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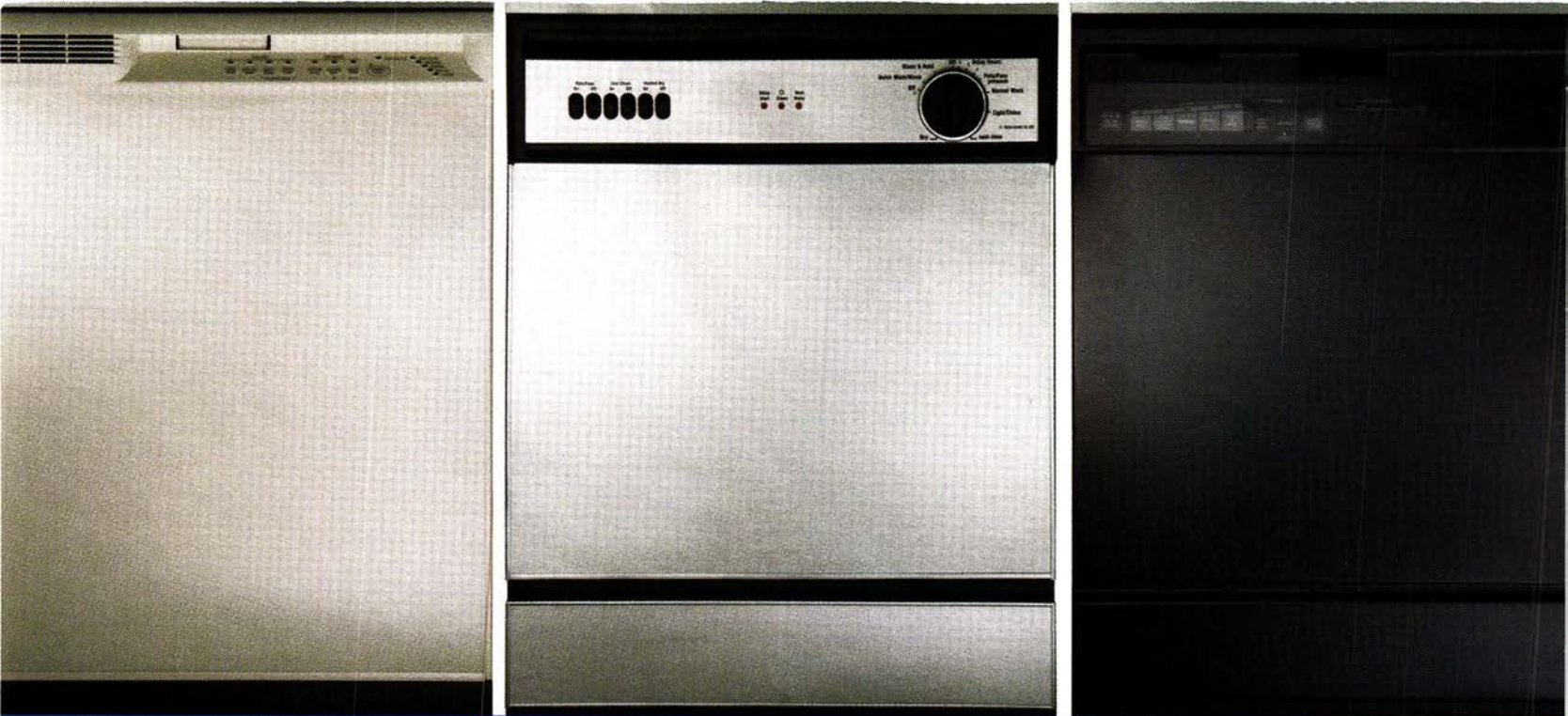
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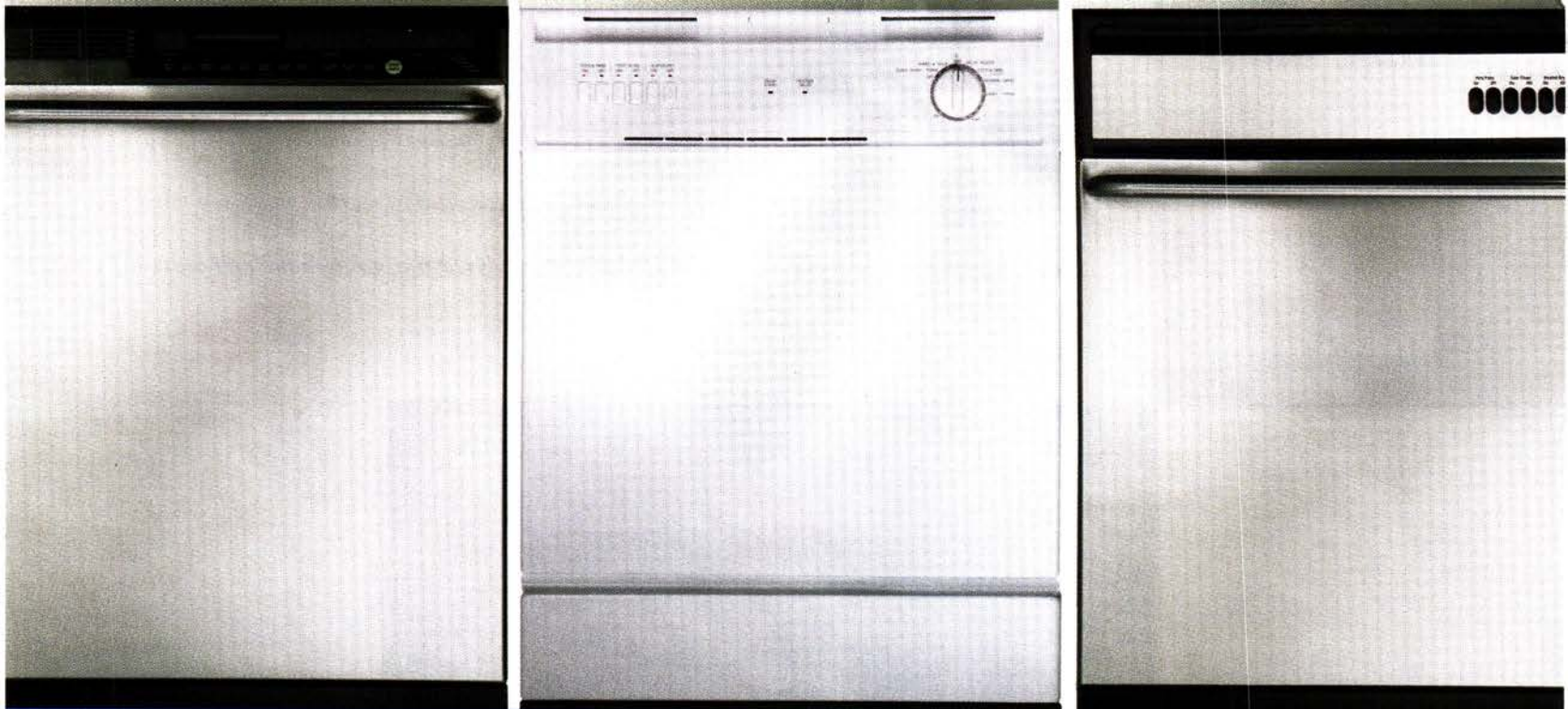
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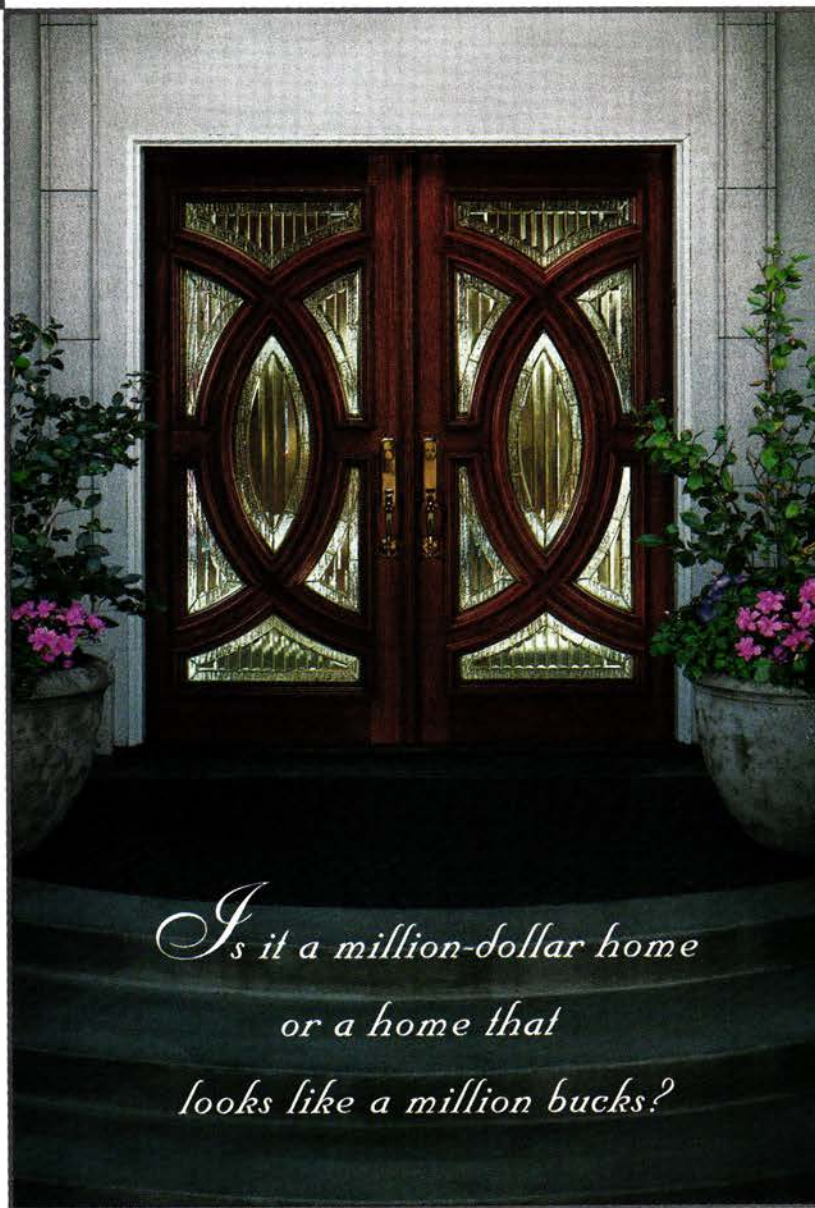
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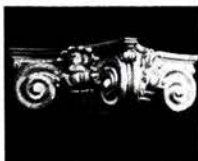
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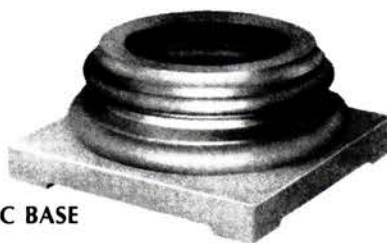


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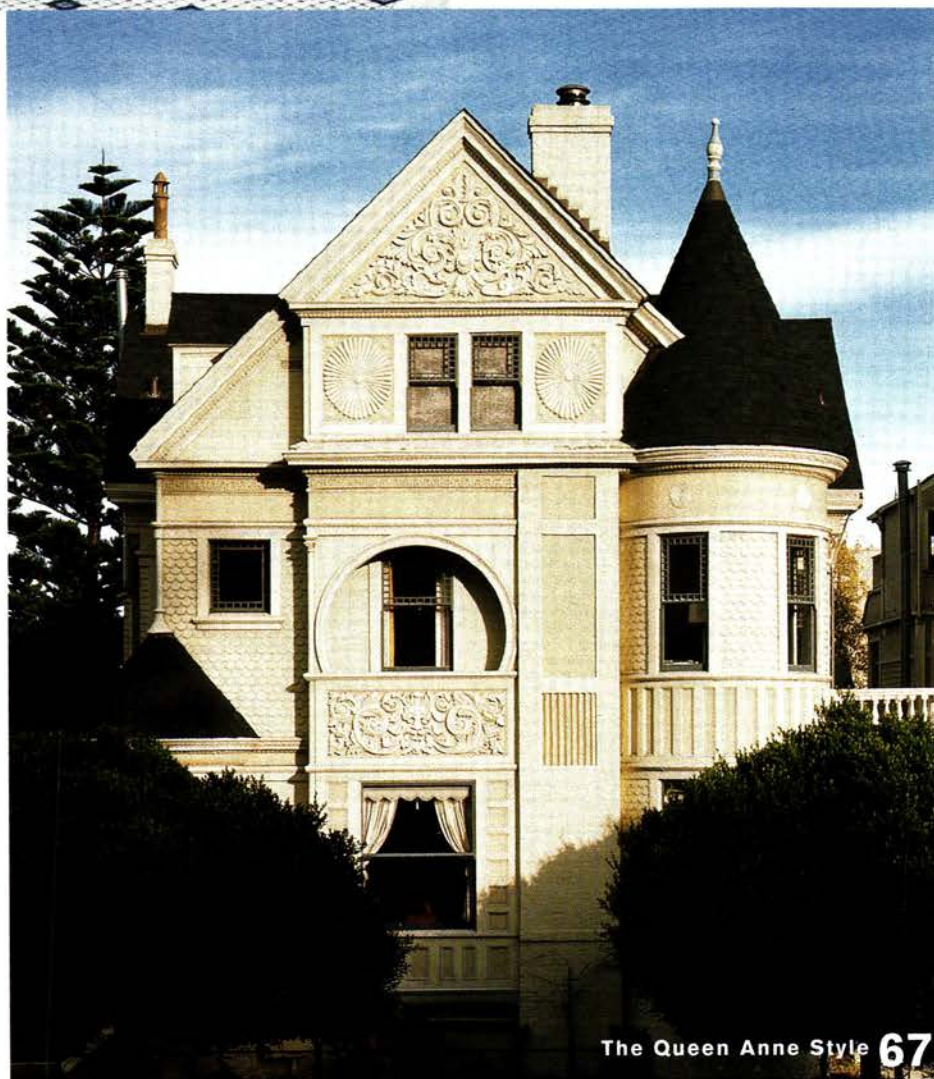
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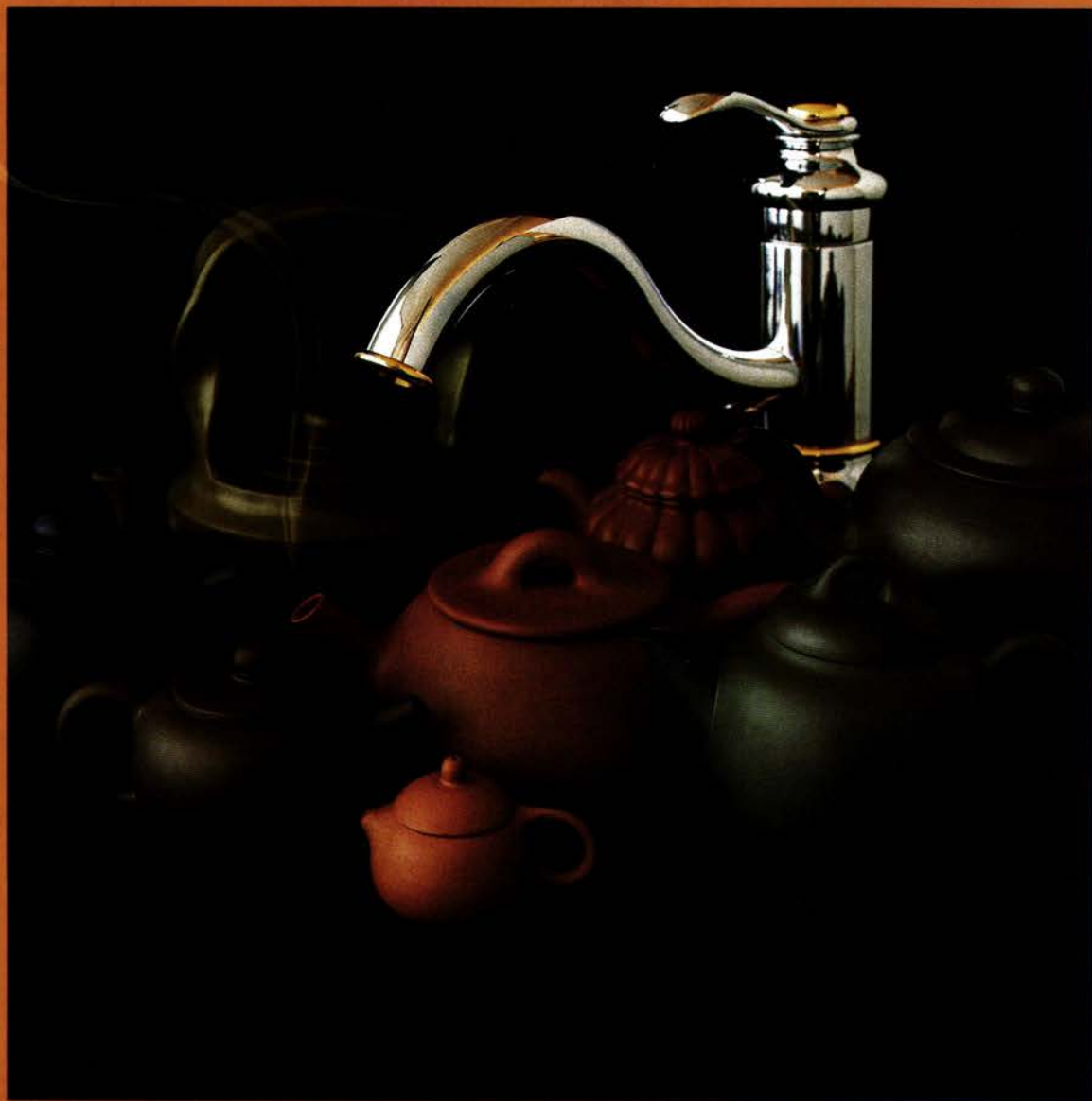


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As I See It, #43 in a series
Lisa Charles Watson
"Tea Party"
Photography



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Feedback Syndrome

EVER HAD THIS EXPERIENCE? You set to work on a clearly defined project, but just as you get moving on the first phase, it suddenly becomes a full-scale project all by itself—and with one or more sub-projects. Folks I know call this the Feedback Syndrome.

You don't have to be restoring an old house to recognize this tendency, or its kinship to The Mushroom Factor. As long-time readers of OHJ know, The Mushroom Factor (TMF for short) is a mysterious force that causes any small, seemingly innocuous job to mushroom to daunting proportions. First identified in this publication in 1986, TMF transcends all human activities—the same as Murphy's Law.

Unlike classic Mushroom Factor, where starting a simple chore—say, changing a light fixture—spawns a much larger endeavor (rewiring the room, perhaps), Feedback Syndrome causes the original project to keep backing up on itself—like the nursery rhyme about “The Old Lady who Swallowed a Fly.”

The possible scenarios are endless, but in my household they often involve tools, repairs, and cleaning up workbenches or whole rooms. Here's an example:

You want to change that light fixture, but in order to get started you have to grab the step ladder. But in order to get at the step ladder, you have to move all the cement bags blocking it in the garage. But in order to move the cement bags, you

have to fix the hand truck. BUT in order to fix the hand truck, you have to put a new plug on the electric drill. BUT in order to buy a new plug, you'll have to fix the flat on the truck.

If The Mushroom Factor is like the clammy reality of quicksand, sucking you in deeper and deeper with every move, Feedback Syndrome is surreal, closer to a hall of mirrors or a nest of Russian dolls. The chain-reaction of projects takes you a little farther from your goal each time.

This is not to say that Feedback Syndrome is inherently counterproductive—you do get stuff done. As a matter of fact, in the world of science it often leads to bigger gains. A little-known, but dramatic example comes to mind. Around 1900, a young Viennese engineer, Dr. Hermann Anshutz, determined to be the first man to reach the North Pole by submarine. The biggest obstacle he faced was navigating where magnetic compasses don't work. Anshutz became so absorbed in solving this problem that he never made it to the pole, but he did invent the first gyrocompass, a device still essential on ships and aircraft.

So, the next time you're fixing a window, don't resist the urge to invent the better mousetrap. I'll do the same, except first I've got to sharpen my . . . see what I mean?

Gordon H. Bock

OLDHOUSE JOURNAL

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Gloucester, MA 01930
(978) 283-3200

FAX (978) 283-4629

SUBSCRIPTION INQUIRIES (800) 234-3797

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SENIOR CIRCULATION MANAGER Lucy Oliver
READER SERVICE SUPERVISOR Clare Sullivan
MARKETING MANAGER Alison Goldfind

BUSINESS OFFICES Hanley-Wood, Inc.
One Thomas Circle, NW
Washington, DC 20005
(202) 736-3409



PUBLISHED BY HANLEY-WOOD, INC.

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Bookshop Sales: (800) 931-2931

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Historic House Plans: (800) 931-2931

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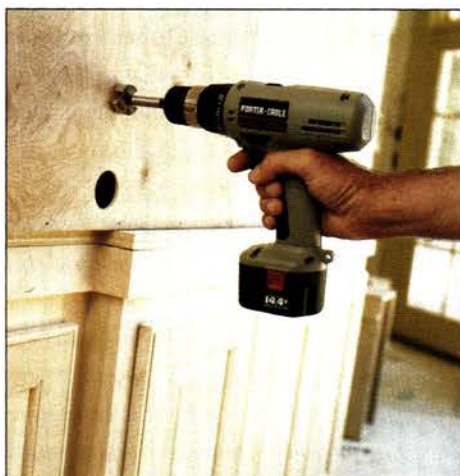
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LETTERS

TO THE DEFENSE

OKAY! THAT DOES IT, I'm not going to let Margaret Starr ["Getting Personal," Letters, Sept./Oct. 1998] or anyone else attack my favorite editor, Patricia Poore! Obviously, Margaret hasn't been around OHJ as long as I—why, I remember when you bought your first brownstone with the all-aqua interior. I've seen photos with you up to your rubber gloves in paint remover. Margaret must have missed the editorial you wrote after you tried to vacation in a swish condo and you couldn't wait to get back to real wood! As if you ever have time to have your nails done! Lighten up, Margaret; Patricia has earned the right to give us old-house lovers guidance and to create the magazine she wants. I don't know a truer "die-hard." And no, I'm not her mother.

A subscriber since the '70s ...

—VEDA ROGERS
Kansas City, Missouri

COMMUNICATING

[This Old House and Old-House Journal] have two distinct views. OHJ is a preservation/restoration magazine. This Old House is a "rip it out, throw it away, and replace it with modern materials" magazine. I find their views, and the inside of many of their "restorations," as disappointing as a visit to an old house shell with a modern interior. What I am trying to say is that you are different from them. You should play up those differences to attract readers looking for your type of magazine.

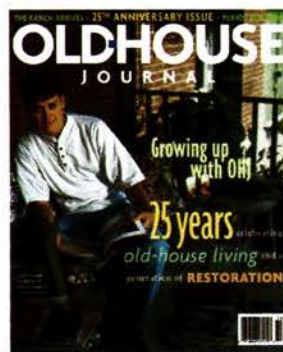
As for content: I would like to see suggestions on living with the quirky layouts in old houses. Your "period kitchens" article was good, but I would have liked it better with a small sketch of the floorplans.

The Web page is a great idea! While you're coming up to speed on the 21st cen-

tury, how about listing an e-mail address for those of us who have e-mail but not Internet access?

I must admit that I don't like the more modern houses you've been featuring. There are many magazines on the market that do that, but where do you go to find real, honest-to-goodness *old* house articles? It seems that you would expect to alienate your hard-core readers—after all, we like to *preserve things*. Isn't the whole thrust of your magazine basically *old* is good?

—JOEL AND SANDY LABA
West Bloomfield, Mich.



DO NOT ADVERTISE that you are on the Web and then have no way to send e-mail to the *Journal* or Patricia Poore. The set-up of your page is not user friendly—just try looking at house plans. A person could spend hours and see only a few. A quick flip through a book would be so much easier.

—ANN TRIMMER
Belle Mead, N.J.

To send e-mail to OHJ editors in Gloucester: oldhousejournal@hanley-wood.com. I agree that flipping through a book is easier than waiting for images to appear on a Website. (Personally, I'm still not convinced about this *www* stuff.) Our Historic House Plans book is available for \$8.95; call (800) 931-2931 to order. The Website is popular, though, regardless of my impatience with on-line information. The house-plans section allows browsers to get a feel for our offerings, and is useful if you already know what you want—say, a Creole cottage of 1500–2500 square feet. —P. POORE

COUNTER POINT

WHEN I RECEIVED MY October issue of OHJ, the article on period kitchens [Sept./Oct.

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Circle no. 286

1998] could not have come at a better time. My wife and I are planning to tear out our white Formica kitchen that is currently in our Queen Anne Victorian and replace it with a period-style kitchen. I would like to build this kitchen with marble countertops as seen on the cover of the Sept./Oct. 1997 issue of OHJ, but my wife has concerns of the durability against breaking and staining. What are your options on marble used in this fashion?

I would like to add that we love your magazine in whatever format you run.

—PAUL D. SAYRE
Albion, Penn.

Marble is a traditional countertop for kitchens and baths. Rarely would all of the countertops in a kitchen be made of marble, however—it will stain if red wine or grease is

spilled on it, for example. Marble is generally used for a “bake center” area. You might consider using marble along with a more practical material—tiles, linoleum, plastic laminate (such as Formica), sealed wood. The modern material Corian is a good marble substitute. —ED.

SHOP TALK

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A MOVING LETTER

THANK YOU FOR THAT gorgeous picture of the George Eastman birthplace in your Jul./Aug. 1998 issue. That it was built in



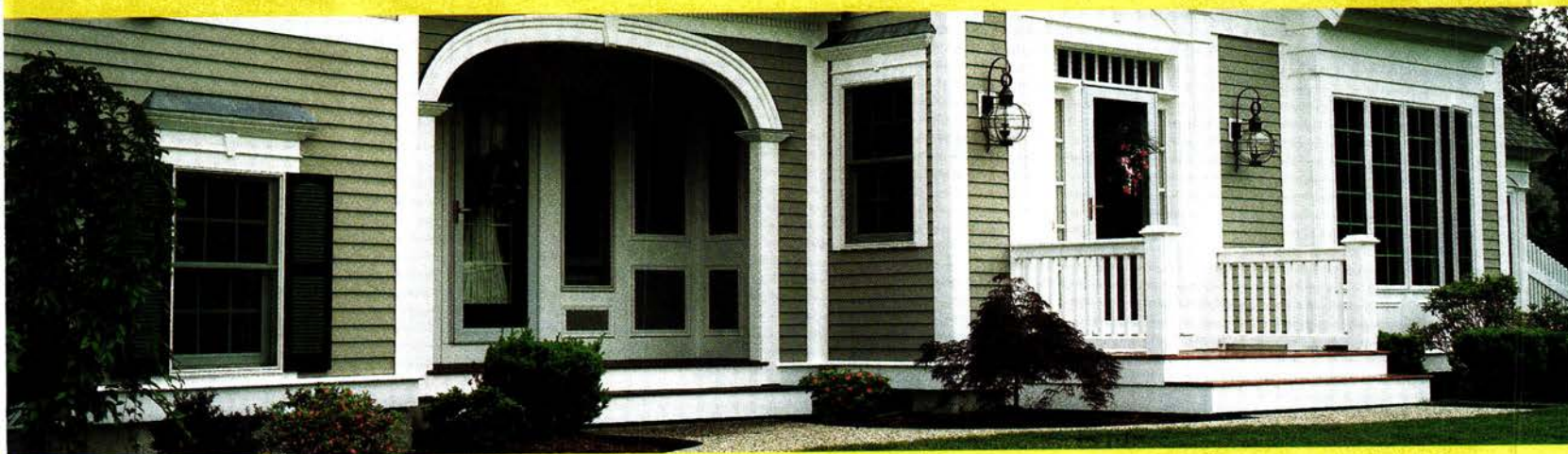
Waterville, N.Y., is interesting, but readers should know that the house now resides in all its Greek Revival glory at the Genesee Country Village and Museum in Mumfords, N.Y., near Rochester.

