ADDING ON!
Grow with style
• AN EXTRA BATHROOM
• PICKING A FLOOR
• NEW SKYLIGHTS

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!
With everyone moving to Oregon for great
we decided to make some to
views, go.

We’re more than happy to share the beauty of Oregon. But, like Randy, we’d rather share the natural beauty of Pozzi® wood windows and patio doors. With over 4,000 standard sizes. Not to mention the 40% of our work that’s custom. All sharing a single architectural standard, so your vision comes together perfectly. Creating an unforgettable view, wherever you are. Randy, our ambassador to the world, brings it all to your doorstep.

Pozzi WOOD WINDOWS®
Part of the JELD-WEN® family

HANDCRAFTED IN BEND, OREGON®

Or visit us at www.pozzi.com
Hi, we're Superbuild.com. We sell shower heads. And over 50,000 other products.


After all, you have better things to do, don't you?
Editor's Page 8

Letters 10

Old-House Living 14

By Mary Ellen Polson
John Dunville's work on the Denison House began long before he owned it.

Journal 21

A rehabilitation building code; Gothic delight, Asher Benjamin's Federal tradition.

Old-House Mechanic 27

By Susan B. Maltby
Make your own wood filler from epoxy resin and microballoons.

Fine Fittings 31

Outside the Old House 34

By Jo Ann Gardner
Orderly beds of flowers, shrubs, and rambling vines in the dooryard garden.

40 How Do Houses Grow?

By Mark Alan Hewitt, AIA
Dwellings morph to accommodate occupants, and that doesn't have to be bad. History is full of good ideas for adding on.

46 An Extra Bathroom

By Mary Ellen Polson
It's never been easier to create a period-style bathroom—once you find the room.

52 Wood Floor Options

By Mary Ellen Polson
Remodeling with wood floors: new or remilled, plank or strip, or engineered?

CONTENTS CONTINUES ON PAGE 6
CONTENTS

JULY | AUGUST 1999

56  Lights in the Attic
By Gordon Bock

There's nothing newfangled about a window in the roof. Today you have many options—custom and old-fashioned to off-the-shelf—when you decide to let in the light.

59  The Shingle Style
By Patricia Poore

Born in the Victorian era, it was a style ahead of its time, and part of the first wave of the Colonial Revival. Grand yet informal, strangely eclectic, the Shingle Style is an architecture of imaginative expression.

Old-House How-To  67
Basics: Re-glazing Windows  67
By Gordon Bock

Putty and points, panes of glass: expertise on old windows.

Advisor  72
Products  76

Good Books  79

Two brainy books—one on the powers of preservation, the other on the architecture of additions.

Historic Places  87
By Diana Jarvis Godwin

Pensacola is a Creole beauty in the Florida panhandle. Spanish and French colonial influence is still apparent in architecture and place names.

Swaps & Sales 101
Resource Network 106
Remuddling 114

Historic Places: Pensacola  87
Stone speaks volumes about the quality of a home. Cultured Stone® veneers look and feel like stone and are made from stone, yet install for a fraction of the cost—facts that explain Cultured Stone's worldwide acceptance. For a catalog or information about StoneCAD®, the interactive CD-ROM design tool, visit www.culturedstone.com or call 800-644-4487.
EDITOR'S PAGE

Calling All Remuddlings!

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!"
SOGO Designer Glass is a unique, decorative glass product that can turn your ordinary glass into a work of art. With over 200 colors and textures, any glass surface can be decorated to coordinate with the key design elements in the room.

The unique one-piece, seamless construction is energy efficient and actually strengthens the glass surface, thus no additional reinforcement is necessary.

**SGO's**

*Unique Process Can Transform Ordinary Windows Into Works Of Art.*

Call today for the nearest SGO Design Studio
(800) 944-4746
(714) 974-6124
(714) 974-6529 fax
1827 North Case St.
Orange, CA 92865
www.sgoinc.com

Use SGO Designer Glass on:
- Bathroom Windows
- Sidelights and Transoms
- Odd Shaped Windows
- Ceiling Panels
- Skylights
- Shower Enclosures
- Entry Doors and Cabinet Doors
- Restaurants
- Hotels
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 amazing 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 caulking before priming. This is wrong because caulking 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-

OLDHOUSE JOURNAL

ADVERTISING SALES OFFICES
HEADQUARTERS
PUBLISHER John A. Pagliaro
AD CONTRACTS COOR. Stephanie Blyskal
One Thomas Circle N.W., Suite 600
Washington, DC 20005
TEL (202) 452-0800 FAX (202) 785-1974

NEW YORK
George F. Penz
Interactive Communications Group
18 Drexel Court, New York, NY 10016
TEL (914) 425-0234 FAX (914) 425-3430

CHICAGO
Brian Brigman
Regional Sales Manager
106 Wilmot Road, Suite 110
Deerfield, IL 60015
TEL (847) 267-1080 FAX (847) 267-1088

ATLANTA
Clare Stefan
Regional Sales Manager
4401 Shallowford Road, Suite 192-232
Roswell, GA 30075
TEL (770) 998-6328 FAX (770) 998-1289

DETROIT
Wynkoop Associates, Inc.
2685 Lapeer Rd.
Auburn Hills, MI 48326
TEL (248) 373-1026 FAX (248) 373-0600

WEST COAST
Carol Weinman
Regional Sales Manager
395 Del Monte Center, Suite 317
Monterey, CA 93940
TEL (831) 373-6125 FAX (831) 373-6069

CANADA
John Magner/Colleen T. Curran
York Media Services
99 John Aalseford Drive
Kanata, ONT K2W 1A8
TEL (613) 839-3749 FAX (613) 839-2555

MAIL ORDER/CLASSIFIED
Barbara Jones
Mail Order Sales Manager
180-20 140TH Avenue
Springfield Gardens, NY 11413
TEL (718) 276-6305 FAX (718) 712-1061
Construction projects can be overwhelming.

But choosing the right roofing, siding, insulation, windows, fencing and ventilation products doesn’t have to be. Because at CertainTeed, our products are designed and manufactured to offer years of unmatched style, durability and comfort.

To reduce your stress even further, all of our products are backed by CertainTeed’s exclusive SureStart warranty. The non-prorated SureStart feature covers both labor and material replacement costs.* So, you can be confident that your home will stay beautiful and virtually maintenance free for years. If you’d like less to worry about,

give us a call at 1-800-782-8777. Or visit www.certainteed.com

We’ve taken the anxiety out of choosing building materials. We haven’t, however, solved every construction problem.

Making peace with your builder’s hours.

Circle no. 262
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 are appropriate. On existing paint jobs, one top coat is usually sufficient where weathering is light; it reduces paint build up. A harsh environment (such as Minnesota) may require two coats. It’s no news that light sanding between coats improves adhesion.

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

—KATHY ZEIGLER
Raymond, Wash.
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
A Village Tradition by Mary Ellen Polson

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.
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
"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."
At TOTO, we believe a toilet should be more than a common bathroom fixture. That's why we offer the Warmlet heated seat to comfort you on even the coldest days. Want to know more? Visit your local TOTO dealer today. And get the toilet that satisfies both mind and booty.

To receive a free 30-page guide to TOTO toilets and the name of your local TOTO dealer, call 1-800-350-8686 (ext.1007).
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.
From where we stand, you'd be hard-pressed to tell the difference. Because nothing says "top-of-the-line" like an IWP door. Every IWP door is hand-built from solid, kiln-dried hardwoods, one at a time. Our custom designs are complemented by mortise and tenon joint construction and an unparalleled 5-day, 12-step catalyzed finish for enduring beauty.

For a free catalog, call 1-800-877-9482, ext. 2A.

www.iwpdoor.com

Is it a million-dollar home or a home that looks like a million bucks?

As the only door manufacturer with its own design staff, we can also create the entry way that exists in your mind — a perfect match for the house of your dreams. Built to spec, backed by our 5-year warranty. So your home can make a priceless first impression. Time after time.
The secret to a quality home is right under your feet.

Real Wood Plywood. Don’t settle for substitutes.

Quality You Can See
• G-P Plus™ plywood Sturd-I-Floor® has a fully sanded panel face and provides a smoother surface for finish floor materials.
• See and feel the difference of real wood veneer.

Versatility
• Ideal for use under a wide variety of floor coverings—carpet, vinyl tile, ceramic tile and hardwood floors.
• Don’t limit your flooring options.
G-P Plus plywood Sturd-I-Floor allows you the option to change your floor coverings later.

Performance You Can Depend On
• Plywood has been the preferred subfloor material for over 30 years.
• Superior stiffness and weatherability to alternative panels.
• Accept nothing less than plywood for the quality of your family’s home.

Ask your builder for real wood plywood.

Call 1-800-BUILD G-P (1-800-284-5347)

Visit our website at www.gp.com

Georgia-Pacific

Circle no. 317
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

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 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

17 rooms, $50-100 (meal plan), P.O. Box 188, West Glacier, MT 59936, (888) 345-2649, www.ptinet.net/sperrychalet

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]
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 Ferronnerie 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.

500 sets are available at $395;
Call Historical Arts and Castings at (800) 225-3414.

---

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 1996, 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.
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.

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).

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.
"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: hsedressing@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 pecked 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.
It's not like the rest.


For a free product brochure, call 1-800-268-7644.

MARVIN Windows and Doors
Made for you.

Circle no. 232
There’s no better vinyl flooring than Armstrong Solarian Sheet Vinyl Flooring. At Lowe’s you’ll find Armstrong Solarian in a wide variety of styles and patterns, so it’s easy to get the look that’s perfect for your home. And because Armstrong Solarian is so durable and easy to care for, it will keep looking perfect for years to come. Armstrong Solarian Vinyl Flooring is available through Lowe’s Special Order program, and we can even arrange professional installation.

Nobody Makes Better Flooring Than Armstrong

And That’s Vinyl!

For the Lowe’s nearest you, call 1-800-44LOWES or visit us on the World Wide Web at www.lowes.com
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.
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**

Epoxy comes 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.

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.

Epoxy is 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.
How do you create a room that says "Wow"? With Benjamin Moore®, that's how. Just see a Benjamin Moore dealer. He or she has the friendly, expert advice you want. And all the Benjamin Moore paint you need. It's the brand professionals trust. The one that goes on easy, in all the colors of your imagination.

Call 1-800-6-PAINT-6 for the names of the colors shown and a dealer near you. Then you can say "Wow!" for years to come.

Visit us at our website www.benjaminmoore.com

© Benjamin Moore & Co. 1999. All Rights Reserved; Benjamin Moore, Triangle M, Regal and WallSatin are registered trademarks of Benjamin Moore & Co.
Installing insulation will never conjure up images of agony, misery or torture again, as long as you use ComfortTherm™ encapsulated insulation. ComfortTherm™ is wrapped in plastic, creating a barrier between you and the fiber glass. Which means there’s less dust. And less dust means less itching. But ComfortTherm™ doesn’t just make your remodeling project painless, it’s also superior to ordinary insulation after it’s installed. ComfortTherm™ has a built-in, poly vapor barrier which is twice as effective as Kraft facing. ComfortTherm™ can easily be installed in walls and between floors, and a wide range of R-values are available. Even getting information is easy. Call 1-800-654-3103 for a free ComfortTherm™ brochure or visit our website at www.jm.com/comforttherm.

