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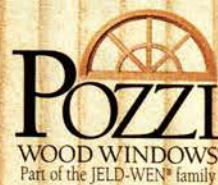
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C O N T E N T S

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68 Creating Stone Magic

BY MARY ELLEN POLSON
WITH JOHN LINN HOPKINS
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As they've been doing for nearly a century, a family-run business continues to turn, cut, and carve rough blocks of stone into classic architectural shapes.

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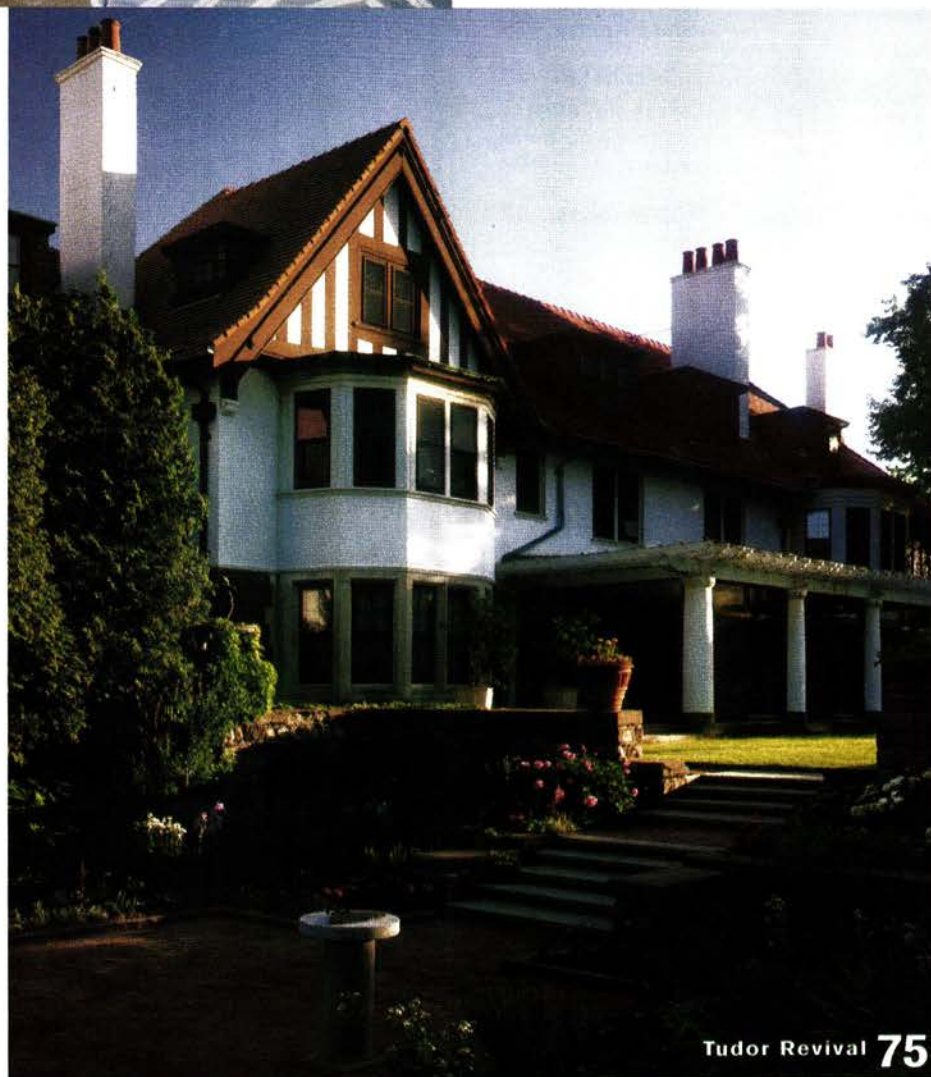
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High Times and Historic Houses

REMEMBER THE PHRASE “A rising tide lifts all boats” from the 1960s? This deft metaphor paints a picture of how good economic times benefit everyone, large and small. Sure enough, with the U.S. economy still going strong for a record ninth year, everyone everywhere will tell you they are busy. New house construction is booming, but is that good for old houses, too?

The question is on many minds in the world of historic preservation. Certainly, these are good times for folks who work on old houses because, generally, there is money to invest in existing buildings. Drive through any older neighborhood and you will see people painting and fixing whether they are preservationists or not. Contractors, craftspeople, and architects who specialize in historic properties are generally happy, too. More than once I’ve had folks tell me that in the past they would take on new construction to pay the bills so they could afford to work occasionally on their real love, the noteworthy—but always under-funded—building restoration. Today the same folks are fully booked with preservation work, sometimes into the next year. Good times indeed when you can name your price for what was once a labor of love.

But what’s the impact on historic buildings and neighborhoods? One long-standing observation is that “Poverty is

good for preservation.” Less ironic than it sounds, this phrase means that an absence of flush cash reduces the potential for short-sighted additions and cosmetic maintenance catch-ups that are the rampant destroyers of historic character and details. Unfortunately, a strong economy does put economic pressure on historic communities. One clear phenomenon of our time is the ‘going-up’ addition where ground-hugging houses, such as bungalows and small Capes suddenly sprout an inflated second story. Another trend, so nicely described in this issue’s “Journal” section, is the wholesale razing of perfectly good buildings to make way for bigger, newer, but not necessarily better houses. “In my town,” one fellow told me, “every new house is built as big as possible, right to the lot line.” So what does this mean? “No bay windows,” he replied, “no porches, not a single interesting feature that would stand in the way of maximizing space.”

Are new or infill houses bad? Of course not. Successive eras of construction in the same town makes for an interesting diversity of buildings. Moreover, every new house holds the potential to be an old house someday. The trick is keeping their quality as high as the tide.

Edna Kroll

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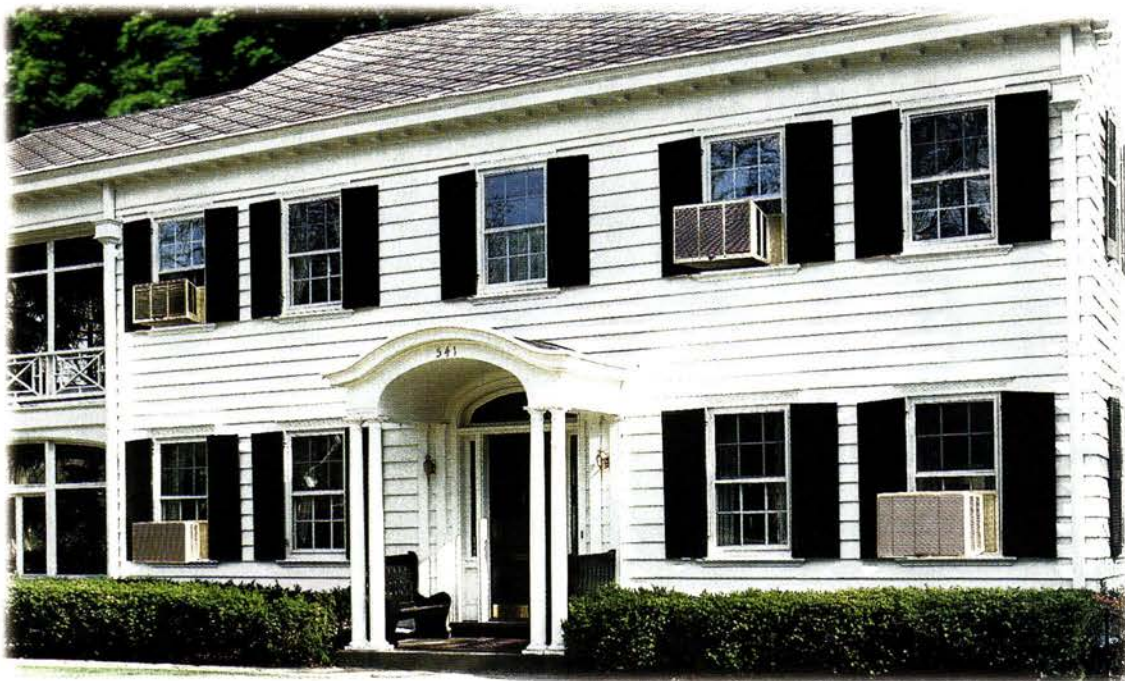
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PLUMBING HISTORY

I FOUND JANE POWELL's article "From Slum to Plum" in your May/June issue to be of particular interest. Her statement that "houses built in 1820 did not have indoor plumbing" does not take into account the relatively rare, but quite functional, indoor plumbing systems in use in more elaborate and technologically innovative homes. In the first quarter of the 19th century, indoor plumbing systems such as the one originally designed by English architect William Jay for the 1819 Owens-Thomas House (a Regency-style villa located in Savannah) were incredibly complex for their day. Influenced by the newly fashionable use of indoor water closets in upscale London villas and by the remnants of ancient Roman systems in his hometown of Bath [England], Jay crafted one of the earliest and most complete systems in the United States. Supported by massive, rain-filled cisterns and a network of lead and ceramic pipes, this gravity-fed scheme provided water for multiple sinks, marble baths, a shower enclosure and, of course, commercially produced, flushing water closets.

—KEVIN W. TUCKER
Curator of Decorative Arts
Owens-Thomas House
Savannah, Georgia

GOOD GUYS

I FOUND YOUR ITEM "Selling a Historic Review Board" ["Journal," May/June 2000] to be right on target with its advice about how to work with and within the local historic preservation commission's guidelines. When your advice is taken, property owners will find that the COA process is easier, faster, and much more pleasant.

Nonetheless, I found the article surprisingly unsympathetic to the role of a

historic preservation commission. The local preservation commission is not a group to be beaten, out-done, sold to, or circumvented by owners of locally designated properties. Rather, a commission is there to help the property owner preserve the very reasons he or she loves the old house or neighborhood.

It should be noted, as you failed to, that an 1800-square-foot addition is not to be taken lightly and is probably larger than the footprint, if not the entirety, of many of the houses in in-town historic districts. Commissions work as hard as OHJ and the owners of

historic properties to preserve our built heritage, and should be regarded as the protectors they are.

—SARAH A. WOODARD
Winston-Salem, North Carolina

OLD WOUNDS

I WAS PLEASED that the ruining of a beautiful old Pittsburgh house was given due notoriety in your "Remuddling" column (Mar./Apr. 2000). Each time I drive by this architectural abomination, my stomach turns.

It should be noted that the houses of the famous Pittsburgh families mentioned in your column have not fared well, either. The Heinz and Westinghouse residences and the largest of the Mellon mansions were all completely torn down many years ago.

Fortunately, hundreds of relatively unspoiled, lovely old homes are still here.

—MILES EHRLICH
Pittsburgh, Penn.

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and enact federal laws and policies that encourage historic preservation. I want to encourage OHJ to become a participant in our Capital Campaign to eliminate some longstanding debt.

PA is taking the lead in (finally) getting a Historic Homeownership Assistance Act passed in Congress. This Act would create a tax credit for homeowners similar to the one that exists for income-producing properties. Last October, we embarked on a first-ever capital campaign (PACC) to raise \$60,000 by November. The National Trust has pledged \$10,000 in matching funds.

—A. ROY SMITH
Treasurer, Preservation Action
Washington, D.C.

Readers may join PA or send contributions

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WORK IN PROGRESS

WE OWN "BUTTONWOOD" (built in 1835) in Chesterfield, New Jersey. We receive your publication and have gotten many useful ideas from your articles and advertisers.

Our home and land has many unique features. We are now in the process of placing new pipes in the pool, landscaping a new design around it, and placing round, fluted pillars on the pool house. We are looking for landscape lighting to go with the setting.

A pond is being dug behind the barn so that when the decking is placed off the

second-floor game room, you'll be able to enjoy the fish fountain.

Eventually we hope to add on to the house with a large room that will step to an English garden with a reflecting pool off the front of the house.

We have used your website [www.oldhousejournal.com] for quotes on central air conditioning and are waiting for call-backs from a local contractor.

Buttonwood is an ongoing labor of love. We know what it's like to be without a kitchen for months . . . washing dishes in the tub, etc. Cooking all meals on the grill for a month is [familiar] to us [too]. You have to love old homes, and you have to learn to be very handy. We thank you for your fabulous publication.

—DAWN LEE PLATZ
Chesterfield, New Jersey



MEDITERRANEAN REQUEST

AS THE OWNER of a Mediterranean Revival [house built in] 1923, I was happy to see your article in the Nov./ Dec. '99 issue. My house is a work in progress and the interior is being restored gradually by me. It is difficult to find any information, magazines, or books on this style of house. I would like to stay true to the architectural design. Any suggestions?

I enclose a photo of the exterior. The windows in front will be restored per the original blueprints. (The interior is another story.) There is an Arts and Crafts flavor to the inside.

—MARIA C. MICHAELS
Larchmont, New York



Little has been written about the romantic Mediterranean-style houses of the 1920s and 1930s. Several recent books on Spanish, Southwest, and California styles do include photos and resources that overlap your in-

terest. Also, our sister publication Old-House Interiors included several articles introducing the Mediterranean Revival style in its Aug./Sept. 1999 issue. Call (978) 283-3200 for back copies. —THE EDITORS

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With Military Precision *by Mary Ellen Polson*

PHOTOGRAPHS BY VAN JONES MARTIN

JUST AS YOU WOULD EXPECT when the address is Officer's Row and the residents are retired Army, the place is immaculate. Surrounded on three sides by double porches, Don and LuAnn Harris's Army Eclectic-style house is in tiptop shape, from the original concrete and sand basements to the slate roof. Even the floor-to-ceiling windows on the first floor march clockwise around the house in numerical order.

Pretty amazing, considering that the house the Harrises call Dolphin Watch stood derelict for years, vulnerable to the full fury of the Atlantic Ocean just 100 yards away. "People my age—and I'm 66—remember playing here as kids, when it was abandoned," Don Harris says. "We have a friend who used to come in and change her clothes to go to the beach. The place was just open."

"We found indications that people had oyster roasts in our basement," says LuAnn with a shudder. Since nearly every

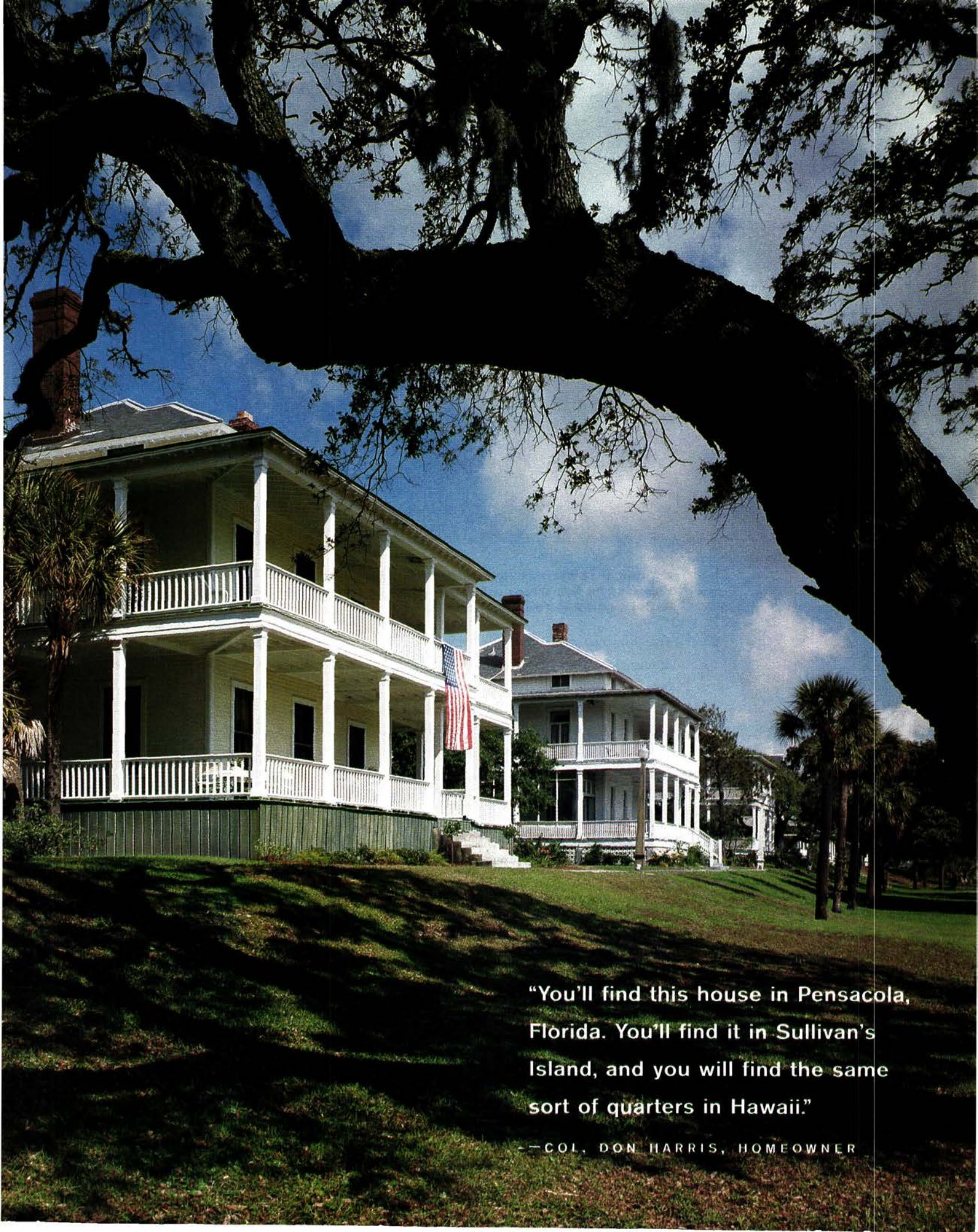
stick of wood in the house is heart pine, the place could have gone up like a tinder box.

Given its Army pedigree, however, perhaps the survival of this once-and-future officer's quarters is not such a surprise. When it comes to quality construction, "the government contract is pretty hard to meet," says Don, a retired Army Corps of Engineers colonel. Many contractors have come to grief—or



Life is breezy for Don and LuAnn Harris at Dolphin Watch, where it's possible to come or go through pocket windows.





"You'll find this house in Pensacola, Florida. You'll find it in Sullivan's Island, and you will find the same sort of quarters in Hawaii."

—COL. DON HARRIS, HOMEOWNER



Left, inset, and bottom right: The Harrises cleaned, sealed, and painted the original pressed-metal ceilings themselves. **Top right:** Officers stationed at Fort Screven were required to entertain at least once a month. The Harris's dolphin-legged dining room table seats 22.

ARMY ECLECTIC

OWNERS: Don and LuAnn Harris

LOCATION: Tybee Island, Georgia

DATE OF HOUSE: Ca. 1898

ON-GOING PROJECTS: Re-wiring the annunciator; back-filling the cement steps to the front porch. Col. Harris really means it when he says he's almost done!

OF INTEREST: Double-action hinges similar to the one in the Harris kitchen (see page 21) are still made by the original manufacturer, Bommer Industries, (800) 334-1654, www.bommer.com.

even financial ruin—over the Army's exacting requirements. "We're famous for saying rip it out if it doesn't meet specifications."

In the case of Officer's Quarters Plan No. 160—the Harrises got blueprints of the originals from the National Archives—those specifications include an early form of hurricane tiedowns, concrete fire barriers between the floors, and oversized studs tight enough to deflect nails (Don uses screws).

First occupied by a lieutenant colonel about the time of the Spanish-American War, the house was a standard form of military officer's housing. "It was designed for the climate," Don says. "You'll find this house in Pensacola, Florida. You'll find it in Sullivan's Island (South Carolina), and you will find the same sort of quarters in Hawaii."

When the house was complete, it was also fully furnished. "In 1898, the officers moved with just their clothes," Don says. "This house was outfitted and assigned to someone to take care of. They just came here to use the house, and

left. Even the pots and pans were here."

The Harrises bought the house in 1978, when Don was stationed in nearby Savannah with the Army Corps of Engineers. The couple and their five children didn't stay long, since Don was transferred again two years later. But by then, the Harrises knew they would return. Wherever they were stationed, they bought special items with an eye to Dolphin Watch. As a



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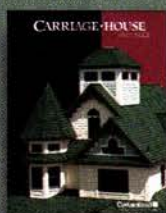
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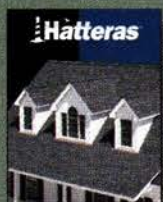
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OLD HOUSE LIVING



Top: The Harrises make note of some needed balustrade repairs. **Right:** Only one of the original radiators survived, but it's a dilly; LuAnn keeps vintage glassware in the warming cubby.

result, the many dolphin-themed pieces in the house come from all over the world.

One of the most resonant is a glass piece of leaping dolphins over the mantel. "That was a wedding present to my grandfather in 1892," Don says. "It couldn't have been better for this house."

The Harrises returned after Don retired in 1988. Don is fond of saying that he left one full-time job and took up another. Diligent as he is, the project has taken more than a decade. He's just putting the finishing touches on the speaking tube call system. "Here is the tube that goes to the second floor," he says, standing in the kitchen. "I haven't finished it yet, but it works. If you know how to blow in these things, you can get them to whistle."

Like many restorers, the Harrises thought they'd be finished in a year. The plan was to work on one room at a time, LuAnn says—beginning with the pressed metal ceilings in the downstairs rooms. Although they're real beauties now, with a



different pattern in each room, the deeply coved ceilings were heavily rusted.

Don and LuAnn hand-cleaned each ceiling with phosphoric acid, which turns the rust black, and then painted the ceilings with industrial-grade primer and white paint. "There's no air conditioning in this house at all," Don says. "We get the full brunt of the salt air in here, and five years after, we haven't had any rust problems with the ceilings."

Air conditioning—such as it is—comes from ocean breezes and the house's ventilation-friendly design. The central entry hall runs the length of the house,



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"In 1898, officers moved with just their clothes. This house was outfitted and assigned to an officer to take care of. Even the pots and pans were here." —Don Harris, homeowner

and the 9' windows on the ground floor slide into overhead pockets in the balloon-framed walls. On one of them, a small stuffed duck dangles on the sash pull. "Our grandchildren have named this the duck door, because you have to duck when you go out," says LuAnn, demonstrating by ducking slightly as she exits.

The house doesn't even have central heating. The only remaining original radiator is an ornate model clearly shown on the National Archives plans. It stands in the dining room. During brief cold spells, the Harrises heat with portable ceramic heaters. The climate is so mild in coastal Georgia that the Harrises have planted

lemon trees on either side of the front porch steps.

Upstairs, each bedroom is individually named and decorated with antiques, including vintage quilts on the beds. The last major area in the house to be restored is the striker's quarters back of the kitchen. "The striker was the person who assisted the homeowner in the garden—the outside, heavy work—and things like that," Don says. "The officer also had a 'horse holder'. That's the guy who took care of his horse."

When the Harrises investigated the original colors on the house, they discovered that the porch railings had been painted

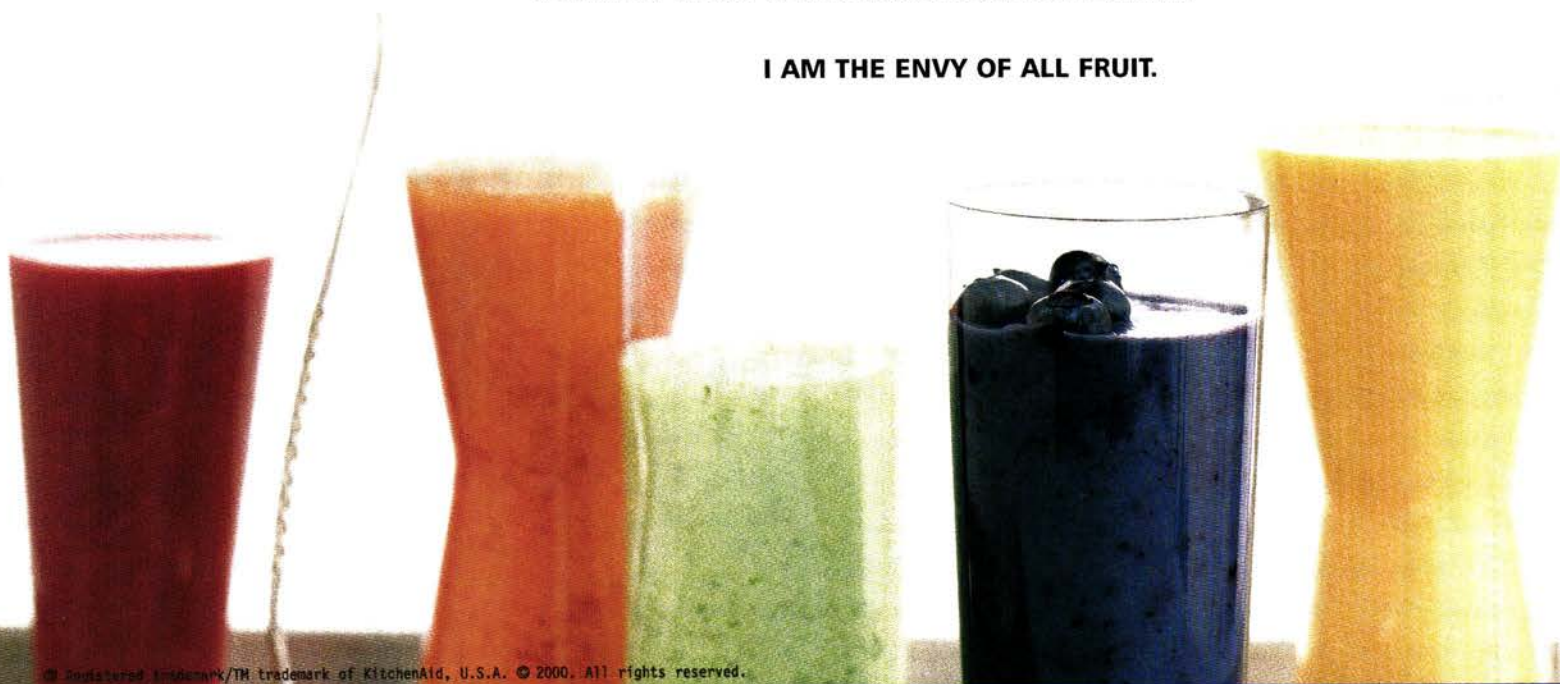
dark brown, a color that didn't work well in a hot, sunny climate. "We tried to lighten up the outside, because black and brown absorb so much heat that the paint was hurting the wood," Don says. "The banisters outside were actually disintegrating because they got so hot."

Like many military installations, Fort Screven was only in peak use for a short period—roughly between the Spanish-American War and the conclusion of World War I. The fort guards the entrance to the Savannah River and its harbor, and the Harrises can watch tankers come out of the channel en route to ports around the world.

In 1998, the Harrises won a Best

**A CREAMY FROZEN DELIGHT,
RELAXING IN MY OWN SPACIOUS ICE CASTLE,**

I AM THE ENVY OF ALL FRUIT.



Kitchen award in the OHJ Kitchen Contest. Using the original plans from the National Archive blueprints, they reconstructed the kitchen much as it had been built 100 years before. Ulysses Cutter, the contractor who had helped the couple early on in their restoration, had retired, "but he came back and found his crew and did the kitchen for us," Don fondly recalls.

Among the built-ins concealed in the kitchen are cabinets for a washer and dryer, a fold-out ironing board, and a laundry chute from the master bathroom upstairs. While California has its cooling cabinets, the Harrises added a heater cabinet. "We got this idea down in Panama, where we had the same problem with moisture," Don says. "We added a small heating element in one cabinet, and you keep all of your crackers and cereals there."



This original double-action hinge allows the door between the dining room and the kitchen to stand at attention in either room.

The kitchen flooring is different than that in the rest of the house. "On the other floors, all of the wood pieces are slightly curved (or relieved) on the bottom for cushioning. These floors are solid because they're replaceable." Mentally stepping back a century, Don says, "This cookstove is coal. The cook is going to burn the floor all the time. This is actually the kitchen's second floor, as we found out."

There are some dark spots on the floor near a window, but they aren't burn marks. They're stains from nails that rusted and bled from exposure to water back in the days when the house was open to all weathers. To Don and LuAnn, they're a potent reminder of the house's remarkable history. "They give the room character," Don says. "We're not going to change them."



