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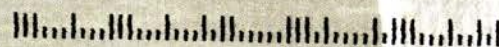
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SPECIAL SECTION (PAGE 51):

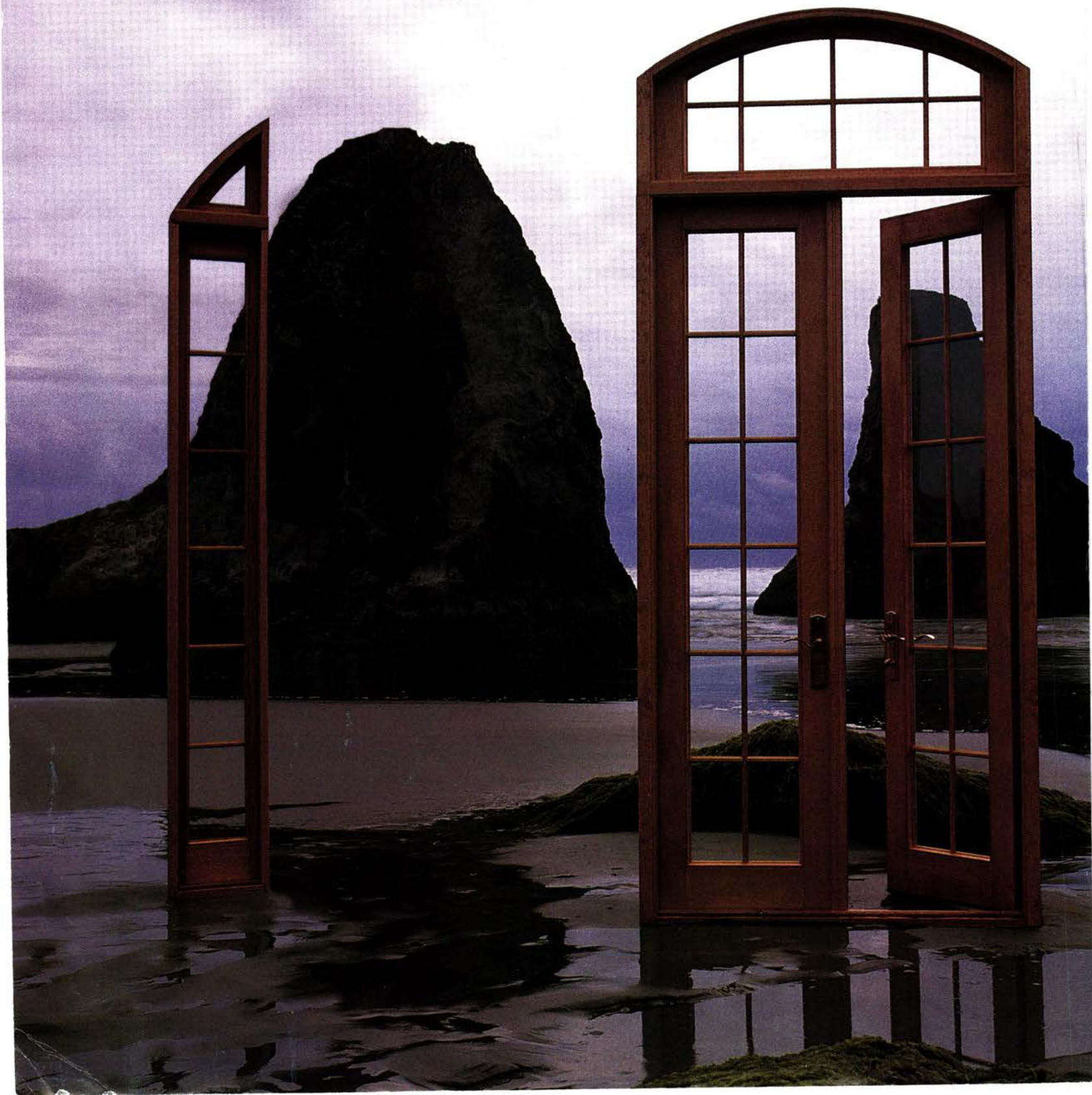
The American House—
SHINGLE STYLE

Reader John Dumville
has restored his Vermont
Federal, built in ca.1805—
and in 1824, and in ca.1865!

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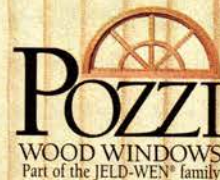


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ON THE COVER: Built almost 200 years ago, with additions in 1824 and the late 19th century, the Denison House in Royalton, Vermont, is a classic example of how a house grows. Owner John Dumville's relationship with the house is nearly as organic: Even before he owned the house, he influenced its future when he talked the previous owner out of destroying exterior details. *Photo by Carolyn Bates*



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Shown: Bucks County Southern LedgeStone. In background: Lakeshore River Rock



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RELATIVES TELL ME my great-grandfather had a standing offer for anyone who cared to hunt on his property: If they shot a rattlesnake, he'd pay them a dollar. While prices have gone up since 1904, and the almighty greenback is . . . well . . . still pretty green, the concept remains sound.

With this in mind, as of this issue we're raising the honorarium for Remuddlings published in OHJ to \$100. With the end of the century close at hand it seemed like the time had come to roll over the numbers. Remuddling, of course, has been among the most popular pages in OHJ since the department was launched in October 1981. Defined as misguided remodeling, Remuddling was offered as a mini-education in what restoration is *not* about. Back then, it was half a page, black and white, and an instantly popular means to "Win fame and \$50". Over nearly two decades, Remuddling has stayed true to its roots in principle, but today it commands a full page in four-color. It seemed like the sum should keep pace.

The world has changed a bit, too, since 1981 and that is part of my point. While OHJ readers faithfully fill the Remuddling mailbox with a steady stream of letters, many of the submissions look the same. Unfortunately, callous substitute siding jobs still blight too many old houses, and every city has its Jekyll-and-Hyde row

house, but perhaps the point has been made, and made again.

What about the other insensitive design issues that plague old houses, especially in the late 20th century? Are ranch houses being squashed by satellite dishes the way that solar collectors swamped rooftops in the 1970s? Do strip malls ambush streetcar suburbs? Are three-car garages—the state of the art in new construction—eating old houses alive? To take a cue from the theme of this issue, who hasn't passed by a totally myopic addition? We'd like to see what readers across the country are seeing.

As always, we're looking for clear color photographs of the remuddled building. Crisp 5 x 7 prints or slides are fine, but no newspaper clippings, please. Your chances of acceptance are even better if you include a shot of a similar unremuddled building for comparison. Most important, we're looking for the neediest cases. Painful as they are to look at, the worst remuddlings in real life make the best Remuddlings in print!

Send your catches to Remuddling Editor, 2 Main St., Gloucester, MA 01930. Like the print says, "Win fame and \$100!"

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HAWAIIAN STYLE

AS AN ARCHITECTURAL historian, I have a comment to make regarding your May/June '99 issue. In the article about Hawaiian architecture by Ms. Alavosus, I have to differ with the classification of Iolani Palace (p. 88) as "Greek Revival-style." Granted, interpretations of style can vary—especially Greek Revival (are we talking footprint/morphology or decoration, for example?)—but the building is Second Empire, in my judgment. Among other reasons, such a classification is useful in dating, whereas Greek Revival could be anytime from ancient times to the present.

I haven't consulted my notes on the Iolani, but if it was started in 1846 as stated in the article, then apparently it was finished in the 1860s when mansard roof Second Empire decoration became popular. I would have classified the Iolani as more Italianate than Greek Revival. Curiously, on the always-wonderful "Remuddling" page of the same issue, you got it right, calling the house Italianate even though some would say Greek Revival (for its shape) or even Gothic Revival (for the center front arch).

From such interpretive differences, horse races are made.

—MICHAEL W. R. DAVIS
Adjunct Professor/Architectural History
Eastern Michigan University
Royal Oak, Mich.

We contacted Tonia Muy at the State Office of Historic Preservation in Honolulu who quoted the *National Register of Historic Places*: "The design of the exterior cannot be described in a few words or referred to any recognized order of architecture. If a name is to be coined for it, we would favor 'American Florentine' as the nearest approach to the correct one." Old Honolulu: A Guide

to Oahu's Historic Buildings, put together by the Historic Buildings Task Force, refers to the palace as Italian Renaissance. Often style is in the eye of the beholder. —ED.

IN STEP WITH PAINT PREP

PLEASE ACCEPT MY sincere congratulations for your magazine. You have done an amaz-

ing job addressing issues that come from constructing old houses. I particularly liked the article on page 75 of the March/April '99 issue dealing with painting preparation. The article was complete and well-written.

Just two months ago, I purchased a four-storey brownstone in the heart of

Washington, D.C., built in 1890 and renovated in the interior.

—JOHN XANTHOS, PRESIDENT
Aegean Development
Brentwood, Maryland

PAINT POINTS

REGARDING "A Primer on Paint Prep" [April '99] written by Marylee MacDonald: The author of this article seems to have outdated information regarding paint prep. She recommends using an alkyd primer when it is far better to use a latex or shellac-based primer formulated for today's latex paints. She also says you should caulk before priming. This is wrong because caulk doesn't always stick to bare wood. It is far better to seal the wood with primer before caulking. She recommends one top coat of paint except on east- and south-facing walls where she recommends two top coats with sanding between coats. I have been a painting contractor for 13 years and have never heard that one top coat is sufficient. All paint coating manufacturers will recommend two coats. Sanding between paint coats? That's news to me, too. Also, she fails to mention any-



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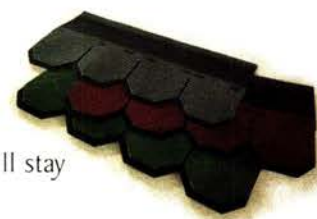
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thing about the new paint encapsulants on the market, fabricated for surfaces that contain lead.

—TOM GUELCHER
The Turning Point Woodworks
St. Paul, Minn.

There's no question that there is more than one way to an effective paint job, and every job is different. Oil primers under latex top coats continue to be the recommendation of the majority of paint manufacturers for problem surfaces, such as weathered wood or chalky paint. Latex primers are sufficient for new wood in new construction, but this is not the most likely condition with old houses.

The article does not take a stand on caulking before or after painting—a matter of personal practice—only what materials

GOOD TASTE

HERE'S AN OLD-HOUSE story for you. It was the week before Christmas, and my son Adam had been snaking electrical wiring under the attic floorboards in our 1902 Arts & Crafts home. He emerged from the crawlspace grinning. "Boy, have I got a Christmas present for you," he said. In his hands were three bottles of rye whiskey dated 1928—Canadian bootleg, hidden during Prohibition. Two of the three bottles were intact, still in their paper wrappers. The third had obviously been sampled, so we followed suit. Now whenever special guests arrive for

are appropriate. On existing paint jobs, one top coat is usually sufficient where weathering is light; it reduces paint buildup. A



the first time, we welcome them with a wee dram from our vintage stash.

—KATHY ZEIGLER
Raymond, Wash.

harsh environment (such as Minnesota) may require two coats. It's no news that light sanding between coats improves adhesion.



Encapsulants are lead abatement products, not preparation materials, and thus beyond the scope of this article. —G. BOCK

TOUGH CRITIC

OHJ HAS BEEN a very useful tool during this decade, and it is sad to lose it. My hobby is restoring houses. My third is near completion. I have also aided two acquaintances through large restoration projects and several others with small jobs. In all this OHJ has been a valuable source for information. Our projects would have been much worse without it.

In its current version, OHJ is far less useful. In two current issues, I marked only four pages containing information of possible use. The remaining pages are photographs that illustrate poorly or not at all, text that discusses restoration subjects

with little depth, articles that look like advertising. Older issues are filled with [my] index tabs, highlighted text, and margin notes. The issues from earlier in the decade had useful content of 50% and higher. About 5% to 10% of the current form is of any current or future use.

—CARL SCHWAMBERGER
Lafayette, Indiana

GOT MILK?

IN RESPONSE TO the "Milk Door or More" item in the March/April '99 "Letters" column: Having lived in a Milwaukee Bungalow for a number of my 80+ years, I am familiar with the milk chute. That is exactly what it was. The milkman opened the outside door, checked the order card, and left what was ordered. In our case, it was two quarts of milk and a pound of

butter every day. The first person to arise in the morning opened the inner door and put the milk and butter into the ice box in the back hall.

In the days when everyone trusted everyone else, the inner door had just a simple [fastener], such as used on kitchen cupboards. As my older brother proudly demonstrated, it was possible to open the outer door, give a sharp rap to the inner door and it would fly open, after which you could reach around and unlock the back door of the house.

While our family lived in that house, the inner door was permanently sealed and the box became a storage place for garden gloves, hose nozzle, and dandelion digger.

—RUTH WITHROW RAYMOND
Milwaukee, Wisconsin

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A Village Tradition *by Mary Ellen Polson*

PHOTOGRAPHS BY CAROLYN BATES

JOHN DUMVILLE has owned his Federal-style home for 20 years, but to him, the ca. 1805 dwelling will always be the Denison House. "It's a Vermont tradition," says John, who grew up in a house nearly as old. "You never refer to a house by the current owner's name. Even my tax records refer to the house as the Denison House."

That's understandable, since the Denison family owned the house for 125 years. Dumville, a Royalton native, is only the fourth owner. As a child, he passed by the shabby, almost ghostly house on the state highway nearly every day. When he was in high school, he watched architectural debris pile up in the front yard as the owner, a school janitor with a large family, gutted the rear ell. Out came interior door and window trim, then brickwork, then the woodwork from three fireplaces.

The pile had dwindled considerably by the time John got up the nerve to stop by on his bicycle. He struck up a conversation with the owner, who offered him the last mantel. "I brought it home and scraped it," says Dumville, now Vermont's director of state-owned historic sites. "It was light blue, so I tried to match the color and kept it, little thinking I would later own the house."

Although Dumville commutes to work in Montpelier 35 miles away, his daily life and imagination seem firmly rooted in this tiny New England town.



As he grew up, John Dumville took such an interest in the 200-year-old Denison House that its longtime owner eventually asked him to buy it.



When the previous owner decided to add a skin of aluminum siding (inset, above), Dumville and a cadre of like-minded friends talked him out of allowing the destruction of the Federal-style window casings and pilasters.



Oddly, the corner pilasters are suspended several inches above the ground. "You'd think there would be blocks of stone under them, but from all photographs and other documentation, they just seem to be hanging in mid-air."

—JOHN DUMVILLE

Below: Denison family heirlooms were auctioned on the front lawn—an event recorded in a 1949 issue of *Vermont Life*. Right: The Federal-era overmantel in the north parlor is one of the finest in Vermont. Below right: The upstairs study.



FEDERAL STYLE THE DENISON HOUSE

OWNER: John Dumville

LOCATION: Royalton, Vermont

DATE OF HOUSE: Ca. 1805, with 1824 and ca. 1865 additions

NEXT BIG PROJECT: A historically sensitive replacement for the grab-bag kitchen with its worn-out, 1960s cabinets and dropped ceiling.

OF INTEREST: "The Hovel," a 1799 hipped-roof Georgian on a nearby hill that Dumville has partially restored for resale.



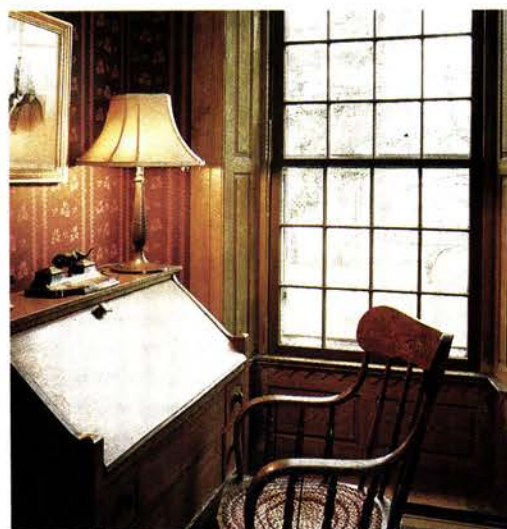
"In Vermont, villages are private," he says. "You don't feel like you're in an urban environment, but if you see a neighbor out on the porch, you know you can go talk to them."

To Dumville, Royalton's cluster of ancient houses—he owns two of them—represents the continuing presence of families who lived here long ago. Notable residents of the Denison House include a U.S. representative, Dudley Chase Denison, and a lodger, Salmon P. Chase, who became Chief Justice of the Supreme Court and later presided over the impeachment trial of President Andrew Johnson. Some family members left more literal marks. When Dumville uncovered a large fragment of the first wallpaper in the house, he discovered that Clara Denison McClellan had also found it, signing, and dating—in 1905.

Before the Denison era came to a close in the 1940s, some 300 heirs were embroiled in a legal dispute that lasted for 20 years. Family treasures were auctioned off on the front lawn to settle the estate. One of the Denison heirlooms turned up at a Christie's auction years after Dumville had bought the house. "I knew I had to buy it," John says. "The clock was not only made in Vermont, it was made in Royalton, and was owned by the family that owned this house."

It cost a small fortune, naturally. "Some people borrow money for a car," he says ruefully. "I borrowed it for a darn clock."

Dumville's preservation work on the house began long before he owned it. Soon after he graduated from college, he spotted an aluminum siding truck on the front lawn on his way home from work. "The workmen had gone at the side of the house with an ax," Dumville recalls, a touch of horror in his voice. "They'd pulled off the corner pilasters and taken off all the window detail. Thank God they quit for the weekend."



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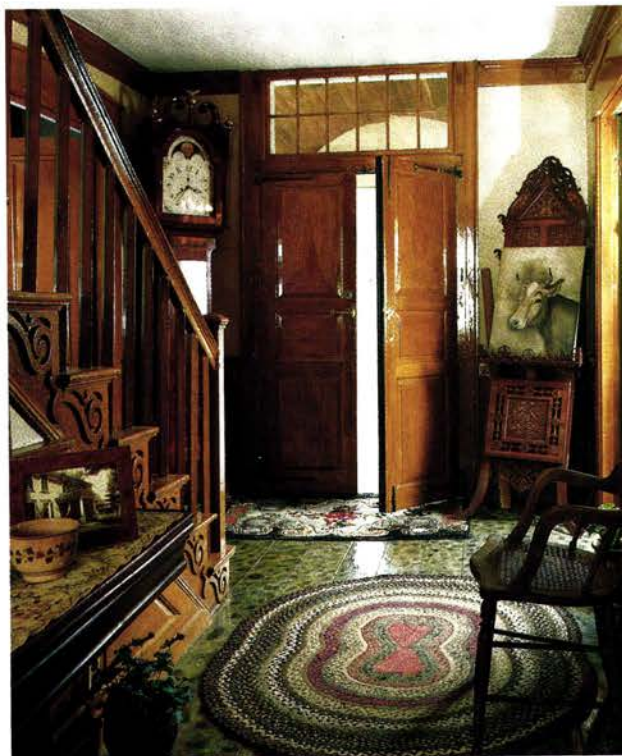
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OLD HOUSE LIVING



Left: John Dumville re-created the splotchy green, primitive marbling on the entry foyer floor. Above: An original wallpaper from 1805, discovered by a Denison descendant a century later.

John and a few preservation-minded friends weren't able to talk the owner out of installing the siding (he was convinced it would lower his heating bills), but he did agree to stop the destruction of the exterior detail. "He didn't really appreciate the historic character of the house," Dumville says. "Fortunately for me, he understood and respected my appreciation for it."

When the family decided to sell, the janitor's widow approached John and asked him if he wanted to buy the house. Dumville had no money and no job, but he said yes. He got a loan from a local preservation organization and went to work.

John rented out rooms to law-school students to help pay the mortgage. He updated mechanical systems, restored the exterior trim, replaced the roof, and stripped off the layers of aluminum and asbestos siding. "In the process, I caulked everything and tightened it up, and my heating bills went way down," he says.

Inside, most of the detail in the front of the house was intact, but the rear ell

had been scooped out like a pumpkin. John created a formal dining room in one part of the ell, basing the new wall paneling on woodwork elsewhere in the house.

With the major work done, John turned his attention to "the Hovel"—his name for the 1799 Georgian he bought on a nearby hilltop. "I'd always wanted to rebuild a central chimney mass with five fireplaces, and that house had one," he says. Dumville plans to look for a sympathetic buyer who will finish the interior.

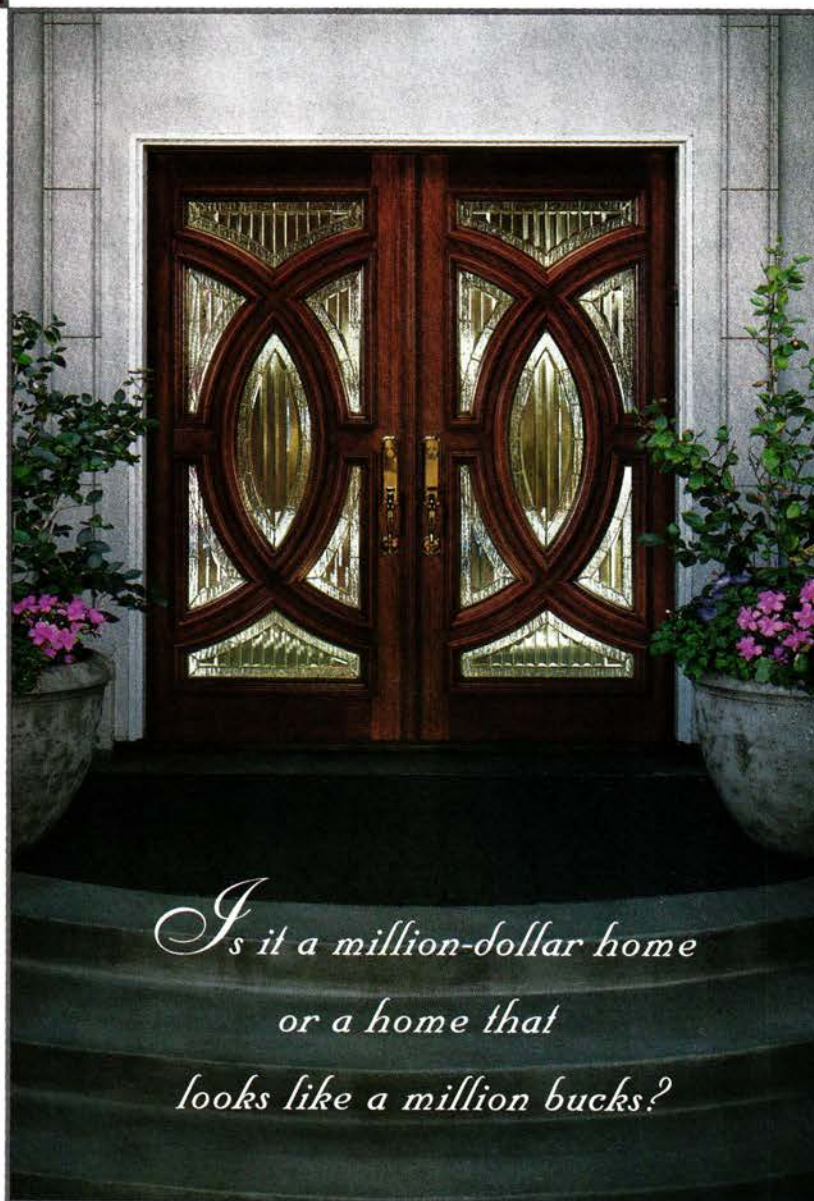
As for the Denison House, it will get a fresh coat of paint this summer. John is still mulling plans for a kitchen to replace the catch-all setup he's had for nearly 20 years. But the house is sound, rescued from estate sales and aluminum siding contractors. "The house will outlast me," Dumville says easily, comfortable in a house he's never called his own. "It's not 200 yet, but it will make it."

To inquire about the 1799 Georgian house for sale, call (802) 763-8567.

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Circle no. 317

JOURNAL

OLDHOUSE

A Code That Bodes Well

AS IF FINITE funds, missing materials, and doubting Thomases aren't obstacles enough for old-house restorers, many folks bump heads with building code officials, too—that is, unless they're in New Jersey. On January 1, 1998, the Garden State adopted the first construction code in the nation written specifically for older buildings: the Rehabilitation Subcode.

"The modern codes were punishing older buildings," notes Jane M. Kenny, Commissioner, New Jersey Department of Community Affairs, "not for being unsafe, but for being different." Indeed, old stairs, corridors, and windows often feel the brunt of the "25/50" rule (see page 22) just because they're inches shy of—sometimes arbitrary—standards. For example, the BOCA code (National Building Code) requires railings to be 42" high with balusters spaced so they can't pass a 4" diameter ball. But is the 36" level

of most older porch railings grounds for ripping them out?

