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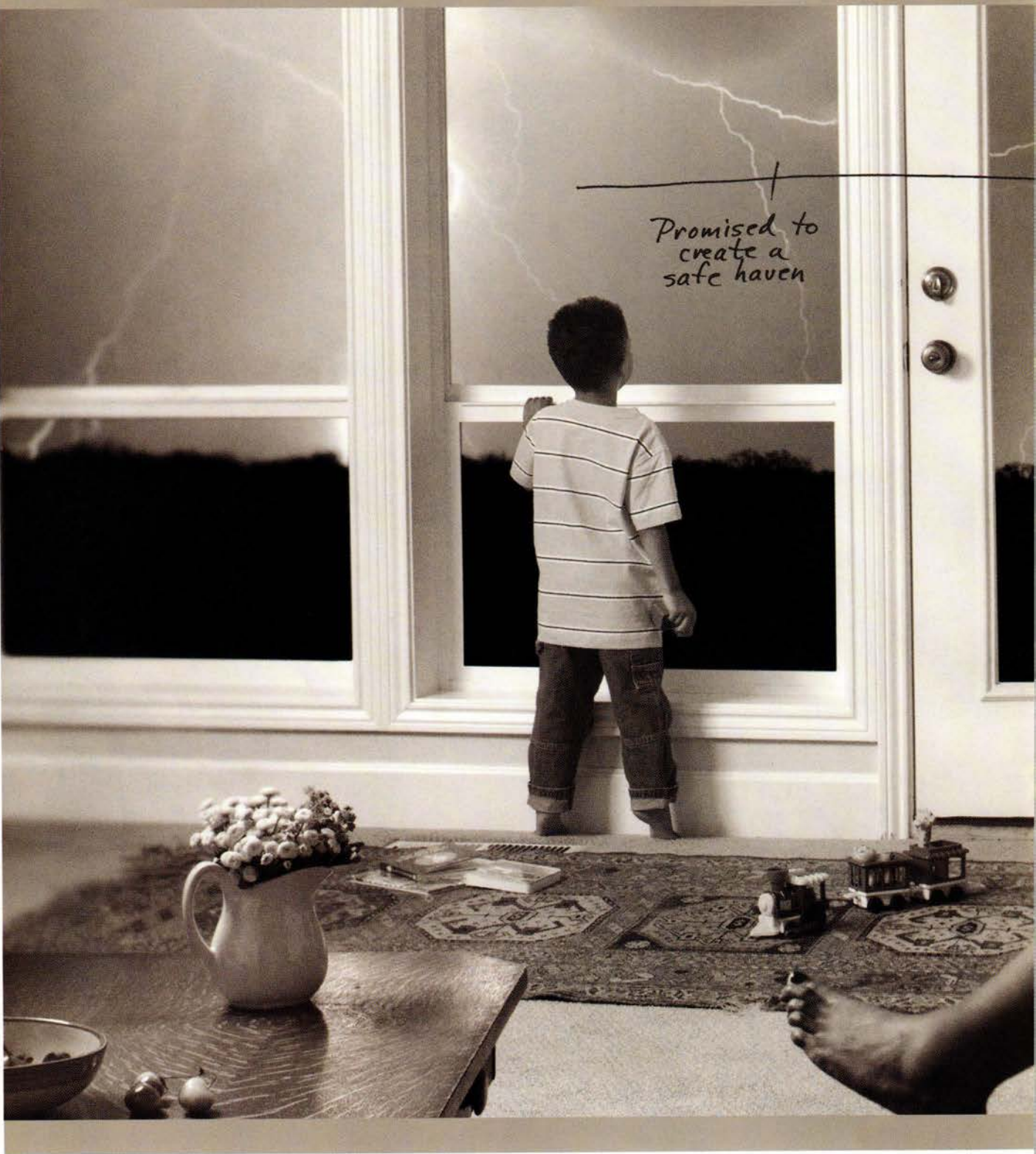
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December 2004

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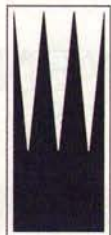
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"GET LOST IN THE COLORFUL DETAILS."

Circle no. 88

Features

November / December 2004
Volume 32 / Number 6
Established 1973



ON THE COVER:

Photo by Andy Olenick.
The John Truesdell House (1894) in Syracuse, New York, is a fine example of a Queen Anne. With its hexagonal tower and candle snuffer roof, fish-scale shingles, and elaborate paint scheme, the house sits proudly on a hill overlooking the city.

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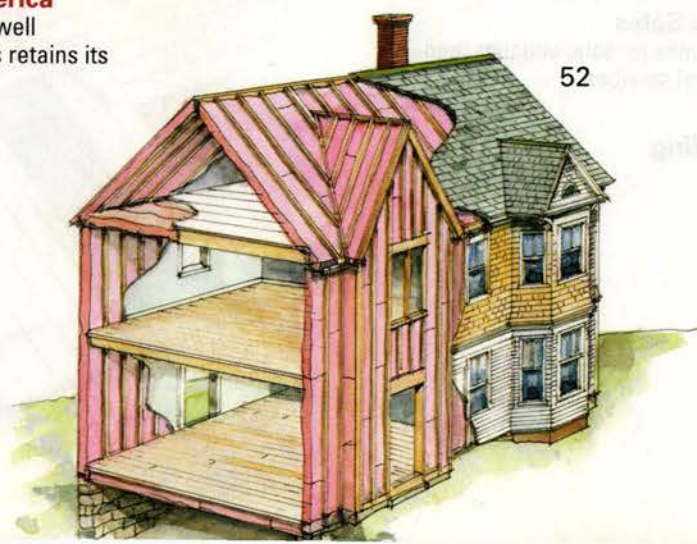
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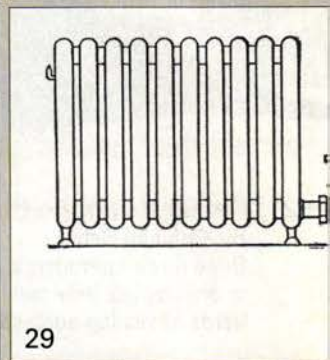
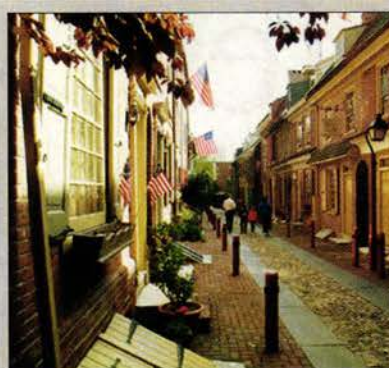
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New Traditional Products Magazine

This year's online edition showcases more than 400 period products in eight categories and contains complete contact info, including Web site addresses and easy ways to order the 228-page print version.

Swaps & Sales

The ultimate old-house classified section, S&S is a virtual marketplace where you'll find everything from salvage to grand old homes for sale.

Product Info From OHJ

Now you can use OHJ's Web site to get product information directly from manufacturers. Go to the home page, and click on "Period Products From OHJ" under the "Quick Links" headline.



Restoration Exchange

A companion site to OHJ Online, the exchange is your guide to the world of building restoration and renovation.

www.restorationexchange.com

Color Your World

Try out the home page's paint visualizer to see how a large palette of old-house hues would work on your traditional home.

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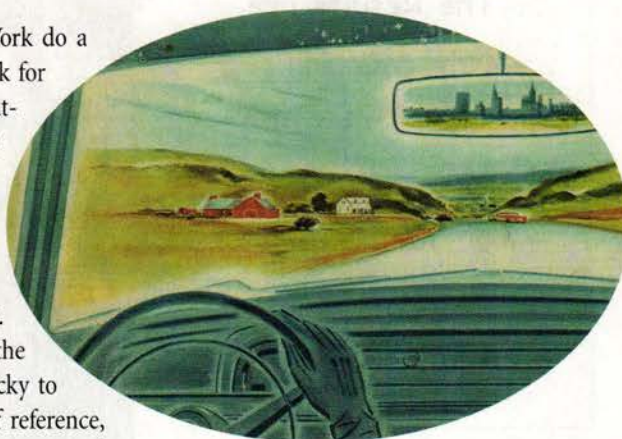
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Destination Index

Most people in New York do a double take when I ask for directions to Index. Out-of-towners think I'm a bit more than lost, but locals know that the Index I seek is a small town in rural, upstate New York. Barely a dot on a map, the hamlet of Index is tricky to find. The best point of reference, in fact, is a nearby crossroads—two country routes that come winding through farms, fields, and forests to an intersection that is uncannily apt for the name.



I'm happy to report that another interesting index is now much easier to visit. As of this issue, OLD-HOUSE JOURNAL is once again indexing the year's worth of articles in the November/December issue, beginning on page 92. An annual index is an item many readers have asked about, and indeed, from OHJ's birth in 1973, up to some changes in format in 1998, each year's worth of OHJ was so indexed. Consulting these back pages is still the best way to look up past articles on everything from architectural styles, to steps for amazing decorative techniques like scagliola (a plaster imitation of marble), to the first-hand accounts of "Old-House Living" stories.

Indexing a periodical as rich and varied as OLD-HOUSE JOURNAL is not simple—especially when the editorial spans over 31 years of publication and nearly 350 years of houses. The task doesn't get any easier when you consider that OHJ predates modern digital publishing technology (as well as the widespread use of the Internet) by as much as two decades. Nonetheless, the pages in this issue are a good start. What you'll see listed in the index are key words and issue citations for all the major feature articles of the year, as well as for significant columns and departments. (You can also reference many articles from the recent past on the OHJ Web site, www.oldhousejournal.com.)

We'll continue to improve, expand, and update the index, but in the meantime, OHJ editors will also be working on other subjects and ideas you've asked about for 2005. In the coming winter months look for articles on prepping for wallpaper and art glass lampshades, as well as an exploration of American Arts & Crafts houses in the English mode. The March/April OHJ will bring our annual Kitchen Issue, with an article on creating kitchens in several period styles, and a deeper look at kitchen materials like linoleum and laminates. May/June will focus on windows as well as stories on the architecture of 1950s houses—a growing interest of many OHJ readers, and July/August will cover exterior topics from paint stripping to porch decks.

If all the above starts to sound like the makings of yet another index, you're right. Though Index, New York, is a real, finite location (it's not far from Otsego Lake), the OHJ index is closer to a multipurpose tool, a universal archive that builds over time. We hope you'll find it a good place to go for many issues to come.

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Fire Rescue

Your article "Yankee Ingenuity" (September/October) is timely because I'm reconstructing damage from a major fire on my 1877 house. We have the opportunity to restore the gutter system to what (I think) were the original integral gutters.

Also, I'm restoring the lath and plaster walls that were damaged and need to insulate behind them. Your article on green building, "Green House," was very helpful. I am exploring the possibility of the polyisocyanurate insulation. However, you also mentioned in "Evergreen Ideas" that there is a process cement insulation product. Who is the supplier?

Thanks for a great magazine—I always learn so much from it!

Deb Cooper
via e-mail

The cementitious insulation mentioned in "Evergreen Ideas" is Air Krete by Palmer Industries (www.palmerindustries.com). —Eds.

Preservation Assistance

I enjoyed reading the article, "\$\$\$ Help for Home Restorations" by J. Randall Cotton (September/October) in which he mentioned the Cleveland Restoration Society's Neighborhood Historic Preservation Program. Although we can't help the homeowner in Connecticut, we are able to help a considerably broader range of people than

the article suggests. The Cleveland Restoration Society offers two assistance programs for owners of homes that are 50 years or older in 14 Northeast Ohio cities. Through our Neighborhood Historic Preservation Program and Heritage Home Preservation Program, our staff provides free technical assistance to homeowners who are taking a preservation approach to renovating or adding onto their homes. We are able to help many homeowners finance their projects through special low-interest loans from our financial partner, Key Bank. Our local government has provided a link deposit to buy down the interest rate on the loans.

To date we have assisted over 1,500 homeowners with projects valued at over \$22.1 million in neighborhood reinvestment. These projects are in both inner-city neighborhoods and fairly affluent suburbs, in historic districts, and in post-war suburbs that are newly historic. Our partnerships enable us to assist a large number of homeowners, and we are able to focus on what we do best, technical preservation assistance.

The Cleveland Restoration Society would be happy to share its successful model of homeowner preservation assistance with other local organizations. Contact us at (216) 426-1000 or www.clevelandrestoration.org.
Deanna L. Bremer
Director of Marketing

Simply Colonial

Thanks to your piece on classical mantels ("Plots & Plans," September/October), you prevented my wife and me from making a mistake by adding ornamentation to our—so we thought—plain-looking living room fireplace. Our house is a Colonial Revival mansion (built in 1920) and was converted to condominiums in the late 1980s. Looking at our fireplace one day, we thought that it looked a bit Spartan and began to research ways to add some spark, no pun intended, to a rather plain-looking face. We are both purists as to maintaining the architectural integrity of our unit's components, and thanks to you folks we'll keep it pure.

We do have two other fireplaces and one contains a tile by Grueby (we were told it was from Marblehead Pottery),

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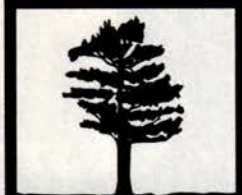
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Letters

which you featured in "The Look of Arts & Crafts Tiles" (January/ February). So, again, you set us straight.

Now, should someone comment that one of our fireplaces appears a bit too plain or asks about the tile, we can respond with an informed answer. We thoroughly enjoy OHJ and look forward to its arrival.

Thanks,

*Maureen McGovern and Dan Murphy
Lynn, Massachusetts*

Graining Credit

In the article "The Art of Door Graining" (September/ October) writer Steve Jordan was generous and complimentary in his descriptions of the mahogany graining I did at Boscobel. The article is slightly misleading, for it implies that the graining is antique rather than contemporary.

Boscobel is a sumptuous house and enjoys a high profile in the museum field. Much thought, research, and planning went into all the decorative paintwork I executed there by request of Charles Lyle, director of the museum.

The following is a thumbnail sketch of how the flame mahogany graining came about at Boscobel. In 1997, Lyle commissioned Susan Buck, a historic paint analyst, to collect paint samples from parlor and dining room doors to assess the circa 1805 finish treatment. Buck found remnants of ground-coat colors and glazes that strongly suggested the presence of graining for this

early date. Lyle and I agreed that the reconstructed graining should mimic the highest level of the form, mandating an English or Scottish style of trade practice. Antique painter and grainer guidebooks were consulted for color, form, materials, and processes used to replicate the graining. The graining at Boscobel falls into the category of good quality tradesman's work for the time period of 1790–1835.

Marylou Davis

Woodstock, Connecticut

A Living History

Timothy Maher's insightful essay, "A House of Many Stories" (July/ August), really hit home for me and probably a lot of other OHJ readers. Like the Mahers, I grew up in a first-occupant suburban ranch, and my purchase of a 1917 Foursquare was a conscious rebellion against 8' ceilings and history-free walls.

Unlike the Mahers, I did not have to dig through public records to glean my home's human history—it pulled right up to the house in a big Buick and got out, in the form of three sisters in their 60s who grew up in my house and whose mother was also raised here. They identified their mother's handwriting inside my basement closet, where the canning inventory for a neighborhood garden was recorded for 1942, 1943, and 1944. They also informed me that during the war, there were 15 people living here, confirming the decadence of my rambling around in this place by myself.

One of the sisters later wrote with a description of the succession of owners and some old pictures that showed details now lost. I have already replaced the living room mantel with an almost identical copy of the original and will eventually replace my "I Love Lucy" front door with a leaded-glass one matching the picture.

Thanks to those three blue-haired sisters cruising by in their Buick, I feel connected to a long line of owners that will continue beyond my current little window of time.

Greg Fuhrman

Pittsburgh, Pennsylvania





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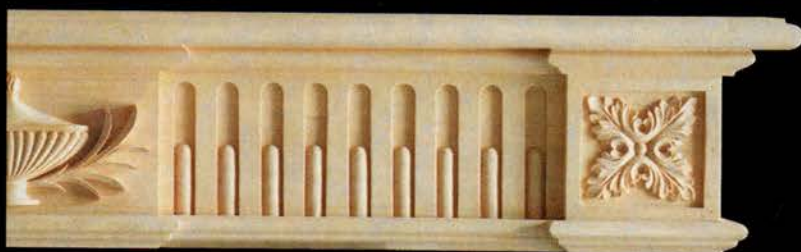
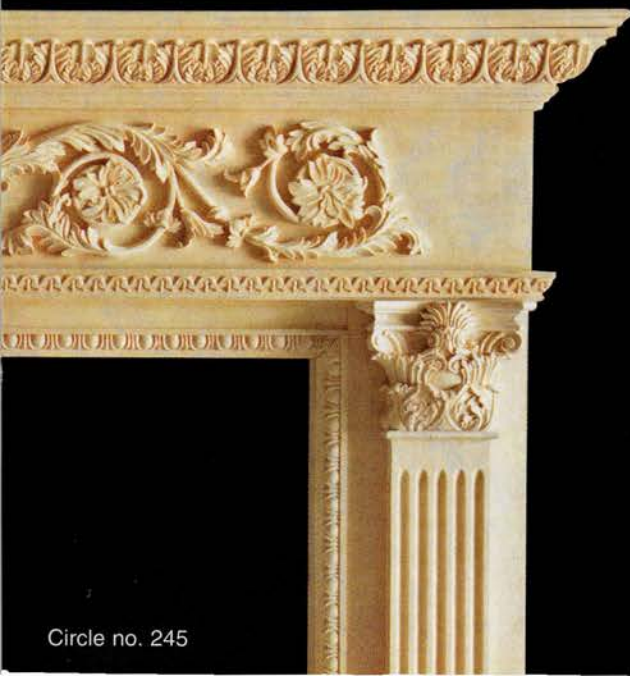