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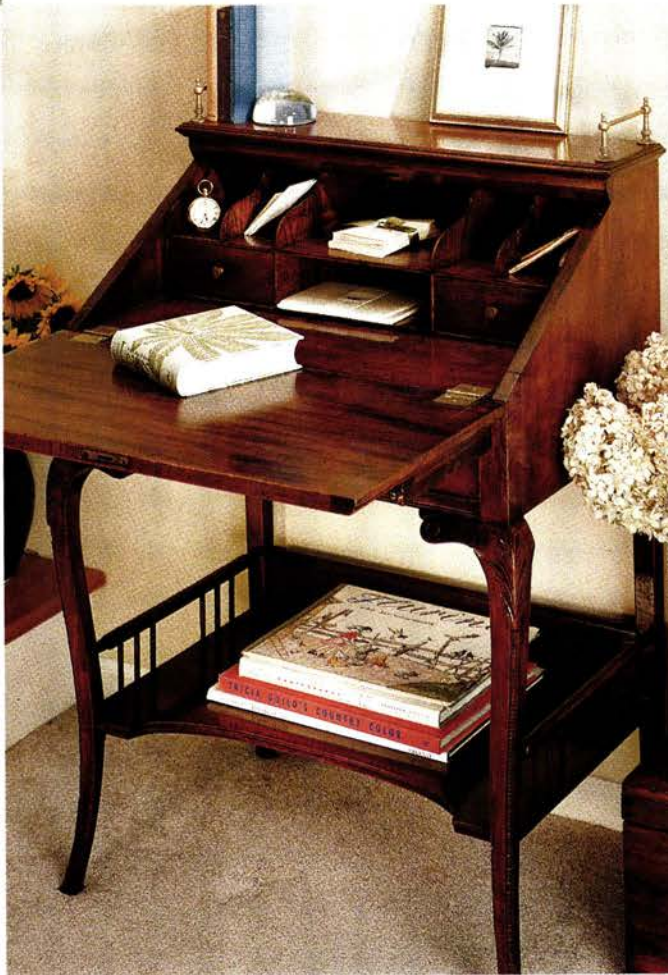
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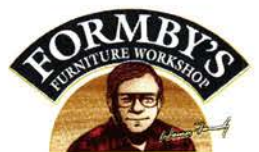
Every family has at least one of these: the old table, chair or other keepsake that over the decades has been passed from one relative to another. That was the history of this turn-of-the-century drop-front desk. Besides being a member of the family for more than 50 years, it was a wonderfully crafted, nicely detailed antique that anyone would be proud to display, if only the old finish had aged a little more gracefully.



But this desk didn't need endless hours of sanding and scraping or a trip to the furniture stripper. The mahogany, maple and oak beneath the dulled, worn surface were all in basically good shape and needed only a simple renewal with Formby's® Furniture Refinisher. In a quick, three-step process, the cracked, flaking varnish was first dissolved with Refinisher, which was applied with a Formby's® Steel Wool Refinishing Pad. The old finish disappeared, and thanks to the gentle action of Formby's® Furniture Refinisher, the wood's fine patina remained undisturbed.



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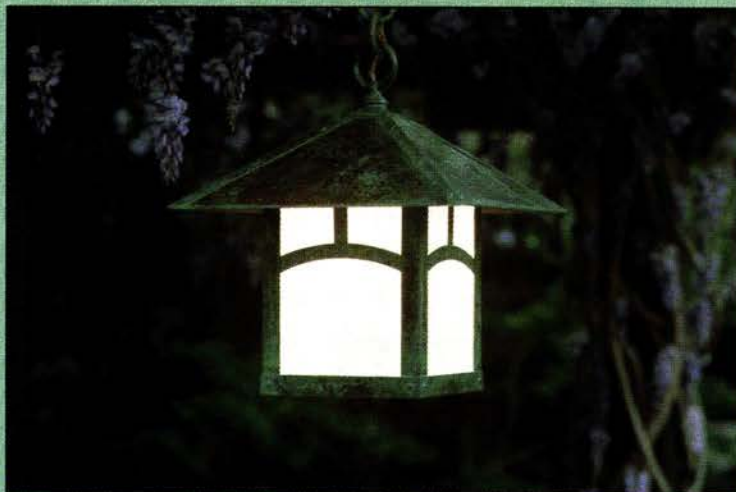
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OLDHOUSE JOURNAL

Good Times Bring Down the

BY THE TIME you read this, an Arts & Crafts cottage overlooking downtown Seattle may be history. The house has stood on this hill for 96 years. It will take a bulldozer only a few hours to claw it to splinters.

A block away, crews demolished a grand bungalow last year. In place of its welcoming porch, a concrete contemporary-style building turns its back on the street. "I think it's an atrocity," says a woman who has lived on this street for decades. She doesn't want to reveal her name, but adds, "I don't like homes that look like boxes."

In unprecedented numbers across America, neighbors are tangling over teardowns. That's what developers call it when they demolish an existing home and build a new one on the same lot. In flush locales, it's a matter of simple economics: Modest bungalows and ranch houses built decades ago no longer measure up in terms of skyrocketing real estate prices. As a result, many older homes in well-established neighborhoods are being remodeled beyond recognition, or torn down all together.

The National Association of Home Builders estimates that

the teardown figure could be as high as 250,000 in a single year. That's the number of homes construction crews started last year on lots where a previous home had been demolished.

Sometimes the itch to start from scratch is so strong that even million-dollar houses come tumbling down. Take the Medina home where Bill Gates used to live. The waterfront mansion near Seattle was good enough for one of the richest men in the world, but last year, Delta Airlines Chairman Gerald Grinstein paid \$8 million for the house and promptly tore it down. [continued on page 26]

green building

with environmentally responsible products and practices has always shared a kinship with building restoration—itself an earth-wise effort. For folks planning a construction project, Environmental Building News has just released an updated and expanded version of the popular **EBN Archives CD-ROM**, a comprehensive compilation of the highly acclaimed newsletter. In addition to original articles, the editors have tracked down current contact information for more than 400 products, from recycled-content materials to sustainable woods. EBN Archives also includes practical how-to information on design and construction. For more information on the CD (\$149; \$95 for EBN subscribers) call 800-861-0954 or visit www.buildinggreen.com.

B&B FOCUS

LATCH COUNTRY INN, SIDNEY, BRITISH COLUMBIA



Not far from the charming Regency homes of Victoria is a country inn right out of West Coast Canada's rustic past. In the 1920s, renowned Canadian architect Samuel Maclure designed a timber lodge out of bark-covered fir as a summer residence for a British Columbia lieutenant governor. Long a private residence and once a restaurant, the lodge became an inn when Bernd and Heidi Rust bought and refurbished it in 1995. Now a Canadian Heritage site, the property is furnished with Canadian and European antiques, with a 32' sailing yacht tossed in as a bonus.



Seven suites, \$87 to \$152, Latch Country Inn, 2328 Harbour Rd., Sidney, BC V8L 2P8, (250) 656-6622, www.latchinn.com.

[TEARDOWNS continued from page 25] In Palm Beach, Florida, some buyers spend millions for a building they intend to demolish. Soon, a new trophy mansionette pops up tall and wide from the center of its lot. "It only takes a few massive 'Jack in the Box' houses to change the character of a neighborhood," says Polly Earl, executive director of the Preservation Foundation of Palm Beach.

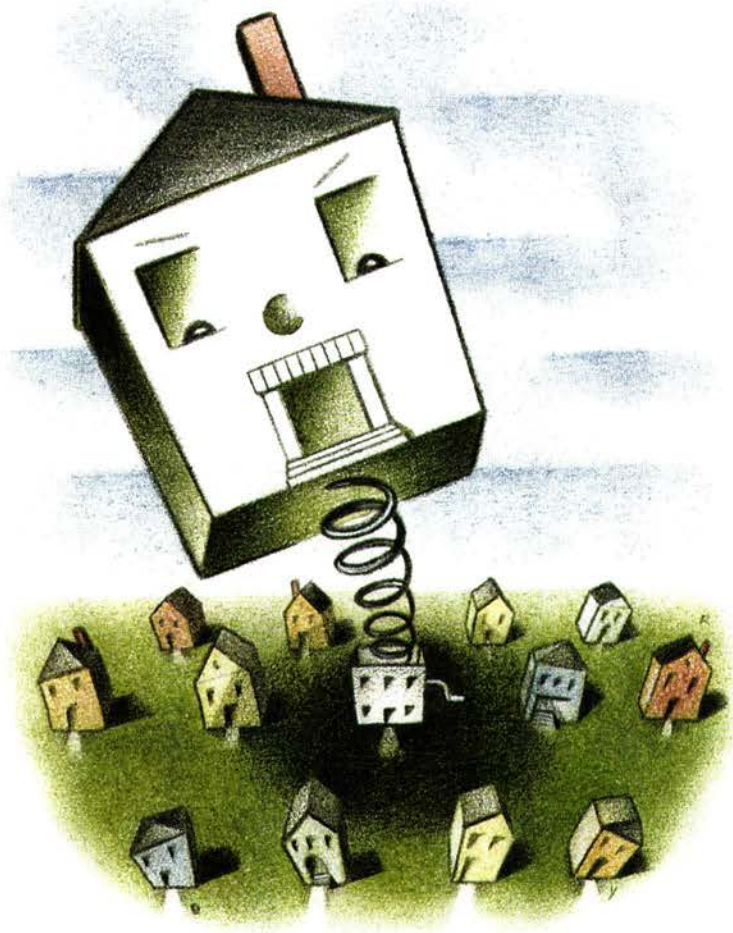
Palm Beach planners are attempting to rein in big houses, requiring that new homes be built in traditional styles, like Mediterranean Re-

vival. Even if Palm Beach gains more control over residential construction, however, it won't save vintage homes that aren't landmarks. So bougainvillea-draped cottages will continue to crumble.

That used to happen in Pasadena, now a safe haven for old houses. The southern California city protects blocks of bungalows within two landmark districts, Bungalow Heaven and Garfield Heights. Most are smaller homes that might not achieve landmark status on their own. But collectively, the charming tree-lined streets look like a Norman Rockwell painting.

Outside Pasadena's two historic districts,

4,000
Seattle has issued more than **4,000** residential demolition permits, most of them for houses built during the city's first building boom, from 1900 to 1930.



older houses are protected by the 50-year rule, says Darrell Cozen of the Pasadena Planning Department. If planners believe a house 50 years old or older is worth saving, they can block demolition for more than a year. "What usually happens during that time is that we convince owners to restore the house, or they get discouraged and move on," Cozen says.

If that doesn't work, the city helps an endangered house find a new place to live. Two or three such buildings are moved out of harm's way each year in the city, says Cozen.

Dallas is another model city for preservation. In January, the city council unanimously approved a preservation ordinance that ensures that the 2,500 individual landmarks and homes within Dallas' 18 historic districts will be a part of the city's future. "In the past, people in Dallas bought fully intending to demolish a landmark," says Catherine Horsey, executive director of Preservation Dallas. "Now that can't happen without a really good story."

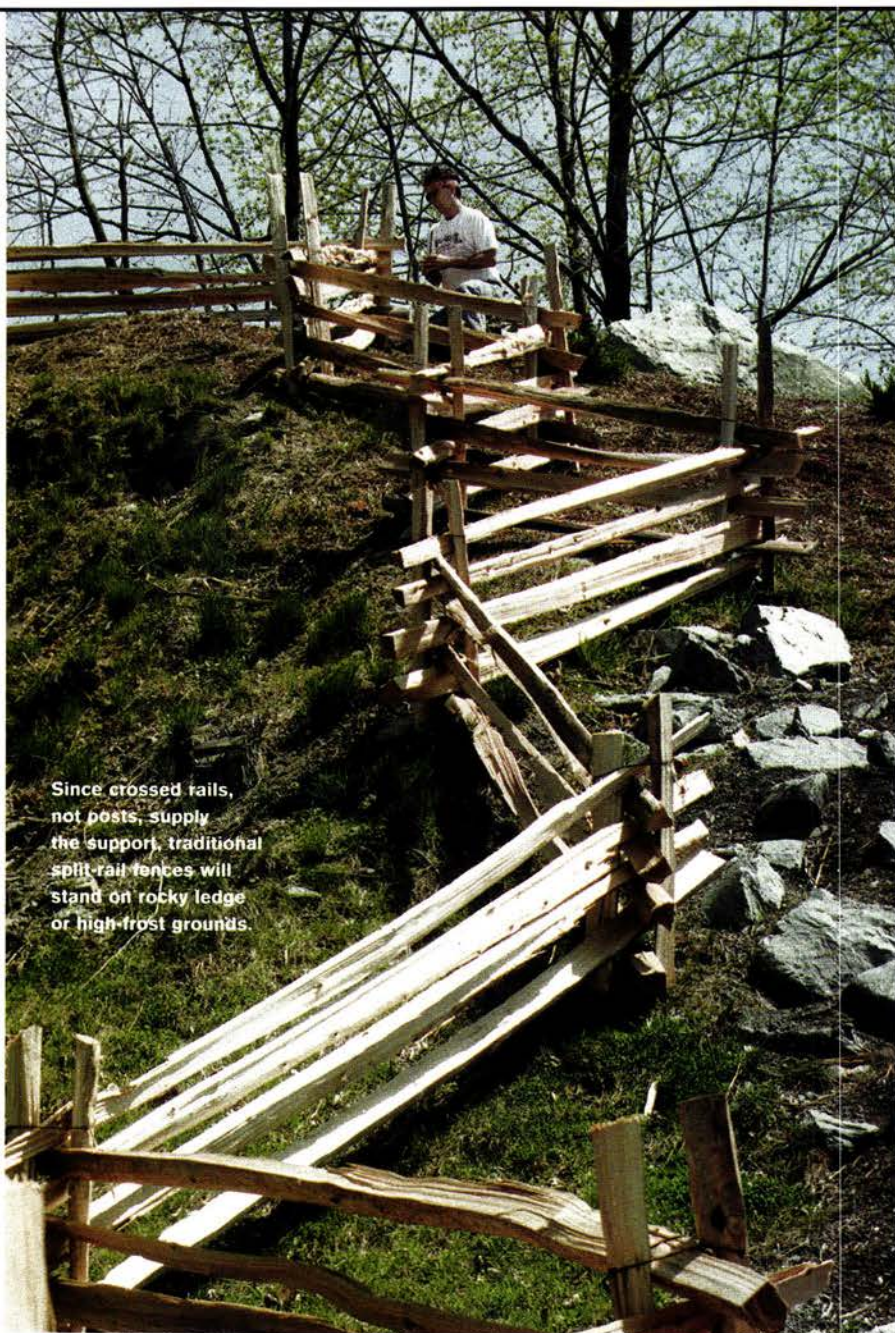
But Dallas and Pasadena are exceptional when it comes to urban preservation. For a look at a typical American city, let's return to Seattle. While Seattle also grants landmark status to

In the past four years, Seattle has issued more than 4,000 residential demolition permits, most of them for houses built during Seattle's first building boom, from 1900 to 1930. And in Seattle, there is no design review process that would make replacement houses compatible with the existing neighborhood.

The National Trust for Historic Preservation urges people not to give up on the good old houses. Trust Vice President Peter Brink says it's time to spread the word: preservation pays. "If you compare a neighborhood with historic protection to one that doesn't have it," Brink says, "the values in the designated neighborhood go up more."

That's because homeowners on protected streets have the security of knowing that a monster house will never pop up next door, Brink says. There is no such guarantee on the Seattle street where this story began. The Arts & Crafts cottage is boarded up now. Soon, it will be gone.

—JENNY CUNNINGHAM, SEATTLE, WASH.



Since crossed rails, not posts, supply the support, traditional split-rail fences will stand on rocky ledge or high-frost grounds.

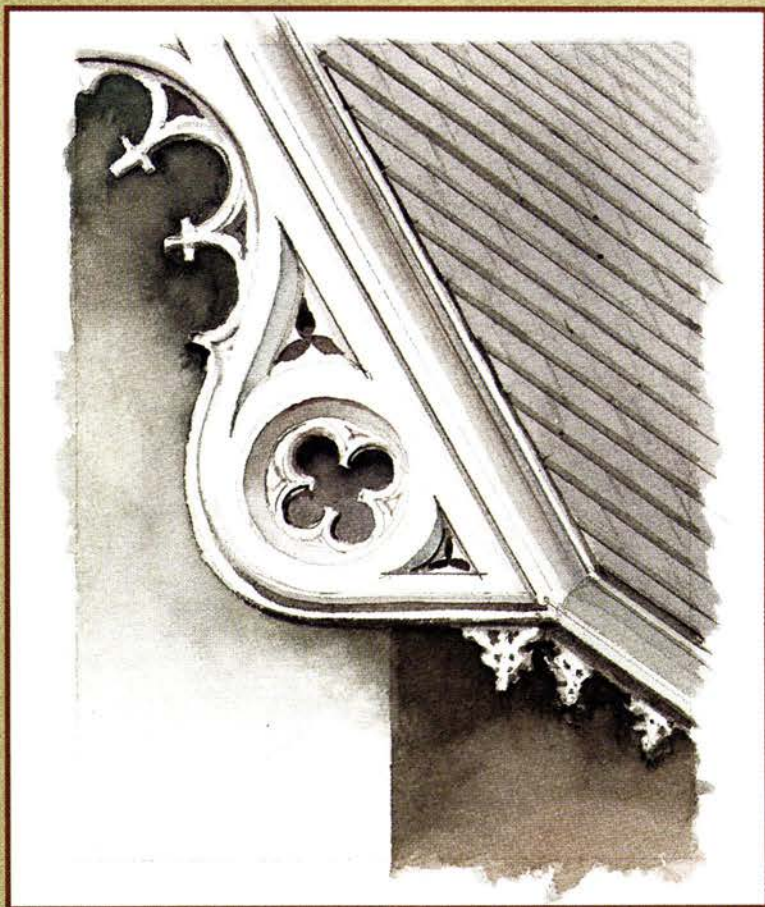
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Five years ago, Skip Bunker needed fencing to keep a young son from wandering into the road. Wanting to do right by his 1860s house in rural Maine, he found an old

Already a woodworker,

Skip added the Appalachian Fence Company to his mill-works operation, and business has been stacking nicely ever since. "The first couple of years were slow," notes Skip—that is, until he got his web site up. "Within three weeks I had an 800-foot order from Louisiana.

Called variously worm, snake, criss-cross, or Virginia rail in different parts of the country, [continued on page 28]



THE COMPANY OF CUSPS Familiar to us from Downingsque cottages, the *quatrefoil* has roots deep in the Moorish and Gothic architecture of the Middle Ages. The term means four leaves or lobes; each lobe is separated by a *cusp* (the intersection of two arcs, as in a Gothic arch). Cusps appeared as early as the 9th century in North African mosques. The use of interlocking cusp and foil reached its apex in the leaded and stonework tracery of ecclesiastical Gothic architecture of 11th- and 12th-century Europe, giving us not only the quatrefoil, but the cloverleafed trefoil as well. From the grandeur of buttressed cathedrals, this style nugget re-emerged in 19th-century America as a means of embellishing the wood vergeboards of Gothic Revival dwellings.

[FENCES continued from page 27] Skip's traditional split-rail fences ride the ground in an oscillating line—far removed from suburban-rustic types with holes-in-a-post. The stacked construction method requires no posts for support, but can be supplanted with two vertical posts (see photo) or crossed posts holding top rails for a “battlefield style” fence.

Skip's web site covers materials

costs for his Eastern white cedar fencing (prices start at \$1 per rail/foot times the number of desired rails) as well as background on history and installation. “When some folks wanted to build a fence on a rock wall,” says Skip, “I e-mailed them a jpeg image of how it looks.” Write Appalachian Fence Company at RFD #1, Box 432, Eastbrook Maine, 04634 or visit—where else?—www.splitrail.com.

Preserving the Recent Past



NEUTRA'S VDL HOUSE

IN PENNSYLVANIA, gravity is wreaking havoc on Fallingwater's precocious cantilevers. In California, Richard Neutra's vDL House (1940) is in such poor condition that it made the World Monument Funds' list of internationally threatened architectural masterpieces.

In the year 2000, it's the houses built 50 or 60 years ago that are emerging as newly endangered. “Preserving the Recent Past II,” sponsored by the National Park Service and others, will cover state-of-the-art methods for preserving 20th-century buildings, from façades and HVAC systems to metals, plastics, and lighting. A sequel to a groundbreaking confab held five years ago, the conference and exposition convenes in Philadelphia **Oct. 11–13** at the historic pSFS Building, a Modern landmark designed in 1932 and now a **Loews Hotel**.

More than 70 experts will make presentations, and there will also be an exposition of restoration products for Modern buildings. The Association for Preservation Technology International (APT) will sponsor a pre-conference symposium, “**Preserving the 20th-century Curtain Wall**.” Post-conference tours will visit related sites, including buildings designed by Frank Lloyd Wright, Louis Kahn, Oscar Stonorov, and Robert Venturi. For more information, call **(202) 343-6011**, e-mail **recentpast2Ahotmail.com**, or visit the **web site** at www2.cr.nps.gov/tps/recentpast2.htm.



*Shown: Chardonnay Drystack LedgeStone.
In background: Superior Split Face*

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A man and a woman are looking through a telescope at night. The woman is holding the telescope, and the man is standing behind her, looking through the eyepiece. They are both looking up at the sky. In the background, there is a two-story house with a balcony, illuminated from within, suggesting a warm and inviting interior. The sky is dark with some stars visible.

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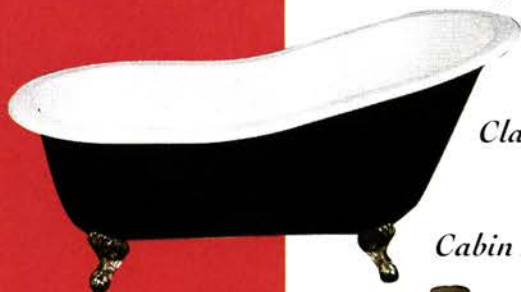
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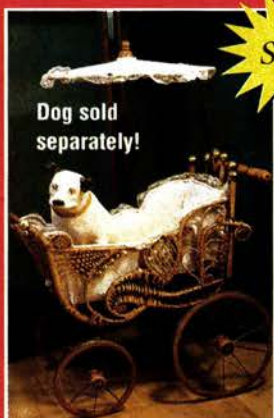


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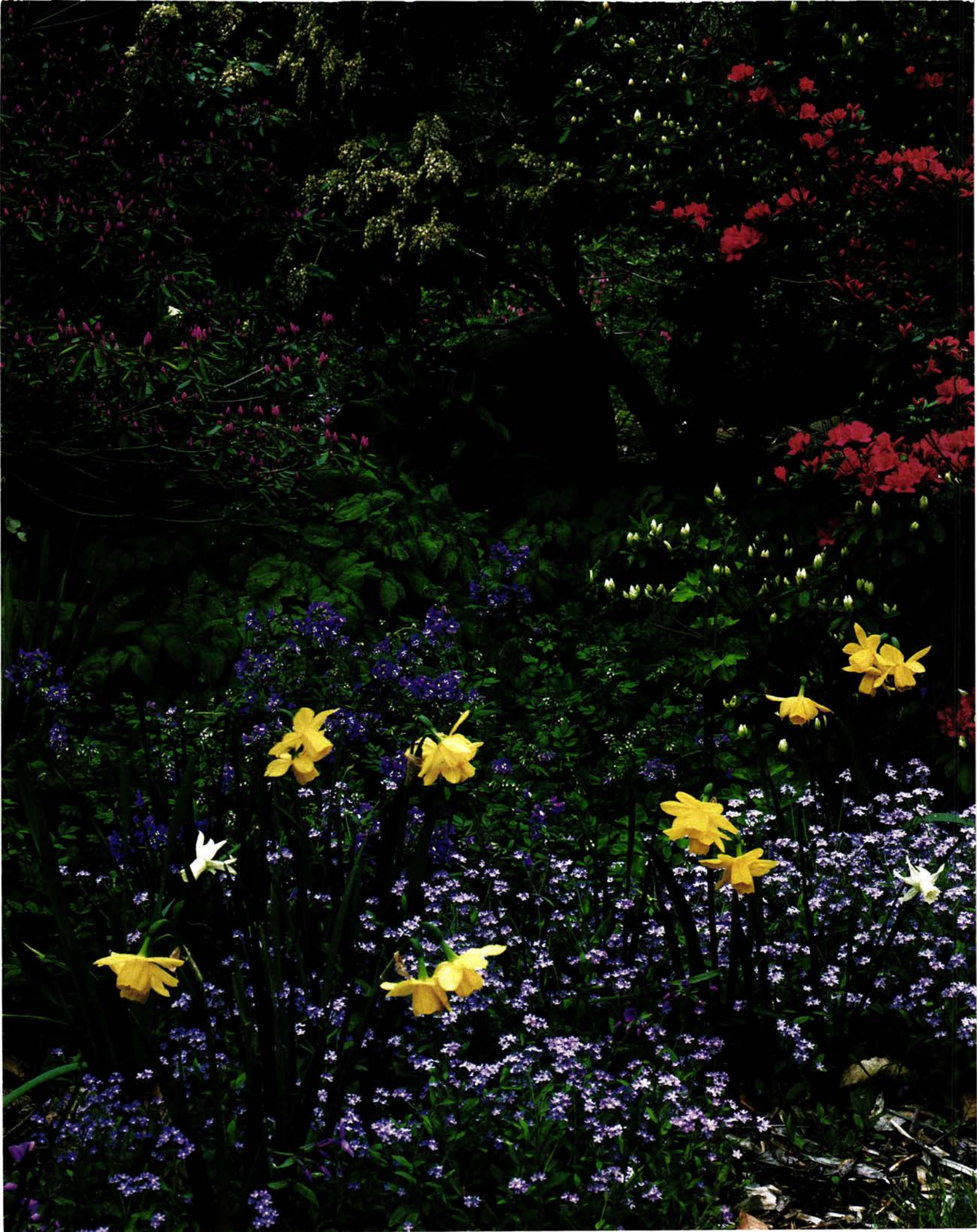
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Made in the Shade *by Nina A. Koziol*

THE VICTORIANS had the right idea. On hot summer days, they retreated to chairs and benches under a leafy canopy of spreading trees, surrounded by a living “room” filled with cooling ferns, shrubs, vines, and wildflowers. Come high summer, when sweltering heat and humidity are enough to wilt most gardeners, the shade garden continues to offer a welcome respite. With its dappled sunlight and morning dew, the shaded nook is a delightful place where gardeners can focus on plants that thrive on limited amounts of light.

Unlike their showy counterparts—zinnias, day lilies, and roses—the unusual, variegated foliage of shade-loving plants offers a display of muted greens and blues that lasts longer than many flowers. Shady gardens are often a fact of life for those who dwell in old houses, from residents of urban row houses with courtyards cast into deep shade, to the owners of venerable homes enfolded by mature trees and shrubs.

While some folks lament the fact that they must garden in the shade of towering trees or nearby buildings, others recognize the wonderful possibilities such sites offer. The Victorians, for instance, were so fond of ferns that they created ferneries—collections of lacy, delicate-leafed fern specimens—that thrived in shady spots near the house. Similarly, in the early years of the 20th century, trellises, loggias, and pergolas were a favorite means of establishing shady spots to



The Victorians were so fond of ferns that they created ferneries—collections of lacy, delicate-leafed fern specimens—that thrived in shady spots near the house.

the rear or side of an Arts & Crafts bungalow or Colonial Revival home.

If your house is blessed with an abundance of shade, bear in mind that not all shade is equal. Shade varies in degree from partial (or open) shade to full (or dense) shade. When tall trees allow a great deal of bright light to reach the ground, the result is partial shade. Walls, fences, and other solid structures in close proximity to the garden tend to create full shade.

While full sun generally means six hours or more of direct sun each day, partial shade

Opposite: Forget-me-nots and daffodils star in an understory brightened by flame azalea. **Above:** The lush environment of a shady city courtyard, enlivened by impatiens and both striped and variegated hosta.



Clockwise from bottom left: Primula and ferns grace a cool forest floor. The delicate pink blossoms of double impatiens. Blue iris, blue phlox, and foamflower edge a path leading into the woods. Foliage in an array of colors and textures makes a diverse showing by the steps of a brownstone.

provides direct sun for only three or four hours. Plants in full shade get bright, reflected light, but little or no direct sun. Paying close attention to where the summer sun crosses your property at midday will help you determine how much shade you have.