New Jersey officials didn't think so. The Subcode, a section of the Uniform Construction Code, is designed to get restorers and developers back into cities by making it easier for them to rehabilitate existing buildings. It classifies existing building construction projects into three types: rehabilitation, change of use, and additions. Rehabilitation is further defined by the level of work as either repair, renovation, alteration, or reconstruction. While additions that are new construction must meet new-building requirements, the Subcode otherwise permits repair of what's already there—a savings in work that can reduce rehabilitation expenses by as much as 25%.

More important in the long run, the Subcode establishes consistent rules for rehabilitation construction. Developers, [continued on page 22]

B&B FOCUS



Chalet and its big-beamed brethren even share a pseudo-style: Parkitecture. This summer, the restored landmark reopens as a full-service hotel with hot meals and crisp sheets. Don't expect the Hilton, but then, what Hilton has resident mountain goats? —JENNY CUNNINGHAM

SPERRY CHALET, GLACIER NATIONAL PARK, MONTANA

If you can see the stone lodge at Sperry Chalet, you've just hiked seven miles into a wild corner of Glacier National Park. Back-country luxury is what railroad tycoon Louis Hill had in mind in 1913, when he built a network of grand hotels to lure Americans to their newest

national park. Sperry

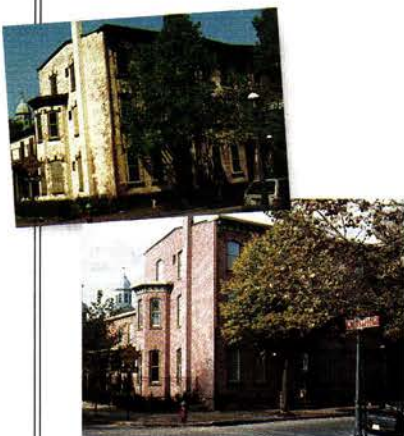


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California Cooler

In the days when refrigerators were still a novelty, the **COOLER CABINET** (right) sheltered the spoils in many a bungalow kitchen. These vertical cabinets—ubiquitous in West Coast bungalows—were vented at the top and bottom, creating a chimney effect. The lower vent drew air from the basement or crawl space; warm air exited through a vent in the ceiling or high on the wall. Air flowed freely through shelves and drawers with slatted or screened bottoms. Potatoes, baked goods, and leftovers all benefited from the cool, natural draft. [continued on page 24]





Top: Built in 1884 as a single family home, 263 Jackson Street in the Mill Hill section of Trenton was abandoned for back taxes by 1990. **Above:** In 1998, Atlantis Historic Properties took advantage of the Rehabilitation Subcode to undo a 1940s apartment conversion and restore the building—now in a National Historic District.

[CODES continued from page 21] old-house restorers, and even banks have a better idea of the scope of project they face because they're no longer subject to the whims of local officials. "We've gone from a regulatory crap shoot to an informed business decision," offers Commissioner Kenny, and that makes the future of any older building look brighter.

"This is not a watering-down of existing codes," says William Connolly, Director of Codes and Standards, "it's starting over with the safety issues." According to Connolly, "almost all present codes are geared to new buildings; it makes sense to draw a code for existing buildings." Connolly, who headed the code's advisory committee, describes the Subcode as "do-able for existing buildings," in part because many hands helped write it. The 30-member committee, which began work in 1995, brought together experts across the industry—from house inspectors, and fire department representatives to contractors and code officials—and considered all kinds of buildings.

Such thinking sounds logical, but why start in New Jersey? For one thing, New Jersey is the most densely populated state in the union; for another, it has some of the nation's oldest building stock. Close to half of New Jersey's 6 billion dollar construction industry comes from rehabilitating existing buildings—not surprising when you remember it's one of the 13 original colonies.

New Jersey is also one of just eight states with its own building code. Most jurisdictions look to the model national codes, such as BOCA, UBC (Uniform Building Code), or SBC (Standard Building Code). By and large, it's big cities like New York that develop their own building codes. For this reason, many eyes are on New Jersey to see how the yearling code fares.

So far, there's evidence of new rehabilitation work in buildings that have been vacant for the past eight or ten years. On the legal front, Wilmington, Delaware, is close to adopting a New Jersey-style code, and eight other communities are closely watching its success. It seem this is one code that's worth catching. —GORDON BOCK



ANTIQUE IRONWORK REVISITED

THE ORNAMENTAL USE of iron reached heavenly levels of artistry and workmanship during the reigns of France's Kings Louis XV and XVI. It has set the standard for classical metalwork ever since. Between 1913 and 1926, Frederic Contet, a French art publisher, authored an astonishing 7-volume portfolio depicting the ironwork in Paris' 7th Arrondissement, the oldest of the city's 20 districts. *De Feronnerie Ancienne* (Ancient Ironwork) is a cherished centerpiece in the library at Historical Arts and Castings. They have now reproduced volumes 3 and 4 in a faithful, large-format portfolio. The stunning original photographs, whose creator is not known, are beautifully printed on acid-free paper. Invaluable to designers, architects, and craftsmen, the portfolio is also a delight for bibliophiles.

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COURTESY OF JOHN HATCH, AIA (TOP)
ROB HUNTLEY/LIGHTSTREAM (ABOVE)

The 25/50 rule

This criterion, used in many jurisdictions, says that if work on an existing building will cost more than 50% of the replacement cost, the whole building must be brought up to the standards of a new building. If the cost is 25% to 50%, then those areas touched by the remodeling must be brought up to code. If the figure is 25% or less, the building inspector decides what must meet code.

The upshot is, it's often cheaper to start from scratch—an economic disincentive for restoration work.



GOTHIC REVIVAL

Championed by tastemaker and patternbook publisher A.J. Downing as a proper style for suburbs and countryside, nothing is more romantic than the nineteenth-century American **GOTHIC REVIVAL**. It delights us with ecclesiastical arches, scroll-cut vergeboards trimming steep roofs, massive medieval chimneys and diamond-light windows, hood moulds, and tracery. A few notable examples (such as Lyndhurst in Tarrytown, N.Y., by the designer Alexander Jackson Davis) were made of stone; most were wood. The facade may have been scored to resemble ashlar. Downing favored board-and-batten siding for the vernacular "Carpenter's Gothic" version. The revival lasted from about 1840–1875—the same period as the more popular Italianate styles, which outlasted the Gothic.

WHERE, OH WHERE, ARE ALL THE OLD HOUSES? We could take a cue from the OHJ subscriber list—but it turns out that follows population; an inordinate number of you are in New York and California. But wait! Subscribers may be a clue after all. This map documents the circulation base indexed against population. It sure looks like it reflects the concentration of pre-1940 housing (and preservation activity).

OHJ has lots of subscribers on the West Coast, but a low concentration shown by an index of only 78.

New England has only 5.3% of the U.S. population, but 8.8% of our readers are there, an index of 166.

[CALIFORNIA COOLER continued from page 21]

"They really do work," says bungalow restorer and OHJ contributor Jane Powell (see "Call for Kitchens," this page). "They're absolutely the best place to keep your garlic, your onions, and especially your wine."

Cooler cabinets require a minimum of space, and were often tucked into a spare corner on a wall that doesn't get much solar exposure. Vents were screened to keep out insects. While many cooler cabinets have been boarded up, others serve new purposes. "I've seen a few where the bottom has been made into a cat door," says Powell. "It makes a nice breezeway for the cat."

Provided it hasn't been ripped out, a cooler cabinet is easy enough to restore. Simply open the vents, repair any missing screening or slats, and start cooling your hot potatoes.

CALL FOR KITCHENS

OHJ CONTRIBUTOR *Jane Powell* is the author of the forthcoming *Bungalow Kitchens*, due from Gibbs-Smith next spring. If you're the proud owner of a bungalow kitchen with authentic details (unusual built-ins, vintage tile or linoleum, period appliances, or clever approaches to concealing modern ones), Jane would like to hear from you. Send snapshots of your original or remodeled kitchen to **Jane Powell, 2260 Cherry St., San Leandro, CA 94577; e-mail: hse-dressing@aol.com; phone: (510) 895-9841.**



House of Hidden Treasures

by Cynthia Bombach

WHEN MY HUSBAND and I bought our 1889 handyman special, we laughingly wondered if we'd find booty under the floorboards. Our vernacular Queen Anne was full of hidden treasures, all right—just not the kind in our fantasies.

The first jackpot was a huge pile of junk left on the street: furniture, mattresses, lamps, toys, assorted garbage—all of it smashed to bits. It was a relief to find the kitchen empty. Hoping for a beautiful hardwood floor, we peeked under the crumbling linoleum. What a find! A healthy colony of termites was busily tunneling through the wood. The living room carpet crunched under foot; it hid a trove of peanuts, pretzels, and candy. At least we wouldn't have to buy groceries for a week! No need to buy clothes, either—the washer and dryer in the basement were stuffed with damp socks and underwear. I didn't dare open the rusty old freezer.

Not all of the loot had been left

by human occupants. As we removed buckling plaster and repaired flooring, we found bird's nests, nut shells, dried corn, and chicken bones in the walls. We did uncover a few gems: old coins, clay marbles, a velvet baby boot, and tantalizingly, a jeweled ring. Was this finally the reward for all our hard work? Not a chance. The ring was rhinestone.

Despite all the "nest eggs" we encountered, we slowly transformed our handyman special. One day a young couple approached us. They had been watching our progress for years and had come to the conclusion that this was their dream house. Would we sell it?

We did. Our house may not have been the cache of riches we jokingly imagined, but for the new owners, the entire house is a treasure. As for us, we plan to inspect any future houses more carefully before we buy. We can't afford another house full of "hidden treasures."

CYNTHIA BOMBACH is a freelance writer in Greensburg, Pennsylvania.

who they were . . . what they did



AS A YOUNG NATION crafted an architectural identity in the early 19th century, **ASHER BENJAMIN (1773–1845)** helped define its shape in the best Yankee tradition. Working as a housewright in the rural Connecticut River Valley, he seized on the idea of printing plates of classical building details as a means to enhance his career as a designer. Published in 1797 when Benjamin was twenty-four, *The Country Builder's Assistant* became the first architectural planbook compiled by an American. Six subsequent guides established Benjamin as an **ARCHITECT**, but their larger impact was on the countless smalltown carpenter-builders who copied his designs. Widely revised and reprinted right up to the Civil War, Benjamin's books gave late-Federal and Greek-Revival style to hundreds of houses, churches, and public buildings across the new land.



COURTESY OF HISTORIC DEERFIELD, INC./
AMANDA MERULLO (LEFT)
STEVE ROSENTHAL (ABOVE)



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Making Epoxy Fillers *by Susan L. Maltby*

OLD-HOUSE RESTORERS are resourceful by nature, and most know about epoxy technology for restoring wood. What they may not realize, though, is that it's possible to make their own epoxy fillers. Mixed from readily available ingredients, these putties offer a customized, cost-effective alternative for the restorer rebuilding missing features on interior and exterior woodwork.

In essence, epoxy putty is epoxy resin that is "bulked out" by adding a filler, most often microballoons. As the name implies, microballoons (also called microspheres) are microscopic bubbles of air made from a variety of materials, including glass and ceramics. The boating industry has used them for years to create strong, lightweight vessels, such as sailboards.

To make an epoxy-and-microballoon filler, you need a low-viscosity epoxy (often denoted as "LV" by the manufacturer). Low-viscosity epoxy allows for a high loading of microballoons—that is, more microballoons than epoxy. This proportion creates a filler that is lightweight and, because it moves, compatible with wood.

The microballoon type determines the filler color. For example, glass microballoons produce a white filler, while ceramic microballoons create a grey filler. Scientific research shows that glass and phenolic microballoons behave in a similar manner, so choosing one over another is usually a matter of desired color. Conservators commonly prefer phenolic microballoons, which are brown, for fillers on wooden objects.

MIXING YOUR MICROBALLOONS

UNLIKE COMMERCIAL EPOXY putty fillers, which come with the filler premixed, homemade putties require that you first combine the resin and hardener thoroughly, then add the microballoons. This is not difficult, but it does require a little forethought. For instance, start with only a small amount of epoxy. Microballoons add considerable bulk, so your epoxy will "grow" to the quantity you need. Since microballoons are very light and hard to control, consider a trick used by many conservators: mix the epoxy and microballoons in a plastic bag with a zipper closure (a gallon-size freezer bag works well). First, thoroughly mix the hardener and the resin (either in the bag or another container) then add

Resin, hardener, and filler powder are easy to mix into epoxy putty that shapes with woodworking tools and takes paint well.



A freezer bag keeps the microballoons from flying away and makes mixing neat and easy. Add microballoons a bit at a time until the putty is the consistency of peanut butter cookie dough.

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the microballoons. Seal the bag and knead the ingredients together into a paste.

APPLYING PUTTY

ONCE YOU'VE MIXED up your filler, you have the *open time* to fill window sill splits or sculpt column bases. A word of caution, though: don't fill deep recesses all at once. Since curing epoxy gives off heat, it's best to fill in stages. It is also important to apply the second round of filler while the first is in its initial cure stage. This way the

two fillers will chemically bond. Fill so the repair stands slightly proud of the surrounding surface so you can shape it.

Use epoxies in well-ventilated areas and always wear eye protection. Epoxy hardeners can cause skin irritation. Read and heed the safety guidelines laid down by the manufacturer. Wear protective gloves, and a barrier cream if possible. Once cured, epoxy fillers should cause no irritation while they help make your historic woodwork whole again.

Getting up to Speed on Epoxies

Epoxies come in two parts: resin and hardener. Once the hardener and resin are mixed together, the epoxy begins to cure. The *cure time* is the duration it takes an epoxy to go from the liquid state to the solid state. It has three distinct phases. The *open time* (also called pot life) is the time that the epoxy is liquid and workable at the initial cure phase (or gel stage); the epoxy is gel-like and no longer sticky. You can shape it with a file or plane, but is not hard enough to sand. The *final cure* (solid stage) takes place when the epoxy is hard and dry. It has about 90% of its strength, but will continue to cure for several days after it has set up.



Use a "cheese grater" plane at the gel stage.

The time it takes for an epoxy to cure depends upon the type or brand (each will be slightly different); ambient temperature (epoxies cure faster at higher temperatures); size of batch; and shape of mixing container. The ratio of resin to hardener—defined either in terms of volume or weight—is crucial and should not be ignored.

Epoxies are exothermic, meaning that they generate heat as they cure. This heat can shorten pot life. Since larger batches create more heat than smaller batches, smaller batches will have a longer working time or pot life. Large, open mixing containers dissipate this heat and slow the cure time; containers with a small surface area, such as a paper cup will speed up the cure. For this reason, manufacturers recommend mixing epoxies in plastic, metal, or paper containers.

SUPPLIERS Marine supply houses are one of the best sources for both epoxies and microballoons. These companies specialize in epoxy products. **ABATRON** 5501 95th Ave., Kenosha, WI 53144, (414) 653-2000. Circle 67 on resource card. Epoxy resins, fillers. ■ **CONSERV EPOXIES** 7 Goodale Rd., Newton, NJ 07860, (973) 579-1112. Circle 68 on resource card. Epoxy resins, fillers. ■ **GOUGEON BROTHERS, INC.** P.O. Box 908 Dept. 71, Bay City, MI 48707, (517) 684-7286. Circle 69 on resource card. West System epoxy resins, fillers, microballoons. ■ **SYSTEM THREE RESINS, INC.** P.O. Box 70436, Seattle, WA 98107, (206) 782-0818. Circle 70 on resource card. Epoxy resins, fillers. ■ **LEE VALLEY TOOLS LIMITED** P.O. Box 1780, Ogdensburg, New York, 13669, (800) 871-8158. Circle 71 on resource card. Epoxy resins, fillers, microballoons.

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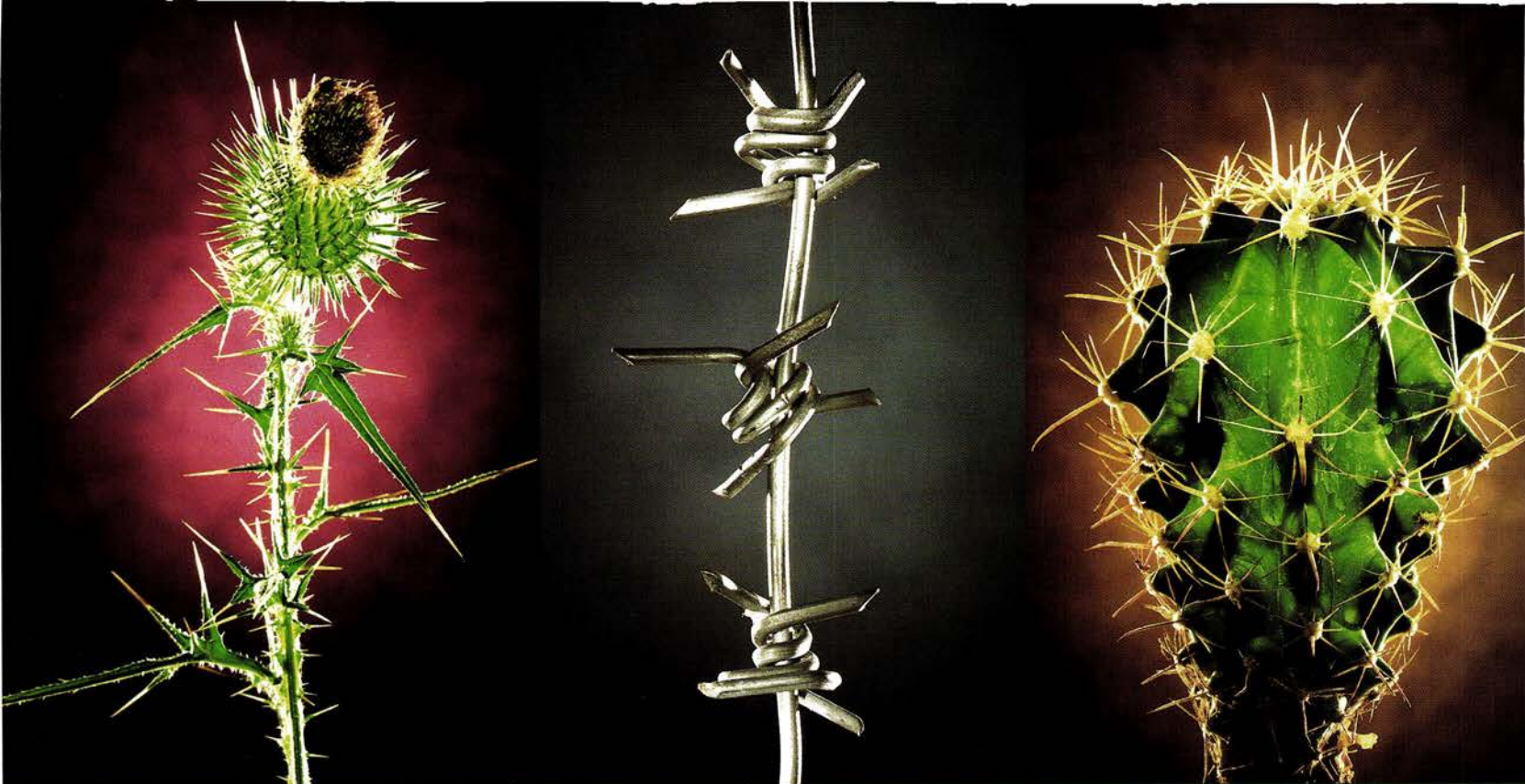
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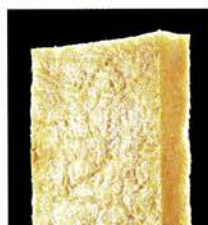
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FRENCH IRON These forged-iron entry sets have pedigrees that recall the days of Napoleon—or perhaps even Louis XIV. The French manufacturer, Bouvet, has been in business since 1884. Suggested retail for the passage set shown in pewter is about \$110, while the black rosette set with heart-shaped lever handle is about \$168. For a distributor, contact Bouvet USA, (415) 864-0273. Circle 2 on the resource card.





MISSION WITH A TWIST Oak isn't the only fine wood used in reproduction Mission furniture. This open-work side table is topped with book-matched, figured mahogany and pegged with ebony. The custom-made piece is 24" square and 26" high. It sells for \$675. Contact Mission Woodworks, (310) 519-7966, www.missionwoodworks.com.



GRAND READING The Windsor Study Lamp evokes the great library reading rooms of the Gilded Age. Each solid-brass light has a heavy, 6"-diameter footed base and an 8" adjustable shade. The table light extends vertically, while the hinged desk light pivots at the base. The lamps cost about \$225 to \$300, depending on finish. Contact Conant Custom Brass, (800) 832-4482, www.conantcustombrass.com. Circle 4 on the resource card.

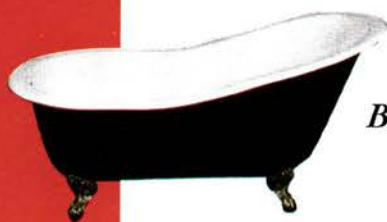


FEELING FLUSH What better compliment for a hardwood floor than a grill vent in matching wood? These grills flush-mount directly over a metal register installed in the subfloor. They're available in a host of stock sizes in red oak, white oak, and maple for about \$35 to \$40. For a dealer information, contact Grill Works, (800) 347-4745. Circle 5 on the resource card.



GARDEN WAY The Boston Garden Pergola hails from New England by way of Japan. Constructed of red cedar, it stands 8' high. The inviting design wouldn't be out of place in a Colonial Revival-era garden. Look for it in nurseries and garden centers for about \$750. For a distributor, contact Island Post Cap, (800) 555-3694, www.islandpostcap.com. Circle 6 on the resource card.

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The Dooryard Garden *by Jo Ann Gardner*

NEATLY FRAMED by a white picket fence, the 19th-century dooryard garden might easily be described as the best room out of the house. These pretty “parlor” gardens marked an established society, one that could afford showy displays of favorite flowers in front of the house. The dooryard garden was especially popular in New England, where its shape and style complemented the spare, clean lines of the local architecture.

The pattern was simple. Orderly beds of flowers bordered a central path leading to the front door. Shrubs grew on either side of the doorway, or by the garden entrance. Rambling vines clambered up trellises propped against exterior walls. No wider than the house itself, the dooryard garden was usually enclosed by a wooden picket fence to keep out straying livestock.

Close by the house and set apart from the world at large, these gardens reflected the lives of the women who tended them. However restricted that life might be, “it was a life easily satisfied with small pleasures,” noted Alice Morse Earle in *Old-Time Gardens* (1901).

Except for a few showy native flowers and shrubs, dooryard gardens at first were limited to the well-loved daffodils, tulips, Canterbury bells, pinks, daylilies, and lilacs of England—not because the New World lacked desirable native plants, however. By the 1700s, plant collectors, such as John Bartram of Philadelphia, started



propagating many important native ornamentals, including magnolia, viburnum, and rhododendron. Ironically, attractive native species like these did not appear in American gardens until they had become staples of virtually every English cottage garden.

Thanks to the interest and experiments of avid gardener and landscape architect Thomas Jefferson, several of the new plant species discovered by the Lewis and Clark Expedition of 1804–5 soon appeared in American dooryard gardens. Though still dominated by Old World flowers, adaptable New World flowers and shrubs such as the Texas bluebonnet, New England aster,

Though still dominated by Old World favorites, adaptable New World flowers and shrubs such as the Texas blue bonnet, New England aster, Canada lily, and Oregon holly-grape gave the dooryard garden a distinctly American tang.

Opposite: Although this Martha's Vineyard garden is clearly private, its colorful blossoms were meant to be admired through a see-through picket fence. **Above:** A spray of tiger lilies, a dooryard garden favorite.



Horticulturalist Bernard McMahon railed against planting "foreign trifles" in American gardens, instead favoring "the profusion of beauties so bountifully bestowed upon us by the hand of nature." Clockwise from left: Columbine, black-eyed Susan, American turk's cap lily, and New England aster.



Plants for a Dooryard Garden

ANNUALS AND BIENNIALS

China aster (*Aster chinensis*)
Love-lies-bleeding (*Amaranthus caudatus*)
Snapdragon (*Antirrhinum majus*)
*Black-eyed Susan (*Rudbeckia hirta*)
Canterbury bell (*Campanula medium*)
Sweet William (*Dianthus barbatus*)

PERENNIALS

*Bee balm (*Monarda didyma*)
Cottage pink (*Dianthus plumarius*)
*Eastern columbine (*Aquilegia canadensis*)
London pride (*Lynchnis chalcidonica*)
*Moss phlox (*Phlox subulata*)
*New England aster (*Aster novi-angliae*)
Thrift (*Armeria maritima*)
*Virginia bluebell (*Mertensia virginica*)
*Wild bleeding heart (*Dicentra eximia*)

BULBS

*American turk's cap lily (*Lilium superbum*)
Crown imperial lily (*Fritillaria imperialis*)
Daffodil (*Narcissus*)
Grape hyacinth (*Muscari botryoides*)
Lily-of-the-valley (*Convallaria majalis*)
Snowdrop (*Galanthus nivalis*)
Tiger lily (*Lilium lancifolium* 'Splendens')

SHRUBS

Box (*Buxus sempervirens*)
*Clove currant (*Ribes odoratum*)
*Mountain laurel (*Kalmia latifolia*)
*Oregon holly-grape (*Mahonia aquifolium*)

VINES

*American virgin's bower (*Clematis virginiana*)
*Dutchman's pipe (*Aristolochia macrophylla*)
*Scarlet honeysuckle (*Lonicera sempervirens*)

Plants noted with an asterisk (*) are native.