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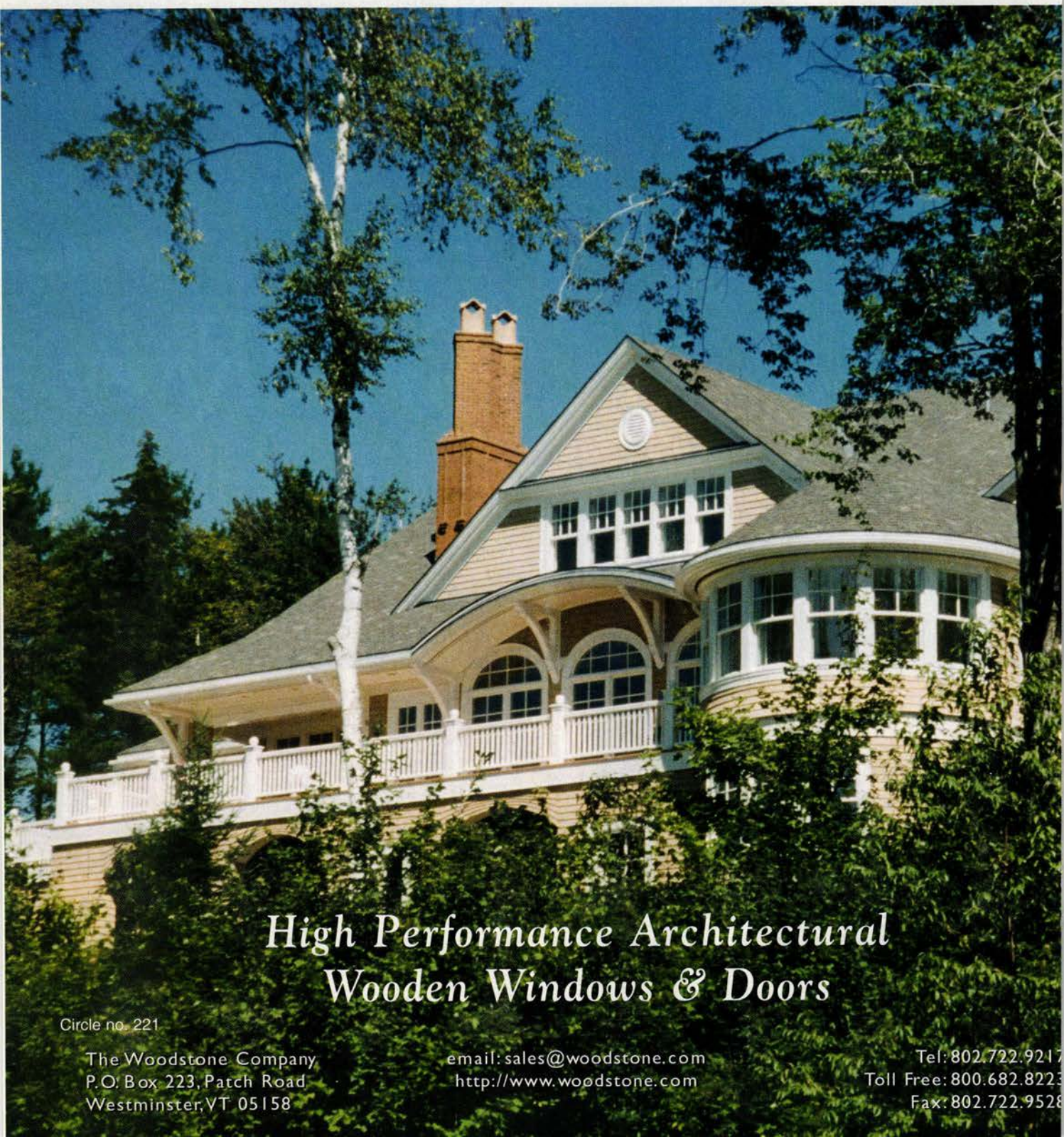
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Calendar

November 4 and 7

Tampa, FLA

Old-house Kitchen

Lecture

Tampa Preservation Inc and Old Seminole Heights Neighborhood Association host lectures by Jane Powell OHJ contributor and author of *Bungalow Kitchens & Bungalow Bathrooms*. Powell will speak on how to create period kitchen in your old house. For more information call (813) 248-5437.

November 12-14

VENTURA, CALIF.

Ventura Architecture Weekend

The Pierpont Inn will host a celebration of Ventura's historic architecture and preservation with events including a gala, living history reenactments of historic families, home tours, and a period exposition. Call the Ventura Visitors and Convention Bureau at (800) 333-2989 or visit www.sbconservancy.com.

December 11 and 12
CHAPEL HILL, N.C.

2004 Holiday Tour of Homes: "The Way We Live."

Tour historic East Franklin Street during Chapel Hill's Preservation Society's fundraiser for the preparation and publication of a manuscript about the historic architecture of Chapel Hill. Tickets are \$20 to \$25. For more information visit www.chapelhillpreservation.com/calendar.html.

Recycle, Train, and Save

Do you hang on to every scrap of wood and bit of hardware, rationalizing that it must be of use, if not now, sometime, and if not to you, to somebody?

If so, a program in Burlington, Vermont, knows you. The Building and Materials Re-use (BMR) offers Deconstruction Services to owners with buildings beyond saving, and a Building Materials Center that allows low-income property owners and those of an environmental mindset to purchase everything from trusses to door-knobs at a deep discount.

The program is just one facet of a wider effort called ReCycle North, launched in 1991 by a group of community members discouraged by the amount of reusable and repairable household items they saw going to the landfill. They enlisted people who were homeless or underskilled to help make repairs and run a small thrift shop they opened that fall. The effort has since burgeoned into training programs in fixing appliances, computers, electronics, as well as customer service and office administration.

Burlington's Mayor Peter Clavelle had seen an operation similar to BMR and asked ReCycle North to consider creating such a venture locally, says Outreach Director Paul Lamberson. They launched the Building Materials Center in an abandoned Public



ReCycle North salvages parts from doomed buildings (above) and offers them to bargain shoppers (left).
COURTESY OF RECYCLED NORTH

Works garage in 2001.

Center customers include not only thrifty homeowners who appreciate the detailing of old hardware or the tight grain of old-growth lumber, but also those who must save money out of necessity. The Champlain Valley Center on Aging kept a disabled 70-year-old woman in her home with free materials from ReCycle North, including plywood to level her kitchen floor, functional kitchen and bath appliances, and cupboards where she could store food safely.

"By the time Deconstruction Services is called, the decision to get rid of a building has already been made," says Lamberson. "We offer satisfaction to the building owner who wants to see the highest use achieved out of the building materials, in addition

to a tax break for donating materials to a nonprofit. We assess

a potential job on its likelihood of yielding reusable materials, whether they are architectural-ly significant, or not, like 2x4 studs."

Occasionally the program will do a "soft strip," taking down windows, doors, cabinets, trim, and other items to prepare a structure for renovation. A job may yield a fixture rare and valuable enough that an architectural salvage dealer will buy it for mark-up.

The BMR now makes up 40 percent of the organization's operating budget. Its success has allowed it to absorb a local youth program (in which high school dropouts learn construction and leadership skills while finishing a GED or diploma) that lost federal funding.

For more information, visit www.recyclenorth.org.

Calendar

December 31
BOSTON, MASS.
First Night Tours
Celebrate New Year's Eve at the home of Sally and Harry Otis as it is lit up for the special evening, circa 1796. Experience the elegant life of one of Boston's leading families just after the Revolution. Candlelight tours will take place from 5:00 to 9:00 p.m. and refreshments will be available. The event is free with a First Night button. Call (617) 227-3957, ext. 256, or visit www.historicnewengland.org for more information.

A Restoration Phil-Up

From classroom theoretical to elbow-grease practical, you can immerse yourself in restoration for four days in Philadelphia at the Traditional Building Exhibition and Conference, April 27–30 at the Pennsylvania Convention Center.

If you've just acquired a new residential project, you might appreciate a brush-up on the history of its design, from classical to Moderne. A separate track on "Preserving the Recent Past" will focus on 20th-century architecture and materials.

Those just becoming involved with neighborhood issues can learn more about

the Secretary of the Interior's Standards for Historic Preservation and what's



An 18th-century streetscape in Philadelphia's historic district.

involved in creating and maintaining a historic district. Also on hand will be experts on in-fill concerns and "the new Urbanism."

As has long been the case with the event—formerly Restoration and Renovation—there will be interactive demonstrations of centuries-old building practices on the exhibit floor (where you can interact with some 250 companies about their preservation-oriented products) and workshops will offer how-to sessions for beginners through advanced practitioners.

The keynote speaker will be Tom Hylton, author of *Save Our Land, Save Our Towns*, which is credited with helping pass Pennsylvania's first anti-sprawl legislation.

For more information call (800) 982-6247 or visit traditionalbuildingshow.com.

Fresh Edition of a Sheet-Metal Standard

Metal roofs, drainage systems, and flashings of many sorts protect the exteriors of nearly every building, and there's no better way to make sure they are constructed and installed correctly than with good working details. Now the Sheet Metal and Air Conditioning Contractors' National Association (SMACNA) has come out with the 6th edition of their *Architectural Sheet Metal Manual*—a time honored reference for the critical, formed-metal features on houses and nonresidential buildings alike.

Expanded to include some 469 pages of details and specifications, the edition includes new sections on custom-fabricating sheet-metal components as well as a moisture and maintenance guide. Old-building lovers will welcome the debut of a section on restoration that draws from SMACNA's 1929 classic, *Standard Practice in Sheet Metal Work* (available as a reprint volume). To meet the needs of architects and designers, the *Architectural Sheet Metal Manual* is also out in CD-ROM and CADD versions. To order the in print edition call (703) 803-2989; or visit www.smacna.org/bookstore.

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Something New

In the early 1980s OLD-HOUSE JOURNAL asked, "Why do people build new houses that look old?"

Since the question was posed, OLD-HOUSE JOURNAL has covered the subject—from a reproduction Shingle-style manse originally designed by Boston architectural firm Peabody & Stearns in 1885, to companies that build exact replicas of colonial New England houses, to a reader who re-created a circa 1850 cottage from A. J. Downing's *The Architecture of Country Houses*.

Today OHJ thought it was time to give this concept its own forum. *Old House Journal's New Old House* will explore all the aspects of historically inspired new construction. We'll discover the design details that give new houses that old-house feel. And visit architects who revive historic patterns and the traditional tradespeople who bring those patterns to life. The first issue is on the newsstands now. To subscribe to OLD-HOUSE JOURNAL's *New Old House* visit www.newold-housemag.com.



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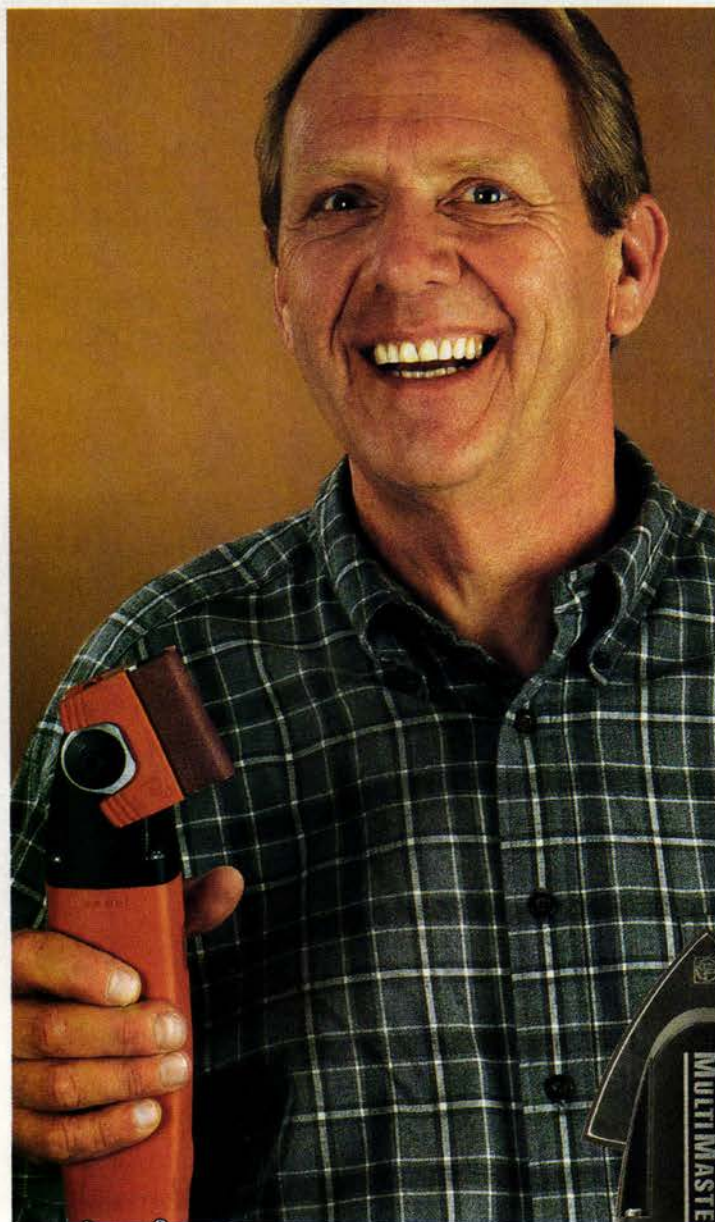
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Foursquare Foliage

We want to relandscape our 1930 Foursquare where first drought and then Hurricane Isabel conspired to kill off trees and bushes. Can you refer me to any books that might have tips on appropriate landscaping?

Mary Anne Pikrone
Richmond, Virginia

There have been far too few books written trying to match a garden style to an architectural style. In part, this was because garden styles were popular according to their time—and according to plants available in the region—more than the house around which they were planted.

Fletcher Steele, an American landscape architect writing in 1925, reminded homeowners to keep in mind materials other than plants: stone, brick, wood,

gravel, water, and even sky. One garden he designed used plants primarily to hide service areas such as the shed and “drying yard.”

Beware of the foundation planting, which became popular in the early 20th century for hiding ugly foundations. Instead, think about what you want to achieve with your landscape—a beckoning destination, privacy around a patio, fragrance, seasonal color. Container gardens were popular around patios and on porches. Plants near the foundation were often a mix of perennials, vines, and shrubs intended to create a transition between nature and structure.



A 1929 nursery book recommended foundation plantings and hedges for improving this oversized Foursquare.

In Richmond your plant choices are vast. Boxwood was of course popular in the South, but more often to demarcate a flower bed rather than bunched up around the foundation. For more ideas, consult a copy of *Restoring American Gardens: An Encyclopedia of Heirloom Ornamental Plants, 1640–1940* by Denise Wiles Adams.

Undetermined Underpinnings

During the course of rebuilding our 1910 bathroom floor, we took up the collapsing slabs of hex tile to find several inches of coarse, loose material. Is this stuff dangerous?

Pat and Jason Michaels
St. Louis, Missouri

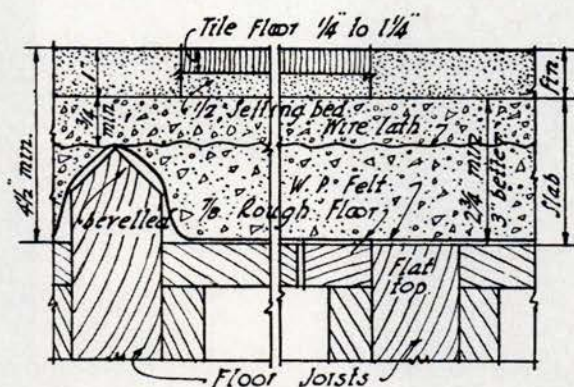
Chances are, the floor installation you are dealing with is a classic “mud job”—that is, ceramic floor tile originally set into a bed of wet cement mortar 1” or more thick. The only way to set floor and wall tile in wet locations before modern cement backer board became popular, a mud job is still recommended for the highest quality work or

special-purpose areas, such as stall shower floors that must slope to a drain.

Well into the mid-20th century, the standard bathroom floor mud job involved 1) shaving back the tops of floor joists into bevels that resemble a gable roof; 2) building a rough floor between

each pair of joists, and about halfway down their width; and 3) filling and leveling each of these bays to the tops of the joists with inexpensive material to form a base for the mud slab. The kind of material was up to the builder. While concrete, cinders, and waste mortar from

other work were common, the bays might also include loose fill insulation around heating pipes, or leftover batches of the same. The latter two of course have the potential to contain asbestos, and should be handled accordingly. Sending a sample to a local asbestos testing lab can tell you more. 🏠



Details for a 1930s mud job included beveled joists and a concrete base for the setting bed.

A photograph of a classic wooden rocking chair with a spindle back and curved rockers, positioned on a wide plank floor. The chair is made of a light-colored wood, possibly Eastern White Pine, and is set against a background of a white wall and a window with a wooden frame. The lighting is warm and natural, highlighting the textures of the wood and the floor.

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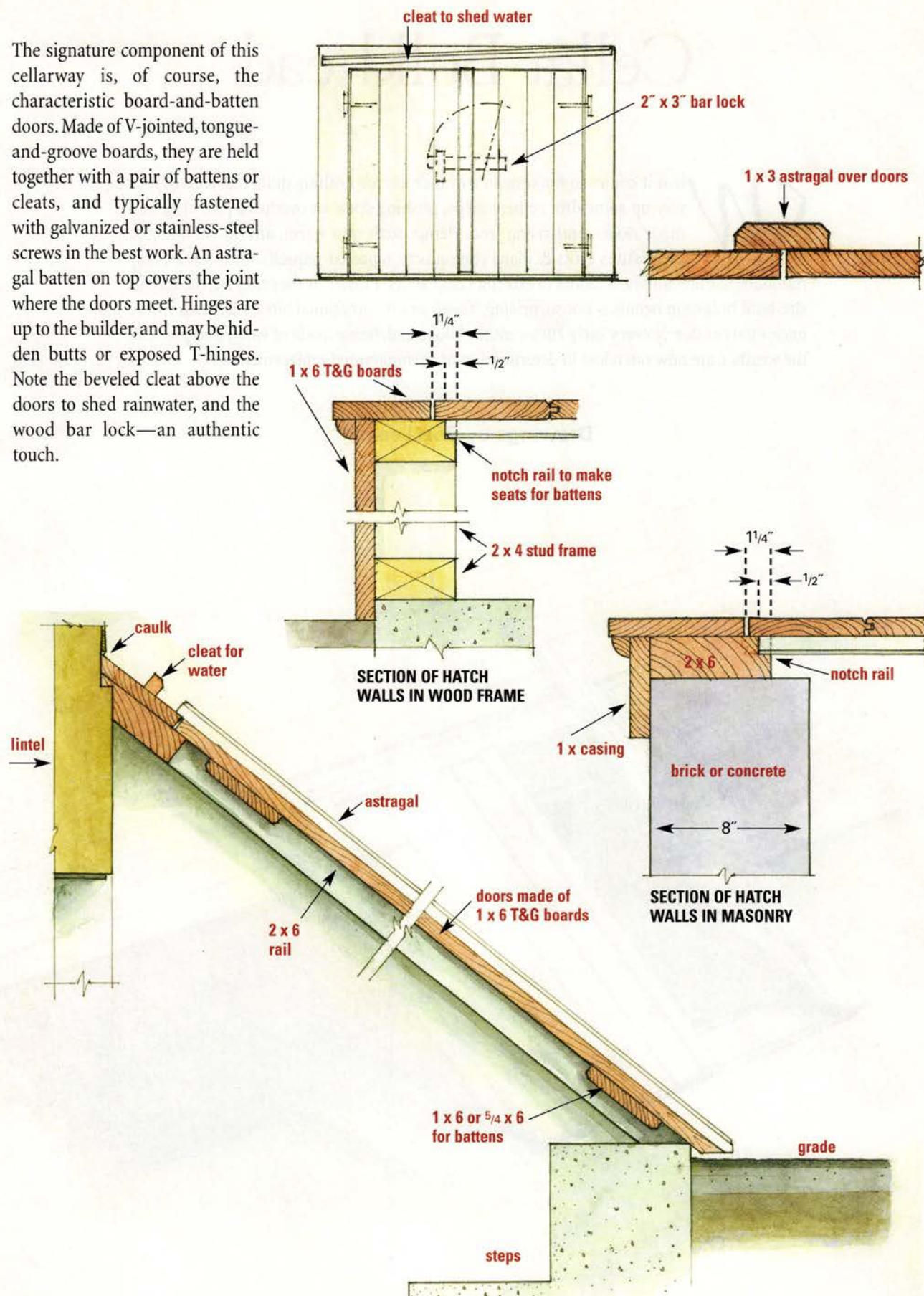
Cellar Bulkhead

When it comes to making an entrance, there's nothing quite like feeling your way up some dim cement steps, pushing open an overhead pair of home-made doors, and rising from damp earth into warm, afternoon sunlight. This issue's Plots & Plans responds to repeated requests for a remarkably mundane feature: bulkhead doors to exterior cellar stairs. Prosaic as they may be, the call for site-built bulkhead details is not surprising. These strictly functional bits of carpentry were once a part of nearly every early 20th-century house and, being made of wood and prone to the weather, are now often lost to deterioration or manufactured replacements.