Mature trees with large, spreading crowns—maple, oak, hickory, and elm, for example—are the dowagers of the shade garden. Trees with finely textured leaves, like honey locust and the silk tree, send more dappled light to the ground than the dense canopies of sugar maples.

If you are starting from scratch and your garden has space for a shade tree, select one that grows well in your locale. Medium-sized ornamental trees, such as dogwood or serviceberry, provide a suitable canopy for smaller sites. You can also create a shade-garden version of a forest understory with small- to medium-size shrubs, such as stephenandra, viburnum, variegated dogwood, or holly. An arbor, loggia, pergola, or high fence can create shade when there is no room for trees or large shrubs.

Where adjacent structures shade urban gardens, cloak the walls in vines

that thrive in limited light. Choose from climbing hydrangea, with its fragrant white flowers and peeling bark, or old standbys such as English or Boston ivy, or Virginia creeper. Some flowering vines, including silver lace vine and a few varieties of clematis, will take more shade than other climbers—although they produce fewer flowers than when in full sun. In small urban gardens, you can prune a large shrub such as witch hazel, pagoda dogwood, or Japanese maple to resemble a small tree with an arching canopy.

For smaller gardens or shady sideyards, use a combination of unusual plants rather than just one or two species. For instance, the delicate, showy stems of corydalis mix well with native bleeding heart, shooting stars, or miniature hosta. In moist areas, add a splash of red with scarlet lobelia or coral bell—both favorites with hummingbirds.

Create visual interest by combining plants with contrasting leaf forms. For example, the delicate fronds of the maidenhair fern pair nicely with the coarse leaves of pachysandra, a groundcover. The large blue crenellated leaves of the fragrant, flowering heirloom hosta 'Elegans' contrast well with





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the soft delicate sprays of astilbe flowers.

Think of the shade garden as a small forest complete with a carpet of groundcovers such as periwinkle, hosta, epimedium, and ivy. The white- and silver-splashed leaves of lungwort and lamium 'White Nancy' light up a shady spot, as will hostas with variegated or chartreuse leaves. The shade garden is a restful place where the tracery of shadows, whether from trees or manmade structures, makes for an interesting play of light on your own private forest floor.

Tips for the Shade Garden

- Other than moss, few plants will grow in very deep shade. In places where no direct sunlight reaches the garden, you can paint nearby fences or walls white to reflect all available light.
- To increase the amount of light reach-



The varieties of hosta are almost infinite, making this shade-tolerant plant the workhorse of the shade garden. Hosta 'Blue Cadet' produces a host of lavender blossoms.

ing your garden, consider "limbing up" a tree. Use a long-handled pruning tool (available at garden and home supply centers) to thin lower limbs or inner branches.

- Plant carefully beneath a mature tree. Poking too many holes near the base may disturb the tree's shallow root system. Instead, mulch the entire area with shredded wood chips to conserve moisture and help keep weeds to a minimum. Gradually add groundcovers underneath the tree's outermost branches.
- Ferns, iris, and other shade-loving plants need plenty of moisture. If rainfall drops below 1" per week in summer, water your plants regularly.
- Few shrubs require full sun to thrive, but many will do well in full shade. The deeper the shade, however, the more difficult it is to grow plants that prefer full or partial sun.

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■ Plant spring-flowering bulbs, such as daffodils, under trees where they will bloom before the trees leaf out. Intermingle them with hosta, which will conceal the leaves in midsummer.

■ Add native woodland wildflowers, such as bluebells, trillium, or Solomon's Seal, to a shade garden.

■ For a low maintenance garden, use shade-tolerant groundcovers and perennials and incorporate a few annuals—impatiens or tuberous begonias—for spots of color.

■ Adding a birdbath or fountain to your shady retreat will bring wildlife up close. And, like the Victorians, furnish your leafy outdoor room with a bench or chairs for full enjoyment. 

NINA A. KOZIOL is a garden designer in Palos Park, Illinois.

Plants for the Shade Garden

ANNUALS

Wax begonia
Amethyst flower
Coleus
Impatiens
Forget-me-not
Flowering tobacco
Black-eyed Susan vine

PERENNIALS

Columbine
Japanese anemone
Wild ginger
Astilbe
Snakeroot
Bleeding heart
Corydalis
Sweet woodruff
Geranium
'Johnson's Blue'
Lungwort
Lamium 'White Nancy'



Lamium
Epimedium
Christmas rose
Hosta 'Elegans'
Siberian iris
Scarlet lobelia
Pachysandra
Jacob's ladder
Primrose
Japanese toad lily
Globeflower
Periwinkle
Violet

FERNS

Maidenhair fern
Lady fern
Japanese painted fern
Wood fern
Cinnamon fern

VINES

Fiveleaf akebia
Ampelopsis
Virginia creeper
Silver lace vine

SHRUBS

Goat's beard
Azalea
Camellia
Variegated dogwood
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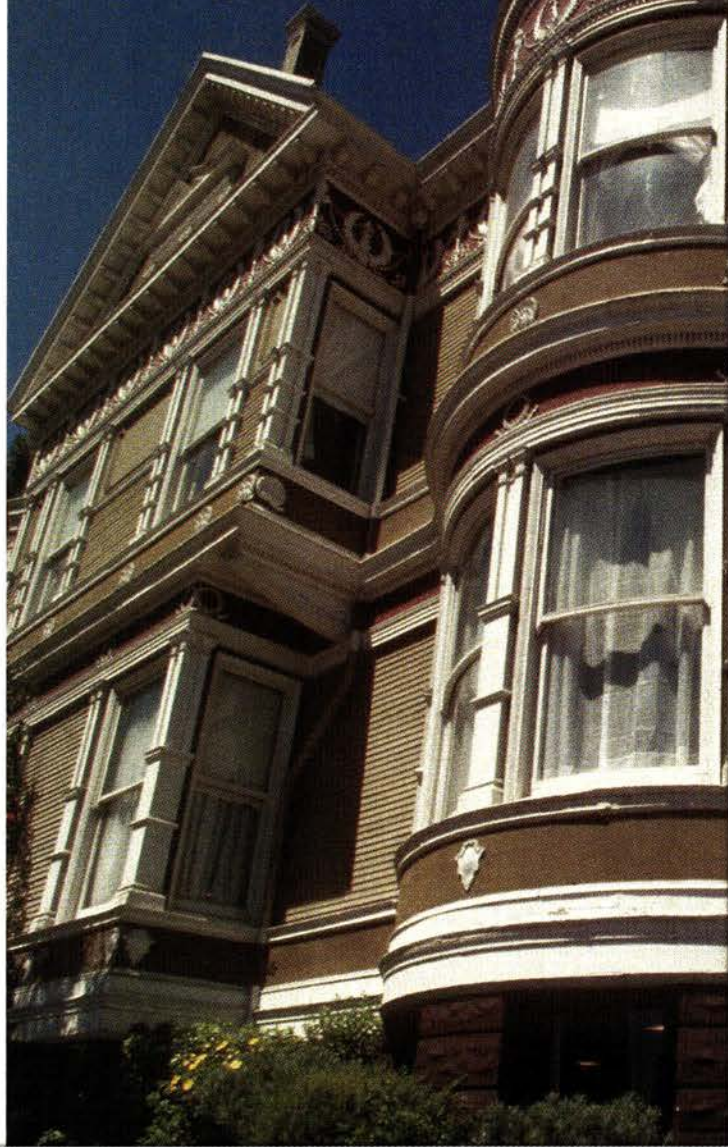


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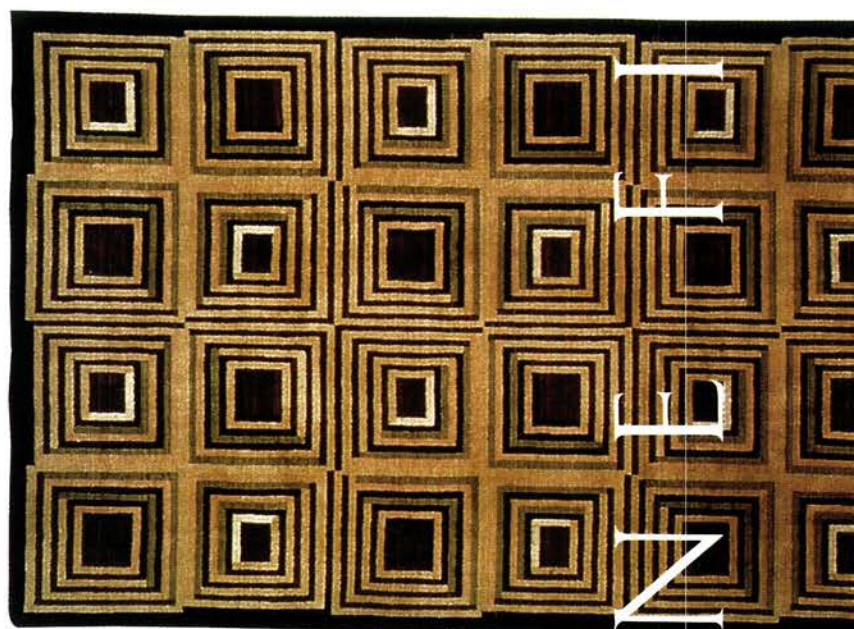
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The Oak Park rug pays homage to master architect Frank Lloyd Wright in a maze of pumpkin and squash color blocks. From the Alexander Julian Collection, the rug is available in 6' x 9' and 9' x 12' sizes. It sells for about \$799 to \$1,599 in specialty showrooms. Contact Asia Minor Carpets, (212) 447-9066. Circle 3 on the resource card.



THE LUMINOUS FRONTIER Arts & Crafts goes wild west in the Ranch chandelier. Cut-steel ponies and cowpokes stand silhouetted against a mica sunset, and the domed bottom lens is decorated with brands. The 30" chandelier has a rust finish and sells for \$4,200. Contact New West, (800) 653-2391, www.newwest.com. Circle 4 on the resource card.



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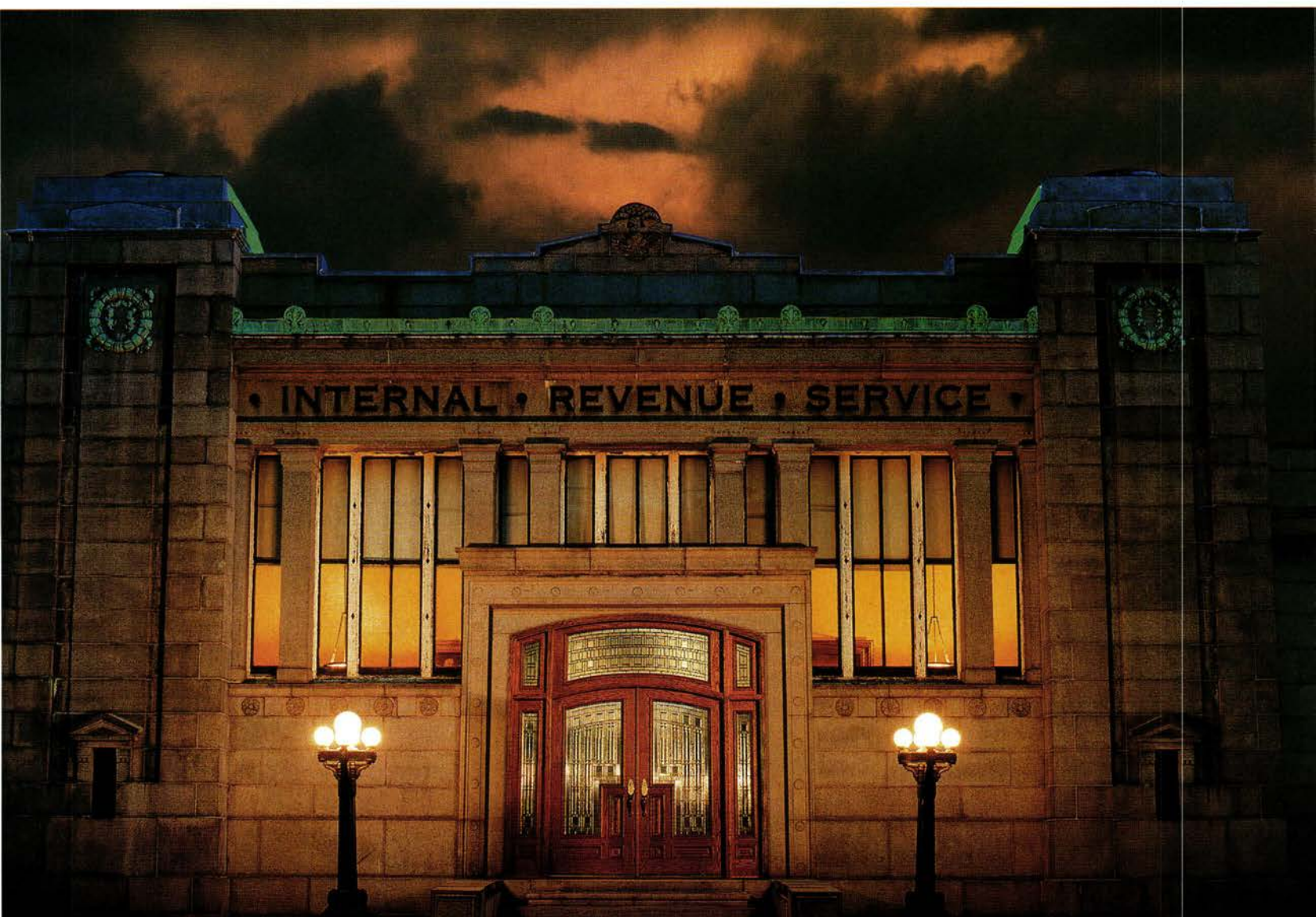
RADIO DAYS WICKER

Slip back in time among the moss-velvet cushions of the Bridge Port sofa. The style is inspired by wicker classics of the 1930s. Woven with an extra-heavy rattan core, the sofa (shown in umber) retails for a suggested price of \$3,044. Contact Palecek, (800) 274-7730, www.palecek.com. Circle 6 on the resource card.



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The Outdoor Nail Apron *by Marylee MacDonald*

WHEN THE SKY TURNS BLUE, it's tempting to grab a handful of nails and tackle those outdoor repair jobs that have languished during the cold weather—be they loose soffit boards where squirrels invade the attic, or buckled siding that's ready for repainting. Don't just grab any nail, though, even if you expect it will never see rain. All steel nails exposed to moisture eventually rust. Paint won't prevent rust either; in a couple of years the rusty nail head will bleed through the topcoat. If you're planning outdoor repair jobs, or the construction of new steps, porches, and fencing, start by buying a box of galvanized, aluminum, or stainless steel nails.

CORROSION AND GALVANIZING Nails exposed to weather will always be vulnerable to corrosion—the product of a chemical reaction called oxidation-reduction. In the presence of water, steel gives up electrons to oxygen in the air. Then the nail's iron ions, which have lost their electrons, react with water to form iron oxide solids, the rust that you see. Near the coast, salty air speeds up the process.

Galvanizing stems the corrosion process by protecting steel nails in a coating of zinc. Like the proverbial sacrificial lamb, the zinc corrodes first, sparing the steel. Eventually, even galvanized nails rust, but the process takes longer. The most durable versions are hot-dipped (labeled HD) because they're coated with molten zinc. Electro-coated nails are cheaper, but the galvanizing is visibly thinner.

Building the substructure of a porch is a typical job for galvanized nails. Use short, stubby galvanized nails (about \$2.65 per box for 8d x 1") to anchor your joist hangers.

Galvanized casing nails in 8d and 16d lengths are also part of the carpenter's nailbag. I've used them for years when I install window or exterior doorway trim. The head of a casing nail is slightly larger than the head of a standard finish nail, and it holds better. This feature is especially useful around windows and doors, where you want the trim and jambs to remain absolutely square. You can buy galvanized soffit nails too—short and easy to handle when you're nailing above your head. Soffit nails won't split thin materials such as beadboard, which frequently covers the eave soffits and porch ceilings of old houses. These nails have a narrow shank, but a conveniently large head.

Galvanized siding nails are good replacements for original, rusted siding nails if the siding is pine or Douglas fir. However, the zinc in

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or zinc
galvanizing
withstand
the weather best.*



Top: Stainless steel siding nails.
Above: Hot-dip galvanizing
(left) and electrocoating.
Left: Galvanized hanger nail.

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galvanized nails reacts chemically with cedar and redwood. Nail manufacturers recommend that you go with aluminum or stainless steel fasteners when you're using either of these woods—and whenever you're using pressure-treated wood. (The preservatives incorporate salts that react with the zinc.) Also, never use galvanized nails with copper flashing. In the presence of a little moisture, the two metals set up a battery-like galvanic reaction that corrodes the metals fast.

MAXIMUM ALUMINUM

Because they're relatively inexpensive, you'll find aluminum nails at home center mass-marketers, but that doesn't mean they're lightweights in the construction industry. Remember that the Alcoa Building in Chicago, a historic landmark, is built entirely of structural aluminum. Aluminum nails are hardened to mimic steel. You wouldn't want to try driving them into a century-old walnut stud, but then you'd probably bend a steel nail too.

The benefit of aluminum nails lies in the metal, which does not react with cedar or redwood. The standard aluminum siding nail is a 6d wood siding sinker (about \$3.60 a box) that has a thin shank to avoid splitting the siding. At least one manufacturer makes a 7d redwood siding nail with a twisted shank to resist pullout. The longer nail (2 1/8") penetrates the stud farther, worth noting if you're working with siding woods such as cedar that tend to warp. In general, though, the thickness of the

siding determines the length of the nail. For fence projects, try the 1 3/4" cedar fence nails. They have annular rings to prevent pullout in high-wind areas.

STAINLESS STEEL If you are nailing into time-hardened studs, live near the sea, or just want the extra insurance of a rustless nail, use stainless steel nails. Unless your local hardware store handles marine hardware, you won't run out and bag sizable stainless steel nails on a Saturday morning. Still, stainless steel nails are worth ordering because they never corrode. Made with the same metal that keeps kitchen pans shiny, their cost was once out of sight. Now, thankfully, the price of stainless steel has come way down. A box of 200 wood siding nails runs about \$8.10, roughly twice



Aluminum nails: ringed cedar fencing (top), spiral redwood siding, wood siding sinker.

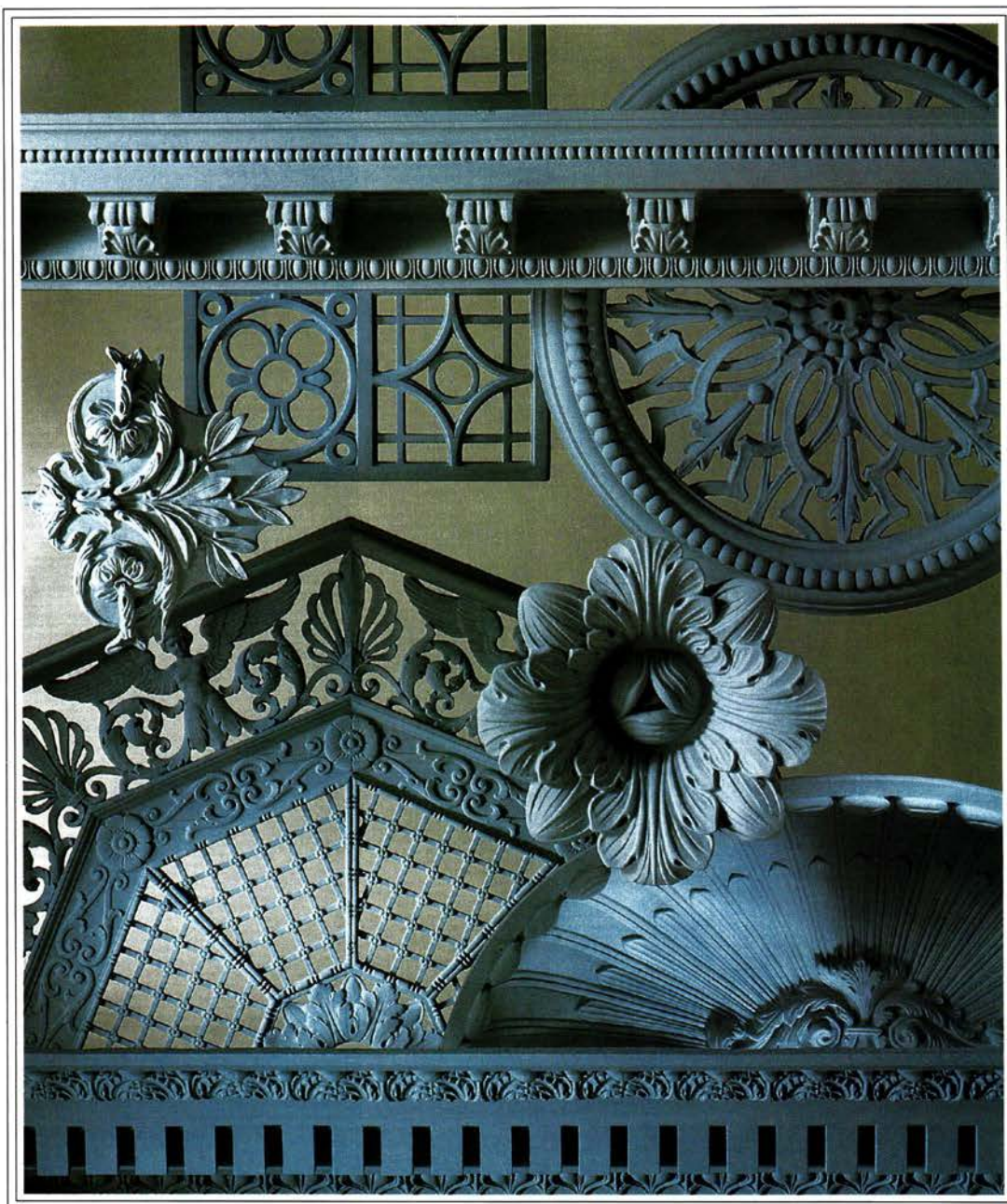
the price of the aluminum nails.

For cedar, redwood, or pressure-treated wood, a 8d x 2 3/8" stainless steel nail is excellent for face nailing. The head matches the texture of the wood, and you can drive the nail flush without splitting the surrounding material. That's a plus if you decide to use the nails with tongue-and-groove Douglas fir porch flooring.

For cedar siding or fencing, you might also consider a stainless steel, threaded annular ring nail (10d x 3"). These come 1 lb. for \$5.50. They have ring barbs, almost like a fish hook for the ultimate in pullout protection.

MARYLEE MACDONALD is a building consultant in Evanston, Illinois.

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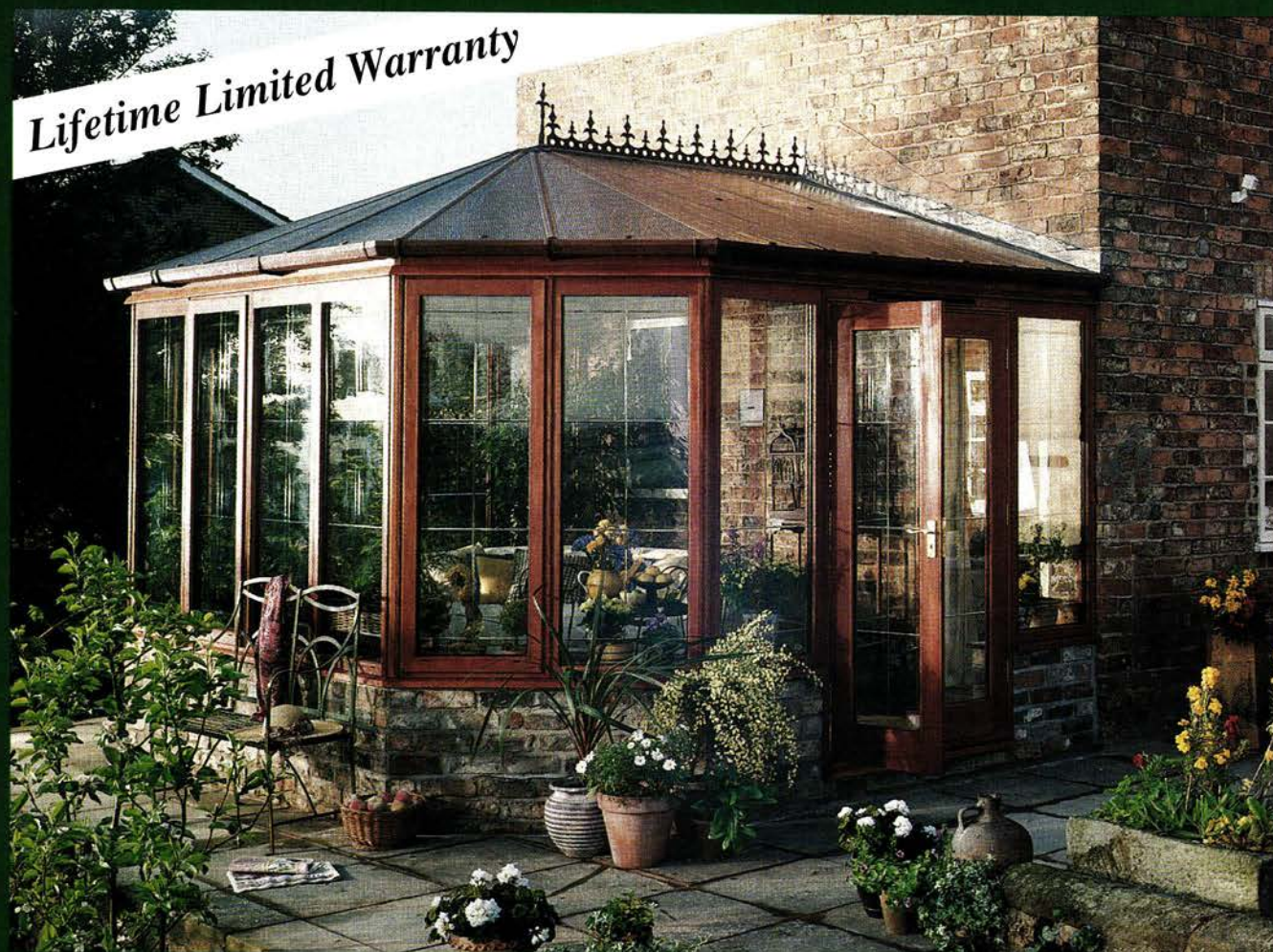
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Real-Photo Postcards *by Robert M. Skaler*

ANY RECORD OF what your old house looked like in the past becomes a valuable guide for restoring altered or lost features—from porches and ornament to landscaping and paint treatments. However, researching a former appearance can be a difficult task without some good photographs. An often overlooked source of visual documentation is the photographic postcard, also called the real-photo postcard.

Real-photo postcards are an early breed of postcard, popular just after 1900, where the image is an actual photograph, rather than one reproduced hundreds of times with the photo-engraving process of magazines and books. Real-photo postcards were made possible by the genius of George Eastman, who developed a light weight, hand-held box camera that greatly simplified photography. Since Eastman preloaded each camera with 100 exposures of film, the photographer had only to take the picture—the source of Kodak's famous slogan, "You press the button, we do the rest." When the film was completely exposed, the photographer returned the whole camera to Kodak for developing, where he or she had a choice of prints or sepia-colored real-photo postcards.

Beginning in 1902 Kodak offered a preprinted

card back that allowed postcards to be made directly from negatives. Using this Kodak postcard stock, itinerant photographers roamed towns, cities, and countrysides photographing and selling postcard views of streets, homesteads, houses, and places of business. Local entrepreneurs hired them to record area events and the homes of prominent citizens. These postcards documented important buildings and sites, as well as parades, fires, and floods. Realtors used them to sell new housing by writing descriptions and prices on the back. Real-photo postcards became expressions of pride in home and community, and were also sold as souvenirs in local drug stores and stationery shops.

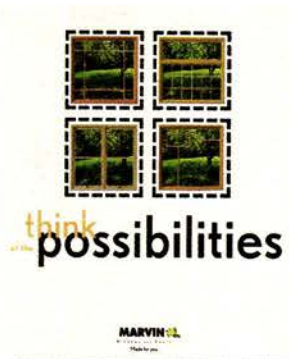
Fortunately for us, these local photographers often identified the subject of a real-photo

*Candid photos
of your house
in an earlier guise
may hide in collectible
postcards.*



TOP: Beyond the stunning use of antlers as lawn ornaments, this crisp postcard details the three-color paint scheme, window shutters, and hairpin iron fence of the Billmeyer house. **RIGHT:** The ca. 1907 view of Chelton Avenue in Philadelphia reveals the turret roof and second-floor porch long gone from this Queen Anne.