Canada lily, Oregon holly-grape, and clove currant gave the dooryard garden a distinctly American tang. The dooryard garden continued to thrive well into the late-19th century, when it was replaced by a new concept in landscaping—the front lawn.

ESTABLISHING A SMALL, enclosed garden in front of the old house is still an excellent idea not only for its authenticity, but for the antique charm which sets it off so effectively from the surrounding landscape. As in the past, the dooryard garden can be a refuge from the world, a quiet, peaceful oasis for contemplation and refreshment. Here are some pointers for creating such a garden.

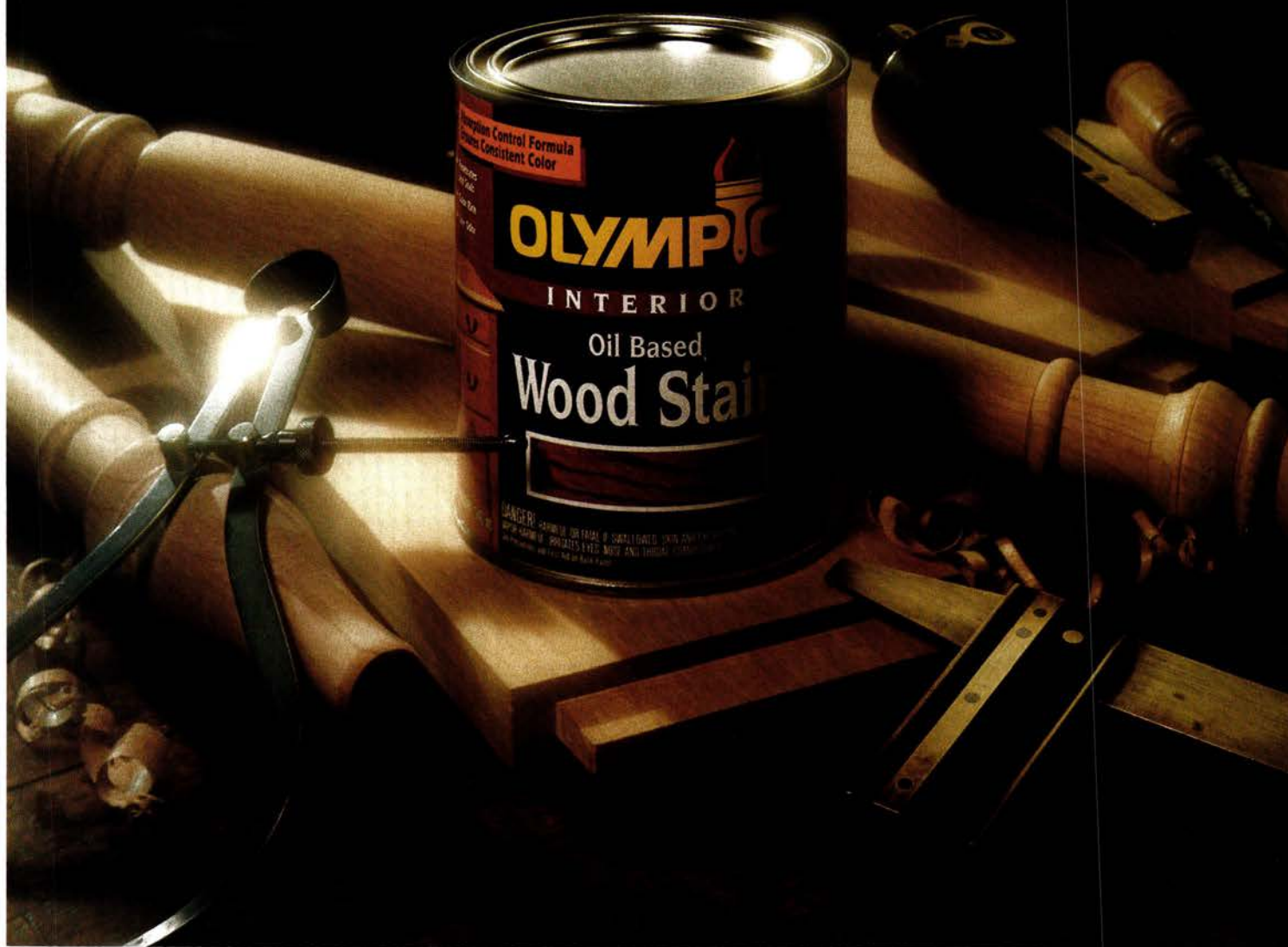
- Plant flower borders along a walkway so that one side mirrors the other, in the old style. To vary this scheme, use contrasting colors of the same species—orange and yellow Crown imperial lilies, for example—on either side of the walk.
- For a more formal ambiance, set off the garden with a clipped box hedge, or guard plantings on either side of the doorway with borders of brightly colored flowers.
- Pack borders with authentic vintage bulbs (snowdrop, daffodil, grape hyacinth, tulip)

for spring bloom and fragrance.

- Soften the hard lines of a brick walk with an edging of low-growing pinks or moss phlox along the flower border.
- Carry on the season with a colorful mix of Old World and native flowers, such as Canterbury bell, London pride, tiger lily, and the later-blooming black-eyed Susan, butterfly weed, and bee balm.
- Create stunning effects with minimal effort by underplanting shrubs with bulbs of one type, then overplanting with a ground cover of native plants that prefer some shade, such as Eastern columbine or wild bleeding heart. The groundcover will hide the bulbs' ripening foliage.
- Grow at least one native vine up a lattice for a vertical effect.
- Plant native shrubs for early, fragrant bloom and fall-bearing fruits. The clove currant is a good choice for its edible fruit and its mass of clove-scented yellow trumpets, which are attractive to hummingbirds. In the spring, the flower's delicious aroma will delight you every time you enter the house.

JO ANN GARDNER is the author of *The Heirloom Garden* (Garden Way, 1992).

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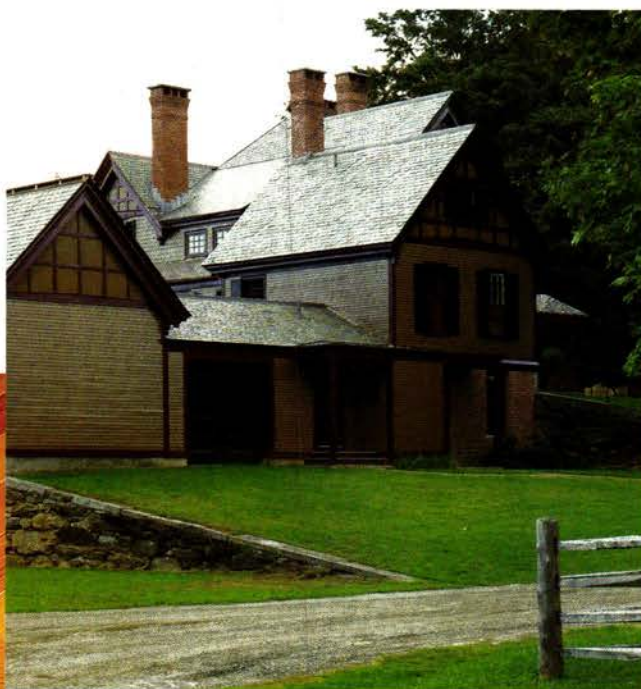


"Choosing the right floor means narrowing the field of possibilities.

Should you buy plank or strip? Newly milled, remilled, or engineered?

What kind of floor says "character" to you?"

—page 52



July/August 1999

"A well-intentioned but ill-informed homeowner, builder, or architect can wreak havoc with the proportions, scale, massing, and detail of a historic house merely by ignoring its intrinsic formal logic. Finding that logical pattern is like discovering the changing forms of plants and animals." —page 40

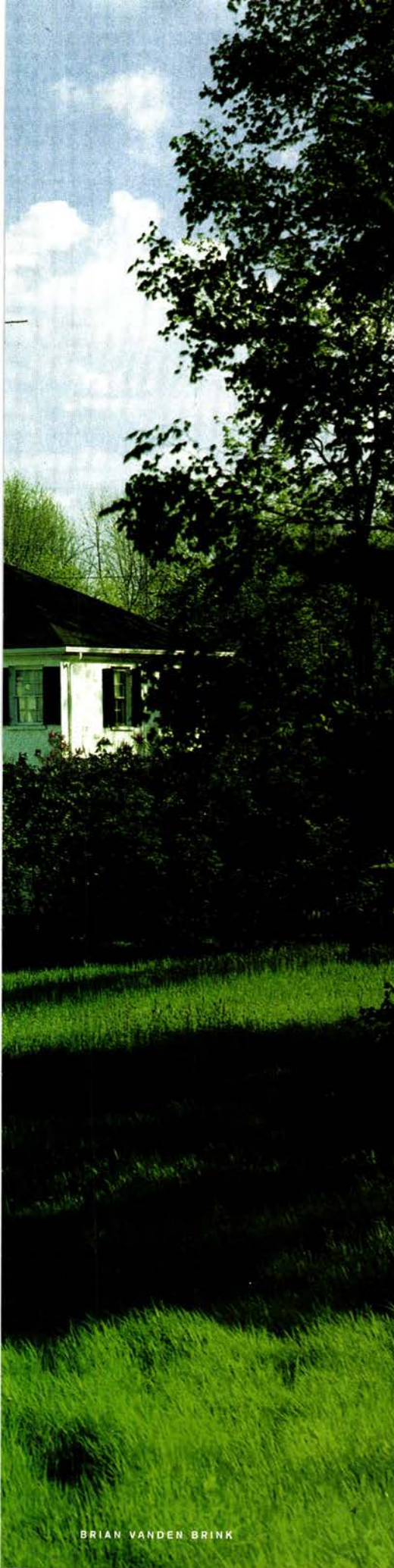


"But the real bonus came when a crumbling chimney shaft was torn out. It left a hole big enough to fit in a 30" x 30" shower stall in the upstairs half bath." —page 46



How Do Old Houses Grow?

Scholars have long noted how vernacular houses enlarge in ways similar to animals and plants. Understanding four important parameters of organic growth will help any designer or owner bring the same logic and elegance to an old-house addition. **BY MARK ALAN HEWITT, AIA**



LIKE ALL ORGANISMS, human beings intuitively understand the process of organic growth. Cells develop and multiply, enlarging living things logically to fulfill their genetic profile. Animals and plants adapt to—and interact with—their surroundings. But when it comes to habitat, humans tend to discount the fit between their biological selves and the buildings they occupy. They expand and change houses, it seems, according to rules much different than those that govern the natural world. Unlike hermit crabs, *Homo sapiens* assume that they are stuck with the “shells” that they have outgrown.

As a preservation architect, I deal with change in virtually every project. I find that designing additions or renovations to historic houses demands knowledge of both architectural history and general principles of formal transformation. A well-intentioned but ill-informed homeowner, builder, or architect can wreak havoc with the proportions, scale, massing, and detail of a historic house merely by ignoring its intrinsic formal logic. Finding that logical pattern is like discovering the changing forms of plants and animals.

During a 20-year practice I have come to believe that the life-cycle alterations in the built environment are much akin to the sequence of creation, growth, decay, and rebirth in nature. I'd like to explore how this process of growth and change affects houses, and share what my staff and

I have learned from the buildings we've altered or restored.

FOUR PARAMETERS Dwellings invariably morph to fit their occupants. When a family expands, so does the house; when room functions change, we add new rooms; when fashions in decoration shift, new colors and ornament appear. But despite the bewildering array of dwellings we Americans build for ourselves, four general parameters constrain the way traditional houses change over a typical life cycle. Like living things, most historic houses are formed of 1) a structural skeleton (to support the building); 2) spatial cavities (to protect and contain fragile things); 3) a skin (that resists the environment while contributing texture); and 4) faces or other markings (that distinguish one individual from another). If one understands these four limiting factors, then growing a house naturally will not be a trial.

Unfortunately, many modern designers look for solutions to the problem of additions and renovations from a kit of parts dating to the so-called first machine age of the 19th century. Rather than seeing houses as organisms, modernists viewed them as machines that could control the natural world. A well-designed traditional house, however, will fit itself to the land, the climate, and its occupants as a partner with its natural habitat, not a technological combatant.

Traditional buildings stand the test of time because they have been developed on a trial-and-error basis over long periods to be easily adaptable. This house continues to serve its residents after two centuries of expanding down the Maine coast.

Structural Skeleton

BUILDING WITH THE BONES The innermost component in a historic house is its structural system. Like a skeleton, this system not only gives strength and rigidity to the building, it governs the form.

Prior to the 19th century, structural systems for houses were largely limited to stone bearing walls and timber frames—readily available materials that could be mastered by vernacular artisans. When more complex, skin-and-skeleton systems appeared after the industrial revolution, we lost a wealth of knowledge about these traditional materials and techniques. Because of this, many historic house owners find themselves unprepared to deal with adaptations to traditional construction.

One of the most common, but misunderstood, structural systems is the braced frame or heavy timber frame. Virtually all European cultural groups settling North and South America used this framing type for houses, barns, and meeting houses. The key to understanding timber framing is to appreciate its limitations. Here we find only wood-to-wood joints (mortise and tenon connections), members supporting relatively light floor loading, and spans under 18' to 20' (the length of common oak timbers). A heavy timber house will follow the proportions and scale of its structural system, most often growing in modules related to the maximum length of beam spans. Openings and room dimensions relate to the rhythm and pattern of tenoned vertical studs.

An addition that ignores the dimensional parameters of this system, or grafts an incompatible structural system to the timber skeleton, will look out of

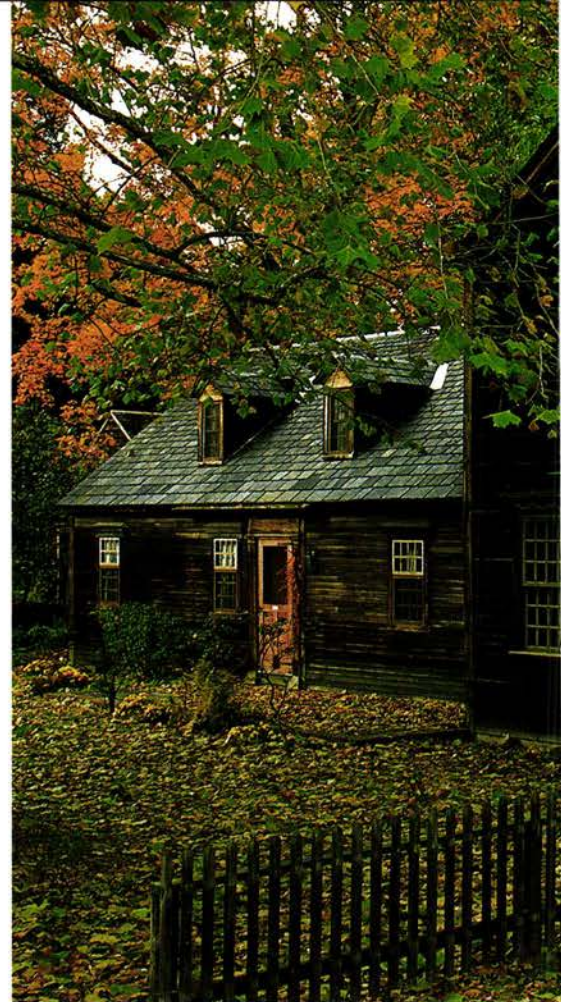
place and out of time. Many homes that employ modern balloon framing and engineered lumber greatly expand the scale of the traditional dwelling, thereby mocking its natural proportions.

Another structural system with built-in constraints is the stone bearing wall. Unreinforced masonry must be thick enough to withstand both lateral and vertical forces, and walls must have internal stability created by the stone and mortar together. A stone house will not look like a stone building unless its openings are proportioned to fit the structural characteristics of the wall, and the coursing fits the type of stone. Many new stone-veneer walls ignore these factors in design and construction. They give away their false character and make poor additions to old houses.

When adding to an early structural system, a good rule of thumb is to respect the integrity of the original materials and their limitations. Openings in traditional construction are small and should follow the dimensions of the framing or bearing materials. Consequently, additions that appear to follow the natural pattern of the original building will more successfully echo its character and scale.

Spatial Cavities

MINDING MODULES Long before industrialized housing, Airstream trailers, and other standardized shelters, vernacular builders governed the layout and design of dwellings with modules. One of the reasons that rural houses and barns look comfortable and familiar is that their builders depended upon a canon of regular shapes and dimensions. Fred Kniffen, Henry Glassie, and other pioneering material culture scholars have found uncanny regularity in the



patterns of folk building. In Virginia, housewrights used simple, rational rectangles to plan room layouts, while Mid-Atlantic carpenters repeated standard Georgian type forms in their houses.

While we expect deliberate proportions in the designs of Palladio and Thomas Jefferson, more common dwellings often display an equally rigorous order based upon repeating (or similar) spatial modules. In a recent restoration project, we encountered a striking example of modularity and scale in an 1855 miner's dwelling near Dover, New Jersey (see page 43).

Modularity in houses may be tied to larger type forms, such as the I-house common in America during the 18th and 19th centuries, or to dimensions related to the scale of furnishings, structural members, or even cultural and social factors. But the repeating pattern of room shapes, plan dimensions, and even floor-to-floor heights is critical to its organic wholeness. If the



Whether wood or stone, the exteriors of early houses leave no questions about their structural system. The room-wide girth and regular bays of this 18th century house in Deerfield, Massachusetts belie the typical span of a timber frame.

Spatial Cavities Mid-19th-century mine owners in Mount Hope, New Jersey constructed small, repetitive double houses based upon a roughly 13' square spatial module (Figure 1). These 13x13 rooms, stacked two high and doubled in a mirror-image to form an I-house type, housed families of immigrant workers in spartan accommodations. When one of these houses expanded, as happened ca. 1875 at the Bridget Smith House (Figure 2), builders were compelled to create tiny porches and lean-to kitchens to maintain the basic disposition of the original gabled volume (photo below).

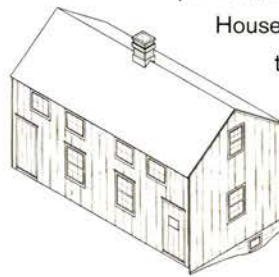


FIGURE 1

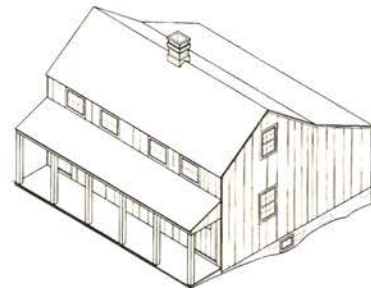
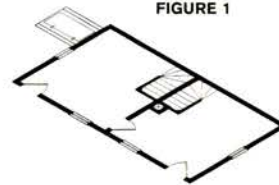
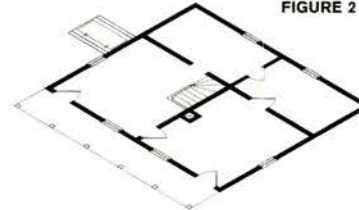


FIGURE 2



Traditional Growth Patterns

Another house that shows the typical growth pattern in traditional buildings is the Rectory of St. Mark's Church in Mendham, New Jersey. Beginning as a diminutive farm house in the second half of the 18th century (Figure 1), the Rectory expanded not once but three times to become the relatively grand pastor's residence we see today (Figures 2 and 3). The tell-tale signs of its radical transformation were obscured by recent generations anxious to conceal its humble origins.

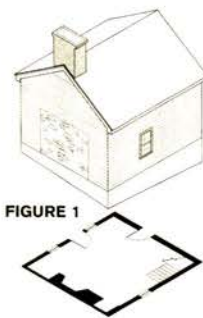


FIGURE 1

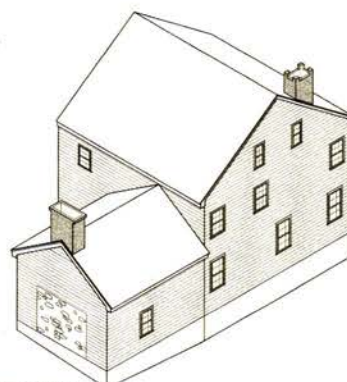


FIGURE 2

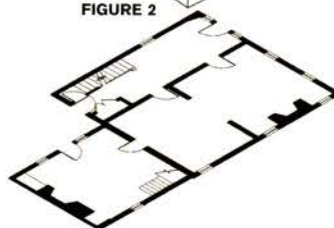
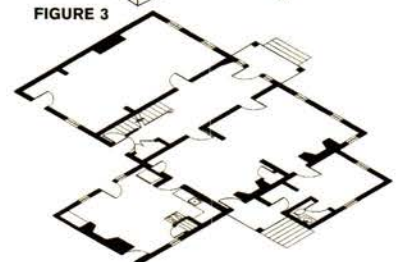


FIGURE 3



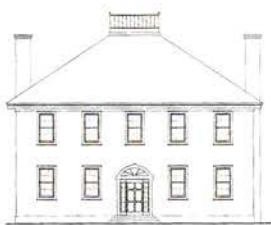


FIGURE 1



FIGURE 2



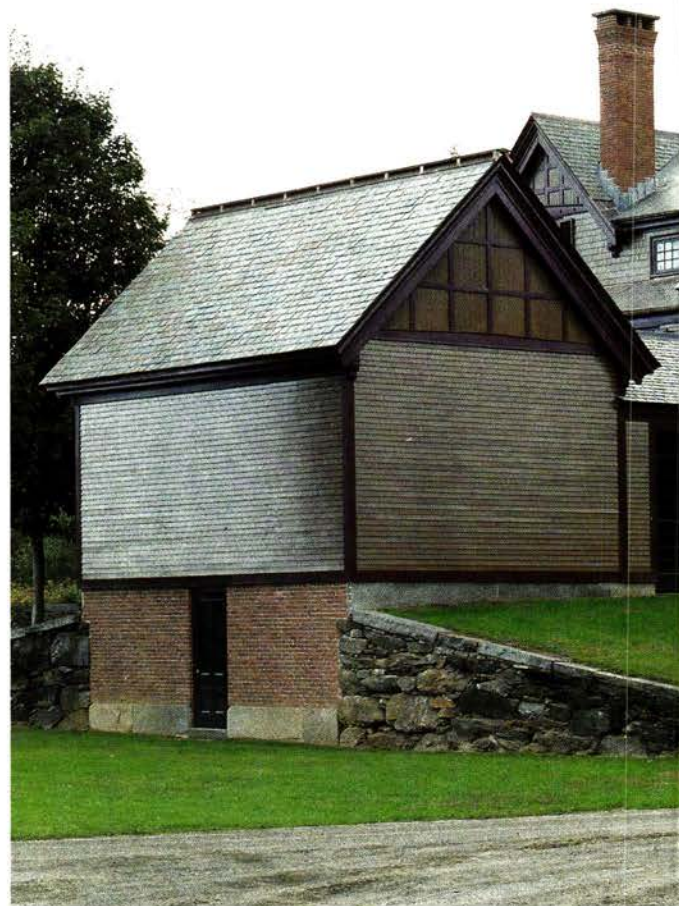
FIGURE 3

Changing Faces

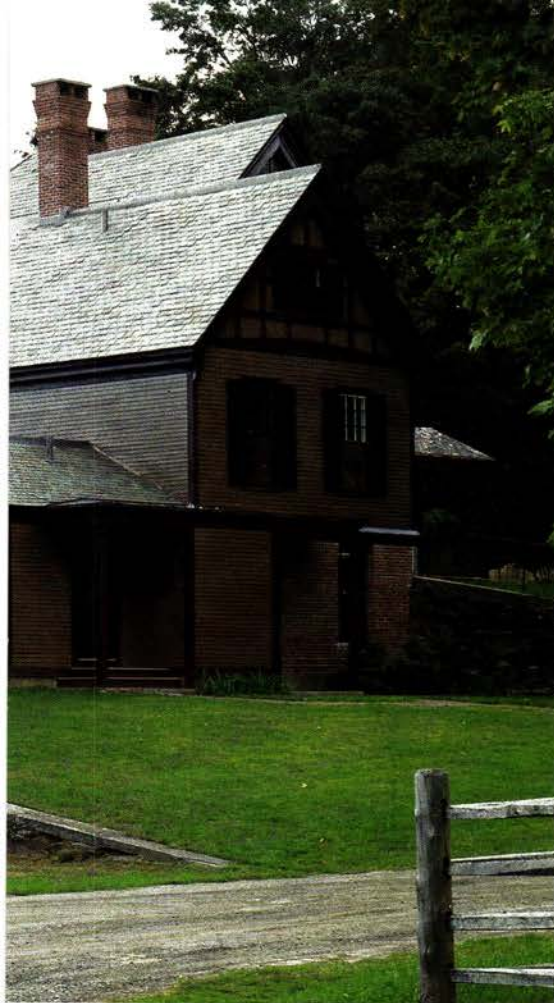
In 1832, Daniel Estell created a symmetrical Georgian manor house for his teenage bride, Maria Ingliss West (Figure 1). Not content with its austere proportions, Thomas Anderson Bourgeois and Anna Estell Bourgeois altered the house in the 1880s by adding 4/4 windows, a prominent Victorian porch, and a gabled center dormer (Figure 2). Only 40 years later, a fire led to the final renovation by Rebecca Estell Winston (daughter of Thomas and Anna) in the then fashionable Colonial Revival style (Fig. 3).



