchens were sparsely lit—often by a bare bulb hanging from a cord in the middle of the room. While few people would advocate the return of the badly lit kitchen, ask yourself how much light you really need. You'll probably want a central light source, plus lights over the sink and stove. You may also want concealed task lights over the counters.

If you're striving for a period look, select lighting elements carefully. Good choices include refurbished antique or reproduction lighting from an era appropriate to the age of the house. If the kitchen is large or particularly long, install pairs of lights. Pendants are ideal in a row over an island, and it's possible to get different sizes of the same fixture—handy for lighting contiguous spaces, such as breakfast nooks. "People will put a small pendant



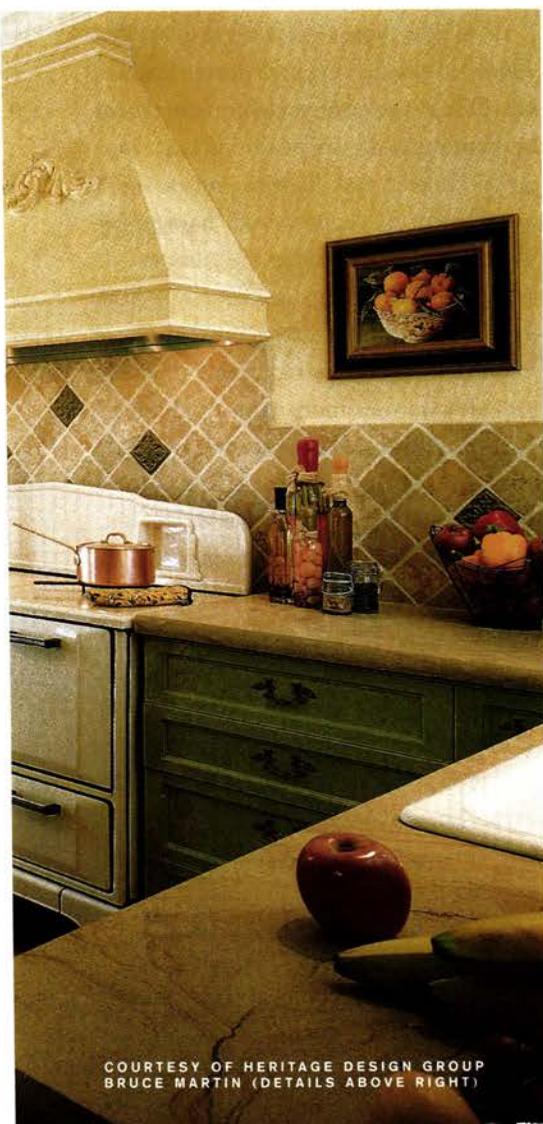
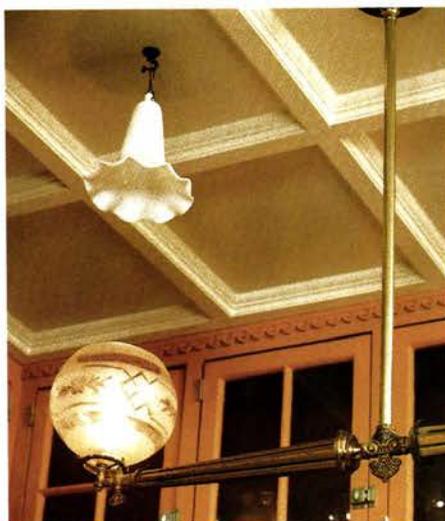
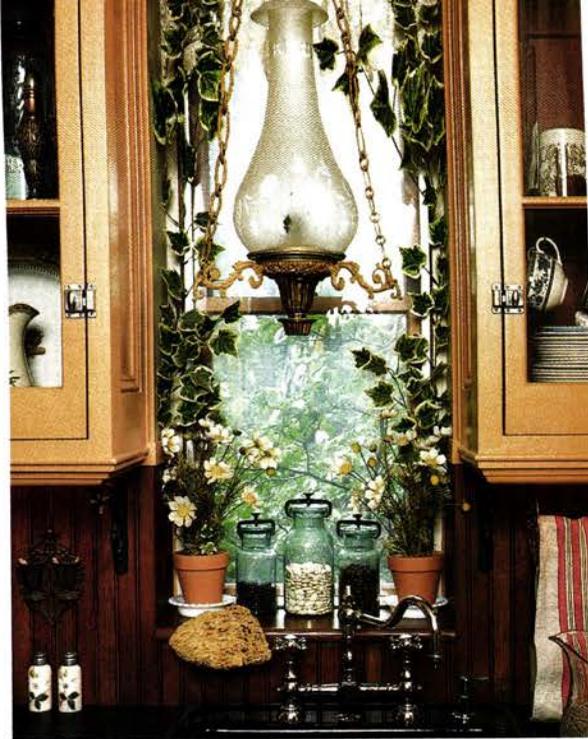
**No feature anchors a kitchen to a specific era like a vintage range. In this Mediterranean-style house in California, designed by early 20th century architect Willis Polk, the kitchen has been renovated with a restored stove and hood. Reproduction ceiling lights closely copy the originals. All but invisible are the down lights over the cabinets (rear corner), and a radiator built into the cabinetry (not shown).**

over a kitchen sink,” says Wayne Reckard, director of marketing for Brass Light Gallery in Milwaukee, Wisconsin. “It provides some historical context, yet it’s also great functional lighting.”

Beware of recessed down lights—especially if the suggestion to install them comes from your contractor or electrician, who may assume you want them. “They absolutely scream late-20th century,” says Jane Powell, a contractor (and admitted kitchen purist) who restores bungalows in Oakland, California.

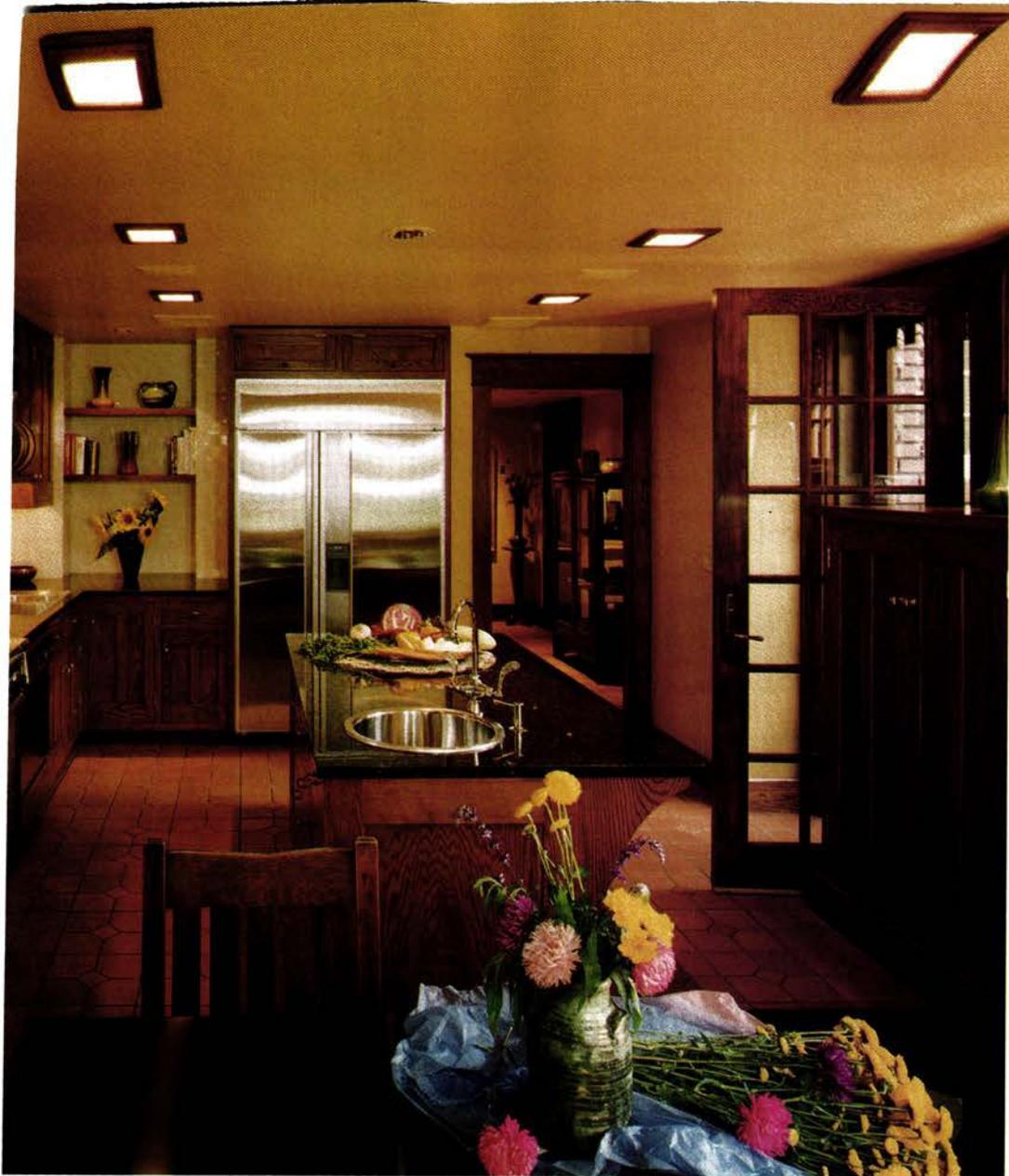
“People are so accustomed to seeing ceiling can lights that they don’t have any context for other options,” Reckard says. “They provide candlepower, but they don’t provide the ambiance that people are looking for.”

If you must use down lights, thinking through the type of fixture and its treat-



## Victorian Hide and Seek

A peek at David Hocker's kitchen reveals some close-to-the-vest secrets that can be adapted to make any kitchen more period-friendly. When Hocker built it in 1982, under-cabinet lighting wasn't widely available, so the Boston architect adapted candelabra-style lamps as over-the-counter task lighting (top left). The cabinets are shielded by sheets of insulating hot plate material, which also reflects light. (No need to do this with contemporary under-cabinet fluorescents and halogens. They come with their own shields.) Also in hiding is a power plug strip (top left) and the switch for the sink garbage disposal (bottom right). In another bit of subterfuge, Hocker rewired a period gaslight (complete with smoke bells), as a central light source (bottom left). ■ Although the faucet is sink-mounted, its design resembles traditional wall-mounted faucets (see sidebar, p. 59). The dark countertop (Formica textured to resemble slate) and sink help make the black and stainless steel stove at the edge of the kitchen disappear (see p. 55). The refrigerator hides in a purpose-built closet on the other side of the room. Instead of paneling the dishwasher, Hocker merely sanded the factory paint lightly and painted the unit to match the cabinets. The only must-have item he didn't plan for, he says, was the garbage can.



## The Light Touch

Above: If you eschew camouflaging modern equipment, then downplay its presence by using it architecturally. The recessed box lights are clearly not antiques, but they are rectangular. When spaced regularly and trimmed with wood they mesh with the other Arts & Crafts details. Right: When electric light debuted in 1879, the first carbon-filament lamps were less than blinding, so maximizing light output was a must. Many a kitchen was lit with a bare-bones pendant—available today as a reproduction! (Rejuvenation, Inc.)



ment will dramatically reduce their presence. The MR series halogen lamps, for example, are designed to be used in very compact fixtures—3" in diameter and smaller. Baffles that are painted black or silver help the fixture disappear so you see the light, but not the source.

MR16 halogens are only 3" in diameter, yet they have a lot of beam spread. Down lights can also be a means of overlighting a kitchen, a situation that can lead to highly reflective, shiny surfaces—more in keeping with a mid-20th-century look than an early one. Bear in mind that it's also possible to overlamp if you're using reproduction lighting. "Even when a fixture is a replica, the lamping is usually higher," Reckard says. For example, an Arts & Crafts fixture that originally held four 60-watt bulbs might now be fitted with 150-watt bulbs, "which is more light than you'd ever need," he says.

While there's certainly a place for concealed task lighting in a restored kitchen, take full advantage of available natural light by planning work spaces around large windows. To keep task lighting out of sight, install strip or shallow-bulb halogen or fluorescent lighting under the cabinets. Although halogen lights are usually a little more expensive than fluorescents (and have important heat safety requirements), they provide a warmer, more natural light that's appropriate in an old house. Bear in mind, though, that dark counters like natural slate and soapstone soak up a lot of light.

Don't forget about dimmers. More than half the time you won't need all the artificial light at your disposal, especially if you are taking full advantage of natural light or seeking historical ambiance. A dimmer on every fixture is not overkill; this allows you to vary the mood of the space. These days, lots of folks entertain in their kitchens. Dimmers allow you to reduce the main lighting, and use period fixtures or under-counter lights as incidental lighting.

**COOKING AND FREEZING** With appliances

you face the same crossroads as with switch-plates and lighting fixtures, but on a much larger scale. Do you camouflage them, or try to get them to blend in? Fortunately, people have been incorporating stoves, ice-boxes, and refrigerators into kitchens for decades, so there's plenty of historical precedent for a wide variety of choices.

This is particularly true in the case of restored antique stoves, which are available from companies that specialize in

upgrading them to modern efficiency and

safety standards. For those not interested in sautéing on vintage appliances, there are manufacturers with lines of brand new gas or electric burners in bodies based on wood/coal/gas ranges from the turn of the century.

OTHER OPTIONS include high-end European stoves, such as Aga or the new English and French imports. (Before buying one of these units be sure that they are approved for U.S. gas and fire safety standards.) Even more popular are domestic commercial ranges like Garland and Viking. Though not historic (or, in some cases, residential), the heavy construction and large, functional design of these units has a timeless, understated look that takes well to old-house kitchen ambiance.

Compatible as commercial ranges can be with an old house, these cookers demand planning beyond the needs of con-

sumer-grade ranges. Most codes require at least 6" of clearance around commercial units due to their very high heat output," cautions architect David Hart of McGinley Hart & Associates in Boston. "Also, check with your utility to make sure the gas or the electric service is adequate."

If you prefer more modest appliances, take comfort in the knowledge that the basic shape of both stoves and refrigerators hasn't changed much in years. While styling details differ, many modern appliances are available in the same materials as their vintage counterparts. Choose appliances finished in historically referenced materials, such as cast iron, stainless steel, and white or grey porcelain. Avoid the nubby-textured surfaces on many modern refrigerators. Retro-look and refurbished refrigerators are also a possibility.

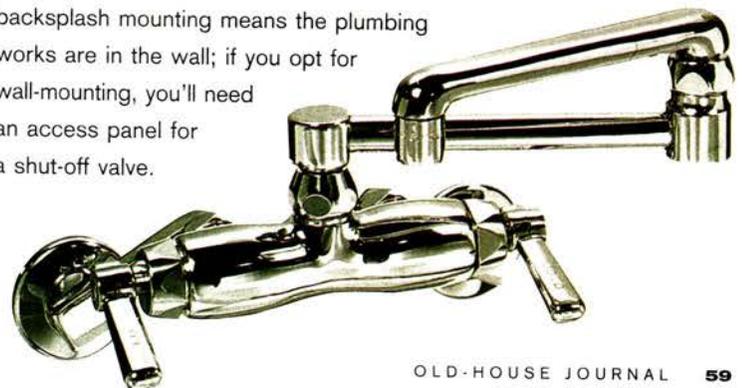
A new option may be to store your groceries in a drawer or closet. Both Sub-Zero and Fisher & Paykel (see "Fine Fit-



## Wall of Water

Here's your chance to go to the wall for authentic plumbing. Until 1940, most faucets were mounted to the wall above the sink or through the backsplash. The high, crook-necked faucet often thought of as a Victorian-era fixture was actually a cold-water "pantry cock." Popular in reproductions, this high-necked style probably draws its inspiration from 19th-century hand pumps.

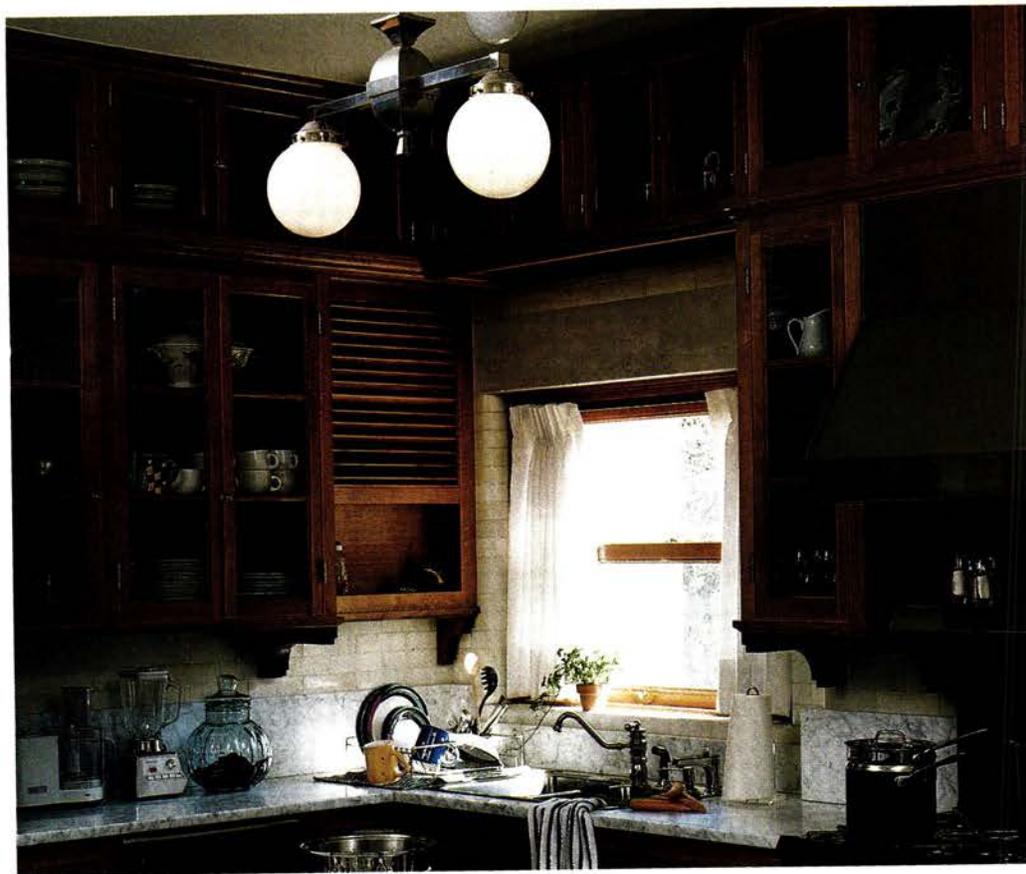
The wall-mounted kitchen faucet usually had separate hot and cold water taps. The taps were typically levers. By the 1940s, the faucet had grown a long, horizontal neck that could be angled over any point in the sink. These utilitarian designs are still available at home supply stores and high-end outfitters tapping into the retro market. (You can get the same look in a countertop-mounted sink.) Then as now, backsplash mounting means the plumbing works are in the wall; if you opt for wall-mounting, you'll need an access panel for a shut-off valve.





## Heated Issues

You'll never hide an HVAC vent, so why try? Better to let it function as intended—just build it in a traditional material. Wood is always good, and can be shop-made to match the cabinets; the louvered cabinet near the window at right is actually a vent. The one pictured above is a stock item from Wood Ventures. Decorative brass and iron registers date to the 1820s and are equally appropriate.



tings,” p. 38) offer compact refrigerator units that pull out like a bin or open like a cabinet. Available through kitchen design centers, they're reminiscent of the pull-out bins found in turn-of-the-century kitchens.

If you opt for the camouflage approach with your appliances, choose nontrendy styles, in colors that tend to disappear into the room. For example, a white oven or dishwasher will fall into line with white or cream cabinets, as long as you ensure that any differences in color are subtle. Black or stainless steel appliances won't vanish in a kitchen trimmed with dark woods, but the tones are complementary.

While you can conceal a dishwasher with a panel, or paint it to match cabinetry, such methods only go so far—especially with large appliances. The standard 24" width of most dishwashers bears no semblance to the panel proportions of traditional cabinetry. “I don't believe in putting a wood panel on a refrigerator, be-

cause it looks like a refrigerator with a wood panel on it,” says Powell. “It will still have aluminum trim on the edge.” A better alternative might be to place the refrigerator in a niche that's still convenient to the work triangle. “If you want to be really obsessive,” Powell says, “put the refrigerator on the back porch.”

**THAT SHE BLOWS** The range hoods, exhaust, and air-intake vents needed to heat, cool, and properly vent a vintage kitchen can be integral elements of the design or unwelcome intrusions. If you've chosen a powerful stove, the manufacturer may require air movement on the order of 1400 to 1500 cubic feet per minute (cfm), and you probably won't get away with an existing blower or aftermarket hood. Fortunately, many older kitchens have high ceilings that can accommodate ample hoods. “When you're lucky enough to inherit them, do keep 'em!” notes Murray. “Commercial ranges beg for serious hoods,



Hide the heat source with such novel devices as this kickspace heater from vrv products.

and this opens up wonderful architectural opportunities.”

Range hoods were prominent elements in many turn-of-the-century kitchens, so there's no reason to hide them with cabinetry or other disguises. Let the hood, original or new, express itself. Appropriate materials, such as sheet copper or steel, are fine; so is limited articulation with period details, such as straps, chains, or rods. Resist the temptation to “trick-up” the hood. Again, historic black or neutral stainless steel are the safest colors for a feature so large. By the way, any range or hood



The range hood was a prominent feature in many turn-of-the-century kitchens. This one, large and undisguised, is an attractive and functional part of this revival galley kitchen. Over an island, a row of pendant lights always looks appropriate.

get the historic look of brushed and rubbed shellac or varnish with sprayed-on lacquer,” adds Anthony Lefeber of Traditional Line, Ltd., in New York.

There are products that minimize the source, too. In a kitchen of any size, walls are prime real estate that few cooks want to relinquish to an upright cast iron radiator, much less an anachronistic baseboard convector. Underfloor radiant heating is one way to stay warm without wasting space. Kickspace heaters are another ingenious solution to this conundrum. These boxlike devices are an assembly of convector coils and electric fan in a package compact enough to fit in the void between the lowest drawer and the floor. When connected to a hot-water system, the thermostatically controlled fan sends comfortable warm air out at ground level. Selecting a flush-mount model permits the face to be covered with a period-looking finish—say, a brass register.

No matter what approach you take in creating or restoring an old-house kitchen, assume that you’ll have to make compromises along the way. Remember that a period kitchen should look like it belongs with the rest of the house. If you take care of the details, the rest of the design should take care of itself. 🏠

gets a historical boost if it is positioned at an existing chimney—even if it is not actually tied into the flue.

Integrating modern HVAC systems into an existing kitchen is a perplexing job, whether or not the space is historic. Walls and ceilings never designed to accommodate ducts, pipes, machinery, or controls seldom surprise you with enough room to accept these components readily. Good planning and creative contracting helps hide these services in soffits and closets where their presence is least noticed.

Eventually, though, an HVAC system

must see daylight in the form of a visible register or vent, and here thoughtful detailing makes a difference. At the very least, avoid those budget registers where the louvers are stamped and bent from a single sheet of metal. Spend a little more on “architectural” covers with individually fabricated louvers. Not only are these louvers positioned at an angle that is less apparent, but their lines are crisper and they take paint better, helping them disappear. Once again, wood is a natural, especially where there is a lot of varnished cabinetry, as is a hand-applied finish. “You’ll never

**FOR MORE INFORMATION:** *You should be able to find the majority of products mentioned in this article at home and kitchen design centers, or through kitchen designers. To research specific restoration items, like refurbished classic stoves, check out the Old-House Journal Restoration Directory on-line, at [www.oldhousejournal.com](http://www.oldhousejournal.com). You can also order a copy of the latest directory for \$14.95 plus \$3.50 shipping and handling by calling (800) 931-2931.*

# MAKING the MOST of your SawBucks

BY GORDON BOCK

IN THESE BULL market times, power saws clearly offer the most versatile returns in a cutting-edge investment. Ever since the first portable electric tools matured back in the booming Roaring Twenties, the highly competitive power tool industry has never stalled, coming up with smaller, stronger, and completely new tools every business cycle or so. One could amass a portfolio of every power saw derivative, but who has the bottomless purse (or boundless basement) to stock them all? Here we'll clip the saw market into basic instruments so you can spend your tax refund or birthday windfall where it provides the best old-house capital gains.

## Sabre Saw (Jig Saw)

An affordable, very versatile tool to start a collection.

### GOOD FOR:

- ▶ Blind cuts in flooring repairs, paneling, cabinetwork
- ▶ Hard, thin materials, such as sheet metal, plastic, laminates
- ▶ Circles, curves, and irregular cuts in countertop installations, flooring alterations
- ▶ Decorative scroll work in porch railings, fences, etc.

### LOOK FOR:

- ▶ Tilt base for compound angle cuts
- ▶ Latest models feature keyless blade holders



## Circular Saw (Builder's Saw, Framing Saw)

The first portable power saws, circular saws have all but replaced handsaws as the workhorses of carpentry.

### GOOD FOR:

- ▶ Cross-cutting and rough mitering framing lumber
- ▶ Cutting sheet materials, such as plywood and paneling

### LOOK FOR:

- ▶ 7 1/4" blade most popular (sufficient to cut 2x stock)
- ▶ Blade braking feature



## Reciprocating Saw (Sawzall™)

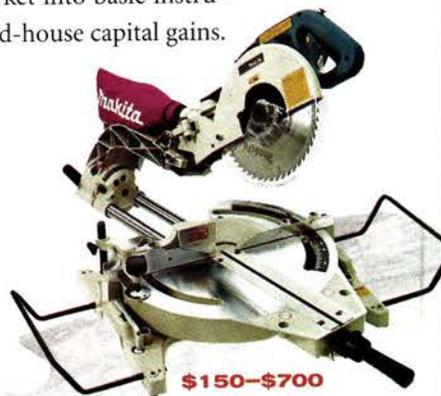
The classic demolition saw, reciprocating saws have the muscle and accuracy for alterations and new construction.

