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JOURNAL

APRIL 1999

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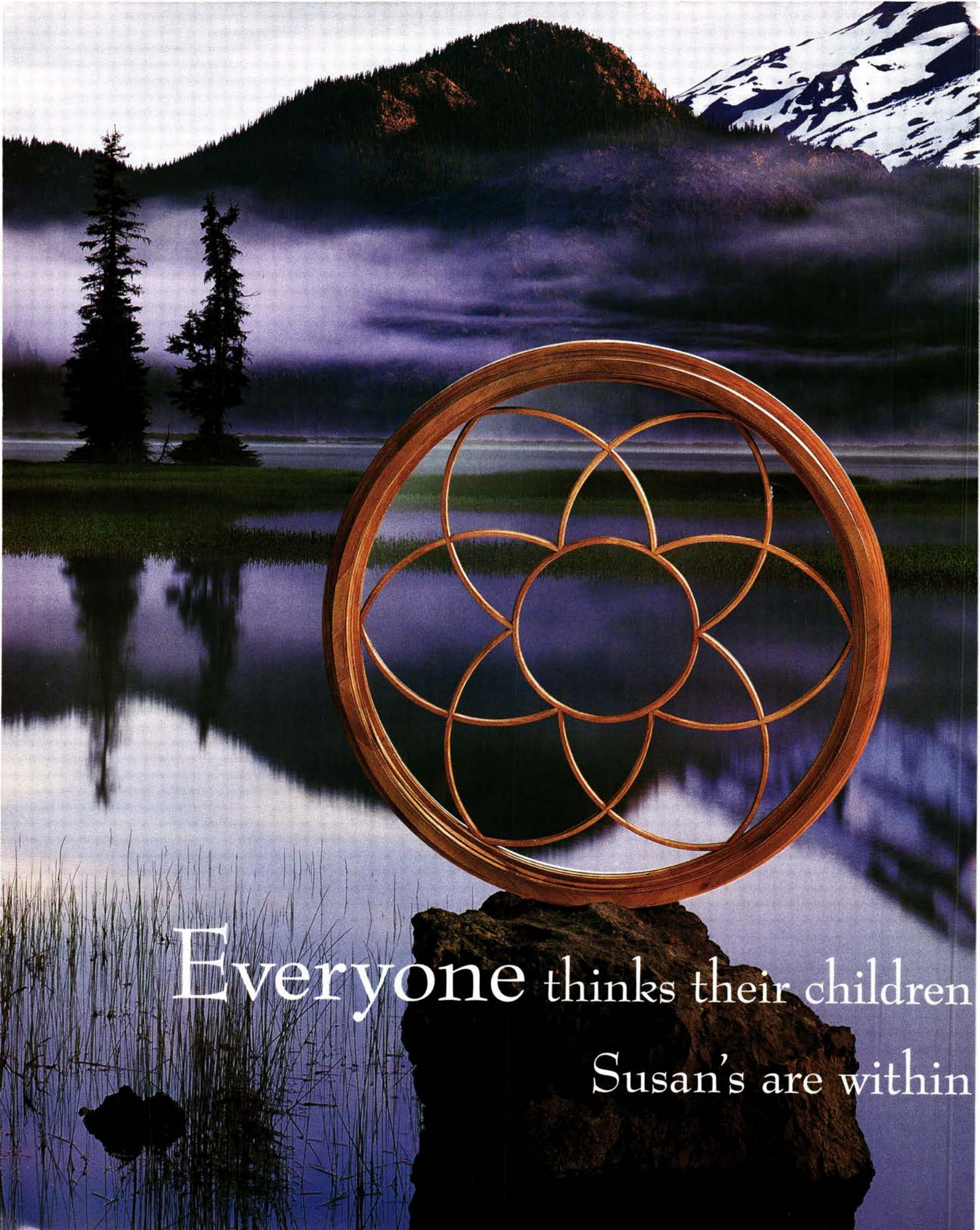
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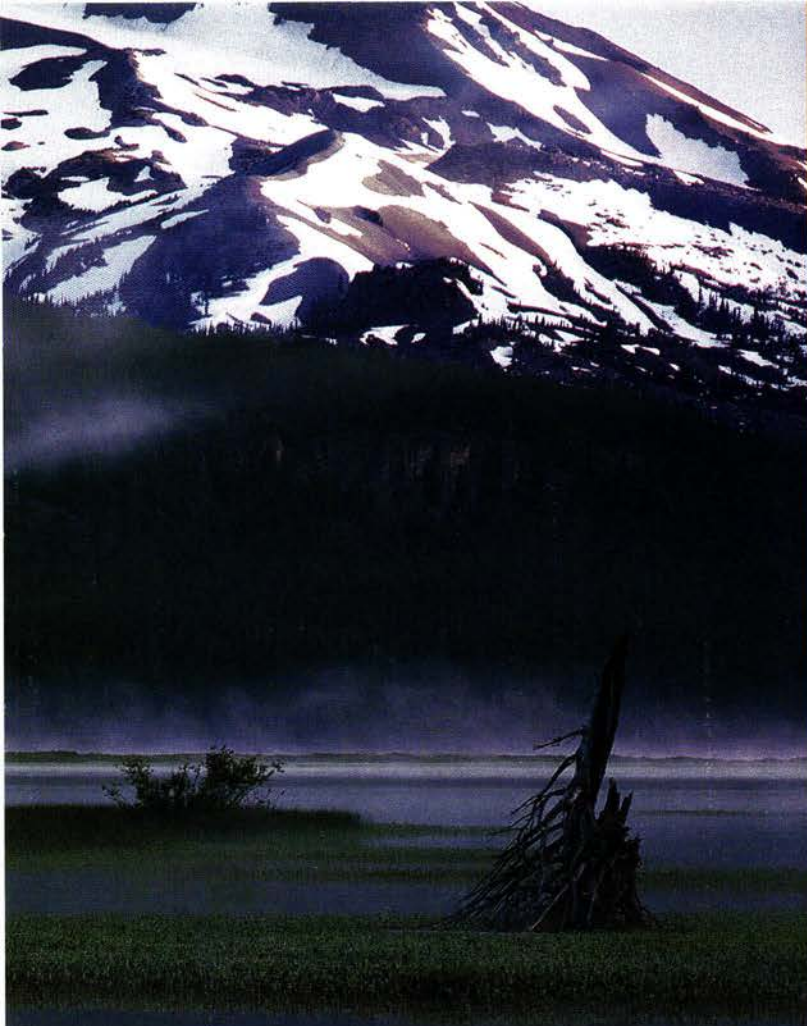
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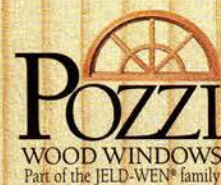
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MARCH/APRIL 1999
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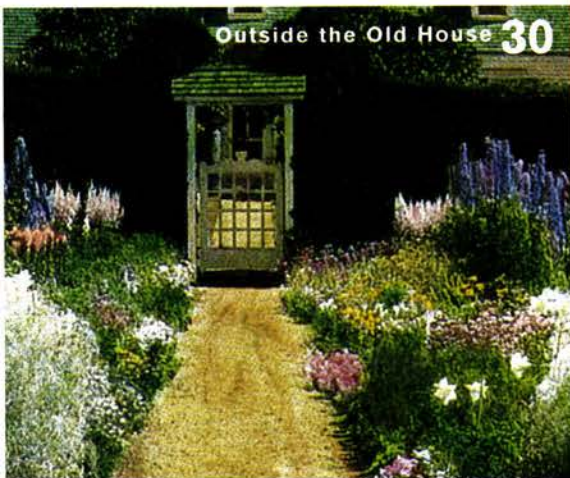
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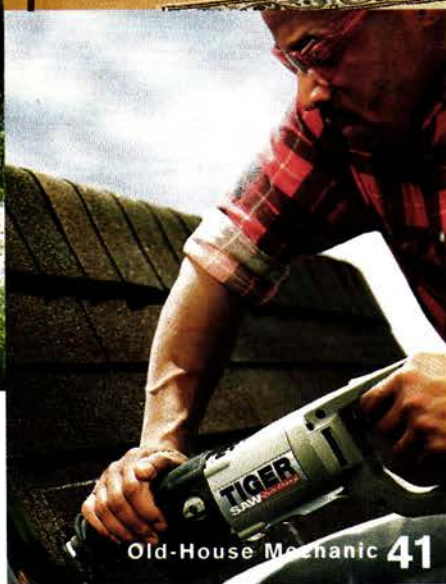


Winning Kitchens 50



Outside the Old House 30

ON THE COVER: Grand Prize Winners Alice and Greg Brock made a remuddled kitchen Wright by carefully patterning cabinetry and glasswork on furnishings elsewhere in their Frank Lloyd Wright-designed house. The light fixture over the dining room table is a refurbished antique. *Photo by Kate Roth*



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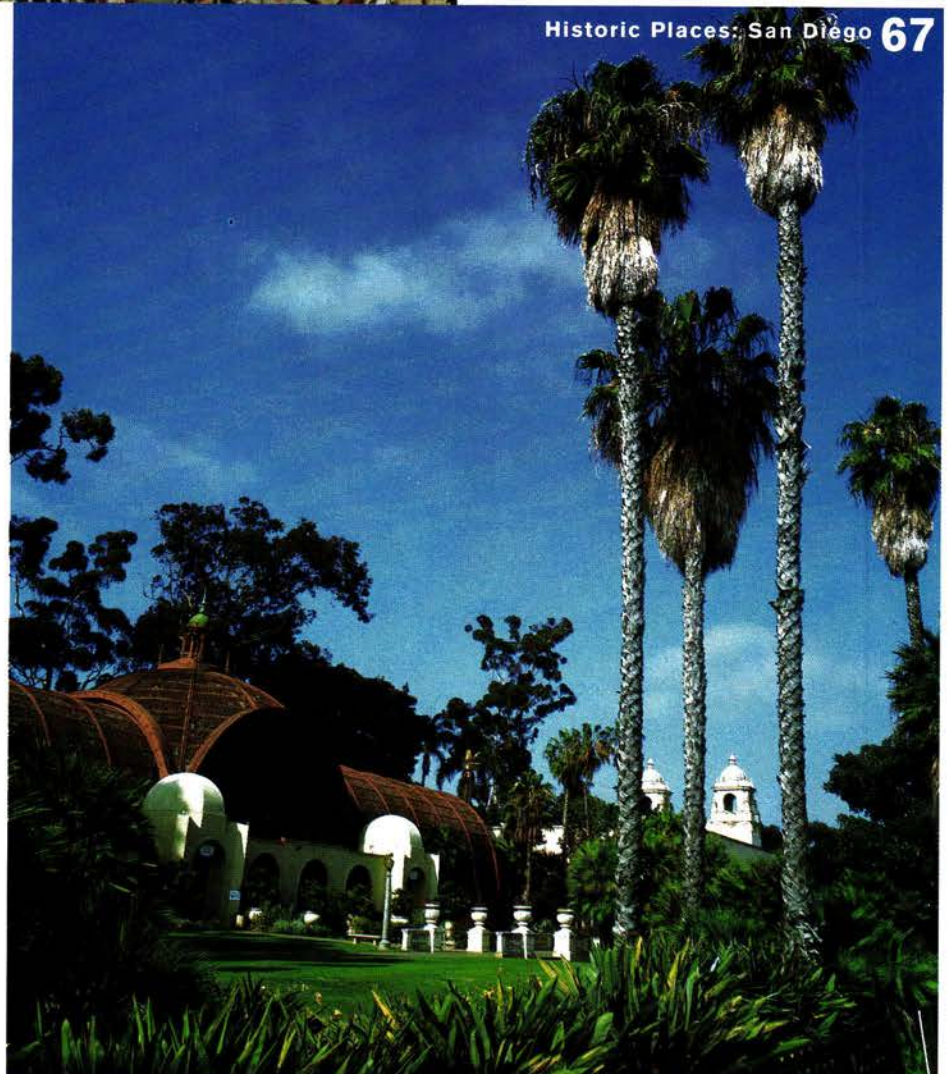
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Catchin' up on Kitchens

FROM PHILADELPHIA to Pasadena, at conferences, shows, and lectures around the country this winter, I've had the chance to talk to hundreds of old-house owners about their biggest interests and favorite projects. It comes as no surprise to me what's Number One on their lists: kitchens.

Most every house, new or old, has a kitchen and, of all the rooms, today kitchens get the most attention. For old-house owners, there's a double interest. First, the kitchen is a period place, one that announces its era the instant you enter. (Witness how you can peg the age of any mid-to-late 20th century kitchen by sizing up the appliances and cabinets.) The goal for many folks is to keep the kitchen historically comfortable, if not identical, with the rest of the house. Second, the kitchen is the epicenter of modern lifestyles, rather than a service annex as was the case a century ago. People now hold cocktail parties in kitchens—a notion unthinkable in our grandparents' generation—and old-house folks are no exception.

This winter even gave me the opportunity to be a "kitchen voyeur," a treat that's a pleasure to share. In this issue we announce the winners of the OHJ Kitchen Design Contest, and with it views of some remarkable kitchens of all shapes and tastes. The response was enthusiastic and reaffirming as well. After reading entry after entry, it's heartening to see such high standards of

work and design. Contrary to what one might think, size does not really matter. Judging by the wealth of contenders, there's plenty of ingenuity, utility, and historical charm to be had in tiny spaces, too.

The most fun, perhaps was looking at the Cinderella Kitchen entries. In this category we turned the usual beauty pageant concept inside-out. Instead of spotlighting only the results, the seamless "ta-dah" of a finished project, we wanted to give some kudos for the journey itself. At one time or other, everyone has walked into or lived with a "kitchen from hell," but how many of us actually do something about it? We felt the need to recognize folks who started with the ugliest or most insensitive "before" kitchen, and carried it to the most improved or historically appropriate "after" kitchen.

This metamorphosis is the essence of restoration and, indeed, the Cinderella category was designed to transcend issues of building size, age, or era. As with the heroine of the famous fairy tale, it takes a kind of magic to turn an ignominious scullery into a regal kitchen. It was also intended to be inspiring and fun—a reverse Remuddling, if you will. Flip to page 50 to see the crystal slippers and more.

Gordon Bock



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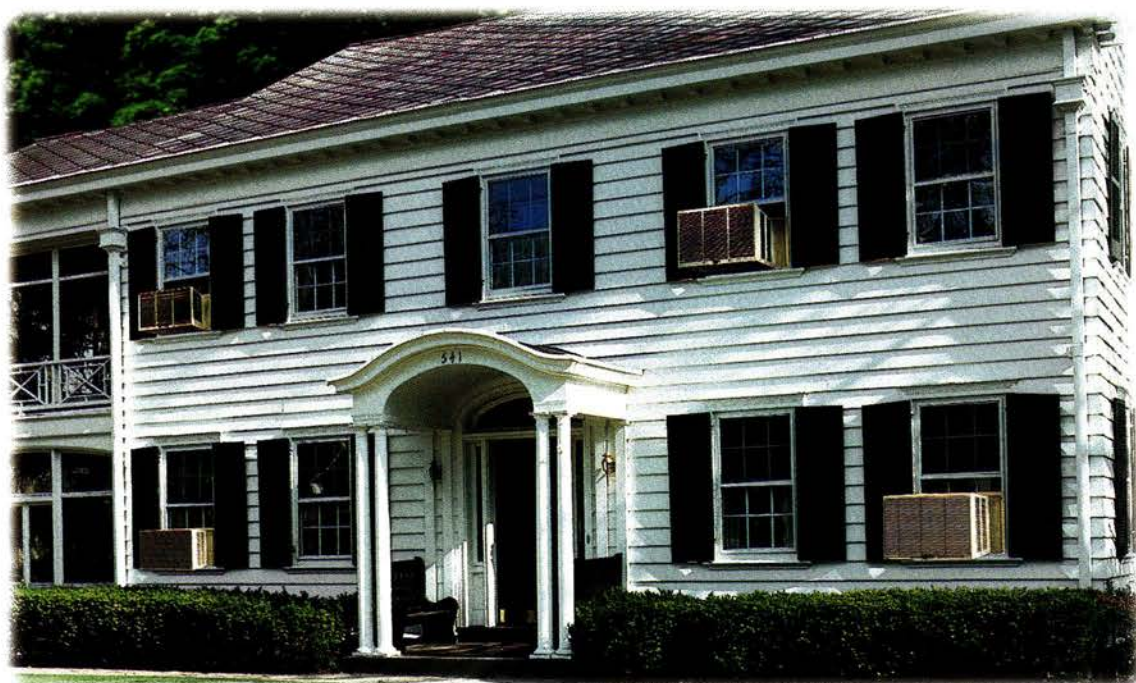
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CURATORIAL LIGHTS

THE ARTICLE ON lighting fixtures [Lighting Living Rooms, Jan./Feb. '99] was fine as far as it went, but surely your readers would like to delay the inevitable disintegration of the fugitive organic materials that are components of older houses and their contents. This destruction is caused by infrared and ultraviolet rays emitted by conventional lighting with incandescent, fluorescent, or tungsten sources. Substances such as wood, textiles, paper, leather, ivory, and lacquer can be dried out and faded irreversibly by the very light needed for any human activity.

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—GERSIL N. KAY

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MILK DOOR OR MORE

MY HUSBAND AND I recently moved into a 1950 bungalow. In the process of renovation, we discovered something unusual—a cabinet door turned out to be a tiny closet that originally opened to the outdoors. The egress was originally covered by aluminum siding. A couple of people have said that

this was a means of delivering milk. Have you seen this before? What was its use?

—JOAN GRAY
Indianapolis, Ind.

My duplex house in Brooklyn, N.Y., had a cast-iron "cupboard" door that opened like a bin to the outdoors with venting. It was



for summer storage of garbage. (Not for pickups—this was on the third floor!) These little nooks and "patent devices" were popular from the '20s through the '50s.

If the milk scenario looks reasonable—say, if the door opens onto the front stoop—it's probably a reasonable assumption. Milk and

ice delivery or garbage pickup would have all been functional uses. —P. POORE

RARE BREED

EACH TIME *Old-House Journal* arrives at our house, we sit down immediately and skim the magazine. We were so surprised to see our old house pictured on page 24 ["Signs of Pedigree," Jan./Feb. '99]. We have called our family and friends to tell them that our house is in your magazine.

Thank you, too, for your magazine. Although our house is listed on the assessment rolls as "unimproved," we think our house is just about perfect. We resisted numerous "suggestions" about vinyl siding, aluminum or vinyl windows, and other improvements to our home because of the information in *Old-House Journal*. We intend to keep our house "one-of-a-kind".

—WILLIAM & ELIZABETH SOMMERFIELD
Massena, N.Y.

KEEP US POSTED

JUST RECEIVED THE Jan./Feb. 1999 issue and feel I must comment on William Cox's letter on setting fence posts. His method is good, but as a child of the Depression



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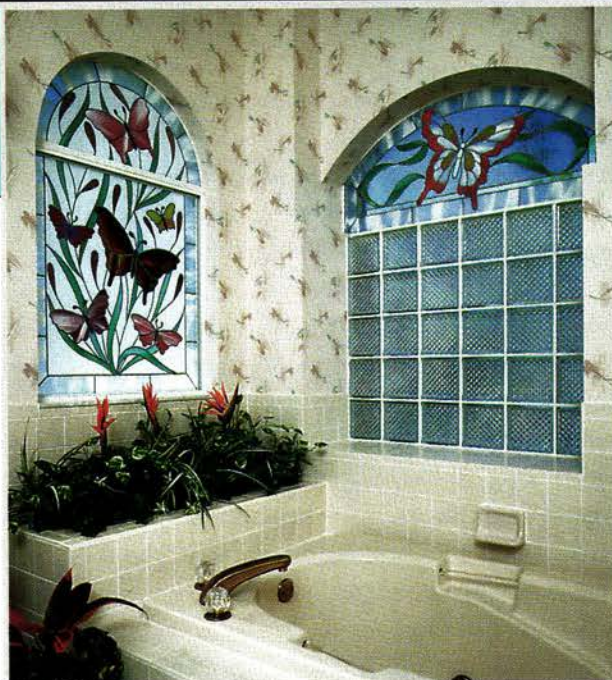
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Stained Glass Overlay

(born October 1929), I soon learned to do things cheaply. His bag of concrete and half a brick cost money! The zero-cost method used has lasted for 25 years on a 20-foot electric pole and ten years on one end of a 30-foot clothesline.

Dig the hole deep enough, not too large (12" diameter is OK for a 6" pole), straight sided or slightly bigger on the bottom (when you remove the last stone, it will be bigger), and then fill it to the top with water. Restrain your impetuosity. Let the water soak in, and fill the hole with water again. Set the post. Chuck in some of the stones you excavated. Throw in a few shovelfuls of dirt, let it soak a while, then a few more stones. Keep doing this until the hole is filled in and then replace and tamp the pole is. You will be surprised at how firm the pole is. You can then take the money you

would have spent on the bag of cement and buy a six-pack. Oh, also, you don't have to brace it—just hold the pole with the hand which ain't on the shovel handle while you're tamping. Works well in gravelly or clayey soil, not so well in sand.

I enjoy your publication. I own a two-storey farmhouse, 8" brick over post-and-beam (barn) framing built in 1840 by (or for) my great-great-grandfather. Mostly original, including 6 to 10" undulating pine plank floors, some panes in their leaky sash, and eternally dusting lime plaster. Some parts were remodeled in 1899; I snuck in a 200-amp service, 1 ½ baths, and central heat which entailed removing two chimneys that stood on top of closets on the second floor and putting in a new cellar to roof chimney. Removed no and added very few partitions. Our local tax assessor

keeps apologizing that he doesn't think the house is very modern. I keep thanking him.

—SAM FAIRCHILD
West Chazy, N.Y.

VINYL SOLUTION

I WAS GRATEFUL to find your article about Bungalow kitchens ["Kitchens on a Budget," Jan./Feb. '99]. My parents have bought a 1930s home that needs refurbishing. One thing particularly useful for us was the information on flooring. Although the complete house has hardwood floors, the kitchen has [had] layers of different material. We decided to strip as much as we could, but instead of trying to get to the wood and spend a fortune, we are going to lay commercial vinyl, as you suggested.

—LESLIE RAE COX
Tampa, Fla.



BEAUTY QUEEN

THANK YOU FOR your gracious response to my call regarding the unexpected appearance of our home on the pages of your magazine ["The Queen Anne Style," Nov./Dec. 1998]. Having overcome being caught completely by surprise, we are deeply honored and flattered by your treatment of our "dream."

The house that is your centerfold was originally built at the rural outskirts of a growing downtown Los Angeles in 1893 by businessman James Fielding Cosby, on the road leading south to the City's new Agricultural Exposition Park and a little college soon to be known as the University of Southern California. In 1902, Mr. Cosby had the house relocated

to the "back yard" of his new and larger estate in the tonier West Adams District some six blocks south and several blocks west, adjoining the University. The neighborhood declined rapidly following World War II, and the Cosby house came to house transient boarders and students (the undersigned among them). In 1982, we had the opportunity to relocate this wonderful house, this time across three freeways and some twenty miles northeast to the historic Founder's District of Pasadena, where it stands today amidst homes of the same period.

Old-House Journal is indeed the godparent of this rebirth: your pages inspired our relocation of the structure from a parking lot where it awaited de-



molition, and a bookshelf of dog-eared OHJ editions continues to guide our restoration efforts today.

Thank you for helping us recognize, value, and restore our architectural heritage for so many years.

—KEN AND KATHY GROBECKER
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Return to Park Gate *by Mary Ellen Polson*

PHOTOGRAPHS BY TOM COGILL

GAIL NIEDERNHOFER always has home-made cookies in her freezer, makes jackets out of quilts she sews herself, and hand-paints fine china for fun. As her kids like to say, Gail was Martha Stewart before Martha Stewart was cool. But this is also a woman who re-shingled a steep roof in the dead of an icy winter, routinely whipped up batches of mortar along with Saturday breakfast, and taught her children how to glaze windows. Given that Park Gate has 27 of them, the kids were experts before they were out of high school.

If Gail is the doer in the family, husband Dean is the visionary. An engineer by training, he successfully planned and carried out the restoration of a landmark-status, ca. 1750 colonial dwelling teetering on the edge of disaster. He made measured drawings and designed new heating and electrical systems for Park Gate—no small feat in a 250-year-old house.

The Niedernhofers began restoring their Tidewater colonial on 40 acres near Manassas, Virginia, years before it was trendy to fix up an old house. They bought it in 1975, when *Old-House Journal* was still a newsletter for brownstone owners. In fact, Gail wrote about the early years at Park Gate in a 1977 issue of OHJ. While her narrative is full of can-do attitude, it's easy to read the stress between the lines.



For Gail and Dean Niedernhofer, restoring an old house was a natural progression from refurbishing vintage cars and antique furniture.



Built from virgin timber, Park Gate is perfectly sited for southern exposure. In spite of decades of neglect, only one of the original sill beams failed.



"Some of the materials in
the house could have come
upstream, because the beams
upstairs are enormous—mortise-
and-tenon oak and walnut."

—DEAN NIEDERNHOFER



From left: Gail wrote about the first years at Park Gate for *Old-House Journal* in 1977. Meanwhile, Dean kept the driveway plowed with the help of a vintage tractor, a fixture around Park Gate for years. Laura, Gail, and Nancy found farm work rewarding, but tiring.