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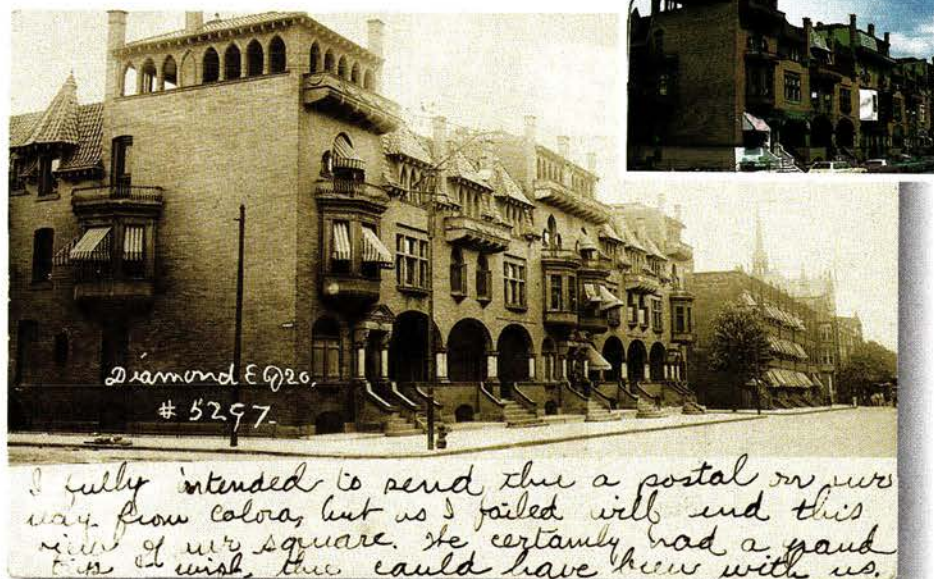
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Real-photo postcards are often inscribed with valuable information on the margin of the card (where the photographer cropped the image) or the photo itself. This block of Diamond Street is attributed to designer Angus Wade, who mixed architectural devices for one of the most unusual rows of houses in Victorian Philadelphia. Note that the rooftops were once open loggias.

postcard by writing the name of the street, town, or homeowner on the negative, making it a permanent part of the photograph. Professionals sometimes used a camera with a sliding door that allowed them to crop the image, leaving a white space on the postcard margin for names. These notations are what make real-photo postcards so valuable as documentation of old houses. They give us an annotated—and often spontaneous—glimpse into the past.

FINDING PHOTOS Where can you find a real-photo postcard of your house or street? With luck, it could be as close as the collection of a local postcard club or historical society. Antique shops, flea markets, and old bookstores in your area may also have vintage postcards. Don't forget to check the family postcard album and that shoebox of postcards in the attic. Visit shows with dealers in antique books, postcards, and paper collectibles. When trav-

eling, explore the region's antique and book stores. Postcards were, of course, often mailed, so you may find one of your town in a place far from home—and at a bargain. Subject, condition, and demand set postcard prices. For example, real-photo postcards of New Jersey seaside towns are very collectible in that area and expensive. In the Midwest, however, they should come much cheaper. Don't buy a card that is bent, damaged, or missing a corner unless you absolutely must have it.

Now that you've located that elusive postcard view of your house, how can you roughly date it? There are useful clues, even if the card lacks a postmark or stamp because it was never mailed. Kodak, the biggest supplier, made real-photo postcards between roughly 1902 and 1910. Before March 1, 1907, the U.S. Postal Service required that one side of the postcard was to be used for the address only; any message had to be written on the picture side. After

RESOURCES THE INTERNATIONAL FEDERATION OF POSTCARD DEALERS P.O. Box 1765 Manassas, VA 22110. Contact for names of local postcard dealers. ■ BARR'S POSTCARD NEWS, 70 S. Sixth St., Lansing, IA 52151, (800) 397-1045. bpcn@salamander.com. Bimonthly publication of shows, news, and events. Contact for free sample. Circle 18 on resource card.



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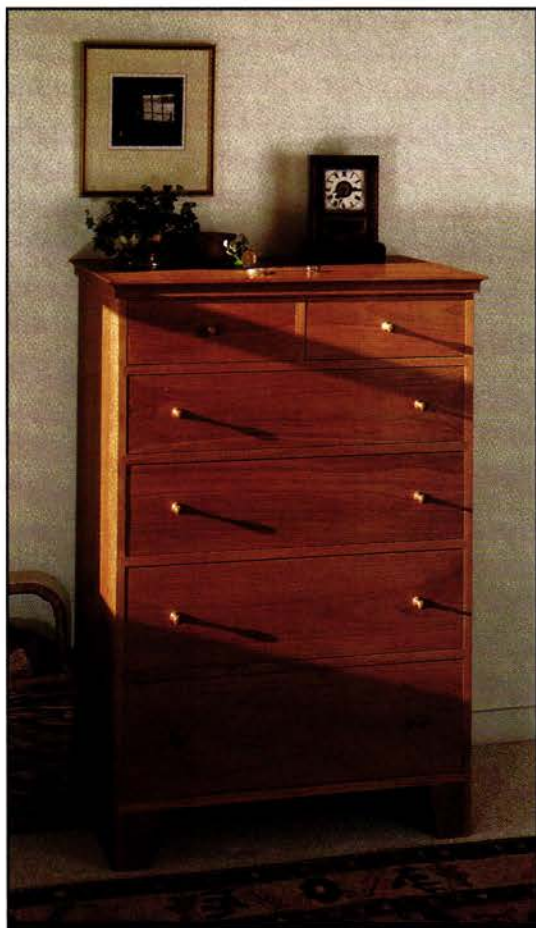
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Close inspection of this 1909 real-photo postcard shows that the Bromley mansion porch had teardrop electric lights, elaborate ceilings, and lace curtains on the windows.

March 1907, Kodak was able to print real-photo postcards with divided backs for both message and address—a format particularly popular with amateur photographers. Since professionals could order their name or logo preprinted on the card stock, the postcard back may also help identify the photographer.

As with archival photographs, use a magnifier to study your postcards. They can provide valuable photographic evidence of landscape features, missing fences, and architectural elements. If a postcard is faded, try scanning it into a computer. By using resolution techniques, you can bring out details that are impossible to read even with an optical loupe. Also like photographs, store photographic postcards in archival sleeves or archival photograph albums, away from bright light that will fade them.

Real-photo postcard collecting is a thriving hobby, and there are organizations to help with your research (see Resources). Should you want to make your own postcards, Kodak is again producing real-photo card stock in 100- and 500-sheet packs. No special cameras or postcard-sized negatives are needed.

ROBERT M. SKALER, a forensic and preservation architect in Cheltenham, Penn., collects architectural real-photo postcards of the Philadelphia area.

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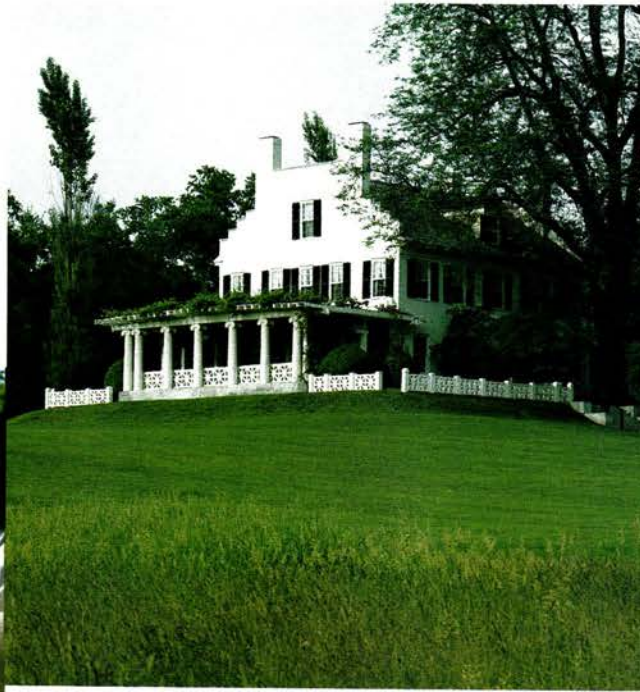
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OLDHOUSE JOURNAL



"As an outcome of the methodical flow of the work, pieces are cut in the order they'll be assembled on-site."

—page 68



July/August 2000

"Where to spend the savory months of summer when the weather is too beautiful to stay indoors, but the sun is too fierce to shun manmade protection? Famous among quasi-rooms such as porches and loggias is the pergola. Small or large, sometimes freestanding, sometimes not, the pergola is a construction with an ancient history that cycles in and out of fashion like a comet."

—page 54



"Even though technologically we don't need little pieces of glass anymore, they give the house a proportion and delicacy that large pieces of glass don't give us."

—page 60





Pergolas in perspective

"It has many traditions,
but no formal rules."

—*The Craftsman*, 1914

by Gordon Bock

WHERE TO SPEND the savory months of summer, when the weather is too hot and beautiful to stay indoors, but the sun is too fierce to shun manmade protection? Part of the charm old houses offer are their features that create a middle world between these extremes. Famous among these quasi-rooms, such as porches and loggias, is the pergola. Small or large, sometimes free-standing, sometimes not, the pergola is a construction with an ancient history that cycles in and out of fashion like a comet. For those who find evidence of a pergola long gone from their old house, here's the outlines of its history and design with an eye towards recreating these often weatherprone, but ever enchanting structures.

WHAT IS A PERGOLA? While many warm-climate cultures developed half-roofed garden structures, the western-style pergola has its roots in the classical world. In ancient Roman gardens a masonry wall might carry a wood structure that was supported on the open side by a single row of columns. It is this projection, or *pergula* in Latin, that is the source of the word pergola.

What separates a pergola from an arbor? In some circles, not much. The Victorians, for example, often used the words pergola, arbor, and gallery interchange-

Perfect for its early-20th-century setting, the pergola in southern California's famous Huntington Botanical Gardens is a Spartan design of uniform supports and undecorated rafters that compliment the rich plantings.

Pergolas Past and Present

Over two millennia, pergolas have taken many forms and styles. In the 16th century, the architects of the Italian Renaissance revived and refined the classically styled pergola as they aimed to emulate the villas of ancient Rome.



Rustic-beam pergola surrounding the rose garden at the Crane Estate, Castle Hill in Ipswich, Mass, ca. 1915.

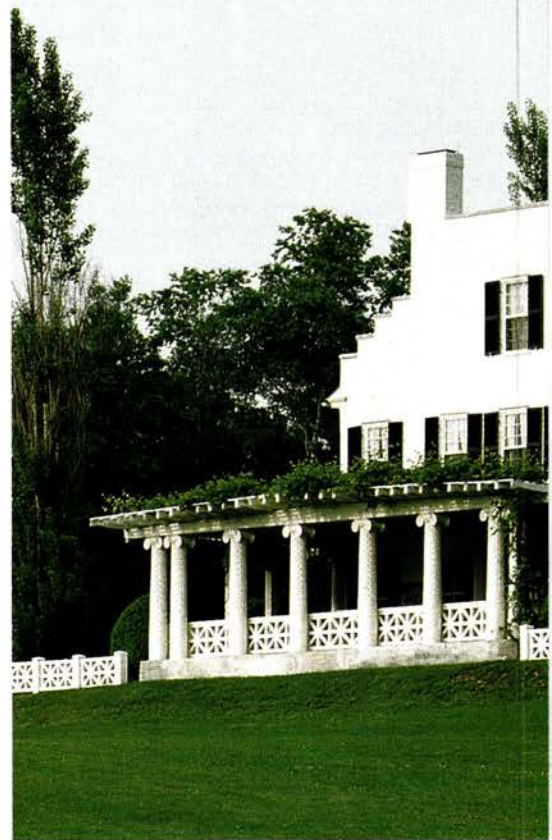
By the 1890s the pergola found new favor with architects and clients of all strains. In England, landscape designers like Gertrude Jekyll, author of *Garden Structures*, saw its expanded potential. The pergola was fit for not just country estates and villas, but middle-class gardens in cottage and suburban grounds. In America, McKim, Mead and White used pergolas regularly in their aristocratic Beaux Arts and Colonial Revival country house commissions.

The Olmsted brothers embraced pergolas as a natural part of landscape architecture, particularly in examples such as the John Brown house in Providence, Rhode Island. Architects Stanford White, Charles Platt, and Frank Miles Day lavished their own residences with pergolas. By 1905, Arts & Crafts designers fairly gushed over the limitless possibilities of the pergola. Designed with straight lines the pergola took on a Japanese flavor.

In redwood, it worked with adobe houses of the Southwest. In the Northeast, it looked suitably quaint supported by stone or brick. The ancient pergola, it turned out, was the perfect blend of nature and building during the heyday of the House & Garden movement.

Below Left: It takes only two supports to make a pergola porch. Note the single heavy beam and beefy rafters, fitting for the 1915 Lanterman House in Pasadena. **Middle:** Seattle architect Ellsworth Storey designed square supports and novel rafters for this 1914 pergola entry. Recently reconstructed, the beamwork is now protected with tempered glass. **Right:** Rustic supports in Huntington Gardens created with the most modern of early-20th-century materials—portland cement.

As sculptor Augustus St. Gaudens turned a former tavern into his Cornish, New Hampshire, home, he added a closed-roof, Ionic-columned pergola porch. His studio, once a hay barn, gained a pergola over 60' long.





ably. While both pergolas and arbors are most dramatic cloaked in climbing, flowing plants, only a pergola will stand naked as a piece of architecture. Furthermore, arbors are often arched with lattice strips running parallel to their length. A pergola, by contrast, is always flat on top with rafters laid perpendicular to its main axis.

Beyond this pergolas are what you make them. Indeed, if history is any witness, the pergola is closer to a general form or concept that can be executed in whatever style or materials suit the builder. There has never been a pergola police, and free cross-pollinating between features of different ilk is the norm. To take full ad-

vantage of all this latitude, it's valuable to sort the pergola vocabulary into three general groups.

Classical—Probably the most predominant mode, classical pergolas were favored for classically styled sites, such as Colonial Revival houses and Italian gardens, but they appeared with picturesque houses as well. Columns—the essence of classical supports—are clearly Greco-Roman in inspiration, but not necessarily academically correct. Shafts may have flutes but usually remain smooth. Capitals are frequently simple—Ionic, Doric, or Tuscan—or optional altogether. Beam and rafter ends get decorated with an ogee double curve or

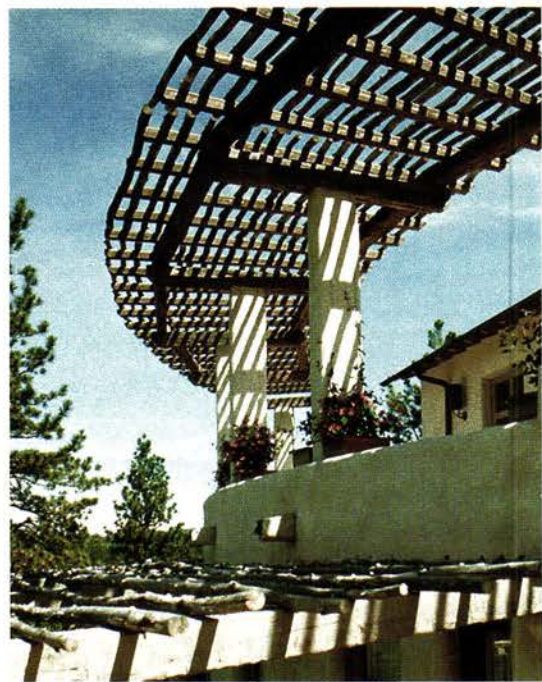
similar bold treatment.

Ahistorical—For the lack of a better term, this category covers pergolas that are neither clearly classical nor rustic. Popular at the turn of the century, these elements often go hand-in-hand with Arts & Crafts houses. When round, supports are frequently uniform shafts without capitals, bases, or entasis. Construction is concrete or, 90 years ago, stucco-coated tile. Square supports of stone or dark brick were also in vogue.

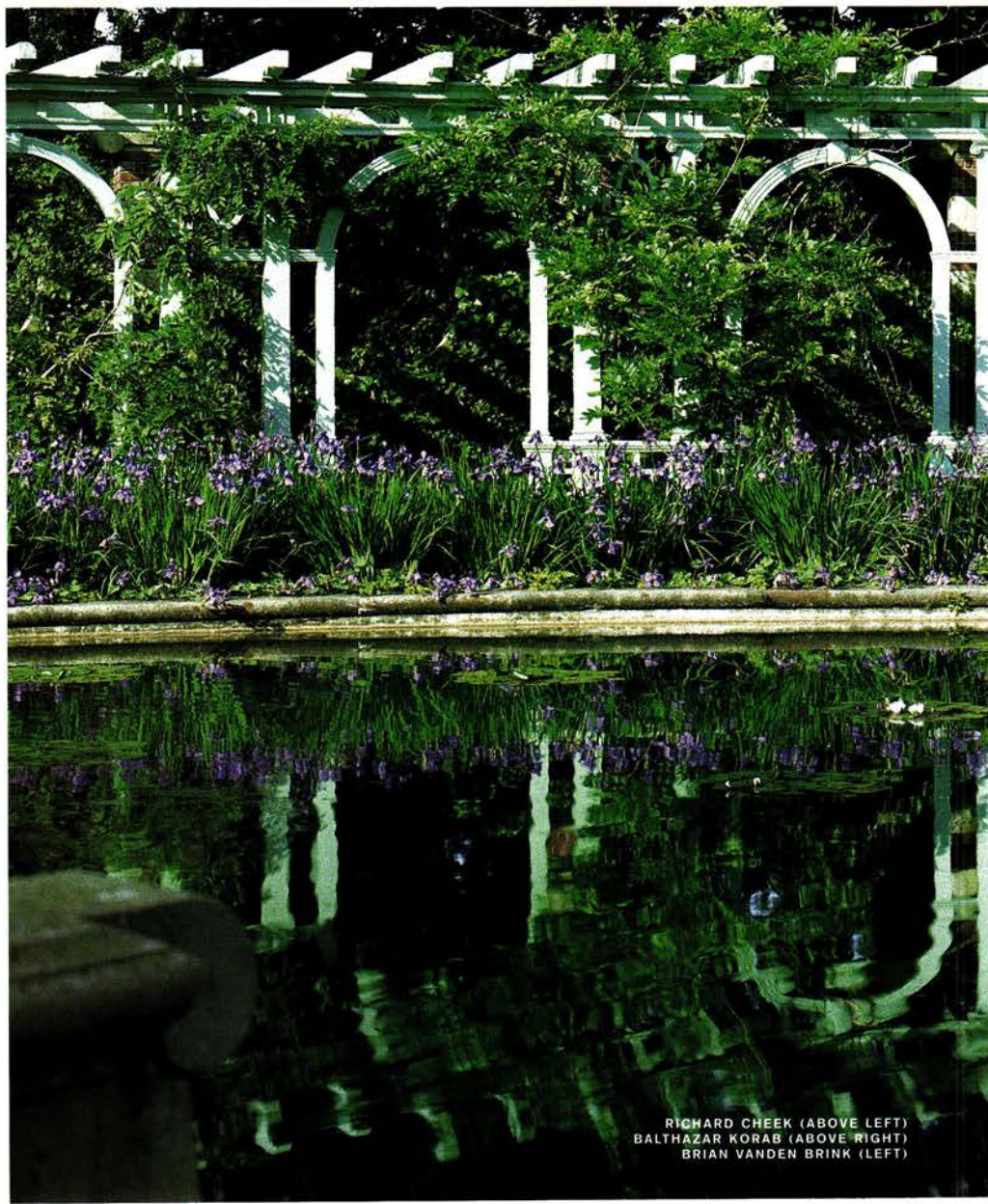
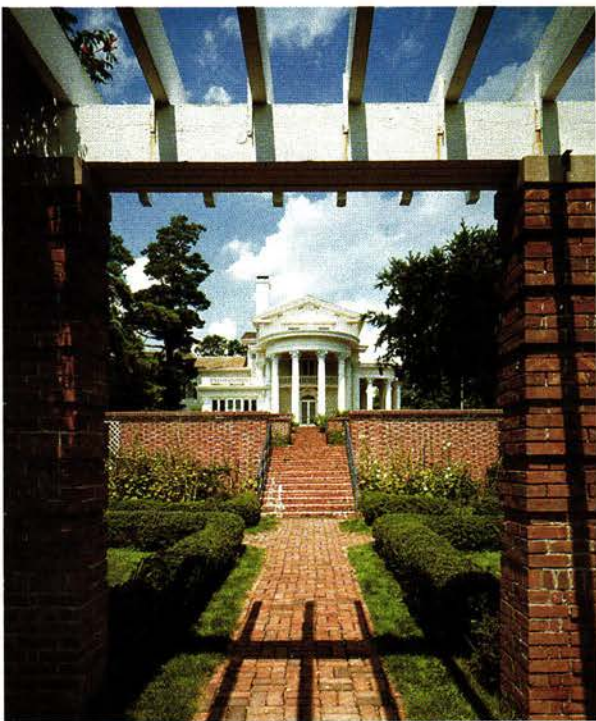
Rustic—Here the emphasis is on informality and the natural materials of wood and stone—even when the actual construction may be cunningly crafted cement or concrete. Elements appear with all styles of houses. Supports are ideally tree trunks such as cedar, either trimmed into columns or cut with branches and notches to carry beams. However they are sometimes rough-cut stone or cobblestone. Peeled logs and sticks serve as both beams and cross pieces.

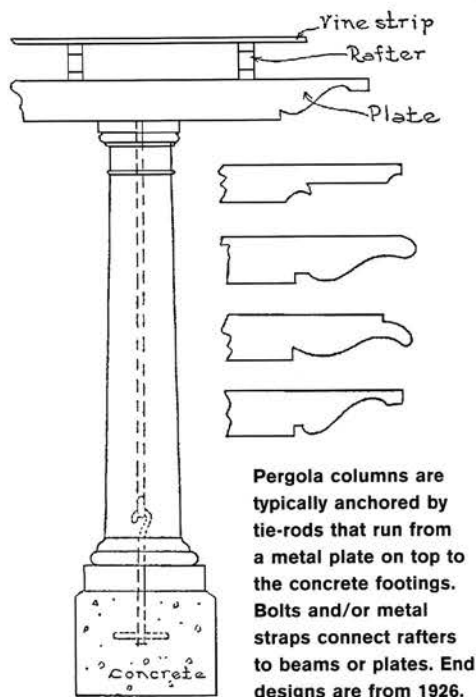
PERGOLAS IN THEIR PLACE The loose architectural requirements of the pergola make it one of the most malleable structures ever created. According to no less an authority than *The Craftsman* magazine, “It may relate closely to the architecture of the house, or on the other hand, it may suggest an ornamental addition of a later date and be developed in materials different from the house, or it may bear no relation whatever to the house construction.” A pergola can spring from a building, or it can stand on its own. So popular was the pergola at the dawn of the auto age that there were even pergola garages! Four basic forms (only slightly less fanciful) were favorites.

Garden Pergola—Freestanding pergolas of as little as four supports worked famously as focal points in a garden. Larger pergolas became outdoor rooms akin to Victorian gazebos and tea houses. Some tastemakers found that “A pergola focuses your garden life . . . like a fireplace in a living room,” or it could simply mask a more



Clockwise from above: The renowned Italian Garden at Maymount Park in Richmond, Virginia, replete with classical pergola features. Texas architect Oneil Ford mixed Southwestern and Sardinian influences for a striking rustic pergola effect at Vickridge, near Denver. The reflecting pool pergola at Old Westbury Gardens, N.Y. is backed by a second row of brick supports, a common scheme. Note the brick supports and rafter ties at the Nebraska City home of salt magnate J. Sterling Morton.





Pergola columns are typically anchored by tie-rods that run from a metal plate on top to the concrete footings. Bolts and/or metal straps connect rafters to beams or plates. End designs are from 1926.



MICK HALES

functional structure, such as a service shed.

Walkway or Corridor—In the hands of early-20th-century designers, the pergola became an ideal link between house and garden—both as architecture that extends to the garden, and as a “garden” conduit to reach other areas, such as a service building, driveway, or garden proper.

Porch or Entrance—As in the originals, turn-of-the century pergolas became the perfect appendage to a house. In their large incarnations “A pergola attached to the house is an ideal substitute for a piazza.” Reduced to two columns and a modified roof, a mini-pergola worked as an entrance porch to a front or side door.

Round and Screen—Always adaptable, pergolas were frequently curved around large reflecting pools in estates of the 1910s and '20s, or coiled on themselves to make a circular pavilion. A step in the opposite direction was the single-post pergola—a phalanx of individual columns bearing truncated rafters that could be fitted with lattice as a screen.

PERGOLAS AS PROJECTS The ethereal construction of pergolas is the essence of their appeal—and the seeds of their undoing. Covered with plants and unable to shed water and snow, pergolas are high-maintenance structures. Original examples from even the 1920s seldom still stand intact. Even in their varied forms, pergolas adhered to some general proportions and specifications to be functional and attractive. Though period pergolas often employed 3"-thick stock for beams and rafters,

2"-thick lumber was also used, and is more readily available in today's durable woods, such as pressure-treated lumber.

Columns and Supports—Columns must stand on stone or concrete footings that extend below the frost line. Wood columns, and those for single-post pergolas, must be heavily anchored to the base, typically with tie-rods running through the center to a steel plate in the top. Caps and capitals should be thoroughly flashed with sheet lead under beams or lintels.

Rustic supports may be 8" in diameter, but columns generally are at least 12" across. Supports in general are typically 8' or 9' tall, and spaced about 8' apart. In any event, a pergola looks best when its width does not exceed its height.

Beams and Plates—Depending upon the design of the pergola, the members that span the supports can be solid beams or plates of parallel lumber (2x6s, 3x8s, or 3x10s). These are typically bolted to the column or an anchor plate mortared into masonry supports. Ends are cut in decorative curves.

Rafters and Vine Strips—Rafters are commonly 2x4s or 3x8s set on edge and decorated on the ends. They are spaced 24" to 30" apart and anchored to the beams with metal straps or plates. Most pergolas use vine strips (1x3s or so) nailed on top of the rafters.

Floors—Yes, the finishing touch of a pergola is the floor, paved with a choice of tile, concrete, brick or compacted stone dust. What better way to take tea and drink in splashes of pillars, flowers, and sunlight? 🌿

SUPPLIERS **AMERICAN WOOD COLUMN CORP.**, 913 Grand St., Brooklyn, NY 11211, 718-782-3163. Wood columns and accessories. Circle 19 on resource card. ■ **CHADSWORTH'S** 277 N. Front St., Wilmington, NC 28401-3907. 800-COLUMNS. Wood columns and accessories. Circle 20 on resource card. ■ **COLONIAL COLUMNS MFG. CO.**, 2102 Paskett Lane, Houston, TX 77092, 713-681-0044. Wood columns and accessories. Circle 21 on resource card. ■ **MOULTRIE MFG.**, 1403 Georgia Hwy. 133 S., P.O. Drawer 2948, Moultrie, GA 31776-2948. 800-841-8674. Wood, aluminum, and fiberglass columns and accessories. Circle 22 on resource card. ■ **TIMBER HOLDINGS LTD.**, 2400 W. Cornell, Milwaukee, WI 53209, 414-445-8989. Naturally durable hardwoods and decking. Circle 23 on resource card. ■ **TURNCRAFT ARCHITECTURAL**, P.O. Box 2429, White City, OR 97503, (541) 826-2911. Wood columns and accessories. Circle 24 on resource card. ■ **SIMPSON STRONG-TIE CO. INC.**, 4637 Chabot Dr. Ste. 200, Pleasanton, CA 94588, 800-999-5099. Structural connectors and ties. Circle 25 on resource card. ■ **AF SCHWERD MFG. CO.**, 3215 McClure Ave., Pittsburgh, PA 15212, 412-766-6322. Fiberglass columns and accessories. Circle 26 on resource card.