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.

TALL ORDER. Plain or fluted, Tuscan or Corinthian, classical columns shape and define architectural space. Choose from dozens of configurations based on the five classical orders, including the authentic replications shown here, plus colossal-sized columns that reach up to three storeys high. All columns can be stained or painted. Contact Chadsworth’s 1.800.COLUMNS, (800) 265-8667, or circle 1 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.

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.

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.

Guaranteed Lowest Prices for hard-to-find antique replicas!

Bathtubs  Doorstops  Lamps & Shades
Cabin Latches  Hand-Held Showers
Plant Stands  Specialty Prints & Indians
Mailboxes  Hardware  Tricycles  Clocks
Birdcages  Hooks  Weathervanes  Faucets
Tables  Toilets  Doll Carriages  Horses
Chairs  Artwork  Mechanical Coin Banks
Mirrors  Address Plaques  8786  Tin Ceilings
Umbrella Stands  Doorknockers  Library Steps
Agateware  Titanic Memorabilia

Just about everything for your home except the bathroom sink!

☐ Yes! I'd like a FREE CATALOG for a complete product listing.

MAIL TO:  OR CALL: 1-800-422-9982
Antique Hardware & Home Store  ask for catalog # 6503
19 Buckingham Plantation Drive  Wholesale inquiries invited.
Bluffton, SC 29910  Call 843-837-9796.
Circle no. 80

Name ____________________________
Address __________________________
City ____________________________ State _______ Zip ________

Check out our website at www.antiquehardware.com!
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, Canada lily, and Oregon holly-grape gave the dooryard garden a distinctly American tang.

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

ANNUALS AND BIENNIALS
China aster (Aster chinensis)
Love-likes-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 (Lycoris radiata)
*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.

You take care of the craftsmanship. We’ll deal with the blotching and lapping.

We’re as passionate about wood as you are. Passionate about displaying its beauty and protecting it properly. And totally consumed with the notion of controlling color and consistency throughout your entire project. We concentrate on the finishing touches, so you can enjoy the process of creating.

*Olympic* Interior Products are a group of professional quality stains and finishes that let you match what’s in your mind’s eye. We’ve engineered these stains with our exclusive Absorption Control™ formula, which allows you to achieve expected results without having to contend with blotching, streaking or lap marks.

Top off your work with *Olympic* Antique Oil Finish or your choice of Oil or Water Based Polyurethanes, engineered with our Smooth Flow™ formula, to provide maximum protection and durability. Call 1-800-441-9695 for a retailer near you.

*Circle no. 103*

LOW MAINTENANCE

No matter how often you stain, varnish or paint a wood window, sooner or later it will require maintenance. Why not save yourself the trouble, without sacrificing style?

Silver Line solid vinyl windows give you the beauty and performance of wood, without the headaches.

Silver Line makes single and double hung, fixed, transom and sliding windows in a wide variety of sizes, shapes and glazing options. They’re easy to install, energy efficient, and will look as great in 10 years as they do today.

Like our windows, we’ll always be here for you. We put 50 years of experience, vigorous quality control and rigorous testing into every Silver Line window, and back it with a solid warranty. Call 800-234-4228 for the dealer nearest you.
“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
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.
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.

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 L-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 L-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).

**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.
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.
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 sociologist 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 Poison

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 an 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 periods, 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

A-BALL PLUMBING SUPPLY
1703 W. Burnside St.
Portland, OR 97209
(800) 228-0134
www.a-ball.com
Reproduction fixtures, plumbing hardware and fittings. Circle 17 on the resource card.

ADDISON HARDWARE
P.O. Box 102
Jackson, MS 39205
(800) 821-2750
Fixtures, plumbing hardware, and accessories. Circle 19 on the resource card.

AFFORDABLE ANTIQUE BATH & MORE
P.O. Box 444
San Andreas, CA 95249
(888) 303-2284
www.affordableantiquebath.com
Reproduction fixtures, fittings, and accessories. Circle 23 on the resource card.

ANN SACKS TILE & STONE
8120 NE 33rd Dr.
Portland, OR 97211
(503) 281-7751
Tile, bath cabinetry, and accessories. Circle 20 on the resource card.

ANTIQUE HARDWARE & HOME
19 Buckingham Plantation Dr.
Bluffton, SC 29910
(800) 422-9982
www.antiquehardware.com
Bath fittings and accessories. Circle 21 on the resource card.

ARTISTIC TILE
79 Fifth Ave.
New York, NY 10003
(212) 727-9331
Ceramic and mosaic tile. Circle 22 on the resource card.

BATHROOM MACHINERIES
495 Main St.
Murphys, CA 95247
(800) 255-4426
www.bathandmore.com
Reproduction fixtures, fittings, and accessories. Circle 20 on the resource card.

www.deabath.com
Antique and reproduction fixtures, fittings, and accessories. Circle 23 on the resource card.

THE BRASS KNOB
2311 18th St. NW
Washington, DC 20009
(202) 332-3370
Antique plumbing fixtures. Circle 24 on the resource card.

DAL-TILE
7834 Hawn Freeway
Dallas, TX 75217
(800) 933-8453
www.daltile.com
Ceramic and mosaic tile. Circle 25 on the resource card.

DESIGNS IN TILE
P.O. Box 358
Mt. Shasta, CA 96067
(530) 926-2629
www.designsintile.com
Hand-decorated ceramic tile in historic styles. Circle 26 on the resource card.

ELLIOTT'S HARDWARE PLUS
4901 Maple Ave.

46 JULY/AUGUST 1999

COURTESY OF AFFORDABLE ANTIQUE BATH & MORE (ABOVE & OPPOSITE)
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.
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
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.
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

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 ⅛" 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?

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, ¾" 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\textquotesingle 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 ¾\textquotesingle 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.

"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

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\textquotesingle wide and 16\textquotesingle 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,"

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 layer is made from an 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.

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 new-growth timbers.

Sorting the Options

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>COMPOSITION</th>
<th>INSTALLATION</th>
<th>FINISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plank, remilled</td>
<td>Solid wood plank, remilled from old timbers, usually ⅛&quot; thick in widths from 3&quot; to 10&quot; or more, random lengths (up to 16').</td>
<td>Blind-nailed over subfloor/plywood; pre-squared ends minimize gaps. Can also be face-nailed for a traditional look.</td>
<td>On-site finish-sanding and staining.</td>
</tr>
<tr>
<td>Plank, new and newly sawn old-growth</td>
<td>Solid wood boards sawn from new timbers; usually ⅛&quot; thick, in widths from 3&quot; to 10&quot; or more, random lengths (up to 16').</td>
<td>Blind-nailed over subfloor/plywood; pre-squared ends minimize gaps.</td>
<td>Can be finished on-site or factory finished for durability and stain resistance.</td>
</tr>
<tr>
<td>Strip, new and remilled</td>
<td>Solid wood, edge-matched strips, milled from new hardwoods or remilled from old timbers; usually ⅛&quot; thick, in widths from 1 ⅛&quot; to 2 ⅛&quot;; shorter random lengths.</td>
<td>Blind-nailed over subfloor/plywood; narrower width and pre-squared ends minimize gaps and cupping.</td>
<td>Can be finished on-site, or factory-finished for wide range of effects, including durability and stain resistance.</td>
</tr>
<tr>
<td>Engineered flooring</td>
<td>Three to five thin layers of wood, laminated to form a board ⅛&quot; to ⅜&quot; thick, in widths from 2 ½&quot; to 7 ⅛&quot;; top ⅛&quot; is new hardwood or antique wood. Plank or strip appearance; random lengths.</td>
<td>Glued, blind-nailed, or floated over existing floors, concrete, or plywood; very low shrink-swell ratio minimizes gaps and cupping.</td>
<td>Factory finished and stained for durability and stain resistance. Factory finish options include wire brushing, and oil or wax finishes.</td>
</tr>
</tbody>
</table>
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 was 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.albanewoodworks.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
1876 Rt. 9
Stoddard, NH 03464
(800) 595-3663
www.widemilwoodflooring.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.craftsmannlumber.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 OSHIKOSH
911 E. Main St.
Winneconne, WI 54986
(920) 582-9977
Circle 52 on the resource card.

INTERNATIONAL HARDWOOD FLOORING
7400 Emond St.
Philadelphia, PA 19136
(800) 338-7481
www.ihlinc.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 32276
Louisville, KY 40223
(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.mountaivelumber.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.

PIioneer MILLWORKS
1755 Pioneer Rd.
Shortville, NY 14584
(800) 951-9663
www.newenergymills.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
18603 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
Irsburg, VT 05845
(888) 515-5886
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 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 applications 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 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,
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** 80 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.
The Master Touch
Artistic --- Authentic --- Affordable

For more than a century, designers and architects have enriched their projects with accent elements created by THE DECORATORS SUPPLY CORPORATION.

Today we offer replicas of some fifteen thousand original designs, produced in varied materials readily installed by tradespeople or do-it-yourselfers. Whether you are involved with period restoration, remodeling or a new-building project we can help you add the distinctive Master Touch.

For further information call (773) 847-6300 or Fax: (773) 847-6357.

Or send $30.00 for our five book set of copiously illustrated catalogs, useful resources which will help you create new dimensions of beauty.

THE DECORATORS SUPPLY CORPORATION
Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century
3610 SOUTH MORGAN—CHICAGO, ILLINOIS 60609—PH: (773) 847-6300 FAX: (773) 847-6357 www.decoratorssupply.com
Circle no. 110
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 (1888)
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.
A 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 un-Victorian 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.”
Life is full of memories. Make sure

No place holds more memories than your home. And James Hardie siding products can make sure they're secure. Because Hardiplank siding is non-combustible, with a guarantee against rotting, warping or swelling for fifty years.
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, 1/4" 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 \( \frac{3}{8}'' \) or so in each direction for clearance. Bear in mind, however, that even old windows are usually designed around fairly round numbers—8 ½" x 10" for instance, rather than 8 \( \frac{7}{8}'' \) x 10 \( \frac{3}{8}'' \). 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.

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 \( \frac{3}{8}'' \) 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.**

---

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.
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 glazers’ 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 backputty 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 glazers 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 \( \frac{1}{8} \) 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.