TIDEWATER COLONIAL

OWNERS: Dean and Gail Niedernhofer

KIDS: Laura, John, and Nancy, now grown

LOCATION: Nokesville, Virginia

DATE OF HOUSE: Ca. 1750

ON-GOING PROJECTS: Maintaining a 250-year-old house gives the Niedernhofers plenty to do.

OF INTEREST: Park Gate is a dead ringer for a much older Tidewater colonial, Susquehanna Plantation, now part of the Henry Ford Museum & Greenfield Village near Detroit.

"We had no idea how extensive the work would be. It was like walking around with the bottoms of your pockets cut off." —DEAN NIEDERNHOFER

Twenty-two years later, Park Gate is fully restored. The modest plantation house is on the National Register of Historic Places and an honored Virginia landmark. If there was such a thing as an Old-House Hall of Fame, Dean and Gail would be charter members.

From the comfort of their home, glowing with mellow wood and period color, the Niedernhofers view their experience a little differently. "We were idiots," Gail admits candidly. "Naïve doesn't begin to cover it."

"We had no idea how extensive the work would be," Dean says. "It was like walking around with the bottoms of your pockets cut off."

When the Niedernhofers discovered their diamond in the rough, plaster and lath were falling off the walls in sheets. There was only one toilet and sink in the entire house, and the couple couldn't even get homeowner's insurance.

"We'd see the agent driving by," Gail says. "The car would slow down, and suddenly speed up. Next thing we knew the policy would be canceled."

Armed with a farm insurance policy that covered little more than the value of the land, the Niedernhofers and their three kids moved from their comfortable, five-bedroom house in nearby Fairfax, Virginia, in June 1976. The first year was a turbulent one, starting when they discovered that the drains for the plumbing went into the crawl space and stopped.

Most of the plaster was unsalvageable, so the Niedernhofers began ripping it out. Laura, John, and Nancy (then 12, 10, and 8) became demolition experts. Once the plaster was gone upstairs, light streamed into the bedrooms. Eldest daughter Laura woke up one morning to find a snowdrift in her room. "Not only that," Dean says, "it didn't melt."

Then there were the rats.

Attracted by corn mash in nearby chicken coops, healthy-sized specimens had tunneled under the house. Each night, they rampaged in the kitchen, using potatoes for bowling balls. The Niedernhofers declared war, inviting their neighbors over for rat shoots.

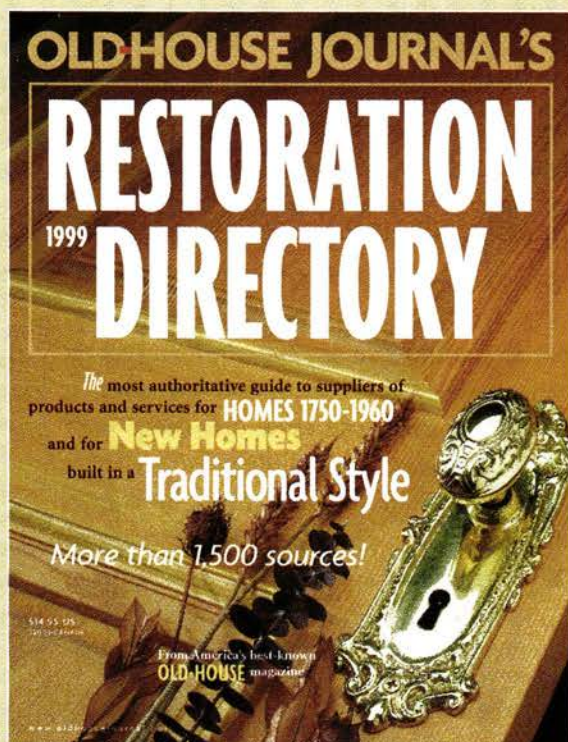
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Left: The Niedernhofers didn't expect to find such an early house to restore. As a consequence, most of their antiques are a century later than the house. Gail bought the converted gaslights in the dining room with the money she earned from her OHJ story. Below: John hauls away old sheet linoleum.



Extracurricular activities for the Niedernhofer kids included patching foundations, repointing fireplace brick, and the occasional staple-gun fight. As daughter Nancy says, the lessons stayed with them.

For the kids, life at Park Gate was an adventure tempered by hard work. Living with black-plastic walls became an excuse to start staple-gun fights. As the youngest, Nancy Niedernhofer learned to duck—and run fast. Now a mature young woman, Nancy works in cultural preservation for the Army Corps of Engineers—a legacy of her indenture at Park Gate. She's frankly amazed that her parents managed to persevere in the face of so many obstacles. "There are a few points where I would have given up," she tells them over dinner one evening. "I'm surprised that you guys didn't."

"We did," Dean admits.

"Not so that we kids noticed," Nancy says.

"When we discovered the rats, I wanted to walk away, but we sank everything we owned in this house," Gail says. "We couldn't sell it because we'd started pulling the plaster off the walls, making it worse on its way to better. We simply had to go forward."

This grin-and-bear-it lesson was not lost on Nancy, John, and Laura. Like a lot of parents, Dean and Gail told their children that they could grow up to do anything they wanted. "Not

only did they tell us, they showed us," Nancy says. "They would go to work during the day, then come home, switch gears, and be parents and handymen."

That she works in the preservation field should speak for itself. "What they did stuck with me, and I haven't turned tail and run even as an adult."

The trick was to turn the hard work of restoring a house into an adventure. "I would make a huge bucket of mortar in the morning and give each of them a paint bucket and a trowel, and stick 'em on a section of the wall," Gail says. "And they would put the mortar in."

The kids may have been resentful at times, but they adapted. In one episode, John kept on eating cereal after a cloud of dust descended on the kitchen table from above. "He never broke stride," Gail says. "When I offered to get him a fresh bowl of cereal, he said, 'Mom, we sleep in dirt, we work in dirt, it's not going to bother me.' And he just kept going."

Plowing ahead often meant launching projects without knowing how long they would take or how much they would cost. Convinced that



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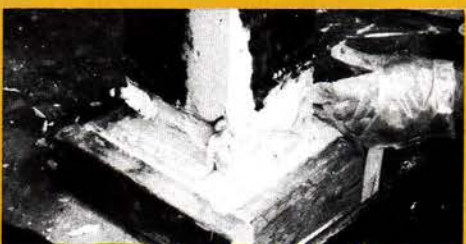
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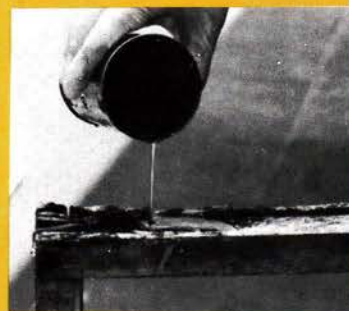
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"We would say to each other, why did we leave that other house? The one thing we learned is that you can't both cry on the same day. You have to take turns." —GAIL NIEDERNHOFER



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the original roof had been wood shingles, the Niedernhofers tore off a perfectly good metal roof, only to have the contractor disappear just before Christmas.

That left Gail to do the work. She hired the contractor's helper and nailed up the cedar shingles herself. "We had no choice. January, February, and March were coming, and there was nothing but a plastic sheet up there."

The work was slow, complicated by icy conditions and short days. "You resented the house a lot when it was so overwhelming," Gail remembers. "And then we would say to each other, why did we leave that other house? The one thing we learned is that you can't both cry on the same day. You have to take turns."

The Niedernhofers took a two-year break from work on Park Gate about 1980, when Gail went to work in the Reagan White House. Even though most of the major work had been done, realistically, the restoration wasn't complete for years. The final push took place just before Laura's wedding, held on the front porch in 1995.

As honest as they are about the trials and travails of restoration, the Niedernhofers know they have a treasure in Park Gate. The house was the home of George Washington's niece, Mildred Washington Lee, and Col. Thomas Lee, whose father signed the Declaration of Independence. Although it was built in Indian country 35 miles from the Potomac, it may not have been totally isolated.

In a row of trees behind the barn is a small creek, called a run in Virginia. "According to the early stories, that was navigable by sailing ships in the 18th century," Dean says. "Because of the silt from to-



Gail is proud of the fact that she shingled Park Gate's steeply pitch roof herself. She just wouldn't want to do it again.

bacco farming, you can walk across it now. That suggests to us that some of the materials used in the house could have come upstream, because the beams upstairs are enormous—mortise-and-tenon oak and walnut."

So protective that they usually arrange for a housesitter when they're going to be away for a few days, Dean and Gail nevertheless open Park Gate to visitors by the barrel full, even if they haven't called ahead. They know if they hadn't bought the house when they did, there's a good chance it wouldn't be standing today. "Now that it's done," Gail says, "we feel like we're custodians of a piece of local history."

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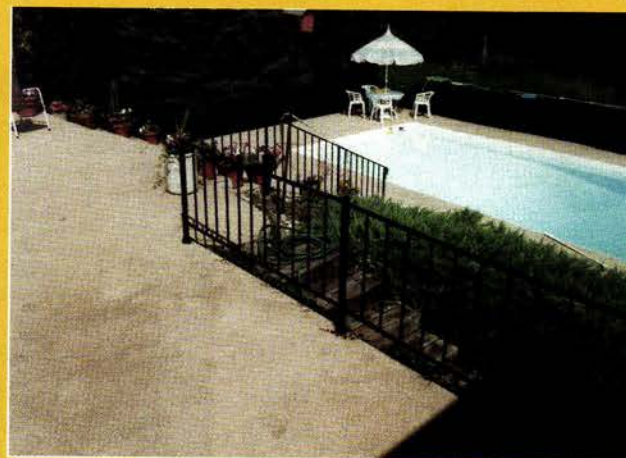
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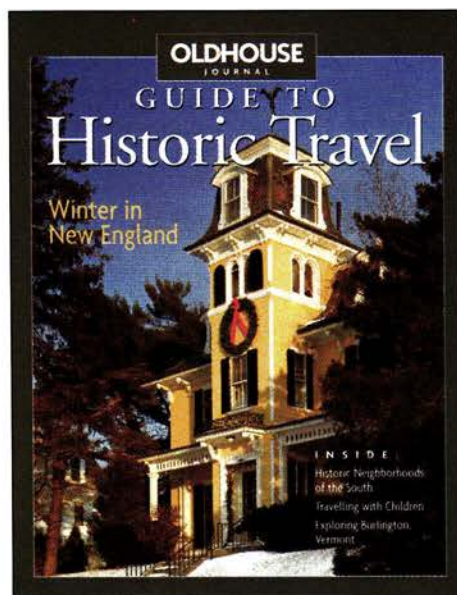
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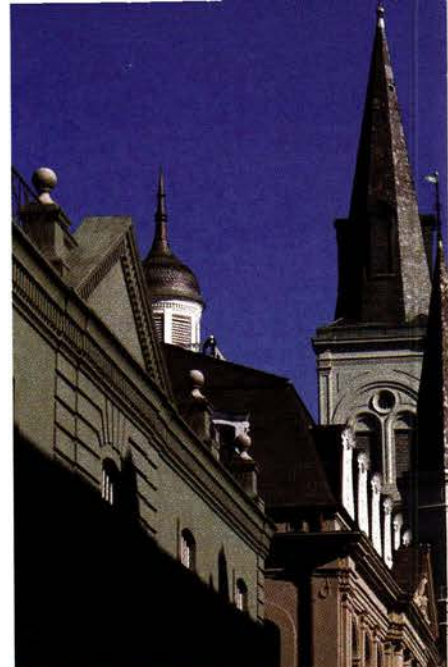
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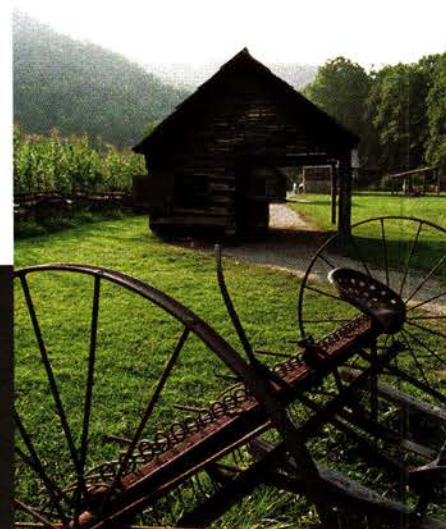
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Scalamandr  Yes, Velvet Ropes, No

THE POOR HAVE a rich culture, too. That's the idea behind the Lower East Side Tenement Museum in Manhattan. While most museums celebrate the lives of the rich and famous, you won't find any velvet ropes at 97 Orchard St., home to thousands of immigrants between 1863 and 1935. On the other hand, you will see lovely wallpapers, faux paint finishes, pressed metal ceilings, Chinese-influenced linoleum patterns, and even a touch of gold leaf.

"There tends to be a feeling that poor people have nei-

ther the taste nor the will to adorn and decorate their spaces," says Ruth J. Abram, founder and president of the five-year-old museum. "Had anyone told the people who lived in this building that they weren't interested in their surroundings, they would have laughed."

Visitors are plunged head-first into the material world of the immigrants who actually lived here. In the four apartments that have been re-created to reflect the lives of families at different points in the building's history, conservationists have uncovered up to

39 layers of paint and 22 layers of wallpaper.

From this wealth of choices, a committee of wallpaper experts chose to reproduce the 14th of 22 layers in the ca. 1918 apartment of the Rogarshevskys, a family of Orthodox Lithuanian Jews.

When you consider that whole families were moving in and out of apartments in daily shifts, it's not really surprising that paint and papers changed so often, says Scalamandr  Co-President Bob Bitter, who was

[continued on page 26]

Character Houses by Leanne Kitteridge

MY FATHER LIKES to tease me about my love for "character houses."

"There's a character house for you," he says, pointing to an old barn with the roof falling in. "Why would you want an old house anyway?"

He doesn't realize my love for old structures comes mostly from him. Vancouver is overflowing with houses built with only quickness and profit in mind—stucco houses that go off-color in a year, new condos that leak so badly that the walls are falling off.

I remember the house my father built

with his own hands, and the pride and patience that went into every square foot. He added small touches, like the built-in display shelf he put in my room. I see the same qualities in an old house, reflecting an age of craftsmanship where people with worn and callused hands took pride in every detail.



old houses. I can't tell him that every time I pass an old house, I see a place built with hands of love, hands just like my father's.

LEANNE KITTERIDGE, OF VANCOUVER, B.C., WROTE THE WINNING ESSAY IN OHJ'S ON-LINE ESSAY CONTEST.

food or frass?

FRASS!—it's often the only visible sign of infestation by many wood-boring insects. A mixture of digested wood fragments and fecal material, frass is the stuff that sometimes sifts out of tiny exit holes in wood floors, beams, and furniture in old houses.

The frass of lyctid powderpost beetles, which attack hardwoods, is a fine, flour-like powder. Softwood-loving anobiid beetles leave elongated pellets of frass. Old-house borers pack their frass along tunnels in pine. It seems you really can tell a bug by its carvings.



The Rogarshevskys lived at 97 Orchard Street for more than 20 years. The re-created apartment reflects a week in July 1918, when the family mourned the death of the family patriarch.

[continued from page 25] involved in documenting and choosing the Rogarshevsky Scroll. "It was very common for the tenants who lived here to inherit the responsibility for changing the paper," he says.

While the original dark-red paper was cheap and mass-produced, the Scalamanré reproduction is essentially a custom wall covering. Hand-screened and available through the trade, it wholesales for \$56.50 per roll.

Any bit of color must have brightened the spirits of immigrant families packed eight, 10, or 12 to an apartment. To reach their tiny, 325-square-foot homes, residents passed through an unlighted wooden staircase. The largest room was 11' x 12½'. This front room was the only one to receive direct light and ventilation; the sole window in the single 8 ½' x 8 ½' bedroom opened onto the hall.

The first tenement law, passed in 1865, required one toilet for every 20 people. Interior bedrooms weren't required to have windows; a transom over the door would do. Successive ten-

ement laws led to further improvements; by 1900, there was one indoor toilet for every two families. Electricity didn't arrive until after 1918.

In 1935, the upper floors of the Orchard Street building were sealed up as a firetrap. Left undisturbed for decades, the action effectively preserved a now-rare piece of historic urban fabric. Abram stumbled on the location in 1988, when she was searching for gallery space to showcase the Lower East Side's immigrant history.

The reason the Tenement Museum strikes a resonant chord with middle-class Americans today is that many of them are just beginning to discover their immigrant roots. "Most of us trace our heritage to urban areas," says Abram, whose grandparents passed through Ellis Island. "Immigrants are our forebears. They are us."

—MARY ELLEN POLSON

Lower East Side Tenement Museum, (212) 431-0233, www.wnet.org/archive/tenement.

From a wealth of
choices, experts from
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to reproduce the

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in the Rogarshevsky apartment. Considering that whole families moved in and out of apartments in daily shifts, it's not really surprising that paint and papers changed so often, says Scalamanré Co-President Bob Bitter. "It was common for tenants to inherit the responsibility for changing the papers."



Walnut Finish

The finishes that top typical old-house interior woodwork never came from a can. Instead most were mixed up on-site from stock ingredients. This finish is a simple, standard recipe and a common color for Victorian-era floors.

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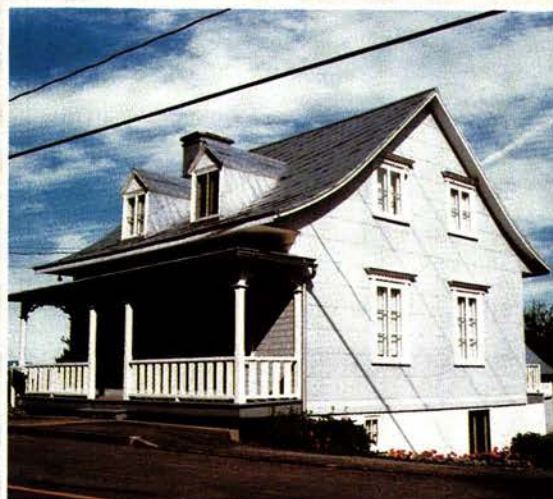
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(either ground in oil or universal pigment, available from good painter's supply)

Mix first three ingredients in a large container. Add small amounts of pigment, testing on scrap wood as you go, until you reach desired hue. Apply finish over clean surface, let dry overnight, then buff. Recoat with darker mix, if you want a deeper walnut or heavier finish.

VERNACULAR HOUSES

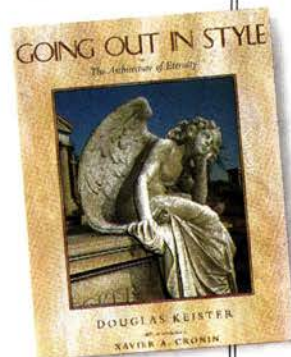


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PURE ARCHITECTURAL STYLE is relatively rare except in America's cemeteries, where some of our most ostentatious and creative structures are preserved unchanged. Mausoleums can be perfect examples of period architecture, and the residents don't remuddle. Some of the best are pictured in *Going Out In Style: The Architecture of Eternity* by Douglas Keister (an OHJ photographer). Published by Facts on File, ISBN 0-8160-3649-7.

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sion as a bed and breakfast with twice-weekly tours in 1995. The Blairs replaced 300 spindles on the wraparound porch, repaired the patterned-slate roof, and stripped layers of paint from acres of rare-wood paneling. Interior delights include octagonal rooms, parquet floors, and feather beds on the period furniture. All this, plus data ports in every room.

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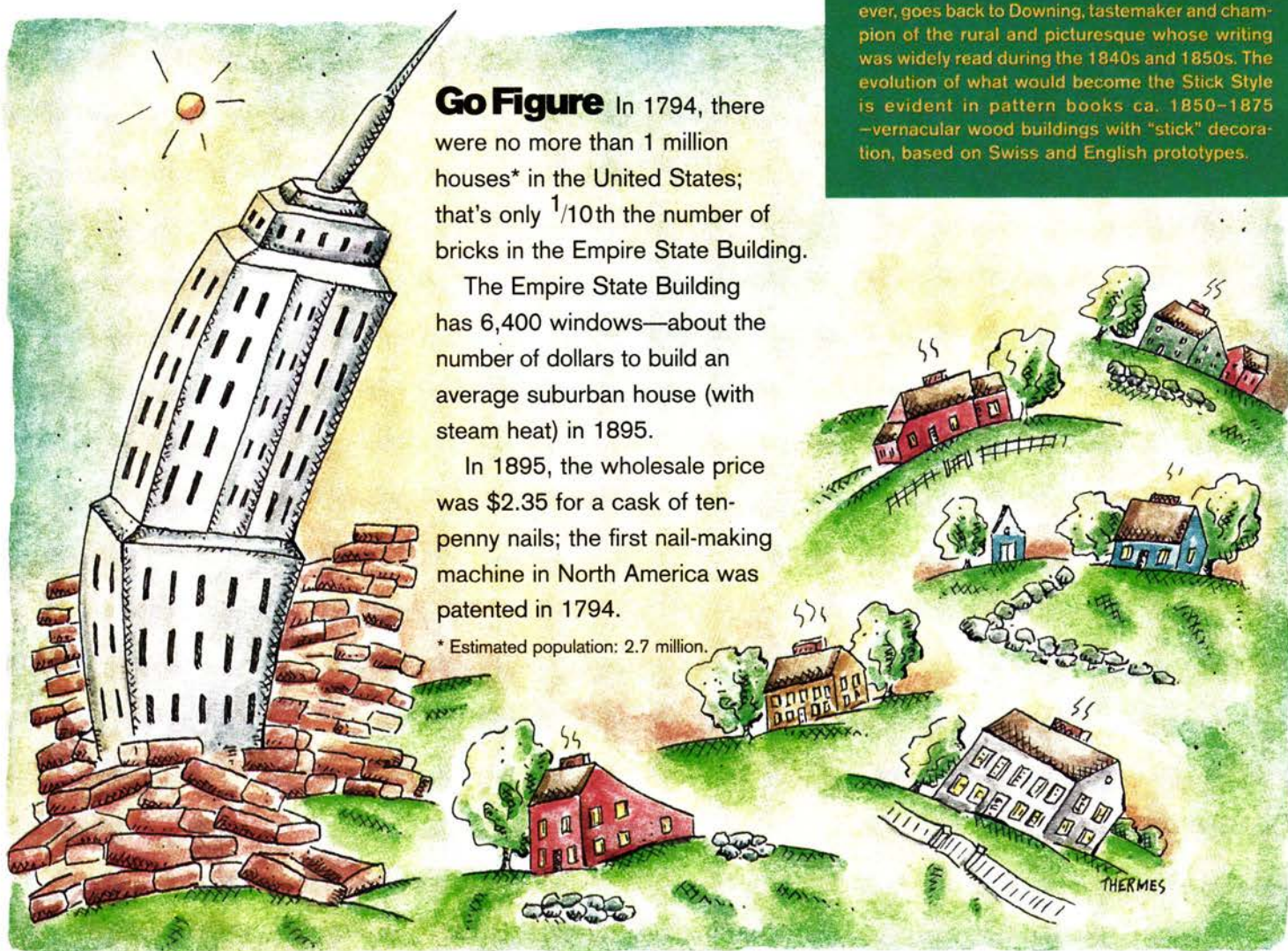
This style is hard to define because of its many influences: English Gothic, Swiss, Japanese. Architect-designed houses in the **STICK STYLE** date to the period 1862-1885. (Famous examples: the Physick house in Cape May, N.J., by Frank Furness and the Griswold house in Newport, R.I., by Richard Morris Hunt.) Such later, academic houses were influenced by the Reformed Gothic and the Aesthetic Movement. The vocabulary, however, goes back to Downing, tastemaker and champion of the rural and picturesque whose writing was widely read during the 1840s and 1850s. The evolution of what would become the Stick Style is evident in pattern books ca. 1850-1875—vernacular wood buildings with “stick” decoration, based on Swiss and English prototypes.

Go Figure In 1794, there were no more than 1 million houses* in the United States; that's only 1/10th the number of bricks in the Empire State Building.

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* Estimated population: 2.7 million.



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Through the Garden Gate *by James Robert O'Day*

WHETHER IT GRACES the simplest wooden fence or the most ornate stone wall, a gate is the portal through which a public way becomes a private entrance. As the front door to the old-house landscape, a well-made gate should be architecturally in tune with the house.

"The stranger entering a door or gate inevitably looks to it for an index of what and who awaits him beyond," wrote Gertrude Jekyll in *Garden Ornament* (1918). "A good gateway . . . should excite and prepare him like the overture to an opera."

Perhaps Jekyll fancied the imposing arched gateways of Mozart's century. These elegant remnants of the medieval portcullis presented the 18th-century English manor house as the culmination of a fine vista. Flanked by high piers of brick or stone, such gates perfectly framed the private, still fully visible house behind a curtain of filigreed wrought iron.

While these classical gateways were re-created on a lesser scale in the New World, most colonial garden gates were made of wood. Natural complements to a wood frame house, the earliest picket fences were simply sharpened boards thrust into the ground and held together with a single rail. Since livestock wandered into gardens at will, fences quickly became mandatory. By 1705, the capitol city of Williamsburg,



Virginia, required settlers to erect fencing within six months of building a house.

