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August 2003
A Restore Media Publication
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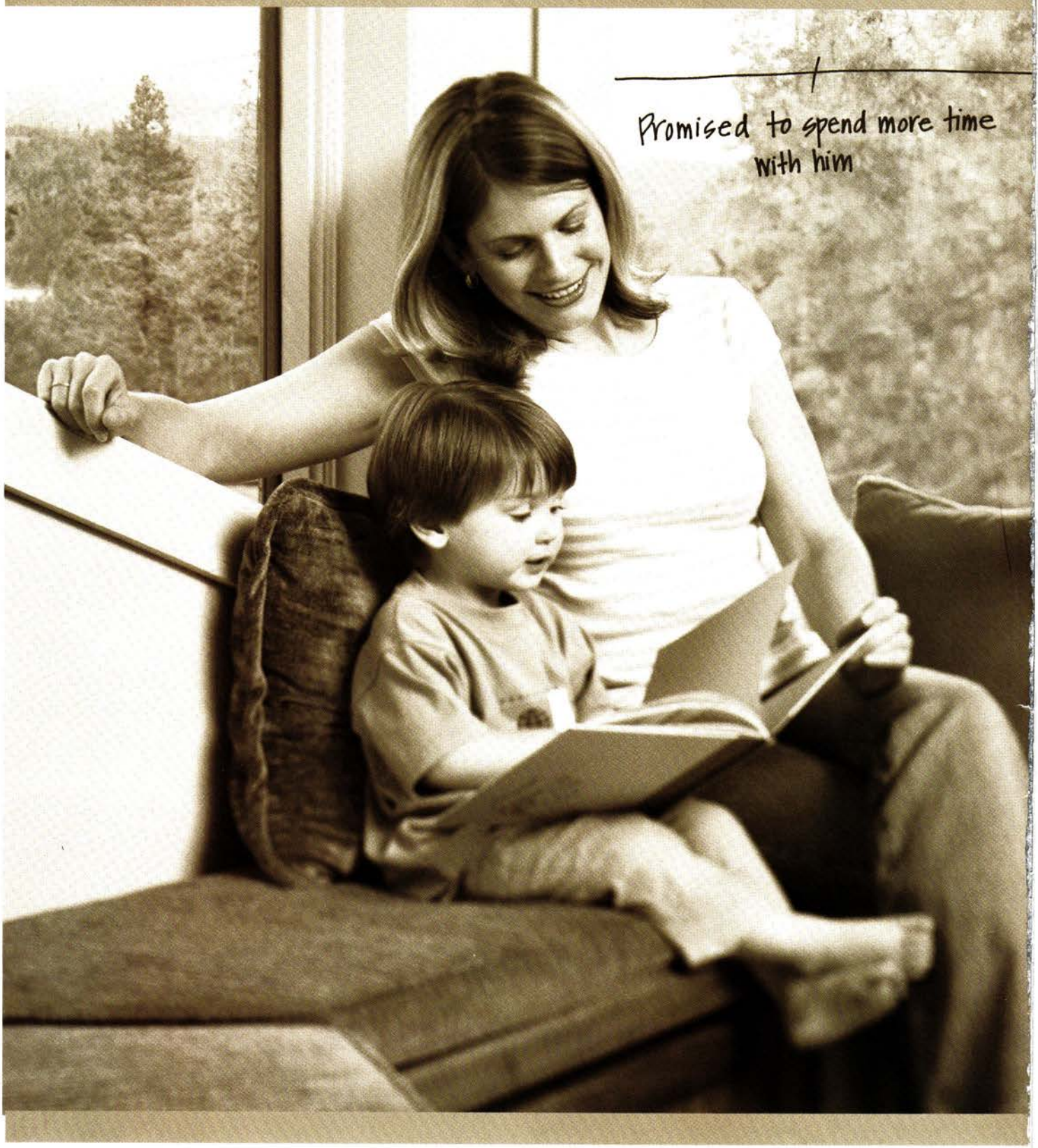

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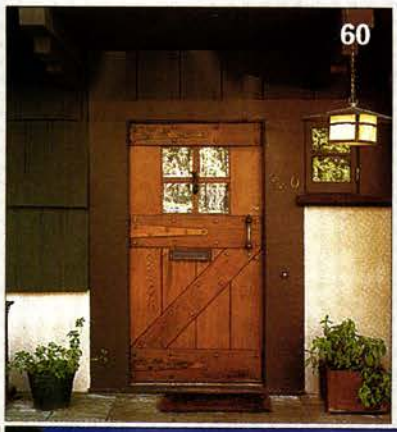

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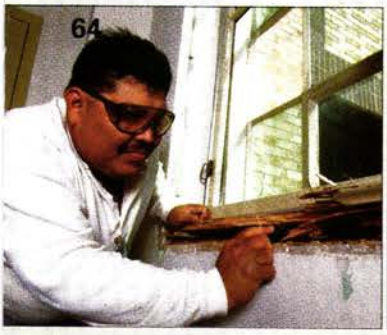

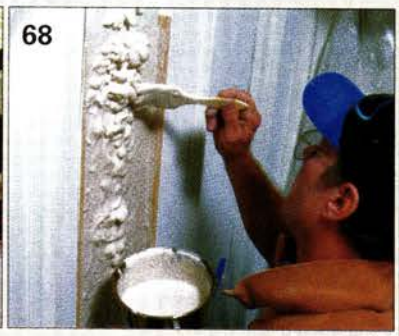

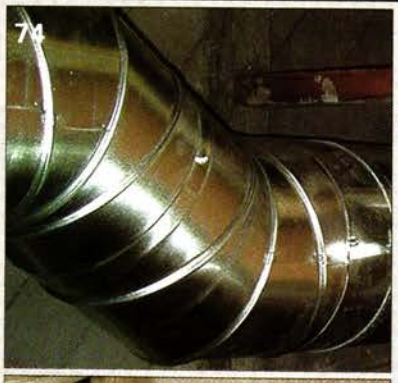

ON THE COVER: Photo by Brian Vanden Brink. Built in 1844 from an A.J. Davis design, the Delamater House in Rhinebeck, New York, is a textbook example of Carpenter Gothic detailing—particularly the full-width porch with its wonderful openwork of crosses and foils. Porches gained new prominence with this style.

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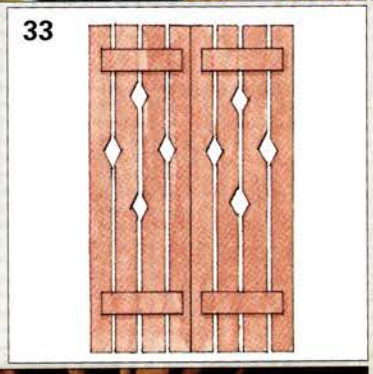

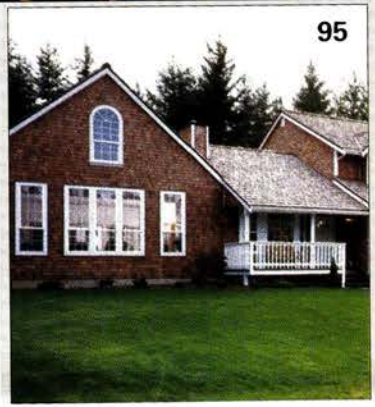

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Editor's Page

Picturing Lost Porches

Porches may be among the most prominent features on old houses, but they are also the most ephemeral. The forces of rain, snow, neglect, and fashion can erode a porch piece by piece, until the remains are either ripped off in a fit of "improvement by eradication," or filled in for living space. Either way, anyone interested in restoring a porch is often left with little evidence of its original appearance—on the building, that is.

The Rosetta stone of many porch restorations is not the serendipitous blueprint, materializing miraculously out of a newel post or attic eave, but an old photograph. It can be hiding anywhere—stuffed in a book, say—and it may not even look of any value. In fact, some of the best historic porch photos I've seen were never taken with the porch in mind. Often family snapshots, they may instead be a record of a long-ago lawn party, or a portrait of a young child in a carriage. There in the background, though, behind the hollyhocks and heavy skirts, is a glimpse of what the porch railing once looked like, the answer to the riddle of the missing-steps design.

Even in black and white, historic porch photos are valuable because of their depth of information. Compared to drawings or written spec's, they show not the intended porch but what it actually was, including as-built details, later modifications, and personal touches like furniture and plants. Popular photography dates to the 1850s, and the right cache of photos could conceivably document porch changes over a century and a half. Unfortunately, black-and-white photography cannot capture paint colors, but it can offer clues about placement by showing, for example, what parts of ornamental woodwork are picked out with trim color, and what are painted in body color. Though reds and maroons actually read as dark as green or blue in a photo, examining the building will confirm these hints. Large negatives or those on glass plates often have the fine grain that permits excellent blowups for zooming in on details or scrutinizing with a magnifier.

As luck would have it, old photos are not forever either. Though good black-and-whites can last decades, they should be stored away from light and heat in archival quality sleeves or binders. If the print is fragile or the image is fading (sometimes the result of amateur developing), have it copied as soon as possible. With digital technology growing better and more affordable every year, there's plenty of reason to scan porch photos and save them electronically. This way you can view them over and over without handling the aging prints, or even manipulate them into a vision of your future restored porch.

Gordon Bock

Old·House Journal

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Letters

From Sea to Plain

When my May/June issue arrived I was sure I had seen a picture of a house like that on the cover before. I went through the photographs taken by my cousin on a trip to Maine two summers ago, and I was correct. The house shown belonged to my great, great-grandfather, Timothy L. Bolan, in the 1870s. I do not know when the verge boards were added, but he was a ship owner and a sea captain. He and one of his sons were lost with their ship in the 1870s or 1880s. I don't have my genealogy information at hand, so I am not sure of the exact dates. After the deaths, his widow, Sarah, never wanted to see the sea again, so she moved to Kansas and homesteaded with her oldest son and other children on a farm near Melvern, Kansas. Her oldest surviving son, my great-grandfather, was apprenticed as a ship carpenter and he built a New England-style home with clipped gables that survives today although not on the original site.

We have subscribed to your magazine almost from its beginning, and we are now unremuddling our family farm house, which, in part, dates from 1880. Thank you for the pleasant gift in the mailbox.

Bill Kritikos
Topeka, Kansas

Every Day in Every Way

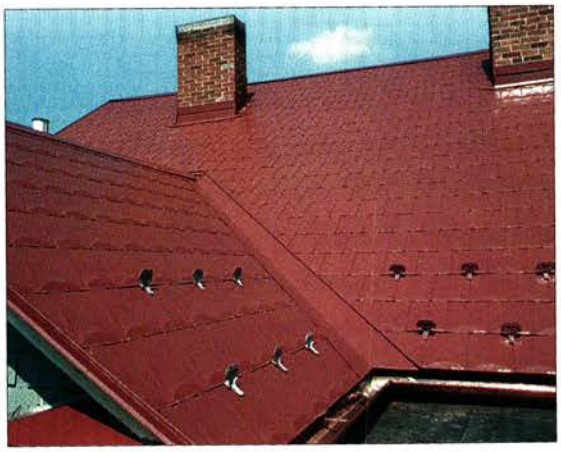
I received the May/June issue of OLD-HOUSE JOURNAL. As a subscriber for many years I just wanted to congratulate you on a truly outstanding publication. The content and quality just get better and better. Best investment I've ever made. I live in a 200-plus-year-old farmhouse, and I have found many appropriate articles and ideas that address my needs.

Every issue is a definite keeper, and that's more than I can say for the publication with a similar name that eliminates JOURNAL but starts with THIS. Keep up the great work.

John A. Keil
Paramus, New Jersey

Savoring Metal Shingles

I was delighted to receive the May/June OLD-HOUSE JOURNAL. I am trying to convince a contractor to use metal shingles instead of a standing seam roof on a local Gothic Revival building by name architects. Shingles are important to the building's character, and while the original shingles were probably wood, we haven't got a chance they will be reinstalled. I



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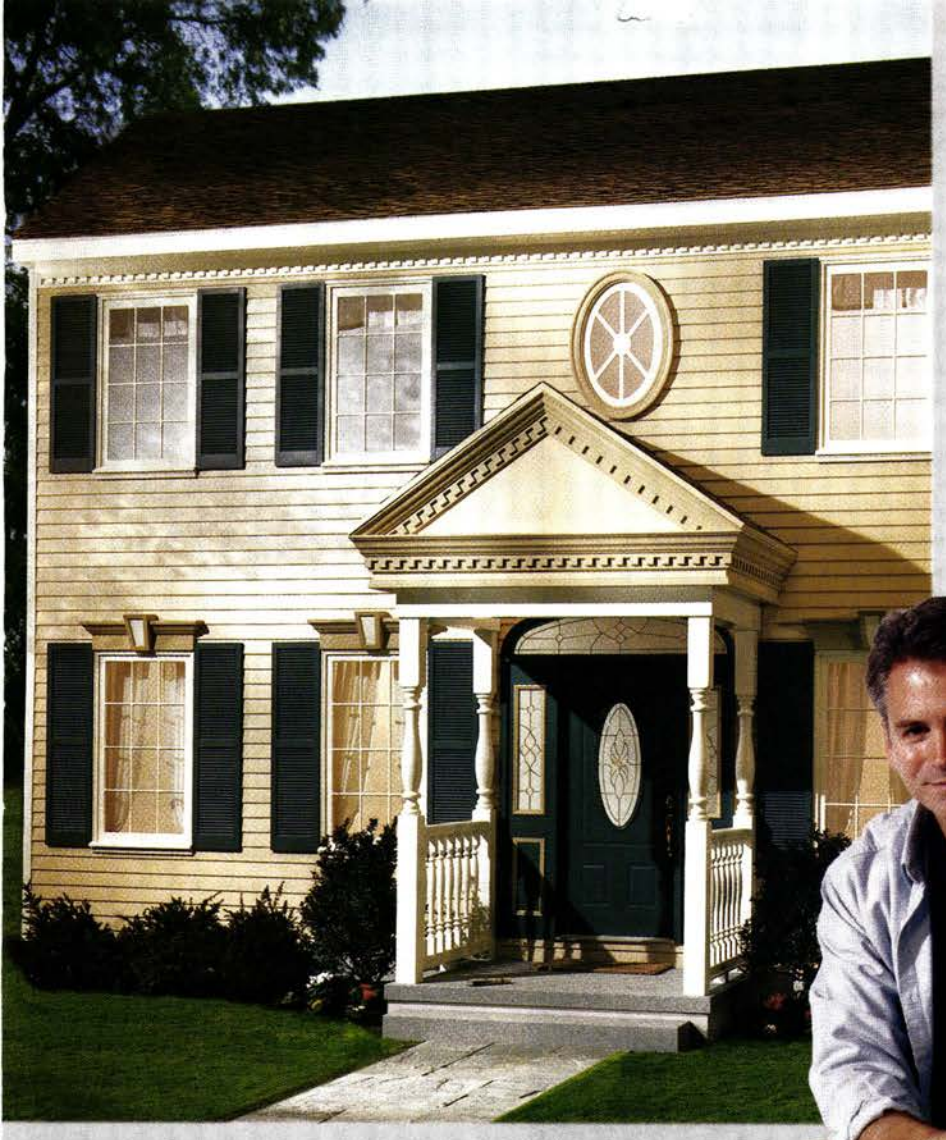

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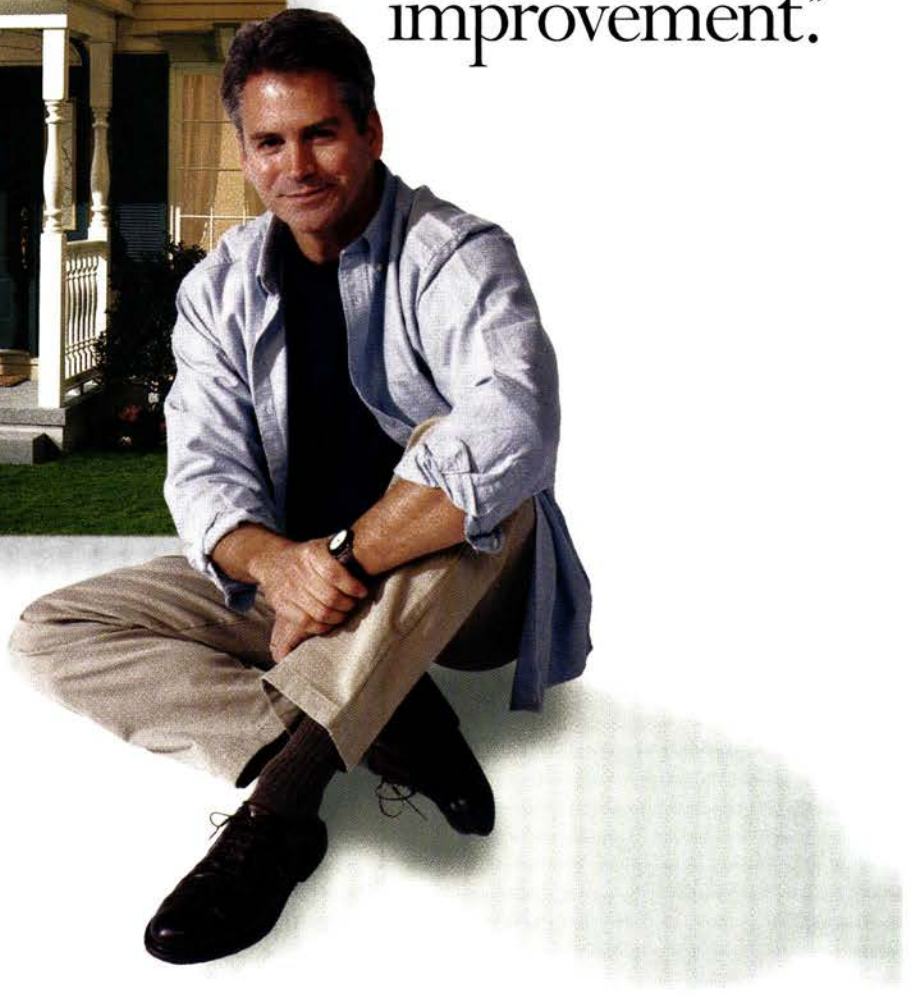

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Letters

think your article will help me convince the building's stewards to at least consider seriously metal shingles.
Judy L. Hayward, executive director of the Preservation Education Institute, Windsor, Vermont

Scarfing Them Up

As an original subscriber, old-house owner/survivor, and one-time article writer, I was quite interested in the May/June article "Raise High the Scarfed Beam," as the contractor/writer not only was quite impressed with the methodology, but with its durability.

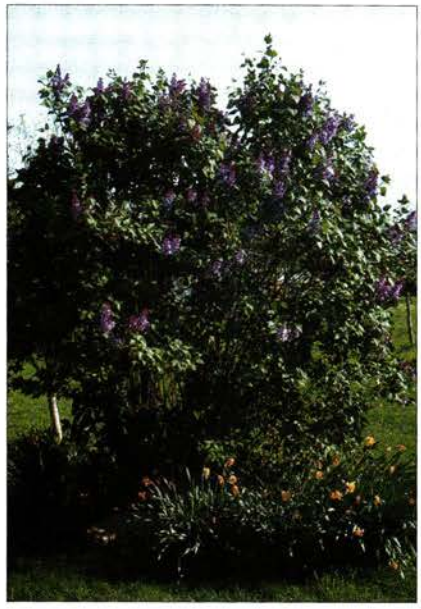
I was too, but for a still stronger reason: In the Doge's Palace in Venice (building started on the palace in the 9th century, with major work done from 1309 to 1424) at least one of the major rooms has a roof supported by wooden beams at least some 40′ long, each about 12″ x 16″

in cross-section, scarfed together in the same wedged manner. The only difference appears to be that for each beam, there are two forged iron "clamps" toward each end of the scarf, to further support it over the years.

This reminds me of those two old adages: "The more things change, the more they remain the same," and "There is nothing new under the sun."
Daniel J. Mehn
New Orleans, Louisiana

Fragrant Friends

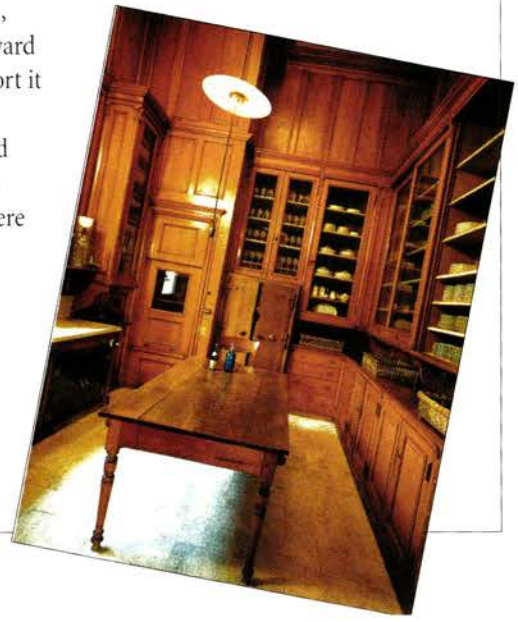
Thank you for your article on shrubs ("Renovating a Flowering Shrub" May/June). I have old lilac bushes



that have become unwieldy—one has grown as tall as the second storey of the house. Author Lee Reich gave some sound advice on dealing with these beautiful old plants. Now what to do about the *Aegopodium* devouring my yard!
Anne Matthews
Barnstable, Massachusetts

Cookin' Up Kitchen Ideas

It was great to read your article on pantries ("How the Butler Did It," March/April). The cabinetry found in these utilitarian rooms at the turn of the 20th century has given me some ideas for my kitchen remodeling project that starts this fall.
Jeanne Rouse
Greenville, South Carolina



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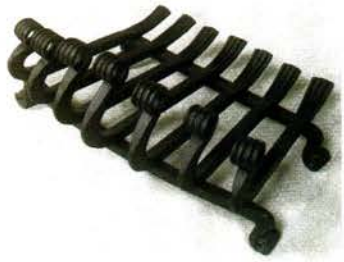

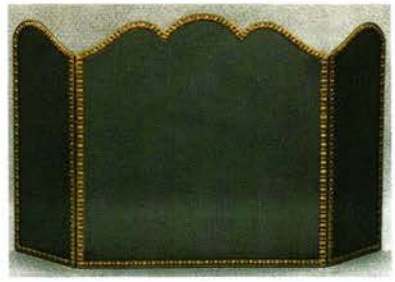

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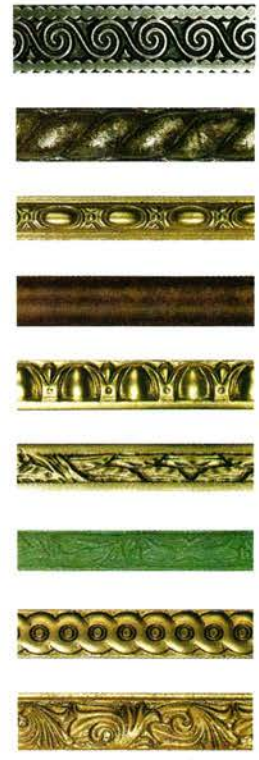

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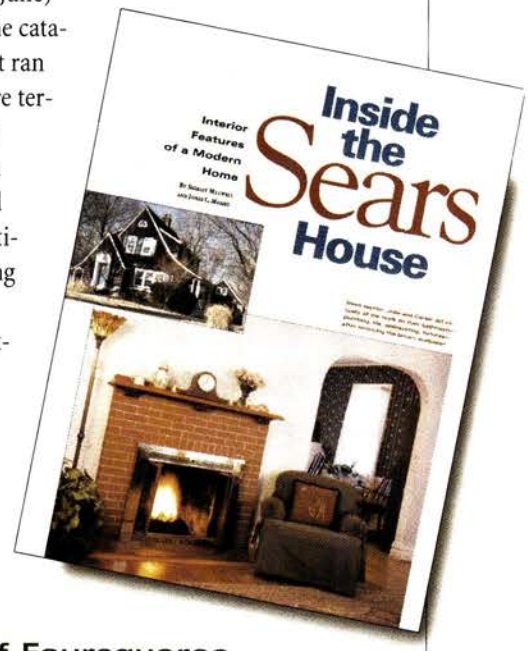
Letters

Speedy Delivery

I wanted to thank the editors at OLD-HOUSE JOURNAL for helping me gather some information on the Saugus Iron Works in Massachusetts for a research project I am working on. You answered my letter in four days! Keep up the good work on the magazine.
David Norris
Medway, Massachusetts

Sears Insider

Shirley Maxwell and James C. Massey's article "Inside the Sears House" (May/June) was a great read. The catalog illustrations that ran with the photos were terrific. I have a 1930s Martha Washington Sears kit house, and after reading the article, I have been going around the house looking at all the fixtures to determine whether they are original or not. Thanks for a great magazine.
Carolyn Whitney
Washington, D.C.



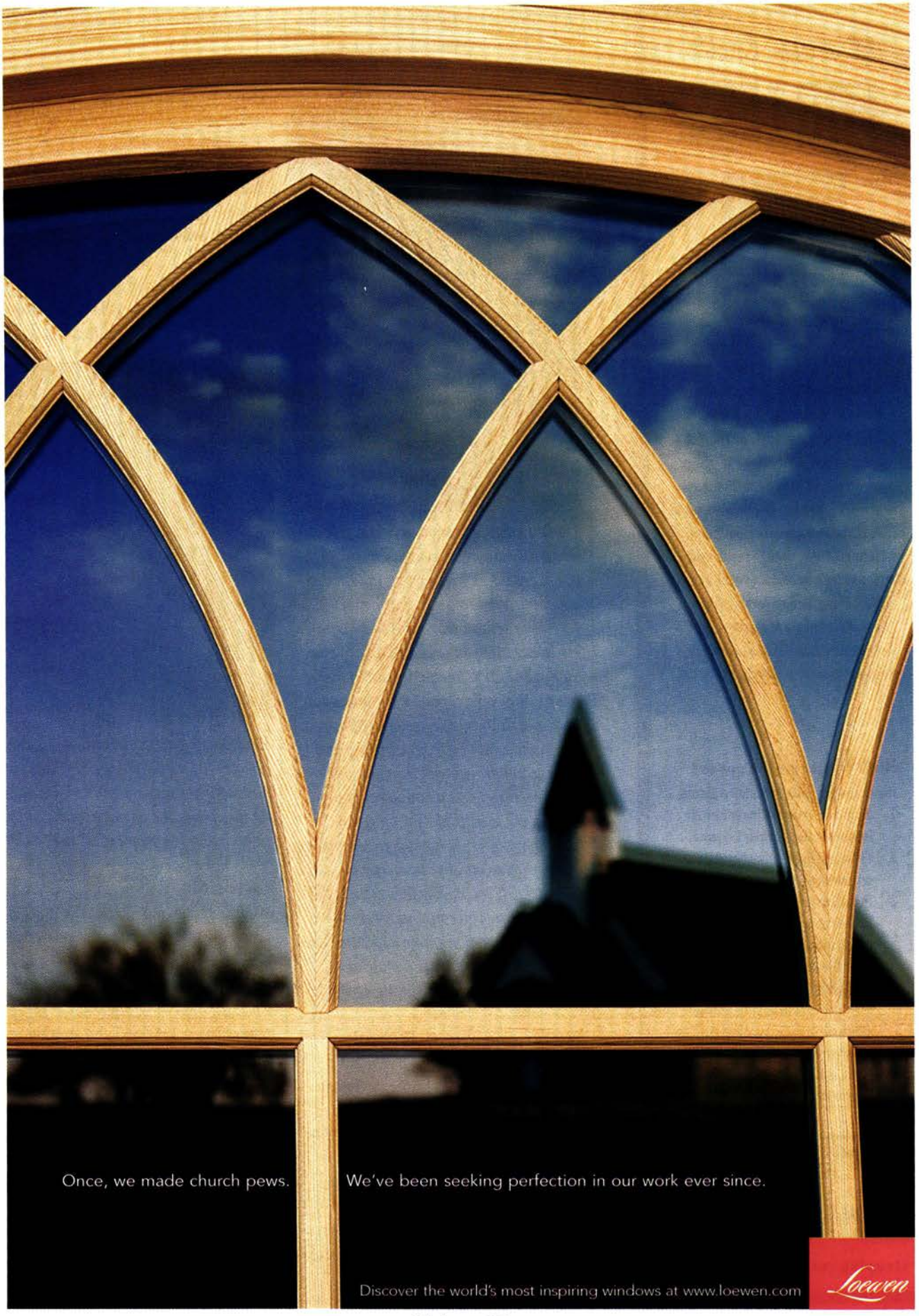
In Search of Foursquares

Have there been any books written specifically on American Foursquares? I have several on Arts & Crafts bungalows, but I have not found any on Foursquares. Has OLD-HOUSE JOURNAL ever written about the Foursquare house in a past issue?
Sandra
Via OHJ's Web site

OLD-HOUSE JOURNAL published an article "The American Foursquare" in the September/October 2001 issue. To order a back issue call (202) 339-0744.—Eds.