Skin Top: Another recent project challenged us to reform a nondescript ranch house into a summer cottage appropriate to the shores of eastern Long Island. Studying local Shingle Style houses, and the classic examples of Arthur Little, McKim, Mead & White, and Lamb & Rich, gave us the flavor of the roof grammar we needed. Right: Despite their rambling, seemingly haphazard appearance, the multiple roofs of this Victorian farmstead house, are united by their consistent gable form and pitch.



Changing faces often go hand-in-hand with other spurts of building growth. The Victorian patterned shingles and octagonal bay windows were probably a late 19th century "modernizing" that came when the original ca. 1850 cottage (left in photo) was doubled in size.



custodians of a historic house do not understand its spatial logic, additions and renovations are bound to compromise that sense of unity or wholeness.

The size of room modules is directly related to the era in which a house was initially designed and built and should be carefully considered. Small, 18th century farmhouses can easily be dwarfed by 20th century additions. Early 20th century mansions however maintain a grand scale commensurate with the tastes and needs of their owners—and modern appetites for conspicuous space.

Skin

ROOF GRAMMAR OR MORPHOLOGY If architecture is a language, as many have argued, then its rules must function as grammar. There is no better example than the discipline imposed by combinations of pitched roofs in traditional dwellings.

While framing carpenters and roofing contractors generally appreciate the challenge of creating complex pitched roofs, the grammar of roofs has escaped the purview of most architects trained in the language of modernism. Many house additions are designed without a clue as to how traditional roofs connect to each other and shed water.

The early builders of America's houses and farm buildings employed a wonderful variety of traditional roof types. To use a more sophisticated term, these solid shapes make up the morphology (surface texture) of the house form as it grows from small massed gables into larger agglomerations of linked roof volumes. Hip, gambrel, gable, and cross-gable roofs connect according to geometric principles, thereby creating a set of grammatical structures that cannot be ignored in additions.

As in language, grammatical rules can be molded by culture, and America's regions and ethnic groups favor certain building forms. While we late-20th-century designers can't compete with folk builders, we can mind our manners in roof shape, pitch, and placement.

Changing Faces

QUEEN ANNE VS. MARY ANN The last, and in many respects most important, parameter governing the growth of houses is that elusive quality of identity. Houses have faces to present to the outside world. Their public façades often differ greatly from their private, or service zones; hence the adage Queen Anne in front, Mary Ann behind. When fashions in building and decoration change, houses get face lifts.

No designer should be surprised by owners who want to personalize their spaces. A famous example took place when soci-

ologist Philip Boudon ventured into the French modernist housing complex at Pessac. He found the original façades—designed by the influential architect Le Corbusier—altered beyond recognition by residents who wished only to express their individual tastes. This impulse is the first step towards growth, and one that will enrich any dwelling.

Nevertheless, there are better and worse ways to alter building façades, and many historic houses suffer from the architectural equivalent of botched plastic surgery. When remodeling contractors cut, chop and cover up fine old materials and details, the damage is often difficult to undo. Such was the case with a beautiful Italianate townhouse in Greenwich Village that we restored ten years ago. This 1866 gem, designed by the noted architect Robert Mook, had been badly defaced when a 1940s conversion destroyed its distinctive stoop and elaborate doorway.

The face of a historic house may also change through the predilections of successive owners. At the family home of New Jersey's Revolutionary-era glassmaking family, the Estells of Atlantic County, each new face represented a generations public posture (see page 44). Seeing the three faces side by side reveals the subtle ways small alterations can change the character of a house.

Aspects of character or identity are as profound as those of structure, space and morphology. When designers consider the process of growth in a house, and the forces that guide it, maintaining the distinctive public visage should be high on the priority list. Like the other three parameters, the face of a building determines its overall aesthetic and stylistic identity. Following the natural, organic sense of growth when considering interventions will ensure that the historical and architectural integrity of an old house is maintained for the pleasure of succeeding generations.





Finding Space for an Extra Bathroom

by Mary Ellen Polson

IF YOU KNOW ANYTHING about house-plan houses, you know how tiny the rooms can be. When Mark Miller and Jerry Miller bought a 1908 Sears, Roebuck house in western Massachusetts as a weekend getaway three years ago, it had four bedrooms, none of them large, and a single bath. | The bathroom measured a scant 7' x 8'. All of the fixtures were jammed together, with the small sink wedged between the rusted-out tub and the toilet. The only remaining feature with any charm was the original door—pared-down, perfectly proportioned and made specifically for the tight entry space. The position of the lone window in relation to the door made repositioning the fixtures problematic. | Opening the walls for the installation of new mechanical systems and insulation gave Mark and Jerry some badly needed perspective. They noticed that the adjoining room, formerly a pantry, was long and narrow where it met the bathroom. They decided to move the bathroom wall back, gaining a total of 14". Moving the wall did more than shift a small amount of space from one room to the other. "It made a huge amount of difference in terms of what we were able to do with the room," says Mark. | Instead of feeling stuck with a hopeless arrangement of fixtures, it seemed a simple thing to reposition the toilet slightly, or to switch the positions of the sink and tub.

A pedestal sink, "subway" wall tile, and octagonal floor tile all strike a harmonious chord in this '20s-look bathroom. Although the bath looks as though it could be original, every fixture—from the Le Bijou sink and Kallista faucet to the Brass Light Gallery wall sconces—is new.

It's Never Been Easier...

TO CREATE a period-look bath from scratch—architectural antiques are widely available, and there's immense variety and choice in reproduction fixtures and fittings. Here's a brief guide.

TUBS You want a period tub? Just name the period. Reproduction clawfoot and slipper tubs come with your choice of painted or even gilded feet. Salvage dealers are already offering entire bathroom sets from the 1950s and '60s, in choice colors like sky blue, lemon, and pink.

SINKS Whether antique, reproduction, or some combination of the two, there are sinks to fit every restoration budget. Folks used to knock pedestal sinks on the grounds

that they lacked surfaces wide enough to accommodate bathroom necessities. That's hardly the case with high-end reproductions that offer a roomy, counter-like lip—like the two-basin pedestal sink below.

TOILETS Building codes in some states make it difficult to re-use old toilet fixtures, but fortunately, many of the most basic toilet designs from American Standard and Kohler have a period-friendly look. If only a true antique will do, have the tank and basin sterilized and fitted with new gaskets.

FAUCETS AND FITTINGS They were rarely seen in turn-of-the century America, but reproduction Edwardian-style faucets with hand-held sprayers are all the rage. The range of reproduction fittings covers all pe-

riods, from Victorian to Art Deco and beyond. It's also possible to get the original fittings for an antique sink, particularly if the fixture is 20th century. Salvage dealers often sell the fittings with the fixture.

CABINETS AND MEDICINE CHESTS Many salvage dealers seek out wood and metal cabinetry of all periods to adapt for sink enclosures and over-the-sink medicine chests. These pieces are increasingly available from restoration outfitters and even a few trendy home-store chains, like Anthropologie and Pottery Barn. You may also discover that the mirrored medicine chest from a home supply center bears a remarkable resemblance to a 60-year-old fixture you've admired elsewhere.

Suppliers

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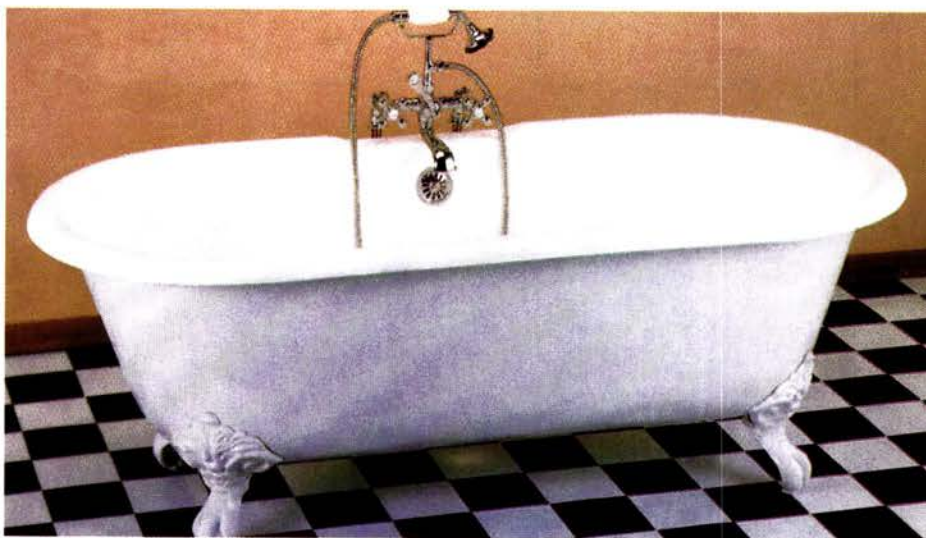
ELLIOTT'S HARDWARE PLUS

4901 Maple Ave.



TILE Early-20th-century bathroom basics—3" x 6" "subway" tile and octagonal floor tile—are the least of the tantalizing reproduction treasures now on the market. There are Victorian Anglo-Japanese-style transfer tiles, tiles based on the designs of William Morris, Art Nouveau tiles, and of course, a host of Arts & Crafts reproduction tiles. Even subway tile comes in a choice of candy colors in half-a-dozen sizes.

ACCESSORIES From Victorian-era mirrored bath racks to Lucite towel holders, there are accessories to fit baths of every period. It's difficult but not impossible to pull together a period-specific look using salvage (some dealers actually sell accessories as matched sets).



Above: There's room for two in this double tub from Affordable Antique Bath & More. The Edwardian-style faucet with hand-held sprayer is center-mounted for convenience. Far left: The double-bowl pedestal sink is based on an early-20th-century design.

Dallas, TX 75235
(888) 653-8963
Plumbing fittings.
Circle 27 on the resource card.

KOHLER AND KALLISTA
444 Highland Dr.
Kohler, WI 53044
(414) 457-4441
www.kohlerco.com
Bath fixtures and fittings, accessories,
and cabinetry.
Circle 28 on the resource card.

KRAFT HARDWARE
306 E. 61st St.
New York, NY 10021
(212) 838-2214
Fixtures, fittings, and accessories.
Circle 29 on the resource card.

MAC THE ANTIQUE PLUMBER
6325 Elvas Ave.
Sacramento, CA 95819
(800) 916-2284
Reproduction fixtures, fittings, and
accessories.
Circle 30 on the resource card.

OHMEGA SALVAGE/OMEGA TOO
2400 and 2204 San Pablo Ave.

Berkeley, CA 94702
(510) 843-7368/(510) 843-3636
Antique bath fixtures.
Circle 31 on the resource card.

OLDE GOOD THINGS
124 W. 24th St.
New York, NY 10011
(212) 989-8401
www.oldegoodthings.com
Antique fixtures, fittings, and tile.
Circle 32 on the resource card.

PINCH OF THE PAST
109 W. Broughton St.
Savannah, GA 31401
(912) 232-5563
Antique plumbing fixtures.
Circle 33 on the resource card.

THE RENOVATOR'S SUPPLY
P.O. Box 2515, Dept. 2467
Conway, NH 03818
(800) 659-0203
Reproduction bath fixtures, fittings,
and accessories.
Circle 34 on the resource card.

RESTORATION RESOURCES
31 Thayer St.
Boston, MA 02118

(617) 542-3033
Antique plumbing fixtures and fittings.
Circle 35 on the resource card.

RESTORATION WORKS
812 Main St.
Buffalo, NY 14202
(716) 856-6400
www.restoworks.com
Antique plumbing fixtures and fittings.

SUMMITVILLE TILES
P.O. Box 73
Summitville, OH
(330) 223-1511
www.summitville.com
Ceramic tile.
Circle 36 on the resource card.

SUNFLOWER SHOWERHEAD CO.
P.O. Box 4218-J
Seattle, WA 98104
(206) 722-1232
www.deweyusa.com/deweyusa
Reproduction shower heads.
Circle 37 on the resource card.

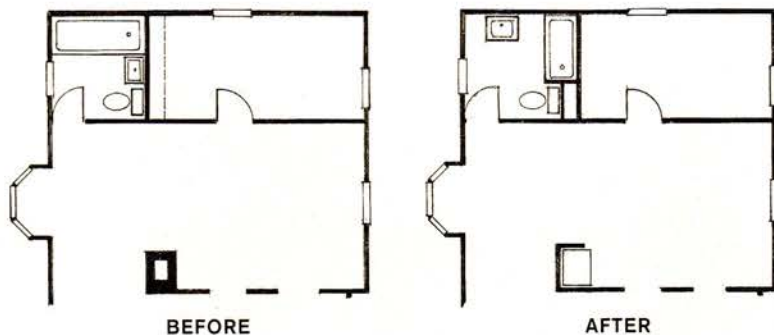
TILE SHOWCASE
291 Arsenal St.
Watertown, MA 02172
(617) 926-1100

Ceramic and Victorian reproduction
"subway" tile.
Circle 38 on the resource card.

UNITED HOUSE WRECKING
535 Hope St.
Stamford, CT 06906
(203) 348-5371
www.united-antiques.com
Antique plumbing fixtures and fittings.
Circle 39 on the resource card.

URBAN ARCHAEOLOGY
143 Franklin St.
New York, NY 10013
(212) 431-4646
Antique and reproduction fixtures and
fittings; tile.
Circle 40 on the resource card.

WATERWORKS
29 Park Ave.
Danbury, CT 06810
(800) 899-6757
Reproduction fixtures, fittings, and
accessories; Victorian reproduction
"subway" tile.
Circle 41 on the resource card.

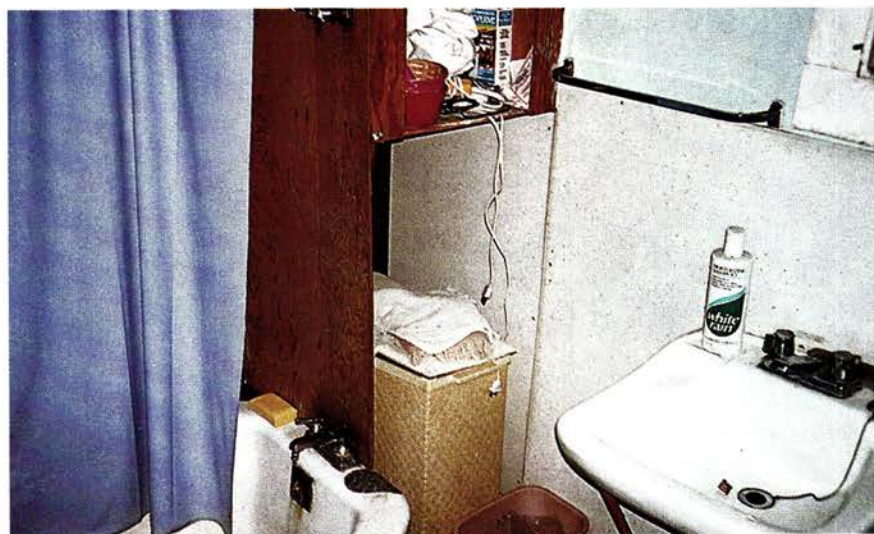


Moving the wall back just 14" did a lot of difference in terms of

The new bath resembles a 1920s original, from the reproduction fixtures and chrome accessories to the walls finished with creamy-white "subway" tile.

But the real bonus came when a crumbling chimney flue was torn out. Mark and Jerry had already planned to carve space for a half bath and master bedroom closet from parts of two upstairs bedrooms. When the flue came down, it left enough room to fit a 30" x 30" shower stall in the upstairs bath. The men quickly changed their plans for a small half bath to a small full bath. Even with a new plumbing chase, there was still enough room downstairs to create a niche for the kitchen refrigerator.

Dramatic transformations are possible with even fewer inches in play. Denise and DeWayne Konz, the owners of Affordable Antique Bath & More, decided to put a 60" slipper tub on the short wall of a 5' x 8' bathroom. "A lot of folks think you can't put one of these cast-iron tubs in a small bathroom," says Denise. "We



Borrowing space from an adjoining room allowed the owners to turn a bathroom disaster (above) into a period showcase (below, left and right). Knocking out the chimney flue (see "before," top) not only opened up space for a shower stall upstairs, it created a niche for the refrigerator (see "after," top).



more than shift a small amount of space from one room to the other. It made a huge what we were able to do with the room." —MARK MILLER, HOMEOWNER

wanted to show that you can make an old-time bathroom in a compact space."

Since the room measured exactly 60" across, there wasn't much wiggle room. DeWayne, who has a background in plumbing, opened the wall and turned the 2" x 4" studs sideways. "That gained us 1 1/2" of clearance space," he says.

Of necessity, old-house owners have been endlessly inventive when it comes to finding space for a bathroom. If you're not in a position to build a 16' x 24' addition to house a new bathing salon, look for more practical space close at hand. Here are more suggestions to help you envision the possibilities.

ADAPT A CLOSET Adapting an underutilized closet or under-the-stairwell space for a powder room is a classic method of adding a half bath in an old house. But don't overlook the potential hidden in the closet next to the bathroom. By knocking out the wall between the two spaces, you may be able to dramatically improve the

function and sense of space in the existing bathroom, gaining a shower, bathtub, or laundry area in the process. That's a pretty good tradeoff, considering that many closets are less than 10 square feet in size.

MOVE THE FIXTURES If the bathroom fixtures in an existing bathroom are poorly arranged, reconfigure them to create space. Most of us have encountered bathrooms where the toilet lacks knee room, the door bangs into the lavatory, or there isn't any head room in the bathtub or shower. Even if you don't gain inches, you may free up enough space to turn a half bath into a full bath, or add a shower stall in a bathroom with a tub.

MOVE THE DOOR If rearranging the fixtures doesn't help, maybe you need to move the door. In small bathrooms, moving the door just a few inches can open up the floor plan, making a new fixture arrangement a likelier bet. The job isn't as much trouble as it sounds: a good carpenter can relocate a door, mouldings included, in just a few hours.

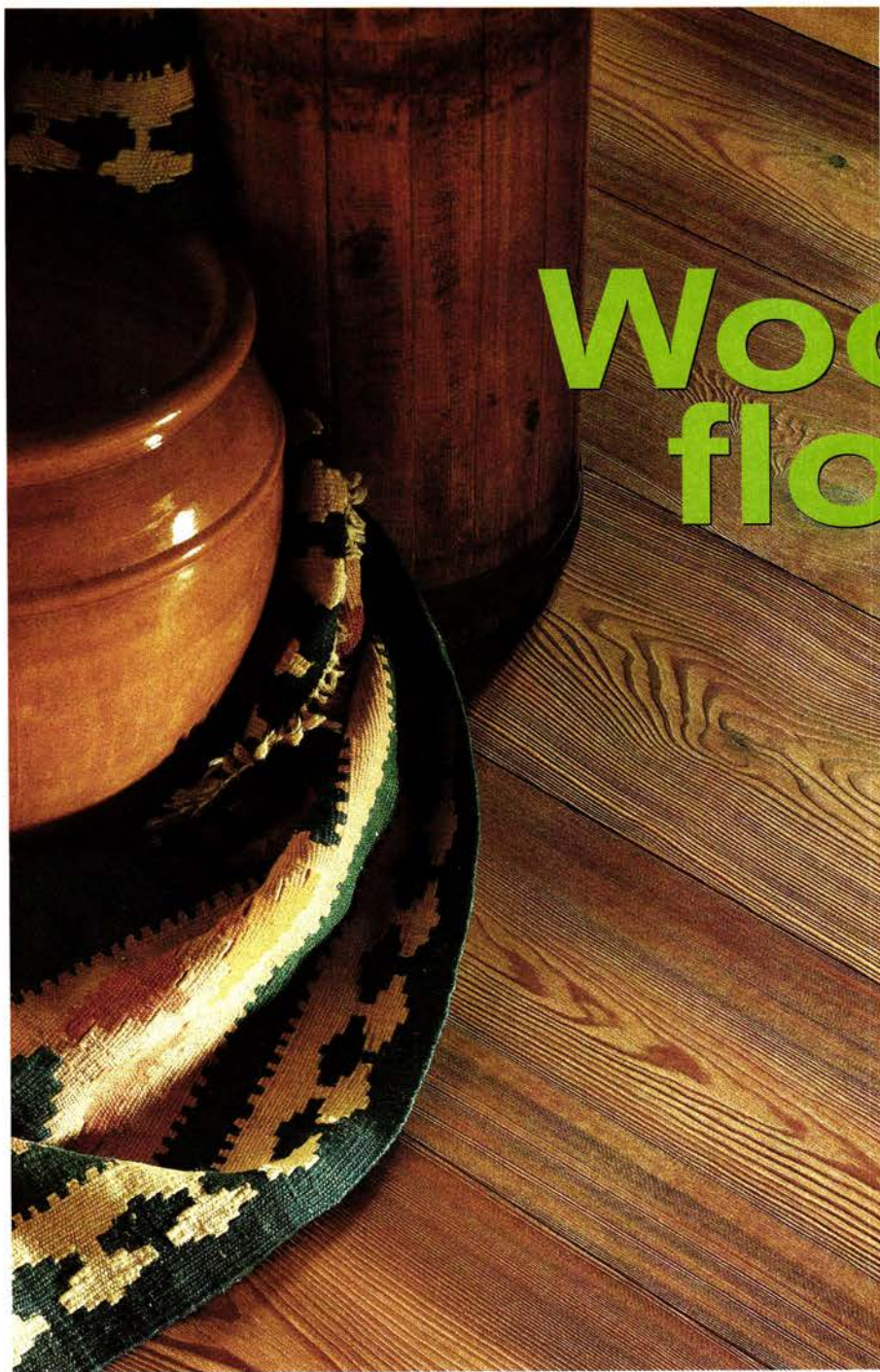
RENOVATE THE KITCHEN It's fairly easy to create space for a bath or powder room as part of a bigger remodeling project. Judging from the entries in last year's OHJ Kitchen Contest, many folks actually reduce the amount of space they devote to a bathroom when they renovate a kitchen area. Typically, this means incorporating space reclaimed from a poorly planned bath-laundry combination into the larger space. The new half bath usually finds a home in a convenient—and private—location.

STEAL THE PIPE CHASE If you'll be opening the wall to access the plumbing, look for opportunities to reclaim precious inches around the pipe chase. Many row house pipe chases are as much as 4' wide and up to 10" deep. There may be enough free space to allow for recessed, narrow shelving or perhaps even a medicine cabinet—just be sure not to interfere with any plumbing or vent stacks.



Above: Believe it or not, antique, pull-chain water closets can be adapted to meet low-flush building code requirements. Left: A single-leg pedestal sink saves space in a small bath.





A Buyers' Guide to

Wood flooring

WHEN IT COMES to wood floors in old houses, character is in the eye of the beholder. Ask a dealer who markets flooring sawn from old barn boards, and he'll tell you his flooring matches the old wood the best. Talk to a manufacturer of newly sawn old-growth lumber, and he'll claim his floors are the most authentic. Speak to a purveyor of the new engineered floors, and you'll hear that there's no difference between the heart pine surface of his flooring and the heart pine in a $\frac{3}{4}$ " solid plank.

"There's a niche for every product," says Dean Brandt, the owner of Sylvan Brandt, a company that remills old boards and saws new boards from old lumber. "There's a market for every kind of floor you want to make."

Choosing the right floor means making decisions in a way that helps narrow the field of possibilities to a mere handful. Begin by selecting either plank or strip flooring, then move on to tougher questions: Should you buy newly milled, remilled, or engineered flooring? What kind of floor says "character" to you? And, what kind of finish option do you prefer?

With all the options available in restoration flooring, it's important to evaluate your needs before you begin to search for the perfect floor.

We'll assume that you aren't replacing a floor in good condition.