### GOOD FOR:

- ▶ Cutting away walls, cabinets, plumbing
- ▶ Flush-cutting framing, trimming in tight spots, blind carpentry cuts in roofs, floors
- ▶ Cutting hidden nails

### LOOK FOR:

- ▶ Combined orbital-cutting (faster for wood) and straight-cutting (best for metals)
- ▶ Latest models feature keyless blade holders



## Power Miter Saw (Chop Saw)

Originally a circular saw on a mitre box, these "cross-cutting computers" can't handle ripping or sheet goods—yet.

### GOOD FOR:

- ▶ Cross-cuts and mitres for door & window trim, flooring
- ▶ Compound mitres (in two planes) for cornices, crown mouldings

### LOOK FOR:

- ▶ Blade size (8 1/4" to 12") defines basic capacity
- ▶ Sliding arms cut stock wider than blade
- ▶ Latest models have stop over-rides for back-cutting

## Bench-Top Saw

These mini-table saws are light and inexpensive because they drive the blade directly from the motor.

### GOOD FOR:

- ▶ Portable use at a job site or on a tailgate
- ▶ Ripping lumber or cutting sheet goods
- ▶ Cross-cuts and mitres for trimwork, cabinets



**\$300–\$500**

### LOOK FOR:

- ▶ Best construction balance between plastic or light metal (reduces weight, cost) and steel or cast iron (dampens vibration, adds durability)
- ▶ Note that large blades (up to 10") increase load on the motor

## Table Saw

Heavy, separate motors and many accessories allow you to make anything, from doors to dormers, with a good table saw.

### GOOD FOR:

- ▶ Ripping lumber, cutting sheet goods
- ▶ Precision cross-cutting and mitering, trim and cabinetwork
- ▶ Shaping with specialty cutters, jigs, and moulding heads for dados, mouldings, raised panels

### LOOK FOR:

- ▶ Contractor's saw (10" blade), is designed for building construction, but adapts to many kinds of work with accessories



**\$600–\$1,600**

- ▶ Large cabinet saws (10" to 14" blades) are standard for precision shop work
- ▶ Cast iron table; accurate fence system

## Radial-Arm Saw

Because radial arm saws move the blade instead of the work—the reverse of a table saw—they speed and simplify production cutting of large work.

### GOOD FOR:

- ▶ Shops or job sites where space is limited
- ▶ Multiple accessories and shaper attachments allow for almost any woodworking operation in one tool, from cutting and moulding to boring and planing

### LOOK FOR:

- ▶ 360 degree turret arm rotation
- ▶ 2hp motor rating

**\$700–\$1,600**



## SUPPLIERS

- ▶ **DELTA MACHINERY CORP.** 246 Alpha Drive, Pittsburgh, PA 15238, (800) 438-2486. Circle 16 on resource card.
- ▶ **DEWALT INDUSTRIAL TOOL CORP.** P.O. Box 158, Hampstead, MD 21074, (800) 433-9258. Circle 17 on resource card.
- ▶ **MAKITA USA** 14930 Northam St., La Mirada, CA 90638, (714) 522-8088. Circle 18 on resource card.
- ▶ **MILWAUKEE ELECTRIC TOOL CORP.** 13135 W. Lisbon Rd., Brookfield, WI 53005, (414) 781-3600. Circle 70 on resource card.
- ▶ **PORTER-CABLE CORP.** 4825 Highway 45 North, P.O. Box 2468, Jackson, TN 38302-2468, (901) 668-8600. Circle 19 on resource card.
- ▶ **S-B POWER TOOL CO. (SKIL-BOSCH)** 4300 W. Peterson Ave., Chicago, IL 60646, (773) 286-7330. Circle 20 on resource card.



Salvage companies still mothball mundane building parts out in a yard, but most warehouse their best architectural antiques in a showroom like the main floor at Omega Too in Berkeley.

"I love to see this stuff recycled, because so much of it was destroyed in the '70s and '80s. A lot of salvage still gets thrown away. We're saving history." —BILL RAYMER, RESTORATION RESOURCES



Look for columns and posts in sets by style.

# salvage savvy

by Jennie L. Phipps      photographs by Linda Svendsen

**T**HE BRASS wall sconces in the Queen Anne house down the street are in perfect sync with its age and style. When your neighbor tells you they came from a dealer who specializes in architectural antiques (a.k.a., salvage), you're ready to start your own search. Whether you want to match common building parts, such as doors and flooring, or replace a lost decorative treasure, like a chandelier or bracket, you can shop the salvage market for reasonably priced, period materials that will enhance the authenticity of any old house.

While some salvage dealers pile the merchandise high and haphazardly, others offer sensibly organized and attractive displays. Go prepared to rummage through the wares until you find that one perfect item. Start by looking under "antiques," "salvage," "junk," or "demolition contractors" in the phone book. Searching locally

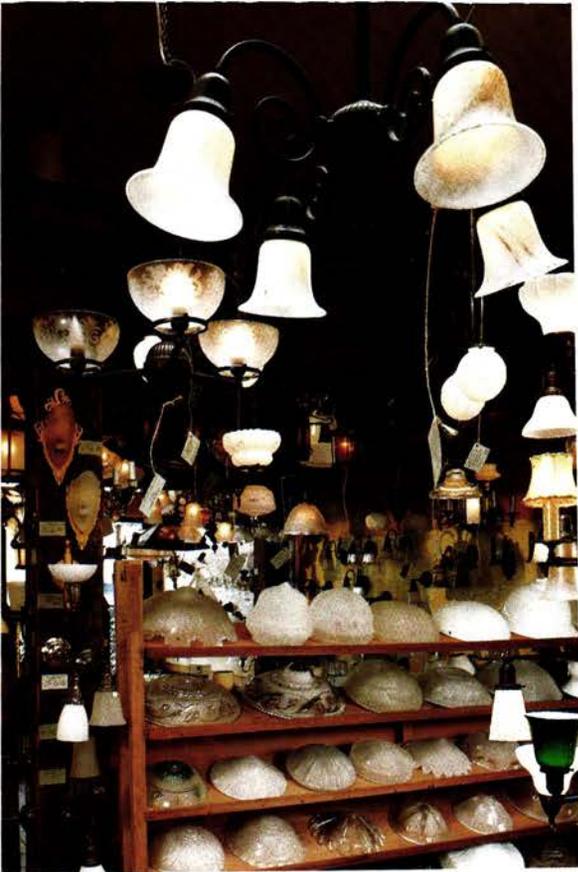
is more than a matter of convenience. Architectural antiques often have regional idiosyncrasies, so you're likely to find items common to old houses in your area in a nearby warehouse. Be prepared to spell out exactly what you seek, especially if you're trying to match a given item. Take sharp, clear pictures or a drawing of the piece with you as you explore salvage yards and shops.

If you're working long-distance, send a written description along with a photo or drawing. Savvy computer users will find e-mailing a digital image to be another useful tool. If the product lends itself to shopping by mail, ask the dealer to send samples. Once you've found what you're looking for, talk to the dealer. Even if you think the price is reasonable, don't accept that as the bottom line. Make him an offer—at least 25% less than he has on the tag—and be prepared to back off. If you can buy for 10 or 15% less, you've got a deal.

## HISTORIC millwork

WHILE IT'S DIFFICULT to find an exact match for an existing stairway or porch railing, you can usually find a close fit. Baluster ends can be either square or round; make sure the salvaged pieces will fit into your treads and handrails the same way. If you need only a few pieces, move the originals to the most visible area and use the salvaged pieces to repair less-prominent places.

If you want to re-create a period staircase or balustrade using salvaged parts, you may have some difficulty meeting modern building codes. "Balusters now have to be less than 4" apart so that children can't fall through them, and railings have to be 36" high," says Charlie Leone, owner of Collector's Cove Architectural Antiques in Buffalo, New York. "The old ones are only 32" high." Examine architectural millwork care-



Lighting should run from parts to whole pendants.

fully, especially if it's been stored outside. Take a pen knife with you to probe for punky wood, and assume that any painted item is not hiding varnish-quality wood.

A period mantel is likely to have dimensions different from one designed for a modern firebox, so make sure both the outer and inner dimensions correspond to your hearth opening. "Measure from the firebox to the edge of the combustible, which is the wood part of the mantel," says Bill Raymer, owner of Restoration Resources in Boston. "You need 6" to 8" of clearance. If the mantel doesn't fit and meet code, the building inspector is likely to tell you that you can't use the fireplace."

Once you've found your mantel, examine it carefully if you intend to strip it. While the ornamental detail may look like carved wood, it could be "compo"—composition ornament, an amalgam of fillers and glue applied to the surface. Any stripping compound will ruin the decoration.

Doors come in all shapes and sizes. Many dealers group them that way. Measure carefully (height x width x thickness) and buy a door sized to your needs. Tak-

ing more than 1" off any edge may substantially weaken the door; even a door 1/4" thicker than the opening won't fit. If you're thinking of stripping a painted or heavily varnished door down to bare wood, proceed cautiously. Lots of old doors were constructed from a patchwork of woods.

## ORIGINAL lighting

IF YOU'RE BUYING an antique lamp, ceiling fixture, wall sconce, or fan, be sure to measure any piece under consideration carefully. "Unless you know the diameter and size, and how it's going to fit into the room, you can buy a light fixture that looks great in a photo and discover that it's overpowering or undersized," says Jordan Michelson, owner of Architectural Salvage W.D., in Louisville, Kentucky.

Reproduction lighting fixtures and fans may not have the full heft and charm of the originals, but then they don't have to be rewired, replated, or taken apart and scrubbed with metal polish. Luckily, many antique lighting specialists will rewire a lamp for you. Have an electrician install vintage ceiling fixtures and fans. If you've fallen in love with an old gaslight fixture, remember that converting it to electricity is a job for an expert.

## EXPERIENCED flooring

WIDE FLOORBOARDS of pine, chestnut, or other old-growth woods are a wonderful alternative to new hardwoods. Some of the choicest have been salvaged from attics, where they escaped paint, nails, and wear. In the East, the most commonly available woods are white pine, hemlock, spruce, and chestnut. In the West, Douglas fir and redwood are sought after. "Redwood is becoming increasingly rare," says Mary Lou

"When I find and rebuild an old clawfoot tub

Shepas, manager of Omega Too in Berkeley, California. "People like it quartersawn—that's the way it's sliced from the tree. It has a pattern of grains that are loveliest if the wood is stained or left natural."

Expect to pay at least \$7 a running foot and more for wide, long, beautiful flooring. Shipping can add significantly more to the cost. Experienced dealers may remill the flooring to get rid of imperfections and warps and to make the dimensions consistent. Whether remilled or not, salvaged floor boards should be warp-free. Tongue-and-groove edges should be in good condition. If you are matching an existing floor, select boards of an appropriate thickness, grain pattern, and color (see "Fixing Wood Floors," May/June 1998).

## VINTAGE plumbing

OLD SINKS, BATHTUBS, and even commodes are still sought after, even though reproductions made from the same molds are readily available and almost indistinguishable. "We sell a lot of clawfoot tubs,"

Bring a ruler for sizing sanitary ware.



moves like flapjacks at a Lion's Club breakfast." —STEVE MILLER, HIPPO HARDWARE

says Steve Miller of Hippo Hardware in Portland, Oregon. "When I find an older piece and rebuild it, it moves like flapjacks at a Lion's Club breakfast."

Salvage and reproduction pieces are about the same price. Since the spread between hot and cold water faucets is different today, the best buys have the fittings attached. Also, some localities prohibit the reuse of old toilets, or require that only low-flush toilets be installed. Look over any potential purchase carefully. A little crazing may be acceptable, but avoid anything that has a large crack. Radiators are another good buy. A cracked radiator is useless, but a good plumber can fix one that just leaks around the valves. If the radiator has been painted, have it dip-stripped so that the connections are clean.

## ANTIQUE glass

WHILE YOU CAN FIND replacement window sash for a vintage house, the older the sash, the less likely it is to be in good condition. Be sure to check that the style and profile of the window muntins is appropriate to your house. Old glass is hard to cut without breakage, so buy more than you need if you're buying replacement glass.

"We sell more stained glass in the summer, when there is a little more light and people can more easily appreciate its beauty," says Cathy Black, owner of Traders of the Lost Art in Edmonton, Alberta. If you're considering leaded glass, the simpler patterns are the most reasonably priced. Check the condition of the comes (the lead channels that hold the individual pieces of glass in place) and examine the solder joints. If the glass is sound and any damage to the comes is minor, have a stained glass restoration artisan repair the piece (see "At Home With Leaded Glass," Jan./Feb. 1998).

## SALVAGE online

WILLING TO SHOP THE WORLD OVER for salvage? Architectural antiques are increasingly available over the Internet. The best web sites offer online, photographic catalogs of representative pieces. The shopper calls up the main page using a web address, then wends his way through the site to locate precisely what he wants.

One of the tricky parts of navigating the Net is understanding how to narrow your search. If you don't have a specific web address (see "Salvage Suppliers" for examples), start by using a sophisticated search engine, such as World Wide Arts Resources ([www.wwar.com](http://www.wwar.com)). World Wide Arts Resources offers an entire section on antiques, including sites specializing in architectural inventory. For a broader search, try HotBot ([www.hotbot.com](http://www.hotbot.com)), AltaVista ([www.altavista.com](http://www.altavista.com)) or InfoSeek ([www.infoseek.com](http://www.infoseek.com)). Better yet, use a metasearch engine, which searches several ways at once. The best of them, Dogpile ([www.dogpile.com](http://www.dogpile.com)), has an inelegant name, but it works.

Be as precise as possible in conveying information to the search engine. A search for "architectural salvage," with those two words surrounded by quote marks, will give you a very different result from a search for "architectural antiques," also in quotes. If you are using a search engine that will accept Boolean search indicators (i.e., key words linked by *and*, *or*, or *not*), enter your search this way—architectural *and* antiques, or architectural *and* salvage. The more specific you make your search, the easier it will be to home in on a given item.

What if you don't like what you buy over the Internet? Some dealers accept returns. Others have a buyer-beware policy. If the dealer is amenable, use an online escrow service like Trade Safe ([www.tradesafe.com](http://www.tradesafe.com)). As the buyer, you send your check to the escrow service. They'll hold it until you've had a chance to inspect your purchase. If all is well, they'll release the money to the dealer. If you don't like the item, ship it back. The escrow service returns your money when the item is safely returned. The fee for this service usually ranges between 2% and 4% of the merchandise value, or about \$30 on a \$1,000 item.



Shopping mantels and large merchandise is easiest online.

# SALVAGE suppliers

The list of architectural antiques dealers below is by no means comprehensive, but you can begin your search for salvage here.

**ADKINS ARCHITECTURAL ANTIQUES**  
3515 Fannin, Houston, TX 77004  
(800) 522-6547; [www.adkinsantiques.com](http://www.adkinsantiques.com)  
Circle 21 on the resource card.

**ADMAC SALVAGE**  
111 Saranac St., Littleton, NH 03561  
(603) 444-1200; [www.musar.com/Admac/](http://www.musar.com/Admac/)  
Circle 22 on the resource card.

**AMERICAN TIMBERS CO.**  
P.O. Box 430, Canterbury, CT 06331  
(800) 461-8660  
Circle 23 on the resource card.

**ANTIQUES ON BROADWAY**  
P.O. Box 620, Richmond, IL 60071  
(815) 678-7951  
[www.antiquesonbroadway.com](http://www.antiquesonbroadway.com)

**ARCHITECTURAL ANTIQUES**  
801 Washington Ave. North  
Minneapolis, MN 55401  
(612) 332-8344  
Circle 24 on the resource card.

**ARCHITECTURAL ARTIFACTS**  
20 S. Ontario, Toledo, OH 43602  
(419) 243-6916  
Circle 25 on the resource card.

**ARCHITECTURAL ANTIQUE EXCHANGE**  
715 N. 2nd St., Philadelphia, PA 19123  
(215) 922-3669  
Circle 26 on the resource card.

**ARCHITECTURAL ANTIQUITIES**  
Harborside, Harborside, ME 04642  
(207) 326-4938  
Circle 27 on the resource card.

**ARCHITECTURAL SALVAGE, W.D.**  
614-618 E. Broadway  
Louisville, KY 40202  
(502) 589-0670  
[www.architecturalsalvage.com](http://www.architecturalsalvage.com)  
Circle 28 on the resource card.

**ARCHITECTURAL SALVAGE**  
1215 Delaware, Denver, CO 80204  
(303) 615-5432

**ARCHITECTURAL SALVAGE INC.**  
33 Peabody Dr., Brentwood, NH 03833  
(603) 642-4348  
[www.oldhousesalvage.com](http://www.oldhousesalvage.com)  
Circle 29 on the resource card.

**ARCHITECTURAL SALVAGE WAREHOUSE**  
102 Adams St., Burlington, VT 05401  
(802) 658-5011  
Circle 30 on the resource card.

**ASIAN ANTIQUES**  
P.O. Box 1364, Ashland, OR 97520  
(541) 488-1989; [www.asianarts.com](http://www.asianarts.com)  
Circle 31 on the resource card.

**AUTUMN'S ANTIQUES**  
150 Rt. 201, Fairfield, ME 04937  
(207) 453-9024; [www.metiques.com/catalog/autumns.html](http://www.metiques.com/catalog/autumns.html)  
Circle 32 on the resource card.

**BRASS KNOB**  
2311 18th St. NW  
Washington DC 20009  
(202) 332-3370  
[www.washingtonpost/yp/brassknob](http://www.washingtonpost/yp/brassknob)  
Circle 33 on the resource card.



**C. NERI ANTIQUES**  
313 South St., Philadelphia, PA 19147  
(215) 923-6669  
Circle 34 on the resource card.

**COLLECTOR'S COVE ARCHITECTURAL ANTIQUES**  
1940 Niagara St., Buffalo, NY 14207  
(716) 874-4479; [www.gothiccity.com](http://www.gothiccity.com)

**CROSSLAND STUDIO**  
118 E. Kingston Ave.  
Charlotte, NC 28203  
(704) 332-3032  
Circle 35 on the resource card.

**THE EMPORIUM**  
1800 Westheimer (at Woodhead)  
Houston, TX 77098  
(800) 528-3808; [www.the-emporium.com](http://www.the-emporium.com)  
Circle 36 on the resource card.

**FIRST SATURDAY CONSTRUCTION SALVAGE**  
Rt. 3, Box 405, Spencer, IN 47460  
(812) 876-6347  
[www.constructionsalvage.com](http://www.constructionsalvage.com)  
Circle 37 on the resource card.

**FONTAINE'S AUCTION GALLERY**  
1485 W. Housatonic St.  
Pittsfield, MA 01201  
(413) 448-8922; [www.fontaineauction.com](http://www.fontaineauction.com)  
Circle 38 on the resource card.

**HIPPO HARDWARE & TRADING**  
1040 E. Burnside St., Portland OR 97214  
(503) 231-1444; [www.hipponet.com](http://www.hipponet.com)

**HISTORIC YORK**  
224 N. George St., York, PA 17405  
(717) 854-7152  
Circle 41 on the resource card.

**HORSEFEATHERS ARCHITECTURAL ANTIQUES**  
346 Connecticut St., Buffalo, NY 14213  
(716) 882-1581  
Circle 42 on the resource card.

**JOE LEY ANTIQUES**  
615 E. Market St., Louisville, KY 40202  
(502) 583-4014  
Circle 43 on the resource card.

**MATERIALS UNLIMITED**  
2 West Michigan Ave.  
Ypsilanti, MI 48197  
(800) 299-9462; [www.mat-unl.com](http://www.mat-unl.com)  
Circle 44 on the resource card.

**OFF THE WALL ARCHITECTURAL ANTIQUES**  
3rd SE Lincoln & 5th, Carmel, CA 93921  
(408) 624-6165; [www.imperialearth.com](http://www.imperialearth.com)

**OLDE GOOD THINGS**  
124 West 24th St., New York, NY 10011  
(800) 303-4407; [www.oldegoodthings.com](http://www.oldegoodthings.com)  
Circle 45 on the resource card.

**OLD HOUSE PARTS CO.**  
24 Blue Wave Mall  
Kennebunk, ME 04043  
(207) 985-1999; [www.oldhouseparts.com](http://www.oldhouseparts.com)  
Circle 46 on the resource card.

**OLD HOUSE WAREHOUSE**  
RR 5, Box 3, Peru, IN 43970  
(765) 473-8088  
Circle 47 on the resource card.

**OMEGA TOO**  
2204 San Pablo Ave.  
Berkeley, CA 94702  
(510) 843-3636  
Circle 48 on the resource card.

**PITTSBURG PIKE ANTIQUES**  
143 West College St.  
Canonsburg, PA 15317  
(724) 222-8586  
[www.architectural-emporium.com](http://www.architectural-emporium.com)  
Circle 49 on the resource card.

**PORTLAND ARCHITECTURAL SALVAGE**  
253 Congress St., Portland, ME 04101  
(207) 780-0634

**RECYCLING THE PAST**  
381 N. Main St., Barnegat, NJ 08005  
(609) 660-9790  
[www.recyclingthepast.com](http://www.recyclingthepast.com)

**GARGOYLES, LTD.**  
512 S. Third St., Philadelphia, PA 19147  
(215) 629-1700; [www.gargoylesltd.com](http://www.gargoylesltd.com)  
Circle 39 on the resource card.

**GREAT GATSBYS**  
5070 Peachtree Industrial Blvd.  
Atlanta, GA 30341  
(770) 457-1903; [www.gatsbys.com](http://www.gatsbys.com)  
Circle 40 on the resource card.

**RED BARON'S ANTIQUES**  
6450 Roswell Rd., Atlanta, GA 30328  
(404) 252-3770

Circle 50 on the resource card.

**REJUVENATION LAMP & FIXTURE**  
1100 SE Grand Ave., Portland, OR 97214  
(503) 231-1900; [www.rejuvenation.com](http://www.rejuvenation.com)

Circle 51 on the resource card.

**RESTORATION RESOURCES**  
31 Thayer St., Boston, MA 02118  
(617) 542-3033

Circle 52 on the resource card.

**SALVAGE ONE**  
1524 S. Sangamon St., Chicago, IL 60608  
(312) 733-0098; [www.salvageone.com](http://www.salvageone.com)

Circle 53 on the resource card.

**SHAMBALLA**  
207 Shelby St., Santa Fe, NM 87501  
(505) 820-0866; [www.asianart.com/shamballa](http://www.asianart.com/shamballa)

**SOLL'S ANTIQUES**  
PO Box 307, Canaan, ME 04924  
(207) 474-5396; [www.somtel.com/solantiq](http://www.somtel.com/solantiq)

Circle 54 on the resource card.

**SYLVAN BRANDT**  
653 Main St., Lititz, PA 17543  
(717) 626-4520

Circle 55 on the resource card.

**TIM & BILLY'S SALVAGE STORE**  
970 Ft. Wayne Ave., Indianapolis, IN 46202  
(317) 632-7161  
[www.architecturalantiques.net](http://www.architecturalantiques.net)

**TIMBER AND STONE**  
5431 E. U.S. Hwy 290  
Fredricksburg, TX 78624  
(800) 847-2944  
[www.timberandstone.com](http://www.timberandstone.com)

Circle 56 on the resource card.

**TRADERS OF THE LOST ART**  
5615 Calgary Trail So.  
Edmonton, Alberta, Canada T6H 2K1  
(403) 436-1185

**UNITED HOUSE WRECKING**  
535 Hope St., Stamford, CT 06906  
(203) 348-5371; [www.united-antiques.com](http://www.united-antiques.com)

Circle 57 on the resource card.

**URBAN ARCHAEOLOGY**  
143 Franklin St., New York, NY 10013  
(212) 431-4646

Circle 58 on the resource card.

**WHIT HANKS CONSIGNMENT**  
1214 W. 6th St., Suite 120  
Austin, TX 78703  
(512) 478-2398

Circle 59 on the resource card.

## PERIOD hardware

MANY DEALERS SELL a wide variety of refurbished hardware with all the fittings you'll need. "Doorknobs are neat architectural pieces and people can identify with them," says Tom Joyal, owner of Old House Parts in Kennebunk, Maine. "They can also see themselves putting the knob on the door." With a little searching, it's possible to find enough sets to outfit an entire house. Expect to pay a little more for period hardware than for reproduction.