—MRS. AUDREY S. WHITE
Rochester, N.Y.

MORE ON MAHER

CONGRATULATIONS on including the architect George Maher in a recent issue [Journal, July/Aug. 1998]. He deserves rediscovering. Some of his buildings are

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becoming rather well known: "Pleasant Home" in Oak Park, Illinois; the Fresno water tower; the Gary, Indiana, bathing beach pavilion. For eight years I've been publishing the *Geo. W. Maher Quarterly*, the only personal history and architectural newsletter about Maher, one of only a few currently circulating about Prairie School Arts & Crafts architects. All back issues are available. Write me at 413 Jackson Street, Sauk City, WI 53583, or e-mail me at waterstreet@lycosmail.com

—DONALD M. AUCUTT
Editor & Publisher,
George W. Maher Quarterly

The correct address for the Architectural Salvage Warehouse is 212 Battery St., Burlington, VT 05401. ["Salvage Savvy," p. 68, Sept./Oct. 1998].

THE WORK ENDURES

PAUL HESS, the author of "Tower Power" [July/Aug. 1998], died unexpectedly at the age of 50 on July 14, 1998.

Paul Hess was well known for his promotion and restoration of Victorian-era houses in his hometown of Port Townsend, Washington. As a result of his use of seismic retrofit hardware (as detailed in the article), contractors in the area refer to these devices as "Hess straps."

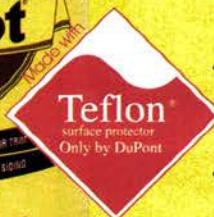
Paul was more than a contractor. The art he brought to his work was an inspiration to others in the trade. His uncompromising effort to achieve an aesthetically pleasing building was as much a spiritual accomplishment as it



was a restoration. He genuinely loved bringing beauty and joy to those whose cherished homes became the object of his attention to detail. He will be missed.

—DAVID W. HESS
Sacramento, Calif.

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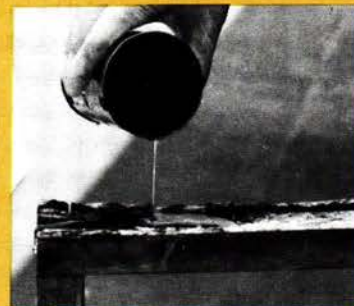
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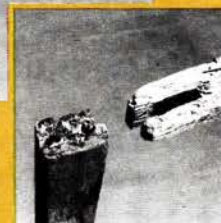
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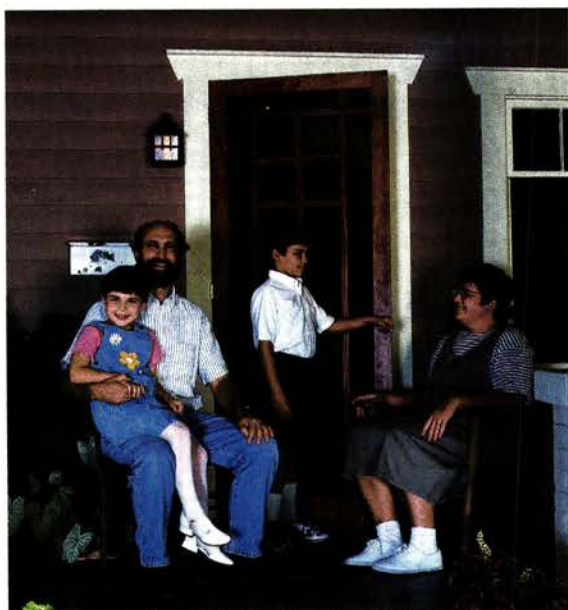
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Debugging in DeLand *by Mary Ellen Polson*

PHOTOGRAPHS BY LANNY PROVO

When Sidney and Ginger Johnston tore the aluminum siding off their Arts & Crafts bungalow, they freed their daughter Charlotte (left) from a persistent health problem.



INSECTS ARE A NASTY fact of life in Florida, but there's no reason to create a haven for them by encasing a perfectly sound old house in aluminum. That's what Sidney and Ginger Johnston discovered after they bought their bungalow in DeLand in 1990. Because the house was infested with termites, they had it tented—enveloped in plastic tarp and fumigated for 24 hours with lethal methylbromide. The tenting should have spelled the end of unwanted critters in the Johnston household. But it was only the beginning.

For a time, the couple were too busy stripping wallpaper and woodwork to worry about what Florida's

pestilential bug population might be up to underneath the aluminum siding. That changed two years ago, when the Johnstons decided to build an addition. To check the condition of the original pine siding, Ginger tore off an aluminum panel in an inconspicuous spot.

In seconds, she was coated to the teeth with what she thought was black dirt. Encouraged by the discovery of sound wood, the first-grade schoolteacher gritted it out and kept ripping. But a few days later, there was no denying that she was in up





Florida was booming in the 1920s, when this bungalow was built as a "spec" house near Stetson University. Inset: The aluminum siding—and its sinister microclimate—came later.

BOOM TIME BUNGALOW

OWNERS: Sidney & Ginger Johnston

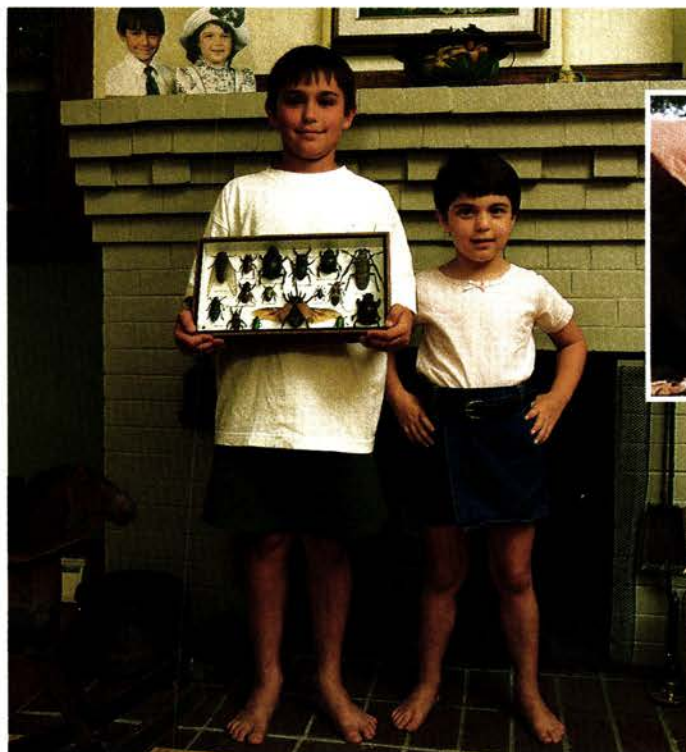
KIDS: Preston, 9, Charlotte, 5

LOCATION: DeLand, Florida

DATE OF HOUSE: 1921

ON-GOING PROJECTS: Saving up for the addition they planned to build before the siding project snowballed.

OF INTEREST: Heart pine and cypress woodwork; original cabinets, porcelain drainboard sink, 1960s stove, and a Hoosier in the kitchen.



Left: Charlotte may have narrowly escaped *las cucarachas* under the siding, but big brother Preston shelters invertebrates from all over the world under glass. The lowly palmetto bug isn't among them. Above: In bug-infested Florida, "tenting" a vacant house is a common form of extermination. Below left: The Johnston's bungalow emerging from its aluminum chrysalis.

to her elbows in decaying roach dung.

Palmetto bugs, the King Kongs of the cockroach world, and small green enolus lizards burst out as she worked. Lizard skeletons and snake skins disinterred themselves from the debris.

"You have this home that for all intents and purposes looks sanitized—from the outside and from the inside," says Sidney, a historian and preservation consultant. "And yet, between the original and aluminum sidings, you have a whole new environment that you're not aware of. I don't think the siding salesmen are telling anybody about this."

"While all this was going on, our daughter Charlotte would wake up every night, come in our room, and cough and hack until she threw up," Ginger says. The spells had been going on for more than a year. When Charlotte slept with her parents, she was fine. If she slept in her room under the open window, she got sick.

In the meantime, Ginger continued to peel her way around the house. "When I pulled the siding off underneath Charlotte's window, the boards were rotten and there was a huge roach nest in there," Ginger says. "Oh, it smelled so bad. The foam insulation they put underneath was yellowish instead of white. I had to get a

chisel and scrape it off the wall."

The Johnstons were mortified—especially when Ginger came across research that linked the incidence of childhood asthma and other respiratory ailments to exposure to roach feces.

Plans for the addition were put on hold while the Johnstons raced to rip off the rest of the siding. Sidney worked on the soffits and upper reaches of the house, while Ginger laid bare the lower portions. Charlotte and Preston, then 7, collected and stacked the dropped pieces, then took them to the recycling center. When all the siding was down, the Johnstons washed the clapboards with diluted detergent and bleach.

"We were amazed at how quickly Charlotte improved," Ginger says. "Her recovery was almost overnight once we got the boards cleaned and fixed up."

With the siding discarded, the Johnstons could see that many of the bungalow's simple architectural details had been shorn off. "Someone had hacked away the drip cap moulding," Sidney says. "Then, with a power saw, they had clipped and trimmed the ears of all the window lintels and sills."

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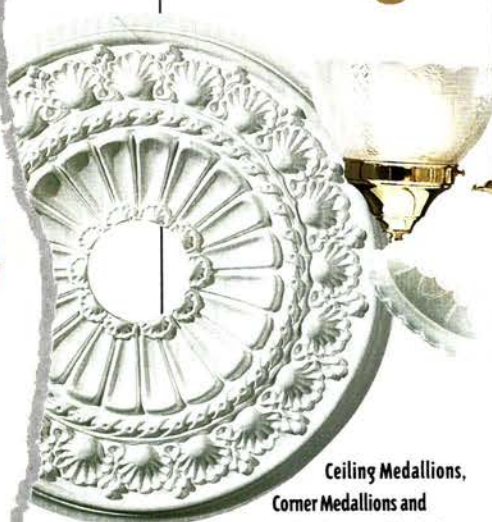
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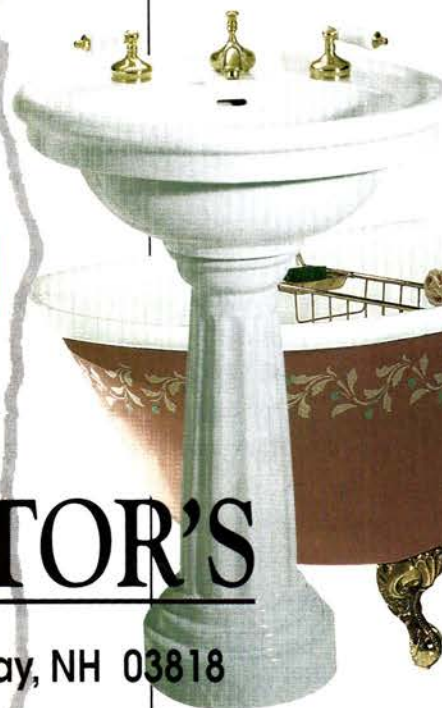
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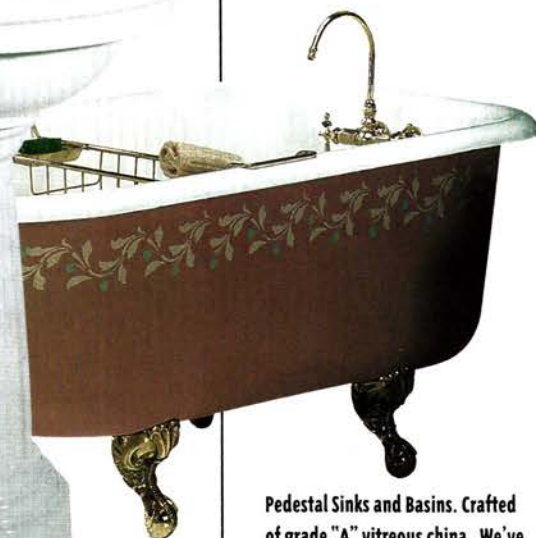
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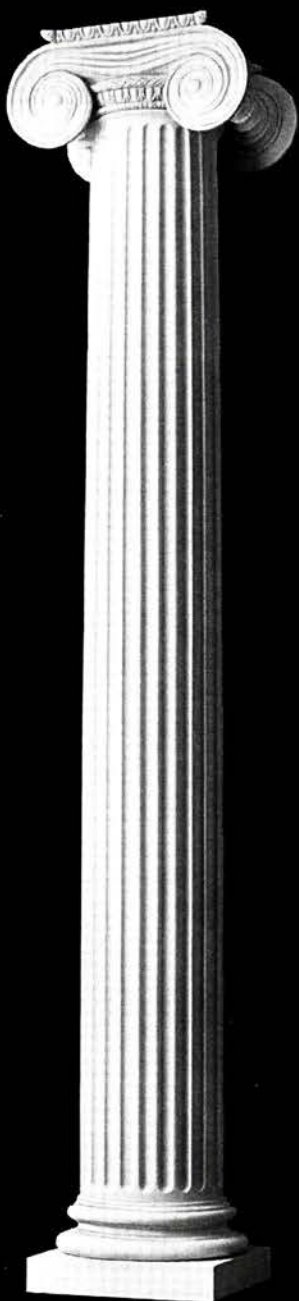


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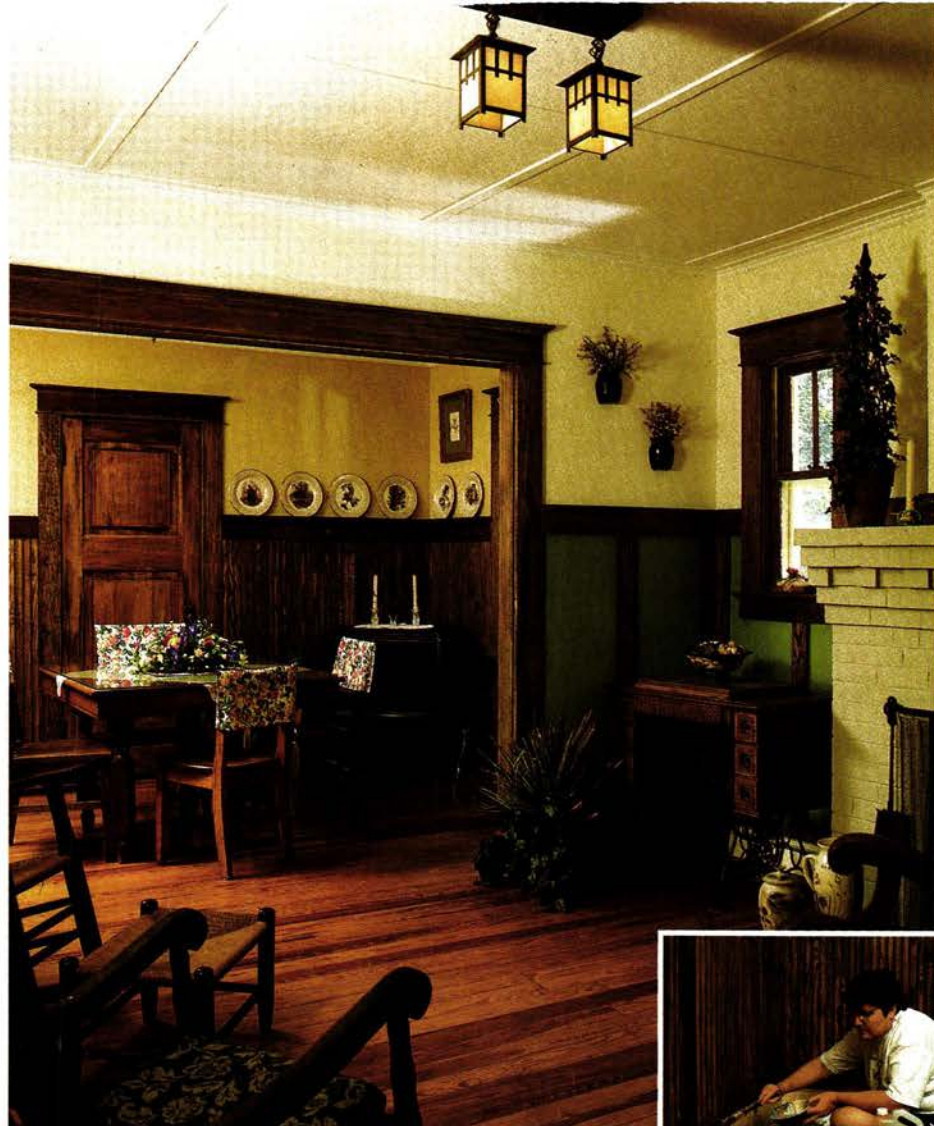
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Right: Ginger strips paint from woodwork with a citrus-based stripper.
Above: The tongue-and-groove wainscot in the dining room and the burlap wainscot in the living room are period enhancements.



crawling insects can navigate around a drip cap or sill, but they can easily penetrate the gap left by its removal. The quarter-round trim under the sills had also been ripped out. "That left a hole 9' long by 1" wide under the window in our bedroom," Sidney says. "Now how many critters were coming into our house through that opening?"

The Johnstons shudder to think.

They replaced the drip caps, as well as the triangular "ears" on the window headers. "The diagonal cut on those boards with the extension seemed to be such an important characteristic of the front window, and it was easy to do," Sidney says.

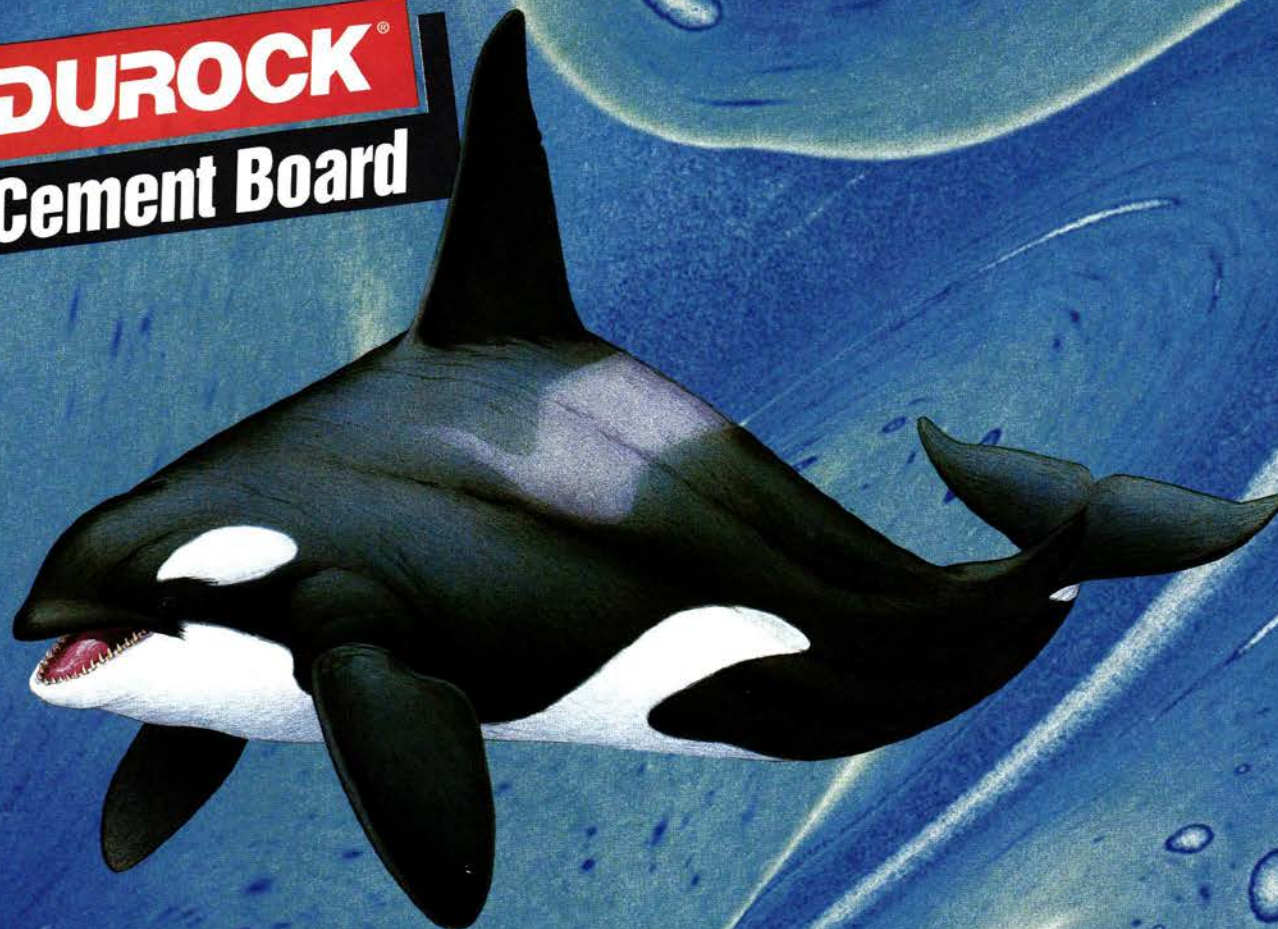
The couple reopened and restored the front porch, rebuilding the columns

and replacing the breeze-blocking side-walls with simple balustrades. "We never spent any time on the porch when it was enclosed," Sidney says. "As soon as we did this, it became like second living room."

Although the Johnstons had never seen many insects inside their home, there's even less of a problem now. The only bugs in-house these days are Preston's. His hoard of creepy crawlies includes cockroaches, spiders, lizards, and a small iguana or two—all of them plastic.

"Preston's bugs are pretty intense in their own way," Sidney says. "When I carry Charlotte up to bed, I'll sometimes step on one and wonder, 'Well, is this one going to move or not?' Fortunately they don't, because they're not real."

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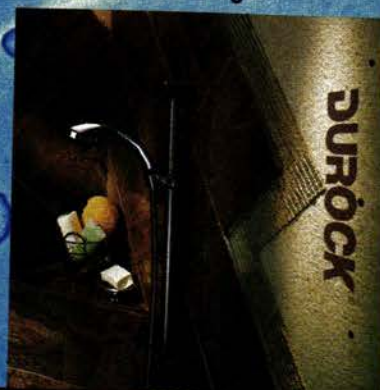
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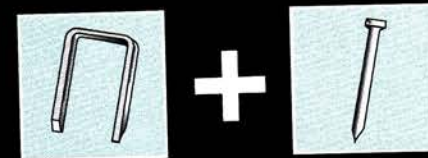
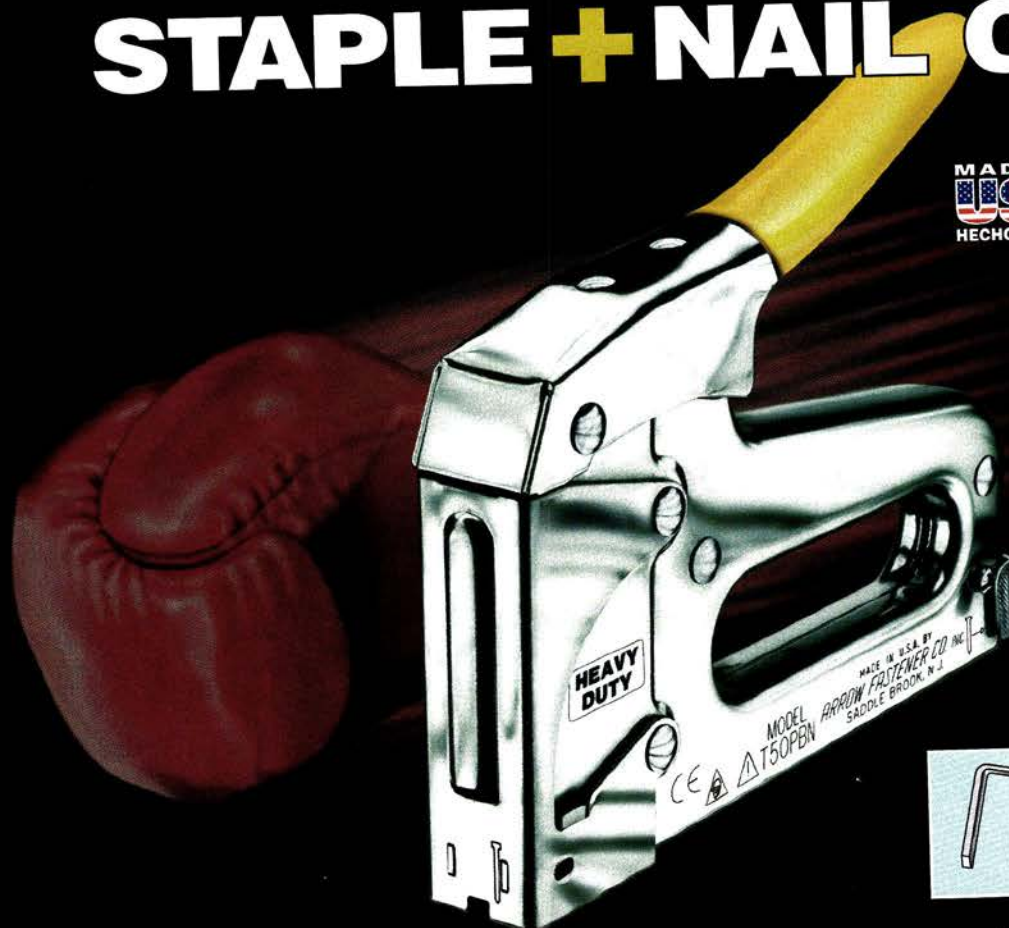
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Stealing the Precious Past

by Mary Ellen Polson

SINCE THE DAYS of urban renewal, thieves have been stripping copper pipes and ornamental ironwork from old houses to sell to scrap dealers. But there's a new chip on the residential block these days—stealing architectural elements for resale as antiques.

No reputable salvage dealer will buy artifacts if they're known to be stolen, but merchants can't always be sure of their sources. Dealers typically buy from "pickers" who collect architectural ornament from a variety of places. "Trouble is, the pickers aren't regulated," says John Neale of the South End in Boston. "Cast iron has become one of the latest prizes."

In Neale's neighborhood, which has one of the largest collections of Victorian cast iron in the country, "pieces are being ripped right out of people's front yards."

In Philadelphia's University City neighborhood, 10 ornamental doorknobs were reported missing in a single week. "Iron has been

stolen for years, but the theft of brass is new," says Joanne Aitken, whose ornate brass door-knob narrowly escaped the same fate.

In Chicago, Terry Glover was surprised to find that her wrought iron fence posts had disappeared the day after workmen from a local salvage yard visited her 100-year-old Hyde Park home. Sure enough, the salvage dealer had her posts—but told her they were acquired from a third party. The dealer returned the posts and denied culpability.

Two weeks later, Glover's fireplace mantels were stolen. "They just lifted them nicely away from the wall," says Glover, a free-lance writer who wrote about her experiences for *Chicago* magazine. "They were on their way to taking out the stained glass, but were interrupted."

[continued on page 28]

Too high for architectural thieves to easily reach, the hand-hammered copper grasshopper on Boston's Faneuil Hall dates to 1742.



who they were...what they did



After the Civil War, when building materials from sinks to staircases were being sold by mail-order, **GEORGE FRANKLIN BARBER (1854-1915)** took the concept to its limit. By the 1890s he was arguably the premier marketer of house plans that enabled anyone to have an architect-designed house—without an architect. Like many a 19th-century **ARCHITECT**, Barber rose from the ranks of carpenter-builders, but his career was stalled by a lack of social connections in Knoxville, Tennessee. Turning to planbooks, such as *The Cottage Souvenir*, he was able to reach a national clientele. Exuberant, Queen Anne-style houses became Barber's trademark, and wonderful examples exist across the continent.



“One century's building commonplace is another century's useful aberration.”

—JANE JACOBS
The Death and Life of Great American Cities

The best defense is to prevent theft with a strong neighborhood presence. "I know a lot of people in my neighborhood," says Alice Wells of West Philadelphia, "but I don't always know what's going on at the end of my block."