Drawings by Rob Leanna



The signature component of this cellarway is, of course, the characteristic board-and-batten doors. Made of V-jointed, tongue-and-groove boards, they are held together with a pair of battens or cleats, and typically fastened with galvanized or stainless-steel screws in the best work. An astragal batten on top covers the joint where the doors meet. Hinges are up to the builder, and may be hidden butts or exposed T-hinges. Note the beveled cleat above the doors to shed rainwater, and the wood bar lock—an authentic touch.





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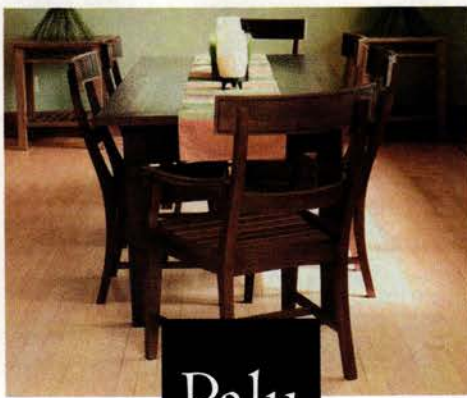


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Care & Feeding of Air Vents

Keeping all air vents in order helps radiators heat quietly and to their fullest.

Do you hear a hisssssssssssssssss when your heating system comes on? If your old house is warmed by a one-pipe steam system, that hissing is probably coming from the air vents on your radiators. It's not an unpleasant sound, but it's also not a normal one.

BY DAN HOLOHAN

The hiss that often accompanies the start of a heating cycle is the sound of the air moving across the small holes in your radiators' air vents. Push air through a little hole fast enough and you're going to get noise. This noise though is really the sound of the vent crying out for help. It's working too hard, and if you don't give it attention it will die—and that will cost you money. Here's why.

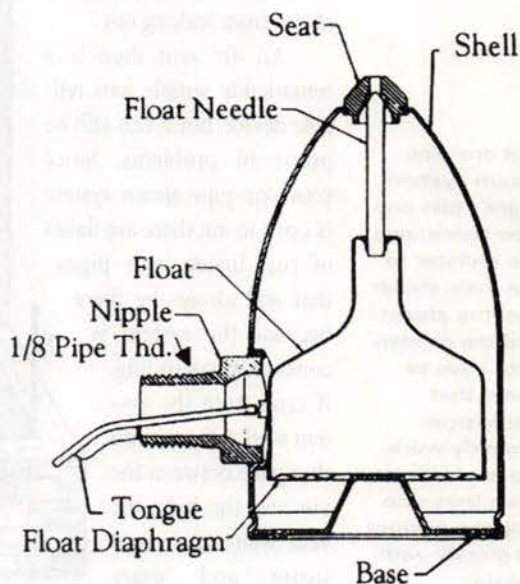
Air Vents in Action

Imagine a crowd leaving an arena after a sporting event. The more exits they have available, the less pressure there will be at any one of those exits. Open all the doors and people will leave the arena in an orderly way. Lock most of the doors and watch what happens. Everyone starts pushing and things get crazy. The air in a steam heating system works in a similar way. At the start of each cycle, all the pipes above the boiler's waterline, as well as all the radiators, are filled with air. To heat the radiators, the steam has to push that air out, and the exits are the air vents. However, if there are just a few working air vents, the air is going to rush from them and make a hissing noise.

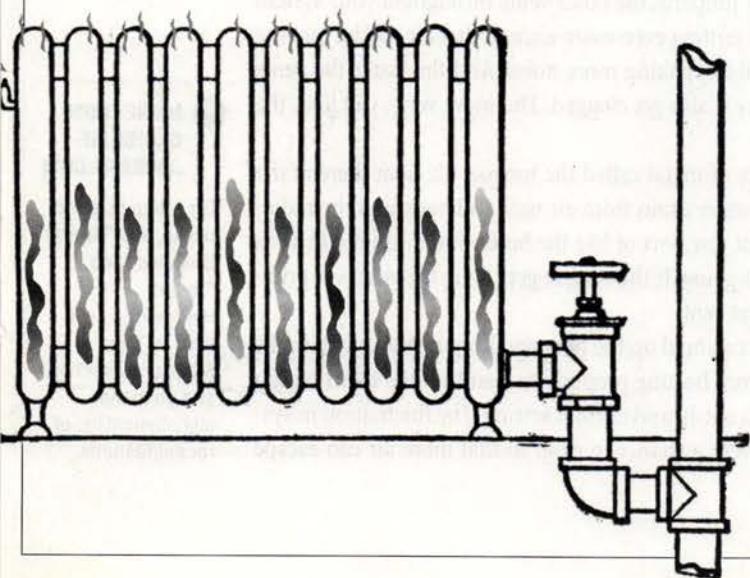
Here's how a typical radiator air vent works. On the inside, there's a float that will pop up like a cork should water surge into the vent from the radiator. That helps keep your walls clean. The float will also respond to heat because it's partially filled with a mixture of alcohol and water and sealed at the factory.

Alcohol boils at a lower temperature than water. The manufacturer heats the float before placing it inside the air vent and that causes the alcohol to boil and turn to vapor. While the alcohol is boiling, the manufacturer solders the float closed and then allows it to cool. When the alcohol/water mixture condenses, it forms a vacuum inside the sealed float, which causes the flexible bottom of the float to bend inward, toward the center of the float.

The air vent manufacturer puts the float into the vent casing and



Top: An X-ray view of a typical radiator air vent shows how the alcohol-filled float can rise or fall to close or open the vent with the needle. **Left:** Inside a radiator, steam can only enter the columns if air can leave via an air vent.



sets the proper distance between the pin that sits atop the float and the hole in the top of the vent. Steam then pushes the air through the radiator and out the vent. When the steam reaches the vent, its heat causes the alcohol/water mixture to boil and the vapor that's produced increases the pressure inside the sealed float. That makes the bottom of the float pop out, driving the pin into the vent's hole and stopping the steam from leaking out.

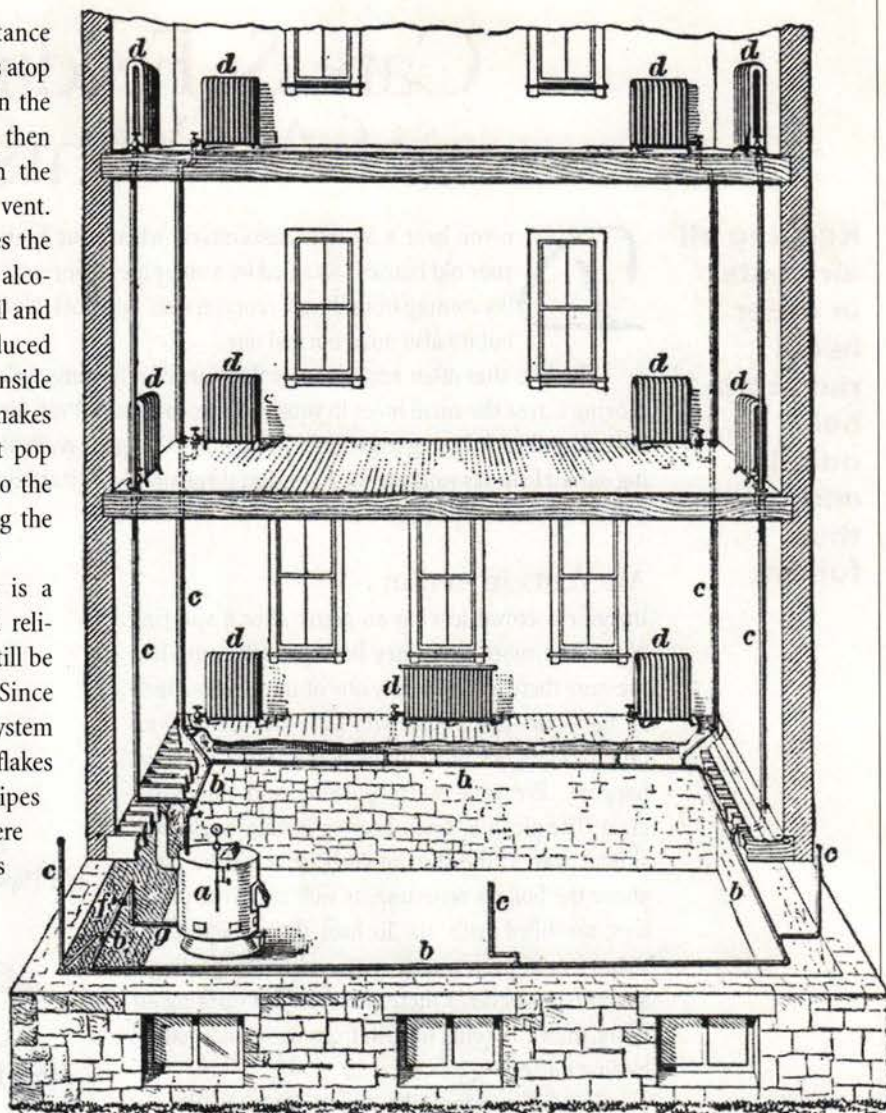
An air vent then is a remarkably simple and reliable device, but it can still be prone to problems. Since your one-pipe steam system is open to air, there are flakes of rust inside your pipes that will always be there because the system is constantly corroding. If crud from the system works its way into the space between the pin and the hole, the vent won't close and steam and water will escape. Perhaps

worse, the faster the air moves past those flakes, the more likely it will be that the flakes will wind up inside one of your air vents and clog it shut. When a radiator air vent gets clogged shut, not only will that radiator not heat properly, the other vents throughout your system will have to pick up the slack. They'll be venting even more air, and that air will be moving faster than it should. So these vents will be making more noise. And the faster the vents vent, the better the chances are that they'll also get clogged. The more vents you lose, the worse it gets for those remaining.

Now, take a look at that small piece of metal called the tongue. It's right there at the vent's threaded inlet. The tongue helps water drain from air vent and back into the radiator. It's a simple device, but an important one, sort of like the butter knife you might stick into a difficult bottle of ketchup to get it going. If the tongue gets bent, the vent will probably squirt and you'll need to replace that vent.

If the steam pressure is too high, it can hold up the float and keep the pin stuck in the vent hole. That can keep the radiator from heating properly too, and it's the main reason why the pressuretrol on your boiler has a cut-in and cut-out setting. The fluctuation in system pressure gives the float inside the vent a chance to drop so that more air can escape from your radiator.

In a one-pipe steam system, there's just one pipe connecting the radiator to the main steam line; the steam and the condensate have to share that single pipe. Properly working air vents on main lines also help the system fill quickly with steam.



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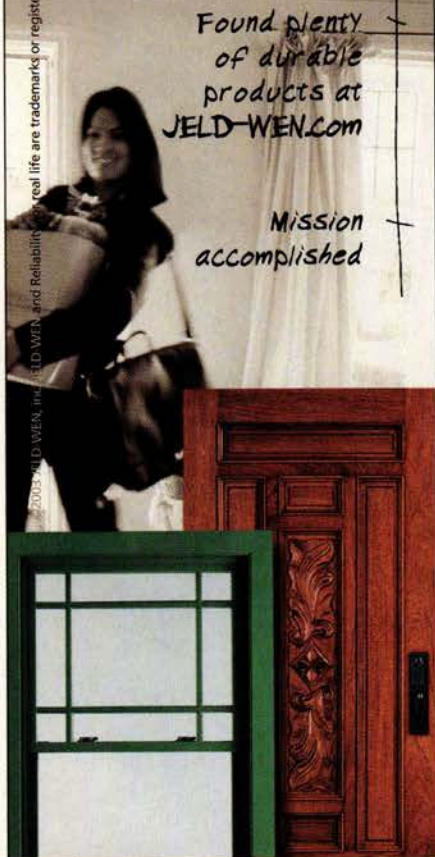
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So to go back to the sporting arena analogy, the more exits, the better crowds can leave the event. In one-pipe steam, add more vents (or more venting capacity) and the system gets quieter. This is why it pays to keep air vents in good working condition. Make sense?

Some radiator air vents have adjustable air-release holes. These help to balance the system since big radiators contain more air than small radiators, and our goal is to get all the radiators hot at the same time on the coldest day of the year. You would use the fastest venting setting (usually the highest number on the adjustment dial) on the bigger radiators and the slower venting setting on the smaller radiators.

Some manufacturers offer a line of air vents that have fixed vent ports, but each vent in the series is faster than the previous one. Here again, the goal is to balance the overall system by balancing the release of air from the radiators. Big radiators need to vent air faster than small radiators.

The radiator's location in your house has little to do with the vent you choose. If your system has main vents, the steam will favor the large pipes over the individual radiators when it first leaves the boiler because that will be its path of least resistance. The main vents allow you to very quickly fill all the pipes with steam so that the steam arrives at the inlet to each radiator at about the same time. From there, the radiator vents take over, venting the big radiators quickly and the small radiators more slowly. That way, everything gets warm at the same time.

This is also why those main vents near the ends of the big pipes in your basement are so important. Not only do they help balance the system, they also get rid of the majority of the air that's in the piping so that it doesn't have to leave the system through your radiator air vents. And that means you won't have to listen to it upstairs.

So, make sure your main vents, and all your radiator vents, are clear of debris. Wait for a day when the system is off and cool to the touch. Use a wrench to remove the air vents and see if you can blow air through them. If they're clogged with debris, you won't be able to do this. If your radiator air vents are spitting, they're probably clogged with dirt and scale. You can try to clean them out by removing them (make sure the steam is off when you do this) and boiling them in a pot of vinegar. Vinegar is a mild acid that breaks down scale. It doesn't always work but it's worth a try before you go out to buy new air vents. 🍷

Dan Holohan is the author of We Got Steam Heat—A Homeowner's Guide to Practical Coexistence, available from Heatinghelp.com (800-853-8882; www.HeatingHelp.com).

While the basic radiator version is a simple domed cylinder with a threaded base on the side, air vents can also be adjustable, as shown, or have different base configurations. Note the tongue on the right.



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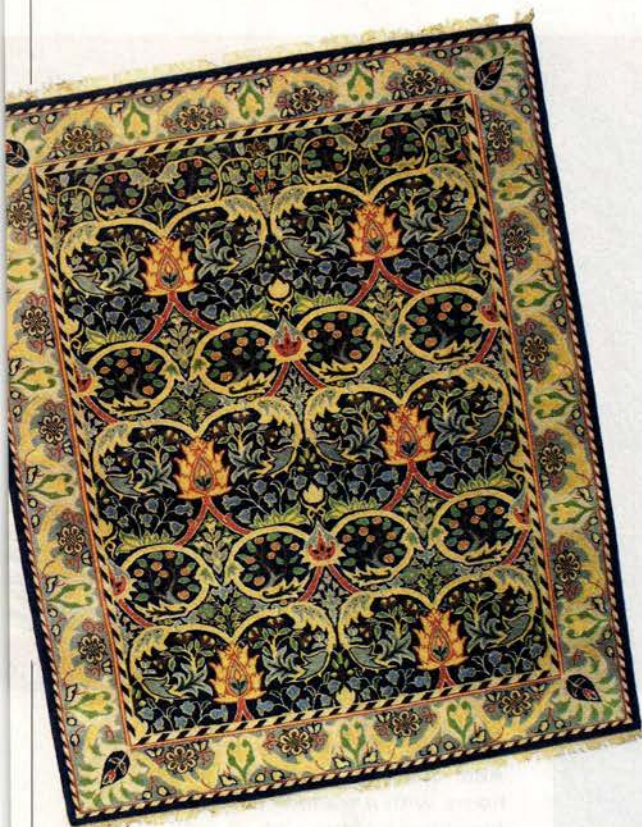
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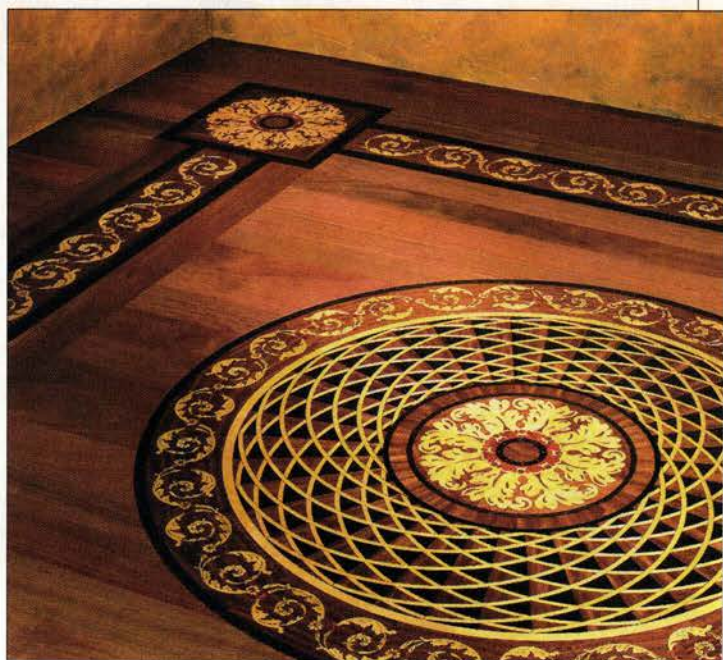


Cozy Arts & Crafts

These hand-embroidered throw pillows add charm and nostalgia to any Arts & Crafts period house. Ann Wallace and Friends makes early 20th-century stencil, appliqué, and embroidery designs that are right at home in bungalows, Foursquares, Prairie, or Craftsman interiors. Custom-made drapes, curtains, bedding, tableware, cushions, and do-it-yourself kits are also available. Pillows range from \$90 to \$165. Call (213) 614-1757 or visit www.annwallace.com. Circle 6 on the resource card.