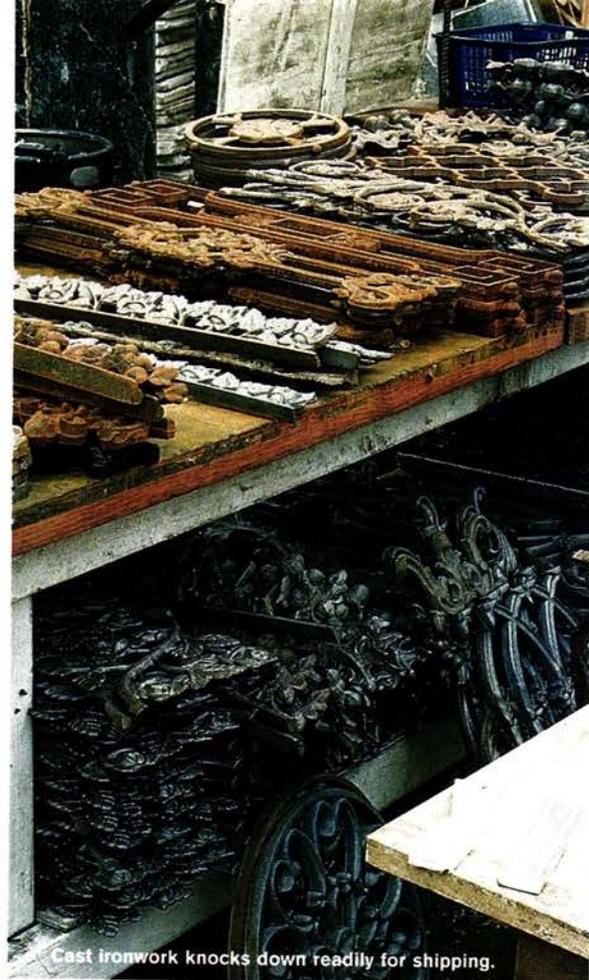
Wrought and cast iron last practically forever. Provided that none of the joints are broken, even heavily rusted metals can be refurbished. All of the rust must be removed before any repairs are made. Either wire brush down to bright metal, or use low-pressure, dry-grit blasting (80 pounds per square inch, with particles 70-100 mesh in size). Auto-body shops will

"Doorknobs are neat architectural pieces. People can identify with them. They can also see themselves putting the knob on the door." —TOM JOYAL, OLD HOUSE PARTS CO.

often do this for you cheaply. Once the metal is rust free, the surface should be primed and painted with alkyd rust-inhibitive paints.

## RECLAIMED stone&tile

EXPECT TO FIND only high quality stone, terra cotta, or carved stone units at architectural salvage yards. Unless there is severe damage, age will only soften and improve old stone, although stained marble will stay that way. "Some people reject anything that's chipped or hacked off," says Kevin Browne, manager of Olde Good Things in New York City. "Perfection isn't always possible. You have to understand that a few hairline cracks and chips just add character."



Slate or marble in good condition can be adapted for countertops, as can vintage tile. Since it can be difficult to collect enough matching tile for a project, focus on accent pieces to go with new tile, or mix colors of matched salvaged tile. Buy extra to allow for breakage, and avoid tiles with heavy deposits of mortar—it's hard to remove without breaking the tile.

Rooting through the salvage marketplace isn't for everyone, but it's possible to discover rare booty among the dirt and dents. "When I sell something, it is one of a kind," says Mario Lodato, owner of United House Wrecking in Stamford, Connecticut. "I can only sell it to one person. It tickles me to death when someone goes home with a piece they think is really special."

# 25 years of American Preservation

ENDURING CONCEPTS AND  
MILESTONES RECALLED

BY PATRICIA POORE



**O**LD-HOUSE JOURNAL is fully a generation old. I know that the magazine has had a profound effect on historic preservation, and that preservation has had a profound effect on America. I suppose I should make a toast, this being our 25th anniversary. I find myself tongue-tied! "Historic preservation" may retain a bit of its snooty image, but my own involvement in it has been down and dirty, involving a lot of tools and mess. About the only profundity I can offer is that I'd choose this field again, given the chance. Through it, I've opened so many doors: to mechanics, social history, architec-



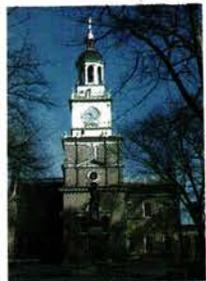
## 25 PRESERVATION MILESTONES

**1829**

### INDEPENDENCE HALL

the old State House in Philadelphia, undergoes steeple reconstruction under direction of William

Strickland. It's the first U.S. building to acquire monument status.



**1853**

### MOUNT VERNON

Ladies' Association, the original "little old ladies in tennis shoes," appeals to America's women to save Washington's Virginia home as a patriotic shrine.

**1876**

### COLONIAL REVIVAL

the most enduring architectural movement in America, gets its start as McKim, Mead & White sketch the dilapidated early buildings of New England.

**1877**

### SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS

is founded in England by William Morris et al., and takes a stand for "anti-scrape" preservation.

**1896**

### LANDMARKS CLUB OF SOUTHERN CALIFORNIA

is founded by publisher Charles Lummis, leading efforts to preserve the old Spanish missions.

**1906**

### ANTIQUITIES ACT

was the first major federal preservation legislation. Its focus was on archaeological sites, but it laid groundwork for government leadership in 20th-century preservation.



tural styles, design. I've opened a door to art—the beautiful work past and present that could only have come from the maker's soul. And I've opened the door to the ghosts who walk the halls.

The historian Vincent Scully called historic preservation “the single most significant architectural movement of the past 20 years.” It has been a social movement as well; I don't think I exaggerate when I say that preservation has given us back our past. I speak not as a pundit but as a homeowner, restoring an old house for my family to live in. As I research the house and work on it, I find myself knowing the previous owners, and achingly aware of how short our time is. I see in most old-house people, as I've seen growing in myself, a respect for the past and because of that, perspective. Stewart Brand, author of *How Buildings Learn* and publisher of the *Whole Earth Catalogs*, has said that preservationists look at the present as the future's past. Think about it. Perspective.

HOW DID WE ARRIVE at the milestones on the timeline below? The list is, in a word, subjective. We could have come up with a hundred events that played a part in today's attitudes embracing history. We picked those that had the most significance, we think, on the grassroots movement to fix

up old houses in their own context. A museum curator may have come up with a somewhat different list. The editors were much aided by longtime contributing editors James C. Massey and Shirley Maxwell, who kept us honest, providing information on pivotal legislation and more.

The monumental change in attitude is more telling than any event on a timeline. I well remember early books on rehab in the *OHJ* library; in a typical one, a chapter was entitled “Converting a Dark, Heavy

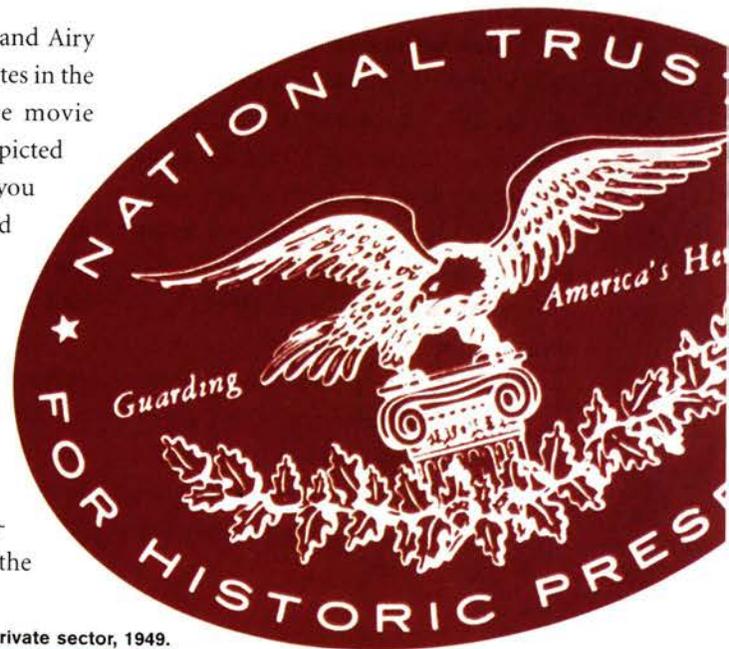
movies. If you're well heeled and aesthetically motivated, you stay at an old bed-and-breakfast. Advertisements for such age-neutral products as locksets and latex paint use a historic house, the symbol of the good life, in the background.

How did it happen? It's impossible to trace all the influences that turned “old” into a positive word. Hindsight is very neat and organized, unlike real life. But it is undeniably true that, for preservation to become influential, it had to move beyond

**Vincent Scully called historic preservation “the single most significant architectural movement of the past 20 years.”**

Victorian Monster into a Light and Airy Contemporary.” Like Norman Bates in the famous Victorian house of the movie *Psycho*, old-house people were depicted as killers or, at least, oddballs. If you were poor, you stayed at an old roominghouse instead of a motel. Advertising, always taking the pulse of public consensus, invariably used modern backdrops and modern products in its selling efforts.

Now, of course, new houses are built to look Victorian. Attractive couples fix up old houses in the



Help for the private sector, 1949.

**1910**  
**SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES**, still going strong, is founded, focusing on buildings ordinary but ancient (rather than those with heroic associations).

**1916**  
**NATIONAL PARK SERVICE** founding provides a sheltering institution for historic properties and museums, and the agencies that will manage them.

**1924**  
**NEW ORLEANS VIEUX CARRÉ COMMISSION** is the first historic preservation commission in the U.S. In 1931, the first preservation ordinance is established in Charleston, S.C. Both thrive today.

**1926**  
**COLONIAL WILLIAMSBURG** —John D. Rockefeller begins restoration and reconstruction of Williamsburg, the same year that Henry Ford assembled rescued old buildings: Greenfield Village in Dearborn, Mich.

**1933**  
**HISTORIC AMERICAN BUILDINGS SURVEY (HABS)** is founded as an agency of the NPS with AIA and the Library of Congress, documenting historic buildings and training preservation students.

**1935**  
**NATIONAL HISTORIC SITES ACT** is the first law to establish historic preservation as a national policy.

the few museum-quality buildings. It had to move into the mainstream, to private homeowners. *Old-House Journal*, which started as a do-it-yourself newsletter, gets a share of the credit for that happening. From the beginning, *OHJ* has had a point of view—and it wasn't remodeling.

*OHJ*'s use of the word "remuddling" may have done more for preservation education than all the articles we've ever run, put together. Into a field that meticulously parsed words like "restoration" and "adaptive reuse," bestowing tax credits only when definitions were satisfied, *OHJ* introduced remuddling (bad) and interpretive restoration (good). Attitudes involve thinking, and thinking needs words. Sounds like a good time for a review:

**ADAPTIVE REUSE** refers to the recycling of an old building for use other than that for which it was constructed. A neutral term, it can involve a sensitive rehab that retains much of the original character (especially on the exterior), or it can involve extensive remodeling.

**PRESERVATION** is an umbrella term these days, but it has meant keeping an existing building in its current state by a careful program of maintenance and repair. Such organizations as SPNEA (see timeline, page 71), in the forefront of preservation practice, prefer this approach to more in-

vasive ones, including restoration.

**RECONSTRUCTION**, rarely relevant to homeowners, involves re-creating a historic building that has been damaged or destroyed, by erecting a new structure resembling the old as closely as possible.

**REHABILITATION** is the most common approach for private houses. It means making a structure sound and usable, bring-

*Old-House Journal's* use of the word "remuddling" may have done more for preservation education than all the articles we've ever run, put together.

ing it up to modern operating condition while retaining what the feds call "character-defining features." It does not attempt to restore any particular period appearance. Rehab might include new HVAC systems and an updated kitchen, yet retain the stairhall and fireplaces, cornices, paneled walls, etc.

**REMODELING** involves changing the appearance, and usually the style, of a structure by removing or covering original details and substituting new materials and forms. The word is sometimes negative. Modernizing is a type of remodeling.



**1949**  
**NATIONAL TRUST FOR HISTORIC PRESERVATION**  
is chartered by Congress to lead private-sector efforts.

**1950s**  
**URBAN RENEWAL**, a planning decision to remove rather than rehabilitate old buildings, leaves a legacy of torn neighborhoods and discontinuity, paving the way for preservation.

**1960**  
**NATIONAL HISTORIC LANDMARKS** are named by the Secretary of the Interior—singular properties of national importance in U.S. history.

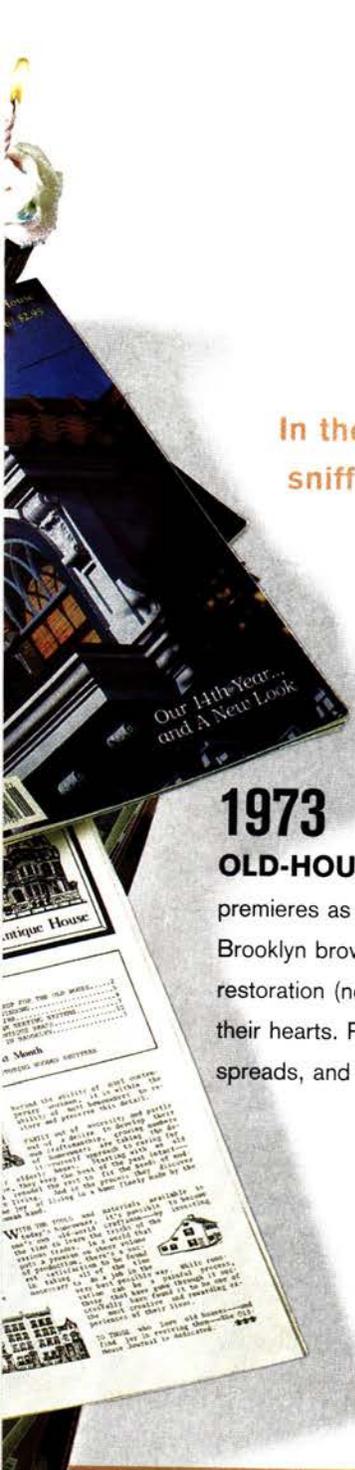
**1966**  
**NATIONAL HISTORIC PRESERVATION ACT** creates the National Register of Historic Places, separate from national landmarks, and the Advisory Council on Historic Preservation.

**1966**  
**VICTORIAN SOCIETY** in America is established at a kitchen table in New York City, proving that the Victorian Revival is not far behind.

**1968**  
**ASSOCIATION FOR PRESERVATION TECHNOLOGY (APT)** is established in Canada and the U.S., creating an inter-disciplinary clearinghouse for conservation techniques.



ROB LEANNA (FAR LEFT)  
KENNETH NAVERSEN



**RENOVATION** is similar to rehabilitation, but assumes the introduction of more new material or elements into a building.

**RESTORATION**, a widely misused term, has a specific meaning in the museum world: the meticulous return of a build-

ther a restoration or a renovation. In the real world, old-house owners use a combination of approaches. Purists sniff that this is what ruins the historical record, but they are not being realistic. Buildings have always been changed for current use. Pri-

**In their own homes, old-house owners use a combination of approaches. Purists sniff that this is what ruins the historical record, but they are not being realistic.**

## 1973 OLD-HOUSE JOURNAL

premieres as a newsletter for Brooklyn brownstoners with restoration (not remuddling) in their hearts. Popularity soon spreads, and editorial expands.

ing to its exact appearance during a chosen period. The National Park Service says restoration is “the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing pieces from the restoration period.” In other words, this is the expensive approach. Most homeowners need not worry about restoration in its pure sense.

When the word restoration is used in the context of a private house, it refers to sensitive rehabilitation: making the structure sound and usable without extensive reconstruction, but retaining original style and elements.

WHAT PUZZLES ME in the legislative lexicon is the assumption of either/or: it’s ei-

vately, we may *restore* the exterior elements—vergeboard trim, damaged balusters—but *rehabilitate* the 1930s bathroom and *renovate* the kitchen.

*OHJ* has championed the idea, too, of **INTERPRETIVE RESTORATION**, which is less scholarly than historic restoration. It involves keeping all of the original architectural features intact and reconstructing the missing elements as faithfully as budget allows. Decoration and furnishing of interior spaces (or exterior paint scheme) are appropriate to the style and age of the house, yet don’t attempt to duplicate what was actually (documentably) in the house. It’s a kind of “might have been” approach: what might have been if the original owners had your taste, say.

Ultimately, I guess, that’s what *OHJ* is about. Enjoying your historic house, and leaving it better than you found it. 🏠

**1970s**  
**ATOMIC ENERGY SITES**, Saarinen’s Dulles Airport, and other properties less than 50 years old are declared eligible for Register listing.

**1978**  
**SUPREME COURT** affirms preservation of Grand Central Terminal in New York City, upholding the validity of preservation ordinances and legislation.

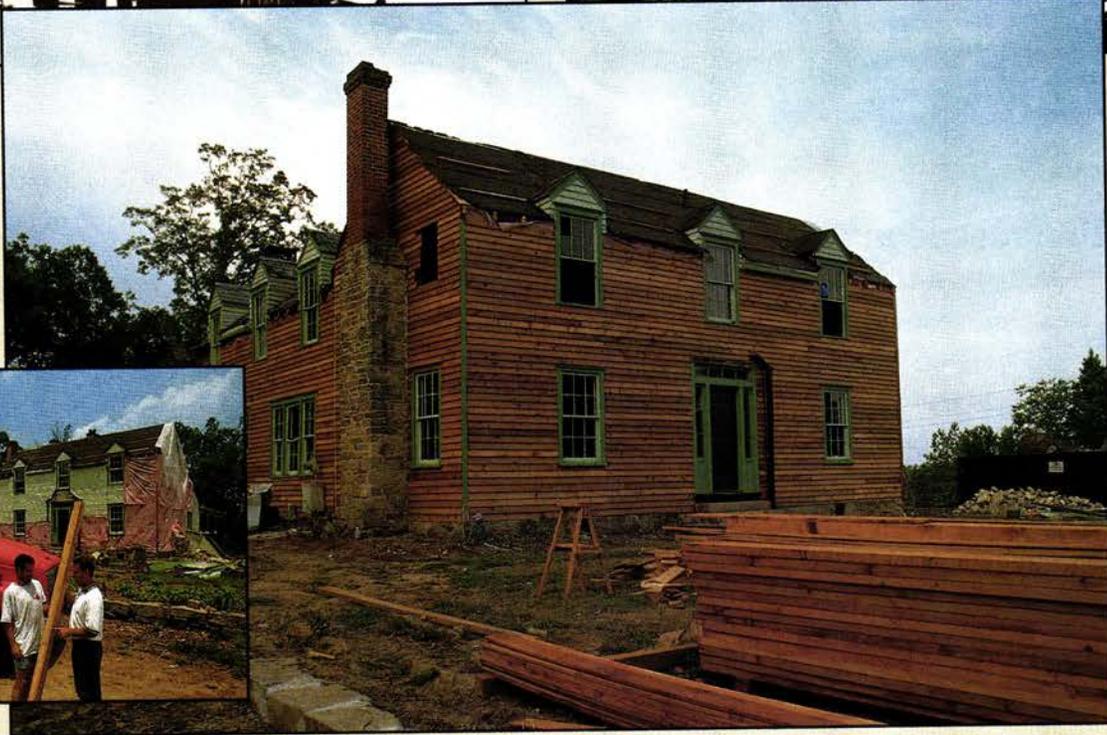
**1979**  
**THIS OLD HOUSE** shows up on public television, and will eventually be one of the most popular PBS shows in history.

**1982**  
**THE AMERICAN FOURSQUARE** gets its name in *OHJ* in a groundbreaking series called “The Comfortable House,” focusing early attention on post-Victorian Bungalows, homestead houses, romantic revivals.

**1982**  
**INCOME TAX CREDITS** for rehabilitation (commercial) prompts surge in rehab nationwide. Money issue brings about federal standards for work on old buildings.

**1998**  
**THE RANCH HOUSE** appears on *OHJ*’s new centerfold “style” section, bringing preservation awareness to bear on mid-20th-century houses.

# History in the Re-Making



Recently, a portion of the city of Atlanta was hit by a devastating tornado. It cut a path of destruction through the beautiful community of Dunwoody, noted for its upscale neighborhoods and some of the most admired historical properties in the city.

The Donaldson house is one of the oldest houses in the area. Built at the end of the American Civil War, the home had stood for over 130 years until the funnel's fury forced an oak tree that had endured for over two centuries through the main body of the home.

With the original siding destroyed, the current owners chose to restore their home with CEDARONE™ western red cedar from MacMillan Bloedel Building Materials.

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Circle no. 292

# OLD HOUSE HOW-TO

BASICS

**M**ANY FOLKS want to do the right thing by adding insulation to an old house. The benefits of insulation and its related materials (air and vapor retarders) are lower heating bills in the winter, cheaper air conditioning in the summer, and greater comfort year-round. Unfortunately, these products are nearly as numerous as the contradictory advice and moisture horror stories that surround them.

Each of the following questions represents a common concern about insulating materials in old houses—many of them in the not-so-old category of early- and mid-20th century construction. Once you understand the principles outlined in the answers, you'll have the basic tools for dealing with the specific insulating conditions in your old house.

## INSULATION

BY ERNEST A. CONRAD, P.E.

## Q&As

Repairing interior walls or replacing exterior siding presents rare opportunities to make improvements in an old house "weather envelope." Be sure to carefully consider the building's composition before you add insulation.



**Is the brown paper on my fiberglass insulation a vapor retarder?**

NO, IT'S KRAFT PAPER, basically the same material as paper grocery bags. It's been added to batt insulation for years to simplify installation, but alone it doesn't do much of anything. In some products the kraft paper comes asphalt-impregnated and coated with foil, a facing that is intended to block the movement of moisture. The newest batt products on the market may have coatings that improve their vapor retardant qualities. It is important to read the labels and installation instructions carefully before you buy and use these products. Unfaced insulation, of course, will have no vapor retarder unless you add one (see page 86).

**Question:** Will blown-in cellulose insulation damage my old wood-frame house?

**Answer:** THE OIL EMBARGOES of the 1970s sparked a rush to insulate buildings of every kind. Blown-in cellulose became a very popular material for old houses: it was quick and cheap to add, and it even covered its costs through reduced heating energy bills. Where this insulation was improperly installed, however, many of us are now paying the price for the paint failures, rotted sills, and frozen pipes it caused.

Blown-in cellulose is simply a shredded paper product. Its light, puffy particles can fill hard-to-reach voids in the perimeter envelope of a building. This definitely can improve the building's thermal insulation value. The problem is, air moves easily through this low-density stuff. As warm room air passes through the wall cavity in winter it becomes cooler. If this air has a high moisture vapor content, the water vapor will condense into a liquid, or freeze into frost, and start a vicious cycle of destruction. The condensation will wet the cellulose—just like that wet newspaper in the driveway—rendering it useless as insulation. Pretty soon the wood siding gets saturated and won't hold paint. High moisture levels in the framing can even promote wood rot or attract wood-eating insects.

I recommend restricting the use of cellulose insulation to extra-dry locations, such as attics, where it can be readily removed if the need arises. Don't forget about any water pipes up there. They'll freeze if they wind up on the cold side of newly installed insulation. They must be moved to a heated environment.

**Question:** What about blown-in fiberglass or vermiculite?

**Answer:** LIKE CELLULOSE, these materials are great insulators. Better yet, they are not combustible. (Blown-in cellulose of the past was not always treated with fire retardant!) Blown-in fiberglass is a very light and puffy matrix of glass fibers that uses its high percentage of air space to do the work of insulating. Vermiculite (sometimes mistaken for asbestos) is a flaky, natural rock expanded to a pebble-sized mix that insulates in a similar way. Both these materials will allow air to easily pass through them the same as cellulose. Thus, they too have the potential to become waterlogged in the event of condensation, but to a lesser extent.

**Types of Blown-in Insulation**

Cellulose fiber insulation is made from recycled newsprint, cardboard, or paper. Adding chemicals (typically borax) imparts fire retardancy. Like batt fiberglass, loose fiberglass is spun from silica. Vermiculite is a natural rock insulation product similar to perlite.



Loose Fiberglass

Vermiculite

Cellulose

**Question:** Which insulation is best for use in southern humid climates?

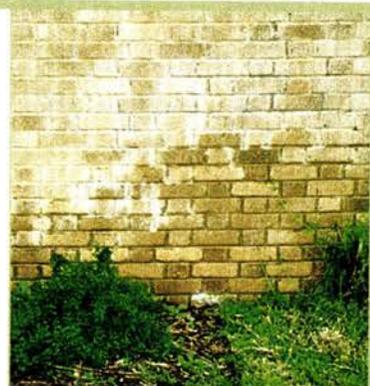
**Answer:** INSULATION WAS FIRST introduced in houses in northern climates where the temperature outdoors drops to minus 10 degrees F or lower. This extreme cold creates a large differential in temperature through a wall between indoors and outdoors. Down south, even when it is 100 degrees F or so outdoors, the differential temperature at a wall is only about half as much as up north, when the room temperature is about 70 degrees F.

With year-round air conditioning being the norm in a southern climate, my primary focus would be on controlling outdoor air infiltra-

tion and its resulting cold-surface condensation. Mold growth is a constant threat as hot, moist outdoor air cools on contact with these surfaces.

Old wood-frame houses down south can attribute their longevity to lots of ventilation, which helps dry out wet surfaces rapidly. Given this, in an old house I would lean towards not using any insulation. Instead, I would reduce infiltration to a minimum and use the air-conditioning primarily for its ability to dehumidify, thereby keeping the air as dry as possible.

On the other hand, in newer construction the use of rigid insulation and outer coatings of stucco or Dryvit work very well. These coatings are excellent barriers to both moisture vapor and infiltration, and the thermal performance of the rigid insulation is not reduced, if they should get wet.



**Water and Walls**

THE NUMBER of possible moisture sources reaching your siding are endless. How about that lawn sprinkler that wets down this brick wall twice a week when no one is awake? Or consider the reservoir created by a gutter that slopes the wrong way, then add a split solder joint that slowly drips water behind the cornice. Don't forget the power of rising damp either. Classic rising damp, the curse of solid-masonry houses in swampy regions, is liquid water that gets "wicked" up through old mortar or brick by capillary action.

**Question:** My walls are not insulated, but the paint on my siding is peeling. Why?

**Answer:** IT'S NOT FAIR to always blame peeling paint on a poor insulation job. **Moisture** may indeed be the culprit, but something simpler could be the agent. Roofing, flashing, and gutter leaks often cause water to enter a wall cavity. Porous materials like plaster, low-fired brick, lime mortar, and wood will absorb this water and retain it for several days or weeks. Such moisture can make for poor adhesion at the time of paint application, or it can push what was a good paint job off the house soon after the leak begins.

All these situations have the same solution: a Moisture Inventory. This is a visual inspection of the house using logic to identify and quantify unwanted sources of water (see box). Although moisture generated from a dirt floor basement has a long way to migrate, it can easily end up as condensation on the back of siding. Similarly, residential humidifiers can be very damaging to an improperly insulated old house.