Windowsⁱⁿ Detail

STATE-OF-THE-ART WINDOWS EDGE CLOSER TO THE LOOK OF THE PAST.

BY MARY ELLEN POLSON

PHOTOGRAPHS BY BRUCE MARTIN

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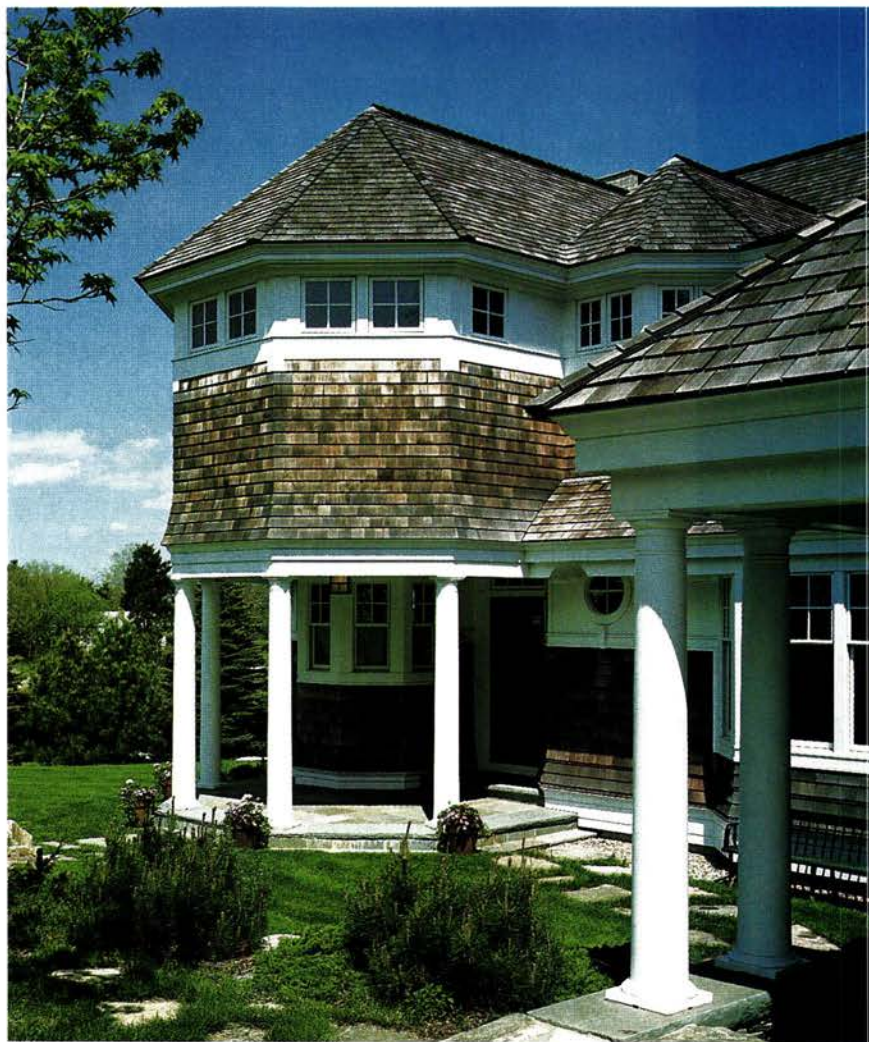
HAT IS IT, exactly, that makes a new house look old? Is it the adaptation of a familiar architectural style, or the selective use of materials we associate

with the past? Perhaps the secret lies in the skilled application of decorative elements that help pull both style and materials into sharp focus.

One glance at the frankly new Shingle Style house on a protected bay north of Boston, and most folks would agree that the answer is a little bit of all three. While its weathered shingles and cornucopia of gables, bays, towers, and eaves clearly stamp the house as Shingle Style, it's the fenestration that gives the house its sense of continuity, says the designing architect, Trefflé LaFleche.

"The windows play an important role in accentuating the shingle wrapper," says LaFleche, a partner in LDA Architects in Cambridge, Massachusetts. "The shingle cladding is like a big, soft, well-worn overcoat. The window is the element in contrast with that wrapper. One doesn't have much meaning without the other."

For LaFleche and general contractor Steve Nutter, creating a meaningful façade meant using



WHILE DIVIDED-LIGHT WINDOWS might seem a picturesque choice for a traditionally styled house, they're also architectural. "Even though mechanically, windows don't need little pieces of glass anymore, they give the house a proportion and delicacy that large pieces of glass don't give us."—TREFF LAFLECHE, LDA ARCHITECTS

repetitions of a single, double-hung window with the same light pattern in twos, fours, and other combinations. "The effect is modern in terms of openness and the expanse of glass, but it's being done in a more rhythmic manner," LaFleche says.

When a house fronts on a spectacular water view, as this one does, the temptation is to sheath that façade in a wall of glass.

"What you really want to do is frame the view," the architect says. "There's always a delicate balance between what you're seeing from the room, and how you compose that, and what you see on the outside."

That's one of the key reasons LaFleche specified windows with muntins. While divided-light windows might seem a picturesque choice for a traditionally styled house, they're also architectural. "Even though mechanically, windows don't need little pieces of glass anymore," LaFleche says, "they give the house a proportion and delicacy that large pieces of glass don't give us."

Just as builders celebrated the possibilities of machine-made millwork in Shingle Style houses of a century ago, there are specialty windows, like the circular window on the west façade.

Above: A colonnaded tower, multiple rooflines, and a feathery shingle coat punctuated by divided-light windows link this Neo-Shingle Style house to the seaside cottages of a century ago. **Opposite:** Details that give the house the resonance of a much older dwelling include the skillful use of steeply pitched overlapping gables, bays, brackets, a teardrop window, and a tower that steps gracefully down to the sea.

"SO MUCH OF ARCHITECTURE is about how to assemble a kit of parts—cladding, doors, windows, columns, and so on. They all have interpretations that can become traditional or contemporary. It's the personal and unique composition of those individual pieces that makes one house different from another."—TREFF LAFLECHE, LDA ARCHITECTS



Above: A pair of cottage windows and a circular window crisply outlined in white break the undulant rhythm of the shingle "overcoat."

Left: The appearance of muntins in the arch over the master bedroom doors is an homage to similar treatments in late-19th-century Shingle Style cottages. **Opposite:** Windows set into a ribbon of white mimic the ribbon shingle coursing on the first storey.

"The idea is to draw distinction to that particular window, to accentuate it, to give it a sense of delicacy or playfulness," LaFleche says.

LaFleche extended that playful impression by specifying trimwork, such as the teardrop shape under the circular window, and the pendant under a grouping of four small windows on the same façade. Much the same as things were done in the late-19th century, the windows were constructed in a factory, while the trimwork was fabricated on location.

Judiciously, the architect used specialty windows where they have the greatest impact. "We try to use as many standard windows and light patterns as we can in order to monitor costs," LaFleche says. The special circular, oval, and arched windows custom-designed to LDA's specifications weren't cheap: "The cost is two or three times that of a stock window," he says.

While a number of manufacturers offer traditionally styled "designer" windows (see "Suppliers," page 63), LaFleche chose windows from the Pella Architect Series because the sash is 1 3/4" thick. Good quality windows are typically 1 1/2" or 1 5/8" thick, he says. "Because the frame is thicker, the wood grills are deeper. It's much closer to a true divided light window."

True divided-light sashes—where panes of glass are held by wood muntins—are a rarity these days. Most window manufacturers offer a close simulation on their designer-series windows. You get the appearance of divided lights, even though the glazing is undivided. The manufacturer affixes mortise-and-tenon grillwork on both sides of a dual-pane sash, then adds a filler strip to shadow the grillwork in the void between the panes.

Instead of one integrated grid holding



multiple panes in place, there are actually three grids sandwiched around large pieces of glass. "A simulated divided light gives the grid the appearance of continuity, when in fact, there isn't any," LaFleche says.

Although the idea sounds convoluted, the result is an easy-to-install, double-hung unit that closely resembles a traditional sash window, in a package that is state of the art in terms of energy efficiency and ease of care. In most cases, that translates to all-wood, double- or triple-glazed windows built with superior construction techniques. Options include multiple choices for both interior and exterior finishes, energy-saving features such as low-e coatings, and flush-mounted sash locks in a choice of metals.

"There's no question that a handful of companies make a high quality all-wood, simulated divided light window," the architect says.

The biggest market for traditional windows is New England. Since most of these designer windows are patterned on historic antecedents in the oldest part of the country, that's good news for old-house owners everywhere.

"So much of architecture is about how to assemble a kit of parts—cladding, doors, windows, columns, and so on," LaFleche says. "Every house is made up of a series of pieces that we're all familiar with. They all have interpretations that can become traditional or contemporary. It's the personal and unique composition of those individual parts that makes one house different from another."

Thanks to TREFF LAFLECHE, LDA Architects, Cambridge, Mass., (617) 621-1455, www.lda-architects.com, and STEVE NUTTER, Nutter-Cognac Construction, Essex, Mass., (978) 768-7299.

SUPPLIERS

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■ CEDAR WINDOWS BY BERGERSON

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■ GRABELL WINDOWS & DOORS

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 Circle 33 on the resource card.

■ HURD MILLWORK

(800) 223-4873
www.hurd.com
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■ KOLBE & KOLBE MILLWORK CO.

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www.kolbe-kolbe.com
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■ MARVIN WINDOWS & DOORS

Clad Ultimate Double Hung
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www.woodstone.com
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DO YOU KNOW what happens when you flush a toilet? People in a city rarely give the answer much thought because their wastes usually go through a central sewer system to a wastewater treatment plant. However, suburban and rural homeowners often have on-site wastewater systems. They do need to pay attention because a failure in their system could affect their property, and even contaminate their drinking water. Unlike sewers, on-site systems collect, treat, and dispose of wastewater from your house right on your property. Therefore, the proper care and maintenance of your system is entirely up to you.

HOW DOES A SEPTIC SYSTEM WORK? Most old houses are hooked up to a conventional septic system, although some properties may still have a cesspool or even a privy. Cesspools are large brick, stone, or concrete vaults where solids can settle. They were popular prior to the 1950s, but are now regulated out of existence in most areas of the country. Privies are simply outhouses over a hole in the ground that can be moved when filled. Privies are usually illegal, but you may find some in remote rural areas.

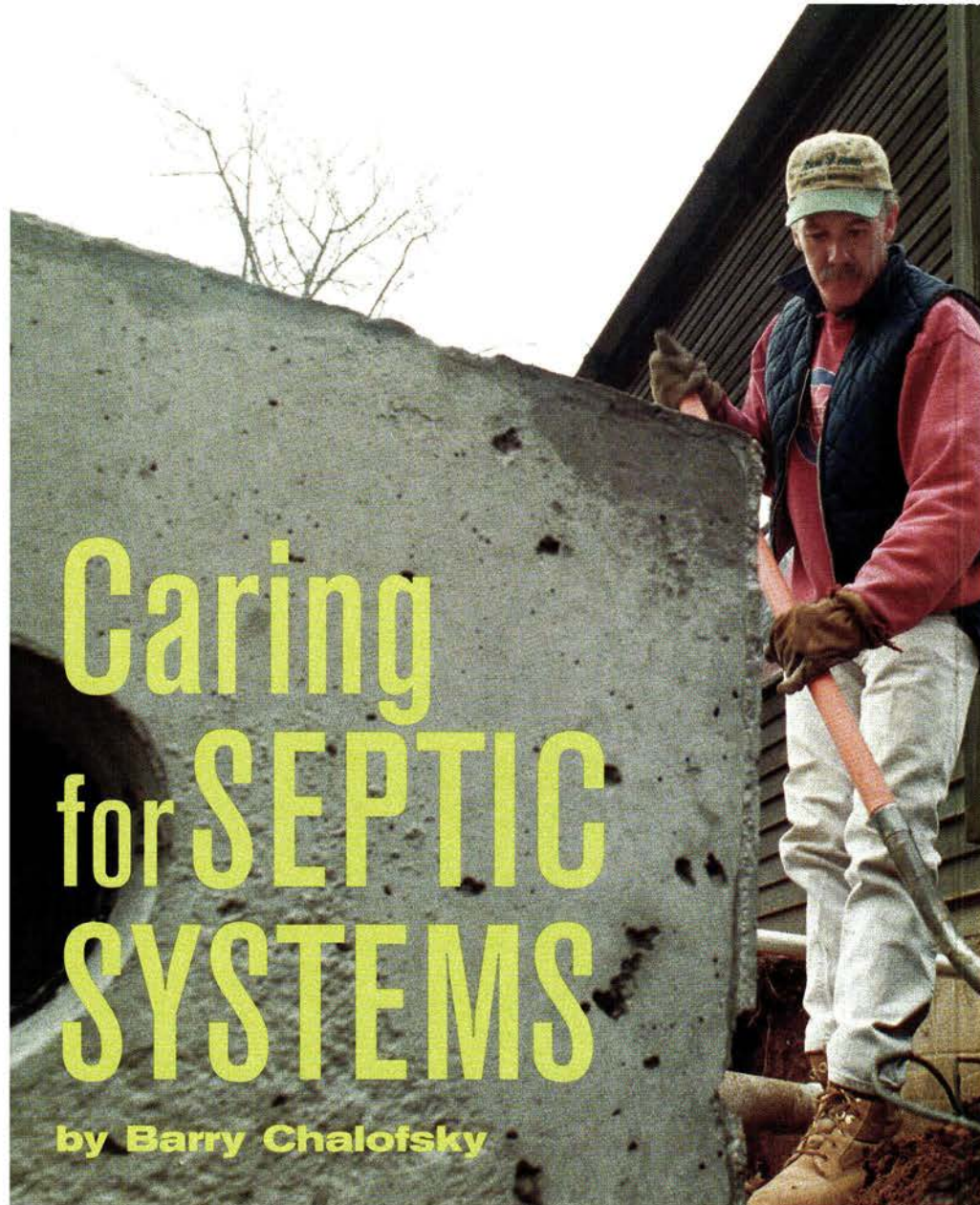
The typical septic system includes a septic tank (or tanks) designed to capture solids from household wastes, and a disposal field laid out to dispose of the liquid wastes. Wastes travel from the toilet, sink, shower, or washer through the indoor plumbing to the septic tank. The tank is a watertight, underground receptacle where bacteria break down the solid wastes. As wastes move through the tank, the solids settle to the bottom, and the liquids pass on through to the outlet pipes. Anaerobic bacteria (bacteria that live in the absence of air) decompose the solid wastes over time. As the liquid passes through the tank, lighter particles and grease rise to the sur-

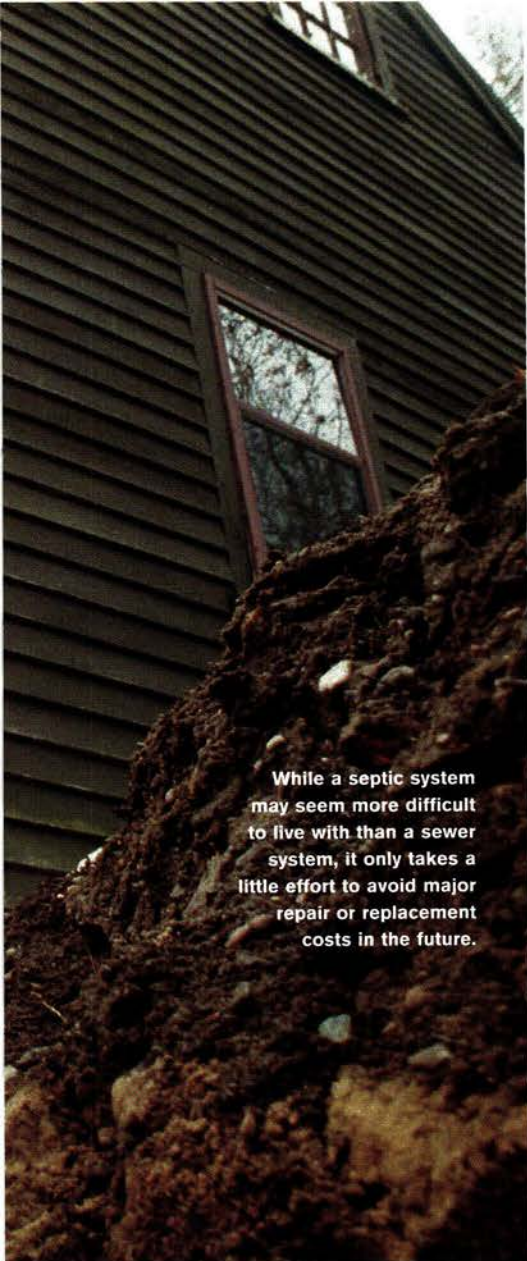
face, forming a floating scum layer that remains in the tank. After leaving the tank, the liquid is dispersed to the ground through the disposal beds—perforated or open-jointed pipes buried in shallow, gravel-filled trenches. At this point the liquid still contains large numbers of harmful bacteria and organic matter. The soil absorbs these impurities before the liquid makes its way to underground water supplies.

WHY DO SEPTIC SYSTEMS FAIL? Solids are always accumulating in the septic tank because the rate of decomposition is much slower than the rate at which the system adds sewage. Some solids, in fact, will never decompose. Furthermore, the fats and

grease that form the scum layer accumulate faster than the rate of decomposition. Baffles hold this scum layer in the tank. If the baffles are damaged, the scum may enter the disposal pipes, clogging them and causing them to malfunction. Failures may also occur if you flush inert, toxic, or non-biodegradable substances into your system. These materials will not decompose, and they may either kill the “good bacteria” or simply clog the tank. Additionally, large surges of waste and water into the system—the result of excessive usage—can either cause an overflow or disturb the balance of the system.

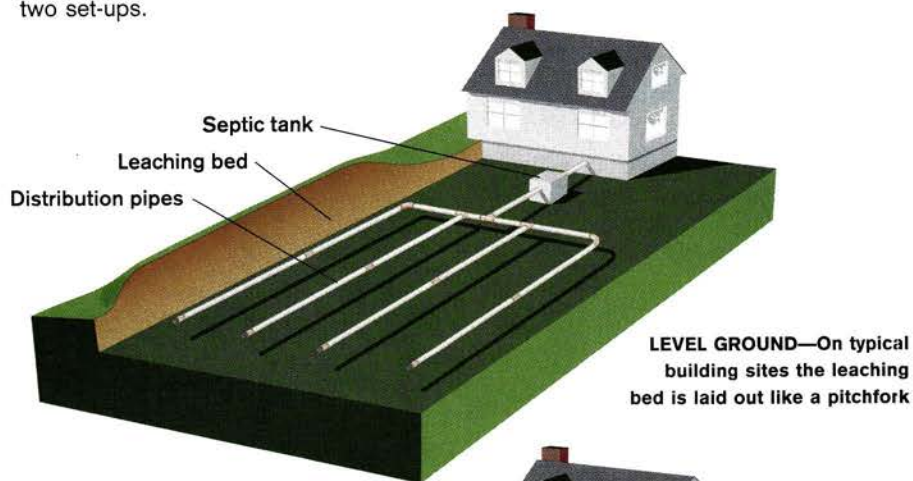
In older systems, the principal problems are deterioration of materials—par-



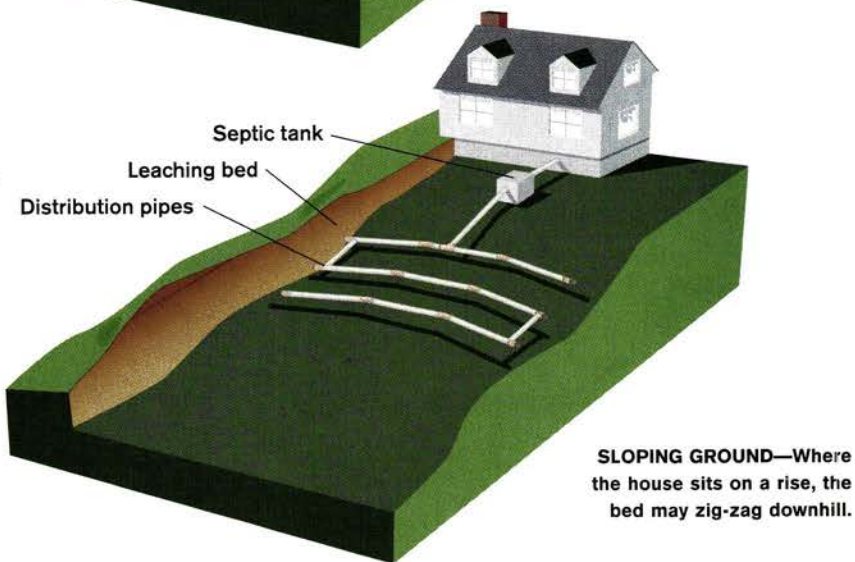


While a septic system may seem more difficult to live with than a sewer system, it only takes a little effort to avoid major repair or replacement costs in the future.

To locate the disposal field or leaching bed—the system of distribution pipes or laterals—first identify the septic tank, then look for pipes buried in one of two set-ups.



LEVEL GROUND—On typical building sites the leaching bed is laid out like a pitchfork



SLOPING GROUND—Where the house sits on a rise, the bed may zig-zag downhill.

ticularly tank baffles—and clogging of laterals (pipes in the leach field). Very often, older houses employ converted cesspools or seepage pits that have been closed off to become septic tanks. Made of ceramic pipes or concrete blocks, these can easily crack or deteriorate over the years. Also earlier septic tanks and distribution boxes were often steel or concrete, which can rust and crack. Pipes were usually made of ceramics or tar paper composite, which last 20 to 30 years with proper use. Newer systems use precast concrete and fiberglass/plastic materials.

MAINTAINING YOUR SEPTIC SYSTEM Many homeowners—particularly those that live

in older houses—are not sure where their tank and field are buried in relation to the house. It is most important that you locate the tank because eventually it will need service. First find the pumpout and observation ports. Look for a surface or underground manhole, or a riser pipe that stands just above the soil surface. You can also use a narrow steel rod about 1/8" in diameter to gently probe the soil for the tank and distribution box. If you can't find the tank, hire a professional to locate it for you.

Once you find the tank, try to locate the disposal field, which usually fans from a distribution box. Then diagram both of these features on a map that you keep in a handy place. Be aware, however, that find-

ing the laterals can be hard—so much so that in some cases even septic contractors have difficulty locating all the components. They can use a dye test to reveal the location of failures, but this method may not pinpoint the actual sites of the laterals.

Most important, pump out your tank on a regular basis. When the tank is not cleaned, solids build up until they spill into the disposal field, where they block the flow of liquid. The frequency depends on the size of the tank and the number of people it services. Tanks should be inspected at least once every two years to determine the rate of sludge (solids on the bottom of the tank) and scum buildup. With ordinary use and care, a septic tank

For More Information

MUNICIPAL OR COUNTY HEALTH DEPT.

These offices may have the original approval information on your system. They can also provide you with the appropriate local and state regulations governing construction of septic systems.

NATIONAL SMALL FLOWS CLEARINGHOUSE

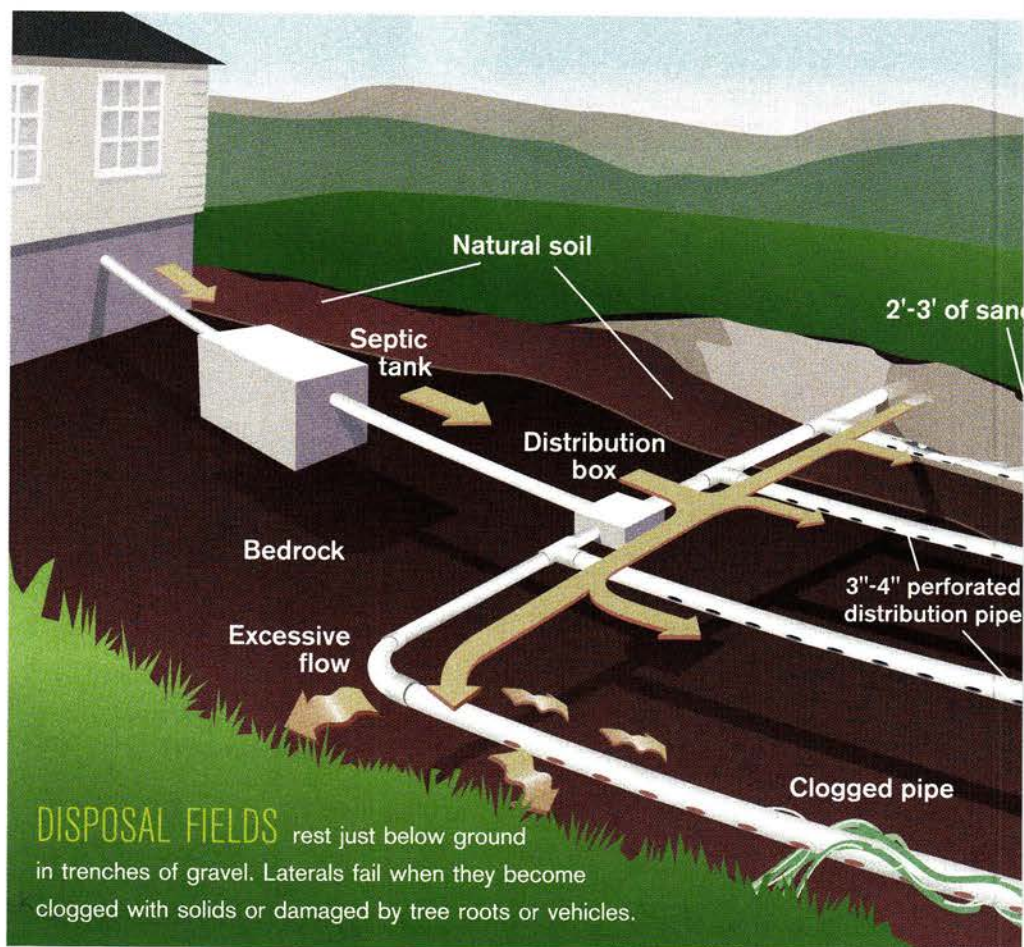
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P.O. Box 6064
Morgantown, WV 26505
(800) 624-8301
www.nsfsc.wvu.edu

Contact for free or inexpensive brochures and technical manuals.

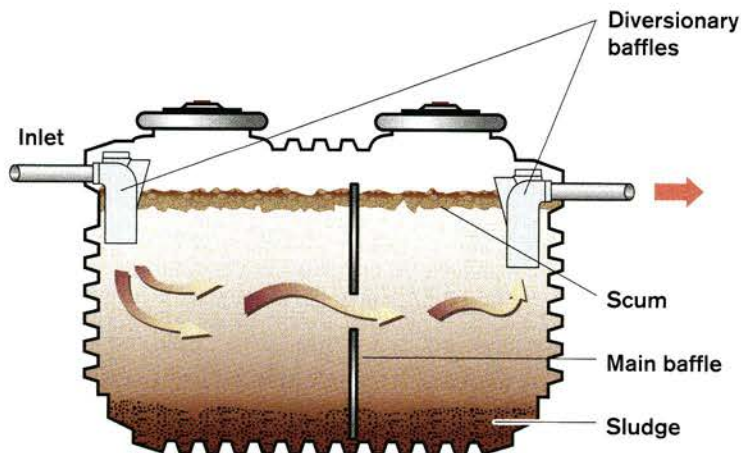
SMALL SCALE WASTE MANAGEMENT PROJECT

University of Wisconsin
1 Agriculture Hall
Madison, WI 53706
<http://bob.soils.wisc.edu>

Contact for reprints of research projects.