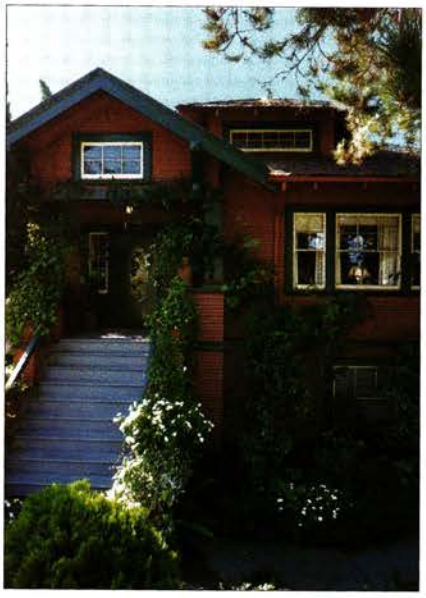
Pinning Down Paint Colors

I received the May/June issue of OLD-HOUSE JOURNAL, and I'm curious if you can tell me the paint colors used on the California bungalow in the article "Colors for a New Century." Thanks for your help!
Brittney G. O'Leary
Via email



Circle no. 334

Letters



That's a logical question to ask, and the answer is actually simpler than you might think. Even if we had current information about the paint colors in the photo (which was taken several years ago) there is no guarantee that you would be able to take that information and find paint in that color. (Paint companies are regional, and each uses its own color system.) Moreover, due to the subtle variations in the printing process and the aging of the paint on the building, there is no guarantee that the photo looks exactly like the bungalow.

The good news is, modern technology makes it more effective than ever to go to the source. If you do like the colors in the printed photo, you can simply take the photo to a good paint store and have them analyze it. They will mix a matching batch of paint for you right there. —Eds.

Retrofitting a Ranch

Does OLD-HOUSE JOURNAL have any insights on how to make the necessary modifications to an older home for a handicapped child? Our home is a 1950 "splancher"(an addition was added in 1957 that turned this split level into a split ranch). We are thinking about adding a garage with a better entryway for our son's wheelchair. He is 8 years old, and his chair will be getting wider as he gets older. My husband and I can't seem to agree on what to do. Any input would be appreciated.

Donna
Via OHJ's Web site

James C. Massey and Shirley Maxwell wrote about this subject in the March/April issue of OLD-HOUSE JOURNAL ("Old

Houses, Aging People"). Although the article focused on retrofitting old houses, such as this three-storey house in Philadelphia, for the elderly, the advice applies to physically challenged people of all ages. —Eds.

Omission

We failed to include Bungalow Bracket Company's contact information in the article on roofing accessories "Crowning Jewels" May/June. The company's address is P.O. Box 22144 Lexington, KY 40522; phone: (859) 335-1555 and Web site: www.bungalowgutterbracket.com.

Send your comments to "Letters," OLD-HOUSE JOURNAL, 1000 Potomac Street NW, Suite 102, Washington, DC 20007. Please include your name, city, and state

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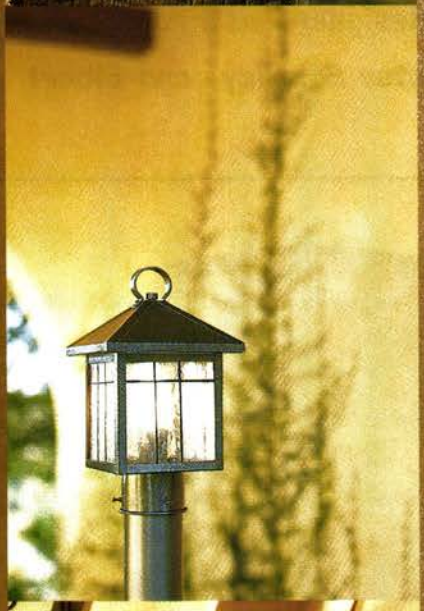

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Lost Gardens of New England
This exhibition draws on images, drawings, watercolors, and photographs in the collections of The Society for the Preservation of New England Antiquities to explore New England gardens. Sponsored by the Andover Garden Club. Admission is $5. For special openings and garden related programs, call the Andover Historical Society at (978) 475-2236 or visit www.andhist.org.

WASHINGTON, D.C.
Through August 11
Picture This: Windows on the American Home
This National Building Museum exhibition looks at the way windows play a defining role in both the architecture and the culture of the American home. From cozy dormers to ornamental bays, windows are important elements in the creation of architectural styles. Throughout our nation's history, windows have opened a view into the changing nature of American domestic life. For more information call (202) 272-2448 or visit www.nbm.org.

SANDWICH, MA.
Through October 15
Tour the Hoxie House
The Hoxie House is Cape Cod's oldest Saltbox-style house built around 1675 for the Rev. John Smith, his wife, Susanna, and their 13 children. It's named after Abraham Hoxie, a Sandwich

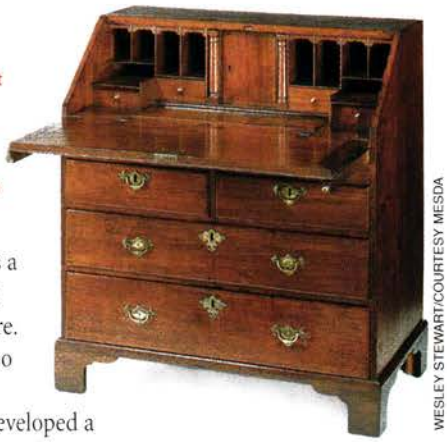
Nothing Finer Than from Carolina

In the late 1960s, archeologist Brad Rauschenberg had just been hired as a research assistant at the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina, when he met Milby Burton, author of what was then the bible on Charleston, South Carolina, furniture. He vowed to write the follow-up to Burton's 150-page black-and-white volume, and add color photography and apply cellular wood analysis.

Thirty years later, Rauschenberg and the late John Bivins, a decorative arts consultant, completed a 1,500-page, three-volume work, *The Furniture of Charleston, 1680-1820*, published this spring by MESDA and Old Salem, Inc.

The first volume deals with the colonial period, and the second deals with Neoclassical-style furniture through the first quarter of the 19th century. The third contains career chronologies of 680 craftsmen and teams who helped make this city a furniture capital.

Charleston fashions were heavily influenced by the British, changing with the tides that brought ships in from London. The high-boy chest of drawers, for instance, fell out of favor in both England and Charleston in the 1750s to be replaced by double chests, although high boys continued to be made in New York, Philadelphia, and Boston. "With cellular analysis you could differentiate English from American wood, and up-country wood from coastal wood, which was primarily mahogany," says Rauschenberg. Burton had determined that cypress was



WESLEY STEWART/COURTESY MESDA

This desk, made 1730–40, exhibits strong British style. It is rare for the Charleston area, because it's made of walnut rather than mahogany.

almost universal as a secondary wood in Charleston furniture.

Charleston also attracted German immigrants who developed a distinctive style by applying rococo elements to simplified British lines.

Rauschenberg says the demise of Charleston furniture making came about in the 1810s as local wood became less plentiful. New England shops found it cheaper to ship products south, and craftsmen began to copy national furniture makers rather than creating their own styles.

The books illustrate 450 furniture pieces with more than 1,400 photographs noting dimensions, materials, condition, construction, provenance, and special markings. Rauschenberg says the book is unique in seeking out the best surviving furniture to tell its story rather than focusing on a single collection. "I don't think there are any pre-1820 Charleston pieces that I don't know about," he says. The set will sell for $325. For more information call (800) 822-5151 or visit www.mesda.org.

GAVIN ASHWORTH/COURTESY MESDA

In the last third of the 18th century, German cabinetmakers swung the pendulum to Neoclassical with pieces such as this desk and bookcase.

The Price is Wright

Being sold for a song is a rare example of a Frank Lloyd Wright design for a line of affordable houses that was marketed as the American System of House Building by the Richards Company of Wisconsin. Built in 1916 for Wilbur Wynant, the house is not only the last residential example from Wright's Prairie School period in Gary, Indiana, but also the only known existing American System Model D-101 house in the country. The two-storey residence includes vertical trim, horizontal bands of casement windows, a flat roof with projecting eaves, verandahs, and an open floor

Calendar

whaling captain who bought it in the 1850s. True to Yankee spirit the 20th-century occupants lived without electricity, plumbing, or central heat until the 1950s. In the late 1950s, the town purchased the Hoxie House and restored it to its original condition. The museum is open daily from 10 a.m. to 5 p.m. Admission is $1.50 for adults and 75 cents for children. For more information call (508) 888 1173.

PASADENA, CAL.
July 14–July 30
Summer Program in Historic Preservation Sponsored by the University of Southern California's School of Architecture
In addition to examining the history and philosophy of the preservation movement, lectures and field trips will introduce students to a range of legal, economic, aesthetic, and technical issues associated with the documentation, conservation, and interpretation of historic structures. This series is designed for students, design professionals, community leaders, established preservationists, planners, and developers seeking to situate their practice within a contemporary context. Among sites visited will be the Gamble House, Rancho Los Alamitos, the Frank Lloyd Wright Freeman House, and the Getty Conservation Institute. The sequence may be taken for four units of credit towards the Graduate Certificate or Master's Degree in Historic

COURTESY OF JIM MORROW

In need of a little TLC is this Frank Lloyd Wright home in Gary, Indiana—the only example of a residential Prairie School design in that city.

plan—all characteristics of Prairie School design. Interior details include such Wright hallmarks as a central fireplace, an inglenook, a built-in buffet and dining table, and built-in wardrobes.

For this business venture, Wright and the Richards Company utilized premilled materials and 2´ framing modules, which were fabricated in Milwaukee and then sent to the building site. This modular system meant designs could be easily modified at the job site to suit the owner. Although a novel idea, the enterprise only lasted 11 years when the housing market collapsed due to the advent of WWI.

The structure has sat vacant for more than 30 years; water damage and vandalism have destroyed many of the original details. The current owner, the American Heritage Home Trust, has received donations of $150,000 to stabilize the decaying building, which includes giving it a new roof, but the organization cannot raise the money quickly enough to restore the entire building. The group is looking for a restoration-minded buyer who can bring the house back to its former status. Listed on the National Register of Historic Places last October, the house is being sold for $55,000. For more information contact Jim Morrow at the Historic Landmarks Foundation of Indiana at (219) 938-2200.

Choices in Chi-Town

Got a passion for interior design? Think modest old houses like yours often get short shrift? Maybe you have community concerns like urban transportation, or global ones, like building green to preserve the environment. All of that and more will be covered by speakers at this Restoration & Renovation Exhibition and Conference, September 18–20, in Chicago.

GUIGNO/TIMEPIX INC

The 1909 Robie House designed by Frank Lloyd Wright is just one of Chicago's many architectural jewels.

Bruce Bradbury, founder of the vintage-wallpaper pattern purveyor Bradbury & Bradbury, will lead a workshop on Victorian and Arts & Crafts wall decoration. There will be a session on modernist houses, Sears houses, and Arts & Crafts and Prairie School interiors.

Can't call your abode an estate? Learn how to bring middle-class architecture into the 21st century, green-up your bungalow, or add on to a small house.

On the community and environmental front, hear about Chicago parks, expanding housing opportunities, and rescuing school buildings. There will also be the usual technical sessions on plaster, stucco, lighting, roofing, masonry, moulding, and three on windows, a perennial favorite.

This event is being produced in cooperation with the Historic Resources Committee and Small Projects Forum of the American Institute of Architects, the Illinois Historic Preservation Agency, the Landmarks Preservation Council of Illinois, and the APPA/Association of Higher Education Facilities Officers. For information visit restorationandrenovation.com.

{"What is the victory of a cat on a hot tin roof? I wish I knew. Just staying on it, I guess, as long as she can..." – Margaret, Cat on a Hot Tin Roof}

HE MADE HIS TIN ROOF IMMORTAL. NOW WE'VE DONE THE SAME FOR HIS FRONT PORCH.

{Tennessee Williams' home ~ Columbus, Mississippi}

When the great playwright Tennessee Williams wrote *Cat on a Hot Tin Roof*, he created formidable, enduring roles. But, when the Columbus, Mississippi, Chamber of Commerce decided to restore his birth home, one thing was clear – Williams' front porch hadn't been built of the same stuff as his characters. Restorers looked into possible materials. Most would require aggressive maintenance, something the Columbus Chamber of Commerce really wanted to avoid. Enter Tendura®.

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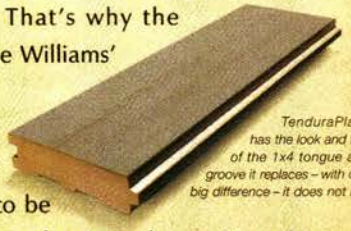

TenduraPlank has the look and feel of the 1x4 tongue and groove it replaces – with one big difference – it does not rot.

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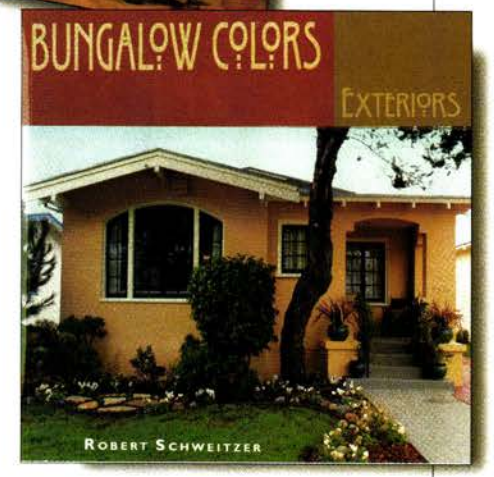
Preservation, but courses may also be attended individually or in combination as continuing education classes. They also qualify as AIA continuing education units. Prices vary. For more Information call (213) 740-2092.

NEWPORT, R.I.
July 17
Hunter House Garden Tour and Workshop
Sponsored by the The Preservation Society of Newport County, tour the flower beds at Hunter House with Mary Nolan, Preservation Society floral designer. Admission for preservation society members is $10; non-members $15. Reservations are required; call (401) 847-1000 ext. 160.

HAWAII
August 4–10
Building and Site Conservation, Adaptive Reuse Workshop Sponsored by the Heritage Conservation Network
Participants will spend a week at the Anna Perry Fiske historic ranch in Waimea, Hawaii, working to preserve the various buildings of a historic cattle ranch located on the slopes of Mauna Kea. The ranch is slated to become a public museum. For more information call the Heritage Conservation Network in Boulder, Colorado, at (303) 444-0128 or visit www.heritageconservation.net/ws_hawaii_fiske.

Books in Brief



Getting exterior paint color historically correct is crucial to many old-house owners. People who reside in early 20th-century structures are lucky in having more surviving clues than those in Victorians or other precolor printing and photography vintages. Still, how many of us have easy access to now delicate 80- to 100-year-old color charts and paint cards from Sherwin Williams or Lowe Brothers? Robert Schweitzer, who teaches architectural history and historic preservation at Eastern Michigan University, has pulled the evidence together for us in *Bungalow Colors: Exteriors* (Gibbs Smith, 192 pages).

Readers of OLD-HOUSE JOURNAL will be familiar with much of the book's turf, and they will recognize many of the archival images and buildings it presents. For those new to the subject, however, it presents refresher courses on the Arts & Crafts ideas and color theory (the meaning of tone versus shade and how to use a color wheel). This is important because there are a few rules: Window sashes were dark until 1920, front doors were natural wood and not bright red, white is unacceptable as a body color and usually too stark for trim. Beyond that there are lots of choices—some are just more pleasing than others.

Although Schweitzer alludes to color schemes in his introduction to bungalow, Craftsman, and Foursquare styles, the book really takes off with his presentation of archival material—not only color fans from paint companies but their magazine ads and calendars. He then walks readers through analyzing their own houses, from roofs (green and red were hugely popular) to foundations, from major trim such as gables to minor trim, like eaves and brackets. Last and especially inspiring are before-and-after photos of houses around the country, with brief discussions about why the new choices were made and two alternate color palettes for each.

Those who hanker to build a new bungalow, or make layout changes or additions to an existing one, may find useful ideas in *Bungalow Plans* by Christian and Christen Gladu (Gibbs Smith, 136 pages).

The book contains floor plans for 25 bungalows, ranging from about 1,800 square feet to 3,800. The goal was to retain elements that give bungalows their charm, so exteriors are adorned with exposed eaves, roof brackets, tapered porch columns, sleeping porches, and detached garages intended to be accessed from alleys. Interiors offer breakfast nooks, inglenooks, pocket doors, and window seats; but they add kitchen islands, upper-level laundry rooms, walk-in closets, and large master baths. Upper storey bedrooms may have under-eave nooks and crannies, but "decks" is an operative word, as opposed to porches.

One section focuses on bungalow-style cottages and "garlows"—above-garage apartments ideal for home offices, nanny quarters, or in-laws. Another points out why old-house plans can't always be lifted straight from the book, and lists current questions to ask about local building codes.

The authors note that old bungalow plans were kept simple because they were intended to be embellished by local craftsmen, so it makes sense to see any of these as a starting point. Given the number of questions OHJ editors get on interior design and layout, though, it would have been nice to see more photographs of some of the rooms described.

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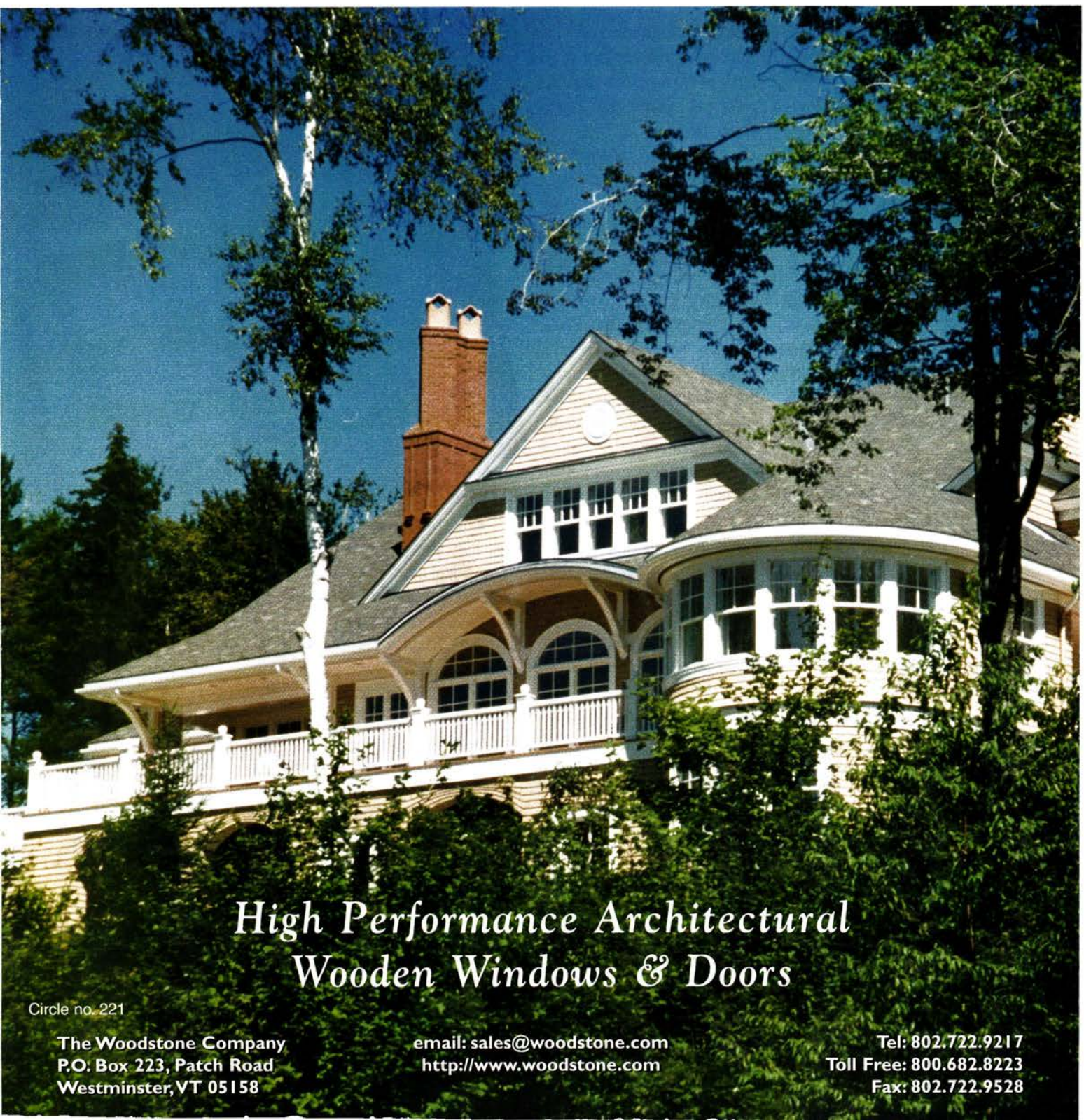

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A Vaster Master Plan

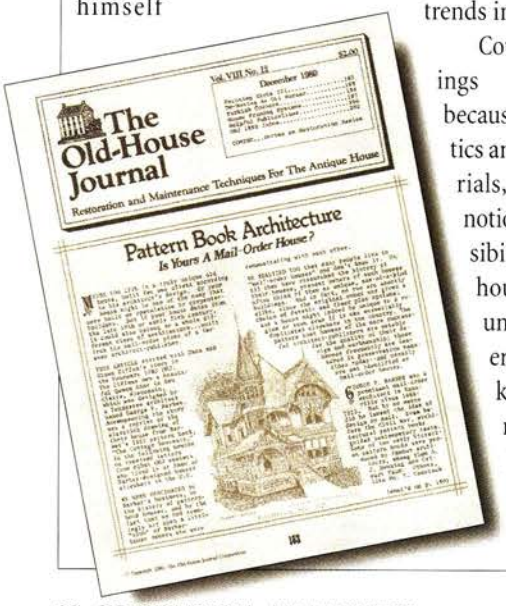
By Gordon Bock

Only seven short years after the debut issue, yet a good decade or more before the expression "Sears house" entered the real estate lexicon, Old-House Journal asked a question that has crossed thousands of minds ever since: "Is yours a mail-order house?"

Even that modest 1980 article, highlighting the mail-order house-plan business of 1890s architect George Barber, clearly touched the tip of an architectural iceberg. Though accompanying reader letters showed several sister Queen Annes, the article cited how Barber himself claimed that one of his styles had been built more than 300 times. What's more, correspondence with Barber's descendants revealed how the ambitious Knoxville carpenter-*cum*-publisher moved into marketing building materials along with his plans—a forerunner of the kit house concept that took off after 1900. In fact, Barber himself owned a copy of *Palliser's American Cottage Homes* by George Palliser, who perfected mail-order house plans in the 1870s. The implication was both mind-bending and far-reaching. Could it be that hundreds of old houses across the continent share the same design DNA?

"Although sharp-eyed students of American architecture would have noticed the house illustrations and offer of free building plans in the 1969 reprint of Sears, Roebuck & Co.'s 1908 Catalog No. 117," notes historian Daniel D. Reiff, "it was not until Patricia Poore's key article "Pattern Book Architecture" that a thorough and illustrated account of the phenomenon became available to the general public." Reiff adds, "By 1981, other articles had appeared in *Landscape*, the *Winterthur Portfolio*, *Americana*, and *Historic Preservation*, but as is often the case, OHJ was at the forefront of new interests and trends in old-house lore."

Countless historic buildings are irreplaceable because of their characteristics and discontinued materials, so it was a novel notion to explore the possibility that many old houses may not be unique. Old-house owners, though, have always known that having a mail-order plan or kit-built building actually adds to its individual identity.



From the mesmerizing variety of plans from George Barber, R.W. Shoppell, and other 19th-century pioneers, to the sturdy, sensible, readi-cut stock offered by Sears and Aladdin, few mail-order houses were ever built exactly as designed, and time invariably brings more personality. Moreover, being able to trace the design to a source adds to the building's provenance or history and helps document changes and improvements. In some realms the catalog or kit-house imprimatur is everything from a pedigree to proof of membership in a club. Judging by the real estate brochures that trumpet more Sears houses every year, there's no question the club is growing.

Beginning with the groundbreaking December 1980 cover story on Victorian pattern-book house plans (left), OHJ has continued to probe the breadth and variety of catalog houses and their sources, from the legendary Arts & Crafts house plans of Gustav Stickley (top) to the many guises of Sears houses (above). *For more on catalog houses, look for future OHJ articles on mid 20th-century modern houses, or investigate the prize-winning reference* Houses from Books: Treatises, Pattern Books, *and* Catalogs in American Architecture, 1738–1950 *by Daniel D. Reiff (Penn State University Press).*

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Balky Bulbs

PHOTOS: SCOTT KUNST/ OLD-HOUSE GARDENS

The 1928 house we just bought seems to have a lot of bulbs in the flower beds—both daffodils and tulips—but they aren't blooming. They get quite a lot of shade from shrubs and trees. Are they just spent or is there something I might do to get them to bloom again? How can I tell if they are valuable heirloom varieties?

Sally Connor
Alexandria, Virginia

Scott Kunst of Old-House Gardens, a mail-order nursery that specializes in heirloom bulbs, says not to give up hope. Daffodils are longer lived than tulips because they are more likely to tolerate wet American summers (rather than the dry Mediterranean summers preferred by many other bulbs). Yours may have stopped blooming because of the shade you describe or heavy clay soil or both. Dig them up any time in summer after their foliage has gone yellow (although don't wait too long because bulbs start new roots in early fall) and give them a sunny spot in a nice, loose bed of well-drained sandy loam. No need to worry about fertilizer, but if you do feed them, choose a formula low in nitrogen.

Tulips tend to disappear where you live, not because winters are cold, but because summers are wetter than their native lands. So dig and move yours somewhere that's dry in summer—near a lilac or even a tree, on a slope or in a raised bed, half-sheltered by your eaves. To increase your tulips from year to year, dig them up after their foliage has yellowed and store them in a dry, dark, cool place. Then replant them in the fall as you would new bulbs.

Daffodils will bloom almost forever in loose soil and sun. Top left, the ivory and apricot 'Mrs. Backhouse' (1921). Above: 'Twin Sisters' (*N. X medioluteus* formerly *N. biflorus*, 1597). Tulips need to be kept dry in summer. Above right: 'Couleur Cardinal' (1845).

You can find photos of many heirloom bulbs at Kunst's Web site, www.oldhousegardens.com. If you don't find a match there, Kunst will be happy to try to identify them from an email image.

The Glow of Radiants

My grandparents' 1927 bungalow has a fireplace with a very small opening: just a few feet wide and tall. What appears to be the original gas heater is still in the garage. What can you tell me about these heaters in terms of value, safety, and reproductions?

Judy Finnell
Wichita, Kansas

Your heater (shown below) appears to be a Humphrey Radiant "Fyre" model, according to Paul Meadows of Burge Hardware in Fort Worth, Texas, which specializes in repairing such old heaters. Humphrey was a Michigan company that expanded into heaters from gaslighting, and it con-

This Humphrey Radiant fire heater dates to the late 1920s to early '30s.

tinued making them into the 1950s. But there were many other makers of these so-called radiant heaters, which employed ceramic inserts that were heated to incandescence by the flame. Two other manufacturers are Reznor, which dates to the 19th century, and Dearborn, which still makes radiant heaters but nothing that could be called a reproduction model. Nor could we find anyone else who makes reproductions.

"I've had some people come in and say they saw a reproduction, but it turned out to be one we restored," says Meadows. He says the best bet for people wanting to replace such heaters is architectural salvage. He also says to beware of the clay back on many of these units, which can often be cracked, or the alternative metal back, which can warp. There are also similar appearing heaters with asbestos backing and tubes that glow, which are romantic looking but dangerous, he says. His company and others can replace damaged radiants. Unfortunately, you can't find matching radiants for all the brands that were being made in the 1800s and early 1900s.

He says he sold a heater like yours last summer for about $600. Contact Meadows at (817) 535-0838 or heater@dearbornheater.com.

This is another example of a Humphrey Radiant, with a matching surround. Radiant heaters in mint condition can fetch more than $1,000, but others may present safety hazards.

The Rookwood ceramic tile on the fireplace is rare and well worth the effort to try and repair.

Goofed-Up Glue Job

We own a 1924 house in a historical district in Dallas, Texas, with two fireplaces of Rookwood ceramic tile. We're told they are rare because so many originals have been torn out. One tile has a big chip that renters reglued badly (the chip apparently slipped as it was gluing). How can I remove and reglue the chip?

Glenn Harsch
Dallas, Texas

Not knowing what kind of glue was used to make the repair, first try steam or moisture. A wet sponge duct-taped over the repair might soften some glues. An epoxy glue will need a solvent like lacquer thinner or paint stripper. If you do succeed in removing the piece, remove all the old glue before trying to repair it again with quick-set epoxy.

If only a small crack is left, painting in matching colors (artist acrylics or craft paint) might be enough to fill it. If you can't remove the chip, you can try filling in the gap with body filler, wet sanding flush with the surface, then painting.

Water Heater Watchword

Our gas water heater works fine, but when the burner's on it sounds like it's popping popcorn. Is our heater on its way out?

Perry Davis
Pigeon Forge, Tennessee

The sound you describe is a classic symptom of sediment deposits. Depending upon the hardness of the water, heat causes minerals (mostly calcium carbonate) to come out of solution and collect on the bottom of the tank as sediment, where they block heat transfer and superheat. In gas heaters this superheating can lead to strange pops, hisses, and rumbles (when the sediment boils or creates steam) and, over time, premature burnout of the tank.

The answer is to flush the sediment from the water heater, but merely opening the drain valve on the tank usually won't do the trick. One way to get the sediment moving is to switch the cold water inlet to a curved dip tube (often a job for a plumber) that will circulate the sediment enough to send it out the drain valve. Another is to dissolve the sediment with a product made for this purpose (Mag-Erad by A.O. Smith is one brand). Keeping the temperature at 130 degrees or lower will help reduce sediment buildup in the future.