[continued from page 27] Old houses are most vulnerable when they're undergoing renovation. One Chicago resident Glover interviewed erected a 6' barbed wire-topped fence around his property, only to have an enterprising thief vault over it and take the front door.

Since architectural theft tends to occur sporadically, the local constabulary doesn't usually see it as a pervasive threat. The best defense is to prevent theft in the first place with a strong neighborhood presence—and a few sensible precautions. Here are some tips for keeping your architectural treasures on the right side of the fence.

- Get to know your neighbors. Keep tabs with them regarding any suspicious activity around your house.
- Document architectural details with photographs, and take a print to the police if anything turns up missing. Scout local salvage dealers and antique auctions after the theft to

see if the piece turns up for sale.

- If your home will be vacant while it's under renovation, make sure all accessible windows and doors are locked or boarded up each night. Keep the front door locked while the crew is at work.

- If you want to sell an architectural element, take the piece to a salvage dealer yourself. Think twice

about inviting an unknown buyer into your home to see an antique.

- When buying architectural ornament, ask pointed questions about its source, particularly if you live in an area where the material is scarce—say, cast-iron fencing in Arizona.

- Make exterior metalwork more difficult to steal by repairing or restoring it. If that's not immediately possible, anchor loose or damaged pieces

within reach of the street with chains or a bike lock. As an alternative, remove ornate grilles or fence posts until you're able to restore them—or the petty theft rate in the neighborhood goes down, whichever comes first.



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Rick Miller and Don Leavitt have made a habit of buying down-at-heels estates in order to save them. Thirteen years ago, they turned to innkeeping to support their first major purchase—a long-vacant 1904 Colonial Revival mansion in New Hampshire's Lakes region. The Red Hill Inn

was up and running in little over a year. Since then, Miller and Leavitt have restored the Shaker Inn in Enfield in partnership with the Enfield Shaker Museum. The six-storey granite building—the largest ever completed by the Shakers—opened in June (603-632-7810). Its 24 guest rooms retain their original drawers and cabinets. Still under restoration is Kimball's Castle in Gilford, a re-creation of a Rhine castle with a 320-degree view of Lake Winnepesaukee and the surrounding countryside.

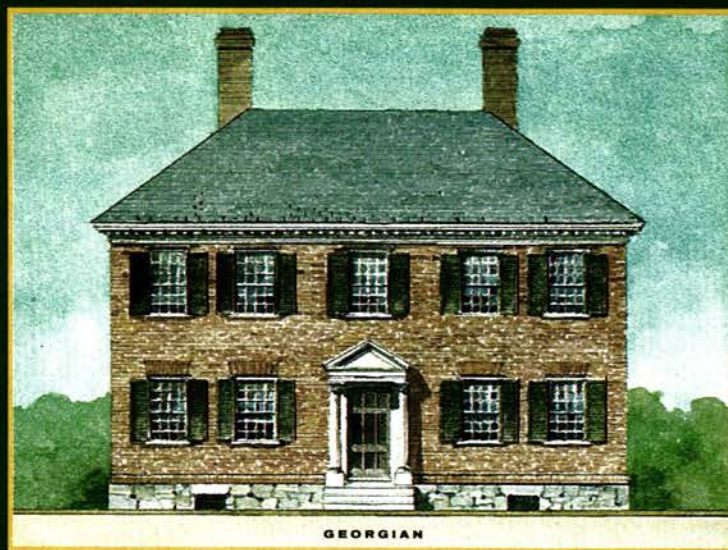
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Numbers that Don't Wash

In a 1917 column titled "A Neglected Anniversary," H.L. Mencken singled out December 20, 1842, as the true birthday of the American bathtub. What's more, the renowned editor argued (tongue in cheek) that Adam Thompson of Cincinnati should be honored as the father. History, Mencken suggested, had snubbed Thompson in favor of President Millard Fillmore, who installed a tub in the White House in the 1850s.

For years thereafter, Mencken would marvel at the life of the "bathtub hoax" he had flushed into the world. The newspaperman noted it was "still prospering" as late as 1949—even though he had repeatedly denied its authenticity. What perpetuates such a tall tale, or any far-fetched "fact" about old buildings? Sociologists say it's a grain of truth or element of the fantastic that starts the ball rolling. The White House, of course, never debuted the original bathtub, but it did house one of the largest: a special-order model for portly President W. H. Taft that could hold four men.



GEORGIAN

GEORGIAN Characterized by symmetry and formality, the Georgian style dominated Colonial architecture between 1700 and 1780. The name comes from the three English kings who ruled during its long reign—notably America's last king, George III. Its antecedents are Palladian, filtered through an English lens and brought to America by patternbook. The typical Georgian house is a five-bay box, two storeys high and two rooms deep, with a hipped or gable roof, and a central door crowned by a pediment. Details include dentil moulding, quoins, and after 1750, a pedimented, center-front gable, which may reach up through the full height of the house.

There was no missing the reality of President William Howard Taft's tub during his White House days (1909–1913). Did it help fuel fantasies like H.L. Mencken's "bathtub hoax"?

December 20, 1842



Call Before You Dig

by Philip Jager

THE WATER PRESSURE in our 1940s home near Toronto was zilch, nada, zero. Just turning on the tap meant scalding whoever was lathering up in the shower. When the water department agreed to replace the main valve in the middle of the yard, the crew foreman nodded to the large "Call before you dig" decal on the side of the van, and I dutifully called the gas company.

The crew carefully avoided the neat rows of yellow spikes as they tore up my lawn and replaced the valve. Still no pressure. "It's probably an old tree root," said the foreman. "By the way, did you know that you're responsible for the rest of the line to the house?"

I gave him a look of disbelief. "It's not a bad job, really," he continued. "All you have to do is dig a trench 30' long and 6' deep, and lay a new piece of pipe."

He had thrown down the gauntlet. Home improvements are part of my genetic code. I started digging on a Saturday, well away from the yellow spikes. When I unearthed a portion of yellow plastic tube with no markings, I asked my 2-year-old son Philip what he thought it was.

"It's a big snake, Dad."

"No, I don't think it's a snake," I said. "Snakes are slithery and slimey."

Much later, Philip toddled off to bed. Working by trouble light, I took another swing with the pick ax and WHOOSH, the pungent odor of gas filled my senses. I dropped the ax, unplugged the light, and ran to the house.

My fingers trembled as I called 911. Minutes later, fire trucks and police cars arrived in

a clash of sirens. A gas company representative questioned me tersely. "Did you call before you began digging?"

"Of course."

He bent over to read a measuring tape in the glare of the rescue truck spotlights. "Bad locate," he says. "These things happen, you know."

The emergency people sent the neighbors back to their homes. Before he left, the gas company repair man tossed me a section of the damaged gas line. "Now you know what it looks like," he said with a wink. "And remember—call before you dig."

You can bet I will.

VERNACULAR HOUSES



SHOTGUN HOUSES

Haitian refugees arriving in New Orleans soon after the Louisiana Purchase brought with them the *caille*, a housing form with African and Arawak Indian roots. In this simple plan, three rooms were strung together in a row, linked by doors that afforded a straight shot through the house. Whites quickly dubbed the *caille* the Shotgun House. Strongly associated with free, urban African-Americans, the Shotgun remained popular into the early 20th century—as evidenced by its incarnations in styles from Greek Revival to Queen Anne.

"It's probably an old tree root," the foreman told me. "By the way, did you know that you're responsible for the rest of the line to the house?"

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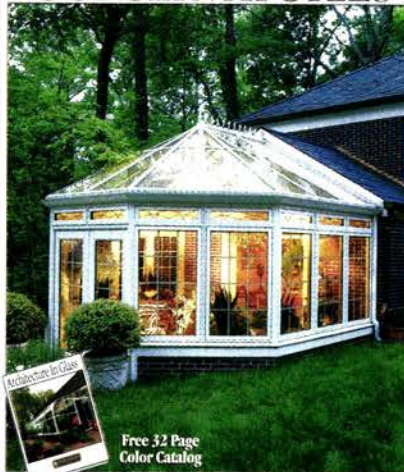


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A photograph of a room with wooden shutters. A small table with a chair is visible in the foreground.

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Rust Converters *by Susan L. Maltby*

BE IT DOOR HARDWARE, railings, balusters, fences, or sheet metal, architectural ironwork is everywhere on old houses. More often than not, it's also in need of attention. Architectural iron and steel has to be protected from the elements through coatings, such as paint and galvanizing, or it will corrode and eventually rust away.

Maintaining ironwork has always been labor-intensive and time consuming. In the past, the standard approach has been to sand or scrape down to bare metal, prime with a rust-inhibiting primer, and then paint. Rust converters in the form of brush-on liquids offer an attractive alternative.

RUST NEVER SLEEPS Corrosion is a complicated electrochemical process whereby a metal is converted to an oxide when exposed to a moist environment. Some metals, particularly bronze and brass, can form a stable protective corrosion layer, or patina, when they corrode. Iron, however, is highly susceptible to corrosion. Iron corrosion—that is, rust—is composed mostly of iron oxides. Unfortunately, iron oxides are unstable and provide no protection to the iron or steel below. Rusting iron will continue corroding if left unchecked.

Rust converters are primers designed to be applied directly to a rusty surface. Unlike the standard scrape, prime, and paint regime, the user does not have to bring the surface down to bare metal. In fact, rust converters depend upon

a layer of rust being present to be effective. First developed for specialty industries, these products are now seen regularly on the shelves of hardware stores and auto parts suppliers.

There are two primary components in a rust converter: a tannin (usually in the form of tannic acid) and an organic polymer. The organic polymer provides a protective primer layer. Since the conversion reaction occurs faster in an acidic environment, some manufacturers will add oxalic or phosphoric acid to their rust converters to lower the pH and speed up the reaction.

The tannin is the heart of a rust converter. It reacts with the iron oxide, converting it to iron tannate, a stable blue/black corrosion product. Tannins are a group of water- and alcohol-soluble natural products extracted from a variety of plants. Little is known about their true structure as they are complex and variable. Industrial research in the effectiveness of tannin solutions as rust primers began in the 1950s. Since then, tannic acid (a tannin) has become a standard conservation treatment for corroded iron artifacts found on archeological sites.

In 1987, the Canadian Conservation Institute (CCI) in Ottawa, Canada undertook a long-term study of the effectiveness of nine commercial rust converters. Museum collections of large industrial objects, such as mining and agricul-

Prepping rusted metal is nasty work, but essential for painting iron and steel. Rust converters sidestep the scraping and chipping.



Rust converters brush on milky, then dry clear as they turn rust black. Once cured, they become the metal primer ready to receive a paint topcoat.



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tural machinery, are often stored unprotected outdoors. Devising a durable, effective, and easily applied rust inhibiting coating was necessary to preserve them. The results of their research have proved promising for collections, as well as for ironwork on all kinds of buildings

PRIME DIRECTIVES Ideal as rust converters sound, they are only effective if used correctly. Though you don't need to scrape or chip down to bare metal, meticulous surface preparation is important. Rust converters will convert any rust they come in contact with, including fine particles. Follow the instructions and be sure to:

- remove dust with a soft wire brush
- thoroughly vacuum the surface
- rinse away any soluble salts (from winter de-icing chemicals or marine environments) with water
- degrease with mineral spirits

Simple to use, rust converters can be brushed or sprayed on the surface of the metal. Work neatly and consider masking off the area where you are applying the converter. The temperature of the metal should be between 50 and 90 degrees F,

SUPPLIERS

Commercial-grade rust converters can be hard to find in small quantities and expensive to buy—as much as \$30 a quart. Fortunately, a little material goes a long way, and more companies are entering the consumer market every year.

■ **FRIENDLY SYSTEMS** P.O. Box 414, Denver, CO 80201 (800) 535-3066. Super Rust Converter; sold in caselot quantities.

Circle 18 on the resource card.

■ **LINER ROLPANIT INC., North America** 430 Montrose Ave., Toronto, Ontario, Canada M6G 3H1 (416) 534-1511. Conquest Converter; will sell liter quantities direct.

Circle no. 19 on the resource card.

■ **LOCTITE** 1001 Trout Brook Crossing, Rocky Hill, CT 06067 (800) LOCTITE. Extend Rust Treatment; available at national hardware retailers. Circle 20 on the resource card.

■ **RUSTOLEUM** 11 Hawthorne Parkway, Vernon Hills, IL 60061 (847) 367-7700. Rust Reformer; available at national hardware retailers. Circle 21 on the resource card.

and there should be no risk of rain for 24 hours. Within 20 minutes after application the converter will turn any rust it touches coal-y black. The reaction is completely cured after 24 hours, longer if the ambient humidity exceeds 75% to 80%.

Rust converters are formulated to be used as primers. Unlike traditional coatings, though, they must not be sanded. Nonetheless, a rust converter should always be followed with a compatible topcoat (check the manufacturer's recommendations). As you work, remember to never contaminate the stock solution by pouring used rust converter back into the bottle; only decant what is needed for the job.

When it comes time to go shopping, bear in mind that not all rust converters are created equal. It's pretty safe to say that you get what you pay for. In order to be effective, a rust converter should have a pH of 2 to 2.5, the optimum range for forming a durable iron tannate film, and it should contain tannic acid. (In some converters the principal chemical is phosphoric acid, which reacts with iron and rust to form a phosphate coating—a corrosion retarder, but not on the level of a tannate coating.) The Material Data Safety Sheet available from the supplier or manufacturer should state the pH and main ingredients of any product you are considering.

Like other paint products, rust converters have a shelf life that needs to be respected. Fresh rust converter should appear well-mixed and uniform. Reject any product that has settled—it will not be as potent. Later, store the rust converter where there is no danger of frost, and discard any quantities that have been allowed to freeze.

Rust converters are versatile and ideal for both old-house exteriors and interiors. Though they won't render ironwork maintenance-free, they do make the task easier and more effective.

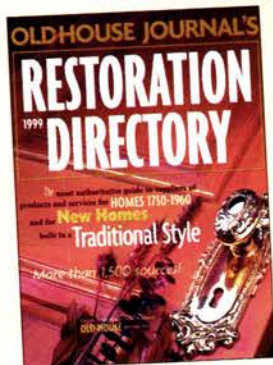
SUE MALTBY is a conservator and writer based in Toronto (smaltby@epas.utoronto.ca).

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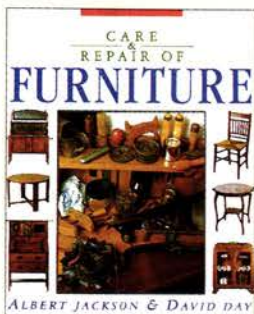
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Victorian Style

By Judith and Martin Miller

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.



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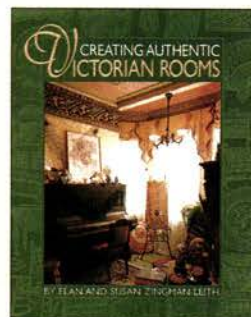
By Judith Miller

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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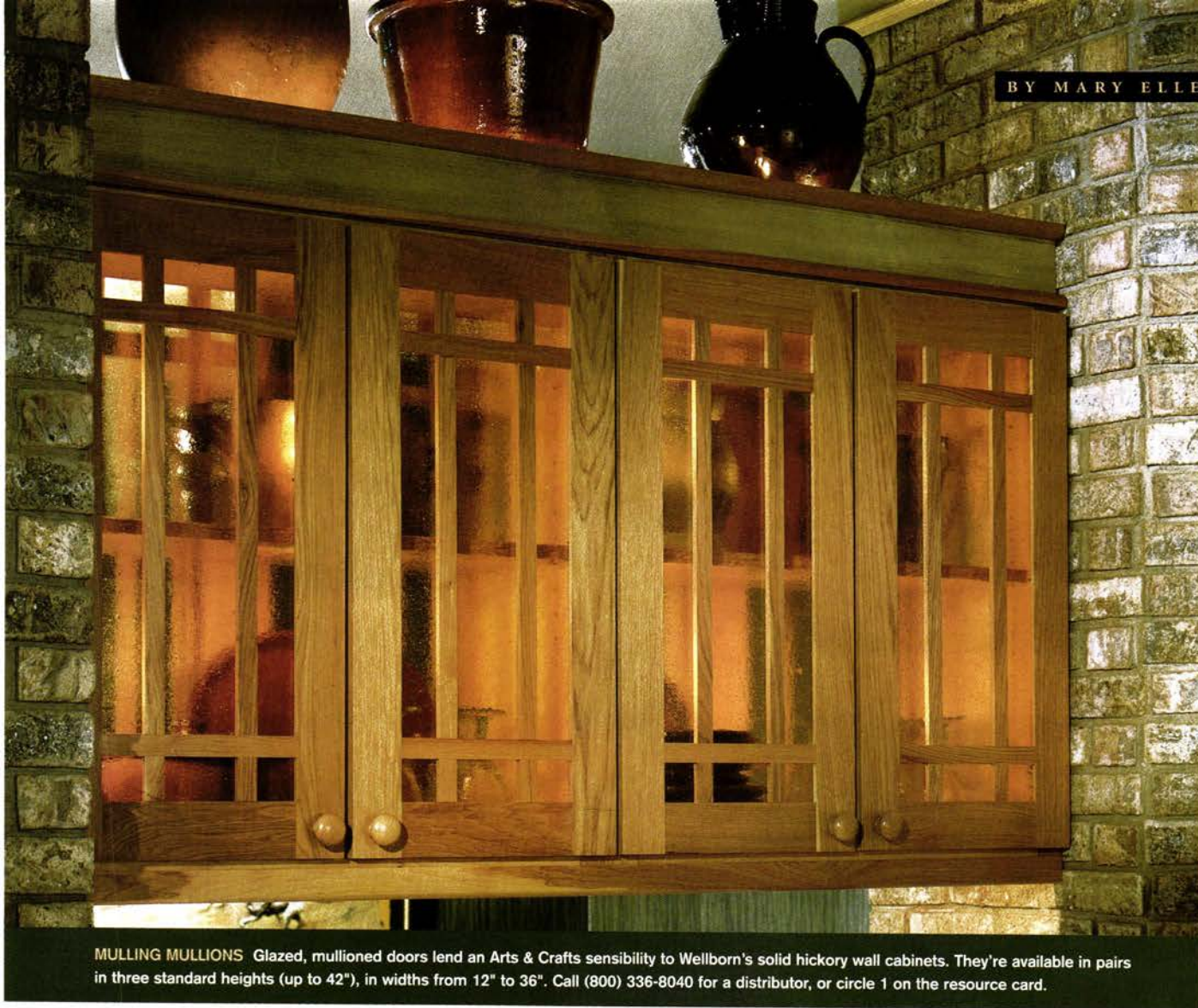
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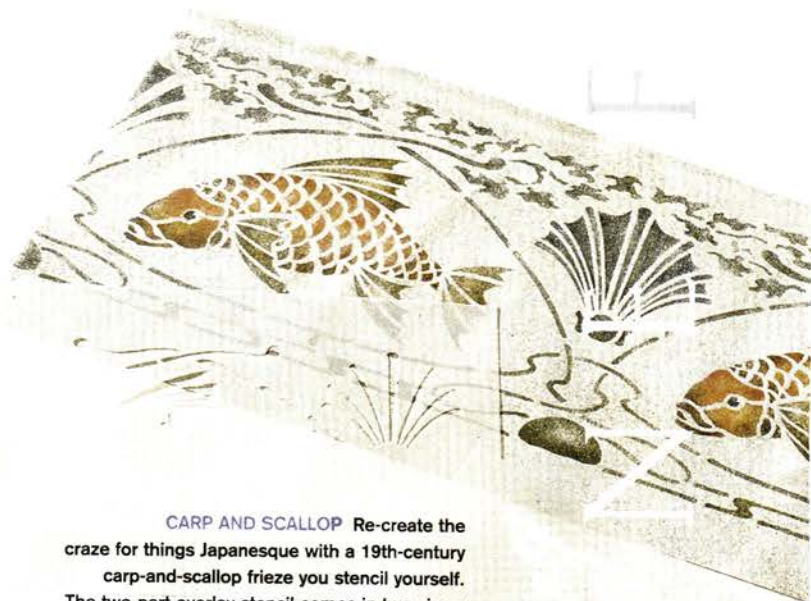
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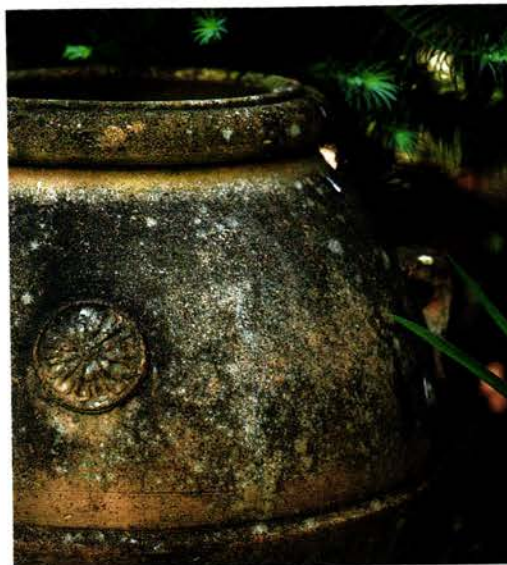


Clay Treasures for the Garden *by James Robert O'Day*

ONCE THE *PIÈCE DE RÉSISTANCE* in many classically inspired landscapes, American garden pottery from the turn of the century is undergoing a well-deserved revival. Heavier and grander in scale than modern garden crockery, these kissing cousins to the fine art vases of Grueby and Rookwood are exceptionally long-lived.

Clay and terra cotta pottery first came into vogue in the 1880s and 1890s, when garden designers and arbiters of taste were smitten by the French and Italian landscapes of the Renaissance and antiquity. The revival of classical restraint in landscape architecture spelled the end for Victorian-era cast-iron statuary and ornamentation—at least until its revival decades later. As more designers aped the formality found in Old World landscapes, American gardens ran riot with oil jars, Medici urns, fountainheads, and columns in warm, earthy tones or rich, vivid glazes evocative of lost Pompeii.

The oil jar was a graceful, earthenware or terra-cotta container patterned on the vessels that held oils and other liquids in Roman times. Glazed or unglazed, these “Ali Baba” jars are usually 3' to 5' high and can weigh hundreds of pounds. More elaborate gardens might incorporate a Medici urn, a Renaissance design recast from Roman urns and decorated with serpent handles and bas-relief figures around the

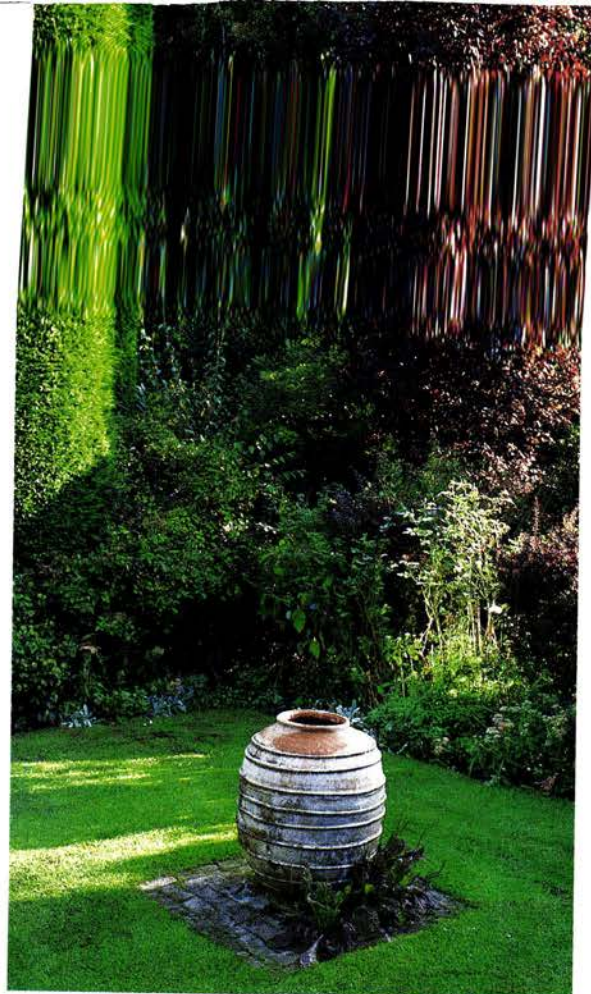


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band. Fountainheads, the source or spigot of a wall-mounted fountain, were often figured with a classical rosette, a lion's head, or a cherubic *putti* face. No Classical Revival garden was complete without a few columns or *termes*—tall, squarish, tapered columns, usually topped with a faun or satyr's bust.

As wealthy Americans embraced the new classical formality, they discovered it was expensive and sometimes impossible to import enough antique and contemporary pieces from Europe to outfit a large garden. As a consequence, American manufacturers of clay architectural elements stepped in to fill the niche.

Fine garden pottery from the turn of the century was modeled on classical Roman or Greek designs. While there's always a chance of stumbling over an antique, contemporary choices for garden pottery include clay or terra cotta reproductions struck from original molds, and new interpretations in clay, terra cotta, or concrete.



Clockwise from top left: Seibert & Rice's Tuscan oil urn in terra cotta; a Greek-style jar used as a focal point in a small quadrangle; Gladding McBean's glazed and figured oil jar with serpentine handles, saucer, and lionhead fountain; a cache of old clay pots; and a Portuguese *jardinière* in a garden designed by Ryan Gaines, surrounded by blue plumbago and lantana.

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Pottery works venturing into the new market included Merrimac Pottery Co. of Newburyport, Massachusetts; Perth Amboy Terra Cotta Co. and Grueby Faience Co. of Boston; Galloway Terra Cotta Co. of Philadelphia; Gladding McBean of Lincoln, California; Weller Potteries of Zanesville, Ohio; Poillon Pottery of Woodbridge, New Jersey; Rookwood Pottery Co. of Cincinnati, Ohio; and Van Briggles Works of Colorado Springs.

In the first decades of the 20th century, pottery was less likely to be nestled in planting beds than to be placed on the plinths, terraces, and terrace walls of fine estates. Olmsted lavished the grounds of the famous Biltmore estate in Asheville, North Carolina, with more than 50 pieces of fine Impruneta terra cotta from Italy. By the teens and '20s, the look had trick-

led down to more modest dwellings. Galloway Terra Cotta Co. and Rookwood Pottery made classically inspired urns for the well-to-do, but also pitched birdbaths to middle-class homeowners in *House & Garden* magazine.

Potters modeled their works on a legion of influences—Greek, Roman, Renaissance, Istrian, Byzantine, and even Celtic traditions. Although they were imitating antique designs, American pottery companies employed the most efficient, modern means of manufacture. Rarely using the potter's wheel, factories made direct castings from original pieces, or cast new reproductions from molds. Potters incised or applied ornamentation while the clay was still damp, using a rotating wheel. Potteries often stamped a hallmark on the interior wall or bottom of a pot, just as

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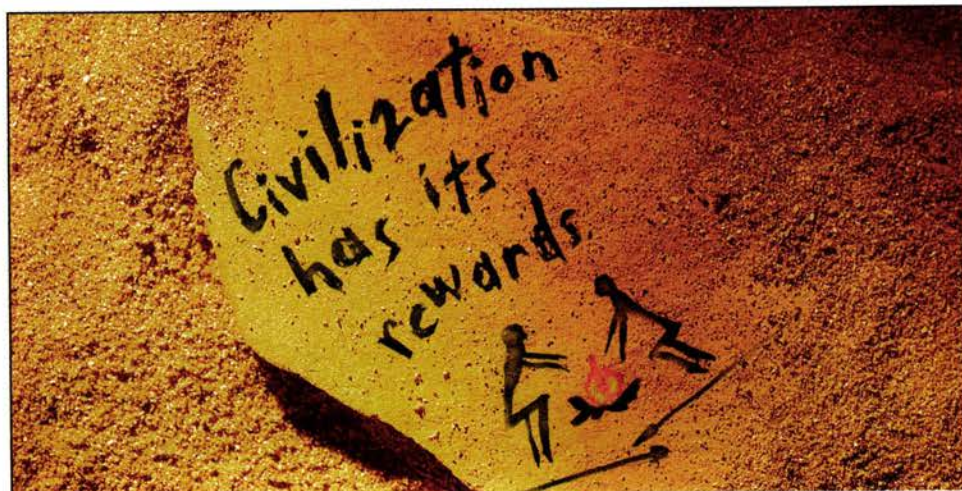
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with decorative tiles. Surfaces were either highly polished, or finished with matte colors varying from deep greens and earth tones to white or dove grey. The completed piece was carefully fired to assure a non-absorbent, weatherproof surface.