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Where Everybody Knows Your Budget

BY RICHARD HUFF

Not a project goes on in my house without an important decision: Do I buy tools and supplies from my local hardware store, or do I head to one of the many nearby major home supply stores? It's not an easy decision by any means.

The hardware store is close, just blocks from my seemingly always-under-renovation 1889 Queen Anne in a small New Jersey town. It's a family-run operation but tied to a major hardware chain, so it has most of the tools and small parts I need. But going there can be an intimidating experience.

Go ahead and laugh, but I bet we've all been in this situation.

The hometown size of the place almost guarantees personal service from any one of the many folks who work there. Therein lies the rub. There are times when I don't want service, when I don't want someone questioning my choices. This is especially true, for instance, when I'm buying a cheapie tool or a throw-away paint brush. Even though no one is saying it out loud, my own insecurities as a relatively new DIYer make me think the guys behind the counter are looking down their noses at me for taking the low-budget route. When I approach the cash register, I'm instantly back in grade school looking for the right words to explain why I haven't done my homework.

I figure they must be thinking, "No wonder he can afford that big house, he's buying Rock Bottom Dollar Brand tools."

There are times I simply crave the anonymity of the large home supply chains, where customers can walk around for hours with nary a soul asking if they

need help. One can browse, look through a variety of quality options, and feel no shame in being a neophyte when it comes to a project or product.

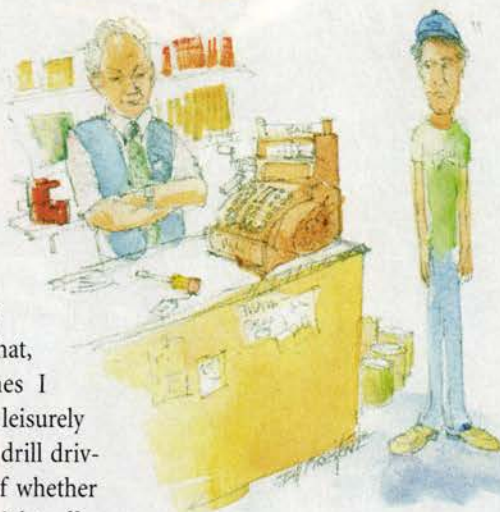
Maybe I've headed into a project not fully educated on what I need. Rather than being loath to admit it, I've decided that, frankly, that's okay. Sometimes I want to learn on my own. I can leisurely compare voltage and prices on drill drivers, and ponder the question of whether that new ergonomic design might offer advantages for a long weekend of sanding. Maybe I can even figure out why a double miter has advantages over a single miter, should I ever decide to get a miter saw.

In the big store I'm more likely to find the latest whiz-bang gadget I've seen in my favorite magazine or on TV, or the now-more-powerful-but-more-environmentally friendly wood refinisher. Why, they even have seven models of laser levels to consider.

Yet over time, as I've become more accustomed to my local store, the easier the decision-making process tends to be. In fact, I'm sometimes relieved when I learn they have a limited selection of wood moulding on hand.

And they know me in a way that the big-name box stores never will. They recognize my face; they recognize my kids—especially the younger one who always digs through the large open garbage cans of bird food that they sell by the pound. It's a version of "Cheers" that I've come to appreciate.

Likewise, once I've cut through the attitude (theirs and mine), I've had to admit that most of my local hardware



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workers are more informed on a variety of issues than their big-store brethren—should I ever be aggressive enough to wrest one of the latter away from a conversation with a co-worker.

That point was driven home one day when I went in the local store to buy belts for a sander. Instead of selling me more belts than I needed, the owner suggested a \$3 rubber belt cleaner. The device worked like a charm.

He didn't realize it, but I had turned a corner. I loved my local hardware store.

Sure, I pay more for the service and the knowledge. I could have saved a few cents on the belt cleaner at the big store, but it's unlikely anyone there would have made the suggestion in the first place. I know that if I need answers they're there in that crammed-to-the-rafters, walking-distance shop with the worn, wooden floors.

While I'm not completely over my insecurities, I'm managing them better. My only regret is that it took so long. 🐢


Richard Huff is television editor of the New York Daily News.



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Outside the Old House

Bramblin' Man

The berries will taste sweeter once that neglected patch is neater.

TEXT AND PHOTOS
BY LEE REICH

An old patch of brambles—rasberries or blackberries—can very well outlive an old house.

But its fruit, unless the patch has received regular care, may not be worth picking. In a neglected patch, a dense growth of canes amid a sea of weeds promotes diseases, and you'll have to fight through a tangle of thorny stems for whatever fruit is there.

Judicious, straightforward pruning might revive an old bramble patch so it again bears an abundance of luscious berries that are easy to get at. I say "might" because a first consideration is whether or not an old patch is worth reviving. Perhaps the fruit isn't particularly tasty (although neglect is partially responsible for poor flavor) or trees have grown large and now shade a once sunny area. To thrive, a bramble patch needs six or more hours of direct sunlight daily.

If the old patch is worth saving, you have two approaches. The more dramatic and simpler is to cut everything down (by hand, with a tractor, or multiple passes with a very robust lawn mower), then let a limited number of canes regrow either in foot-wide swaths (hedgerows) or in groupings (hills) of six plants each. Allow 6' to 9' of space between hedgerows or, in all directions, between hills. Weed the area thoroughly before canes regrow and maintain hedgerow or hill spacings with a mower or hand-pulling of errant canes.

The alternative approach is to cut away all canes except those in a 1 1/2"-wide hedgerow or where you want hills, then selectively prune those remaining canes just as if you were doing regular, annual pruning. Weed among the plants you leave and keep areas between hedgerows or hills clear of new canes and weeds. The advantage of this method is that you get to harvest berries that same year. To keep a planting extra neat, you can tie plants to one or two wires running between posts down the length of the hedgerow or row of hills, or tie plants in each hill to their own sturdy post.



Exploring overgrown patches of garden may lead to discovery of rewarding brambles, such as 'Chester' one of the hardiest of the thornless blackberries. As their name indicates, most brambles are thorny, but they can outlast an old house.

This row of 'Fallgold' raspberries has been pruned, supported, and heavily mulched to reduce weeding and irrigation.



After this initial clean-up, though, don't consider your job done. Annual pruning is a must for good production, for letting air in among the canes so they dry quickly and avoid diseases, and for making harvest easier. Pruning is simple once you understand two aspects of the plants' growth habits. First, bramble roots live on year after year, but individual canes live for only two years, typically growing just leaves their first year, then fruiting and dying their second year. New canes are always coming up so you do get to harvest berries every year. And second, red and yellow raspberries bear fruits on stalks that grow directly off canes, while black raspberries and blackberries bear fruits on stalks arising on branches from canes.

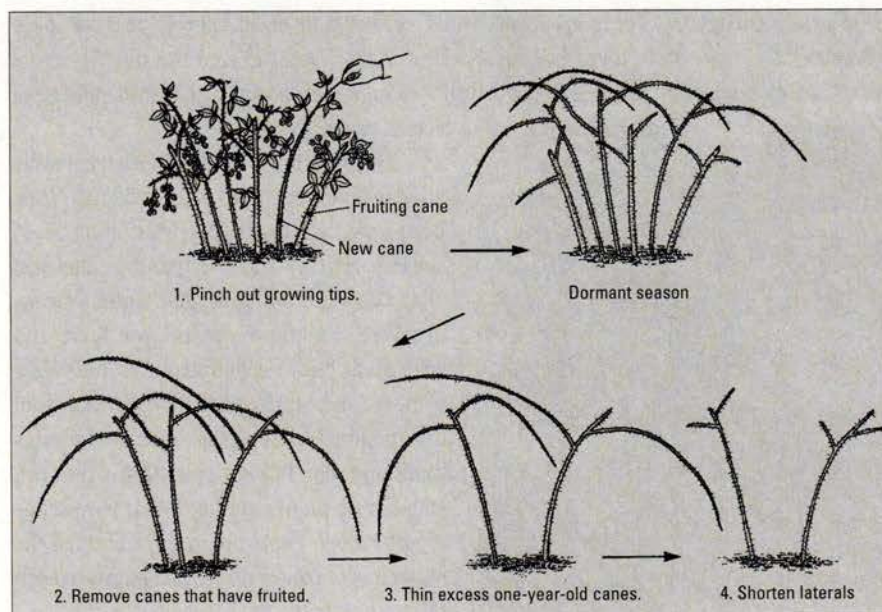
The first step, then, is to cut to the ground all those two-year-old canes; they are dead or dying anyway. Clear them away right after harvest or during the winter. Brambles are always growing new canes—too many, in fact—so the second step, best done sometime in winter, is to cut right to the ground enough new canes so that, if in hedgerows, none are closer than 6" apart, or, if in hills, you leave no more than six canes per hill.

Now pruning red and yellow raspberries parts company with pruning black raspberries and blackberries. The third and final step in pruning red and yellow raspberries is to shorten each remaining cane so it doesn't flop around too much. These are the one-year-old canes that are going to bear fruit, and they should be shortened just before they leaf out in spring. How much shorter depends on how naturally upright the canes grow and how you trellis them (if you do), but shortening to 4' to 5' is usual. I can leave the canes on my



Trained against a wall, a crop of brambles can be ornamental and mix with flowering plants.

Pruning blackberries and black raspberries simply involves removing spent canes. Red and yellow raspberries have a different growth pattern and need their new canes shortened.



THE PRUNING BOOK BY LEE REICH (TAUNTON PRESS, 1997)

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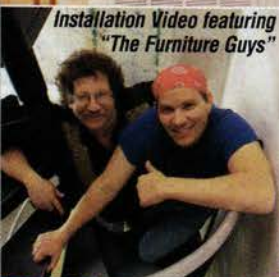
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Outside the Old House

Once red raspberries are thinned (top right), the need for shortening the new canes can be kept to a minimum by weaving them around each other and onto a trellising wire (bottom).

red raspberries almost full length because I weave them around each other and onto a single trellising wire.

Because blackberries and black raspberries bear fruit on branches rather than directly on the canes, the first summer you'll need to promote branching by pinching the tip of each black raspberry and erect or semi-erect variety of blackberry cane when it reaches 3' to 5'. Trailing blackberries don't need pinching to grow a sufficient number of laterals; tie their canes to posts or wires as they go into their second fruiting season, while allowing new canes to grow along the ground. The following winter, nip back spindly tips of laterals on black raspberries and all blackberries so they're only 12" to 18" long. That will give you sturdier laterals that will bear more fruit.

So-called everbearing red or yellow raspberries provide one final wrinkle in pruning brambles. Although their canes, like those of other brambles, are biennial, they begin to bear fruit, beginning at their tips, towards the end of their first season, providing a late summer and fall harvest. Those same canes finish bearing during the summer of their second season, providing a sum-

mer harvest. (Then the season's new canes start to bear in late summer and fall, so the planting as a whole is "everbearing," yielding a midsummer crop from older canes and a late summer and fall crop from younger canes.) You can prune these brambles just like regular red and yellow raspberries, except you should shorten the older canes to just below where they stopped bearing the previous fall, as indicated by old fruit stalks. A simpler alternative is to cut all canes to the ground each fall. This sacrifices the summer crop but yields an annual harvest in late summer and fall from new canes, and lessens the threat of diseases or winter damage to canes from deer or cold. 🏡

Lee Reich (www.leereich.com) is the author of *The Pruning Book* (Taunton Press, 1997) and, most recently, *Uncommon Fruits for Every Garden* (Timber Press, 2004).



Other Brambles

RASPBERRIES AND BLACKBERRIES are most common, but they are not the only brambles bearing tasty fruits. Others include:

WINEBERRIES, bearing shiny, bright red berries on ornamental canes.

PURPLE RASPBERRIES, hybrids of red and black raspberries.

YOUNGBERRIES, one of many hybrids of raspberry and blackberry.

THIMBLEBERRIES, a wild raspberry from the upper Midwest.

Except for the thimbleberry, prune all these brambles, depending on their growth habit, as you would erect or trailing blackberries.



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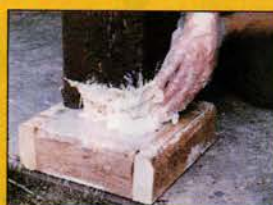
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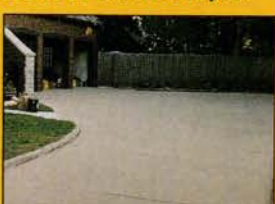
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Circle no. 228

Strips and Storms

Adding simple, time-honored features, such as the traditional storm windows on this 1797 house in upstate New York, can improve the thermal performance of historic windows without compromising their integrity.

BY STEVE JORDAN

Techniques for tuning up sash windows for winter.

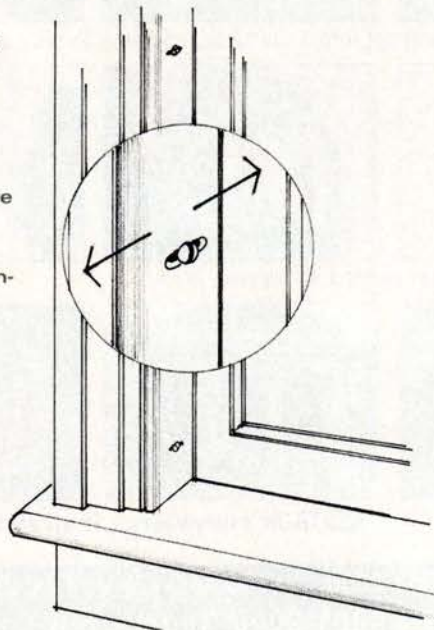
Does the return of cold weather tempt you to consider high-powered ads for new windows that promise to lower your energy bills and add value to your home—all for “one-time-special” offers? Well, think again. Your old, sticky, low-tech windows are probably more cost-effective

than they seem. They simply need a little tender loving care to provide efficient, trouble-free service for another half century or so. Cleaning off old paint drips and tightening up the stops works miracles, but adding efficient, top-of-the-line weather strips can make your windows competitive with the best of replacement systems.

LOOK FOR PROBLEMS

First, take time to assess the working condition of your windows. Before examining the window itself, look for drafts with the time-honored smoke test—that is, on a windy day, pass a smoke source (a cigarette, incense stick, or candle) around the frame and see if you can pinpoint any conspicuous air leaks. Next, operate your lower sashes. Do they neatly glide up and down, or do they stick or wobble from side-to-side? Ideally, the sashes should travel easily but snugly in their channels. If not, investigate why. The biggest impediment to fluid movement is usually sloppy accumulations of paint at the sash stops, sash stiles and rails, and sash channels. To clean off this paint, remove the stops and

Ideally, the sash stop mouldings just inside the window should be constructed with screws or slotted hardware that permits adjusting for a snug sash in winter.



Decades of sloppy paint buildup on working surfaces leads to leaky sash and drafts. Simply removing bumps, drips, and excess (especially along the meeting rails at the midpoint of the window) and adjusting stops will improve the seals.

ANDY OLENICK





STEVE JORDAN

sash and place them on sawhorses or a stable work table. On the faces of the stops that contact the sash, remove thick paint with a paint scraper or sander, clamping the stops to your work platform to keep them steady. Next, remove heavy or bumpy accumulations of paint on the sash rails and stiles with a sander or, if exceptionally heavy, a heat tool. Also check the edge of the stool that drops to the sill. Before reinstalling the sash, scrape off any paint accumulation along the parting stops (also called beads) and sand them smooth. While you work, observe proper lead paint safety precautions (see "Looking Out for Lead," November/December 2002). I find that rubbing a lit-

For a list of
SUPPLIERS,
see page 96.

the floor wax along these working surfaces also helps the sash move smoothly.

ADJUST SASH STOPS

Sash stops—the two vertical mouldings just inside the window—serve two functions: They hold the sash in place, but they also adjust to secure the sash against wind infiltration. When sash stops are attached with nails, they cannot be adjusted, so their initial placement must be a careful balance—not too tight and not too loose. Normally, the sash side of the stop is flush with the stool edge; this way the stop guides the sash smoothly to the sill. In most cases, the upper edge of the stop joins the head stop, and here it's acceptable to have a loose fit, because when the

sash is up drafts are not an issue. Properly adjusting the bottom range of the stops, however, is most important for smooth operation and thermal efficiency.

The most versatile method for adjusting stops uses screws and washers or stop adjuster hardware made for this purpose. When installed correctly, they allow the stops to be loosened for “throwing up” the sash in warm weather, and tightened to seal out drafts in cold weather. Stop adjusters are brass or chrome washers that fit holes bored in your stops, usually five in the average-height window or three in a short kitchen or bath window. The adjuster hole that accepts the screw is actually a slot that allows the stop to be moved in and out. Stop adjusters

typically use 1 1/4" # 8 brass oval head screws—slotted for historic applications or flat-head Phillips for other windows.

If you don't have actual stop adjusters, wood screws and finishing or cup washers will accomplish the same result. Bore oversized holes (larger than the diameter of your screws) in the stops that the washer will cover. Then screw the stops on and adjust them as desired. For symmetry, position every screw at the same height as its mate on the opposing stop in every window throughout the room. Do not caulk the sash stops to the frame; it renders the adjusters useless.

A final recommendation for tightening up loose windows without major surgery is to install cam locks (Ives Side Window Locks are one brand). Sometimes called banjo fasteners, these are small, lever-actuated brakes that, when mounted on each stop, push the sash into the parting bead as tightly as possible.

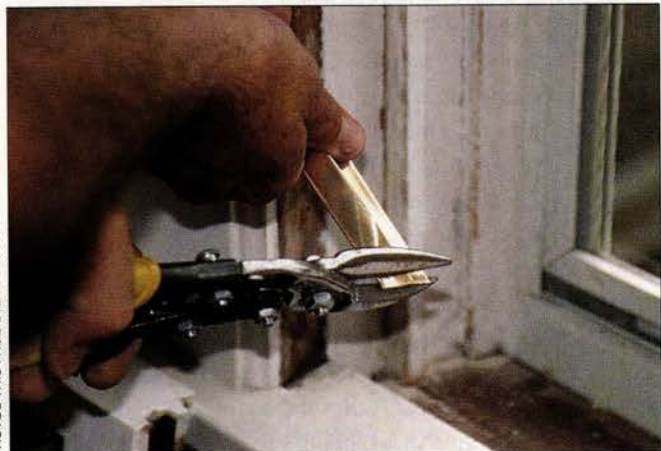
WEATHERSTRIP LOWER SASH

When upgrading historic windows in cold climates, combining weatherstrips with the above mentioned tune-ups creates the most energy efficient installation. Although there are many methods and materials used to weatherstrip windows, I

Right: In a basic installation, bronze V weatherstrip is nailed across the bottom and up the channels where the lower sash rides. The flexible flange of the strip faces the exterior and is cut at an angle where it meets the sill. Note there are no nails over the weight pocket door. **Below:** Cut the side strips from the fold outward to match the sill angle.