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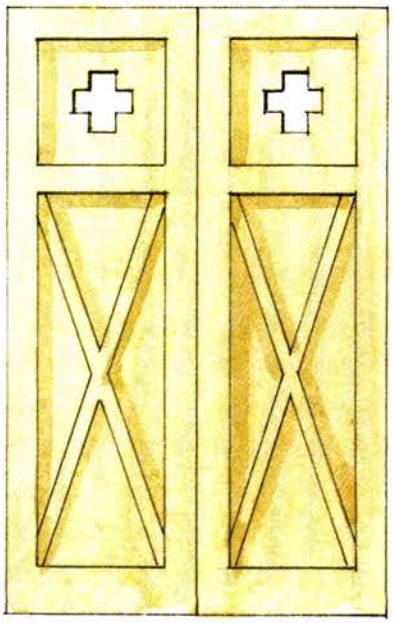
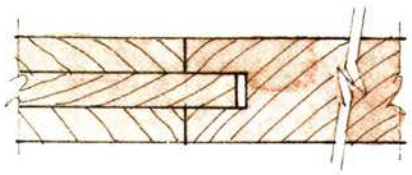
Drawings by Rob Leanna

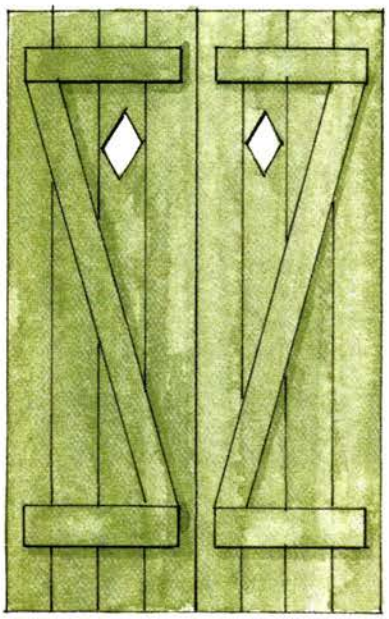
More Post-Victorian Shutters

What many builder-style houses from the early 20th century lacked in size or richness of materials, they often made up for with simple but prominent details, such as charming shutters. The examples shown here (and in the May/June 2002 "Plots & Plans") were intended to be strictly decorative embellishments on a variety of cottages and modest romantic-style houses from the 1920s and '30s, such as garden variety Dutch Colonial Revivals, Cotswold Cottages, and Colonial Revivals.



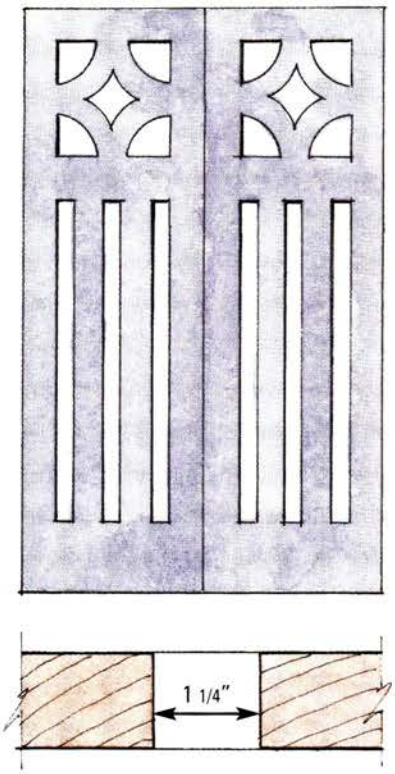
Flat panels, which carry the decoration, set in frames.





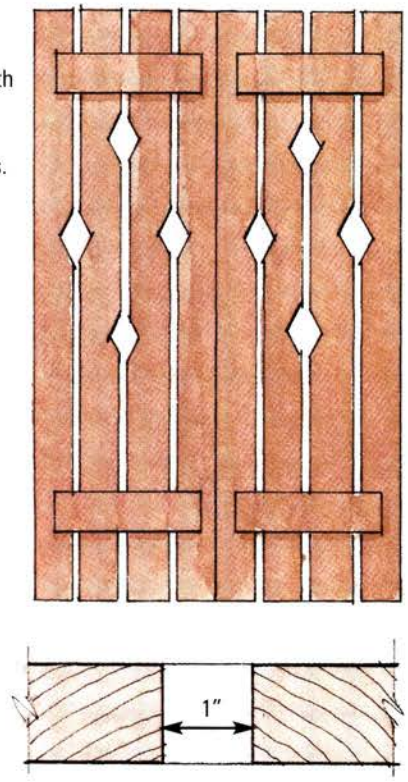
Board-and-batten construction with edge-matched boards and angle braces.

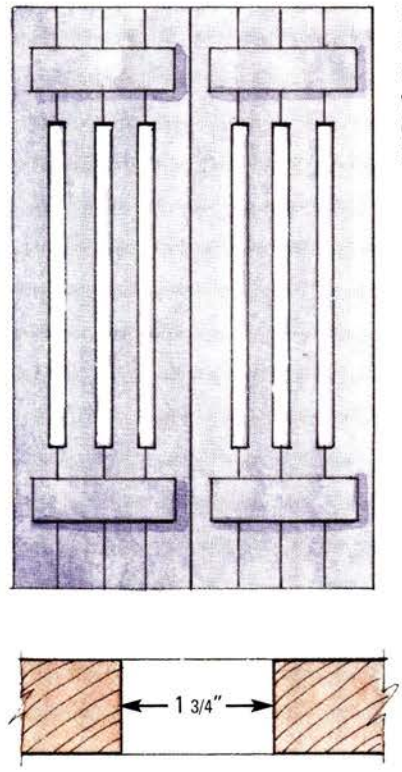
As shown in the previous set, the design of some shutters comes as much from the construction method—particularly the board-and-batten types with chamfered board edges—as it does from the ornamental cutouts. Paint colors, as well as actual construction, are subject to the tastes of the builder. Many originals were painted in bold colors such as the yellow, blue, green, and red shown here.



Solid (1 1/4" thick) boards with cutouts.

Board-and-batten construction with conspicuous spacing (1") between boards.





Board-and-batten construction with wide (1 3/4") openings between boards.

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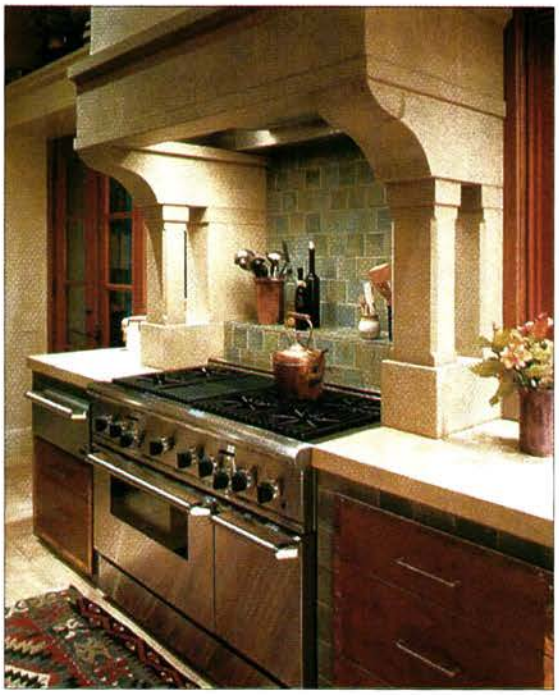
Hidden Hoods

By the 20th century, ventilation was key to keeping kitchens free of cooking odors and heat generated by coal- and gas-burning stoves. Today that technology has improved tenfold. Zephyr Ventilation has doubled its current power offering with the "Tornado," an integrated, power pack ventilation system that can be concealed in an existing antique or reproduction range hood. Available in either in 600 or 1,200 cubic feet per minute (cfm) capacities, the ventilation system has self-cleaning dual blowers and three-speed slide controls. Models are available in 27" and 34" with 6" and 8" duct options. The price is $740 for 600 cfm and $990 for 1,200 cfm. For more information visit www.zephyronline.com. Circle 1 on resource card.



Rain Showers

Victorians experimented with a host of innovative shower heads to make the most of bath time. Danze has re-created this 6" Victorian ceiling-mount showerhead with three adjustable spray pods, shown here in antique copper. All showerheads are made with solid brass construction and easy-to-clean rubber tips on the spray nozzles. For more information and price call (877) 530-3344 or visit www.danze-online.com Circle 2 on resource card.

Shutter Speed

Interior shutters have been gracing windows for both privacy and light control since the 17th century. A new line of interior wood shutters from Timberlane Woodcrafters includes "Traditional" (shown here) with louvers measuring 1 7/8". The company also offers step-by-step instructions on measuring, ordering, and installing as well as speedy delivery—shutters are built to order and shipped within 14 days. The price is $27 per square foot painted or $29 stained. Call (800) 250-2221 or visit www.timberlane.com. Circle 3 on resource card.

Grime with Less Punishment

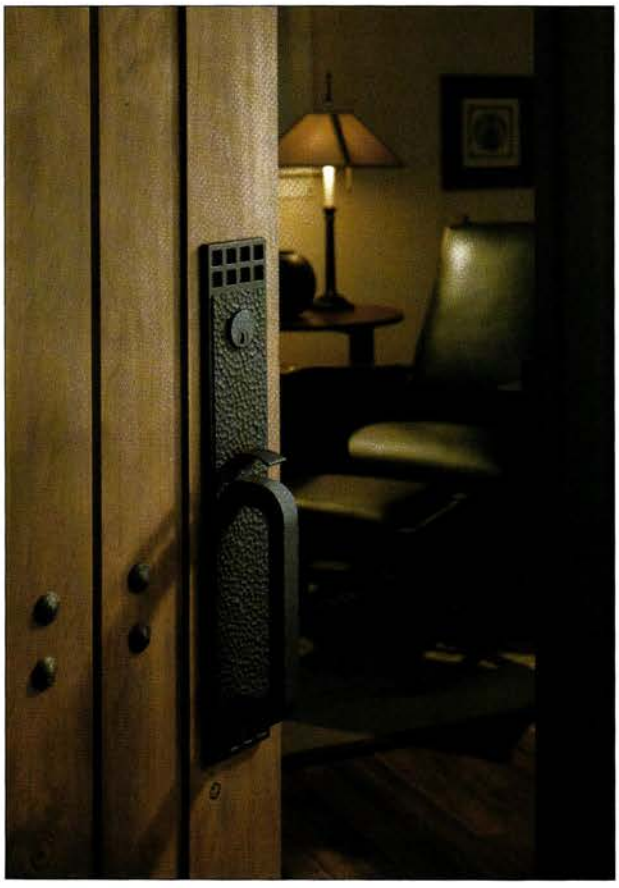
No matter how hard you try to avoid it, interior walls get a lot of damage, whether it's scuff marks from furniture or grease from children and pets sliding against stairwells and halls. Using high-gloss paints can make walls more cleanable, but they highlight minor dings in plaster or wallboard surfaces. California Paints, a company founded in 1926 to make colored stuccos and interior plasters, has reformulated its 2010 latex flat and eggshell paints—particularly whites and pastels—to make them better for scrubbing with detergents or abrasive cleansers. The California Paints are $25-35 per gallon, slightly more for darker colors. Call (800) 225-1141 or visit www.californiapaints.com. Circle 4 on resource card.

Covered Fridge

Adding fancy wood details can be tricky in a kitchen full of sleek modern amenities. Enkeboll Designs introduces decorative wood carvings to cover the door of the Sub-Zero 601R dual refrigeration system. The carvings provide warm wood tones instead of sterile steel. In addition to this acanthus motif, you can mix and match existing panels with grape, oak leaf, floral, shell, and linden designs. For pricing information on Enkeboll accents, call (800) 745-5507 or visit www.enkeboll.com. Circle 5 on resource card.

Let Me Entertain You

Need a place to hide the television in your 1920 Bungalow? This Arts & Crafts-influenced entertainment cabinet by Fieldstone will do the trick. Shown here in quartersawn oak and in a toffee glaze finish, the cabinet has a curving mission valance and subtle chamfered panel boxes. Leaded-glass doors complete the look. The pocket doors will conceal a 32" to 36" television. The price is $9,995. For more information call (800) 339-5369 or visit www.fieldstonecabinetry.com. Circle 6 on resource card.



Crafty Hardware

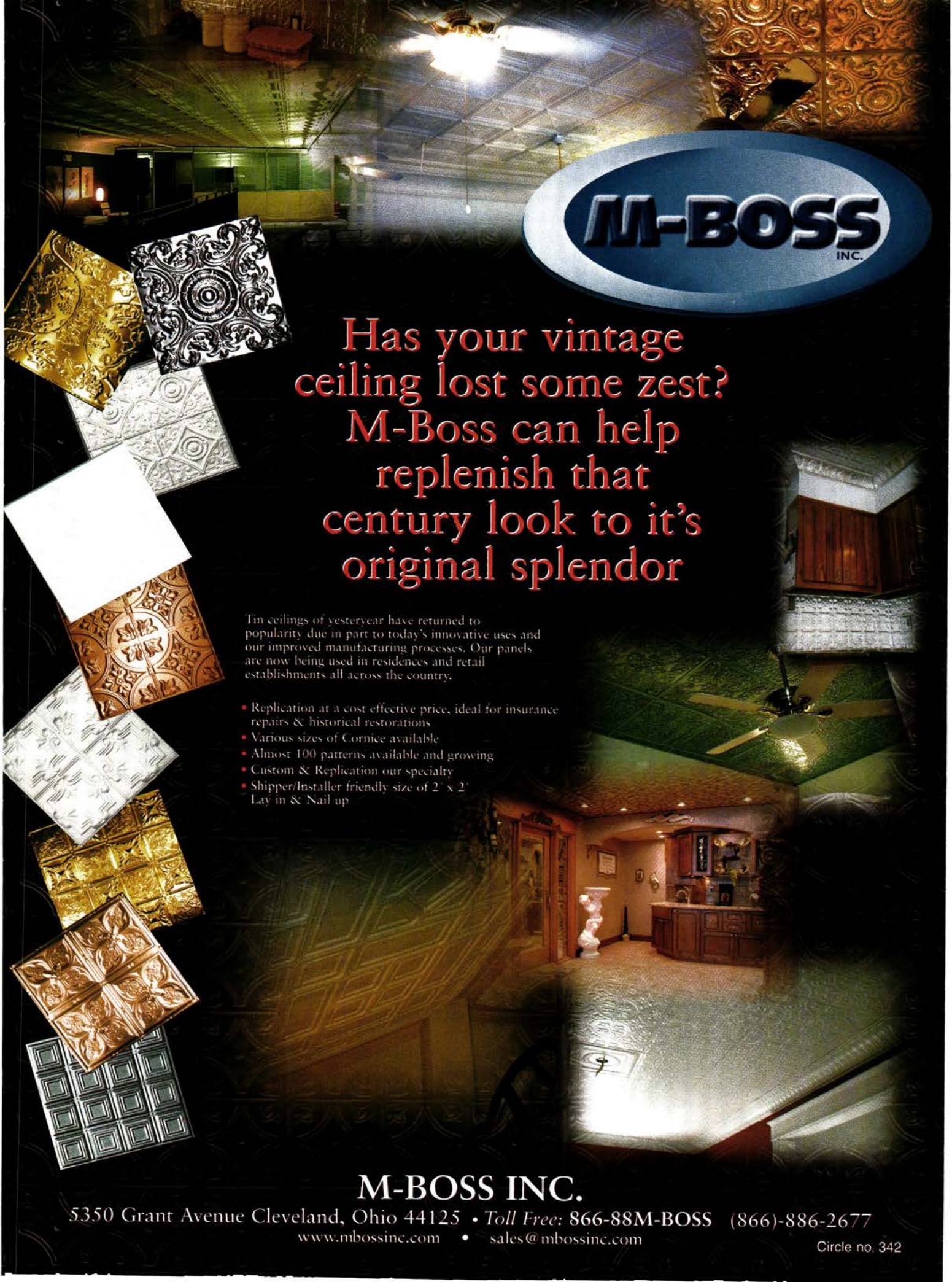
Reproducing hammered surfaces and strong vertical lines, Baldwin captures the essence of the Arts & Crafts Movement in its new line of hardware appropriately titled "Pasadena." The hardware finishes for this suite come in oil-rubbed bronze, distressed antique nickel, Venetian bronze, and distressed Venetian bronze. The cost is $532. (The lock set is sold separately.) Baldwin has recently created an online architectural style guide to help homeowners choose the right hardware for their doors. For more information call (800) 566-1986 or visit www.baldwinhardware.com. Circle 7 on resource card.

On Gossamer Wings

When Diane Loesch Jones added two reproduction lace curtain patterns to her Boston-based linens inventory in 1983, they were so well received she decided to specialize in Scottish curtains of Madras and Nottingham lace, all produced on the original looms. Some are priced by yardage and others by prefinished panel. Recently joining dozens of other designs is "Dragonfly," a 14-point design first produced in 1875 and sold long into the 20th century. Available in machine-washable antique white and ivory for $38 per yard at 48" wide and $48 per yard at 75" wide. For more information call (800) 926-5223 or visit www.londonlace.com. Circle 8 on resource card.

Enchanting Light

Cast a spell over your bath with this new wall sconce by Ginger. Recalling the graceful lines of the 1910s, the "Circe" sconce features a silk shade and Ginger's unique night light option—the bottom light can be operated independently. The light measures 16.3" high, 6.3" wide, and 7.6" deep and is offered in polished chrome, polished brass, satin nickel, and oil rubbed bronze. Suggested retail price is about $300. For more information call (888) 469- 6511 or go to www.gingerco.com. Circle 9 on resource card.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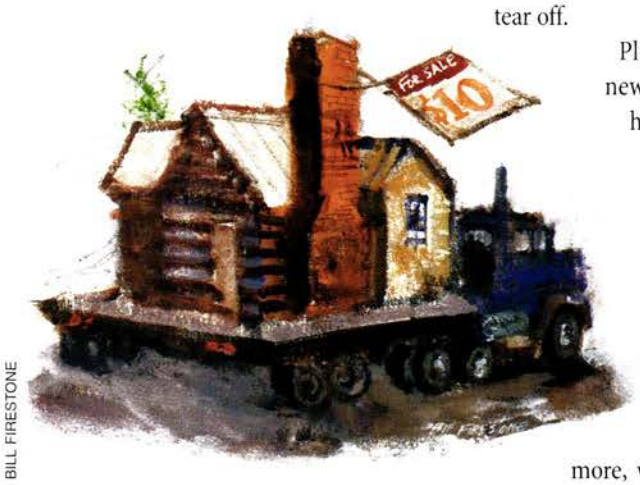
Circle no. 342

The $10 House

By Lynn Harrell Jones

I almost sold my house the other day. The contract called for closing on or about the 15th, or sooner, if the lender was ready. The 15th was long gone and the lender wasn't ready. That's okay. Neither was I.

The appraiser had trouble finding comparables. No houses like mine have sold recently. I'm not surprised. There aren't many houses like mine at all, sold or unsold. It's a born-again house.



BILL FIRESTONE

Its life began around 1925 as a two-room, wood-roofed cabin; it grew into a four-room tin-roofed cottage. Somewhere along the line it sprouted porches and indoor plumbing, and the board-and-batten siding was covered in cedar shakes.

By the early 1970s it was tired. The porches sagged, the shakes were split and curling, the tin roof needed patching and the termites didn't help. But it was structurally sound. It sat a half-block south of the county courthouse, slated for demolition to make way for a new bank. I bought it for $10.

Its relocation was not graceful. It was jacked up and cradled without detaching any brickwork. The chimney promptly fell, followed by the kitchen stove-stack, both stoops, and the cistern holding up the back porch. It tangoed slowly en route with one banyan, two palms, an Australian pine, and a guy-wire overlooked in the power company's travel plan. Leaving a three-mile trail of tumbled brick, it arrived with crunched corners, flopping soffits, and shredded screens. It missed half the living room wall, the entire pantry, and a quarter of the back porch.

The other three-fourths had managed to drag along for the trip, to the disappointment of the crew riding rooftop, who'd been betting on which street crossing it would tear off.

Plopped askew onto its new foundation, my $10 house appeared worth every penny.

I don't know how much blood, sweat, tears, and cold cash I've invested for more than 30 years. It was for the sake of shelter, not collateral. It has need of more, which I would do willingly, but there have been changes in situation—mine, and the house's. What was "plenty enough" for one person is cramped by three, and its placid, rural setting has fallen prey to urban sprawl. The once quiet road is chronically rutted by heavy traffic and the 10-acre wilderness across the road is now zoned for industrial use. In real estate parlance, it has incurable defects.

It also has no provenance, in preservation parlance. Relocating the house disrupted its historic integrity. Similar houses across the street from its former location, now a secondary historic district, command impressive prices in the current real estate boom. Downtown is hot. Outside city limits, an old house is just an old house.

Still it's a frame-and-stucco building with two bedrooms, two baths, central air conditioning, 10′ ceilings, a fireplace, and an office overlooking central Florida's Lake Emma. I think I priced it fairly.

Then again, there is the specter of my first loan attempt. When the drumming of rain on the tin roof became drowned out by the plunking of drips into buckets, I applied for a small loan at the new bank. They turned me down.

"The house has outlived its usefulness," decreed the bank officials. In retrospect, I know they had no choice—the house was condemned to clear the way for their new offices. To admit it was still a viable structure might invite litigation from its previous owner. I found a kindly roofer who took payments. Ironically, the roof outlived the bank by 20-some years.

The wannabe buyers offered $5,000 less than my price. I declined. Call me cheap, but we're talking low five figures here—every penny counts. They called for an appraisal, apparently thinking they could shame me into accepting their offer.

Then, we waited. No comparables. So many intangibles. Did I mention the French doors, pedestal sink, claw-foot tub, or stained-glass window? The radiant sunrise viewed from the back deck, reflected in a crystal, spring-fed lake teeming with fish and waterfowl?

Finally, the verdict arrived—at $10,000 more than the offer. The buyers backed out. We're staying put, for now. In fact, I'm thinking of taking it off the market, maybe adding a room and a privacy fence. (It could be years before the "industrial parcel" is developed.)

Eventually I'll have to move on and, no doubt, suffer the worst case of seller's remorse in history. But whatever happens, oh joy, oh bliss—it's finally official. My $10 house is worth something after all. At long last, I have equity!

Lynn Harrell Jones *is past president of the Peace River Preservation League in Punta Gorda, Florida.*

Enchanted Dog-Day Evenings

Three old-fashioned plants that end summer with magical nighttime scents.

By Kathleen Fisher

As a rule, I confine my gardening to tough plants—shrubs, small flowering trees, bulbs, and perennials that I can count on to come back each year—no tender tropicals that need bringing indoors each fall or annuals that have to be replanted each spring. Living outside Washington, D.C., I can trust July and August to drive me from paradise with blistering heat and shriveling drought. I seek out a semireliable friend or neighbor to periodically hose down whatever's left while I head for a week at the beach or my annual garden-writer's conference.

To writing off late summer gardening as joyless, however, I have three exceptions. None of these plants is hardy. All require some fuss. Each is worth it for night scents that resonate in my olfactory lobe throughout the year.

PHOTOS THIS PAGE: SCOTT KUNST/ OLD-HOUSE GARDENS

The single tuberose is considered one of the earliest cultivated plants, since the Aztecs were growing it nearly 600 years ago. Victorians loved it in "moon gardens" and at funerals.

Tuberoses

Tovah Martin, an expert on old-fashioned and greenhouse plants, says that evening gardens—those with white or pastel flowers that release intense fragrance after dusk—were popular among milky pale Victorian ladies who shunned the sun. She also claims that one of their favored plants, the tuberose (*Polianthes tuberosa*), fell out of favor because it was overused at funerals.

This unfortunate association was long gone by the time I was a young renter and a friend brought me a single cut tuberose stem. The heavy perfume put to shame the patchouli and other incense we all burned at the time, and I knew I would track down this plant once I finally got a garden of my own. Perfumists press the flowers into lard to make a sought-after essential oil, or enfluerage. An open blossom or two will fill the air of an average-sized backyard.

The double-flowered tuberose, usually sold as 'The Pearl' was introduced by a Flushing, New York, nursery in 1870. The heavier flowers mean it may need staking.

The tuberose may already have been extinct in its natural habitat by the time exploring Spaniards found the Aztecs growing it in 1519. They took it back to the Old World, as did a French missionary returning from the Indies that same century. Botanist William Bartram reported them growing up to 7′ tall on a plantation outside Baton Rouge in the 1770s.

The forms most readily available today are the 'Mexican Single,' which has a half dozen waxy white petals, and 'The Pearl' (sold as 'Excelsior' when first marketed in 1870), a so-called double that is sometimes compared to a miniature gardenia. Both put out 30 or so flowers, a few at a time, on a 3′ stem that grows from a grassy clump. I always include a few doubles among the couple dozen I plant; although, I find the single form more fragrant and not so likely to need staking.

The tuberose likes hot sun and soil that is loose, rich, and moist. Heirloom bulb guru Scott Kunst, who runs Old-House Gardens in Ann Arbor, Michigan, recommends that northern gardeners start them in pots four to six weeks before the last frost date and move them outdoors when nights warm into the 60s. Where summers are really short, you

may have to bring the pot to a sunny window sill to enjoy the flowers as the new television season kicks off in fall.

Planting bulbs during several weeks from late April to mid-May gives me weeks of bloom three months later. I plant them both in the ground and in pots. My soil is heavy clay, which sometimes stunts them a bit. Containers need more watering and fertilizing than beds, but the soil is loose and the pots are mobile. That means that if a tuberose is determined to flower on beach week, I can plop it into the car next to the boogie boards so we can enjoy the fragrance as we grill burgers on the deck of our rental cottage.

Kunst and others leave the bulbs in their pots or dig them up and store them dry over winter. Any daughter bulbs (those that form around the flowered parent) as big as a thumb will supposedly perform the next season. I've never done this, by dint of laziness or having inordinately large thumbs. It's too inexpensive to buy fat new ones each spring.

Moonflowers

When I was a wee Girl Sprout, our leaders tried to green-up our thumbs by having us plant morning glory seeds in cut-off milk cartons. What could be simpler, and what flower could be more appropriate for a traditional cottage garden?

Over the years though, I haven't always found morning glories such a snap, and even less so their divinely scented night-blooming cousin, *Ipomoea alba*, commonly called "moonflower" or "moonvine." One of my horticultural heroes didn't find them a piece of cake, either. In his *Sunlight on the Lawn* (1956), Beverley Nichols recounts receiving a dozen seeds from a fan and giving them four different treatments—nicking, soaking, sunning, and sheltering—and failing to bring a single one into flower.

The moonflower vine first appeared in Western gardens in 1733. You can watch the buds unfurl as you sit outdoors at dusk, but the flowers will be gone by morning.

KEN DRUSE

Nichols was gardening in England, but he later learned what I have here in the mid-Atlantic. Despite what the seed packet says, there's no sense starting them much before May Day or planting them outside before the 4th of July. Henry Mitchell, late columnist for the *Washington Post*, found that they did just fine under a similar regimen. He claims that in his native South they would produce some 60 flowers in one night, although most of us consider a dozen on this 8-10′ vine a generous display.

From trumpetlike buds they unfurl around dusk to 5″ salvers. The scent is subtle. Nichols suggests "incense and fresh lemon peel." I find them powdery and tender, like an expensive bath soap. You may want to nuzzle the silky flowers for full effect. If you stand back though, they may attract hummingbird moths.

KEN DRUSE

Moonflower seeds, like those of the closely related morning glory, below, have tough coats. You can help them germinate by a warm-water soaking or nicking them with a razor blade.

Night-blooming Cereus

This common name is used for several species of epiphytic (tree dwelling) cacti with large nocturnal flowers, but mine is the common *Epiphyllum oxypetalum*, or queen of the night. Tovah Martin calls it "a forceful presence in Victorian parlors," where it entertained guests

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along with charades and pantomimes. Unlike tuberoses it retained its popularity. Not only was it a tough "pass-along" plant that could be shared among friends for generations, but rather than being funereal, it was something of a party animal: Its major night of bloom was an occasion for summoning neighbors.

My own cutting came from a former coworker who got his from a German goldsmith who escaped the Holocaust. I then shared a chunk with a friend who wrote about it on his Web site—he was inundated with memories from readers.

"My mother had a plant for years and years," wrote a woman in Maryland, "starting at least in the 1920s. She put it on the front porch in the summer and put the front light on when it was blooming. People would come from all over town to see it open."

KATHLEEN FISHER

BETSY FUCHS

The full bud of the night-blooming cereus looks like a character in *The Little Shop of Horrors (above)*, then is transformed into a *Swan Lake* princess (top) for a single night.

Unlike the other plants here, the cereus is a year-round commitment, and for most of that time your housemates are likely to see it as two things—big and ugly. I keep mine pruned to about 5′ high and wide (which means I sacrifice some flowers), but I've heard of one 15′ tall and another that required four large men to lug it outdoors in spring.