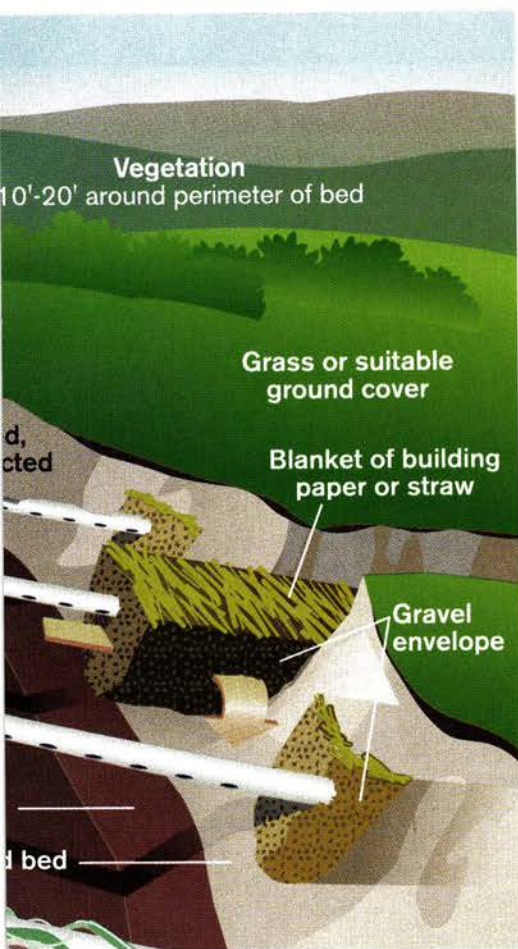
Septic tanks are reservoirs that allow anaerobic bacteria to break down organic wastes. Older tanks are often a single chamber made of steel or concrete. Newer tanks (shown here) are plastic. Ports on top permit service.



usually requires cleaning every three to five years (more if you use a sink-mounted garbage disposal unit). However, in many cases septic tanks can be operated for up to five years if properly maintained.

Depending on the size of the tank and your location, plan on spending about \$200 for each pumpout. Before you contract with the service technician, ask him to check the tank baffles for possible damage. While the tank is open, the technician can also run some water from a hose into the distribution box to get an indication of how well the leach field is functioning. One caution: toxic gases build up in septic tanks, so never allow anyone to go into the tank. You should also exercise caution when simply peering in the tank.

Don't plant trees or bushes near your disposal field. Roots can grow 30 ft. to 40 ft. from the base of a tree and rupture or dislodge the distribution box, connecting



pipes, and laterals. Grass is the best vegetative cover for the disposal field. Also, don't drive vehicles or heavy equipment over the disposal field.

Watch for excessive water from inside the house. It will overload the tank, causing solids to rise to the top and clog the laterals. In the disposal field, excessive water can result in hydraulic overloading that reduces soil infiltration. One way to reduce the amount of water entering the system is to install water-saving toilets and showerheads. Try to distribute dishwashing and laundry times throughout the week rather than at one or two sessions. Fix leaking toilets and faucets, and don't connect sump pumps to the septic system.

Be careful about what you dispose into the system. Avoid pouring cooking oils, fats, and grease into the kitchen sink. Also resist using a sink-mounted garbage disposal. Don't flush non-biodegradable

items, such as disposable diapers, cat litter, filtered cigarettes, sanitary napkins or plastic tampon applicators, paper towels, condoms, or similar materials. Never flush toxic substances like used motor oil, paints (oil- or water-based), varnishes, photographic solutions, pesticides, insecticides, paint thinners or solvents. These chemicals can kill the useful bacteria in the tank and in the soil, as well as contaminate the groundwater.

Avoid biological additives too such as yeast or store-bought enzymes. None of these products have been found to have any significant value in improving performance or preventing failures.

Don't use septic system cleaners that contain toxic substances. Many over-the-counter solutions sold for septic system cleaning include chemicals that may be toxic, and they are generally not biodegradable. While these products may unblock a clogged disposal pipe, they can also contaminate drinking water or groundwater supplies.

Experts recommend that you avoid using cleaners that contain sodium hydroxide, potassium hydroxide, or hydrogen peroxide. Also do not use any product that contains toxic chemicals in excess of 1% by weight, such as trichloroethane, trichloroethylene, tetrachloroethylene, methylene chlorided, benzene, carbon tetrachloride, toluene, naphthalene, trichlorophenol, pentachlorophenol, acrolein, acrylonitrile, or benzidine.

HOW TO TELL IF YOUR SYSTEM IS FAILING

While there is no 100% accurate methods for detecting a failing septic system, suspect a problem if you see the following indicators:

■ Toilets backing up into the house—

First rule out a blocked soil line or other internal plumbing problem.

■ **Sewage or effluent seeping into the building or basement**—Water from this problem will have a noticeable odor.

■ **Effluent ponding on the soil surface in the area of the disposal field**—A sewage odor and overly lush vegetation may accompany the effluent. In a healthy system the grass should not be overly "green over the septic field."

■ **Unhealthy drinking water**—Your well or your neighbor's well has a foul odor, or analysis indicates contamination.

Remember that effluent on the ground is a serious health hazard and should be corrected as soon as possible. Do not allow children or pets near a failing disposal field.

WHAT TO DO IF THE SYSTEM FAILS Contact your local health department if you suspect that your system is failing. Also seek the services of a professional septic system contractor. Then work with both of these parties to develop a plan of action.

With older houses it's not uncommon to discover a septic system that is either underdesigned for the current amount of use required by the occupants, improperly located, or in a location that will no longer support the type of system presently installed. In most of these cases you have to replace the system with a new one that is up to today's codes. While a new installation may be costly—typically between \$4,000 and \$10,000—a functioning septic system is essential to the operation of your house and the health and safety of your family.

A properly operated and maintained septic system can provide you with up to 30 years of service while protecting the environment from water quality contamination. As with so many parts of an old house an ounce of prevention in septic systems is worth a pound of cure. 🏠

BARRY CHALOFKY is a Professional Planner with the Center for Urban Policy Research at Rutgers University, and the author of *The Home and Land Buyer's Guide to the Environment*.



Creating **Stone Magic**

**Architectural Stone
from Base to Cornice**

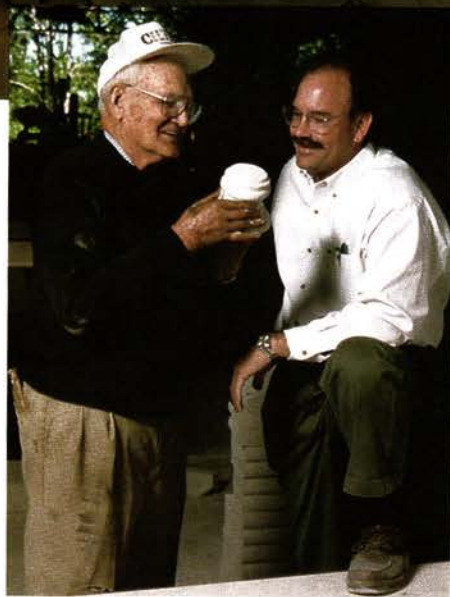
BY MARY ELLEN POLSON

with John Linn Hopkins and Marsha R. Oates

PHOTOGRAPHS BY DAVID NESTER



Left: Stone dust hangs in the air in this crane's-eye view of the shop floor. **Opposite:** Stone debris flies from the blade on the initial pass of a cornice run.



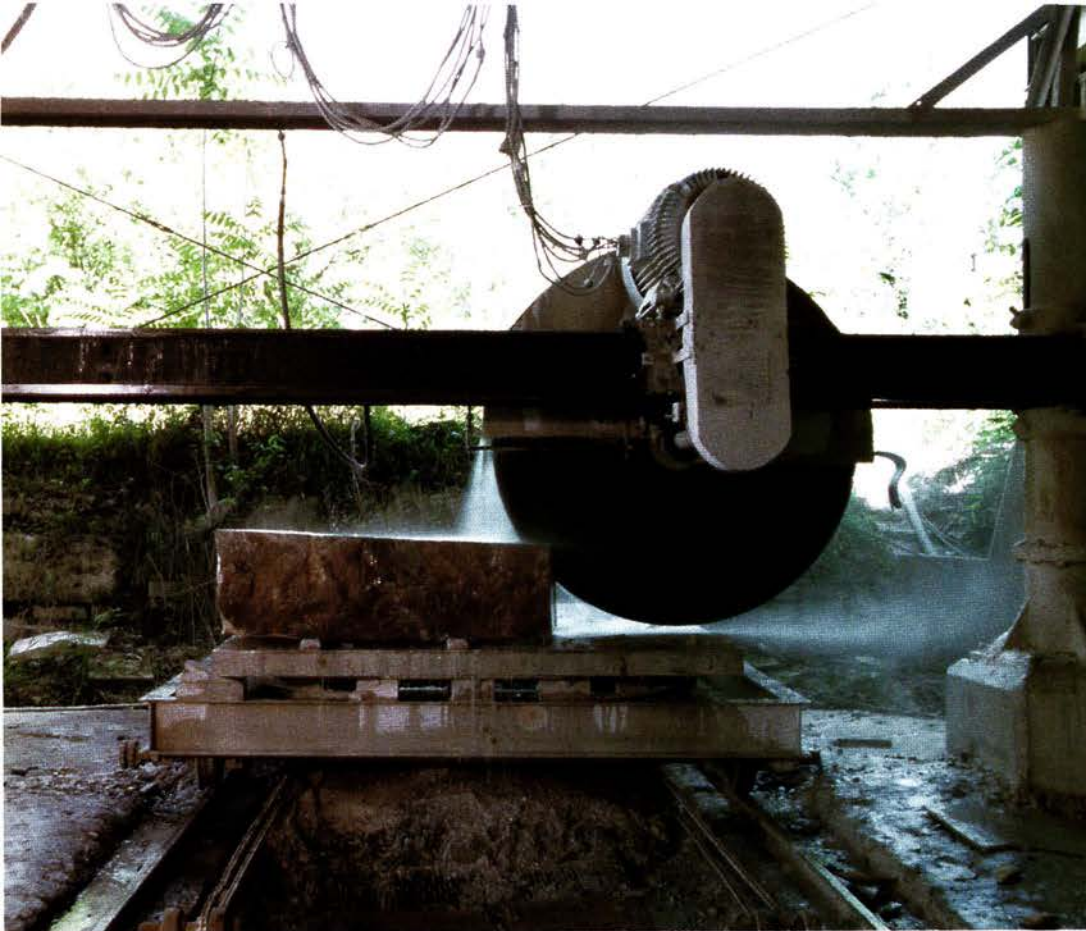
Above: Fred Christie (left) and Bond Christie (right) carry on the stone-cutting tradition begun by Alex Christie, Fred's father and Bond's grandfather, in 1906.

MEMPHIS is justly famous for the blues, Beale Street, and barbecue, but this funky city overlooking the muddy Mississippi has another, unsung claim to fame—architectural cut stone. From Renaissance Revival mansions to Arts & Crafts bungalows, hand-tooled veneers, classical columns, and carved mouldings adorn thousands of city buildings great and small. That such a wealth of fine cut stone exists so far from the Indiana limestone belt is largely the legacy of one company—Christie Cut Stone, established here in 1906.

Architectural cut stone is stone de-

signed and cut or carved to precise specifications, usually on a machine such as a lathe or planer. As one of perhaps a dozen full-service stone-cutting mills in the United States, Christie fabricates all kinds of architectural stone, from simple bull-nose edgings to complex mouldings cut from one piece of stone. The vast majority of the cut stone Christie produces is decorative rather than structural. Although the mill's workers have been using pneumatic tools since the 1920s, Christie has yet to see the need for a computerized saw.

"Our mill is designed for trim work rather than a lot of repetitions," says Bond Christie, the third generation in his family to own and operate the mill. "The pro-



Left: A 76" diamond circular saw slices through a block of Texas limestone.
Above: Before the first cut is made in a cornice, Christie creates a three-dimensional pattern in stone. Cutting tools are fabricated to fit the profile at an on-site shop.

file of the material we produce changes constantly, even on the same job. That would be difficult to do with an automated machine."

While most of the orders for new and restoration construction Christie receives begin with an architect's vision, custom work is rarely so precise. "Architectural drawings at a scale of 1/4" or 1/8" to 1' usually aren't drawn with enough detail for our needs, so we make our own shop drawings for each job," Christie says. "They're

the jigsaw puzzle," says Bill Linehan, who oversees Christie's CAD operation.

From this, two full-size patterns are created. The first is a two-dimensional template in plastic, and the second is a three-dimensional profile in stone, typically about an inch or so thick. The stone cutters use these forms to create or modify the cutting tools they'll need to carve the piece to exact specifications. Once the work is in queue, Christie orders the specified stone in slabs or blocks, and has

BEHIND A CUT-STONE façade with a tiny Doric portico, the shop floor at Christie is a noisy place. Its unwallled north end opens to a derelict rail yard. The spur hasn't been used for 40 years, Christie says; raw stone and finished goods are trucked in and out by tractor trailer. The whine of direct- and belt-driven lathes and planers all but drowns out the buzz of pneumatic tools at the cutting and carving stations near the front of the building. When the shop is in full operation, conversation is impossible.

Ralph Littleton sets up the flat-bed planer for a run of cornice. He'll be creating a coved moulding profile on a blank that has already been sawn on the diagonal. In a stone mill, the planers are capable of three-dimensional cuts. "Most everything has to go through a planer before it goes to any other station in the mill," Linehan says. "That's where we put the initial detail work on the stone."

On the first pass, a spray of debris flies off the blade. With each succeeding

Unlike many skills these days, stone cutting is a trade that requires the patience and precision of a master craftsman. A good cutter must have the ability to match a profile not only for the length of a given piece, but so consistently that it matches the same profile on the next piece as seamlessly as possible.

done on a CAD (computer-aided drafting) system."

Once the shop drawings are ready, they're sent to the architect and homeowner for review and approval. Then the shop creates drawings for each discrete piece to be cut. "We detail every piece in

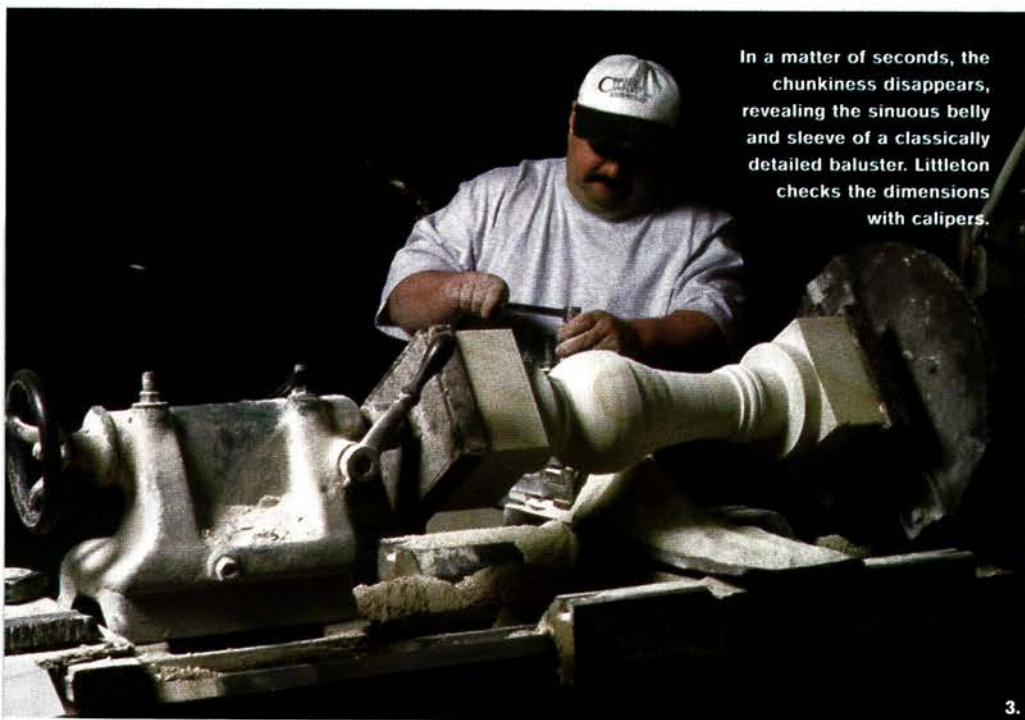
it delivered to the stoneyard. As an outcome of the methodical flow of the work, pieces for each job are usually cut in the order they'll be assembled on the job site (see p. 73). "You can almost see the building emerge out of the mill from the ground up," Christie says.

Turning a Baluster

Working on a horizontal lathe, Dean Littleton transforms a square, rectangular blank of Texas limestone into a round cylinder. Once Littleton gets the cylinder down to its maximum dimension, he begins plotting out the different moulds on the pattern (1).

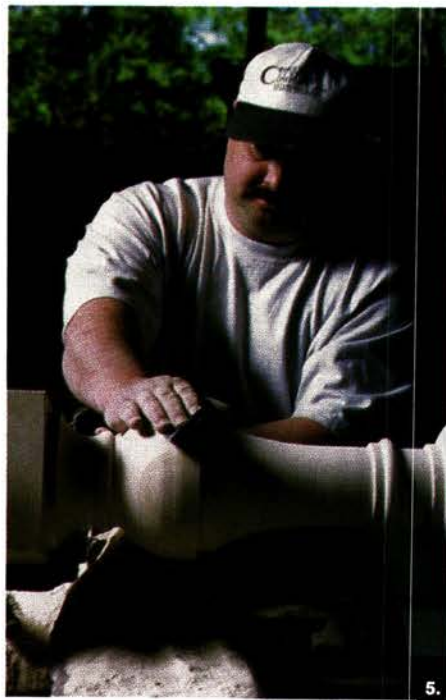


In a matter of seconds, the chunkiness disappears, revealing the sinuous belly and sleeve of a classically detailed baluster. Littleton checks the dimensions with calipers.



Above: Littleton adjusts the tool to make the cut that will create the sloping profile below the widest part of the baluster.

Right and far right: Littleton removes surface roughness with a few passes under a steel brush (4) and sandpaper (5). "Once you get it roughed out like that, there's very little of the product left to remove," Bond Christie says.



Carving a Mantel

The pattern for one of the jambs in a three-part stone mantel calls for stone carver Stephen Wright to dogleg corners and carve mouldings along the various returns (1).



Above (left): After chipping away most of the material on the diagonal, Wright uses a curved chisel to carve the basic inverted S-shape of the moulding profile (2). Right: Using a toothed chisel, he cuts an L-shaped ledge above the profile (3).

Below: Wright wields a flat chisel to quickly remove stone from the nearly flat surface above the moulding profile (4).



Right: Christie's stone carver softens the edges of his work with a light sanding (5), and the jamb is ready for layout on the shop floor (above).



pass, Littleton makes slight adjustments to the position of the blade. Gradually, the crisp profile of the moulding emerges. A few more runs, and Littleton's job is complete.

At the open end of the shop, Mike Dinwiddie is working the 76" circular saw. Water streams over the diamond blade as Dinwiddie cuts 4' x 8' slabs from a 5-ton block of Texas limestone. Roughly 6" thick, these slabs will be cut down further, some to become blanks for the balusters Ralph's brother, Dean, will turn on another lathe elsewhere in the mill (see p. 71).

Working with such large pieces of stone would be impossible without the four overhead cranes that run the length of the shop. (The smallest can lift 3 tons; the largest, 10 tons.) Soft, heavy canvas belts dangle from the crane to within a few inches of the limestone slab. Mike presses buttons on a control pad hanging at hand level to position the belts. He and a workman gently slip them over the ends of the slab on the sawbed. Antonio, the crane operator, lifts and hoists the stone to other waiting hands.

The cost of cut stone doesn't come so much from the material itself, Christie says, but from the value added from cutting and carving. For instance, the shop might pay \$8 per cubic foot for a large piece of Texas limestone—or about \$575 for the chunk Dinwiddie now has on the big saw. Once it's cut into slabs, it's worth about \$20 per cubic foot. "By the time it goes through the fabrication process, it's up to \$95 to \$110 per cubic foot, depending on what we've done to it," Christie says. Add fine carving, "and the sky's the limit."

Unlike many skills these days, stone cutting is a trade that requires the patience and precision of a craftsman. A good cutter must have the ability to match a profile not only for the length of a given piece, but so consistently that it matches the same profile on the next piece as seamlessly as possible. In most cases,



it will take a worker four or five years to reach that point. The learning curve for stone carvers is higher still.

To folks who appreciate what cut stone means to fine architecture, the price is worth it. "You can build a nice house or impressive building without a single piece of limestone," Christie says. "When people come to see me, half my job is already done. They wouldn't be here if they didn't want cut stone."

SPECIAL THANKS to Bond and Fred Christie and all the crew at Christie Cut Stone (2029 Elzey Ave., Memphis, TN, 38104, 800-94-STONE). John Linn Hopkins and Marsha R. Oates are partners in Hopkins & Associates, a preservation consulting firm in Memphis (901-278-5186, j.l.hopkins@worldnet.att.net).

Setting Architectural Stone

Like most stone companies, Christie Cut Stone leaves the installation of the material it fabricates in the skilled hands of stone masons. While the company delivers turned balusters, columns, and other decorative pieces to the site in final form, the mason typically expects to cut and

trim lengths of hand rail or blocks of wall veneer on-site.

To fit the cornice block shown above, Robert Moses (left) and Rick Tuller (right) did their homework. They measured first, and



adjusted the height of the stone course below it. Stone masons must be strong as well as skillful; it took two men to lift the cornice stone into position. Once the stone is snug under the eaves, it's wedged in place and anchored to the wall. A second, temporary anchor at the front holds the top-heavy cornice steady while Phil Parker applies mortar with a tuck-pointing tool (left). After the mortar sets (inset), the temporary anchor comes out.

Special thanks to masonry contractor Richard Bradley (901-475-0318).

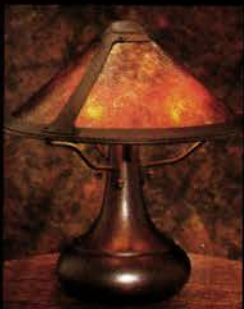
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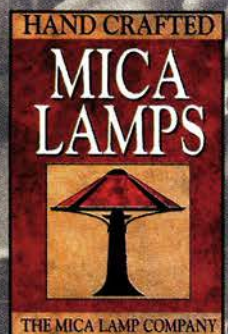
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OLD HOUSE HOW-TO

BASICS

Pocket Doors On Track

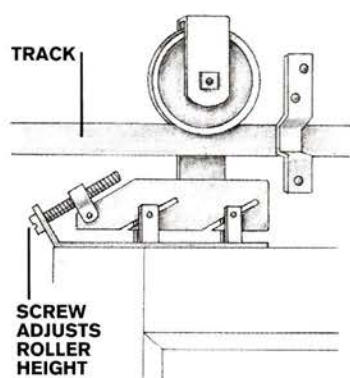
BY MARY ELLEN POLSON

FEW THINGS ARE more elegant—and elusive—than the smooth roll and click of pocket doors in perfect working order. Those of us lucky enough to have a set of top-hung or floor-track sliding doors live for the day when we can silently part them, like the Red Sea, and invite the guests in the front parlor to dinner.

While many readers tell us they've never had a moment's trouble with their pocket doors, others tell us that their doors stick, balk, bind, scrape, gap, make noise, or won't move at all. In most cases, the trouble results from a lack of alignment—usually caused by set-

Long before the open floor plan, pocket doors were an ingenious means of opening up living space without sacrificing privacy or precious heating fuel.





Raise or lower a top-hung door with an easily accessible adjustment screw.

tlement in the building, or from damage inflicted at some point in the house's past. Before you begin to troubleshoot your pocket door problems, however, first determine what kind of doors you have (see chart, p. 86).

Pocket doors come in two basic types—*floor track* and *top-hung*. More common in mid-19th-century houses, floor-track doors roll in and out of their pockets on sheaves, or rollers, that ride on a metal track. The track is usually recessed into the floor, although sometimes the track rests directly on the surface.

Late in the 19th century, top-hung doors superseded the floor-track type. In top-hung doors, the carriers containing the rollers, or

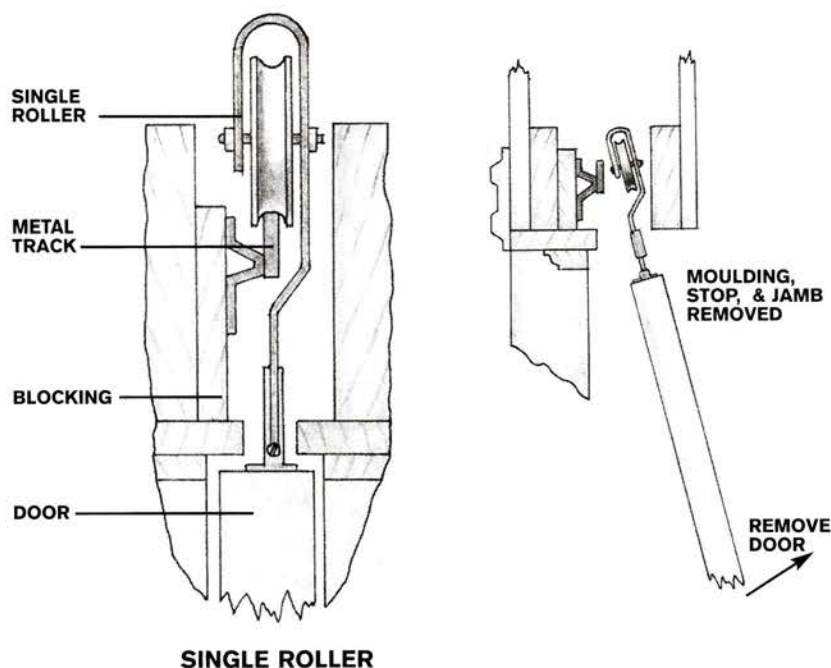
wheels, run in an overhead track in a recess above the doorway soffit designed for the purpose. Top-hung doors are far more common than floor-track doors.

Thanks to a proliferation of pocket door hardware manufacturers in the late-19th century, the mechanisms vary more than those for floor-track doors. That said, there are three basic types: *single roller* (this page, lower left), *double roller*, and *trolley style* (see page 85, lower left). By shining a flashlight up into the track above your doors, you should be able to tell which of the three types you've inherited.

Floor-track and all three types of top-hung doors tend to suffer from the same sorts of problems—sticking, warping, rolling too far or not far enough, and in the worst cases, damaged or missing rollers or tracks. In many situations, the solutions are the same, even if the mechanisms that control movement differ.

Alignment. Many of the clearances around a smoothly operating pocket door are only about 1/4". If your doors stick, balk, or refuse to come out at all, building settlement is probably to blame. Begin with the obvious: if your house or apartment has had a lot of alterations, the doors could be nailed in place or sealed up. Look for nails through door edges, or a stop piece or furring strip nailed across the door opening. Secondly, use a flashlight to check for broken plaster or other debris inside the door pocket. If you find debris, remove it using the tips in the chart on page 86.

Floor-track doors that refuse to budge may have jumped the track. Lift and rock the door to get it back on track. Floor-track doors also have a guide pin that slides in a slot at the top of the door. If the door has slipped off the pin, wiggle the door around to get it back on center. In some cases the door may have subsided so much that the guide pin no longer engages the slot. In that case, you have three options: 1) increase the length of the guide pin with a wood dowel; 2) add a thin strip of furring or moulding to the stop mouldings on either side of the door; or 3) shim the bottom track slightly. (Be



Removing a Single Roller Door In most cases, it's possible to remove a pocket door to repair or refinish it without damaging any plaster. *Double-roller* and *trolley* style doors often have an access panel at the top of the door (see sidebar, p. 85). If you have a *single-roller* door on a metal track, there may not be an access panel. Try removing the stop, jamb, and wood track on one side only. If that doesn't provide enough clearance to unscrew the roller from the door (or enable you to pull the roller assembly out), then remove the other side of the track as well. You may also discover that the door is attached to only one side of the overhead framing (see illustration, above). In that case, remove the casement moulding, stop, and jamb on the side opposite the track mounting. You should be able to slip the door out with the roller assembly still attached.

judicious if you shim; if you raise the track too much, you'll create a tripping hazard.)

If a *top-hung door* is balky, it may be binding either on the track above or on the floor below. Fortunately, the height of the rollers is adjustable. Locate the slanted screw mechanism on top of the door just inside the recess area (see illustration, p. 86). If the door is scraping against the floor, turn the adjustment screw so that it pulls the door upward. Tap some shims under the door to hold it about 1/4" off the floor. After you've raised the door and removed the shims, make sure the door hangs at least 3/16" off the floor. If the door is too high, adjust the screw to lower it. Be careful not to unscrew it completely, however, or the door will fall off!

