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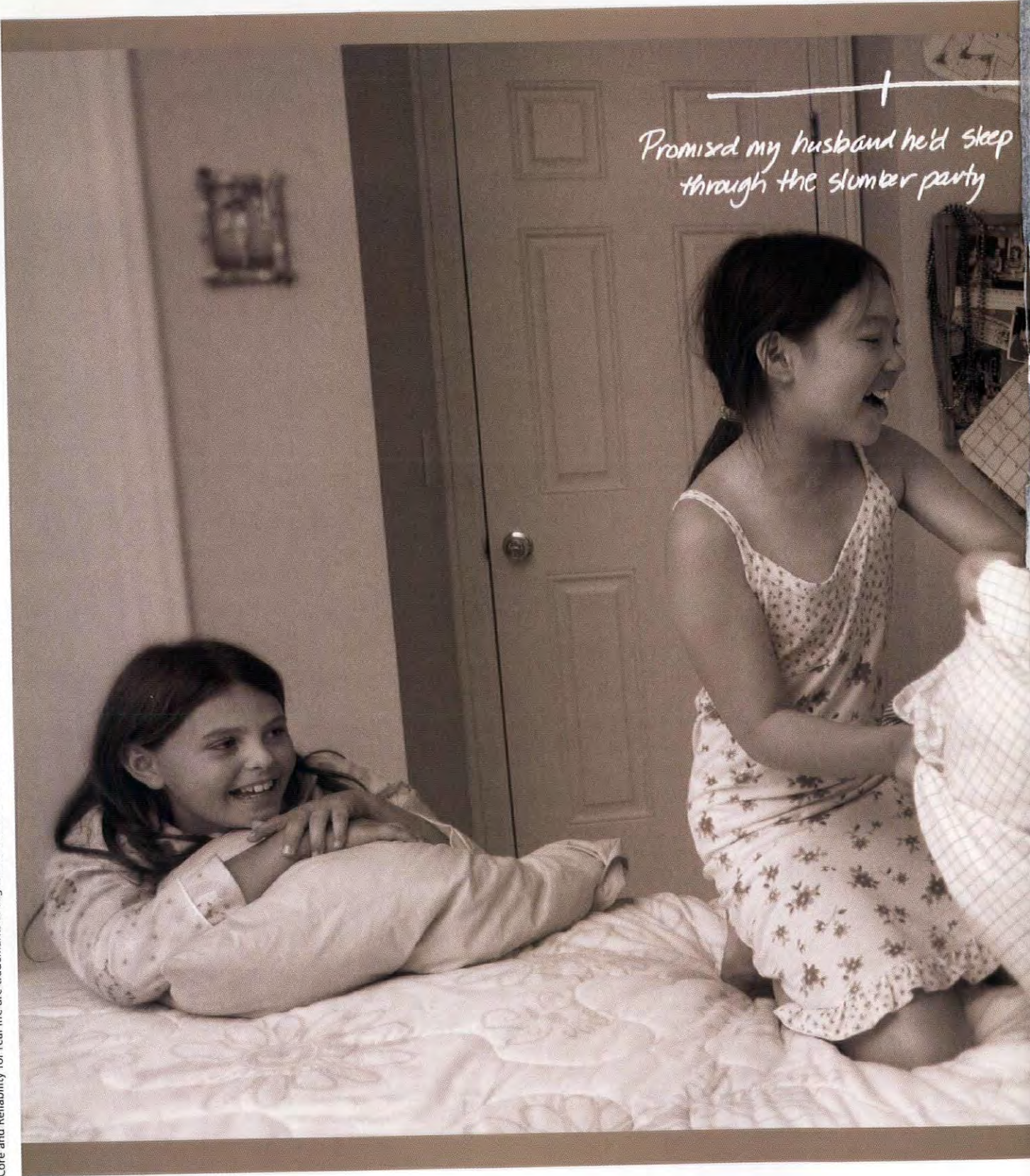
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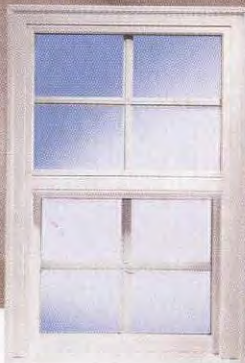
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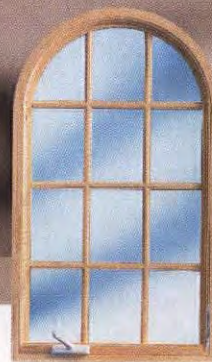
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# Features

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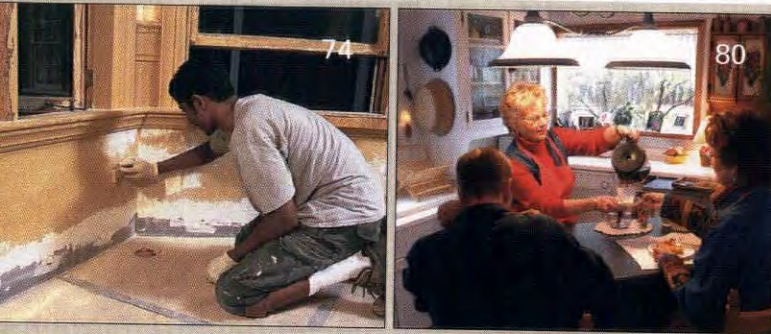
By Nancy E. Berry

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March / April 2004  
Volume 32 / Number 2  
Established 1973

### ON THE COVER:

Photo by  
Brian Vanden Brink  
The Keyhole House  
circa 1885 in Natchez,  
Mississippi, was most  
likely built from  
house-kit plans  
of that era.



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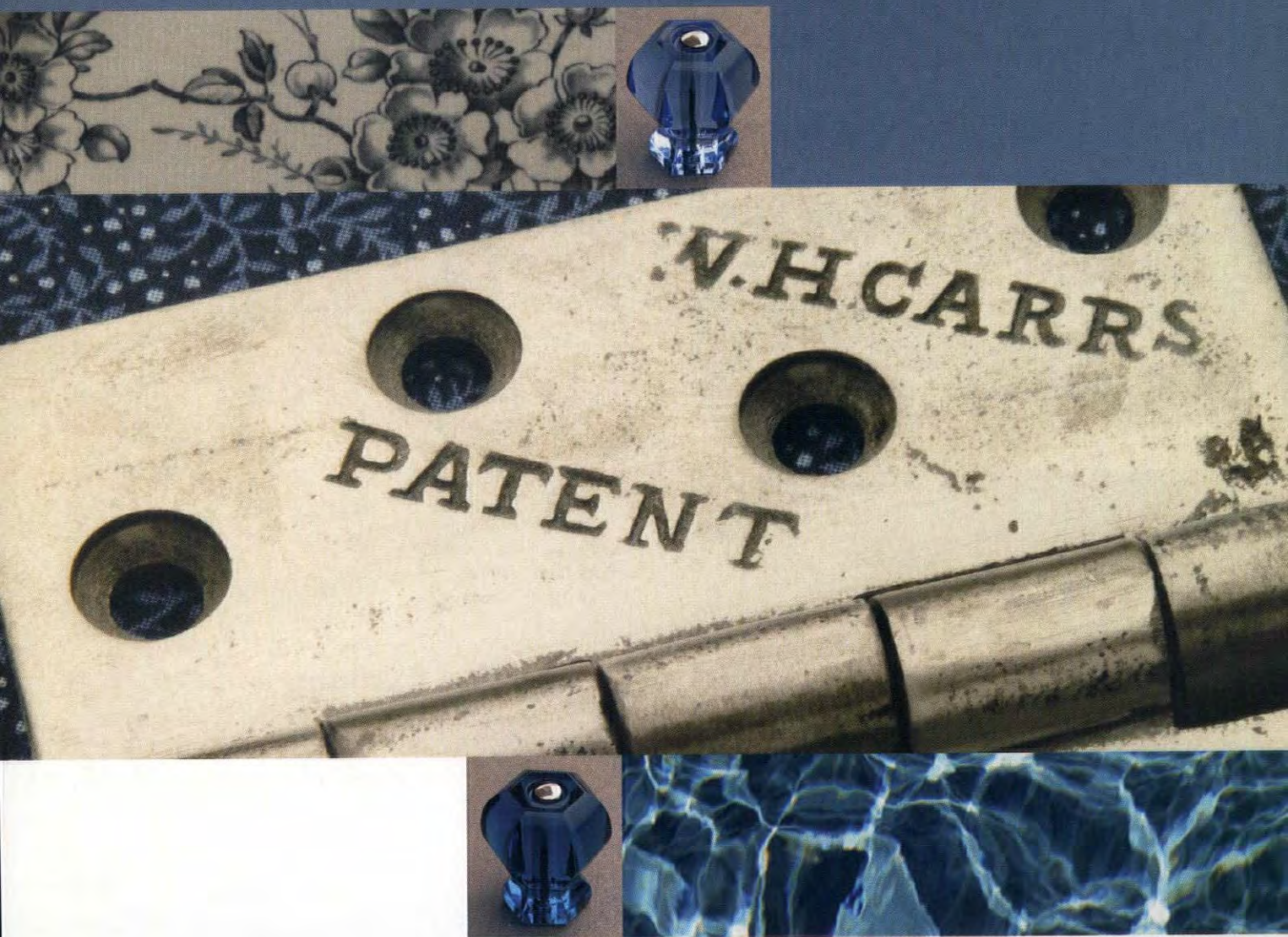
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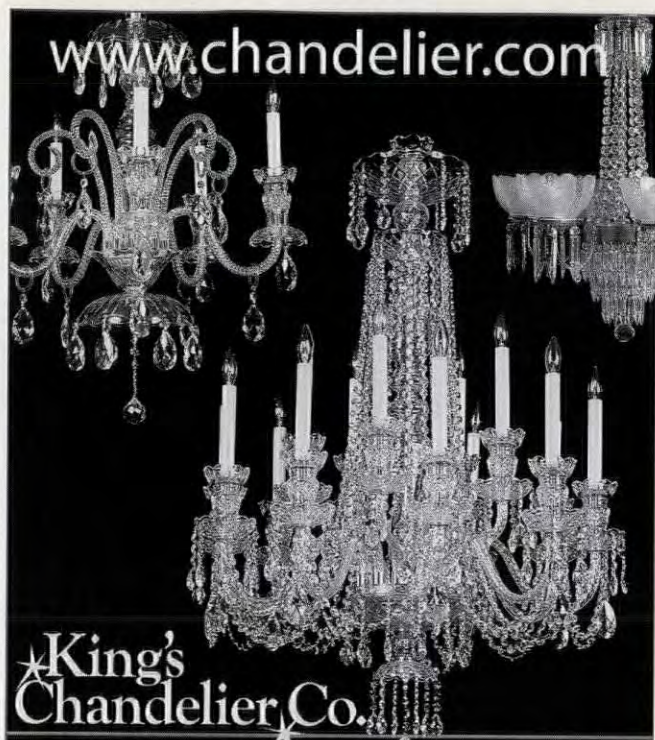
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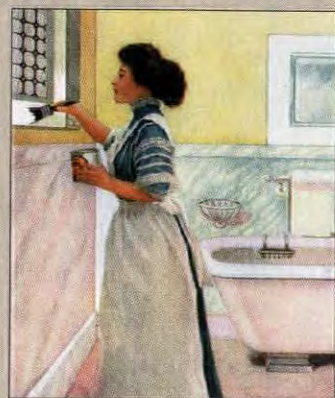
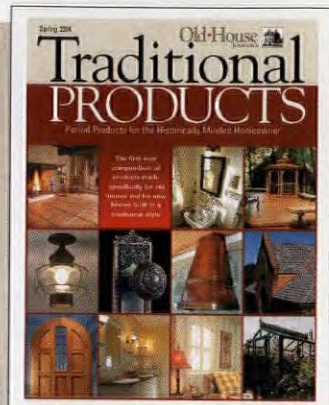
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## Historical House Styles

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a quickie house tour of  
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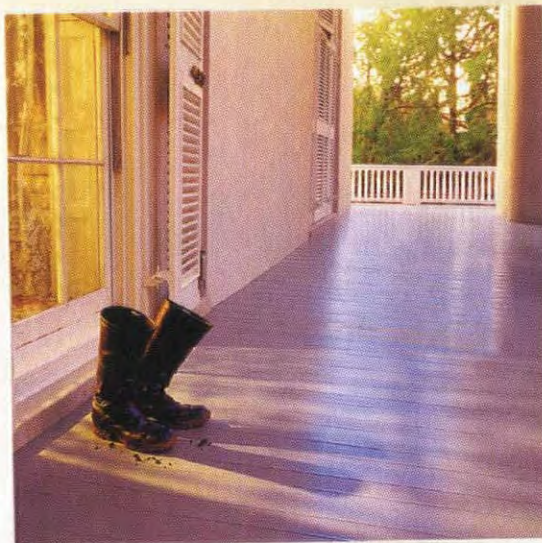




{ "The White House of the land of  
not go rotten. Look away, look away,  
cotton now has a porch that will  
look away..." (well, you know the rest.) }



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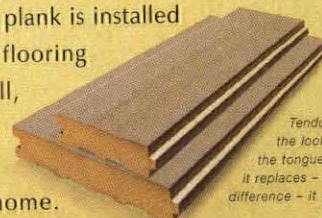
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# Editor's Page

## Small Wonders

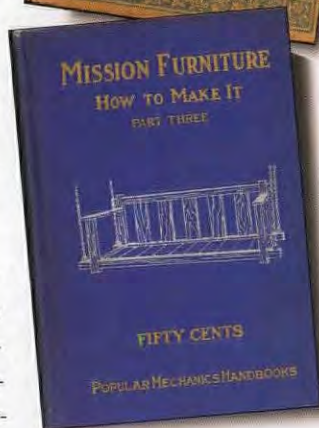
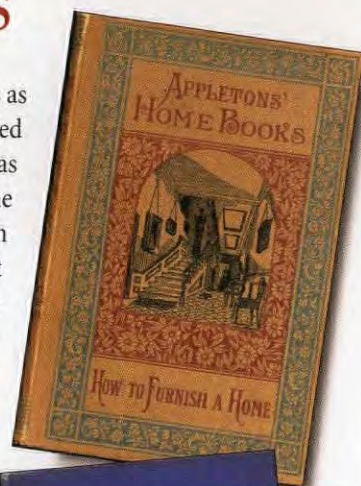
The clear light of a cold winter Sunday is as good a time as any to get reacquainted with old friends, and this morning I was pleased to encounter several who came out of the woodwork to brighten my day. My plan was to straighten up the room, but that plan got derailed when I bumped into my friends—all five of them leaning casually against each other on the bookshelf by the fireplace.

My friends, you see, are how-to books—not just any books, but a special breed of svelte, hand-sized manuals that flourished a century or more ago. A couple generations before the dawn of the do-it-yourself zeitgeist of the 1930s and '50s—and light years ahead of the current wave of cable-TV home-craft instruction—these books were a common way to help average readers build, furnish, and decorate their homes.

Not much larger than a Palm-Pilot, such colorfully covered, profusely illustrated guides date to the mid-Victorian era and were packed with comprehensive information intended not for the professional carpenter or decorator but the interested homeowner. Among the most memorable were the *Appletons' Home Books*, a series published in the 1880s and “devoted to all subjects pertaining to home and the household.” Appletons’ capitalized on the early suburban affluence of its age (and the new wealth of consumer products it enjoyed) to produce guides that were veritable cookbooks for creating a Victorian house. In *How to Furnish a House*, author Ella Rodman Church points out that “Paint is more suitable for halls and stairways than paper [which] is too apt to be soiled by careless fingers.” On kitchens she notes that “there is no reason why... its walls should not also be relieved with pictures,” and “the kitchen floor covering is a subject of almost endless discussion,” comments that still speak to us today.

The genre was still going strong three decades later when *Popular Mechanics* brought out its how-to books in the 1910s. Right in step with the philosophy of the Arts & Crafts Movement, the venerable practical magazine—still going strong at age 102—offered a series on making Mission furniture. Over the course of three wallet-sized volumes, they presented the detailed plans and instructions for constructing everything from chairs and settees to bookstands and light fixtures—all edited with the amateur woodworker in mind. Legendary today among Arts & Crafts aficionados, the original popularity of these books can be gauged by the many built versions of these designs that show up on the antiques market.

Portable, affordable—even cheap—but most of all practical, little books like my friends led the way to our wider world of how-to magazines and videos. Though they died out as a business in the 1920s, fortunately many have been reincarnated as reprints that can teach us more about old houses today.



*Gordon H. Bock*

**Old House**  
JOURNAL

**EDITOR-IN-CHIEF** Gordon H. Bock

**ART DIRECTOR** Karen Pollard

**SENIOR EDITOR** Kathleen Fisher

**MANAGING EDITOR** Nancy E. Berry

**CONTRIBUTING EDITORS** James C. Massey

Shirley Maxwell

Marylee MacDonald

Steve Jordan

**PUBLISHER** John A. Pagliaro

**CIRCULATION DIRECTOR** Marilyn Light

**CIRCULATION MANAGER** Debra Langwell

**RETAIL SALES DIRECTOR** Mark Harris,  
National Publisher Services

**PRODUCTION MANAGER** Katie Peyton Mason

**DIGITAL IMAGING  
CONSULTANT** George Brown

### EDITORIAL AND

**BUSINESS OFFICES** Restore Media, LLC  
1000 Potomac St., NW  
Suite 102  
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**TEL** (202) 339-0744

**FAX** (202) 339-0749

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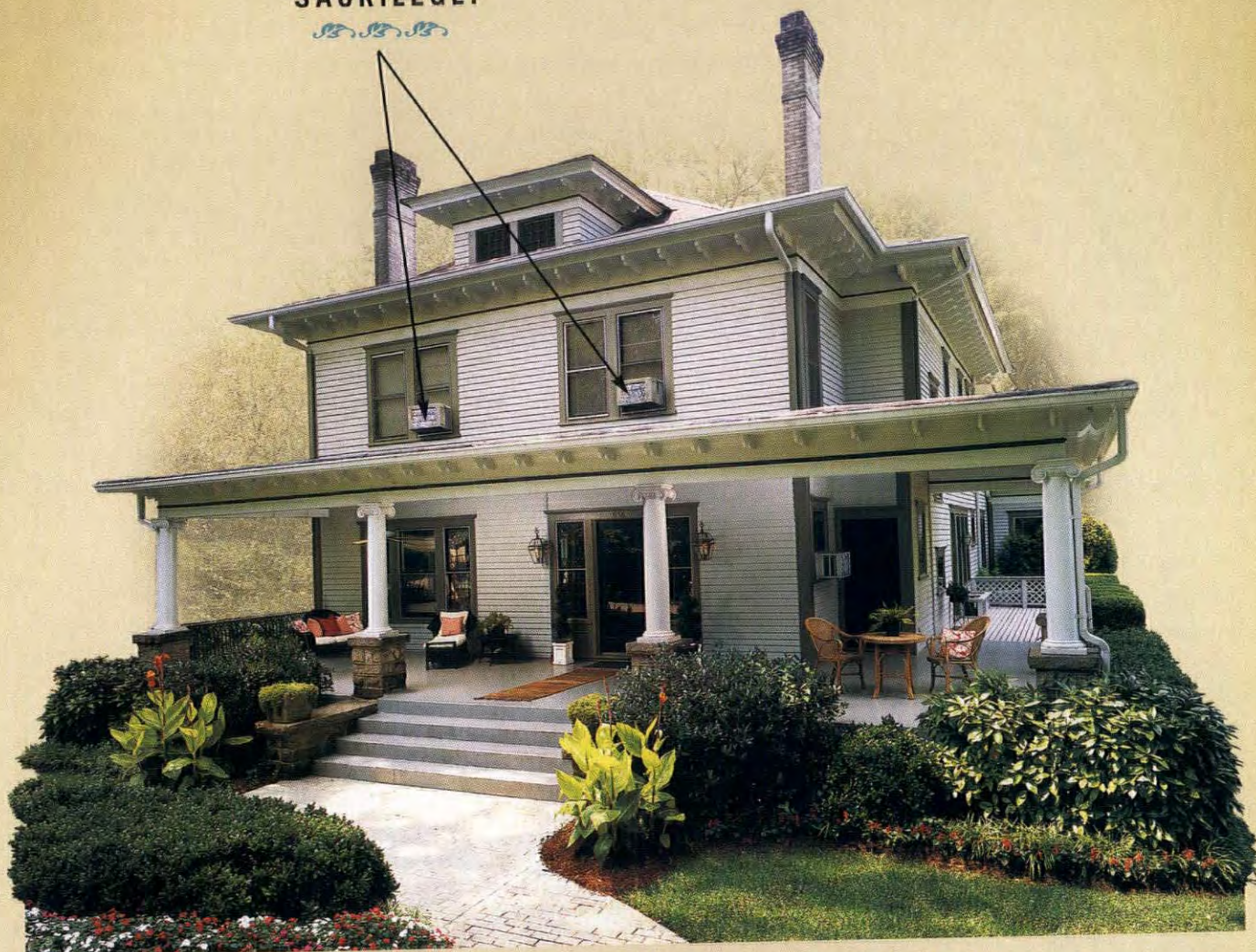


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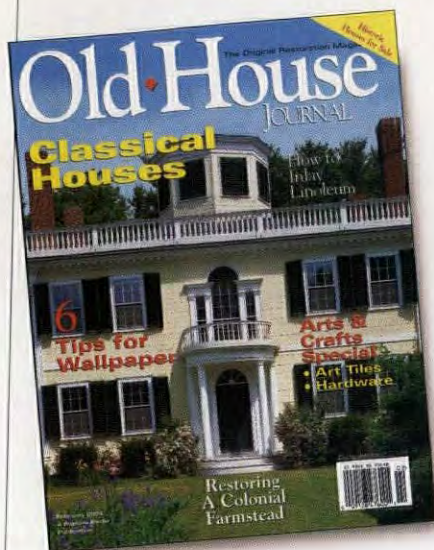
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# Letters



## Classical Mix-up

Occasionally we find errors in OHJ copy that we can't resist correcting. We're sorry to report that this time the copy was ours and so were the errors. In our article "The Styles of American Independence" (January/February 2004), it should be noted that Thomas Jefferson's octagonal retreat, Poplar Forest, is near Lynchburg, Virginia, not Lexington as our article stated.

Furthermore, the Maison Carrée is in Nîmes, France, rather than Viennes. And the entry hall at the Octagon in Washington, D.C., is circular rather than merely semicircular.

Yours toward a more perfect world,  
Contributing editors  
James C. Massey and  
Shirley Maxwell

## The Italianate Porch Job

In your special anniversary issue (September/October 2003), the "Letters" page continued the discussion of porches begun in your July/August 2003 issue. In

one letter David Arbogast of Iowa City, Iowa, notes the rarity of Italianate houses with porches originally enclosed in glass. The Villa Louis is one such beast and a noble one at that. Built in 1870 on the banks of the Mississippi River in Prairie du Chien, Wisconsin, the house was designed by Milwaukee architect E. Townsend Mix for the Dousmans, a pioneering family that had amassed a fortune in the waning days of the fur trade. Like an 1840s Greek Revival that the Dousmans built, the Villa Louis had a glassed-in veranda surrounding three-and-a-half sides of the first storey. While the original plans have been lost, the original contract survives and clearly references the veranda.

The anomaly of the veranda demonstrates that most architects strive to design a house that will best serve the needs and desires of their clients. A recent restoration has returned the Villa Louis (renamed by his widow in honor of Dousman heir H. Louis Dousman, who died in 1886 at the age of



37) as a textbook example of an 1890s British Arts & Crafts home in a rural setting. Today it is owned by the Wisconsin Historical Society and is open daily from early May to late October.

Michael P. Douglass  
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TEL (202) 339-0744, ext.102 FAX (202) 339-0749  
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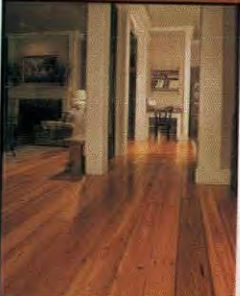


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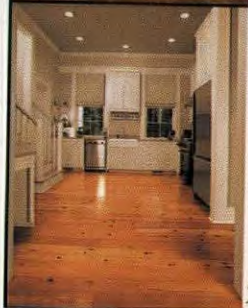
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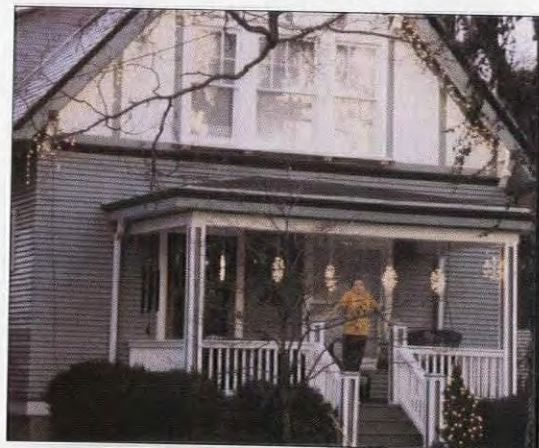


### Who's Yer Tile?

Loved your article, "Frame for the Fireplace" by James C. Massey and Shirley Maxwell (November/December 2003). Not only did English tiles adorn fireplace surrounds, but American tiles did as well.

Turns out that the beauties you have pictured on page 44 (green bird and flower pattern) were made closer to home than you thought. As a long-time antiques dealer, I recognized them at once. They were made by the U.S. Encaustic Tile Works of Indianapolis, Indiana, circa 1890. The tile surround is titled "Birds and Foliage" and appears in one of their catalogs of that era.

*Karen Michelle Guido  
St. Augustine, Florida*



shag carpet (including the kitchen), the dropped ceilings, and the grass-cloth wallpaper everywhere—but we wanted to be in this neighborhood and it was cheap.

Once the interior no longer resembled the set of "The Brady Bunch," we started peeking behind the loose siding but, due to lead paint paranoia, vowed not to do anything with it until our daughter was older. One fine day I was peering into the darkness under that flapping piece of siding one more time when it accidentally came off. I reported this tragedy to my skeptical husband, and we agreed to take off just the pieces around the bay window. By the end of the week, the front yard was full of twisted aluminum heaped 15' high. In the midst of many handsome Victorian homes ours looked like a ghost house with dingy white paint falling off in sheets. All the

trim had been knocked off with a sledge hammer so the cottage turned into a mere box.

### Don't Hold the Mustard

In regard to "Unremuddlings" (September/October 2003), ripping off its mustard yellow 1970s aluminum siding was the most rewarding thing we've done to our home. We almost rejected our 1905 house when we looked at it in 1990—between that siding, the distinction of real swinging saloon doors in the hall, the

Crowds gathered and pointed out that we had lost our minds, but the narrow cedar clapboards were in excellent condition and the rest of the paint came off easily. A skilled carpenter re-created the window trim and drip edges, and a perfectionist painter and two tired homeowners filled insulation cutouts and nail holes, scraped, and painted.



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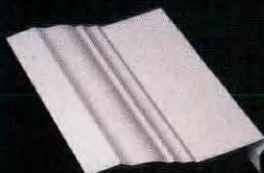
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## Letters

Maybe we will never recoup the money we spent taking the siding off, but now we know all the neighbors from many surrounding blocks, who stop to tell us how much they love the house. Now we love it. Now it has character and feels warmer and real. We have a home within a 10-minute drive of downtown and within walking distance of two coffeehouses, a bookstore, and four great restaurants. Maybe it was a good thing our little house was hidden in plain view.

Thanks for your Remuddling feature and many laughs.