Below: Secure the strips with needle-nose pliers and a light hammer. The fasteners should be copper (or copper-plated) brads to avoid galvanic corrosion that would eat through the thin strip metal in a few seasons.



generally choose durable metal weatherstrips. When pliable weather strips are called for, I use only EPDM rubber because it lasts longer than inexpensive vinyl alternatives and is not vulnerable to temperature changes.

Bronze V-Type Weatherstrip For most applications, bronze V-type weatherstrip (about \$1 per linear foot) is a perfect, inexpensive solution. To install the sash channel strips, take a pair of tin snips and cut two pieces slightly longer than the distance from the sill to the top of the meeting rails. Note that the apex of the V should face the interior of the house. Next, cut the sill end at a slight angle that conforms to the 12- to 15-degree slope of the sill, cutting from the strip apex down. On the opposite end, cut the strips even with or slightly below the top of the meeting rail. Round off the sharp edges at the top of the weatherstrips to prevent them from snagging on the sash. Then taper the angle back on the loose side of the sill end.

To attach the strips, you need only a few brads. These usually come with the weatherstrip, and should be brass or copper (or at least brass- or copper-plated) to prevent galvanic corrosion between dissimilar metals. Place one strip against the parting bead and, holding a brad with needlenose pliers, secure it at the bottom near the sill using a brad or tack hammer. Moving upward, next install one or two brads up to the bottom of your sash-weight access pocket. Do not nail brads into the weight-pocket door because it will bounce. (If you do, you will surely bend two dozen brads, lose more, ruin the weatherstrip with your hammer, and bruise your fingers!) Instead, move above the access panel and install a few more brads, ending about 1/8" to 1/4" from the top of the strip. Six or eight brads over the entire length of weatherstrip is usually plenty.

You can install the sill strip either on the sill or on the bottom of the sash. If you choose the sill, angle-cut the flexible, flange part of the metal on the ends to prevent it from snagging on the channel strips. Bronze V weatherstrips can also be installed on meeting rails (especially if they are made for this purpose), but with

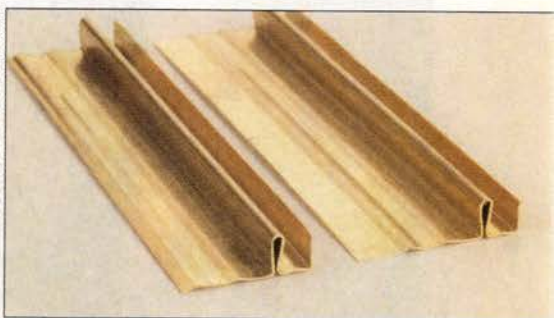
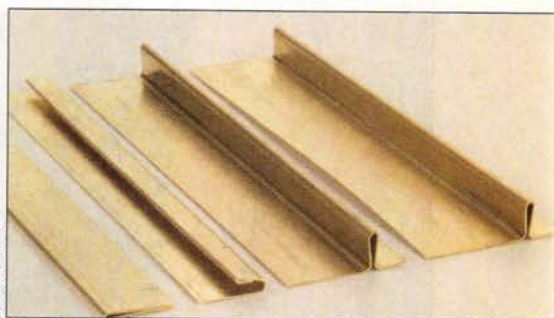
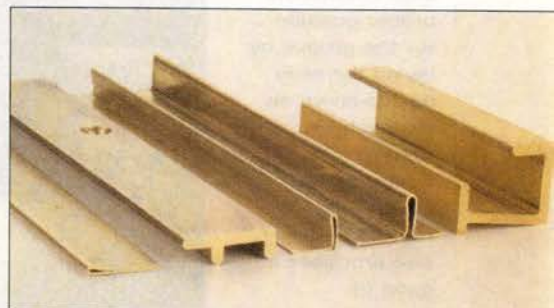
basic types snagging is frequently a problem. Alternatively, clean meeting rails pulled tightly together with sash locks should make a sufficient seal. For exceptionally wide sash—say, 36" or wider—I like to use two sash locks. If the weatherstrips make the window too tight or too tall at the meeting rail, plane the sash stiles or bottom rail slightly until the sash moves and seats appropriately.

Flanged Weatherstrip The old-fashioned flanged weatherstrip that forms an integral seal with the sash might just be the best ever invented. It was used on better quality homes from about 1900 until 1950, and is commonly found in perfect working condition after a half century or longer of service. Although made in both zinc and bronze, the bronze version is substantially more expensive and probably more prone to damage if removed and reinstalled. You order flanged weatherstrip from the manufacturer cut-to-size; therefore, all measurements should be precise and at hand when making the order. Expect to pay about \$2 to \$3 per linear foot for the zinc materials, including brads. It is sold in 1 3/8" widths (the typical sash thickness) and in 1 3/4" widths.

Your first step in installing flanged weatherstrips requires a router to cut a groove into three sides (two stiles and the bottom rail) of your sash to accept the weatherstrip flange. On the lower sash, the flange groove is located near the exterior edge of the sash. By placing the strip backwards on the sash, locate the center of where the groove should be cut and mark it. Next, using an 1/8" slot cutter bit, adjust your router and bit to cut the groove evenly along the three sides of the sash. (Some people also make this groove with a table saw, but I do not recommend it.) After you have routed the sash, insert your strip to make sure the groove is wide enough to allow the flange to move up and down. There should be a little friction, but not enough to restrict movement of the window.

Begin your installation with the sill strip, which should fit as it comes from the package. To prepare the channel strips for installation, cut the top flange off at a

Some manufacturers offer different weatherstrips for specific applications. Below: Casement window weatherstrips. Middle: Sash meeting-rail strips (left) and flanged strips. Bottom: Flanged strips with additional sash seals.



ANDY OLENICK COURTESY OF ACCURATE METAL WEATHERSTRIPS

downward angle to prevent snagging on the sash channel or sash cord. (Like bronze V strips, the flanged channel strips extend past the top of the meeting rail.) Then cut the bottom to conform to the angle of the sill, and to fit around the stool (the indoor sill). Note that the flange should be angle-cut high enough to saddle the bottom weatherstrip. Facing the window, install the left-hand piece of stripping using only three to five brads—one near the sill, one about midway up and one near the top. Again, avoid nailing into the sash-weight door. Next temporarily insert the sash, making sure the groove and flange mesh at the left and the sill. Then check to see that the window moves

Right: The raised "track" on a flanged weatherstrip slides in a groove on the sash edge, creating an integral seal. Locate the proper position for the groove by laying the strip upside-down on the sash. Far right: Cut the flange with a router and 1/8" bit, or whatever size produces a good fit.



Above: If you have existing flange weatherstrips, you can often replace damaged sections with new. Right: When you angle the bottoms of side flange weatherstrips to match the sill slope, you must also adapt the flange so it straddles the flange of the bottom strip, and probably trim where it meets the stool.

up down appropriately.

Remove the sash and prepare the right-hand weatherstrip in the same way. Insert the sash cord into the knot hole in the stile and install the left side of the sash into the left-side weatherstrip. Then insert sash cord in the right side, and weatherstrip into the groove of the right sash. Using a thin blade putty knife, gently push the sash and strip into the sash channel. Once the sash is seated, pull or push the

right-hand weatherstrip down until it saddles over the sill strip. It is important to thoughtfully locate the brads on this piece so that you can remove the sash in the future by reversing the process. Insert the bottom brad near the sill. Insert the upper brad at the inside edge of the sash and weatherstrip edge so that it can be removed if necessary. Before installing the stops, make sure the windows glide up and down.

INSTALL STORM WINDOWS

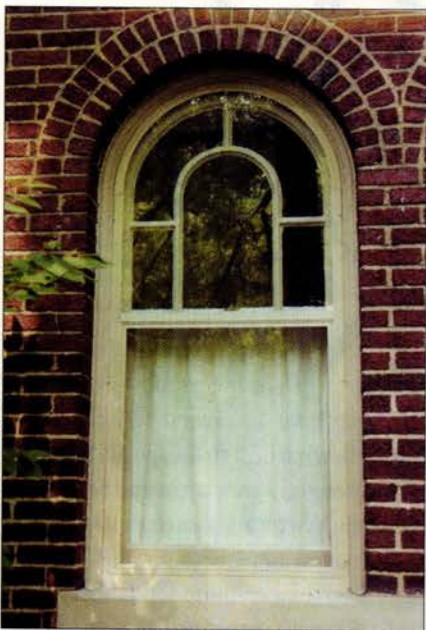
Energy studies conducted by the federal government and many universities indicate that the combination of an adjusted prime sash and good storm sash is as efficient as most replacement windows. The best storms—thermally and aesthetically—are wood-framed but, alas, these have worn out their welcome with all but a few die-hard preservationists. Many sash and

lumber companies still make wood storms and, when consulted, I recommend mahogany, Spanish cedar, or western red cedar for the frames. These are usually made from 5/4 lumber (actually about 1" thick) and double-strength glass. Wood storms should not fit too tightly into the window frame, but they should be screwed or fastened snugly.

Aluminum Storms Triple-track storm sash made of aluminum is typically used on most older houses where the original windows are intact. Triple tracks allow the lower storm panels and screens to be reversed with the changing seasons, minimizing the biyearly switcheroo chore, but this savings in time and energy has its cost. Aluminum is an excellent thermal conductor so it is not much of a barrier to heat loss. The real job of triple-track storms, then, is to prevent wind infiltration, and when installed properly they do this adequately. Some older storm sash—say, from 20 to 40 years ago—did not have integral weatherstrips but relied on cams to tighten the windows in the frames. These usually still work fine after many years. However, older storms that were manufactured with thin-pile weatherstrips often need to have the pile replaced. Many hardware stores or glass companies specialize in this work. In general, it is economical to replace the screen or a glass in a storm sash, but if both screen and glass are shot, it is more economical to purchase a new storm sash.

The problem behind the poor operation of many aluminum storms is that they were installed carelessly. On their own the aluminum frames are flimsy so it is important to install them with both sides plumb. If the frames spread at the center, the screen or storm latches that slide in the frames will fall out of their channels, making them useless. If the frame is racked, the panels will jam.

Many installers set the frame in a bead of caulking for a good seal. This is acceptable, but I like to omit this bead and instead apply a thin bead of caulking after installation. This makes it easier to remove the frames for painting and glazing windows and makes for a better job in the end.

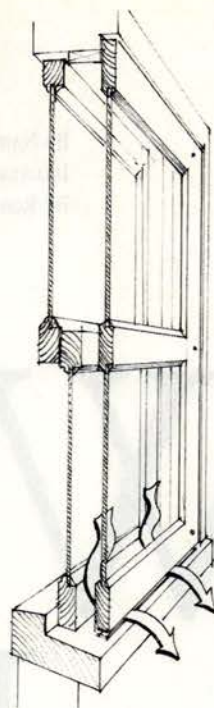


PHOTOS THESE PAGES COURTESY OF ALLIED WINDOWS

Modern exterior storms work best on an old house if they are sensitively painted to blend with the color scheme (top) and designed to work with the window shapes (above).

Finally, never fill the two or three small weep holes at the sill level of the storm. These holes allow condensation to dissipate during the winter, and rain to drain if it enters the screen panels in summer.

Interior Storms Storm windows can also be used on the inside of the prime



ROB LEANNA

Storm windows should not form an airtight seal but, instead, incorporate weep holes or be raised on lead shims to let moisture escape.

sash. Interior storms are popular when exterior storm sash obscure unusually attractive windows, and in impractical situations like extremely high windows or swinging-out casements. Interior storms are usually made with a large piece of Plexiglas in a frame that attaches to the prime sash frame with magnets, Velcro, or screws. In some applications, the interior frames must be altered to accept the interior storm sash. There can be tradeoffs to interior storms, however: first, there is no exterior protection of the prime sash; second, the sash is cumbersome to open if ventilation is needed; third, condensation trapped between the storm panel and the prime sash can deteriorate the prime sash. Still, interior storms can be a blessing when exterior storms are not feasible. Many companies specialize in interior storms and some hardware stores and glass companies also make them to order. 🏠

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BY NANCY E. BERRY
ILLUSTRATIONS
BY ROB LEANNA

All Wrapped Up

7 tips to keep
in mind
when
retrofitting
your old
house with
insulation.

Keeping warm in an old house can be tricky business. Houses built before 1940 were rarely insulated, and if they were the products originally used may have settled or deteriorated over time, allowing heat to escape and the cold air to creep in. I grew up in an 1880 Queen Anne in Newton, Massachusetts—a balloon-framed house with very little insulation. I remember those icy January days well. When I complained that the house was too cold, my father would simply reply, “Put a sweater on.” There’s better advice available than my father dished out. Today there are loads of energy-saving, cost-effective thermal insulating options on the market, and choosing what is appropriate for your house depends on several factors. Here are some tips to guide you through your old-house insulation project.

1 How do you decide whether you need insulation?

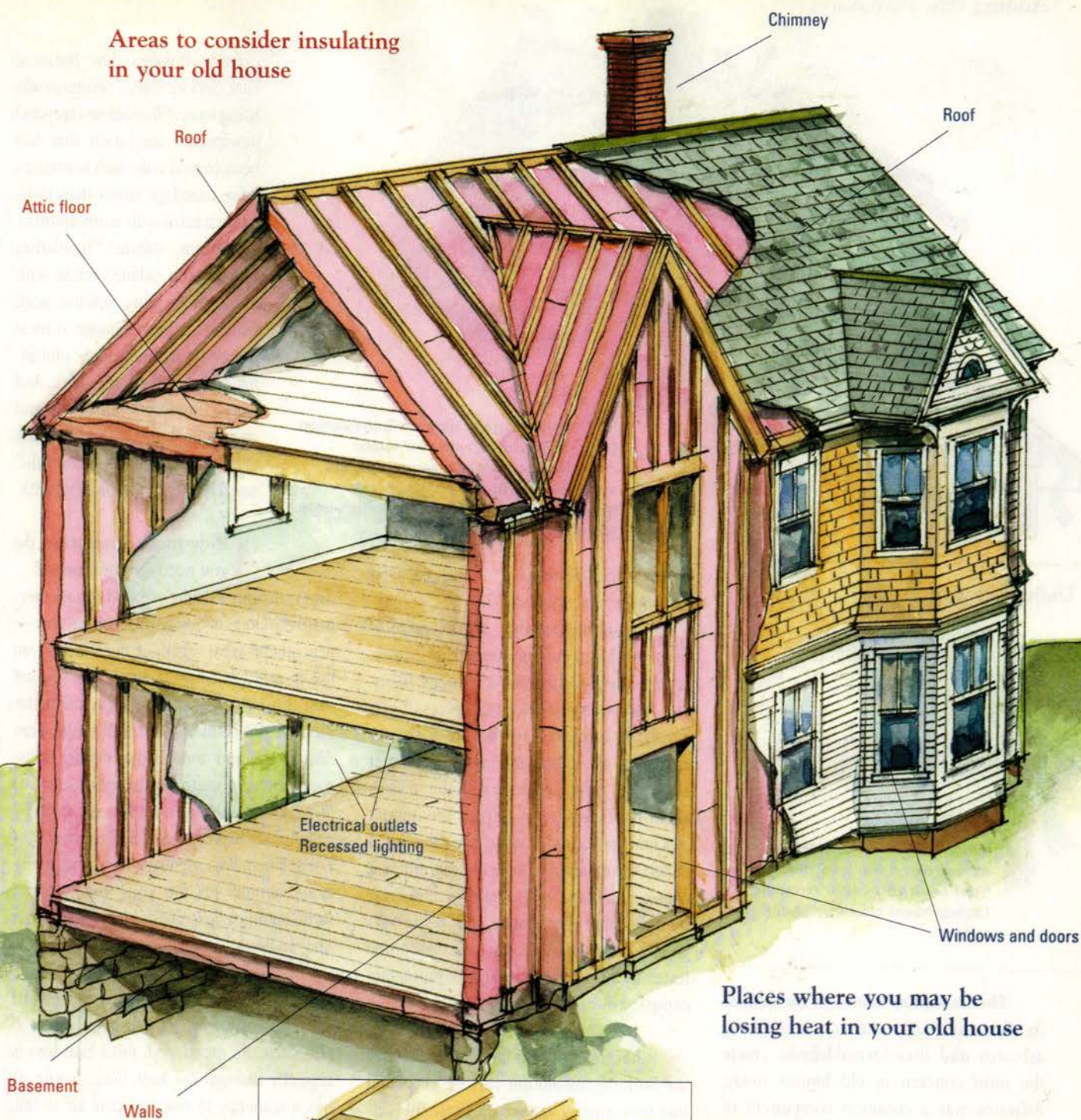
First determine if you have insulation. It’s easy to confirm whether or not you have attic insulation—usually loose fill between ceiling joists or exposed batts of colored fiberglass. You can also check your exterior walls for a series of patched holes. This is a tell-tale sign of blown-in insulation.

Old houses can be drafty places, and warm air can leak from a multitude of areas. Check and see where you may be losing heat in your house. Chimneys and fireplaces without working dampers are typical. Other areas to consider are air leaks through cracks around windows, ducts, electrical outlets, and recessed lighting. Note that the primary site of heat loss is through the top of the house. Heat rises and can escape through roofs that are not adequately insulated.

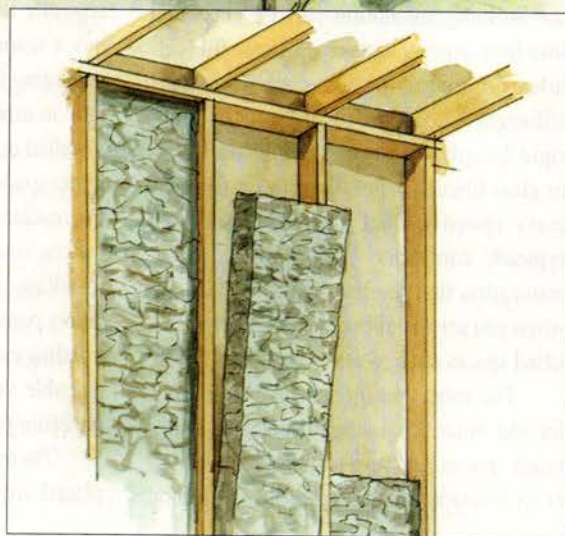
2 What do you do with existing insulation?