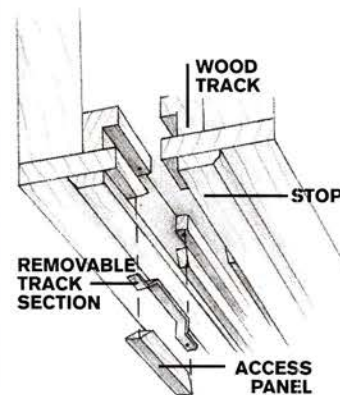
Settling. As buildings settle with age, floors have a tendency to bow in the middle or at the edges of a room. Both conditions can cause your pocket doors to gap when closed, especially if they're *floor track*. You can help your doors hang straighter by shimming under the track—under the center for doors that gap at the bottom, and near the edges of the track for doors that gap at the top. Obviously, the more you shim, the more chance you have of creating a tripping problem.

If a *top-hung door* gaps, check to see that the roller mechanism is securely fastened to the top of the door, and that the door itself is not warped. Adjusting the roller height may help alleviate the problem. The stop mouldings along the side jambs or along the top track may be loose or warped; carefully remove them and re-nail them in the correct alignment.

Missing Stops. If one or both of your doors rolls past the center point, exposing its rear edge, the stop piece is probably missing. On *floor-track doors*, the metal stop piece should be at the top center of the door opening. On *top-hung doors*, the stop piece is a retractable metal or wood finger on the rear edge of the door. The finger catches on the jamb when the door rolls out.

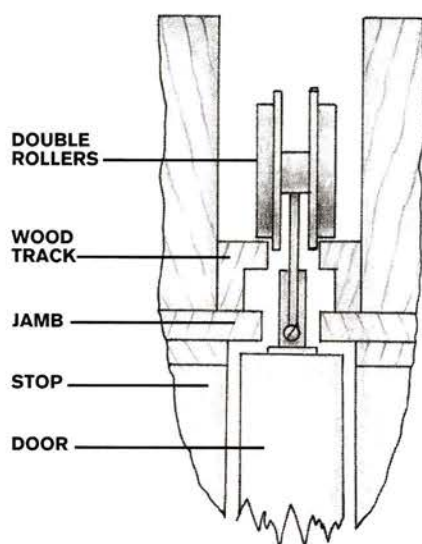
You can make a stop for a floor-track door with an L-shaped steel bracket. Cut down one of its legs so that it just meets the top of the door, and screw it into the center top track. If the door rolls too far into its pocket, add a stop block on the back edge of the door, near the center. The stop should be just deep enough that the door rolls into its pocket flush with the opening.

Damaged or missing tracks or rollers. If the *floor track* is missing or unsalvageable but

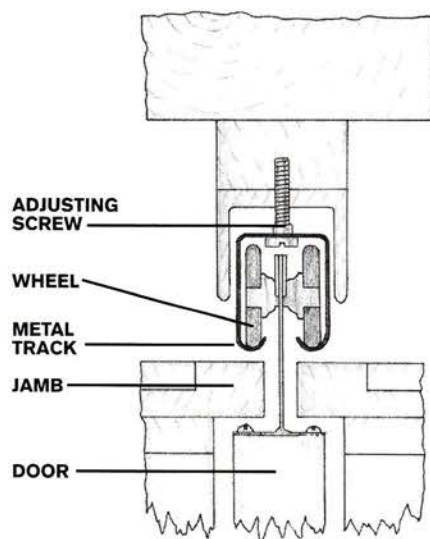


Look for the Access Panel

If you have *double-roller* or *trolley style* doors (see illustrations, left), look for an access panel—a small, linear piece of wood screwed into the top of the door framing (see illustration, above). Remove it as shown, and reach in above the door to unscrew the flange that attaches the roller assembly to the top of the door. Once the roller is unscrewed, take it out through the access panel. Move the door into a position where you can reach the other roller..



DOUBLE ROLLER



TROLLEY STYLE

the rollers are fine, you or a local machine shop may be able to fabricate a replacement. You'll need to buy a length of flat stock (mild steel) of the approximate width and length of the missing track at a builder's supply store. You'll also need a steel rod in a diameter that matches up to the groove in the rollers.

Drill holes about 6" apart down the center of the flat stock. Tack-weld the steel rod onto the flat plate from behind. Next, drill counter-sunk screw holes into the edges, for installation into the floor. To gain access to the floor track

inside the pockets, remove just enough plaster to allow enough clearance to use a screwdriver in the space. Once the track is installed and tested, repair the plaster (see "Simple Keys to Plaster Repair," OHJ Jan./Feb. 1998).

If essential *top-hung* hardware is too far gone to salvage, don't despair. You may be able to replace the mechanism (see Suppliers, this page), or have a machine shop fabricate needed parts (check your Yellow Pages). Understanding how the mechanism you need works is half the battle.



| Problem | Possible Causes | Action/Repair |
|--|---|--|
| 1. Door stuck in pocket | <ul style="list-style-type: none"> Door may be nailed in place | <ul style="list-style-type: none"> Look for and remove toenails through door edges or stop piece. |
| 2. Floor-track door stuck in pocket, or door(s) won't slide completely into pocket | <ul style="list-style-type: none"> Debris clogging track Door has jumped floor track Misaligned with top guide inside pocket | <ul style="list-style-type: none"> Lifting up on door, rock and inch it forward. Have a helper clear debris with a broom handle or vacuum cleaner crevice tool. Lift and rock door to get it back on track Wiggle door to get back on center. Poke a rule in along the side to guide door out, then examine for other problems. |
| 3. Top-hung door sticks or scrapes floor | <ul style="list-style-type: none"> Roller height out of adjustment | <ul style="list-style-type: none"> Tap shims under door to hold it about 1/4" off floor. Turn adjustment screw (see drawing, page 84) to raise the door. Remove shims; door should hang at least 3/16" clear. |
| 4. Floor-track doors gap at top or bottom when closed | <ul style="list-style-type: none"> Floor sags at center of floor or at edges of floor | <ul style="list-style-type: none"> Take up the floor track and shim sagging areas (at center to reduce gapping at top; at door edges to reduce gapping at bottom). |
| 5. Doors balk, bind, or make noise | <ul style="list-style-type: none"> Rusty or dirty rollers | <ul style="list-style-type: none"> Clean and oil rollers; if broken or missing, remove doors for repair. |

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OLD HOUSE ADVISOR

THOSE DIRTY RINGS

Help! Our faux-grained doors have a half-moon of grime from a century of hands. Is there any way to clean them?

— ARLYNDA LEE BOYER
STAUNTON, VIRG.

GRAINING IS USUALLY protected by a coat of clear finish, and it looks like your rings may be a combination of softened finish and grime. First rub an inconspicuous corner of the door with alcohol. If the finish dissolves, it's shellac, and you can experiment with cleaning the darkened areas using alcohol and cotton swabs. Work carefully with minimal amounts of alcohol (similar to French polishing), and aim to just improve the looks without

penetrating down to the graining.

If the finish does not dissolve with alcohol, it's varnish. Again, try gently cleaning with alcohol and cotton swabs, then move on to mild de-

Aim for improvement, not perfection, when cleaning severe grime.

tergents such as Ivory Liquid and mild, non-sudsing soaps like Murphy's Oil Soap. Swabbing with mineral spirits will remove wax and oils that may also be part of the problem. Again, first test the cleaner to judge its reaction on the door, and stop if you see any effect on the graining.

GARAGE GRAMMAR

We'd like to add an attached garage to our 100-year-old Colonial Revival house that will look original. Do you have any suggestions?

— CLAUDIA ELSE
TOLEDO, IOWA

ONE IDEA IS to use history as a guide—that is, build the addition the way they would have built it in the past. In terms of garages, history proves quite revealing. Though the automobile—and therefore the garage—dawned just about the time your house was built, attached garages generally did not appear until the 1930s. Garages from the era of your house are typically



In 1900, a garage for this Colonial Revival house would probably have been freestanding, rather than attached, and single-car.

freestanding because they were 1) outbuildings akin to stables, and 2) considered a potential fire threat.

Another useful notion is to build the addition so it doesn't draw attention to itself. With a garage, you might repeat the hipped roof and off-white Colonial Revival colors of the main house (commonly done at that time) but not the pilasters, eave modillions, and other details. Also, site the garage at the rear of the lot, door away from the road, if possible. This way your old house will always hold "center stage."

RX FOR LATEX

When I first switched to acrylic latex paint I was disappointed. It seemed too thick and syrupy even after vigorous stirring, and it tended to dry with visible brushstrokes and runs. Moreover, you can't thin the paint with water. Then I discovered latex conditioner. This additive (Floetrol is one brand) allows the paint to spread

evenly over surfaces, especially in fast-drying environments. As a bonus, you also get a noticeable increase in coverage per gallon of paint.

— DENNIS DEVINE
JOPLIN, MISSOURI

STRAIGHT TALK

Before bad weather, get out your extension cords, a few rags, and a can of water dis-

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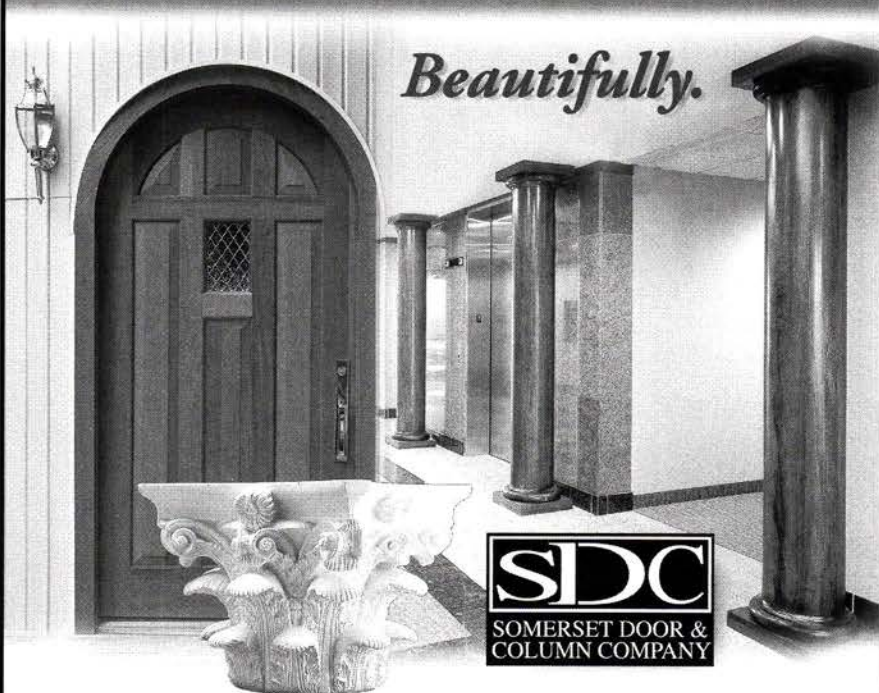
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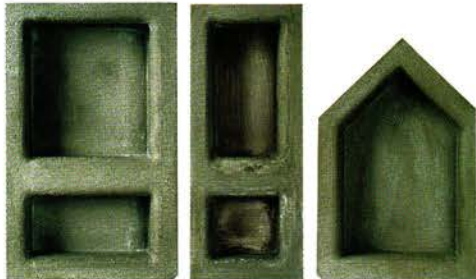
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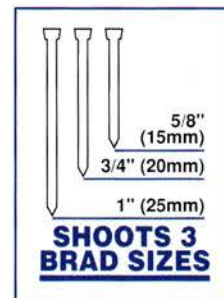
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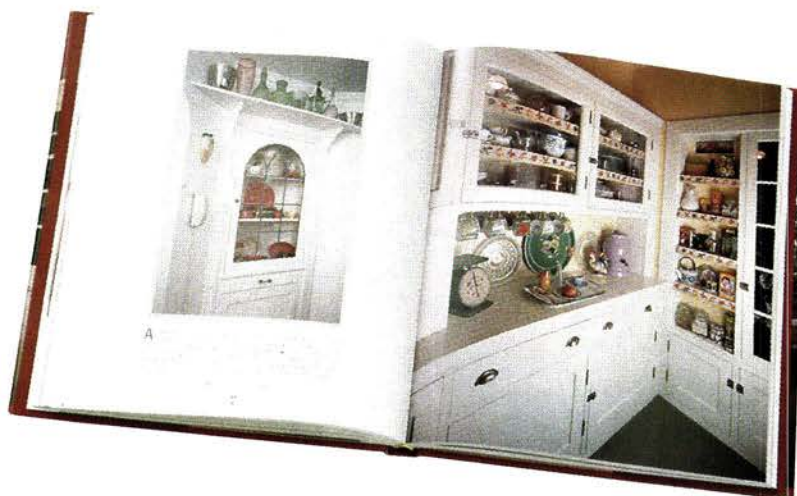


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Bungalow Kitchens

REGULAR READERS of *Old-House Journal* will have learned by now that the typical bungalow-era kitchen was utilitarian: painted cabinets, wood counters, and a floor laid with linoleum or tile. Mellow rooms fitted out in furniture-quality oak cabinets, lit with art-glass fixtures, and crowned by a wall-paper frieze belong to the ongoing Arts and Crafts Revival, not to the 1920s. Now lots of people prefer the Revival look—and why not? Often the original kitchen is long gone, anyway, and the new one will be the center of family activity. Times have changed; it's not the day maid at the sink anymore, it's Mom (or Dad). The kids do their homework at the kitchen table while popcorn pops in the microwave. Cer-

there: the layout, the stove niche, the pantry cabinets, even the softwood floor that was meant to be overlaid with sheet flooring.

A new book gives all the details to those who want to know more. Designer and serial renovator Jane Powell had budget in mind when she built simple, white-painted kitchens for her bungalow rescues. Along the way, though, she became somewhat obsessive about the historical record. Her on-budget kitchens are also seamlessly integrated into the houses she renovates, accurate in their materials, lighting, even hardware. To share what she's learned, she teamed-up with photographer Linda Svendsen to produce a book *OHJ* readers will love. The text is conversational but thorough, the kitchens

shown are stylish but not trendy, and her restoration-minded attitude admits of compromise when necessary.

PEOPLE TODAY RECOGNIZE and relate to the bungalow kitchen—

in a way we could not fathom using a Victorian kitchen of the 1880s. By 1915, houses were generally smaller and the kitchen located in proximity to other rooms. The lady of the house, and not only servants, spent time in the kitchen. Iceboxes (and soon refrigeration), ventilation, built-cabinets and countertops, and gas and electricity all belong to this period.

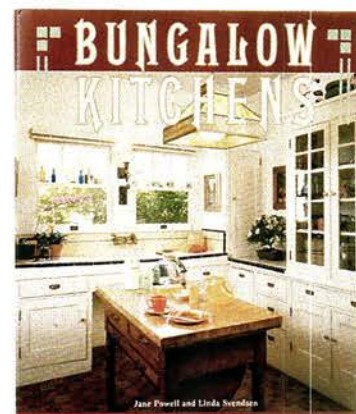
(This book, by the way, is not just for bungalow owners. Any house of the period, espe-

Cabinets painted in white enamel were the rule from 1915 until 1940 or so. Nevertheless, kitchens could be quite colorful, especially during the 1920s. Paper edging in juicy colors and period dishware dress up the butler's pantry (above).

"It's awfully hard to get regular ice delivery these days. Antique iceboxes can, however, be retrofitted with compressors for electric refrigeration. GE Monitor Tops and other antique refrigerators can still be found."

tainly, a kitchen based on the woodwork in the parlor is less jarring than one outfitted in plastics and stainless steel.

A welcome alternative is, however, suggested by the truth about old kitchens. Building a more historically accurate kitchen will probably cost less than the Revival type would. You may not even have to start from scratch! Once you recognize the "bones" of the 1915 or 1925 kitchen, you just might realize yours are still



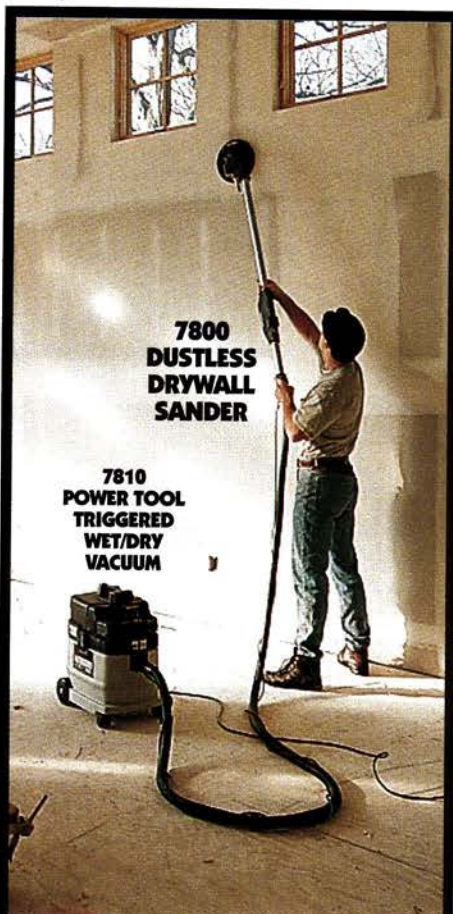
BUNGALOW KITCHENS

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Early work by Greene and Greene in the Duncan-Irwin House, 1906.

cially modest and mid-size ones such as Foursquares and Colonial and Tudor Revivals, would have had a kitchen like the ones shown here. And the book can provide guidance for putting a simple kitchen with a period feel into much older houses.)

Some of the kitchens shown are almost wholly original to the period. Others evolved in the decades between then and now. Some are newly renovated, and at least one is a faithful reconstruction of what used to be there (the owner found the original plans). None of the

kitchens is an overwrought status symbol: no countertop acreage, media rooms, or spas appear in this book. But they do run the gamut from the tiniest galley to open spaces incorporating 60-inch stoves, butler's pantries, and breakfast rooms.

The kitchens of California architects Greene and Greene, which are exceptional for the period, merit their own subchapter. Despite being servant spaces, the rooms were detailed for beauty and ease of use. Also, their cabinets are not painted. The photos from the Gamble, Robinson, Spinks, Irwin, and DeForest houses provide plenty of ideas for those who prefer natural wood in the kitchen.

UNLESS YOU FOCUS on the details, the kitchens in this book could start to look alike. (Lots of white paint and bin pulls.) But that's an indication of their period-accuracy. In truth, a lot of alternatives are presented: floors of fir, painted wood, tile, linoleum, and vinyl; many types of countertop materials, with descriptions of their utility and original appearance; gas and electric lighting; tiled-in as well as wall-hung and farmhouse sinks; brass,

nickel, and glass hardware in a range suitable to the years 1905 through the 1930s. Color is by no means absent—there's an eye-popping, wall-length sink in mint green that has been in place since 1922, several racy tile backsplashes, and colorful shelf edging, dishware, and tea towels.

One chapter focuses on "decisions, detritus, dust, and distress"—dealing with

"The architect, kitchen designer, or contractor will want to remove several doorways 'to open up the space.' Try to resist."

the renovation itself. A separate resource guide lists over 300 suppliers plus consultants, organizations, salvage yards, and websites. Throughout the book you'll find author's asides in boxes labeled Obsessive Restoration or Compromise Solution. Some of the obsessive stuff isn't really, like stripping the old hardware of paint and oiling it up to work again. (But another suggests that some people might actually retrofit a compressor in an old icebox, or keep the frost-free model in a mudroom instead of the kitchen.) The compromise solutions are consistently reasonable and cause no damage.

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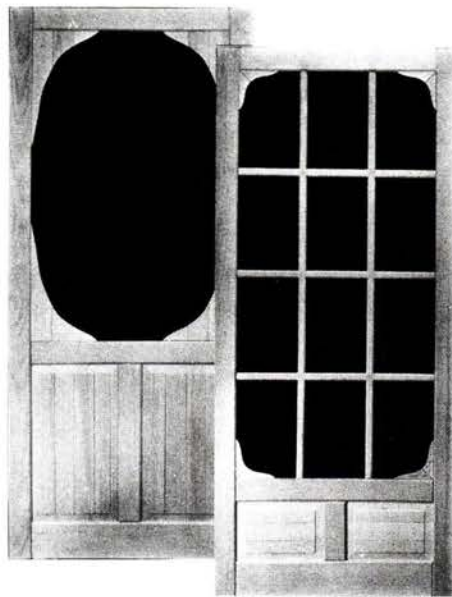
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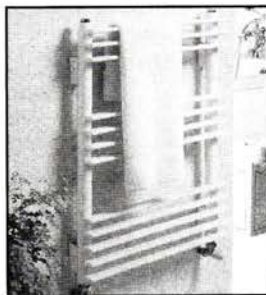
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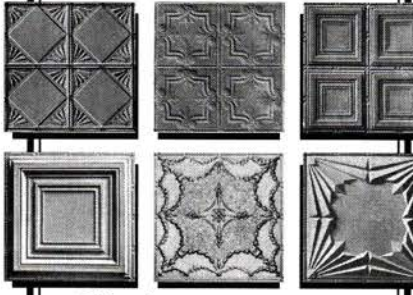
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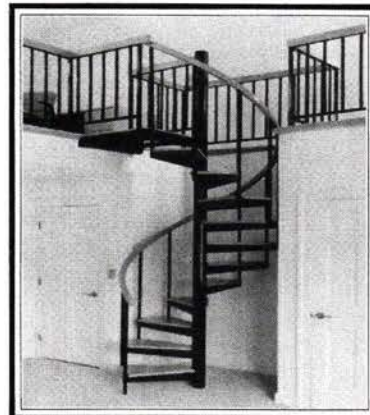
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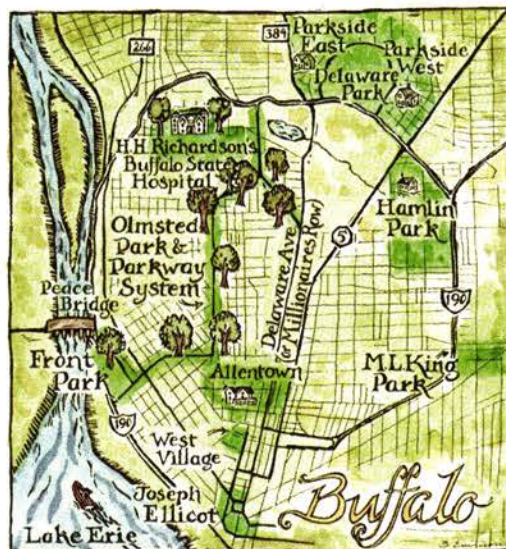
Off to Buffalo

LOOKING FOR A PLACE to visit over a long weekend or a busy sight-seeing tour? Want a sleeper of a location chock full of name-brand architecture, vibrant neighborhoods, and parks to die for? Try Buffalo—that's right, Buffalo, New York. Believe it or not, this upstate port on the shores of Lake Erie offers much more than wings, waterfalls, snowstorms, and Bills. Architecturally speaking, Buffalo is one of the most diverse and sophisticated cities in the country. If you haven't been there, you don't know what you are missing.

Settled shortly after the Revolutionary War, Buffalo blossomed with the opening of the Erie Canal in 1825. As thousands of immigrants journeyed by canal boat from the East Coast to the Midwest in search of a new life, many remained in Buffalo to live their dream, creating one of America's first true cultural melting pots. By 1843, the railroad brought new waves of hopeful passers-by and hangers-on. Groups of Irish,

German, Polish, and Italian settlers built neighborhoods that were safe, familiar versions of the enclaves they left behind.

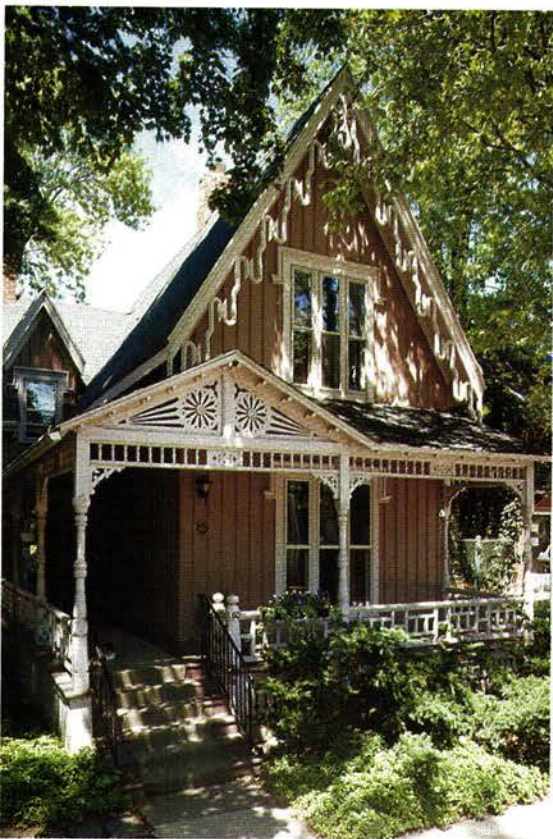
Buffalo architecture begins with the Federal style in the late 1700s, brought to the area



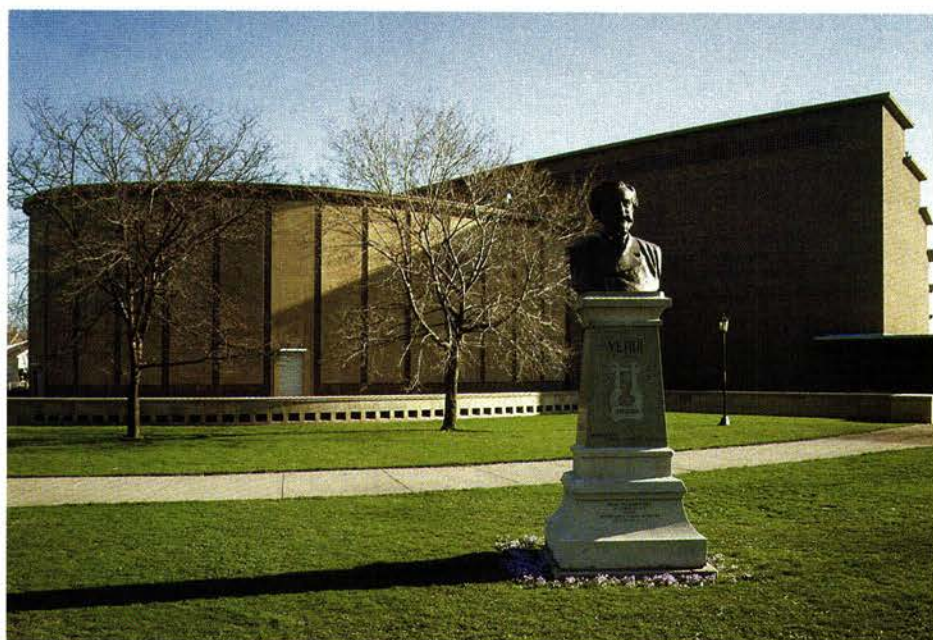
Combining world-class architecture with cohesive, tree-lined neighborhoods, Buffalo might be the best-kept secret destination in America.

BY STEVE JORDAN

Well-endowed Queen Anne and Shingle Style houses line Buffalo's Linwood Avenue (above)—no less impressive than the mansions on nearby Delaware Avenue. Linwood is only one classic late-19th-century enclave in a city equally rich in early- and mid-20th-century architecture.



Clockwise from above: Residential Gothic Revival as seen in the Richard Hatch House on Arlington Place; Architect Stanford White and sculptor Augustus Saint Gaudens collaborated on the Francis Tracy Monument in Forest Lawn Cemetery; The celebrated light court of Burnham's Ellicott Square Building; Kleinhans Music Hall, an enduring example of the International Style.



by the early settlers from New England states, then interpreted by local house builders. Next, came the Greek Revival style, with its stately temple fronts and a new vocabulary of embellishments, drifting in on the Erie Canal and spreading over the region like a fever. After 1850, successful, style-conscious Buffalonians sought renowned architects to mold the city into a metropolis worthy of their forward-looking efforts. Ultimately, these commissions created textbook examples of fine architecture and elegant neighborhoods.

Center City— To get your bearings, begin downtown with the towering Buffalo City Hall, one of the finest public Art Deco buildings in the country. Next, look for the terra-cotta floral and geometric trim of Louis Sullivan and Dankmar Adler's Guaranty Building (1895-1896) at Church and Pearl Streets. Also known as the Prudential Building, this intact and now fully restored icon is one of the world's first architecturally successful skyscrapers. If you like religious architecture, don't miss Richard Upjohn's St. Paul's Episcopal Cathedral (1849-1851)—Gothic Revival in sandstone. Among other important downtown sites are the Ellicott Square Building (1896) with its fantastic sky-lit interior court, the hallmark of architect Daniel Burnham of Chicago, and the Dennis Building (1873), a great example of early cast iron construction.