Although vintage pieces are rare today, several companies offer reproductions and new castings of classic garden pots in clay, terra cotta, sandstone, and reinforced concrete (see "Suppliers," page 42). Gladding McBean has relaunched a line of fine garden pottery that had been out of production since the 1930s. These heavy, water-tight vessels are cast from the original molds using comparable materials and techniques to those of a century ago. Nichols Bros. Stoneworks offers dry-cast sandstone reproductions of five Frank Lloyd Wright designs whose originals grace houses dating from 1889 to 1917.

Here are some tips for finding and using garden art pottery.

- Cast clay and terra cotta garden pottery is made to withstand decades of outdoor wear. The longest-lived pots, such as Italian terra cotta made from Impruneta clay, are frost proof.
- If you'd like to find antique pottery for your garden, you'll need to research pieces for authenticity, price, and provenance. The condition of a given piece, as well as its age, color, and patina, are key factors in determining price and desirability.
- To determine whether a piece is antique, look for signs of authentic age and wear, such as small fracture lines from years of exposure to the elements. The piece will usually be heavy.
- If you have a true antique, protect it on a covered porch or inside the house. Use it as a cachepot for a bay tree, an orchid, a dry flower arrangement, or simply let it stand beautifully on its own. 

Garden historian JAMES ROBERT O'DAY is the senior designer for Garden Arts Design Consultants in Boston.



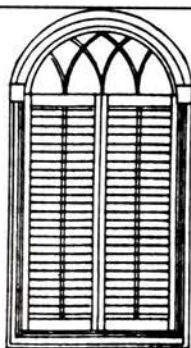
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"Where do you find architectural hardware that works in an old house? Ironically, probably not inside a hardware store.

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—page 48



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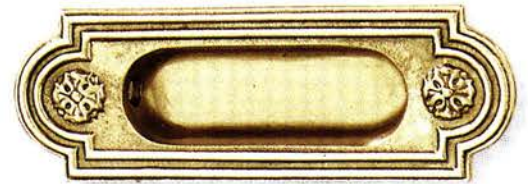
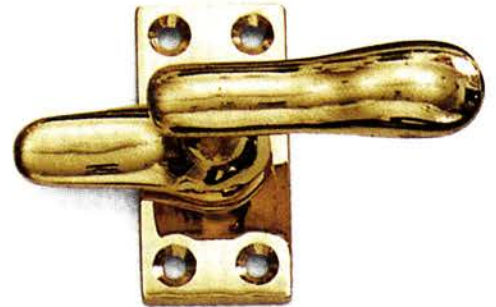
"Folding shutters were particularly fashionable for the Greek Revival style of the 1830s and 1840s, often with a window seat. When viewed head-on, the stowed shutters were nearly invisible, but from an angle they presented a handsome paneled complement to the window. The golden age of interior shutters arrived in the 1880s as the Victorian period rose to its aesthetic peak."

—page 54



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—page 60



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HARDWARE

by Gordon Bock



HARDWARE IS A TERM hitched to an immense variety of products. A few generations ago it referred to the common metal articles of work and living, from nails and pitchforks to mailboxes and matchesafes. Today the traditional notion of hardware stock has expanded to paint, wallpapers, garden chemicals, appliances, and even pet supplies. The old-time hardware store has largely disappeared into the fluorescent-lit voids of the ubiquitous “home center.” ■ The items most people think of as hardware—window catches, door-knobs and locks, hinges and pulls of every caliber—are actually called architectural hardware or builders’ hardware by the industry. Where do you find historical architectural hardware—that is, products that work with the mechanics and aesthetics of an old house? Ironically, probably not inside a hardware store. Get ready to do some specialized shopping, know what you’re looking at when considering a purchase, and be ready with good questions when you aren’t. Here are some basics to help you get started.

Although bronze and cast iron were more common at the turn of the century, brass is clearly the material of choice in the historical hardware market. Many examples of Victorian-era hardware that were originally made in bronze or cast iron are often reproduced in brass.





On close inspection, it's easy to tell the antique rose from the reproduction. The vintage piece at top is distinguished by crisp detail and a patina. The reproduction rose (above, bottom) reveals softer edges and no signs of wear. Old or new, fine sand castings reflect attention to detail in both the carving of the model and finish work on the cast piece.



Understand the Source Veteran restorers know that finding old-house materials in the right size or style takes legwork and creative thinking. Though there are no strict divisions, it's clear the market breaks down into three major groups: **ANTIQUE/SALVAGE**—Flea markets, architectural antiques dealers, salvage yards, and some period hardware suppliers can all be sources for used, original hardware. Like any antique, the condition and quantity is unpredictable. Most antique hardware is sold as-is—occasionally with a cosmetic cleaning, but little more.

Surprisingly, there is even a market in antique—but virgin—hardware. Original stock is hardware that is 60, 90, or as much as 120 years old but has never been used. Like any antique, the supply of original stock is finite, of course. “Someday we’re going to run out of this stuff,” says Bill Rigby of the William J. Rigby Co.

NEO-TRADITIONAL—As they have for well over a century, hardware manufacturers large and small continue to produce designs that are historically inspired or based on period motifs—hinges manufactured to simulate colonial era hand-forging are an obvious example. Though not necessarily a match for any hardware from the past, the best of these styles may complement the period architecture of an old house, or a new house built in a historic style.

REPRODUCTION—Reproduction hardware is a brand new product made from an old design—typically by taking an antique original, using it as the model for a mold, then making new castings. Among purveyors of antique hardware, there are selected companies that have the facilities to bring the item to like-new condition through metal polishing, plating, or mechanical repairs.

Know the Building To find historical hardware, begin by looking carefully at your building. Doors and locks are the most critical areas to inspect. Arm yourself with an understanding

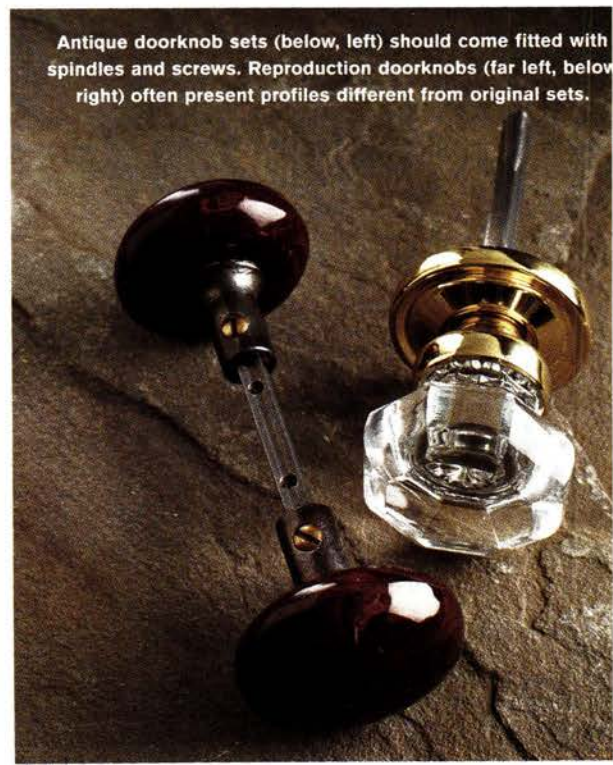
of door hardware argot (see p. 53), then get out a ruler and take careful measurements.

Before you attempt to replace a missing doorknob, take a good look at the spindle. Though there are off-beat spindle types (such as Yale’s early proprietary system) most are either $\frac{3}{8}$ " across (the heavier size typical for entry doors) or $\frac{5}{16}$ " (the common size for interior doors). Older spindles are smooth and secure the knob with side-knob screws in various holes. Here, washers are important for holding the knobs snug against roses. Later spindles are threaded. It is important to count the threads per inch (there are three or four standards). The point is, you can’t assume that knob A will fit on door B without looking.

Also note the orientation of the spindle or hub when the lock is at rest—either “on the diamond” (with edges oriented like compass points) or “on the square” (with flats up and down). While this subtlety does not affect a round knob, the wrong orientation will leave an oval knob or a lever positioned at an odd angle. For levers, be sure to confirm that the lock is built to carry the weight. If the internal springs are not heavy enough to lift the lever, the lock won’t operate properly.

Once you’ve carefully determined the standards on your door, make sure they match those of the hardware you are considering. It’s not hard to get stuck with a beautiful—but useless—

Antique doorknob sets (below, left) should come fitted with spindles and screws. Reproduction doorknobs (far left, below right) often present profiles different from original sets.



Like any antique, the supply of virgin hardware 60, 90, or even 120 years old is finite. “Someday we’re going to run out of this stuff,” SAYS BILL RIGBY OF THE WILLIAM J. RIGBY CO.

item if there is poor follow-through by the manufacturer or purveyor. For example, it is possible to order a reproduction knob plate with a spacing that is $1\frac{3}{4}$ " inches. However, this is far different from the typical $2\frac{1}{8}$ " or $2\frac{3}{8}$ " spacing common on most old-house hardware.

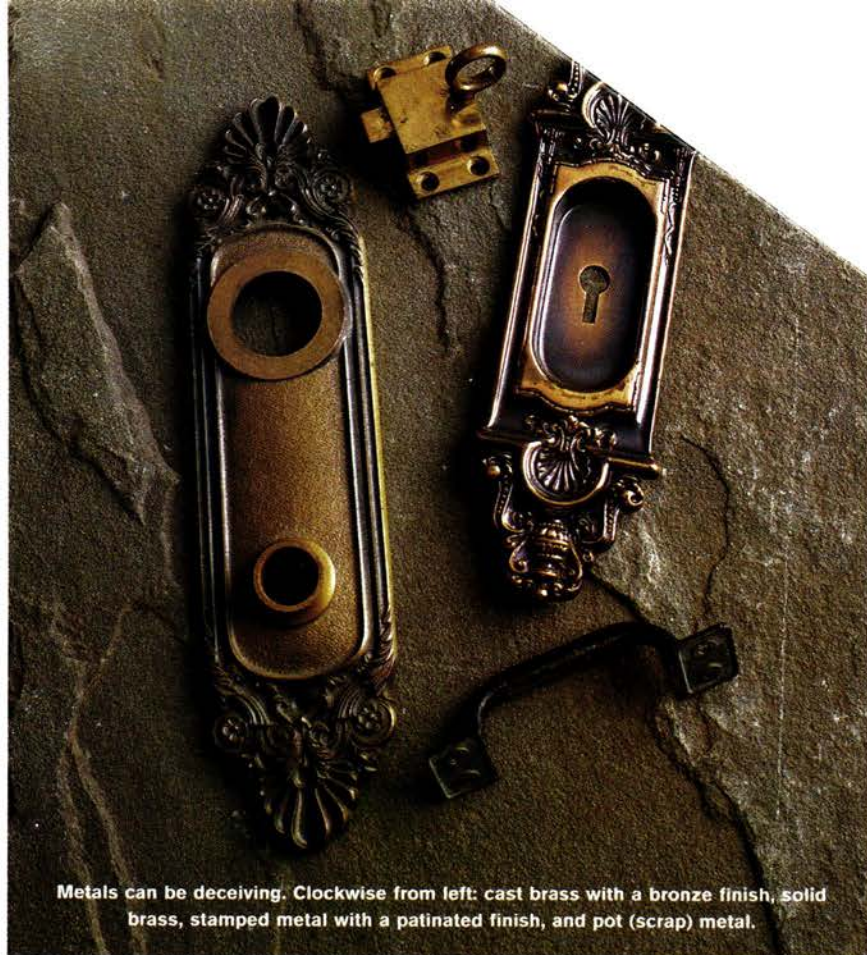
While you're looking at the building, take a minute to weigh practical needs. An antique lock with an old-fashioned bit-key, or a dead-bolt that extends less than 1" into the door jamb, may not meet today's building codes—nor may it meet your need for security.

Be Familiar with the Fabrication Metal-working is an ancient art, and most of the traditional metals and processes are in use today.

CAST—Hardware is cast by pouring molten metal into a previously shaped form. Sand casting, where the mold is made from sand packed around a carved model, is a very old process. With the right materials and craftsmanship, it is capable of great variety and detail, so it has long been used to make decorative hardware. Some of the finest hardware was historically made with the French sand casting method. "Today, sand casting is used in India and Asia to make much reproduction hardware," says Richard Perris of Crown City Hardware. The varying degrees of quality that come into this country are a direct result of the quality of the model carving, or the amount of time spent removing bubbles and pinholes from a finished casting—both labor-intensive steps.

FORGED—Generally, forged hardware is produced by hammering, rolling, or pressing the metal into shape. Early handmade hardware from a blacksmith shop is technically forged, but the term is most often applied to 20th century mass-production. Here, large modern hardware producers use immense machines to heat and press billets of metal into various products. Forging produces dense, high-quality hardware, but the process is best adapted to smooth designs and is less useful for the decorative nature of most historical hardware.

WROUGHT—In the industry, wrought hardware starts with metal that is rolled into flat sheets or strips. By punching or die-cutting the metal, the



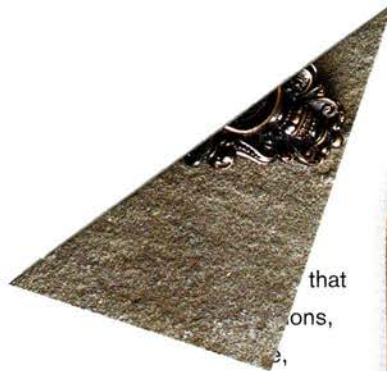
Metals can be deceiving. Clockwise from left: cast brass with a bronze finish, solid brass, stamped metal with a patinated finish, and pot (scrap) metal.

Some of the finest hardware was historically made with the French sand casting method. "Today, sand casting is used in India and Asia to make much reproduction hardware," SAYS RICHARD PERRIS OF CROWN CITY HARDWARE.

process can produce hardware as thin as a trim plate or as thick as a hinge. The wrought hardware process was common by the late 19th century and is still in use today. It is, perhaps, less common than casting for making reproduction hardware, with the result that some items originally made in wrought metal are often reproduced as castings.

Be an Educated Shopper Prior to the 1950s, manufacturers continued to keep scores of utilitarian hardware patterns in production for years, especially if they continued to sell. For example, garden-variety cast-iron hinges or latches of the 1880s—the kind with vaguely Eastlake decoration—still appeared in catalogs in the 1910s. This is a boon to anyone shopping for historical hardware: many designs generally from the era will be appropriate for your old house. Some





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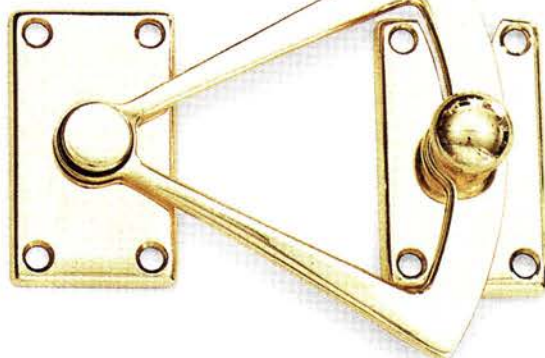
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other purchasing insights will help you make sense of the current marketplace.

When shopping by catalog, don't be seduced by what you see in print. If the item doesn't look good in a photo, it won't look better in your hands. Before you put your money down, make sure the supplier has a good return policy. When your order arrives, inspect it carefully and be satisfied before you install it. Check for all screws, matching parts (such as strike plates and keys), finishes, etc. With reproduction hardware in particular, be prepared to find that somebody forgot to do something—either in the shipping or even the tooling and polishing. Once the item is mounted to the door or window it's too late to think about returns.

There is nothing like seeing the item first before you buy, and this is one advantage of a retail supplier. If you are trying to match an existing piece of hardware, take it with you to the store and compare products side-by-side for dimensions, details, and finishes. Once again, be happy with the item before you install it.

It's hard to prejudge the condition of antique and salvage hardware. Generally, what you see is what you get. If, for example, you bag a good-looking lock at a flea market for \$5, you should be content with a bargain, but be prepared to put work into it. On the other hand, for \$60 the seller should let you fully examine the lock, and have a return policy.

Finesse the Final Fit Whether you have a carpenter install your locks and hinges or you do it yourself, there's some basic care that applies to all historical hardware.

- If you are removing existing hardware, take the time to study how it comes apart so you don't ruin it. Hardware may be cleverly put together, but it is never designed to be difficult to disassemble. For example, some locksets are trimmed with a guard plate that removes with a couple of screws before you expose the rest of the fasteners for the lock.
- Don't pre-bore or otherwise cut your doors or windows until you have the hardware in your hands. In the same way, don't set door locks until you know the door is closing properly.

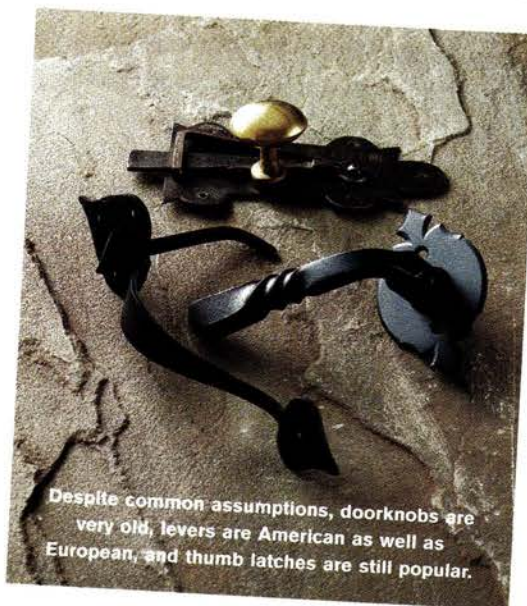
- Use the right size screwdriver for mounting screws to avoid stripping the screw. Tape the blade just beyond the tip so you don't scratch the hardware, and be on guard for overtightening, which can snap brittle metals, such as cast iron, or the screw itself.

Any hardware is useless until it is connected to some part of a building. But when it is thoughtfully chosen and carefully installed, it becomes a valuable part of the overall architectural design.

Special thanks to BILL RIGBY of William J. Rigby, RICHARD PERRIS of Crown City Hardware, and WEB WILSON of Web Wilson's Antique Hardware Auctions for help with this article.



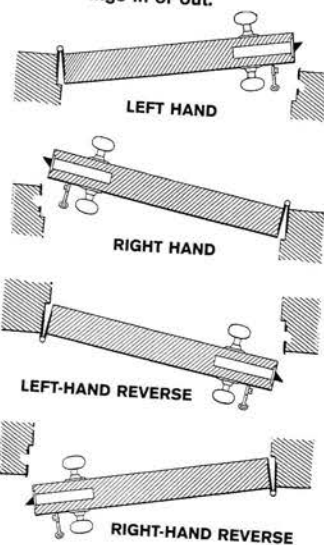
Clockwise from left: removable and wide-throw shutter hinges, a standard butt door hinge, and a rising butt door hinge.



Despite common assumptions, doorknobs are very old, levers are American as well as European, and thumb latches are still popular.

Door Hardware Argot

HAND (of a door)—A confusing concept to explain in words, but clearer in a drawing (below). The hand refers to direction of the swing of the door, as referenced from the hinges. If you can't determine the hand of the doors, at least face the hinge pin and note whether 1) the knob is on the left-hand or right-hand side, and 2) the door swings in or out.



BACKSET (of a lock)—The horizontal dimension between the face of the lock and the center of the knob hub, keyhole, or cylinder.

SPACING—The vertical dimension between either 1) the center of the knob to the center of the bit key hole, or 2) the center of the knob to the center of the lock cylinder.



Interior Shutters

Look at

BY JAMES A. BOORSTEIN

PRIOR TO 1900 interior shutters were ubiquitous, considered necessary fittings in every fine dwelling. Today, they are long gone from countless old houses—either removed in past remodelings or “lost in place” under decades of paint. A survey of the broad history and many forms of interior shutters will help you know where to look for them.

For the first North American builders, glass was a precious commodity so valued that shutters, not glass, often provided the only barrier against wind and rain. By the end of the colonial period, interior shutters were a common feature, moving horizontally on the inside wall of a house. These sliding shutters came in many forms. The simplest arrangement was a single framed panel that covered the whole window. The shutter slid on a wooden track, usually mounted on top of the chair rail moulding. Whether open or closed, the shutter was always visible on the interior wall.

More widespread were sophisticated shutters that slid behind the plaster into a

void in the wall. Some of these “pocket shutters” were quite complicated, with four panels riding on a middle track, usually placed at the height of the window meeting rail. Seen most often in New England, they were also known as draw shutters and sometimes “Indian shutters”—the latter an apocryphal 19th-century reference to Indian attacks.

The first folding shutters were a bit awkward. When the shutter was not in use,

it had to be folded in two sections, like double doors. This left the shutter protruding into the room beyond the thin walls of a wood-frame house. By the mid-18th century, however, folding shutters were gaining favor as storage became less of a problem. Masonry buildings had walls over a foot thick—the ideal space for folding shutters.

The area of the wall between the window and the edge of the window casing is called an *embrasure* and is frequently paneled. In some masonry houses the embrasure is perpendicular to the wall, in others it is *splayed* or angled. Splayed embrasures have been employed by builders for



The movable slats and louvers that most people think of as interior shutters were often called blinds in the Victorian era. There were scores of styles by the 1890s. The deep walls of the Skolfield-Whittier House in Brunswick, Maine, present the perfect space for folding shutters.



Pioneer Panels

Perhaps the earliest remaining example of an interior-operated shutter is the combination window/shutter, above. Built at the Plymouth Bay Colony around 1685, it houses a single, vertically sliding panel mounted on the outside of the house. The shutter could be raised and lowered from the inside by a cord or leather thong. With the shutter panel down, the glass admits light, but no air. When the panel is raised, the glass is blocked off, but both light and air come through fixed louvers in the lower part.

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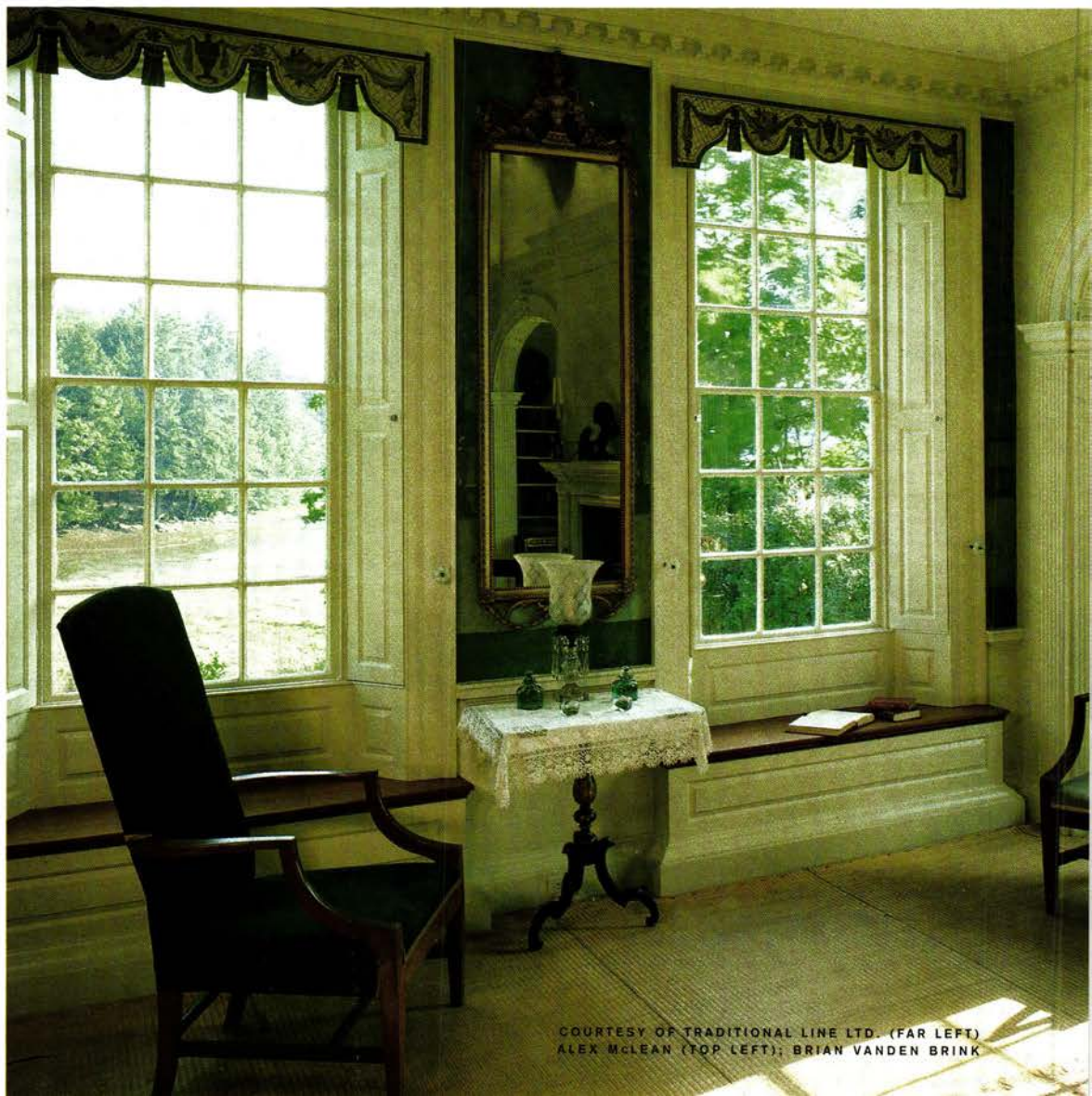
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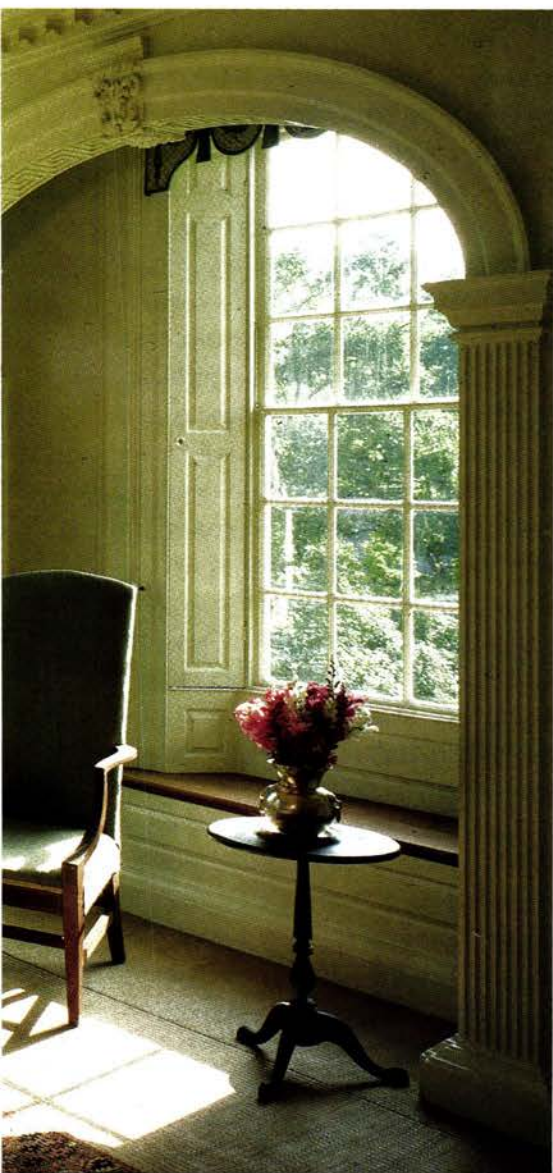
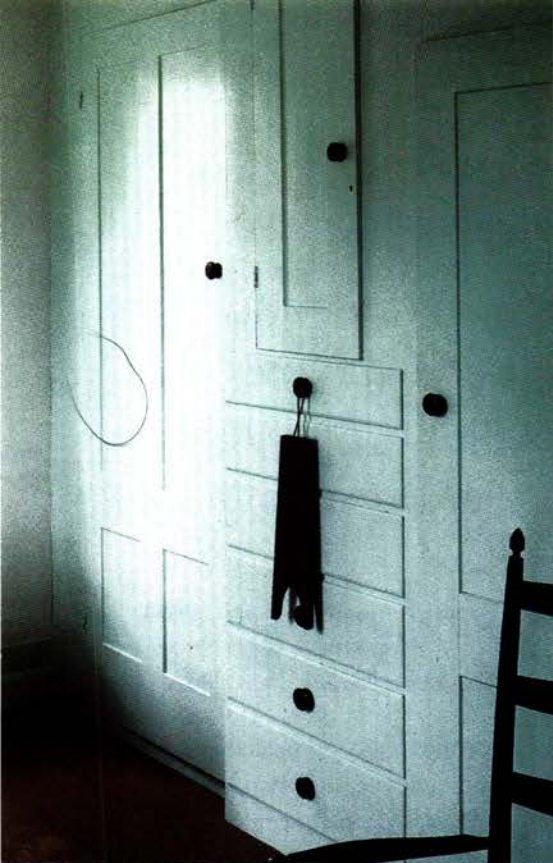
When not in use, vertical sliding shutters stacked out of the way in a pocket under the window stool (the interior part of the window sill) or remained visible at the top of the window.