Although usually built from the same materials, gates are typically more elaborate than fences. "A gateway . . . should always be marked in some way, so that one will know at a glance, and at some distance, just where the entrance is," wrote Frank J. Scott in his seminal work, *The Art of Beautifying the Suburban Home Grounds* (1886). "This is generally done by making the gate-posts conspicuous, either by their size or their finish."

By nature, gateposts are sturdier and more substantial than palings. Just as the tops of flat, square, or rounded pickets in colonial fences were cut into geometric shapes (often designed

"The stranger entering a door or gate inevitably looks to it for an index of what and who awaits him beyond. A good gateway should excite and prepare him like the overture to an opera."

—GERTRUDE JEKYLL,
Garden Ornament (1918)

Opposite: Recently constructed, yet traditionally styled, this geometrically doweled gate has all the hallmarks of late-colonial Georgian fences. **Above:** Although the house dates to 1800, the garden in this ca. 1925 tinted photograph is much later. Suitably, the trellised gate is Colonial Revival.

A Well Made Gate

"Children will swing on gates in spite of all warnings, and gates must be hung so that they will bear the strain."

— FRANK J. SCOTT, *The Art of Beautifying the Suburban Home Grounds* (1886).

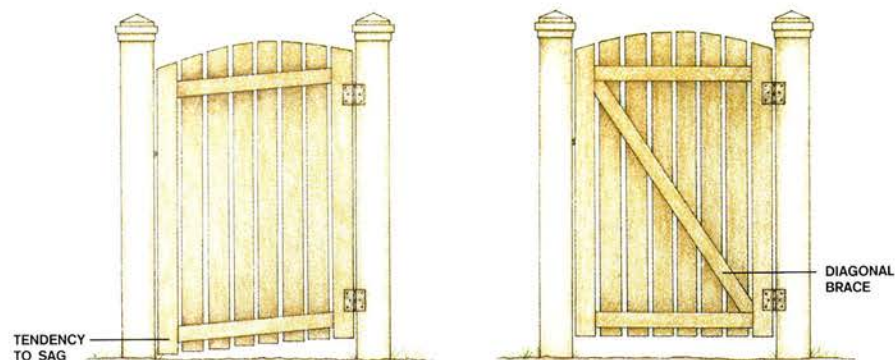


Even gates with ball finials were sometimes left unpainted. Invariably, however, they were reinforced with cross bracing for longevity.

KEEPING A WOODEN GATE square and operable is an exercise in defying gravity. Like a fence, a gate is a frame of pickets and rails between two posts—but with an important difference. You fasten a gate permanently only on one side. Subjected to repeated use (or abuse, as the case may be), the frame tends to sag under its own weight. As it does, it strains every element in the structure, from the metal fasteners to the gate posts. The result is a binding or stuck gate.

Fortunately, there's a simple solution: bracing with a diagonal wooden member. The wooden brace works by means of compression; in other words, it stabilizes the frame by transmitting the load from one side of the gate to the other. It's most important that the brace run diagonally from the bottom of the hinged side to the top of the free side. Bracing the gate in the opposite direction—from the top of the hinged side to the bottom of the free side—is less effective.

Construct your gate from well-seasoned, weather-resistant materials, preferably a heartwood grade of red cedar or redwood. If you use pressure-treated lumber, pick a kiln-dried grade; otherwise, the wood may warp or cup within a few days. Fasten boards and pickets to the rails with stainless steel ring-shank siding nails, and use hot-dipped, galvanized nails or screws to assemble the sections. Use only as many fasteners as necessary; the more nails, the more opportunity for water to penetrate the wood.



Left: Attached on only one side without a frame to support it, a gate tends to list under heavy use. Right: A diagonal cross-brace creates tension that holds the gate level.



Bandsaw production made it easy to create Gothic arches, cusps, and quatrefoils for the status-conscious fences of the mid-19th century.

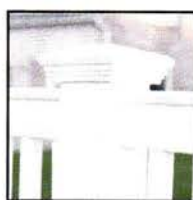
to help the picket shed water), so, too, are the caps. Taking cues from the surrounding architecture, historic cap profiles ran the gamut from simple to complex. Shapes included partial and full bevel cuts, ogee, balls, finials, urns, acorns, and the traditional symbol of welcome, the pineapple.

Even the plainest cap posts can be architectural. For example, the crown mouldings supporting the flat or beveled post caps of mid-19th-century Cambridge, Massachusetts, often imitate the scotia or echinus profiles common on Greek Revival houses in the area. Other methods of making the gate stand out included varying the gate's height in relation to the fence, incorporating diagonal design elements into a cross brace, and enclosing or otherwise streamlining the pickets, so that grabbing the top wouldn't hurt passers-by. Many such designs ingeniously mimic an astonishing amount of architectural detail found in surrounding buildings.

As an architectural extension of the house, the gate reached full flower in the Georgian and Federal styles. Imported English architectural patternbooks and Asher Benjamin's influential *Country Builder's Assistant* (1797) made it easy for local builders to adapt architectural elements to set off a gate. Arches with broken pediments, "Chinese" Chippendale patterns, Greek key motifs, and posts fluted to resemble columns all appeared in late-18th

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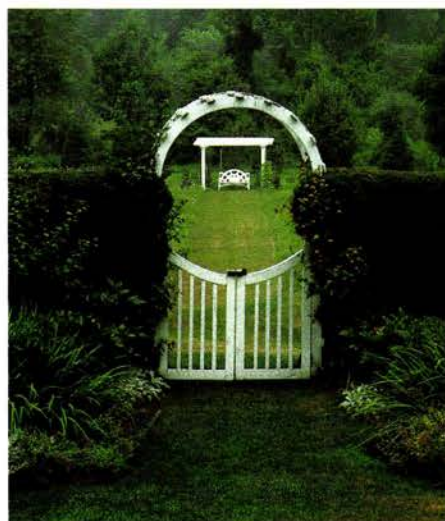
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Clockwise from top: Rustic fences were a late-19th-century novelty; the design of a Colonial Revival gate integrates cross bracing; a "rafter tail" trellis shades an Arts & Crafts portal; a gate with an arched trellis frames a view of a garden bench in the distance.

and early-19th century gate designs.

Contrary to popular belief, not all gates and fences before 1850 were painted white; some were dressed in colors taken from the house. The rails and posts would typically be the same as the trim color, usually a variation of white, with the pickets picked out in the body color.

By the mid-19th century, the band-saw brought speed circular cuts, making it possible to create the three-dimensional cusps, quatrefoils, and lancets characteristic of the Gothic Revival style on fences. Gothic Revival designs often made use of negative space, in which a quatrefoil or diamond shape was cut out of flat panels of wood. During the Victorian era, Bicknell, Comstock, Palliser and other patternbook publishers introduced patterns for fences that closely imitated the turned millwork

of Queen Anne, Stick Style, and Italianate porches, balconies, and even interior stair balusters.

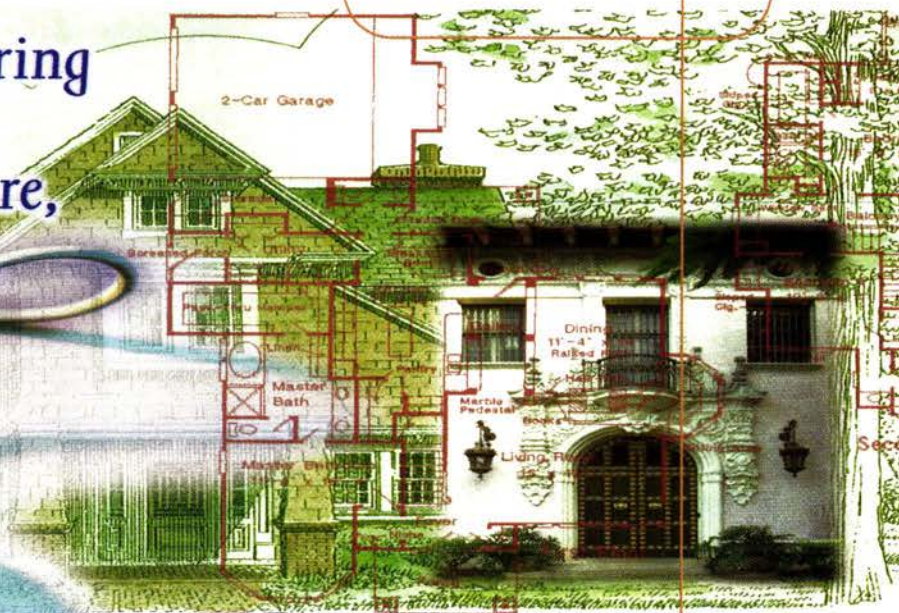
Advocates of the Arts & Crafts movement found deceptively simple ways of incorporating architecture into fenced enclosures; for example, horizontal beams used in a trellis reinforced the impression of exposed rafter tails on the nearby house.

As architectural embellishment lost its appeal, Americans increasingly favored the easily maintained white picket fence with a plain or trellised gate. The perfect entrée for the grandmother's gardens of the day, these classic gates have been popular ever since.

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

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WORKHORSE

The first kitchen islands were work tables. Few were as well equipped for double duty as this solidly built, rock maple table. Measuring 36" x 33" x 70", it's packed with two work surfaces, multiple drawers and pull-out shelves, and customized storage. Prices vary, depending on options. Contact Suzanne Table Co. in California, (530) 432-4163. Circle 3 on the resource card.



SOMETHING OLD, SOMETHING NEW Although Lincrusta was invented more than 120 years ago, there hasn't been a new pattern since 1978. Until now, that is. Commissioned to replicate the original Lincrusta pattern in the dining room of a Victorian-era mansion in Prairie Du Chien, Wisconsin, Villa Louis (Walton) sells for \$150 per double roll. Contact Crown Corp. in Denver, (800) 422-2099. Circle 4 on the resource card.



WOOD ON WOOD Shaker in styling, the Bice cabinet features traditional joinery and a penetrating oil finish. It's available in a choice of hardwoods, including sustainable species. In solid cherry, it retails for \$2,895, including the optional top section. Contact The Joinery in Oregon, (503) 788-8547, www.thejoinery.com. Circle 5 on the resource card.



WINDOW ARCHITECTURE Add architectural dimension to new windows (or retrofit older ones) with grilles that recall elements of Gothic, Prairie, and Arts & Crafts detailing. Prices vary; the grilles in the English pattern shown here retail for about \$350 in pine and \$840 in oak. A grille for a 16" x 40" casement window starts at about \$90. Contact Weather Shield Windows & Doors in Wisconsin, (800) 477-6808, www.weathershield.com. Circle 6 on the resource card.



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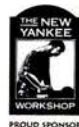
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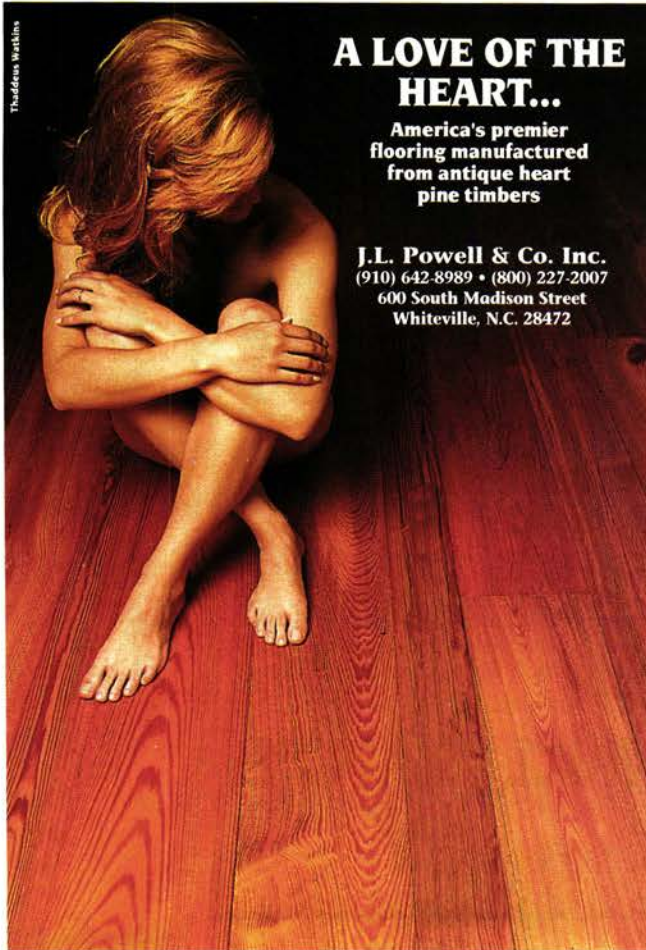
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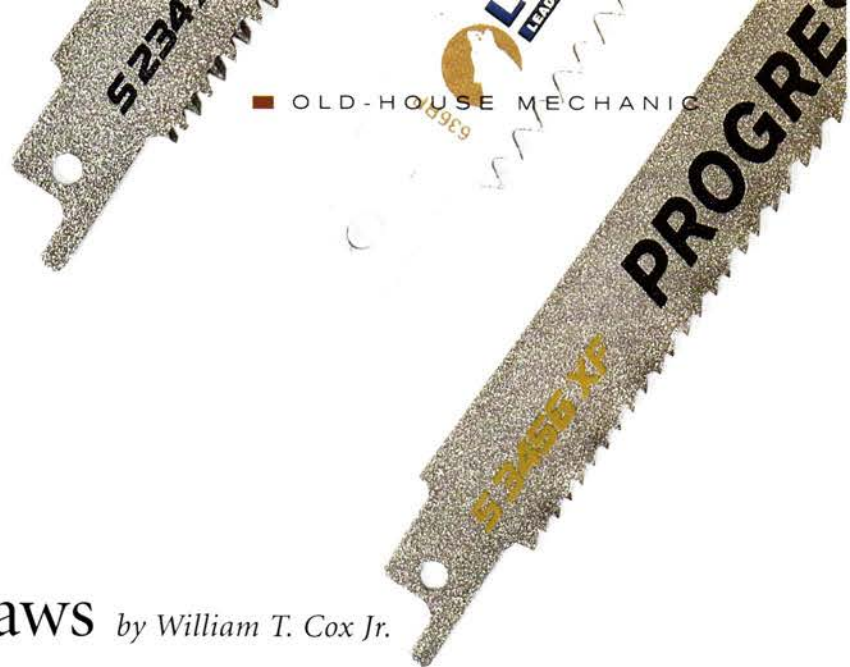
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Tips for Reciprocating Saws *by William T. Cox Jr.*

IS THE RECIPROCATING saw a demolition tool? Of course not. It's a remodeling tool! Moreover, it's one of the best you can have in your carpentry arsenal. Crowbars, sledge hammers, and nail pullers see the bottom of the toolbox much more often when there's a reciprocating saw around.

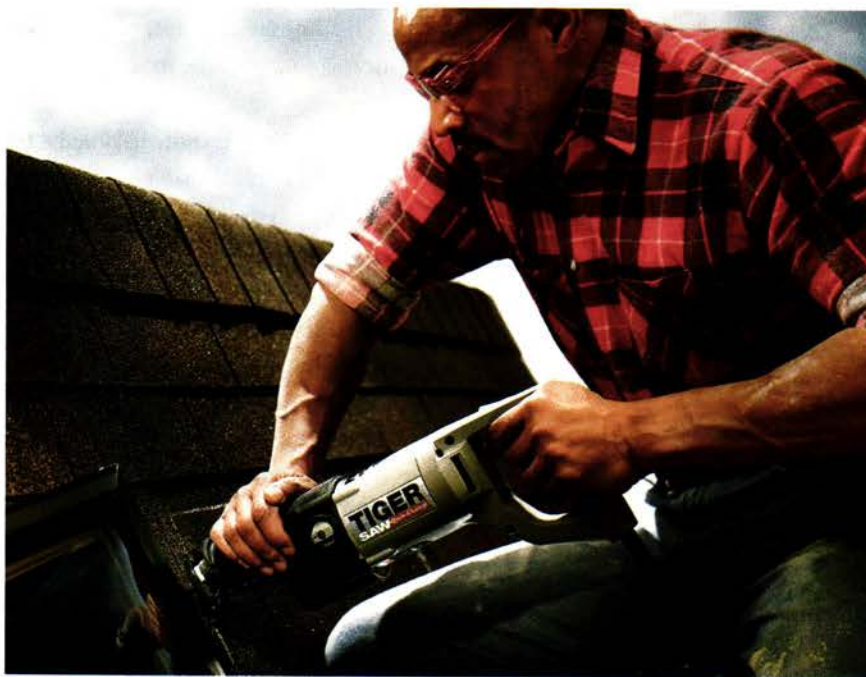
Before motorized reciprocating saws came along in the 1950s, remodelers used hand-powered nail saws. Back in those days my uncle handed me an old, dull rip saw to cut some nails holding a prime window frame. (Rip saws have chisel-like teeth designed to cut with the grain of the wood.) I was amazed at how easily it sliced through those nails. For years thereafter I used that old rip saw for cutting out door jambs, window frames, and 2x4s in walls. It seemed the duller it got, the better it would cut nails. Though a reciprocating saw works on the same principle, it saves you the labor of sawing. You can cut rough openings with precision, or dismantle a wall without excessive banging and tear-out.

I bought my first reciprocating saw years ago when I went into business. It's more than paid for itself, but the best investment in my reciprocating saw has been high-performance blades, particularly bimetal blades. These are two dissimilar metals—typically tool steel and spring steel—bonded in a single blade. The process delivers hardened teeth (for lasting sharpness) on a flexible body (less likely to break). Standard high-carbon steel blades work well, but you can't hit too many nails; that dulls the blade. Also

avoid jabbing the point against an object: that breaks the blade. Bimetal blades are nearly impossible to break and equally hard to wear out. Jabbing only bends the blade, which is easily straightened using the claw on a hammer. Although bimetal blades cost about three times as much as carbon steel blades, they last almost six times longer.

Beware though! One rough-cutting, six-tooth-per-inch saw blade isn't ideal for everything in its path. Because three-coat plaster contains a silicon carbide aggregate—that is, sand—it destroys almost any cutting tool except a cold chisel and hammer. To chew through this trou-

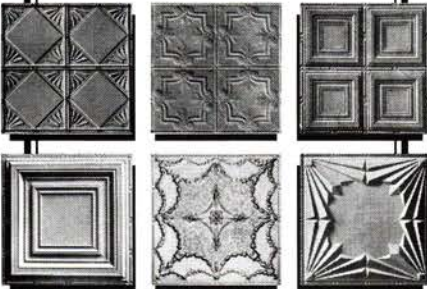
Above: Manufacturers boost saw performance with new blade designs, as well as different cutting actions in the tool. **Below:** Reciprocating saws work well for plunge cutting—say, starting a hole in a floor or roof deck.



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blesome material, some manufacturers have designed blades specifically for plaster by altering the shape of the teeth. Taking the tooth idea in another direction, other blades improve their performance in several materials by graduating the pitch of the teeth.

More improvements change how the saw handles the blade. Three major manufacturers now offer a keyless blade clamp. The clamp accepts the blade either teeth-down (for standard cutting) or teeth-up (for flush cuts). The quick-change clamp is a money saver because multiple changes on a job are not uncommon. Loose the Allen wrench that tightens a clamp and you'll understand.

Orbital motion is a vast improvement for wood cutting over standard in-line motion. Most saw brands give you this option through a knob on the side of the tool. With orbital motion, the saw mechanism picks the blade up on the forward stroke, raising it clear of the surface and thereby reducing friction.

Another advantage of orbital motion is that it is the most stable mode for plunge cutting. Plunge cutting with a reciprocating saw is quite useful. Set the shoe onto the surface of a non-metal material to be cut. (Plunge cutting into metal is not recommended.) Start with a medium speed and slowly rock the saw forward until the blade engages the surface. Don't hurry the procedure. Keep a tight grip, and let the saw do the work. In a matter of seconds,

the blade will plunge through the material. With a little practice, you can easily make straight, clean cuts. Once you learn how to plunge cut, sawing through sheathing for skylights and vent holes will be a breeze.

But please don't blindly plunge into a wall, floor or ceiling. First make sure you know where all service lines run. Nonmetallic sheathed cable shears in a flash, black gas pipe seems to have the same consistency as wood, and electrical conduits and water lines open up before you can blink an eye. Also, make sure you're wearing gloves, safety glasses, and hearing protection as you work.

The latest wave in reciprocating saws is cordless

technology. So far, these saws are convenient—the one I tried is only 3lbs and short enough to fit between floor joists—but you need to spend a few minutes longer cutting. Though the speed may be faster, the brute force of a cordless saw is limited because of the smaller blade size. On the plus side, they can offer great control with little fatigue—especially handy when trimming trees and brush out in the yard. Being a corded mechanic all my life, I don't know if I'll ever plug into the battery generation. For some jobs, it's simply quicker to unsheath that old nail saw I . . . um . . . borrowed from my uncle.

WILLIAM T. COX JR. is a carpenter and writer in Memphis, Tenn.



Top: In graduated blades, teeth run small to large.

Above: For plaster, teeth may be pitched on both sides.

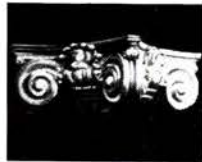
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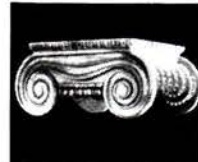
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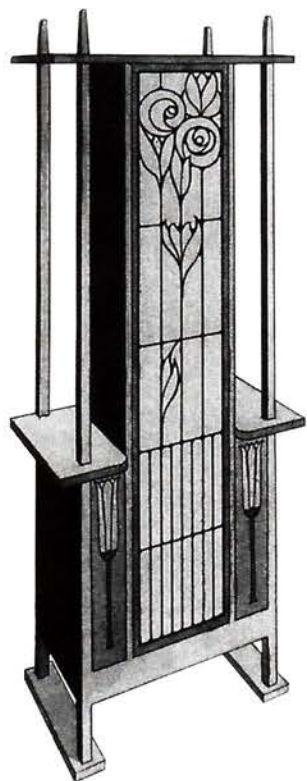
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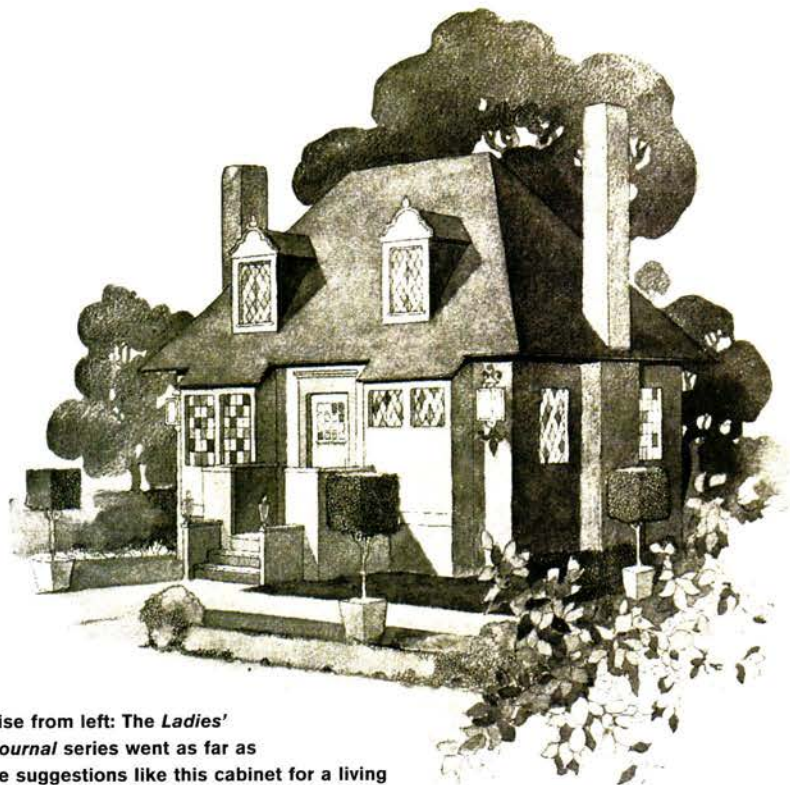
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Clockwise from left: The Ladies' Home Journal series went as far as furniture suggestions like this cabinet for a living room or hall (March 1902); Bradley brought a fresh face to type in the trade journal *Inland Printer*; one of two "Ideas for a \$1000 House" (*Ladies' Home Journal*, 1902); Bradley's design for a library (1901) shows his lush sense of color and vivid creativity.



The World of Will Bradley *by James F. O’Gorman*

OPEN, WELL-LIGHTED living areas mark the house featured in *American Homes and Gardens* of July 1914, a good example of Will Bradley’s spin on Arts & Crafts architecture. Will Bradley? Wasn’t he the designer of posters, books, and magazines? Yes, he was, and much more. Like so many of his Art Nouveau and Arts & Crafts contemporaries, he was a master of the Renaissance art of *disegno*, a many-sided molder of useful things.

When Bradley died in 1962 at the age of ninety-four, he had been retired for 32 years, yet he was still remembered as the Dean of American typographers. The son of a newspaper cartoonist, Bradley was gifted and ever restless. After leaving Boston, where he was born in 1868, he moved seven times before turning thirty-five. Furniture, fiction, silverware, advertising, films, and verse each felt the impact of this slight but energetic jack-of-all-work.