Penny Honchell-Moore  
Doylestown, Pennsylvania

### Clay Tile Resource

Your November/December 2003 article on clay-tile roofs mentions a book, *Historic and Obsolete Roofing Tile*. Can you tell me where it's available and for how much?

Erick Jappen  
Rhinebeck, New York

The book was written by Vincent H. Hobson, who owns and operates Custom Tile Roofing in Denver, Colorado, and Melvin Mann, of Roanoke, Texas, who maintains a database of historic tile called TileSearch, Inc. Although we haven't reviewed the book, it is listed by Remail Publishing Company for \$52.95. Visit [www.rooftilebook.com](http://www.rooftilebook.com).—Eds.

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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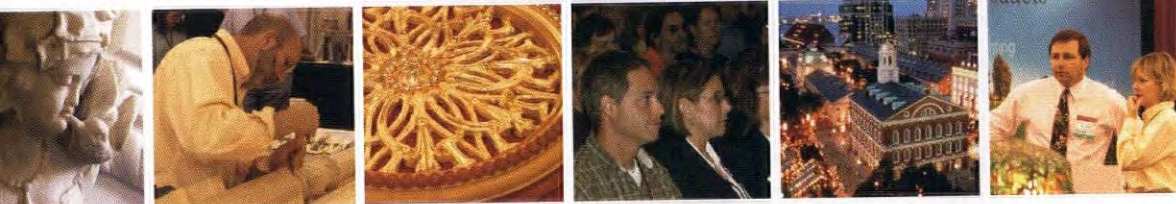
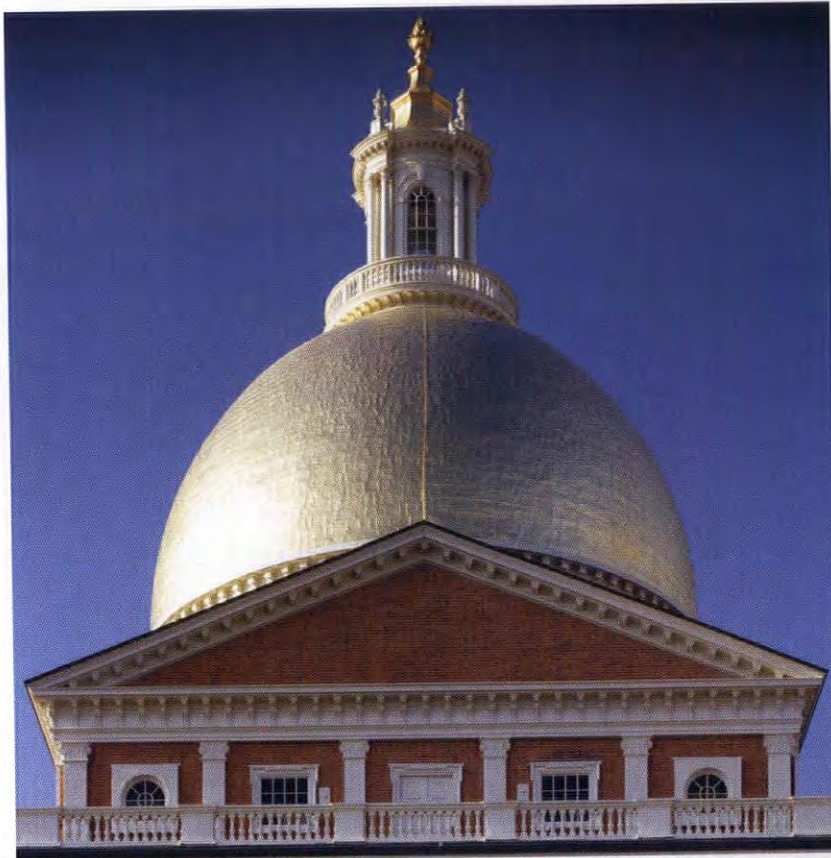
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## Calendar

March 6, 13, 20  
BOSTON MASS.

### Ladies of the House

Discover themes of everyday life and social expectations of women in late 18th-century Boston at the Harrison Gray Otis House. Using the lives of Sally Otis, her daughters, and servants as models, this special tour discusses relevant social history and the particulars of women's lives in a Federal-period household. Admission: \$8 SPNEA members, \$10 nonmembers. Registration required. For more information call (617) 227-3957 ext. 256 or visit [www.spnea.org](http://www.spnea.org).

March 20  
SAN MARINO, CALIF.

### William Morris: Yesterday and Today

Noted William Morris scholar Peter Stansky, professor of history at Stanford University, will present an overview of the life and achievements of the father of the Arts & Crafts Movement, to be held at the Huntington Library, Art Collections, and Botanical Gardens. For more information call (626) 405-2100 or visit [www.huntington.org](http://www.huntington.org).

April 1 through October 31  
MOUNT VERNON, VA.

### Gardens and Landscape Tours Mount Vernon

This 30-minute guided walking tour examines Washington's brilliant design for the grounds around Mount Vernon. See some of the original trees and learn how he merged areas for work and leisure to

## Books in Brief

### RESTORING AMERICAN GARDENS: AN ENCYCLOPEDIA OF HEIRLOOM ORNAMENTAL PLANTS, 1640-1940.

By Denise Wiles Adams.  
Timber Press, 398 pages.

There are far too few garden history titles. Many are well-researched but text heavy, and either focus on influential designers and the landscapes of the fabulously wealthy, or list cottage plants and how to grow them.

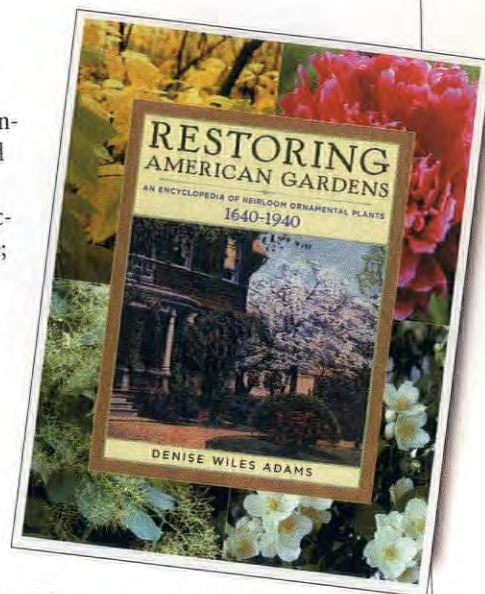
But what if you're seeking specific ideas for your Gothic Revival in Texas, or a Stick-style in Minnesota? Adams, former owner of an heirloom plant nursery who holds a Ph.D. in horticulture, steps into that gap.

She first examines landscape styles connected with certain architectural styles, then looks at trends in various regions of the country over time. The meat of the book is her encyclopedia, divided into

trees, shrubs, vines, perennials, annuals, bulbs, and roses. Each description includes date of introduction to the nursery trade; the earliest American citation; descriptions, design notes, and comments based not on contemporary but historical sources, generally from the 19th and early 20th centuries; and the number of historic commercial

sources she found, so you can get an idea of exactly how popular a given plant was.

Appendices list plants available from catalogs in six geographic regions during various time periods, generally in 25-year segments. She begins with a hit parade of 103 plants found in catalogs for all the time periods and at least once for each region. Forty-two are American species and 61 exotic, "a testimony to the international



knowledge of and trade in plants that has taken place for nearly 300 years." (Earlier she dispels the myth that native plants were neglected in early American gardens. At the end, she has a useful chart of introduced plants that have become invasive—indicating both where and to what extent.)

Want to buy those plants today? She offers contemporary sources, although not with lists

## Countdown to Beantown

**R**esidential styles and interiors, new old houses (whether in entirety or as additions), and dealing with wood from floors to doors to windows are just a few of the highlights of the Restoration & Renovation Exhibition and Conference, April 21 to 24, at Boston's Hynes Convention Center.

Keynote speakers will be architecture critic Robert Campbell and new urbanist Andrés Duany, co-designer of the planned residential community in Seaside, Florida. These lectures will be free and open to all, as is the closing general session on new directions in preservation by Clem Labine, founder of *Old-House Journal* and publisher of Clem Labine's *Traditional Building* and Clem Labine's *Period Homes*, and Ernest Burden, author of the new *Illustrated*

### Dictionary of Architectural Preservation.

The track on residential styles and interiors will include an overview of classical house styles as well as varied forms of early 20th-century Sears house kits, and guide you in introducing a new kitchen, bath, or other sympathetic addition to your old house. You'll also get a chance to explore the many traditional floor coverings in Northeast homes and characteristics of Victorian-era interiors. An "old-house doctor" will provide tips on making old houses healthier to live in.

This season's R&R Live! will include demonstrations of grain painting, clock-dial painting, chandelier restoration, stenciling, and reproduction of Hitchcock chair patterns. For more information visit [www.restorationandrenovation.com](http://www.restorationandrenovation.com).



## Calendar

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April 16-17  
CHICAGO, ILL.

### Seminar: Using the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties

The Secretary of the Interior's Standards for the Treatment of Historic Properties form the basis for historic property rehabilitation for federal tax benefits, and often for state, local, and private rehabilitation projects. Explore the standards in detail with particular attention to character-defining features, preservation of historic fabric, and use of replacement materials. Review application procedures for the federal tax act certification. Sponsored by the National Preservation Institute. Registration is \$375. For more information call (703) 765-0100 or visit [www.npi.org](http://www.npi.org).

May 11-16  
BRIMFIELD, MASS.

### The Brimfield Fair

Found the perfect old house and now need the antiques to fill it? The Brimfield Fair is the largest outdoor antiques fair in the country, with more than 5,000 exhibitors—open for a six-day period beginning on a Tuesday and ending on a Sunday from daybreak to 6 p.m. each day. Admission is \$5. For more information visit [www.brimfield.com](http://www.brimfield.com).

of the plants they sell. (That's where our 21st-century Web sites take over.) Much of the art, like the information, is archival, taken from catalogs, postcards, and period illustrations.

### FALLINGWATER RISING: FRANK LLOYD WRIGHT, E. J. KAUFMANN, AND AMERICA'S MOST EXTRAORDINARY HOUSE.

By Franklin Toker. Alfred A. Knopf, 479 pages.

If you can't get enough of Frank Lloyd Wright and his comeback masterpiece in western Pennsylvania, this may do the trick. Toker, professor of the history of art and architecture at the University of Pittsburgh, has thoroughly dissected all three of his subtitle "characters" and their interactions.

He topples a few persisting myths and treats the Kaufmann-Wright interaction almost as a love affair, beset by deep-set opposition (Jew versus anti-Semite, flamboyant marketer versus artist in crisis). The architect made passionate declarations of devotion, only to be crushed repeatedly by the failure of other joint projects to reach fruition and the choice of rival Richard Neutra to design another Kaufmann house in California. Wright's biography is well known and Kaufmann gets the closer look, from a family tree dating to 1620 to a photograph of his wife Liliane with her hand on the top of his head, offering a wink at those who said Fallingwater's balcony off Liliane's room was a symbol for the true ruler of the Kaufmann roost.

The house itself gets analyzed from its location

over Bear Run to the many architectural influences that shaped its design, through mishaps during construction to its interior décor to its amazing grasp of the public's imagination (the Depression, new mass media, and Ayn Rand get

much of the credit). We see how the Kaufmanns and their guests socialized and the couple's international collection of "stuff" that made the cavelike interior much warmer and visually arresting than visitors see it today.

Finally, Toker looks at the brief reign of son Edgar after the death of his father and Wright and the continued meaning of Fallingwater as an American and architectural icon.

### WE GOT STEAM HEAT! A HOMEOWNER'S GUIDE TO PEACEFUL COEXISTENCE.

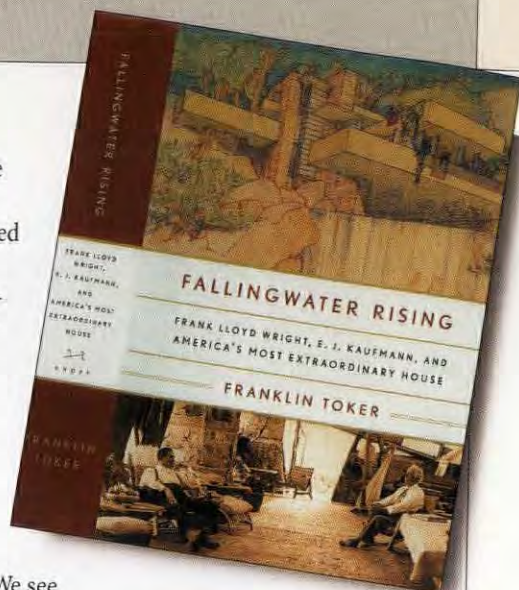
By Dan Holohan. (Heating Help.com publisher), 172 pages.

When it comes to explaining things that go hiss and clank in the night—or



any other time of the winter for that matter—there's no better instructor than our friend Dan Holohan. Now Dan, who has been taking the mystery out of heating valves and vents for *OHJ* readers since 1989, has written a new book specifically to help owners of vintage steam equipment understand the principles behind these remarkable systems, and keep them operating with maximum comfort and efficiency.

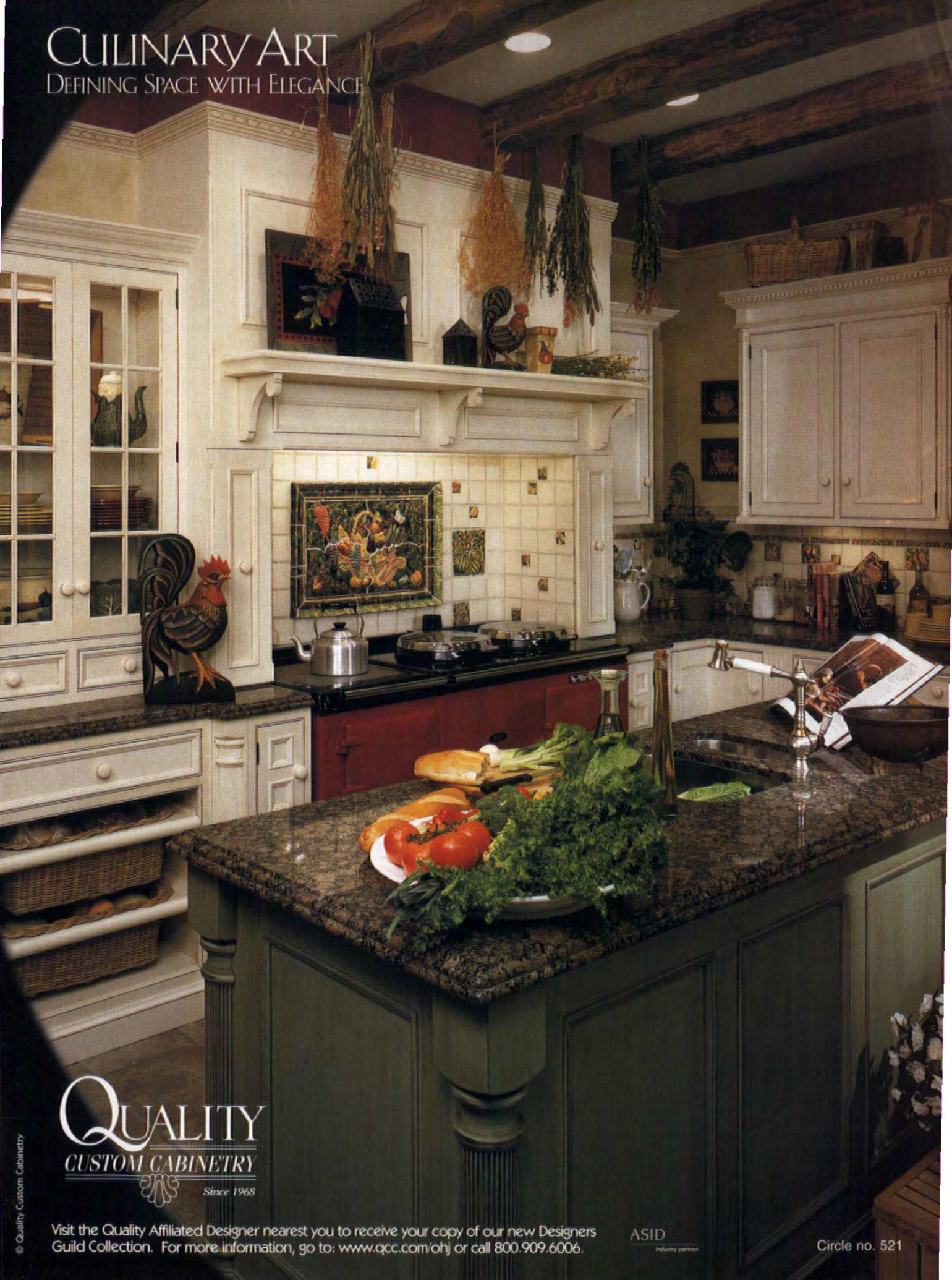
Tackling dozens of problems that confound homeowners and contractors alike—from getting antique radiators running hot and quiet to picking a better boiler—Dan packs this pocket-sized tome with expert, crystal-clear answers, all in his delightful, conversational style. But the book isn't strictly pipes and threads either. There's plenty of informative tales about early days of steam heating as well as a few yarns from Dan's own experiences in the field. The point of it all is that steam heat is not complicated but elegant, and the reason many systems don't run up to snuff is because they're neglected or misunderstood. With advice like Dan's to guide the way, it's easy to warm up to the idea. ([www.heatinghelp.com](http://www.heatinghelp.com); 800-853-8882).





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PHOTOS JAMES C. MASSEY



Buyers of these mid-1920s houses in Garrett Park, Maryland, could include a Chevy in their monthly payment.



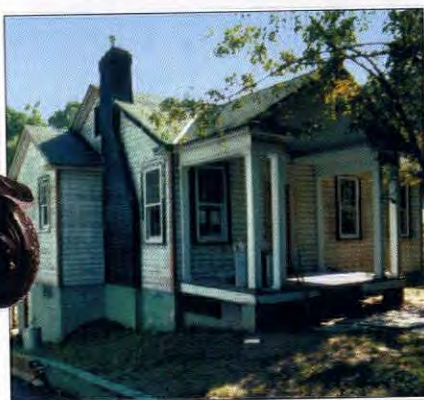
## Chevy House Chase

I believe that about five years ago I read an article in *OLD-HOUSE JOURNAL* about how someone could buy a Chevrolet and also get a small house. This must have been around the late 1920s or '30s. I've heard from neighbors that mine might be such a house. Any more information?

*Marie Guadagno  
Hamilton Township, New Jersey*

**T**hat short article appeared in November/December 1994, but the arrangement worked the other way around: If you bought the house, you could get a Chevrolet and garage as options for one easy mortgage payment.

The so-called "Chevy houses" were



Of about 50 small houses built, many have been modified but others are highly recognizable.

designed in Garrett Park, Maryland, in the mid-1920s, before most people were sure what a suburb was. Heading the project were four retired military men—Brig. Gen. R. C. Marshall, Maj. H. Cabot Maddux, Cdr. O. M. Mallory, and Col. James A. Moss—so the houses are sometimes called "4-M's." The developers began by offering three styles of one-storey houses with Murphy beds in the living rooms and built-in tube radios. You could get a Roseland model for \$4,950, a garage for another \$150, and a Chevrolet of any model then available for \$708 to \$820. There was an uprising among neighbors, who thought the houses too modest and only three one-bedroom models were built before these houses

were expanded and the price driven up to the \$8,000 range. After the company sold some 50 Chevy houses, the neighborhood animosity and shoddy sewer service caused them to lose a trunkful of money before they put the brakes on their once grand notion.

Although one article we found refers to the 4-M merchandizing ploy as "a first," we have no evidence of a second, in New Jersey or anywhere else.

## Barber Shopping

I'm researching the Jeremiah Nunan House in Jacksonville, Oregon, built in 1892 from plans ordered from George Barber's "The Cottage Souvenir." For years this house has been referred to as "The Catalog House," and many people insist that not only were the plans ordered from Barber's catalog but that the house was prefabricated, sent in 14 box cars, and included wall-to-wall carpeting and bricks for the 48'-high chimney. I've never found anything to suggest these claims are true, but a page in the December 1980 *OHJ* mentions Barber's House "kits." I've found that many erroneous stories about the Nunan House appeared in several magazines shortly after it was placed on the National Historic Register in 1980.

*Jessica James  
Central Point, Oregon*

**A**ll of the information we have indicates that you were right to be suspicious of these claims. George F. Barber, born in Illinois in 1854, published his first "Cottage Souvenir" around 1887 and by the time he closed his mail-order busi-



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## Ask OHJ



The Nunan House circa 1890. Based on a George Barber plan, its charm doesn't rely on its designation as a house kit.

ness in 1908 may have produced up to 20,000 plans.

Michael Tomlan, associate professor and director of the Historic Preservation Planning Program at Cornell University, maintains an extensive archive of Barber material.

He said the misinformation you encountered can be traced to a previous owner who hoped to make a fortune on the house once it was restored. "At one point," Tomlan said, "he was asking \$2.5 million. Local and state historians in Oregon have proven beyond a doubt that all of these claims were untrue."

*Houses from Books* by Daniel D. Reiff cuts the prefabrication believers some slack by observing that construction of elaborate houses in remote areas might have been supervised by a foreman from Barber's office, and that many parts of the houses may have been shipped together by rail. The extent of the prefabrication, as with many rumors, was exaggerated over the years. In any case, Barber was more than willing to modify plans before they left his Knoxville, Tennessee, headquarters, and most would have been modified a bit more as owners worked with local builders.



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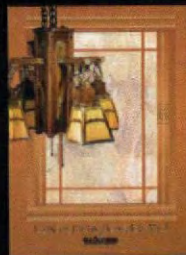
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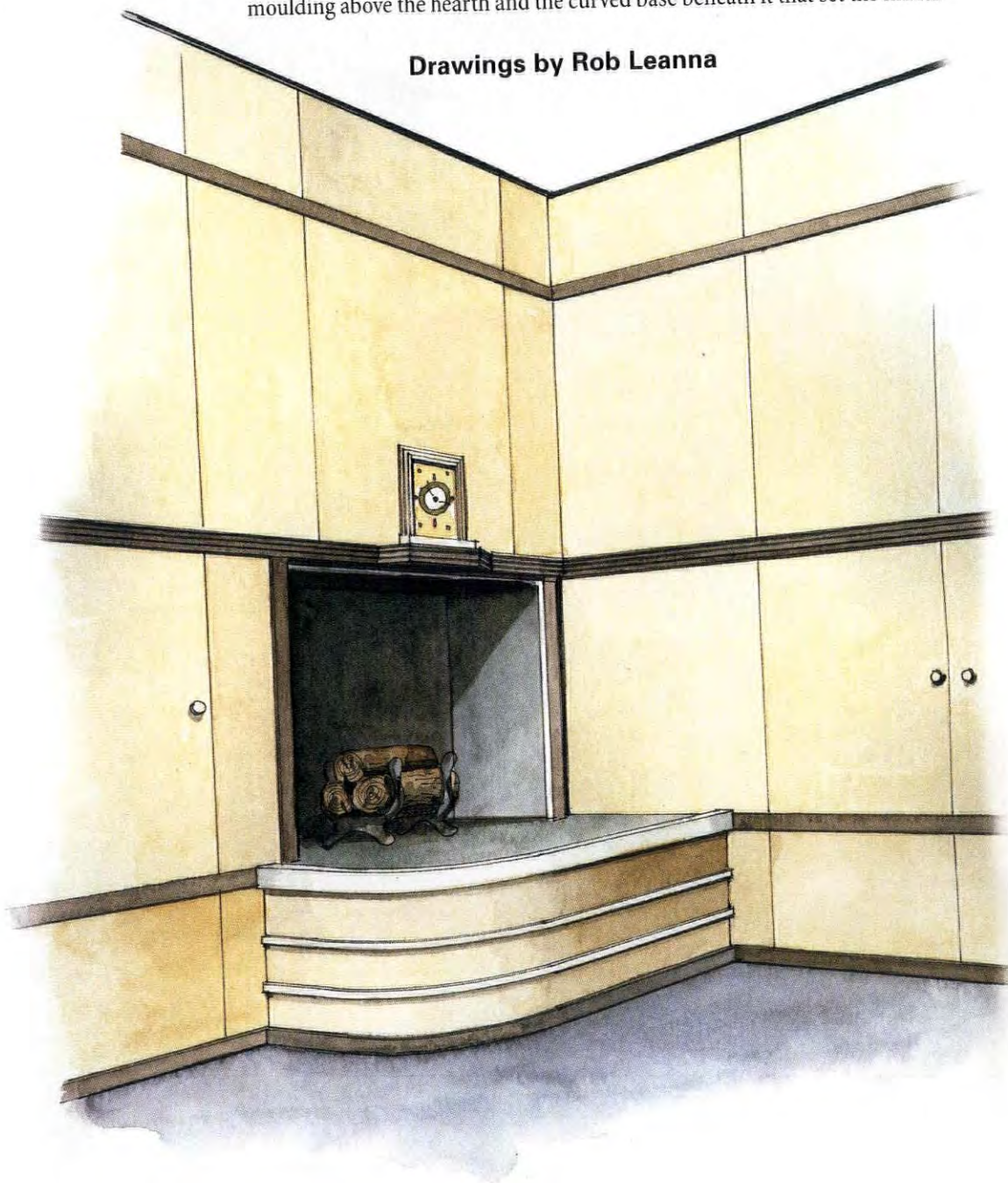
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# Art Moderne Finish

The 1930s styling we now call Art Moderne appeared most often in storefronts and commercial interiors, and though residential examples are uncommon to the point of being rare, this issue's Plots & Plans shows how well the same streamlined motifs could adapt to a house. The details presented here date to 1932 and describe the finish of a dressing room—specifically, a raised fireplace with an inset clock. Though the actual construction of the fireplace and surrounding woodwork is up to the builder (and must be constructed to meet modern fire codes), it is the bold, smooth, horizontal forms of the fluted moulding above the hearth and the curved base beneath it that set the mood.