SUPPLIERS

<table>
<thead>
<tr>
<th>DAP</th>
<th>HYDE MFG.</th>
<th>FLETCHER-TERRY INC.</th>
<th>RED DEVIL</th>
<th>SOMMER &amp; MACA, INC.</th>
<th>UGL</th>
</tr>
</thead>
<tbody>
<tr>
<td>P.O. Box 277</td>
<td>54 Eastford Rd.</td>
<td>65 Spring Lane</td>
<td>2400 Vauxhall Rd.</td>
<td>5501 West Ogden Ave.</td>
<td>P.O. Box 70</td>
</tr>
<tr>
<td>Dayton, OH 45401</td>
<td>Southbridge, MA 01550</td>
<td>Farmington, CT 06032</td>
<td>P.O. Box 3133</td>
<td>Cicero, IL 60804</td>
<td>Scranton, PA 18501</td>
</tr>
<tr>
<td>(937) 667-4461</td>
<td>(800) USA-HYDE</td>
<td>(860) 677-7331</td>
<td>Union, NJ 07083</td>
<td>(800) 323-9200</td>
<td>(800) 272-3235</td>
</tr>
<tr>
<td>Glazing putties, com-</td>
<td>Putty knives, scrapers,</td>
<td>Glass cutting tools, putty</td>
<td>Glass cutting tools, putty</td>
<td>Glass cutting tools, putty</td>
<td>Glazing putties, com-</td>
</tr>
<tr>
<td>pounds, and caulks.</td>
<td>and surface tools.</td>
<td>softeners.</td>
<td>softeners.</td>
<td>and compounds, and tools.</td>
<td>pounds, and caulks.</td>
</tr>
<tr>
<td>Circle no. 11 on the</td>
<td>Circle no. 12 on the</td>
<td>Circle no. 13 on the</td>
<td>Circle no. 14 on the</td>
<td>Circle no. 15 on the</td>
<td>Circle no. 16 on the</td>
</tr>
<tr>
<td>resource card.</td>
<td>resource card.</td>
<td>resource card.</td>
<td>resource card.</td>
<td>resource card.</td>
<td>resource card.</td>
</tr>
</tbody>
</table>

JULY/AUGUST 1999
Wood Restoration System

The New Standards To Restore & Replace Wood

Specified by the U.S. Government, national restoration centers, museums, architects, contractors and other professionals, Abatron's restoration materials handle virtually any wood repair problem. Results are guaranteed by years of incredible performance and our service.

LiquidWood®

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

WoodEpox®

The most versatile, STRUCTURAL & decorative wood substitute & no–shrink adhesive putty used in any thickness to replace, repair, extend or fill wood and other materials in structures, frames, furniture, boats, components, sculptures, in/outdoors. Can be sawed, nailed, planed, stained, painted. Often stronger than the original, unaffected by water, weather and termites. A NEW STANDARD IN WOOD RESTORATION.

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

Call (800) 445-1754
(414) 653-2000 • FAX (414) 653-2019

ABATRON, INC.
5501 - 95th Ave. Dept. OH Kenosha, WI 53144 USA

Since 1959, manufacturers of: Structural adhesives and sealants Protective and waterproof coatings – Seamless floors – Grouts for pitted and spalled Terrazzo systems – Expansion joints – Anchoring grouts for posts, precast Underwater patching compounds – Resins for fiberglass and composites Caulks – Crack injection resins
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 Laurie 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 treatments 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 coursed, 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 elegance 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.

IG CALIPERS
To add a tip to your article on installing calipers (May/June 1999), combination square is king the butt joints at truction, where the board to be nice, angles. Unfortunately best old-house doors are off a bit, instead, I make a trick I call a “eat-uncle,” the casing, 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.

CLAMP QUICKIE
Repairing broken plaster ornaments, wood roundels, china, and other irregular circular objects makes for a tricky glue job. You need to apply adhesive, 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.
Products for Concrete Repair, Restoration and Maintenance

ABATRON's versatile products for concrete excel in incredible high-strength, permanence and performance. Maximum versatility and safety.

They repair and bond permanently, are unaffected by salt-water, oils and other chemicals that corrode concrete, are outstanding for repairs which are constantly immersed in water such as swimming pools, pilings and foundations, have tensile, compressive and flexural strengths much greater than concrete, contain no solvents or volatiles, and are virtually shrink-free.

ABOCRETE patches and resurfaces, fills cracks and bonds broken pieces of concrete, anchors posts and machinery.

ABOWELD 55-1, a thixotropic paste, patches, bonds and rebuilds concrete on vertical and overhead surfaces where forms cannot be used. Perfect for repairing stairs without forms.

ABOJET structural crack-injection resins restore monolithic integrity and prevent water infiltration into cracked structural elements such as foundation walls and columns.

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

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

For protective coating, ask about ABOCOAT, a complete gamut of solvent-free, water-borne and solvent coating and resurfacing systems.

Call (800) 445-1754
(414) 653-2000 • FAX (414) 653-2019

ABATRON, INC.
5501 - 95th Ave., Dept. OH, Kenosha, WI 53144 USA

Since 1959, manufacturers of: Structural adhesives and sealants
Protective and waterproof coatings - Seamless floors - Grouts for pitted and spalled surfaces
Terrazzo systems - Expansion joints - Anchoring grouts for posts, precasts and structures
Underwater patching compounds - Resins for fiberglass and composites
Circle no. 228 - Caulks - Crack injection resins
Vixen Hill Shutters
Standing the Test of Time.

- Mortise & Tenon Construction
- Fine Grained Western Red Cedar
- Forged & Wrought Iron Hardware
- Decorative Panel Cut-Outs 10+ Styles
- Overlap Edge Rabbeting
- 18 Standard Styles Plus...
  Board & Batten and Arch Top
- Custom Rail Locations
- Copper or Aluminum Capping
- All Factory Direct Orders

Call for your catalog **800-423-2766**

Circle no. 109

Authentic oil and acrylic latex paint

- Carefully selected by curators for the careful restoration of historic architecture, furniture, and craft projects.
- Literature at $3.00, available through:
  - EXCLUSIVE DISTRIBUTORS
    - U.S. East Coast
      Charleston House Distributing
      Wellsboro, PA 16901
      Phone 717-724-4217
      Toll Free 877-724-4217
      Fax 717-724-9029
    - Canadian
      Country At Heart Inc.
      Phone 519-864-1440
      Toll Free 800-725-9971
      Fax 519-864-1071

Olde Century Colors, Inc.
54445 Rose Road
South Bend, IN 46628
Phone 219-234-6738
Toll Free 800-222-3020
Fax 219-234-1138

E-mail: barb@oldecenturycolors.com • Visit our web site at www.oldecenturycolors.com

Dealer Inquiries Welcomed

Circle no. 186

Superb grace of design.

Send $5 for our full color catalog.
(catalog fee refundable with order)

251 s. pennsylvania avenue
po box 469, centre hall, pa 16828
814-364-9577

Victorian Lighting Works

Circle no. 208

Aged...

to Perfection

PIONEER MILLWORKS
Antique Heart Pine & Douglas Fir
flooring, timbers, millwork & doors
800-951-9663
www.pioneermillworks.com

Circle no. 315
Get Rid of Your Gutters!

RAINHANDLER

Self-Cleans.
Unique louver design allows leaves and debris to blow or wash away.

Protects Property.
The Rainhandler self-cleaning system eliminates clogged, overflowing gutters and downspouts. No ground erosion. No more destructive ice dams from frozen gutters.

Protects You.
The Rainhandler self-cleaning system protects you from the need to climb ladders and roofs to clean clogged gutters.

Prevents Erosion.
Rainoff is converted to a 2 to 3 foot wide band of soft rain-sized droplets sprinkling the landscaping.

Maintains Itself.
The all-aluminum, never-rusting, maintenance-free Rainhandler louvers make messy, deteriorating gutters and downspouts history.

Beautifies.
The Rainhandler system is practically invisible. No gutters, downspouts, leaders or splash blocks to detract from the natural beauty of your home.

Installs Easily.
Each 5-foot section comes with 3 brackets & 6 screws. Do your entire home in 3 or 4 hours.

Guarantees.
Rainhandler comes with a 25-year manufacturer’s warranty. Performance satisfaction is guaranteed for one full year.

Phone or Write for FREE Information
RAINHANDLER
from Savetime Corp.
Dept.OH079
2710 North Avenue/Bridgeport, CT 06604
1-800-942-3004/Fax 1-800-606-2028

Name
Address
City State
Zip Phone ( )

Circle no. 213
FLOORING FAMILY
Here’s a set of flooring tools to fit every tongue and groove. The line includes a pneumatic tongue-and-groove stapler, pneumatic and manual cleat nailers, finish and brad nailers, and electric, hand-carry compressors to power the pneumatic tools. The three cleat nailers accommodate flooring thicknesses from \( \frac{1}{4}'' \) to \( \frac{3}{8}'' \), while the pneumatic stapler is designed to install hardwood flooring as thin as \( \frac{3}{16}'' \). Retail prices range from about $180 for the brad nailer to about $475 for the pneumatic cleat nailer. Contact Senco, (800) 543-4596, www.senco.com. Circle 7 on the resource card.

MUSCLE THROUGH MASONRY
Not every old-house project involves wood. Porter-Cable’s \( \frac{7}{8}'' \)-capacity rotary hammer drills through concrete, sets anchors, and lightly chisels through masonry. The 5.4-amp rotary hammer works in three modes—hammer only, rotation only, and hammer and rotation. The tool retails for about $225 at builders’ supply centers. Contact Porter-Cable, (888) 848-5175. Circle 8 on the resource card.

PIPING HOT
Tired of long waits for hot water? Just Right delivers piping hot H₂O to every tap in your home on demand. The patented device has just one moving part—a small valve. Convection keeps the hot water rising and cold water falling within the plumbing loop, just as it does in a steam radiator. The 8-ounce unit connects to the main water supply with three compression fittings (included). Just Right sells for about $75. Contact NIBCO, (888) 350-0833, or circle 9 on the resource card.

POWER PACK
Get more restoration drive time out of cordless power tools. The Nomad Energy System’s power conversion unit (PCU) delivers up to 30% more power than standard cordless batteries through an adapter that snaps into the tool’s battery outlet. The PCU kit retails for about $210; the tool adapter, $25. Contact Fiskars Energy Systems Division, (800) 422-9744, or www.nomad.fiskars.com. Circle 10 on the resource card.

PERTINENT SPECS
- Patented adapter system operates many DeWALT drills and drivers.
- Automatically adjusts to the tool’s maximum motor-load capacity.
- PCU can run tools from 12 to 24 volts.
- Weighs 1 lb. 2 oz.—less than one cordless battery.
- Fully loaded pack with three 18-volt batteries weighs 7.5 lbs.
- Extras include a backpack platform and tool holster.
SWEDISH SCIENTISTS GO UNDERCOVER TO CREATE THE WORLD'S BEST BED!

The Tempur-Pedic bed utilizes no electricity...no compressed air...no heated water. Instead, it uses natural principles of physics to give you the energizing "lift" of weightless sleep. There are no settings or controls to adjust...no heaters, motors, or air pumps to break. You do nothing but lie down on it!