Start your inventory with a ladder and inspect the whole house from a "rain's eye" perspective. Going a step further, simulate rain with a garden hose and ask a friend to keep a lookout inside the house. Inspections during an actual downpour are the best! Be sure to check for each of the Major Moisture Makers. If no leaks show up, you may well be the victim of a condensation problem.

Major Moisture Makers	
SOURCE	ESTIMATED MOISTURE OUTPUT (pints)
Combustion exhaust (from incomplete exhaust of heating fossil fuels)	0 to 6,720+/year
Combustion exhaust (from unvented kerosene heaters)	7.6/gallons of kerosene burned
Green firewood	400-800/cord/6 months
Ground moisture migration (from earth crawlspace, etc.)	0 to 105/day
Humidifiers	0 to 120+/day
Plumbing leaks	Variable
Rain or snowmelt penetration	Variable

Adapted from *Moisture Sources Associated with Potential Damage in Cold Climate Housing* by William J. Angell and Wanda Olson, University of Minnesota.

**Why is there black tar paper under the siding of my 1939 house?**

ASPHALT-IMPREGNATED felt was sometimes used as a weather protection layer over wood plank sheathing. It kept wind and rain out, but it damaged many buildings by acting as a vapor retarder on the wrong side of the wall assembly. Since it allows little or no vapor to pass, it traps moisture inside the wall, creating an environment for wood rot and insects. You might also see pink rosin "builder's paper" under turn-of-the-century houses. This stuff is vapor-permeable, but not a very effective air-retarder, especially after 90 years.

**Question:** What's the difference between "housewrap" and vapor retarder?

**Answer:** THE VARIOUS air retarder products that are generically called "housewrap" have become almost universal in new house construction over the last five years or so. Their sole purpose is to reduce air infiltration, thus making a house tighter. The **housewrap** itself is a unique balance of rugged synthetic fabric and microscopic voids. It allows moisture vapor to pass through the material, but resists gross air flow. This is especially beneficial for houses that are air-conditioned, since infiltration of unwanted outdoor air is a primary energy load on the cooling system. Housewrap is advertised to be an energy saver in heating climates too. In any event, the material is inexpensive and has yet to

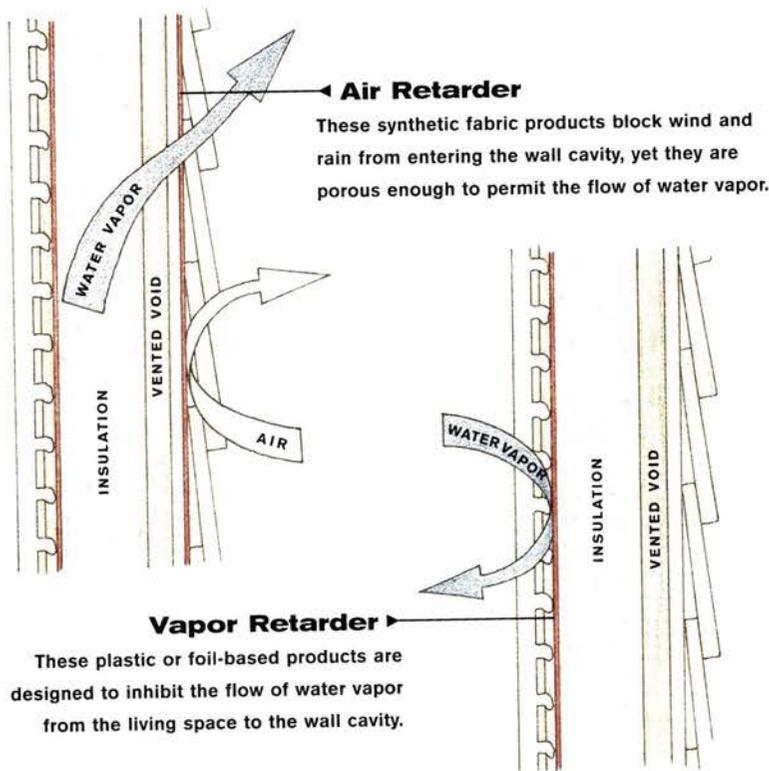
prove harmful anywhere. My choice would be to use it as a weather barrier on the building's exterior, under the siding.

Deciding whether or not to use a vapor retarder is more difficult. We even have trouble figuring out what it is, why we need it, and where we should put it! Not long ago this stuff was referred to as vapor barrier. Now the manufacturers call it vapor retarder. It comes in many forms with metal foil or poly sheeting being the most common. Its purpose is solely to block the passage of water in the vapor state.

**Question:** Should I use a vapor retarder in my clapboard siding replacement project?

**Answer:** FIRST, I WOULD conduct a moisture inventory and faithfully carry out a program of controlling unwanted water sources. If I am going through the agony of replacing siding, I sure hope to add insulation at the same time. Vapor retarders and insulation should always go together. Without insulation there would be no reason to have a vapor retarder. (The same is true if there were absolutely no moisture sources inside the house.) But with insulation, I would want its protection.

My choice here would be to insert foil-backed fiberglass batts in between the studs. I only have to remove some of the exterior sheathing so I can slide the batts in place vertically up against the back of the plaster lath.



ERNEST A. CONRAD, P.E. is President of Landmark Facilities Group, Inc., a consulting firm specializing in historic buildings (252 East Avenue, Norwalk, CT 06855; 203-866-4626). Special thanks to Jones Boys Insulation, Inc. of Danvers, Mass. for technical help and products.



# Products for Concrete Repair, Restoration and Maintenance



*ABOCRETE repairs and resurfaces spalled concrete.*



*Before restoration with ABOWELD 55-1*



*After restoration with ABOWELD 55-1*



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**ABOCAST 8005-6**, bonds wet-poured concrete to old concrete.

**ABOCAST 8007-2**, flexible sealant and joint-filler, bonds and fills.



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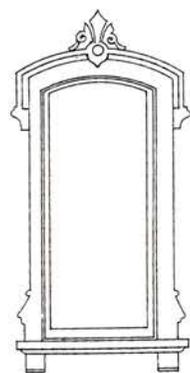
# OLD HOUSE ADVISOR

## RETURNING WINDOW TRIM

Our 1876 Italianate house, built for a state Supreme Court justice, has been covered with asphalt shingle siding for the past 50 years. After removing the shingles we found these holes left by the original trim. Can you tell us what it might have looked like?

— DIANE AND LUKE MILLIGAN  
MADISON, WISC.

THOSE “GHOSTS” ARE NO surprise. Along with elaborate eave brackets, decorative window crowns and frames are key features of the Italianate style. Typically, a window was capped by either a triangular pediment (often supported by brackets) or a semi-circular hood.



When the architrave mouldings continued down the sides of the window, they often flared where they met the sill. Under the sill, and in line with the architrave, a pair of ornamental corbel blocks accentuated the strikingly long, lean look of these windows.

Hooded and crowned windows were equally



The cavities surrounding this casing are evidence of decorative window frames—exactly in step with the Italianate style.

popular for the Gothic Revival and Second Empire styles and came in many variations. Most were stock designs from carpenters’ planbooks or millwork suppliers’ catalogs. Reprints of these books are accurate guides for re-creating the trim.

## SPRINGING TO ACTION

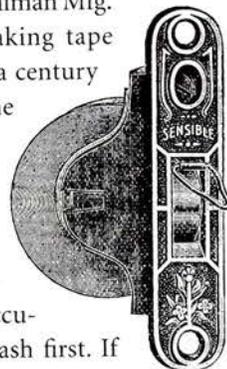
In our 1915 row house, each window sash is suspended by two spring-loaded metal bands that roll up into boxes instead of pulleys. Are you familiar with this system? We need to replace some of the bands and springs.

— JESSE MILLER, BROOKLYN, N.Y.

YOUR WINDOWS ARE blessed with tape balances, one of the most enduring alternatives to ropes, chains, and weights. On the market by 1894, these devices rely on a heavy-duty “clockspring” to counterbalance sash up to 45 pounds in heft. With no need for weights or their pockets, tape balances were tops where space was tight, as in a solid masonry wall. They’re still an excellent choice for retrofitting old windows that have lost their weights and pockets to insulation.

Tape balances last for years, but they are not user-serviceable once they give out. However, the Pullman Mfg.

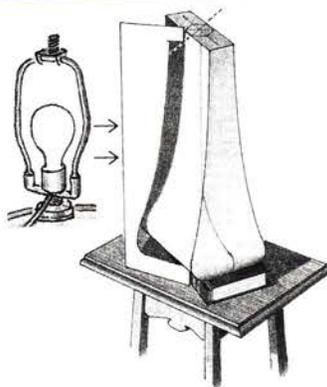
Corp. has been making tape balances for nearly a century and can rebuild some old units or supply new ones. They’re at 77 Commerce Dr., Rochester, NY 14580; (716-334-1350). Be sure to accurately weigh your sash first. If you order too light a balance, it will be working at its limit and fail before its time.



An entire tape balance is roughly the size of a sash-weight pulley.

## TEMPLATES FOR SUCCESS

It’s easy to trace the outline of a template on flat-surfaced carpentry project, but suppose your surface is curved or irregular, like a staircase newel post? Here’s the method I use. Stand a naked light bulb some distance from the work—as far as is practical for a strong, crisp shadow. (Use an incandescent bulb, preferably



The shadow cast by a template transfers the pattern to a curved surface.

unfrosted; fluorescents won’t work.) Then position your template against the work. When you have the shadow of the outline where you desire, trace it with a pencil to make the cut line.

— GERARD COLE, JR.  
SPRINGFIELD, MO.

## POWER SANDER

Hand-sanding the edges and inside corners of small wood-

working projects often left me with sore fingers and desperate for a better method. Fortunately, I found a solution in my electric scroll saw. I apply strips of self-adhesive sandpaper to each side of the blade. Then, as the blade runs up and down, I’m ready for some power sanding. The same idea might work on a sabre saw.

— JEANNE BAIL  
DOYLESTOWN, OHIO

# Wood Restoration System



*This rotted – and irreplaceable – woodwork...*



*...can be easily and permanently restored...*



*...sanded, nailed, stained or painted.*



*10" rotted bottoms of these load-bearing columns...*



*...were completely sawed off and replaced with...*



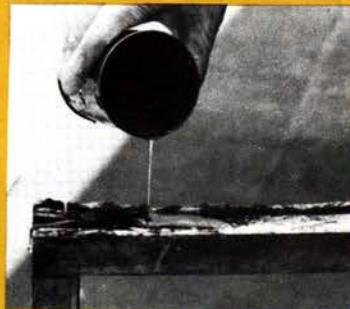
*...WoodEpoxy, which outperforms and outlasts wood.*

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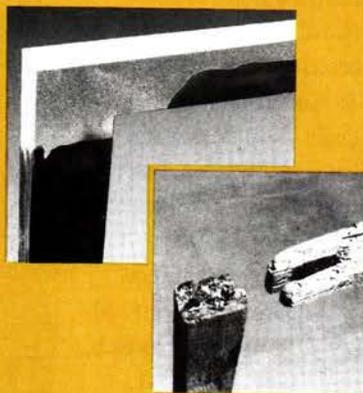
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Deep penetrating wood consolidant. High-strength and strong adhesion, clear, transparent, low viscosity. Regenerates and waterproofs wood by hardening after penetrating. Can be brushed or poured on. Ideal for rotted windowsills and frames, columns, doors, furniture, sculptures structural and decorative components of any size in/outdoors.



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Abatron's Wood Restoration Kit contains **LiquidWood A** (resin) and **B** (hardener) and **WoodEpoxy A** and **B** and **Abosolv** solvent. Available in 5 pint, 5 quart and 5 gallon sizes.

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# OLD HOUSE PRODUCTS



## LUG LEVERAGE

GET A GRIP on your biggest hardware projects with the wide-capacity Crescent wrench. The hex jaw is up to 25% wider than typical adjustable wrenches, and the handle width has been increased for greater leverage. These ergonomically correct tools offer more power while reducing stress on the hand. They're available in 6", 8", 10", and 12" lengths in chrome or black, with or without cushioned grips. They retail for \$10 to \$25 in hardware stores. Contact CooperTools, P.O. Box 728, Apex, NC 27502, (919) 362-1670, [www.coopertools.com](http://www.coopertools.com), or circle 12 on the resource card.

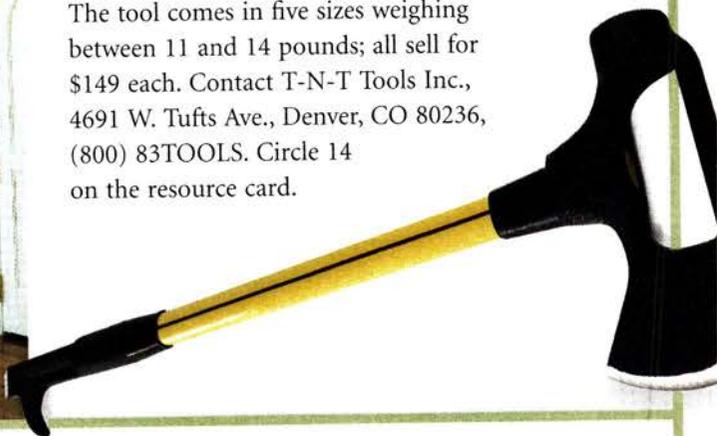
## MAKE MINE MAHOGANY

MADE FROM sustainable Swietenia mahogany, the French door set and fanlight shown here should outlast the next century. All doors and windows are custom manufactured in Germany and meet Dade County, Florida, certification standards for air and water infiltration. Prices are individually quoted, normally through architects. Contact Tischler und Sohn, 51 Weaver St., Suite 3, Greenwich, CT 06830, (800) 282-9911. Circle 13 on the resource card.



## DEMO DYNAMITE

DEVELOPED AS a firefighting tool, the T-N-T Tool will make short work of any demolition job. Its business edges include an axe blade, mallet, pike hook, and pry blade. There's also a sturdy D-handle grip in the axehead. The tool comes in five sizes weighing between 11 and 14 pounds; all sell for \$149 each. Contact T-N-T Tools Inc., 4691 W. Tufts Ave., Denver, CO 80236, (800) 83TOOLS. Circle 14 on the resource card.



## GEMS FOR THE ROOF

DIAMOND-SHAPED "French method" shingles are a common sight on residential roofs of the 1920s and '30s. Unlike the asbestos-cement originals, these lightweight, 16" interlocking shingles are made of aluminum, copper, or zinc. Contact Atas International, 6612 Snowdrift Rd., Allentown, PA 18106, (610) 395-8445, [www.atas.com](http://www.atas.com), or circle 15 on the resource card.



## PERTINENT SPECS

- Installs similar to traditional shingles with concealed fasteners.
- 14" x 14" exposure.
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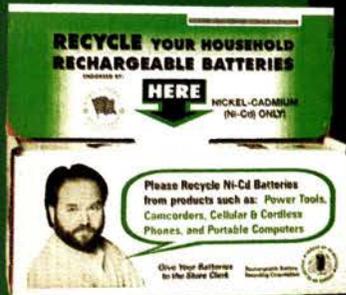
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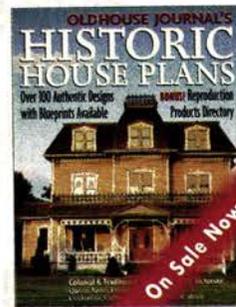
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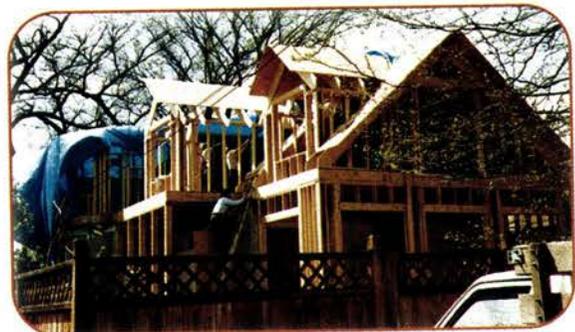


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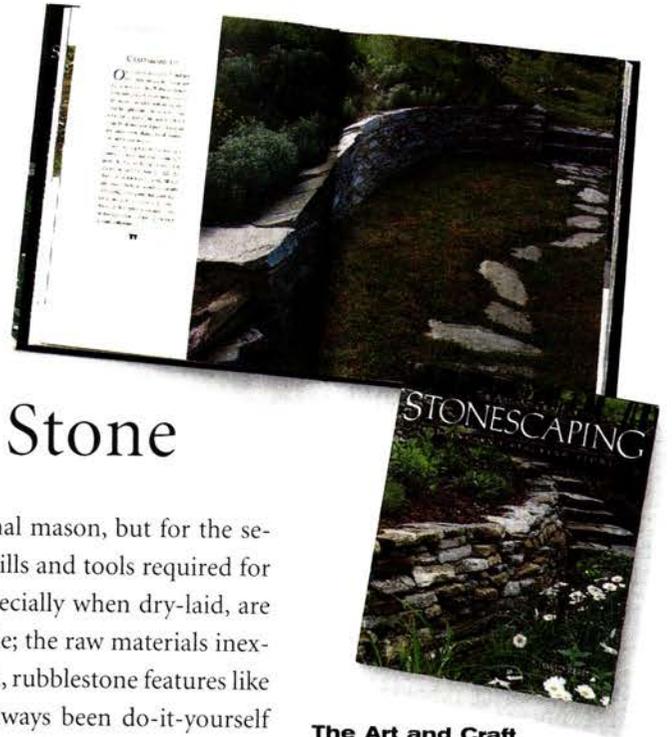


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## Whetting an Appetite for Stone

**B**UILDING WITH BLOCKS cleaved from the earth, right out of the flesh of the planet, summons up visions of the Almighty creating Adam from dust. Stonework is raw nature that man has collected and stacked against gravity to serve his ends. You have to think about what you're doing when you build with stone—and you do have the time. It's slow work, only fitting for a material that lasts for millennia.

Civilization has been built with stone for most of history—temples and towers, crypts and cathedrals, castles and canals. The art of shaping stone—*stereotomy*—is centuries old and expressed in three general types: *cut-stone masonry*, where the stones are carefully squared, and the mortar joints and beds are smoothly dressed; *squared-stone masonry*, where the stones are roughly squared and dressed; and *rubble masonry*, where the stones are completely unsquared, and may not even be laid in courses. Rubble stonework is the clear favorite today for houses and residential landscapes. It's attractive and durable outdoors, and the rustic informality lends the cachet of stone without imposing a specific style.

In recent years, rubble stone masonry has even become a pet subject for how-to books—

not for the professional mason, but for the serious amateur. The skills and tools required for rough stonework, especially when dry-laid, are nominal and accessible; the raw materials inexpensive to free. Indeed, rubblestone features like farmers' walls have always been do-it-yourself projects. Rubble stonework is familiar and romantic, too. It is an old-is-new craft where, instead of shaping the stone to fit the project, the art is in how you handle a given material to make a step or arch.

Should you have any doubt that there's a mini-industry in rubble masonry manuals, consider two recent publications: *Stonework Techniques and Projects*, and *The Art and Craft of Stonescaping*. What separates the two? After all, judging by their titles, shapes, and graphics, these books

are almost indistinguishable. By coincidence, both authors live in, and draw project examples from, the mid-South states of Virginia and North Carolina. Both books even tap the British Isles for photos of ancient stone walls, buildings, and monuments. Like stonework itself, the difference is in the treatment.

*Stonescaping* sets its scope right from the introduction. This book is about dry-laying and dry-stacking stone in forms that enhance a land-



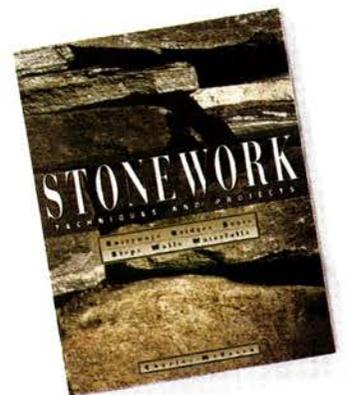
The tools of stoneworking are ancient, simple, even primitive—hammers, chisels, iron, and rope.

### The Art and Craft of Stonescaping

BY DAVID REED  
A 1998 Lark Books book;  
160 pages; hardcover; \$27.50;  
ISBN 1-57990-018-6.  
Order from the Old-House  
Bookshop: (800) 931-2931.

### Stonework: Techniques and Projects

BY CHARLES MC RAVEN  
A 1997 Storey Publishing book;  
184 pages; softbound; \$18.95;  
ISBN 0-88266-976-1.  
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scape—primarily paths, steps, and benches. Each project is picked to avoid any need for mortar. (Photos of the Incan city of Machu Picchu reinforce the notion that timeless masonry is possible *sans* cement.) Though you won't learn how to build a cobblestone house here, there is good information on laying retaining walls that will last. Clear drawings do a lot to bring out the important details of construction. For example, a dry-stacked wall has to be *battered* (inclined 5 to 10 degrees from vertical) to prevent it from toppling as the soil behind it shifts. The wall must be backfilled with gravel, too, in order to drain water that can freeze. A follow-up chapter on decorative plantings for retaining walls might have been better as a glossary, but a section on tree wells will save you from suffocating your favorite oak if the surrounding earth is regraded.

If your interest in rubble masonry goes beyond dry-stacking, step up to *Stonework*. It, too, stops well short of building castles, but the discussion does offer much deeper instruction on construction techniques and stoneworking methods. To begin with, there's a chapter on types of stone, a logical and useful foundation for

such a book. Once the chapters advance to building walls, the author dives into the alchemy of mixing and working with mortar—hardly mysterious stuff once you've troweled your first batch.

There are the obligatory chapters on retaining walls, steps and more incidental landscaping with benches, paths, and focal points. But then the book breaks away with a basic course on arches—the key to spanning space with stone, and the source of all medieval architecture. Intimidating as finished arches may look, they're simply stones fitted over a plywood form. Once the mortar has set, the form is whisked away like the tablecloth under the placemaking in the old vaudeville act. Later the author puts these skills to work in a nifty (but too short) chapter on building arched bridges.

Books such as these toe the line between the no-frills information of a trade manual, and the vicarious, how-they-did-it experience of a coffee table volume. *Stonework* at this level is not an essential—or, some would argue, even practical—construction method. Stone, however, will always be serenely beautiful, and its use a highly satisfying craft. ■

—REVIEWED BY GORDON BOCK

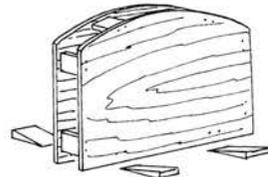


FIGURE 1

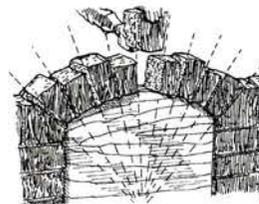


FIGURE 2

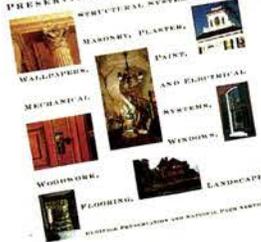
#### THE KEY TO ARCHES

- 1) A plywood form laid in an arc.
- 2) Stones are fitted dry, then mortared in place.