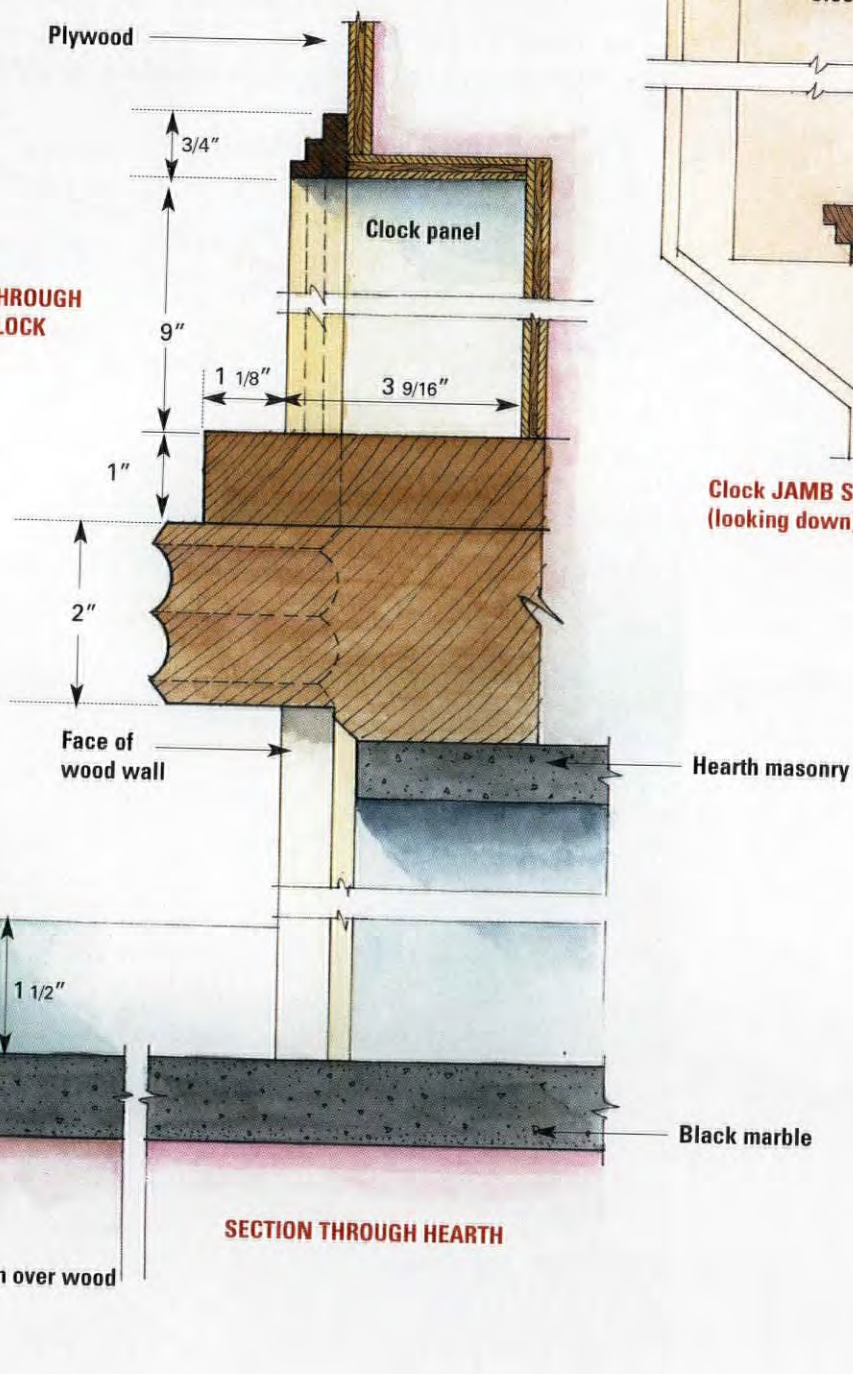
Drawings by Rob Leanna



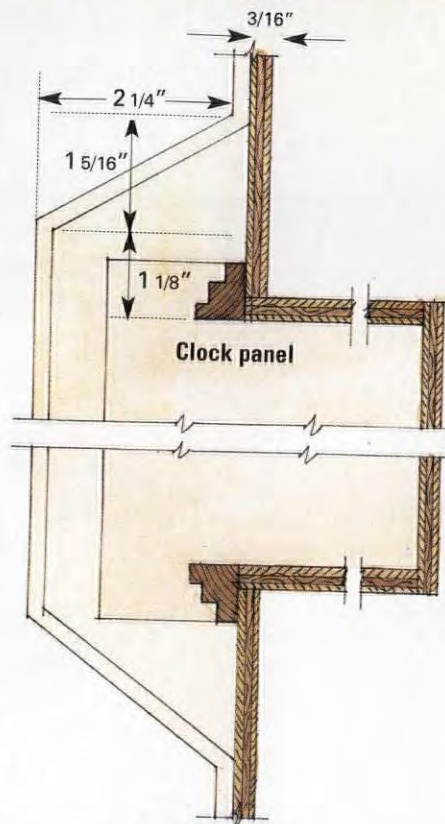


Though the dimensions and surfaces look straightforward, they combine a variety of modern, industrial building materials—Douglas fir plywood, polished black marble, and sheet aluminum—to produce the rich but undecorated effect. Note how the square, aluminum-covered trim that forms a lip around the fireplace hearth (bottom) is echoed in the two smaller raised ribs below it. Above the hearth, the fluted moulding angles out and in under the clock (below right) to form a mini-mantelshelf. 🏠

**SECTION THROUGH BUILT-IN CLOCK**



**Clock JAMB SECTION (looking down)**





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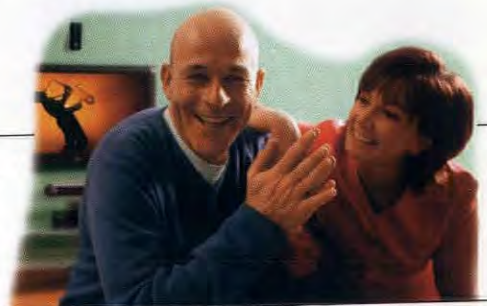
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## Spring Balances Bounce Back

**A century-old sash window innovation whose value has improved with age.**

BY STEVE JORDAN

**C**ords, weights, and pulleys have been holding sash open for well over 150 years and are still at work in thousands of old-house windows. All the while, manufacturers have tried to match their effectiveness with systems promoted as smaller, simpler, or cheaper, but only one came close: the sash-spring counterbalance. Often installed as original equipment, spring balances are worth knowing about because these clever devices are not only historically appropriate for retrofitting old windows, but they're also practical for solving some common, modern old-house problems.

### The Source of Springs

In the 1890s, as the Industrial Revolution was reaching its peak, technological achievement became both the essence of the American spirit and good business. Everyone wanted to patent a better mousetrap, and there was a steady stream of novel inventions seeking to improve every industry, including building construction. The need to conveniently control double-hung sash had spawned many gizmos, from cams and ratchets to tension bars and spring pins, but the spring balance, which first appeared in the 1880s, was something different.

Also called a tape or clockspring balance, the spring balance is a metal tape, permanently greased and wound on a wheel.

This wheel in turn is mounted on a coiled, high-carbon steel spring inside a metal case, similar in construction to a small carpenter's measuring tape. Just as cast iron or lead weights were matched, pound for pound, to each sash, spring balances were manufactured and sold in various sizes that would offset the weight of a particular sash. However, instead of running cotton rope from sash to weights over a pulley, the spring balance connected to the sash by a metal tape that stretched up the channel into the spring case that took the place of a pulley. Visually, there was little difference.

At the turn of the 20th century, Frank Kidder's pioneering guide *Building Construction* (1913) listed several reasons for choosing spring counterbalances. The primary advantage was that the spring balance required less space than weight-and-pulley systems, which had to leave several inches of room for weight pockets on either side of the window. This was especially important on bay windows (or the increasingly popular banks of windows) where the mullion space between sashes was limited. Spring balances were also invaluable for plank-frame houses, where the absence of wall framing made weight pockets impossible, and in solid brick walls, where spring balances alleviated the need to build openings any wider than necessary for the window proper. By 1894, the Sensible Sash Balance of Groton, New York, was one of several spring balances being



ALL PHOTOS STEVE JORDAN

Most spring balances made in the last 100 years share similar circular cases (so they can replace sash pulleys), but faceplates vary. The square-end plates (right) are 1895 Caldwell balances, while the round-end models (left) are balances made today by Pullman.

An "X-ray" view of a spring balance shows the coiled steel spring that provides the counterbalancing force.





advertised. A decade later Kidder mentioned two sources for spring balances: Pullman Manufacturing Company and Caldwell Manufacturing Company, both of Rochester, New York. Though Caldwell balances are no longer sold, Pullman spring balances have been on the market since 1886 and are still manufactured today.

Today's construction industry usually considers the spring balance, like the weight-and-pulley system, a hardware dinosaur, a window curiosity. In building restoration, however, the compactness and availability of the spring balance makes it eminently practical for upgrading historic windows that have obsolete balance systems or no balance systems at all. Because the tape case is self-contained, a spring balance can even help improve the environmental efficiency of a window by blocking cold air that sometimes finds its way through the openings in a sash-cord pulley.

Below:  
Installing a  
spring  
balance in an  
old pulley hole  
may require  
minor mortising  
of wood so the  
faceplate will  
sit flush with  
the surface, as  
well as  
patching former  
cutouts.

## Springs in Action

Installing spring balances is simple, provided you follow the correct steps. First, you must determine the weight of each sash. Carefully remove one or both of the window stops (see below), then gently secure any existing balance-system ropes or tapes. Afterwards, carefully angle the sash out of the window. If the sash is held by ropes, pull the ropes from the stile

## DOUBLE HUNG WINDOWS COMPLETELY INSTALLED IN 10 TO 15 MINUTES

No pulleys • cords • weights • weight pockets to bother with



1 PLACE TAPE HOOK IN SASH  
A—Slide piece "A" into recess in  
open pulley hole. Hook with side of  
sash. Piece "A" is shown in  
B—Details for securing work to ONE  
operation on page 21. (Note: for mortising  
frames fastened free on window)



2 PLACE BALANCES IN MORTISE  
A—Do not place slide tape close to  
frame. Leave sufficient room for death of  
balance. Metal Hinges are available  
for complete construction of a window  
case. They may also be used for lock or  
other construction if desired.



3 USE INSTALLATION HOOK  
A—New special device to simplify in-  
stallation. Use device without danger  
direct or thru your finger. It saves time  
and trouble. An ordinary tool may be  
used to take the tension off spring if this  
hook is not at hand.



4 TAKE TENSION OFF SPRING  
A—Sit in revolving drum, square  
bar when tape is pulled out entirely.  
B—Insert small end of Installation  
Hook or pull in side "A".  
C—Steel, rich proofed, stainless tape.  
Keep far from paint and do not hook.



5 FASTEN TAPE TO TAPE HOOK  
A—Short firm downward pressure  
on tape, causing loop at end of tape  
to hook of piece "B" against single screw  
"C" of Tape Hook. Piece is slowly pulled  
loop against hook—see Tape Hook illustration. No 1—and hold there firmly in  
shown in illustration "6".



6 REMOVE INSTALLATION HOOK  
A—Remove Installation Hook.  
B—Edge tape slowly back into balance  
while pulling "C" firmly against at same  
time, as that loop is held lightly against  
hook. Piece of Tape Hook illustration is now complete, spring  
balance receiving loop from illustration.

These period  
instructions are  
still valid steps  
for installing  
sash balances.  
Note how each  
balance tape  
attaches to a  
hook anchored  
in one side of  
the sash.

## Removing Stops

When sash stops are covered with multiple coats of paint or secured with numerous or oversized nails they can be difficult to remove, but some simple methods and tools can help. First, remove any curtain or shade hardware attached to the top of the stop. Next gently score the paint at the junction of the stop and the jamb or casing with a sharp razor knife. Do not force the knife because it is easy to run off track and cut the window casing. Instead, make several light passes. Once the paint is scored, pull the razor knife down the score to break the paint seal. If the stops are secured with screws, first remove any paint from the screw slots and then remove the screws.

Everyone uses pry bars to remove window stops, but some are better than others. The best pry bars for window works are very thin with a long taper to the sharp end, and two work better than one. Equally valuable are one or more minibars (1/2" or so wide) and a pair of wide-blade putty knives. Using the thin, sharp end, insert the bar between the stop and jamb about 12" up from the stool. Using putty knives can shield the wood from pry marks. Gently try to pull the stop out about 1/8" to 1/4". Next, slip the other bar behind the first and move up and down the stop, pulling it away from the jamb slowly. If the stop seems stuck at the top and bottom, it may be because the original carpenter got a great fit by cutting the stop slightly long, then bowing it in the middle as he installed it. Or he may have mitered or mortised the ends into the window frame. If this is the case, after you have removed all fasteners you too will have to bow the stop in the middle to pull it out. If you break your sash stop, all is not lost. Most styles are still available at lumber companies.







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pockets, noting that they might be held in place with a tack or screw. If the sash is held by spring-balance tapes, remove the tape from the stile pocket or disconnect it from the securing bracket.

Place the sash on a bathroom scale and note the weight; reading to the nearest pound is good enough. Next, order a pair of spring balances that correspond to the weight of the window sash. For example, if your sash weighs 14 pounds, each of the two new balances must be sized to 7 pounds. Under spec'ing the balances can result in a sash that is hard to lift and won't stay open; if they're over spec'd, the sash won't stay shut.

If you are replacing an existing spring balance, remove the screws securing the balance, gently cut the paint seal around the faceplate with a sharp razor knife, then pry out the balance using a screwdriver or awl. The new spring balance faceplate will probably not match the original, so place the new balance in the old hole and transfer the outline of the new faceplate with a pencil. Next, mortise out shallow recesses for the half-circle ends of the plate by carefully boring with a spade wood bit within the pencil line. Finish up other areas with a chisel, then insert the balance in the hole and attach it with the screws. The balance faceplate should not stand proud of the sash channel, and it should allow the sash window to slide over the balance.

If you are installing a spring balance in place of a rope pulley, remove the old pulley and enlarge the pocket to accept the new balance using a sharp wood chisel. Mortise for the faceplate as already described. If no pocket exists, create a new pocket using an appropriately sized spade bit and wood chisel, being careful to avoid hitting any pipes or wires that might hide behind the window frame.

The tape should connect to the sash about halfway down the stile and never so high that the tape hook rises above the balance when the window is fully open. To install the tape hook, mortise an appropriate hole in the side of the sash stile 1/2" or so deep with a wood chisel. Bevel the mortise at the top where the tape enters to prevent it from creasing or bulging.

To connect a tape to the sash, first pull an ample amount of tape out of the balance to prevent crimping. This works best with two people, but if you are alone carefully wedge a screwdriver in the balance or gently grip the tape with locking pliers to brake the spring tension. Then place the bail on the end of the tape in the hook and gently bend the flange down so it secures the tape and clears the spring balance. Release the tapes, ensuring that they lie flat against the channel, and reinsert the sash in the window. Before reattaching the sash stops, slide the sash up and down to confirm that it glides smoothly without jamming, then reinstall the stops with screws or small finishing nails. 🏠

Tapes, cases, and springs have been assembled into spring balances at Pullman Manufacturing Company in Rochester, New York, since the 1880s. Besides residential models, special balances are made for overhead installations and industrial applications.



Spring balances are made in multiple sizes to allow matching to a particular sash weight—generally up to 50 pounds. Service life depends upon use, but many original balances are still operating like new after decades on the job.





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## Beloved Vagabond

Brilliant architect Harvey Ellis (1852-1904) was a contributor to Gustav Stickley's magazine *The Craftsman* and designer of Stickley furnishings. In the late 1800s he spent several years as a full-time artist in Rochester, New York. Museum Print Editions' Rochester Collections offers three Ellis works including "Summerville Pier and Lighthouse" (shown), which sell for \$125 to \$160 framed. For a catalog call (585) 271-8510 or e-mail [info@meditions.com](mailto:info@meditions.com). You can view the company's entire collection at [www.meditations.com](http://www.meditations.com). Circle 6 on the resource card.



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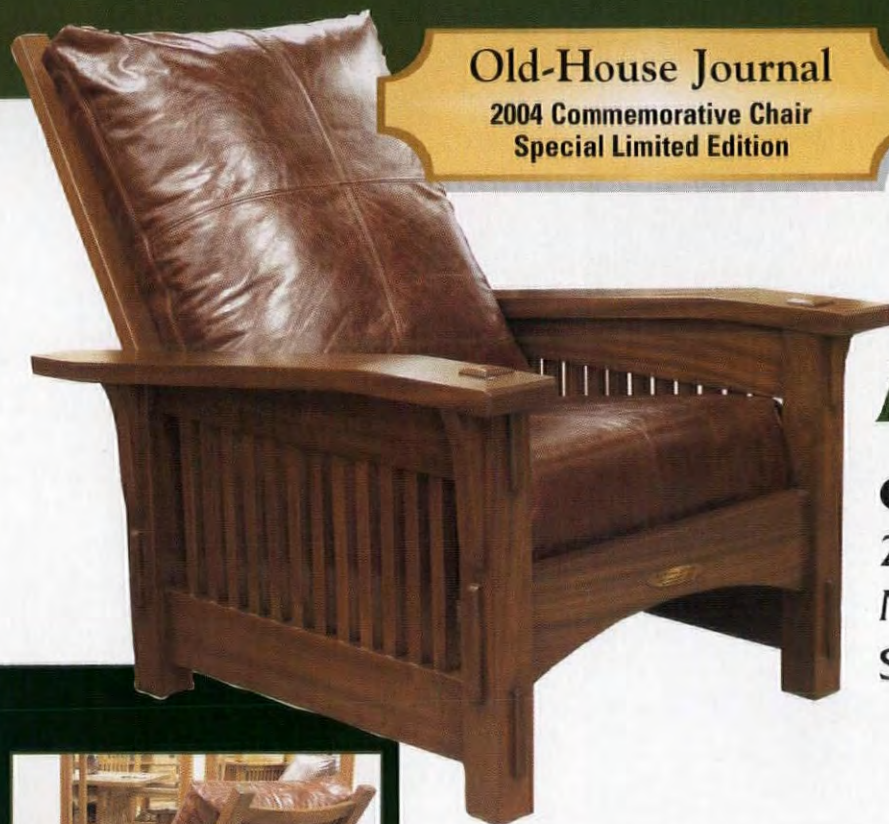
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# Outside the Old House

## Don't Dig It

BY LEE REICH

**There are lots of arguments for not tilling soil around that old house.**

The little house on our home property saw more colorful days in the 1920s, when it was a speakeasy catering to the likes of Strawberry Joe, a gangster who hobnobbed with another member of the local fraternity, Legs Diamond. Rumor has it that Joe and a cache of money are buried somewhere in the hills behind the house.

Refurbished and rented as a "one bedroom cozy cottage," the old house is now thankfully home to less colorful characters. Nonetheless, we thought its grounds needed some dressing up—a small flower garden appropriate to a small cottage and not too demanding of care. In the 1920s as today, the usual way to put in such a garden would be to thoroughly till up an area, wait a couple of weeks, then thoroughly till again and plant.

This traditional approach has a few problems. First of all, the soil around old houses often contains lead from paint applied decades ago that over the years either flaked or was scraped off the siding. Short of excavating and replacing the soil, the best way to deal with this lead is to limit exposure by keeping it immobilized: Leave the soil undisturbed. Second, tilling any soil charges it with air, burning up humus, which, besides its many benefits to plants, also further immobilizes lead. Third, tilling the soil exposes dormant weed seeds, abundant in every soil, to light and air—just what they need to sprout. Also, from a design and plant-heritage standpoint, you may want to expand your display garden into an area containing heirloom shrubs or bulbs that you don't want to disturb. One more reason for not turning over the soil is simply to avoid the time and effort it takes.

My first step for the cottage garden was to kill grass in areas where I wanted either plantings or paths. The most convenient way is to cover the ground with paper, which starves vegetation for light. Newspaper is most readily available; four sheets' thickness is usually adequate. To prevent the paper from blowing and to make it possible for roots of garden plants to immediately grow into and through the paper, you need to thoroughly

Hand tools that work just below the surface, when used regularly on small weeds, eliminate the need for tilling. Left to right, a collinear weeder, a winged weeder, and a scuffle hoe.



ILLUSTRATION ROB LEANNA



PHOTOS DEE GOLDMAN

Above: Lee wets newspaper to keep it from blowing until it can smother the grass beneath it. Right: Wood chips cover the unsightly paper and will later serve as a path between plantings.







For planting areas, Lee covers the newspaper with finished compost, which is more full of nutrients than wood chips and will hold moisture for the roots of small seedlings.

There's no reason to till if you avoid traffic on planted areas, which you can do by laying out your garden-to-be with permanently designated areas for walking and others for planting.

Varying that weed-free organic material laid on top of the paper is one way to designate such areas. For the cottage's garden, I used wood chips for the path and compost for the beds. Another option would be to cover the whole area with one material, then lay down stepping stones for walking. (Paths also contribute to the year-round design effect.)

That's all there was to getting the soil ready for immediate planting. Because I chose compost for the beds, seeds and small transplants could be snuggled right into it. If you use wood chips or some other coarse material, employ a few handfuls of weed-free compost as an initial root run. Young roots will grow into the compost, then into the wetted paper and the underlying soil. You can set larger plants—perennials or shrubs—into the ground by digging a hole through the newspaper and into the soil beneath, just deep and wide enough to accommodate the root ball.

Besides starting off with fewer weed problems, this system of putting in a garden is satisfyingly quick. If you use larger potted plants, the effect is one of an instant garden.

Care after that first year

wet it as you put it down. Because grass will find its way through any openings, be sure to overlap piles of sheets. (This is a one-time affair; the paper will decompose and add a bit of humus to the soil.)

Now that the grass was on its way to plant heaven, the next step was to cover the unsightly paper (and provide a planting medium) with some weed-free organic material (see below).

One good reason people usually till soils is to aerate them, offsetting compaction from the feet of humans and pets, wheelbarrows, and the wheels of wagons and garden carts.

## SOME WEED-FREE MULCHES

<b>Bark chips</b>	Long-lasting and attractive in formal gardens; low in nutrients.
<b>Compost</b>	Not long-lasting; looks like soil and can easily be planted with seeds or transplants; relatively rich in nutrients.
<b>Grass clippings</b>	Not long-lasting; best in beds, not paths, and in only 1"-thick layers; good at smothering weed seedlings; relatively rich in nitrogen.
<b>Hulls and shells</b>	Includes hulls and shells of peanuts, buckwheat, cocoa bean, and rice; fairly rich in nutrients; attractive in formal or informal gardens; longevity varies.
<b>Leaves</b>	Not long-lasting; appearance varies with how chopped up and decomposed material is; moderately rich in nutrients.
<b>Peat moss</b>	Long-lasting; repels water when dry and hard to re-wet; very poor in nutrients; looks like soil.
<b>Pine needles</b>	Long-lasting, poor in nutrients, looks especially nice beneath trees and shrubs; also good in paths.
<b>Sawdust</b>	Long-lasting; avoid sawdust from pressure-treated or painted wood; poor in nutrients.
<b>Seaweed</b>	Nutrient rich; not long-lasting.
<b>Straw</b>	Should be weed free; replenish annually; very good at smothering weeds and holding soil moisture.
<b>Wood chips</b>	Moderately long-lasting and attractive in all garden styles; relatively poor in nutrients.



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## Outside the Old House

has been similarly quick and easy. With no need to till or spade, all I need to do is replenish mulching materials whenever they thin out. Mulch is not only more aesthetically pleasing than bare soil, but helps protect it from drying sun and eroding rain and discourage weeds. You only need an inch or two, and it usually lasts about a year.

You may also need fertilizer or limestone, depending on what kind of mulch you're using and what plants you're growing. Nutrient-rich mulches (see chart page 44) offset some or all fertilizer needs. This would be especially true for wildflowers and other plants that perform best in lean soils. Most herbs, such as the caraway thyme and the 'Autumn Joy' sedums I planted in front of the cottage, thrive in such soils, as does the potentilla shrub I planted there. Demanding the richest soils are most vegetable plants and more formal flowers such as delphinium and monkshood, but even these will do fine with annual dressings of compost. My paths get a layer of wood chips whenever the old one begins to wear thin.

Although keeping my never-tilled soil covered with a thin, weed-free mulch layer has prevented most weed problems, occasional weeds do need to be routed out. I pull them roots and all, trying to disrupt the soil as little as possible. I coax out weeds such as burdock or dandelion, which have thick, deep taproots, by sliding a shovel or trowel into the ground next to the taproot and levering up while pulling the tops. I dispense with colonies of small weeds using a hoe with a sharp blade that sits parallel to the surface of the ground, and sliding it back and forth just beneath the soil surface. The winged weeder, collinear hoe, and scuffle hoe are three such tools. Most important, though, is to look over the garden regularly for weeds, large or small.

I like to think that the new garden around the old cottage is so low maintenance that if Strawberry Joe could see the old speakeasy today, even he might volunteer to pull the occasional weed. 🏡

*Lee Reich is a New Paltz, New York, gardener whose books include *Weedless Gardening*, (Workman Publishing) and *Uncommon Fruits for Every Garden* (Timber Press).*

Sedum 'Autumn Joy' is also drought tolerant and provides long-lasting flower color amid the herbs. The stones provide a permanent path to the door, while the wood chips allow access for occasional weeding or replanting.



Perennial herbs such as this caraway thyme (*Thymus herba-barona*) thrive with little irrigation. Depending on the variety you choose they will provide year-round foliage color and knit together nicely to choke out weeds.



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# Ghost Catcher

BY SUE SENATOR

I don't believe in ghosts. That being said, there's something going on in this old house of mine—or was, until my five-year-old took matters into his own hands.

When we first moved in, around three years ago, we were told that the wife of the former owner had died there. This gave us sad pause as we took down her wallpaper and painted her walls. Neighbors spoke warmly of Helen, and we developed a fondness for her and for the odd repairs that Ed, her husband, had made. We have now returned the place, which became a rather rundown rooming house after Ed moved out and rented it to students he knew, to the point of being comfortable and functional. Some of it is still a little scary, scarred, and bizarre, like the Byzantine backstairs and the warren of rooms in the basement. Other aspects, however, are truly beautiful, like the long palladian window that stretches up from the entry to the second-floor landing, and the wide white-paneled window seat, almost a room in itself within the living room. I think Helen would have liked the way it is now, clean and full of light, and that she would be pleased to see it filled once again with a happy family.

For that reason, I don't think it's Helen who visits us at night and occasionally scares the daylight out of us. I think Helen is at peace, but I wonder if someone else who lived here is not.

The house is a Shingle-style Victorian built in the late 1880s for John Cabot, a bachelor. This would explain the prevalence of heavy, masculine woodwork that I don't dare brighten with white paint. I don't know who else may have lived—or died—here, but there is at least one person, a woman we believe, who seems to come to the staircase landing and certain areas of the second floor. There may be

someone else, perhaps a child.

Only my husband saw the woman. Being a scientific type, he normally has no affinity for the paranormal or need to confer with ghosts. One morning, however, awake before anyone else and taking his coffee to the window seat, he saw someone that he thought was me on the stairs. When he looked again, no one was there. He told me after I woke up; we shuddered about it, then shrugged. This stuff isn't real, right? It was a trick of the light or something.

When my five-year-old told us quite plainly that he saw a little blue ghost in his room, we didn't think much of that either, beyond our concern for this new fear of his. There's a blue fire hydrant in the street outside his window, and we thought that this strange stumpy object was Benji's ghost. We assured him that there were no ghosts. Nevertheless, nearly every night for months he would come get me because of the ghost and I had begun to despair of ever again getting a good night's sleep.

I consulted with Benji's teacher, a sweet young woman with good instincts. She suggested a "dream catcher," those pretty, abstract objects that Native Americans have used to catch their dreams. She felt that if Benji had some control over the matter and designed it himself—literally took things into his own hands—we might put an end to this nightmare. So Benji and I carefully constructed a dream/ghost catcher out of a paper plate, sparkles, and an old bed sheet. I figured this would work because he had had a big hand in designing it.

One night, shortly after the ghost catcher was set up, I heard footsteps and whispering out in the hall. "Benji's up," I murmured despairingly to my groggy husband. I got up to help. But when I got to his room, Benji was in bed, fast asleep. I

stood outside in that dark second-floor hallway, my heart beating fast, and looked around to where it curves around behind the backstairs.