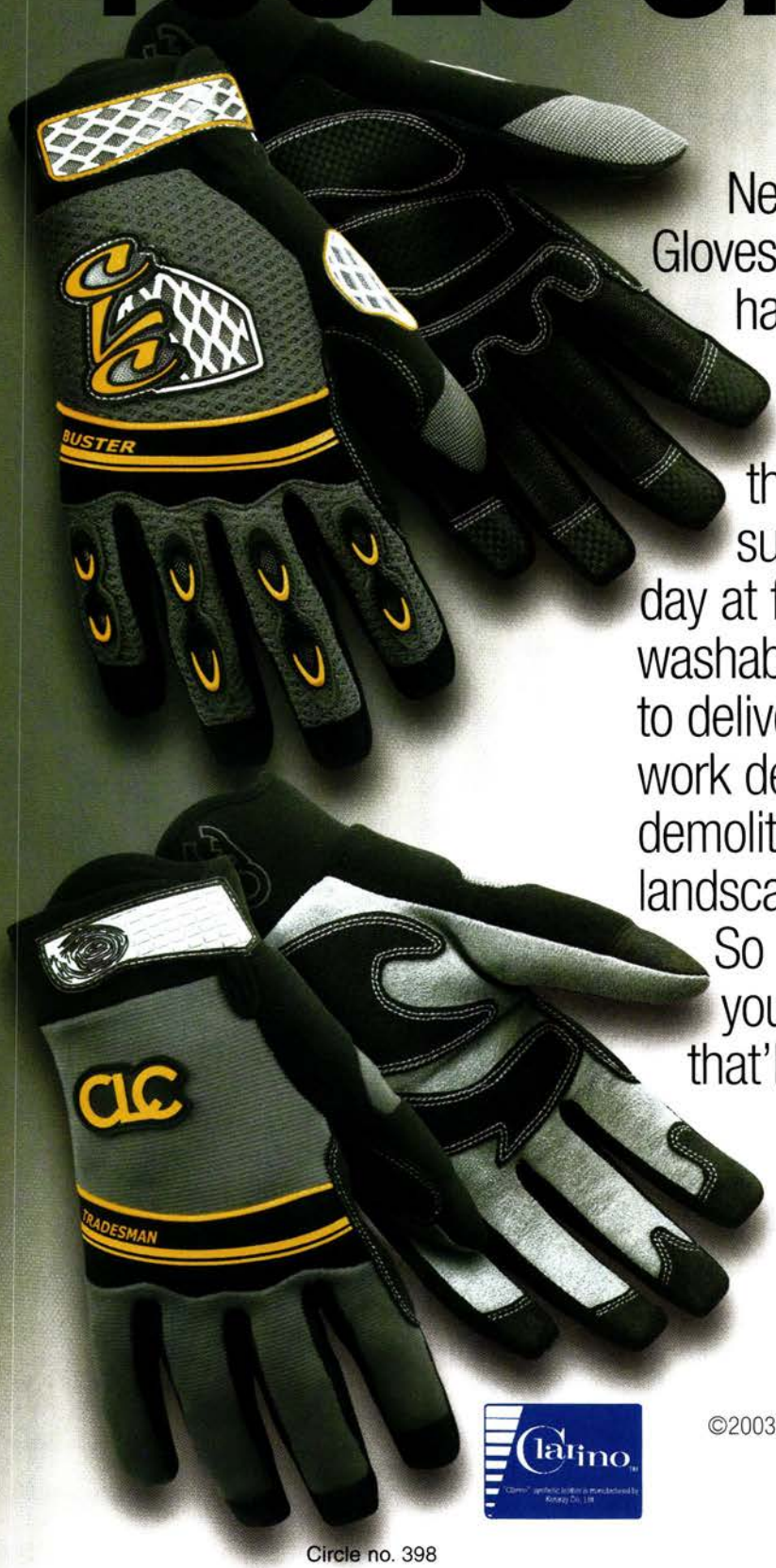
In winter it needs no food and little drink. In spring a moderate amount of each will trigger growth that culminates in August with pinkish buds along the stems. These swell into balloons perhaps 4″ long with a texture my friend Elvin McDonald compares to a just-hatched turkey. One night around dusk they begin swaying. Send out the invitations now, since most of the flowers explode on a single night into bloom looking like something from *Swan Lake* with white tutu layers of petals—an array of blushing narrow sepals in back, wider skirts in front cupping a nest of delicate stamens and a starry stigma. Make no mistake: This is all about sex. These blossoms have one night to attract a pollinating bat. Tomorrow there will be nothing left of this finery but a limp blob.

The strength of the scent falls somewhere between the tuberose and the moonflower—rapturously sweet with an astringent undertone. It will haunt you for days.

A year ago I missed the show because I flew cross county to a garden-writer's meeting. The year before was a close call, because the flowers opened only two days before the annual conference. That time the meeting was within driving distance, and should the timing have required it, I fully intended to heave plant and pot in the back of my minvan and solicit help getting it up to my hotel room. I figured that a) my fellow gardeners would understand and b) after a year of love and care, the ungainly thing owed me.

For a list of SUPPLIERS, see page 100.

TIMES CHANGE. TOOLS CHANGE.



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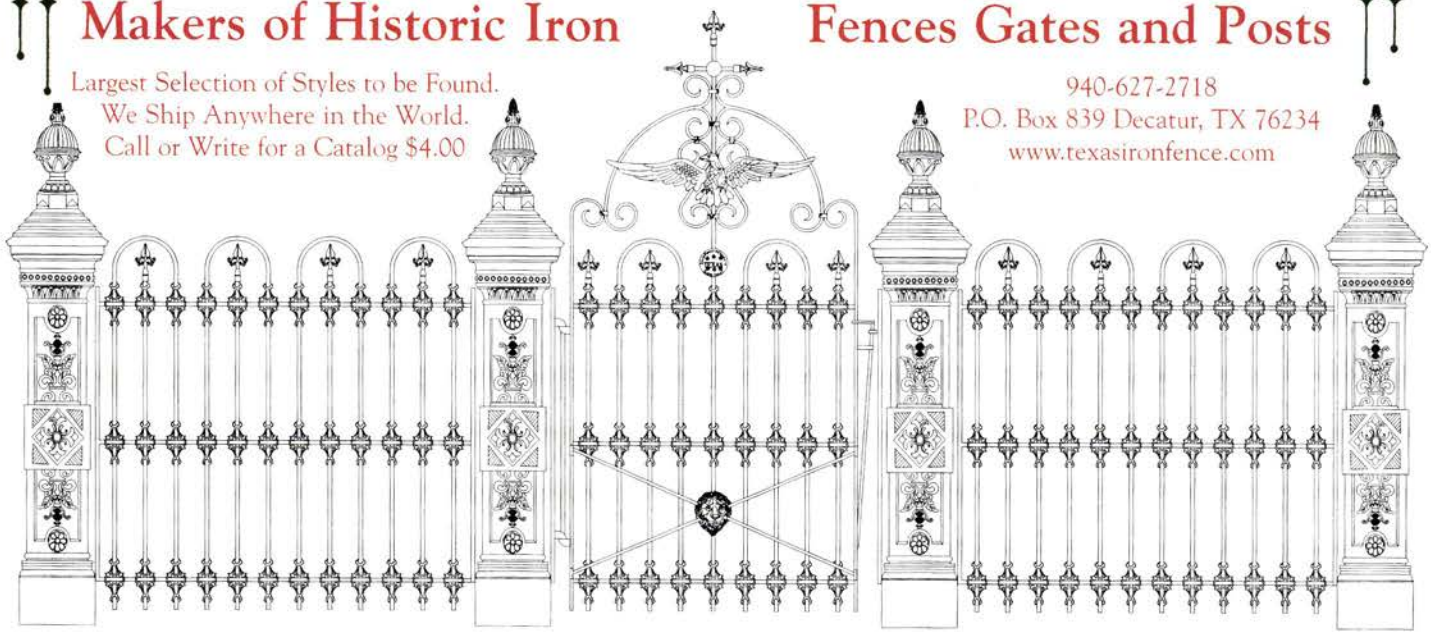

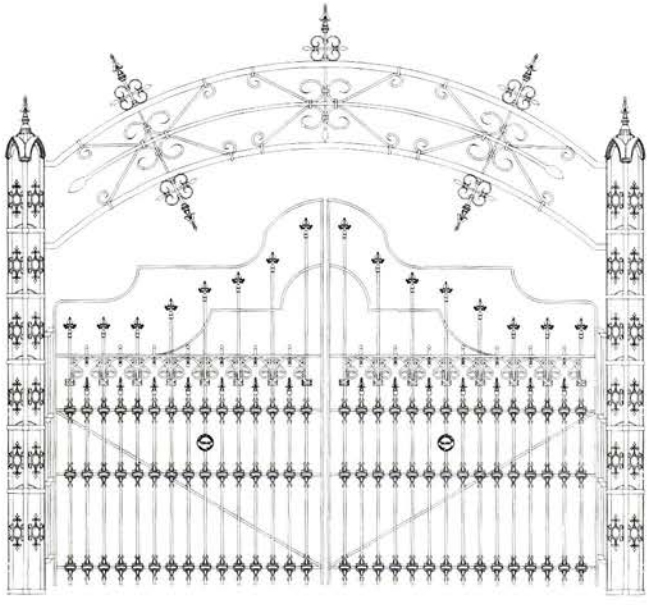

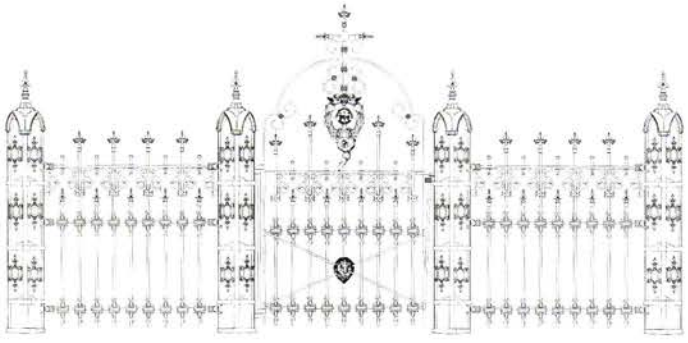

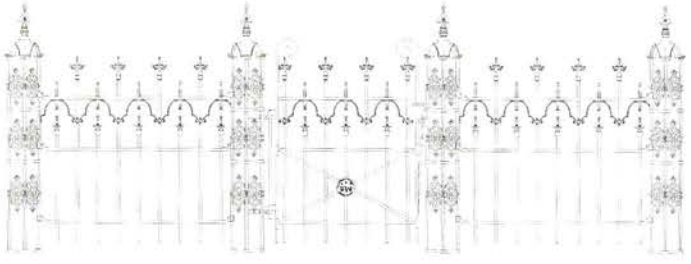

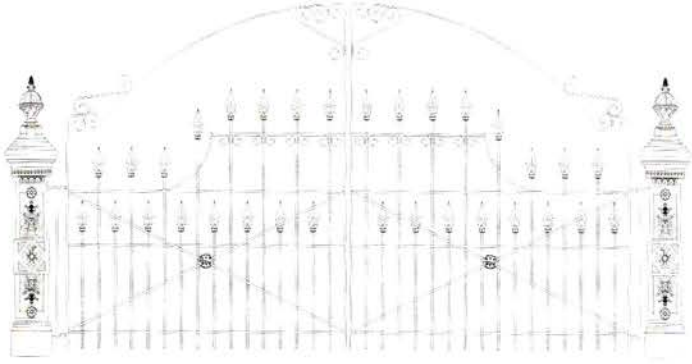

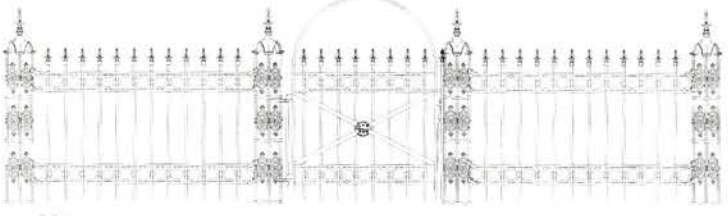

Circle no. 281

The moment of truth is here. Your friends have listened to the war stories as you've reclaimed this house inch by inch. They've heard all about the previous owner's mistakes, and your endless hunts for vintage bathroom faucets, antique doorknobs, and historical tile. Now you're driving up the driveway ready to give them that satisfying first tour and you're ... horrified.

You see what they see: an exterior that's all wrong. The feel of any house begins with the approach, and if the attention to historical detail doesn't extend to the outside of the home, then the project has lost considerable impact.

The exterior is full of critical details, from the fencing and garden gates to the shutters and doors, to smaller items like weathervanes. The outdoor decisions may be the last on your list—but it's the first thing everyone else will see.


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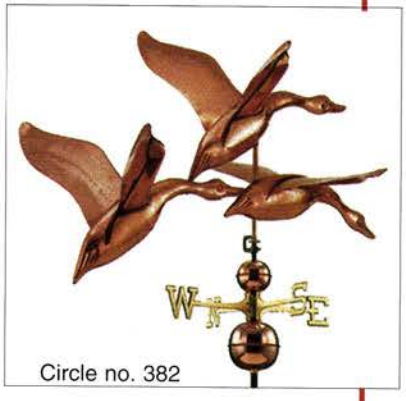

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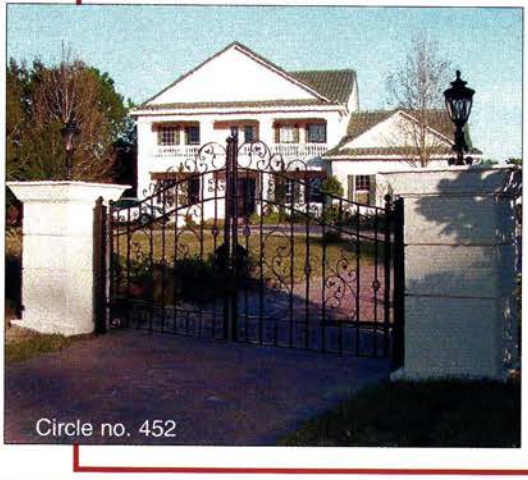
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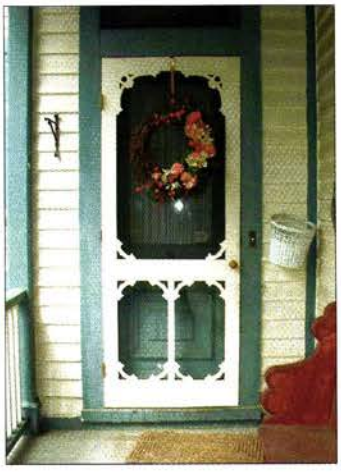

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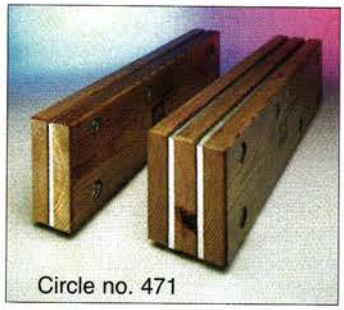
Circle no. 281

OLD-HOUSE JOURNAL'S

OUTDOOR DESIGN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OLD-HOUSE JOURNAL'S

OUTDOOR DESIGN

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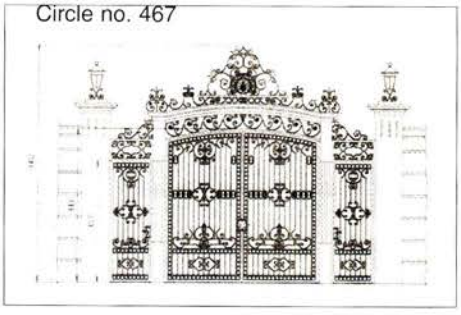

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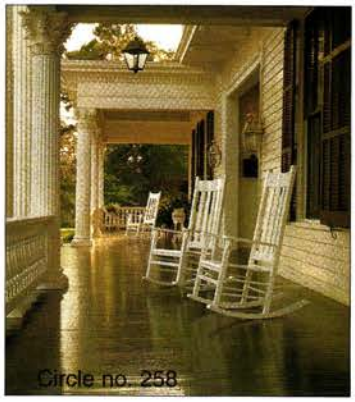
TenduraPlank is the only composite wood plank on the market designed specifically for the front porch. It combines the traditional warmth and beauty of wood with the durability of plastic. The 1 x 4" or 1 x 6" tongue-and-groove planks do not rot, warp, split or crack. The product comes with a factory-applied primer and can be finish coated with any high-quality deck paint. TenduraPlank is warranted against rot for the lifetime of the original homeowner. Call (800) TENDURA. www.tendura.com



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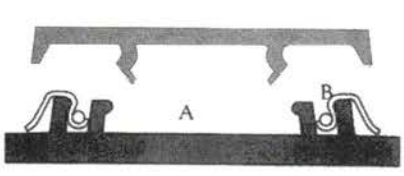
Screen Tight has changed the way screen is applied to the porch. Invented by a former remodeler, the Screen Tight porch screening system combines the proven method of spline screening with the low-maintenance features of vinyl, resulting in a clean appearance and a tighter screen. No more rusty nails, latticework, staples, or sagging screens. No more painting or difficult repairs. One person can screen an entire porch in just hours. www.screentight.com



A. Base attaches to a 2"x4" or 4"x4" wooden frame.
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C. Cap snaps onto base.

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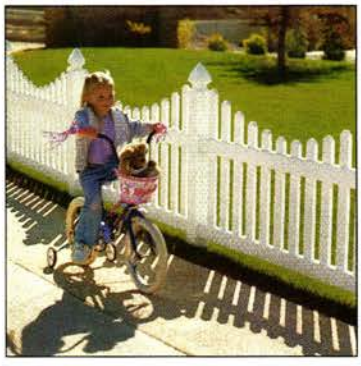

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Today millwork companies are opening up to the look of early 20th-century Arts & Crafts doors.

Artful Entran

DOUG KEISTER

The Z-braced batten door (above) recalls the Arts & Crafts philosophy of honest, simple, construction with natural materials.

By Nancy E. Berry

Medieval in appearance and proportions, yet modern in construction, the Arts & Crafts door became a key element in the new wave of bungalows, Foursquares, and Prairie School-inspired houses popping up across the country at the turn of the 20th century. Carrying the idea of unified house design down to the functional components, the Arts & Crafts door approached a level of artwork when it was combined with decorative sidelights. A growing number of millwork manufacturers are reproducing Arts & Crafts doors in the 21st century, so if your bungalow door has seen better days, there's hope for your restoration project.

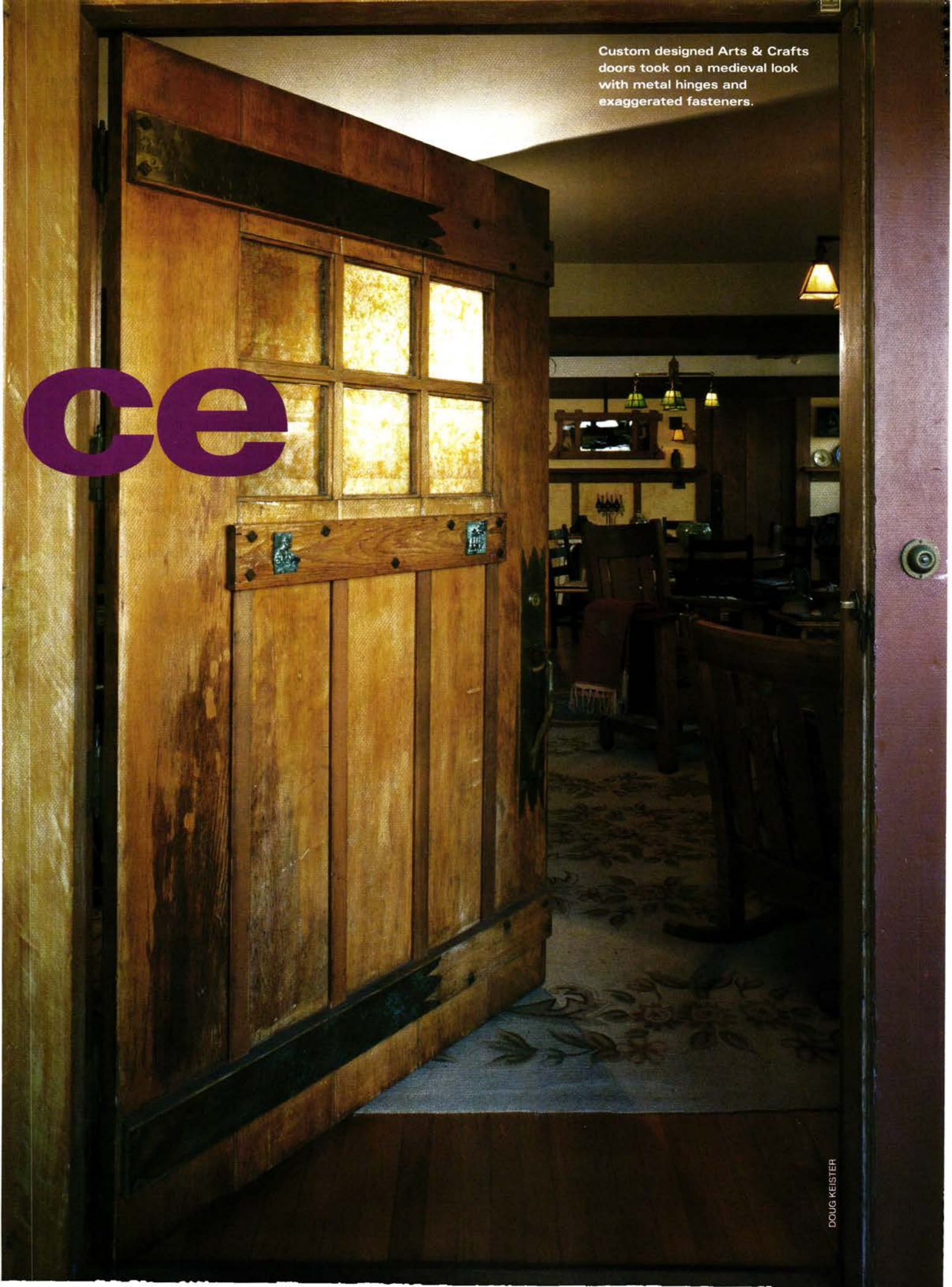
By 1900, progressive architects and designers were moving away from the superfluous machine-cut details of the Victorian era to simpler, more practical, and less historical house designs. Influenced by the Arts & Crafts Movement and its noted leaders, such as America's Gustav Stickley and England's William Morris, architects began designing low, horizontal buildings with overhanging eaves and deep porches. Spatial continuity between home and garden was central to the Arts & Crafts philosophy. This philosophy inspired architects to find new ways to bridge interior and exterior spaces—the entryway being the obvious place to start.

The doors that designers chose for these house types were often wider than conventional doors (sometimes by 12″ over the standard 36″). Their horizontality and breadth were enhanced by sidelights accented with geometric designs. A six- or eight-paned window would usually occupy the top third of the door to admit diffused daylight into the home, which was another way to transcend the division between these distinct spaces.

Aside from their proportions, the doors adopted a rustic, hand-hewn, hand-finished appearance—whether they were constructed by hand or not. Custom doors would often feature oversized wrought-iron hinge straps, playing up the medieval feel. Typically unpainted, like the Arts & Crafts interior woodwork, the doors were stained or clear-finished to capitalize on the beauty of the oak or cedar used. Door patterns in both the Arts & Crafts and Prairie School

COURTESY OF ANDERSEN WINDOWS

Andersen Windows developed a new line of art-glass patio doors that reproduce Frank Lloyd Wright glass designs. Shown here is Colonnade.



Custom designed Arts & Crafts doors took on a medieval look with metal hinges and exaggerated fasteners.

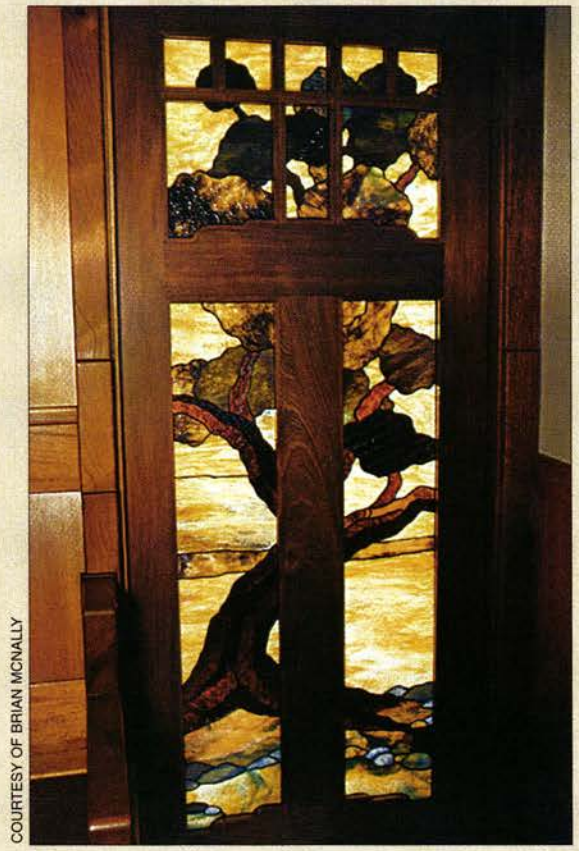
ce

DOUG KEISTER

Picture Windows

Almost as important as the wood construction of an Arts & Crafts door was the glass that went with it. One way architects emphasized the idea of blending interior and exterior spaces in the Arts & Crafts home was to create a landscape window, a work of art in glass depicting an idealized outdoors in highly stylized imagery. Perfected by famous stained-glass artist Louis Comfort Tiffany in the 1880s, the windows were often made of a marbled iridescent glass known as favrile. Around 1910, the Steuben Glass Company developed auren, an opalescent glass for its landscape windows. One of the most noted Arts & Crafts landscape window designers was Emil Lange who worked with architects such as Greene and Greene to create naturalistic scenes evoking sunlight filtering through tree canopies or quiet streams shimmering in the afternoon sun.

Influenced by the glass studios of the early 20th century, stained-glass artist Brian McNally of Santa Barbara, California, has created works of art in glass for entryways for the past 26 years. Working mainly in opalescent glass and lead, copper foil, and zinc cames, McNally designs landscapes depicting common Arts & Crafts motifs for his clients today. "Original Arts & Crafts entryways reflect the mood of the period," he says. "It was a romantic time."



COURTESY OF BRIAN MCNALLY

For this Arts & Crafts house in Pasadena, California, McNally created an oak tree motif door, layering earth tones of opalescent glass to create a rich texture.

DOUG KEISTER

Builders' catalogs offered Arts & Crafts-style doors well into the 1940s, such as this novel batten door with butterfly splines.

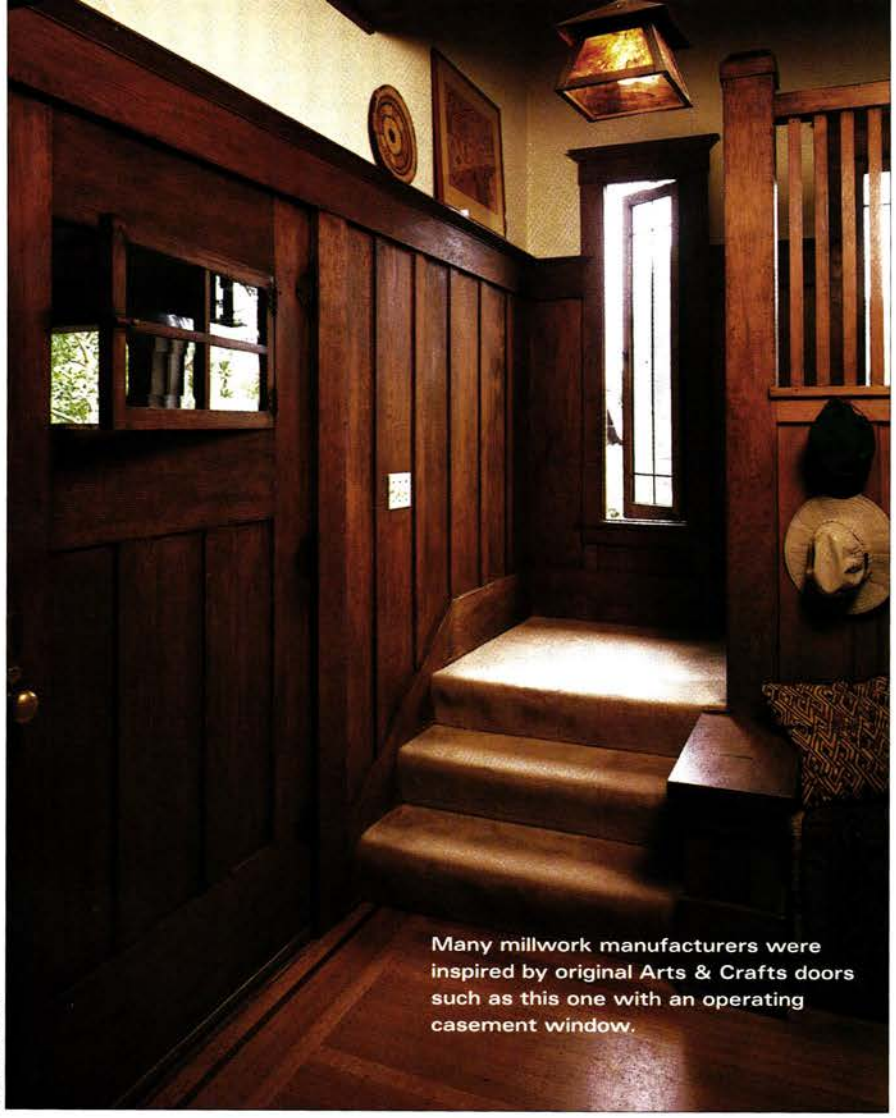
houses tended toward rectilinear shapes with bold motifs. Visual appeal came from structural details, such as the pronounced stiles and rails of the door frame, "hand-wrought" hardware and hinges, and exposed joinery, rather than applied decorative mouldings seen throughout the Victorian era. Dead-flat panels, often set vertically in twos and threes, created bold shadow lines where they met unmoulded stiles and rails—sometimes emulating Japanese aesthetic principles and wood joinery methods.