The press is giving us rave reviews!
TV, radio, magazines, newspapers, medical publications...our high-tech bed is winning wide acclaim. Dr. C. Dobbs, NBC's Business Today, and CNBC's Power Lunch. The Wall Street Journal, Associated Press, Discovery Channel, and others have also featured our breakthrough sleep technology.

Works naturally...automatically.
The Tempur-Pedic bed utilizes no electricity...no compressed air...no heated water. Instead, it uses natural principles of physics to give you the energizing "lift" of weightless sleep. There are no settings or controls to adjust...no heaters, motors, or air pumps to break. You do nothing but lie down on it!

The press is giving us rave reviews!
TV, radio, magazines, newspapers, medical publications...our high-tech bed is winning wide acclaim. Dr. C. Dobbs, NBC's Business Today, and CNBC's Power Lunch. The Wall Street Journal, Associated Press, Discovery Channel, and others have also featured our breakthrough sleep technology.

Officially Recognized by NASA
Our bed is living proof of NASA's contribution of new consumer-benefiting technologies. Swedish scientists, starting where NASA's spacecraft seating research ended, perfected our unique (patent pending) product. In May of 1998, Tempur-Pedic was recognized by NASA for technology-transfer achievement.

Try it at our risk for 90 days!
We'll set up a brand new demo bed, in your bedroom...even remove the old bedding...and give you 3 full months to sleep on it. If you don't love it, we'll pick it up and take it back—at our expense!

25,000 doctors & sleep clinics say 'Yes!'
Our owners have the feeling of WEIGHTLESS SLEEP and the way Tempur-Pedic eases aches, pains, back problems. Over 25,000, doctors, medical professionals, and sleep clinics recommend our Swedish Sleep System!

Our free DEMONSTRATION KIT is yours for the asking. No obligation of any kind. Just call our hotline below. You'll be glad you did!

TEMPUR-PEDIC

FREE SAMPLE/FREE VIDEO/FREE INFO
1-888-570-9449
Fax to 1-805-259-8432 Visit our website at www.tempurpedic.com

The Unico System, you can fit high performance air comfort into your old house without affecting aesthetics or architectural integrity.

The system's flexible mini-ducts fit behind walls and ceilings, virtually eliminating the need for soffits. The Unico System is unquestionably the finest new air comfort system for old houses.

You've got to feel it to believe it!

You've Lovingly Put It Back Together.

Adding Air Conditioning Doesn't Have To Tear It Apart.
A.F. Schwerd Manufacturing Co. has been producing wood columns and pilasters for over 135 years. The wood is thoroughly seasoned pine for exterior use; additional lumber species available for interior. Production begins with a minimum 2" shaft wall thickness using solid piece lumber (no finger joints) resulting in a quality, durable column. Columns are available in diameters from 4" to 50" and in the length required for your specific installation up to 35'. To assist in your restoration projects, we can manufacture columns to match your existing design. Capitals, shafts, bases and plinths can be purchased separately.

Our ornamental capitals are made of a hard, durable composition suitable to withstand the elements. Additional styles are available.

Our complete aluminum bases are manufactured of thick metal and are recommended for exterior columns for a seamless base that will last a lifetime. The aluminum plinths are ventilated for air circulation through the column shaft. Complete aluminum bases are available in three architecturally-correct styles for even diameter columns from 8" to 30".

Call or write for our free catalog

A.F. SCHWERD MANUFACTURING COMPANY
3215 McClure Avenue, Dept. OHJ • Pittsburgh, PA 15212
Telephone: (412) 766-6322 • Fax: (412) 766-2262
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 preservation 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 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
on a faceless totem pole.

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 shortsighted 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 personal 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.
Roofing Problems?

Save Yourself Major Grief With This FREE Video

A new roof doesn’t have to be a painful experience. GAF Materials Corporation—America’s largest roofing manufacturer—can help you to avoid disasters on your next roofing project. Starting with the right installation by a factory-trained and certified Master Elite® Contractor. Then, adding the best protection with our Golden Pledge® Ltd. Warranty, the only manufacturer’s warranty that covers both materials and workmanship!

It’s all on the free video: “Avoiding Roofing Disasters”
(33 for shipping/handling)

Call: 1-888-LEAK-SOS
(1-888-532-5767)
Or Visit: www.gaf.com

Or write to GAF Materials Corp., Master Elite Program, 1351 Alps Road, Wayne, N.J., 07470

Quality You Can Trust Since 1886…from America’s Largest Roofing Manufacturer

*Workmanship coverage for first twelve years. See limited warranty for complete coverage and restrictions.

A LOVE OF THE HEART...
America’s premier flooring manufactured from antique heart pine timbers

J.L. Powell & Co. Inc.
(910) 642-8989 • (800) 227-2007
600 South Madison Street
Whiteville, N.C. 28472

LOOKING FOR “INVISIBLE” STORM WINDOWS? HERE THEY ARE!

Historic Property Owners
Renovation Contractors
Commercial Buildings
You will see the energy savings
Not the Storm Windows
Match Any Color
Match Any Shape
Inside or Outside Mounted
Inside or Outside Removable
Screen and Glass
Fixed-Magnetic-Sliding-Lift Out
Unlimited Possibilities

ALLIED WINDOW, INC.
2724 W. McMicken Avenue
Cincinnati, Ohio 45214
(800) 445-5411 (TOLL-FREE)
(513) 559-1883 (FAX)
www.invisiblestorms.com

“Where custom work is standard”
“The ordinary man cannot live without rules to govern his life. I, however, am not an ordinary man.” Modesty was not Frank Lloyd Wright's strong suit. Brilliance was. Indeed, it took an incredible estate like Taliesin for this larger-than-life man to create the ideas that made him America's greatest architect. From his Taliesin home, amazing revolutions in architecture, design, and creativity were launched. But, time has left this important, historic landmark in need of resurrection. Please join us, along with principal sponsor Hanley-Wood, publisher of this magazine, in our $25 million fundraising campaign. Send your tax-deductible donation to the Taliesin® Preservation Commission, Inc., P.O. Box 399, Spring Green, WI 53588-0399. Or, find out how you or your company can become a Preservation sponsor with a donation of $10,000 or more by calling (608) 588-7090. Thank you for helping us save history's most famous alter ego.

TALIESIN IS SAID TO BE
MR. WRIGHT'S ALTER EGO
ALL 600 ACRES
CUSTOM MADE TRADITIONAL & CONTEMPORARY
HIGH PERFORMANCE WOODEN WINDOWS & DOORS

- Authentic Historic Reproductions
- Insulated Security Glass
- 3/8" Muntins with True Divided Lite Insulating Glass
- AWI Premium Grade Joinery
- Weight & Pulley Counter Balance Systems
- American & European Hardware Systems
- Stainless Steel Fasteners Throughout

WOODSTONE

For Brochures: Please send $4.00 for shipping and handling
Dept. OH, Box 223, Westminster, Vermont 05158
Phone 802-722-9217 Fax 802-722-9528
E-Mail: sales@woodstone.com, Web: http://www.woodstone.com

Circle no. 146

SEND $5 FOR A COLOR CATALOG SHOWING OVER 100 OF OUR VICTORIAN REPRODUCTIONS & TRADITIONAL CRYSTAL CHANDELIERS AND SCOCONES

KING'S CHANDELIERS

PO Box 667, Dept OI,
EDEN NC 27289
336-623-6188 or CRYSTAL@VNET.NET
WWW.CHANDELIER.COM

Circle no. 172

BIRDS TAKE FLIGHT FROM...

NIXALITE®

Protect your home from pest birds and animals with Nixalite Stainless Steel Needle Strips. With Nixalite, you get the most effective and humane bird control available. Call today!

Ph: 800-624-1189
Fax: 800-624-1196
E-mail: nixalite@qconline.com
Web: http://www.nixalite.com

Circle no. 221

Circle no. 178
Many Years Ago
we announced the availability of
our old-fashioned solid wood
Architectural Details!

Now our catalog overflows
with an amazing variety of
Victorian & Country trim and
other romantic details - so buy
direct & save from the largest
supplier. Expert shipping and
old-fashioned service from folks
who care! Order your catalog now.

FREE
224 p. Master
Catalog
130 usage photos in
full color! Extensive,
valuable how-to info!
Numerous detailed
drawings! And
it's entirely
FREE!

Our 21st
year?

Gable
Decorations
were an instant success when
we began offering designs to fit any
standard roof pitch. Easy ordering is
fully explained in our Catalogs.

Over the Kitchen Sink
is a choice location
for our custom-length
Spandrels. They'll!
brighten all your rooms & porches!

Plain Doorways?
Not when you
discover our vast array of BRACKETS!
And don't forget our
elegant & functional
SCREEN/STORM DOORS
for lasting first
impressions!

Also- our 208 page
Porch Design Book
How to design, build, and
decorate your dream porch!
Order your copy today. 96p
Optional Priority Mail $3

VINTAGE
WOOD WORKS
Hwy 34 S • PO Box 39 MSC 3690
Quinlan, Texas 75474-0039
(903) 356-2158
www.vintagewoodworks.com

Circle no. 120

100% Hemp Shower Curtains!

Were they using plastic shower curtains when your
house was built?

Don't think so. Be authentic—purchase one of Atlantic earthworks' 100% hemp shower curtains. Its naturally mold and mildew resistant and free of pesticides and herbicides. The tightly woven fabric shuts out water and is completely machine washable. Color: Natural with brass grommets. Size: 70" x 70". Hooks available - $14.95/dozen.

Introductory price-$75, includes shipping & handling.

Send check to: Atlantic earthworks • 21 Winters Lane, Catonsville, Md 21228
To use VISA/MC/DISCOVER, call (800) 323-2811
Ask for our FREE Color Catalog. 100% Cotton Shower Curtains also available.

Circle no. 121

In architecture, the beauty
is in line and design.

— William Ross

Enhance the beauty of a house with the Carriage House Shingle.™
Its wide chamfered corners, deep 8-inch tabs and distinctive
shadow lines recreate the appearance of natural scalloped
edge slate, offering an expression of elegance and style rarely
seen in roofing today.

To learn more about the Carriage House Shingle,
call CertainTeed at 1-800-233-8990 or visit www.certainteed.com.
Your metal roof need painting?

Here's RAPIDDRi

a new, acrylic, water-based paint that can be applied by spray gun, roller or brush

Repainting an old metal roof is never any fun, but Follansbee's new RAPIDDRi acrylic, water-based metal roof paint will take most of the hard work out of the job.

First of all, RAPIDDRi can be applied by spray gun or roller - no need for a brush - and it dries within a few hours after application. That means your finish coat can be applied the next day.

Best of all, RAPIDDRi will protect your roof for many years. Proof of that - it's the same type of paint used to coat metal in heavy industrial areas where the corrosive conditions are severe.

RAPIDDRi is available in 12 attractive colors and can be purchased through your local roofing materials distributor or direct from Follansbee.*

Make the job of painting your roof an easier one. Call us toll-free at 1-800-624-6906 and learn more about RAPIDDRi.