There, something moved, and then slipped into the darkness. I crept back into bed, shivering, and lay very still; I don't know for how long. Today I believe someone—something—does visit us now and then. At least she/it is friendly and merely keeps very bad hours. Benji, of course, was always a believer, but ever since he made that ghost catcher, the little spirit stays out of his room. He feels completely safe and sleeps peacefully. I wish I could say the same for me. ■

*Sue Senator is dealing with raccoons, squirrels, bats, and mice as well as the ghost in her house in Brookline, Massachusetts.*

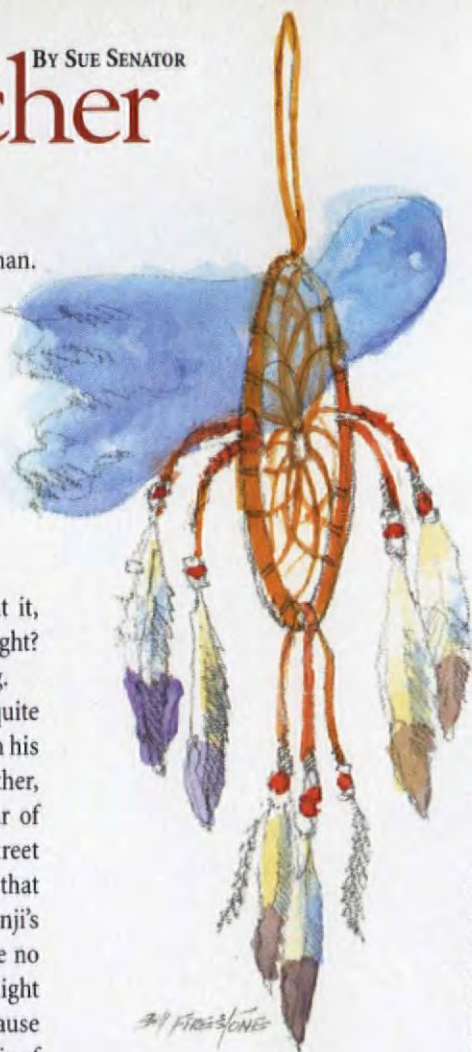


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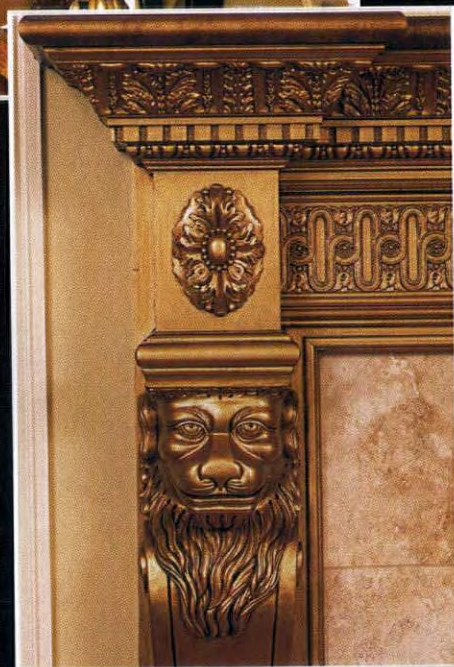
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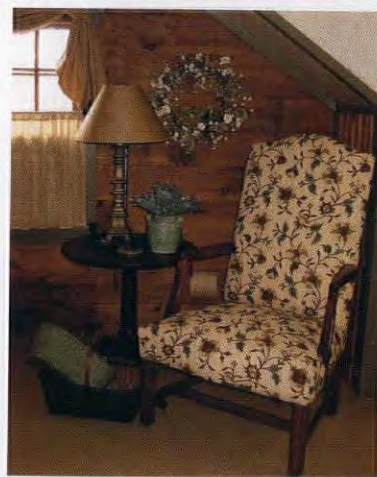
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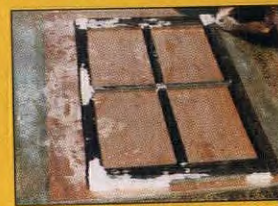
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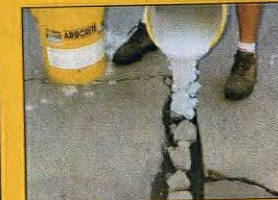
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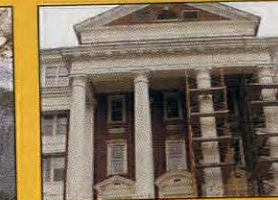
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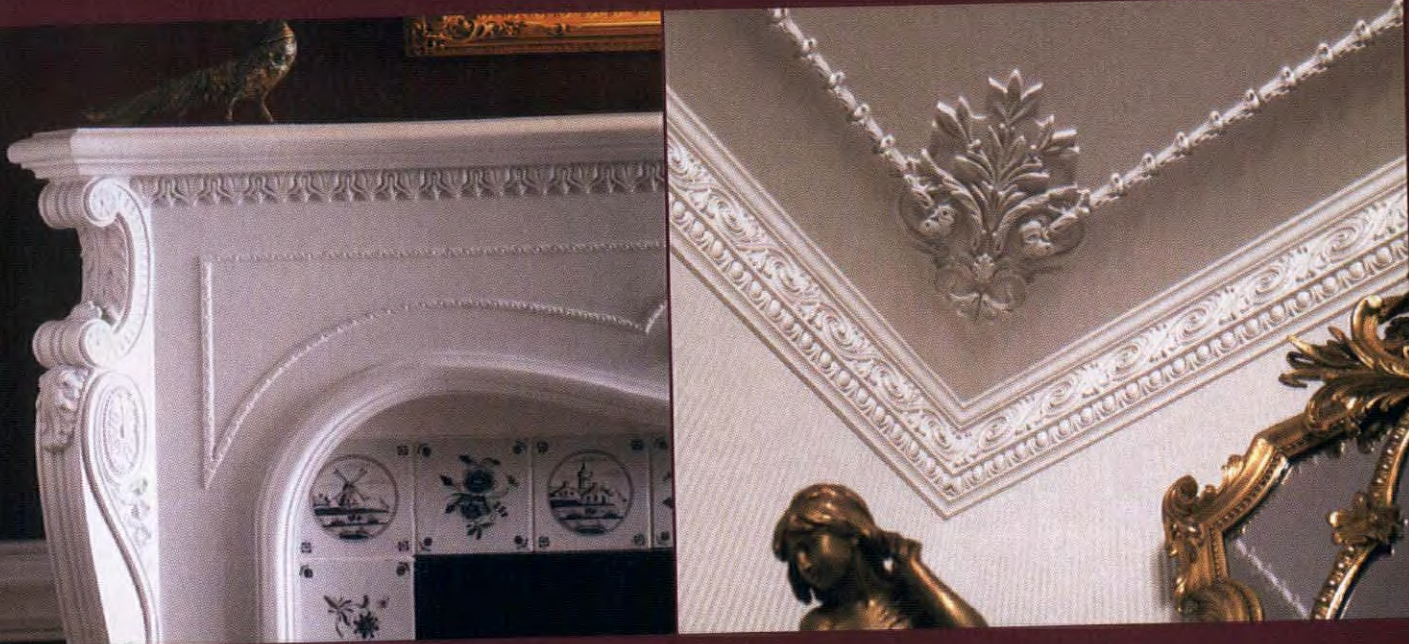


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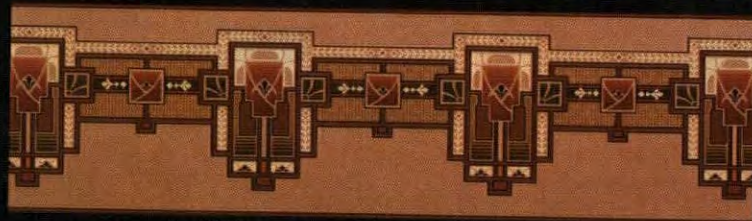
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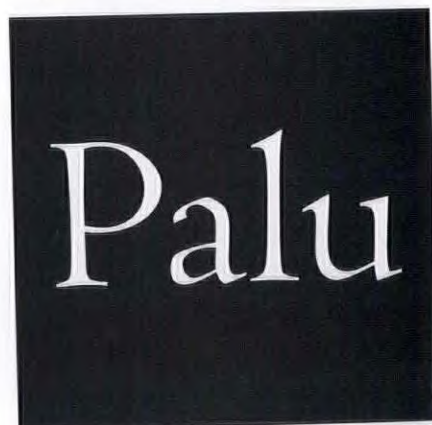
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# Kitchen

**A look at how four old-house owners cooked up answers to common kitchen quandaries.**

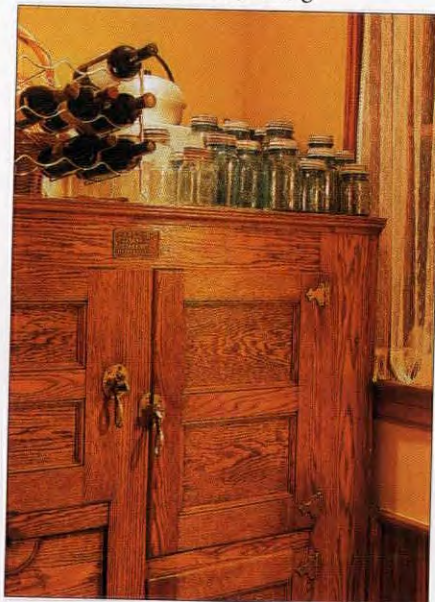
By NANCY E. BERRY

**O**ld-house owners often discover that the trickiest room to restore is the kitchen. How, for example, do you combine a period appearance with modern conveniences? We'll look at four kitchens that got turn-back-the-clock treatment and how the homeowners were able to re-create the look and feel of an old-house kitchen when faced with the common problems of space—either too much or too little—ADA compliance, or replicating authentic detailing.

## VINTAGE APPEAL

When faced with rehabilitating this 1900 kitchen in Detroit, Michigan, Mark Reynolds looked on the bright side: "At least the lack of maintenance in the house spared all of the tacky 1960s and 1970s renovations suffered by other homes in the area." Although the kitchen had survived through the disco era, it had a long way to go before Mark could even think of boiling an egg. Along with decades of filth covering every inch of the room, the electric wiring was original (no longer up to code), the plumbing had collapsed, and the foundation in the breakfast room had crumbled away. "I hauled the refrigerator to the curb without opening the door," he says. A restoration purist, Mark wanted to re-create the atmosphere of a Victorian-era kitchen without all the dirt. "Some folks might have gutted the interior walls for a big, open kitchen, but I was reluctant to lose the original footprint and features that were still intact: the wainscoting, the built-in icebox, the trim, cabinets, and cold-storage room and butler's pantry."

Before the room could



Owner Mark Reynolds kept the ice chest he found in the butler's pantry.



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# ations



Mark incorporated vintage appliances found at garage sales and through neighbors to give his kitchen an antique look. Mark also stripped and refinished the original 20'-long pine flooring.



return to its original ambiance, Mark needed to make it structurally sound. He did all the structural work, wiring, and plumbing. His first task was to gut the breakfast room and then install new rafters, flooring, wiring, and surface treatments. Next he stripped and refinished the Michigan yellow pine planks. "We wanted to keep the flooring; they don't make 20'-long flooring strips any more," Mark says. After some thought, Mark sketched a design for the kitchen cabinets using the butler's pantry as a model. "Live with a project for a while," he says. "This was advice I took from *OHJ* years back." Although Mark had the cabinetry built and installed he stained and shellacked the woodwork himself to match the original color as closely as possible. He also added beadboard, a traditional wall treatment at the turn of the last century.

Mark modernized the butler's pantry by adding a dishwasher and microwave. He also installed a copper sink in this room, replacing the original washboard iron sink. "The vintage appliances craze has not hit this area yet," says Mark, who was able to pick up his old stove from a neighbor for \$250 and the fridge from an estate sale for \$50. The last project tackled was to upgrade the original Chrysler Koppin built-in icebox to a modern Freon-based system. This project would allow Mark to put the 1940s Frigidaire in the billiards room on the third floor. "Surprisingly, the space works well," he says. "Two people can prep food in different spaces without bumping into each other."

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**Total Cost: \$14,000**  
(not including exterior work)

Architect:	NA
Contractor:	NA
Materials:	\$5,500
Cabinetry:	\$7,500
Appliances:	\$1,000

Above: Mark replicated the original cabinetry found in the butler's pantry in his kitchen. Right: The new face-frame cabinets have traditional bin pulls and cupboard catches.







Mark sketched the new design for the kitchen cabinetry himself. The white farmhouse sink adds another turn-of-the-century look.



Before the kitchen was renovated it sported metal cabinetry from a late-1940s renovation.



Right: Owners Pat and Michael exposed the brick wall as a backdrop for the stove. Below: The cabinetry from the butler's pantry was copied to create this freestanding hutch.

ALL PHOTOS THESE PAGES ERICA GEORGE DINES



The kitchen, although nearly original, was not practical for the new owners.



## NOOKS AND CRANNIES

Although the kitchen in this 1920 Colonial Revival in Seneca, South Carolina, was nearly original, it had an inefficient, tiny galley layout with a few poky rooms: a butler's pantry, cold-storage room, and delivery hall. Homeowners Michael Smith and Pat Nowaczyk wanted to improve the kitchen and maximize the small spaces, without knocking down walls. They worked with designer Chris Tedesco, whose task was to create a functional room with ample storage while working within the original dimensions. Updated only once to replace the wood stove and icebox, the original kitchen consisted of a sink, worn-out appliances—the conversion unit from icebox to refrigerator was still attached in the basement—and a hodgepodge of metal cabinets dating from the late 1940s. As inspiration, Chris, Pat, and Michael turned to the original butler's pantry with its abundance of space-saving cabinetry.

One of Chris's biggest challenges was the windows at the far end of the room. Although they allowed loads of natural light, they also ate up precious wall space. To first address the lack of storage, Chris designed cabinets that were built on-site to the original specifications of the butler's pantry cabinets. Chris also designed a freestanding hutch—with 12 drawers, four cabinets, and several open shelves—that sits opposite the windows. Chris removed the legs of the original farmhouse sink and dropped it into the maple counter and built cabinets around it—another space-saving technique. Once refinished, the sink became a handsome focal point.

The original icebox niche located in the hallway just off the main kitchen was enlarged to fit the 68" refrigerator. The refrigerator was then paneled to match the adjacent delivery door. An accidental hole made in the plaster while uncovering a brick wall convinced Pat to remove all the plaster to let the brick become the backdrop for the stove, which also has cabinetry beside it. Chris chose to leave a space open under the counter to store the butcher block island when not in use. To complete the space Michael and Pat turned their inspiring butler's pantry into a breakfast nook, which was just cozy enough for a small table and four chairs.

Glass-door cabinetry was introduced over the sink. The basic room shape was kept, even though it is small by today's kitchen standards.



### Total Cost: \$26,500

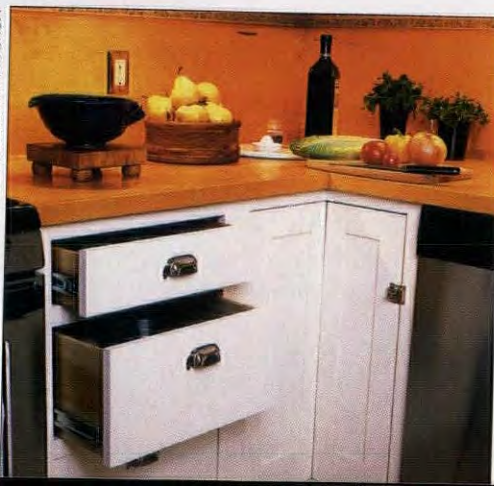
Architect:	\$2,500
Cabinetry/ Labor:	\$18,000
Appliances:	\$6,000





Designer Penny Eskra removed the dropped ceiling installed in 1914 to return the room to its original 1870s height. Stacked cabinetry was added to create loads of storage in the kitchen. Contractor Dane Cowan's biggest challenge was the house's plank-wall construction. He had to get creative when routing the wiring and plumbing.

ALL PHOTOS THESE PAGES GARY TODOROFF



Drawers have smooth moving, durable ball-bearing slides. Contractor Dane Cowan installed halogen task lighting under the cabinets.



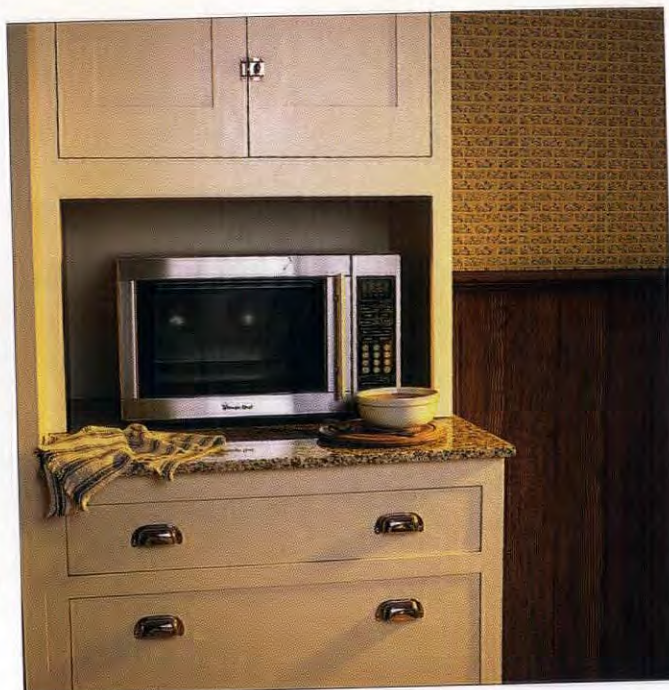
## Ease & Aesthetics

When Melanie and Ron Kuhnelt purchased an 1870 house in Eureka, California, for Ron's disabled sister Betty, they needed the kitchen to be functional and safe, as well as offer ADA-compliant features because Betty's fine motor skills are compromised. The family also wanted the kitchen to reflect its original late-1800s period. Designer and historic preservationist Penny Eskra took on the challenge to make all requests a reality.

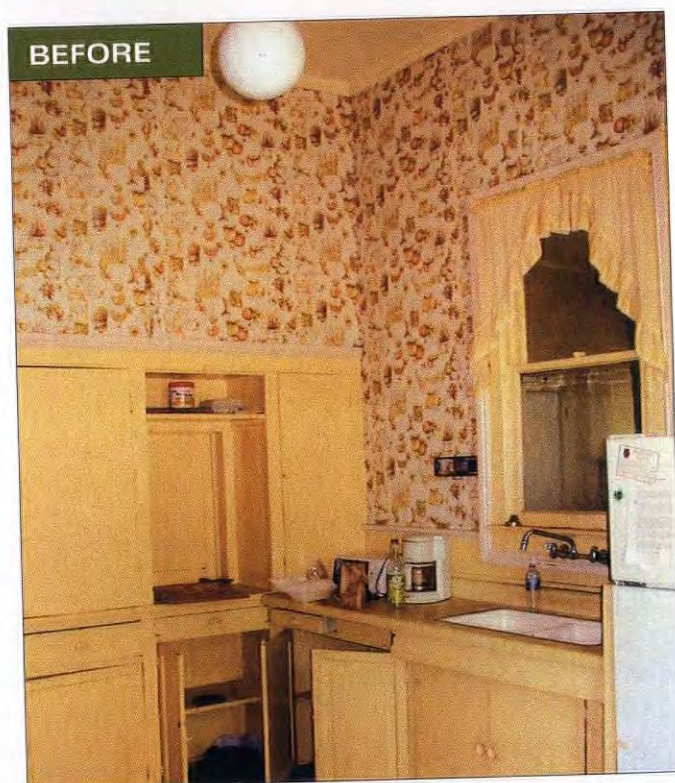
Although the kitchen maintained its original square footage, 12' x 15', the ceilings had been lowered from 12' to 9' in a 1914 renovation. To return the room to its original scale, Penny removed these bungalow-era dropped ceilings. This opened up loads of storage space. Next to go were the retrofit 1950s cabinets. Penny replicated a face-frame 1885 cabinetry design from a nearby home, and contractor Dane Cowan built them out of alder in his workshop. Once installed they were painted cream, a common color for kitchens during that era. Penny and Dane incorporated full-extension undermount drawers that Betty can easily access as well as pull-out shelving. Penny and Dane specified heavy-duty bin pulls made from solid-cast brass with nickel plate and upgraded to industrial hinges.

Penny chose a deep farmhouse sink with ADA-compliant faucet handles, a stove with a warming oven so Betty can heat her meals, and a microwave with a large control pad for Betty to navigate. The Kuhnelt's also wanted kitchen cleanup to be low maintenance. The counters are varnished maple with a coved backsplash, making them a breeze to wipe down. After finding evidence that the floor had once been covered with linoleum, Penny chose to reintroduce that material. "Linoleum is so easy to mop and more historically appropriate," she says.

One of the greatest finds was the original 1870 paper hiding under 22 layers of wallcoverings. Penny had this first layer replicated by Carter and Company. "Even though the paper was costly, the Kuhnelt's wanted to restore as much of the original room as possible," she says. "The Kuhnelt's have all attended historic preservation courses at College of the Redwoods, even Betty. Although she can't converse on all period styles, she wanted to learn more about her house."



A small cubby was incorporated in the cabinetry to house the microwave, which has a large control pad that is easy for sister Betty to navigate. The reproduction wallpaper is from Carter and Company and the faux graining detail is by artisan Peter Santino.



When the Kuhnelt's purchased the house they were met with this "fruity" kitchen from the 1950s.

### Total Cost: \$89,000

Design:	\$8,000
Contractor:	\$60,000
Cabinetry:	\$4,000
Appliances:	\$4,000
Wallpaper:	\$13,000



## Adaptive Re-use

What do you do when there is no kitchen? When a homeowner purchased this mid-19th-century Pentecostal church in the Strawberry Banke Historic District in Portsmouth, New Hampshire, Crown Point Cabinetry and a local architectural firm had to create something from nothing. Available space was not an issue—in fact, they had a lot of space to fill, 280 square feet. The homeowner loves to entertain and needed the kitchen to be state-of-the-art while also being aesthetically sensitive to the rest of the open-floor plan. Although they had loads of room, the walls and windows (which soar two storeys) had to remain intact because of the historic district's building codes.

Researching Victorian furniture and trade catalogs as well as photos of old cabinetry, Crown Point chose a cabinet design replicated from an 1890s carpenter's trade manual. Designer Greg Stowell from Crown Point explains: "The cabinets have simple, clean face-frame panel doors that sit flush when closed, just as antique cabinetry does." Upper cabinets have clear glass fronts and are backed in beadboard. The cabinets also sit on decorative legs—not the typical toe kick found in contemporary cabinetry.

The company also chose cabinet hardware such as bin pulls, barrel hinges, and twist latches in brushed nickel to complete the historical look. Since there is limited wall space due to the tall windows, the cabinets stack on one wall and reach to the ceiling as would have been likely in an original 1890s kitchen. A freestanding hutch rests against an adjacent wall. For countertops the designer chose soapstone, used in older kitchens when available. The two islands create lots of prep space as well as break up the different work areas. One island is for cooking and the second island, used for serving, has a wine fridge, microwave, and stacked dishwasher.

Another period touch is the farmhouse sink. The kitchen design reflects the personality of home. "Respectful of the property, the simple straight forms belong in this converted space," says Greg. "The biggest compliment Crown Point receives is, 'How did you restore the original cabinetry?'"

ALL PHOTOS THESE PAGES COURTESY OF CROWN POINT



Left: Since there was no existing kitchen, the homeowner had to build one. Above: The kitchen got a period look with all the modern amenities.





Left: A second island offers wine storage and a second dishwasher. Below: The homeowner chose a Rohl deep farmhouse sink. The countertops are soapstone, a material used in the past only when easily available.



Crown Point designed this freestanding hutch with glass doors—reminiscent of cabinetry found in 1890s houses.



#### Total Cost: withheld

Design Fee:	withheld
Contractor:	withheld
Cabinetry:	\$39,000
Appliances:	\$25,000

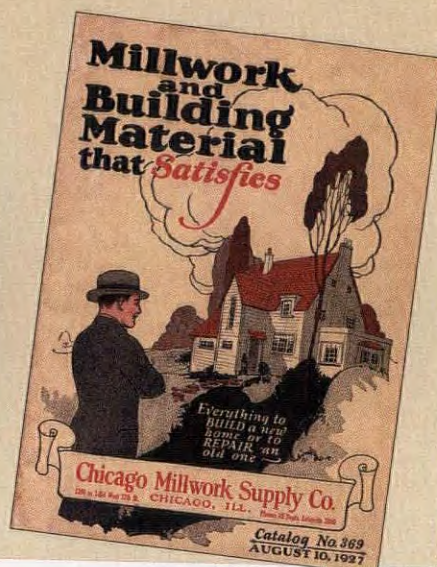
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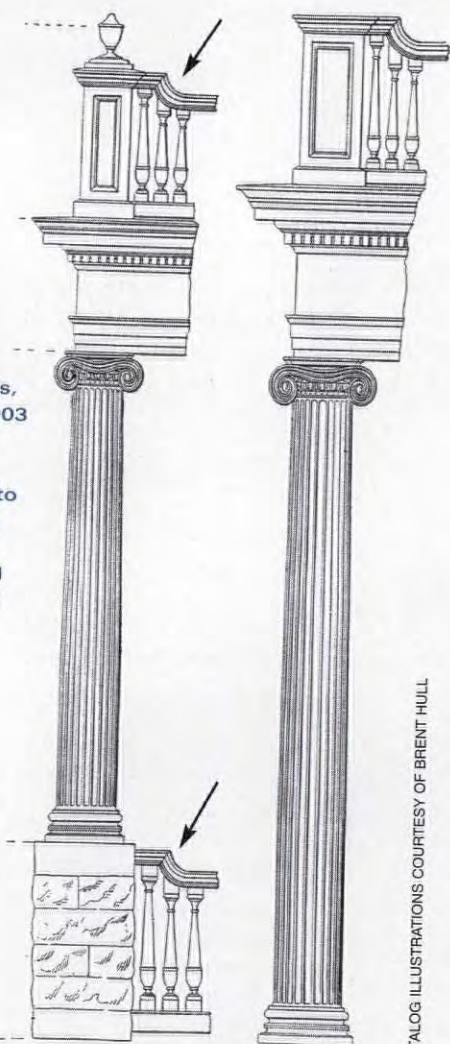
For a list of  
**SUPPLIERS,**  
see page 112.



# Porch Details by the Book



Old catalogs yield clues to appropriate styles for columns and other millwork. **BY BRENT HULL**



Catalog designs, such as this 1903 "Classic Porch Details" plate showed ways to mix and match millwork parts. Note the eased railings (arrow) and balcony balustrade.

CATALOG ILLUSTRATIONS COURTESY OF BRENT HULL

Porches can be prime architectural features, especially on houses built from the mid-1800s to the early 1900s. Porches from this "Golden Age" are not only major expressions of a building's style, but since the vast majority were constructed of wood they are equally important examples of historic millwork. When I began making millwork for my own restoration business, I realized that some of the best places to learn about porches are the industry trade catalogs that emerged in the mid-19th century.

The plates of drawings in these catalogs—which offered not only porch parts but also interior mouldings in complete packages—made effective tools for selling to builders and homeowners alike. Each catalog tried to cover a wide range of tastes, yet most of the porch millwork can still be broken down into three broad stylistic groups: Classical, Victorian era, and Arts & Crafts. The designs themselves were based on already popular regional styles, pattern-book plans from publishers like A. J. Bicknell and William T. Comstock, and from in-house design teams employed by key millwork producers, such as Farley-Loetscher, Adams Carr, and Disbrow. So while they are rarely cutting-edge, these catalogs do represent what builders and contractors were ordering

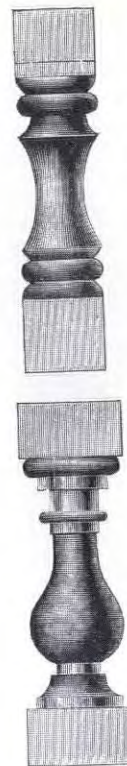
PAUL ROCHELEAU

Clusters of columns, both full height and partial versions that stood on pedestals, became increasingly popular in the 1890s, particularly to punctuate corners and ends.