Clockwise from top left: Space-saving vertical sliding shutters at Thomas Edison's home, Glenmont. The Shakers combined beautiful woodwork with progressive engineering in these 1840s sliding pocket shutters. Half-paneled, half-louvered shutters were common in Victorian times, and with clever hinging could shutter many unconventional windows. Paneled bi-fold shutters match classical Georgian grace.



COURTESY OF TRADITIONAL LINE LTD. (FAR LEFT)
ALEX McLEAN (TOP LEFT); BRIAN VANDEN BRINK




centuries to increase the amount of light entering a room. Conveniently, splayed embrasures also accommodate wider shutters, allowing for the two-section shutters needed to cover a large window.

By the 1830s and 1840s, bi-fold shutters were fashionable, particularly for Greek Revival-style houses. When viewed head-on and stowed neatly in their pockets, the shutters were nearly invisible. Seen at an angle, they presented a handsome paneled complement to the window.

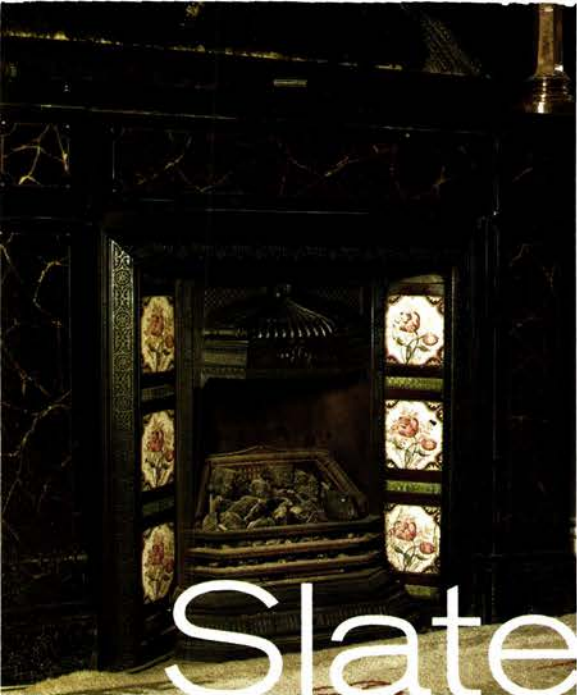
The popularity of interior shutters in America peaked in the 1880s, with the advent of machine-made millwork and ingenious mechanical hardware. With many stylistic variations, interior shutters could be found in homes and public buildings across the continent, from Texas to California to Hawaii. Movable louvers—referred to as “blinds” in catalogs—became common, and were often used in combinations

of half-paneled, half-louvered shutters.

Some of the involved window configurations of the late-19th century, such as bay windows, were difficult to shutter. One clever solution was the vertical sliding shutter. Composed of two or three sections that would glide up and down on parallel tracks, these shutters telescoped out to cover the window. Some were held in place by friction clips while others operated with weights, pulleys, and cords.

By the 20th century, interiors shutters had disappeared from new houses, rendered obsolete by inexpensive glass, pull-down shades, and Venetian blinds. In many old houses, though, shutters remain an important, functional part of the interior architecture. 

JIM BOORSTEIN is an architectural conservator and a partner with Traditional Line, Ltd. in New York.



Before you next kindle the coals in your dining room, or cozy up to a Yule log crackling in your study, take a good look at the mantel. Is it *really* French walnut or Venetian marble? **by Jeffrey S. Levine**

Slate Pretenders

MAYBE IT'S NOT a richly veined stone or rare tropical wood, after all. If your house was built between the 1850s and 1900s or so, there's a good chance the mantel is actually slate under a faux finish.

Cleverly applied paints have long been used to simulate expensive materials, but it was not until the middle of the 19th century that decorated slate mantels were mass produced. Dozens of manufacturers thrived in New York, Philadelphia, Cincinnati, and the slate belts of Vermont. Slate mantels were most common in the Northeast and mid-Atlantic states, home to the major slate quarries, and in cities such as Chicago, New Orleans, and St. Louis. Even so, slate mantels could be ordered and shipped to anywhere in the country.

Trade journals and marketing literature of the late-19th century praised the virtues of slate. It was practical: non-combustible, non-staining, hygienic, and impervious to common agents. It did not shrink, crack, or ignite, nor did it require refinishing. And slate was economical. The typical mantel sold for under \$100—more than wood, perhaps, but well below marble, tile, or custom-designed brick fireplaces. Even better, slate suited any of the time's shifting architectural tastes. Beautifully illustrated catalogs show mantels

shaped and decorated in all the most fashionable styles: Gothic (with lancet openings), Italianate (with arched openings), Queen Anne and Eastlake (with incising and ornament).

Manufacturing a slate mantel began with quarrying a massive block, 6" to 8" thick and 4' to 12' long, then splitting it



The float method was similar to the process used to marble paper. The manufacturer dipped each mantel part in a bath drizzled with pigments. As the swirl patterns transferred, plain slate became fancy marble.

into slabs. These slabs were cut into the required sizes and shapes using various saws, including a fine-toothed handsaw much like a large hacksaw. Geometric shapes, flowers, and sculptural design were carved with hand chisels.

In 1888, Samuel H. French & Company reported that it could finish slate in imitation of no fewer than 60 marbles and

woods. Among the top sellers were verde antique, Tennessee, Egyptian, and Venetian marbles; oak, mahogany, rosewood, and black walnut. Granite, onyx, limestone, and terra-cotta colors were also produced.

ALTERED SLATES Each ersatz stone or wood required its own specialized finishing technique (varying among manufacturers). Fine-veined marbles—the kind with thin rivers of color—were created by either the float method or the hand-brushing method. In the float method, a worker first covered the slate with a red or black base coat. Next, he sprinkled a large vat of water with appropriately colored oil paints and swirled it about until the surface showed the desired veining pattern. Then the slate was lowered face-down into the water. The paint swirls were transferred to the surface of the slate, much as an artist marbleizes note papers. In the hand-brushing method, a craftsman used brushes, sponges, and feathers to apply a water-based paint in the desired patterns directly to the base coat of tinted varnish.

In either case, once the paint was on the slate it was baked in a kiln, varnished, and baked again. Next came a polish with ground pumice dust, more varnish, and another bake. If gold leaf or liquid bronze were part of the design, they were applied

before polishing once more with very fine pumice stone and a felt block. Then back to the oven for the last time and on to a final polishing with fine rottenstone. All this served to harden and refine the coatings to a finish nearly as smooth and heat resistant as real stone.

One of the most popular slate finishes was a deep-black, mock marble. To produce it, the polished stone parts were heated and impregnated with a hot mixture of linseed oil and fine lampblack.

SLATE IN-SITU Unlike one-piece wood mantels, most slate mantels were delivered in pieces packed in a box or wooden crate. The different parts of the mantel—shelves, pilasters, friezes, mouldings, brackets, columns, and wall plates—were secured to the chimney breast by means of wires, plaster, angle irons, and bolts.

Construction is not always obvious, and a false move with screwdriver can damage the faux finish. Any old-house restorer should understand how these mantels were installed before he attempts to reattach an antique mantel, or unmount an existing one. There were many variations on this basic installation:

- The two vertical fronts or pilasters were typically the first pieces put in position upon the hearth. These are likely to be fastened with wire or hooks—one end plastered into a hole in the slate, the other end hooked into the wall.

- Next came the two wall plates—the straight, 1" thick, unattached pieces—adjusted to stand even with both ends of the shelf when put in place. Center pieces were often put in place at this time.

- Inside the hearth opening, the facings—two narrow circular pieces for round mantels, three narrow straight pieces for square mantels—were fastened in place with small wooden braces.

- When all the parts were set up, the upper edges were buttered with plaster and the shelf bedded in place. Last, the top strip was bedded against the wall with a few more dabs of plaster.

Here are a few tips to help you tackle common problems:

- To identify whether your mantel is marbled slate or the real thing, look at the underside of the mantel shelf or some other face outside of normal sight lines. In these areas, the marbleizing typically stops. Rather, you'll see a rougher, grey or black surface




Marbleizing was a popular faux finish on fireplace mantels throughout the 19th century, not only over slate but also wood, as here. Today this work is done in place.

with a low sheen.

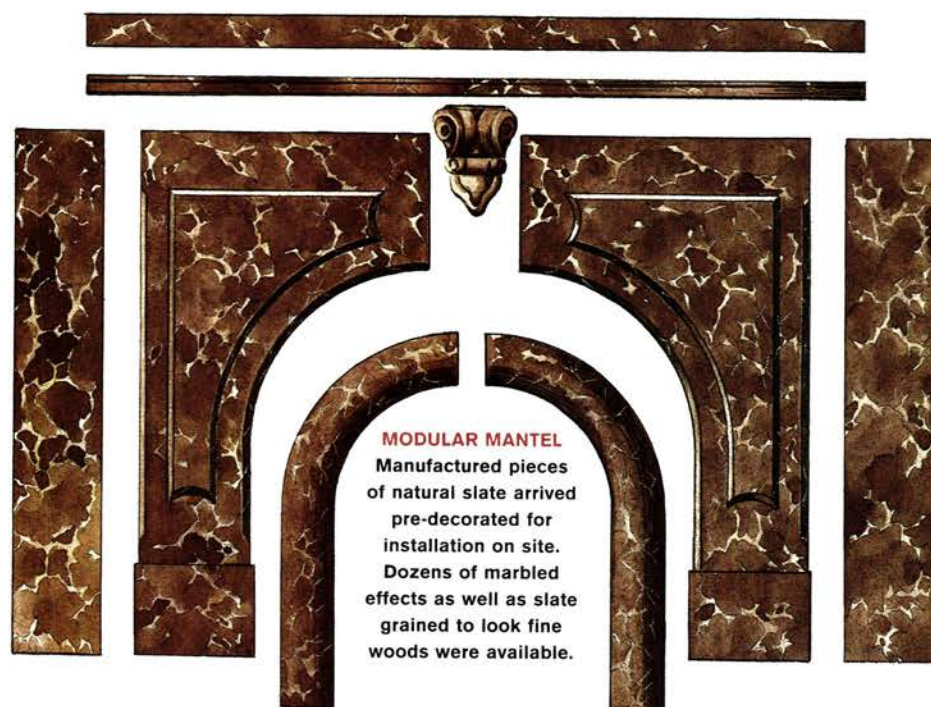
- Small chips in the stone can be repaired using tinted epoxy or polyester-based resins. Look in the Yellow Pages for a countertop or cultured marble repairperson, or seek a referral from a large hotel or fabricator of solid-surface countertops.

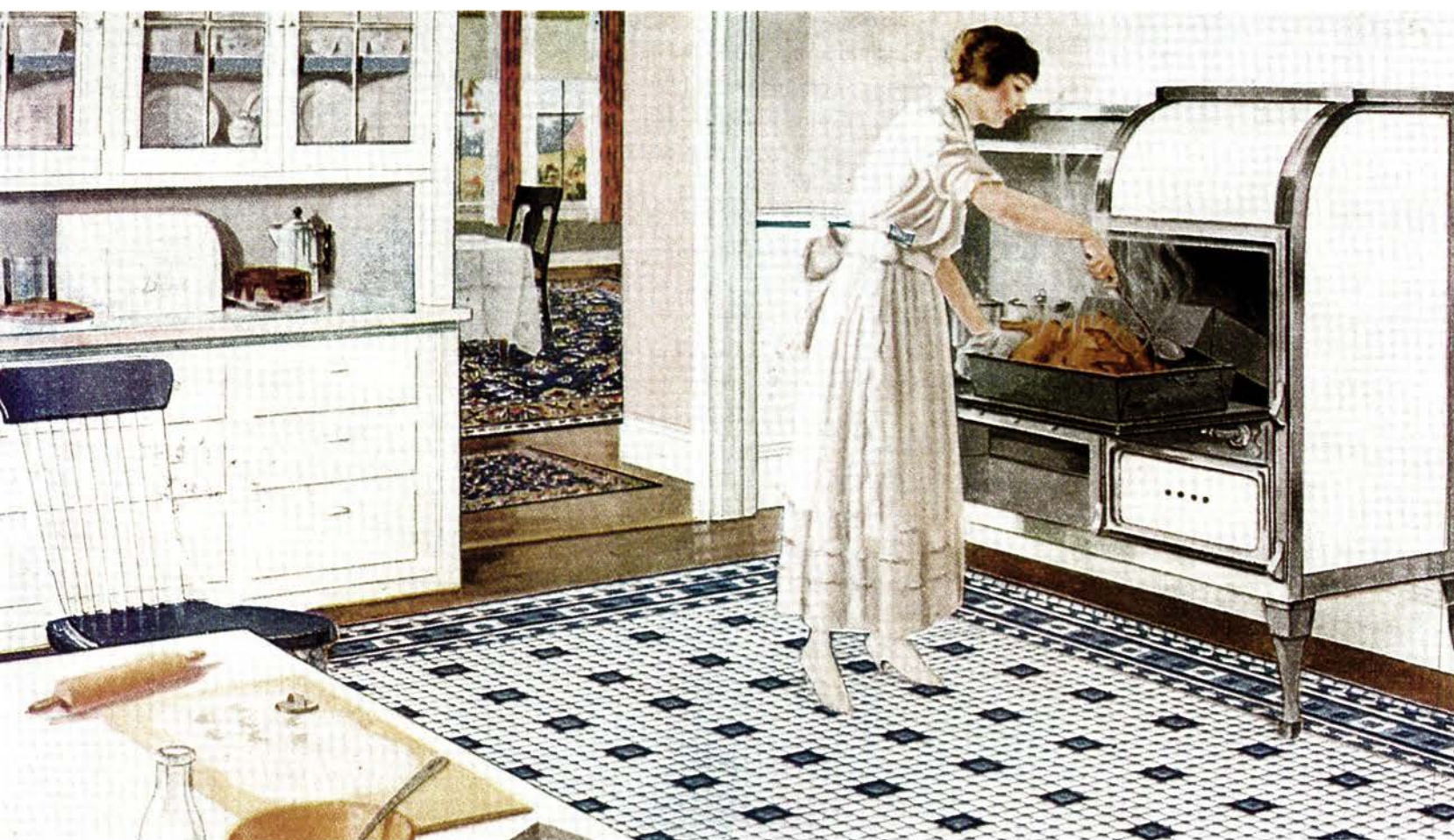
- Do not attempt to remove spatters of house paint or complete paint-overs without first testing in a hidden area. Most proprietary liquid strippers will remove the marbled finish along with the house paint. Heat guns set on low work slowly, but well—if you are careful not to scratch the underlying marbleizing.

- For bigger problems, look to experienced tile setters and stone masons. They can help reset loose and displaced mantelpiece components, whether they are bolted in place or affixed with plaster and wire.

The art of faux finishes is not lost. If the existing finish is damaged, or a replacement part is an unfinished piece of slate, craftspeople can match the existing marbled or grained finish. A restoration architect, interior decorator, or artwork conservator can get you references. 

JEFFREY LEVINE is a principal with 1:1:6 Technologies Incorporated, a firm of consulting architects and conservators in Ardmore, Pennsylvania (610-658-0200).






Kitchens of the Bungalow Era

Authenticity with an Eye to Budget

BLAME IT ON MY SCOTTISH ANCESTORS—I am cheap and proud of it. That doesn't mean I buy shoddy products or allow shoddy workmanship. As a professional renovator who buys bungalows and restores them for resale, I spend my money carefully. In the process, I re-create authentic bungalow kitchens that supply all the modern amenities and still look like they belong in the house. The price tag? Usually about \$6,000 to \$7,000, although I've gone as high as \$12,000. ♦ While I save money by doing the labor myself, I find I can hire out demolition, plaster patching, and painting fairly cheaply. I've done so many bungalow kitchens that I've developed my own cost-saving formula, which I'll call "10 Cheap Ways to a Bungalow Kitchen." **by Jane Powell**



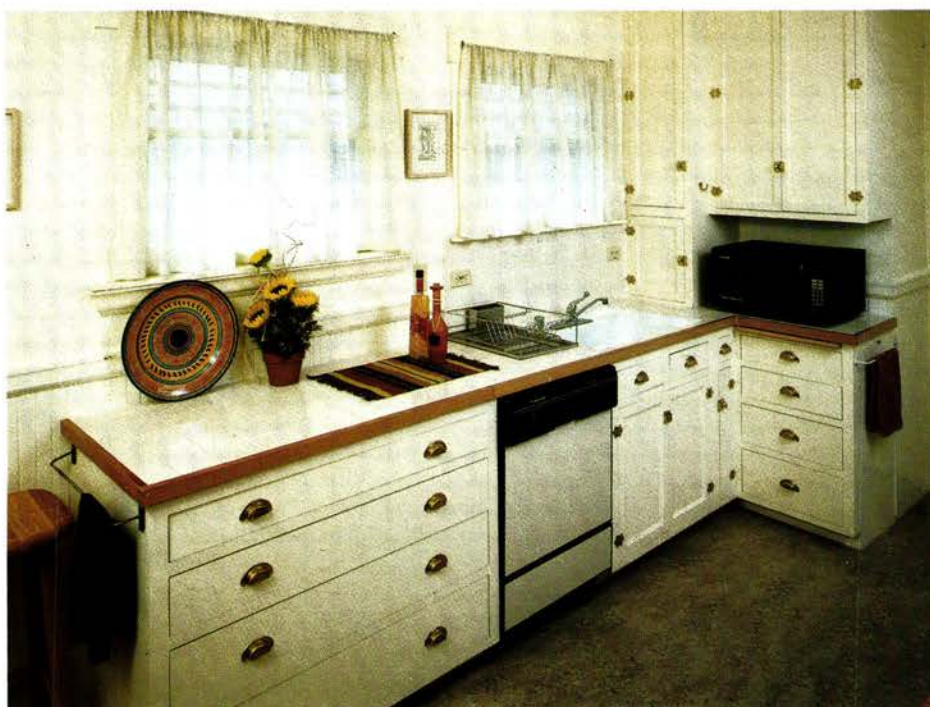
Re-creating a bungalow kitchen doesn't have to cost a fortune. Flat-panel cabinets, overlay drawers, bin pulls, and creamy white paint look much the same in 1998 as they did 90 years ago. You can even find an inexpensive vintage stove to complete the look.



This kitchen in Hollywood is an original, gently restored. It is in a California bungalow that dates to 1911. Note the vanilla color scheme and clean efficiency.

**"I've been in hundreds of bungalows.
I have seen only a few intact kitchens, but there's
almost always some evidence of the original layout."**

—JANE POWELL, PROFESSIONAL RESTORER, OAKLAND, CALIFORNIA



The custom-built cabinets in this kitchen makeover in a 1906 transitional Arts & Crafts house cost \$3,000. Clockwise from top: The new counter area around the sink features two sets of custom drawers—including an extra-wide set for linens and cookware. Drawers fitted with reproduction bin pulls roll out on stout runners. New upper and lower cabinets in period proportions turn the far end of the kitchen into a pantry area. A small side cabinet matches the depth of the original Wedgewood stove.



Tip #1 If the layout doesn't work, fix it cheaply. The first rule of cheap layout is that it's very expensive to move windows, doors, or plumbing. If you're fortunate enough to inherit a workable layout, by all means keep it. If the plan is awkward, try to make it work by moving the refrigerator or stove rather than the sink or the doors.

For example, the kitchen layout in a transitional Arts & Crafts house in Oakland made no sense. The fridge was at the far end of the 12' x 18' room, while the sink was at the other, under a window. The stove stood at one side of the room opposite the chimney, and a huge 3' x 3' soffit ran across the room to link it to the flue. Four doors and two low-silled windows cut into the space. The cabinets were awkwardly placed and in poor condition.

I demolished the soffit and moved the stove back against the chimney, where it could easily be vented. In order to create a longer run of counter space, I shortened one of the low-silled windows to match the window over the sink. Then I moved the refrigerator to the stove's old location, turning it to face the stove. To disguise its back, I built a floor-to-ceiling partial wall behind the refrigerator. Together, these minor changes tightened up the work triangle and allowed the far end of the kitchen to be what it really wanted to be: a hallway and pantry (see "after" photos, left).

Tip #2 Check the house for reusable cabinets and fixtures.

The garage is the first place to look if the original cabinets or built-ins are missing from the house—it's the secret burial ground of old cabinets. Check the attic and basement for old lighting fixtures and hardware, too. If you can clean up and reuse any of these missing pieces, you'll be restoring an original feature to the house. That will go a long way toward achieving the look you want.



Tip #3 Build cabinets that follow the classic bungalow pattern.

The kitchen cabinetry in vintage bungalows was so standardized I can give you a formula for re-creating it.

- Cabinets are face-framed (no toe-kick).
- Doors are flush inset (set into the face frame and flush when closed).
- Doors are frame-and-panel with square stiles and rails and a flat panel.
- Drawers are overlay (fronts overlap the face frame by approximately $\frac{3}{8}$ ") on wooden runners.

Lower cabinets are usually 15"–20" deep (the modern standard is 24"). Upper cabinets are 12" deep—the same as now, but vintage cabinets are often hung lower over the counter. I prefer to run the upper cabinets all the way to the ceiling, but if the ceiling isn't flat, I stop a few inches short. That way, there's no need to cover the gap with soffit moulding.

Cabinets are either painted off-white or varnished. In West Coast bungalows, they are invariably made of vertical grain Douglas fir. If the kitchen has existing cabinets that will be reused, I have the carpenter match any out-of-the-ordinary details—such as a simple moulding around the panel—on the new cabinets.

Tip #4 Use inexpensive reproduction hardware (\$3 or less per piece).

The hinges in period bungalow kitchens are either 2 $\frac{1}{2}$ " mortised ball hinges or surface-mounted butterfly hinges, and 99% of all doors fasten with spring-loaded cupboard catches. Rarely, you'll see glass or white porcelain knobs. Most drawers have bin handles, or occasionally knobs. Hardware is almost always nickel- or brass-plated.

On a typical job, I use brass-plated butterfly hinges (about \$2 each) and catches (about \$3 each). For the drawers, I'll use brass bin handles (\$2.60 each; nickel costs a little more). At these prices, even if you need 30 or 40 pieces of hardware, you'll barely spend more than \$100 to outfit an entire kitchen.

Tip #5 Stick to plain vanilla tile for backsplashes and counters.

I've occasionally run across kitchens with soapstone counters or a marble pastry slab, but they're pretty unusual. The most common countertop material found in original kitchens is wood. Sometimes the wood is covered with linoleum—actually a fairly practical choice, but one I have a tough time selling to prospective buyers.

Cooking in Color

The cabinets and backsplashes in authentic bungalow kitchens may have been white, but they weren't colorless. Floors and walls offered fresh canvases for the expression of color, and as the decades passed, cabinetry and woodwork took on tints as well.

In a 1923 essay, a magazine writer finished a fictional ideal kitchen with light brown linoleum and walls painted "a soft, pleasing blue." Yellow was another popular choice for bungalow kitchen walls, especially accented with a simple checked frieze or a double band of blue just under the ceiling moulding. Blue, green, or black strip tile—similar to today's sizzle strips—added a ribbon of bright color to tile wainscots and backsplashes.

Linoleum and other floorings offered opportunity for color galore, from dust-hiding beiges and browns to brilliant scarlets and navy blues. Floor patterns were particularly imaginative, ranging from striated Jaspés to geometric mosaics to patterns that mimicked ceramic tile or hooked rugs.

In the 1930s, paint manufacturers such as Sherwin-Williams promoted finishing kitchen cabinets with washable semi-gloss and enamel paints in pastels. "The colors you like, easily kept immaculate—that's what makes a happy kitchen," promised the copy in a 1934 brochure. Although worth a fresh look, some of the color combinations—light grey cabinets with light green panels and peach walls, for example—might strike some people as odd today.

It's worth noting that Sherwin-Williams' ivory white and old ivory tints appear much closer to light beige and peach-beige (above left) than do the off-whites we use today. So if you want to add a little color to a bungalow kitchen—go ahead. It'll set the right tone.

How to Find a Cheap Cabinetmaker

After much searching, I found a skilled carpenter who builds cabinets for me. (His name is Ron Reuter and he lives in southern Oregon; 541-855-4428). If that's not convenient for you—or he happens to be swamped—here are some hints on how to find a cabinetmaker in your locale.

Look for a one- or two-person shop with low overhead. That means finding a craftsman in a low-rent part of town, or one who works out of a shed behind the house. You're not looking for an artisan who would rather be building furniture out of exotic woods from South America. You want somebody who will build to your specifications.



As you search, try using the phrase "flush inset doors." If you get the response that old-house owners are only too familiar with—"no one makes those anymore"—cross that cabinetmaker off your list and keep looking. If you find someone who says, "Sure, we can do that," try asking if he or she can make Shaker-style doors (the code term for square stile-and-rail cabinet doors). If the answer is still yes, go for the throat and ask if they could build cabinets without toekicks. If you get an affirmative answer, you may have found the person you want.

If, on the other hand, he or she grumbles that they could do it but it would be difficult and/or expensive, and wouldn't you rather have melamine interiors, keep looking.

I like to have a lot of drawers in the base cabinets, and drawers cost more than doors. I also drive my cabinetmaker crazy by asking for cabinets in weird depths to make for better fits around stoves and refrigerators. The 12" and 24" depths now standard have much to do with efficient use of plywood. If you want your new doors to be as thick as the old doors, ask the carpenter to use 5/4 stock for the stiles and rails, because 4/4 stock isn't as thick as it used to be.

Custom carpentry allows you to vary cabinet depths, and add pull-out drawers and other standard bungalow cabinet features. The author's carpenter custom-builds cabinets from alder, with birch plywood for the sides and backs. He then ships these unfinished "paint-grade" cabinets to Powell.

The cabinets may have small flaws that require puttying before painting. Clear-finished cabinets cost more, as will finished or pre-painted cabinets. Depending on your budget, it may be worth it to put a little extra muscle into finishing the cabinetry yourself.