At twelve Bradley labored as a printer’s devil in Ishpeming on Michigan’s Upper Peninsula; at fifteen he ran the shop. At twenty he married his childhood sweetheart and free-lanced as a designer in Chicago. From his studio in Burnham and Root’s famed Monadnock Building, he changed the look of periodical publications, created a typeface that bears his name, led the “Poster Craze” of the 1890s, and convinced one observer that there appeared to be “no limit to his ambition.”

Bradley the artist was self-taught and precocious. His first works in pen-and-ink, includ-



When photographed at his artistic peak around 1895, Will Bradley led the pack in Art Nouveau illustration. By 1901 his boundless talents ranged to residential design.

ing a series of crisp covers for Chicago’s *Inland Printer*, at once placed him squarely in the vanguard of Art-Nouveau graphics. Bradley’s posters for publishers Stone and Kimball—bold, colorful illustrations of flat, linear patterns—have been called the “most extravagant” of American Art Nouveau works. His talent transformed the era’s graphic art. As a later commentator put it, Bradley entered “a closed and stuffy room” in the 1890s and opened it to “sun and air.”

Despite such roaring success, Chicago could not contain his wanderlust. Back in Springfield, Massachusetts, in 1895, he set up his Wayside Press at the Sign of the Dandelion, so-named to suggest his fitful journey. He rediscovered early American printing and revived both its Caslon and Old English typefaces, thereby introducing



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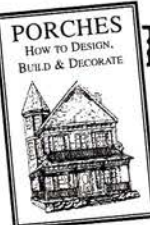


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Colonial Revivalism to book design. He briefly published his own little magazine, *Bradley: His Book*. In Springfield, Bradley intended to produce "pictures, books, tapestries, and artistic effects generally." Most never materialized, but in 1897 he did exhibit printing and furniture at the Boston Society of Arts & Crafts.

In 1900 Bradley's work caught the attention of Edward Bok of the *Ladies' Home Journal*, and from November 1901 to August 1902 the magazine ran full-page spreads of his designs as part of its ongoing series of house plans. In eight black and white pages (based upon rich watercolor drawings) Bradley displayed his obsessive design energy in interior perspectives, visual catalogues of furniture designs, and notes on colors and materials for a large suburban home. His inspiration was the work of the Englishmen M.H. Baillie Scott and C.F.A. Voysey, though Tudor and Dutch Colonial exteriors appear, too.

There are hints that Bradley intended to raise this design, and he did indeed build houses about 1903 in Concord, Massachusetts (which he filled with Gustav Stickley furniture rather than his own) and around 1912 in Short Hills, New Jersey. Neither followed the cutting-edge internationalism of his *Ladies' Home Journal* offering. However, the geometrically clean, stucco-and-shingle Short Hills house was a variation on Arts & Crafts architecture.

Always a poor businessman, Bradley in mid-life finally went to work for others. He stopped first at Colliers in 1907, where he became the art editor, followed by a long list of contemporary magazines. In his role as art director he controlled the design of periodicals like *Century* and *Pearson's* from layout to typography, but more and more he farmed out the graphics.

For a while his creative juices flowed into other channels. He wrote medieval romances for children and adults such as his 1906 *Peter Poodle, Toy Maker to the King* (with illustrations a la Maxfield Parrish).



Top: The American Type Founders' Co. sold Bradley's many type designs. Above left: Bradley made his mark with covers like "Nymph in a Pool" (1893), and its striking play of white and black. Above right: His own magazines were short-lived, but influential.

By 1915 he was working as art supervisor on films for William Randolph Hearst, and later writing and directing his own movie "Moongold." He spent the last decades of his life mainly in Southern California, recounting tales of his salad days and designing booklets to hold them.

Bradley's heyday as an artist lasted little more than two decades—a quick rise and gradual fade not unique in that generation of designers. He was rediscovered in the 1950s, receiving the gold medal of the American Institute of Graphic Arts about the time Bernard Maybeck was honored by the AIA. Since then Will Bradley has rightly assumed a central place among the pioneers of modern design.

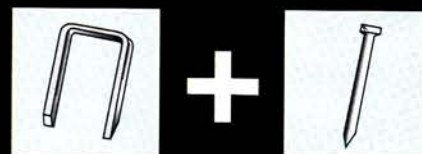
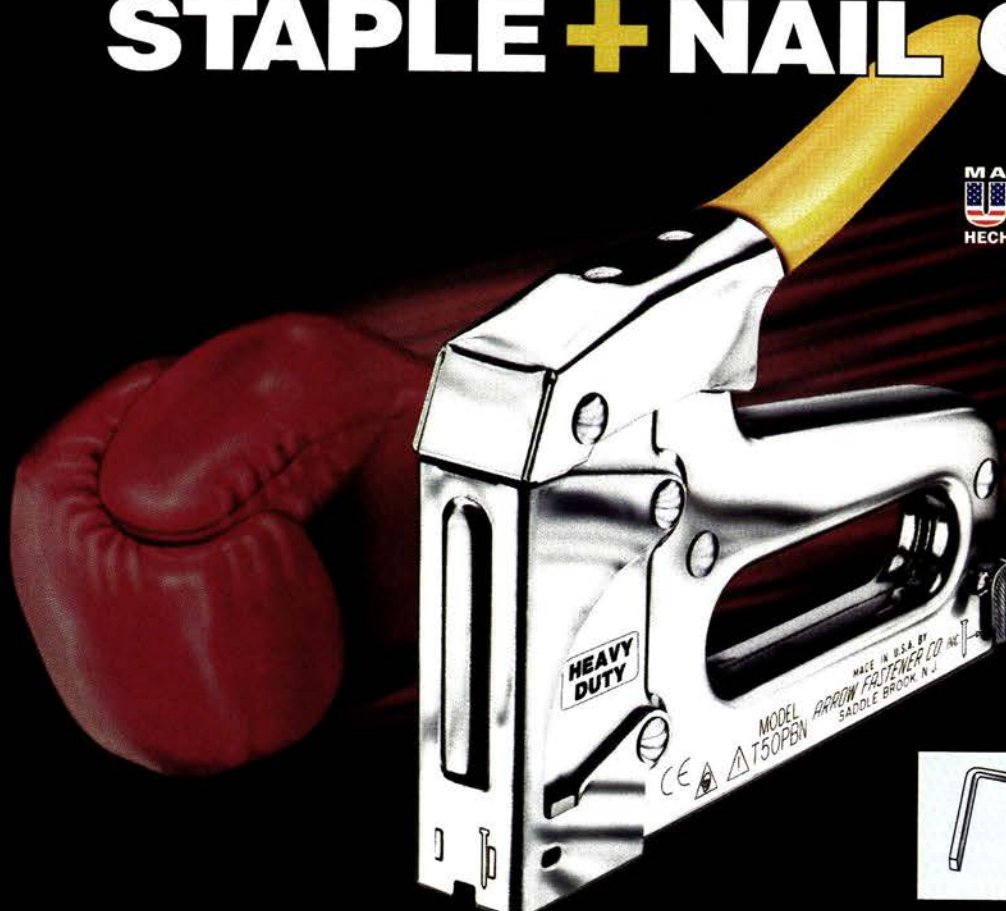
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OLD-HOUSE JOURNAL



"The 20th century color revival will be fascinating and fun. Just look at the canvas: Bungalow and Colonial Revival, Art Deco interiors, and explosion of new materials, 1950s rec rooms!"

—page 58



March/April 1999

"While the winning kitchens were definitely the cream of the crop, many entries were winners in their own right. Beautiful, well-chosen materials were the norm, not the exception. If there was an overall strong point, it was cabinetry. Whether the kitchen furniture was custom-designed, off-the-shelf, or hand-built by the owner, it's clear that sensitive cabinet design has come of age in the old-house kitchen."

—page 50



"House paints are not one-size-fits-all. While the old 'oil versus latex' debate has practically evaporated, there are special products for every substrate. The right choice protects your old house from the ravages of weather."

—page 56

glorious kitchens!

You knocked our socks off! Our team of experts found it tough to winnow down a fabulous field in the OHJ Kitchen Design Contest. by Mary Ellen Polson

MORE THAN 200 READERS vied for the Grand Prize in our contest, generously sponsored by Kohler and Jenn-Air. While the winning kitchens were definitely the cream of the crop, many of the entries our panel of judges reviewed were winners in their own right. Beautiful, well-chosen materials were the norm, not the exception. If there was an over-all strong point, it was the cabinetry. Whether the kitchen furniture was custom-designed, off-the-shelf, or hand-built by the owner, it's clear that sensitive cabinet design has come of age in the old-house kitchen.

Judging the contest was also entertaining, especially when we read about the mystery of the Lance family's "shocking" kitchen cabinets. When the Lances removed the 40-year-old cabinets in their Sheridan, Wyoming, kitchen, they discovered that the metal had been bolted directly though a 110-volt line. No deaths or injuries to report, writes Jay Lance, but one cookie sheet was blown away.





GRAND PRIZE WINNER

BEST OVERALL KITCHEN

OWNERS: Greg & Alice Brock

LOCATION: Decatur, Illinois

HOUSE DETAILS: 1910 Prairie School

DESIGNER: Owners/Prairie Woodworks

YOU CAN'T GO WRONG following the work of a genius. The Grand Prize winning kitchen deftly mines the look and feel of cabinetry, woodwork, and art glass elsewhere in the Frank Lloyd Wright-designed home. Not only did the Brocks successfully integrate the new kitchen with the rest of the house, they did it without altering the original kitchen footprint. "Each time I look at the results, I can actually imagine Mr. Wright putting his stamp of approval on the finished project," Alice Brock writes. So can we.

Specs: Kohler sink and faucet; Jenn-Air gas range and stove combination; Sub-Zero refrigerator; KitchenAid dishwasher and ice machine.



Left: The Brock's 1910 home. Above left: The recessed ceiling fixtures were modeled after a skylight above the second floor staircase. Above right: The central tile pattern, "Autumn Leaves," is a proprietary design by Michelle Griffoul for Ann Sacks.



BEST KITCHEN

121-180 SQUARE FEET

OWNERS: Nancy & Kenneth Wiener

LOCATION: San Francisco, Calif.

HOUSE DETAILS: 1895 Queen Anne duplex

DESIGNER: Robert Pennell, Jarvis Architects

THE DARK, DINGY kitchen in Nancy and Kenneth Wiener's 1,500-square foot urban duplex had two redeeming features: a 1940s vintage Wedgewood six-burner, and 13' ceilings. To bring in light, the Wieners knocked out a wall dividing the kitchen from the narrow dining room. In its place is a granite-topped peninsula with a row of suspended, pass-through glass cabinets.

Flat-panel cabinets, bin pulls, and an inlaid floor detail give the kitchen a turn-of-the-century ambiance. Relocating a door freed up the entire back wall for storage and a dedicated bake center. Within easy reach are ample-sized, slide-out drawers for mixing bowls, utensils, and dry goods. Glass-front display cabinets make a focal point for favorite collections. There's even enough room to slide a mobile baker's rack out of the way. Work surfaces include marble for rolling dough, oak on the central island, and granite on either side of the stove and sink.

Specs: Cabinetry by Applied Construction Technology; Viking warming oven and 36" thermal convection oven; Harrington Brass faucets; Sub-Zero refrigerator/freezer.



The free-standing island resembles a piece of vintage furniture. Imaginative built-ins include a pop-out ironing board and a library ladder for reaching upper cabinets. Even the enormous Thermador rangehood seems to blend into the period texture of the room.



BEST KITCHEN

180+ SQUARE FEET

OWNERS: Don & LuAnn Harris

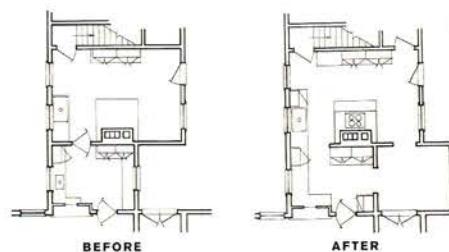
LOCATION: Tybee Island, Georgia

HOUSE DETAILS: 1904 Queen Anne vernacular

WHEN DON AND LuAnn Harris moved into a house on Officer's Row at the former Fort Screven, the original kitchen in the 1904 single family dwelling was long gone. Fortunately, the architectural drawings—including detailed specifications for all the cabinetry—were still available from the National Archives. Using them as a guide, the Harrises returned the kitchen to its original appearance—from the heart pine cabinets to the beveled glass and brass hardware. Appliances sit in the footprints of their predecessors. The rusted pressed-metal ceiling was replaced with a similar pattern. Even the annunciator is working again.

The Harrises admit to tweaking a few details. There's counter space on either side of the sink now, and the shallow wall and swinging door between the kitchen proper and the pantry has been eliminated.

The countertops are a white, black-veined granite that resembles marble. Hidden inside the 1904-design cabinets and drawers are specialty storage components for

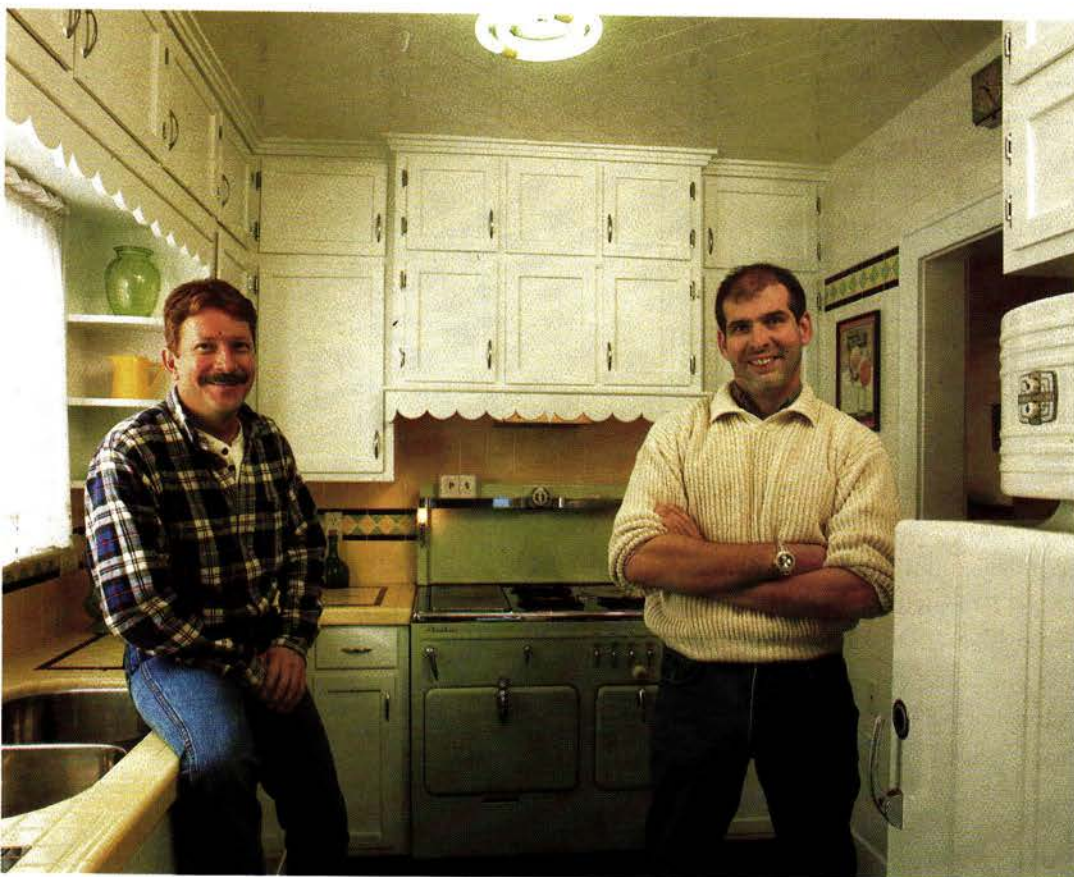


spices and other sundries. The pantry cupboards conceal a modern laundry system, complete with clothes chute. But in construction details, proportions, and materials, this is the real thing: a period kitchen given a second life.

Specs: Cabinets by Total Fabrication (Savannah), Frigidaire cooktop, oven, dishwasher, and washer/dryer; sink by American Standard; Moen faucet.



One of the perks of living in former military housing is that you can always put your hands on the original renderings. The Harrises were able to re-create the 1904 pantry cabinets, dressers, and sideboards from National Archive drawings.



BEST KITCHEN

UNDER 120 SQUARE FEET

OWNER: Stan Sholtz

LOCATION: Tampa, Florida

HOUSE DETAILS: 1940 Florida Bungalow

DESIGNER: Randy Hunter

STAN SHOLTZ HAD the house, business partner Randy Hunter had the period appliances. The result is a delightful mid-20th-century pocket kitchen in just 78 square feet. Yellow tile with black and green accents—inspired by tile patterns of the 1940s—sets off the pale-green, 40" Chambers stove and GE Monitor Top refrigerator. The kitchen also has the perfect floor: 9" x 9" asphalt tile in green with a black border.

Scalloped trimwork, bright ceramic tile, and a wall-hung faucet evoke a '40s feel. Unable to find a suitable 40" electric exhaust fan for the Chambers stove, long-time OHJ reader Randy Hunter (above, left) salvaged an old one and restored it.



It's amazing what you can learn from hundreds of "test kitchens."

We could easily have illustrated a six-page story with Kitchen Contest entries that almost won, like the DeBord and Atwood kitchens shown above. What kept other kitchens out of the final cut was simply one or two slightly off-kilter elements that wouldn't bother most people in person. What we noticed most was contrast. Kitchen after kitchen combined dark woodwork and/or brilliantly polished granite with stark white walls. That's easily remedied: Try cream, pale yellow, or other muted colors on walls and backsplashes to bring out the warmth of fine wood and stone.

Honorable Mentions

Byron & Judy Matson,
Pasadena, CA

Amalia DeBord, Alameda, CA

Stuart Atwood, Olympia, WA

Adrianne Guider, Loudon, TN

Tom & Cynthia Artin, Sparkill, NY



BEST KITCHEN

CINDERELLA

OWNERS: Charles and Marilyn Bos

LOCATION: Leesburg, Virginia

HOUSE DETAILS: Gothic Revival/Italianate

ARCHITECT: Thomas A. Kamstra

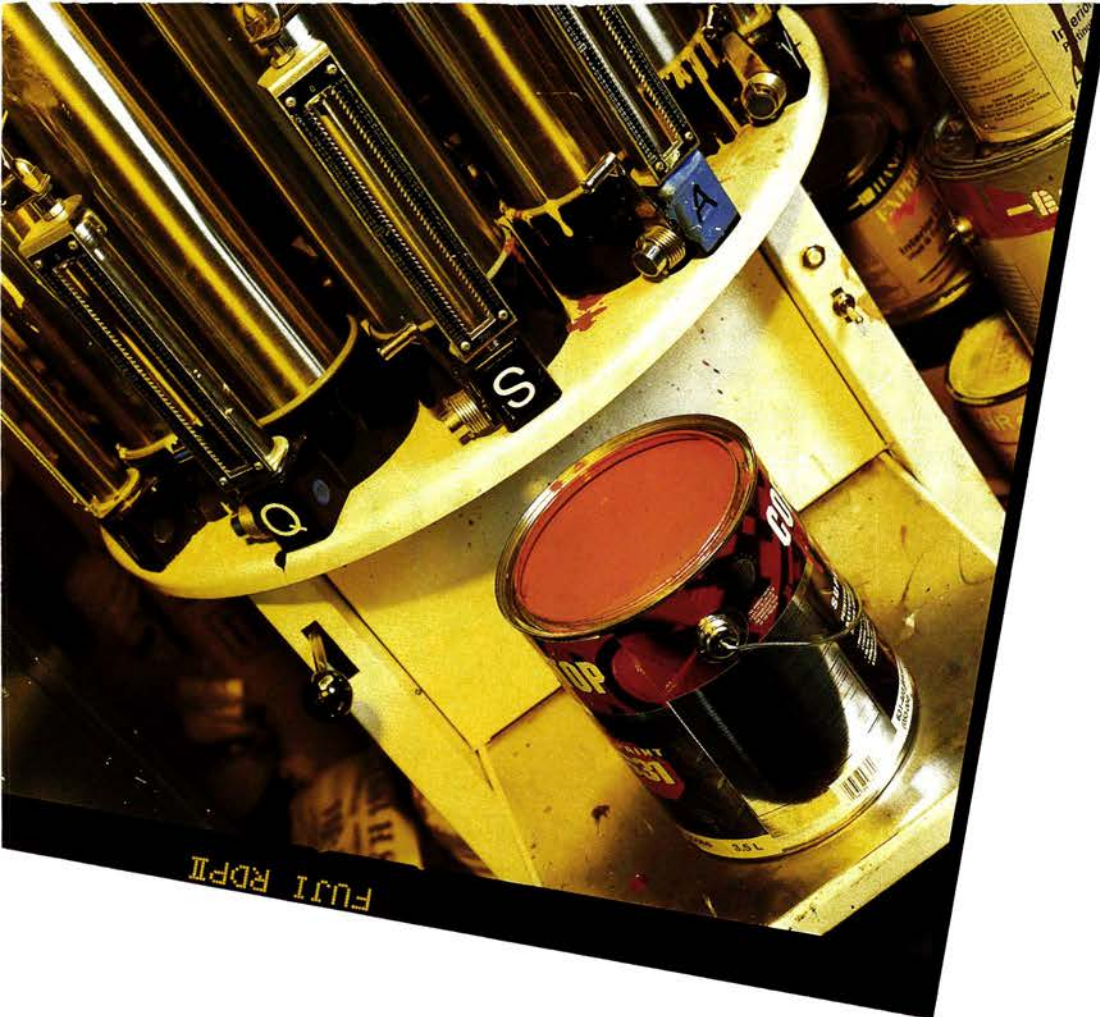
FOR MOST OF their married life, Charles and Marilyn Bos lived with a makeshift kitchen cobbled together out of salvage-yard cabinets and used appliances in what had been a sunporch (above). Finally ready to design a real kitchen after more than 20 years, the Boses knew exactly what they wanted—a long, linear kitchen with an exterior design that reflected their eclectic home's architectural character. Architect Thomas Kamstra's ingenious solution was to broaden the narrow space with the addition of four bay windows. Not only did these bays mimic similar windows on the opposite side of the house, they created interior space for cabinetry and appliance housings (above, left). Chuck and Marilyn did much of the interior work themselves, notably using wood salvaged from a 1936 bowling alley for the countertops.

Specs: Jenn-Air cooktop, Kolbe & Kolbe insulated wooden windows.



Adding bay windows not only worked with the linear flow of the kitchen, it suited the Gothic flavor of the house, which was built in stages between 1830 and 1880.





The short course on Exterior Paint

To pick the best paint for a particular job, you must consider a variety of factors—location, weather, building history, and the peculiarities of your house and lifestyle. Always buy the best quality product available. There is no economy in bargain paint. **by Steve Jordan**

Above: House paints are not one-size-fits-all. New formulations have multiplied the product options while improving performance.

CHOOSING THE RIGHT type of paint for an old house becomes more confusing every year. The old “oil versus latex” debate has practically evaporated as water-based coatings continue to grow in performance, while oil-based coatings shrink in numbers. To make matters worse, dedicated paint stores, like hat stores before them, find it harder and harder to compete with giant chain stores and home centers. When a paint store closes, we also lose the informed sales staff that answers questions about different materials, product lines, and projects. To fill the gap left by these paint professionals, we’ve prepared this breakdown to sort out the many terms and products you may encounter when you begin to repaint your old house.

Topcoats

oil-based Simply defined, oil-based paint is a mixture of oil binder (to hold the ingredients together), pigments (for color and coverage), and solvent (to improve workability.) Oil-based paints pre-date colonial times. Modern oil-based paints are often called *alkyd* after the synthetic oil used since the 1930s. Although oil-based paints no longer dominate the market (due to solvent restrictions), it’s usually best to use oil if your house is already painted with oil. (Switching from oil to latex sometimes creates peculiar peeling problems.) Even if you paint latex on the body of your house, oils are often the best choice for windows, doors, floors, railings, and other areas prone to hard use.

water-based These paints consist of an acrylic (or vinyl acrylic) binder, pigments, and water as the solvent. The term *latex* is no longer an accurate chemical description of these coatings, but it has persisted as a general rubric for all water-soluble house paints. Popular for their ease

of use and low VOC (volatile organic compound) content, latex paints have improved substantially in the last 20 years. Compared to oils, quality (100% acrylic) water-based paints have better color retention, flexibility, mildew resistance, film life, and vapor permeability (they allow building materials to “breathe”). Quality latex paints might be best if you are considering a dark color, or if you are painting new wood or masonry. Look for anti-blocking enamels for painting doors, windows, or anywhere two surfaces meet.

elastomerics Basically thick, high-quality latex paints, elastomerics are suitable for properly cleaned (that is, stripped) masonry surfaces such as stucco or concrete. Despite claims that these coatings last 10 to 30 years, elastomerics will fail for the same reasons as conventional paints: moisture problems, poor preparation, and adhesion. Elastomerics dry as thick as several coats of traditional paint. Since heavy build-up can contribute to paint failure, these coatings are not appropriate over wood siding and trim or old paint.