A friend reopened sealed pocket doors on the top floor of his 1900 triple-decker in Boston recently and from inside the walls—along with the pocket doors—came shredded paper. In the late 1800s primitive insulation could be comprised of a number of mundane materials, such as newspaper, wood shavings, corncobs, and even seaweed. Mineral wools—substances like rock slag “spun” into fibers—were also installed in houses as early as 1875 and are still in use today. These early materials can be left in place.

Areas to consider insulating in your old house

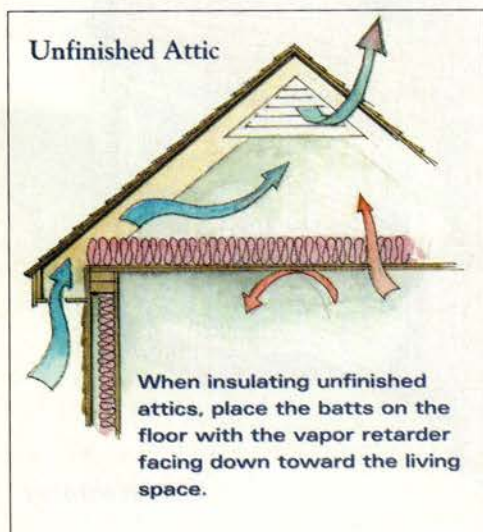
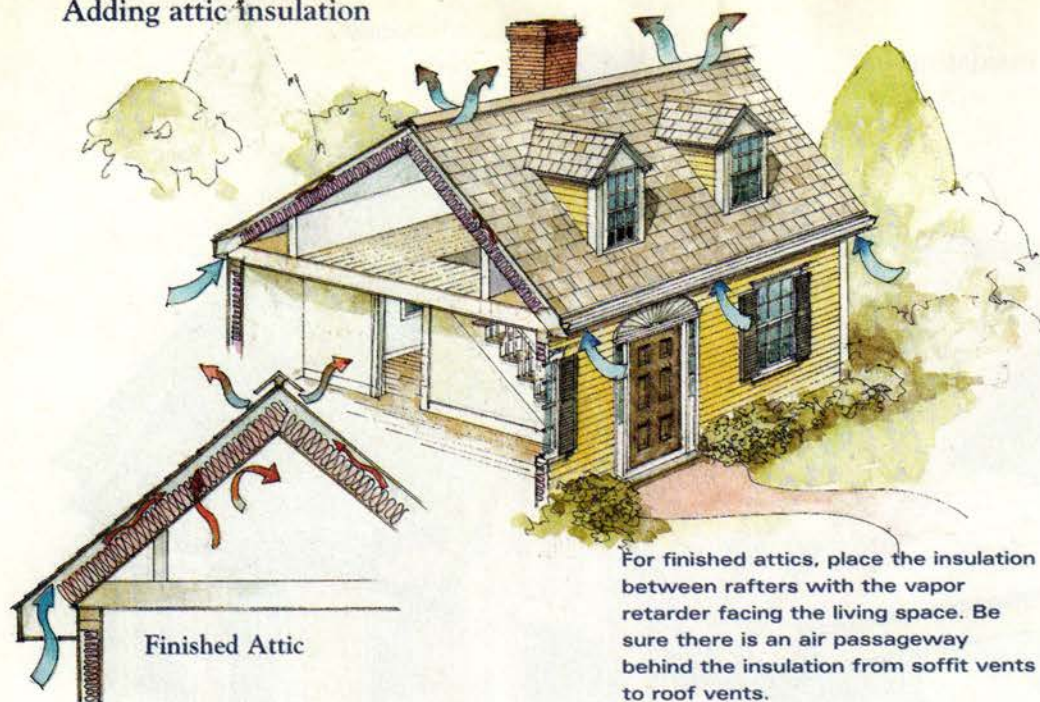


Places where you may be losing heat in your old house



Left: Cotton batting treated with borates is a good choice for an old-house retrofit. The National Park Service advises using insulation treated with borates in historic structures because it won't corrode piping.

Adding attic insulation



The insulation materials introduced in the mid-20th century containing asbestos and urea-formaldehyde, create the most concern in old houses today. Asbestos was a common component of heating system insulation by 1910, and by the 1930s it was also being added to some building insulation products. If you suspect your home has insulation containing asbestos, a known carcinogen, have the material tested. Complete removal of this insulation would be too invasive to most old houses so it should be left alone—unless your project is a total rehab and you'll be removing walls and ceilings. If the asbestos is flaking, you can encapsulate the material—remember asbestos fibers are a health concern only when air-

borne. (See "Testing for Asbestos," OHJ November/December 1997.)

Urea-formaldehyde, a combination of resin, hardener, and compressed air developed as an insulation material in the 1970s, was foamed into closed wall spaces. It was largely discontinued in the 1980s due to concerns of off-gassing as the product cures, but today we have a better understanding of the product and that the amount of vapors produced is finite. After the initial curing the material will not off-gas, unless it comes in contact with water or moisture, then it can break down and begin off-gassing once again. You can have your home tested for these vapors by an environmental company in your area.

3 What form of insulation do you use?

Building insulation can be classified into four general categories: loose fill (cellulose, mineral, or glass fibers); batts (fiberglass, cotton, or various wools); rigid boards (composed of plastic foams or glass fibers); expanding sprays (proprietary systems). Batt and rigid insulation typically come into play during a major restoration that requires replacing walls or when you are installing insulation in unfinished spaces such as attics.

The most common insulation retrofit for old houses is loose fill because it can reach places where it's difficult to install other insulation. It also has the least effect on

existing finishes. The National Park Service (NPS) recommends using loose-fill cellulose (recycled newspaper) insulation that has been treated only with borates as a fire retardant, rather than insulation treated with ammonium or aluminum sulfate. "Insulation treated with sulfates reacts with moisture forming sulfuric acid, which can cause damage to most metals (including copper plumbing and wiring), stone, brick, and wood. Borates are physically and chemically compatible with many existing old-house materials," says NPS Preservation Brief # 03.

4 How much insulation do you need for your house?

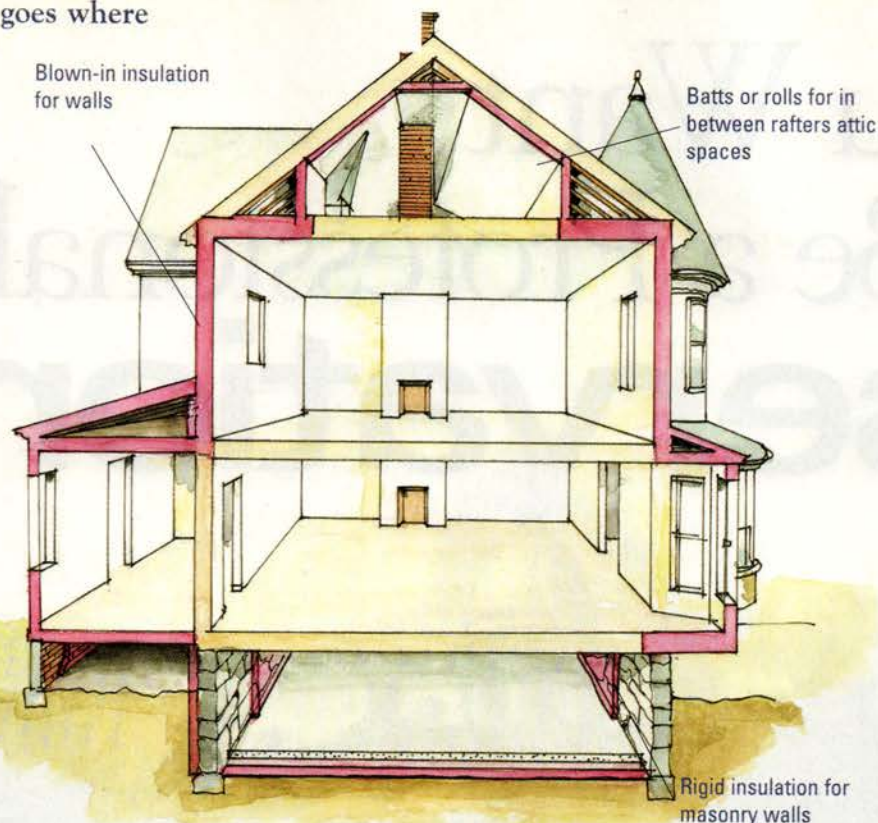
An insulation's R-value—the material's thermal resistance or resistance to heat flow—depends on what region of the country you live in and what part of the house you are insulating. The higher the R-value the better the material insulates. R-values range from zero to 18 and more—the smaller value appropriate for warm weather places, such as Florida, the high value appropriate in chilly climates, such as Chicago. The Department of Energy has a Web site that shows what the R-value should be for your region; visit www.ornl.gov/sci/roofs+walls/insulation/ins_16.html.

5 Where do you install insulation?

This answer will vary from old house to old house. As mentioned, most heat loss is typically through the roof. Since warm air has a tendency to rise and cool air to fall, insulating the attic is the place to start. If the attic is unfinished the insulation should be installed on the floor. If the attic is used as a living space, say a home office or play room, the insulation should be placed between the rafters. One of the biggest mistakes here is installing insulation without a proper ventilation path between the insulation and the building exterior. Don't block the soffit, ridge, or gable vents in the roof. This can create moisture problems.

Thermal insulation should never be placed around old wiring. Have an electrici-

What type of insulation goes where



Blown-in insulation is used in enclosed existing wall spaces. Batts are used in unfinished walls, floors, and ceilings. Rigid insulation is used in masonry walls such as foundations, exterior walls under finishing, and unvented low-slope roofs.

can check to see if the electrical insulation on your wiring is up to code. The National Electrical Code recommends against blown-in or batt insulation around old knob-and-tube wiring, which could prevent heat dissipation from the electrical conductors and start a fire.

6 How do you limit moisture problems?

When retrofitting an old house with insulation, one of the most important points is to avoid creating moisture problems. Mold growth, peeling paint, and even rotting wood are all signs of high moisture levels. In northern climates, moisture from living spaces (cooking, bathing, etc.) can cause problems when it migrates into walls and condenses in insulation, especially during cold weather. As the moisture collects, it can cause loose fills to settle or create other problems. To avoid this, the insulation's vapor barrier should be facing in toward the living spaces. In southern climates, moisture problems occur in the summer months when moist air from the outside migrates into the building. In these

cases there is controversy over where to place the vapor barrier. Consult your insulation manufacturer for the proper placement.

7 Are there alternative green insulation products?

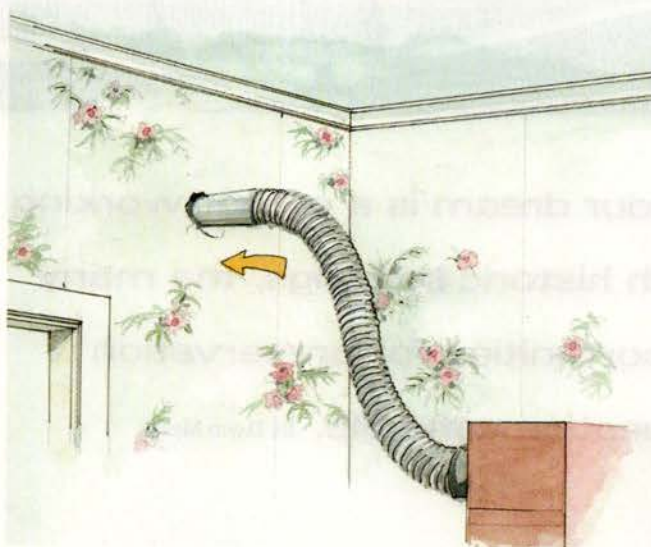
There are a number of environmentally friendly insulation products on the market.

Blown-in cellulose insulation made

from 100 percent recycled newspaper and treated with borates for fire-resistance and protection against insects is labeled by the Environmental Protection Agency for effectiveness against termites, cockroaches, ants, earwigs, and many other insects. This product contains no free formaldehyde, no ammonium sulfate, no fiberglass, and no asbestos.

Another product winning green accolades in the market place is polyisocyanurate, a rigid material that per thickness has a higher R value than batt or blown-in fiberglass, cellulose, and cotton insulation. Polyiso also provides an effective moisture barrier when used with laminated aluminum foil facers in masonry cavity wall applications. This type of insulation can be installed between furring strips when the walls in your house need to be replaced altogether. Another green insulation product is cotton insulation made from recycled denim; this product is itch-free and easy to install. It is also treated with borates to keep insects away.

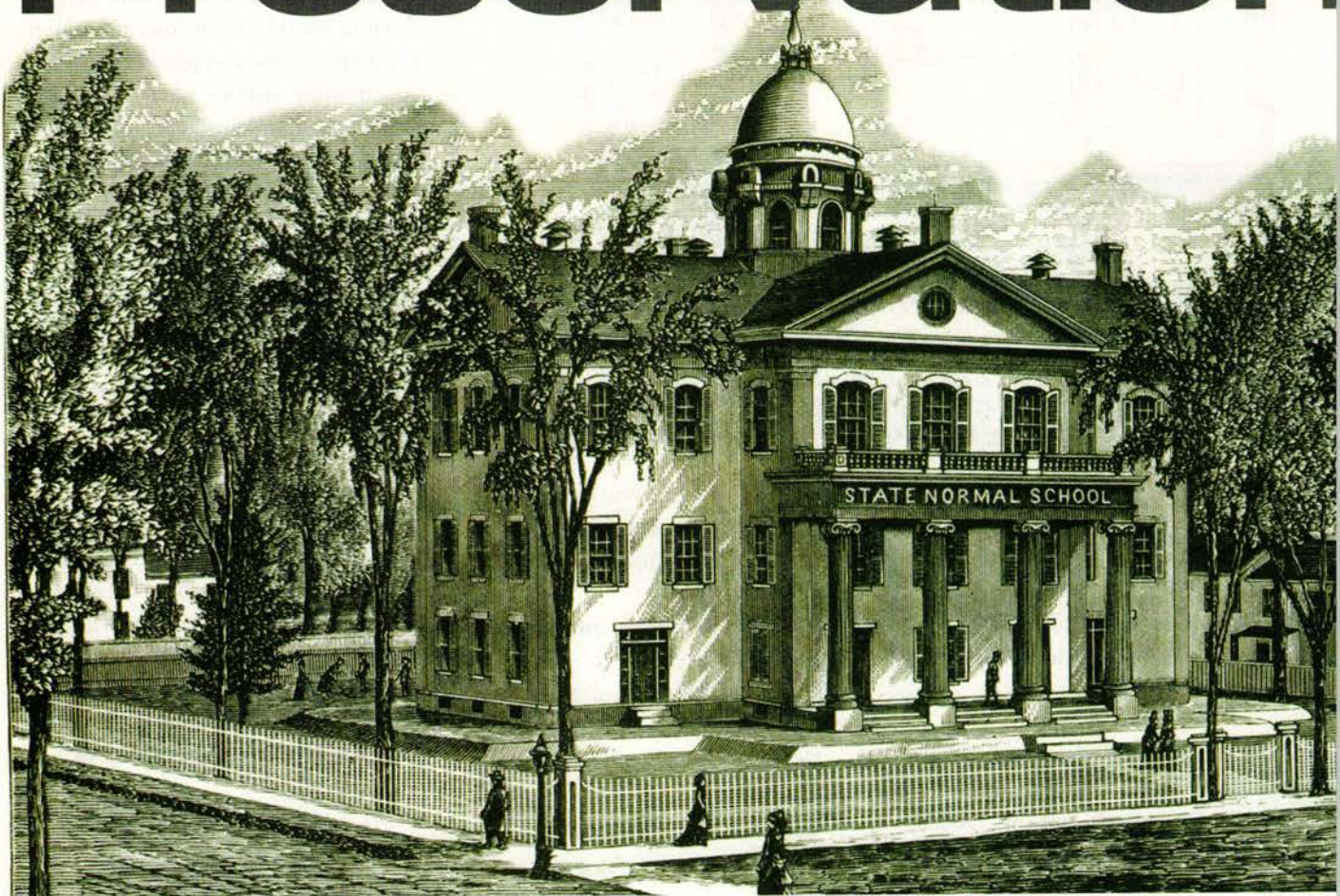
An early insulating material still on the market today is Homasote fiber board, which consists of 100 percent recycled newspaper mixed with a small amount of other ingredients, including paraffin wax as a water repellent and copper metaborate for resistance to fungi, termites, and carpenter ants. It's a great soundproofing material, and although it has an R-value of only 1.2, South Pole explorers in the 1930s and '40s lined their buildings with it. 🏠



Blowing in insulation is the least invasive method of insulating your old house. You can add blown-in insulation on the inside or outside of the house.

For a list of
SUPPLIERS,
see page 96.

So You Want to Be a Professional Preservation



If your dream is a career working with historic buildings, the many opportunities for preservation education can help. BY DAVID MERTZ

Being an educator in historic preservation, one of the questions I most often hear is, "How can I make a living doing what I love—working on old houses?" Not surprisingly, there is no single, simple answer to the question. Over the last 40 years, historic preservation has grown to become a field that encompasses

ist?

everything from folk history to the building trades, material conservation to law. The good news is that, more than ever, there are specific opportunities that can open the necessary doors if you wish to pursue historic preservation as a career.

Off to School Academic Programs Abound in Level and Focus

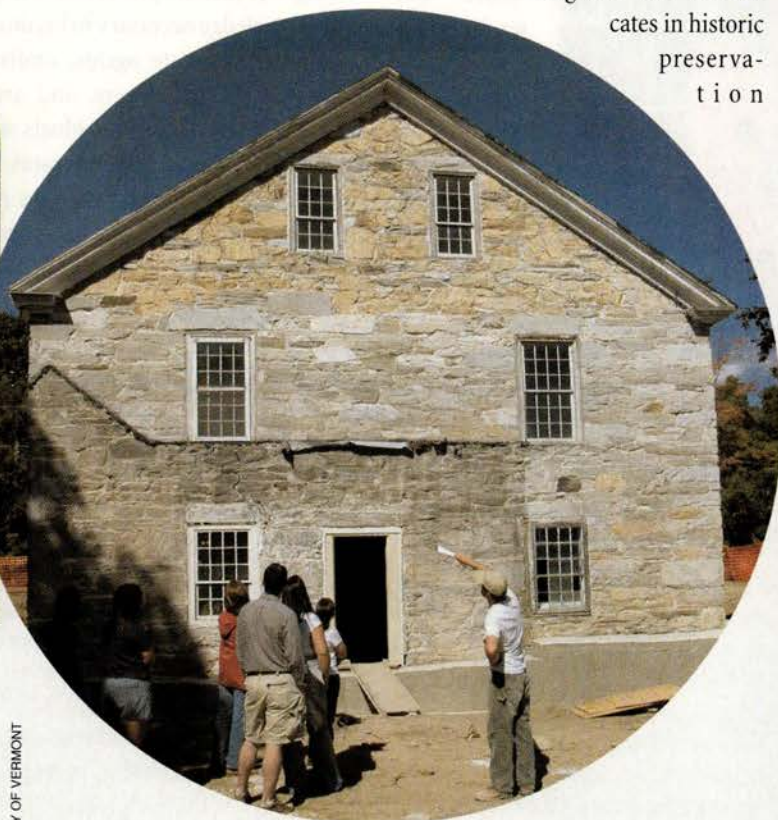
One way to get started in preservation is to pursue a formal education in the field, either as an undergraduate or graduate student. Academic programs in architectural conservation and historic preservation began in the 1960s at Cornell and Columbia Universities, and today there are over 50 colleges and universities offering degrees and certificates in historic preservation.

preservation

and allied disciplines. The offerings are so diverse, in fact, you are all but assured of finding a program that will meet your specific needs.