JUST IN TIME for the 25th Anniversary of Old-House Journal: *the definitive reference on the preservation of historic houses. It's a compilation by all our old friends, including OHJ contributor John Leeke, Chuck Fisher at the National Park*

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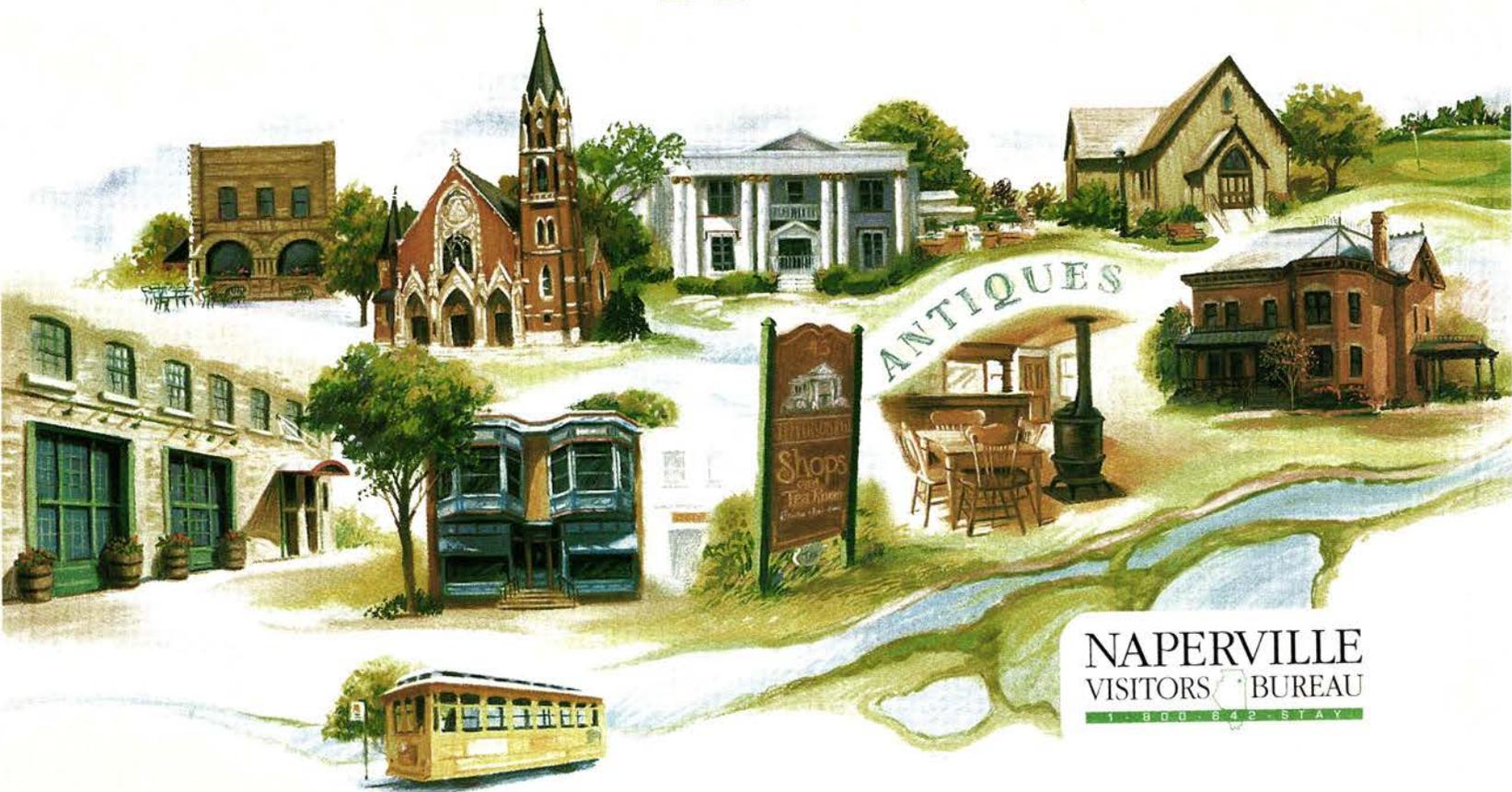
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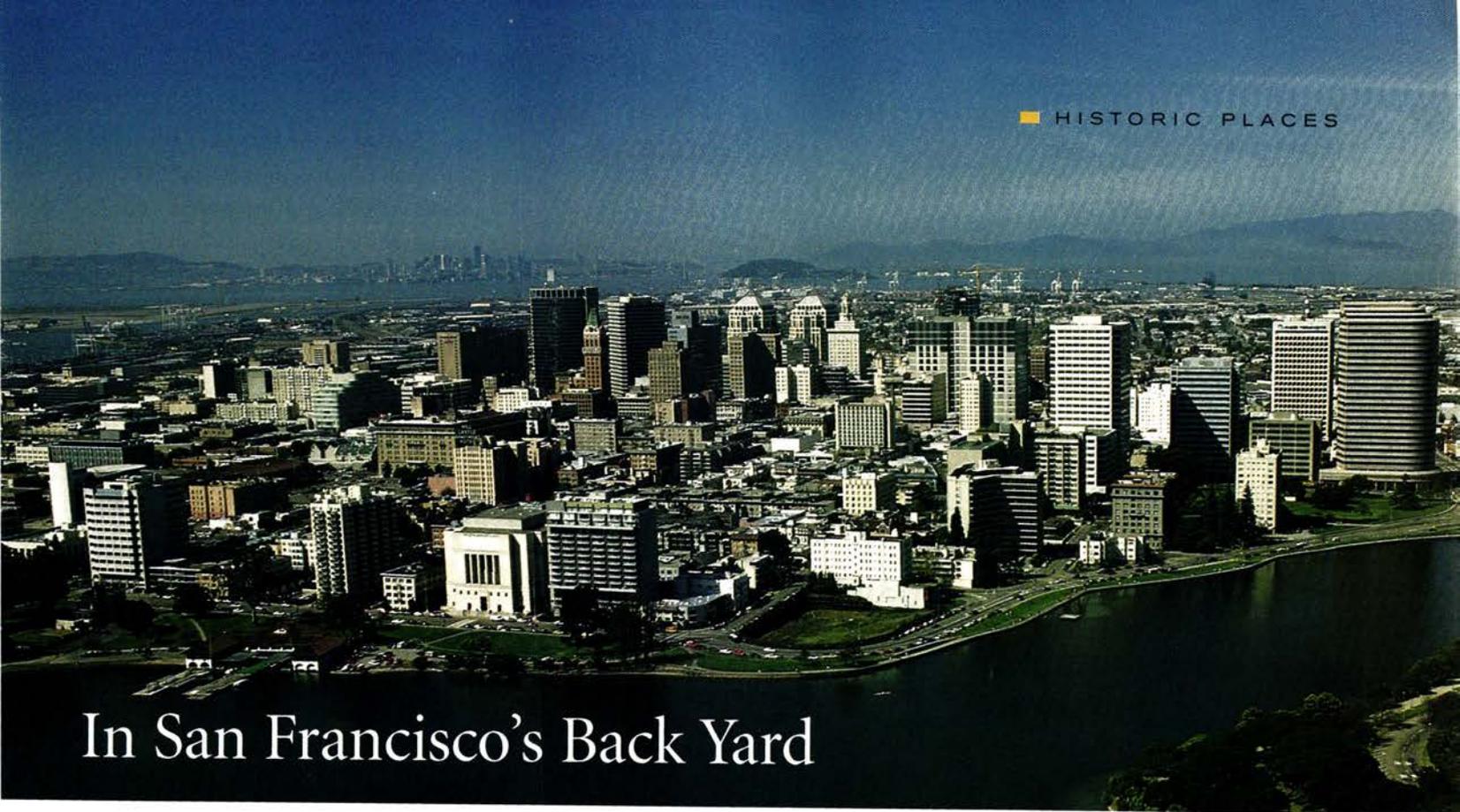


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# In San Francisco's Back Yard

**J**UST ACROSS THE Bay Bridge from the Painted Ladies of San Francisco lies a jewel box of early California architecture. The East Bay cities of Oakland and Berkeley are overflowing with California and Arts & Crafts bungalows and other early-20th-century styles, many of them the work of such renowned architects as Bernard Maybeck, Julia Morgan, John Galen Howard, and Greene and Greene.

Oakland was originally part of a vast *rancho*, a Spanish colonial estate. In the 1850s, San Francisco residents were drawn to the area's oak-studded landscape and sunny climate. Now heavily urbanized, Oakland boasts some of the country's finest examples of commercial Art Deco and Beaux Arts architecture, including the landmark 1931 Paramount Theater downtown.

Although it has a reputation for inner-city grittiness, Oakland has made a commitment to preservation. When the path of a new freeway threatened to destroy several Victorian-era houses, the city moved them to Martin Luther King Drive and 13th Street to form Preservation Park.

Restored commercial buildings (1868-1881) in the Old Oakland Historic District now house upscale restaurants and shops. Other historic neighborhoods include:

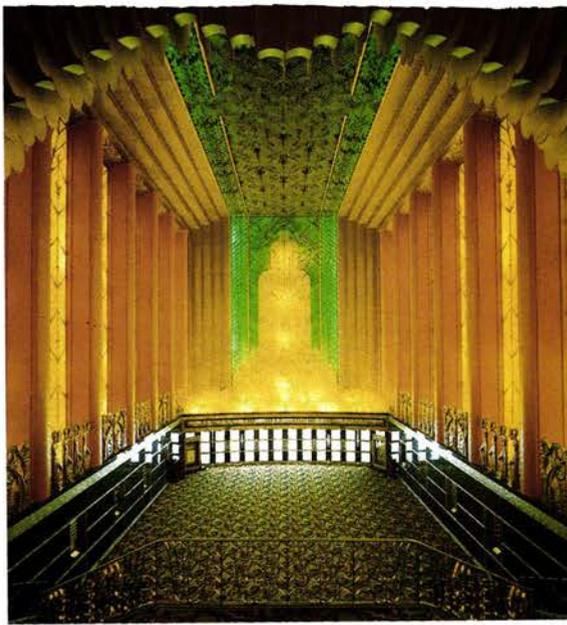
■ **LAKE MERRITT** Oakland's wealthiest residents settled around the lake about 1870, when it be-



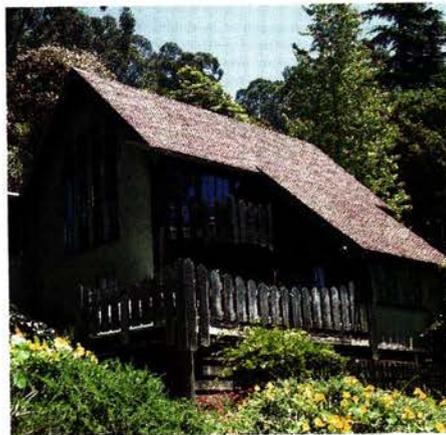
*Heavily urbanized Oakland boasts some of the country's finest examples of commercial Art Deco architecture, while in Berkeley, the work of renowned architects like Maybeck, Morgan, and Greene & Greene exists side by side.*

BY LAURA M. ALAVOSUS

**Top:** Now a gritty metropolis, Oakland was considered a country retreat for late-19th-century San Franciscans. **Hip, hilly Berkeley** emerged from the city's outskirts as part of a plan for a state university. **Above:** The Camron-Stanford House, an 1875 Italianate in Oakland, is open to the public at 1426 Lakeside Drive.



Clockwise from top left: An 80' mosaic adorns the Art Deco-style Paramount Theater in Oakland; a view of the theater's gilt and black marble interior; California bungalows in the Rockridge neighborhood, built during a '20s boom; an Arts & Crafts cottage on a Berkeley hillside; the Moorish Revival-style Oakland Theater.



came the first wildlife refuge in North America. Period homes include the Camron-Stanford House, an Italianate built in 1875.

**I SAN ANTONIO DISTRICT** Imposing Queen Anne homes grace 23rd and 24th Avenues between East 21st and East 27th Streets. On smaller plots near Foothill Boulevard are one-storey Queen Anne cottages built during the 1880s.

**I ROCKRIDGE** The streets in this 1920s suburban working-class neighborhood are lined with California bungalows. Many were probably built between 1921 and 1924, when 13,000 houses went up in Oakland.

BERKELEY IS INDELIBLY associated with the counterculture movement of the 1960s, but there's far more to this university town than love beads. The city had its beginnings in 1864, when landscape architect Frederick Law Olmsted was commissioned to plan a new campus for what is now the University of California at Berkeley, along with its own residential neighborhood.

Olmsted laid the groundwork for a spectacular collection of late-19th- and early-20th-century architecture, much of it conceived by the finest practitioners of the American Arts & Crafts movement. After you've taken in the infamous Telegraph Avenue street fair (sidewalk vendors hawk New Age paraphernalia across from the UC-Berkeley South Gate), head for the Berkeley campus and its neighborhoods, where the work of internationally renowned and local architects exists side by side. The following neighborhoods are not to be missed.

**I UC-BERKELEY** The finest example of Greene and Greene architecture in northern California is probably the Thorsen House (1909), now a fraternity house. John Galen Howard designed the Hearst Memorial Mining Building (1902-1907) in the style of California's Spanish missions. Howard also designed two of the structures in Faculty Glen and contributed major additions to a third, the (Men's)

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Filled with beautiful photos of Victorian houses in England and America, this merits a spot on the coffee table. But it goes deeper than that with its in-depth look at Victorian architecture, interior design, furniture, collections and color. Photos are carefully chosen to complement the illuminating text. Richly visual, expert and practical, quite period-sensitive. Also includes a directory of products and services.

## Victorian Style

By Judith and Martin Miller



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## Period Fireplaces

By Judith Miller



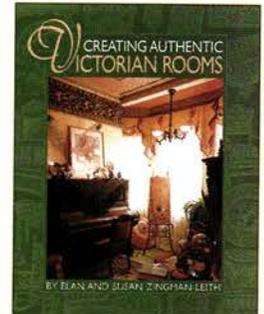
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Subtitled *A Practical Guide to Period-Style Decorating*, this book indeed offers how-to instructions on decorating and faux painting and provides both a glossary and a source list. Archival illustrations and dozens of photos and period fireplaces make it a valuable historical reference as well. The first section describes fireplace styles chronologically. The bulk of the book focuses on practical considerations of choice and installation, categorizing fireboxes and mantels by material. If you are adding a fireplace or building a new period house, this book will save you a great deal of time researching different references.

## Creating Authentic Victorian Rooms

By Elan and Susan Singman-Leith

This is the fact-filled "how to begin" manual that gives you instant insight about Victorian decorating, starting with a run down of styles: Greek, Gothic, Rococo, Renaissance, Aesthetic, Arts & Crafts, Colonial Revival, etc. Each chapter features floor coverings, walls, ceilings, mantels, trim, window treatments, lighting and furnishings. The book is realistic and clear that it is not for purist restoration, but a comfortable Victorian revival.



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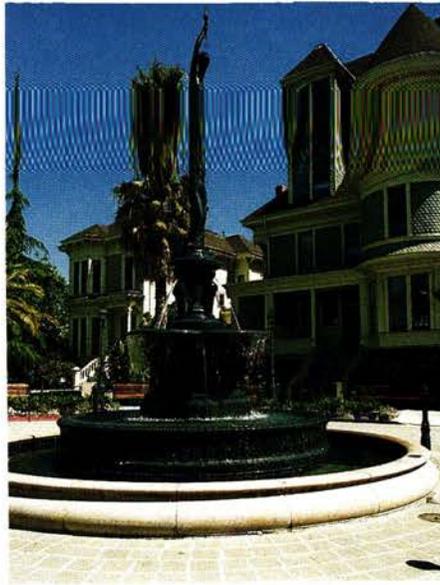
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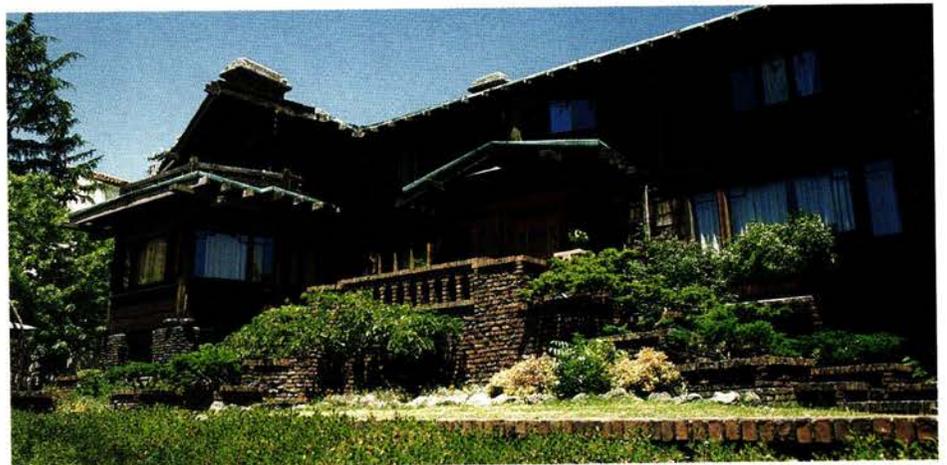
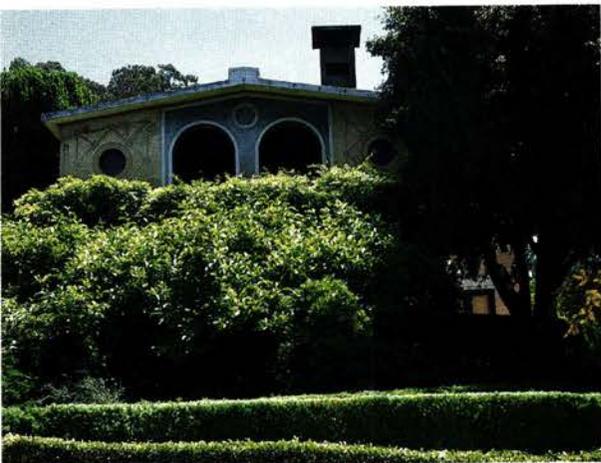
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Clockwise from top left: When the path of a freeway threatened to destroy several Victorian-era houses, Oakland moved them to form Preservation Park; Italianate and Queen Anne houses in the park beyond a fountain; Thorsen House, a Greene and Greene masterwork on the Berkeley campus; the concrete Lawson House, designed in 1907 by Bernard Maybeck.



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**GRAMMA'S ROSE GARDEN INN** 2740 Telegraph Ave., Berkeley, (510) 549-2145. Two of the inn's five buildings are Queen Annes built in 1903 and 1905.

**HILLEGASS HOUSE** 2834 Hillegass Ave., Berkeley, (510) 548-5517. A four-room B&B in a 1904 Arts & Crafts-style house in Elmwood.

**LAKE MERRITT CLARION SUITES** Oakland, (510) 832-2300. A 1927 Art Deco building with 51 rooms in the Lake Merritt area.

**WASHINGTON HOTEL** 495 10th St., Oakland, (510) 452-1776. A 1913 hotel in the Old Oakland Historic District.

**For walking tours** of Berkeley, call the *Berkeley Architectural Heritage Association* (510-841-2242) or the *Berkeley Historical Society* (510-848-0181). For tours of Oakland, call the *Oakland Heritage Alliance* (510-763-9218).

Faculty Club, a Mission Revival design created by Bernard Maybeck in 1902.

■ **CLAREMONT** Frederick Law Olmsted's residential plan for the university included Claremont (1905) and Claremont Court (1907), two neighborhoods southeast of campus. In this exclusive section of Berkeley, winding streets are connected by pathways and steps that pass grand houses of the 1910s, '20s and '30s.

■ **CENTRAL BERKELEY** Arts & Crafts homes spread along electric street car lines during the population boom of 1900–1915 in this area between San Pablo and Shattuck Avenues. Early bungalows (1915–1920) are clad in shingle or wood siding, while later dwellings (1920–1930) are stucco.

■ **ELMWOOD** Side streets off a charming shopping area in this neighborhood south of campus are lined with Arts & Crafts-style homes designed by Julia Morgan and other prominent early-20th-century architects.

■ **NORTH BERKELEY** The area surrounding the junction of Shattuck Avenue and Cedar Street is rich with the work of many de-

signers. Notable houses include the shingled, L-shaped Howard House (1912), a John Galen Howard design with a 1927 library wing by Julia Morgan, and the Hume House, a 1928 concrete Spanish design by John Hudson Thomas.

Bernard Maybeck made his home in North Berkeley. Some of his most outstanding designs include the Maybeck family enclave at La Loma Park; the 1907 Lawson House, a reinforced concrete building designed to withstand earthquakes and fire; and the Maybeck "Sack House" (1924), made of sacks dipped in Bubblecrete and hung on chicken wire.

■ **NORTH BERKELEY HILLS** Although hundreds of homes in the hills north of campus were wiped out by the devastating fire of 1923, the winding roads still pass by many fine houses designed by Maybeck, Morgan, Howard, Thomas, and Henry Gutterson.

Laura Marshall Alavosus is a contributing editor of *Old-House Journal*.



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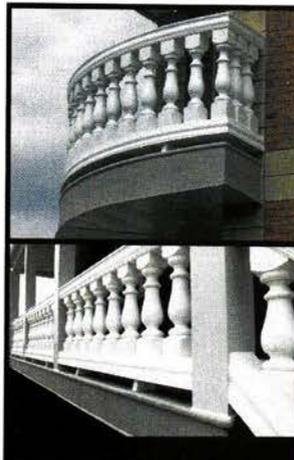
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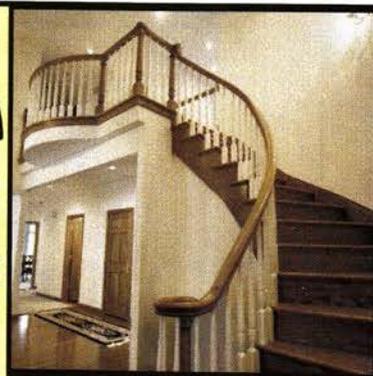
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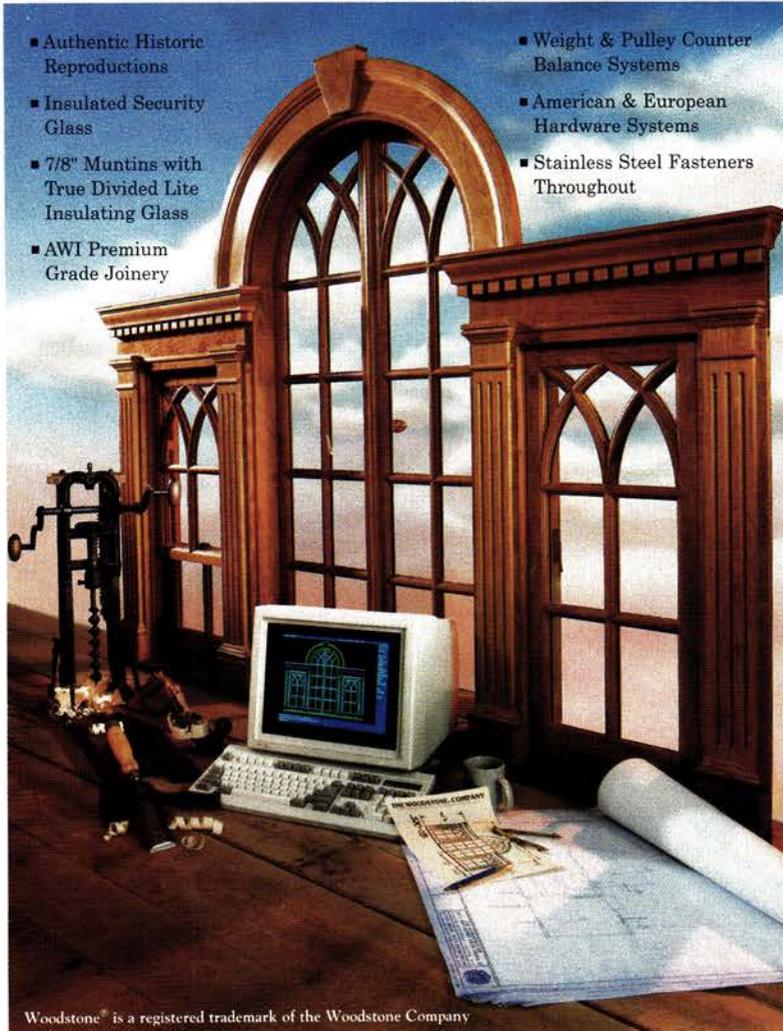
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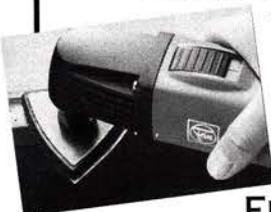
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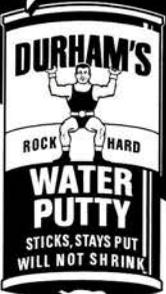
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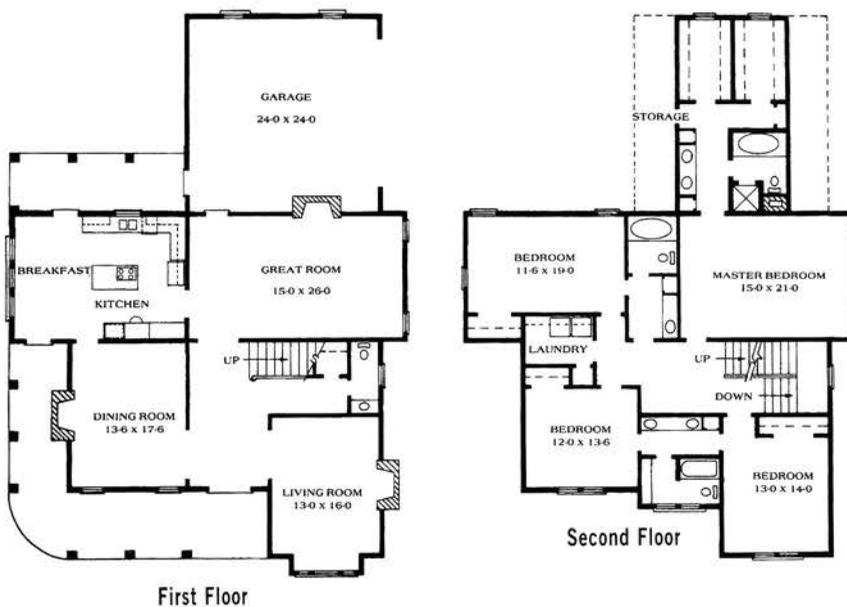


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## Tower House

This high Victorian plan is a reproduction of a church parsonage built in Mississippi. Its wrap-around porch, deep vergeboards, and multiple roof pitches are Queen Anne details, while its crowning tower suggests the Second Empire style.

### Plan HR-21-VI

Cost: \$300

Set of 5: \$360

Set of 8: \$400

Bedrooms: 4

Bathrooms: 3½

Square Footage: 3,436'

First Floor: 1,582'

Second Floor: 1,854'

Ceiling Height

First Floor: 10'

Second Floor: 9'

Overall Dimensions

Width: 48'

Depth: 68'

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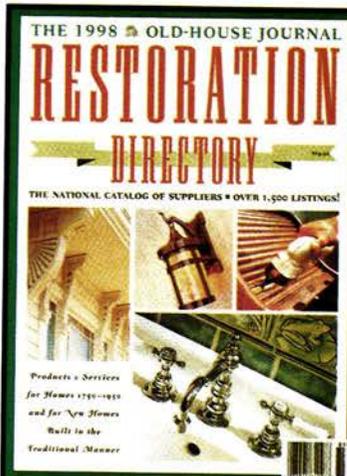
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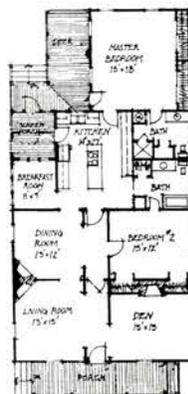
# HISTORIC HOUSE PLANS



## Greek Revival Vernacular

Balanced proportions, a pedimented gable, and the suggestion of a frieze place this cottage within the Greek Revival vernacular. The center-hall plan includes two bedrooms and two full baths.