If you're planning a new home or replacing your present roof, Follansbee's TERNE II® (you may remember it as "the old tin roof") will fit well with your roofing plans. It's charm is ageless, evidenced by its extensive use by architects and builders on modern homes and as a restoration material. The old tin roof has been part of our history since colonial days and TERNE II® carries that tradition into the next century.

For more information, call us toll-free 1-800-624-6906

FOLLANSBEE
FOLLANSBEE STEEL • FOLLANSBEE, WV 26037
FAX 304-527-1269

Visit us on the Website:
folrfg.ibcorp.com

Our E-Mail address:
folrfg@ibcorp.com
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 Tanyard 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.

JAMES GAINES/FLA. DEPT. OF COMMERCE
BARBARA EMMONS (MAP)
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

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.
Simply Irresistible.

Allow yourself to be drawn in by the period-styled beauty of flush inset doors and drawers.

Period Styling.
Feel the satisfaction found in the marriage of hand-selected materials and furniture quality construction.

Furniture Quality.
Surrender to the handcrafted custom cabinetry of the finest quality.

Handcrafted.

153 Charlestown Road • Claremont, NH • 03743
Phone: 800-999-4994 • Fax: 800-370-1318
http://www.crown-point.com
Historic Lodging  PENSACOLA
For more lodging information, call the Pensacola Convention & Visitors’ Information Center, (800) 874-1234.

NOBLE MANOR  110 W. Strong St.  (850) 434-9544. Four rooms in a 1910 Queen Anne in North Hill.

PENSACOLA VICTORIAN  203 W. Gregory St.  (850) 434-2818. A four-guest-room, 1892 Queen Anne within walking distance of three historic districts.

YACHT HOUSE BED AND BREAKFAST  1820 Cypress St.  (850) 433-3634. Six guest rooms in a Folk Victorian near Pensacola Bay.

THE MARSH HOUSE  205 Cevallos St.  (850) 433-4866. Three suites in a reconstructed Seville district Folk Victorian.

BAY BREEZE BED AND BREAKFAST  1326 E. Jackson St.  (850) 470-0316. A Folk Victorian in East Hill with three guest rooms.

Florida’s tallest skyscraper. Walk in any direction and you’ll encounter a historic neighborhood, an entrancing view of the water, or a well-tended plaza.

I NORTH HILL HISTORIC DISTRICT  The remarkably intact, 50-block North Hill neighborhood contains fine examples of almost every American architectural style built between 1870 and 1930. Checkered with jewel-like parks, North Hill’s architectural treasures include the Payne House, a 1929 Tudor Revival residence on North Spring Street, and the Hutchinson House, an Arts & Crafts bungalow on West Gonzalez Street. North Hill also has a pleasant array of Folk Victorians, including the Motta House on West Cervantes Street.

I EAST HILL  The densely settled, oak-shaded East Hill neighborhood abounds in one-story 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 completely 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 Lavalle 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-Devilliers 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-Devilliers 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.

DIANA JARVIS GODWIN is a historian and writer who lives in Navarre, Florida.
Simply Delicious.

Premium material selection.
Full custom flexibility.
Furniture quality construction.

Fine Quality.
Custom cabinetry so tempting, it's hard to resist.

Beautiful.
Top it off with Genuine Old Fashioned Milk Paint.
Like frosting on a cake.

Milk Paint.
CROWNPOINT CABINETRY
Period styling.
Handcrafted to the finest quality.

153 Charlestown Road • Claremont, NH • 03743
Phone: 800-599-4994 • Fax: 800-370-1218
http://www.crown-point.com

American Home Supply
191 Lost Lake Lane
Campbell, CA. 95008
Phone: 408-246-1962

Circle no. 116
Architectural Grille
Custom Designed Fabricated & Finished

- Perforated Grilles
- Bar Grilles
- Curved Grilles
- Custom Gratings & Logos with Waterjet

STOCK SIZES AVAILABLE
Materials: Aluminum, Brass, Bronze, Steel and Stainless Steel
Finishes: Mirror Polish, Satin, Statuary Bronze, Primed, Anodized Colors and Baked Enamel Colors

Call for FREE Catalog!!

Division of Giumenta Corporation
77 14th Street, Brooklyn, New York 11215
Tel: 718-832-1200 / Fax: 718-832-1390 / 1-800-387-6267 (outside NY only)
Web: www.archgrille.com / E-Mail: ag@archgrille.com

Circle no. 76

NEW & HISTORICAL
SLATE & CLAY TILE ROOFING

Historical Slate™
Salvaged Clay Tile
Glazed Roofing Tile
Chimney Pots

The Largest Salvaged Ludowici® Inventory In America!

All Tile In Stock!  We Buy/We Sell
Over a 90% Success Rate In Matching Existing Historical Tiles

THE ROOF TILE AND SLATE CO

1209 Carroll • Carrolton, Texas 75006
(800) 446-0005 • Fax (972) 242-1923
WWW.CLAYTILE.COM

Circle no. 152

Heat where you want it!
The most advanced furnace built is also the fastest and easiest to install.
No duct work needed.

Models available from 2,000 to 38,500 BTUs
Programmable thermostat 7 day / 28 event
Smart 7-Stage modulating gas and blower control
Easy to install 3' wall venting system
Frost protection setting
Child safety lock
ISO 9001 Registered
AGA design certified

For more information: call 1-800-621-9419 or www.rinnaiamerica.com

Circle no. 290

ORNAMENTAL PLASTER
Catalog - Custom

PO Box 57, 1000 W. Washington Street
Norristown, Pennsylvania 19404
610-275-4713  FAX 610-275-6636  1-800-392-6896

Please call or write for a catalog.

Circle no. 194
Simply Well Done.

Arts & Crafts styling.
Mission Light Rails. Flush inset Craftsman doors.

Arts & Crafts.
Quarter sawn White Oak.
Satin finish. All-wood construction.

Furniture Quality.
Handcrafted. Full custom.
The finest quality.

Full custom.

CROWNPOINT CABINETRY

Period styling.
Handcrafted to the finest quality.

153 Charlestown Road • Claremont, NH • 03743
Phone: 800-999-4994 • Fax: 800-370-1218
http://www.crown-point.com
CAST BRONZE OR ALUMINUM. ALL SIZES FROM MEDALLION TO ROAD SIGNS. GRAPHICS AND Logos.


Custom wording from $78. National Register plaques from $35.

Rush service available • Satisfaction Guaranteed.

FREE BROCHURE
Call: 800-874-7848
Fax: 703-818-2157
Erie e-mail: erielc@aol.com

Visit our Internet site at http://www.erieLandmark.com

ERIE LANDMARK COMPANY
14110 Sullyfield Circle
Chantilly, VA 20151-1615

Van Dyke's
RESTORERS®
Supplies for woodworkers and antique restorers

Over 2,000 New Items for '99!

Feature the industry's most complete selection of:
• Period Furniture Hardware
• Reproduction Furniture Components
• Wood Appliques & Moldings
• Trunk Hardware
• Period Furniture Kits
• Finishing Supplies, Glues, Fasteners, & Much More!

Call 1-800-558-1234
Or Write
Dept. 60119 PO Box 278 Woonsocket, SD 57385

Free 328 page catalog!

Erie Toll Free
1-800-558-1234

CAPITAL CRESTING™
AMERICA'S LEADING FABRICATOR OF ROOF CRESTINGS

— ABOVE ALL ELSE, AMERICA'S HISTORIC HOMES HAVE CAPITAL CRESTINGS —

23 Stock Designs • Lightweight Steel
Guaranteed Against Breakage
Affordable • Easy to Install

Style 315NC

Style 280NC

Style 518NC

Inquire about our free brochure and unique see-the-crest™ style-selector sheet to help you visualize each cresting style on your roof.

For additional information or to order your crestings, call us toll-free at:
800-442-IRON/4766 or Fax us at 570-296-IRON/4766

Visit us on the internet at www.capitalcrestings.com

MANUFACTURED BY ARCHITECTURAL IRON COMPANY, INC. • P.O. Box 126 • 104 Ironwood Court • Milford, PA 18337
Today’s home designs incorporate the porch as a natural extension of the family’s living space.

Southern Pine lumber has enjoyed a long history in porch construction. It’s the superior choice for both the structural framing and flooring. Properly installed and maintained, pressure-treated Southern Pine lumber builds in protection against decay and termite attack.

Contact us for complete product details and some helpful installation tips.

---

Replace that old roof with something tilish.

Want the beautiful look of tile without the weight? Met-Tile is just a fraction the weight of most roofing tiles; so you can get the tilish topping you love, with no need for costly truss reinforcement. What’s more, our tile-look panels often install right over the existing roof.

Met-Tile protects against the elements, too, with an unbeatable 230+ mph wind rating. Superior resistance to fire, moisture, hail, earthquakes, corrosion and rot. Snow shedding. And energy efficiency. All in eight designer colors.

Contact: Met-Tile, Inc., P.O. Box 4268, Ontario, CA 91761; phone (909) 947-0311; fax (909) 947-1510; e-mail mettile1@cyberg81.com.

---

Designed by the ages. Crafted by hand.

Fischer & Jirouch has been hand-crafting plaster ornaments by the same methods for nearly 100 years. We use only traditional plaster in replicas of our 1,500 designs from a variety of periods. Architects, tradespeople, and do-it-yourselfers rely on our pieces to enhance their exterior and interior projects. We also offer custom reproduction.

Hand-crafted Fischer & Jirouch ornaments are as easy to work with as wood and authentic throughout. Send for our 144-page catalog ($10 US, $15 Canadian).

THE FISCHER & JIROUCH CO.
4821 Superior Ave. • Cleveland, Ohio 44103
Tel. (216) 361-3840 FAX (216) 361-0650
Granville Manufacturing Company Inc.
- Established 1857
- PO Box 15 Granville, Vermont 05747

Call, write or fax for Free Brochure
Tel: 802-767-4747 • Fax: 802-767-3107
E-Mail: woodsiding@madriver.com Web Site: www.woodsiding.com
We Can Solve Your Paint Removal Problems!

The Most Effective, Efficient and Ecologically Safe Paint Stripping System Available Today for Cracking and Peeling Paint on Shingles and Clapboards

- Strips one square foot of paint in 15 seconds,
- Retrieves stripped debris into vacuum systems. Can also be used for lead paint removal,
- Eliminates the need for chemicals, sandblasting or heat removal.

Paint Shaver with Dust Collector Accessory

AMERICAN INTERNATIONAL TOOL INDUSTRIES, INC.
129-B Fletcher Ave.
Cranston, Rhode Island 02920
(401) 942-7855
1-800-932-5872
Please visit our website—www.alttool.com

Circle no. 215

Circle no. 117

Circle no. 192

Circle no. 198
Filling the Gap...

**ROT FIX**
Easy to use, low viscosity epoxy wood restoration system for consolidation of rotted, deteriorated, dried out or spongy wood. Creates a strong, water-resistant base for repair and restoration.