Don't use primers indiscriminately. There are special primers for every substrate. If you are unclear about the best product for your project, most good paint stores will let you look at their Architectural Coatings Systems book to see what the options are for any situation.

deck enamels Porch and floor deck enamels are usually harder than house paint so they resist abrasion from foot traffic. Basically oil- or water-based coatings, some of the newer products include synthetic resins such as urethane, polyurethane, or epoxy to increase hardness and durability. Deck paints were once made in bases that could be tinted to a full range of colors. Most manufacturers now sell only a palette of standard colors that can be slightly altered or intermixed. If you can't find your favorite color, ask for industrial enamel.

varnish and polyurethane Clear finishes are common on exterior

doors and porch ceilings. Traditional spar varnish is a marine coating, made with natural as well as synthetic resins and oils, and a favorite with house painters and boat owners alike. Man-made polyurethane is the modern competitor. Both should contain UV absorbers to mitigate the wood-graying rays of the sun. Even so, clear finishes seldom last more than a few years.

That thin top or finish coat of paint protects the wood, metal, and masonry of your old house from the ravages of weather and intense sunlight. Choose it after determining what coatings were used in the past, and analyzing any problems that appear in the present.

metal paint and industrial enamel These coatings are formulated to dry hard and inhibit rust when applied over properly prepared (clean or rusty) surfaces. (Industrial enamels dry very hard to protect machinery.) There are oil-based and water-based varieties, but most professionals agree that oil are more reliable and trouble-free over ferrous metals, such as cast iron or steel fences, gates, railings, doors, hardware, and roofs.

stains From the late 19th century to the mid-20th century, creosote stains (based on a now-banned coal-tar byproduct) colored and preserved countless shingled roofs and walls. Modern *solid-color* stains are opaque, flat-finish coatings with a lower pigment content than paint that reveals the grain and texture of the underlying wood. Available in both oil- and water-based formulas, they can be used on new wood, or properly stripped older wood shingles. Stains formulated to be *semi-transparent* or *penetrating* contain even less pigment, so they soak into the wood rather than create a film. They are

not appropriate over existing paint or over clapboards that have been stripped. Semi-transparent stains are often applied in two coats, one after the other. Similar to semi-transparent stains, *bleaching* and *weathering* stains are formulated to speed up the greying process that is characteristic of coastal architecture. Use bleaching stains only on new wood shingles.

Primers

Designed to bind the topcoat to the underlying surface, primers are fundamental links in a paint system. Most painters and industry experts agree that *oil-based* primers are best for preparing chalky paint, weathered wood, or any problematic surface on an old house. Oil primers are also recommended over woods that contain staining tannic acids that will bleed through water-based coatings. Use both oil and latex topcoats over compatible oil primers. Early latex paints and primers did not adhere reliably to distressed surfaces, but today's 100% acrylic primers are much better. Use acrylic primers in most situations where you formerly used oil, except when the surface is exceptionally deteriorated. Over time, the lime in masonry will saponify (break down) oil-based coatings, so *masonry sealers* are used to prepare weathered or previously painted masonry. Wash the surface thoroughly first. You can buy multi-purpose products called *universal primer/sealers* recommended for sealing water, smoke, ink, knot, or tannin stains, and for interior or exterior priming. Do not use universal primers in lieu of appropriate compatible primers, however; save them for troublesome stains. ■



twentieth-century COLOR

IT HAS BEGUN: historical interest in the houses and decoration of the 20th century. Software executives are restoring California Ranch houses, Sherwin-Williams' "preservation palette" covers the Jazz Age (1920s) and Suburban Modern (1950s). "For the younger generation, it's history," says John Crosby Freeman, who has dedicated a good deal of time to paint colors and their aesthetic and social implications. Do private clients ask him to come up with schemes "authentic" to the 1940s or '50s? Not yet. | "To be honest, most are buying location, not vintage"—the comfortable houses in the first suburbs, with large

White may have been most common, earth tones never went away—but each decade of the 20th century had its signature colors and combinations.

lots and mature landscape. These are good houses, and still affordable. Until now, such a client has been likely to ask Mr. Freeman to update the house—code for "get rid of the brown," he says. But it's only a matter of time. As these houses become more desirable, house-pride will lead to interest in their architectural history, Neo-Colonials to be distinguished from Tudors (and painted appropriately). Remember a younger generation who bought 19th-century row houses during the back-to-the-city movement? That, of course, led to a full-blown Victorian Revival. **BY PATRICIA POORE**

Colors and patterns that show the influence of Art Deco decorate a sunporch (opposite) published in the 1923 edition of *The Home*. The illustrations on this page are from a Benjamin Moore paint-colors brochure, published ca. 1940.

THE INFORMAL HOUSE



THE SMALL HOUSE



THE DIGNIFIED HOUSE



THE MODERN HOUSE



Color charts from the Benjamin Moore archives: (top) In addition to these exterior house paint colors from the early 1920s, the company offered light, medium, and dark "Blind and Trellis Green," ubiquitous for shutters, as well as "Outside White." Middle: Lead-free flat interior colors from a 1920 brochure. Bottom: Decorator, satin-finish interior colors of 1950.



Certain colors—"colonial yellow," for example—stayed on the charts for 30 years or more. Others hung in, but with a name change.

The 20th-century color revival promises to be fascinating and fun. Just look at the canvases: Bungalow and Colonial Revival, the sophistication of Art Deco interiors, an explosion of new materials, 1950s rec rooms!

The brown shingle stains and dark brown paints so common in mid century were part of an enduring concept: color to emulate a collective memory of the historic building materials of the 17th century, the weathered and unpainted wood houses of the eastern U.S. Iron oxide was

a durable pigment, so browns were practical, and they blended into the landscape in the suburban ideal. "Give it 20 years," Mr. Freeman says, "brown will be back." And so will other overlooked colors. The mid-20th-century colors baby boomers grew up hating are already insinuating themselves, so the revival won't be shocking. (Look at the mildly upscale home-ware catalogs. Towels aren't hunter, charcoal, and wine anymore; they're moss, salmon, and aqua. Yellow undertones everywhere.)

OHI readers will, as usual, be the first wave of cognoscenti interested in 20th-century houses for their historical merit. Where should you look for help coloring them, outside or in? With little published scholarship so far and few examples of "revival" houses from this period, you can enjoy your own groundbreaking research. Almost every junk store and town library has magazines from the 1930s through the 1950s, some in color. Get a feel not only for colors (which may be inaccurate in printing), but also for contrasts and harmonies; for patterns on furniture, rugs, curtains, and wallpaper.

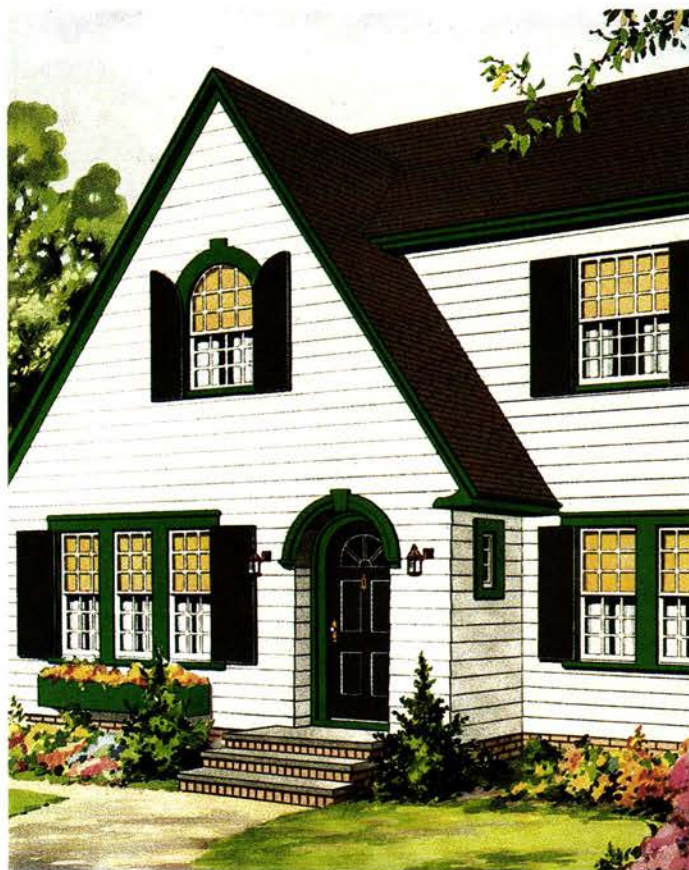
For some of us, memory will play a part. (Hindsight permits you to revive the best of the period.) John Freeman is putting the finishing touches on the manuscript for *Joy of Color*, a book about paint colors 1900–1950, which he's written with Patricia Eldredge; we'll tell you when it's published. Several paint companies already offer appropriate palettes (see list at left). In the meantime, here is food for thought:

White was ever popular as a body color

Jazz Age, Revival & Modern . . .

Planning an early- or mid-20th century color scheme for the outside of your house, or for a period room? You'd have great fun looking through the photographs and illustrations in old magazines for color ideas. It's time-consuming, though, and the printing processes often muddled the colors or made them comically garish. Scholarship is coming to the rescue: already, paint companies offer color charts for 1920s "jazz age" colors, 1940s Modern, and even Frank Lloyd Wright's palette ca. 1955. Check out the suppliers listed below.

Suppliers SHERWIN-WILLIAMS, (216) 566-2000. Preservation Palette, featuring eight colors each of Jazz Age 1920s, Streamlined 1930s and '40s, and Suburban Modern 1950s. | MARTIN-SENOUR, (800) 542-8468. Circle 24 on the resource card. Frank Lloyd Wright Collection. 31 interior colors from the 1955 Taliesin Palette. | COLOR GUILD INTERNATIONAL, (800) 995-8885. Circle 27 on the resource card. Historic Colors of America. 149 colors, including 39 colors for Colonial and Romantic Revival homes through 1940. | BENJAMIN MOORE, (800) 772-4381. Historical Color Collection. 80 historic interior and exterior colors.



(paired with dark green, grey, or black on trim or shutters). Off-white was a common trim color. White is rarely offensive to the neighbors, and it retained its affluent associations. But, in this period, beware the hostile use of white.

"The use and misuse of white paint is the leitmotif of 20th-century painting," John Freeman warns. He offers as an example a Sherwin-Williams counter card that came out in 1901, the very year of Victoria's death. It shows a highly ornamented Queen Anne with all of its exuberant trim painted out in white. The 19th century is done with, it seemed to say. Earthy Arts & Crafts houses, too, were painted white in an effort to modernize them into proper Colonial Revival cottages. More suitable was the almost ubiquitous use of white paint for the thousands of Cape Cod houses built during the late 1940s.

Colonial Revival colors were strong during the 1920s, as were "natural" houses of stained wood and stone. But this was also the era of urban Jazz Age interiors, with their vivid blues and chartreuse. Exterior colors for the middle class tended to be the inexpensive "dirty" colors,

browns and greys. Owners found them durable and companies found them profitable: no heavy, expensive white lead. The Depression-era '30s saw little innovation in exterior paint color. Vivid colors continued to be popular inside.

The "streamlined" colors of the 1940s may seem cloying; Freeman refers to "Mamie Eisenhower pinks" and "red-white-and-blue." Grey and mauve were luxury colors, for magazines and decorator interiors.

By 1950 we see plaid, peasant, and Early American looks. Do you consider the palette unsophisticated in the post-War years? I do. (A paint company's idea book shows rooms subjected to pedestrian color-wheel thinking: powder blue walls, blue-white ceiling, green-blue chair upholstery—and orange tape on the Venetian blinds.) Sophistication was lost in the biggest middle-class boom in history.

In the 1940s, Benjamin Moore published the hardcover *Practical Suggestions for Interior and Exterior Decoration*, with tipped-in color illustrations of homes and rooms in various color schemes along with lists of the Moore paint colors shown. These two plates, both recognizably of the period, show the range of possibilities: green and white was popular as always, but so was the earth-tone scheme.

We remember the turquoise and tomato soup of the 1950s, but many house and room colors in that decade were naturalistic, or even downright conservative.

Hot on the Paper Trail

A vintage photo, panoramic map, or detailed plat map can be a gold mine of information about your house's past.

BY BETSY GURLACZ

SEPIA-TINTED PHOTOGRAPHS, yellowed warranty deeds, and panoramic town maps may seem like ephemeral links to the past, but when these musty relics relate to your old house, they're concrete sources of priceless information. Old photographs, in particular, can give you more than a glimpse into another century. OHJ readers have used them to re-create long-lost woodwork, porches, outbuildings—even historic landscaping. Combined with other historic records, photos can help you recover parts of your house's physical history that you thought were gone for good.

Begin your search with the families who once owned or occupied your house. City di-

rectories and old phone books offer a quick means of checking the names of past residents. For more detail, look up past owners at your County Clerk's Office or Register of Deeds (see "Chaining the Title," p. 65). Once you know who lived in your home and when, you're ready to follow the paper trail that leads to photographs and other historic documents.

Start your sleuthing in the local history room of your public library. Here you're likely to find booklets on historic neighborhoods, photo archives, genealogical files, newspapers and magazines on microfilm or microfiche, historical maps, and other unique collected references. The

Photographs of your old house could be lurking in archival collections at your local library or history museum. Look for them through links to the families who previously lived in your house.



reference librarian should be able to acquaint you with the library's resources, and point you to commonly used collections housed elsewhere.

PHOTO COLLECTIONS Many libraries and historical societies have large photo collections. The public library in Grand Rapids, Michigan, has at least 80,000 vintage real estate photos of individual houses, for example. Search indexes by street name, neighborhood, and under the names of all your home's owners, but don't stop there. You may spot your house in the background of a parade, concert, or sporting event.

GENEALOGY FILES I found a 1912 photo of my home lurking in the genealogy file of the second family that owned my house. Genealogy files may also contain the names and addresses of descendants of previous homeowners; get in touch with them to see if they have old photos or other information about your house.

NEWSPAPERS AND MAGAZINES If you know when your home was built or changed hands, search old newspapers and local construction or building magazines for real estate

news or advertisements of your house. New homes were often the subject of stories promoting the owner or builder. If the designer was a prominent architect, you may find a photo or an entire story on your home in an architectural magazine of the time.

Did a crime or other newsworthy event happen near your house? Friends of mine learned that a gangster named "Diamond Tooth Eddy" was murdered in their Victorian-era home in the 1920s. After some sleuthing, they found photos of the crime scene (with their house in the background) in an old newspaper.



DONOR AND ACCESSION FILES

Local museum and historical society donor or accession files typically contain the names of donors and the items donated—often including photographs. Previous residents may have contributed a photograph of the house, or of someone on the porch. Look for the names of families who lived nearby as well. You might find an interesting view of the side or back of your house in the background. Check also for collections from specific photographers or photographic studios that were

Once You've Found a Photo

You'll want to know how old it is. Most amateur photographs were taken after 1888—the year George Eastman introduced the Kodak box camera. A vintage photo collector or archivist might be able to narrow down the date for you.

If your photo is a postcard, it was probably taken after 1903, when Kodak began mass-marketing a camera that took postcard-sized negatives. A deltiologist (postcard collector) may be able to roughly date the postcard by the markings on the back.

To enlarge an old photo, take it to a professional photo store with the equipment to make a large-format negative. These 2" to 4" square negatives produce better enlargements that bring out more detail.



Above: Old real estate ads can help date a house. Left: While photographs of interiors are rare, finding one can be a glimpse into past lifestyles. The size, shape, and type of paper can be a key to the date of an image.



House Afire! Find it on a Map

Old fire insurance maps can provide a closeup, aerial view of your home at a specific date in the past. Published for more than 12,000 communities between roughly 1880 and 1920, these maps were created to provide underwriters with detailed fire-risk information. Maps, like the example at left, show the overall shape and location of each house on its lot, along with outbuildings such as garages. Color coding, symbols, and abbreviations reveal useful construction information, including the type of roofing, siding, and foundation materials.



In the U.S., the largest publisher is Sanborn Fire Insurance Co. (In Canada, look for maps by Charles Edward Good and the Canadian Fire Underwriters Association.) Now EDR Sanborn, the company sells maps for specific sites in a 17" x 22" black-and-white format. You can get up to 15 maps of your house (usually enough to cover every year the maps were published) for \$125 from EDR Sanborn, 3530 Post Rd., Southport, CT 06490, (800) 352-0050.

Above, top: You may find your house in miniature perspective on the panoramic map for your town.

active in your town or city. It's possible to stumble across an entire album or collection of photos of a family that lived in your house.

LOCALLY PUBLISHED BOOKS If you live in a historic neighborhood, it may be written up in a book. Typically, these locally published books include brief descriptions and photos of individual houses. Also check for books or files on your house's architect, if there was one. You may be able to buy copies from City Hall, a bookstore, or a local historical society.

PLAT BOOK MAPS Most cities and counties have plat books that show the location of every land parcel for tax purposes. Usually found in the tax assessor's office or at the Register of Deeds, these maps may contain footprints of all buildings on the property. While many communities continually update one complete set of maps, some have decades-old versions gathering dust in a back room of the courthouse.

TAX ASSESSOR PHOTOS Thanks to New Deal works projects for photographers, the tax assessor's offices in Seattle, Washington, Grand Rapids, Michigan, and other cities have historic photos of houses on file taken in the 1930s. Check to see if your tax office has photos.



Depending on the image, picture postcards can supply information about the color values used on the house, materials and general appearance at a certain point in its history, early landscaping, or how the house fit into a streetscape.

HISTORIC SURVEYS Even if your house isn't on the National Register of Historic Places, check with local and state historic preservation offices or landmarks commissions to see if it is part of a neighborhood historic sites survey. If so, you may be able to gather basic background information about the house in one visit.

LIBRARY OF CONGRESS MAPS Among the vast cartographic collection of the Library of Congress (202-707-5640; lcweb.loc.gov/homepage/online.html) are more than 1,000 panoramic maps and at least 1,500 atlases of counties and states dating from the 1870s. Often commissioned by chambers of commerce or other civic groups, panoramic maps typically show a bird's-eye view of a growing town. While these maps may contain inaccuracies, some are so detailed that you can pick out fretwork on a Queen Anne porch. Just published by Princeton Architectural Press, *Bird's Eye Views: Historic Lithographs of North American Cities*, by John W. Reps (\$60, 800-722-6657) contains dozens of panoramic maps for many cities across the country.

While local atlases are less dramatic, they often pinpoint the locations of houses along a road, often using the owner's name as a refer-

ence point. The Library of Congress also has a large collection of original U.S. fire insurance maps, which show color coding not visible on microfilm. (For Canadian fire insurance maps, call the National Archives of Canada in Ottawa, 613-995-5138.)

LIVING RESOURCES Someday, when you least expect it, an older couple will knock on your door and tell you that they lived in your house many years ago. After you've asked whether they have any old photos, be sure to give them a tour—they'll probably be able to tell you whether the missing china cabinet doors were glass or wood.

Don't forget to talk to your neighbors, even if they aren't elderly. A student in one of my house-history classes discovered that his house was built by the father of his 30-year-old neighbor. Not only was the woman familiar with the house's history and construction, she had the ultimate prize—several vintage photos of his old house.

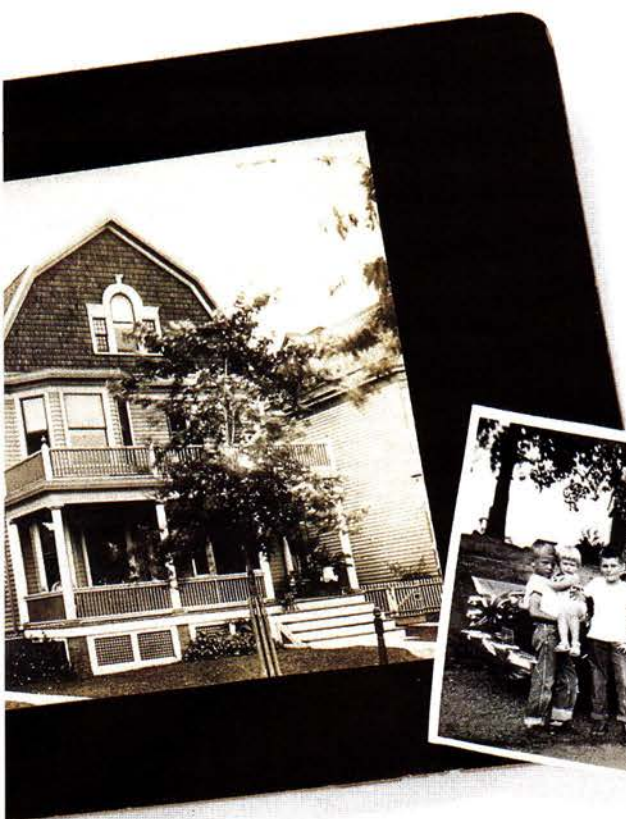
BETSY GURLACZ is a freelance writer and researcher in Western Springs, Illinois who specializes in house histories.

Chaining the Title

Past owners may possess vintage photos of your home as well as precious knowledge of its history. You can find them through the chain of title linking your property to its past owners.

When you bought your home, the seller was the *grantor* and you were the *grantee*. To find the deed for the previous property transfer, look for the name of the person who sold you the property under the grantee listings. He or she would have been the buyer in that transaction.

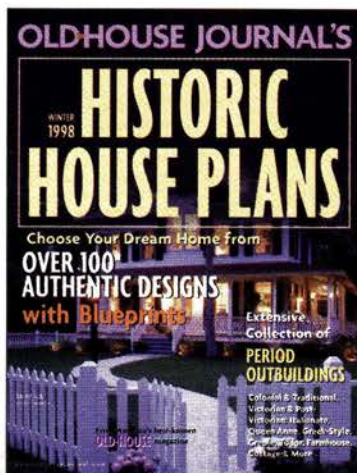
You should also be able to glean clues about the history of the house and its inhabitants from wills and probate records, tax records, building permits, and birth, marriage, and death certificates.



Stumped about lost decorative woodwork? Find the original in an old picture. You may be able to spot your house in the background of a neighbor's photo many family pictures were taken in the front yard or on the porch.

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Winter 1998 Edition

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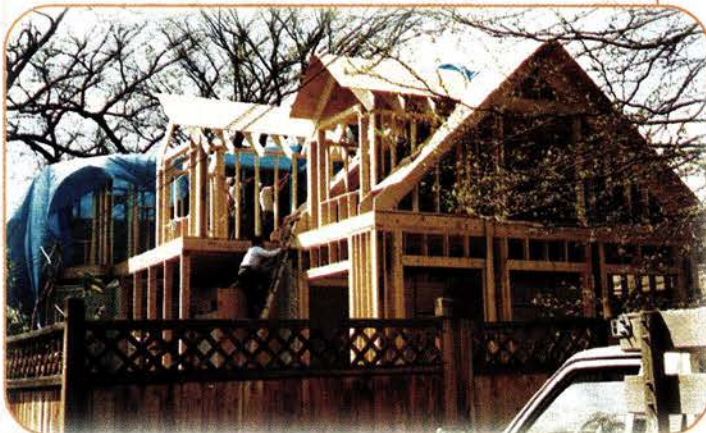
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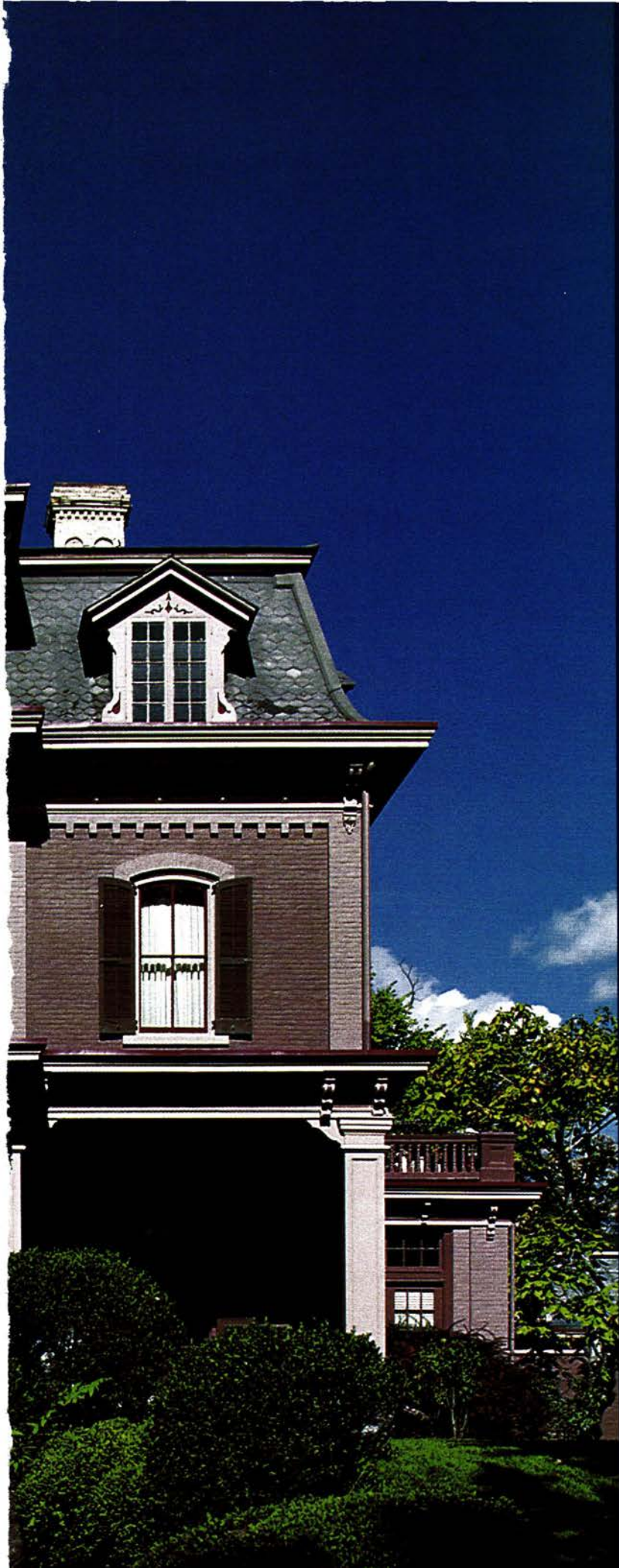
SECOND EMPIRE

It was wildly popular for two decades, derided during political scandal as "the General Grant Style"; long maligned as an architectural perversion, the remnant of another age (remember the Bates home in *Psycho*?). And now, once again, the mansard house is a beloved symbol of American exuberance.