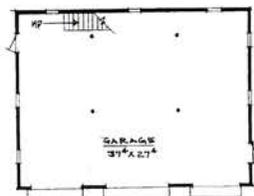
**Plan PC-02-VI**  
**Cost:** \$200  
 Set of 5: \$260  
 Set of 8: \$300  
**Bedrooms:** 2  
**Bathrooms:** 2  
**Square Footage:** 1,737'  
**Ceiling Height:** 9 1/2'  
**Overall Dimensions**  
 Width: 32'  
 Depth: 68'



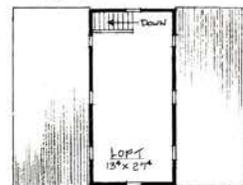
## Three-Bay Barn

The sloping roof lines of this barn are reminiscent of southern tobacco sheds. Each of the three bays is deep enough to accommodate a full-length car or sizeable boat. The loft space measures 13'4" x 27'4".

**Plan MV-03-VI**  
**Cost:** \$75  
**Square Footage:** 1,456'  
 First Floor: 1,064'  
 Second Floor: 392'  
**Ceiling Height**  
 First Floor: 10'  
 Second Floor (to ridge): 9'  
**Overall Dimensions**  
 Width: 38'  
 Depth: 28'



First Floor



Second Floor



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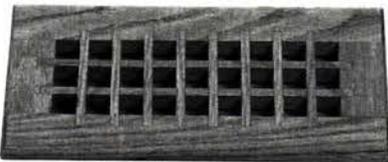
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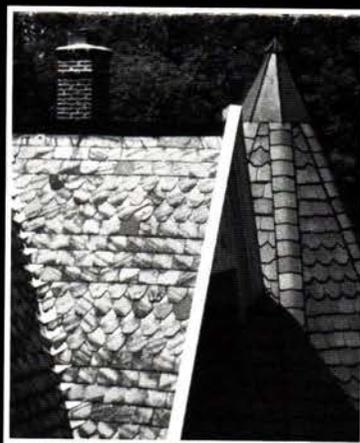
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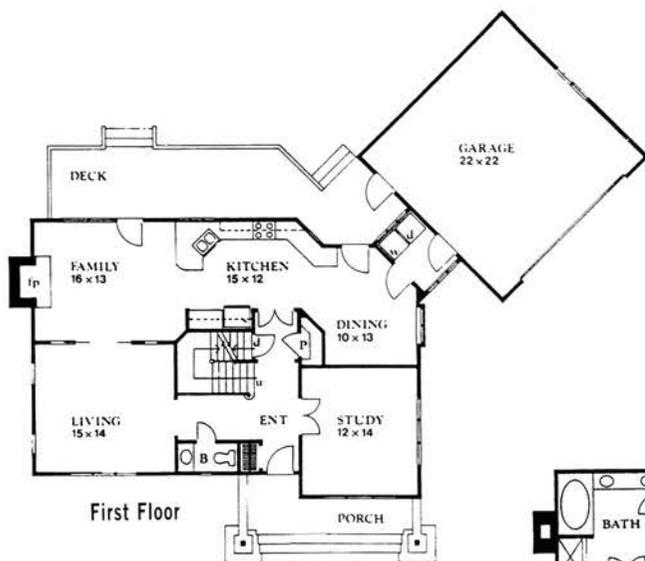
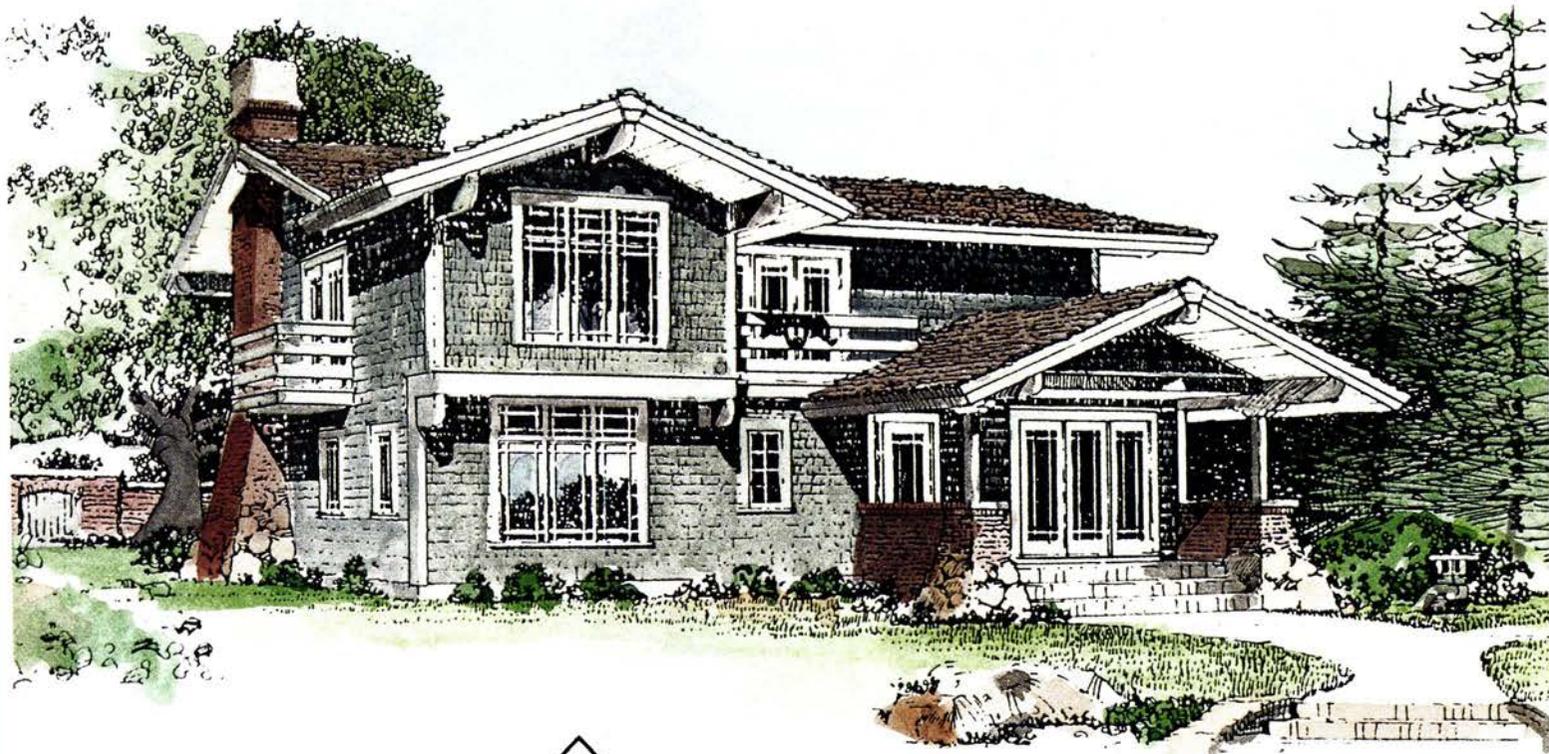
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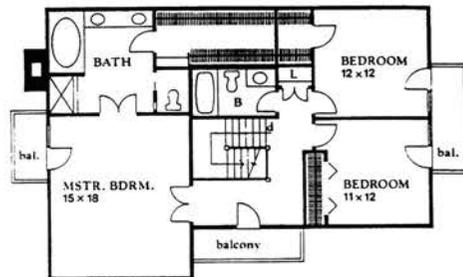
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# HISTORIC HOUSE PLANS



First Floor



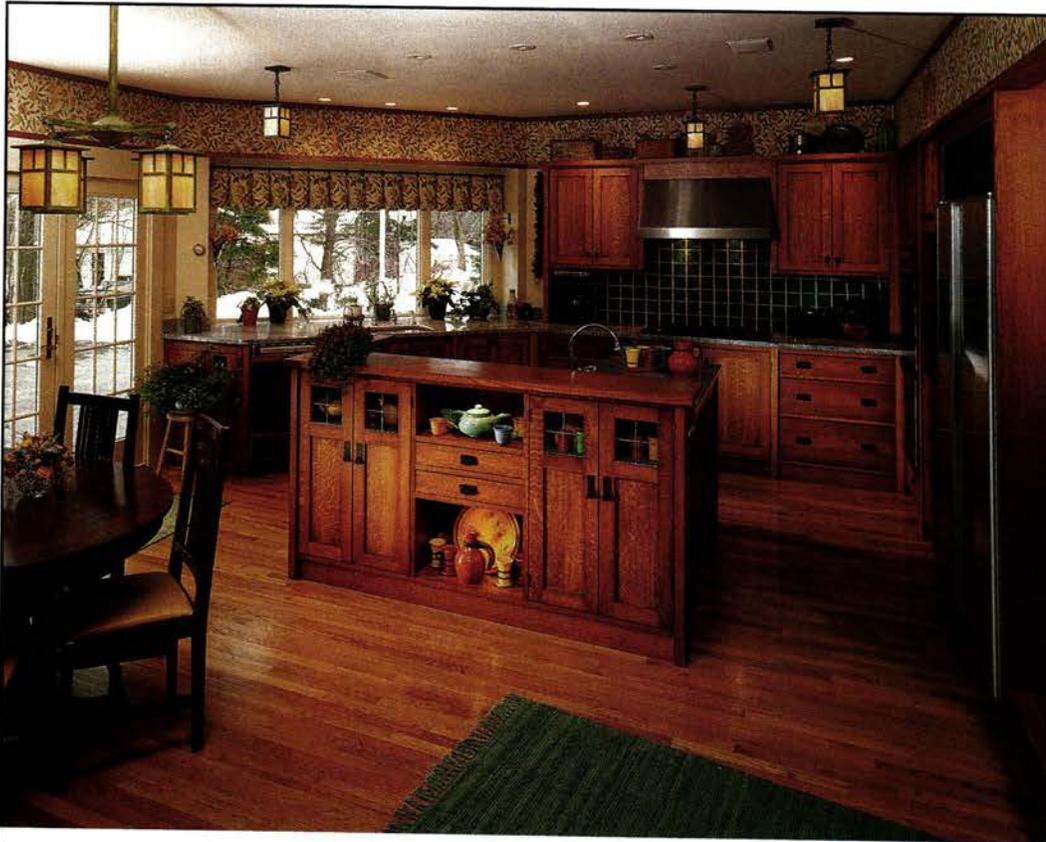
Second Floor

## Bungalow Sophisticate

Low-pitched rooflines with wide, overhanging eaves give this plan an Arts & Crafts flavor with a proto-Modern twist. The exposed rafter tails and battered stone pillars are typical Craftsman details, as are the strong horizontal elements and geometrically patterned windows. There's even a fresh-air balcony off the master bedroom. The three-bedroom house features an open floor plan, pocket doors between the living and family rooms, and a study.

### Plan PP-152-1-PV

- Cost: \$230
- Set of 5: \$290
- Set of 8: \$330
- Bedrooms: 3
- Bathrooms: 2½
- Square Footage: 2,415'
  - First Floor: 1,250'
  - Second Floor: 1,165'
- Ceiling Height
  - First Floor: 8'
  - Second Floor: 8'
- Overall Dimensions (including garage)
  - Width: 68'6"
  - Depth: 58'6"



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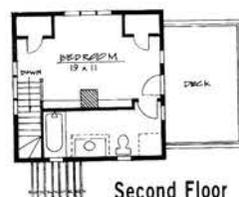
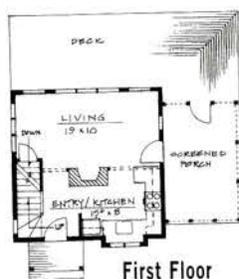
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# HISTORIC HOUSE PLANS



## Chilmark Cottage

A doorway trellis and dormers add vintage charm to this one-bedroom plan. It features a fireplaced living room and a screened porch and deck.

Plan MV-04-PV  
 Cost: \$170  
 Set of 5: \$230  
 Set of 8: \$270  
 Bedrooms: 1  
 Bathrooms: 1  
 Square Footage: 800'  
 First Floor: 400'  
 Second Floor: 400'  
 Ceiling Height  
 First Floor: 8'  
 Second Floor: 9'  
 Overall Dimensions  
 Width: 31'  
 Depth: 31'

## HOW TO ORDER

**Y**OU CAN ORDER ACTUAL blueprints for all the houses featured. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean you'll need the assistance of a professional designer (your builder may qualify) or an architect. Every location has its own regulations and requirements, which purchasers are responsible for meeting. The house plans featured are prepared by independent designers and Old-House Journal is not responsible for their content.

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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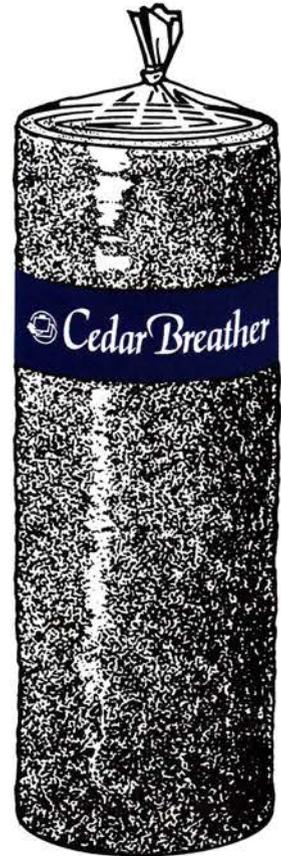


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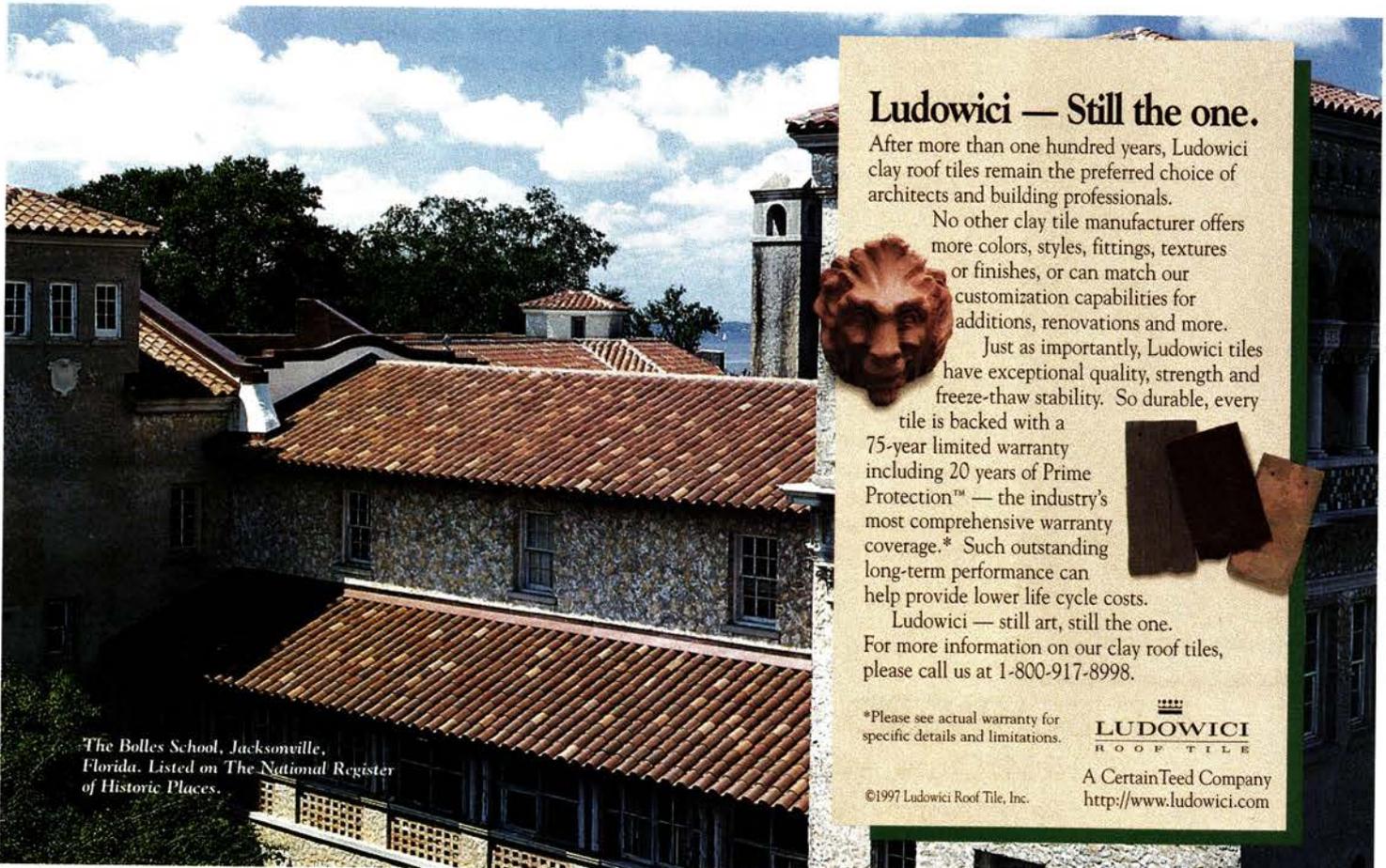
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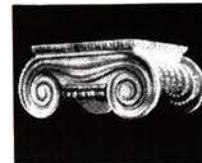
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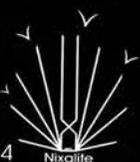
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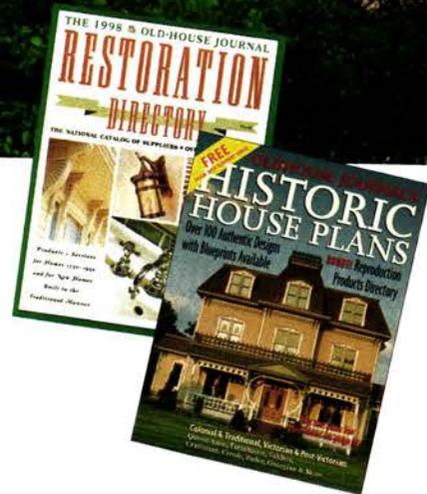
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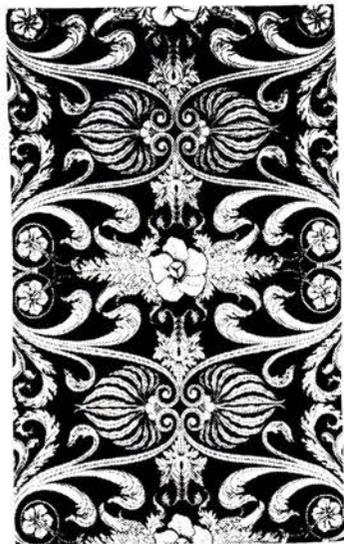
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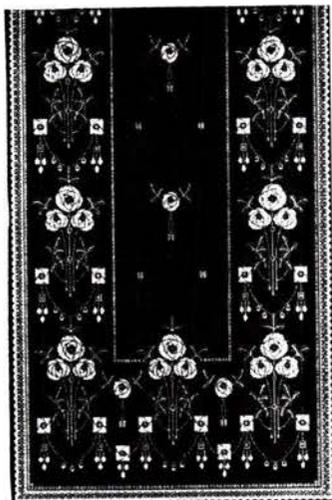
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**ST. CATHARINES, ONTARIO, CANADA**—1850 restored Victorian. 4,000 sq. ft. Five BR, large reception room with slate fpl, DR, 2 full baths, kitchen with brick fpl. Pine floors, spiral solid-cherry staircase, stained glass windows, on 1+ ac. Minutes from Niagara Falls and historic Niagara on the Lake. Easy access; perfect for B&B. Asking \$125,000 (U.S.) Susan Leach, Royal LePage Realtor, (905) 688-4561.



**PLAINFIELD, IL**—Ornate 1877 Italianate, 4-5 BR, LR, DR, library, kitchen, Viking commercial range,

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## SPOTLIGHT HOUSE

**SOUTH NYACK, NY**—The Hand Mansion, ca. 1860. On Nat'l Register. Views of Hudson River. Gothic Revival on 4 ac. boasts rooms of grand proportion with plaster mouldings, 14' ceilings, 7 fpl., greenhouse adjacent to new kitchen. Outbuildings incl. summer kitchen, smoke and pump houses, 3-car garage with barn. Suitable for private home, B&B, etc. New City Office (800) 785-3000. Capital Properties & Estates, Weichert, Realtors.

2 full and 2 half baths, stained/leaded windows, 2.1 wooded ac., extensive gardens, gazebo, 3-car garage with servants' quarters. \$435,000. (630) 554-0128.



**KNIGHTSTOWN, IN**—Elias Hinshaw House, 1883, Nat'l Register. Located on Old U.S. 40, Nat'l Scenic Byway. Italian Villa style, 4 BR, 2 baths, new copper and slate tower roof, new Celadon slate roof on second storey, 2-storey barn, new plumbing, electric. Currently a residence, zoned business. Offered at \$189,500. (765) 345-7937.

**EASTPORT, ME**—Historic seaport.

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**SEBAGO, ME**—Antique 1795 Cape, restored to the period outside and in. New fpls with period mantels. New kitchen with 2 BR and room for more. All major mechanical systems replaced. Rural setting on dead-end road \$109,500. (207) 787-3927, evenings.

**FINKSBURG, MD**—Authentic 18th-century log house on a secluded wooded 3+ ac. lot. Beautifully landscaped. Tastefully rustic interior with

cathedral ceilings and fieldstone fpl. Many more amenities. Over 2,500 sq. ft., 2 1/2 baths. A few finishing touches needed. Located 25 miles NW of Baltimore. \$224,900. Call Heidi at (410) 526-5980.

**CHESTERFIELD, MO**—Ca. 1850 historic B&B in heart of Missouri wine country. Fully restored 5,000 sq. ft., 3-storey brick home and separate carriage house with innkeeper's apartment. 12' ceilings, great millwork, screened-in porch, off-street parking, fenced yard. \$188,000. Call (800) 344-7894.

**LEXINGTON, MO**—1870s home located in small town rich in history, 45 minutes east of Kansas City. 4-5 BR, 2 1/2 baths, 2 working fpl, updated kitchen, detached workshop with wood stove on 1/2 ac. lot. \$120,000. (660) 259-4869.

**CALLICOON, NY**—1920 farmhouse, 10 rms with 4 BR, 3 baths, fpl, plus additional 3rd floor studio, working barn on 25 ac. Sensitively renovated. Quiet county farm land views. \$295,000. Call Mora weekdays, (212) 695-6000. Weekends call Steve Kitezh, (914) 887-4922.



**MONROE, NY**—Federal style, stone first floor and chimney, 1741, wood frame additions, 1800. 4 BR, 3 FB, DR, kitchen, 2 LR, home office, 5 fpl with cranes, beehive, original floors, dutch doors. Home of first settler, adjoins pond and park, submitted Nat'l Register, 1 hr NYC, municipal services, excellent schools, (914) 783-2732.

**MURFREESBORO, NC**—By owner, ca. 1820 Federal on Nat'l Register. Recent restoration with 3 BR, 2 1/2 baths, formal LR and DR, modern kitchen, 6 fpl, 3-zone heating/cooling, original floors and trim throughout. On large corner lot in protected historic district among other period homes overlooking park-like common area. Quiet col-

lege town, one hour to Norfolk, Hampton Rhodes and Virginia Beach, VA. Low, low taxes. Offered at \$265,000. Call (252) 398-8162.

**SHELBY, NC**—Former department store, 33,000 sq. ft. contributing structure in Central Shelby Nat'l Register District. Top floor leased at \$16,000/year. Historic court square location, building could qualify for 40% combined federal/state rehabilitation tax credits. Great development opportunity. (704) 484-3100.

**NEWARK, OH**—Excellent 1875 historic Victorian Italianate in Newark's only zoned historic area. Completely refurbished, formal parlors, spacious rooms, front and rear stairways, sun porch, hand-grained woodwork, first and second floors, central air, many updates since 1985. \$119,900. Call Lisa, (800) 587-1911.

**PITTSBURGH, PA**—Victorian Foursquare newly renovated, 3/4 BR, large master suite, 1 1/2 bath. Four decorative fpls, oak and cherry woodwork, hardwood floors, pocket doors, beveled glass entry. 3/4 ac. lot, excellent school district. Ten-minute drive to Pittsburgh. \$190,000. (412) 931-9034.

**ORLEANS COUNTY, VT**—Vermont's Northeast Kingdom. 2,500 sq. ft. 5 BR farmhouse, classic barn, 130+/- ac. straddling U.S./Canada border, both shores of Missisquoi Trout River and own cross-country ski trails, village services, end of paved road. 10 miles from Jay Peak skiing, 90 miles from Montreal's sophistication. \$199,000. (802) 660-0890.

**POULTNEY, VT**—Ca. 1840 restored farmhouse, 4 BR, 1 1/2 baths, 24' kitchen/FR, custom oak cabinets, fpl, columned mantel, cathedral ceiling, large attached garage, 36' finished room above, 150 scenic acs., brooks, waterfall, equipped dairy barn, \$298,000. Owner (540) 740-4352.

**MONTEREY, VA**—New Hampden Mill in scenic Highland County. Built in 1857, this grist mill retains its original mill equipment, and awaits your restoration. Situated at the headwaters of the Potomac River, consists of 20 ac. of pastures with home site and breathtaking mountain views. \$195,000. (304) 358-7566.

**SOUTH CENTRAL, VA**—Ca. 1900 brick Italianate, 2,700+ sq. ft. on 9.75 ac. in Blackstone. Double staircase, 11' ceilings, pocket doors, 3 fpl, great interior wood, but poor plaster. \$129,000. UC-Davenport Realty, (888) 333-3972, P.O. Box 120, Keysville, VA 23947.

**SOUTH CENTRAL, VA**—Antebellum wood-frame, 3,300 sq. ft. with 9 fpl on 51 secluded ac. with 2-ac. pond near Keysville. Outbuildings. \$315,000. Both properties, call UC-Davenport Realty, (888) 333-3972. P.O. Box 120, Keysville, VA 23947.