Whether you're adding a new room, replacing a floor that's beyond repair, or installing a floor over a surface that previously never saw wood, you'll need to polish off a few decisions. *by Mary Ellen Polson*

PLANK OR STRIP If your house was built before the Victorian era, there's a good chance any existing wood flooring is plank flooring. At least 3" wide, $\frac{3}{4}$ " thick, and up to 16' long, the boards of these early floors were usually sawn at a local mill. Floorboards in the oldest houses can be

20" wide or more. When a flooring dealer talks about an old-house floor, he or she usually means a plank floor.

Early floorboards were typically cut from readily available local softwoods—eastern white pine in New England, southern longleaf pine in the south, and Douglas fir out west. Generally, plainsawn flooring is the simplest cut, with planks sawn across the entire width of the log, which produces a flame-shaped grain. Quartersawn flooring is a more sophisticated cut that produces boards with a vertical grain.

Strip flooring is a complex system of narrow, edge-matched boards widely manufactured since the mid-19th century. Hard, durable woods like quartersawn oak, maple, and heart pine were and still are favorites for strip floors. These interlocking boards usually measured less than 2 1/4" in width and came in random lengths. If your house was built between 1880 and 1940, it probably has strip flooring.

If you want to match an existing old-house floor, the strip or plank decision should come easily. You'll want to install flooring of the same species, closely matched to the original in characteristics and appearance. Many dealers will provide samples and even hunt up stock to match your floor by special arrangement.

On the other hand, if the floor is for a 1910 addition on an older house, you may want to opt for strip flooring—even if the oldest part of the house has wide-board floors. The idea here is that strip flooring is a more authentic fit for an addition built in the early 20th century.

MILLED OR REMILLED Restoration-quality plank and strip flooring are both readily available—either freshly milled from new lumber, or remilled from old stock. You can still get boards up to 20" wide and 16' long—although you'll pay top dollar for the pleasure. Some companies are still harvesting old-growth lumber, milling it into floorboards that are the equal of flooring laid down 150 years ago. "To me, there's really no advantage between the antique and the new,"

says Chris Sy, a marketing manager for Carlisle Restoration Lumber, which sells newly sawn, old-growth flooring. "It's just whatever your customer likes to see."

In recent years, hardwood strip flooring has made a tremendous comeback, eclipsing the ubiquitous wall-to-wall carpeting and vinyl floors of the '50s, '60s, and '70s. All strip floors are not alike, however. Modern strip flooring is sold by grade, and the most select, tightly grained wood

"It's the idea of taking a material and grading it specifically with the vision of creating an antique floor. There's got to be a differentiation made between what we offer and what you buy in a lumber yard." —Chris Sy, Carlisle Restoration Lumber

tends to be clear and uniform in color. As a result, it lacks the character marks usually associated with a well-aged floor. The random lengths are generally shorter than they were in the past, as well.

ENGINEERED FLOORS If the new floor is intended for a present-day addition, or will be installed over an existing surface like vinyl or concrete, you may want to consider an engineered floor with a vintage-wood face—especially if added height is an issue.

An engineered floorboard looks just like a plank or strip floorboard from the top. Each

There's no mistaking the beauty of 3/4" antique heart pine (top), but the surface appearance of the thinner engineered board (bottom) is strikingly similar. That's because the top layer is milled from the same wood as the solid-wood flooring, then bonded to other wood layers to create a dimensionally stable flooring material.



Engineered flooring tailored to the restoration market mimicks the fine look of vintage wood. The prefinished boards are versatile enough to install directly over an existing concrete or vinyl floor.



board is composed of three to five wood layers bonded together to create a dimensionally stable flooring product; the top layer is usually a 1/8"-thick slice of antique heart pine.

While this surface layer offers the same look as a 3/4"-thick, antique plank or strip, the entire board is significantly thinner—an advantage in applications that call for installation over an existing floor. Engineered flooring can be laid directly over concrete or vinyl. Because of the floor's composition, moisture content isn't

usually an issue. The top, factory-finished layer is thick enough to stand up to two or three sandings—the same as most solid-wood floors.

While the price of an engineered floor with an antique veneer is about equal to a comparable solid-wood product, prefinishing and ease of installation shave 10 to 15% off the installed cost of the product. The flooring is typically sold in cartons containing random lengths of boards—usually averaging about 4', with a maximum length of about 7'.

THE CHARACTER ISSUE Much of the flooring sold as vintage lumber is resawn from old timbers salvaged from old factories and barns. This kind of flooring gets its character not only from tightly grained, old-growth wood, but from nail holes that occurred as part of the original construction. "The first two or three cuts off these beams might literally have hundreds of holes in them," says John Poulos, a spokesman for The Joinery, a company that sells both antique and

Sorting the Options

PRODUCT	COMPOSITION	INSTALLATION	FINISH
Plank, remilled	Solid wood plank, remilled from old timbers, usually 3/4" thick in widths from 3" to 10" or more, random lengths (up to 16').	Blind-nailed over subfloor/plywood; pre-squared ends minimize gaps. Can also be face-nailed for a traditional look.	On-site finish-sanding and staining.
Plank, new and newly sawn old-growth	Solid wood boards sawn from new timbers, usually 3/4" thick, in widths from 3" to 10" or more, random lengths (up to 16').	Blind-nailed over subfloor/plywood; pre-squared ends minimize gaps.	Can be finished on-site or factory finished for durability and stain resistance.
Strip, new and remilled	Solid wood, edge-matched strips, milled from new hardwoods or remilled from old timbers; usually 3/4" thick, in widths from 1 1/2" to 2 1/4", shorter random lengths.	Blind-nailed over subfloor/plywood; narrower width and pre-squared ends minimize gaps and cupping.	Can be finished on-site, or factory-finished for wide range of effects, including durability and stain resistance.
Engineered flooring	Three to five thin layers of wood, laminated to form a board 5/8" to 3/4" thick, in widths from 2 1/4" to 7 1/2"; top 1/8" is new hardwood or antique wood. Plank or strip appearance; random lengths.	Glued, blind-nailed, or floated over existing floors, concrete, or plywood; very low shrink-swell ratio minimizes gaps and cupping.	Factory finished and stained for durability and stain resistance. Factory finish options include wire brushing, and oil or wax finishes.

engineered flooring. "That's the most character-rich wood."

Or is it? Competitors beg to differ. "They weren't recycling barns 200 years ago," argues Sy of Carlisle Lumber. "In my opinion, people who are doing replication or restoration work are better off with newly sawn old growth."

It's up to you decide what looks most authentic. Beyond the mere appearance of the wood are more subtle differences—specifically the width and length of boards, and how they're put together. For instance, an engineered floor is tight and virtually flawless: there are no gaps between boards or at the ends of planks. While such a floor might be an ideal replacement for a kitchen floor with worn-out vinyl, or a new, family-room addition, it may not fare as well in close proximity to a true antique floor. "A lot of the character in an old pine floor reflects the fact that it was hand-crafted," Sy says. "An engineered floor just can't reproduce that."

FINISHING Until recently, most restoration flooring was finish-sanded and stained on site. To ease tight construction schedules and cut down on cost, manufacturers are increasingly offering prefinished flooring. All engineered flooring comes prefinished, and many solid-wood manufacturers will apply or recommend treatments tailored to their products. For example, Carlisle Lumber suggests a high-resin tung oil that hardens to a finish as tough as polyurethane, but with more pleasing results. The Joinery's Wide Plank engineered floor in antique larch is wire-brushed to raise the grain, then sealed with penetrating oils. "If it were just smooth-sanded, it wouldn't look as old as it in fact is," Poulos says.

No matter which option you choose, make sure the finish is durable and easy to renew. Sanding should be the option of last resort, even if the floor is new; most floors can only withstand two or three sandings in a lifetime.

Whether it's old-growth, remilled, or engineered with an antique veneer, a floor with the character of old wood speaks volumes. "It adds an aura of historical significance to the room," says Poulos. "When you walk in, you know you're not looking at an ordinary floor." 🏠

SUPPLIERS

Most of the companies listed below sell reclaimed or new old-growth flooring in species from heart pine to antique chestnut.

Several also offer engineered floors with vintage surfaces.

ALBANY WOODWORKS

P.O. Box 729
Albany, LA 70711
(225) 567-1155
www.albanywoodworks.com
Circle 42 on the resource card.

ARCHITECTURAL TIMBER & MILLWORK

49 Mt. Warner Rd.
Hadley, MA 01035
(800) 430-5473
Circle 43 on the resource card.

AUTHENTIC PINE FLOORS

P.O. Box 206
Locust Grove, GA 30248
(800) 283-6038
www.authenticpinefloors.com
Circle 44 on the resource card.

AUTHENTIC WOOD FLOORS

P.O. Box 153
Glen Rock, PA 17327
(717) 428-0904
Circle 45 on the resource card.

CARLISLE

RESTORATION LUMBER
1676 Rt. 9
Stoddard, NH 03464
(800) 595-9663
www.wideplankflooring.com
Circle 46 on the resource card.

CHESTNUT SPECIALISTS

400 Harwinton Ave.
Plymouth, CT 06782
(860) 283-4209
www.chestnutspec.com
Circle 47 on the resource card.

M.L. CONDON

250 Ferris Ave.
White Plains, NY 10603
(914) 946-4111
Circle 48 on the resource card.

CRAFTSMAN LUMBER CO.

436 Main St.
Groton, MA 01450
(508) 448-5621
www.craftsmanlumber.com
Circle 49 on the resource card.

GOODWIN HEART PINE CO.

106 SW 109 Place
Micanopy, FL 32667
(352) 466-0339
www.heartpine.com
Circle 50 on the resource card.

HARTCO FLOORING CO.

16803 Dallas Parkway
Addison, TX 75001
(800) 442-7826
www.hartcoflooring.com
Circle 51 on the resource card.

HISTORIC FLOORS

OF OSHKOSH
911 E. Main St.
Winneconne, WI 54986
(920) 582-9977
Circle 52 on the resource card.

INTERNATIONAL HARDWOOD FLOORING

7400 Edmund St.
Philadelphia, PA 19136
(800) 338-7481
www.ihfinc.com
Circle 53 on the resource card.

THE JOINERY CO.

P.O. Box 518
Tarboro, NC 27886
(800) 726-PINE
www.joinery.com
Circle 54 on the resource card.

KENTUCKY WOOD FLOORS

P.O. Box 33276
Louisville, KY 40232
(502) 451-6024
www.kentuckywood.com
Circle 55 on the resource card.

MOUNTAIN LUMBER CO.

P.O. Box 289
Ruckersville, VA 22968
(800) 445-2671
www.mountainlumber.com
Circle 56 on the resource card.

NEW ENGLAND HARDWOOD SUPPLY CO.

100 Taylor St.
Littleton, MA 01460
(800) 540-8683
Circle 57 on the resource card.

NEW ENGLAND WHOLESALE HARDWOODS

P.O. Box 534
Pine Plains, NY 12567
(518) 398-9663
www.floorings.com
Circle 58 on the resource card.

PIONEER MILLWORKS

1755 Pioneer Rd.
Shortsville, NY 14548
(800) 951-9663
www.newenergyworks.com
Circle 59 on the resource card.

J.L. POWELL & CO.

723 Pine Log Rd.
Whiteville, NC 28472
(800) 227-2007
Circle 60 on the resource card.

PREMIER WOOD FLOORS

16803 Dallas Parkway
Dallas, TX 75248
(800) 588-1707
Circle 61 on the resource card.

RARE EARTH HARDWOODS

6778 E. Traverse Hwy.
Traverse City, MI 49684
(800) 968-0074
www.rare-earth-hardwoods.com
Circle 62 on the resource card.

ROBBINS FLOORING

25 Whitney Dr., Suite 106
Milford, OH 45150
(800) 733-3309
www.robbinsflooring.com
Circle 63 on the resource card.

SYLVAN BRANDT

651 E. Main St.
Lititz, PA 17543
(717) 626-4520
www.sylvanbrandt.com
Circle 64 on the resource card.

TIMELESS WOOD

RR 1, Box 49A
Irasburg, VT 05845
(888) 515-0886
Circle 65 on the resource card.

WOODHOUSE

P.O. Box 7336
Rocky Mount, NC 27804
(888) 705-WOOD
www.joinery.com
Circle 66 on the resource card.

Whatever you call it—roof window, lantern, or monitor—and however you like it, the illustrious skylight is popular once again. Knowing more about its history and impact, makes for the best fit with an old house roof.

CLASSIC RESIDENTIAL skylights are architectural openings with a long but overlooked history. Though their numbers dwindled though the first half of this century, as houses grew smaller and artificial light became ubiquitous, before 1900 they were common for three practical reasons. In a pre-electric world, clear skylights brought valuable light to windowless spaces such as stairwells, hallways, and lofts. When built to open or move with operable vents, they increased

LIGHTS

air circulation and living comfort. Fitted with a lower panel of ornamental glass—the laylight—skylights added luminous beauty to building interiors.

Originally, residential skylights were made of wood by carpenters as close cousins of other rooftop features—cupolas, belvederes, and turrets. If sited on a slope, they were often as simple as a boxed opening—the curb—topped by a windowlike frame. As the sheet metal industry advanced in the late-19th century, shops turned out steel- and copper-frame skylights in hipped, shed, and gable types for commercial and residential buildings alike.

Improvements in glass and frame materials expanded the size and applica-

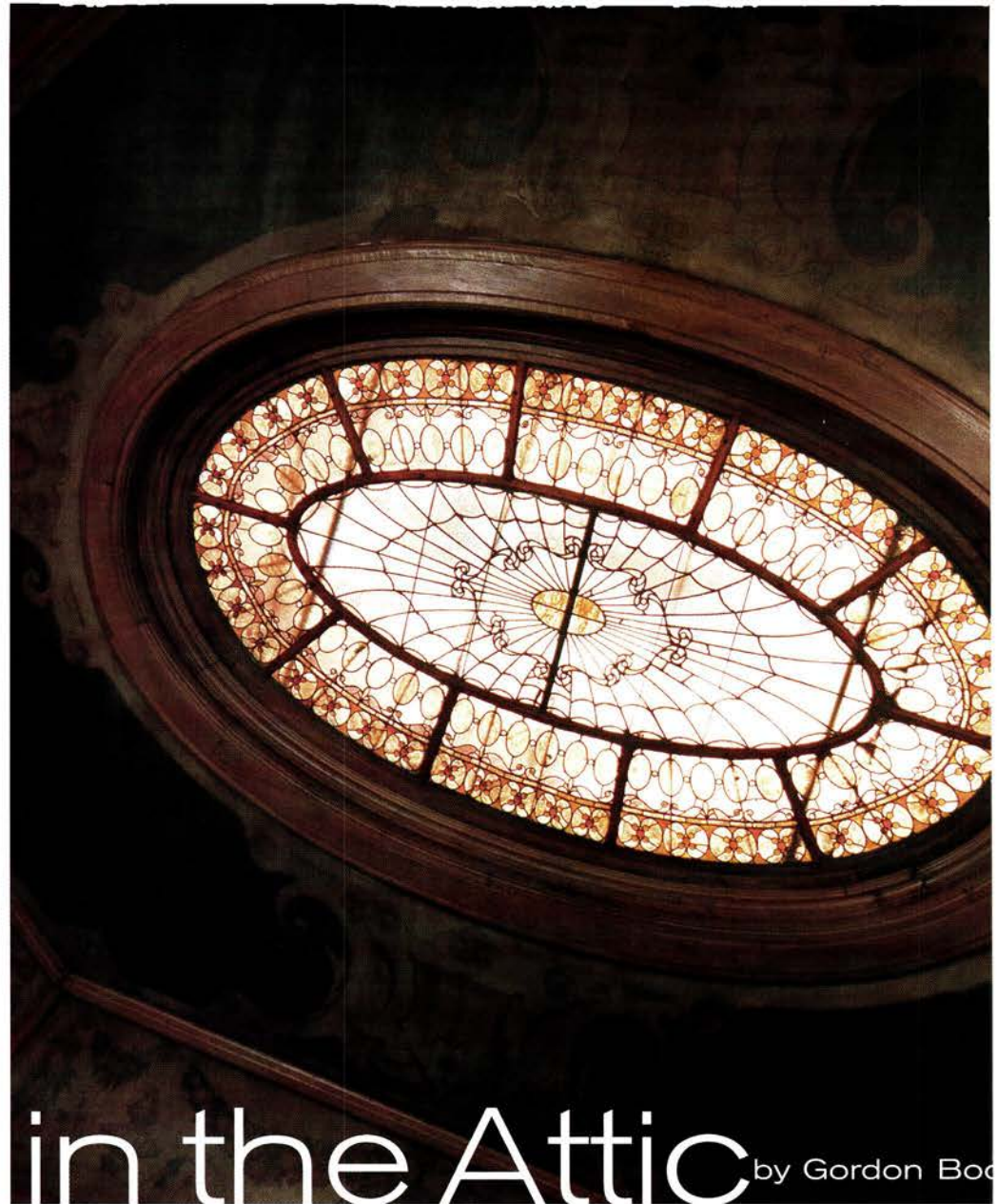
tions for skylights. Solariums, studios, and other spaces with specific need for copious amounts of natural light would glaze large sections of a roof slope, using a frame of wood or possibly metal. When hot water plumbing brought the marvel of indoor bathing, vented skylights helped dissipate moisture-laden air while contributing light with privacy. Along with clerestory windows, decorative skylights took on a new value at the turn of the century in designs that were both architecturally and functionally progressive. In the hands of architects like Purcell & Elmslie and, most famously, Frank Lloyd Wright, the skylight became a ceiling of abstract stained glass that bathed living and dining rooms in an

In classical ellipses or rectilinear grids, laylights of stained glass filter the traditional skylight into lucid ornament.

ethereal shower of color.

Skylights have their place on many old-houses, but an installation doesn't stop with the roof penetration. Though the practical and aesthetic issues may appear minor at first, they will be more than obvious if they cause problems later.

CONSIDER THE INTERIOR Since the main purpose of a skylight is to bring daylight into the building, there must be a living space directly below the skylight (the reason so many historic skylights shine on a central stairwell). Without this advantage, the skylight needs either a light well,



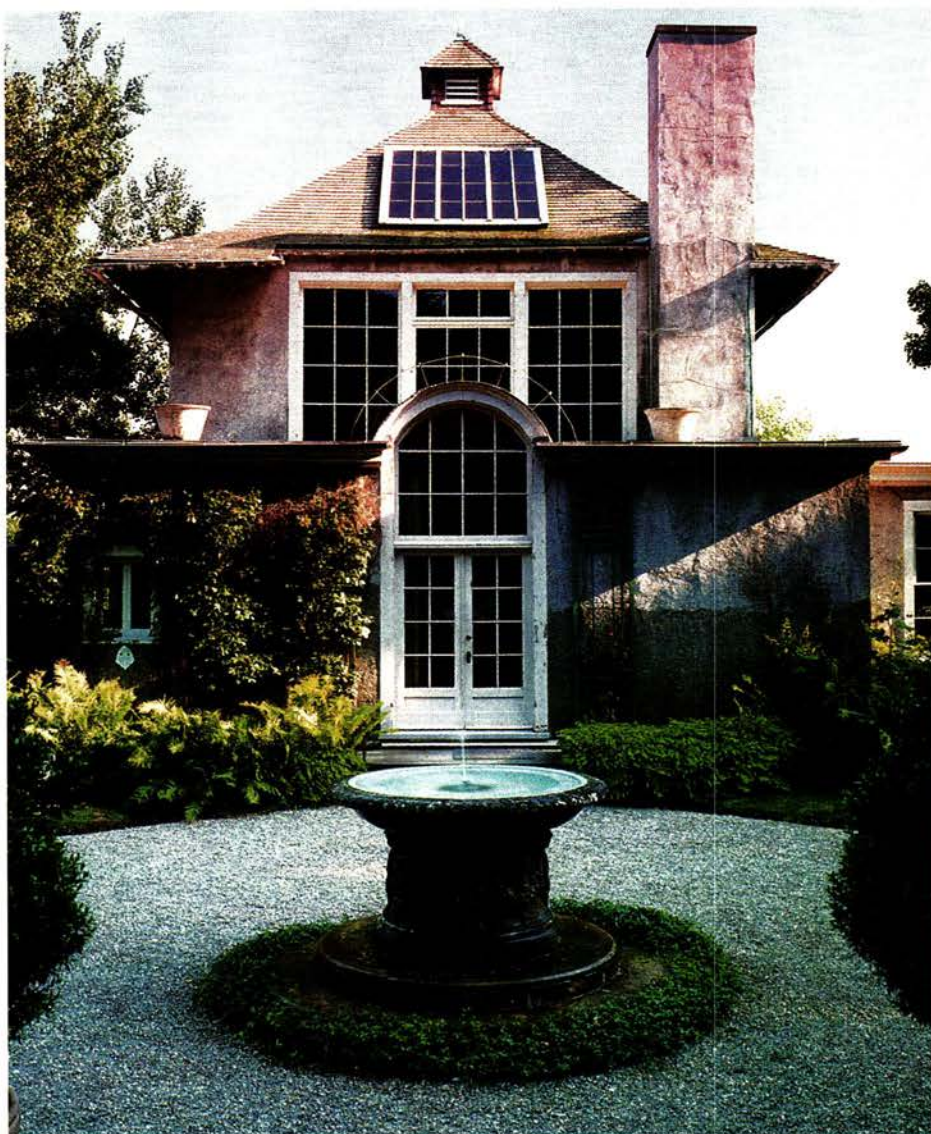
in the Attic by Gordon Bo

to conduct the light through the intervening space, or a ceiling right under the roof—such as a so-called cathedral ceiling, not always a traditional treatment. Depending upon their glazing and location, under direct sun some skylights can produce “hot spots” on interior surfaces.

No matter what the design or type, skylights are breaches in the “thermal envelope” of the building and very prone to condensation on the interior surface. Like windows, they form a minimal barrier between warm, moisture-laden air on the living space side and the frequently colder environment outdoors. With few exceptions skylights need to be equipped with condensation gutters to control this moisture accumulation.

CONSIDER THE ROOF Unless they perch on a ridge or other summit point, skylights of any design constitute an obstacle to water run-off. At the very least they must be carefully flashed on all sides to divert water and prevent leaks. Where roofing materials permit, step flashing along sides helps throw water out onto the roof, and prevent curlback at the low side of the curb. Wide skylights (over 24") on steep roofs frequently require a cricket or saddle—a tentlike structure of sheet metal also used on the up-hill side of chimneys.

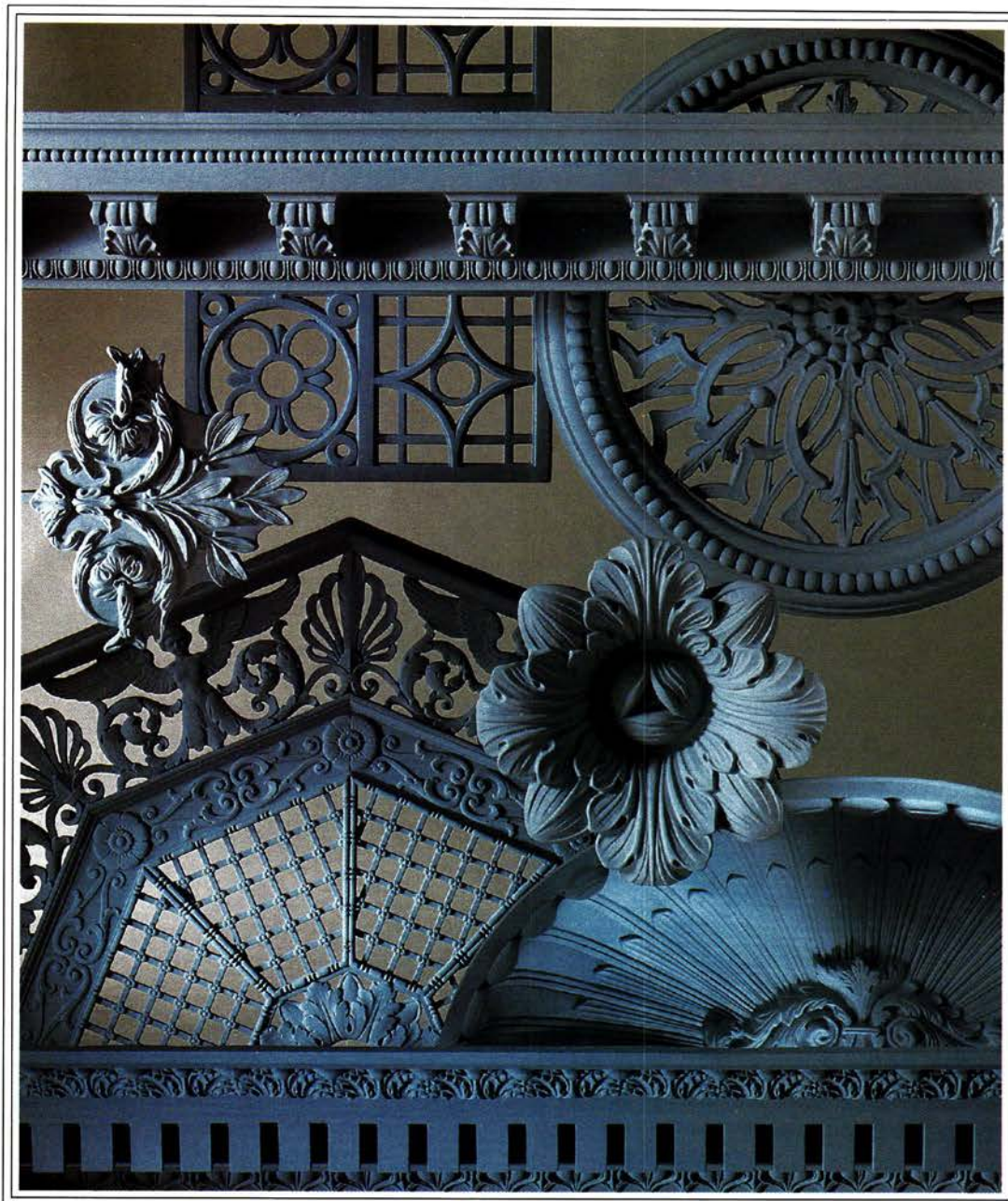
Architecturally, a skylight of any size will be obvious from the ground if it is simply popped into the roof based only on the most expedient installation from the inside. Historically, classic skylights were integrated into prominent roof features, such as belvederes and cupolas. Otherwise, they were sequestered on secondary roof spaces and hidden from view. Old house owners with roofs unable to accommodate either of these options might investigate one of the new tubular skylights—novel devices that conduct light like a periscope from a small dome on the roof. They eliminate the need for a light well, and, when designed for a diffuser, may be adaptable for a laylight effect. 🏠



SUPPLIERS **J.S. WAGNER COMPANY, INC.** 4909 46th Ave., Hyattsville, MD 20781, (301) 927-9030. Custom fabricated metal skylights. Circle resource number 72. ■ **GLASS HOUSE** 50 Swedetown Rd., Pomfret Ctr., CT 06259, (800) 222-3065. Custom fabricated wood skylights. Circle resource number 73. ■ **ODL** 215 Roosevelt Ave., Zeeland, MI 49464, (616) 772-9111. Tubular skylights. Circle resource number 74.