**SCULPWOOD**
Moldable, epoxy putty for replacement of damaged wood. Ideal for replacing missing sections of windowsills, frames and furniture, or adding new sections to existing structures. Can be sawed, nailed, carved, machined, sanded, stained, painted and screwed.

For the nearest dealer, call (205) 782-0818
System Three Resins, Inc. • P.O. Box 70436 • Seattle, WA 98107
Customer technical support at www.epoxyhelp.com

The Best Value in Spiral Stairs
Buy Factory Direct
• Job Delivery Coast to Coast
• Save 30% to 50%
• Quick Ship on Stock Stairs
• Free Enclosed Tread Ends
• Diameters 3'6" to 7'
• Oak Treads & Handrail

CALL NOW
FREE BROCHURE
800-368-8280 or 610-631-1360
P.O. Box 183, Eagleville, PA 19408
Salter Industries

Decorative Metal Ceilings
Original turn-of-the-century patterns
Using eighty year old dies, the W. F. Norman Corporation is once again producing metal plates for the design of ceilings and wall coverings. Their growing popularity stems not only from nostalgia but from their beauty, permanence, fireproofing and economy.

The fullness of the Hi-Art™ line — including center plates, corner plates, border plates, cornice and filler plates — permits classic designs to be produced that are architecturally proportioned for an exact fit.

Write for reproduction copy of 72 page illustrated catalog. Price $3.

W.F. Norman Corporation
P.O. Box 323 • Nevada, Missouri 64772 • 1-800-641-4038
Fax: 417-667-2708
YOU ASKED FOR IT: MORE!
MORE ISSUES, EXPANDED EDITORIAL.

OLD-HOUSE INTERIORS is now a bi-monthly, with more pages and brand new features devoted to great old houses and period-inspired decorating. Lavish photos and poignant stories, authentic reproductions, and decorating know-how are now accompanied by even more helpful advice: source lists, style savvy, hardware and lighting, kitchen design and more. No fads, just a classic, personal approach with an emphasis on quality. Learn to bring out the best in your Federal, Victorian, Bungalow or Ranch! TO ORDER: Use the postpaid order cards opposite, or call 800-462-0211 and charge to MC OR VISA. GIFTS: Your thoughtfulness remembered all year—fill out the gift card opposite or call the number above; we’ll even send a card to announce your gift.
WOOD SCREEN DOORS
90 STYLES
ANY WOOD
ANY SIZE
ANY COLOR
FREE CATALOG
CIRO C. COPPA
1231 Paraiso Ave.
San Pedro, CA 90731
310/548-4142

Plastmo & K-Snap Vinyl Raingutters... Durable, Easy to Install
Plastmo and K-Snap vinyl gutter systems are engineered with reinforced gutter rims, heavy duty brackets, and permanently glued joints to withstand severe climates. All vinyl parts are colored throughout, and made from impact resistant, UV stabilized PVC. The Plastmo gutter design has proven superiority for over 30 years. No specialty skills, tools or training are needed. Components snap together easily for rapid installation.

Plastmo & K-Snap
Call Plastmo, Inc. for further information.
8246 Sandy Court, Jessup, MD 20794 • 1-800-899-0992 • FAX 410-792-8047
www.plastmo.com

THE JOINERY CO.
Antique Heart Pine & 24 other beautiful floors in traditional Solid Plank & in easy-care MultiLayer™ for applications directly over concrete. Beautiful 48 page portfolio - Free 1-800-726-7463
WOODHOUSE® Specialty Flooring Division NATURAL WOODS™ MultiLayer™ Division

WOODEN FLOOR GRATES
From 2”x10” to 20”x32”
• 3 FLOOR MODELS
• BASEBOARD • WALLMOUNTED
• UNFINISHED OR PREFINISHED
• EGGCRATE OR LOUVERED
Send $2.00 for catalog and receive a $5. coupon to:
GRATE VENTS
9502 Linder Ave.
Crystal Lake, IL 60014
(815) 459-4306
Fax (815) 459-4267
CLARKS SUMMIT, PA—Country setting, 2-plus acres, 4,125+/- sq. ft. living space. 7 bedroom, 4 1/2 bath charmer. $259,900. Call for details (800) 889-5050. Classic Properties.

OWINGS, MD—This historic Georgian colonial, "Willis Wharf" (ca. 1743) was moved by barge to its present location overlooking the Patuxent River in 1971. Carefully restored with period details; mantels, woodwork, and random-width heart pine flooring are original. This waterfront property is only 35 minutes to Washington, D.C. or Annapolis. $449,500. Marcia Steidle, O’Connor, Piper & Flynn ERA. (301) 863-0300.

STAMFORD, CT—Historic North Stamford, CT landmark for sale by owner. Seth Weed house, ca. 1751, Greek Revival conversion 1832. One of a kind, fully modern, but historically authentic with pillars, pediment and related features in rural, secluded enclave, yet handy to Metro North and Merritt Parkway. This home, once a school (North Stamford Academy), features 3 BRs (master BR w/ vaulted ceiling), all w/ view of lake, plus 2 baths on 2nd fl. 1 BR on 1st fl with full bath, plus large dining room with sliders to large screened porch w/ skylights, eat-in kitchen w/ adj. butler’s pantry, large parlor w/ fireplace and "eared" window embrasure, large living room with built-in bookshelves and fireplace, wide-board floors, original features and high ceilings throughout. Almost one acre, nicely landscaped with large private flagstone patio in back garden and own "mini-mountain." All mechanicals in excellent condition, recent new oil furnace/heat, roof and structural overhaul. Exterior painted in 1998. Offered at $489,000. Principals only please. Cal C.L. Trowbridge for photo brochure or appointment (203) 968-9300.

S P O T L I G H T  H O U S E

NEWBURY, SC—Approx. 5,000 sq. ft., Greek Revival, 90% perfectly restored, ca. 1902, National Historic Register, 30 minutes from Columbia. Friendly, clean town offers one of nation’s premier Opera Houses and a variety of architecture. Perfect for bed & breakfast or large residence, 1-acre private, landscaped yard. $325,000. Also available w/ main house, . . . duplex on 1/4 acre $50,000. Rental incomes presently total $740/mo. Call George Culli (803) 276-3309 or (803) 798-7654. Web: www.propertyshow.com/ht2

ENNIS, TX—Neoclassical. Built in 1904 for Confederate Army Captain H.T. Moore. Basic structure has not changed. Central heat was part of the original construction. Floors, woodwork, light fixtures, pocket doors, some papers, and some carpets are original. Consistent 35 minute commute to downtown Dallas. Almost 7,000 sq. ft., 5/5/4 living areas. $479,900. Coldwell Banker Paula Stinger Realtors. Carolyn Jones, CRS, Historic Home Specialist (972) 708-6073.

IRON FENCE—Beautiful antique Stewart wrought iron fence. Purchased Atlanta, GA. 35 x 45 gate, 2 gate posts, 3 fence posts, braces. 7'10" ft sections equal total of 72'. $1,500. (502) 684-1775.

OLD GASTOWN—1920’s Chambers, good unrestored condition, original fitted pots. $400 plus shipping/best offer, located in Hackensack, NJ. (401) 274-8873.

FIREPLACE MANTELS—For sale or swap, Eastlake slate $375, wood $250 and $275, ornate double with back mirror, and columns $375. Will sell but prefer trade or any old architectural items, also looking for iron fence. Brooklyn (718) 858-0373.

24 YEARS OF OHJ—October 1973 through October 1997, complete (plus a few from '98 & '99). Excellent condition. Older issues (through '85) are in 3-ring binders. $300/best offer. (303) 986-0583 or email dbhenry@denerver.net.

DOORS—Several unusual handmade Tudor-style oak doors with medieval hardware, some with framing. Great for wine cellar or unique interior/exterior entry. $400. (973) 586-2418 or email jacinthoblanc@att.com.

FULL DOOR BELL—Decorative cast iron pull with white chinab, inside brass bell marked "Corbins Bell New Britain" with last patent date of 5-18-1869. All in good working order and excellent condition. $80. Also door 'peck', brass inside half, copper outside half—for 1920s-1930 bungalows. Perfect condition. $35. Prices include shipping. (760) 737-9075 (Calif.) or oldhudsons@aol.com email.

ROLL TOP EXECUTIVE DESK—Gently-worn; mahogany; Pittsburgh 1895-1905. 15 drawers, 4 pigeon-holes, 5 ft. 5.5 in. x 3 ft 6.5 in x 3 ft. 1.5 in. Solid brasses, keys, slab top: 1.75 in. thick. $3,000 firm. (412) 362-2291 before 8:00 pm EDT

REAL ESTATE and RESTORATION SERVICES ads rates are $4.50 per word, 25 word minimum with $150 per photograph. Deadline is the first of the month, two months prior to publication. The deadline for inclusion is the first of the month prior to publication. (January 1 for the March/April issue.) Submissions must be in writing and accompanied by a check. Mail to:

Barbara Jones
Old-House Journal Swaps & Sales
181-20 140th Avenue
Springfield Garden, NY 11413
(718) 712-0787
(718) 712-1061 fax

Circle no. 318

Finally, A Kitchen for the Rest of Us!

It's Furniture! And it makes a great kitchen for your old house. But what you don't see is the real story. Two ovens, a refrigerator, a dishwasher and many small appliances are completely concealed in this kitchen featuring our U.L. Listed Kitchen Workstation Furniture. Our classically styled collection of heirloom quality pieces blends the convenience of today's hi-tech kitchens with the look from an age that valued simplicity and function. It's an old idea, with an exciting new twist. No other company does what we do! Use our extensive catalog to create each unique piece. The possibilities are endless!

Available Nationwide. Brochure available.
610-638-1194 www.yesterlec.com

SWAPS & SALES classified ads are FREE to current subscribers for one-of-a-kind or non-commercial items. Free ads are limited to a maximum of 40 words. Free ads are printed on a space-available basis. Deadline is the first of the month, two months prior to publication. For example, January 1 for the March/April issue. All submissions must be in writing and accompanied by a current mailing label for free ads. Mail to:

Swaps & Sales c/o Ad Traffic Manager
Old-House Journal
One Thomas Circle, NW
Suite 600
Washington, DC 20005

Circle no. 212

The Ward
Quartersawn Clapboard

Over 100 years of continuous operation by the Ward family. Quartersawing produces a vertical grain which eliminates warping and accepts paint and stain easily for extended life and beauty. Spruce and pine. Widths from 4-1/2" to 6-1/2". Pre-staining available.