**FOR RENT**—Oregon Coast. Fabulous ocean-view retreat, 2 BR, 2 baths, kitchen, large brick fpl, fully equipped, heated pool/spa, golf. Fall/winter rates: \$105/night, \$600/week, brochure available. Dave or Patti Schnur (503) 239-7457 or CONDOBEACH@aol.com

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December 1981. Also see OHJ Nov 1984 article on Baltimore Heaters. Completely restored. Call for picture if you don't have the OHJ issues. \$2,750. (530) 865-4109.

**1920s MARS GAS STOVE**—Four burners, double oven, warming shelf. Needs latch, cover, and refinishing. Reasonable offer. Middlesex County, NJ. (732) 828-8219.

**MONTGOMERY WARD GAS STOVE**—Age unknown. White finish with light green trim/legs. Four burners, bake, broil, bread warmer. "Windsor" model, Serial #BANCROFT-175 HLTM. Good condition. Call (315) 472-8723 or write Steve at 111 S. Lowell Ave., Syracuse, NY 13204.

**AIR CONDITIONER**—Early '50s Fedders model 46, 1/2 ton. Free to good home. Write Tim Bell, 524 Strathmore Rd., Havertown, PA 19083.

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**PLUMBING FIXTURES**—36" x 24" rose marble sink with Cabriole legs/apron, backsplash and side returns. 1920 double drainboard cast iron kitchen sink. Call (610) 948-9200. Antique embossed toilet bowl, 68" clawfoot tub, and 23" round earthenware pedestal. Terry Mitchell, R.S.C., 736 Walnut Street, Royersford, PA 19468.

**KITCHEN COOK STOVE**—1950s Monarch kerosene-electric, cast iron with white enameled shell, likely convertible to wood/electric, great condition, best offer. (802) 988-9669.

**POCKET DOORS**—Pair of 41" x 119" x 2" pine, 4-panel doors; with raised mouldings around the panels. Removed from an Illinois Italianate house. \$750/pair. Bob Raffel, 4645 N. Paulina, Chicago, Illinois. 60640. (773) 561-1085.

**GAS RANGE**—Ca. 1933 Magic Chef, 8 burners, 2 ovens, 2 broilers, warming oven, chrome front. One owner, re-conditioned. Considered by many to be the most desirable and beautiful classic range. \$12,500. Call Skip at (805) 962-0967.

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**ORIOLE STOVE CONTROL KNOBS**—Three green, porcelain teardrop control knobs with black plastic faceted bonnet connection needed for ca.

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**LUDOWICI-CELADON ROOFTILES**—Ca. 1914 red clay, all pcs. glazed dull green. Eight pcs. right, 4 pcs. left, french gable rakes 10 pcs #206 Ridge. Write Leslie Smith, 4 Brookside Ave., Chester, NY 10918.

**JOHNSON BROTHERS "WARWICK" PATTERN CHINA**—Ca. 1912 (cobalt blue on white). Also, 1973 through 1975 issues of OHJ. Evelyn Ruffing, P.O. Box 16, Loyahanna, PA 15661. (724) 539-2171..

## EVENTS

**SAVANNAH, GA**—"Saving Savannah's Architecture," Sept. 17. Lecture by Mark McDonald, Historic Savannah Foundation. Call the Georgia Historical Society, (912) 651-2125.

**OAK PARK, IL**—Victorian Tour, Oct. 4. Survey Oak Park's exceptional Queen Anne, Italianate and Stick Style homes. Call the Frank Lloyd Wright Home and Studio Foundation, (708) 848-1976.

**GAITHERSBURG, MD**—International Preservation Trades Workshop, Nov. 10-12, the Montgomery County Agricultural Center. More than 40 representatives of preservation trades will give demonstrations and provide information on brick conservation, use of historic tools, stone conservation, historic millwork, blacksmithing and hardware, and timber framing. For more information, call the Preservation Trades Network, (301) 545-0000.

**BOSTON, MA**—"Magnificent and Modest: A walking tour of Beacon Hill." Saturdays and Sundays through Oct., sponsored by the Society for the Preservation of New England Antiquities. Reservations recommended. Call (617) 227-3956.

**DETROIT, MI**—Woodbridge Home and Garden Tour, Sept. 19, 10 a.m.-4 p.m. Tour visits houses and gardens in the Woodbridge Historic District near Wayne State University. Call the Woodbridge Historic District Association, (313) 832-6449.

**GRAND RAPIDS, MI**—Heritage Hill Home Tour, Oct. 3-4. Tours of 11 historic homes. \$12 in advance. Call Heritage Hill Association, (616) 459-8950.

**NORTHFIELD, MN**—"Shades of the Past," Oct. 24-25. Tour eight historic homes in Northfield. Call the Northfield Historical Society, (507) 645-9268.

**KANSAS CITY, MO**—22nd Annual Hyde Park Historic Homes Tour and Festival, Oct. 3-4. Events include an Arts & Crafts fair, an antique auto show, and tours of some of Kansas City's oldest and largest homes. Call (816) 561-HPNA.

**ST. LOUIS, MO**—Compton Heights Neighborhood fundraiser, Oct. 3-4. Guest lectures by Bruce Bradbury and Therese Tierney of Bradbury & Bradbury Wallpapers. For more information, call the Compton Heights Neighborhood Association, (314) 772-0351.

**HOBOKEN, NJ**—"Repair and Thermal Upgrading of Existing Wood Windows in Historic Buildings," a comprehensive 2-day workshop for contractors, Oct. 2-3, Princeton, NJ; Oct. 23-23, Chicopee, MA; Nov. 13-14, Silver Springs, MD. \$495. Sponsored by Advance Repair Technology, (201) 659-6754.

**MADISON, NJ**—Continuing education preservation courses at Drew University. Fall term: Sept. 21-

Dec. 3, "Introduction to Historic Preservation."

For more information, call (973) 408-3185

**MORRISTOWN, NJ**

Historic House Tour, Sept. 13, noon-5 p.m. Proceeds benefit the ongoing restoration of the historic 1836 Colles Mansion. Call the Kellogg Club, (973) 984-5215.

**TRENTON, NJ**—Cadwalader Heights House Tour, Sept. 12. Walking tour of seven grand homes from 1910-1930 in the Cadwalader Heights section of Trenton. Call the Cadwalader Heights Civic Association, (609) 394-5864.

**NASSAU, NY**—Historical Preservation workshops in Eastfield Village. Oct. 19-21, "Heating in Early America". For registration call (518) 766-2422.

**SARATOGA SPRINGS, NY**—15th Annual Fall House Tour, Oct. 4. Historic walking tour of homes in Saratoga's North Broadway Nat'l Register District. Call the Saratoga Springs Preservation Foundation, (518) 587-5030.

**SCHENECTADY, NY**—Annual Stockade Walkabout, Sept. 26. The 39th annual tour of homes in the oldest registered historic district in New York. Call the Stockade Association, (518) 374-0263.

**STUYVESANT, COLUMBIA COUNTY, NY**—Walking tour of 5 historic houses, Sept. 26. \$20 per person. Call (518) 758-2785.

**CINCINNATI, OH**—"Architectural Scavenger Hunt," Oct. 4. Tour 12 homes and churches in one of Cincinnati's most interesting neighborhoods. For more information, call (513) 541-7563 or (513) 541-4126.

**BUCKS COUNTY, PA**—Bucks County Old House Restoration Exposition, Sept. 19, 10 a.m.-5 p.m. Bringing together restoration professionals, contractors, artisans, and vendors with those who need their services. For information, call (215) 348-9461.

**BEAUFORT, SC**—14th Fall Festival of Houses & History. Oct. 16-25. Call the Historic Beaufort Foundation, (843) 524-6334.

**NASHVILLE, TN**—Walking tour of Historic Belmont/Hillsboro neighborhood full of Craftsman Bungalows. Saturday September 26, 11 a.m.-5 p.m. Call the hotline at (615) 386-3711.

**PETERSBURG, VA**—Real Estate Fair and Homes Tour Pilgrimage. Sept. 26-27. Come see 250 years of the finest examples of 18th, 19th, and early 20th century architecture on the east coast. Call the Historic Petersburg Foundation, (804) 732-2096.

**EVANSVILLE, WI**—Tour of six Historic Evansville Homes, Sept. 27. \$10. For more information, call the Evansville Grove Society, (608) 882-6939.

**MILWAUKEE, WI**—Lecture and Tour: The Bungalow, America's Arts and Crafts Home, Oct. 17. Tours of Milwaukee bungalows and lectures by Paul Duchscherer, author of *Inside the Bungalow*. Call (414) 277-7795.

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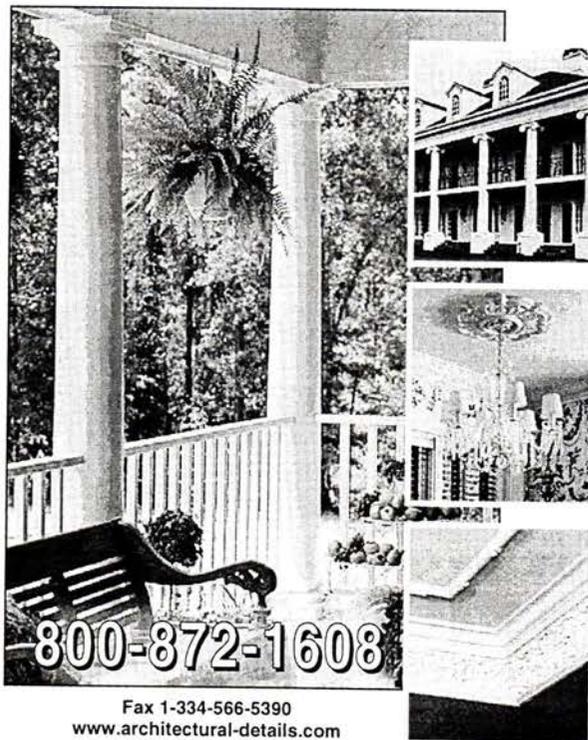
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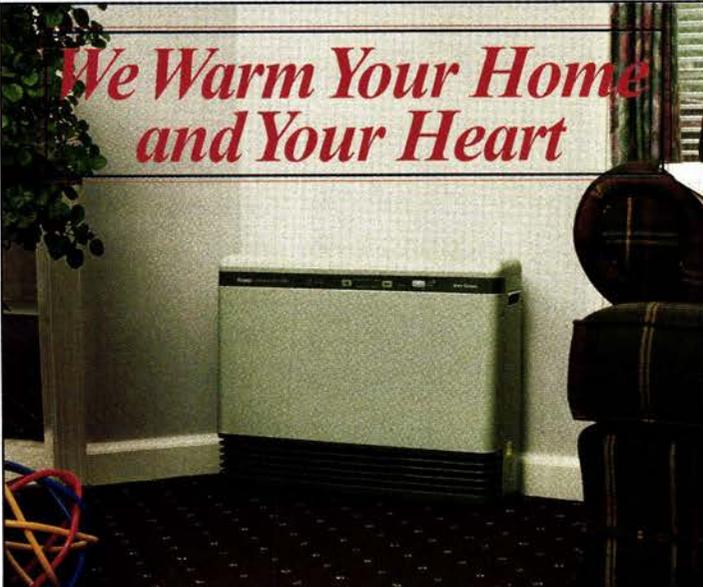
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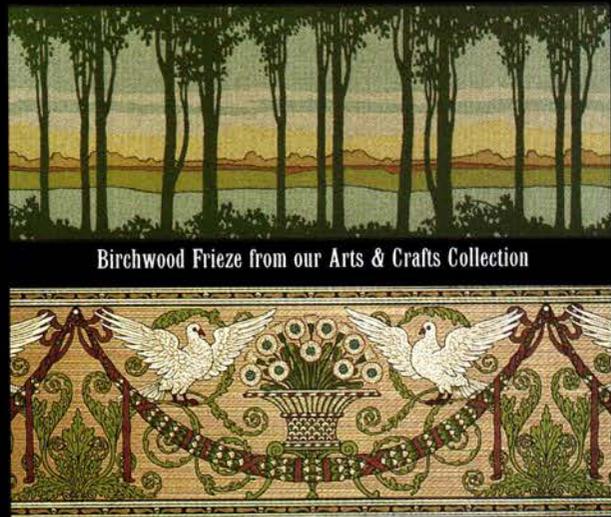


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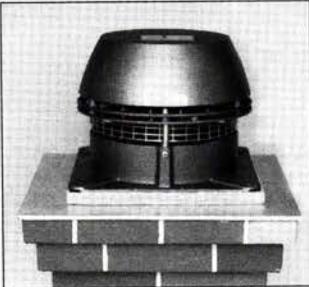
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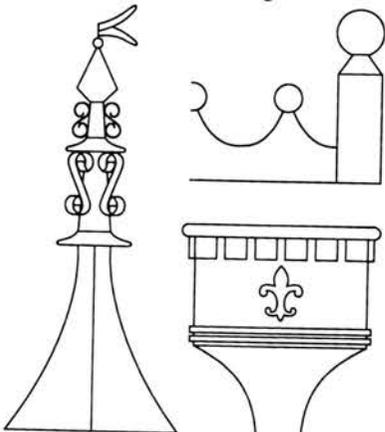
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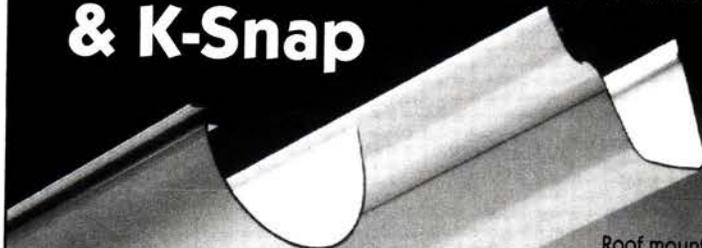
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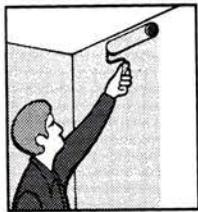
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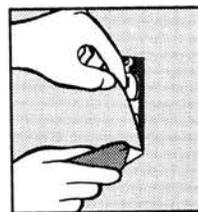
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



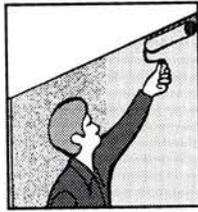
5. Trim mat at baseboard and window.



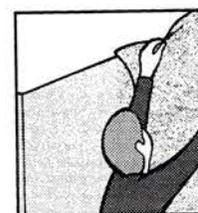
6. Trim mat at outlets, switches, etc.



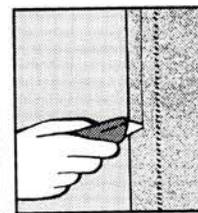
7. Apply second coat of saturant to wet mat.



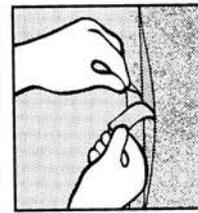
8. Apply 1st coat of saturant to adjacent area.



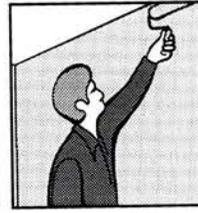
9. Apply mat to 2nd area, overlapping by 1".



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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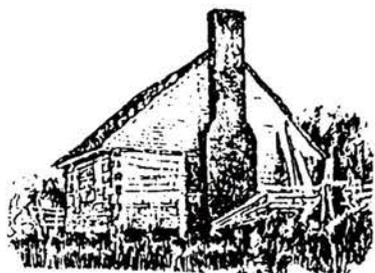
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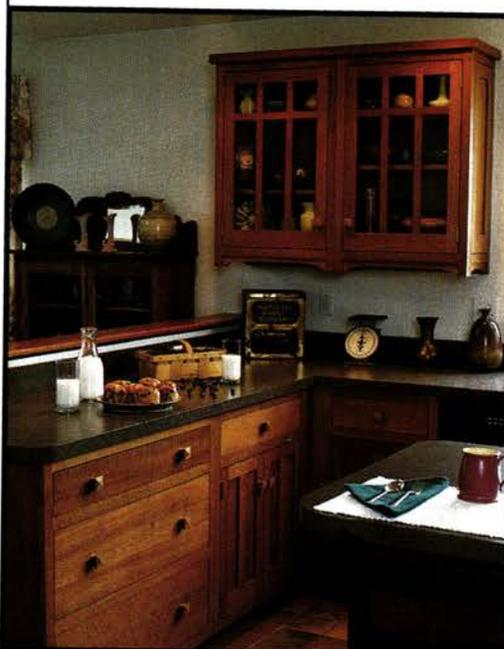
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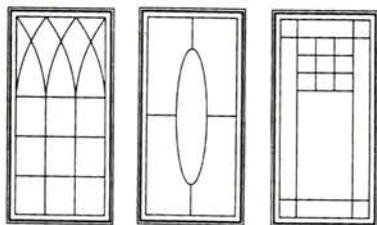
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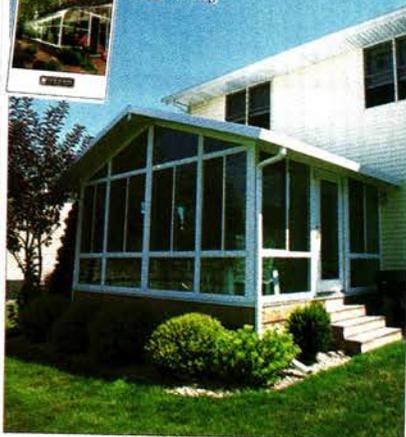


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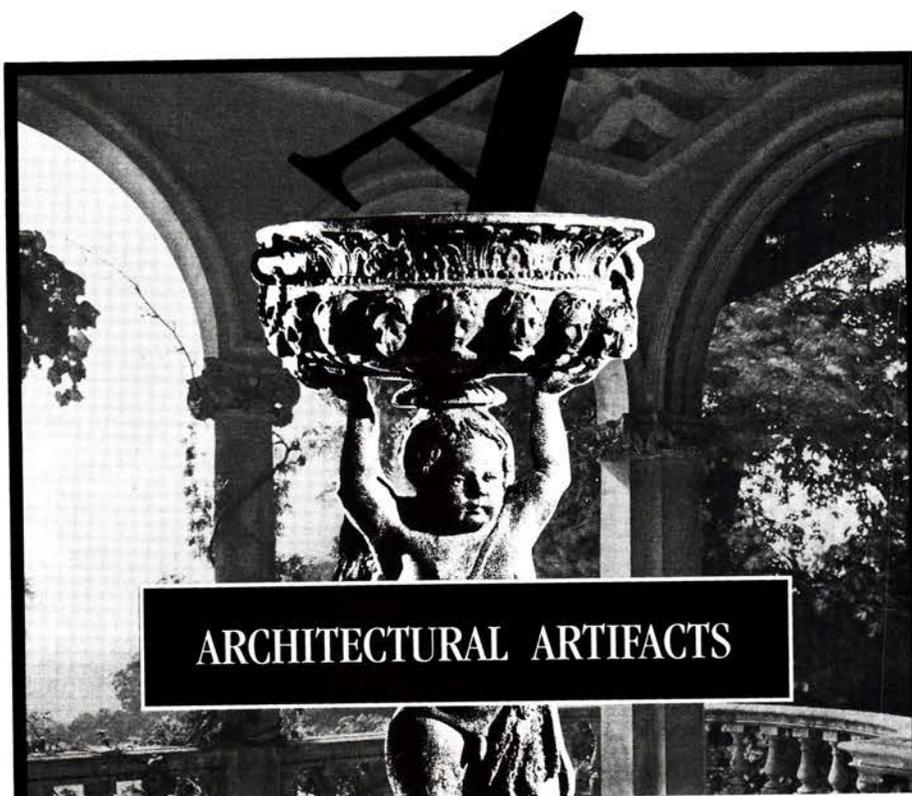
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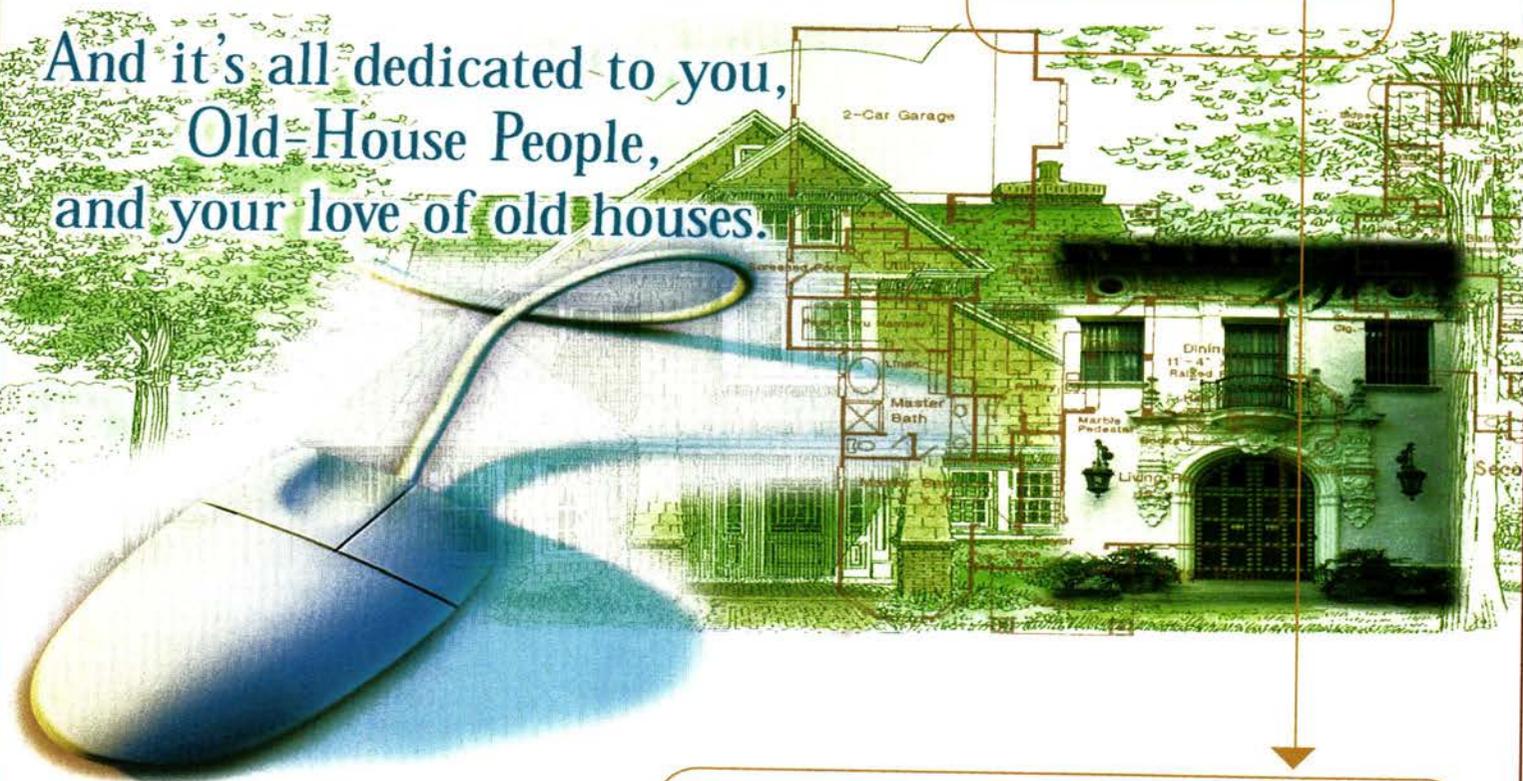
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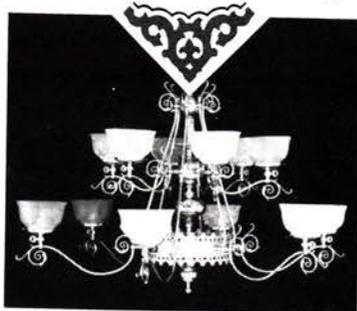


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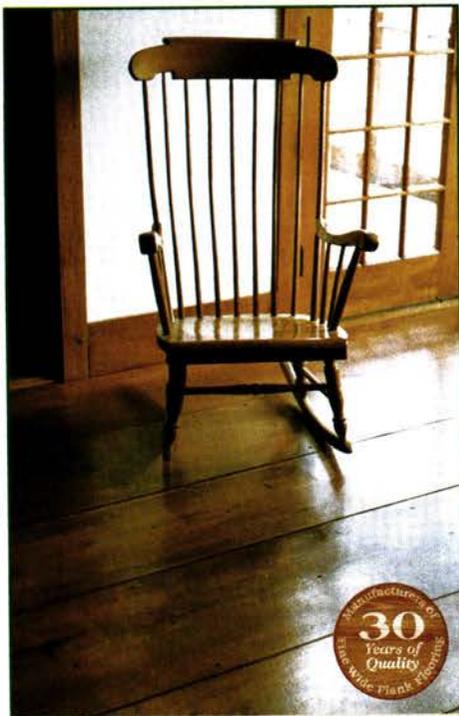
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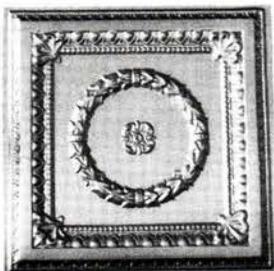
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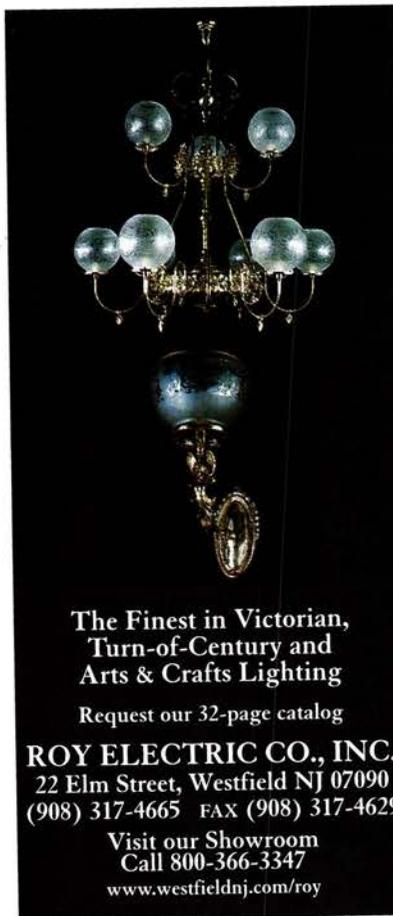