GEORGE LITTLE HOUSE [c.1875]

KENNEBUNK, MAINE

Americanized details include the curved mansard roof with dormers and iron cresting, brackets and modillions under the cornice, rounded windows, even this tower placed off center. The house also has a fancywork porch.



EVES SUPPORTED by heavily carved brackets, elaborated round-top windows, corner quoins and an American porch: however Italianate it sounds, it is a Second Empire house if it has a mansard roof. Double-pitched (with a nearly flat upper section and a steep, visible slope below), the mansard roof in America did not necessarily have straight sides. Slate tiles and iron cresting mark the proudest examples. | The style had become popular in mid-century France, when Emperor Napoleon III, whose reign was known as the Second Empire, rebuilt Paris. The characteristic roof type was, however, based on work by the 17th-century French architect François Mansart. Paris expositions held in 1855 and 1867 spread the new style to Germany, Italy, and England, especially for large public buildings, but in America the style was reborn, favored for residential construction and even remodeling from about 1865 until 1880. | Newport's Chateau sur Mer (1852) was probably the first Second Empire residence here; after its update by Richard Morris Hunt, it was the most lavish. As with many mansard houses, the stylish interior was not necessarily of a piece with the exterior. Hunt favored the turned oak spindles and stylized carving championed by the English tastemaker Charles Eastlake; his bedrooms were in the English Aesthetic Movement taste. | Alas, it was a time of political scandal and, by 1873, financial setbacks. The fashionable French style was derided. As late as the 1960s, it was associated with Victorian ugliness and shadow characters. Today, though, it shares the popularity of the beloved Queen Anne style that superseded it.

SECOND EMPIRE STYLE

[1855–1885]

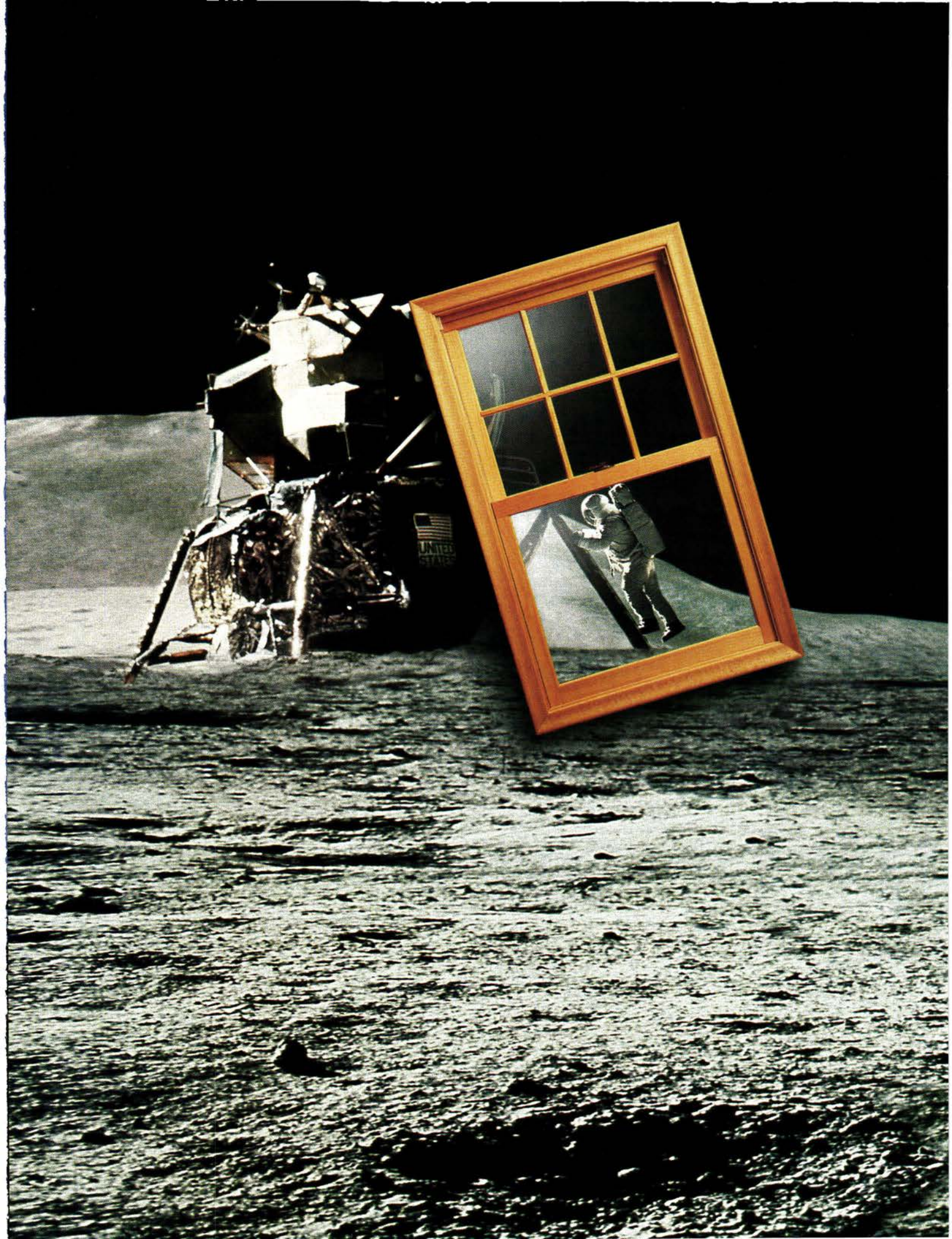
Make no mistake: this is a particularly American house style, despite associations with a French architect and emperor. Built in brick and wood, lavishly detailed (or not), their defining roofs made convex, concave, s-shaped, flared—mansard houses have the freewheeling eclecticism of the other Victorian styles.

FRANCIS WEISS HOUSE [1870]

BETHLEHEM, PENNSYLVANIA

Big enough to have become five condominium units, this residence was built in the style appropriate to the self-made man of the 1870s. The center tower lends symmetry; details are similar to those of the Italianate style.





OLD HOUSE HOW-TO

BASICS

A PRIMER ON Paint Prep

BY MARYLEE MACDONALD

NOTHING adds value to a historic house like a sparkling coat of exterior paint. A new paint job can last a decade, dramatizing architectural details while it protects trim and siding, but only if you spend proper time on preparation. Without it, the new paint may fail within a year, and your investment in materials and labor is lost. Good prep work takes effort—about 10 times that of the final coat of paint. If you cut corners on preparation, however, you'll just have more work fixing the problems you've created. A surface is only ready to paint when it is clean, dry, and dull. Here's how to get it that way.

The top layer of paint is the "raincoat" for your house, as well as the colorful clothing. However, it will only last as long as the surface preparation beneath it.





Primer is the strongest paint film—stronger than the topcoat. Be sure to stick with the same manufacturer for both prime and topcoats as manufacturers formulate their products to work together.

Why Paint Fails

YOU CAN'T PAINT over a defective old paint job; it will only fail faster. Before you can prep, though, you must understand why the surface is failing.

Moisture problems are behind many paint problems. A paint film must be flexible enough to move with the wood as it expands and contracts. Unfortunately, historic paint becomes brittle as it ages. Eventually, small vertical checks appear and rain penetrates the wood. The wood swells, creating horizontal cracks and the criss-cross pattern known as "alligatored" paint.

Paint build-up also precipitates moisture problems. As excessive water vapor from a humidifier, laundry room, or shower migrates through the walls, it becomes trapped behind the impermeable paint film. Standing water on window sills or porch flooring, or rain gushing from a broken downspout or clogged gutter, is just as bad. The paint film never has a chance to dry, so wood fibers swell, breaking the bond. High-moisture conditions, such as constant shade and dampness, will promote mildew—those brown or gray spots speckling the paint. To test

for mildew rub the spots with a bleach-dampened sponge. If they come off, they're mildew.

Adhesion problems show up as flaking, bubbled, or cracked paint. Since modern paints are more flexible than old oil paint, the existing paint surface must be securely bonded to the wood or a new paint coat will pull it off. To assess the bond, make an x in the surface with a utility knife, put an adhesive bandage across the cut, then remove the bandage. If paint comes with the bandage, the bond is poor.

Wash Off Grime

WASHING AWAY DIRT, chalking paint, and mildew is the first step before any paint job. Tools for washing boats and cars are gentle enough to remove chalky paint. Use an extension wand with a nylon brush, and wash siding with a warm

Should You Take It All Off?

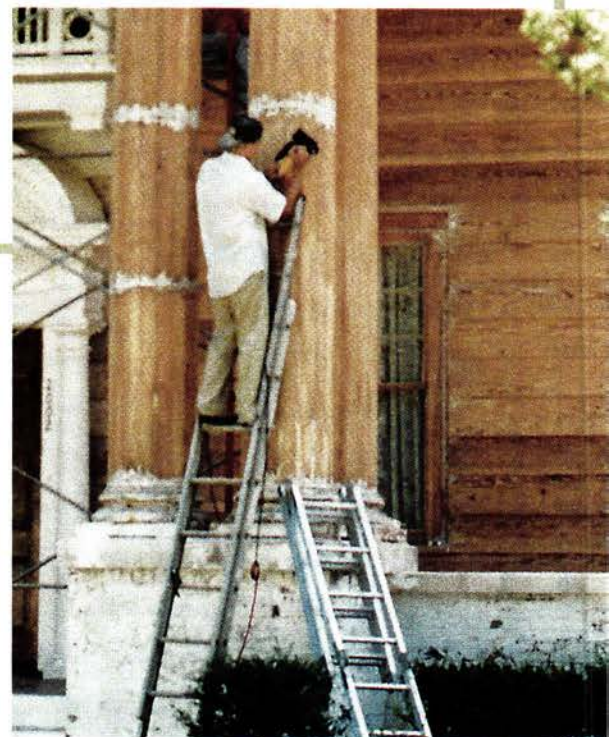
If you have failure problems due to excessive paint build-up, as often happens on a 100-year-old house, you might want to invest in total paint removal. Total removal is laborious and time-consuming, however, and no one method is the best. Whether you're hiring out the work or doing it yourself, set up 2' square test sections to evaluate the speed and effectiveness of the following approaches:

- **Pressure washers** available from tool-rental yards reduce tedious hand scraping of failing paint. Work from a stepladder and spray down onto the siding. (Spraying up drives water under the siding.) Regulate the spray pressure by moving the tip away from the wall. Hold it too close, and the effect is like sandblasting that erodes wood.
- **Power tools** remove paint mechanically, and there are several tools made specifically for siding. Painting contractors often use orbital sanders to remove thick paint layers, but be careful that workers don't gouge the wood or leave deep swirls.
- **Heat tools** are effective, but dry out the wood, sometimes charring it. Charred or not, the surface

must be sanded down to bright wood. Never use an open flame, such as a propane torch, and remember that high spot temperature from any tool can ignite dust embedded in the walls. Always keep a fire extinguisher handy.

- **Chemical strippers** of any kind add the expense of the stripper, but are cost-effective on ornate trim and porch balusters.

With all these removal methods, wear eye protection and a respirator. The lead dust in paint is a health hazard, and you must follow special precautions if pregnant women or children under 7 are in the house. (See "Lead in Your Home," from EPA; 1-800-424-LEAD.) The paint history is an important part of your home's history, so leave a couple of square feet unstripped along with intact sections of trim.



Starting fresh gives you crisp details, a longer lasting paint job, and reduced labor the next time you paint.

water solution of TSP (trisodium phosphate), Spic-and-Span, or a non-phosphate alternative.

Cleaners leave a residue, so rinse thoroughly within 10 minutes of washing. To avoid streaking, work from the bottom up, washing and rinsing a small area at a time. Pay close attention to soffits protected by gutters and overhangs. Rain doesn't rinse these surfaces and, in urban areas, pollutants stick to the paint film. Remove mildew with a mixture of 1 cup TSP powder, 1 quart bleach, and 3 quarts warm water. Rinse well, and trim bushes so sunlight can reach the mildewed area.

The Quick Touch-Up

LET'S SAY THE PAINT FILM is still in good condition with just a few spots of blistered or chalky paint. Touch-up painting can extend the life of the current paint job.

Scrape off loose paint, fractured glazing putty, and old caulk with a long-handled scraper, sharpening the blades regularly for best efficiency. Then wet-sand the paint with coarse- or medium-grit emory paper, feathering the edges of built-up paint so they taper down to meet bare wood. Sand any wood that has weathered or turned gray to bright—that is, freshly exposed—wood. Dead wood cells are like dust or dirt: a weak link in the paint bond. Within 48 hours spot-prime with an alkyd primer to prevent reweathering of exposed wood.

Prepare Bare Wood

ONCE ALL THE LOOSE paint is off, you can prep the wood. First sand down the last bits of gummy paint and weathered wood, then prime. Make carpentry repairs and back-prime any new carpentry before it's installed. Caulk weatherprone joints, such as splices in siding and mitered trim on porch posts. Use galvanized nails for repairs. Set nail heads and fill holes and knots with epoxy filler. You can caulk shallow cracks and joints before you paint, but use a paintable caulk, such as siliconized acrylic.

Window sills are forever cracked and weather-checked. If there's no rot, brush on a



No need for the expense (and build-up) of complete repainting if, say, one wall has weathered faster than others. Touch-up painting is a practical option.

50:50 mixture of boiled linseed oil and turpentine. In humid or cool weather, add 2 or 3 ounces of Japan drier per gallon to speed drying. Apply two or three times and let dry 24 hours between treatments. After the last coat, let dry three days before priming. Treat weatherbeaten sills and the ends of porch flooring (or anywhere water might pond) with water repellent. Our favorite recipe comes from The Forest Products Laboratory. Mix 1 ounce finely shaved paraffin wax in 3 cups exterior varnish. Add enough paint thinner, turpentine, or mineral spirits to make 1 gallon.

Where you've had problems in the past with decay (column bottoms, porch railings, handrails) you can use a water-repellent preservative (WRP). In these products, fungicides and pesticides inhibit the growth of mildew and the microorganisms that cause decay. In damp climates or constant shade, they should be used beneath paint. Some WRPs are made for decks and can't be painted, so check the label.

Stabilize rotten wood details with liquid epoxy consolidants, then fill with epoxy paste. You may also need to pre-treat problem areas with a stain blocker. The nails in old houses

Thinking About Stain?

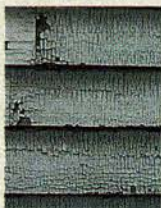
Semi-transparent latex stains are very popular for new construction. They're formulated similar to paint, but with fewer solids so they don't build up like paint. But don't think that stain will allow you to take short-cuts on the prep, especially sanding to bright wood. When stain fails, samples regularly show dead wood cells on the back. Like paint, opaque stains will not bond to powdery, dusty, weathered wood.

While transparent stains penetrate the wood more effectively than opaque coatings, they offer less weather protection for the wood—the downside of minimal solids. Apply several coats of WRP first or choose a product with a built-in water repellent.

PAINT DEFECT GLOSSARY

ALLIGATORING

Criss-cross cracks in paint; thick paint film, painting in direct sun, or applying a second coat before the first one has dried; also caused by excessive paint build-up, water penetration, and old, brittle paint.



STRIP TO BARE WOOD

BLISTERS

Bubbles on the paint's surface; caused by water vapor migrating through walls; also, from damp or wet wood, or painting in direct sun.

FIX MOISTURE PROBLEMS;
SCRAPE, PRIME, REPAINT

CHALKY PAINT

Dull paint, chalky powder but not salty; paint's natural weathering.

WASH GENTLY WITH TSP; RINSE

CHECKS

Deep, vertical cracks from too many mils of built-up paint; thick layers of brittle paint don't expand and contract as wood moves (same as alligating).

STRIP TO BARE WOOD

CRACKS

Horizontal cracks through many paint layers; unstable surface that allows water penetration.

STRIP TO BARE WOOD

EFFLORESCENCE

Salts on surface of masonry caused by the drying of damp masonry as capillary action carries salts to the surface.

WASH WITH VINEGAR OR
MURIATIC ACID TO RESTORE
pH; THEN ALLOW TO DRY

MILDEW

Gray or brown spots; caused by spores that use paint film for nutrition; thrives on oil and alkyd paint and in conditions of damp and shade.

WASH WITH BLEACH;
DRY; TRIM BUSHES
TO ALLOW TO SUN

PEELING TO WOOD

Paint layers lift down to the original primer or first coat of paint; too many mils of paint.

STRIP TO BARE WOOD

PEELING (INTERCOAT)

Paint layers separate at a layer where preparation was poor; usually not all layers are involved.

SCRAPE LOOSE AREAS,
DO A GOOD JOB OF PREP,
AND HOPE FOR THE BEST

SHEETING

Paint separating between layers; same as above.

SCRAPE BACK TO PAINT WITH
GOOD ADHESION;
SAND AND TOUCH-UP PAINT

aren't galvanized, and rust will bleed through latex paint. The tannin in cedar and redwood—the most common siding materials—also bleeds, though not through alkyd primer.

All-Important Primer

THE PRIMER is the most important coat of paint on the house because it is designed to bond well with both wood and exterior paint. On old houses, whether you've stripped off all the old paint or not, use an alkyd or oil-based primer. Two coats of primer work best if you've used heat to remove the old paint. If you want to take the belt-and-suspenders approach, mix in some primer additive to boost adhesion and give the paint better hiding and coverage characteristics.

Applying Topcoats

APPLY THE TOPCOAT within two weeks of the prime coat, or you'll have to sand again. To avoid excessive paint build-up, tint the primer to the body color and use one topcoat, except for east- and south-facing walls, where exposure to the sun makes two topcoats a better choice. Sand between coats, then brush off the powdery residue. Before painting, wait for morning dew to dry, and keep an eye on the weather forecast to avoid painting just before a rain.

Feel free to use latex paint over alkyd primer, but buy top-of-the-line paint, not the inexpensive sale variety, which may chalk sooner than you'd like. Adding a latex conditioner can improve the flow characteristics of these paints in warm weather. The reward for careful preparation is a paint job that you can be confident about, looks good, and lasts.

MARYLEE MACDONALD, a retired contractor, is a building consultant in Evanston, Illinois.

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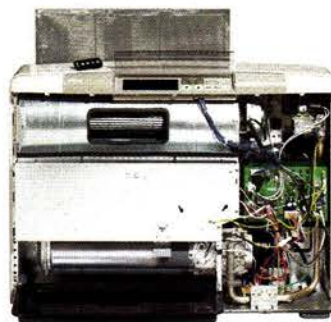
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OLD HOUSE ADVISOR



No telling if this newel "shelf" is anything more than decorative, but a stairway bench (inset) was on the market in 1917.

have once housed some breed of bench tucked in front. Or the builder could have ordered a similar knocked-down stairway *sans* bench. Whatever the origin, it's an inventive way to finish the stair turn-out.

DETAILS IN DUTCH

Our 1905 Dutch Colonial Revival house has a shelf below the newel post that I call the "diving board." A friend is convinced it was built for a purpose. Do you have any clues?

— KATHERINE FOURNIER
BRAINTREE, MASS.

NO ONE HERE had seen anything like your nifty newel shelf—that is, until we came across this stock millwork design. Even without a second post, your stairway could

POCKET FULL OF BEAMS

I'm planning to duplicate the main beam and floor joists of our 1773 stone farmhouse. The joists are set into 2" deep pockets in the beam. How were they cut?

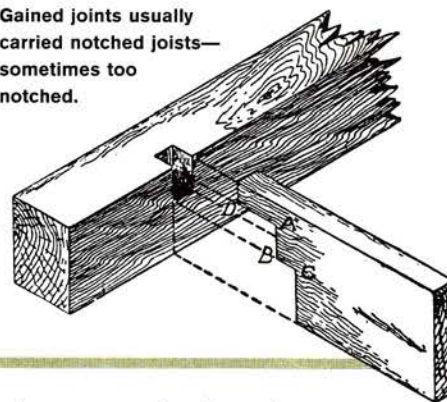
— HARRY BEGG
NEWARK, DEL.

THE POCKETS YOU describe are sometimes called gained joints. A common carpentry practice well into this century, they had two intended advantages. First, by adjusting the depth of each gain or pocket, the

carpenter could keep the tops of the joists at an even height. Second, the sides of the gain helped keep the joist upright over time. The joists were then notched in one of several ways.

You could re-create your gained joists the same way, but think twice before you do. When the joist is notched too heavily, there's not enough wood left to carry the load and the joist splits. Even period carpentry manuals caution against making the notch more than 1/6 the width of the joist. Unless you are a historical purist, you might consider other methods, such as joist hangers. A traditional construction technique is not worth perpetuating if it doesn't last.

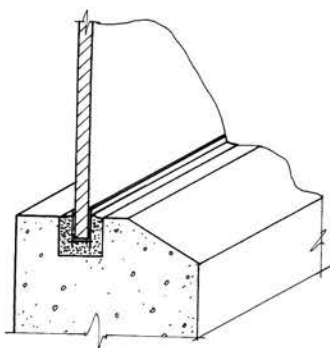
Gained joints usually carried notched joists—sometimes too notched.



STAINED GLASS SECRETS

Most old-house stained glass is held in place with glazing putty or stop moulding like a conventional window pane. However, I was surprised to learn that some panels—particularly those in stone buildings like ours—are set in a groove or plough that runs continuously around the window. My epiphany came when I watched a stained glass artisan reinstall our stained glass after repair. Turns out, the secret is the groove is deeper

on one side of the frame—usually the top—than the other. Installation requires carefully



Some stained glass rests in a groove cut in wood or stone.

nosing the panel up into the deeper groove, then easing it down into the bottom groove—similar to sliding medicine cabinet doors.

— LOUIS FRISHWASSER
NEW ULM, TEXAS

BUSTING RUST

My search for a better way to protect our iron stoop handrail led me to specialty marine coatings. I found there are several products made for priming steel on boats that work by bonding to rust and

sealing the surface, as opposed to converting it to another material. (One such product is made by POR 15, Morristown, NJ).

While you don't have to remove rust down to metal, the catch is you do have to be extremely careful as you paint. These coatings bond so aggressively, overpaint will cement the can shut or stain your hands for weeks if you don't clean up immediately.

— STELLA MARIS
SEATTLE, WASH.

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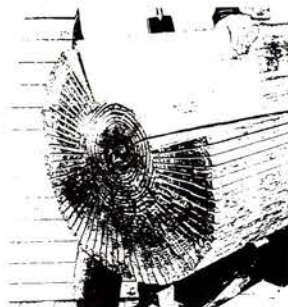
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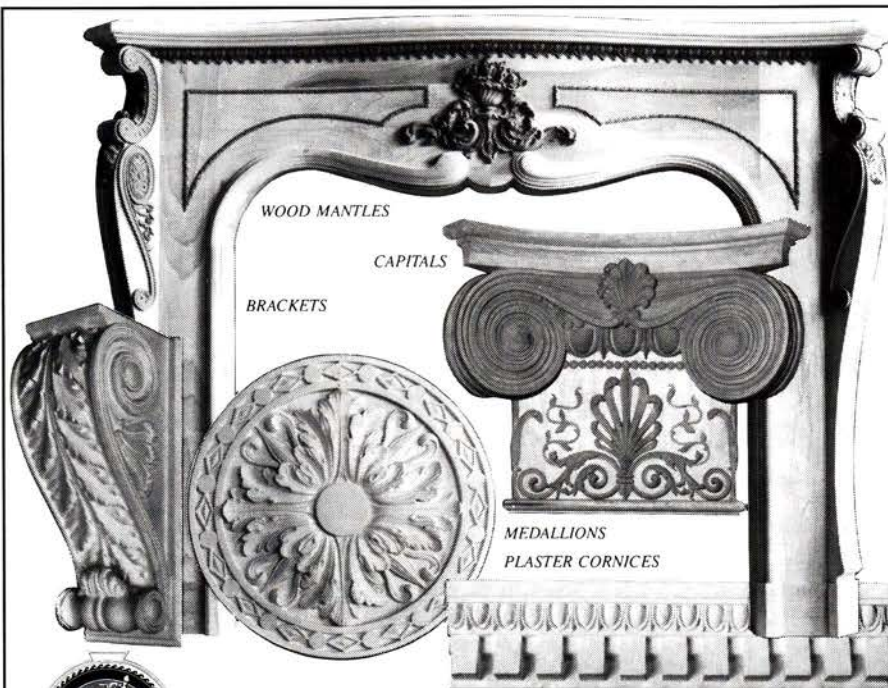
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RESTORATION IS, above all, fun: intellectually stimulating and so very gratifying. Preservation and maintenance, on the other hand, are not normally considered fun. But what's the point of restoration if the building then slides downhill from neglect? Only regular maintenance, performed with an understanding of materials, can give you long-term satisfaction in your old house. Really, it's not as boring as it sounds. Maintaining your house allows you to keep learning about it, and to keep improving its condition.