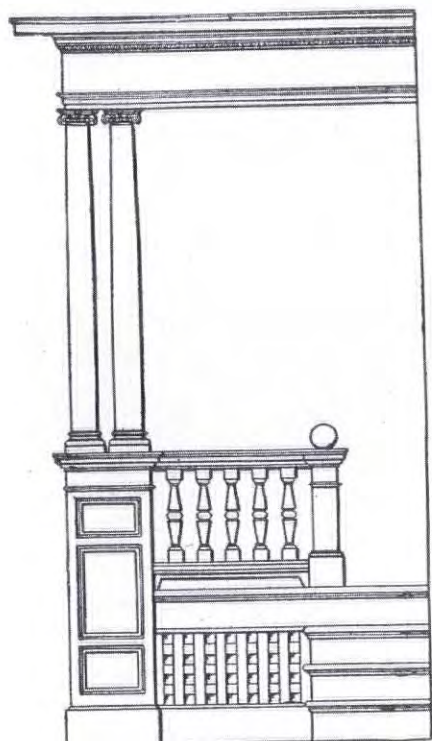




In keeping with temple models, the porticos on high-style classical houses often eschewed railings while making the most of other millwork details, such as the fluted columns and paneled ceiling seen here.



Hefty turned balusters complemented better classical porches, and catalogs offered many patterns from reasonably authentic (above) to interpretive (top).



from the 1850s through the 1920s and offer useful insights into widely popular designs and details for anyone interested in restoring a historic porch.

### **Classical** (1850s; 1885 to 1920s)

Greek Revival, Neoclassical, Colonial Revival

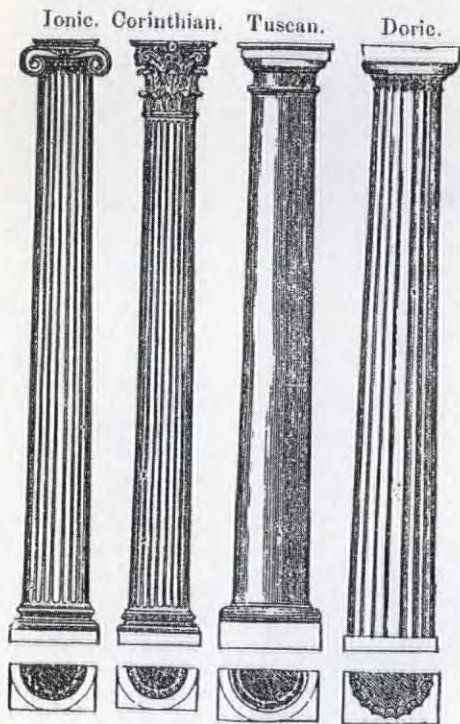
**SUPPORTS** Classical porches are supported by columns modeled on one of the classical orders. In early classical porches, such as found on high-style Greek Revival houses, column proportions, capitals, and bases are usually quite accurate and true to the original Greco-Roman models—the Ionic order, for example. In the 1890s columns came on strong both in popularity and abundance. Later Queen Anne houses, as well as early Colonial Revival houses, often featured porches with columns used in clusters—a hybrid of classical and Victorian detailing



Substantial balustrades were a practical necessity on raised porches, but also evoked the stonelike volumes of other classical features.



In the catalogs of most 19th-century millwork producers, ancient Greek and Roman architecture was whittled down to four classical orders, occasionally including a fifth, Composite.



sometimes called "free classic." In Neoclassical-style houses, builders would use very large or tall columns, often in a more elaborate or "higher" classical order such as Corinthian. After about 1910, columns returned to their roots and more on Colonial Revival and even Foursquare houses closely reflected the scale and proportion of the classical orders.

**Railings and Balusters** Early or academically correct classical porches, such as porticos, were built without railings. By the 1880s, however, railings were a practical necessity and were typically made up of wide rails with turned, classically moulded balusters. Inexpensive railings under 4" square in cross section were usually milled from a single piece of wood and often paired with plain balusters around 1 1/2" square. More upscale Colonial Revival houses often employed balusters 4" or 5" in diameter with a proportionately broad top rail 8" to 10" wide. For a truly high-style Colonial look, railings could be ordered with eased ends (an 18th-century feature) and paneled posts or newels with finial

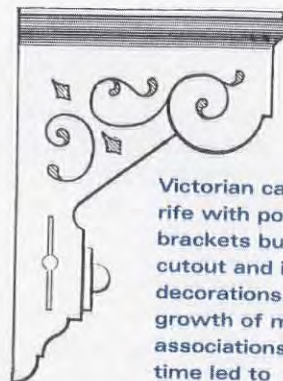
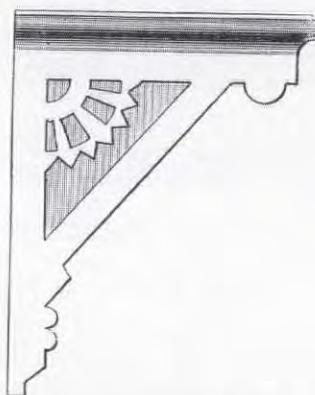
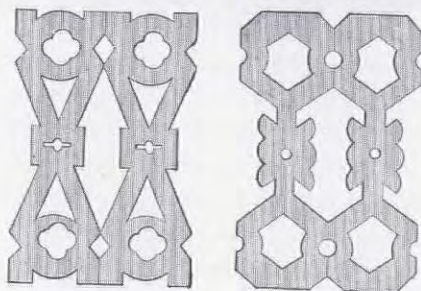
tops, especially for porch-roof balustrades.

**Ornament** Classical mouldings were a standard offering in every catalog and were used to detail classical porch entablatures. By the 1890s, the Industrial Revolution made possible the mass production of formerly hand-carved parts, such as egg-and-dart mouldings or complex capitals.

**Tips** Sometimes you'll find that an architecturally correct column has been replaced with a "builder-style" column—one that is loosely configured with a flimsy-looking capital and base. I often see "classical" columns with bases that are too large and capitals that look like bases, or even columns with capital and bases switched. These changes send a confusing visual message, and returning the genuine article can make a huge improvement. Architecturally correct columns have shadow lines that are crisp and clean, and they are designed with pleasing scale and proportion. If spec'ing architecturally correct columns causes your contractor's eyes to glaze over, find another contractor or buy the columns yourself.



By 1870, balusters fretsawn from flat boards (right) were common millwork items along with turned spandrels (above) that bridged the tops of many porches with "Steamboat Gothic" ornament.

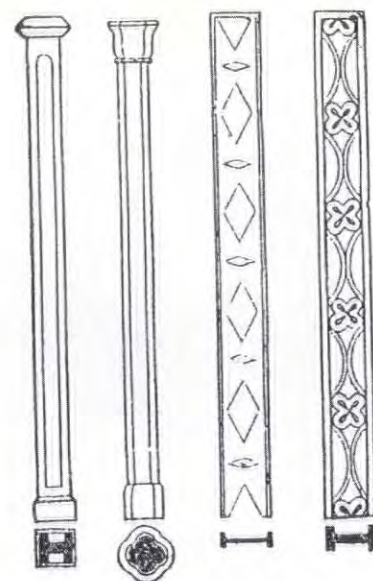


Victorian catalogs are rife with porch eave brackets built of cutout and incised decorations. The growth of millwork associations at this time led to increasingly standardized patterns.

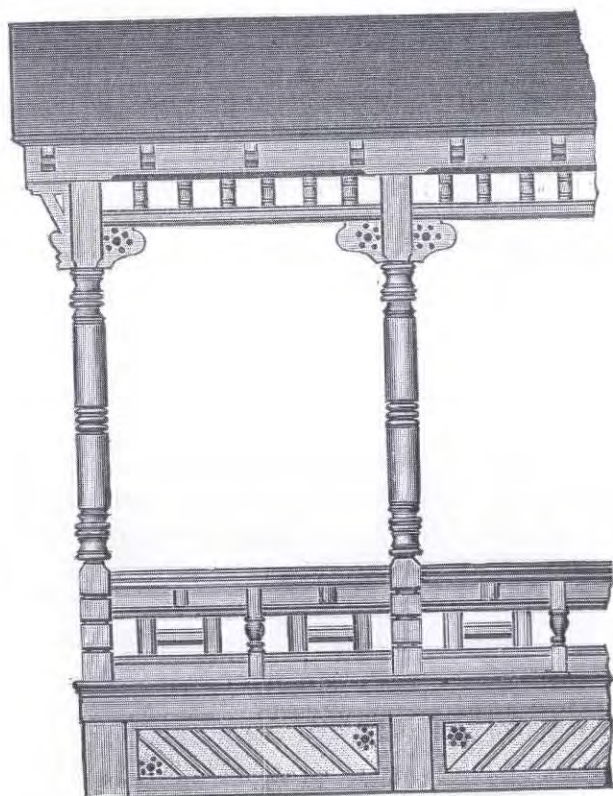




BRIAN VANDEN BRINK



Left: Typical of Victorian houses at their peak, this porch is supported by slender turned posts with machine-carved decoration covering the entire surface. Similar-looking balusters help integrate the wealth of complicated ornament. Above: These "Veranda Columns" from 1869 show the variety of Gothic-style supports—neither classical nor turned—that could also be ordered by catalog. Below: Typical Victorian posts were either profusely turned or square with chamfered edges.

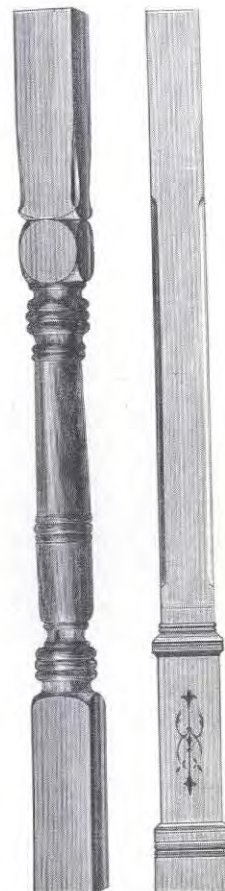


This millwork "suite" design incorporates a balustrade of sticks in a rectilinear grid—a popular 1880s pattern evocative of Chinese Chippendale furniture.

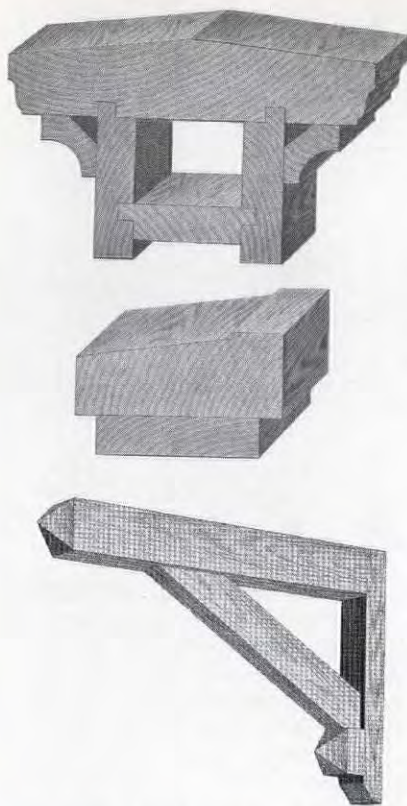
## Victorian Era (1850 to 1910)

Italianate, Stick, Queen Anne

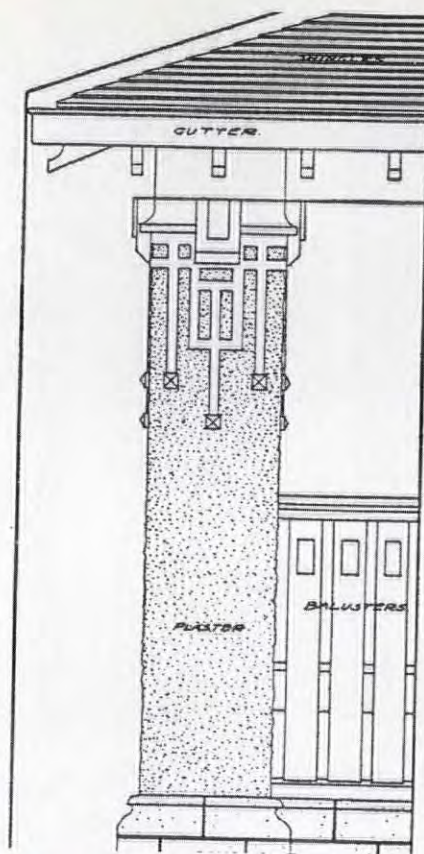
Beginning in the 1850s, when the Gothic Revival style was still influential, many kinds of nonclassical porch elements also appeared in millwork catalogs, and they can be seen on most house styles of the latter 19th century. It's hard to precisely differentiate Victorian-era porch millwork items by style because plan books sometimes used porch parts interchangeably, and millwork catalogs didn't always identify them with descriptive labels like Queen Anne or Eastlake. The sale of porch parts as complete packages adds to the confusion, since buyers relied on the millhouses to put together all the congruent parts. Though often medieval in basic inspiration, the exuberant variety of Victorian-era porch parts also stemmed from new woodworking tools that allowed craftsmen almost unlimited creativity and increased world travel that brought design ideas from the far corners of the globe.







Porch railings of the 1910s took on the square bungalow look (top and center). Roof brackets such as this 1914 example (above) were sold for bungalows into the 1920s.



Plans for a 1911 Arts & Crafts porch show masonry supports but flat-board balusters with cutouts.



Prefabricated battered piers were a catalog staple after 1900 for both interior and exterior use.

**Supports** Called posts and veranda columns among other names, these porch supports differ from classical columns because they are generally far thinner (typically 4 1/2" to 5 1/2" square compared with 8" or more in diameter for true columns) and lack classical detailing (flutes, entasis, capitals, etc.). The round posts common on Queen Anne and folk Victorian houses are turned on a lathe and almost always filled with multiple balls and curves. The top 24" and bottom 24" to 36" are left square to allow railings or brackets to meet the post effectively. Post faces are often decorated with carving and applied ornamentation as well as simple chamfered edges. Square posts, such as those popular for Italianate and Stick-style houses, are not decoratively turned but instead often have stop-chamfered edges (a chamfer that tapers, often ending in ornament) or applied mouldings.

**Railings and Balusters** The balustrade between the posts could be as varied and uninhibited as a child's imagination. Turned balusters lost the Greco-

Roman mouldings of classical porches, taking on more fanciful swellings, whorls, and incisions. Spindles that are pencil-thin connections between knobs show the influence of Eastlake furniture design. Other options included flat, fretsawn boards, inspired by Swiss-chalet architecture, or a Chinese-Chippendale pattern of narrow horizontal and vertical rails, reflecting the Victorian fascination with the Far East.

**Ornament** The degree to which brackets were built up (and out) and ornamented depended largely on the budget and whims of the buyer. Rand McNally's 1890 catalog contains more than nine pages of brackets. Posts might be visually united by sweeping circles or friezes filled with virtual spider webs of spindles.

**Tips** Porches of this period can be complicated to reconstruct. It's easier to match existing parts (custom manufacturers are your best source) than to re-create an entire porch from new parts, since the original millwork options were far more varied.

If you need to replace a railing, keep in

mind that the historic height was often as low as 30" and would fail today's building codes in many places. You may be able to get a variance, however, especially on a house with a "grandfathered" porch or historic designation. Changing the height can affect the traditional Victorian proportions and scale.

## Arts & Crafts (1900 to 1925)

Bungalows, Foursquares, Dutch Colonial

There are fewer Arts & Crafts porches highlighted in millwork catalogs, in part because these porches are relatively simple and their heyday was relatively short. Also, many porch components like support pedestals and bases had been replaced with brick and stone. However, catalogs do show expressly Arts & Crafts porch parts, such as piers and brackets, along with generic millwork like railings that were also regularly ordered for these buildings.

**Supports** The archetypal Arts & Crafts porch support is a pier: a wood post





Garden-variety Arts & Crafts porches like this bungalow's were lean on millwork compared with Victorian houses, but railings and piers were regularly ordered from catalogs—often along with the rest of the building.

DOUG KEISTER

For a list of  
**SUPPLIERS,**  
see page 112.

that is distinctively battered (tapered) from bottom to top on all four sides. Often springing from the top of thick stone or brick pedestals, they were only a few feet tall and sometimes used in twos or threes. When present, the capitals on these piers were eclectic and nonclassical, incorporating Prairie-School or Japanese motifs for instance. Trim if any could be a bit of half-round or an inset panel. Where full-sized masonry supports of stone or stucco were used, as in pergola porches, wood detailing might be present at the top or in the decorative tails of rafter supports.

**Railings and Balusters** In some cases, the main cladding of the house (brick, shingles, clapboards) extended to the porch balustrade, wrapping the porch in a solid, lower shield. The more typical balustrade would likely have square balusters and a wide, heavy railing. Fretsawn boards derived from Arts & Crafts motifs occasionally appeared on custom homes, but were less evident in millwork catalogs.

**Ornament** Other detailing was mini-

mal. Brackets, if they did appear, were spare, lean and structural looking. Pier and roof beam decorations occasionally mimicked the bungalow's open-tail rafters.

**Tips** When designing or reconstructing a porch of this period, expect a varied use of materials. The building industry was moving away from all-wood construction as a result of fire concerns and the desire for a longer-lasting product. Masonry piers were likely to replace newel posts on the sides of front-porch steps.

## Restoration Reminders

**Choose durable wood** Because porches are exposed to the weather, choosing the right wood may give it the best chances for long-term survival. In the South, use longleaf pine or red cypress. In the Northeast, use white pine—old growth, if possible. In the West, pick redwood or fir. For parts really prone to the elements it may be best to use a marine-grade wood like mahogany.

**Consider water the enemy** Plan installations so they don't hold water.

Prime all sides of exposed wood, even the underside of floorboards. Make sure all water spills away from the house, and that every exposed moulding pitches away from walls and foundation. A horizontal surface will hold water that ultimately eats away at your home.

**Study historic porches** Look at old catalogs and photographs or carefully restored museum houses. The original builders generally got the details right, from the size of columns to long-lasting railings. Trying to build period porches on a budget can be a challenge, but you will have help if you follow the historic models. 🏠

***Brent Hull** is the principal at Hull Historical in Fort Worth, Texas ([www.hullhistorical.com](http://www.hullhistorical.com)), and the author of *Historic Millwork* (John Wiley, Publisher).*



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# Under Cover

BY THE OHJ TECHNICAL STAFF

**How to repair plaster before the walls come crumbling down.**

When Shawna Slack and Michael Watkins purchased their 1849 house two years ago, one of the first projects they needed to tackle was restoring the crumbling plaster walls. Settlement of the loose fieldstone foundation and the erosion of the hilly site over the past century and a half, along with constant rumblings and vibrations from the nearby rail line and the Massachusetts Turnpike, laid in the 1960s, caused several small cracks in the original gypsum plaster. Aside from repairing the plaster, Shawna and Michael also wanted to protect their young family from the multiple layers of old lead paint covering the decaying plaster walls. To solve these dilemmas contractor Dennis Riley and his crew chose to line the walls with a fiberglass textile that allows Shawna and Michael to save their existing plaster walls, encapsulate the lead, and create a smooth surface for a fresh coat of paint and paper.


Dennis's choice of a heavy-duty fabric such as fiberglass is not only cost effective but also historically appropriate. At the turn of the last century, linen, burlap, or muslin canvas was used to cover imperfections on plaster walls as well as to create a high quality base for paint.

## Preparing the Wall

Before hanging the lining, Dennis makes sure the existing plaster is sound, not crumbling or flaking. Dennis and his plasterer, Abdul Ghafoor, find on closer inspection that not only are there several layers of paint on the walls but also old canvas—most likely hung in a 1919 renovation of the home. They first remove all the old wall coverings, even if the ancient wall liner seems to be stuck tight; moisture in the paste used to attach the new liner could loosen old layers underneath. To remove the old canvas, they use hot water and a sponge—in trickier spots they use a steamer. As the canvas comes off, Dennis finds it pulls layers of paint with it. They remove all loose paint chips as lead-bearing particles may scatter through the air. They then wash off all loose adhesive. When water alone does not dissolve it, they try a wallpaper stripper.

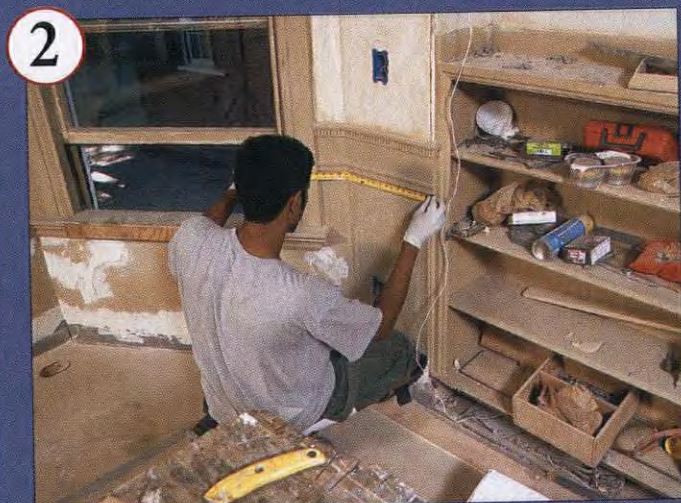
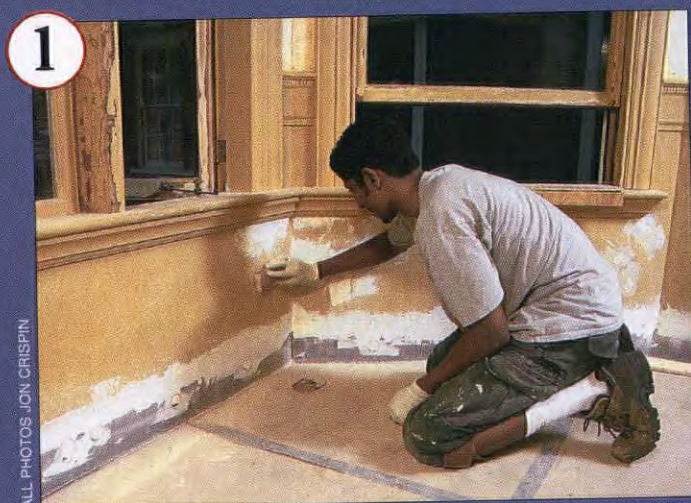
## Patch and Sand

Dennis and Abdul need to fill all cracks deeper than 1/16" before the liner is installed. Dennis secures any large cracks with plaster washers attached with flat-head wood screws. He applies a self-adhesive, fiberglass tape to smaller cracks then coats the tape and fills the holes with a quick-set-



When old plaster starts to fail, it doesn't mean you have to replace with dry-wall. There are many systems on the market to help you repair and keep your plaster walls for years to come. Contractor Dennis Riley chose Nu-Wal, a restoration system consisting of fiberglass mat that is applied to walls with a saturant.





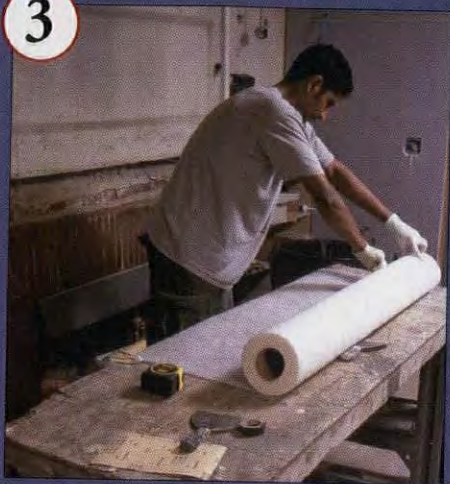
ALL PHOTOS: JON CRISPIN

**1** Before you start hanging your wall liner, the first task is to prepare your walls. Smooth out any rough spots with sandpaper. Also remove any loose paint and strip all wallpaper and any old canvas that might be attached.

**2** Next, carefully measure the wall area to be covered by the wall liner then add about 4" to 6" to that measurement.



3



Cut the fiberglass mat 4" longer and wider than area to be covered with a sharp utility knife.

4



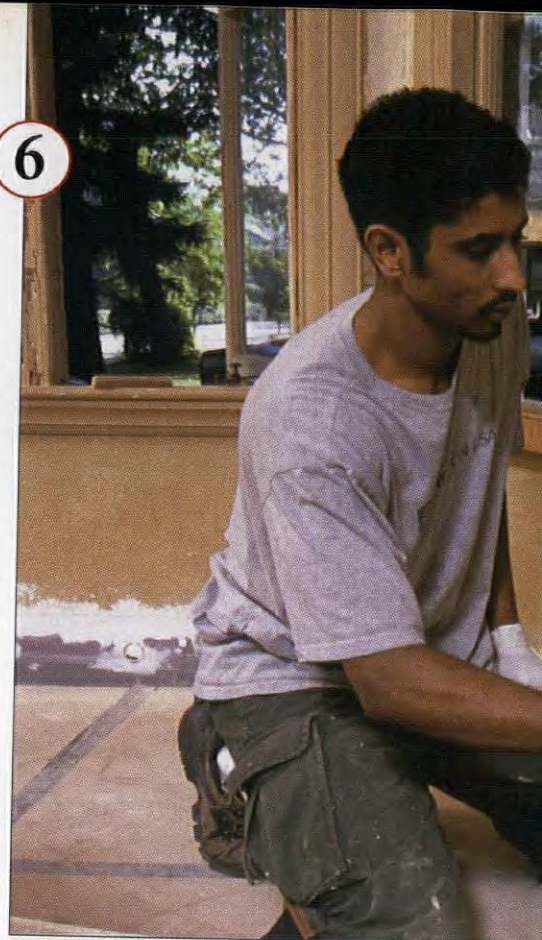
Make sure your mat is large enough to fill the wall.

5



Apply the saturant to the wall with a paintbrush around surface edges such as trim, windows and wainscoting.

6



ting compound such as Durabond. Some of the patch work requires a light second coat of compound to fill low spots. While it is still workable, Dennis and Abdul use a fine-celled, damp sponge to smooth the patching material. After the patching compound dries, they lightly sand the areas that they have patched with wet-dry sandpaper. They spot-prime all patched areas with a latex primer so the saturant used to adhere the fiberglass wall liner is not excessively absorbed into the substrate. Since Dennis plans to use a semigloss paint (glossy surfaces show imperfections more than non-glossy), he checks the work for smoothness by skimming a flashlight beam across the wall.

### Measure

To position the first fiberglass mat correctly, Abdul measures the area to be covered and adds 4" to 6". Since he is installing the mat under the wainscot, he will hang the mat horizontally, although when covering a larger area intended for paint, it is best to hang the fabric vertically. If you're going to paper the room, Dennis advises to hang the liner horizontally. This way there is less





Once the edges have been painted, use a paint roller to cover the entire area.

7



Apply the wall liner mat to the wet surface. With a sharp utility knife, cut excess mat at trim and windows. Remember to trim areas around outlets.

## Liner Solutions

### Canvas

Sanitas Lining, a close match to original canvas, is a fabric-backed vinyl that looks something like primed artist's canvas. One side is smooth with a barely visible weave; the other side is textured with a weave that is more pronounced. Both can be papered or painted and are hung with wallpaper paste.

### Polyester

Polyester fibers are randomly oriented and swirled rather than woven. Polyester comes in different thicknesses and is a good choice if the walls are uneven. It creates a smooth paintable surface over sand finishes. If the walls are really uneven, choose a heavy-duty polyester. Polyester seams must be butted factory edge to factory edge. Otherwise loose fibers will unravel where the two pieces join. Unlike other lin-

ers, most manufacturers recommend hanging this product horizontally rather than vertically.