“...the clapboards were blemish-free, beautiful, even in a whole truck load. It was one of the few times we've bought something, not having seen it, and everything worked out well...”
—Dan Crowley, contractor, Yarmouth, Maine

Ward Clapboard Mill
P.O. Box 1030
Waitsfield, VT 05673
Moretown, VT (802) 496-3581
Patten, Maine (207) 528-2933
FAX 802-496-3294

Circle no. 134

RESTORATION SERVICES

ARCHITECTURAL SERVICES

ARCHITECTURAL SERVICES—Thoughtful and knowledgeable architectural preservation services that meet owners' needs and respect their buildings. Consultations and full services; building assessments, research, technical assistance, design, architectural services for restoration, conservation and addition. The Office of Allen Charles Hill, AIA, Historic Preservation & Architecture, 25 Englewood Rd., Winchester, MA 01890-1303. (781) 729-0743. Website: http://www.homeart.net/~allen.hill.historic.preservation/

MASONRY

AUTHENTIC COLONIAL MASONRY—Restoration or reproduction. Rumford, beehive, multiple fireplace chimneys our specialty. Now booking for Y2K. West Cummington Stone & Wood, (413) 634-5723, LWZ@aol.com

STRUCTURAL

STRUCTURAL REPAIR—Structural repairs of barns, houses, garages. Call Woodford Bros., Inc., for straightening, leveling, cabling, foundation, and weather-related repairs. Free estimates (800) 653-2276. www.dreamscape.com/woodford

Circle no. 207

Push Button
Light Switches

DIMMER & SINGLE & 3-WAY

DECORATIVE & PLAIN SOLID BRASS WALL PLATES

• MOULDING HOOKS
• EDISON BULBS
• TASSEL KITS
• & MORE

For Catalog Send $2.00 to:

Classic Accents
17810 Telegraph Rd. Dept. OH
Brownstown, Twp, MI 48174
(734) 941-8011
e-mail: classic_accents@ameritech.net

Circle no. 206
Antique Wide Plank Flooring

Heart Pine
Eastern White Pine
Red Pine
Chestnut
Oak
New Plank Flooring
Ash, Maple, Oak, Cherry, Eastern White Pine
Antique & Reproduction
Beams & Timber Frames
Hand-hewn, Rough-sawn & Planed Surfaces
Mortise & Tenon, Dovetail Joinery

49 Mt. Warner Road
P.O. Box 719, Hadley, MA 01035
Fax 413.586.3046
800.430.5473

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Plank Flooring Ash, Maple, Oak, Cherry, Eastern White Pine</td>
<td></td>
</tr>
<tr>
<td>Antique &amp; Reproduction Beams &amp; Timber Frames Hand-hewn, Rough-sawn &amp; Planed Surfaces Mortise &amp; Tenon, Dovetail Joinery</td>
<td></td>
</tr>
</tbody>
</table>

Exact replicas of the beautiful old tin ceilings are now available in durable, lightweight, high impact polymer plastic. They are easy to install, paintable and washable. Available in fire-rated materials and colors. Several patterns from which to choose. Please write or call:

P.O. Box 210, Blanchard, LA 71009
Office (318) 929-7398
Fax (318) 929-3923

Circle no. 119

Circle no. 196

The Elegance and Beauty of Yesterday for Today!

Snelling's Thermo-Vac
P.O. Box 210, Blanchard, LA 71009
Office (318) 929-7398
Fax (318) 929-3923

Circle no. 196

Circle no. 237

T • H • E
DURABLE SLATE COMPANY

Providing the highest quality of craftsmanship.

• Slate, tile, and sheet metal. Repair, restoration, and new installation.
• Over 500,000 pieces of salvaged slate and tile currently available. Constantly buying new stock.

1-800-666-7445

Circle no. 189

Circle no. 150

E nrich Your Home With Quality Grilles & Registers

Call (978) 772-3493
The Reggio Register Co.
Dept. D903, P.O. Box 511
Aver, MA 01432

Circle no. 150

Circle no. 189

WE SPECIALIZE

in unique hardware, houseware, and garden items mostly manufactured or distributed by small American companies. Firms unable or unwilling to meet the demands of giant pave-over-the-landscape warehouse. Our 13" w by 23" h Special Public Offering Catalogue is sprinkled with FREE one-of-a-kind offers, and helpful user information. It has many richly illustrated pages, and has taken years to create. Send only $1.00 for your copy today. (If you're not totally satisfied, we'll return your money.)

Since 1888-Millen Hardware Dept. OHJ
1219 Wilmette Avenue / Wilmette, Illinois / 60091

Circle no. 237

Circle no. 189

Circle no. 237

Circle no. 189

Circle no. 189

Baldwin
Lexington Design mortise lock handleset with knob and oval plate trim inside - polished brass with new BALDWIN Lifetime Finish $295.00 plus shipping cost. Miss. residents add 7% tax. VISA and MasterCard accepted.

Call toll-free 800-921-2750
Ask for the Hardware Department

Addkison
126 E. Amite St., PO Box 102, Jackson, MS 39205

Circle no. 237

Circle no. 189

Circle no. 189

Circle no. 189

Circle no. 189
Plaster Washers

Now you can save and restore your plaster ceilings and walls for just pennies.

Charles St. Supply Co.
54 Charles Street
Boston Ma. 02114

Call: (617) 367-9046
or toll free (800) 382-4360
Fax: (617) 367-0682

Volume Discounts
Next day delivery available
All major credit cards accepted
10 dozen for $20, 25 dozen for $50
Complete starter kit $17.98 & up.

Circle no. 130

Your copies of Old-House Journal are your best restoration resource.
So shelve them, protect them in a handsome slipcase or binder. Each come in
library-quality deep maroon leatherette with the OHJ logo embossed in gold.

FOR FASTER SERVICE,
CALL TOLL-FREE,
7 days, 24 hours:
1-800-825-6690.
Chance to Visa,
MC. or AMEX ($15 min.)

OLDHOUSE JOURNAL
Jesse Jones Industries, Dept. 95-OHJ
499 East Erie Avenue, Philadelphia, PA 19134

Cases Binders
1-6 $8.95 1-11 $11.25
3-24 $24.95 3-31 $31.85
6-45 $45.95 6-60 $66.75

Please send ___ cases; ___ binders
for OLD-HOUSE JOURNAL Magazine.
Enclosed is $______

Name ____________________________
Address __________________________
City ______________________________
State __________________ Zip _______

Residents add 7% sales tax. Allow 4 to 6 weeks for delivery.

Circle no. 185

NOT ALL CHIMNEY LINERS
ARE CREATED EQUAL.

Home restoration experts know the difficulties involved in making old chimneys
into safe and structurally sound chimneys, while maintaining their historic integrity.
That's why more and more people are calling on GOLDEN FLUE. We've the cast-in-
place masonry liner experts with America's most fire retardant chimney lining mixture.
Poured and hardened right in the chimney, GOLDEN FLUE even increases the
strength of the original structure.
Before you settle for a stainless steel liner, tile liner,
or GOLDEN FLUE "look-alike" call the experts who started
it all for a free brochure and the name of an authorized
GOLDEN FLUE dealer in your area.

Call For A FREE Brochure Today. 800-446-5354

Circle no. 159

Custom Shutters
Interior and Exterior
Wholesale to the Public
2 1/2" moveable louver,
raised panel and fixed louver
shutters. Custom finished or
unfinished. Complete selection
of hardware.
$2.00 brochure

Shutter Depot
Rt.2 Box 157
GREENVILLE, GA 30222
706 * 672 * 1214

Circle no. 402

Anthony Wood Products

Gable Trim
Fretwork
Brackets
Corbels
1979

Porch Posts
Newel Posts
Balusters
Finials

Box#881 OH, Hillsboro, TX 76645
800/969-2181
Illustrated Catalog Available
FREE

Circle no. 402
Genuine Antique Stoves

Restored With Love...
...for the warmth of your parlor
& the heart of your kitchen
Timeless Beauty • Superior Efficiency • Expert Restoration
Call 888-282-7506
Brochure & videos available.

stoveblack@goodtimestove.com  http://www.goodtimestove.com

Hardware Restoration
Brass, Bronze, Nickel, Pewter

We are specialists in the restoration of antique metal hardware including doorknobs, backplates, hinges, window pulls and locks, lighting fixtures, and other decorative pieces.

Alban Wilmette Platers
Over 60 years experience in restoring antique metal. Send us your hardware for free estimate.

127 Green Bay Road
Wilmette, Illinois 60091
847.251.0187
FAX 847.251.0281

Circle no. 114

Circle no. 135

Circle no. 160

Hardware Restoration
Brass, Bronze, Nickel, Pewter

We are specialists in the restoration of antique metal hardware including doorknobs, backplates, hinges, window pulls and locks, lighting fixtures, and other decorative pieces.

Alban Wilmette Platers
Over 60 years experience in restoring antique metal. Send us your hardware for free estimate.

127 Green Bay Road
Wilmette, Illinois 60091
847.251.0187
FAX 847.251.0281

Circle no. 114

Circle no. 135

Circle no. 160

Hardware Restoration
Brass, Bronze, Nickel, Pewter

We are specialists in the restoration of antique metal hardware including doorknobs, backplates, hinges, window pulls and locks, lighting fixtures, and other decorative pieces.

Alban Wilmette Platers
Over 60 years experience in restoring antique metal. Send us your hardware for free estimate.

127 Green Bay Road
Wilmette, Illinois 60091
847.251.0187
FAX 847.251.0281

Circle no. 114

Circle no. 135

Circle no. 160

Hardware Restoration
Brass, Bronze, Nickel, Pewter

We are specialists in the restoration of antique metal hardware including doorknobs, backplates, hinges, window pulls and locks, lighting fixtures, and other decorative pieces.

Alban Wilmette Platers
Over 60 years experience in restoring antique metal. Send us your hardware for free estimate.

127 Green Bay Road
Wilmette, Illinois 60091
847.251.0187
FAX 847.251.0281

Circle no. 114

Circle no. 135

Circle no. 160
James Hardie Building Products 143
James Hardie Siding Products are durable, attractive and low maintenance. Perfect for any type of architectural style. For more information or a free brochure, call 888-542-7343. WEB: www.jameshardie.com.

Jeld-Wen
See our ad on pages 18 & 19

Johns Manville 309
See our ad on page 30

Lowes’s Company 229
See our ad on page 26
Nobody makes better flooring than Armstrong. You’ll find a wide variety of styles and patterns at Lowe’s Home Improvement Warehouse. For the nearest location, call 800-44-Lowes. WEB: www.lowes.com.

Marvin Windows and Doors 232
See our ad on page 25
Made to Order—Wood & clad-wood windows and doors can enhance your home. Free product options and energy information. 888-537-8253. WEB: wwwmarvin.com

Olympic Stains and Finishes 103
See our ad on page 37
Interior Wood Finishing System—A full line of stains, polyurethane & sundries protecting your interior wood-working project beautifully. Free literature. 800-441-9695. WEB: www.olympic.com

Pozzi
See our ad on page 2-3
Wood Windows—Hand-crafted in Bend, Oregon. Pozzi Wood Windows ensure unsurpassed quality and custom beauty in every window and patio door. For product literature or a dealer near you, call 800-257-9663 ext. RSOH or visit www.pozzi.com

Rejuvenation Lamp & Fixture 105
See our ad on the back cover

Renovator’s Supply 106
See our ad on page 66

Schwerd Manufacturing 107
See our ad on page 78

Silver Line Windows 241
See our ad on page 38

Specification Chemicals 108
See our ad on page 111

Stained Glass Overlay 225
See our ad on page 9

Stairworld 198
See our ad on page 97
Staircases & stair parts. Free catalog. 800-387-7711.