On a deeper level, "proper maintenance is preservation," an old idea that underlies the doctrine of the National Park Service toward historic properties. "It is better to preserve than to repair, better to repair than to restore, better to

way to treat historic buildings. And preservation requires maintenance, or regular care.

Some wonderfully practical people, many of whom have written for this magazine over the years, contributed essays to create the essential book of old-house maintenance: *Caring for Your Historic House*. Subjects run from the intriguing (how to research your house's history, how to choose paint colors) to the nitty gritty (recognizing fungus, inspecting knob-and-tube wiring). In all, 22 experts give advice on maintaining and repairing structural systems, roofs, windows, masonry, woodwork, plaster, paint, wallpaper, mechanical and electrical systems, and the landscape. Of universal interest are chapters on kitchens and bathrooms, fire protection, insurance appraisals, and, finally, on tax and estate planning.

The book is an ally to novice and experienced restorers alike. With its philosophical introductory essays, its clear emphasis on practical matters, and its field photographs, *Caring for Your Historic*

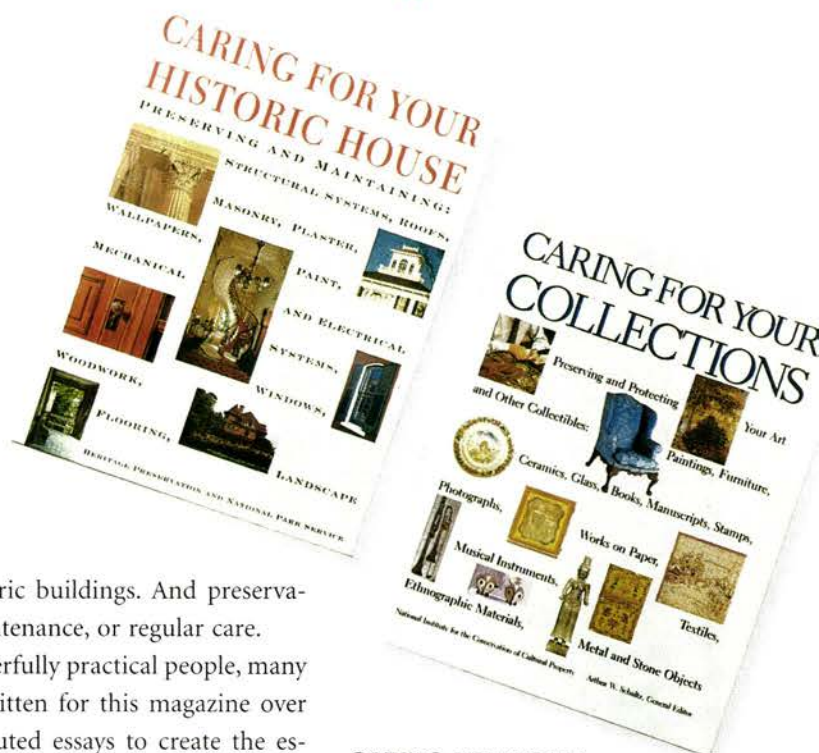
House can function as the first volume read by the new owner of a historic house. Full of usable information, it also gently reinforces those vague feelings of stewardship. The restorer largely finished with rehabilitation work will home in on the curator-like maintenance program, which advocates periodic inspections and even written reports following maintenance and repair.

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restore than to reconstruct," stated an eminent French archaeologist—in 1839. That philosophy returned in the United States and Canada during the 1970s, in reaction to heavy-handed restoration campaigns that removed historic materials in an effort to return landmark buildings to some "important" point in time (often with no documentation and a lot of guesswork). At this point, preservation is held to be the preferred



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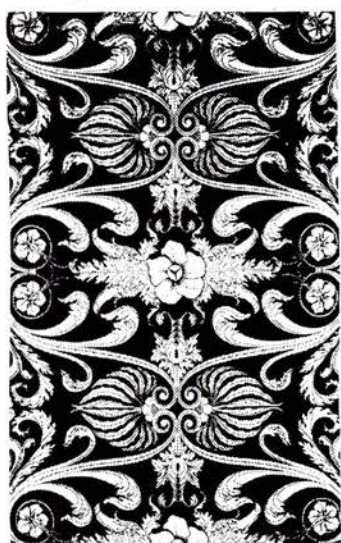
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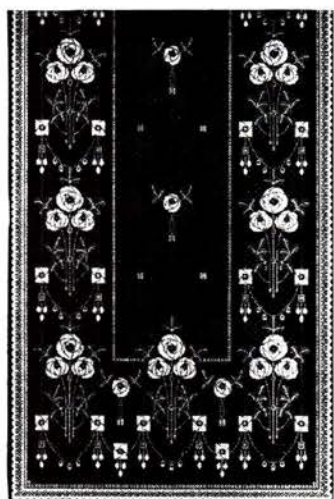
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House Journal, this book is the result of a joint project of Heritage Preservation and the National Park Service. It includes almost 200 illustrations, including 65 color photos and many line drawings and charts. Before and after photos document deterioration and repair. The book is well organized, well referenced, and includes lists of additional resources. By the way, OHJ Contributing Editor John Leeke wrote the section on exterior woodwork, and Editor Gordon Bock tackled lighting and electrical systems.

"Take proper care of your monuments and you will not need to restore them. A few sheets of lead put in time upon a roof, a few dead leaves and sticks swept in time out of the water course, will save both roof and walls from ruin." So wrote Victorian reformer John Ruskin in *The Seven Lamps of Architecture*. Flashing and gutters: as critical today as ever, not to be dismissed as demeaning or a bore.

THE COMPANION VOLUME, *Caring for Your Collections*, covers less familiar territory. (It was therefore a must-read for me.) A vast number of important objects are in private hands. Yet owners have had little



Exterior wood deterioration: a leak in the flashing caused nails to rust, which opened this joint in crown moulding. Rainwater now soaks into endgrain, causing decay.



Patience saves historic materials (and money): this homeowner has been making spot repairs as necessary to shingles and clapboards over several years.

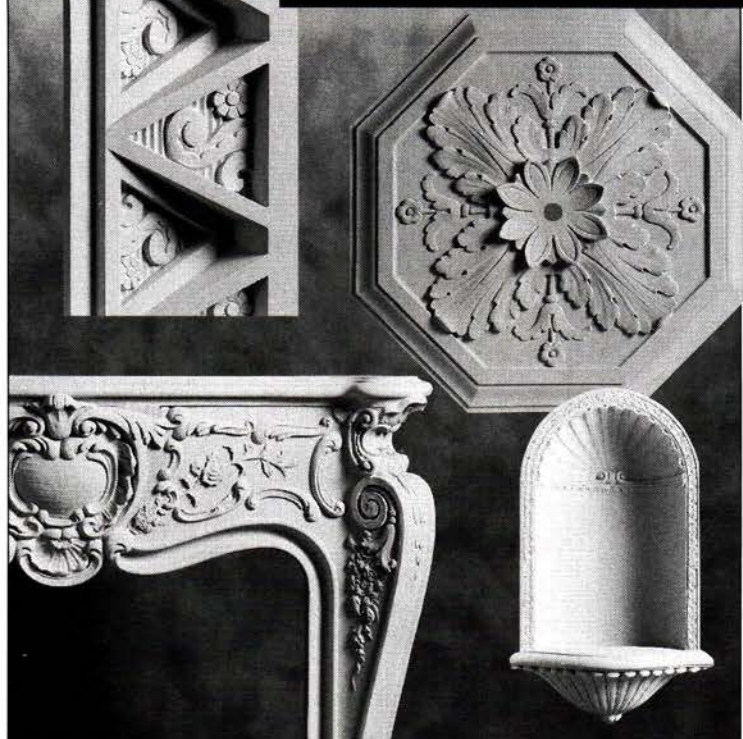
access to any kind of comprehensive or practical guide to protecting their treasures. This book is a good introduction, supplying not only how-to information but also clueing us in on questions we may not have known enough to ask.

The book is divided into chapters according to object or material: paintings, artwork on paper, libraries and archives, photographs, furniture, textiles and rugs, decorative arts (including ceramics and glass), metalwork, objects of stone, musical instruments, ethnographic materials (such as baskets and masks). Topics of broad interest merit their own chapters. Experts explain basic environmental guidelines, security measures, insurance and appraisal values, authentication, and tax ramifications for donations.

The authors of this book don't attempt to turn us into amateur conservators. Instead, the focus is on preventive maintenance: how to clean, display, and store things so they don't get ruined. (You *do* have white-cotton gloves, don't you?) There are plenty of dos and don'ts to take to heart. We are also advised on what to do if damage or deterioration occurs.

Steven Weintraub's description of

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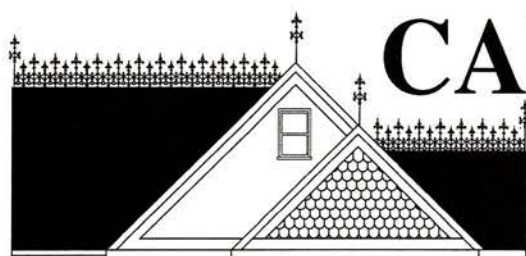
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the correct environment for collections covers the basics as understood by museum professionals and conservators: What are the causes of environmental damage? How can light be manipulated or eliminated to forestall fading, yellowing, bleaching, and fiber deterioration? What should you know about temperatures and relative humidity? What are the effects of residential pollution, and how can you filter the air? When do you need an exterminator? These are not academic subjects. Private collectors have large financial and emotional investments in their collections, and may not realize that damage is occurring until it is too late to reverse it.

More than 100 illustrations describe materials, safe and unsafe practices, and before-and-after treatments. The authors are respected experts from such places as the Art Institute of Chicago, the Smithsonian Institution, Winterthur, the Library of Congress, the J. Paul Getty Museum, New York's Metropolitan Museum of Art, and so on. They've produced the only practical guide of its kind, a handy reference that may give immediate advice or tell you where to go for help.

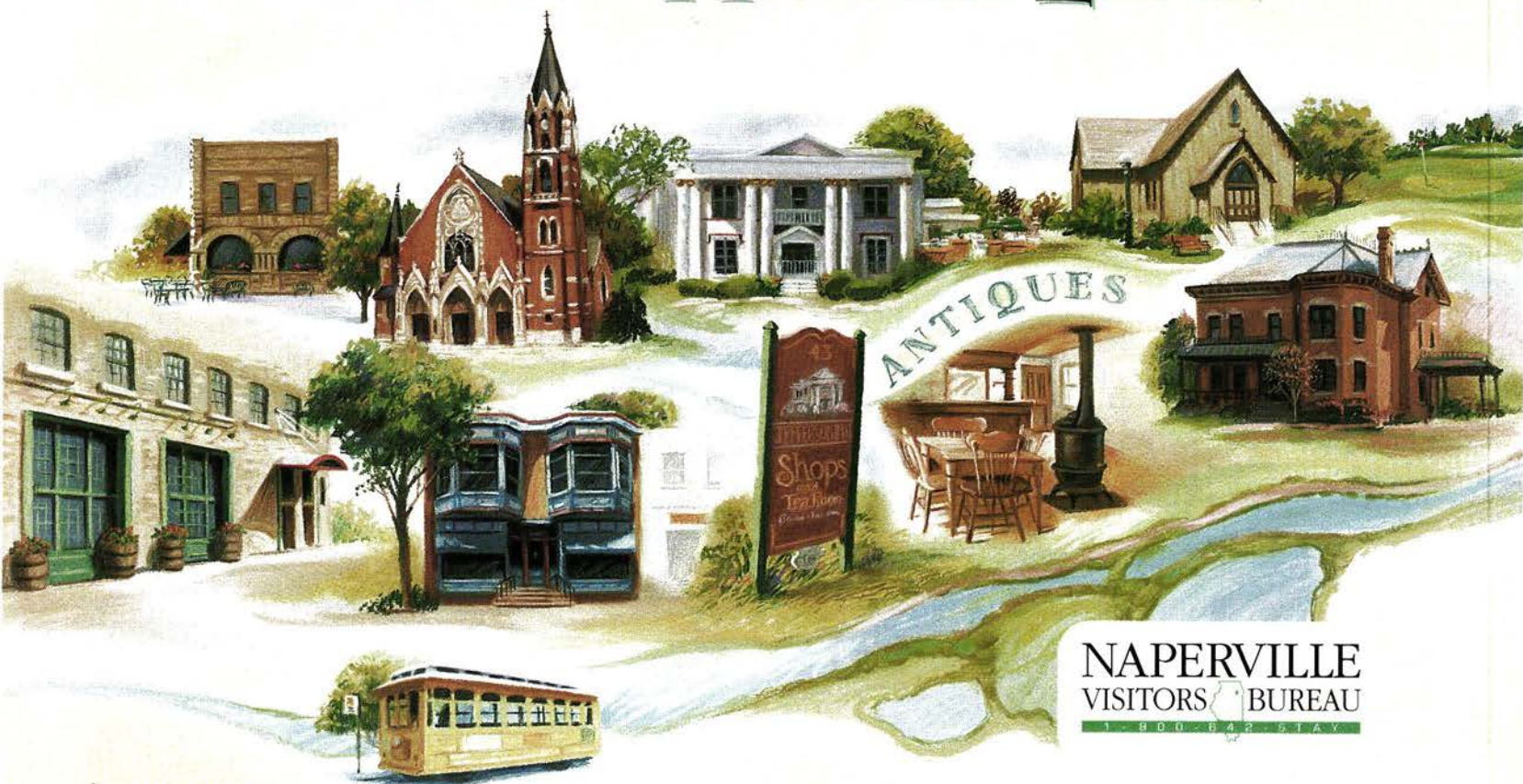
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San Diego: Bungalows Around Balboa

WHEN YOU CONSIDER that San Diego was founded in 1769, it's sad how few architectural treasures remain from the epoch when the King of Spain ruled Alta and Baja California. In spirit, however, that's another call. While the red tile roofs and stucco walls of Spanish Colonial Revival architecture certainly abound here, it's the Arts & Crafts bungalow that reigns supreme in most of the oldest neighborhoods in what is now America's sixth largest city.

Most of the authentic Spanish Colonial buildings in San Diego are in the carnival-like Old Town district, where Spanish adobe structures have been turned into museums or restaurants. From my viewpoint, though, it's hard to beat the architectural legacy of San Diego's Mid-City neighborhoods. In the vicinity of Balboa Park you'll find thousands of bungalows rooted in the Arts & Crafts, Mission, or Spanish Colonial Revival styles—part of a vibrant architec-

tural mix that spans true Spanish Colonial to Queen Anne to Moderne.

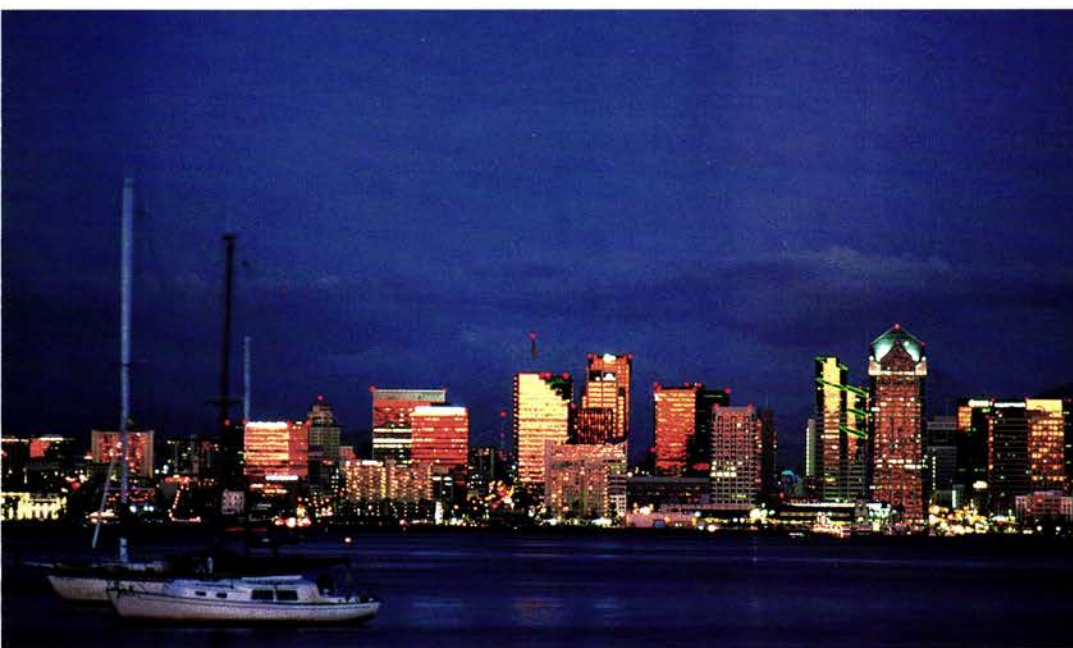
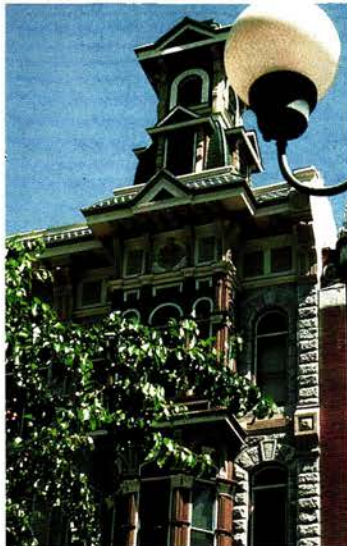
San Diego's large inventory of bungalows reflects one of the biggest building booms in the city's history. Between 1880 and 1920, San Diego turned from a sleepy outpost near the Mexican border to a thriving port city with a strategic

Visionaries like George W. Marston and Kate Sessions helped transform an area little more than a desert into a lush haven for Mediterranean-influenced architecture.

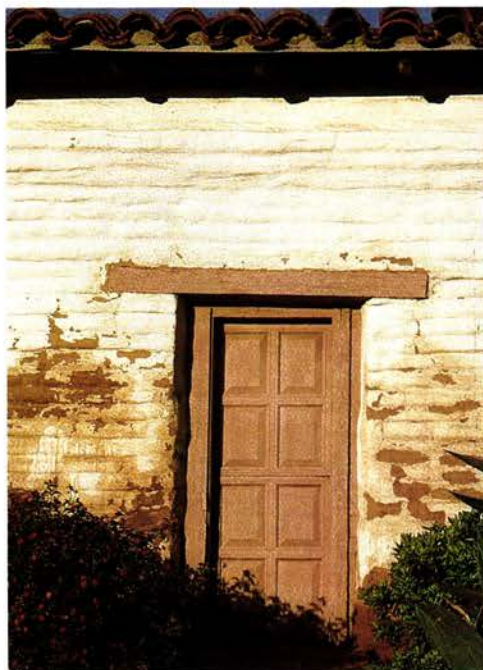
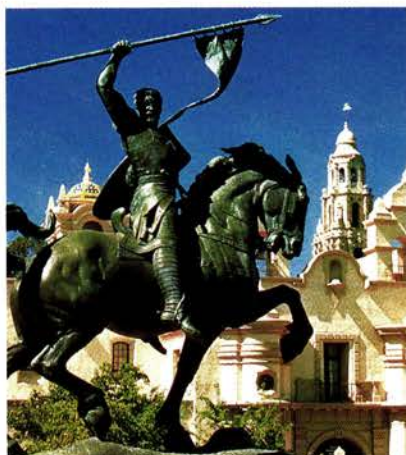
BY THOMAS SHESS



A 1,200-acre garden of earthly delights, Balboa Park is much more than the home of the San Diego Zoo. Richly ornamented Spanish Mission Revival buildings dating to the 1915-16 Panama-California Exposition house museums, art galleries, and theaters, including the Balboa Park Botanical Building (above).



Clockwise from top left: A banner welcome to Old Town; one of the stone-clad buildings in the Gaslamp Quarter, the city's historic, 16-block entertainment district; the glittering San Diego skyline; the 1829 hacienda at La Casa de Estudillo; El Cid romping in Balboa Park.

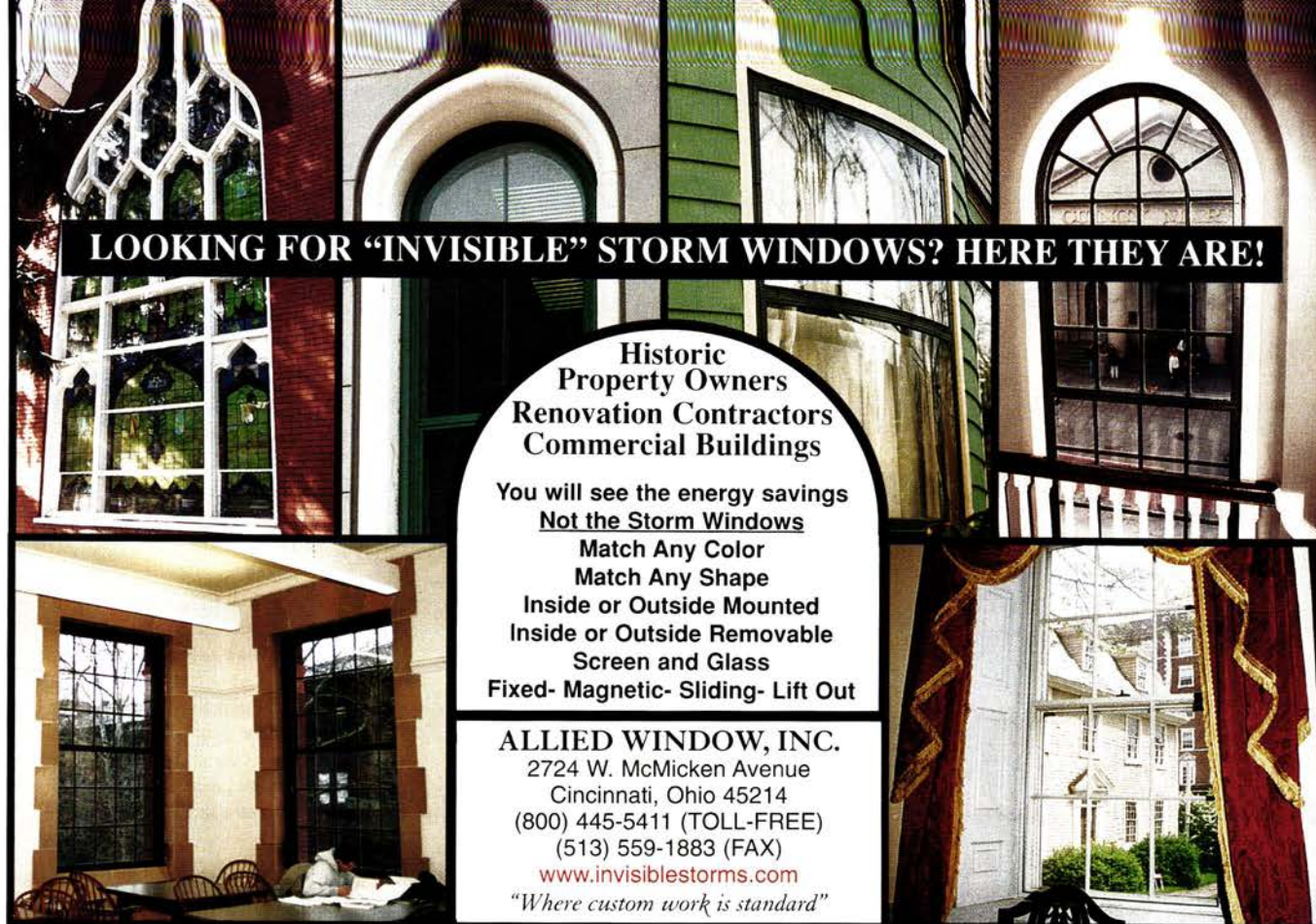


naval and aviation presence. Visionary land developers like George W. Marston and horticulturalist Kate Sessions helped transform an area little more than a desert into a lush haven for bungalow, Mission, and Mediterranean-influenced architecture.