Top: The skylight for sculptor Daniel Chester French is echoed all over the studio. Below: New wood skylights can be ordered in stock traditional forms.





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SHINGLE STYLE

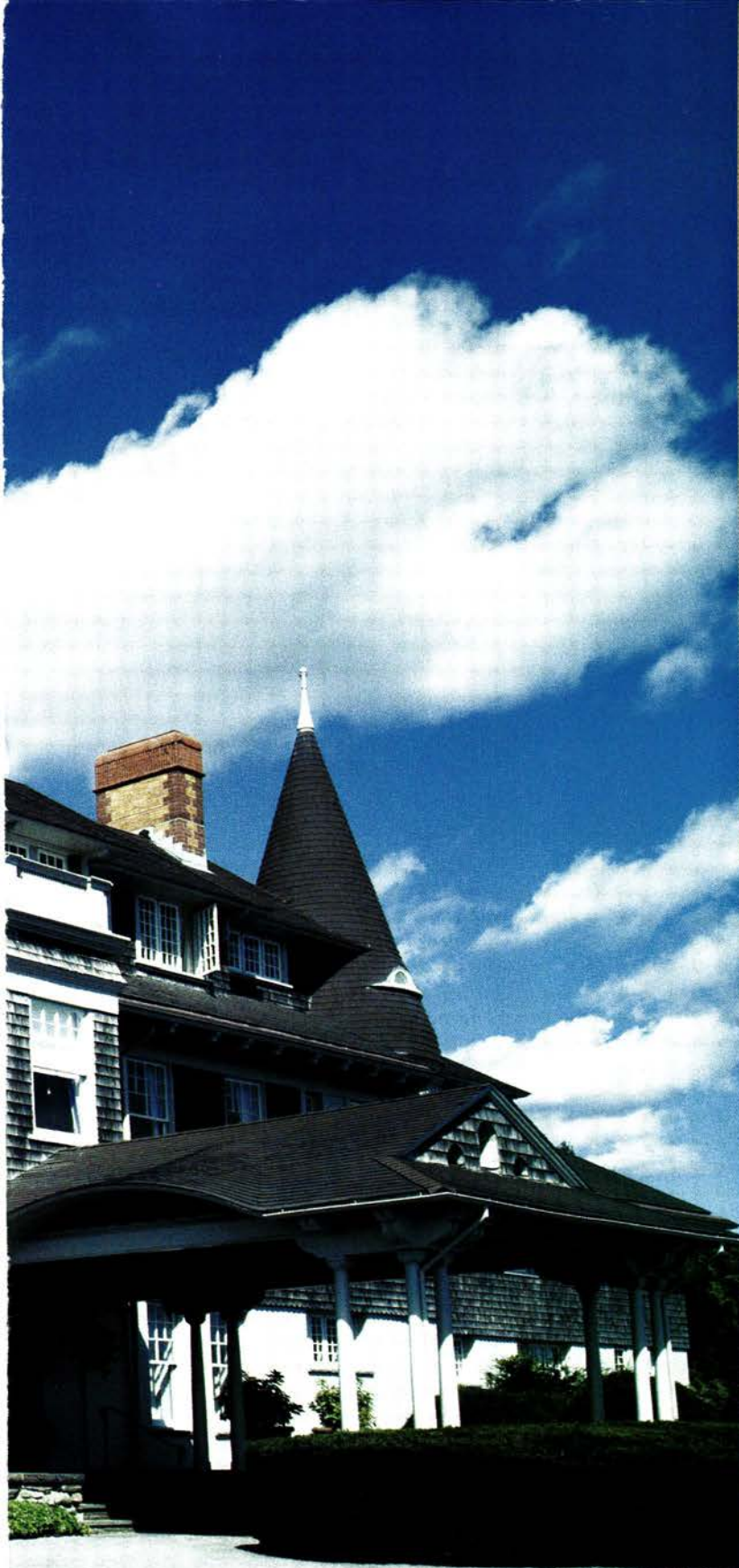
This is a style that's hard to pin down—a New England vernacular popular in the Mid-Atlantic but also influential in Chicago and on the West Coast . . . an informal, highly imaginative style nevertheless built for the wealthiest clients . . .

an asymmetrical, grounded ramble with the steep roof pitches of medieval England. The Shingle-style house is a Queen Anne colonial, with interiors that play with Japanese and Islamic art alongside classical panels and Georgian woodwork. But *it is* a type: we recognize its continuous skin of wood shingles, its textured but taut surfaces, decorated panels, and horizontal string courses. We recognize it as a style ahead of its time, a modern style born in the Victorian era.

NAUMKEAG [1886]

STOCKBRIDGE, MASS.

Architect-designed examples of the style tend toward an almost Modern severity, but shingles themselves can be decorative, and classical ornament is not uncommon.



HAMMERSMITH FARM [1887]

NEWPORT, R.I.

The Auchincloss family retreat was designed by R.H. Robertson in the shingled "cottage style" popular for the informal summer homes of the wealthy during the 1880s. The asymmetrical use of turrets, towers, and oriels was common.

JOHN T. HOPF

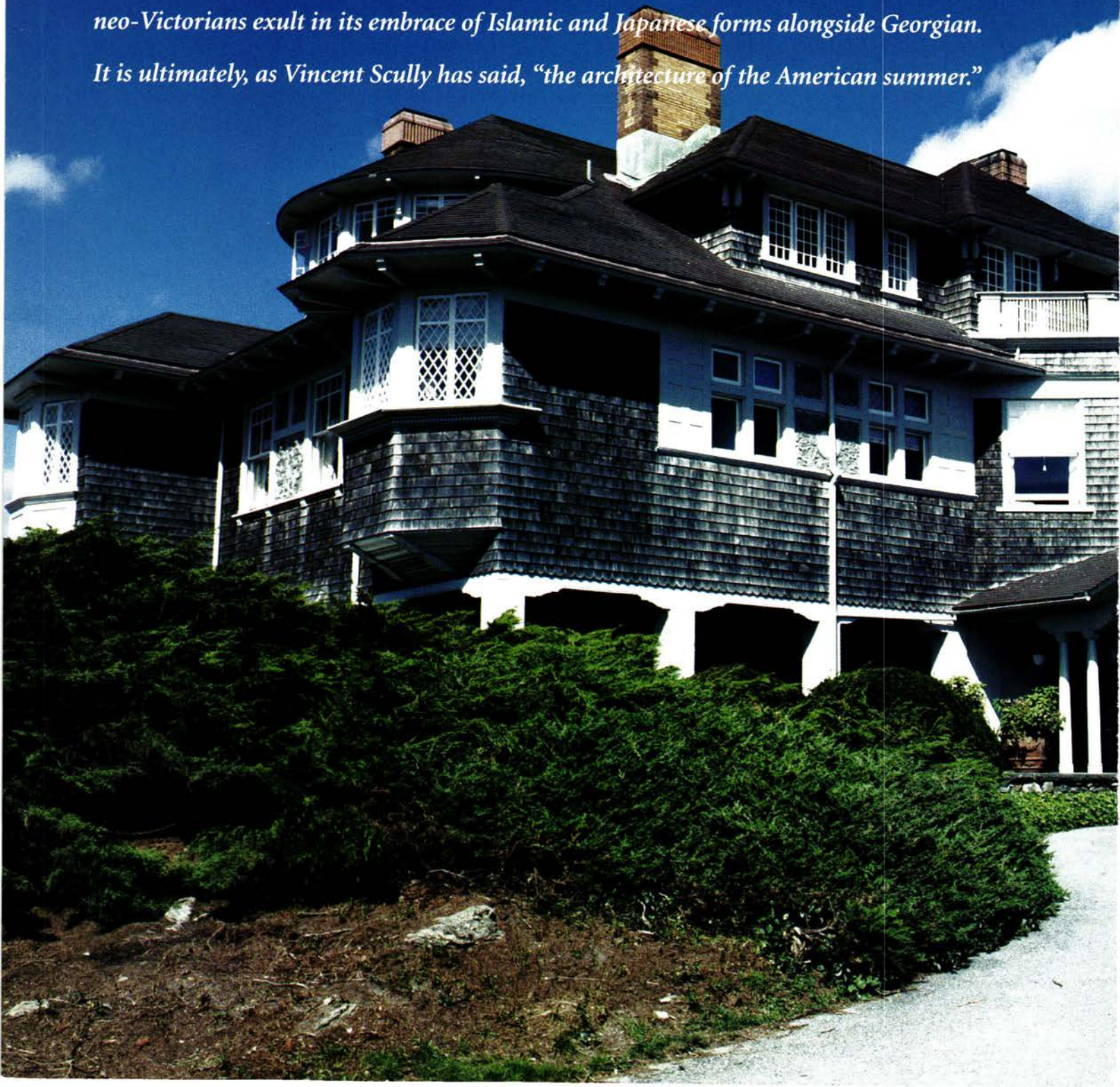


MEDIEVAL VOCABULARY that was evident in early examples shifted to a more classical formality in just one generation. But, always, the Shingle style allowed imaginative expression. The rambling, shingle-covered style was the result of an appreciation of New England colonial forms overlaid on the popular Queen Anne movement, with free use of Japanese, Moorish, and Art Nouveau motifs. At Naumkeag, the grandest survivor, mahogany-paneled formal rooms downstairs—high-ceilinged, furnished in exquisite antiques—have a modern flow, and a very unVictorian lack of ostentation despite their size. Upstairs, bedrooms with netted bed canopies and cozy nooks are quaintly papered. | Earlier examples are English in inspiration, but the colonial motifs and extensive piazzas (porches) make these distinctly American houses. In most, public rooms are anchored by a huge living hall with a fireplace and an adjacent grand staircase. Parlors might be European or Aesthetic; the Colonial Revival formal dining room is a Shingle style convention. Furnishings included good American antiques, lesser pieces removed from the city house, English Arts and Crafts furniture, Victorian and Mission wicker, and American Craftsman furniture. | Original Shingle-style houses are rare: few were built and many of those, being summer houses, have since burned, or been demolished or radically altered. But the style's influence is apparent in many late-19th-century suburbs, where builders inspired by the well-publicized originals put up their own, more modest versions.

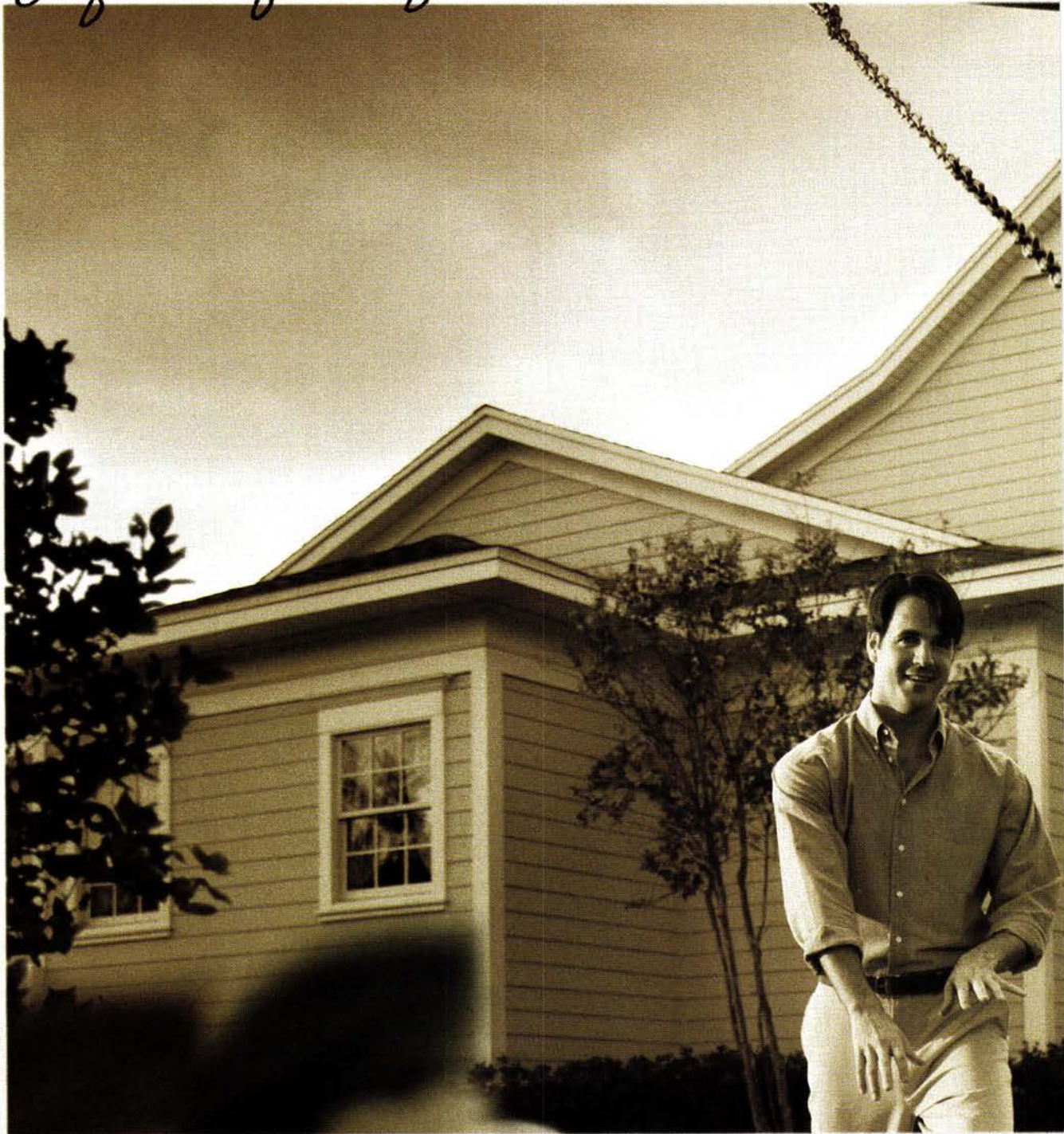
SHINGLE STYLE

[1874 - 1910]

A rarefied style of the 19th century, it is one beloved today. Architects cherish its grand informality. Colonial Revivalists appreciate its simple forms and classical allusions; neo-Victorians exult in its embrace of Islamic and Japanese forms alongside Georgian. It is ultimately, as Vincent Scully has said, "the architecture of the American summer."



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OLD HOUSE HOW-TO

BASICS

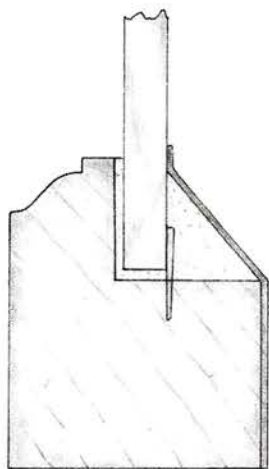
Putty and Points

BY GORDON BOCK

PANES OF GLASS—the lights in architectural terms—are the “eyes” of any window, but like living tissue, they’re delicate and easily damaged. For this reason, centuries ago builders perfected a pane-holding system of putty and points that is both long-lasting and simple to renew. Reglazing windows used to be a standard maintenance procedure for a handyman or painter, and it still is for anyone who owns an old house. Plus, once you master some of the related techniques, such as cutting glass or removing putty and paint, you’ll possess the most important skills for restoring old windows—and what old house doesn’t have windows that need work?

A clean, stiff, 1½" putty knife is more than a means to catching overpaint on a freshly reglazed window. This simple hand tool can remove and replace all the materials that secure the glass.





Glazing at a Glance

Viewed in cross-section, the subtleties of the glazing system become obvious. Putty surrounds the glass on three sides, forming a flexible cushion. Metal points, protected by putty, hold the glass in the sash. Putty extends no higher than the inside edge of the muntin. Paint laps onto the glass to complete the seal.



Left: If you're restoring a lot of windows, you might invest in a professional putty-softening tool that heats via electric coils. Once it's hot, the putty returns to near-new softness and plows up easily with a putty knife. **Right:** Brush on as much of the linseed oil pre-prep as the wood will "drink up". It not only puts life back in the fibers, it keeps the wood from drawing oil out of the new putty when the window's returned to service.



Undoing Old Putty

THE DIFFICULT PART of replacing a pane is not removing the old glass. Fragments usually pull out readily in a gloved hand. Or you can don goggles, place the sash putty down on top of a trash barrel, and carefully knock the glass out with a hammer. No, the real task is removing old putty from the glazing rabbet, that L-shaped channel that receives the pane.

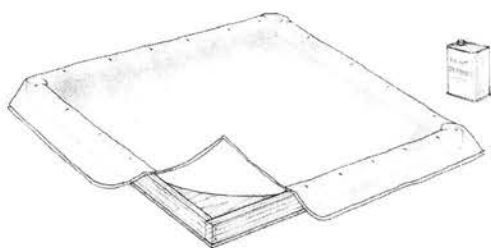
Knowing the nature of putty helps. Old-time glazing putty is basically a mixture of linseed oil and whiting (chalk), although ingredients as diverse as white lead and egg white were also included at times. As linseed oil oxidizes, it turns semi-solid, which is why it's been the backbone of paint for centuries. With age, however, linseed oil becomes nearly solid, and that turns old window putty into stone.

On the typical window, half the old putty lifts away with the flick of a putty knife, while

the rest stays put with a vengeance. Resist the temptation to dig the tough stuff out with a chisel or screwdriver—you'll just gouge up the wood, leaving the rabbet edge too uneven for a neat reputty job later. Or worse, you'll slip and cut yourself. The answer to ossified putty is to soften it first.

Since it contains linseed oil, you can often dissolve old putty with the same chemicals used to strip paint—either by coating the putty with a brush or by soaking the whole sash (see box below). The more popular approach though is heat-softening. By slowly moving back and forth with a hot air gun, pencil-tip torch, or even a hairstyling blowdryer you can warm the putty to a pliable state without damaging the wood.

After you've cleared away the bulk of the putty, pry all the old points out of the sash, then repeat the heat or stripper treatment carefully to completely clean the rabbet. Finish up with



Sash-in-a-Box

If you're completely reglazing more than a few windows (and restoring the paint as well) consider soaking them in a shallow tank. Build a box to size using 2x4 or 2x6 sides and a plywood bottom. Next, line the box with two layers of 4-mil polyethylene sheeting, lapping over the sides. Then fill about 1" deep with paint stripper. (A saturated solution of TSP cleaner is often sufficient.) Carefully place the sash putty-down in the bath, then let soak several hours. When done, lift the sash slowly as putty and glass will fall right out.

a putty knife or paint scraper, making sure corners are sharp and putty-free. Then paint the rabbet—and any dried-out wood or exposed end grain—with a 50:50 mixture of linseed oil and turpentine. Allow to dry 24 hours.

Glass That Fits

WHETHER YOU ORDER it from the hardware store or cut it yourself, you'll have to accurately measure your window for new glass. Pane dimensions are the same as the glazing rabbet, minus $\frac{3}{16}$ " or so in each direction for clearance. Bear in mind, however, that even old windows are usually designed around fairly round numbers—8 $\frac{1}{2}$ " x 10" for instance, rather than 8 $\frac{5}{16}$ " x 10 $\frac{3}{32}$ ". If you don't have the old glass out yet, you can usually measure between the tops of the indoor side of the muntins with accurate results.

The cost of having someone else cut glass is often worth the nominal extra expense; if they goof, they eat the cost of the glass, not you.



Top: First lubricate the wheel at the tip of a common glass cutter, then score the glass once in a thin white line. **Below:** Flex the end of the glass to snap the sheet in two.



However, glass cutting is a simple skill and worth practicing if you are working on a house full of windows. Start with a good quality glass cutter that is brand new; old glass cutters are a sure ticket to wild glass cuts. Make sure the glass is clean, then support it evenly on a flat work surface. A thin-napped carpet or towel is excellent. Plan your cut for the most efficient use of the glass, then set up a straightedge or T-square along the line.

When you're ready to cut, first dip the cutter in a glass of kerosene. This all-important step lubricates the wheel. Next, start the cutter at arm's length away, then draw it towards you with light but firm pressure. As you pull the cutter, it will score the glass in a thin, white line. Move with light but firm pressure, and draw the cutter completely off the glass at your side. Don't stop in the middle of the glass, or go over the line later. If you've scored your glass cleanly, you should be able to take the near end in two gloved hands and snap it apart like a fortune cookie.

Placing Panes

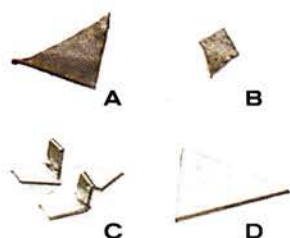
BEFORE YOU PROCEED any further, test the glass for fit in the glazing rabbet. It's amazing how bits of leftover putty will hide in a sash you meticulously scraped clean. The glass should drop in easily with at least $\frac{1}{16}$ " clearance all around. If it doesn't, turn the pane 180 degrees and try again, in case the window or glass are slightly out of square, or cut a new pane. Glass that binds in the frame is doomed to cracking—often before you finish reglazing.

For the window to have a weathertight seal, you must first backputty the glass. Take a handful of fresh putty and knead it in one hand until it's warm, soft, and doughlike. This important step rehomogenizes the ingredients and makes the putty workable. Then lay it all around the glazing rabbet in a thin bead. Work in enough with your knife or thumb to fill the corners, but don't go overboard. Excessive putty makes it harder to set the glass. Afterwards, lay in the glass and gently press it down into the rabbet, squeezing out putty on the opposite side. Don't force the



Old Glass

Though some people will tell you that old glass is too brittle to cut, the reality is that it just takes more care. Old window glass is inevitably dirty, so it has to be cleaned well first. Equally as important, most old glass cuts better on one side than the other. Since the majority of pre-1920s window glass was made by the cylinder process (see "Glass in the Past", July/August 1998 OHJ), careful inspection of a pane may show that one side has slight bumps or pockmarks—the former inside of the cylinder—while the other side is smoother. All other factors being equal, the bumpy side is usually preferred for cutting because it has fewer intrinsic stresses. Also, old glass is rarely dead flat. Firm support increases the chances you won't lose the glass.



Left: Once the glass is set in the backputty, press in the points. In old windows, glazing points are simply little slivers of zinc or sheet metal (A) cut on the job with tin snips. You may also find tiny diamond points (B) installed at a factory. Today most hardware stores sell *push points* (C) manufactured with little “ears” to simplify installation. Traditional triangular glaziers’ points (D), though trickier to install, often fit better on older windows because they’re flat. **Right:** After packing the sash with putty, strike the bevel by running a clean knife down the rabbet.

glass, but push gently a side at a time until you have a seal the thickness of shirt cardboard.