Today several companies are replicating this door style from original trade catalogs and Arts & Crafts houses—or reinterpreting historic designs—for the restoration market. Doors made at that time were stile-and-rail construction with vertical paneling below a high lock rail, says Bryan Kujawa of Kolbe & Kolbe in Oregon. "These doors almost always featured six lights in the top third of the door." Kolbe & Kolbe handcrafts replications of this style using traditional methods. "The standard size for these doors is 3′ wide x 6′8″ tall and 1 3/4″ thick, but many manufacturers will custom fit entryways," says Kujawa.

Ornamentation on the doors appears in structural features such as dentil and shelf detailing, says Kelly Reynolds, product manager for Jeld-Wen of Oregon. "We introduced our line of Craftsman stile-and-rail doors last year after seeing the renaissance these doors are having in the home construction market." In the early 1900s, red oak, pine, and Douglas fir were plentiful and the most prominent woods used for entryways. Today, Jeld-Wen's doors are based on original designs and come in seven wood species: traditional oak, pine, and fir, as well as hemlock, knotty alder, cherry, and mahogany.

For a list of SUPPLIERS, see page 100.

Aside from their extensive Craftsman door options, International Door and Latch in Eugene, Oregon, offers a solid mahogany Bungalow door inspired by the famous Arts & Crafts architects Greene and Greene. The



DOUG KEISTER

Many millwork manufacturers were inspired by original Arts & Crafts doors such as this one with an operating casement window.

door's horizontal rails and window cames highlight the Greenes' signature detail found in the Gamble House, called "cloud lift" or "Chinese lift" because of its relation to an identical motif in Ming Dynasty furniture.

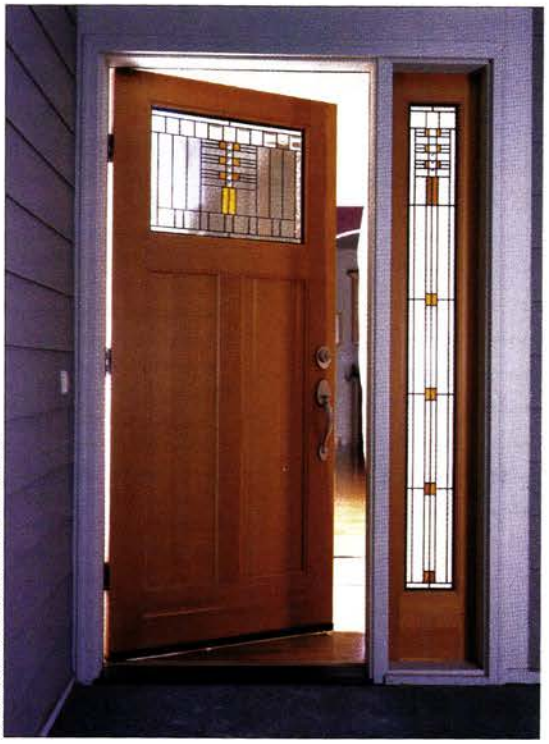
The Simpson Door Company in McCleary, Washington, has introduced a line inspired by Frank Lloyd Wright's designs. The geometric art glass in the doors is detailed with stylized wheat stalks and azure glass. The collection includes one-, two-, and three-panel doors each with one-, two-, and three-light glass options.

Andersen Windows has even developed a line of patio doors featuring Wright's art glass designs. The window glass, handcrafted by artisans, comes from sources originally specified by Wright.

Some early trade catalogs call the Arts & Crafts door design "the modern straight line style." Though no longer cutting edge after World War I, this style remained popular in subdued forms well into the 1940s. It was offered as a garden-variety option in catalogs from national door suppliers to kit-house purveyors, such as Sears and Aladdin. Today, it's apparent this design has transcended time as it once again makes its entrance into the house-building market.

COURTESY OF KOLBE & KOLBE

This six-light, two-panel door is from Kolbe & Kolbe's Prospect Collection—note the dentil and shelf detailing under the lights.



COURTESY OF SIMPSON DOOR COMPANY

The Frank Lloyd Wright-inspired door is from the Simpson Door Company.

Better Ways to Lasting W

For a forest, wood-destroying fungi and insects are part of nature's cycle as they decompose fallen trees. The same decay agents, though, can attack the wood in your house. Thanks to borate, a nontoxic salt that combats a host of house invaders, such damage is easy to prevent. Borate's advantage is that it acts across a spectrum of wood-destroyers—from termites, anobiid beetles, lyctid beetles, and carpenter ants to brown or white rot. Another plus is that it migrates and reaches moist areas where insects or fungi are active.

The reason you may not have heard of borate is that until the 1990s toxic chemicals were the standard means of treating termite outbreaks and rot problems. For prevention the most commonly used methods were pressure-treated "green lumber" and ground poisoning. Yet, well before then borate proved nontoxic and successful in preventing problems when it was field tested on important restoration projects such as the 1850s Pontalba Building in New Orleans. Research and the experience of pest-control operators have shown that borate can be just as effective with far less health risk.

Wood treated with toxic chromated copper arsenate (CCA) requires a mask for cutting and cannot be burned, but you won't have to worry about wood protected with borate. It's as harmless as table salt. Like salt, though, borate is water soluble, which means rain or contact with the ground can allow it to become mobile. You or your pest-control operator have to take measures to keep the borate from leaching out of the wood. With the help of water repellent, paint, and special precautions for in-ground use, borate becomes a great protector, and our buildings are lucky to have such an environmentally friendly ally.

RICHARD SEXTON

Renewed interest in borate as a bait toxicant has grown with the increased threat of Formosan subterranean termites, which destroyed this window sill in the Southern Regional Research Center Library. In addition, CCA-treated wood in residential construction is being phased out in favor of copper-quat (copper plus a biocide) and borate-treated wood.

SCOTT BAUER

ood

By Marylee MacDonald

Borate gets new attention as a less toxic safeguard against rot and insects.

RICHARD SEXTON

Above: The 1850s Pontalba Building in New Orleans has been protected by borate since the 1980s along with the 1780s site at Fort Mackinac in Michigan, Lord Stirling's quarters in Valley Forge, and the 1890s Belleview Biltmore Resort in Clearwarer, Florida. Left: Borate has proved practical for spraying or brushing on heavy timbers in historic structures from log buildings to totem poles.

COURTESY OF JECTA

Borate, a nonspecific herbicide, inhibits fungi growth. It can be injected as a gel in porch and other post bottoms or used with epoxy consolidants.

Borate for wood protection comes in a number of formulations. There are borate powders, granules, poultices, and gels—each is designed to deliver the borate to the site where it will do the most good. Borate powder-and-water formulations (such as Tim-Bor, Board Defense, or Spectracide Terminate) are common for typical applications such as spraying. Glycol-based solutions incorporate this thick, liquid alcohol to allow the borate to more effectively penetrate seasoned wood. Borate gel is designed to be injected into small, predrilled holes in wood. Yet another form of borate is fused plugs that release the preservative when they dissolve in the presence of moisture.

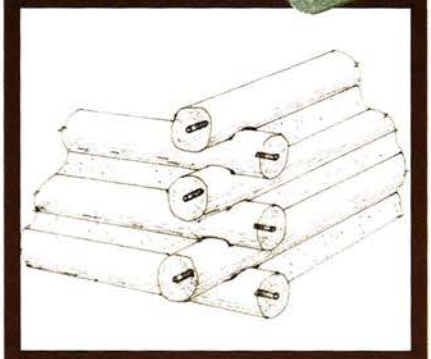
The Ins and Outs of Borate

Here's how borate might work in practice. At the 175-year-old Dominguez Rancho Adobe in Carson, California, termites had infested verandah pillars, ceiling beams, and floor beams. A no-no in today's construction, the wood in this section of the six-room rancho was in contact with the ground. "The original floor was 4x6 beams covered with 1x oak boards that sat on earth," says Andre Ocampo, vice president of South Shore Exterminating in Huntington Beach, California. "A lot of it had subterranean termites, and it was starting to buckle. As the contractors replaced damaged flooring, we treated the beams with borate products."

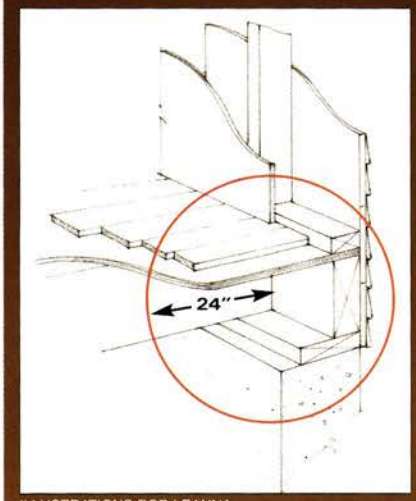
The new section of the house had been built over a crawl space, and the crew was able to apply a borate product (Timbor) to the floor joists. The crew used the same treatment in the attic on the building's original rafters that were infested with termites. On the exterior sill plates, where wood was damp, and on some damp floor joists, they applied another borate solution (Bora-Care). "We did the treatment a year and a half ago, and there's no sign of new infestation or rot," Ocampo says. "Our next project is one I'm really excited about. We're going to treat all the wood at Mission San Juan Capistrano."

One of the advantages of borate is that it allows homeowners to keep on top of ter-

Using Borate



The cut ends of logs or landscaping timbers wick up moisture. Inserting IMPEL Rods (detail above) and caulking the hole afterwards releases borate as moisture rises.



ILLUSTRATIONS ROB LEANNA

Applying one or more borate treatments to wood in key areas 24" beyond the foundation (up walls if possible) helps provide a "barrier" against subterranean termites.

mite infestations or incipient rot without having to use toxic substances. Borate is nonrestricted, which means anyone can use it.

It's important to know which product to use and how to apply it. To treat an entire house, you'll probably want to hire a trained operator who has the equipment and know-how to apply the product correctly. For a small infestation or a follow-up treatment, you could do the work yourself.

If you find an infestation of termites in a door or windowsill, for instance, you could inject a concentrated borate gel (such as JECTA) into small, predrilled holes. You don't have to strip the paint first. The borate will diffuse under the paint film and begin protection immediately, even if the wood is wet. Gel is also good for protecting the bottoms of posts, which are subject more to rot than termites, as long as there's no ground contact.

Where to Use Borate

Let's say the unpainted risers beneath the back porch steps show signs of rot. A glycol-borate mix might be the best bet. Checks and weathering in unpainted wood actually improve penetration. If the wood is wet to the core, the borate moves toward the moisture. If you want to reduce the risk of swarming termites in your attic, you can have the attic rafters, joists, and sheathing treated. The same goes for basements. As long as the sill plates and band joists haven't been painted, liquid borate will provide protection. You can't lose with borate because it's relatively inexpensive. The cost is $95 to $120 per gallon, and you can treat about 800 board feet of wood, the equivalent of 150 2x4s, 8′ long, or the average amount of lumber in an unfinished basement.

If your house is built with balloon framing, you may be able to finesse a paint brush up into the wall cavity by working from the basement. The ideal is to protect all wood within 3′ of ground level. Even so, you should be able to brush or spray liquid borate on the band joists and mud sill. Outdoors, use a garden sprayer and treat the foundation wall and bottom of the siding. Don't go overboard because borate is a nonselective herbicide and toxic to plants.

In a heavy-timber building, such as a log cabin, the volume of preservative required is greater than the surface spraying that will protect a normal home's 2x framing. Treatments that can be brushed on or sprayed (Tim-bor, PeneTreat, Armor-Guard, or Shell-Guard) are the least expensive option, but for maximum penetration of wood that is already showing signs of rot or infestation, you might be better off with the glycol-treatment. Glycol makes the borate soak into dry wood more effectively, and glycol seems to make logs more resistant to termites. This was the treatment the National Park Service chose for totem poles in Alaska. Initially it darkened the wood, but after a few days the glycol volatilized, and the wood returned to its normal color.

Because the ends of logs absorb moisture, it's a good idea to provide an extra dose of medicine beyond brushing or spraying borate. Inserting rods made from concentrated, fused borate (IMPEL Rods) will spread fungicide through the wood's fibers when the moisture content rises above 30 percent—the level at which decayed fungi become active. The borate protection remains in place even if the wood dries out, and it becomes active again if the moisture level rises.

With precautions, borate treatment can even protect wood in contact with the ground. The key is to provide an ongoing source of borate to replenish any that leaches out, to reduce or eliminate any source of oxygen (which is necessary for decay), and to protect the wood from water. One method is to paint gel on the surface of the post and wrap the post in plastic before putting it in the ground. The plastic cuts off the supply of oxygen and will retard decay even if water does reach the post. (Plastic made for this purpose is sold by borate suppliers.) Last, top the post with a zinc or copper cap to prevent water from entering.

Defeating Water Migration

Because borate follows moisture, it's particularly effective against subterranean termites. The insects' mud tubes are moist, and the borate goes right to them. The bad news is that if the wood dries out, the borate dries, and it rises to the wood's surface where it can be washed off by rain. (It may also diffuse into the soil if there's ground contact.) That's why it's important to keep the wood that you've treated from getting wet.

Ambient moisture isn't a problem. Borate can go through unlimited cycles of wetting and drying as long as the moisture remains on the surface of the wood and isn't washed off. In attics it should last indefinitely. Even log homes generally have enough of an overhang to prevent borate from washing away with rain, but if you treat a shake or shingle roof with borate, make sure to follow up with a water repellent. The water repellent and borate product must be compatible. Some glycol-con-

What Is Borate?

Borate is a naturally occurring salt mined in geological saline deposits from Death Valley and Chile. Borate has been used by consumers for decades in the form of laundry additives and boric acid—often spread as a bug killer. The salt is safe enough to use on food preparation surfaces so there is no risk to your family's health.

While borate is not poisonous to mammals, it's toxic to insects and can wipe out whole colonies—an especially important characteristic for termite control. Subterranean drywood termites, the pests threatening houses in the Southern states, the Southwest, and California since the 1940s, have been bad enough. Colonies of a few hundred individuals can do great damage by building mud tubes from nests in the ground to the wood in buildings; however, the voracious Formosan termite—a variety of subterranean termite and a recent import—swarms in colonies called "cartons." Each carton can have a million individuals, and they need no contact with the ground. Wood treated with borate will be guarded from both kinds.

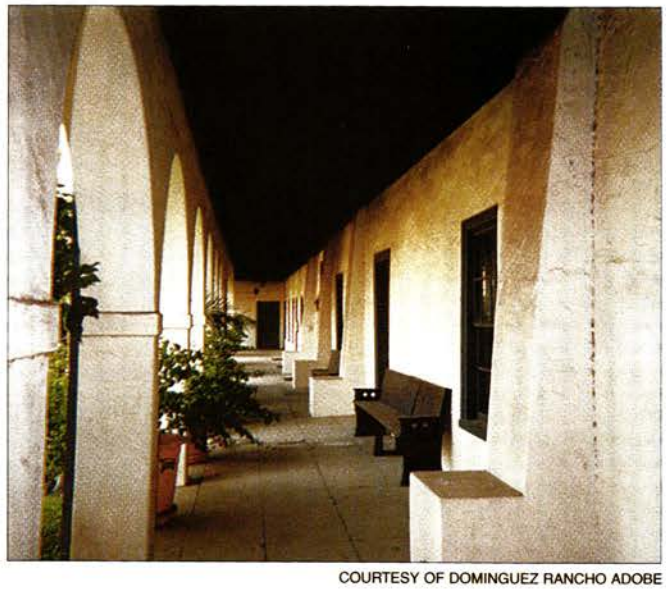
Unlike poison, borate doesn't kill instantly. Instead, termites swallow a small amount of the borate, along with the cellulose they're ingesting, then bring the "food" back and feed it to the others in the colony. Eventually, the borate inhibits enzymes produced in the termites' guts. Researchers call borate a "bait toxicant," and as such, it's in line with the integrated pest management you may be using in your garden.

Borate has been so successful that the Southern Building Code Congress International (the building code body in the South) even says that homes built with borate-treated framing lumber don't need to be ground-poisoned. For the old-house owner, there are many ways to use borate as a preventative or remedial treatment for existing wood.

In its heyday, Borax was a cleaner of cloth diapers and a sponsor of Death Valley Days television.

COURTESY OF SOUTH SHORE EXTERMINATING

Below: When the 1827 Dominguez Rancho Adobe in Carson, California, was expanded from kitchen quarters to a comfortable six-room house and chapel, the builders placed wood beams next to the ground. The placement left them prone to undermining. Left: To halt damage from termites and rot, David Ocampo of South Shore Exterminating treated the floor joists of the Adobe with Bora-Care.



COURTESY OF DOMINGUEZ RANCHO ADOBE

taining products may keep the water repellent from drying properly. Check with suppliers before buying, or do a patch test. (Make sure to wait until the glycol is dry before you apply the repellent.)

The termite problem is so severe in the South and Hawaii that you'll find the future of borate in borate-treated lumber. Two companies that make borate-treated lumber products have retooled nine of their 200 factories, but in the next few years the availability of these materials will spread. Advance Guard dimension lumber is treated with sodium borate, and SmartGuard sheathing, siding, and cellulose insulation is treated with zinc borate, a form of the salt that doesn't diffuse as easily as others. This zinc borate also functions as a flame retardant. Costs run about 30 percent higher than comparable building products.

While you're waiting for the new borate goodies, you can always resort to the old dip-treat method. Set up a section of gutter or a bathtub for the borate solution, then immerse the lumber for three to five minutes. Leave the wood soaking for a week, and the chemicals will penetrate 1″ or more, but you'll have to contend with warping or raised grain. If you're making a repair after borate treatment, remember that borate is a salt, and for your carpentry to last with the wood, you must always use galvanized or stainless steel nails—never aluminum or uncoated nails.

For a list of SUPPLIERS, see page 100.

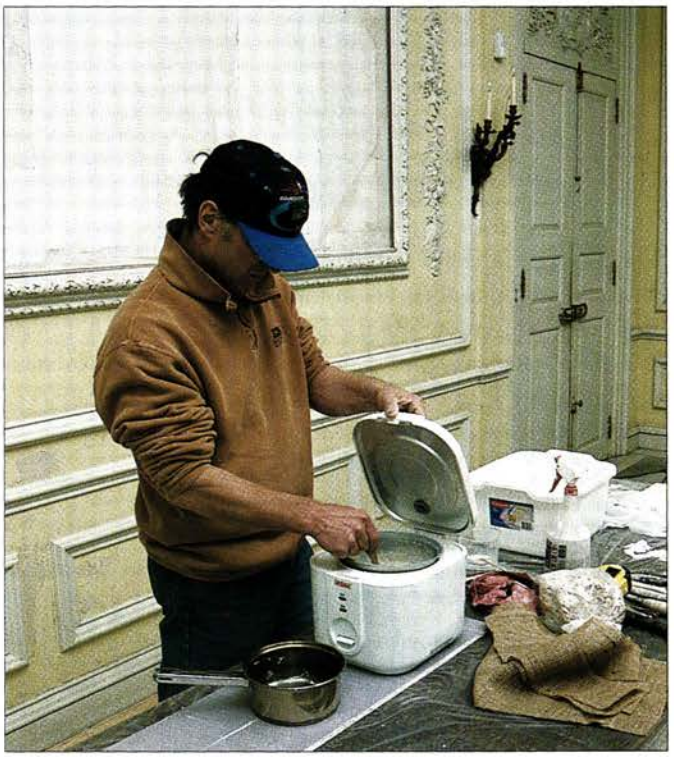
Recently restored (and furnished for a contemporary event) the dining room at The Mount plays up wall panels with a series of decorative plaster garlands—a common Adamesque classical motif and in keeping with the overall architecture of the house.

By Gordon Bock and Jeffrey P. Gulick

Photos By Jon Crispin

In a New Mold

Steps for casting plaster ornament.



Jeff Gulick finds a rice cooker even more ideal than a double boiler for heating agar molding gelatin. Other useful tools are often low-tech and traditional such as artist's knives and rasps.

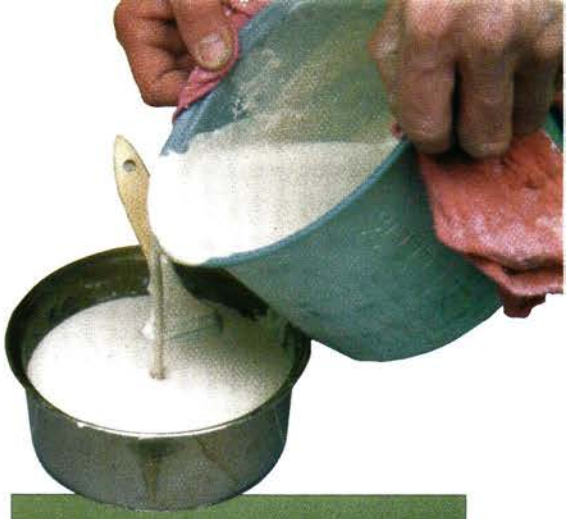
Molds of many kinds have been used for centuries for making interior ornaments from plaster. In new construction, molds make it possible to turn out multiple, identical castings of the same design—a process that is both efficient and necessary where, for instance, the interior architecture requires scores of rosettes marching around a ceiling or a chain of swags ringing a room. Besides being a traditional technique in building restoration, molds have the added advantage of providing an ideal way to faithfully replace and duplicate missing or damaged plaster ornaments after the original source is gone.

An example of this work is the elegant, classically styled dining room at The Mount in Lenox, Massachusetts. When author Edith Wharton completed her

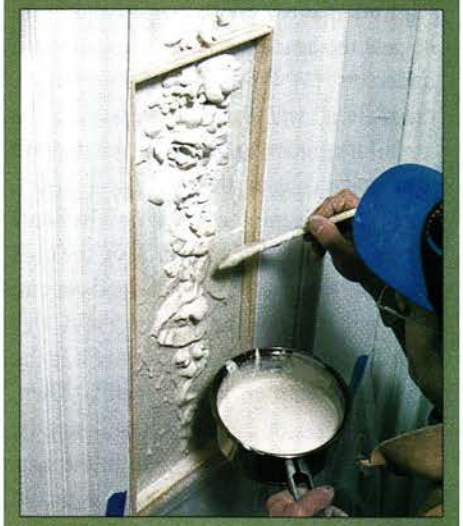
dream house around 1902, the dining room walls were decorated with sculpted plaster garlands designed by Ogden Codman, her architect friend and coauthor of the book *The Decoration of Houses*. Some 80 years of building changes and varied ownerships later, however, little more than ghostly outlines of the garlands remained. When the building's current stewards, Edith Wharton Restoration, Inc., decided to restore the room in 2001, master sculptor and mold maker Jeff Gulick was on hand to help. Here are the techniques he used to mold new decorative hanging garlands, the central theme of the room, from intact originals.

The Plaster Problem

After researching the size and pattern of the dining room garlands, Jeff chose to base the reproductions on the best existing example in the building: a section of Codman-designed garlands of the same scale in an adjacent room. To capture this design, Jeff turned to *moulage*—a French term for the general process of making an impression. Historically, moulage could be made with natural materials such as animal gelatin. For this project Jeff decided to work with agar (also known as agar-agar), a plant gelatin made from seaweed found in Malaysia. Originally popular for making molds for false teeth, agar provides excellent reproduction of detail and great flexibility (it means "sticky jelly" in Malaysian). Jeff chose agar for molding the historic garland not only for its ability to form around all the intricate decorations, but also because the jellylike material sets up quickly—ideal for working on a vertical surface. More important, it is least likely to stick to the plaster and damage delicate features, which is a risk with rubber molding materials. "Agar is used for casting face masks from life for the same reason," says Jeff.



Above: Once prepared, the agar becomes a hot, soupy liquid that is best carried in a pot with a handle. Below: Jeff brushes on the first coat of agar.



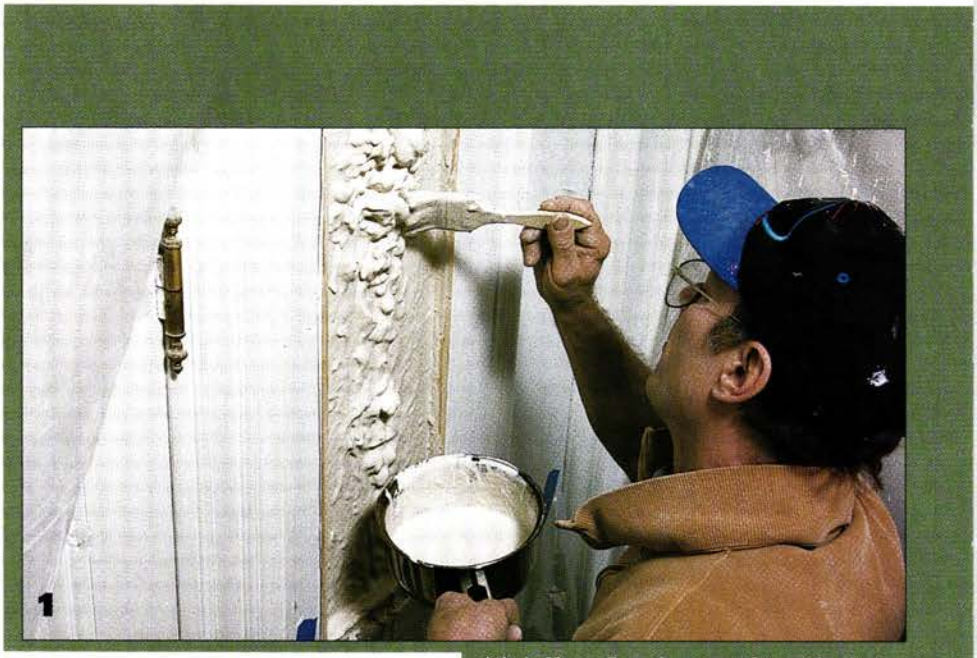
Jeff first cleaned the historic garland of any paint or dirt, then framed it with light strips of wood to divide the ornament from the rest of the series.

Jeff begins by cooking up the agar. To keep from drying out the material, it has to be heated with water in a double boiler. Jeff has previously removed all paint from the garland and cleaned the surface down to the original plaster, but other than this, agar requires no preparation or mold-release agent. "In the old days," says Jeff, "they used to cook up a mixture of wax or paraffin dissolved in turpentine and apply it to the plaster as a mold release." Jeff does, however, build a frame of light lattice around the ornament to define the perimeter and depth of the mold.

Then, while the agar is still warm, he brushes it quickly onto the model garland. Jeff works from the bottom up to make sure he gets the agar into all the crevasses and undercuts. (Working from the top down, the material will skip over recesses in the mold.) It's quick work. Once the plaster and agar make contact, the agar cools, taking only five or six minutes to set up. The hardest part is keeping the material on the high points of the plaster, where it tends to run off. After building up a coat about 1/8" thick, Jeff returns immediately to fill in the deep areas with an artist's spatula. Then, while the rest of the mold is still wet, he dunks a section of cheesecloth in the agar and slaps it over the just-applied layers. He holds the cheescloth in place until the gelatin sets. The cheesecloth adds integrity to the agar and keeps the mold from tearing in the following steps.

At this point the agar will have captured all the carved details of the ornament, but because it is so flexible, it will easily distort and be difficult to handle as a mold. To give the necessary support, Jeff's next step is to create a mother mold on top of the agar. Dipping a length of burlap fabric in a batch of soupy molding plaster, he applies it on top and forms it to the gelatin so that, when the plaster hardens after 20 minutes, it becomes a cradle for the supple gelatin, helping the gelatin retain the correct form and plane.

When the agar and plaster are ready, Jeff removes them from the wall by cleaning away any material spilling over the frame and gently disassembling the frame itself. Working carefully, he wiggles his fingers behind the ornament grouping and frees the agar mold from the plaster. The agar comes off cleanly, bringing with it an exact impression of the original garlands.



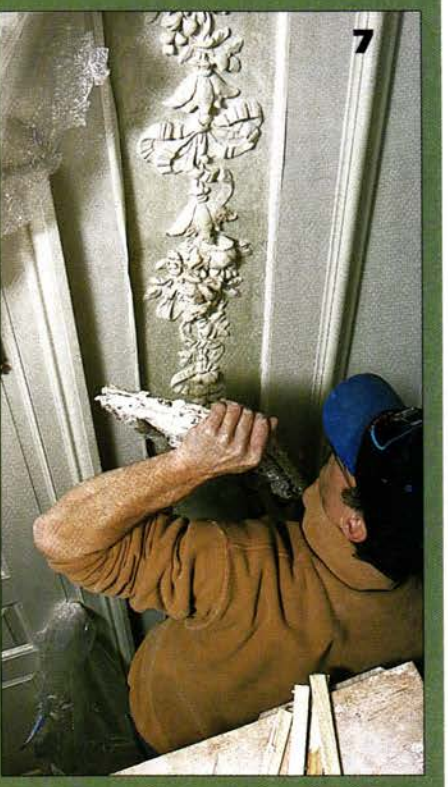
(1) Jeff applies the agar from the bottom up, working quickly as the material starts to cool and gel as soon as it contacts the plaster.

(2) Some of the molding materials run down the frame before they set, so Jeff must trim the perimeter of the frame before he can proceed to the next step.