Do you need a degree? Maybe not, but there are definite advantages to a formal education. First, a degree can add credibility to your resume. Almost all professional, administrative-type positions within preservation require a college degree, and many prefer that the degree be in historic preservation or an allied discipline. Second, a formal education systematically delivers a proven base of knowledge. Since this knowledge has already been determined to be necessary for the field, it gives you a solid foundation from which to work. Third, college faculty and placement departments can help you find a job when your studies are complete. Established programs have built networks of working graduates that are invaluable for keeping abreast of current trends and position openings. Finally, your overall preservation education will be more real-world oriented. From conducting surveys of local historical resources to hands-on construction work on vintage structures, most preservation programs are rooted in community activism, uniquely preparing their graduates for life after college.

If you are interested in an academic career, a good place to identify institutions that offer the type of education you desire is the National Council for Preservation Education (NCPE). Founded in the early 1970s to promote and advocate for preservation education, the NCPE is a nonprofit organization that sponsors an online directory with links to member organizations and brief descriptions of each program's area of specialization. Start by contacting the department heads for further information. Then, if possible, take time to visit each institution and talk with the faculty and enrolled students about what makes their institution unique and how their program can help you fulfill your career aspirations.



Students in the University of Vermont's Historic Preservation Graduate Program discuss the conservation of an 1815 stone house in South Burlington, Vermont.

COURTESY OF THE UNIVERSITY OF VERMONT

Quick, Intensive Classes Short Courses Range from Seminars to Workshops

There are other options for the prospective preservationist who is not interested in formal education. If it's simply information you're after, some nonprofit and for-profit organizations offer short courses that focus on particular aspects of historic preservation. Anywhere from a few hours to a few weeks in length, these programs immerse attendees in a specific topic—a great way to test your depth of interest in a preservation career—and they are often taught by the leading practitioners in the subject matter. For example, national preservation conferences hosted by the National Trust for Historic Preservation, the Association for

Preservation Technology International, and the Traditional Building Exhibition and Conference (formerly Restoration and Renovation) all conduct pre- and postconference workshops. Likewise, state conferences (offered by statewide nonprofit preservation organizations, and by the state preservation office in individual states) often provide training opportunities. In some cases these workshops qualify for continuing education credits from organizations like the American Institute of Architects. More and more, local community organizations, colleges, and universities are sponsoring short courses, and many tradespeople have begun offering classes as a way to give back to their industry and supplement their incomes.

Short courses are a great way for someone who is currently working on the fringes of historic preservation to pick up the knowledge necessary to become a specialist. Real estate agents, craftspeople, historians, homeowners, and architects are just a few of the individuals who take advantage of these miniprograms. In most cases, historic preservation was not part of their formal education, so pursuing short courses in preservation theory or techniques augments their background



Instructor
Dale Cowan of
College of the
Redwoods leads
students through a
building analysis of
a late 1800s farm-
house in Humboldt
County, California.
The house is often
used as a hands-
on classroom for
participants in the
two-year associate
historic preserva-
tion and restora-
tion technology
degree program.

COURTESY OF THE COLLEGE OF THE REDWOODS

STARTING ON A CAREER PATH

Begin by educating yourself on the variety of opportunities in historic preservation, and try to narrow your focus to a few specific areas to pursue. Subscribing to preservation-oriented publications like *Preservation*, *Old-House Journal*, and *Traditional Building* is a great way to start. While some periodicals are geared towards a specific readership—architects, say—they all provide good, general information about current trends within the field, and can give you insights into what careers are available.

Take the time to become active in historic preservation on a local level by joining your local historical society or preservation nonprofit. Attending a statewide or national conference is a great way to meet people and see what is happening in the professional world of historic preservation. You will learn there are many people out there in your situation, and you will find a wealth of information concerning the scope of the field and the type of opportunities that are available. Ask the speakers and fellow attendees how they got started in the field. What kind of formal education do they have, and what type of positions have they held before getting their current job?

while maximizing their investment in time and money.

On-the-Job Training Apprenticeships and Trade Instruction are Alive and Well

For craftspeople, the historic way to learn a trade was through apprenticeship. Today, some individuals who already possess proven skills and know where they want to specialize also follow this practice by identifying accomplished artisans and approaching them about the possibility of a formal apprenticeship. Most traditional trades conduct an annual conference or meeting where the leaders of the field gather to share techniques and network. The Stained Glass Association of America and the Artist Blacksmiths Association of North America are just two of the many trade organizations that hold annual conferences, publish journals, and provide numerous educational opportunities for their members. The Preservation Trades Network, an umbrella organization of all the trades that typically work in historic preservation, holds an annual hands-on workshop and numerous education sessions each year. These events are fantastic opportunities to talk

one-on-one with practicing craftspeople.

For apprenticeships to be successful, both parties have to benefit. Be prepared to dedicate three to five years of your life to the arrangement. Traditionally, during the early part of an apprenticeship, the master bears the financial burden of carrying the apprentice while he or she learns the rudiments of the trade. Approximately halfway through the apprenticeship, when the

A student in the two-year program at Vermont's Preservation Education Institute reveals a decorative grained finish on a door during an on-site training program at a state-owned historic home.



COURTESY OF THE PRESERVATION EDUCATION INSTITUTE



Instructor Neil Rippingdale of Dry Stone Masonry in Lexington, Kentucky, teaches a class on dry stone masonry at the 2003 International Preservation Trades Workshop at Blandair Farm in Columbia, Maryland. The annual three-day conference provides up to 15 continuing education credits.

MAKING A CAREER CHANGE WORK

The decision to change career paths and commit a year or two to a new discipline is often difficult. Going back to college and becoming what is typically called a "nontraditional student" can strain a family financially as well as emotionally. Fortunately, there are many financial opportunities available to help fund a college education. These range from the traditional grants and student loans often associated with undergraduate education to the assistantships, stipends, tuition and fee waivers, and part-time teaching positions seen in graduate education.

apprentice has learned enough revenue-producing skills, the economics shift and the apprentice begins contributing to the growth and success of the company.

Generations ago, an apprentice was often indentured to a master by a signed contract that ensured that the master would recoup his investment. Today, with indenturing a thing of the past, many craftspeople are reluctant to take on apprentices due to bad past experiences. In instances where apprentices learn the trade and then leave the master at the halfway point to set up their own business, the master not only fails to recoup his investment in the apprentice but also must now compete against him or her for future work. If you are looking for a traditional apprenticeship, you will need to convince your future master that you are dedicated to the trade and willing to fulfill your obligations.

Another way to get a taste of the building trades and actual construction work is to participate in Habitat for Humanity or a similar organization. Often conducted on weekends, these groups team professional building craftspeople with amateur volunteers to construct or renovate homes for low-income people.

A l t h o u g h
Habitat

projects typically do not adhere to preservation doctrine, they do give participants the opportunity to network with local craftspeople, practice working at various trades, and even pick up some techniques. It's a great opportunity to see whether or not a specific trade appeals to you physically and mentally, while at the same time giving back to the community.

Today, most introductory trades education takes place in formal educational settings. This is either through vocational training institutions (associated with high schools and/or employment retraining programs), or through the two-year technical and community college systems and private trade schools. In recent years, these institutions have put more and more emphasis on teaching preservation and restoration skills in conjunction with traditional craft skills. Such training produces graduates uniquely qualified to work on historic structures—a workforce that makes sense as our building stock continues to age.

On the more administrative side, volunteering at a house museum or with your area's restoration society can be a valuable experience. It will allow you to meet the local "movers and shakers" in the field and provide valuable contacts and recommendations when the time comes to build a career.

On to Work The Point of Preservation Education

The question most asked by prospective students is, What is the outlook for employment beyond graduation? As one measure of job prospects, my office consistently receives more offers for openings at the trades level than my program can fill. Moreover, the buzz at most preservation conferences often focuses on the apparent lack of good, qualified craftspeople to carry out preservation-sensitive work. For graduate-level students looking for administrative positions, the economy often plays an important role in the availability of government-related jobs. Generally, the preservation field has been growing, especially in

Students at Boston's North Bennet Street School get hands-on experience in the two-year preservation and carpentry program. The school has been teaching traditional trades since 1885.

COURTESY OF THE NORTH BENNET STREET SCHOOL





COURTESY OF DREW UNIVERSITY

Students in Drew University's Historic Preservation Program do some field work during a 10-week course in the role of archaeologists in historic preservation projects.

the private sector. Nonetheless, finding a job in preservation—regardless of whether it's administrative or trade related—involves obtaining the necessary skills, remaining open to relocation, being persistent, and enjoying a little good fortune. Each individual institution or program should be able to provide you with placement statistics and the names and phone numbers of graduates who will talk to you about their job hunting experiences.

With so many options available, choosing the right path to a preservation career can sometimes feel daunting. Every one of us is different, and each brings their own unique criteria—from family to finances—to the task. The best way to make your choice is to make it an informed one. Do not approach the choice passively but rather actively, seeking advice from anyone who is willing and qualified to give it. If you truly believe in your heart that working in the preservation field is your calling, then pursue it with a passion. With a lot of hard work and a bit of luck, you will soon be getting paid for doing what you love. 📖

David Mertz is director of the Building Preservation Technology Program at Belmont Technical College in St. Clairsville,

Ohio, and past chairman of the National Council for Preservation Education.

You can find a listing of colleges and universities offering degrees and certificates in historic preservation at www.uvm.edu/histpres/ncpe.



COURTESY OF DAVID MERTZ

Students in the Building Preservation Technology Program at Belmont Technical College in St. Clairsville, Ohio, repair stone steps.

Hobby Haven on the Hill

Former apartments open up to make way for Staffordshire and orchids, hockey sticks and fish tanks.

BY KATHLEEN FISHER
PHOTOS BY
CAROLYN BATES

Cathy Donnelly grew up assessing old houses. Although she lived in Maine, her mother was a British citizen and professional interior designer who often took her to visit Victorian-era houses in England as well as Down East. "We would always visit old homes on the market to assess their renovation potential," Cathy relates. She especially recalls "a beautiful old home on the western promenade of Portland, Maine, that would have been her dream to reno-

vate." In retrospect, Cathy admits the house was absolutely a derelict, but "I've always had the ability to see beyond what was there."

Sadly, her mother never did realize her dream, but she planted the seeds. Cathy is now on her third house restoration in Burlington, Vermont. Not that she and her husband Scott are the sorts that whip through a restoration in a year or two and move on to the next. Both have jobs that demand frequent travel. Scott is an

Right: The Donnelly's Italianate is one of many elegant old homes on Burlington's "Hill."

Far right: Century-old grapevines in the backyard yield fruit for annual jelly-making. Here Cathy Donnelly gets an assist from daughter Lauren. The light fixtures once graced a Vermont theater.





Elaborately carved brackets support the entrance hood. The Donnellys replaced ivy and overgrown shrubs with plants from their previous home.

associate director of product safety and technology for a pharmaceutical company; Cathy is a professor of nutrition and food science at the University of Vermont, and her expertise on the food-borne bacterium *Listeria monocytogenes* has led to appointments on several federal advisory boards.

The third house was the charm. "As soon as I went in it, I knew I belonged

here," she says. As with many restorations, finishing touches on the bath and kitchen took up to a decade. "All good things come to those who wait," Cathy says.

A Welcoming Exterior

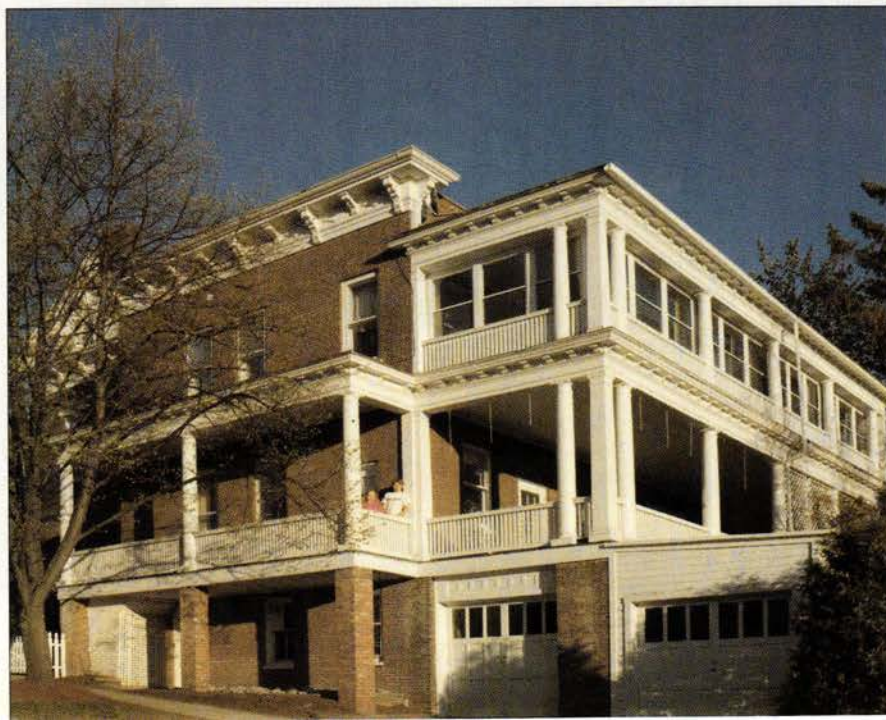
The Donnellys' first home was a 1932 Tudor, and the second a 1928 Dutch Colonial that was in pretty good shape except for interior work. But Cathy was always drawn to the "Hill" section of Burlington, roughly 12 square blocks of large houses downtown and near the university. About half are single family residences, while the remainder are apartments or are used for university activities.

The Donnellys' two-and-a-half-storey Italianate was built in 1872 for John B. Seymour, partner in a wholesale grocery firm, whose brother built an almost identical house next door. It turns on the charm from its entry, a formal façade with an Italianate double-leaf door with elaborate moulding, and an entrance hood supported by incised and scrolled brackets. The 2/2 windows have cast-iron lintels with an arched center, and floral designs framed by triglyphlike decorations.

The rear elevation presents a whole different aspect, with a first-floor porch on three sides and a sleeping porch on the second, hinting at potential outdoor family activities and entertaining in



The rear of the house offers almost endless porches for entertaining in the area's brief warm season.



Scott Donnelly prepares the table for the family's annual Victorian Christmas open house. The dining room's ornate mahogany moulding was spared damage when the house was converted into apartments.





Burlington's too-brief summer.

"Thank goodness the exterior was brick that had withstood the test of time," says Cathy. The Donnellys' most obvious alteration was enclosing the upstairs porch. The half-wall camouflages the street and other houses, while allowing a view of sunsets over Lake Champlain. Windows on the upper half extend the outdoor season and create a summer home for Cathy's 50-plant orchid collection.

The interior hadn't fared so well, having been divided into two apartments on the second floor. The Donnellys immediately tackled one apartment, making it into three upstairs bedrooms, but didn't get to the other—which became a master

suite with bedroom, bath, and sitting room—until five years later.

"The interior needed work in every room," she says, "but the first order of business was replacing the unsafe furnace. It took three plumbers three days with a blowtorch to cut apart the old boiler—they called it the boiler from the Titanic—and replaced it with a small, highly energy-efficient gas furnace."

The ceilings in every room except the dining room had been lowered from 12' to 10' to allow for utility ducts. That wasn't the only good news about the dining room. Its elaborate mahogany paneling and moulding was virtually untouched, and there was the perfect Victorian dining set,

once property of a Burlington attorney who was a British ambassador. Alas, it had been consigned to auction, and Cathy was outbid. It took her five years, but she tracked it down in a local antiques store and returned it home.

The Inside Story

There's a bell under the table for summoning servants, but the Donnellys haven't been tempted to put it to use, even during their annual Victorian Christmas party. A tree trimmed in vintage decorations, dried hydrangeas, and satin ribbons makes the most of the high ceiling. Serving as a bar in the more formal of the two front parlors is an 1880 rosewood square grand piano that



Right: The upper porch was enclosed for safety, year-round use, and to block unwanted sights and sounds, while allowing sunset views of Lake Champlain. Cathy rescued then repainted and reupholstered the wicker.





Cathy picked up at auction for \$200.

Cathy's early exposure to interior design, combined with her frequent travel, have resulted in rooms rich with antiques and collectibles. She'd already started amassing Victorian pieces for her other two homes, primarily from local auctions. "I'm lucky to live in an area where great pieces can still be found, although it's getting more difficult," she says.

She strikes bargains whenever she can. The wicker set on the porch went for a song with its beige paint and blue velvet cushions; it's now white and upholstered in chintz. She recycled the balloon curtains in the formal parlor from a previous house with a couple packages of laundry dye, and e-Bay surprised her with a good buy on an oriental carpet when she was doing research to buy from another source. Among the John James Audubon bird prints that adorn the master bedroom suite is a rare Havell edition, which she bought at auction for about one-twentieth of its worth. The dining room wallpaper came from a Laura Ashley outlet in Freeport, Maine, for \$2 a roll, although the fabric for the curtains in that room was much harder to come by.

"Nine years later I brought a wallpaper swatch to London and found some exquisite striped silk fabric at Colefax and Fowler. The valances to match were so expensive, and the house had needed such extensive renovation, I saved those finishing touches till last."

Most recently completed is the kitchen, opened up and papered in blue Chinese toile from Colefax and Fowler, and bright with sun and the chirps of zebra finches—which sound a bit like a pup's squeaky toy. The light fixture is a 1600s French brass design from a Vermont theater, found at nearby Conant Custom Brass.

Like the dining room, the kitchen is the scene of an annual ritual, in this case jelly-making from the grapes that have been twining up the house's porch railing for a century. Perennial gardening, particularly irises, is another of Cathy's hobbies,

and she transplanted much of the Seymour-house landscape from her previous homes.