Putty weatherproofs the glass, but points hold it mechanically in the frame. Whatever design you favor, press the points into the glazing rabbet with a putty knife or flat-blade screwdriver, seesawing slightly if necessary. Use one or two points to a side—three at most for large panes. Make sure the point is parallel to the glass as you push or you’ll crack the glass. If the point doesn’t go in easily, pick another spot. Set the point about half its length (up to the ears for a push point) so putty will completely hide the

metal. Once you’ve set the points, trim the back-putty from the other side and reuse it.

Bevels and Paint

THE PUTTY OUTSIDE the glass is basically the same as the backputty, except for the bevel finish. It is this angle that sheds water, enhances the window, and gives amateur glaziers the most trouble. The trick—if there is one—is to use a clean, smooth putty knife and practice.

Again, start by warming the putty thoroughly in your hand, then press it into the rabbet with your chosen method. Next, place your putty knife parallel to the rabbet and establish roughly the angle you want to putty. You can go back and refine your angle on a second pass, but the goal is to have the bevel no higher on the outside than the edge of the muntin on the inside. Then grasp the knife firmly with your thumb and forefinger and draw it through the putty. Use the edge of the sash and a finger or two as a guide. If you find the putty drags, check your knife to make sure it’s clean. If the putty doesn’t stay in the rabbet, make sure it’s warm enough and pressed into the corners.

When you’ve run your bevels, form the “valleys” of the glazing with the corner of your knife. Then set the window aside for two days to a week to let the putty skin over. When the putty is no longer tacky, touch up any uneven glazing spots and paint the sash. Be sure to bring the paint coat from the wood, over the putty, and down onto the glass for about $\frac{1}{16}$ ” so it makes a continuous seal. When the paint is dry, clean up linseed oil smudges with a razor blade and ammonia for a crystal-clear window. 

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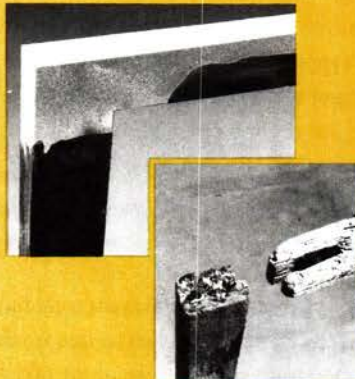
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OLD HOUSE ADVISOR



Not quite a wainscot, these horizontal boards clearly show decorative panels—but of what?

PERPLEXING PANELS

While working in our 1870 Victorian cottage, we found this interesting pattern below layers of white paint. It looks to be green paint around a clear oval of glue or shellac; the room was originally a parlor (we think). Can you identify it?

— BILL ADAMS AND LAURI MARTIN
CONYERS, GEORGIA

Judging by your photos, you may have covered a farmhouse-style decorative sh. Generally, wide, horizontal boards very common for lower wall treat-

ments from the colonial era until the 1880s, when machine-produced millwork brought narrow beadboards or intricate raised panels to many houses.

The most fascinating feature of your find, of course, is the pattern. The way it fits the dimensions of each lapping board seems to indicate coursing, like masonry. This is not surprising. For much of the mid-19th century, wallpapers printed in imitation of ashlar stonework were the height of fashion for hallways. This simulated masonry, with its wide pattern of courses, lent a substantial, classical ele-

gance to upscale interiors. Your boards could be some country faux finisher's interpretation of this "downtown" scheme.

UNDOING ROOF GOO

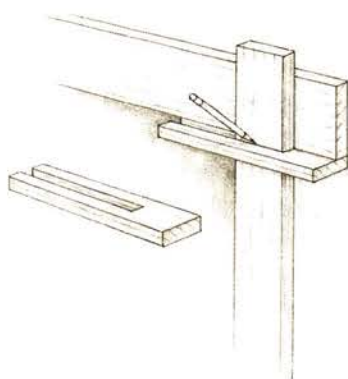
We're trying to remove black roof cement from our row house ironwork. Is there a magic solution?

— NADINE SCHWARTZ
HOBOKEN, N.J.

AS WITH ANY CLEAN-UP question, the all-important first step is to establish what you have. Most likely you're stuck with bituminous cement, a generic term for a semi-solid mix of complex hydrocarbons. The two bitumens used for over 100 years in roofing, coal tar and asphalt, look nearly the same but have different sources. Asphalt is derived from petroleum—usually by processing, but also through natural forces—so it will soften with petroleum-based solvents (kerosene, mineral spirits). Coal tar, on the other hand, is a byproduct of the coal industry and far more tenacious. You'll have better luck freezing the stuff with dry ice, then chipping it off.

RIGHT CALIPERS

To add a tip to your article on installing casing (May/June 1999), a combination square is a handy tool for making the butt joints in construction, where the end needs to be nice, square angles. Unfortunately, the best old-house floors are off a level. Instead, I make a trick I call "eat-uncle." To mark the casing,



A site-made gauge speeds casing and baseboard marking.

this simple device defines exactly the angle of the mating board for easy marking. I might add, carpenters have used the same idea for clapboards for years.

— MICHAEL HOLTZMAN
MADISON, WISC.

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Repairing broken plaster ornaments, wood roundels, china, and other irregular circular objects makes for a tricky glue job. You need to apply adhe-

sive, place the object concave side down on a mound of sand, then somehow add pressure to the rims. This last step is often a slipshod operation. My solution is to use a spring-loaded plate hanger, the kind made for decorating dining room walls. They're available in 9" to 12" diameters at hardware stores and make an inexpensive four-point clamp.

— WILLIAM TALBOT
NEW YORK, N.Y.

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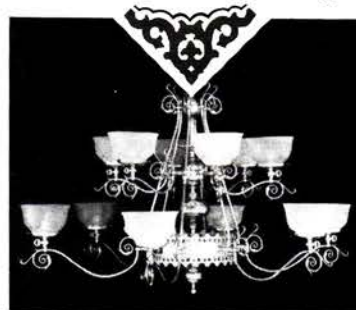
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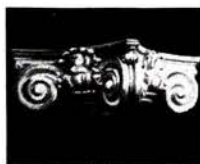
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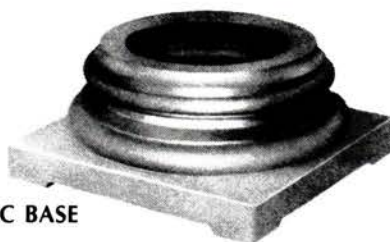


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Books for Thought *by Gordon Bock*

Two similar-looking books, with equally alliterative titles, offer different perspectives on the promising future of preservation at the millennium mark.

BUILDINGS HAVE BEEN expanded and appended to since the first roof beam was raised. In today's world, however, planned additions to historic structures often clash with the goals of preservation. There's no question an addition can bring new utility—and therefore viability—to a building of 50, 100, or 150 years, but how will it affect the original expression and intent? In *The Architecture of Additions: Design and Regulation*, Paul Spencer Byard offers not answers but, even more useful, a framework for answers.

Along with being a practicing architect and professor at Columbia University's preser-

"The public worth of architecture resides partly in what buildings do . . . and partly in what buildings say."

— PAUL SPENCER BYARD

vation program, Byard is a lawyer, and he plots his book along the lines of a legal argument. In the preface, he identifies the central notion of "combined works"—that is, new architecture that is added to old architecture (either deliberately or through coincidence) in response to change. From here he builds his case, chapter-by-chapter, by examining the impact of archi-

tecture on architecture as witnessed in landmark public buildings on two continents.

When the addition to one masterpiece is itself a masterpiece, the resulting combined work can be sublime. In the opening chapter, Byard presents three varied examples—St. Peter's Church in Rome, The Queen's House and the Greenwich Royal Naval Hospital in Greenwich, England, and the Castelvecchio in Verona, Italy—that show how satisfying additions evolve under the best of conditions. Taken as paradigms, these stunning buildings become benchmarks for judging the success of the myriad hybrid structures presented throughout the book.

Suppose a project isn't blessed with a Renaissance maestro like Michelangelo or Bernini, or Georgian genius on a par with Inigo Jones and Christopher Wren? Byard's main concern is not the contributions of individual talents, but the effects of 20th century design. Modernism, he feels, has the greatest potential to impact architecture of the past, and he devotes the second chapter to examining the problems and solutions of notable 20th century combined works, from Louis I. Kahn's Yale University Art Gallery, to I.M. Pei's glass pyramid at the Louvre.

Indeed, the inspiration for the book is the massive office tower, designed by no less than Marcel Breuer, that was nearly built over Grand Central Terminal. Had it gone up, what is now the jewel in New York City's preservation crown would have been reduced to the bottom man

THE POWERS OF PRESERVATION NEW LIFE FOR URBAN HISTORIC PLACES

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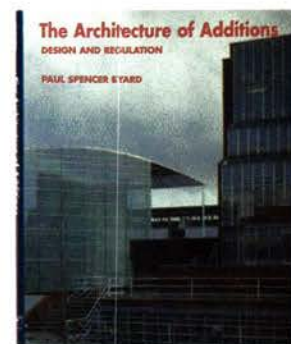
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Well enough, you might say, but what does an erudite, illuminating tour of world famous public buildings—many by the giants of our time—hold for the average old-house lover? Certainly, anyone concerned with monitoring effects of growth in their hometown will learn much from the chapters on preservation law. On an individual level, it's reassuring to find that some of the design issues faced by a monumental edifice can yield insights for a residential building.

Byard is not a breezy read, but his discussions are brief, succinct, and well thought out. Moreover, he doesn't waste words where pictures will do better. The book is thoroughly illustrated with plans and footprints at the head of each building study, followed by a series of photos that hammer the point home. You don't need to be an architect to understand his argument or appreciate the beauty of his examples.

ANOTHER SVELTE volume that takes on historic buildings at large is *The Powers of Preservation: New Life for Urban Historic Places*. Here the focus is not a single topic, such as sensitive additions, but the spectrum of issues that come into play during the rehabilitation of downtowns, commercial buildings, and public structures. The book is a personal view by Arthur Cotton Moore, a practicing architect and planner based in Washington, D.C. who has spent over 30 years working on such projects.

Like Byard, Moore has a particular agenda: to convince us that preservation can help reverse the downward spiral common in many urban centers. What it takes, however, is not simply mass infusions of money or the resurrection of a few isolated old buildings. He proposes a new strategy based on a combination of creative economics, contextual design, and politics that revamps some current notions

of preservation. The key, of course, is making these diverse components work together, and throughout the book Moore offers a blend of informal case histories and hard-headed advice based on his personal experience with public and commercial clients.

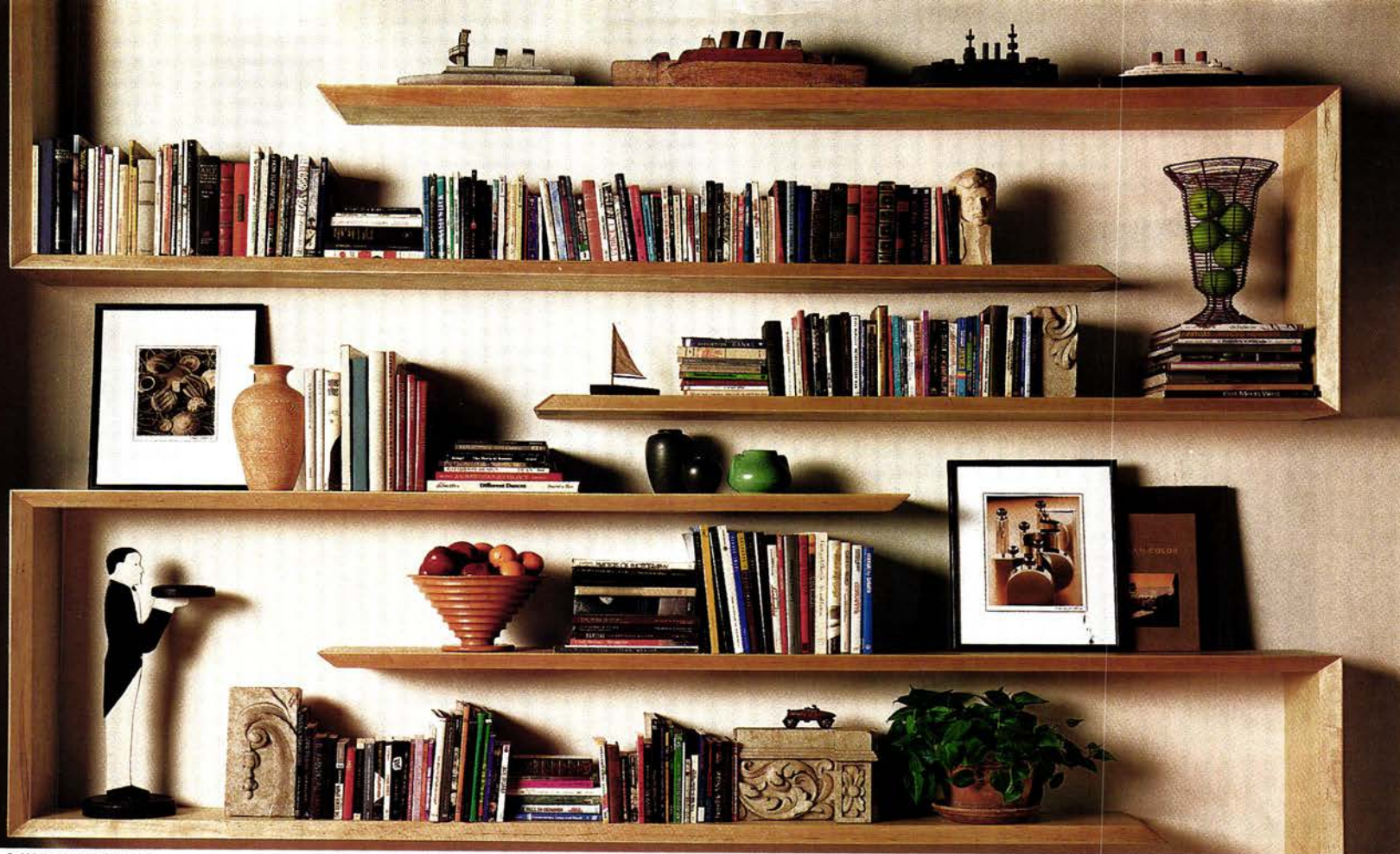
Many of the concepts embodied in the chapter headings—adaptation, restoration, expansions—will have a familiar ring. Once past these rubrics however, the reader will discover keen commentary on the forces at play behind large-scale rehabilitation efforts, as well as Moore's own witty reflections on projects like The Old Post Office in Washington, D.C. and the Library of Congress.

There's some telling visual humor here, too. The section called "The Architecture of the Absurd" the rogues' gallery of remuddled commercial buildings, telegraphs a clear message about the short-sighted upgrades that trivialize so many downtown streetscapes. Regrettably, there are no images at all to illustrate the following section, "The Challenge of Fakery." While Moore is right on target when he pokes fun at the ersatz historic architecture of places like Santa Fe, Santa Barbara, and Orlando, he surely missed some juicy photo-ops.

Moore's friendly writing style springs partly from his intimate knowledge of the subject and partly from his first-person voice. In fact, he calls the book a professional memoir because it is about his personal experiences with the "care and handling of neglected old structures." Many of these are presented in clear color photographs of completed projects (or architects' renderings of the same) positioned next to unadorned black-and-whites of earlier conditions.

As both authors note, old buildings are powerful creations. They can spark memories of home and community or stir people to move and act, but only if they continue to stand.





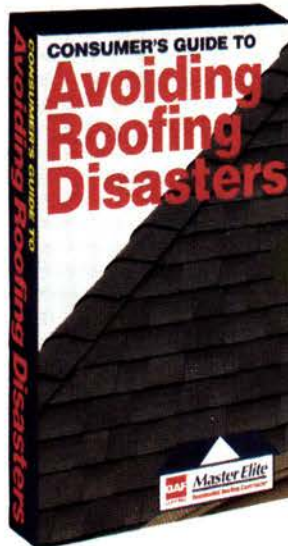
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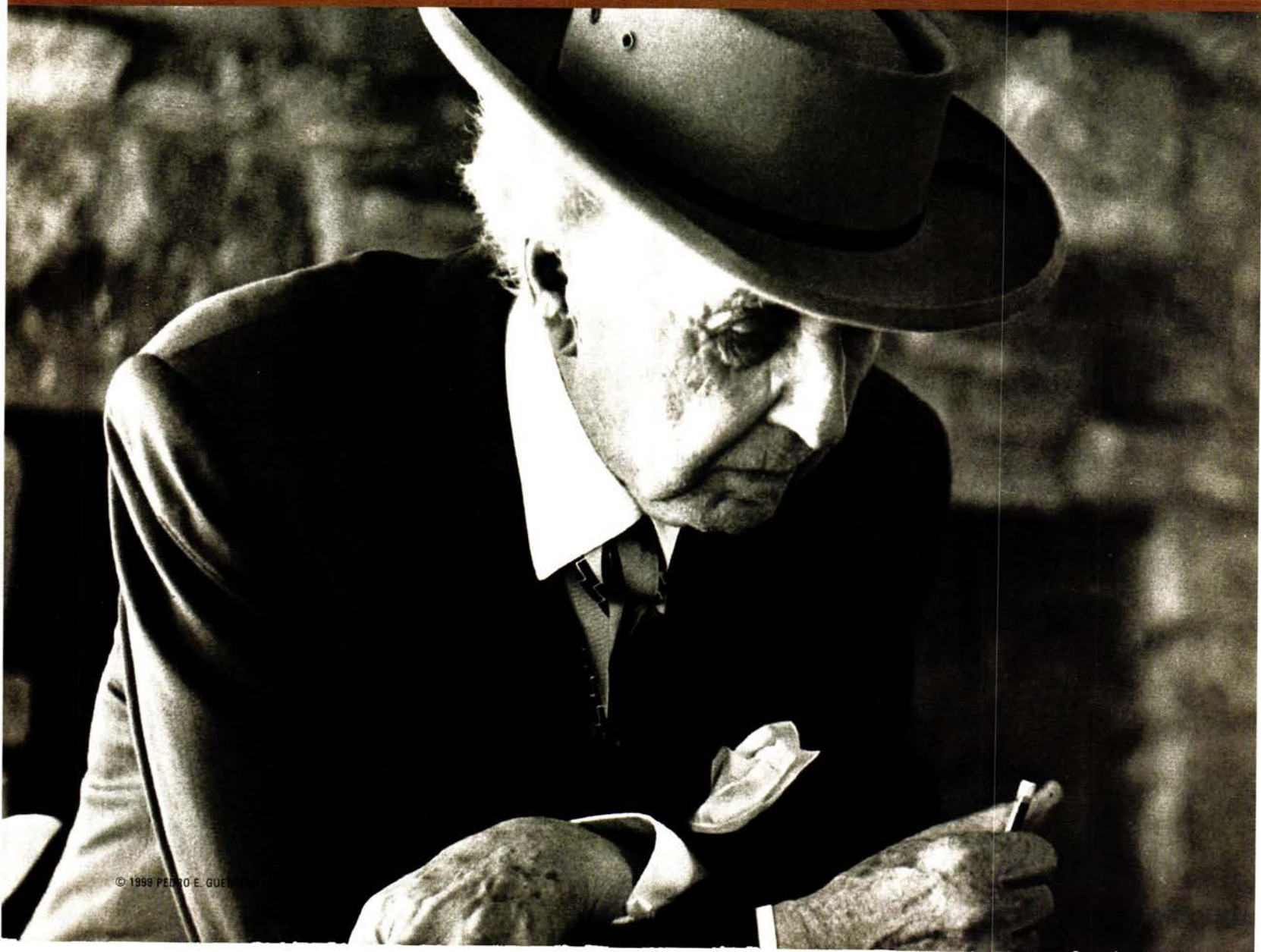


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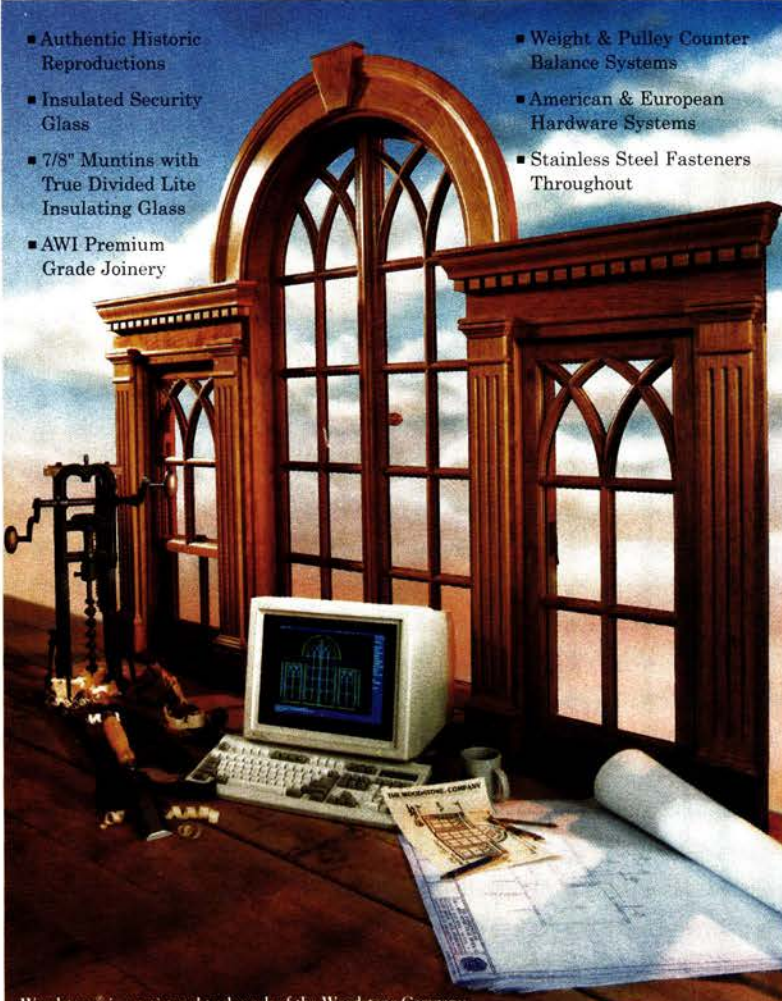
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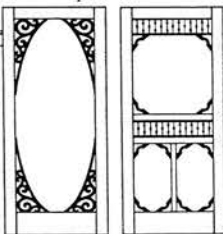
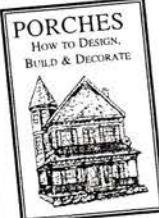
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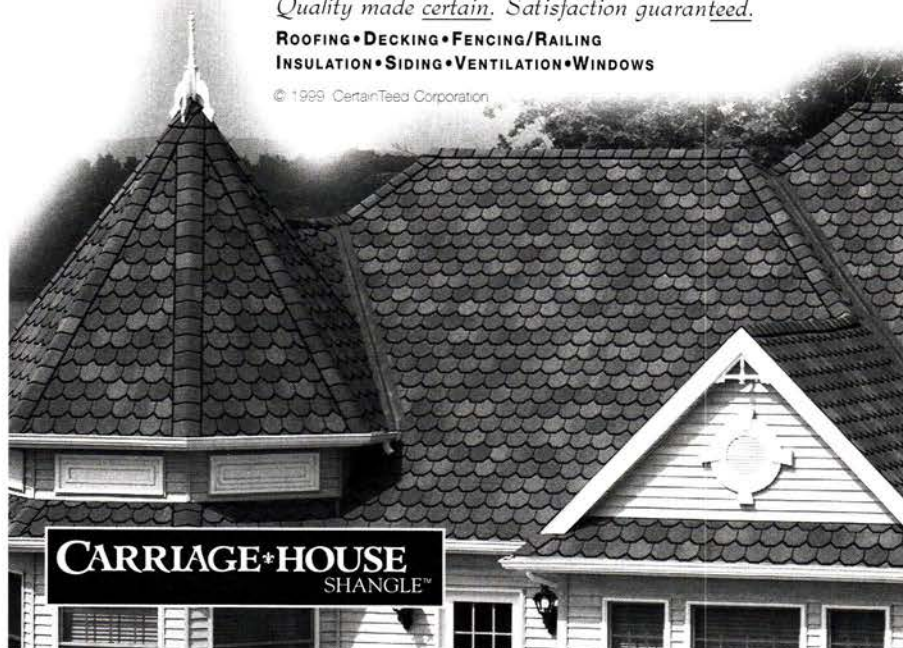
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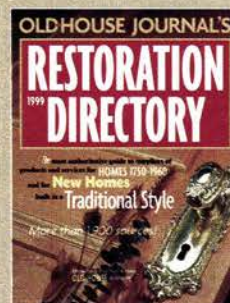
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Pensacola in the Panhandle

LONG BEFORE St. Augustine, Pensacola was on the map as the first Spanish colony in North America. Although that initial settlement of 1559 failed, the West Florida port remained a hotbed of international intrigue for the next 300 years, as the Spanish, French, and English fought over the deep-water anchorage. Pensacola's turbulent colonial era didn't end until 1821, when Florida became a U.S. territory.