Casting Around

Jeff's next move is not, as one might expect, to begin producing a batch of replication ornaments, but instead to cast a new original plaster garland from which he will make another mold. (While the agar is ideal for accuracy and gentleness it is not tough enough to last for scores of castings over many years.) For this step Jeff fills the agar mold with #1 molding plaster mixed to a creamy consistency, and submerges pieces of cheesecloth in the delicate areas to add strength to the casting. Jeff chooses molding plaster for this step because it is relatively soft and he can tool it later to clean up details or correct imperfections. Once again, the jellylike agar will separate cleanly from the plaster without his adding any lubricants.

Once he has an original ornament, Jeff is ready to make the final rubber mold that he will use to cast the many pieces needed to re-create the complete garlands. Jeff's first step is to build a wood "dam" system around the new casting so that the rubber won't leak out and the final mold will extend beyond the ornament itself for convenient casting. Working on a table saw, Jeff cuts 2x4 lumber into L-shaped sticks similar to angle irons. These will be placed around the plaster to form a box. When the box is around the casting, Jeff fills in cracks and breaches of any kind with more plaster. "The liquid rubber is very pervasive," he says, "and will immediately run out through any pin holes." Last, he shellacs, then waxes all surfaces of the casting and box to make



(7) When both the agar mold and plaster mother mold are solidified, Jeff pops them off the wall as a single unit.

Immediately after the agar comes a coating of molding plaster (3) to begin the mother mold. After building up the plaster coating (4), Jeff applies plaster-soaked burlap.

(5) While holding the plaster in place as it sets, Jeff begins rolling the edges. The tubes he forms around the perimeter (6) of the mother mold will harden to create a rigid frame.

sure the rubber will separate without problems—going as far as the "belt-and-suspenders" approach of a final spray of silicone release agent. "You want the most perfect surface you can get," he says.

To pour permanent rubber molds like this, Jeff likes a polyurethane rubber product (Polytek 78) because it's inexpensive and easy to use. "Rubber bends; that's the advantage," he says. "The old way to cast ornamental plaster was with solid-piece molds—similar to those used in metal casting." In addition, the finished mold should last 10 years—part of the larger plan for the reproduction ornaments once the room is done.

Jeff switches to Hydrocal plaster reinforced with cheesecloth for casting actual reproduction garlands. While Hydrocal expands a bit more than molding plaster as it cures, it produces a much harder final product, and it assures that delicate details unmold intact, even with the recommended releasing agent. Using this procedure, Jeff goes on to cast the 84 pieces required to complete the missing garlands—each composed of seven separate groupings or pieces.

Final Details

Reproducing an original garland from elsewhere in the building is actually just the beginning of creating the restored dining room garlands. Evidence, such as paint ghosts on the walls, indicates that each garland was actually 9″ longer than any existing examples. Moreover, the overall designs at first glance appear to be identical but actually vary subtly in left and right ver-

(8) With wood strips framing the agar as a dam, Jeff fills the agar mold with molding plaster to begin the first casting of a new garland piece.

(10) Finishing touches complete the plaster pour. As in making the mold, the agar requires no lubricant or release agent for casting.

(9) Using the frame as a guide, Jeff draws a broad knife across the mold to screed the surface of the plaster and give a flat back to the casting.

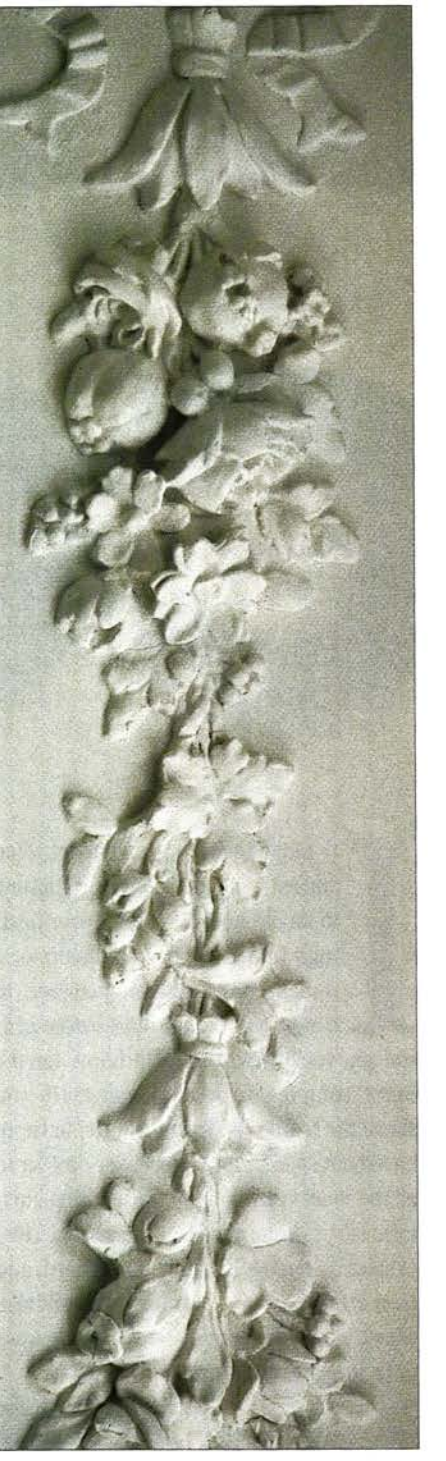
(11) With the plaster set, Jeff begins the process of unmolding the casting. Note how the mother mold helps keep the assembly straight.

sions incorporating, say, a bunch of grapes in a left-hand version, walnuts in the right-hand version. The result is an asymmetrical but balanced pair of ornaments that can be used on either side of a door or in a left-right-left-right motif across a wall. Re-creating this variation, as well as extending the pattern, means Jeff has to borrow new elements (flowers, fruits) of the same visual weight from yet another source. He replicates sections of a similar, and still intact, garland from another room by using the same moulage technique.

Originally, the old ornaments were attached to the wall with molten shellac—a method that allowed the plasterers to secure the various components quickly, but it was a method that may have led to their loss when the bond eventually failed. Jeff chooses to avoid this potential problem a century later by gluing the pieces up with knifeable grade polyester resin, a transparent paste that sticks readily to a vertical surface. After mixing the catalyst, Jeff "butters-up" the back of each ornament, positions it on the wall, and holds it in place until the resin sets. "I mix the catalyst/resin ratio a little on the hot side so it sets up in seven or eight minutes," says Jeff. Once every element of garland is in place, Jeff's last step is to brush the void between casting and wall with a coating of molding plaster followed by a brushing of water. "This is called 'killing the plaster,'" says Jeff. The procedure's purpose is three-fold: 1) to fill in the void behind the ornament for cosmetic reasons, 2) to create a capillary system that joins the wall plaster and the ornament plaster, 3) to take the "heat" out of the ornament's plaster—that is, completing the chemical reaction in the casting so it doesn't crack in the future. The multiple rubber molds will continue to be in active service for many years to come.

(12) It's easy to see the sandwich of materials that need to be carefully separated. A century ago, such an ornament was cast with multiple separate molds for individual details that were held in position by a single large mother mold.

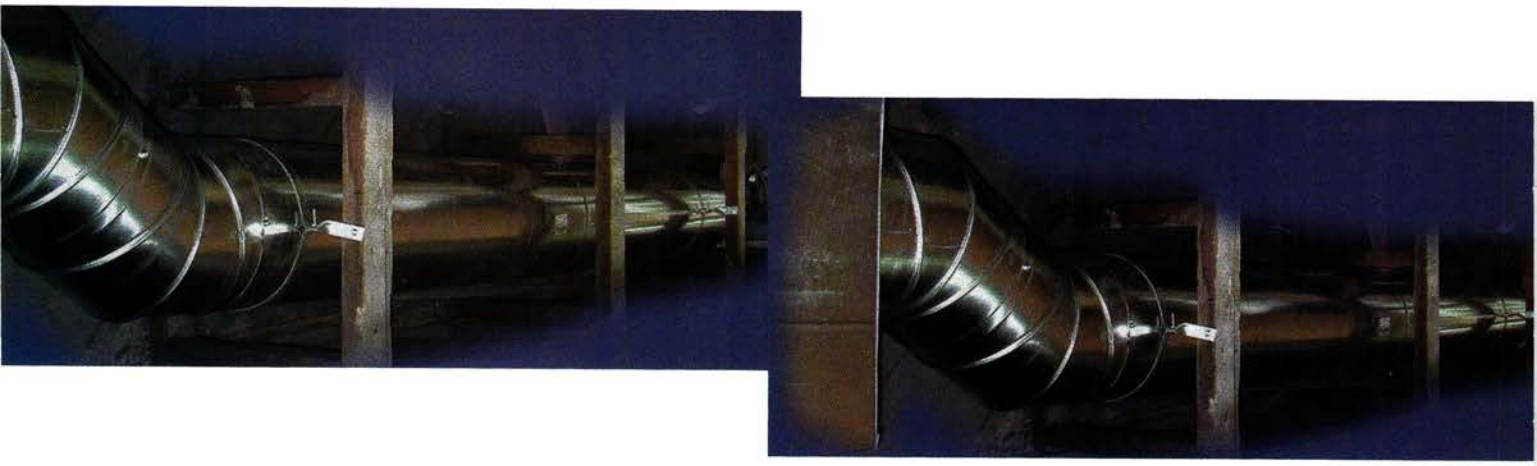
(13) In the last phase, Jeff uses the new plaster garland to create a final polyurethane rubber mold, such as the small one shown here. This mold is filled with the harder Hydrocal plaster and is used to cast scores of pieces needed to decorate the dining room.



Each garland is actually comprised of several groupings of elements, such as fruits or flowers, shafts of wheat, or trailing ribbons. By cleverly borrowing appropriate elements from elsewhere in the building, Jeff varied the new garlands and made them the correct length in accordance with the original design.

"They'll be used in the gift shop for turning out souvenir ornaments—just like the ones in the dining room," says Jeff.

The Mount is open May 3 through November 2. For more information on tour hours call (413) 637-1899 or visit www.edithwharton.org.



Keeping Your COOL

By Marylee MacDonald

It's tough to stay within budget when you're trying to add air conditioning to an old house. Let's say your heating's fine—you have radiators or a radiant floor system; however, to condition a house built before central air, you'll have to find a home for the bulky compressor or air handler. Do you shove the trunks aside in the attic? Take up basement space? Ducts to deliver cool air to all the rooms can chop up the building's historic fabric. Are you willing to sacrifice closet space? Here we'll survey the options, and then we'll show you two historic buildings whose stewards came up with creative ways to tuck in air conditioning.

1940S YORK AIR CONDITIONER/ SMITHSONIAN INSTITUTION MUSEUM OF AMERICAN HISTORY ARCHIVES

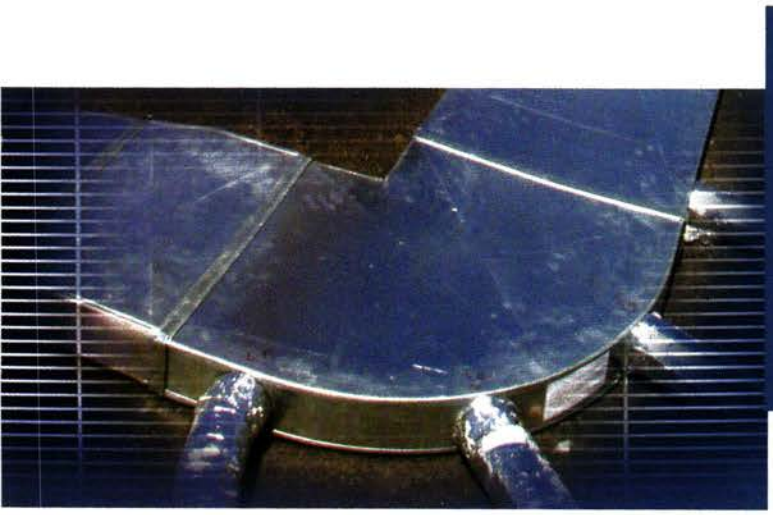
Let's start with the two essential yardsticks of an air conditioning purchase: capacity and efficiency. Cooling capacity should be determined by a contractor and be based on a load analysis using the Air Conditioning Contractors of America Manual J. The contractor might also use a computer program that accounts for the building's particular construction, such as surface areas of exterior walls, insulation levels, window glazing, and air infiltration. At best, old houses have some attic insulation, but the walls are rarely insulated. By today's standards, the windows are loose. That's why there's no off-the-shelf answer or square-foot solution to home air conditioning. Cooling capacity is measured in terms of BTUs or "tons" of cooling (one ton equals 12,000 BTUs). Once you know how much cooling your home needs, you can begin to shop.

Shop Smart

As you compare air conditioners, consider each unit's efficiency rating or Seasonal Energy Efficiency Ratio (SEER), then calculate the payback—that is, the number of years before your investment breaks even. Any air conditioner with a SEER more than 12 will provide reasonable utility bills; however, our vintage buildings with their loose windows, doors, and gaps around baseboards and mouldings, tend to have high levels of infiltration. In humid climates, infiltration brings in significant levels of moisture. The goal of installing central air is to lower the ambient temperature, but even more, to control humidity. Lower humidity may allow you to be comfortable at a higher thermostat setting, which means the compressor won't run as often.

For this reason, premium air-conditioning systems may be the best choice for old houses. Most premium air-conditioning units (15 SEER or above) have two-stage compressors or dual compressors and adjustable speed blowers. This gives you the best humidity control. You can go to a much higher SEER air conditioner and have all the bells and whistles. (Trane's latest model rates 19.5 SEER; Carrier's is a close second.) The capital cost will be higher, but the investment could make sense in climates with long cooling seasons and high electrical rates.

"In Philadelphia, St. Louis, Washington,



Tired of lugging window air conditioners upstairs? Fed up with foam and spacers that never quite fit your window? You can achieve summer comfort in the most humid climates, but there are tradeoffs between price, payback, and aesthetics.

D.C., or the Ohio River Valley," says Jim Crawford, director of Regulatory Affairs at Trane, "you'd love to have air conditioning two weeks a year, and you could enjoy it three to five months. But in Florida or Texas, you need it nine or ten months a year."

Air conditioners either come with an energy guide label, or your dealer will be able to provide you with the information. The label allows you to compare the equipment to similar systems on the market, and it shows you how to check the cooling days per year before calculating the payback on your capital investment. The payback will be different if you only turn on your air conditioning two weeks a year, compared to nine months. As with any major investment, you should not only consider your comfort, but also the value your investment would bring if spent elsewhere, such as on a kitchen or bath upgrade.

Lining up Your Ducts

You can install conventional ducts for a central-air system in homes built without them if you're willing to sacrifice closet space and box in corners of rooms. The

AMY WYSOCKI / COURTESY OF FRANK LLOYD WRIGHT PERSEVERATION TRUST

Sensitively retrofitting an old house with air conditioning often relies on creative use of old service spaces. At Robie House, Robert Armagast of James H. Anderson, Inc., points to new duct work installed in the sub-floor area once held hidden radiators, part of the original mechanical system that also served the billiard and play rooms. The original grille (bottom of photo) is about go back on.

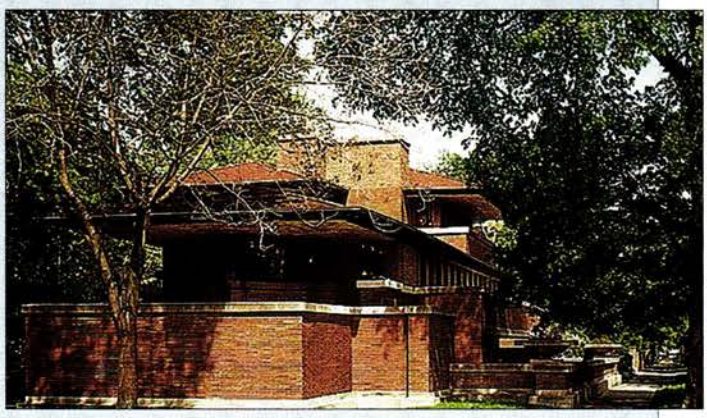
ROBIE HOUSE

The ongoing restoration of the 1910 Robie House in Hyde Park, Illinois, has recently included upgrading the mechanical systems, according to Karen Sweeney, architect with The Frank Lloyd Wright Preservation Trust. As Wright designed it, the house took advantage of passive cooling: large roof overhangs, natural ventilation of art-glass windows, and an attic hatch that drew breezes from the shady ground floor up through the living quarters. Now, with the latent heat load of summer visitors (hot bodies streaming through, doors opening), the managers of Robie House have to provide for visitor comfort. Curators also didn't want the wood veneer on Wright's furniture to delaminate, and they needed a better climate-control system to prevent fluctuations in temperature and humidity. That's important because much of the original furniture, if returned to the house, will be on loan from museums.

"Our system is designed to slowly change the temperature and humidity between summer and winter periods, providing the optimum environment for our collection, the building, and visitors," says Sweeney.

The building already had a fan-coil cooling system installed by a previous owner. Though it's more expensive than residential central air, during periods of high humidity, the fan-coil system permits reduced air flow for better humidity control. Fan-coils have a "cooling" coil supplied with cold water from a chiller. The chilled water is created at a remote building chiller.

There were fan-coil units inside most of the radiator cabinets, but they were in bad shape and constantly broke down. The system now has four new pipes (supply and return for cooling and heating) to all-new air handlers and fan-coil units. "We run the heating and cooling systems simultaneously. That's what it takes for the tight temperature and humidity levels we're trying to maintain," says Sweeney. They also have steam humidifiers that boost humidity when needed. A computer controls the climate management system.



HENDRICH BLESSING/ ALL PHOTOS THIS PAGE COURTESY OF FRANK LLOYD WRIGHT PRESERVATION TRUST

Robie House designed by Frank Lloyd Wright for manufacturer and ardent technophile Frederick C. Robie, incorporated many of the latest architectural and mechanical innovations of its day when completed in 1910.

AMY WYSOCKI

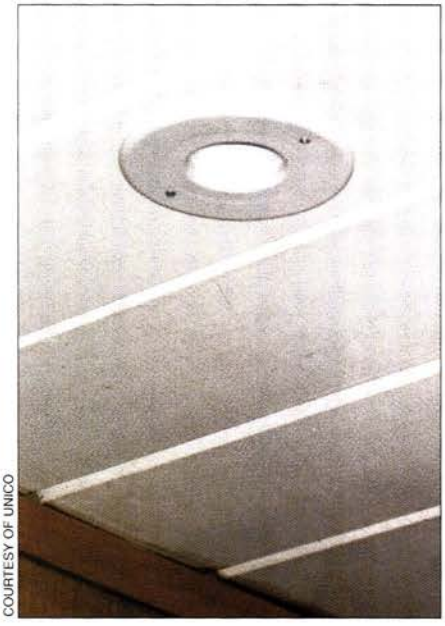
In the playroom, newly installed air-supply diffusers just below the ceiling hide behind original wood trim that was cut back at a 45 degrees, sealed, and reinstalled. (Plywood protects windows during exterior restoration.)

AMY WYSOCKI

The space below the planters on the top level of the house was used to provide mechanical ventilation to the attic. (Ridge vents were impractical on the low-pitch roof.) The house originally had water piped to planters, which were an integral part of the building design.

Right: A mini-duct system (Unico) offered a solution for air conditioning 1950s ranch-style Eichler houses in California. Main trunks on the roof feed the smaller ducts that are snaked in the wall stud bays.

COURTESY OF UNICO



COURTESY OF UNICO

The exhaust port of a typical mini-duct installation is placed on the ceiling and colored to match the surrounding finish. Though the port is visually unobtrusive, the high-velocity air output can be noticeable if positioned without forethought.

basic installation could cost less than more specialized systems, but the final project may run more by the time you're finished replastering and redecorating. When there's no space to spare, your alternative might be a system that reduces or eliminates the ducting.

Marek Mroz of American Vintage Home, Inc., in Wilmette, Illinois, prefers to use 3″ mini-ducts (manufactured by Unico or SpacePak). Mini-duct systems send high-velocity air through small, round ducts that can be snaked through walls or between floor joists. Although a mini-duct system is unobtrusive when installed, the mini-ducts are also much smaller in cross section than standard forced-air ducts; and because of their size, they can only put out sufficient air to adequately cool a room by spitting it out fast. Therefore, you need to tuck them into the corners of a room and not above chairs where you'll be sitting.

In Chicago's suburbs, where it's not only freezing in winter but humid in summer, a typical old house requires four to five tons of cooling (five tons is the maximum a single system can cool). For three-storey homes, Mroz says he'll install two mini-duct systems that cool the upper two floors with a four-ton system and the bottom two floors with a two-ton. "This gives you the option of running the upstairs alone," he says. Of course, this affects cost. A single system costs $12,000 to $16,000, but two systems still doesn't quite double the cost: $15,000 for the upper and $12,000 for the lower.

If you have a solid masonry building (all brick or concrete block) and no attic or closet space to house the mini-duct's air handler, you could also think about a ductless system. Mroz says these are also a good choice for a third-floor attic, which is typically finished as a playroom or office. "The third floor heats up quicker, and the thermostat on a lower floor may not even sense that there's a need for cooling," he says. With the noise of the compressor outside the house and wall- or ceiling-mounted "evaporator" unit inside, the ductless air-conditioning units are quieter than the average window air conditioner, thanks to manufacturers (Mitsubishi, Sanyo, and others) that pay close attention to fan noise. The evaporators require a conduit-sized line installed on the outside of the house, but that can be tucked into a jog or run up the back side of the building.

The main problem, according to Mroz, is the evaporator unit's decidedly officelike appearance inside. The evaporator's modern housing can't be covered up without blocking air flow. Also, the equipment isn't cheap. Two tons of cooling—enough for one large room—costs approximately $5,000. Are you thinking wistfully about your much-maligned (and cheap) window air conditioner?

You can eliminate the visual blight that

1950S CARRIER AIR CONDITIONING UNIT/ SMITHSONIAN INSTITUTION MUSEUM OF AMERICAN HISTORY ARCHIVES

CRAFTSMAN FARMS

For the past decade, visitors to the Stickley Museum at Craftsman Farms have frozen in the winter and sweated in the summer. Designed, built, and furnished by Arts & Crafts pioneer Gustav Stickley as his residence, this log house is constructed of actual chestnut logs on the first floor, with wood framing on the second. Four fireplaces heated the building until the second owners, the Farnys, installed radiators around 1917. An oil-fired, steam boiler delivered heat, but provided neither comfort for the public nor a stable environment for the building and collections. With no dehumidification, the massive timbers retained moisture, creating dew points in the center of logs. This situation did not bode well for the long-term preservation of the only house Stickley built for his own use.

The building's temperature and humidity levels vary, so the engineering team designing the new HVAC system put in four zones to individually control the porch, first floor, second floor, and kitchen. A natural gas, forced-air heating system with direct expansion cooling provides year-round climate control along with humidification and air filtration.

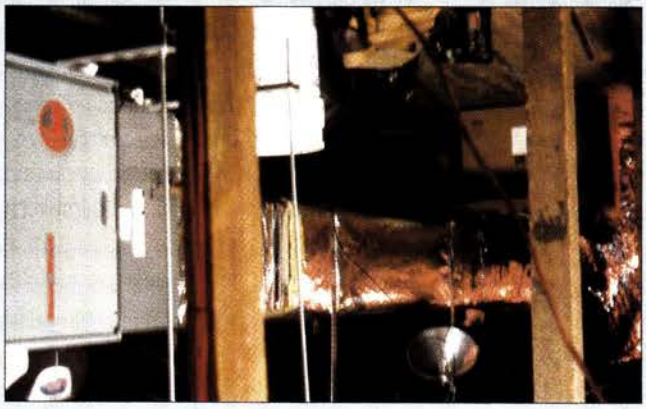
Installing duct work in this unorthodox building proved to be a challenge. The solution? Think creatively. Ducts servicing the first floor were installed in the basement, along with the furnace for that zone. Ducts servicing the second floor ran from the attic down, using closets and two crawl spaces along the front and rear of the building. The two furnaces for these zones were positioned in the attic. The kitchen ducts were fed from the kitchen attic, with the furnace positioned in the former icebox chamber from the turn-of-the-last-century refrigerator. Vents and returns were carefully positioned behind ceiling beams, minimizing their visual impact in rooms that come closer every year to their 1912 appearance.

—Beth Ann McPherson, curator at Craftsman Farms

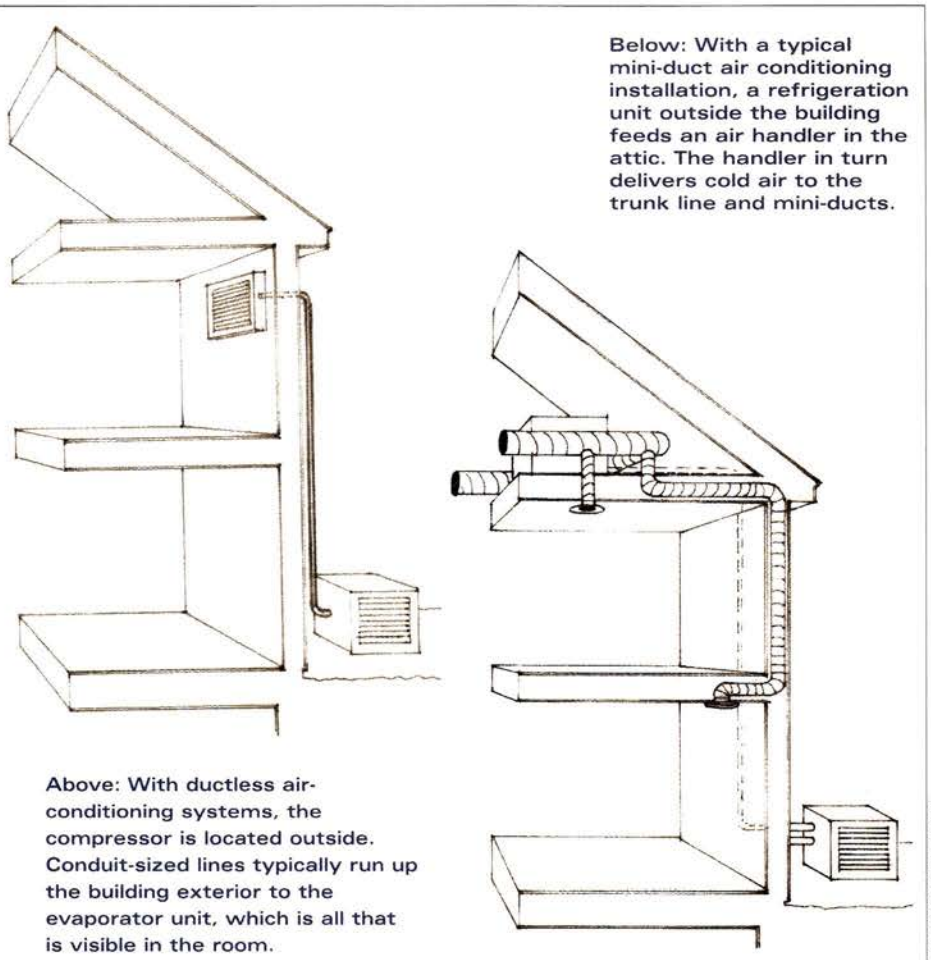
PHOTOS THIS PAGE COURTESY OF CRAFTSMAN FARMS

At Craftsman Farms, Gustav Stickley's log residence, the living room vents and returns for the forced-air HVAC were carefully positioned behind beams to minimize the visual impact on the museum visitor.

Solid log walls did not offer a wealth of voids and spaces to hide equipment, but thinking creatively presented other options. The furnace for the kitchen zone was located in the historic icebox to conserve space.



The former heating system's radiators and pipes had to be removed from the building before adding the four-zone heating and cooling system. Ductwork and furnaces for the second floor and porch were installed in the attic.



Below: With a typical mini-duct air conditioning installation, a refrigeration unit outside the building feeds an air handler in the attic. The handler in turn delivers cold air to the trunk line and mini-ducts.

Above: With ductless air-conditioning systems, the compressor is located outside. Conduit-sized lines typically run up the building exterior to the evaporator unit, which is all that is visible in the room.

ILLUSTRATIONS ROB LEANNA

comes from window air conditioners and provide whole-house cooling with through-the-wall air conditioners. This is the cheapest option. Models that provide up to 12,000 BTUs of cooling run on 110V service and cost about $500, plus installation. You can find units that run on 220V that provide 22,000 BTUs of cooling. These cost $700 to $900. (Compare that price to the two-ton ductless air-conditioning unit.) Models with higher energy efficiency ratings also have quieter fans and remote controls. According to Mroz, "Carrier and Trane are making units that are pretty quiet. The only drawback is that your room may look like a motel, and you'll have the yearly maintenance of covering up the exterior grille." At least the grille would be flush with the façade, and not projecting like a window unit. Then again, you're cutting holes in your house.

1940S YORK AIR CONDITIONER / SMITHSONIAN INSTITUTION MUSEUM OF AMERICAN HISTORY ARCHIVES

If you still can't decide between a mini-duct system and a ductless alternative, picture how the product will look and sound inside and outside the house. Make sure you compare expenses, both capital costs and operating costs. In the interests of preservation, it's easy to buy more air conditioning than you need, but it's also easy to feel some buyer's remorse when you're staring at the modern face of an appliance in your period-decorated room and thinking the two, somehow, don't go together.

Contributing editor ***Marylee MacDonald*** *is coauthor, with Seichi Konzo, of* The Quiet Indoor Revolution: A History of Home Heating and Cooling *(ISBN 1-881016-00-5, available from the Building Research Council, 1 East St. Mary's Road, Champaign, IL 60820).*

MARYLEE MACDONALD

Through-the-wall systems can't totally hide the equipment, but they do minimize installation and cost, while keeping air conditioning out of old-house windows.