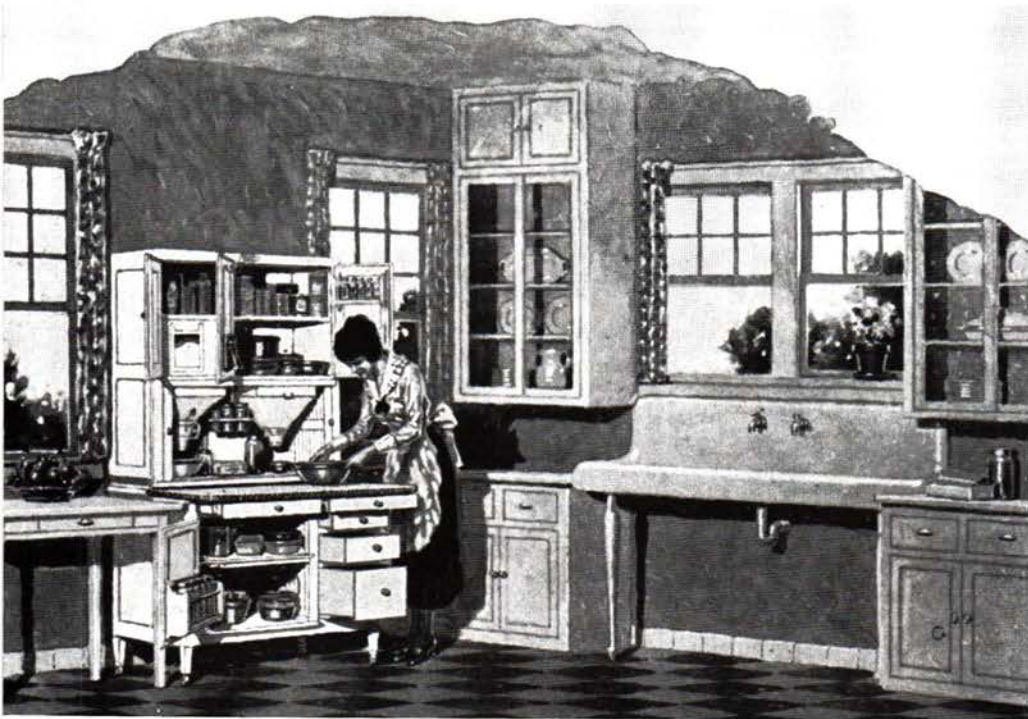


So I always use ceramic tile. It was common at the time these houses were built, and plain tile is relatively inexpensive.

Original tile counters are likely to be either 1" hexagonal tile (about \$6 per square foot for replacement tile) or 4" x 4" squares (about \$1.75–\$4 per square foot, replaced). Backsplashes were the ubiquitous "subway" tiles (modern 3" x 6" versions cost \$3.50–\$6 per square foot). Although period illustrations show a lot of tile wainscot, I've rarely found it in an actual kitchen. It's more common to find a wainscot of plaster scored to look like tile—a type of fine plaster craftsmanship few people appreciate today. Since rectangular tiles are more expensive, I use 4" x 4" tiles for the backsplash as well.

Because modern white tile tends to be much too bright, I generally choose off-white or almond tile. Although you can use a V-edge cap tile, the modern ones are not shaped like those from the early 20th century. Of course, you can always accent your counter with vintage or reproduction V-cap tiles, but you'll pay more.

Tip #6 Find vintage appliances through the want ads. For some reason an old stove, even one from the '50s, will do wonders in making a kitchen look old. Since a rebuilt double-oven Magic Chef in mint condition can set you back several thousand dollars, I try to find old appliances in good working condition at used appliance outlets, or in the want ads. In many areas, you can usually find a 1940s or '50s model stove for under \$500. Vintage refrigerators tend to be more problematic, but a new white fridge (minus the contemporary nubby surface) will blend right in to a white kitchen. Dishwashers are easy to hide with a wooden front panel, painted to match the cabinets. As for the microwave, hide it in a cabinet with a drop down or lift-up front. I would try to avoid anything resembling a modern pull-down "appliance garage."



Tip#7 Reuse an original porcelain sink, or buy a one-bowl “tile-in” sink. If the old kitchen is equipped with an original porcelain sink, reuse it unless it’s severely rusted. Also consider keeping a later-vintage “tile-in” model. Unfortunately for those of us who are cheap, a big porcelain sink with a drain-board is now quite pricey at the local salvage yard. Luckily, even a new single-bowl sink is fairly cheap. By the way, the only color for a porcelain sink is white.

Tip#8 Refinish the original wood floor, or cover it with linoleum or vinyl. The three most popular flooring choices for kitchens were wood (usually varnished or painted fir, pine, or other softwoods), linoleum (sheets or tiles), or ceramic tile (more common in expensive houses than in builder’s bungalows). When I find varnished wood, I keep it and refresh the finish. If there are several layers of linoleum and vinyl over a wood floor, I usually put down new linoleum—although at about \$30 per square yard, linoleum really doesn’t pass the cheap test.

Linoleum used to come in all sorts of wonderful patterns, but is now only available in striated patterns and solids (see

“The Perfect Floor,” March/April 1998). I prefer striated linoleum because it is unsurpassed at hiding dirt. Although you may not see it on display, many flooring dealers sell it.

It’s a good idea to pay for professional linoleum installation. Make sure the flooring dealer sends someone experienced in laying linoleum—it’s not the same as laying vinyl. When I can’t afford linoleum, I lay commercial vinyl composite tile (60 cents per square foot) in a checkerboard pattern. Like the vinyl in your mother’s kitchen, the pattern goes all the way through the tile.

Tip#9 Repair plaster rather than use new drywall, and keep the walls white. I loathe working with drywall, so I patch the existing plaster when I can. I use drywall to cover a badly cracked ceiling, and to build new constructions, such as a partial wall behind an appliance.

Kitchens of the period were almost invariably painted white. It was “sanitary,” a big concern at the time. By white, of course, I mean today’s off-white. Modern titanium pigments are much too bright. You could go as far as cream, or maybe beige. I don’t believe in stripping paint-

Step-saving Time

At the dawn of the 20th century, kitchens were increasingly equipped and designed for the middle-class homemakers who turned out three meals a day for large families, often without the help of servants. The concept of the efficient work triangle was already emerging in magazine literature. “To make the cabinet a good working center, every inch of space must be planned and utilized to advantage,” one early-20th-century pundit decreed. In addition to built-in cabinets, a ca. 1920 kitchen might feature an all-purpose Hoosier cabinet as a mini pantry.

grade cabinets, so I give any existing cabinets a fresh coat.

Tip#10 Keep the lighting simple and true to the period. Almost any straightforward pendant light will do—the kitchen is not the place for an art-glass chandelier. Be sure to scout around in the attic and basement for fixtures and shades. In one house I remodeled, the original schoolhouse lamps were still in a box in a closet, so I just re-hung them. I bought another schoolhouse globe from a salvage yard for a light over the sink.

SO THERE YOU HAVE IT. I find that the formula works no matter what the space is like, and whether or not there are original cabinets or fixtures. Although I have a formula, it doesn’t result in a cookie-cutter look—each kitchen I’ve renovated has its own unique qualities. In my current project, for example, the cabinetmaker added a tiny drawer to the right of the sink just big enough for a flashlight. It’s the kind of quirky detail that makes revitalizing an old kitchen so wonderful.

JANE POWELL is the proprietor of House Dressing in Oakland, California.

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AMERICAN HOUSE STYLES

See foldout for more.

QUEEN ANNE

The style has nothing to do with Queen Anne (1702–1714), and is only vaguely connected to a vernacular architectural revival in England. Exuberantly American, it reigned as the favorite Victorian house in the closing decades of the 19th century.

PHILLIPS HOUSE [1887]

ANGELINO HEIGHTS, LOS ANGELES

A surviving example of an early phase of Queen Anne style in California, reminiscent of the earlier Stick Style with its unboxed gable and Eastlake-inspired ornamentation.



Perhaps the most beloved of Victorian styles, Queen Anne is an optimistic tour de force. Despite English roots and classical motifs, it is peculiarly American in its mass-produced ornamentation and lavish use of wood. This was the dominant style of domestic building during the period from about 1880 until 1900. The Northeast—already heavily populated in the 1880s—has fewer examples than might be expected. Go south and west, however, and the style becomes more popular and more fanciful; California and resurgent areas of the New South have the most dizzying examples. | The style was named by such 19th-century architects as England's Richard Norman Shaw—inappropriately, really, because the precedents used by Shaw had little to do with the Renaissance architecture that dominated the early-18th-century reign of "good Queen Anne." The historical vernacular borrowed actually came from late medieval, Elizabethan and Jacobean models. | The first American Queen Anne house is probably the half-timbered Watts-Sherman house in Newport, Rhode Island, built in 1874 by Boston architect H.H. Richardson. By 1880 the style appeared in patternbooks—Americanized and adapted for city lot and simple cottage. The explosion of turned ornament led to the spindlework interpretation, called Eastlake after the English tastemaker and furniture designer who repudiated such gauche American use of his name. By the 1890s, the all-American Free Classic adaptation was widespread, featuring classical columns instead of turned posts, as well as Palladian windows and pedimented entries . . . the beginning of the Colonial Revival.

THE QUEEN ANNE STYLE

[1874-1910]

Engagingly asymmetrical, romantically medieval...

towers and bays, verandahs and gables; shingles, stucco, stone, and clapboards; colored lights in upper window sash. American Queen Anne was greeted with a public enthusiasm that swept away both the Gothic and the Second Empire styles.

QUEEN ANNE HOUSE [1887]

PASADENA, CALIFORNIA

Even with its Arabic tower, this example is restrained, but carries all the hallmarks: prominent gable, surface texture, balconies and bays.

KENNETH NAVERSEN

Can a door hinge be beautiful?

BASICS

CHIMNEYS

BY MARY ELLEN POLSON

bottom to top

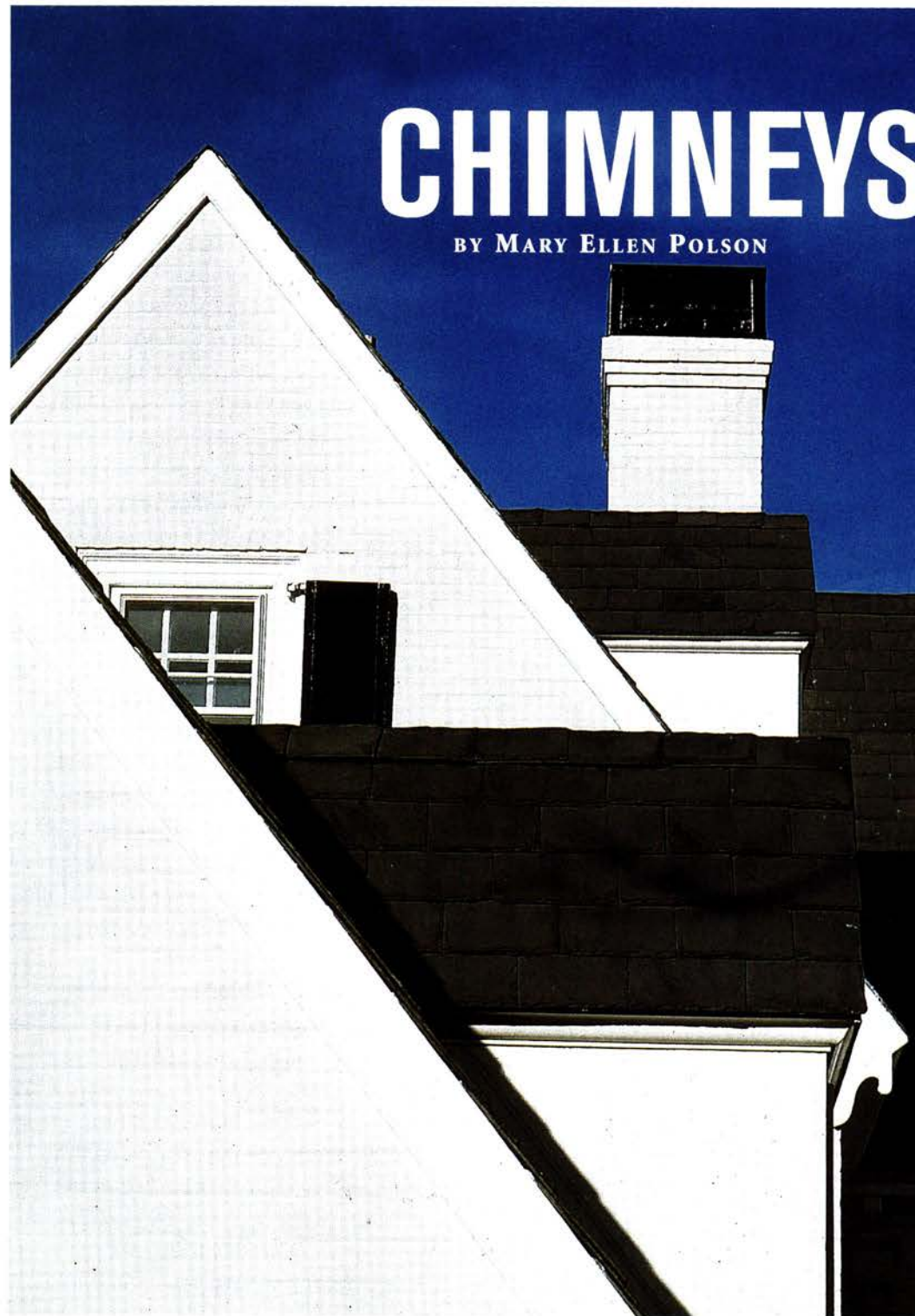
ONE OF THE JOYS of owning an old house is touching match to wood on the first chilly day of winter. Before you set the kindling in the grate, ask yourself one question: Is your fireplace safe? You won't know unless you have it thoroughly inspected and cleaned by someone who knows chimneys.

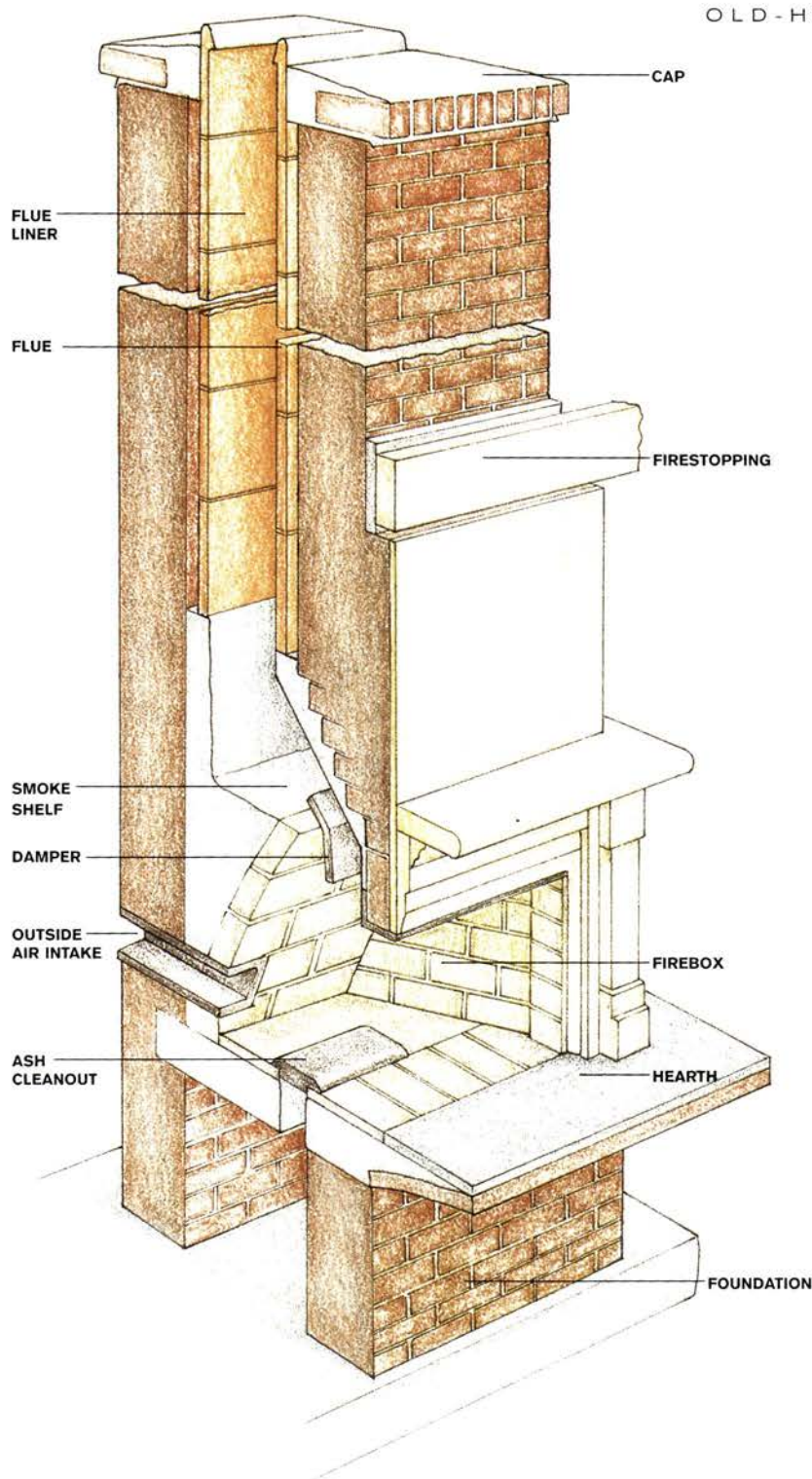
"A chimney sweep is a fireplace's best friend," says Dale Pope, a building consultant and home inspector in Gloucester, Massachusetts. "A good one will examine your whole chimney system from the basement to the cap. Most of the better sweeps will do repairs."

Chimneys in old houses are rife with potential fire hazards. You'll need to insure that all components of the chimney system are in good working condition. We'll start from the ground up.

• **Foundation.** The chimney, firebox, and flue should rest on thick, reinforced ma-

A safe chimney is sound from the bottom of the firebox, up the flue, all the way to the crown.





Anatomy of a Chimney

A chimney is a complex structure that relies on fuel, air intake, combustion, and heat in order to work properly. Although many chimneys in old houses fall short of modern safety standards, a well-constructed brick chimney should have minimum clearances of at least 4" between masonry and combustible materials, allowing 6" between combustibles and the fireplace opening. This pictorial guide to chimney components will give you an idea of how your flue stacks up.

sonry in good condition. Give the chimney a once-over for soundness. Look for cracks and settling at the foundation, weathering of the masonry, or any evidence that the chimney is moving away from the house. Clean up any debris around the foundation and inside the ash cleanout, if your chimney has one. Deposits of old mortar and fallen brick are warning signs of deteriorating masonry further up the flue. If you see dripping water on or around the base of the chimney, you may have a condensation problem or an improperly flashed chimney.

• **Hearth.** Many picturesque old brick and tile hearths are laid directly over wood subflooring or framing—dangerously close to an open fire. (Before this century, it was common practice for builders to support floor joists and other framing right on the chimney brick—placing combustible materials in close proximity to the firebox, and tying the structural support for the house to the overall soundness of the chimney.) Over time, wood exposed to high temperatures oxidizes, lowering its flashpoint. “At some point, the wood will reach the flashpoint and you’ll have a fire in the chase—the space between the chimney and its base,” Pope says.

To check for wood framing or old wooden forms, pull out a loose tile or cracked brick from the hearth. You should find a shallow brick arch spanning the hearth space. If the hearth lacks such masonry support, it may be necessary to rebuild it. While this type of project is beyond the scope of this story, a noncombustible, reinforced concrete slab can be poured in place over new framing.

• **Firebox.** All fireboxes should be lined with fire (refractory) brick and fireclay mortar. Your chimney sweep or technician should be able to tell whether your fireplace meets this standard. Replace any broken or missing bricks, as well as crumbling or missing mortar. Houses built since the 1920s may have steel or cast iron fireboxes or dampers. If they’ve been distorted by excessive heat, replace them.

• **Throat and Damper.** The throat is a slot-like opening just above the firebox. Narrow

and tightly focused to create a good draft for the flames, smoke, and combustible gases that pass into the flue, the throat should be fitted with a damper. If the chimney doesn't have one, a damper should be spot-bedded just above the throat, or alternatively, at the top of the chimney.

Check the throat, damper, and smoke shelf (directly under the flue, in plane with the base of the damper) for fallen debris. If the chimney hasn't been used in a long time, you may find electric wires, television cables, or even gas pipes routed through the chimney. Be sure to safely terminate any current before removing these obstructions.

- **Flue.** At least once a year, inspect the flue for evidence of creosote—a black, sooty buildup on the walls of the flue. Creosote is highly flammable. An old-time rule of thumb is that the chimney should be cleaned when the creosote buildup reaches the thickness of a dime.

All chimney flues should be lined if they're used frequently. Because many older fireplaces have minimally sized flues, it's important that a liner be sized and fitted by someone experienced in the specific installation method. Otherwise, the flue may not draw properly. There are three basic retrofit lining methods for chimneys built without them. Each may require opening access points through walls.

- **Clay.** Clay tile is the traditional material for lining old-house chimneys. These square or circular 2' long tiles drop into place inside the flue. Clay tile has several disadvantages.

Why Chimneys Lean

Old chimneys tend to lean in the direction of the prevailing wind. The reason is chemical, not elemental: wood fires produce sulfur dioxide. When sulfur dioxide combines with the lime in old mortar, it converts it to calcium sulfate. This material accretes on the mortar joints to windward, which gradually become thicker than the joints on the lee side. The result is a lopsided expansion of mortar and a chimney that leans. If the leaning is severe enough to cause cracking or imbalance, the chimney may need to be dismantled and rebuilt from the roofline up.



Access holes must be cut through framing at regular intervals the length of the chimney in order to position the tile and seal the joints with mortar. Old tiles can eventually crack and break, opening the way for hot gases and creosote to reach combustible materials.

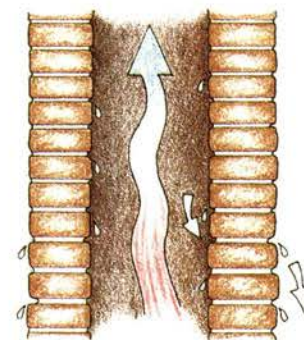
- **Concrete.** There are several different proprietary methods for this system, which essentially lines the chimney with high-temperature mortar. In one, a rubber bladder is inserted into the chimney, then inflated to the desired flue size. A lightweight, refractory mortar is poured around the form and allowed to set up. (In another system, a steel bell is used in combination with vibration to position the mortar.) The advantage to this method is that the concrete fills in voids and seals them, and also tends to strengthen the chimney.

- **Stainless steel.** Flexible stainless steel liners are lightweight, less expensive, and take less time to install than either clay tile or concrete. Not surprisingly, stainless steel is the most popular liner in both old and new houses, says Harry Richart of Certified Chimney Contractors in Denville, New Jersey. The installer puts a cone on the end of the tube, then winches it into place through the chimney. Once the liner is in place, a lightweight concrete aggregate can be poured around it to insulate the new flue.

Old, damaged clay and concrete liners can be chipped out with a chipping device hooked onto a drill. If your chimney has an old liner, it can be checked for damage using Chim-Scan,

Condensation and Creosote

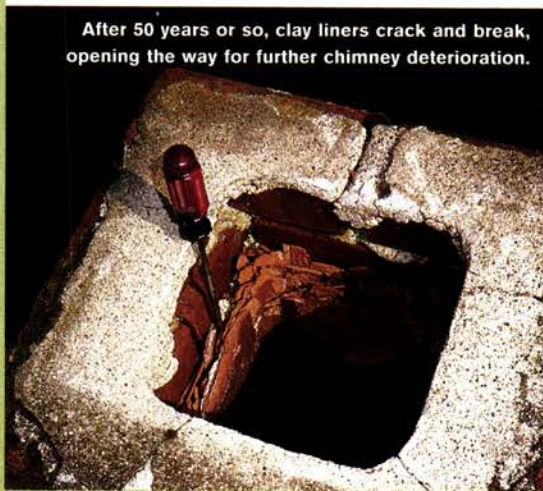
As smoke rises in a chimney, it condenses, leaving deposits of gooey, black creosote on the walls. Common culprits are improper fuels, such as unseasoned wood, and poor combustion. For the fireplace to work most effectively and cleanly, the smoke and gases that enter the flue should stay hot. "The goal," says home



inspector Dale Pope, "is to keep the exhaust gases as hot as possible up to the top of the chimney, so they can exhaust right out."

Along with exterior chimneys in general, an unlined flue holds heat more poorly than a lined flue, leading to more condensation and creosote. The rough surface is also more difficult to clean. When a chimney is thick with creosote, it can ignite in an intense blaze capable of burning a house to the ground. To prevent the possibility of a creosote fire, clean the chimney regularly.

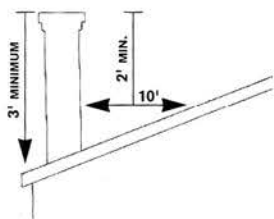
After 50 years or so, clay liners crack and break, opening the way for further chimney deterioration.





Protection Up Top

Missing or cracked brick and crumbling mortar are usually signs of moisture damage, especially in old chimneys built with lime mortar. If the portion of the chimney passing through the attic is deteriorating, it's usually an indicator that the attic is poorly ventilated. Efflorescence—white, salty deposits, usually near the top of a chimney—is a warning that too much moisture is getting into the brick.



To prevent downdrafts and to ensure that the fireplace draws well, the top of the chimney should be at least 3' above the highest point where it passes through the roof. The chimney should also be at least 2' higher than any portion of the roof within a 10' radius. If your chimney doesn't meet these standards, you can increase its effective height by installing a chimney pot.

an internal video inspection system manufactured by the Estoban Corp. (515-472-7643). You can do your own visual inspection by looking up the chimney around noon on a sunny day. Use a strong light and a mirror to illuminate the flue. If the chimney is lined with clay tile, you should see a smooth surface. If you see obvious cracks or patches of brick where the liner has blown out, you'll probably need a new liner.

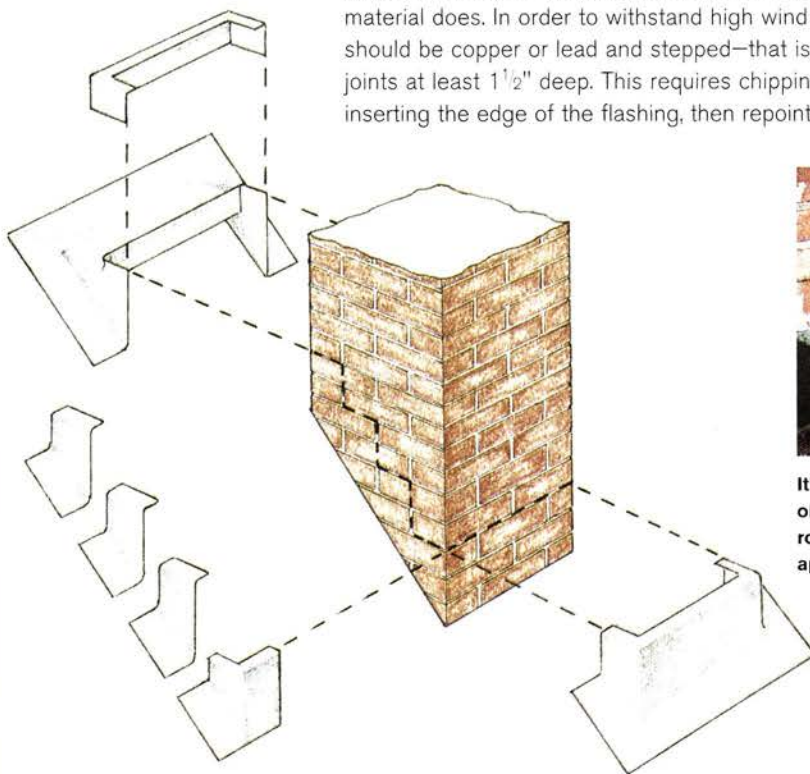
• **Chimney.** The chimney walls should be solid masonry, at least 8" thick, with at least 4" between flues. Check all parts of the exposed chimney for structural integrity. Inside the house, look for thimbles—metal sleeves embedded in the chimney to accommodate coal or wood stoves. Often sealed over with lightweight metal plates, thimbles may also be hiding under wallpaper or thin layers of plaster. Wherever you find them, brick them up. Not only do they interfere with the proper draft of your fireplace, they create weak spots. If there's a fire in the

flue, those weak spots will be the first to go.