### Fiberglass

Made from spun glass, durable fiberglass liner comes with either a woven texture like heavy-duty burlap or with random-oriented fibers like polyester. Fiberglass is great for high-wear areas such as hallways. Installing fiberglass liner is more difficult than installing canvas or polyester. The material comes in 36"-wide rolls. Be careful of fiberglass splinters, and follow the manufacturer's instructions. If the wall underneath is smooth, use a lightweight mat, and for slightly uneven surfaces, use a heavy-duty mat. For a more decorative look there are a few products on the market like Textureglas by Roos International that come in several different patterns such as the one shown here as background.



8



Smooth out the surface using a putty knife to remove any air bubbles or wrinkles in the paper.

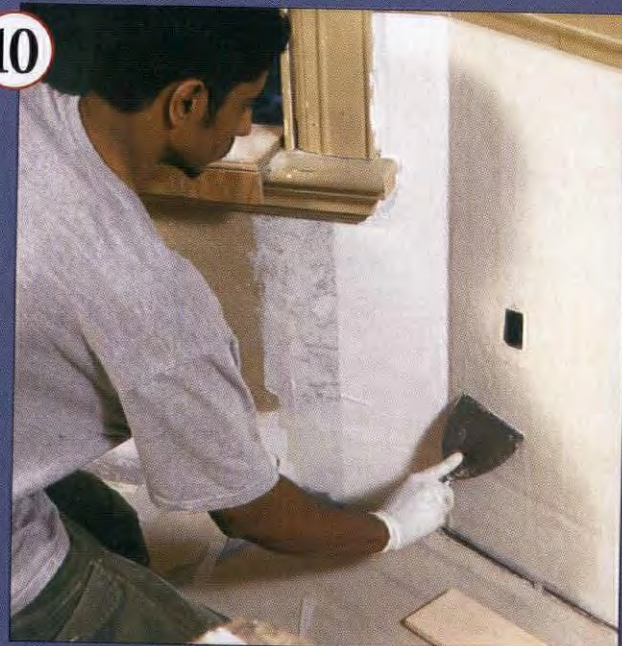
chance wallpaper seams will align with the liner seams. (The wider the liner the less of a problem this becomes.)

### Hang the Liner

Dennis and Abdul cut the fiberglass mat the size of the dimensions just taken. They then apply the saturant (vapor retardant paint) with a roller to the area to be covered. They use a paintbrush for hard-to-reach areas, then they apply the fiberglass mat to the wet wall surface. Abdul and Dennis use a utility knife to trim the excess mat at the baseboards, window mouldings, outlets, and switches. They then smooth the mat with a putty knife and apply a second coat of saturant over the wet mat. They again drag a putty knife over the surface to smooth out any air bubbles under the liner.

For the adjacent area, Dennis and Abdul apply the first coat of saturant—applying about a 2" to 4" band at the edge of the first piece. Then they hang the fiberglass mat overlapping 1". Once this is done, they apply the second coat of saturant. Now they are ready to double-cut, a standard method in wallpaper hanging. Using a 6' level (any straightedge will do) and razor,

10



One again, smooth out surface with a putty knife to remove any excess saturant. Continue this process around the room until the project is complete.



9



Paint on the second coat of saturant over the layer of fiberglass mat.

Abdul holds the level against the lapped seam and runs a knife along it—pressing hard enough to cut through both layers at once. When he finishes running the knife along the length of the seam, he peels back the edge of the second sheet and removes the cut-off from the first. Both pieces now lay flat. After applying two adjacent fiberglass sheets and double-cutting the seam, Abdul and Dennis apply a second coat of paint to seal the mat. They allow the wall liners to dry 48 hours before adding two skim coats of patching compound to create a super smooth surface for paint.

### Finishing Touch

Before painting, Dennis and Abdul use a primer compatible with the finish coat. After the primer coat dries, they apply joint

compound to seams that are not smooth. They run a bead of long-lasting paintable siliconized, acrylic caulk around the baseboard, ceiling perimeter, edges of moulding, and the corners of the room. Once the caulk dries, they can use any finish paint they wish. For best results they will use two top coats. (If you plan to use a wallcovering, you do not need to paint or prime the liner but you need to size it.) This durable fabric has offered Shawna and Michael a silver lining in securing their old plaster for years to come. 🏠

*Special thanks to Dennis Riley. His company DFC Design Build is located in Allston, Massachusetts. He can be reached at (617) 787-2652 or e-mail [dennisriley@sprintmail.com](mailto:dennisriley@sprintmail.com).*



Allow two days for the saturant to dry completely before adding wallpaper or paint.

For a list of  
**SUPPLIERS,**  
see page 112.



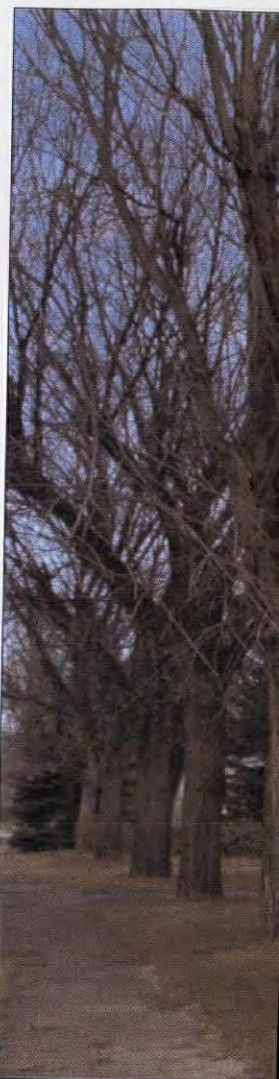
# Where There's Smoke Damage

**There's sometimes a fiery determination to save a structure full of local history.** BY PATRICIA STOCKDILL

Joanne Rauh stepped inside what she had hoped would be her dream home and got a sharp dose of reality. She knew that the 1906 three-storey farmhouse had been charred in a 1988 fire that killed two of its four elderly residents, but there was little damage to be seen from the outside. As she and her family returned in 1991 to her longtime community of Garrison, North Dakota, it seemed a good fit—rambling and roomy, amply antique, and affordable.

The house had sat vacant with boarded windows for three years as its owners contemplated demolition. Eerily, she found the house as it was when firemen left, with clothes in closets and dishes in cupboards. The blaze, ignited in the dining room either by a Christmas candle or cigarette, had extensively damaged that room, the kitchen and parlor, and the stairwell to the second floor. Two dining-room bay windows had blown out. All four bedrooms and the bathroom upstairs were smoke damaged.

There was some good news though. Any first-floor rooms with closed doors, including family room, bedrooms, and bathroom, were untouched. The third-floor door to the attic was charred and its doorknob blackened, but it had been shut and the attic spared, along with some original light fix-



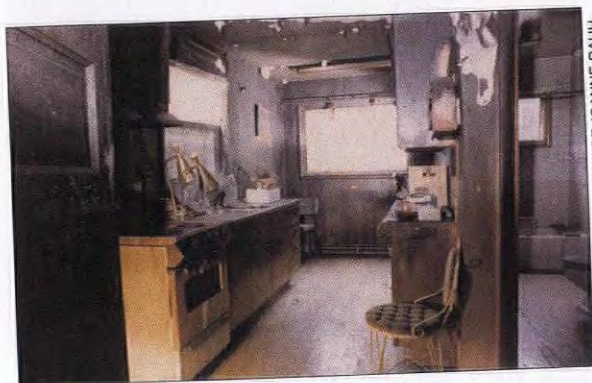
PHOTOS: JASON LINDSEY







The 1906 house, where two residents died in a 1988 fire, has been the Rauh home for 13 years and now also the Robin's Nest Bed & Breakfast, named to honor the longtime former owners.



BEFORE PHOTOS COURTESY OF JOANNE RAUH

Joanne Rauh enjoys coffee and conversation with son Jeremy and sister Judy in her remodeled kitchen (left). The fire melted a kitchen window crank and phone, but a closed door to the main-floor bath (to right, above) limited damage to that room.

tures stored there. Because the basement door had been shut, the foundation and floor supports were in good shape.

"It was structurally sound, but it was a mess," Joanne says. The Rauhs knew they could take the heat and repair the kitchen.

Thirteen years later few hints of the fire remain. An astute eye can detect some burn marks in the hardwood floor. "They give the house character," Joanne says, "and remind us of how far the house has come."

## Friends Pitching In

Their purchase of the house was followed by a six-week flurry of friends and relatives resurrecting the gutted home. "Everybody who could hold a hammer helped us," Joanne said. "We had 85 people for a potluck dinner the day we moved in." The helpers



Smoke damage was the biggest problem in the bedrooms and bath on the second floor (below). The tub (now scrubbed and free of its 1960s rubber flowers, right) was originally on the first floor, where community residents could soak for 25 cents.

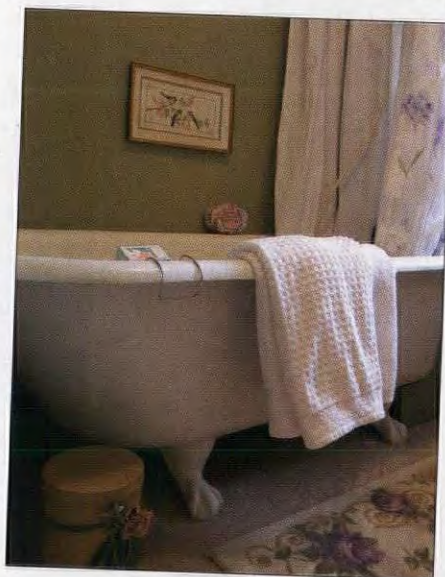
included Joanne's children—twins in high school and others 8 and 10. The younger ones delighted in the glittery little beads of Zonolite insulation that rained down as they helped remove ruined walls.

For 70 years the house had been owned by the Robinson family, and at the time of the fire the occupants had been three Robinson sisters—Ruth Robinson, Ann Lee, Lois Burns—and Lois's husband, Neil. Neil and Lois may have been saved when drop-ceiling tile from a 1960s remodeling project fell and awakened Neil in their first-floor bedroom. He was unable to save Ruth and Ann from their second-floor room. By the time of the Rauhs' purchase Neil was in his 80s, but he too pitched in with the project.

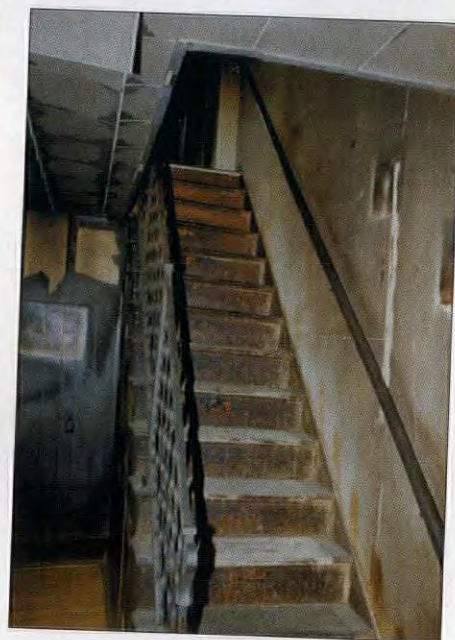
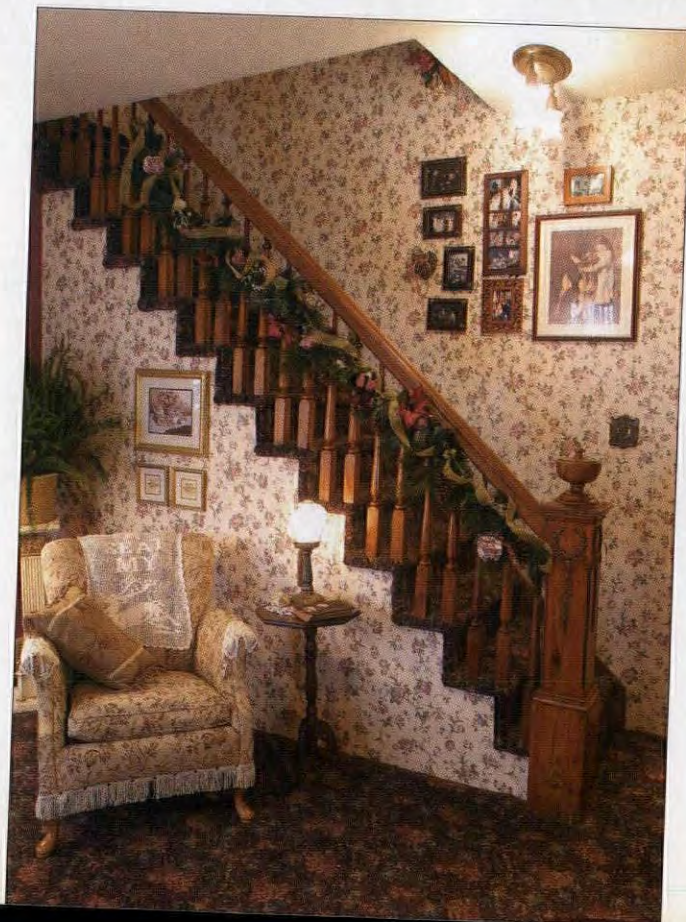
On the severely damaged first floor the

team gutted walls inside and out to 2 x 4s, scooped the Zonolite away in shovels, and replaced it with fiberglass batting. Outside they replaced the two blown-out bay windows, patched small charred sections of clapboard, and repainted. Inside the budget dictated drywall rather than replastering.

During the 1960s remodel in which they lowered the ceiling, the previous owners had removed the wooden stair banister and replaced it with wrought iron, but through foresight or luck stored the original in the basement. "It cost me about \$10 to have it put



On the staircase from the sitting parlor to the second floor (left), the Rauhs reversed badly charred treads and risers and refinished the undamaged sides. They replaced the wrought-iron banister from the 1960s (right) with the original wooden one, found intact in the basement.







Joanne has decorated the dining room where the fire started with English teacups hanging from a \$40 flea-market chandelier, a \$100 pump organ found in perfect condition, and a Victorian-era dress made by a friend that she wears for Garrison's annual Dickens Village Festival in early December.

back in," Joanne says. The stairs didn't fare as well. Charred at least 1/8" deep, each step was dismantled and reversed so the back of the tread and riser became the show side.

The searing heat of the fire melted electrical wires not only in the three most-damaged rooms, but snaked along wires into otherwise unburned first-floor rooms. The Rauhs rewired the entire first floor and installed junction boxes to connect with the undamaged second floor.

Although actual fire damage was minimal on the second floor, the smoke smell lingered after three years and walls were caked with soot. After consulting a professional cleaning service familiar with fire and smoke damage, the Rauhs rented a commercial defogger for several days to clean the air. They scrubbed all the walls repeatedly and primed them with oil-based Kilz before painting with two coats of latex.

The Rauhs wanted to give special attention to their claw-foot bathtub. On the

first floor when the house was built, it was something of a celebrity as the community's first bathtub. The original owners charged 25 cents for residents to soak and slather in its indoor luxury. The tub, moved to the second floor when indoor plumbing was added sometime in the 1920s and adorned in the 1960s with sticky rubber flowers, was scrubbed along with the original sink and toilet to remove soot.

### Alone at Last

The family settled into the house at the end of that frenzied six weeks, and for two years after the house was also headquarters for Joanne's daycare business. Since then, Joanne has enlarged the kitchen, adding an island and eating space. That project exposed the original brick chimney, which now sports a pot-bellied stove. At that point she removed fire-damaged linoleum laid in the 1960s, uncovering a charred hardwood floor. That floor, like those in the dining

room and parlor, still retains burn marks. She refaced the blackened kitchen cabinets with bead board from an early 1900s farmhouse being torn down and replaced the kitchen sink, marred and hopelessly lined with soot, with an antique cast-iron sink. She raised the ceiling to its original height.

A few years ago, when Joanne found herself an empty nester, she decided that the house and its history should be shared with others as a bed and breakfast. Named "Robin's Nest" in honor of its longtime owners, it's decorated with Robinson family antiques donated by Neil Burns. Two are sweet tributes to the sisters who perished in the fire—their wedding gowns, displayed in one of their former rooms. Both remarkably tiny, one is traditional white, albeit a bit risqué. The other is glowing burgundy red. 🍷

*Patricia Stockdill lives on North Dakota's Lake Sakakawea, where many old houses were removed to make room for the reservoir.*



# Smooth Move

By RICHARD L. KRONICK

**With the right selection, support, and sealer, marble can be a beautiful and practical choice for a kitchen floor.**

JOHN GREGOR



The installation crew used a grinder with diamond pads to hone marble for a threshold between the kitchen and a hall.

COURTESY OF SUZANNE RITUS

If you're contemplating a new kitchen floor, marble may not exactly be the first material that comes to mind. For years, we've heard stern warnings against using it on countertops (except perhaps for rolling out pie dough) because of the tendency of unsealed marble to etch and stain when confronted with acids and oils—both virtually unavoidable in a kitchen.

But Suzanne Ritus, a Minneapolis-based designer who was exposed to unconventional materials during her education in industrial design, believes that a marble floor can offer a host of advantages. She ticks off a few from a recent project:

"First, when it's installed right with the proper sealer, it's just about maintenance free. All you do is wash it with a damp mop.

"Second, it can actually be cheaper than a wood floor. The marble for this floor

costs about \$4.50 per square foot," plus \$750 for shipping. (That's based on buying it from an importer, usually in Miami. Otherwise, it will be about twice that.)

In the North, heat conservation is a huge plus. "Marble stays cool in the summer, but in a cold winter, it acts as a heat sink during the day and then reradiates heat to the house at night."

## Factors to Consider

Is marble historically appropriate for your house? Marble was Suzanne's choice for a 1952 house she's restoring in the Minneapolis suburb of Orono, an elegant brick and glass box designed by Modernist master Philip Johnson for Richard Davis, then director of the Minneapolis Institute of Arts. (Also on the property is a guest house designed by Post-Modern architect Frank Gehry.) The kitchen floor showed traces of almost every material except marble, but Suzanne saw historic precedent in other rooms—the living room, dining





Left: A center line in the hallway served as a starting point for laying the kitchen tiles. For the countertop, the designer chose limestone, sealed and carefully tested against common kitchen stains.



COURTESY OF SUZANNE RITUS

room, and library floors are all heavily veined travertine, a type of marble formed by hot springs.

If you fall in love with a particular marble pattern, keep in mind that you can't order it based on looking at a sample in the showroom or on the Internet and be sure you'll get a match. Marble is a natural—and therefore highly variable—product. Though you can specify a color or pattern, to a certain extent you only know what you bought when you take delivery.

The choice between polished and unpolished marble is largely an aesthetic one. Suzanne says that polished marble is not significantly less porous, and both will be impervious to stains and acid-etching once sealed. She prefers unpolished, she says, because she's a purist. "When you go to Greece, you don't see any polished marble."

Marble also varies in quality. The most beautiful veining can actually be a sign of weak spots where the marble can easily break during cutting or installation (mean-



JOHN GREGOR

Above: To level the floor, workers installed metal lath with black felt backing and topped it with a concrete underlayment. Left: Marble proved the perfect complement for the kitchen's Modernist touches.





**Top:** The threshold was the only custom-cut piece. As with any tile floor, the crew had to cut edge pieces, but with marble, tiles are laid first to avoid problems with sagging mud.  
**Above:** The 1952 Orono, Minnesota, house designed by Philip Johnson.

ing you'll need to order more). The Marble Institute of America rates it in four grades from A, which has few faults, to D, which is heavily faulted and will need extensive filling and reinforcing.

Several black and green marbles can warp on long exposure to water, and will need to be set in a special mastic, or avoided in a kitchen.

There are also structural issues.

Marble is heavy. Suzanne calculated that the marble for the Davis house (composed of 3/8" x 18" x 18" tiles) in the 382-square-foot kitchen weighs about two tons. There would be considerably more weight in the concrete underlayment, so a strong substructure was essential. Had structural elements been weakened by water infiltration—or in a different climate, by termites—these elements would have needed replacing. Not only did inspection reveal no such problems, but the original 2 x 12 joists on 16" centers exceeded Uniform Building Code requirements. Still, Suzanne erred on the conservative side by adding two 6 x 6 support posts in the basement.

## The Installation Process

For the construction crew, the first order of business was to remove an unholy accumulation of old flooring materials, which had left the previous wood surface so uneven that some points were 3" out of level with each other. Tearing into the existing floor, they found from the top down: tongue-and-groove floorboards, furring strips, carpet, carpet pad, mastic, linoleum, more mastic, water-damaged 1/2" plywood, and subflooring of 1 x 8s. Only the last was allowed to remain.

The next objective was to level the floor surface by using the concrete underlayment. "A marble floor is very unforgiving," says Suzanne. "To avoid uneven edges, the underlayment has to be completely flat and level." Workers first tacked down a layer of metal lath with black felt backing to act as a gripping surface, then used a laser level to establish a level line around the kitchen walls.

For the underlayment, they used Levelcrete 900, described by its manufacturer as "a single-component, nongypsum-based, powdered, self-leveling, cementitious topping." Depending on temperature and humidity conditions, Levelcrete 900 has a working time of 15 to 20 minutes and can be walked on in three to four hours. As some of the crew laid the material down, others smoothed and leveled it with a large screed.

A team led by Sean Carillo of SMC Installation was brought in to lay the tiles. As their starting point, they marked a cen-

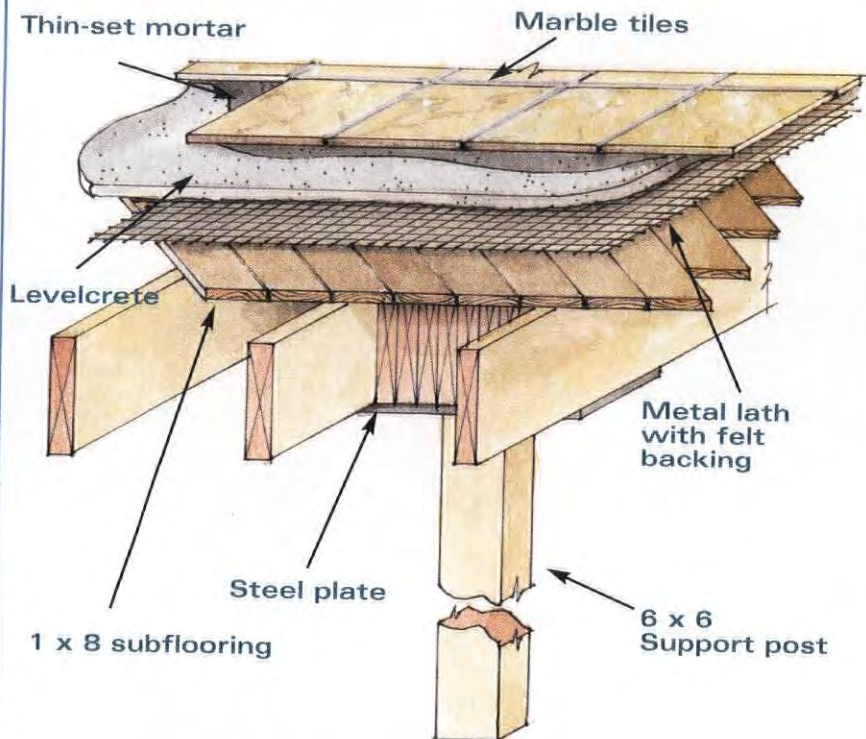


ter line in an adjoining hallway with strings, then measured to the walls to figure out exactly where they would need to cut partial tiles. Then they started laying tiles from the wall. "If you started in the middle," Suzanne explains, "the mud would sag all around the tile and set before you could get the next rows of tiles set around it. By starting at the wall, you have it to contain the mud on one side and you only have to worry about the opposite side of the tile."

Sean explains how they cut those edging tiles. "You can cut marble with a diamond blade on a skill saw, but we use a tub saw so we can have water running over the marble as a lubricant." The workers also cut and honed one custom-shaped piece—the threshold between the kitchen and the hallway to the main part of the house. To hone the marble, they used a 4" diameter grinder with diamond pads. Available from 200 grit to 1,000 grit, a set of 10 costs about \$200. In laying the threshold, Sean built up the mortar in order to compensate for a height difference between the underlayment on the kitchen floor and the hall.

ROB LEANNA

## Retrofitting Stone Tile



Right: Sean has laid all the tiles with no mortar between them. Below right: Thin-set mortar is built up to compensate for a height difference between kitchen underlayment and hall.

PHOTOS THIS PAGE COURTESY OF SUZANNE RITUS



Sean adhered the tiles to the Levelcrete underlayment with a thin-set mortar. His crew laid four at a time, leveling as they went by varying the mortar thickness to compensate for slight variations in tile thickness. The tiles are butt-jointed—there is no mortar between them.

As a final sealer, Sean used 511 Porous Plus, a product specially formulated for porous stone such as marble. "It's pretty simple," he says. "You just apply one coat, then come back in five minutes and wipe off any excess. The 511 will last a year or a year and a half before you have to put on another coat. That's about twice as long as you'll get from products you can find at the do-it-yourself center."

Though a marble floor requires more forethought and preparation than most other surfaces, the end may justify the means. This particular marble kitchen floor provides a combination of elegance and functionality that is in keeping with the character of the house. 🏠

*Richard L. Kronick is an architectural historian based in Minneapolis.*

For a list of  
**SUPPLIERS,**  
see page 112.





Spanking new postwar utopia spreads into the horizon in this 1954 view of Levittown, Pennsylvania. No longer defined by streetcar and bus lines, it became the model for hundreds of massive automobile suburbs to come.



# After the War

**How the rush to house returning vets recast suburbia.**

By JAMES C. MASSEY & SHIRLEY MAXWELL

What do you see when you look at a post-World War II suburb? An ocean of "little boxes made of ticky tack?" A trove of retro treasures waiting for the tender hand of a restorationist? An inviting bundle of tear-down/make-over opportunities? Whatever you see today, it probably

doesn't come close to what most postwar families saw: their own piece of heaven.

In 1946 nearly 13 million servicemen (and women) came home from war. Most of them had the same destination in mind—a nice house in a grassy suburb, a bright, open place far from hectic, crowded cities, where happy couples could grow a family and bask in the sunshine of home ownership.





They weren't alone. Civilians had the same idea. For 16 years, the housing supply had been tightening around a growing population, and pent-up demand was near the bursting point. First the Depression pushed housing starts downward, from 937,000 in 1925 to 93,000 in 1933. Then wartime shortages of building materials wiped out a housing boomlet that began around 1940 and ended when the United States entered the war in December 1941. At the war's end in 1945, there were 3,600,000 American families needing homes.

Something had to be done, and quickly. Fortunately, in the robust postwar economy, almost everyone had cash in the bank, and returning GIs had the government's promise of low interest rates, long mortgages, and plenty of houses. The Federal Housing Authority, established during the

Depression to insure 20-year mortgages, was joined in 1945 by an even more generous program for veterans. The Servicemen's Readjustment Act—the GI Bill of Rights—authorized the Veterans' Administration to oversee a slew of benefits (later extended to Korean War vets as well) that included federally insured mortgage loans with no down payment and 30 years to maturity.

### The Look of Auto America

So, what kind of houses did that easy mortgage money build? Mostly small ones. Peacetime salaries were high, but so was inflation, nearly doubling the prewar cost of building a home. Consequently, most postwar houses had less room than those of 1940.

While houses were expensive, land was

**Today, carports and picture windows still stand out as the signal features of these postwar houses in Hagerstown, Maryland. Economical construction and simpler lifestyles made large houses uncommon after 1945.**



ALL PHOTOS JAMES C. MASSEY EXCEPT WHERE NOTED



cheap—if it was far enough from the city. Fortunately, home buyers wanted nothing more than to live away from town. Distance was no problem once the United States committed itself to the massive highway building program that characterized postwar America. Potato fields and cow pastures yielded quickly to interstate highways, roads, subdivisions, and shopping centers.