For a list of SUPPLIERS, see page 100.

Looking beyond layers of soot and the clatter of nearby light rail, an Ohio couple snagged a prize in prestigious Shaker Heights.

Learning that their Bloodgood Tuttle-designed house came with original blueprints was a huge plus for Stephanie and Rick Mohar.

By Barbara Payne
Photos by Greg Hildebrandt

Bloody Good Architecture

After eight months of traipsing through some 30 potential homes, nothing had quite clicked for Stephanie and Rick Mohar. They knew only one thing: Their eventual choice would be in Shaker Heights, the Cleveland suburb known internationally as a planned "garden city" of architect-designed houses in the English country tradition, from mansions to duplexes. They loved its winding streets, mature trees, and man-made lakes, the diversity of its residents, and its proximity to cultural and business districts.

Then one morning Stephanie got a call at the bank where she works as a training manager. A house by Bloodgood Tuttle—one of Shaker Heights best-known architects—had just come on the market. Yet the place was on a corner next to the rapid transit line, and she wasn't sure if the convenience would make up for the sound of trains going by almost 18 hours a day.

But the exterior, though blackened and battered with age, intrigued her. Beyond an arch over the driveway was an attached garage—rare for Shaker homes. Inside, the wealth of details began to seduce her. She phoned Rick, a mechanical contractor and HVAC company vice president, to meet her there after work.

When Rick walked into the modified-octagon foyer—a Tuttle signature—he marveled that he could see so much at once: sunken living room off one side, book room with fireplace off another, half-timbered dining room with Gothic-arched windows off yet another. "We felt like we'd walked into a well laid-out museum," he recalls. In the living room was plaster coving with a grapevine motif and a fireplace made from a piece of stone. Every window was leaded glass; many had stained-glass medallions.

The octagonal foyer, a Tuttle trademark, offers views into several rooms at once.

Exterior walls were black from pollution and cracked by weather (above). Treatment included power washing, parging, mortaring, and re-creating decorative plasterwork above the door from an original mold (left).

At 3,400 square feet the house was a third bigger than others they'd seen, and the asking price was $60,000 less. They climbed the two staircases and discovered the Prohibition-era liquor closet concealed in a dining room wall (another Tuttle hallmark). When they learned the house came with a full set of original blueprints, it was all over but the signing. The Mohars took possession four days before Christmas 1996. Rick immediately set up a television in the master bedroom so he could paint while watching the Rose Bowl.

That bleak February, Rick attacked the even bleaker book room. The ceiling leaked, and ripping out ugly bookshelves on one end uncovered damaged, discolored flooring. Layers of red paint slathered on the walls took two years to remove—sometimes using a dental scraper—which finally revealed the chestnut paneling described in the blueprints.

Calling in Reinforcements

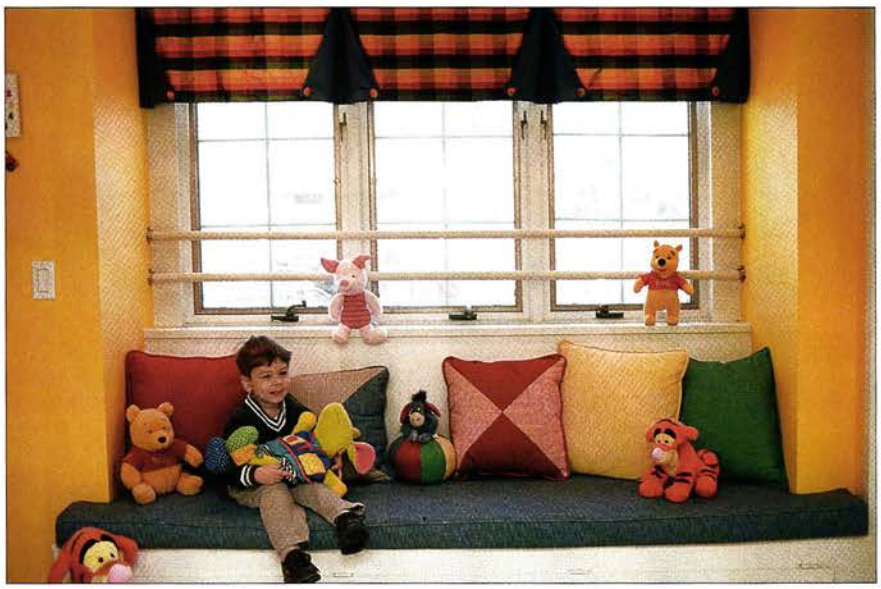
When the grim Ohio weather finally broke, Rick took on the maze of ivy covering the outside, some with stems thick as a man's calf. That gone, the Mohars could see the weather damage and called in Hruby Brothers Restoration, which rescues churches and homes in the area.

First the Hruby team pressure-washed the walls. The ivy's sticky little "pads" had to be scraped off by hand. Next they used a heavy-duty commercial cleaner to get out carbon staining built up by pollution.

To attain the overlapping waves of texture—another Tuttle specialty originally achieved with wooden spoons soaked in water—the team used a polymer designed for overhead and vertical patching. Because the surface was uneven, they parged (mortar coated) it in multiple 1/4″ layers to bring it back to plumb. For the mortar, they obtained sand from the same source used in 1920s Shaker homes—a coarse aggregate from nearby Lake Erie Islands that contains tiny pieces of ore and shells.

Decorative plasterwork surrounding the front door and forming the lintel over a second-floor window had crumbled under years of Midwest weather. An ad in Old-House Journal led the Mohars to Fischer & Jirouch, a Cleveland-based firm that coincidentally had designed the lintel and could provide the original mold.

The Mohars weren't always as lucky in locating skilled help. Wood-shingle experts are easier to find in Shaker Heights than



The former maid's quarters were redecorated with a Pooh theme for baby Andrew, now 3 (above). In the sunken living room (right), plaster coving is embellished with a grapevine motif.

other places because there is so much call for the work, but those with the skill to restore their roof were always too busy treating existing roofs. They finally settled for textured asphalt with a wood look.

A Little Addition

Exterior work came to a halt in 1999 when Stephanie discovered she was expecting. Heated discussions of which room would be the baby's replaced the landscaping projects. Dad wanted the one facing the street designated the nursery on the blueprints; Mom preferred the former maid's quarters because the attached bath would be handy for nighttime potty stops.

Mom won; Dad got to do the painting. When an artist wanted $2,000 to create the ultra-large Pooh graphics they envisioned, Rick learned to project images from coloring books, tracing their outlines and copying colors from a storybook.

Three years later with son Andrew in preschool, restoration has kicked back to life, not all of it aesthetic. Andrew's bathroom required new plumbing, and when inspectors cited the stone front porch for damaged and missing tuckpointing, Rick learned to rebuild steps and remortar.

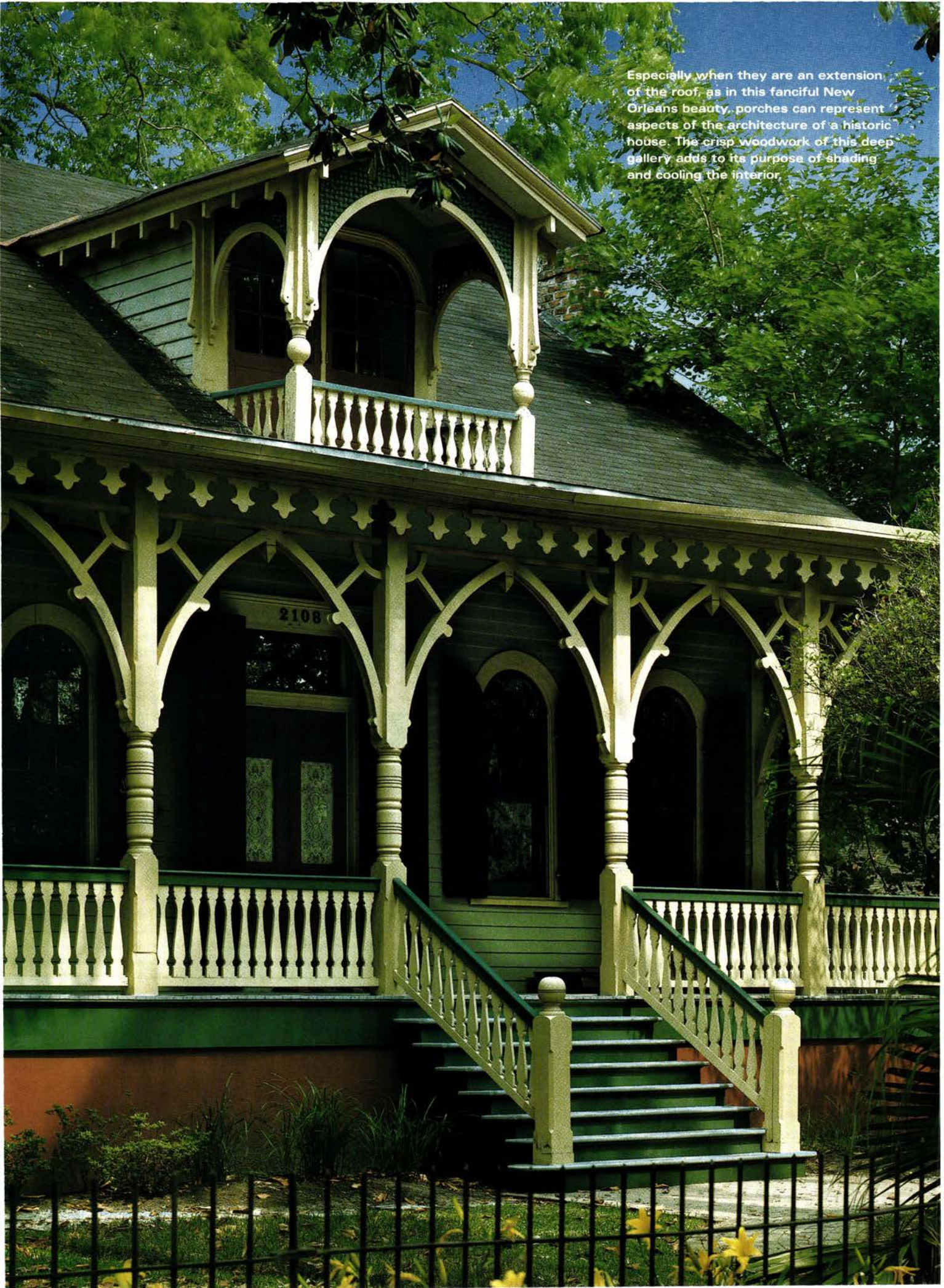
In the kitchen, blond maple flooring has replaced linoleum topped with asphalt squares, and the X-patterned ceramic tile on the counter will give way to Corian. To match the landscape to the house, they plan to set tightly clipped boxwoods near the walls and replace the deck with a stone patio.

What about the train noise? "What noise?" says Stephanie. "We don't hear it at all anymore." She loves to walk out the front door and take 50 steps to the train downtown to work.

***Barbara Payne** is a former 18-year owner of a Shaker Heights two-family Tudor.*

It took two years of scraping away red paint to reveal the chestnut paneling in the book room, which also had a damaged floor and ceiling.

Every window has leaded glass, but many have stained-glass medallion inserts.



Especially when they are an extension of the roof, as in this fanciful New Orleans beauty, porches can represent aspects of the architecture of a historic house. The crisp woodwork of this deep gallery adds to its purpose of shading and cooling the interior.

BRIAN VANDEN BRINK

Porches

By James C. Massey and Shirley Maxwell

An architectural tour of a favorite old-house feature.

JAMES C. MASSEY

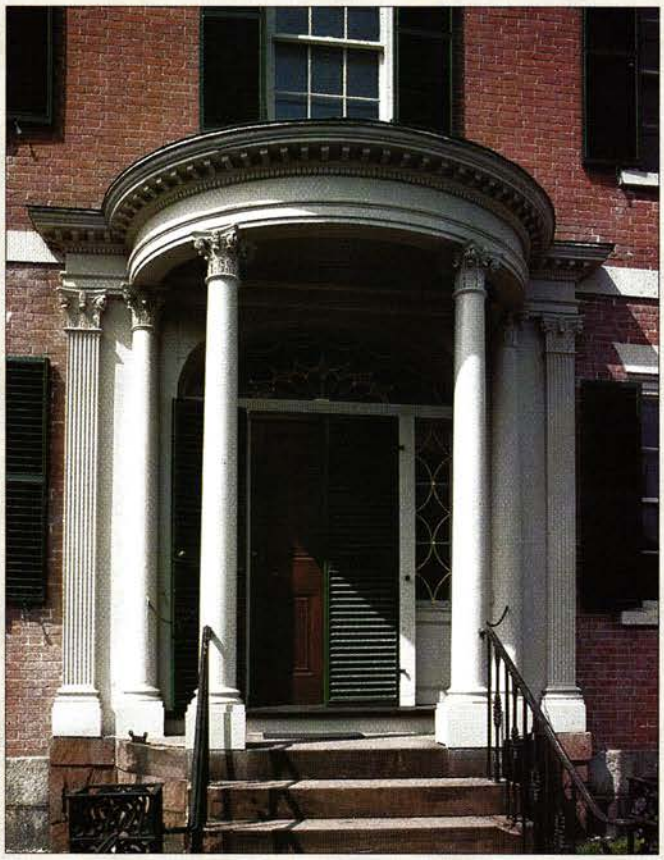
The point of origin for countless classically styled porches is the ancient portico. This striking Greek Revival example in Madison, Indiana, has a with full-width pediment and double columns but is one-storey instead of the typical two.

There's something so American about the idea of a porch. Not about the word itself, of course, which has followed a long etymological trail from the Latin *porta* (an entrance or gate) through the Middle English *porche* to our own porch. Not even about the structure, which, goodness knows, has been around in so many cultures in so many guises for so many centuries that it would be presumptuous to pretend it's ours alone.

No, what seems so essentially American is the idea of "porch" as it drifts through the mind, trailing its signature perfume—a pervasive blend of summer heat, sweet boredom, and community.

JAMES C. MASSEY

Small but imposing entry porches are more common on Italianate houses than large porches. This elaborate Perry, Ohio, version sports the requisite rectangular roof and square posts with chamfered edges.



JAMES C. MASSEY

Perhaps the perfect Federal entry porch fronts the 1805 Gardner-Pingree House in Salem, Massachusetts. The sublime proportion of columns and circular roof are the work of architect Samuel McIntire.

And that's only the front porch. What about the back porch, where the ice cream-to-be waits in its frigid, salty bath to morph into heaven in a frosted bowl under the proper application of muscle by a bunch of willing children?

Nostalgia aside, America has had many kinds of porches. Some of the earliest houses in the New World had medieval, enclosed multistorey entrance/stair towers projecting from the main block of the building—those rooms were porches. Later, in the Georgian and Federal periods, there were formal entrance porches, usually small structures appended to the front of the house and having separate roofs supported by classical columns, often with pediments, which marked the main entrances. The Dutch in New Jersey had long front porches, and the Pennsylvania Germans cherished their little roofless *stoeps*, or stoops (or steps). The French in New Orleans enjoyed the sophistication of two- or even three-storey roofed galleries—porches—stretching across the fronts of their houses. The Gulf Coast and Mississippi Valley Creole culture delighted in front porches that nestled under the deep pyramidal main roofs of their houses. In the classical Greek Revival era, there were arcaded loggias (porches, again) with grand columns where one might relax or indulge in a gentle stroll. There were also open balconies where the air and the view could be enjoyed in relative privacy. Monumental porticos, as those Neoclassical porches with two-storey-high columns are called, were of little worth in terms of shade from the summer sun or shelter from cold winds. They were nonetheless pleasant places to sit or walk about. They were also wonderfully effective ways of advertising the wealth and social importance of the homeowner.

However, it was the Victorians who brought us the full essence of porchness. From small but elaborate entrance porches in the Stick or Eastlake or Gothic Revival style, to equally elaborate side porches, to the large sitting porches in Queen Anne or Colonial Revival style, the Victorians made the porch the warm-weather heart of the home, beating as it were for all to see on the

Builders and architects took the Southern concept of a gallery—a warm climate, open porch spanning one or more sides of the building—and stacked it to produce the iconic double porches of New Orleans.

PAUL ROCHELEAU

Porches became profuse with the Victorian verandah. Note how the one on this extended Queen Anne rambles on through two pediments (one over the steps) and several changes in detailing and direction as it wraps the façade.

KENNETH NAVERSEN

Service porches typically stress function over flair, but they can also continue details like balustrades or brackets from the front of the building.

JAMES C. MASSEY

KENNETH NAVERSEN

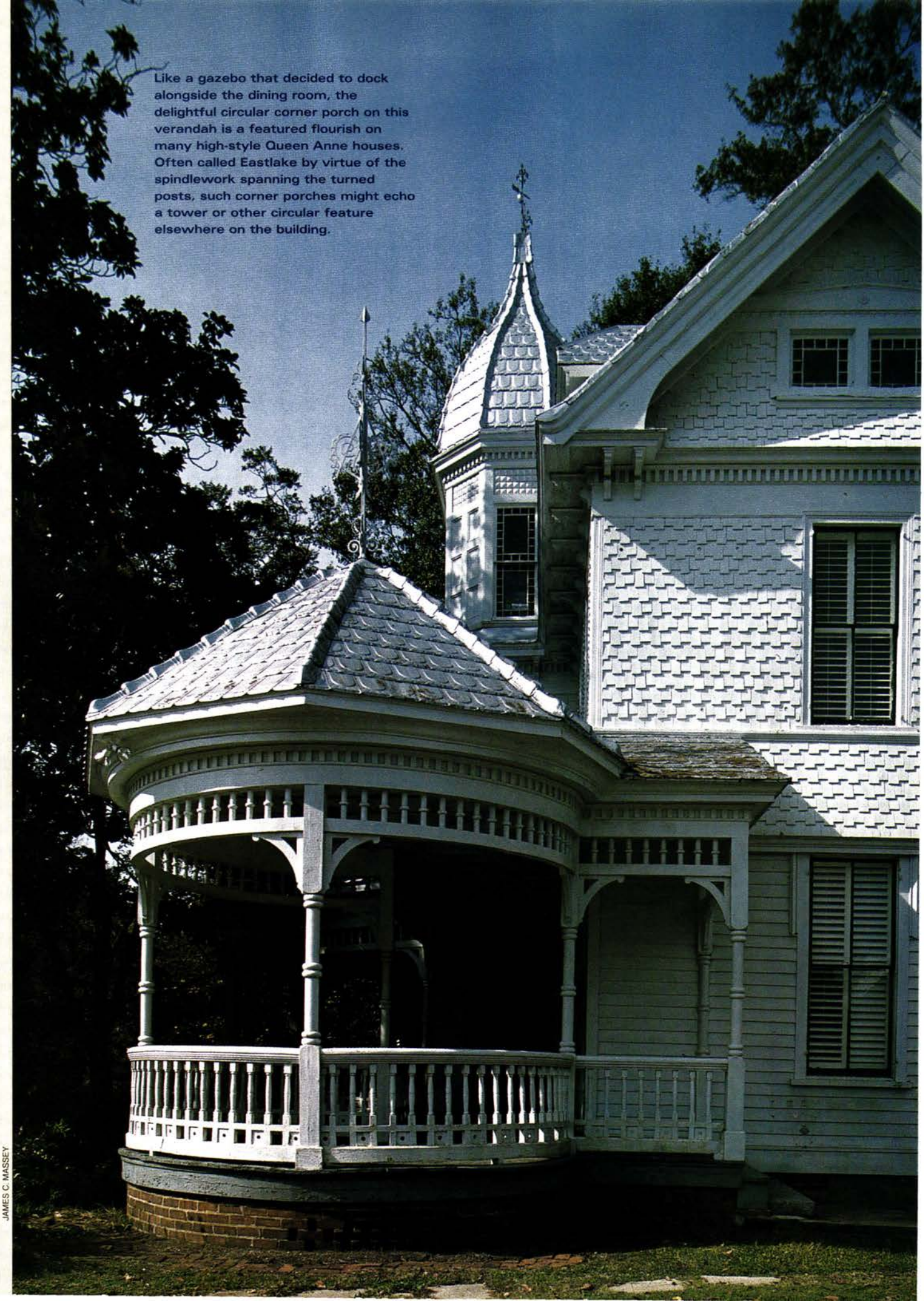
This splendid full-width verandah is on an Italianate house in Flemington, New Jersey. The double columns and bold roof brackets are textbook details of that style in the 1870s and contrast with the relatively plain brick façade. The large, boxy post bases are typical as well.

front of the house. It was at this period that the term "verandah" entered the vocabulary of the ordinary family—a fancy name, but a porch indeed. The verandah often wrapped around one or both sides as well as across the front of the house—thus becoming, believe it or not, a wraparound porch. Double swings and hanging ferns and wicker furniture became standard verandah accoutrements, the better for Victorian maidens to loll gracefully about on for the benefit of their admiring swains.

During the Victorian era, as well, the bower-like rounded gazebo or summerhouse, either attached at an end of the front porch or freestanding, was an airy elaboration of the porch idea.

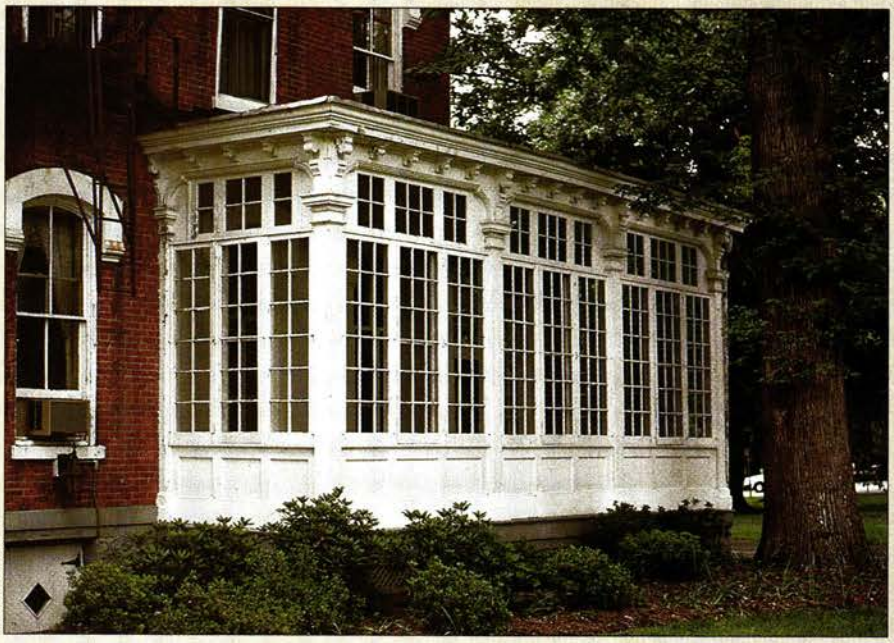
But Victorians were practical people too, and the number of service porches along the back or sides of the house proliferated in Victorian times. These modestly sized, utilitarian, covered outdoor spaces were where the new-fangled icebox could sit in the shade and drip without damaging the wooden floors of the kitchen, where washtubs could be used and stored, where deliverymen could bring the eggs, milk, and ice, where tools could be sharpened, and where hands could be washed and boots scraped before entering the house for dinner.

At some point after the Civil War, the notion of a relationship between cool, fresh air, and good health emerged. The connection remained lodged in the American psyche well into the 20th century. It didn't seem healthy to sleep in rooms afflicted by stale,



Like a gazebo that decided to dock alongside the dining room, the delightful circular corner porch on this verandah is a featured flourish on many high-style Queen Anne houses. Often called Eastlake by virtue of the spindlework spanning the turned posts, such corner porches might echo a tower or other circular feature elsewhere on the building.

JAMES C. MASSEY



JAMES C. MASSEY

While enclosed porches are most often thought of as appearing on one side of early 20th-century Colonial Revival houses—especially as mini-wings balancing an attached garage—they have earlier precedents, such as this example on an 1869 Italianate building.

germ-laden indoor air, even in cold or wet weather. Thus entered the sleeping porch, open—at least from waist-level upward—to the elements. For privacy's sake, sleeping porches were almost always located on the backs or sides of houses, and, since most houses had more than one potential occupant, there was often more than one sleeping porch per house. Often though, a single porch was intended to sleep the whole family. Sleeping porches were hallmarks of the early 20th-century Arts & Crafts-style house. Later versions from the 1920s were screened or given walls made almost entirely of operable windows, which encouraged air circulation.

At the turn of the last century, the largest and most formal Beaux-Arts-style houses often went back to treating porches as impressive entrances rather than informal living areas. Loggias and porticos reappeared. Both Victorian and Beaux-Arts houses were likely to acknowledge the importance of wheeled transportation by incorporating porte-cocheres (entrance porches for coaches) to accommodate the vehicles of both visitors and family.

The bungalow also appeared in the early 20th century. These smallish informal houses were defined by their cavernous porches, which were usually deep and gable-roofed, and they often sported sleeping porches as well. Both the bungalow and the Arts & Crafts house had a strong orientation to the outdoors, and this led to an affinity for the pergola, an open structure that admitted light and air while providing broken shade and a place for vines to climb.

The craze for the simplified Colonial Revival that typified the 1920s–50s house had a withering impact on the front porch, which virtually disappeared from the severely flat façades of the era. However, Colonial Revivalists happily adopted the lateral side wing for screened porches and enclosed sun porches, which could easily mimic the symmetrical flankers of the colonial era.

Meantime, the social activities of the old front porch were frequently co-opted by a screened or glassed-in rear porch, or by a pergola, patio, or terrace overlooking the backyard. This change in venue suited the less formal nature of social life and also may have signaled a less community-oriented approach to neighborhood life in the automobile age.

Post-World War II houses often did away with porches except, perhaps, for a narrow concrete slab at the front of the house and a more ample masonry patio at the rear. In place of the formal porte-cochere, these houses had a carport, which could also serve as a roofed seating area or storage space. A useful variation of the porch during this era of lowered square-footage was the "Florida room" (sometimes also called a sun porch), an informal, window-walled second living room, usually located at the rear of the house. Even more

JAMES C. MASSEY

As with much else, Arts & Crafts houses gave new form to porches. There's no missing the extensive, vine-covered pergola porch spanning the front of this house in St. Davids, Pennsylvania, but look again and it's clear there's a screened sleeping porch extending from the upper left corner.

recently, of course, the 1950s and '60s patio has been mostly superseded by raised wooden decks.

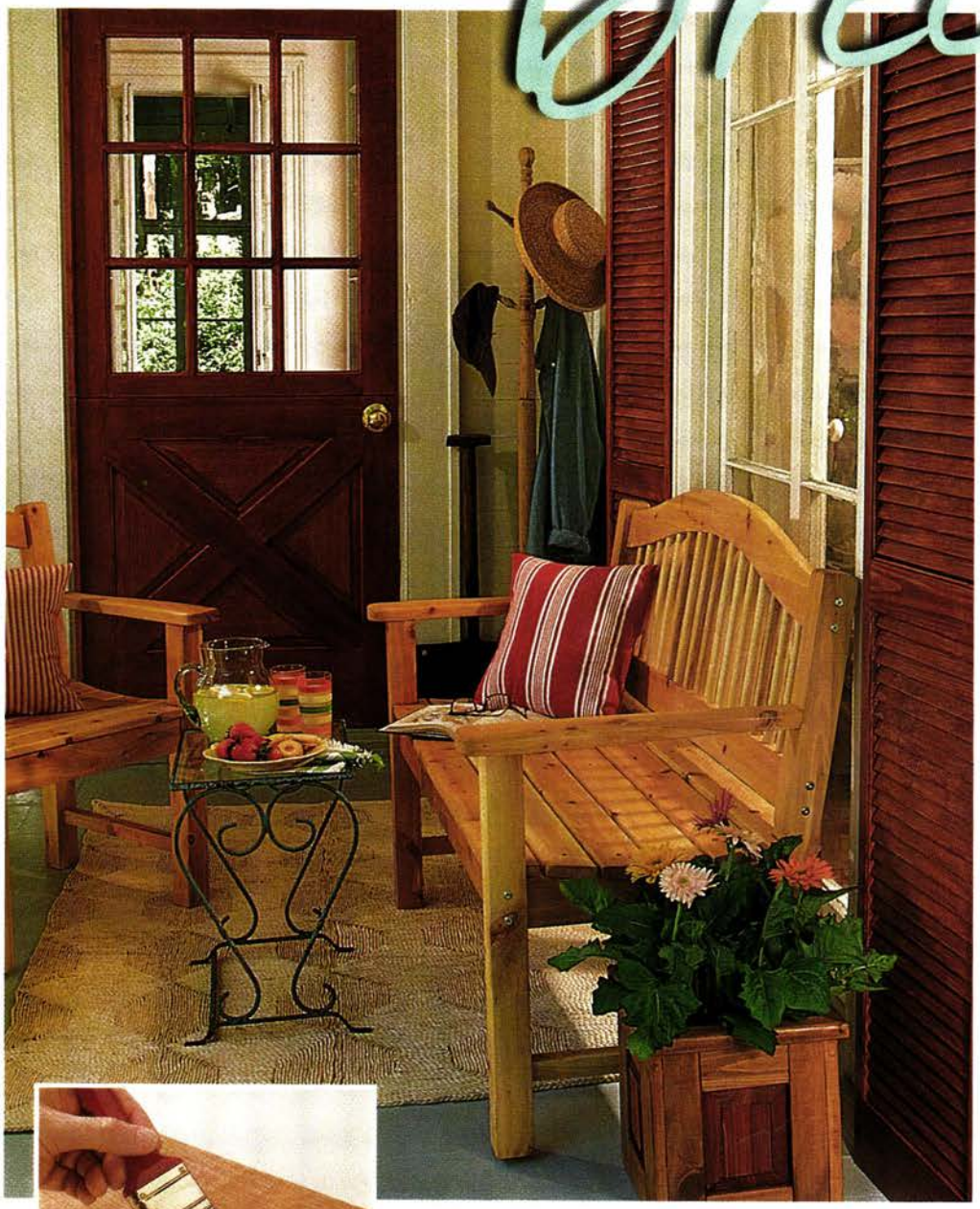
Today, the front porch is enjoying something of a resurgence in houses both old and new. Strangely, though, the old convivial character of the porch—that halfway point where privacy and community could meet without doing violence to the needs of either—seems to have been lost.