• **Cricket.** Roofs of any considerable pitch should have a cricket, or saddle, to divert water flow and snow melt. This mini-roof on the uphill side of the chimney can be installed at the same time flashing is repaired. It should be framed underneath for support—not fashioned solely with sheet metal.

• **Cap.** The simplest cap is a piece of sheet metal formed to the shape of the chimney. It extends down the sides about 6" and is held in place by nails in the mortar joints. It can also be screened to keep birds and animals out of the chimney. A more durable cap extends further down the chimney, encapsulating any projecting masonry. Some chimneys may also have a crown—a sloping layer of mortar on top of the chimney that sheds water so that it doesn't penetrate the structure of the chimney. If the mortar is cracked, missing, or undermining the integrity of the chimney top, it should be replaced.

Flashing keeps the roof from leaking at the perimeter of the chimney. Often, the flashing develops leaks before the roofing material does. In order to withstand high wind and rains, the flashing should be copper or lead and stepped—that is, set into the mortar joints at least 1½" deep. This requires chipping out chunks of mortar, inserting the edge of the flashing, then repointing.



It's common to see many older chimneys patched with roofing cement; this stopgap approach should be avoided.



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OLD HOUSE ADVISOR

SHINING UP CEMENT SHINGLES

The roofer said our 1930s asbestos shingle roof is in good shape, but we are concerned about the green moss growing in the joints. Is there anything we can do?

— SHIRLEY GRAHAM
MCARTHUR, OHIO

MOSS IS A common squatter on shady roofs of all kinds and should be removed. Mix up a commercial solution of moss killer (available at garden supply houses), and douse the moss with a watering can. Or make your own moss killer by dissolving $\frac{1}{4}$ to $\frac{1}{2}$ ounce of copper sulfate (sold at hardware stores as "blue stone") in 10 gallons of water. Use both these solutions with caution.

Moss-killing chemicals can also harm shrubs, and copper sulfate is corrosive to metals. Follow up by thoroughly flushing all gutters, flashings, and plants with water.

When your asbestos-cement shingles are clean and bone dry, apply a quality

masonry sealer to help them repel water. You can even touch up colored shingles using latex paint in a satin sheen.

ON THE WRIGHT TRACK

We are building a fireplace for a house designed by one of Frank Lloyd Wright's associates. We want to know what components are classic Wright. Any ideas?

— MONICA SPIELMAN
WASHINGTON, DC



Roof moss holds moisture and inhibits rain runoff.

WE CAN'T SPEAK for your architect, but Frank Lloyd Wright brought strong notions about the nature of hearths to the 1000-plus fireplaces he designed. They tend to be massive and centrally located with wide, deep openings. Brick and natural

stone are the top materials, reinforcing the building's ties to its site. Often, the lintels over the openings will be exaggerated, but mantels are rare. Wright also dismissed much of the modern technology of fire burning, such as dampers, flue liners, and



Like his earlier hearths, Wright's L-shaped fireplaces were designed to be dominant interior features.

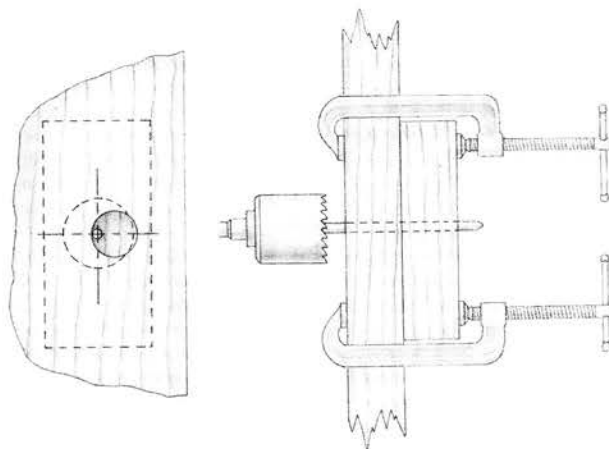
scientific proportions. According to Carla Lind, author of *Frank Lloyd Wright's Fireplaces* (Pomegranate Artbooks), "If clients complained about a poor draft, he would advise them to build a bigger fire."

By the mid-1930s, Wright had moved from symmetrical fireplaces to asymmetrical forms. A particular favorite was the L-shaped fireplace, which is open on two sides. It added character at low cost to his affordable Usonian houses and soon became an icon of post-War interiors.

HOLE IN ONE

I had a door where the new lockset required a greater setback than the old lock. A hole saw could cut the new diameter, but how to support the pilot bit where there is no material? My solution was to replace the pilot bit with a $\frac{1}{4}$ " steel rod. When a block is clamped to the door with the pilot hole properly centered, the hole saw cuts easily.

— WILLIAM BURNHAN
ROME, PENN.



To center a hole saw in an old hole (left), one restorer used an extended pilot bit and a pre-drilled guide block of 2x4 scrap (right).

A TRUMP ON TRAPS

The tip for sucking tub traps clear (March/April '98) reminded me of a reverse approach. First I removed the drain strainer cover and partially filled the tub. Next I took a sump pump with a $1\frac{1}{4}$ " hose and placed it in the tub. When I held the hose to the drain and turned on the pump, the moving water was enough to clear the blockage.

— C.L. HANCHETT
FARMINGTON HILLS, MICH.



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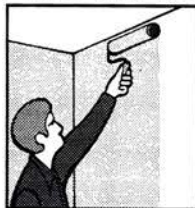
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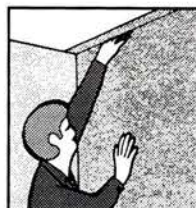
1. Cut fiberglass mat 2" longer than height.



2. Apply saturant to area to be covered.



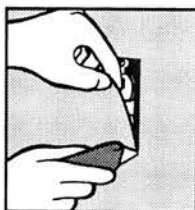
3. Apply fiberglass mat to wet surface.



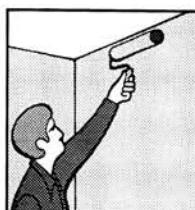
4. Trim excess mat where wall meets ceiling.



5. Trim mat at baseboard and window.



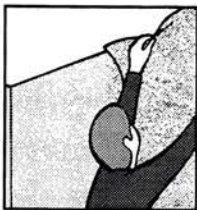
6. Trim mat at outlets, switches, etc.



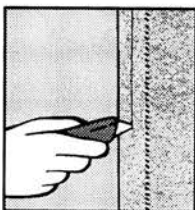
7. Apply second coat of saturant to wet mat.



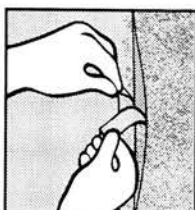
8. Apply 1st coat of saturant to adjacent area.



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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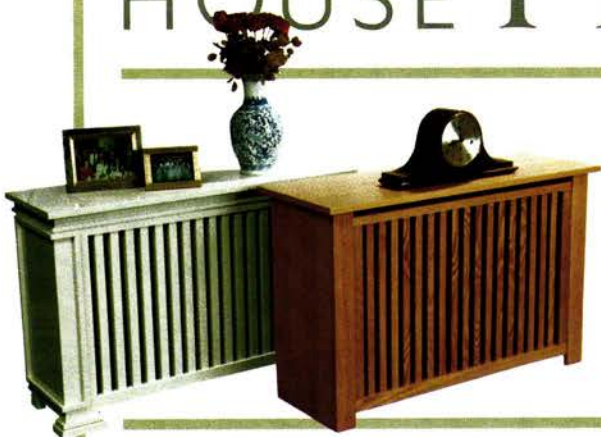


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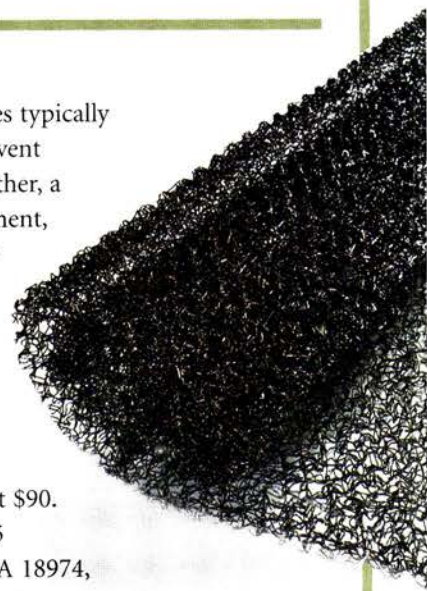
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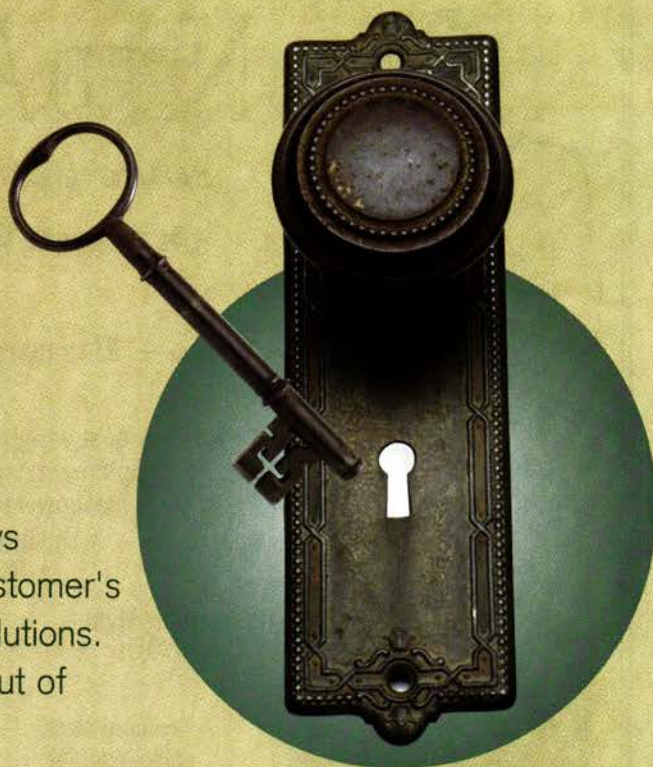
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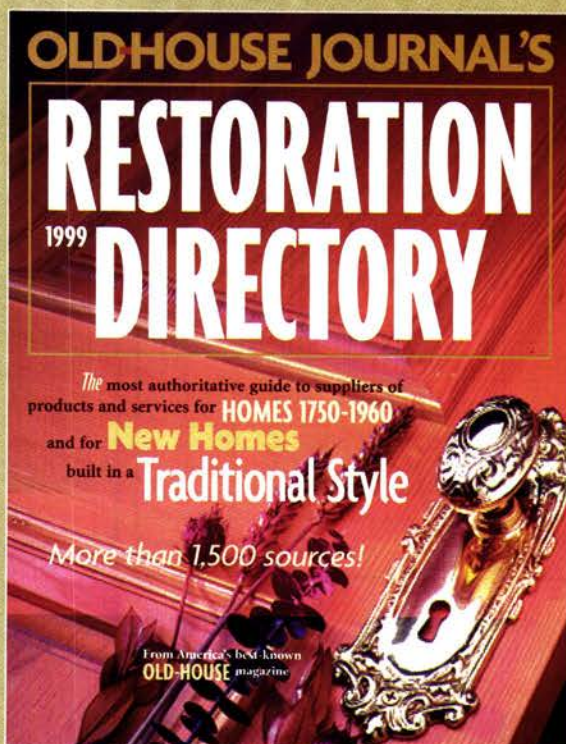
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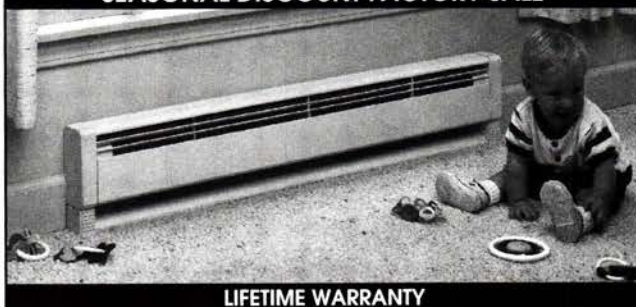
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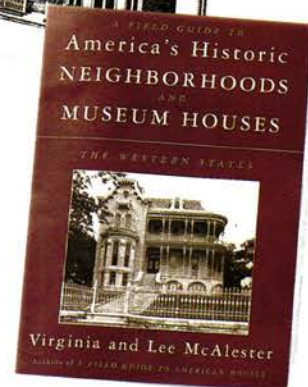
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Out West: Our Kind of Touring

ADORE FIELD GUIDES, with their fast-paced information and their gee-whiz nuggets. The McAlesters have written a new one that reads like a personal memo to OHJ readers, delivering the inside scoop on what you'd want to see in the towns you'd love to visit. The first in an ambitious series of regional field guides, this volume covers Texas to the Dakotas and westward to the Pacific, including 110 cities and towns with 172 historic neighborhoods and almost 200 museum houses. There is *a lot* of information here. (Indeed, the next volume—the Middle West—will take two years to compile, and work on the series will extend for more than a decade to come.) Their wonderful attention to detail is no surprise to those familiar with Virginia and Lee McAlester's *Field Guide to American Houses*, the bestseller in this category.

Potwin Place in Topeka is a rarity for the West—a planned neighborhood from 1885 (with broad sidewalks and street intersections featuring rounded mini-parks) filled mostly with Victorian-era homes.

I flip pages to look up favorite haunts, and places I've never heard of. At "California—San Francisco Bay Area/Martinez," a photo is captioned, improbably, *John Muir House*. "Wildness is a necessity," wrote the naturalist and father of American conservation, but his house is a proper

and prosperous Italianate villa. I stop browsing to read the text: Aha! Muir and his wife inherited the house from her father. Muir wrote at a simple desk upstairs, used the imposing house to entertain influential visitors from Washington. He "apparently was thrilled when the 1906 earthquake ruined a marble fireplace. This gave him the opportunity to replace it with a large brick fireplace with a round-arched opening . . . simple and straightforward."

An hour goes by and I haven't budged, grazing in 700 pages of irresistible anecdote, historical trivia, and vivid, first-person descriptions. Manti, Utah, population 2300: Mormon adobes and a grand Queen Anne. Dallas has Prairie-style historic districts. The trout fishery superintendent's house in Spearfish, South Dakota, lets us glimpse middle-class life from 1905 through 1930.

Because the book is presented by region and not chronologically, the historical timeline tends to blur. The McAlesters deal with the context of time—what happened when—in a helpful Introduction. Here we review the social, economic, political, and architectural events of the West over four eras: Colonial, Romantic, Victorian, and Eclectic (which takes us up to 1940). Architectural styles from Greek Revival to International Style are reviewed, with illustrations, and museum houses are listed for each style.

In the main body of the book, fascinating details pepper concise sketches of the history of

A Field Guide to America's Historic Neighborhoods and Museum Houses: The Western States

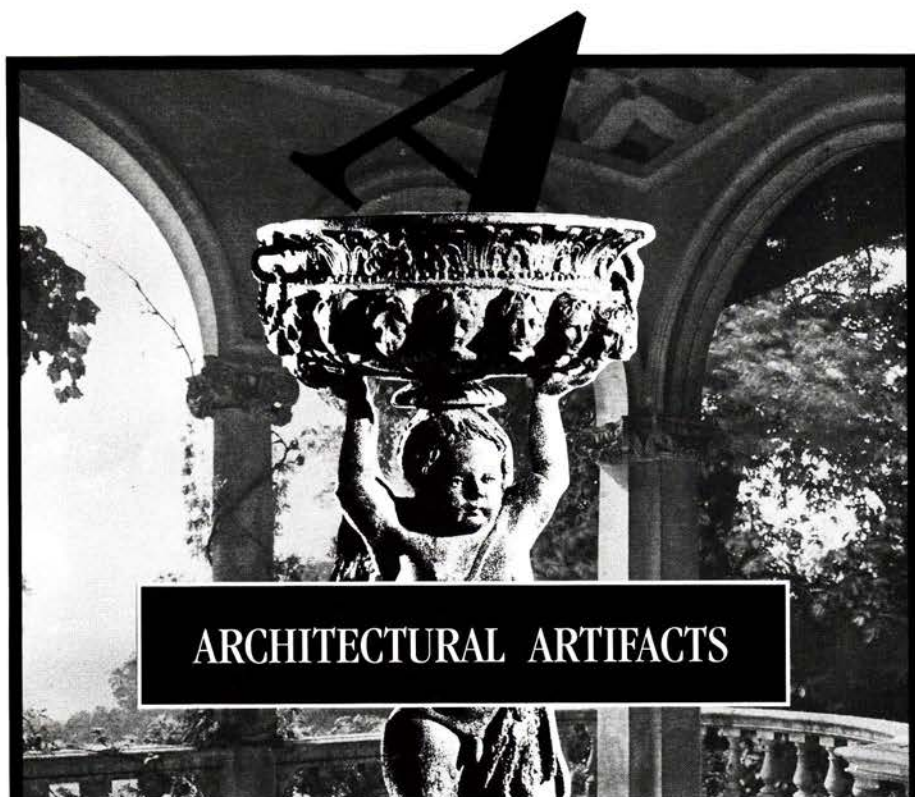
BY VIRGINIA AND LEE MCALESTER

Alfred A. Knopf, 1998;

710 pages; softbound, \$27.50.

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cities and towns, neighborhoods, and individual houses. Entries are alphabetical within states. Each city or town is introduced with a chart showing population growth. (Astoria, Oregon, had 250 people in 1860; 8,000 in 1900; 10,000 in 1840—still 10,000 today. Houston's population

The Santa Fe Railroad chose Albuquerque as headquarters . . . In 1926 a different kind of transportation boon came through town: Route 66.

was 5,000 in 1860; 45,000 in 1900; 385,000 in 1940; over 1.6 million today.) Architecture comes alive as it is revealed to be a document of social movement and development.

The text is supplemented with historic and contemporary photographs, 175 maps, and 300 illustrations. The Appendix is a crash course in urban planning in the historic West: land-survey systems, block shapes, street grids, lot spacing, streetscape rhythms, street trees, etc. This background allows a deeper level of understanding of how neighborhoods and towns built up, and how to read that evidence.

The McAlesters maintain the common view of what constitutes "historic" in American architecture with almost everything in the book pre-dating World War II. The following states are included in this volume: Arizona, California, Colorado, Idaho, Kansas, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, and Wyoming. 

—REVIEWED BY PATRICIA POORE

A Field Guide to American Houses (1984, 1992) by Virginia and Lee McAlester is still available from the Old-House Bookshop: (800) 931-2931. [Softbound, 525 pages; order #R100, \$21.95]

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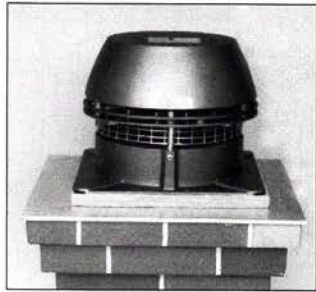



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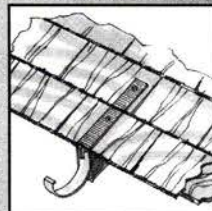
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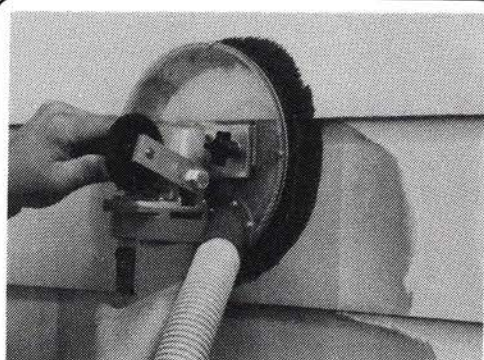
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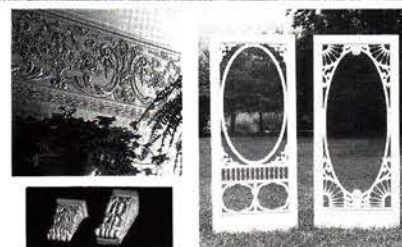
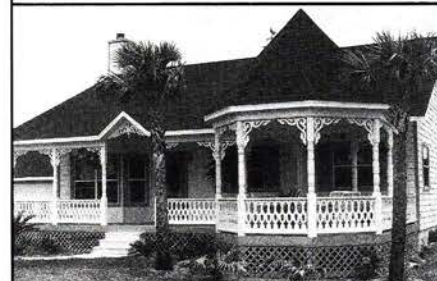
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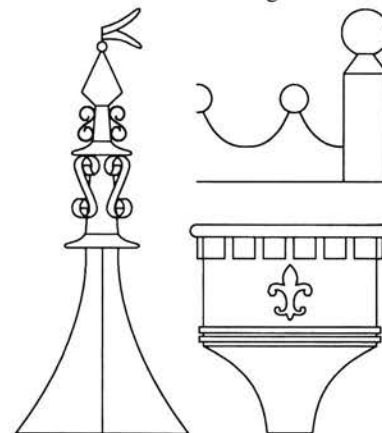
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The Southern Wilmington

SEEN FROM THE vertical lift bridge over the Cape Fear River, this compact city of low brick buildings and church spires is a throwback to the past. You do a double take—is this the Sunbelt, or a 19th-century river town?

Actually, it's a little of both. Settled in the 1730s, Wilmington, North Carolina, is yet another historic port on the coast of the Carolinas and Georgia. Charleston and Savannah are better known, but as a major destination for blockade runners, Wilmington held out longer during the Civil War—a point of pride in a region where the “War of Northern Aggression” is still part of the local consciousness.

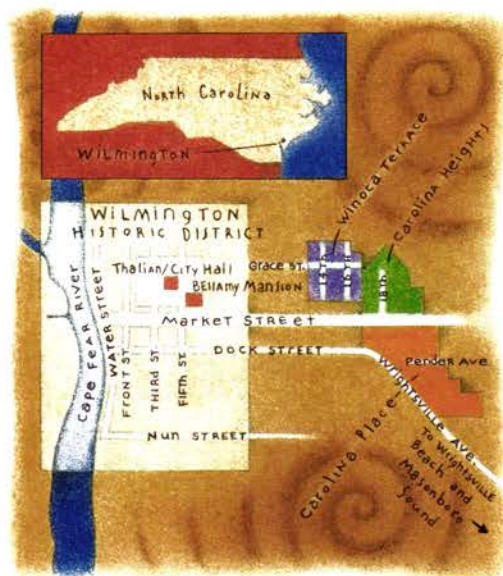
Bolstered by the presence of a film studio that's churned out more than 200 theatrical and made-for-TV films since 1983—as well as the hit teen series *Dawson's Creek*—Wilmington is an emerging arts mecca. Michael Jordan's hometown has long been a regional tourist destination. Wrightsville Beach, established in the 1880s, is just 10 miles away, and another 50 miles of pristine white sand beaches are within an hour's

drive. You can catch the sunrise at the beach and easily make sunset on the river over dinner at an outdoor waterfront restaurant. The weather is mild 10 months of the year.

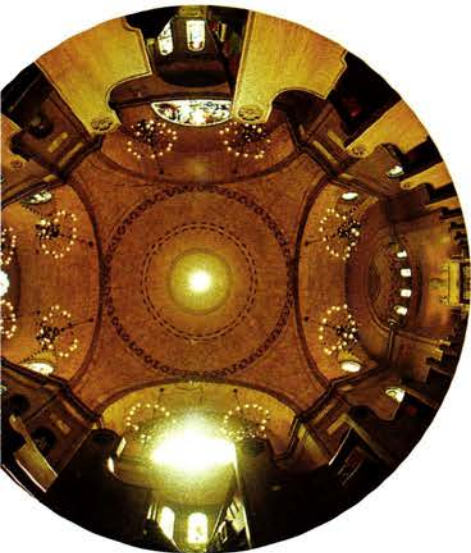
Until recently, Wilmington's best years were in the past. A lull after World War II turned into a slump with the departure of the city's lifeline, the Atlantic Coast Line Railroad, in 1960. Not

Charleston and Savannah are better known, but as a major port for blockade runners, Wilmington held out longer during the Civil War—a point of pride in a region where The War is still part of the local consciousness.

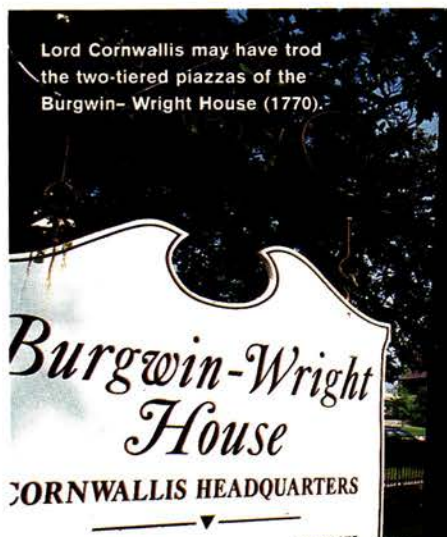
BY MARY ELLEN POLSON



Twenty miles upstream from the mouth of the Cape Fear River, Wilmington was a major distribution point for cotton and naval stores in the 1800s. The city withstood Union assaults until 1865. Top: The center span of the city's unusual vertical lift bridge rises between the two towers to let container ships pass.



Clockwise from top left: The self-supporting masonry dome of the Spanish Baroque St. Mary's Catholic Church (1908-11), one of many spectacular houses of worship in Wilmington. First Baptist Church (1859-70) reaches for the sky beyond Kenan Fountain. Fluted Corinthian columns 25' high flank three sides of the flamboyant Bellamy Mansion. A restored parlor in the Bellamy Mansion, which was badly damaged by fire in 1973.



Lord Cornwallis may have trod the two-tiered piazzas of the Burgwin-Wright House (1770).



until 1991 was Wilmington linked to the rest of the world by interstate. As a result, the city of 60,000 has a largely intact 19th-century National Register district that covers more than 200 blocks.

Much of the rest of town is a microcosm of early-20th-century residential architecture. A few blocks east of downtown are the streetcar suburbs of Winoca Terrace, Carolina Heights, and Carolina Place—colloquially known as the Mansion District. Farther out along Wrightsville Avenue is Audubon, an early 20th-century subdivision populated by Aladdin houses (the Bay City, Michigan, mail-order house company had its southeastern hub here). Keep following Wrightsville Avenue (which was once paved with oyster shells) and you'll end up at the beach. Some highlights:

WILMINGTON HISTORIC DISTRICT A walk along Water and Front Streets is a tour through most of the city's 19th- and early-20th-century commercial architecture. At Market and Third Streets, take in the pure Gothic Revival form of St. James Episcopal Church (1840), the Richardsonian Romanesque New Hanover County Courthouse (1892), the late-Georgian Burgwin-Wright House (1770; open for tours, 910-762-0570), and an Italianate-Greek Revival temple, City Hall/Thalian Hall (1855-58). Inside Thalian Hall is a 700-seat Beaux Arts theater with a gilt proscenium (guided tours, 910-343-3660).

At the intersection of Market and Fifth, turtles and gargoyles adorn the Carrere & Hastings-designed Kenan Memorial Fountain (1921). On the right is a 1907 Renaissance Revival apartment building; on the left is the Classical Revival-style Bellamy Mansion (1859-60). Probably the last antebellum mansion completed in the South, the Bellamy Mansion is an active restoration exhibit (910-251-3700).

Residential streets filled with 19th-century homes, many of them in the Italianate style, fan out on either side of Market Street. Don't miss the deRosset House



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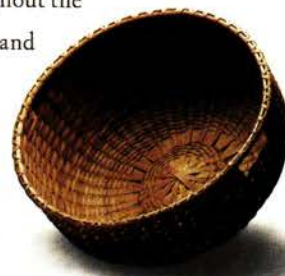


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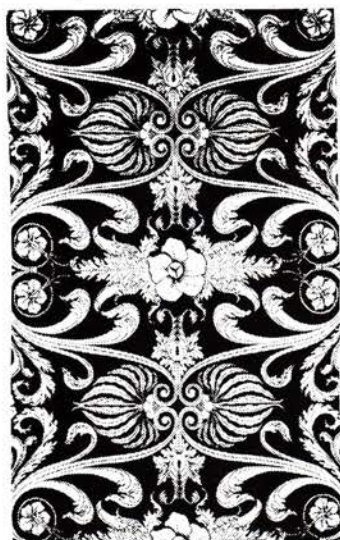
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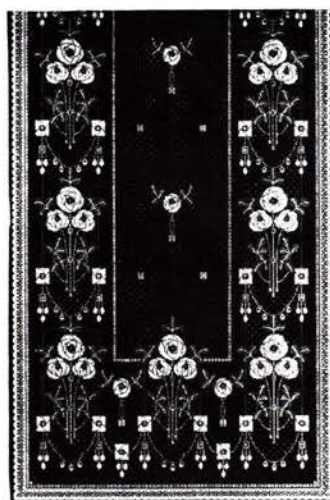
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The spire of First Presbyterian Church rises above the brick warehouses and commercial buildings of the riverfront in Wilmington, North Carolina.