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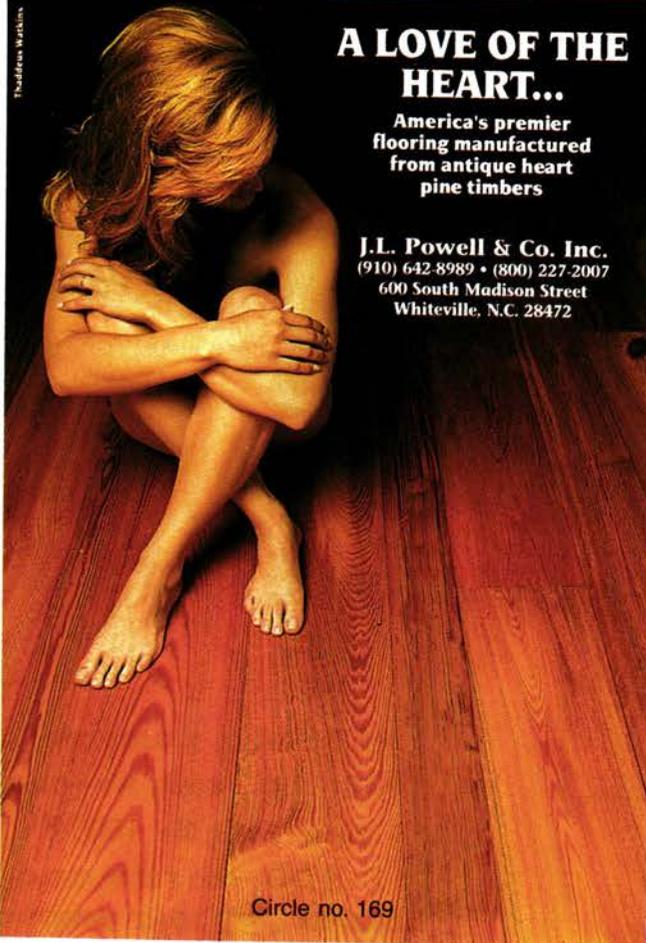
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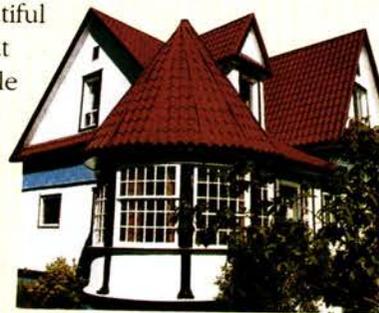
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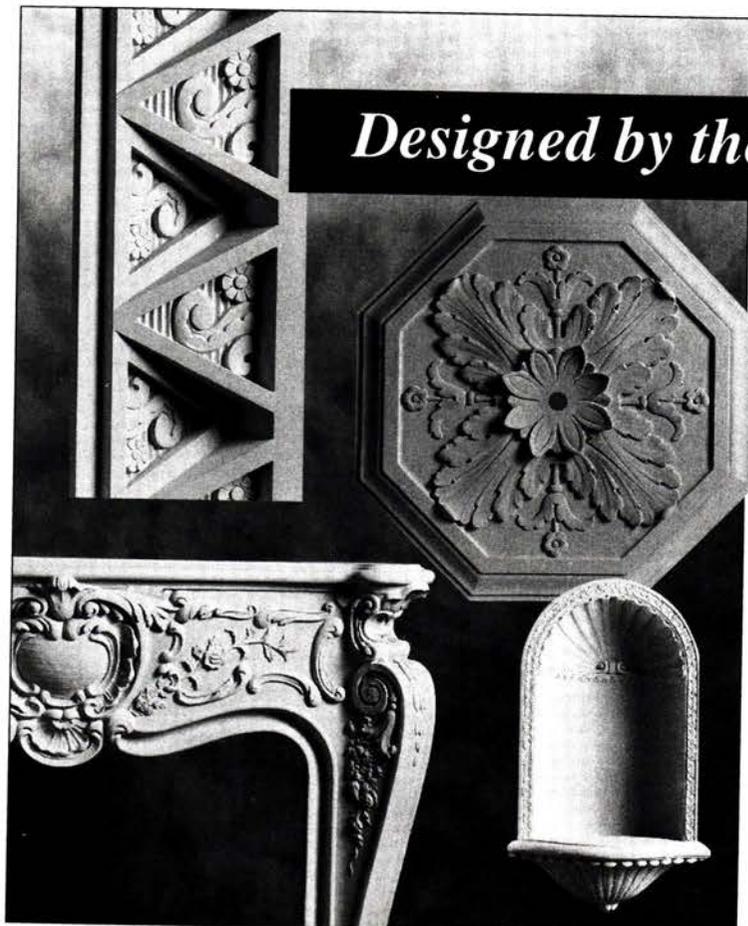
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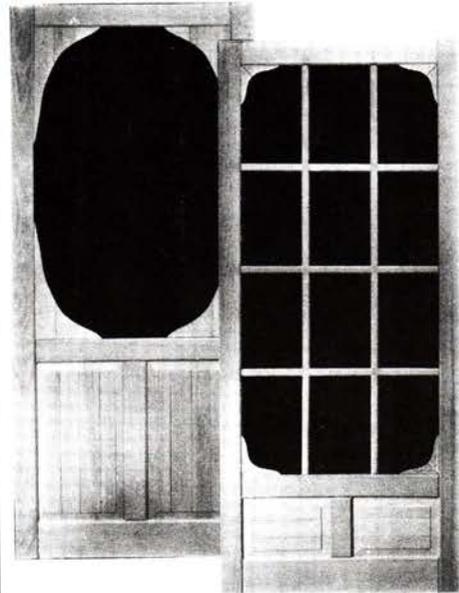


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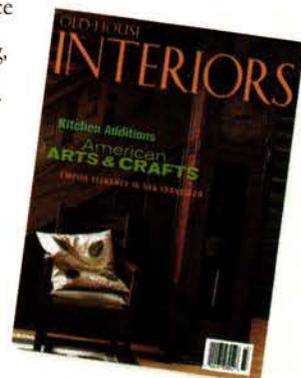
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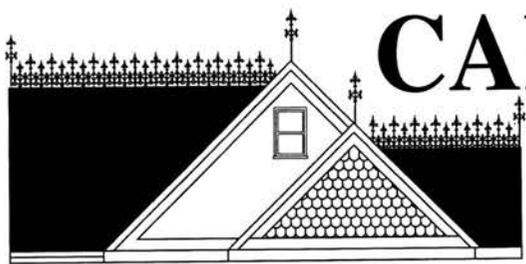
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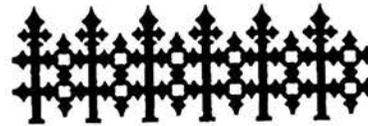
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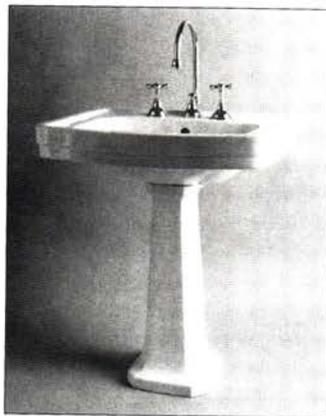
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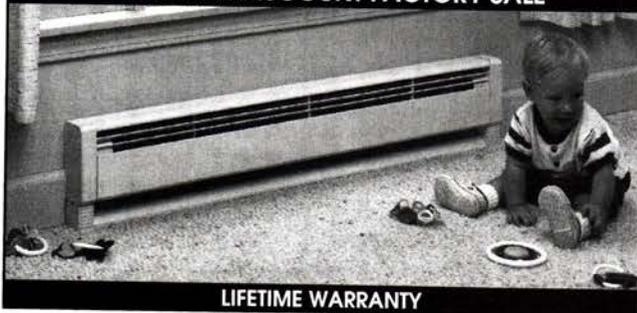
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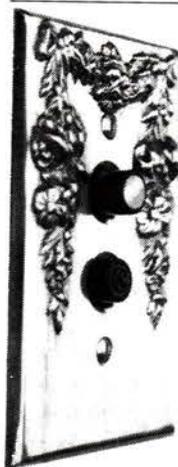
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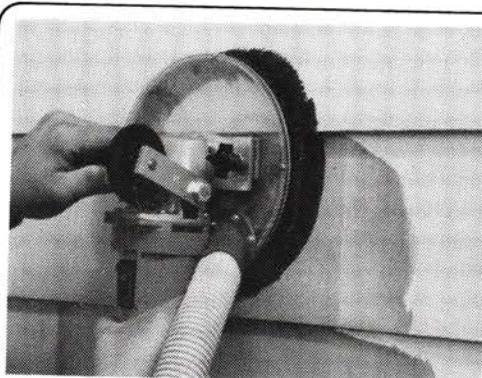
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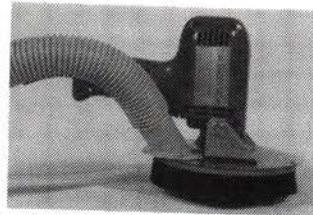


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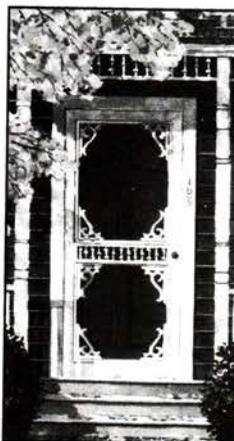
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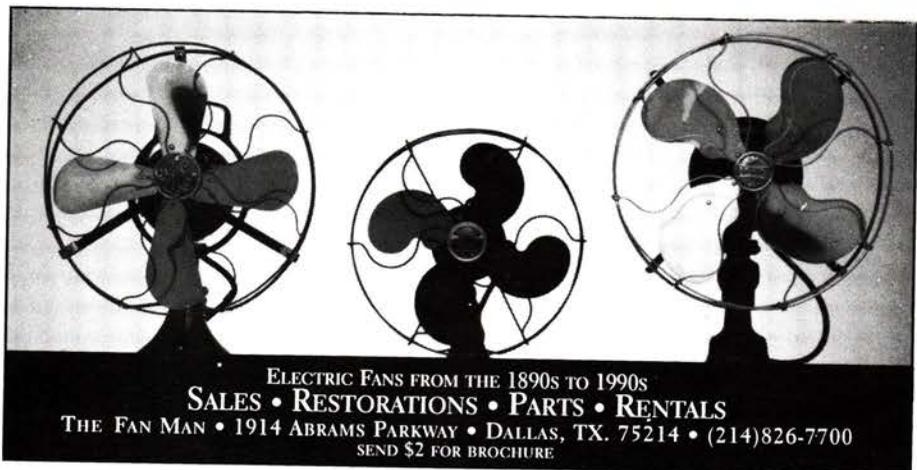


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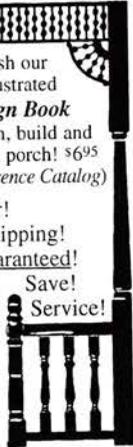
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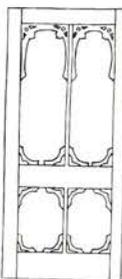
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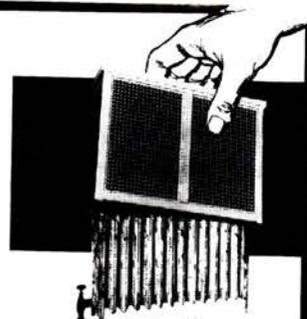
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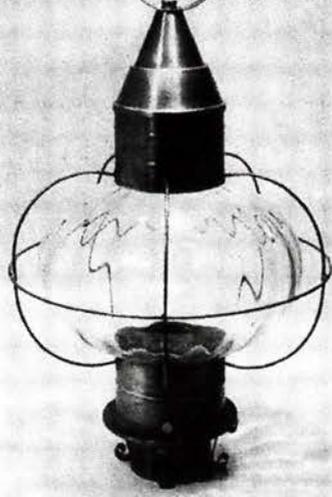
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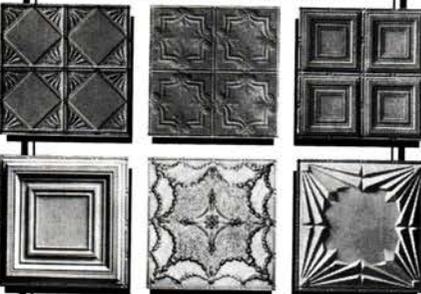
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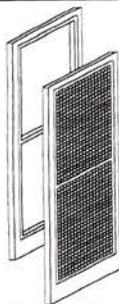
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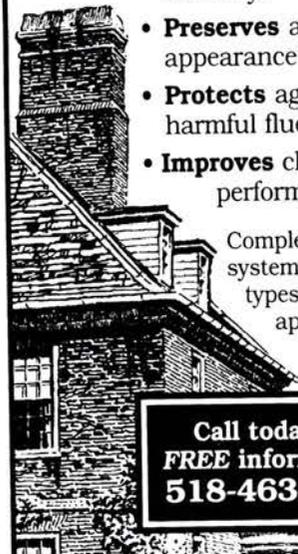


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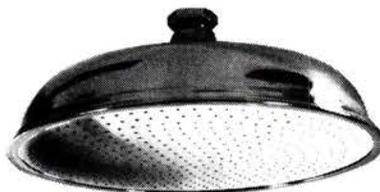
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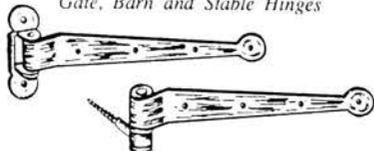
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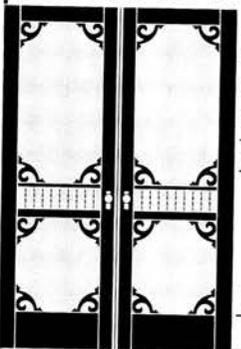
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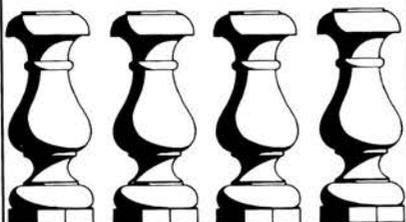
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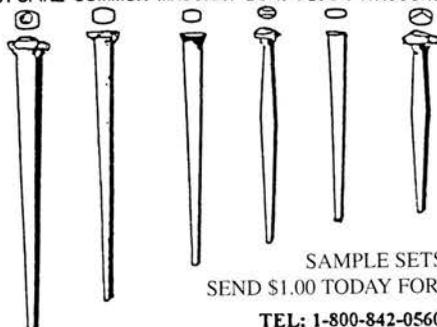
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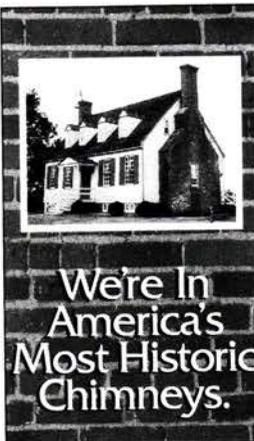
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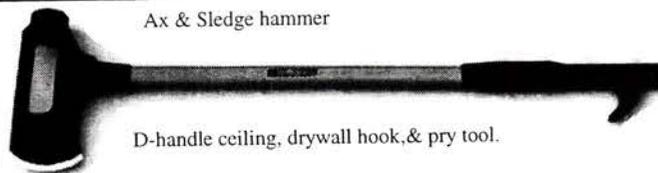
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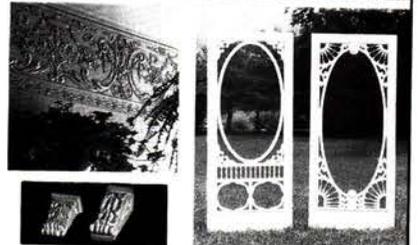
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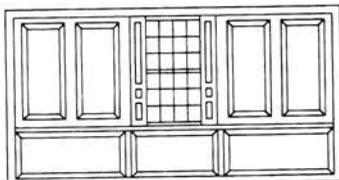
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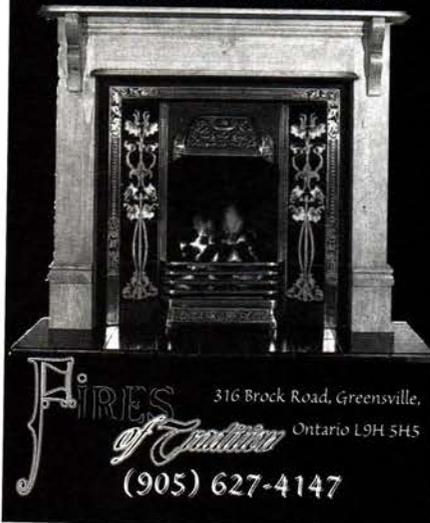
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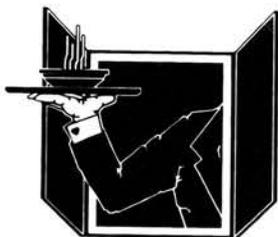
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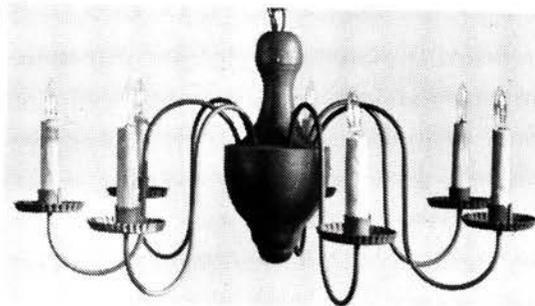
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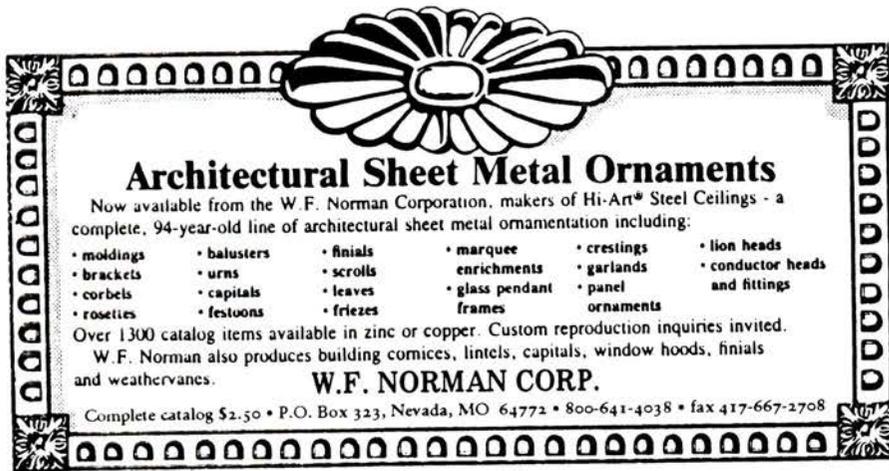
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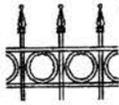


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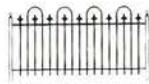
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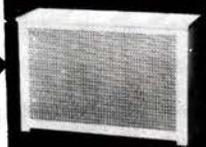
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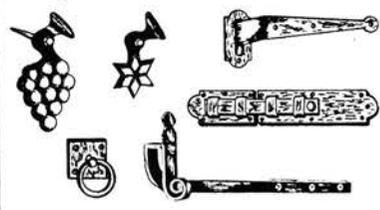
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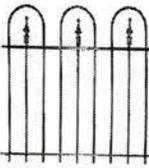
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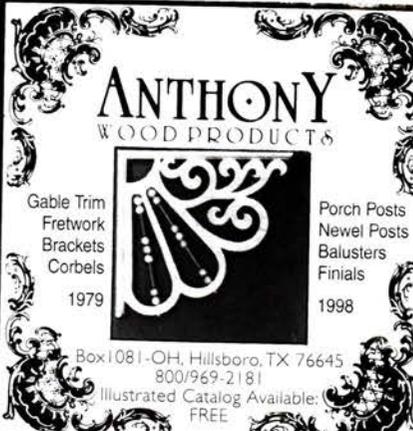
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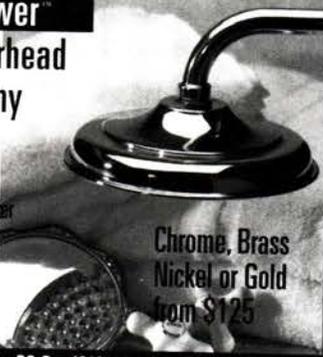
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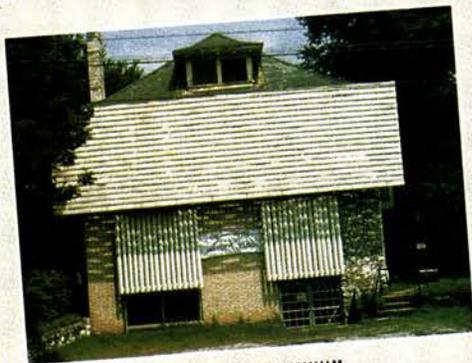
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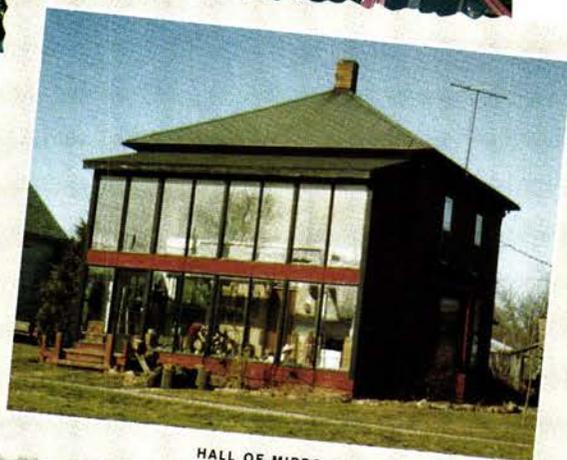
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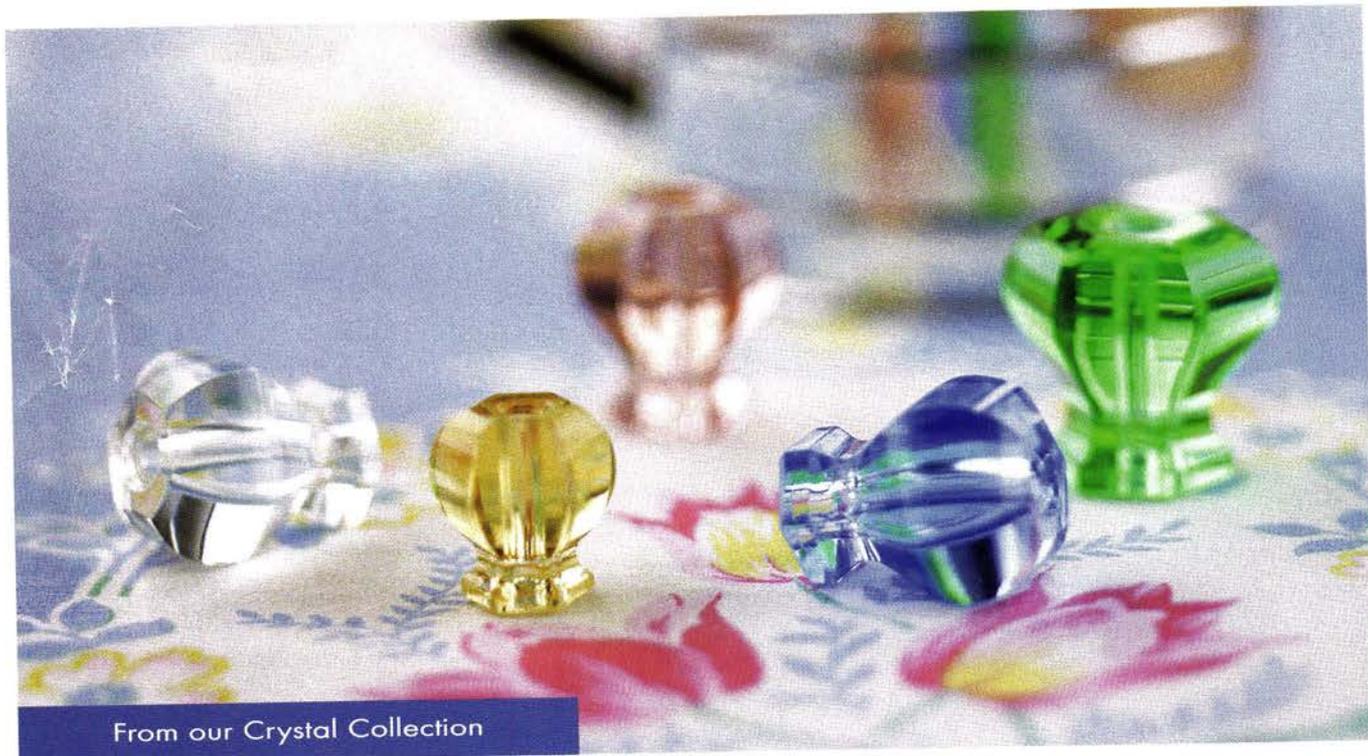
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