Unless, that is, you and your neighbors should decide to pull a page from your great-grandmother's book of porch etiquette: Nod graciously to all who pass; favor a few with permission to approach the steps for a discreet chat about the weather; and invite good friends to settle down in the swing for a solid dose of soul-satisfying neighborhood gossip. Let's lift a glass of lemonade to summer and porches!

JAMES C. MASSEY

Bungalows could turn the entire front elevation into a porch, especially when the building was a simple storey high. This Jacksonville, Florida, example adds the common combination of an automobile port-cochere (seen off the right).

Summer Breeze



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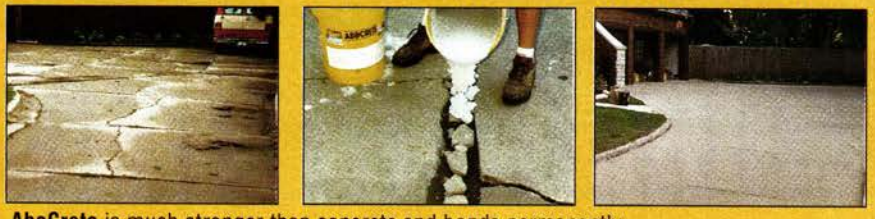

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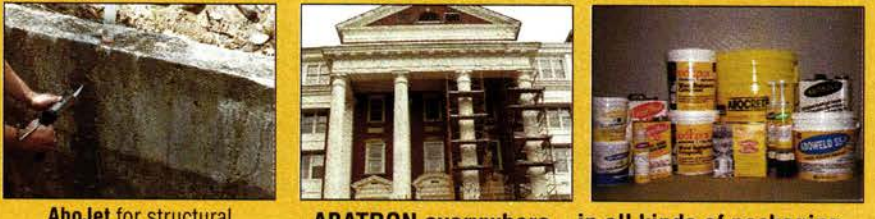

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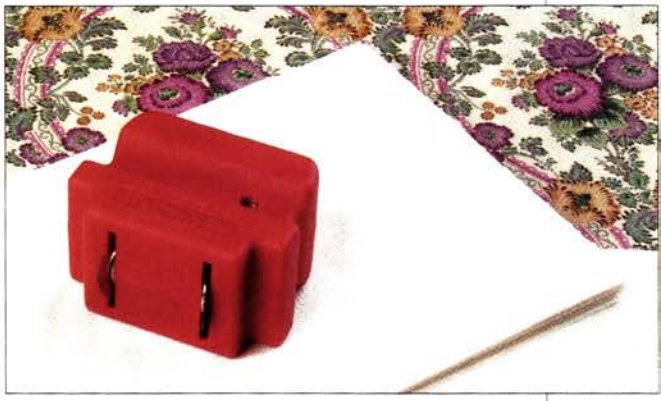

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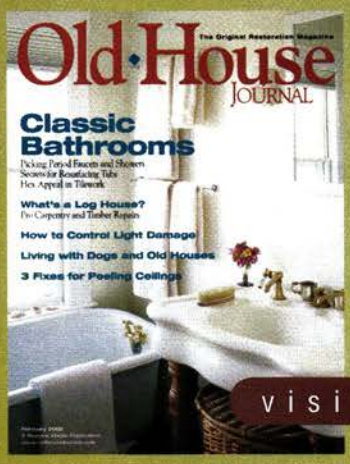

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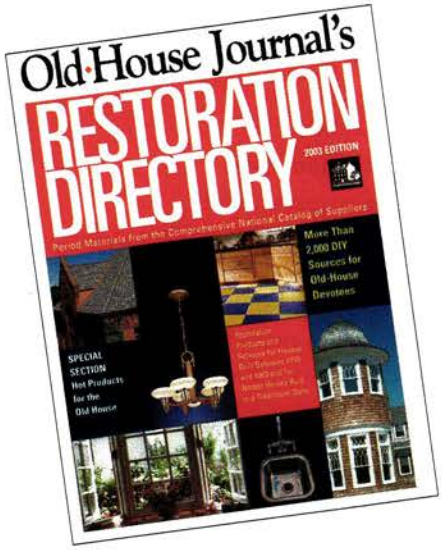

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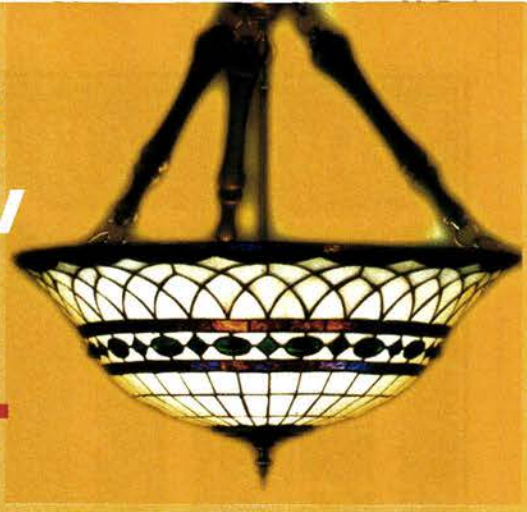

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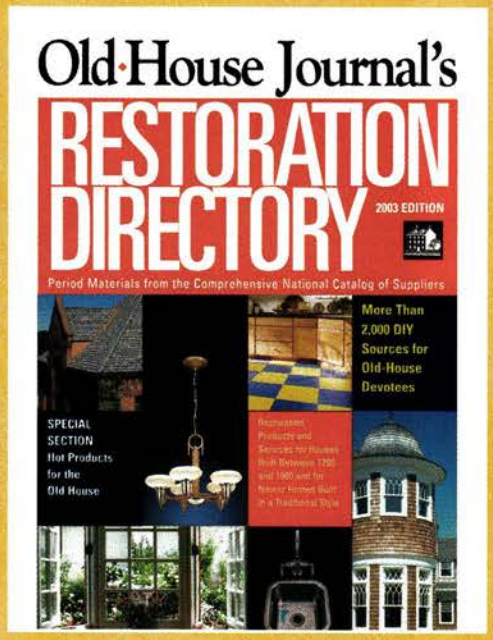

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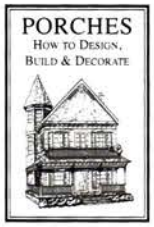

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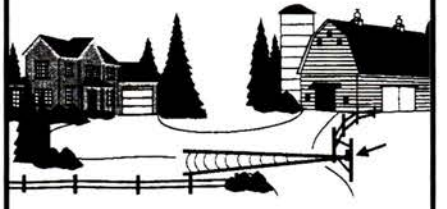

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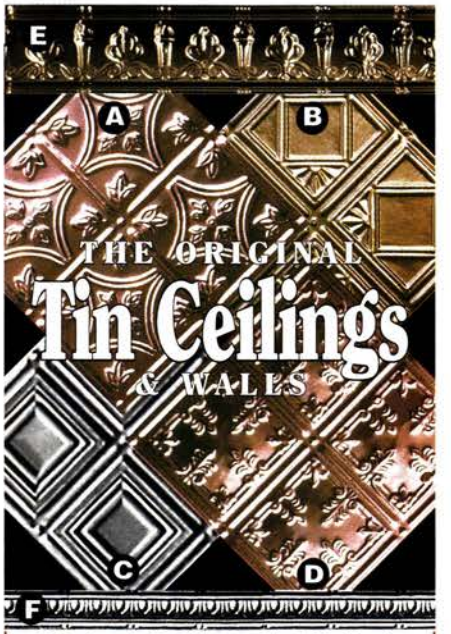

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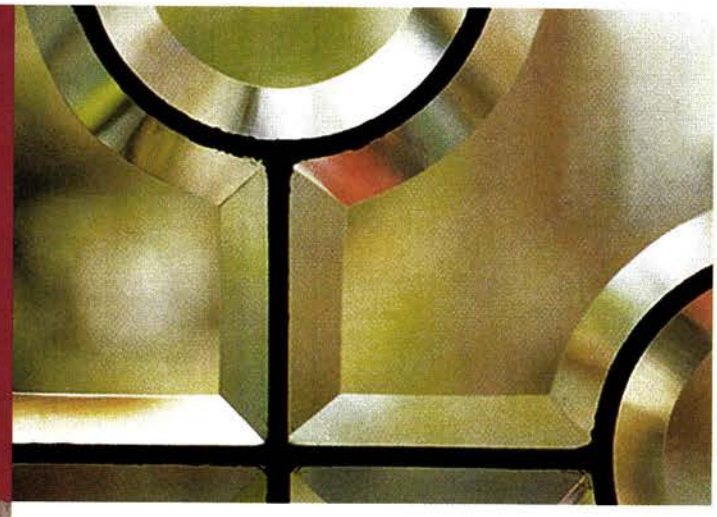

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GALENA, IL — Historically, architecturally signficant 1852 Greek Revival mansion on 0.75 acre site. Meticulously and accurately restored by Master Craftsman/Owner. 5 porches and cupola overlooking Grant Park, Galena River and City. 5 spacious bedrooms, 4.5 baths, 4 fireplaces, 4,712 sq. ft. plus rear brick guest house all offering unique features too numerous to mention. $750,000 — Eagle Ridge Realty (800) 635-0371; www.eagleridgerealty.com

ALVA, OK — 3 story beauty. Turn of the century brick home features over 1,000 pieces of beveled glass forming the entry! 5,651 sq. ft. plus 1,161 sq. ft. basement, 7 bedrooms, 4 baths, gourmet kitchen, elaborate woodwork, hardwood floors, pressed tin ceilings, open oak staircases, twelve 11′ columns, chandeliers & much, much more. Recently reduced to $275,000. United Country Real Estate — (800) 999-1020, Ext 108. www.unitedcountry.com/old Call for American Treasures – a FULL COLOR magazine of older and historic. Properties for sale – coast to coast. Just $3.95.

DOLGEVILLE, NY — 1790s Colonial. Restored 4 bedrooms, 1 1/2 bath post & beam home was previously a tavern/inn. Features original center hall staircase, wide board floors, 2 kitchens, 3 fireplaces, full walkout basement w/rec room & more. 2 garages. On 2 acres with summer kitchen, barn smokehouse & in-ground pool. Move-in condition. $250,000. United Country Real Estate — (800) 999-1020, Ext 108. www.unitedcountry.com/old Call for American Treasures – a FULL COLOR magazine of older and historic properties for sale – coast to coast. Just $3.95.

KEYSVILLE, VA — "Salt-box" built in 1980 based on Noah Webster's home built in 1748. Curved staircase, beamed ceilings, wainscoting, 2 gas log fireplaces, 2,600 sq.ft., 3 bedrooms, 2 baths, dual-zone air conditioning, screened porch, emergency electricity, 12 acres, old shrubs, trees. $170,000. Floor plans & photos for Home #3260 at: www.davenport-realty.com. For color brochure, (888) 333-3972 (24-hours). United Country Davenport Realty, Keysville, Virginia.

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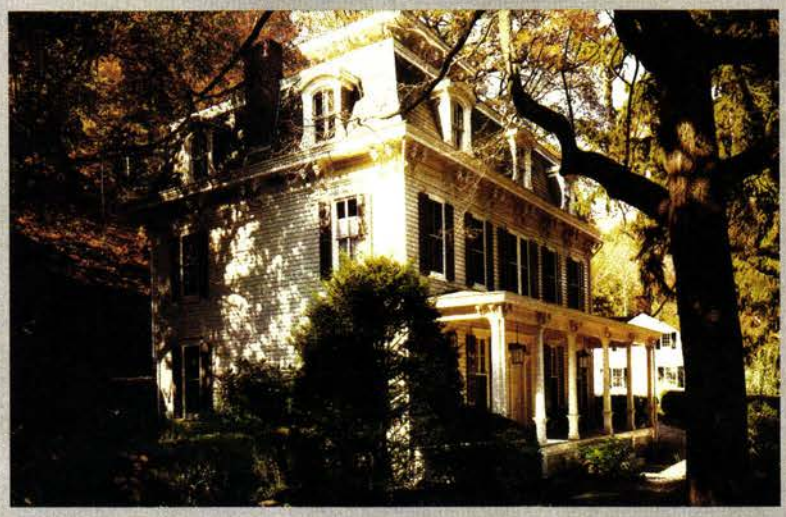


ROSLYN, NY — Warren Wilkey House, merely 30 minutes from Manhattan on Long Island's fabled North Shore, this elegant and romantic circa 1864 French Second Empire gem is in a bucolic country village overlooking a pond and park. Restored to perfection, there are spacious rooms with soaring ceilings topped by crown moldings, mellow pine floors, magnificent mahogany woodwork and elegant fireplaces; rooms include a fabulous gourmet kitchen, a 31′ drawing room, a morning room, 6 bedrooms, 3 1/2 baths and a fourth-floor belvedere. $1,025,000. Call Suzi Chase at **Daniel Gale Associates** for detailed brochure, (516) 759-4800, ext. 107.

SILVER CITY, NM — The Gateway to 3.3 million acres of Gila Wilderness is setting for this 5 bedroom Victorian home built in 1883. This home is located close to the downtown area. Brick constructed, 2 story, cross-gable roofs, narrow double-hung windows arranged in trees with distinctive raised segmental arches, bay window on west side with bellcast-hipped metal roof. Price just right $184,500. Contact us at CENTURY 21 Thompson Realty (800) 358-0021; cjt@silver-nm.com

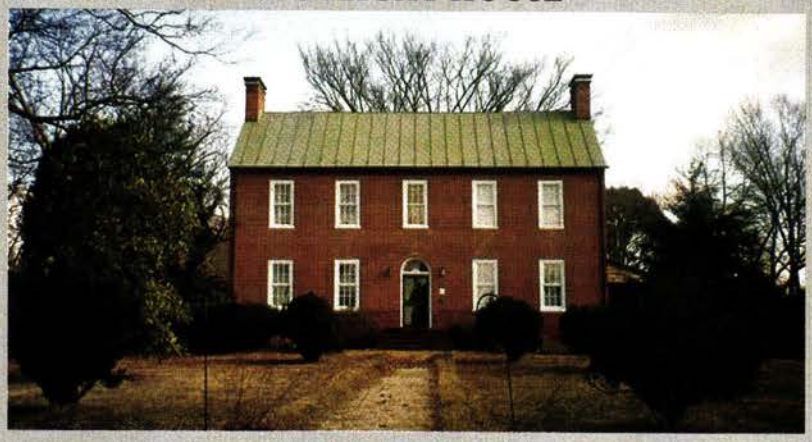
PETERSBURG, VA — Stand in the center hall of this freshly renovated 1850s Victorian and bask in the cross breeze! 3,010 sq. ft., an inlaid red slate mantel, all new systems and the prettiest screen doors that you've ever seen! Deep lot with entry from the rear. Come to Historic Petersburg, VA and revel in both revolutionary and civil war history. $157,950. For more information on this Fairy Tale Home, contact Carla Takacs with Swearingen Realty at (804) 712-4060 or (804) 524-4925. (I have extraordinary mortgage people who could make your payment unbelievably low!)

KEYSVILLE, VA — Cape cod at edge of woods in middle of 10.7 acres. Half open/half wooded, private pond, 1 1/2 story, 4 bedrooms 2 baths, 1,400 sq. ft. finished — plus 800 sq. ft. semi-finished basement. Central heat/air, shrubs and large old trees. $165,000. Floor plans & photos for Home #3340 at: www.davenport-realty.com For color brochure, leave message at (888) 333-3972 (24-hours). United Country Davenport Realty, Keysville, Virginia.

WAYNESBORO, VA — Augusta County. This 1800s stone home, overlayed with stucco, contains a wealth of history. The original interior with 3 beautiful original stone fireplaces and woodwork speaks of a different era. The 1882 addition, a second home built in 2000, stone ice house, an early pegged structure barn and 66.9 acres of valley beauty complete the package. $975,000 Sue Garber, Old Dominion Realty (800) 296-2455, sueg@olddominionrealty.com

STATESVILLE, NC — Continue part of Statesville's history and have the opportunity to revisit the past. Elegant plantation style home built in 1911 has overwhelming potential for an elegant B&B with small neighborhood center. The grand entrance, large rooms, 12′ ceilings, and fireplaces add to the charm of 5 bedrooms, 3 bath home. Extremely large kitchen is what the chef ordered. $300,000. www.amitydevelopment.com (704) 878-9171

SPOTLIGHT HOUSE



MANASSAS, VA — Moor Green, circa 1790, on both the Virginia and National registers, this historic federal manor home is on 10+acres. Less than 45 minutes from D.C. in quiet rural setting. Over 4,000 sq. ft, 4 bedrooms, 3 baths, large formal rooms, 10´ + ceilings, heart-pine floors, original moldings and mantels, all new systems, park like grounds with hot tub and 3 car garage. $799,000 Deborah James **Dendtler Virginia Properties** (800) 394-5059, www.VirginiaAntiqueRealEstate.com

EDENTON, NC — Somerset: circa 1747. Award winning restoration by master artisans. 3,000 sq. ft., 8 acres in beautiful rural eastern NC. Flemish Bond Brick. New cedar roof. Mahogany doors. New dual H/C. Gourmet kitchen. Greenville, NC 1 hr. Richmond & Norfolk, VA 2 hrs. National Historic property eligible for 40% state/federal tax credits. $295,000. Call April Lane Real Estate of Edenton Bay (800) 266-0684 aprillane@edentonnc.com

ST. AUGUSTINE BEACH, FL — Oceanfront Estate. This historically significant property, in nation's oldest city, was built directly on the pristine sand dunes of St. Augustine Beach in the roaring 20s by a member of Henry Flaglers, founder of Florida East Coast Railroad, immediate family. Three separate residences totaling over 7,000 sq. ft. with 12 bedrooms, 12 baths. Zoning permits B&B, hotel, etc. All furnishings convey. $3,000,000 Sunstate Realty, Norbert Tuseo (904) 825-1911, or evening (904) 461-3153; www.sunstatevacation.com

ST. AUGUSTINE BEACH, FL — Oldest house, walk to beach 4 bedrooms, 4 baths, tile floors, screen room, and Jacuzzi. Extra lot, enclosed compound, new shed, new a/c, new water heater, warrantees, beautiful landscape. $299,000 firm. 3% down conventional or 10% down - owner financing, survey and appraisal available. Sunstate Realty, Norbert Tuseo (904) 825-1911, evening (904) 461-3153; www.sunstatevacation.com

ELGIN, IL — Historic District: 1800s Queen Anne, exterior done — painted in 7 colors, 13 rooms, widow's walk, 3 porches, beautiful beveled glass windows, pocket doors, much oak woodwork, new roof in 1998, new electrical with 200 amp service & plumbing with 2 complete baths, new boiler radiators, walls and attic floor insulated with nonflammable cellulose; needs interior work. $195,000. Call Jarrig at (847) 308-0679 or email jvisser@elgin.edu

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NANTUCKET, MA — A replica of Nantucket's oldest house (circa 1686) but built in 1974. This 3 bedroom, 2 bath saltbox with "catslide roof" home is set on 1.3 private, tranquil acres with mature gardens and fruit bearing trees. Wide shiplapped floors, 3 fireplaces, large great room and eat in kitchen, living room, lovingly maintained. Wonderful views of Lighthouse and peaks of the ocean. Expansion, roof walk, or guest cottage possible. Garden, relax or retire in this wonderful property! Offered at $895,000. Kathryn@maurypeople.com or call (508) 221-0454.

HOPEWELL CAPE, NEW BRUNSWICK, CANADA — Century home on 21 mostly wooded acres. Features 13 rooms including unique widows watch and maid's quarters; wood floors throughout; new furnace and woodstove; double detached garage; and view of Shepody Bay. Great Business potential. Located one kilometer from Hopewell Rocks Provincial Park and 40 kilometers from Fundy National Park. $135,000.00 (CDN), $100,000 (USD) Renee Wissink (506) 734-1017

THOMASVILLE, GA — Immaculate circa 1906 restored Foursquare presently operating as a profitable B&B. 5,000 sq. ft., 5 bedrooms and 5 baths. Original leaded glass windows, heart pine floors, pocket doors, and 11′ ceilings. Located S.W. Georgia Victorian town 1/2 hour N. of Tallahassee, FL. B&B with most furnishings, turnkey $450,000. Will consider selling as residence. See www.serendipitycottage.com or call (229) 226-8111

CHESTERTOWN, MD — Historic 105 South Mill Street — One of only three remaining 18th c. frame dwellings in Chestertown on Maryland's Eastern Shore. A residence of modest size, on a large town lot which has great potential to become a charming landmark. Chestertown, home of Washington College, declared by national publication first of top ten communities in which to live. "As is" drawings and brochure available. $264,000. Maryland Heritage Properties, (410) 778 9319, nmcguire@dmv.com

RICHMOND, VA — Queen Anne circa 1890 in Barton Heights, city's first streetcar suburb and National Register Historic District, just minutes from downtown. Needs a complete rehabilitation. Available for $1 through RRHA's Urban Homesteading Program. Purchaser must live in home for five years. Technical and financial assistance available. Matthew Bolster — (804) 780-4316. More photos and information available at www.HistoricProperties.com.

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CARMEL, NY — Weekend Country Getaway, 223 Years of History and Charm. 1 hour from NYC by car or train. 5 bedrooms, 5 1/2 bathrooms. Boat, swim, hike, fish, golf nearby. Complete renovation by Historic Architect. Pristine, energy efficient, move-in ready. Large rooms. Chef Kitchen. Wide pine floors. Resplendent water views from all rooms. Grand old maple trees on 2 acres. $750,000
Website: www.country-house.info

SANDERSVILLE, GA — Built as a plantation-plain house in the 1850s, the Brantley-Haygood House was remodeled in 1899. Listed on the National Register of Historic Places. Complete exterior rehabilitation. Interior with hardwood floors, 11 fireplaces, Victorian-era mantels, original doors needs rehab. Large lot in historic neighborhood. $248,500. Contact: Georgia Trust — Frank W. White, (404) 881-9980 More information & photos : www.HistoricProperties.com.

WINCHESTER, VA — "Willow Shade" circa 1853, childhood home of Pulitzer Prize author, Willa Cather. Greek Revival brick, original door/window moldings, 11 rooms, 3 1/2 baths, 10 fireplaces with original mantels. 4.5 acres, high-speed internet cable. Listed on National Register of Historic Places, Virginia Landmark Register. $410,000. Historic Properties, Inc., Winchester, VA, (888) 830-2678. www.historicpropertiesva.com

FREDERICKSBURG, VA — Historic Ingleside Farm. Conveniently located between Washington, D.C., and Richmond, VA., the current dwelling is circa 1900 & overlooks the scenic Rappahannock River. View the city lights of downtown Fredericksburg from the 50′ long front porch. This waterfront estate boasts exquisite architectural details and appointments. The property also features other outbuildings, including an 1800s icehouse, and land to expand. $1,275,000. Suzy Stone & Melanie Quann. Century 21 AdVenture.com
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SPOTLIGHT HOUSE

OLD NEW CASTLE, DE — LESLEY MANOR Recently used as a B&B, the Lesley is a virtual castle, restored and decorated in a baronial manor, with 13′ ceilings, marble mantels, a 5-story tower and balconies with views of the Delaware River. There are 26 rooms, including 5 separate apartments on the 1.47 acre plot in the Colonial Capital of Delaware. The basement houses the original kitchen, laundry and servant quarters. $1,500,000. Call Carolyn Roland at **Patterson-Schwartz & Assoc., Inc.** (800) 771-2332 & see more photos at http://croland.psre.com.

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WASHINGTON, D.C. — Metro Area. MD Curator wanted to restore "THE COTTAGE AT WARINGTON" Circa 1842. A 1 1/2 story frame house, with a catslide roof and exterior chimneys. The cottage is a unique example of a "New England style saltbox" house in Prince George's County. Originally part of the estate of Captain Newton White, (now the Enterprise golf course and Newton White Mansion), the cottage site is 59.3 acres, 27 of which are proposed for a residential curatorship or commercial lease. The main house features both plain and German siding painted white. The entrance is sheltered by a modern one-story porch with a pedimented gable roof. Contact: **The M-NCPPC** (301) 454-1603 or email jana.harris@mnccppc.com

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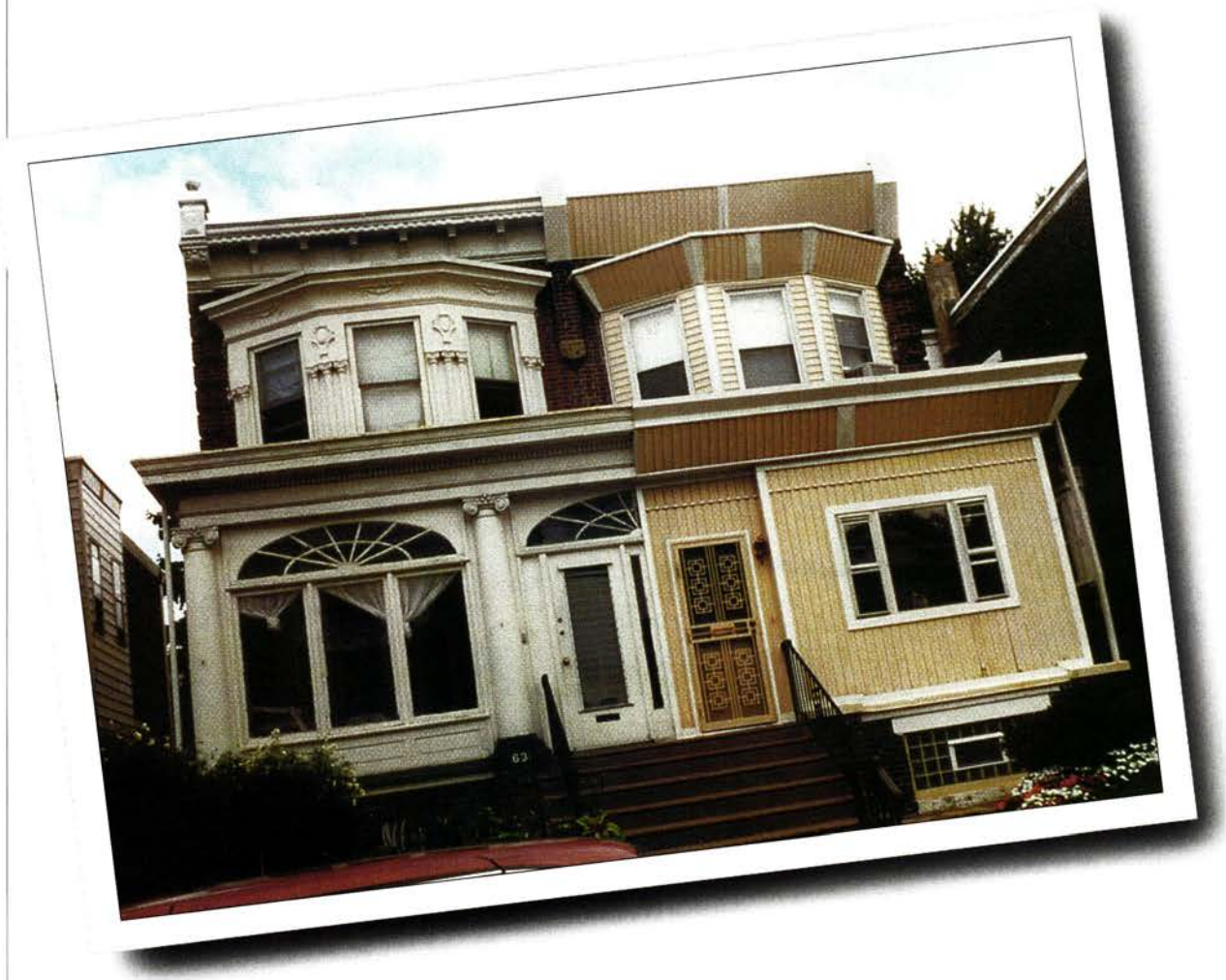

Leave It to Cleaver

This structure in Philadelphia proves Abraham Lincoln wrong. A house divided against itself can stand. But can the residents of either side stand the other? "My wife and I were particularly smitten with the half fanlight," writes this month's contributor, "and the new 'tripartite' window." Indeed, it appears that the resident of the unmuddled left side must enter through the former sidelight. It also appears that the tiniest strip of the old door has been left as sort of a middlelight. One can only speculate about what drove the structure to this end. An acrimonious divorce? A well-intentioned last will and testament gone bizarrely wrong? In either case, we're pretty sure it had something to do with modern-day lawyers and not King Solomon.

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