(1841), a vented and bracketed Italianate mansion at Second and Dock; the stuccoed Italianate Zebulon-Latimer House (1852) at 126 S. Third (open for tours, 910-762-0492); the Stick Style McKoy House (1887), 402 S. Third; or the Lazarus House, 314 Grace St. Built in 1816, the last-named house displays an unusual combination of Federal, Greek Revival, and Italianate detailing. For an insider's view of the historic district, take a tour with the very colorful Bob Jenkins (Wilmington Adventure Tours, 910-763-1785).

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THE WORTH HOUSE 412 S. Third St., (800) 340-8559. A Neoclassical Revival-influenced Queen Anne home with seven guest rooms.

THE MANSION DISTRICT Eighty-year-old live oaks branch and intertwine over Market Street between 17th and 20th Streets. To the north is Carolina Heights, a neighborhood of Colonial Revival houses, Foursquares, and Arts & Crafts bungalows developed in the 'teens and '20s; on the south side is Carolina Place, the city's oldest suburban development (1906), densely developed with late-Victorian frame cottages and bungalows. The district gets its name from the four mansions in the 1700 block. Two of them—Kenan House and Wise House (both 1909)—were the Neoclassical Revival homes of two sisters who were heiresses to the Mary Lily Kenan Flagler Bingham fortune. North of Market between 14th and 17th Streets is Winoca Terrace, a pleasant mix of Colonial Revival-style and Arts & Crafts-influenced houses.

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Associate Editor MARY ELLEN POLSON
lived in Wilmington for 10 years.

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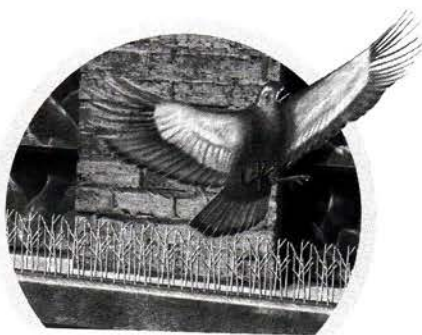
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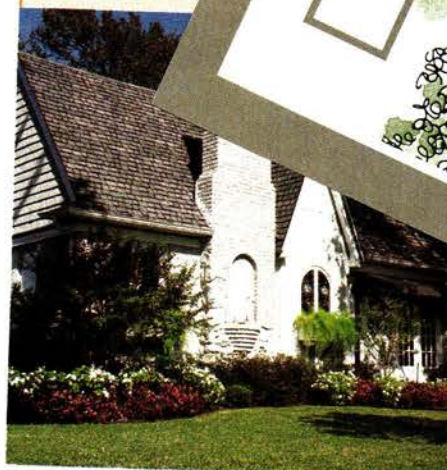
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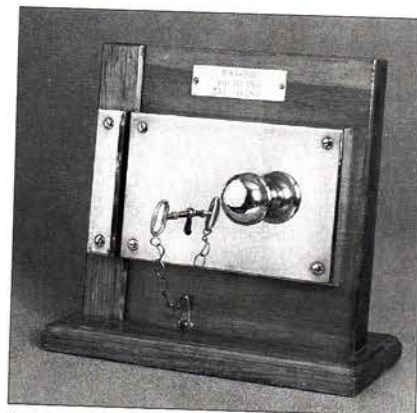
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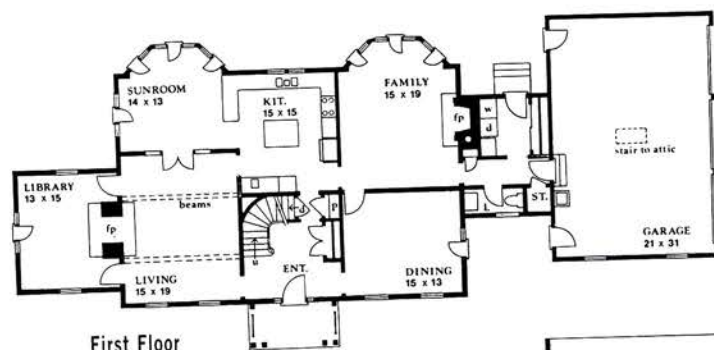


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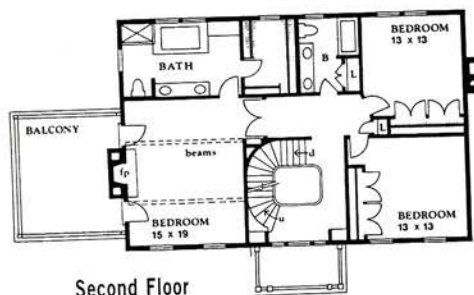


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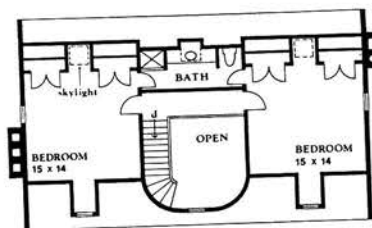
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First Floor



Second Floor



Third Floor

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Third Floor: 775'

Ceiling Height

First Floor: 8'

Second Floor: 8'

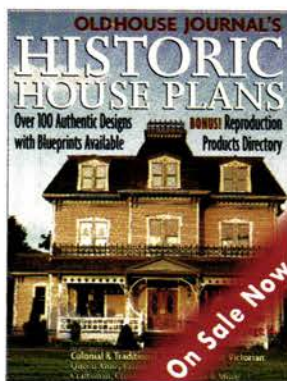
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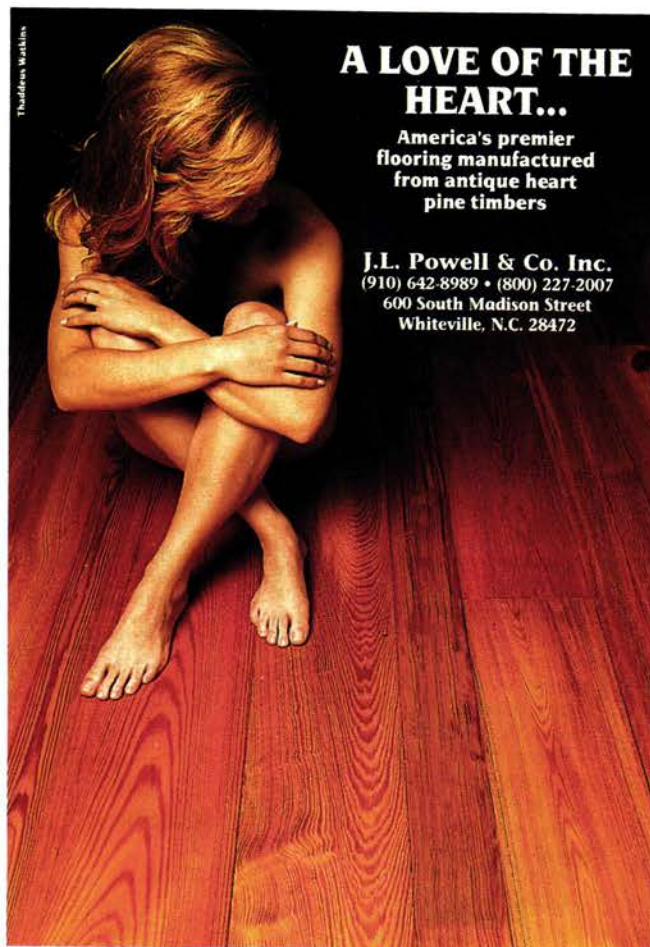
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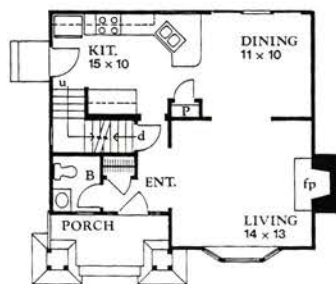
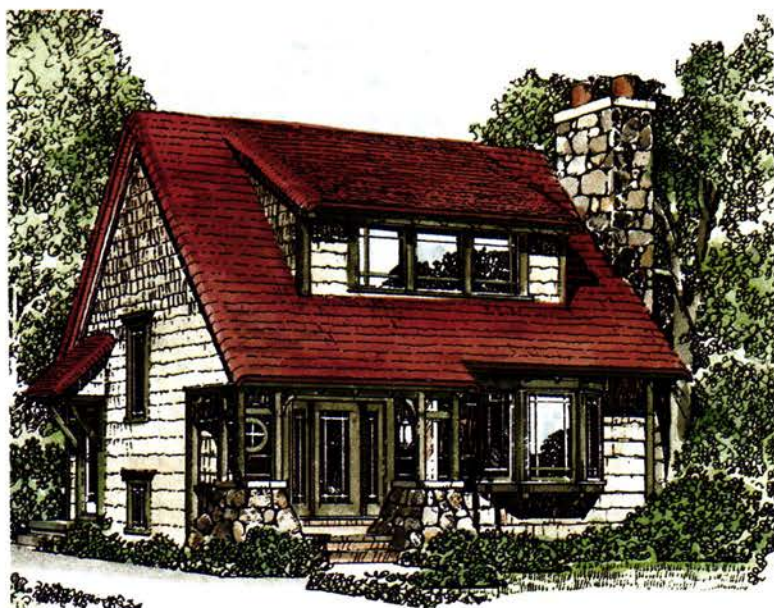
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First Floor



Second Floor

Plan PP-106-PV

Cost: \$170

Set of 5: \$230

Set of 8: \$270

Bedrooms: 2

Bathrooms: 1½

Square Footage: 2,372'

First Floor: 1,222'

Second Floor: 1,150'

Ceiling Height

First Floor: 10'

Second Floor: 9'

Overall Dimensions

Width: 36'

Depth: 42'

Thatched Eaves Cottage

Evocative of medieval thatch, rolled eaves with steam-bent shingles appeared on many nouveau Cotswold cottages in the 1920s and '30s. This two-bedroom plan includes a formal dining room, large kitchen, and stone fireplace in the living room.

Medieval Cottage

This L-shaped cottage offers such Tudor Revival features as half-timbering, rustic shingles, and a steeply pitched roof. The plan includes a 17' high ceiling in the living room, a formal dining room, and a downstairs bedroom with its own bath.



First Floor



Second Floor

Plan PP-156-PV

Cost: \$170

Set of 5: \$230

Set of 8: \$270

Bedrooms: 2

Bathrooms: 2

Square Footage: 1,375'

First Floor: 925'

Second Floor: 450'

Ceiling Height

First Floor: 8'

Second Floor: 8'

Overall Dimensions

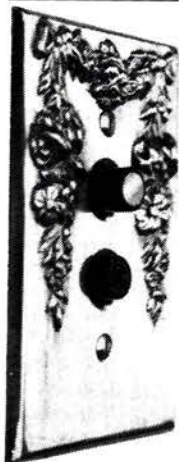
Width: 30'

Depth: 34'6"



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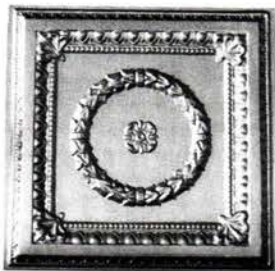
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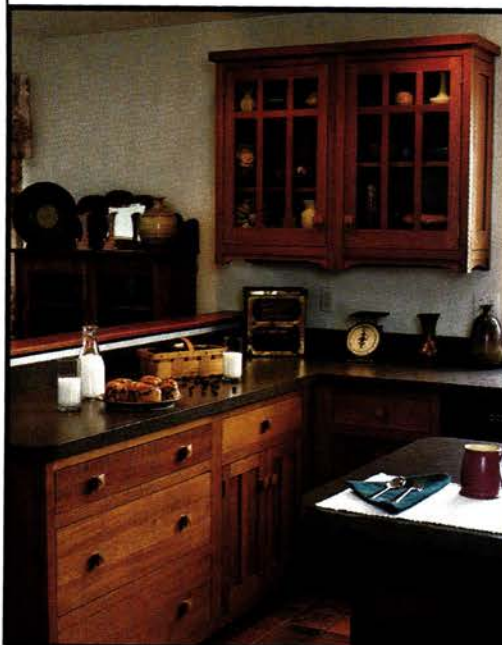
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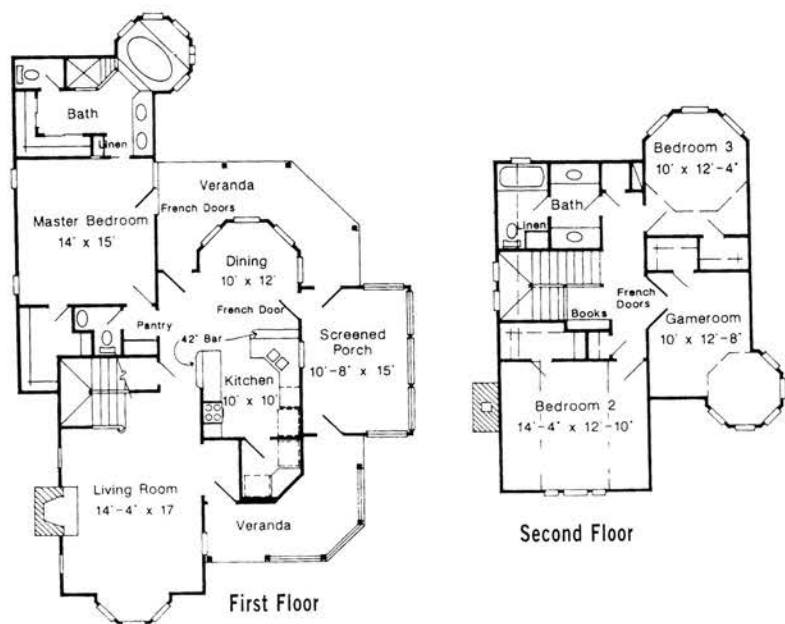
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Queen Anne with Palladian Window

No style-conscious Queen Anne house of the late-19th century was complete without a turret. This three-bedroom, two-and-a-half-bath design offers two of them, as well as spindlework detail and a Palladian window. The three-sided verandah is bisected by a breeze-catching screened porch, and the master bedroom suite is on the first floor.



Plan LG-17-VI

Cost: \$230

Set of 5: \$290

Set of 8: \$330

Bedrooms: 3

Bathrooms: 2½

Square Footage: 2,071'

First Floor: 1,236'

Second Floor: 835'

Ceiling Height

First Floor: 9'

Second Floor: 10'

Overall Dimensions

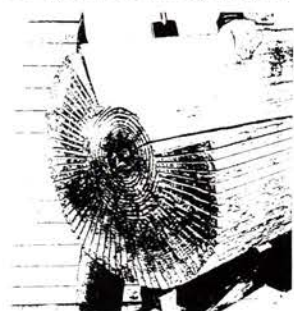
Width: 40'4"

Depth: 62'10"



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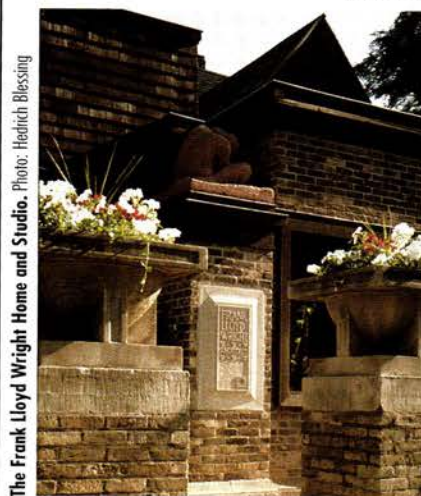
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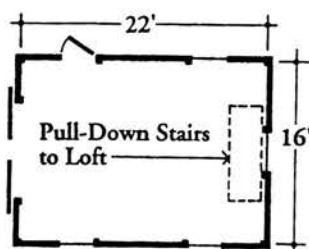
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HISTORIC HOUSE PLANS

Single Bay Garage

Reminiscent of one-room schoolhouses of the 19th century, this single-bay garage is trimmed with a cupola. The plan includes ample loft space and a separate side entry.

Plan DB-01-VI
Cost: \$75
Square Footage: 682'
 First Floor: 352'
 Second Floor: 330'
Ceiling Height
 First Floor: 8'4"
 Ridge Height: 20'4"
Overall Dimensions
 Width: 16'
 Depth: 22'



HOW TO ORDER

YOU CAN ORDER ACTUAL blueprints for all the houses featured. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean you'll 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-

ing specs, where noteworthy, are included, such as vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators. ■ May include foundation plan for basement or crawl space. (Crawl space plans can easily be adapted for full basements by your builder.)

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LEWES, DE—A Christmas House Tour, Dec. 5. Private homes decorated for the holidays and the Lewes Historical Society complex. Call (302) 645-7670.

LUMPKIN, GA—Yule Log Ceremony, Dec. 5, and tree lighting, Dec. 12 and 19, in Westville, an 1850s living history museum. For more information, call (888) SEE-1850 or view www.westville.org.

SAVANNAH, GA—Lecture on "The Architecture of J. Neel Reid: Of the Georgia School of Classicists," 7 p.m., Nov. 19. Sponsored by the Georgia Historical Society, (912) 651-2125.

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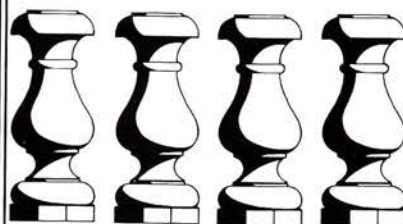
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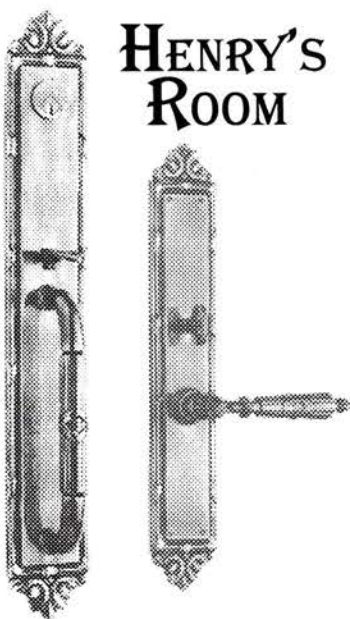


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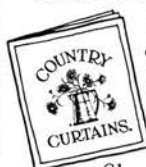
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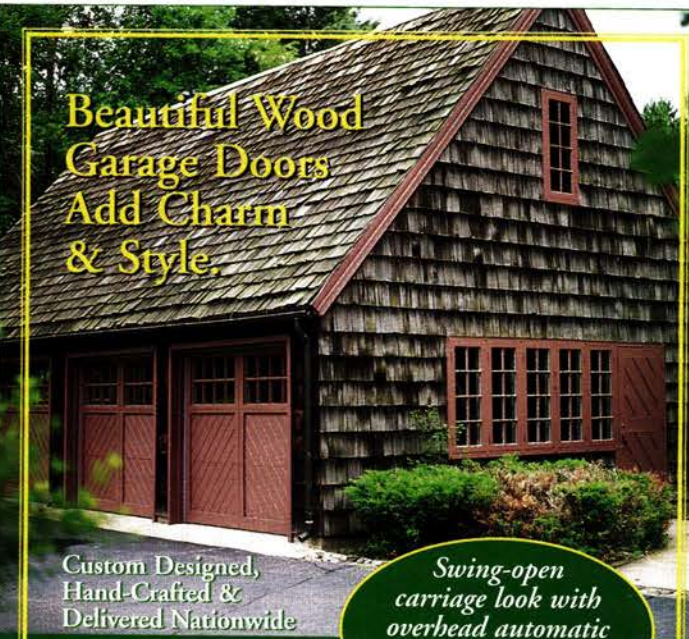
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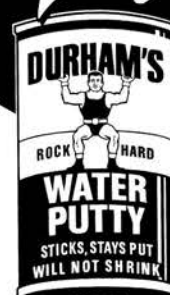
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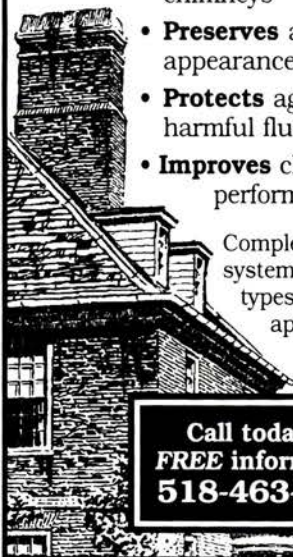
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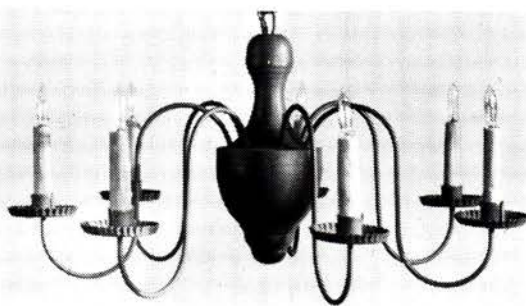
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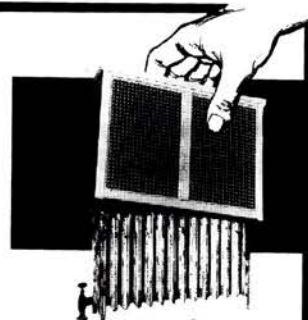
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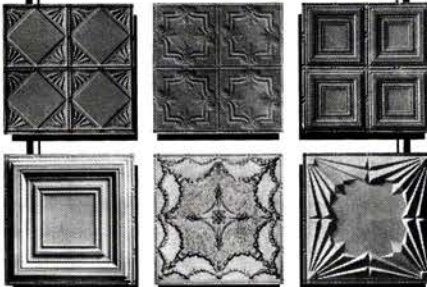
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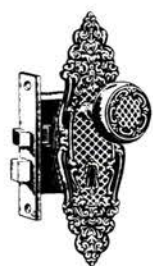
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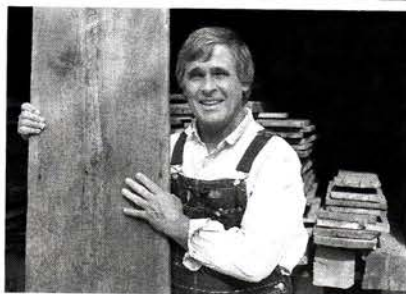
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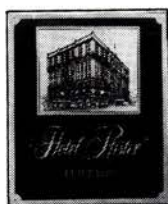
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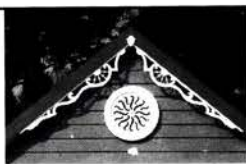
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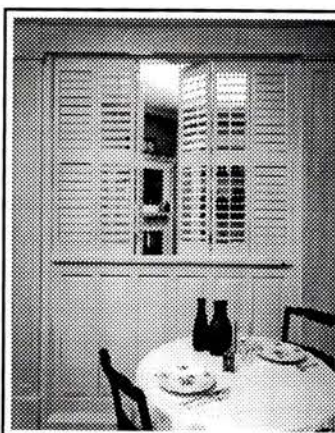
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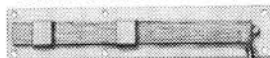


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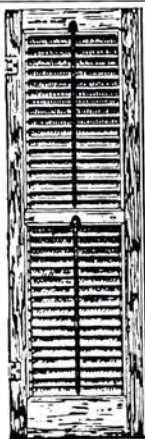
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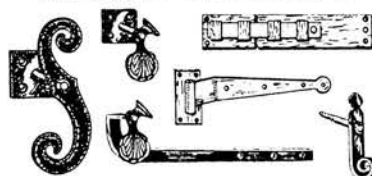
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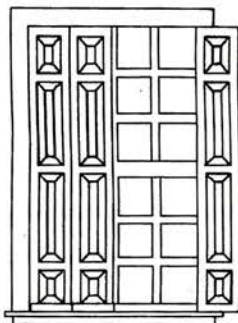
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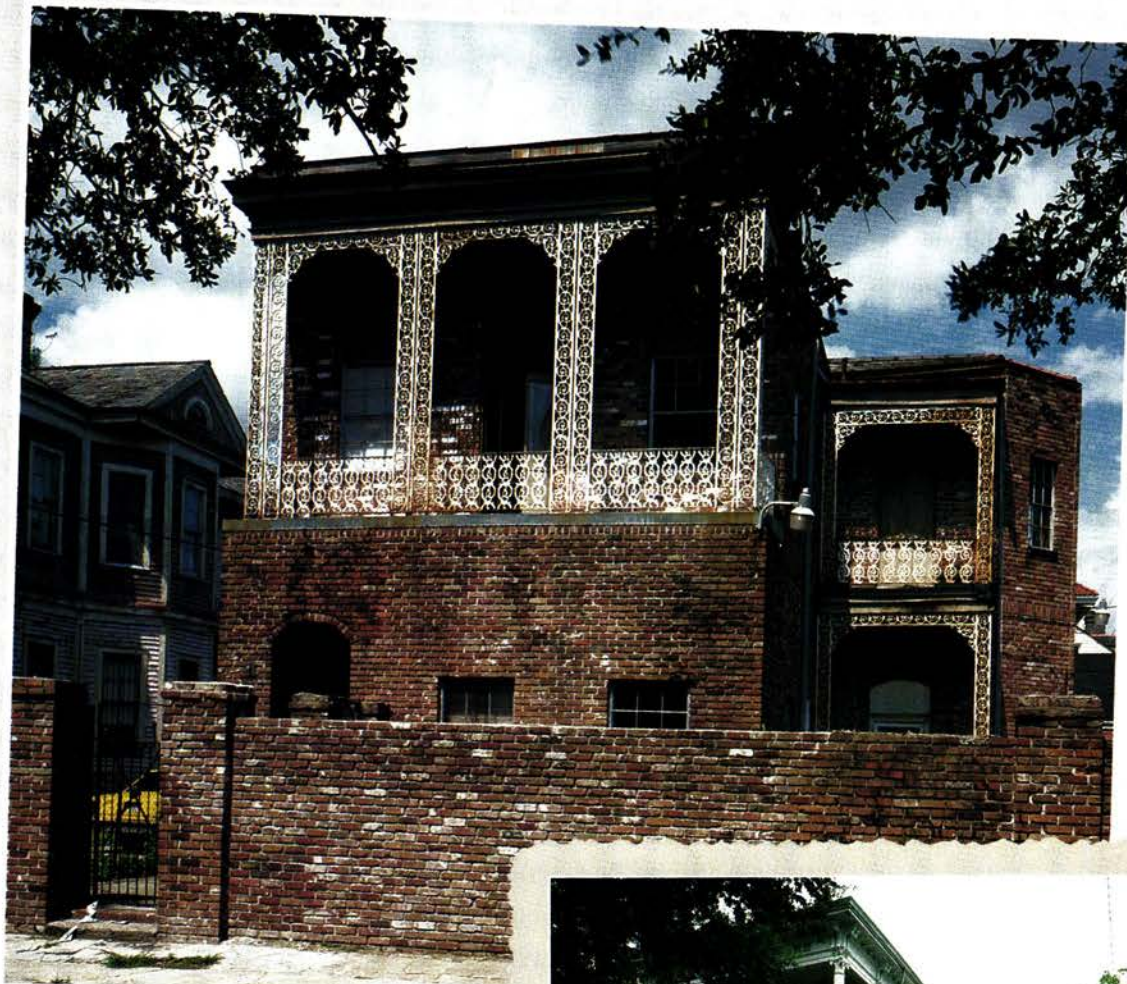


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