On the west side—that's the west side of Delaware Avenue—there's no missing the curvilinear Kleinhans Music Hall. One of the few buildings of its type built during the Depression, and acoustically one of the finest concert halls in the world, it's designed by the father and son team of Eliel and Eero Saarinen (1938-40). Traveling along Delaware Avenue (also called Millionaires' Row) look for the Wilcox Mansion, where Theodore Roosevelt took the oath of inauguration shortly after President McKinley's assassination, and the William Pratt House, designed by the prolific

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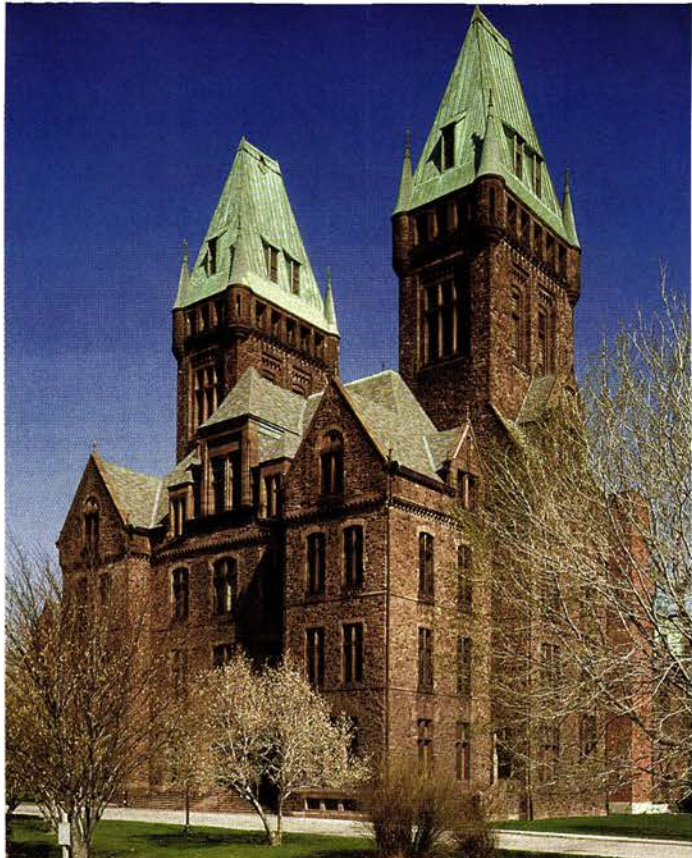


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Left: H.H. Richardson regarded the Buffalo State Hospital as his greatest work. Citizens and preservationists continue to rally for its rehabilitation. **Right:** Larkin Company Secretary Darwin D. Martin gave Frank Lloyd Wright an unlimited budget to design this residence and its furniture. **Opposite:** Sullivan's stained glass ceiling lights the Guaranty Building.

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Parks and Plots—If you like attractive, cohesive neighborhoods, visit the Parkside, a tree-lined Historic District with a mix of turn-of-the-century homes, or the Central Park neighborhood and its post-Victorian charm. Don't miss a leisurely drive through Forest Lawn Cemetery. Established in 1850, Forest Lawn embodies (forgive me) all the stereotypical funereal architecture and statuary a person can imagine. Well-known names include sculpture by Augustus Saint Gaudens and the graves of two U.S. presidents: Millard Fillmore and Grover Cleveland. Whether you think it weird, spooky, or fun, Forest Lawn is a destination you won't soon forget.

Should the brawny appeal of Romanesque architecture be your meat, then save time for H. H. Richardson's Buffalo State Hospital (1870–1896). Just off Delaware Avenue on Forest, this landmark building complex is Richardson's first work in this genre and his largest building. Frederick Law Olmsted and Calvert Vaux designed the landscape.

Speaking of landscapes, Buffalo also

boasts one of the most extensive Olmsted park systems in the nation. His Delaware Park was the site of the 1901 Pan American Exhibition. Though the temporary plaster-and-lath buildings are long gone, the fine neo-classic New York State pavilion, now the Buffalo and Erie County Historical Society, still overlooks the park. It's a reminder of that brief exhibit and the architectural pastiche laid over Olmsted's splendidly ordered design.

Wright at Home—In recent years, Buffalo has become a mecca for students of America's most famous architect, Frank Lloyd Wright. Just after 1900 Wright came east to design an office building for the Larkin Company, a soap manufacturer. Smitten with his work, various Larkin executives commissioned Wright to design their residences, making Buffalo the Eastern-most outpost of Wrightian Prairie style homes. The Larkin building is gone, but in one complex you can find the Darwin Martin House, Barton House, and Gardener's Cottage (123 Jewett Parkway). Nearby you'll also want to see the Heath and Davidson Houses. Ten miles south of the city, but well worth a visit, is Graycliff,



the Martin's summer residence. Built during Wright's so-called "dark years," Graycliff perches on the cliffs of Lake Erie and was recently acquired by a non-profit organization.

Tourists with a taste for the industrial will delight in Buffalo's remaining grain elevators, the best in the country. If you're a military history buff, Old Fort Niagara, north of the city on the shore of Lake Ontario, has a fine collection of 18th century military architecture. Time permitting, visit the Roycroft campus in East Aurora where Elbert Hubbard and his followers pioneered their strain of the American Arts & Crafts movement. For something 19th century, consider the two-hour jaunt to Chautauqua and its famous Victorian vacation cottages, now celebrating their 125th anniversary. Buffalo also boasts a thriving art scene and the avant-garde shopping and eateries of the Elmwood strip. Plus, if all this isn't enough, Niagara Falls is a short drive up the road—just to say you've been there.

Contributing Editor STEVE JORDAN
knows Buffalo from nearby Rochester.

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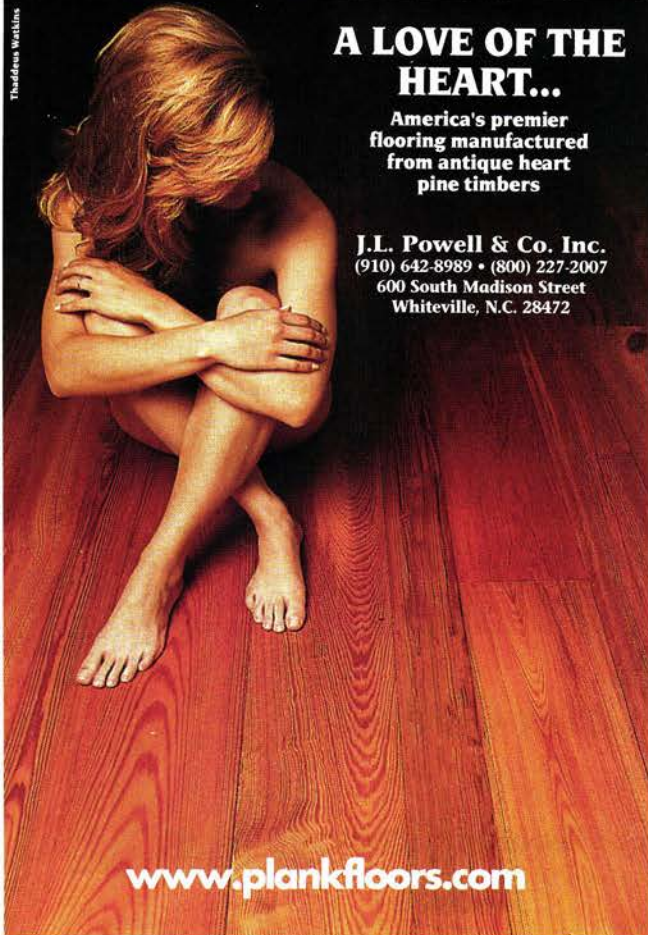
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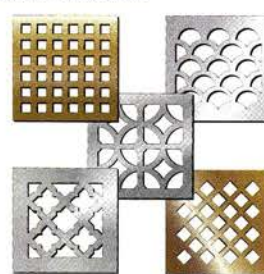
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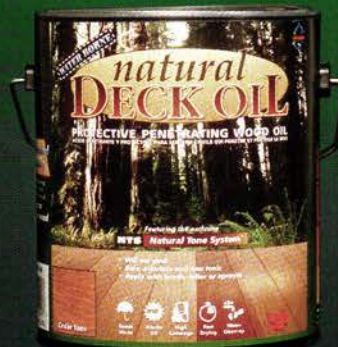
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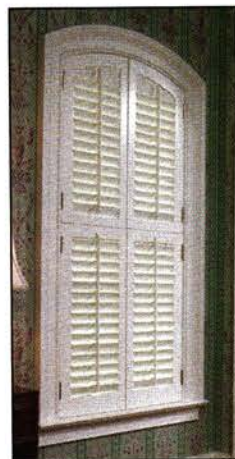
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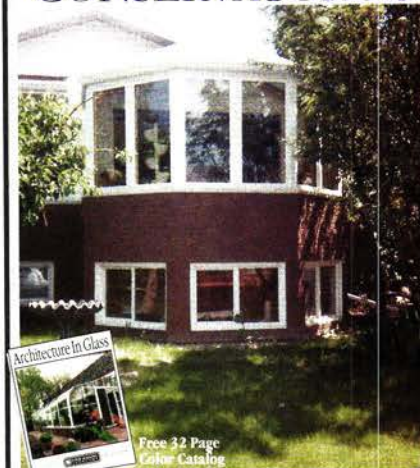
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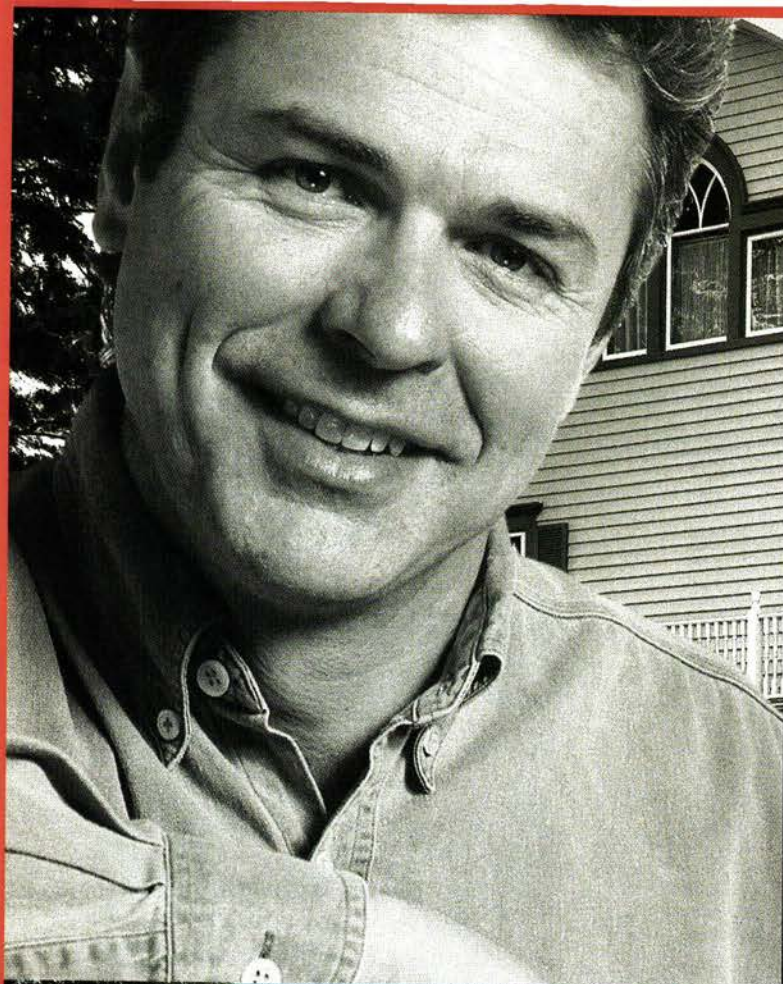
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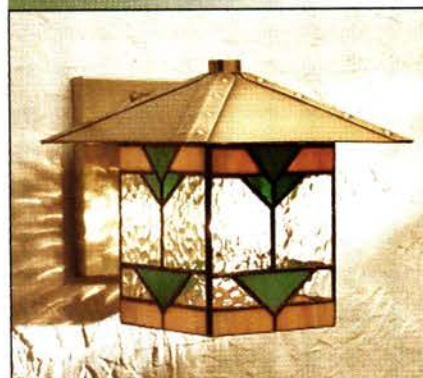
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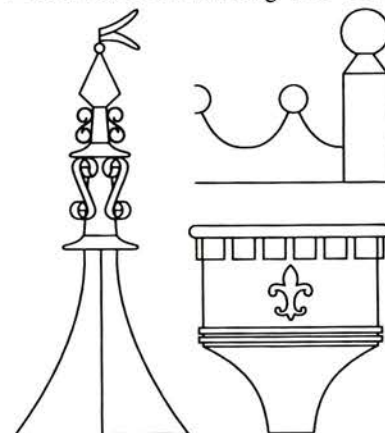
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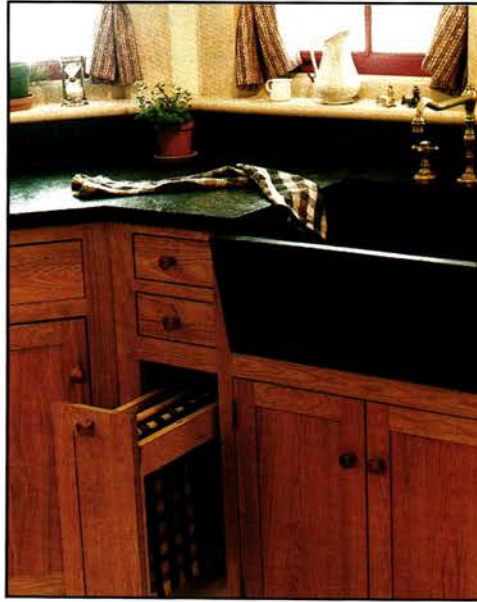
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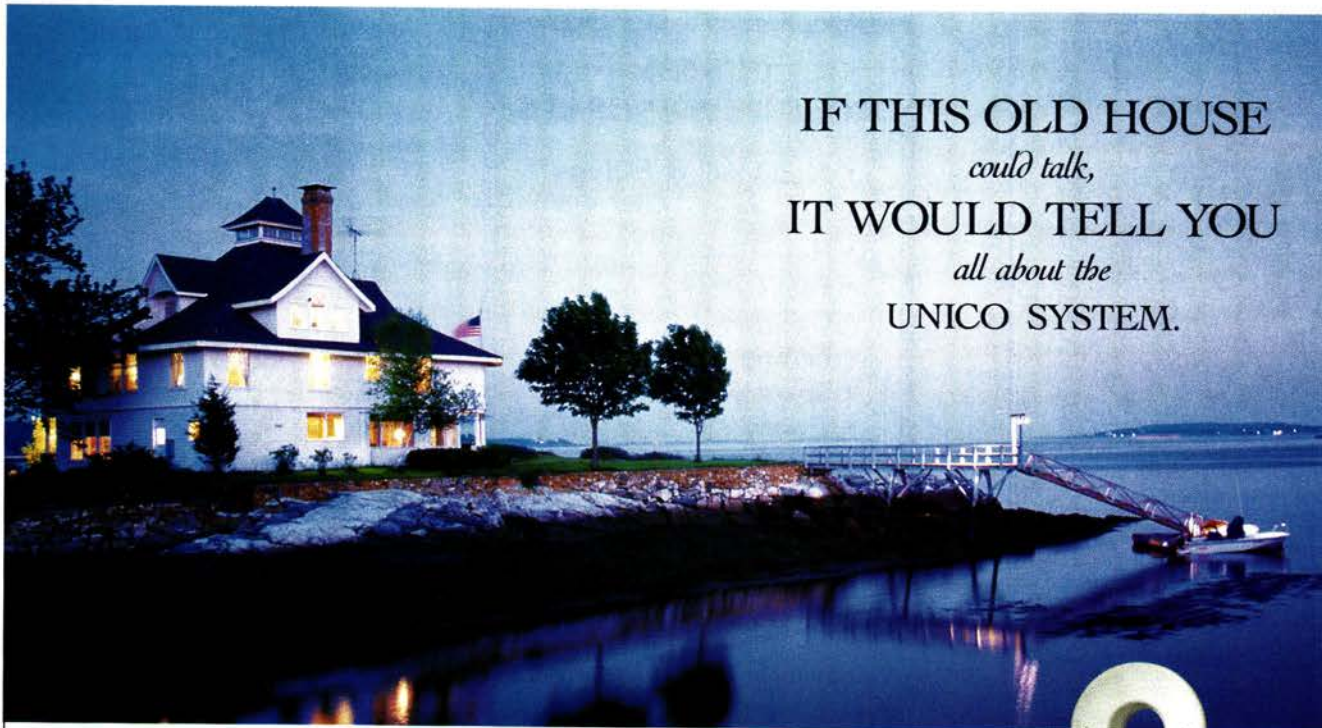
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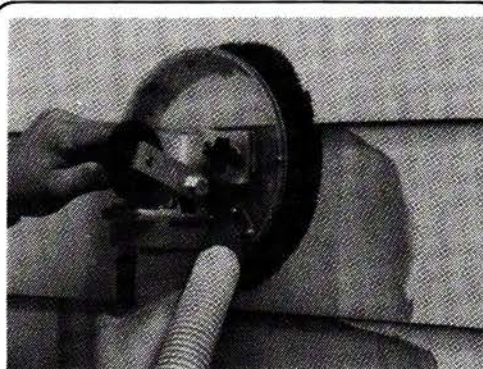
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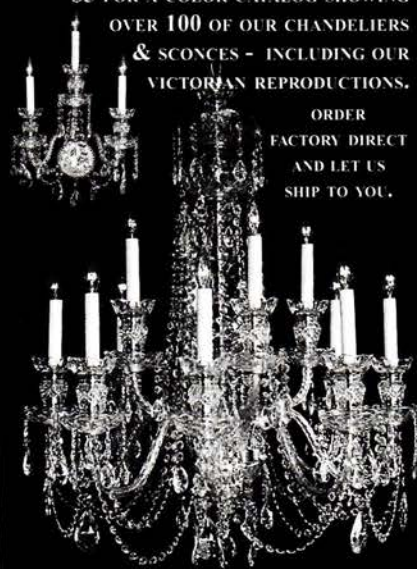
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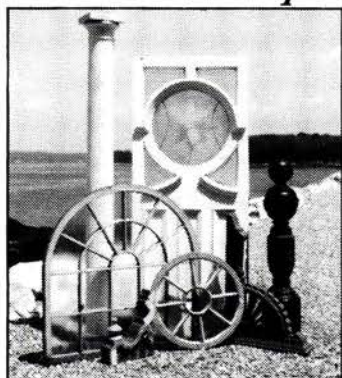
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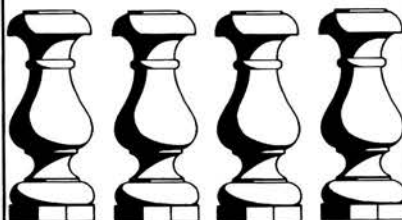
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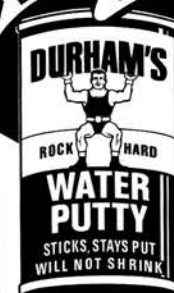


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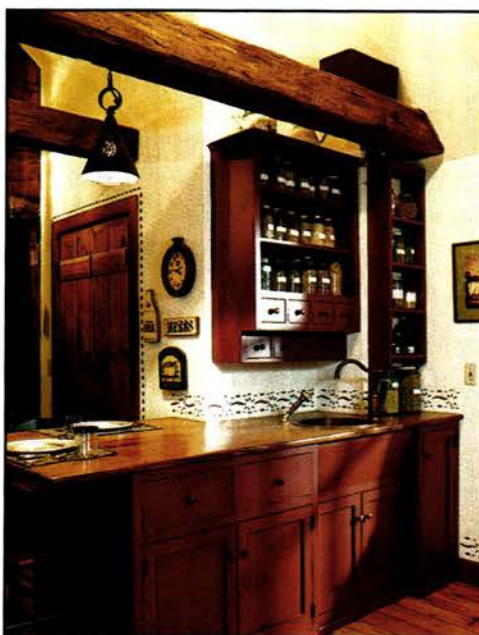
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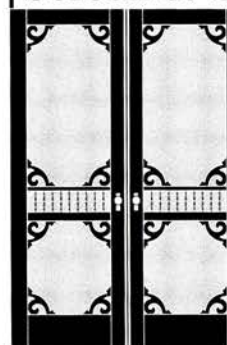
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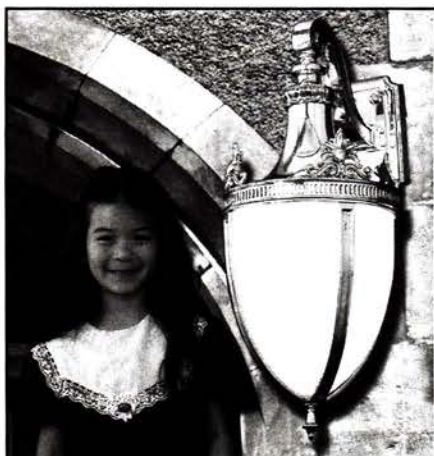
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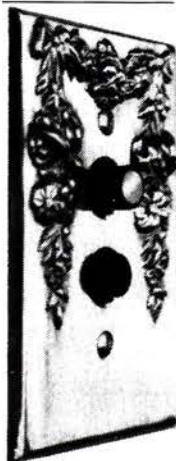
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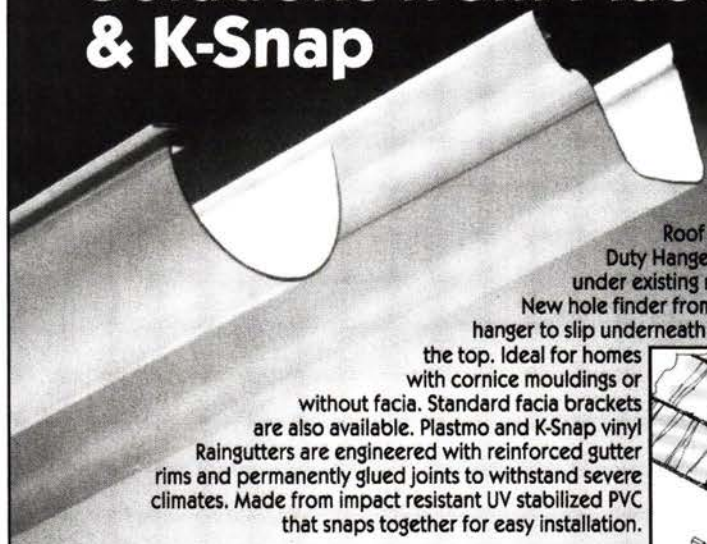


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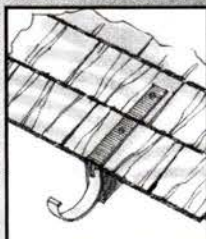
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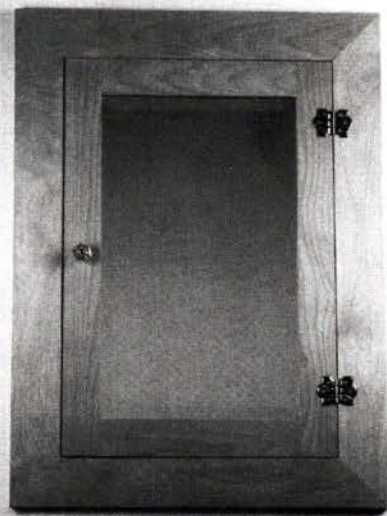
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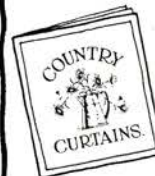
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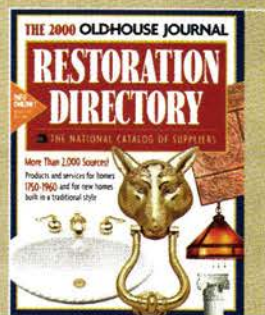
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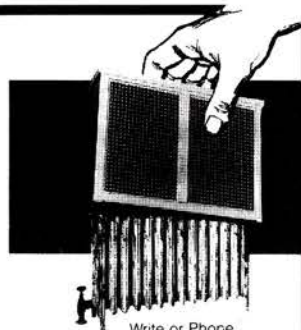
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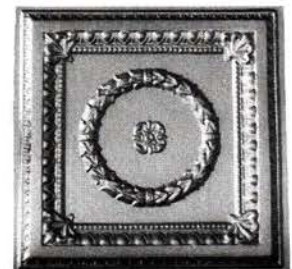


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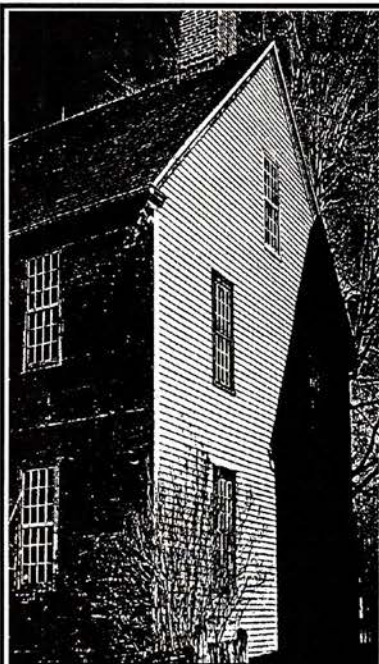
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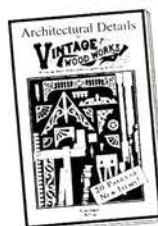
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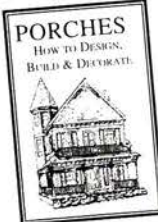
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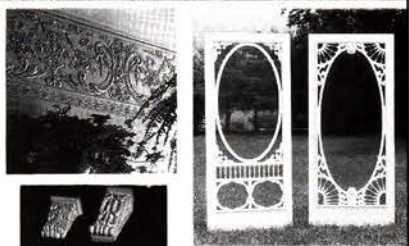
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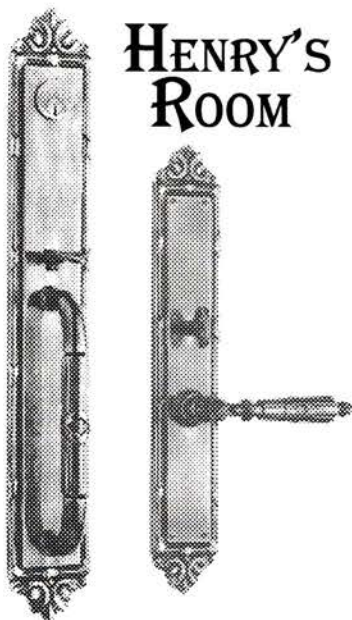
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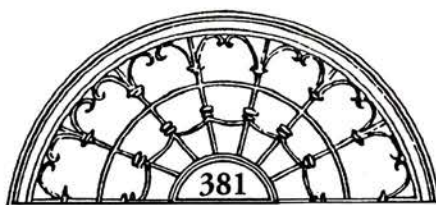
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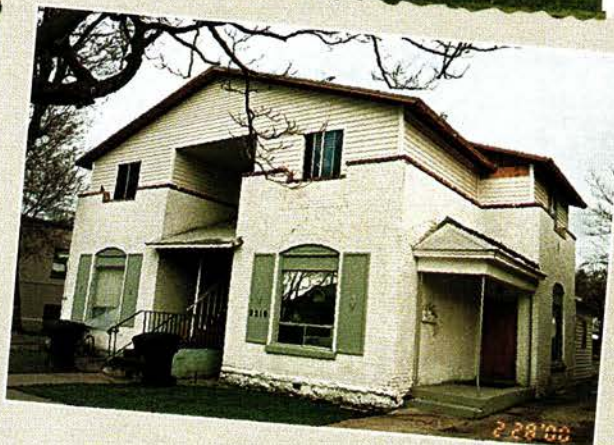
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RE **M**UDDLING

Opinion



IS THAT A BLACK CLOUD OVERHEAD? We've heard lightning seldom strikes twice in the same place, but these three houses and their unconventional additions are within a few blocks of each other in the same town in western Iowa. Here's hoping the rest of the neighborhood escapes the next bolt from above.



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