House size wasn't the deciding factor for most buyers in that house-hungry era. When questioned during the war about their postwar housing intentions, most families said they wanted something like the most popular houses of the prewar era: "traditional," sort of "Colonial"—but not too expensive—and no stairs, please. The ideal house was also informal, with space indoors and out where the statistical average of 3.51 children could play under the eye of their stay-at-home mother—who would, of course, be quite busy cooking and cleaning up after her growing family.

Thus buyers wanted modern conveniences—electric or gas ranges, big refrigerators, automatic washing machines, clothes dryers, and clean, modern oil furnaces. A utility room to hold the washer, dryer, and furnace would be good—but not in the basement! Maybe in a garage, especially if the garage was attached to the house, which, naturally, would make the house

appear much larger. Besides, Dad would need a car to get to his office or factory miles away, so a garage would be perfect—or maybe one of those new carports.

## Home on the Ranch

You can see where all that was headed. Small house, one level, open plan, big yard, garage, carport—yep, the suburban ranch house.

So, although plenty of Cape Cods and Colonials of various sizes and complexity, as well as some architect-designed contemporary houses, were built after the war, it was the economical ranch house that came to symbolize American home life in the late 1940s and 1950s. Taking its name and simple form from the 19th-century rancho of the far West (but influenced also by Frank Lloyd Wright's strongly horizontal Prairie School designs), the ranch house had been around since the 1930s. It took the high-volume housing demand and inflation-enforced spatial constraints of the '50s to bring it to center stage.

Especially in the early postwar period, the basic ranch house was a small, unelaborate rectangle with a flat or low-sloped roof (okay, a box), just big enough for a living-dining room combination, possibly L-shaped; a small but open kitchen; one bath; and two or three bedrooms. Big horizontal

The traditional half-Cape turned up as far from its vernacular soil as this Jacksonville, Florida, example with a picturesque one-car garage. Thoughtful details make this a probable Royal Barry Wills design.



Basic, hip-roofed postwar houses with a "modern" slab door were a common alternative to the gable roofed "Colonial" and its six-panel door. Visitors entered directly into the living room lit by the gridded picture window.







The ubiquitous postwar Cape more often looked like this Swarthmore, Pennsylvania, house with nontraditional dormers and brick siding. Compact and convenient to a fault, these houses have also proved to be easily expanded over the last 50 years.

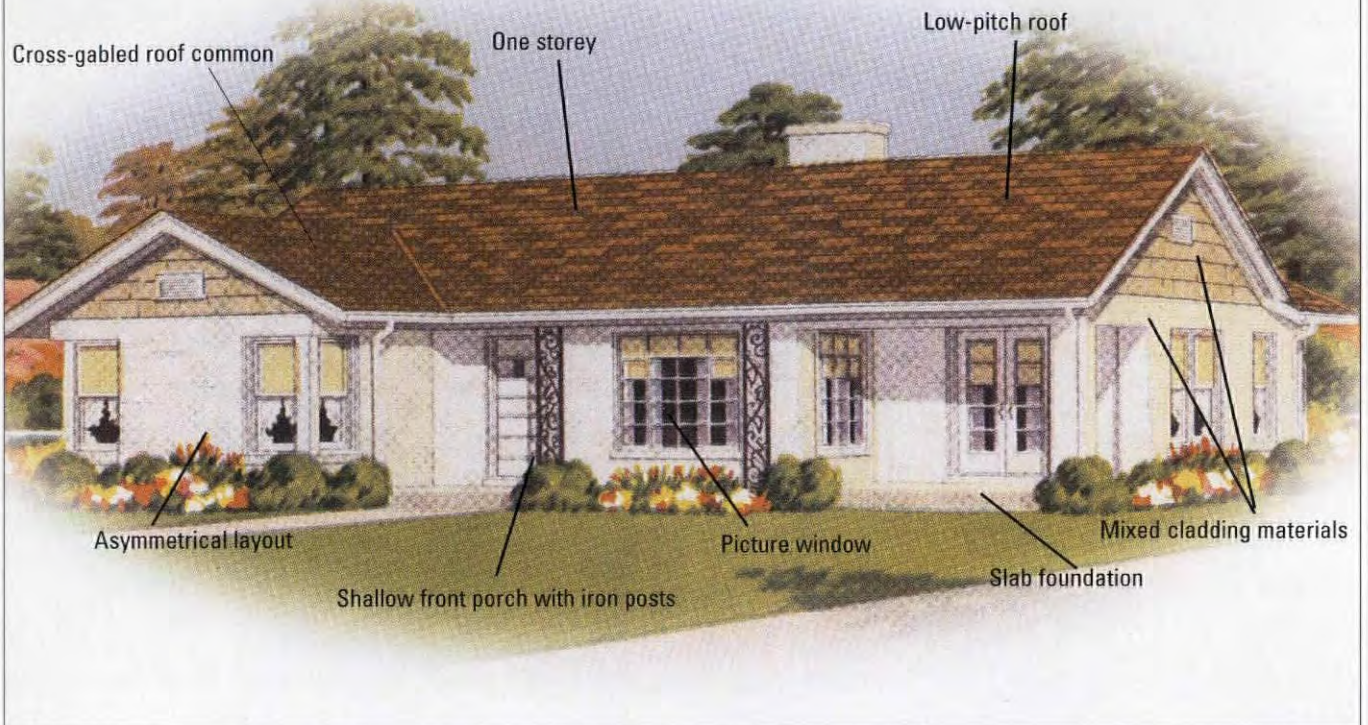


A wave of the future that never quite made it to shore, the Lustron porcelain-steel house was a factory-produced answer to the housing crunch packaged in a basic gable-roof dwelling. This Arlington, Virginia, model is among some 2,000 extant examples.

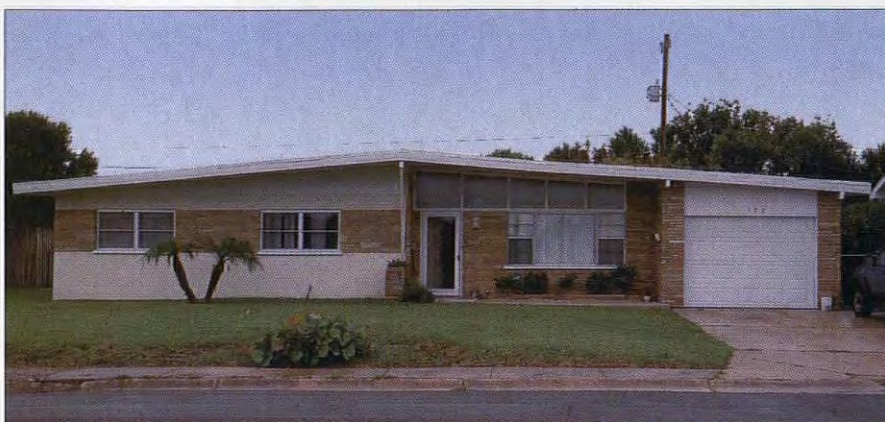


## Reading the Ranch

*A low, wide, rambling house form to fit mobile lifestyles.*



Typical of the early postwar period is this wide ranch in Union, West Virginia, with attached, one-car garage and a mix of materials (brick, stone, horizontal siding) on the front.



Right: The hipped roof gives this Ormond Beach, Florida, ranch a sleek look while it unites the sets of paired windows and single-auto carport.

Turning the gable to face the street produced a clearly modern feel in this ranch with its cathedral clerestory of glass above the picture window.



windows set in aluminum frames borrowed light and visual space from the out-of-doors. It included an obligatory "picture window" (one large horizontal pane flanked by smaller awning or casement sections) in the living room, small windows set high in the bedroom walls, and sliding glass patio doors. Inside, the 8' ceiling became standard, and three-sided fireplaces were popular. Front doors were no longer paneled, but "designed," with a pattern of small diamond-shaped or rectangular glass inserts at eye level.

The façade frequently displayed a mix of materials, from wood siding or plywood panels to cement asbestos shingles, and the main element of the front wall might be a prominent broad chimney.

Later ranch houses often had two-car garages, as well as more and larger rooms (even two bathrooms!), perhaps arranged in an L- or U-shape to encompass an outdoor living space. A "family room" sometimes freed up the living room for mostly adult use. By 1960, sprawling "ranch ram-

blers" often placed the living, dining, and kitchen areas between the master suite and the children's rooms.

Because of its horizontality, the ranch house was wide but not deep, with its long side parallel to the street. This created many large front and rear yards (and lots of lawn-mowing) with narrow side yards. Instead of having many separate rooms, the ranch house was divided into "zones." In the "quiet zone"—the bedrooms and baths—walls and doors provided privacy. In the multifunctional "activity zone," the living, dining, and kitchen areas formed one large space shared by children and adults for work, play, and socializing. Openness forced a level of togetherness that was not always comfortable, but yielded an illusion of space.

### Suburbs on Assembly Line

After 1946, houses like these little ranches almost seemed to spring up of their own accord, as savvy developers found there was plenty of buildable land just waiting to

be turned into overnight villages. In 1950 alone, more than 1.5 million homes were added to the nation's housing stock.

Two of the savviest developers were William and Alfred Levitt. The Levitts utilized William's Seabees construction experience and Alfred's architectural training to produce mammoth residential developments in rural areas of Long Island, Pennsylvania, and New Jersey. Each Levittown, as these mass-produced villages were named, was not just a subdivision but a community built around a "village green," with curving streets and cul-de-sacs, schools, parks, recreational facilities, shopping areas, meeting facilities—everything but offices and factories.

Buyers liked the quality of life in the new villages, but they *loved* the low prices. Canny use of prefabricated house parts produced in the Levitts' own factories, rigid standardization, and assembly-line methods pioneered in the automobile industry resulted in astounding economy and speed of production. Levitt crews finished one

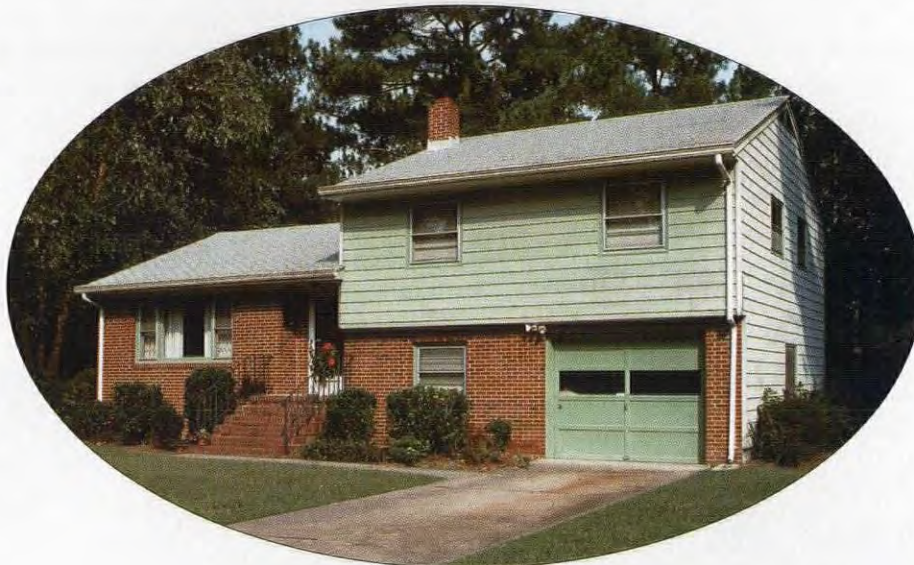




Split-levels, which spread rapidly across the country, were the new houses of the 1950s, and were designed to offer three living areas without the large lot needed for ranches. Here, the enclosed garage is probably in the rear.



More typical of the split layout is this Richmond, Virginia, house with common garage opening in the front. Bedrooms are above the garage level, while the kitchen, dining room, and living room are at left behind the three-part picture window.



house every fifteen minutes, and William Levitt bragged that his company was “the General Motors of the housing industry.”

Houses in the first Levittown contained only 800 square feet and cost a mere \$7,000. Each included a picture window, a fireplace, radiant heating in the concrete slab floor, and a built-in television set, as well as an unfinished “expansion attic.”

Levitt’s methods were widely copied—usually on a smaller scale—and hundreds of huge subdivisions of spec-built, nearly identical houses sprouted around cities from Boston to Chicago to Portland, Oregon, and Los Angeles. Critics sneered, but the public kept on buying.

The new suburbs tended to be socially homogeneous, populated by families of similar income, age, and educational levels. Until Civil Rights legislation in the 1950s

made race discrimination in housing illegal, most of these suburbs were also racially segregated.

In time, land became scarcer and more expensive, and the split-level (or tri-level) house gave the ubiquitous ranch some competition, particularly in the Northeast. The split-level often required less foundation work than a similar-sized ranch and accommodated more house on less land. It also enabled the use of difficult sloping lots. Its main disadvantage was the up-and-down nature of the plan, with the entrance at one level, the living area down a few steps, and the bedrooms up, above a grade-level garage.

Two old standards, the two-storey Colonial and the one-and-a-half-storey Cape Cod, never entirely faded from the housing scene. Their gabled roofs, dorm-

ers, and shuttered façades remained familiar features of many subdivisions, though their “Colonial” trim became less and less distinctive over time.

The postwar suburb has always had its detractors—for creating sprawl, for encouraging mediocrity, for sheer monotony. Yet, in certain locations, those “little boxes” sport impressive price tags nowadays. And some of those “tacky” suburbs, wreathed in respectable old age, are even listed in the National Register of Historic Places. Not bad for tacky tack. 🏠

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For a related story online, see “The Cape Cod Revival.” Just click to “The Magazine” section, and go to the alphabetical list of recent features.





All through the postwar period, the popularity of the two-storey colonial continued unabated, albeit in sometimes altered forms. What this modest yet comfortable Madison, New Jersey, example saves on detailing the veneer stone façade or front entrance, it lavishes on the essential attached garage.

A full Colonial Revival of the era might look like this house built with Flemish bond brickwork and a neat entry porch with elliptical arch. Note the blind arches over the first-floor windows and the paired windows above them.



# DIAMOND Delight



**A simple staining technique turns a plain 1950's foyer into an elegant jewel.**

More than just a place where people shed their coats and move on, the foyer also delivers a home's first style statement.

The foyer in this center-hall Colonial was like many others that contain a stairway and run between the living and dining rooms. The red oak floor was worn by decades of heavy foot traffic, and in several places the old finish had worn through to the wood. It was definitely time for some refinishing.

The design shown here used several Minwax® stains. First, after sanding away the old finish and stain, the contractor applied the lightest stain over the entire floor – a mix of Minwax® Wood Finish™ Provincial and Colonial Pine.

Then, the contractor carefully laid out the seven-inch diamonds, taping around the ones that would be dark and staining them with Minwax®



Wood Finish™ Special Walnut. A day later, he drew the lines for the 2-inch wide border and after taping the edges stained the border with Minwax® Wood Finish™

Jacobean to complete the multi-stain pattern.

All that remained was to apply two coats of new Minwax® Super Fast-Drying Polyurethane For Floors Semi-Gloss – a durable finish that doesn't require sanding between coats – to seal in the design and give the wood added richness and lasting protection.

Now unique and subtly dazzling, the renewed floor exudes a sophisticated elegance as it extends a warm welcome to all who enter.





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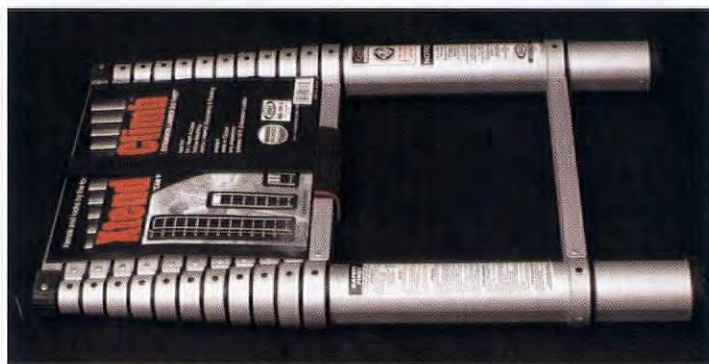


# Old-House Products



## Talkin' 'Bout My Generator

In the Mid-Atlantic, it was Hurricane Isabel last summer. In winter, the culprit is ice storms. On the West Coast, rolling brownouts. Whatever your power-outage problem—not confined to old houses, but sometimes made worse by antiquated electrical systems or rural locations—you've probably considered a generator. The new Guardian Plus with a duplex outlet doubles as an outdoor power source (with a 12-volt GFCI exterior outlet and 12-volt internal outlet). Prewired for easy installation, it runs on natural gas or propane. It will sell for \$2,695 at national retailers. Visit [www.guardiangenerators.com](http://www.guardiangenerators.com). Circle 7 on resource card.



## A Friendlier Climb

Tall ladders are a conundrum. Ya gotta have 'em, to clean gutters, to paint, to change a bulb in a floodlight. But you either have to give them a huge amount of storage space in a basement or shed or leave them exposed to the elements. And how do you use a 12' ladder when you only have an 8' ceiling? The Xtend & Climb ladder attempts to solve these dilemmas with a device that telescopes up to 12 1/2' (the effective reach of a 16' ladder) but closes to only 30"—small enough to fit in the trunk of a compact car. Weighing a mere 25 pounds, it retails for around \$200 at many national chain stores. For more information, see [www.getladder.com](http://www.getladder.com). Circle 9 on resource card.



## Caulk of the Wild

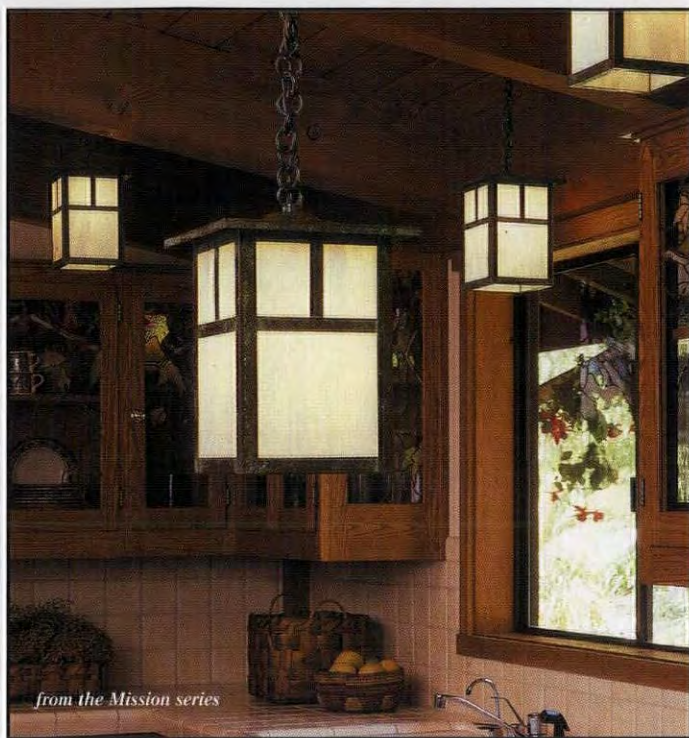
So you've done up the bath in top-of-the-line retro art tiles in turquoise and lavender. Do you really want to spoil the effect with stark white caulk? Red Devil has a new "create-A-Color" system that will allow you to mix a caulk to complement, rather than detract from, that special tile. The package includes caulk, a clamshell-shaped mixer, and a syringe to help you blend the caulk with your choice of latex paint. You can get the kits in heavy-duty metal professional kits (\$100) or plastic kits for homeowners (\$30). Caulk is \$6. For more information, visit [www.reddevil.com](http://www.reddevil.com). Circle 8 on resource card.



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No, it's not also a dessert topping, but the VersaSaw allows users to convert their power drills into power saws—not to replace a reciprocating saw, but for a couple quick cuts to prune an errant limb, or as a powered hacksaw. It will cut through PVC pipe or metal, and is ideal for tight spaces where larger saws can't angle in. It attaches to cordless (14.4 volt or higher) as well as corded (1,000 rpm and above) power drills using a hex shaft. The VersaSaw comes with two different blades and sells for about \$45. Call (877) 374-5572 or visit [www.versa-saw.com](http://www.versa-saw.com). Circle 10 on resource card.





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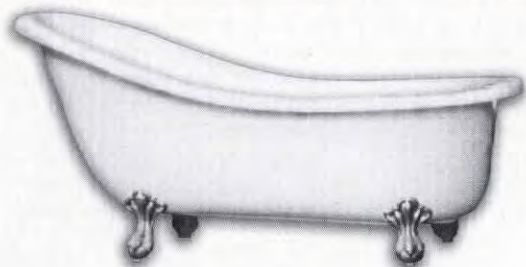


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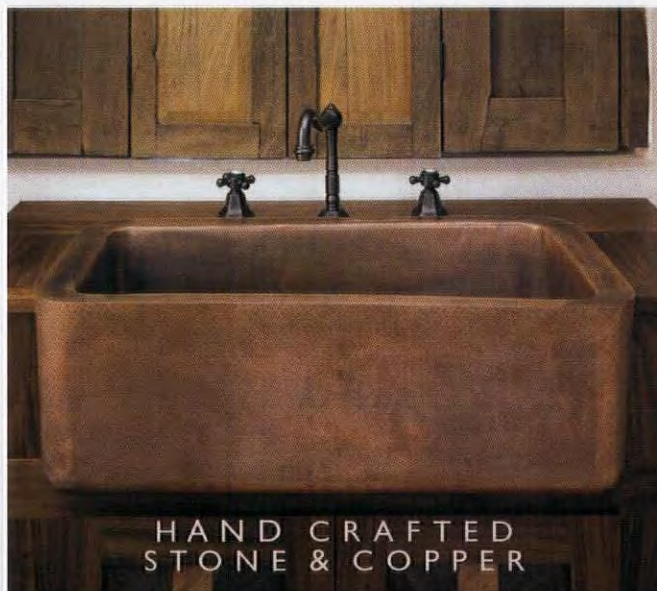
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# OLD HOUSE JOURNAL'S KITCHEN AND BATH

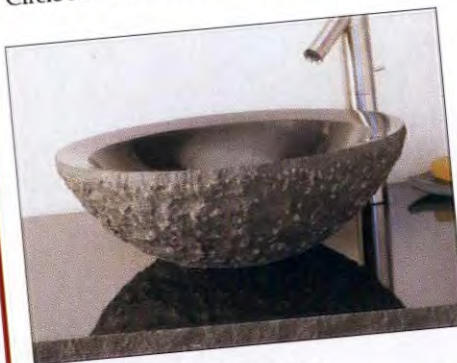
Many beautiful old homes display their wonderful character everywhere except the kitchen and bath. That's because the kitchen and bath were often the first rooms to be "updated." As people began to spend more time in those two rooms, they were modernized. While those parts of the house may have become larger and more functional, they often lost their sense of style along the way.

Homeowners seeking to reclaim the earlier spirit of their kitchens and bathrooms can seek help from an increasing number of companies specializing in this niche. Finding a great selection of fixtures, countertops, doors, cabinetry and accessories has never been easier. Whether you're searching for something vintage, reproduction or custom, the answer may well be on the pages of this special section on kitchen and bath design.



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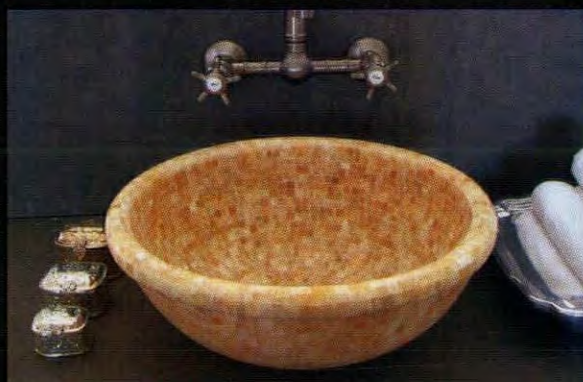