The vast mesa north of Balboa Park was ripe for development by 1907, when the extension of the city's trolley lines coincided with the arrival of fresh water via aqueduct. Preparations for the Panama-California Exposition of 1915–16, which gave Balboa Park its rich trove of Spanish Colonial Revival buildings, spurred the boom in residential architecture. Magnificent Arts & Crafts and Spanish Colonial Revival houses were built facing the park and in the hills surrounding the Old Town district. Among the most remarkable were the designs of architects like William Hebbard, William Wheeler, and in particular, Irving Gill. Influenced by the early modern Prairie designs of Frank Lloyd Wright, Gill's achievements include some of the finest homes of the early modern period on the West Coast. Other influential home designers included David O. Dryden, Charles Monroe Winslow, Louis Gill (Irving's nephew), and Emmor Brooke Weaver.

With its perfect weather and natural beauty, the San Diego area abounds in places to explore once you've seen the neighborhoods of Mid-City. Here are a few architectural highlights:

MISSION HILLS This large, loosely defined area in the hills surrounding Old Town includes Mission Hills proper, Presidio Hills, and Inspiration Point. Long, broad streets meander past homes in the Arts & Crafts, Mission Revival, Spanish, and Mediterranean Revival styles. Many houses sport smooth, round arroyo rock on porch piers and chimneys. Of special note are the Arts & Crafts and Italian Renaissance homes in the 1900 and 2000 blocks of Sunset Boulevard, and the Mediterranean Eclectic home on Alameda Terrace.



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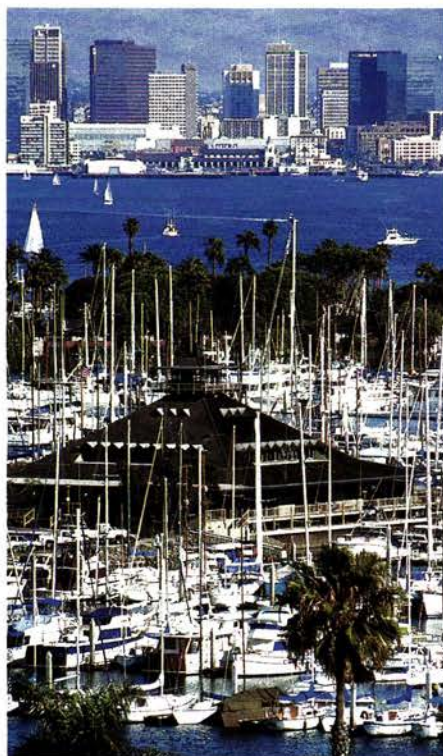
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From left: Heritage Park, a cluster of Queen Anne and Stick Style houses saved from the wrecking ball near Old Town; an arroyo-studded bungalow designed by David O. Dryden; work and play coincide around San Diego harbor; and the Casa Del Prado Theatre in Balboa Park.

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CAROLE'S BED & BREAKFAST INN 3227 Grim Ave. (619) 280-5258. Four guest rooms in a 1905 Arts & Crafts home in North Park.

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■ BANKER'S HILL Noted for its Queen Anne and other Victorian-era homes, this neighborhood on Balboa Park's west side features some of Irving Gill's best designs, including the 1904 Marston House (3525 Seventh Ave.). Designed with William Hebbard for department store magnate and civic leader George W. Marston, this is San Diego's answer to the Gamble House in Pasadena. The National Register property and house museum is open for tours (619-298-3142). Nearby are other Hebbard and Gill-designed residences in a distinctive Arts & Crafts/Prairie style (3500 block of Seventh Avenue).

■ UNIVERSITY HEIGHTS A highlight of this neighborhood a mile north of Balboa Park is Shirley Ann Place, a one-block, 1920s-era Spanish Colonial Revival tract with several stucco-walled bungalows. The street is notable for its design integrity; most of the bungalows have clay tile roofs, hooded or porched front doors and landscaped front-yard setbacks.

■ NORTH PARK The residential heart of this neighborhood south of University Avenue is the David O. Dryden district, a concentration of 16 Arts & Crafts bungalows de-

signed and built between 1915-18 by this master craftsman. The George Carr House (3553 28th St.) and the houses at the intersection of 28th and Myrtle Streets are fine examples of Dryden's range.

■ BURLINGAME This 40-acre streetcar suburb due east of Balboa Park between 30th and 32nd Streets is a grab bag of popular San Diego styles, including Arts & Crafts, Mission Revival, Italian Renaissance, Spanish Colonial and Pueblo Revival, Prairie, and Art Deco. Cast-iron street lamps, ornamental gates, and rose-colored sidewalks adorn the curvilinear streets. Standout houses include the home of San Diego Zoo founder Dr. Harry Wegforth (3000 block of Laurel Street) and the Fulford Bungalows on San Marcos Avenue.

■ MARSTON HILLS Balboa Park promoter George W. Marston developed this subdivision of 70 home sites just north of the park between 1923 and 1936. Marston Hills' streets were laid out with queen palms, deep setbacks, and red-tinted sidewalks. Homes offered space for the new family auto and Spanish Revival detailing.

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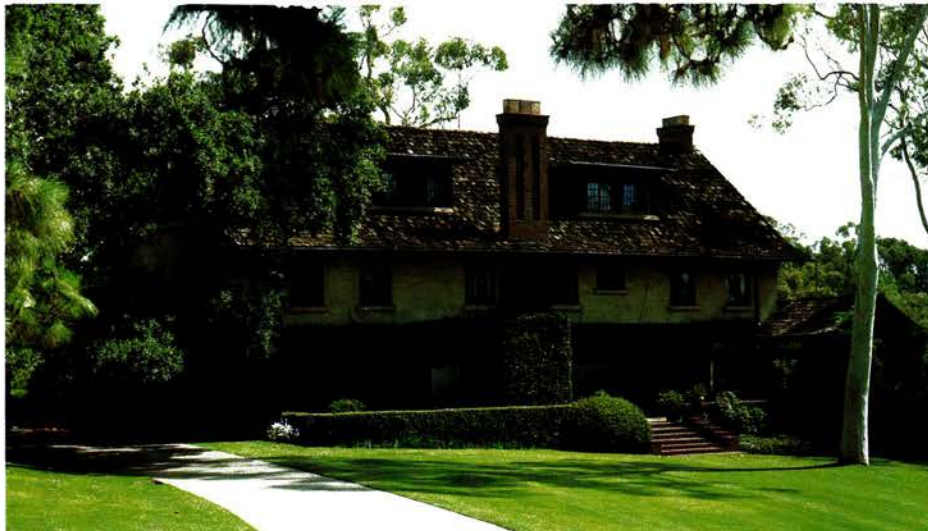
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Clockwise from top: Had architect Irving Gill not made a fateful trip to Frank Lloyd Wright's Chicago, the landmark Marston House (1905) would have been a half-timbered Tudor Revival. With its massive turret, cupolas, and expansive verandahs, the Hotel del Coronado couldn't be anything but Queen Anne. A typical Spanish-influenced Mid-City bungalow.



a Revival/Moderne district, reflecting commercial and residential trends from the 1910s to the 1950s. Period styles of the 1920s include Neoclassical Revival (Cottage Court on University); Mission Revival (Casa Grande Apartments, now substantially remodeled); Italian Revival/Mediterranean (Nile Apartments); Egyptian Revival (Egyptian Court Apartments and the Bush Egyptian Theatre); and Spanish Colonial Revival (Louis F. Weggenmen commercial building). A distinguished row of Neoclassical Revival and Spanish Colonial Revival apartments lines Park Boulevard.

I NORMAL HEIGHTS In the early 1920s, when Bertram J. Carteri created the Spanish Colonial and Mediterranean Revival neighborhood now called Carteri Center, land was cheap and Normal Heights (about 5 miles northeast of Balboa Park) was newly accessible by car. Louis Gill designed all

but one of the buildings, including the Carteri Theatre and the El Sueno bungalow court—the longest in California. This working-class neighborhood is home to hundreds of bungalows of all stripes.

I CORONADO On a peninsula just across San Diego Bay from the city's financial district, Coronado abounds with turn-of-the-century resort architecture. A drive along Ocean Boulevard will take you past an assortment of seaside mansions of the early-20th century. The queen of the beach is undoubtedly the Hotel del Coronado, built in 1888. Long the playground of kings, movie stars, and presidents, this is where Edward VIII met Mrs. Simpson.

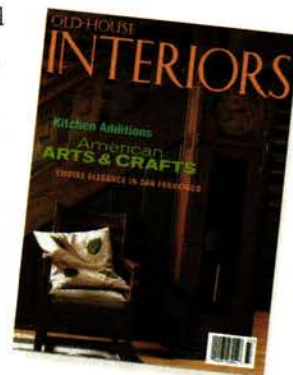
THOMAS SHESS is the owner of North Park News, a community newspaper in San Diego's Mid-City. He and his family live in San Diego's David O. Dryden District.



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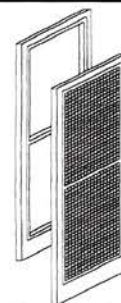
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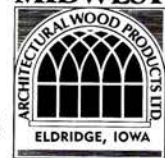
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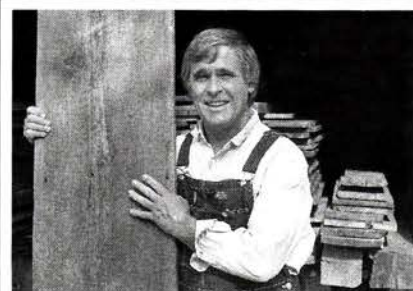
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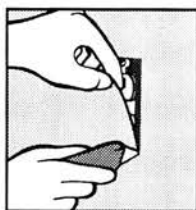
3. Apply fiberglass mat to wet surface.



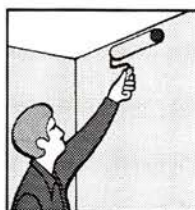
4. Trim excess mat where wall meets ceiling.



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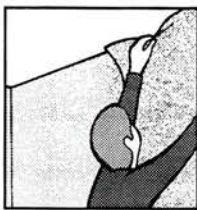
6. Trim mat at outlets, switches, etc.



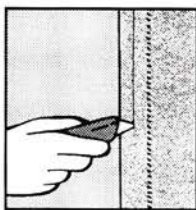
7. Apply second coat of saturant to wet mat.



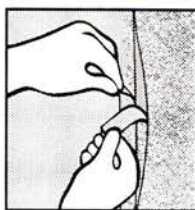
8. Apply 1st coat of saturant to adjacent area.



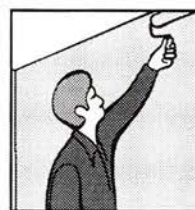
9. Apply mat to 2nd area, overlapping by 1".



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11. Remove mat strips on both sides of cut.



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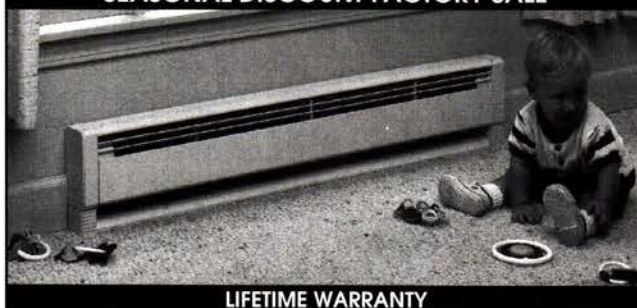
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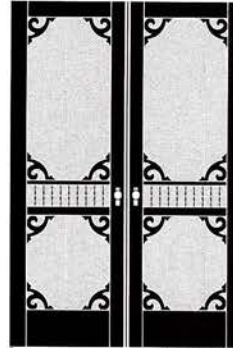
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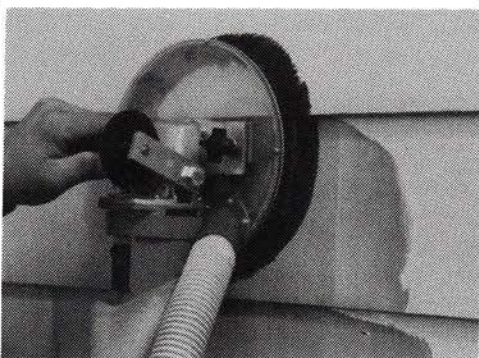
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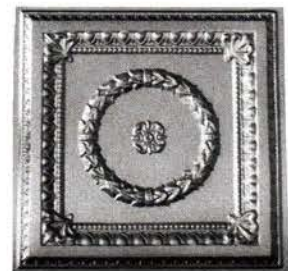
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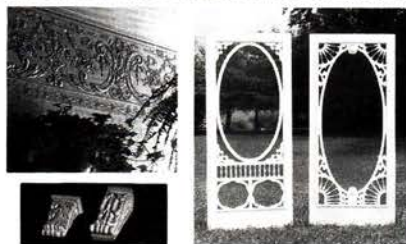
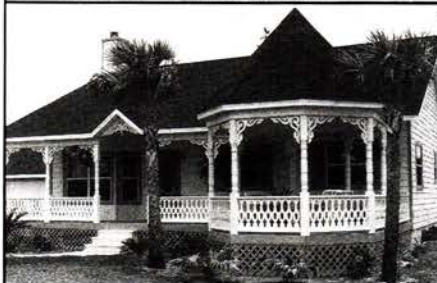
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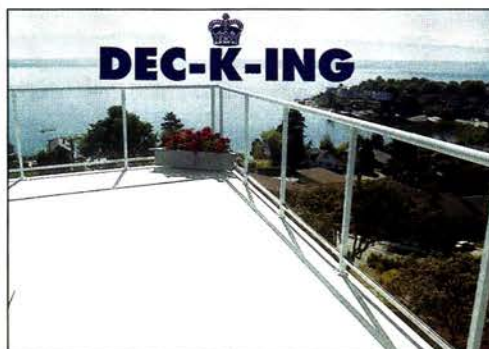
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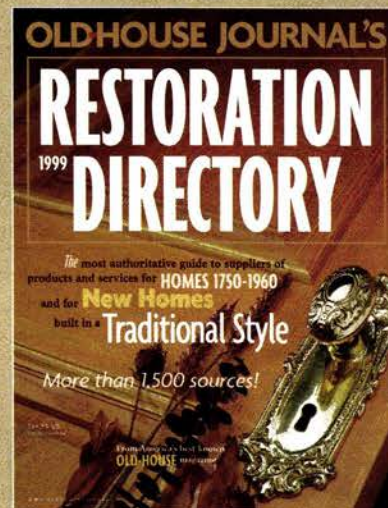
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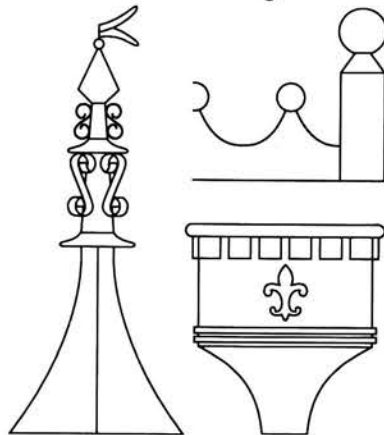
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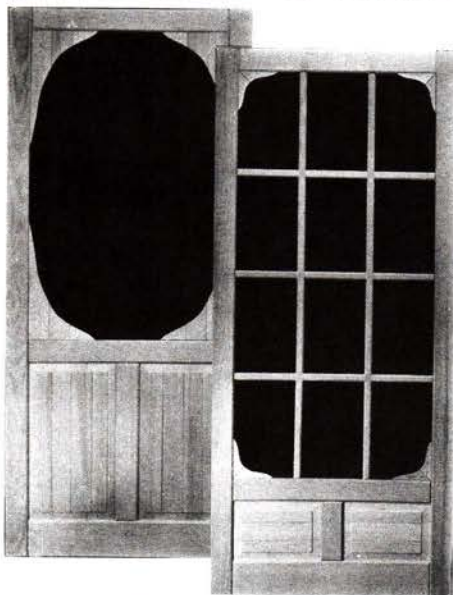
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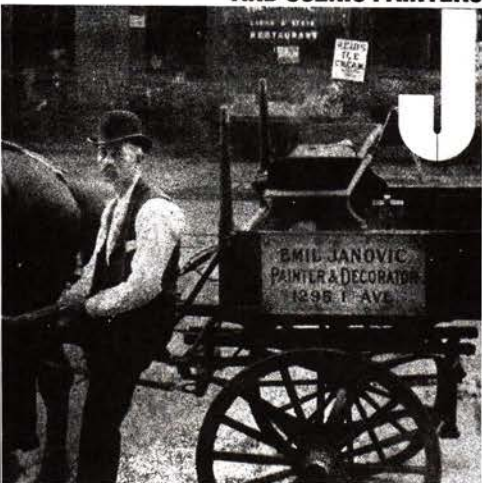
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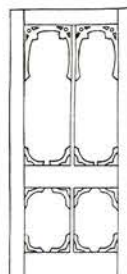
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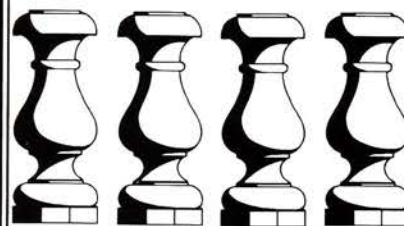
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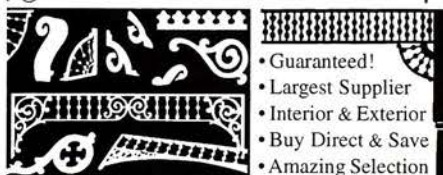
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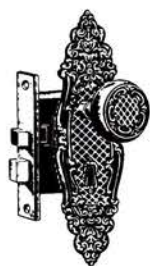
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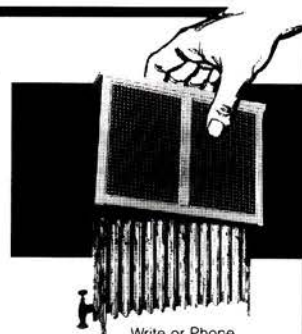
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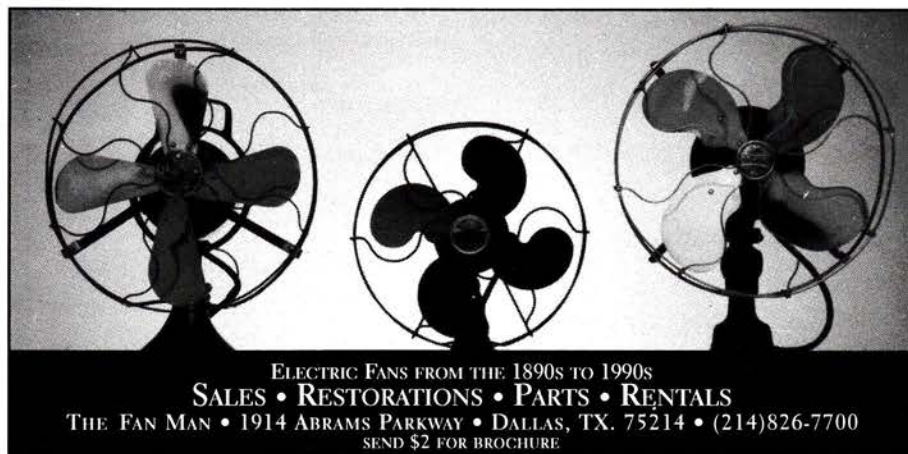
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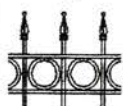
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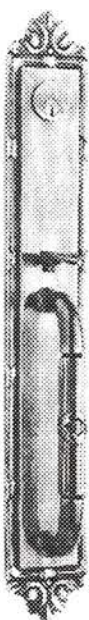
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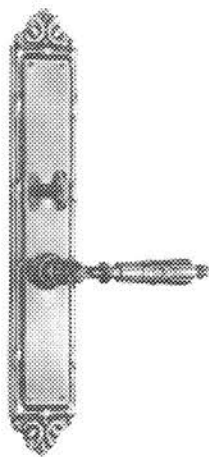
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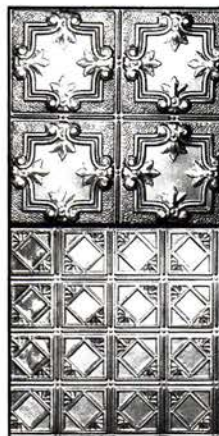
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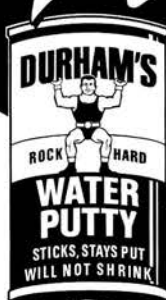
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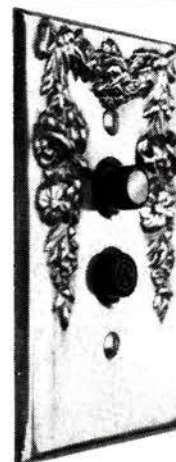
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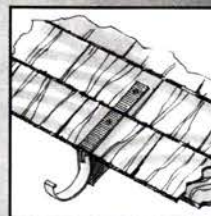


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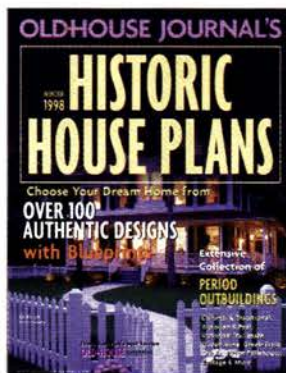
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Opinion



KARATE CHOP JOB There's no denying the Far East's impact on Arts & Crafts houses. Frank Lloyd Wright collected Japanese prints; Greene & Greene took cues from pagodas. But there's a difference between Asian influence and architectural nuisance. This building in Long Beach, California, probably once looked similar to the bungalow at right. Though it retains the low tiled roof of the western Craftsman style, windows and siding are now a mixed bag of pseudo-Sino building features. Choose one from column A, one from column B.



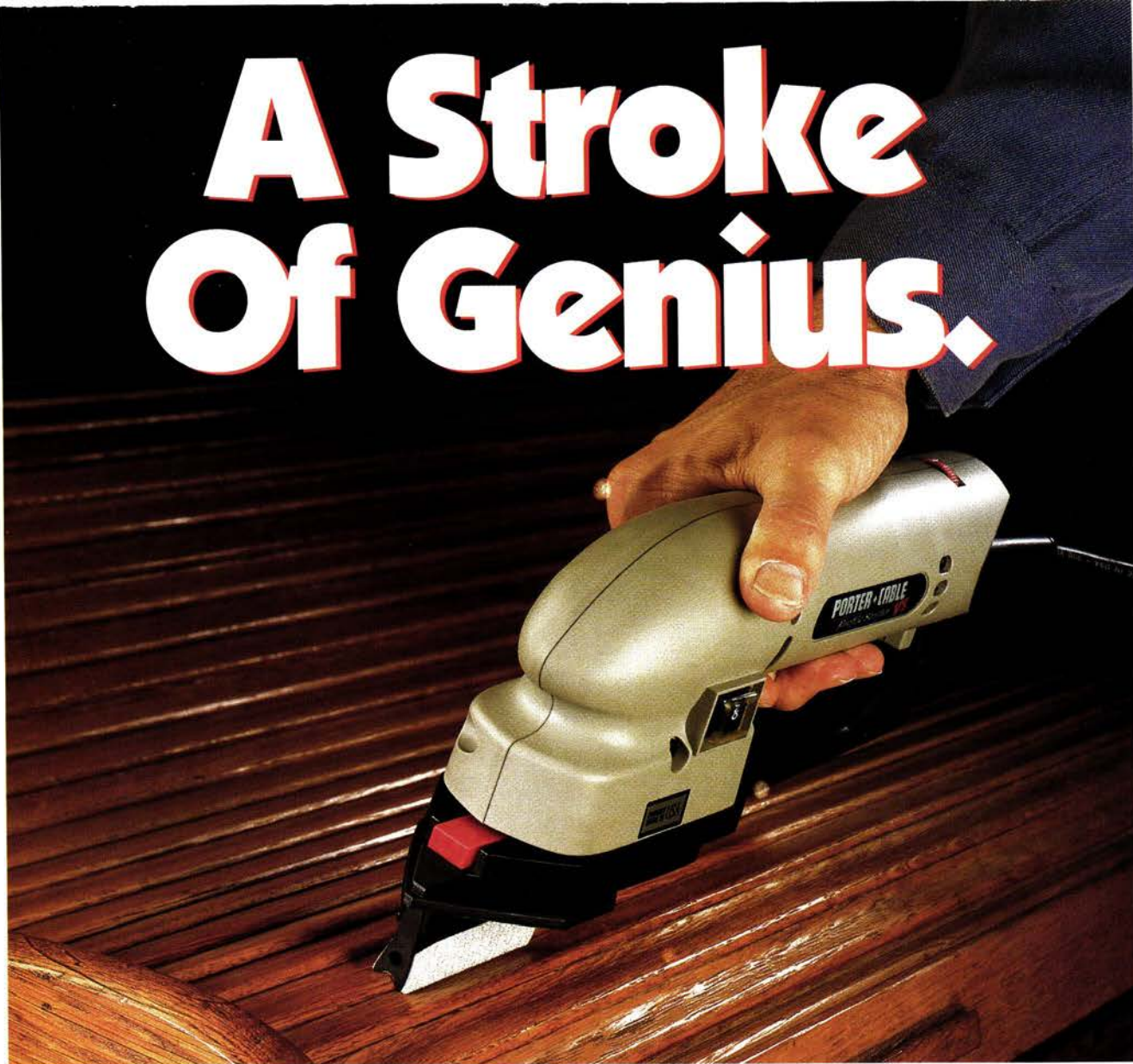
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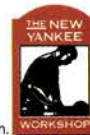
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