In the early years, Pensacola Bay teemed with tall-masted schooners from ports around the world, while Scottish traders, French carpenters, Creek warriors, Spanish dons, Creole women, and mercenary soldiers walked the city's narrow streets. Occasionally, an adventurer or opportunist settled down in the Seville or Tan-yard districts near the harbor. The first houses were usually deep-eaved, two-room structures, patterned after simple French-Canadian and European stone houses. Constructed from local

old-growth cedar, cypress, and longleaf pine, many of these historic Creole houses survive today in spite of the hot, humid climate.

The Spanish and French colonial influence is clearly apparent in much of Pensacola's early architecture—especially the Creole style, with

Pensacola Bay teemed with tall-masted schooners from ports around the world, while Scottish traders, French carpenters, Creek warriors, Spanish dons, Creole women, and mercenary soldiers walked the city's narrow streets.

BY DIANA JARVIS GODWIN



Although Pensacola is a thoroughly American city today, its Creole roots go deep. A peek into the family trees of many native Pensacolians reveals names with Spanish and French roots, like Moreno, de la Rua, and Bonifay. Above: The Renaissance Revival-style Wentworth Florida State Museum, built as Pensacola's City Hall in 1907-8.



Clockwise from top: The Mission Revival-style St. Michael's Episcopal Church; a double-balustraded, Pensacola-style Folk Victorian; one of many Creole Cottages in the Seville district; early architecture on Zaragoza Street.



its symmetrical façades, generous porches, and spare ornamentation. Expansive squares of greenery punctuate the city's oldest neighborhoods, a testimony to the Spanish tradition of the central plaza.

After the Civil War, prosperous families abandoned the neighborhoods near the waterfront to build grand houses on North Hill, just a mile away. Between 1870 and 1920, more modest homes sprang up in the East Hill and Belmont-Devilliers neighborhoods. As a result of its complex heritage, the range of architectural styles in Pensacola is unusually diverse for such a small city. Here's a brief tour.

SEVILLE HISTORIC DISTRICT Seville Square is the heart of Pensacola's oldest historic district. Mature live oaks and early Folk Victorian buildings surround the square, once the site of a large palisaded fort. Within strolling distance are pyramidal Gulf Coast and Double Shotgun cottages, as well as house museums like the 1871 Dorr House (311 S. Adams St., 850-595-5985). To the east and north of Seville Square are many rare Creole houses, antebellum showcases for the Old World building techniques of itinerant French craftsmen. The Seville district boasts more than three dozen Raised Creole Cottages, a style common to rural French Louisiana. Most were constructed between 1795 and 1855. One outstanding example is Barkley House (410 S. Florida Blanca St.), built in 1825. Its center-hall floor plan reflects the inclinations of its English sea-captain owner, while its French Creole exterior betrays the tastes of Barkley's French-speaking wife, Clara Garnier.

PALAFOX HISTORIC DISTRICT Simple raised wooden and brick commercial buildings blend with terra-cotta-clad skyscrapers in Pensacola's historic, pedestrian-friendly business district. An array of delicate iron balconies reminiscent of New Orleans' French Quarter distinguishes Palafox Street, the main corridor. Landmarks include the Beaux Arts-style Theisen Building (1902), and the Empire Building (1909), once

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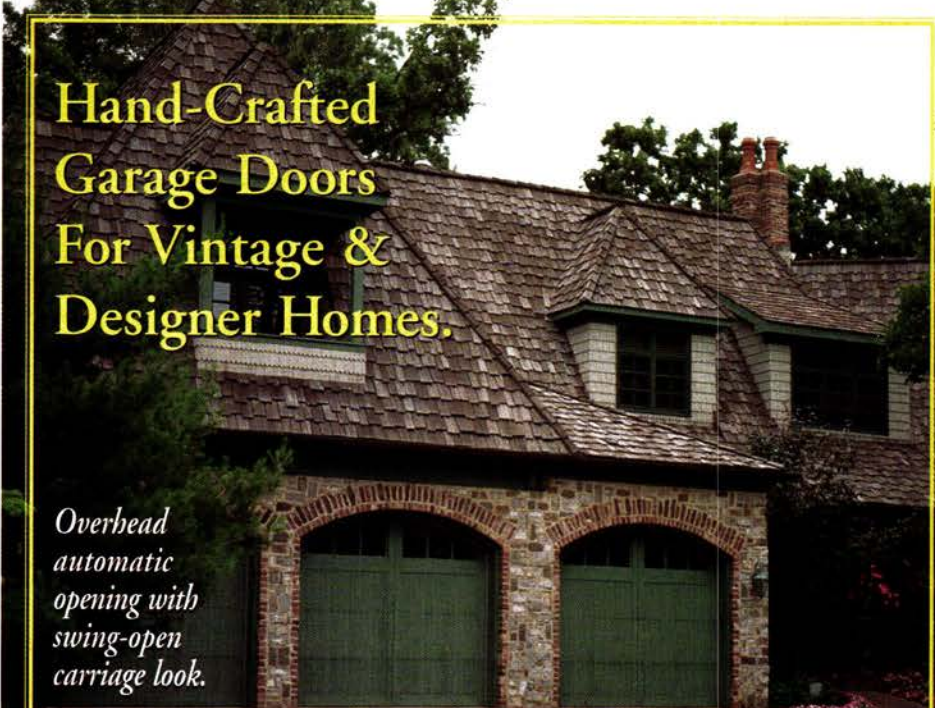
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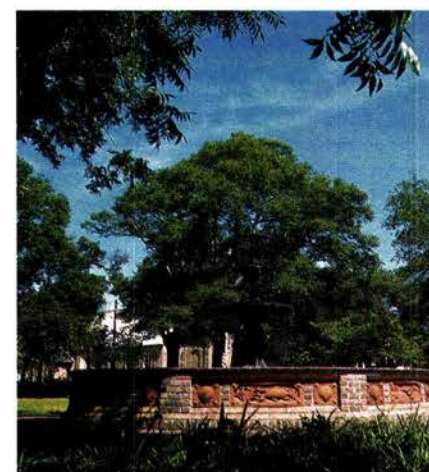
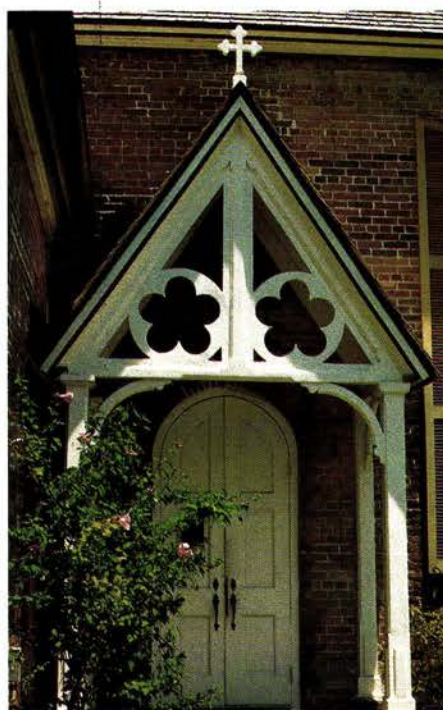


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Clockwise from top left: Julee Cottage, owned by a "free woman of color," and Laval House, both ca. 1805; a Gothic Revival entry on Old Christ Church (1832); Seville Quarters, a park near Seville Square; and Barkley House, a Raised Creole Cottage (1825).

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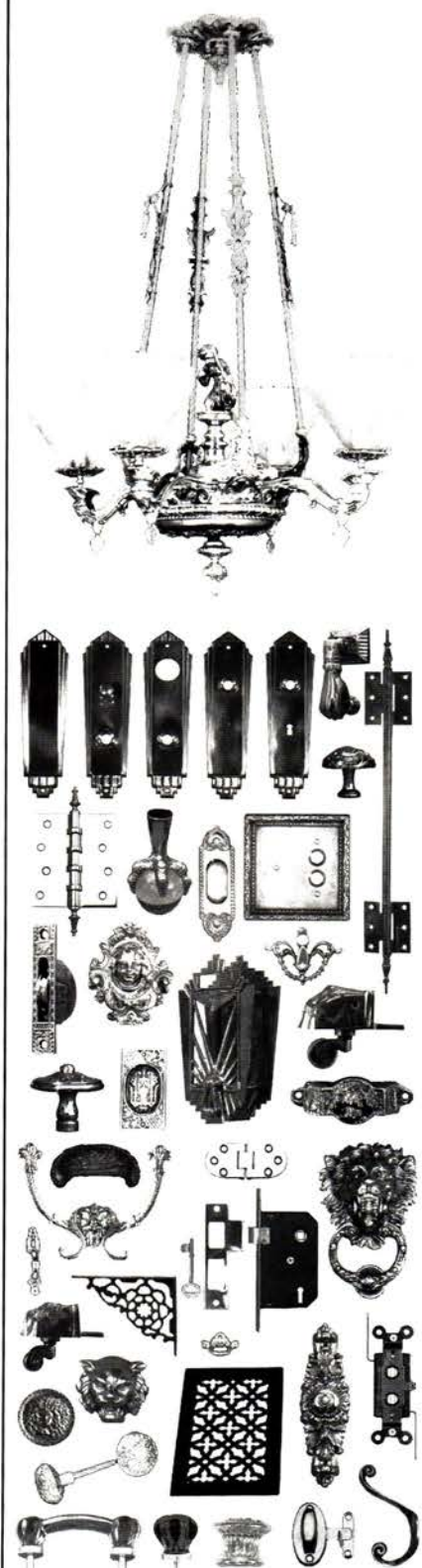
I EAST HILL The densely settled, oak-shaded East Hill neighborhood abounds in one-storey frame cottages built between 1880 and 1920. Bungalows and Shotguns prevail, but streetscapes also include large Folk Victorians with ornamented porches. The King Houses (1871) in the 500 block of North 7th Avenue are early examples of East Hill vernacular architecture.

I THE TANYARD Although this 18th-century Creole neighborhood was almost com-

pletely razed to make way for a governmental center in the 1960s, a handful of its shuttered, early-American cottages remain. Many of the Tanyard's most significant buildings, such as the 1805 Laval House, a Creole Cottage, and the ca. 1805 Julee Cottage, associated with Pensacola's free blacks, were relocated to the Seville Historic District.

I BELMONT-DEVILLIERS Just north of the Tanyard is the 30-block Belmont-Devilleirs neighborhood, historically an ethnically mixed community. The most affluent homes were constructed along Garden Street, where colonists grew herbs and vegetables in family plots before the Civil War. Largely segregated after the turn of the 20th century, Belmont-Devilleirs had its own prosperous downtown and railroad station. When Booker T. Washington spoke in Pensacola in 1907, he noted that half of the black families in Pensacola owned their own homes. Two excellent examples of the Queen Anne style are the houses at 656 W. Garden St. and 518 West Chase St. 🏠

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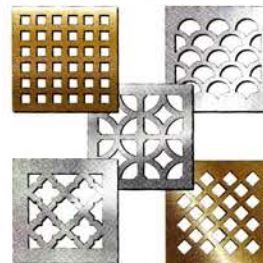
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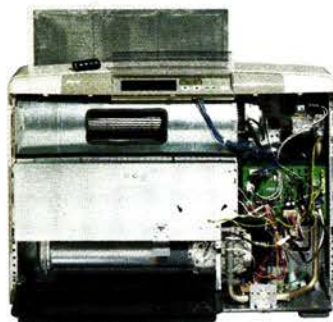
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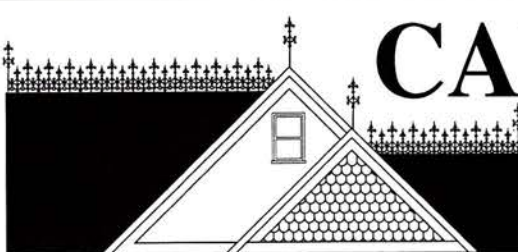
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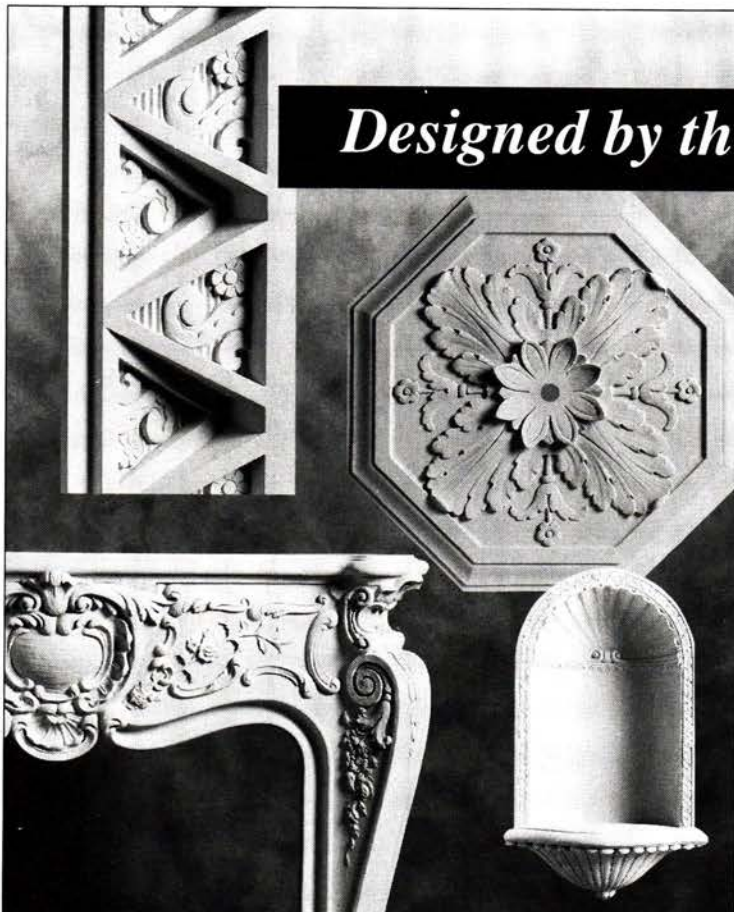
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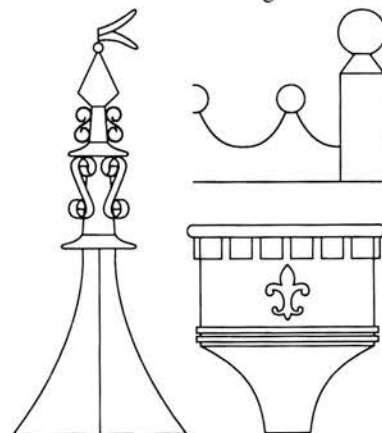
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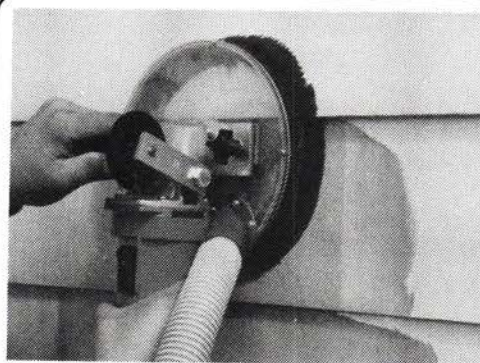
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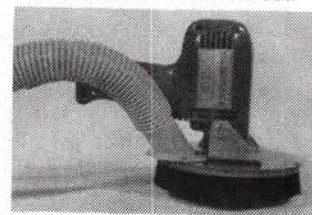


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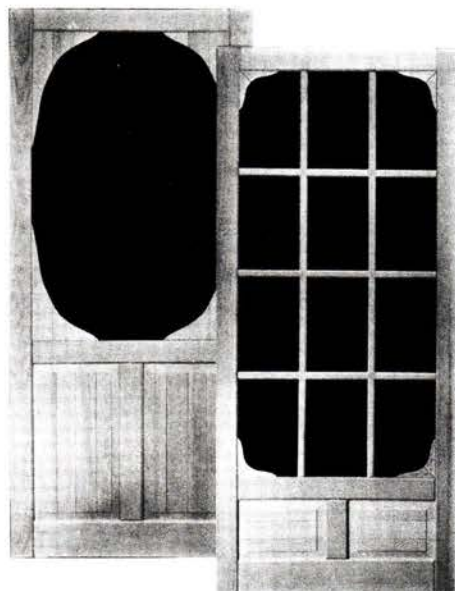
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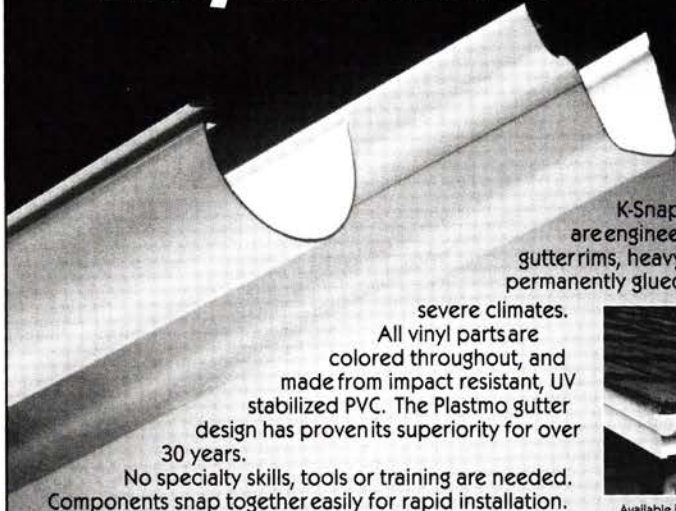
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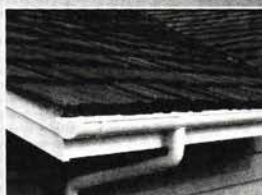


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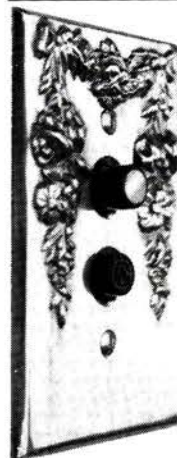
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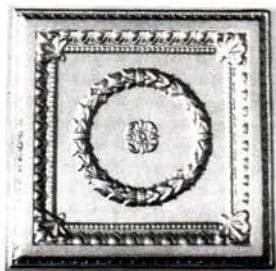
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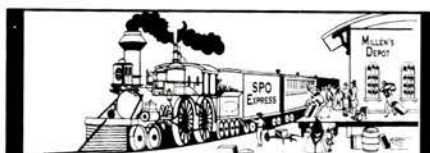
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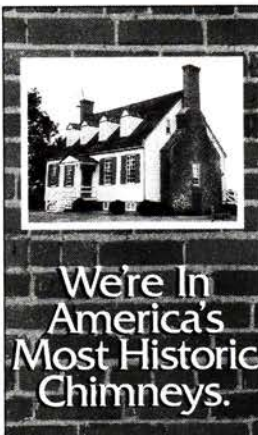
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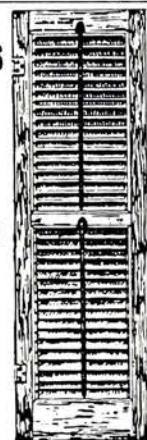
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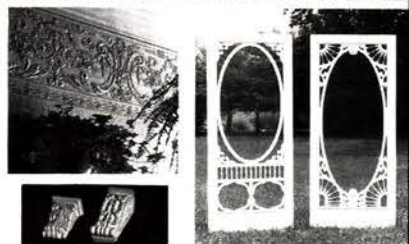
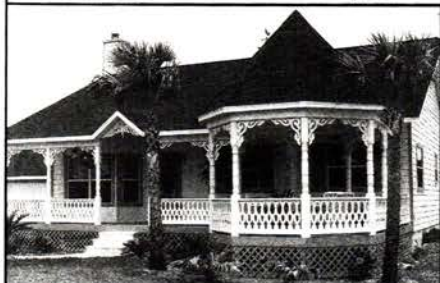
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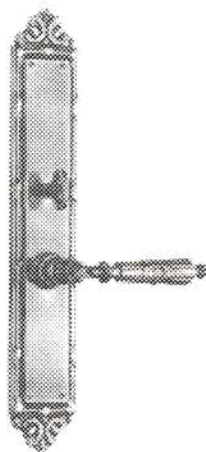
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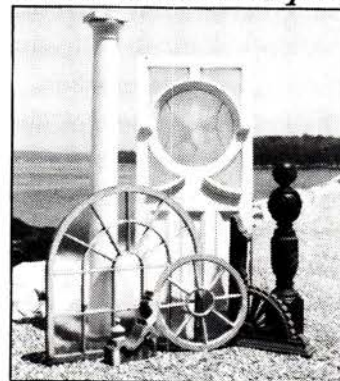


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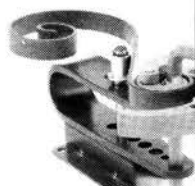
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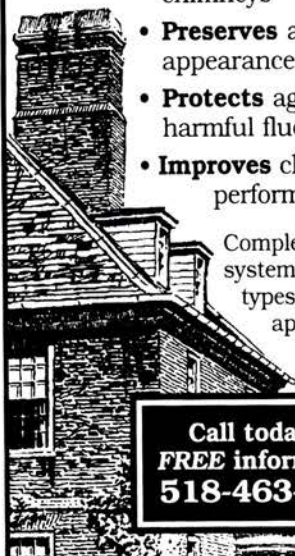
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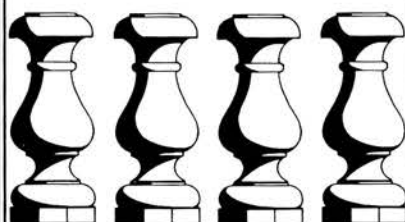
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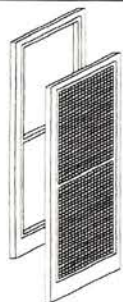
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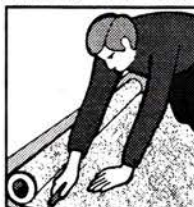
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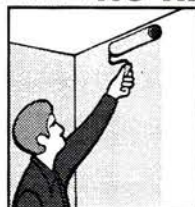
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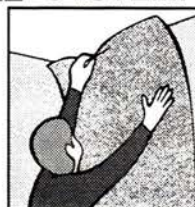
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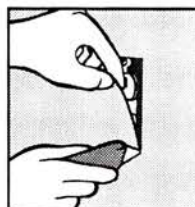
3. Apply fiberglass mat to wet surface.



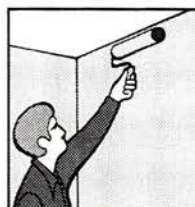
4. Trim excess mat where wall meets ceiling.



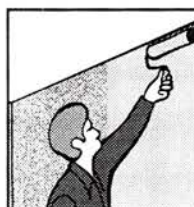
5. Trim mat at baseboard and window.



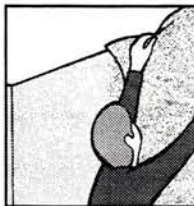
6. Trim mat at outlets, switches, etc.



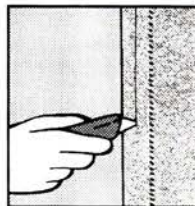
7. Apply second coat of saturant to wet mat.



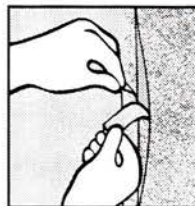
8. Apply 1st coat of saturant to adjacent area.



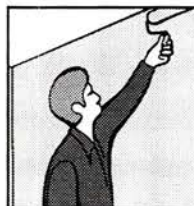
9. Apply mat to 2nd area, overlapping by 1".



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11. Remove mat strips on both sides of cut.



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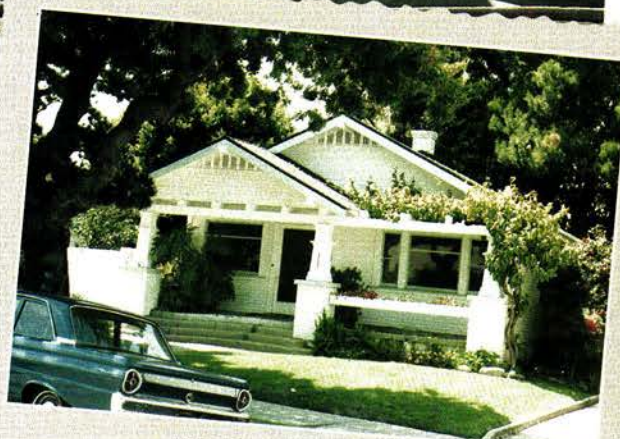
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RE **M**UDDLING

Opinion



IT CAME FROM ABOVE Long Beach, California, has 14 historic districts. Unfortunately, the bungalow at top was not in one when a Post-Modern behemoth muscled into its territory. Talk about overbearing bullies! It may only be a matter of time before what's left of this classic, turn-of-the-century American house is swallowed up by a building eager to eat its way to the sidewalk.



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