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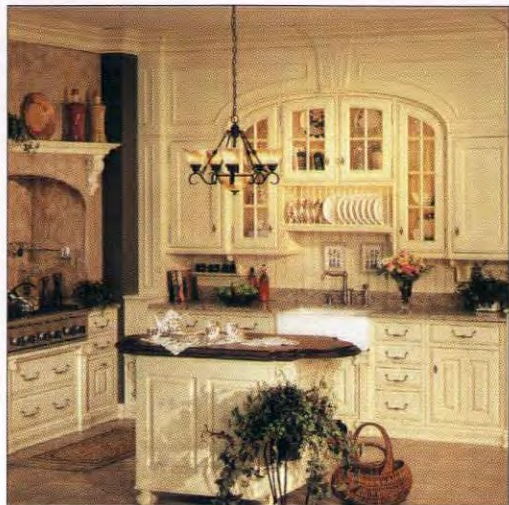
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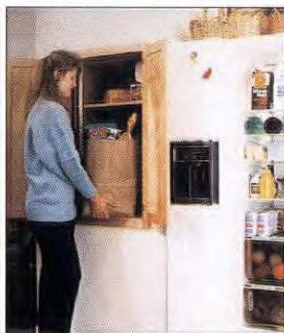
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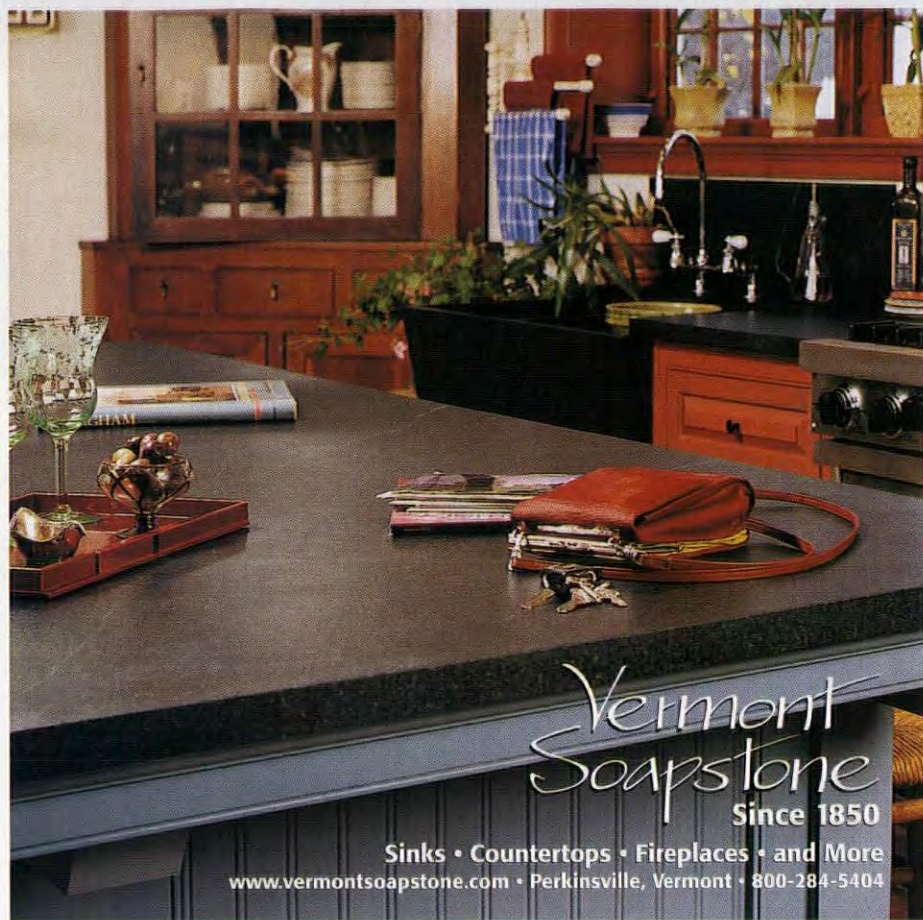
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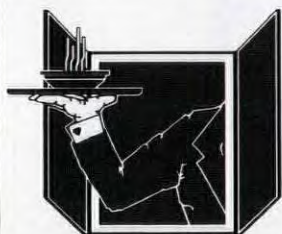
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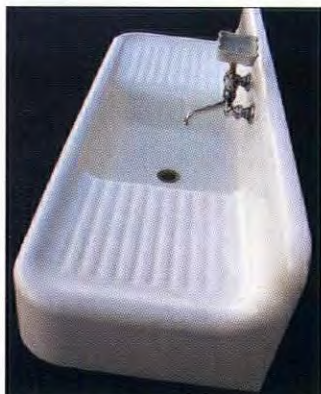
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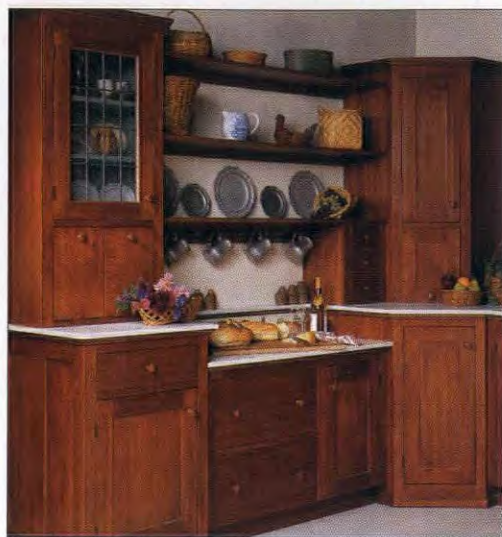
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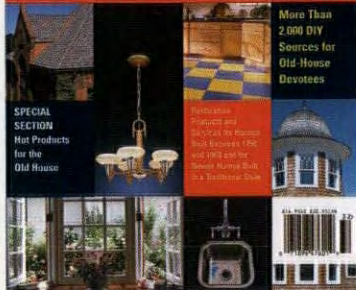
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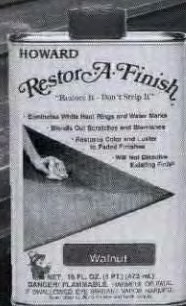
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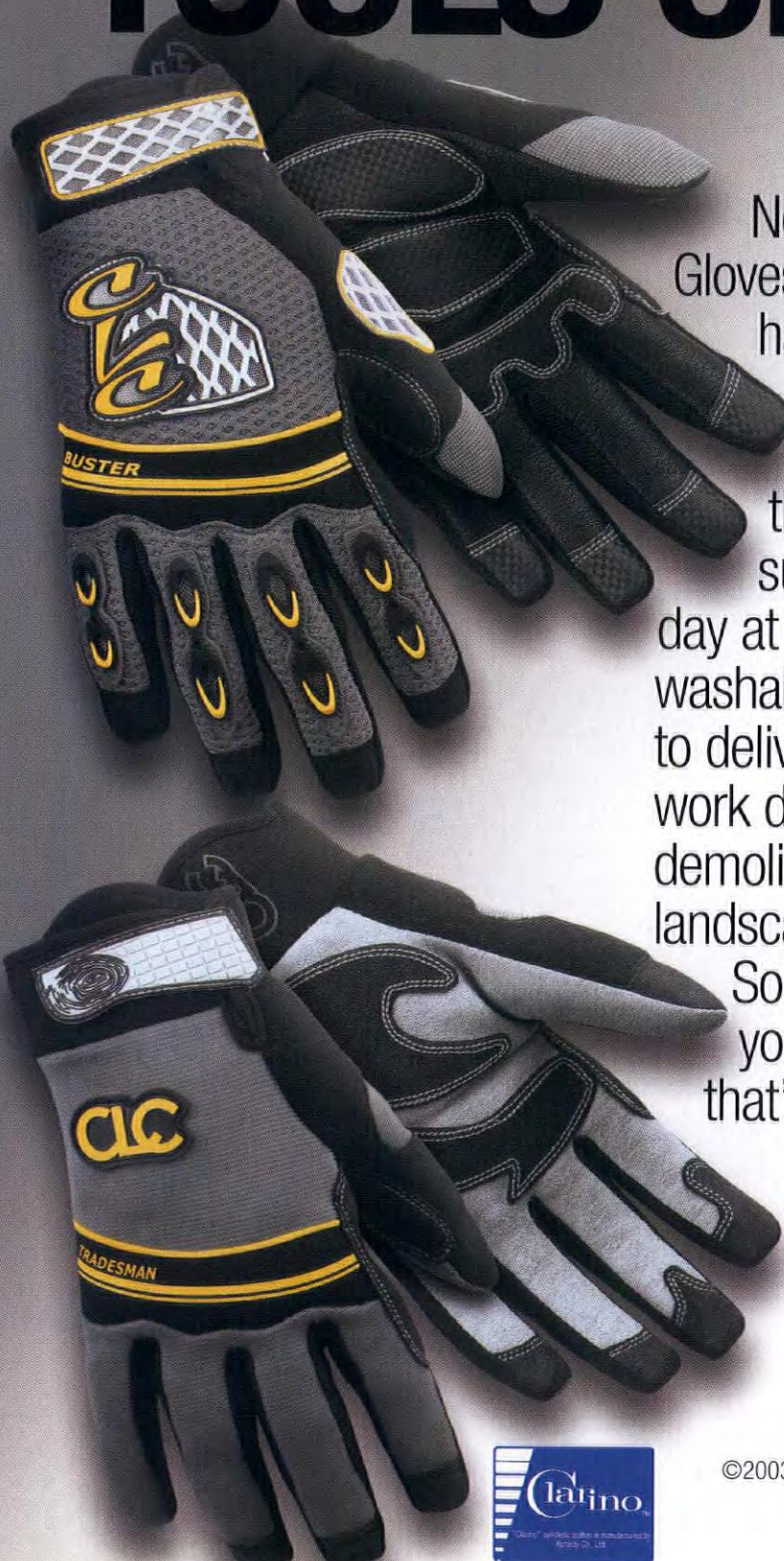
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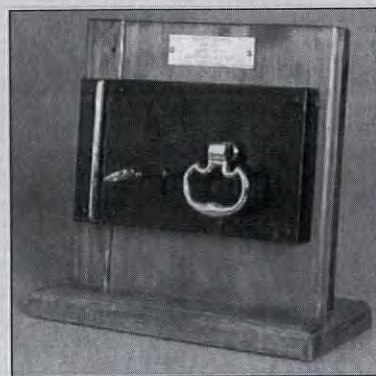
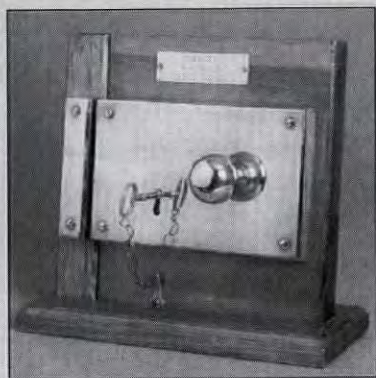


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# Suppliers

Listed below are a number of resources and suppliers for the old-house restorer. For an in-depth compilation of companies serving the old-house market, go to the "Restoration Directory" on [oldhousejournal.com](http://oldhousejournal.com).

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Page 58

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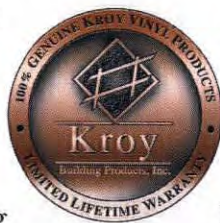
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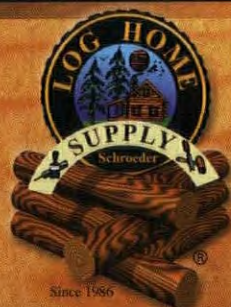
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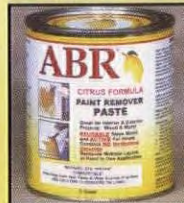
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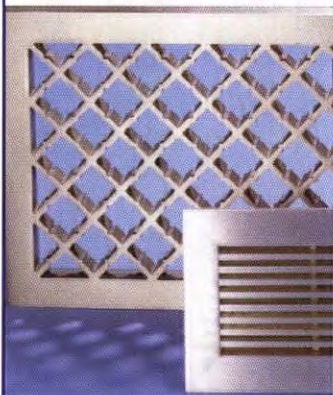
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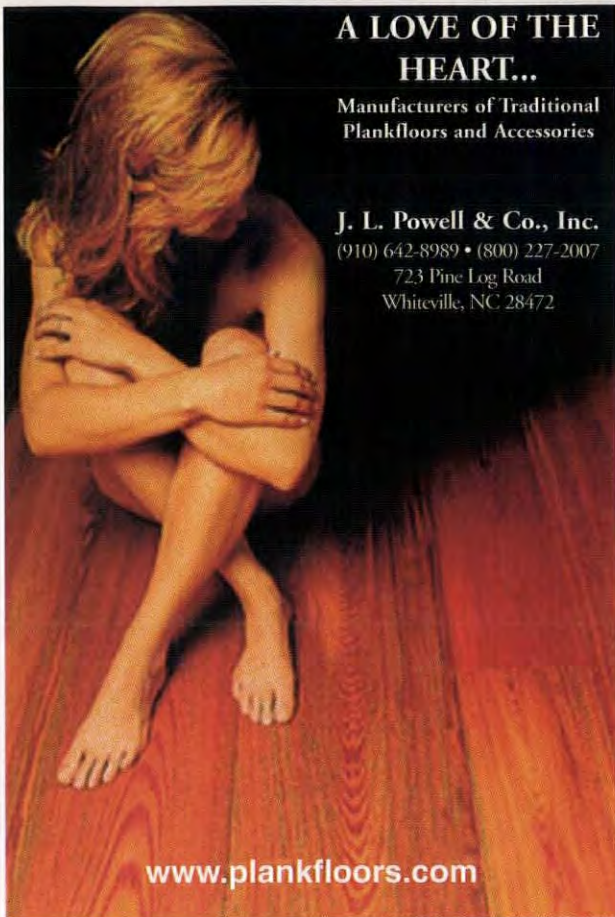
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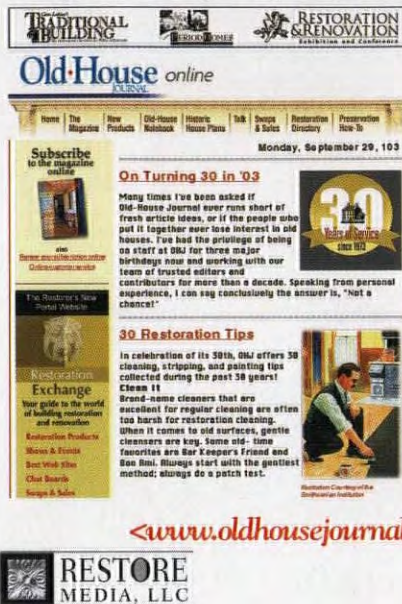
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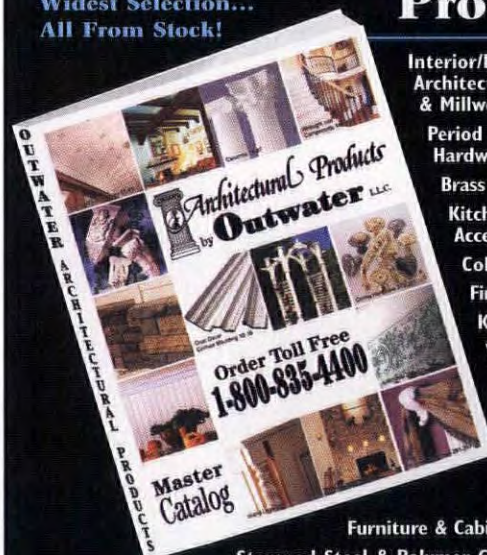


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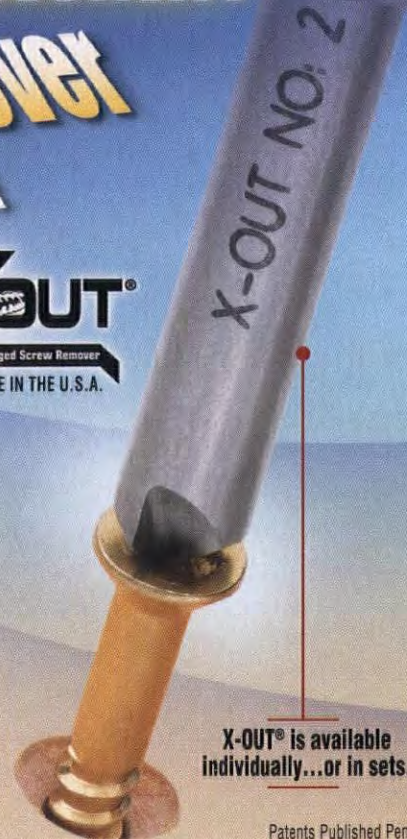
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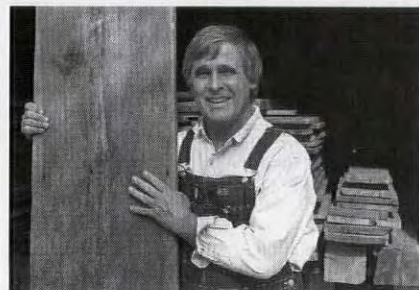
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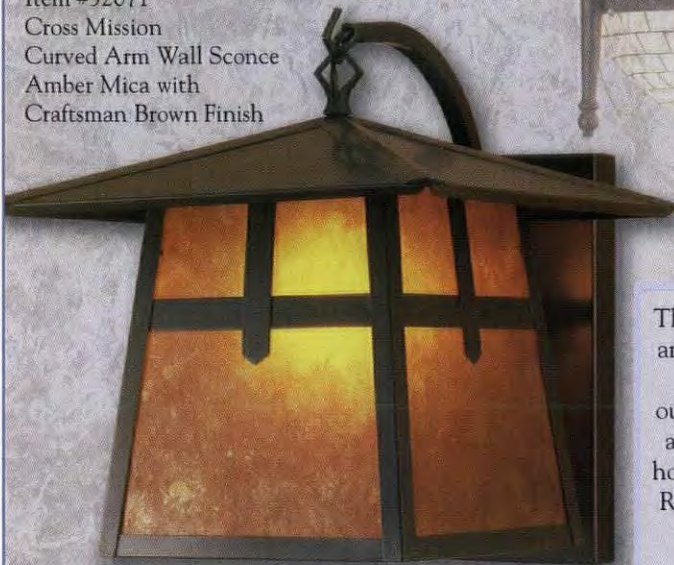


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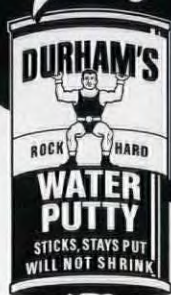
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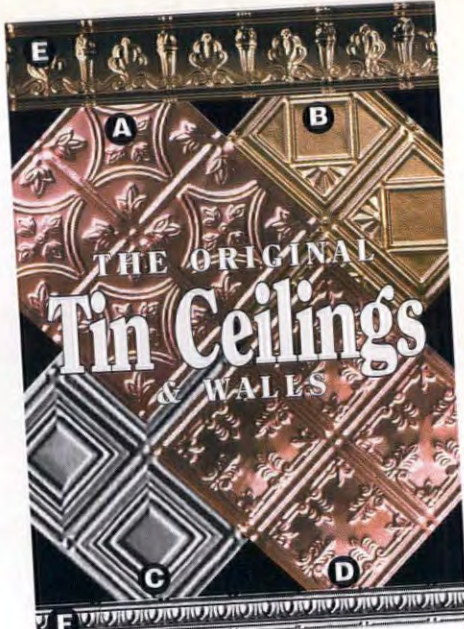


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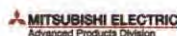
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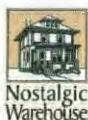
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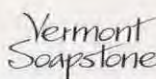
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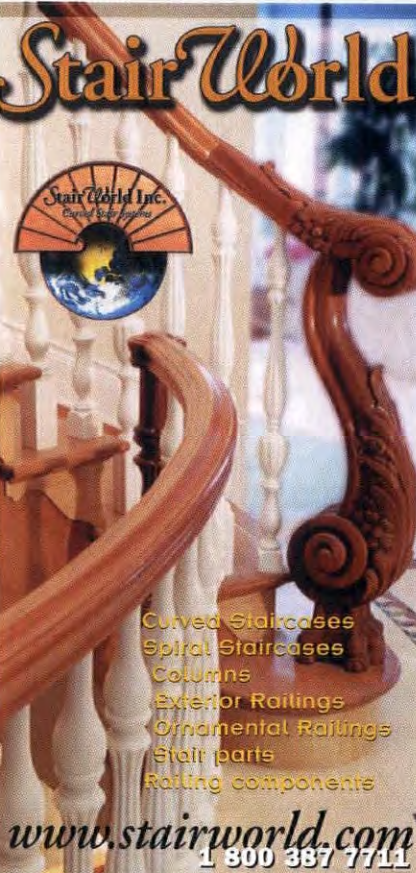
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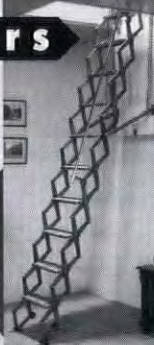
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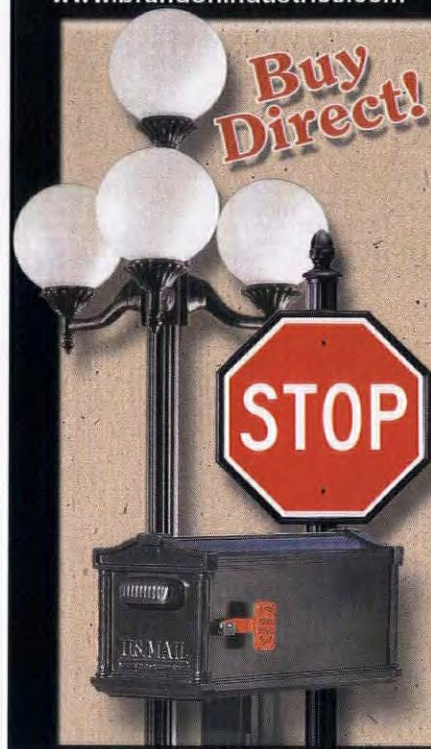
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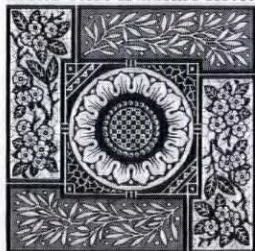
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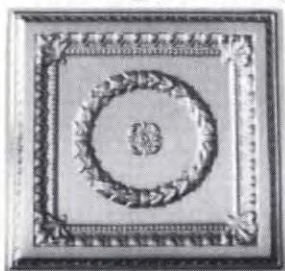
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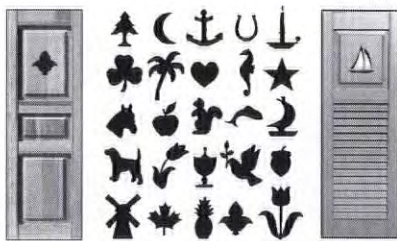
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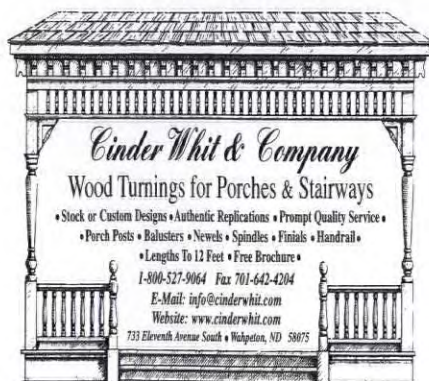
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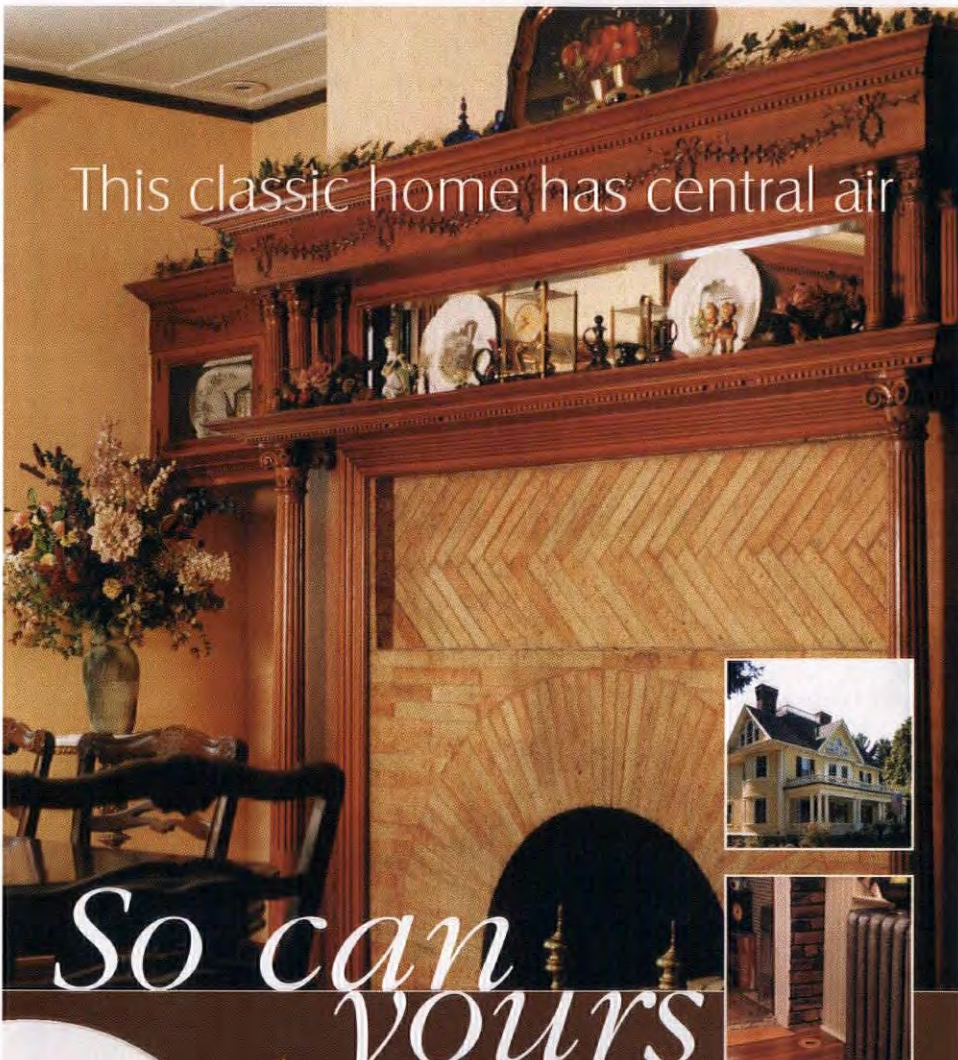
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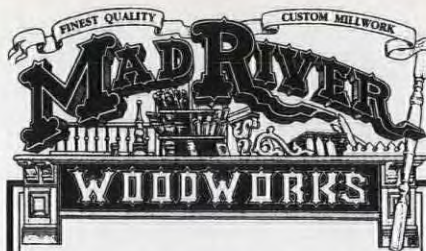


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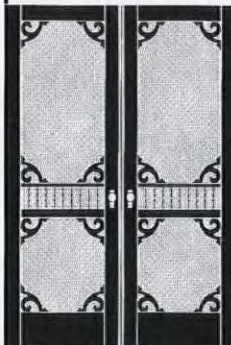
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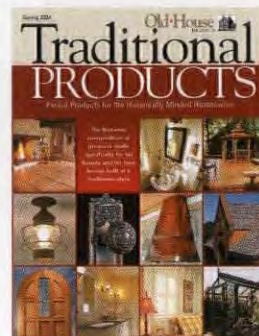
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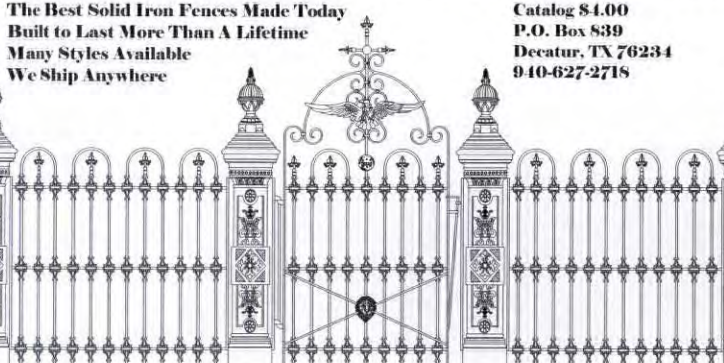
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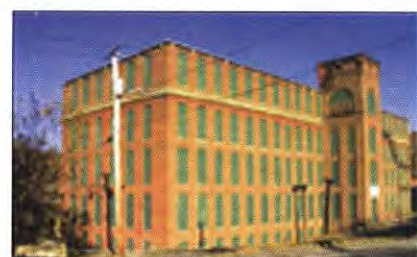
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**REEDVILLE, VA**—"Anchorage" ca. 1919. Restored Queen Anne on .97 acre in charming waterfront town. Fine woodwork. High ceilings. 4 Bedrooms, 2 baths, 2,800 ± sq. ft. Central air, gourmet kitchen, breakfast room, beveled, stained, leaded glass. Studio/guesthouse, gardens, solar porch, pocket doors, fireplace. Spacious porches, two-car garage, walk-up attic. Dave Johnston "The Old House Man" 804-580-9803 [AntiqueProperties.com](http://AntiqueProperties.com)



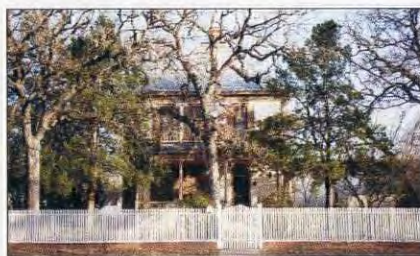
**AUSTIN, TX**—Woodburn House, ca. 1909, city landmark; National Register of Historic Places. Exquisite restoration now a bed and breakfast with 6 bedrooms, 6 1/2 baths, including two large master suites. Located in Hyde Park National Register District, a pleasant walkable neighborhood in Central Austin. \$995,000—Lin Team, Old Austin Realtor 512-472-1930 [lteam@austin.rr.com](mailto:lteam@austin.rr.com). Virtual tour at [www.TheKinneyCompany.com](http://www.TheKinneyCompany.com)



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## Porch-ance to Screen?

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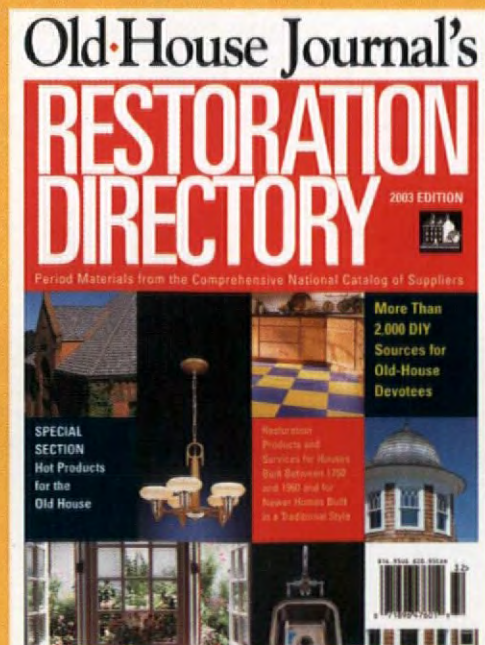
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