Superbuild.com 161
See our ad on page 4
Home improvement superstore. Search for products online. WEB: www.superbuilt.com

Systems Three Resins 313
See our ad on page 98

Tempur-Pedic 165
See our ad on page 77
Pressure-relieving mattress and pillow- Swedish Sleep System. Free demonstration kit. 800-886-6466. WEB: www.tempurpedic.com

Toto Kiki 199
See our ad on page 17
Free 30 page guide. 800-350-8686 ext. 1007.

UnicoSystems, Inc. 207
See our ad on page 77
The mini-duct heating and cooling system specifically designed to preserve the architectural integrity of older and historically significant homes. Free Literature. 800-527-0896.
WEB: www.unicosystem.com

Vixen Hill 109
See our ad on page 74
Clear, non-toxic and non-staining red cedar shutters will last a lifetime. Free catalog. 800-350-8686 ext. 1007.
WEB: www.vixenhill.com

Woodstone Company 221
See our ad on page 84

For more information use circle numbers in red when ordering by phone, fax, mail or e-mail.

AA Abbingdon pg.113 ........................................111
Tin Ceilings—$1.00 brochure. 718-258-8313.

Al Bar-Wilmette Platers pg.105 .........................114
Metal Items—Free literature. 847-251-0187.

Albany Woodworks pg.105 ...............................115

American Home Supply pg.91 ..........................116
Brass Hardware and Reproduction Lighting—$2.00 catalog. 408-246-1962.

American International Tool Industries, Inc. pg.97 ........................................117
Paint Shaver—Free literature. 800-932-5872.

Architectural Antiquities pg.109 ......................118
Original architectural items. Free brochure. 207-326-4938.

Architectural Grille pg.92 ..............................76

Architectural Timber & Millwork pg.103 ...........119
Architectural Millwork—Free literature. 800-430-5473.
**Fine American Lighting**

**Real American Value**

From Lighting by Hammerworks

- Lanterns, Sconces, Chandeliers, and Hand-Forged Hardware
- Send $5 for two full color catalogs and discover how you can enjoy the beauty and quality of our Colonial lighting in your home.

Lighting by Hammerworks

6 Freetown St., Dept. OHJ, Worcester, MA 01605, 508-755-3334
118 Main St., Dept. OHJ, Meredith, NH 03253, 603-279-832
http://www.hammerworks.com

**A New Dimension For Older Homes**

Since an "Elevette" provides a new dimension of luxury and practical convenience for owners of older homes, today's designers usually provide space in their plans for a residential elevator. It fits easily into restorations or renovations and is tax-deductible when doctor recommended.

For free literature, contact:

**INCLINATOR**

COMPANY OF AMERICA

Dept. 21
PO Box 1557
Harrisburg, PA 17105-1557
Phone 717-234-8065

**Architectural Antiques**

Premier source for salvage items nationwide.

- Doors, windows, stained glass
- Brass lighting fixtures
- Victorian plumbing fixtures & accessories
- Fireplace mantles and accessories

Visit our picturesque Maine oceanfront location, where Yankee value is still important. Select from thousands of quality architectural items.

**Henry’s Room**

**Architecture Hardware**

H.T. Sales Company

718 Tenth Avenue
New York, NY 10019
1-877-Hardware

EST. 1957

Circle no. 141

Circle no. 234

Circle no. 118

Circle no. 231

Circle no. 293

Circle no. 115
VENTINOX Liners
Save Chimneys!
...and provide safe, reliable venting for gas, oil and wood.

- **Restores** deteriorated chimneys
- **Preserves** aesthetic appearance
- **Protects** against harmful flue gases
- **Improves** chimney performance

Complete lining systems for all types of heating appliances & fireplaces.

**ProTech Systems, Inc.**
26 Gansevoort St., Albany, NY 12202

**Leaders in Chimney Technology**

**Call today for FREE information!**
518-463-7284

---

**SHOP OUTFITTERS**
605 South Adams St., Dept. HJ
Laramie, Wyoming 82070
(307) 745-5999 • FAX (307) 742-5999
www.shopoutfitters.com

---

**CUSTOM WOOD TURNINGS**
- Hand rail & fittings
- Balusters
- Newel posts
- Porch posts
- Columns
- Fluting
- Spiral rope twist
- Finials
- Furniture parts

No minimum order
Shipment coordination
Send $5.50 for catalog

156 Main St., PO. Box 338
Ivoryton, CT 06442
(860) 767-3236 Fax (860) 767-3238

---

**AMERICA'S OLDEST MAKERS OF COLONIAL AND EARLY AMERICAN LIGHTING FIXTURES**

**AUTHENTIC DESIGNS**
42A The Mill Road
West Rupert, Vermont 05776
(802) 394-7713

Catalogue $3.00

---

**WIDE Flooring**
Paneling • Wainscoting
PINE to 32" wide  OAK to 18" wide
Kiln dried to 6%-8%  Milled to your specifications

Send $2.00 for informative literature and grading photos to:
Craftsman Lumber Company, Inc.
Box 222, 436 Main St. Groton, MA 01450
or phone us at (978) 448-5621  Fax (978) 448-2754
Visit our website at: www.craftsmannlumber.com

Satisfying Architects, Builders and Homeowners nationwide since 1974

**BEST QUALITY**  **BEST SERVICE**  **BEST PRICES**

---

**THE OLD HOUSE PARTS Co.**

Your local source for architectural salvage, remnant and construction materials.

We can find or create what you are looking for!

24 BLUE WAVE MALL
www.oldhouseparts.com

KENNEBUNK, ME 04043
restorations@oldhouseparts.com

---

Circle no. 187  Circle no. 147
TRADITIONAL STORMS & SCREENS

Still the best product you can put on your window!

Costs less than you think!
Quick turn-around!
Energy efficient for both heating and cooling
Simplicity itself, easy to measure and fit
Quality mortise-and-tenon construction
Solid pine, no finger jointing
Custom made to your size
Preservative treated for long life.

300 Trails Rd.
Eldridge, IA 52748
PH (319) 285-8000
FAX (319) 285-8003

For the home with a bit of everything, here's one thing it could definitely do without.

Consider an AquaStar instantaneous tankless gas water heater instead! Installs in half the space – and has the highest energy efficiency factor. Made by Bosch.

AquaStar
CONTROLLED ENERGY CORPORATION
800-642-3199 www.cechot.com

300 Trails Rd.
Eldridge, IA 52748
PH (319) 285-8000
FAX (319) 285-8003

HISTORICAL ROOF TILES
Largest stock in U.S.

Our inventory dates to the late 1800s. It includes new tiles and tiles no longer produced.

We sell in all quantities and ship throughout the United States and also purchase salvaged material.

We're specialists in the installation of tile and slate for historical restoration projects.

For a FREE brochure, write or call us today:

TILE ROOFS, INC.
12076 S. UNION AVE.
CHICAGO, IL 60628
(888) 708-TILE
FAX (708) 479-3865

RESTORE CRACKED PLASTER WALLS & CEILINGS
Easy One Day Applications

• Vapor Barrier • Cost Effective • 1 Day Application • Remove No Trim

HOW TO USE THE NU-WAL® SYSTEM:

1. Cut fiberglass mat 2" longer than height.
2. Apply saturant to area to be covered.
3. Apply fiberglass mat to wet surface.
4. Trim excess mat where wall meets ceiling.
5. Trim mat at baseboard and window.
6. Trim mat at outlets, switches, etc.
7. Apply second coat of saturant to wet mat.
8. Apply 1st coat of saturant to adjacent area.
9. Apply mat to 2nd area, overlapping by 1".
10. Cut down center of overlap (both layers).
11. Remove mat strips on both sides of cut.
12. Apply 2nd coat of saturant (include seam)

Make Walls & Ceilings Like New!

Specification Chemicals, Inc.
824 Keeler Street • Boone, IA 50036
800-247-3932
email: sales@spec-chem.com
online: http://www.spec-chem.com

Circle no. 108
SUGGESTIONS FOR
HOUSEHOLD REPAIR
Use WEST SYSTEM® epoxy to solve dozens of common problems around the house and yard. A 14-page illustrated manual shows you how. Order your FREE copy today.
WRITE GOUGEON, DEPT. OOH
PO BOX 908, BAY CITY MI 48707
OR CALL 517-684-7266

Before You Consider Custom, Consider Country Curtains!
FREE COLOR CATALOG
1-800-876-6123
Ask for Dept. 32099
Hundreds of styles, fabrics and colors to choose from...something for every style of home. More lengths and widths than you’ll find almost anywhere. Plus matching bedding, lamps and accessories. Satisfaction guaranteed or your money back.
Country Curtains®
Dept. 32099, Stockbridge, MA 01262
www.sendcatalog.com (Dept. 32099)

DON’T PAINT YOUR RADIATORS
Paint drastically reduces the efficiency of steam & hot water radiators and wood enclosures are poor heat conductors.
Affordable Ace Radiator Enclosures...
• Offer durability of steel with baked enamel finish in decorator colors
• Keep drapes, walls & ceilings clean
• Protect heat out into the room
FREE Estimates
FREE Heat Efficiency Catalog
arisco
Manufacturing Co., Inc.
3564 Blue Rock Road, Cincinnati, Ohio 45247

Authentic Antique Hardware
• One of a Kind
• No Reproduction
• Door Hardware
• Furniture Hardware
• Door Knockers
• Curtain Tie-backs
• Twist Bells
Eugenia’s
5370 Peachtree Road, Chamblee (Atlanta), GA 30341
800-337-1677 Bus. (770) 458-1677 Fax (770) 458-5966
e-mail: eugenia@hardware@mindspring.com
eugenaintiquehardware.com

Circle no. 120

Circle no. 127

Cinder Whit & Company
Wood Turnings for Porches & Stairways
• Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
• Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •
• Lengths To 12 Feet • Free Brochure •
1-800-527-9064 Fax 701-642-4204
E-Mail: info@cinderwht.com
Website: www.cinderwhit.com
733 Eleventh Avenue South • Wahpeton, ND 58075

Circle no. 133

Wide Pine Flooring
Carlisle
Stoddard, NH
Call for a free full color portfolio
800-595-9663
or visit us online at
www.WidePlankFlooring.com

Circle no. 166
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.

WIN FAME AND $100.

If you spot a classic example of remuddling, send us clear color prints. We'll award you $100 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings.)

Remuddling Editor, Old-House Journal, 2 Main Street, Gloucester, MA 01930.