Today the house once chopped into three apartments is not only an elegant backdrop for Cathy's Victorian Staffordshire collection (among all those others) but also a sprawling and comfortable family enclave for 14-year-old Liam and 9-year-old Lauren, who have their own burgeoning collections of tropical fish and dolls, respectively—not to mention the requisite sports equipment for Liam's

The master suite, which leads out into a small sitting-room and then the sun porch, was one of the last areas finished. The bath incorporates locally quarried marble, similar to that of the fireplace, replete with fossil traces.



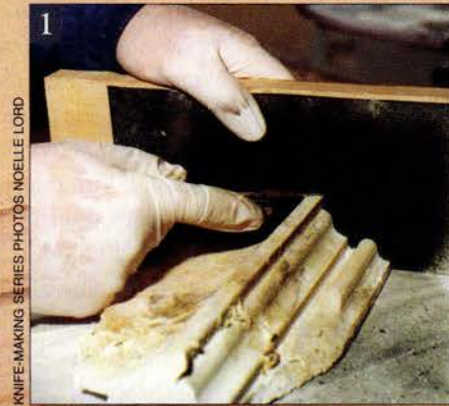
hockey and Lauren's figure skating, and a golden retriever named Sophie. The once uninsulated attic has been finished into a huge ruckus room replete with table games, informal seating, and a television where a couple dozen young guests can entertain themselves virtually unheard by adults below. The first-floor porch holds an equal number of guests for summer cook-outs. "But I didn't buy the house for its size," emphasizes Cathy. "I bought it to be a steward." 🏡

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For a related story online, see "You Say Italian, I Say Italianate." Just click to the home page, and scroll to the story.

Above: Cathy says she spent 36 hours painting the house's living-room parlor with Claret red when she was "9 1/2 months pregnant." The second, blue parlor is a more formal entertaining area and winter home for her orchid collection.

Running a plaster moulding starts with scribing the profile from an accurate section of cornice to a piece of sheet steel that will become the knife. Dark paint helps highlight the scribe marks.



KNIFE-MAKING SERIES PHOTOS NOELLE LORD

Cornice



REPAIR SERIES PHOTOS JON CRISPIN

Fortunately, the damage to this typical Victorian-era plaster cornice (probably originally created with as many as three knives) was restricted to the upper moulding. Peter begins the repair by cleaning out the damaged plaster area down to the wood lath base and intact moulding lines.



Next, he saws the repair area at 45 degree angles. This method—called a scarf joint in finish carpentry—produces a less obvious joint than right-angle cuts across the shadow lines of the mouldings. The cut directions are subject to working space, but have to be duplicated in the patch.

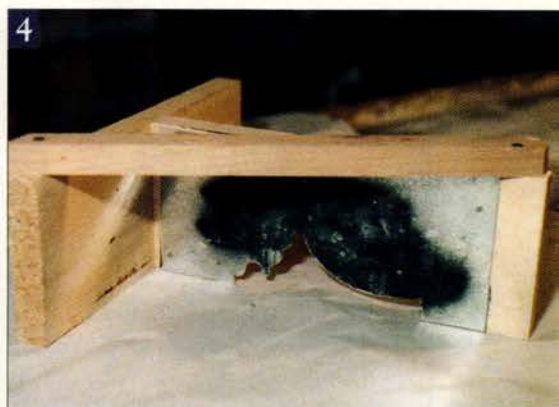
Next, rough out the "negative" of the profile with tin snips or a saber saw, staying clear of the scribed line. The metal should be thin enough to cut easily, but thick enough to be stiff.



Further refine the knife edge down to the profile scribe with metal files or a Dremel tool. Remove any burrs or rough edges; these will show up as lines when running plaster.



Screw the sheet metal knife to the backer board, and assemble the brace and slipper to make a triangle. Note that the backer board (behind metal in photo) is cut away from the profile.



Comeback

By NOELLE AND PETER LORD

How to repair ornamental plasterwork.

Fine interior architectural details like ornamental plaster often suffer during building upgrades and remodels. Around Portland, Maine, for example, we regularly encounter large Victorian houses converted somewhere in their history from single-family homes to multi-unit rental properties. During the course of adding dropped ceilings and shoe-horning in extra plumbing, the lovely ceiling ornaments and cornices common in these buildings take a terrible hit. Many times, the rationale behind their destruction is a mystery to us modern-day restorers. Why would anyone enclose—or worse, mutilate such beautiful craftsmanship?

Nonetheless, our clients often call for help with this kind of damage and, optimistic that anything man-made can be fixed, we figure out a way to put the decorative plasterwork back. The methods for

repairing historic buildings are frequently based on time-honored techniques and materials, mixed with a dose of project-specific ingenuity. The following steps are the ones we used during a recent cornice job and can be adapted to repairing many types of plaster mouldings found in old houses.

Planning the Repair

When originally built, this particular projecting cornice would have been created with two or three knives and run in place—that is, the metal knives would have formed the moulding profile in the wet plaster right on the wall. However, since the missing sections of the cornice are relatively short and restricted to the upper profiles, we were able to run a section of cornice on a bench and use it to patch the missing sections. For reasons of economy, we fabricated these bench-run sections with a single knife that picks up

most of the missing profile. Once the moulding patch was installed, we used small hand tools customized to blend the new areas into the old for a seamless repair.

Creating a Knife

To create a new plaster moulding that is a good match with a historic cornice, you need to make a knife with an accurate profile, and this requires a crisp, intact sample of old cornice to use as a model. For this project we selected a section of cornice that would provide all the necessary profiles and still detach successfully from the wall. (In cases where it isn't possible to remove a section, you can also cut a right-angle slot in the cornice, slide a piece of sheet metal in the saw kerf, and then scribe the moulding profile to make the knife. However, obtaining an accurate profile is trickier with this approach.)

Before the plaster section can be used

Ready for bench-running, the slipper rests against a rail nailed to the bench (left in photo). Lengths of sisal twine add backbone to the plaster moulding for safer handling.



Running the knife over successive layers of soft, wet plaster gradually forms the basic moulding. Stuffing the knife with plaster by hand helps add definition and fill low spots.



The moulding only begins to really take form in the later runs. By this time the plaster is becoming quite hard, and the metal knife is polishing the surface with dollops of watery plaster.



to make a knife, it is essential to remove all paint from the surface. No matter which of many strippers on the market you choose, expect to apply several coats to get through multiple layers of paint and down to bare plaster. Note too that paint stripper will soften plaster, so be careful not to gouge the cornice section as you remove the paint. For this reason, a brush, Scotch-brite pad, or whisk broom will work best for the last paint coats. A final rub with a soft cloth and denatured alcohol will remove any stripper residue.

Working from the square-cut end of the cornice that is a true 90 degrees in both width and depth, copy the moulding profile onto a piece of sheet steel. Use a gauge of metal that will be thin enough to cut with tin shears, but not so thin that it is floppy—20 gauge or so is good. For easiest scribing, spray the surface of the steel with a dark color paint so you can trace the moulding profile from the plaster and see your line well. Press the cut edge of the cornice to sheet steel, then scribe the outline with a sharp metal tip (we used a compass point). Then start cutting away metal to make a negative outline of the pattern. Don't try to cut out the complete profile in one step. Shear away the basic shape with

tin snips, getting close to your lines but not on them. Then return to refine the profile-cut with metal files and/or a Dremel tool. Periodically fit the knife to the original piece and fine-tune it as necessary. Just as in woodcarving, you can't get back removed material, so work slowly and carefully. Preparing one detailed knife can take the better part of a day.

Once you have cut the sheet-metal knife, it needs a wood holder (sometimes called the "horse") to support it for running the cornice. Since this cornice section will be run on a bench, the holder is constructed accordingly. First, there is wood

backer board. Typically this is a piece of planed pine or other smooth wood; plywood is too rough to clean quickly while making plaster runs. Cut the backer board large enough to keep the sheet steel from bending, and 3/8" or so back from the metal profile so there is a clear area around the knife edge. Add to this clearance by relieving the profile—that is, cutting the wood at an angle with a coping or scroll saw so that it flares out from the knife edge. The other two supports—a "slipper" that rides against a guide rail and a brace to hold these two pieces together—form a triangle with the backer board.



Peter attaches a section of modern, expanded wire lath over the wood lath to provide more tooth for anchoring the plaster to come. New plaster does not readily bond to old work, so every bit of assistance helps.

Bench-Running a Cornice

To bench-run a cornice, you need to start with a clean, flat, smooth surface. Next, make the surface slippery by lubricating it with vegetable oil, petroleum jelly, or shortening. We also laid out sisal cord for this cornice because it was relatively thick, and cord or light rope strengthens the plaster so long pieces can be handled without breaking. Running a cornice is a multi-layer process, and this section took five or six batches of plaster to bring the cornice surface to the full profile. We use molding plaster (such as the product by USG).

Below: After carefully measuring the dimensions of the repair area, Peter cuts the new moulding patch to size, making sure the angles complement those on the cornice.

trick in preparing this plaster is to first add water to your container, then add dry plaster until the water disappears, mixing well. The amount of water you start with depends upon how much plaster you want to make up. For this cornice, we used small batches beginning with two cups or so of water, while keeping the plaster mix a "pourable" consistency.

First pour out a base layer of plaster, running the knife over it a few times to get the width and general shape of the cornice. For each subsequent layer, pour down a coat of plaster, then run the knife back and forth three to six times (more as you get to final shaping coats). After you form each layer, let it set up to puttylike firmness—not rock hard. Clean your knife between layers or you will add debris and scratches to your profile. As you work, each run will

develop the profile more and more, so have patience. As you make your passes, use a margin trowel or a small hand/ornamental tool to push plaster where it is needed to fill gaps in the profile. By the final two or three layers, the cornice will begin to actually look like your profile. During the finishing stages add loose plaster to spots that need more filling by working with a brush so you don't damage your completed profile. In the last passes, water-down some plaster to a cream consistency and brush it on. On the final pass, sprinkle water on the plaster to move the plaster "cream" around and polish the cornice profile.

Below, the predrilled patch immediately follows the plaster. Swiftly assembling materials like wet and dry plaster on an inverted surface like this takes good planning.



Left: After test fitting and roughing up the back of the patch, Peter brushes on bonding agent to aid adhesion.

Above: Next, he trowels on a slightly stiff bed of plaster, working quickly to make sure the mortar and bonding agent remain wet.

Completing the Repair

While your replacement plaster section is curing, prepare the repair by cleaning the damaged area down to the substrate, such as wood lath, and removing all plaster debris. Secure any loose lath or strapping at this point. For this project we added a piece of wire lath to give the base some additional tooth. In any event, be sure to continuously wet down the lathing as you prepare to insert your new piece, so that the wood does not draw the moisture out of the new plaster before it has a chance to set up. Since a right-angle joint running across a moulding can be obvious, prepare the repair area by sawing the existing cornice at two opposing 45-degree angles. The direction of each angle depends on where you are working. For example, a cor-

ner offers only so much material and it will determine the direction of the angle. Then cut the patch material to fit, making sure the angles correspond to each other. Now you are ready to prepare your new piece to fit in the gap.

Going by the dimensions of the gap and the angles of your cuts in the ends of the existing cornice, cut a section of the new cornice. Dry-test the piece in place to check the fit and adjust thicknesses as necessary. Because the original cornice on this job was run in place, its thickness is not as uniform as our bench-run section, so we had to knock down the back of the repair piece in places so the finished surface planes would match exactly.

Next, rough up the back of the repair section with heavy sandpaper, a rasp, or

the back of a saw to give the plaster extra tooth. Rinse the piece, and water down your repair area again. Then brush bonding agent onto the old plaster areas where the new piece will intersect, and on the back of the piece you are installing. Since plaster does not like to stick to itself, bonding agent gives you some added assurance that the new plaster piece will adhere well to the original plaster.

To further secure the new piece and hold it in proper position, we like to add screws while the plaster bedding sets up. To do this, first measure approximately 3"

Below: Screws not only hold the patch in place until the bed plaster sets, they also help adjust the piece so that the new and old moulding details are flush and in-line.



Above: Plaster repair materials and tools are relatively easy to use, but they require a proper work set up. Quantities must be measured accurately, and containers and tools cleaned scrupulously between batches to avoid contaminating a new mix with bits of hardening plaster.



Peter blends in the repair with a miter rod—a traditional tool used to shape corners and joints in cornice work. Drawing the tool down across the cornice, while it bridges new and old, forms the wet plaster along the joint.

in from the edges of the repair to an area where there is wood lath or strapping in which to screw. Then, using a carbide drill bit, bore holes at each end of the repair piece at these dimensions. Countersinking the holes is a good idea to hide the screw heads. Take care not to overtighten the screws and crack the new plaster.

Now, mix up quick-set gauging plaster to a thickness that stays on a tipped trowel without falling off. A typical batch of gauging plaster begins to set up in 10 to 15 minutes, so be ready to have at it. Butter a 3/8" layer on the back of your piece and on the edges.

Set the piece in place, using a miter rod or metal straight edge to carefully line up all the edges and planes, and secure it with screws. Check the positioning; you may have to back a screw out or make one tighter to finesse the fit. This step is critical because once the plaster sets up there is no going back. Let the job set up for 15 minutes or so.

Completing the repair is a process of blending the intersections of old and new cornice using small batches of gauging plaster and hand tools—that is, plastering and masonry tools, or whatever you find that works. For example, the round profiles of this particular cornice called for a blending tool made from a cut piece of pipe. This stage also requires multiple small batches of plaster and several infill layers, each left a little high because the plaster must be compressed a bit during



hardening. As the plaster becomes firm, press it into the gaps.

During the final coats, make another batch of diluted plaster "cream" to smooth in the finer details. Again, this is a matter of patience and attention to details. Finishing the blending on a section of this repair took approximately five infill coats of plaster and two hours of time. Repairing ornamental plasterwork can be painstaking, but besides often being very cost-effective compared to, say, a completely new cornice, it is thoroughly rewarding to see the profiles and details of your old house's original decoration come back to life. 🏠

The newly finished cornice repair, ready for final sanding and a fresh coat of paint.

Peter and Noelle Lord specialize in the preservation and restoration of historic surfaces and all plaster systems at Peter Lord Plaster & Paint Inc. (207-793-2957; www.plasterlord.com).

For a list of SUPPLIERS, see page 96.



To finesse small details, Peter uses a combination of small, pointed trowels and custom-made tools, such as this concave implement fashioned to smooth out the half-round torus moulding of the cornice.

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

Georgian

Style in Colonial America

Classicism from English architects becomes a high-style model across the Atlantic.

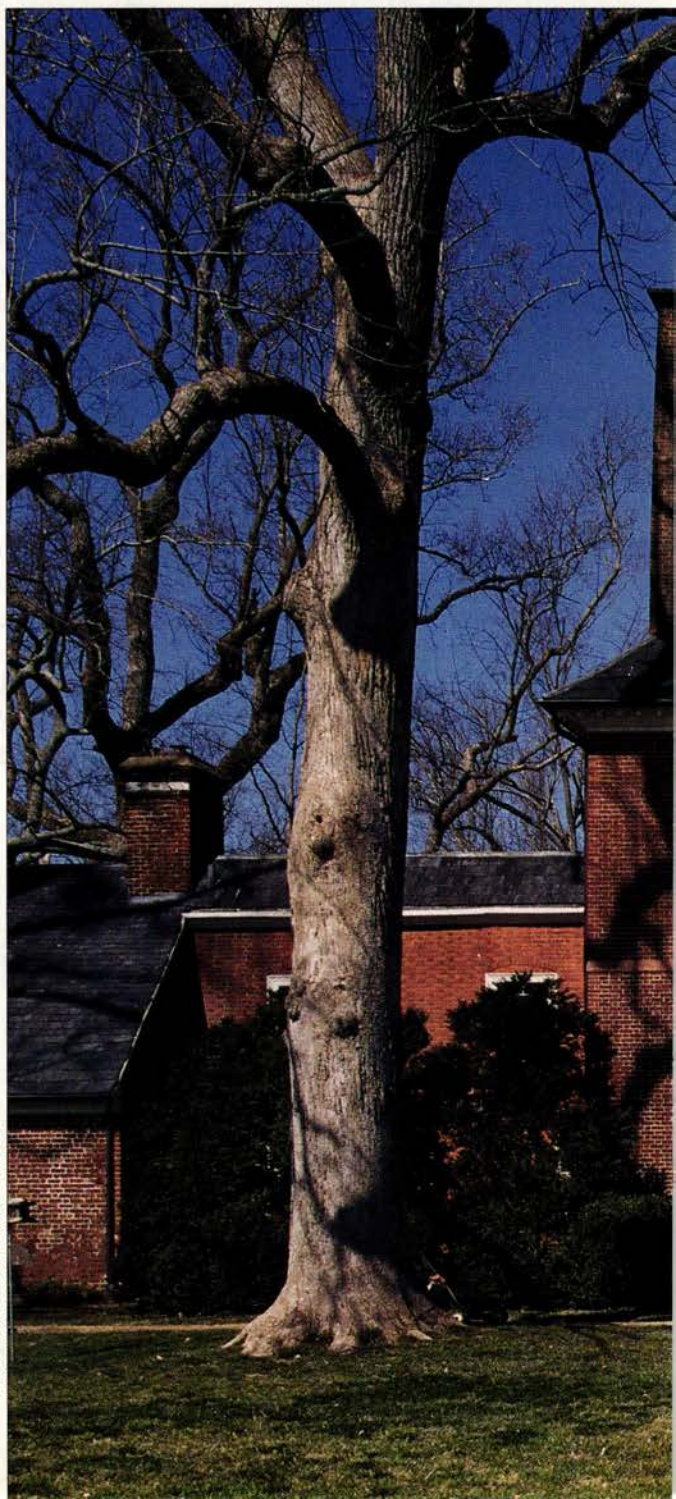
*H*ands-down, the Georgian style is the most persistent undercurrent in American architecture. Based on the classical forms of Greek and

Roman buildings, then filtered through layers of Renaissance and later aesthetics, this rich, rational style—often called Colonial in the United States—has flowed like a slow-moving river, now rising, now retreating, but never completely disappearing.

Even today in many of the 21st century's most stylish McMansions, classically inspired columns and pilasters, pseudo-Palladian windows, and pedimented entrance pavilions continue the Georgian tradition. In fact, even the hippest post-modern architects have taken sly delight in inserting Georgian motifs into great big urban buildings. A prime case is Philip Johnson's gigantic broken pediment atop the 38-floor AT&T Building (1984) in New York City. You may wonder, then, who put the George in "Georgian"?

A Half Century of Gorgeous Georgians

Actually, there were four Georges, all kings of England between 1713 and 1830, who gave their era its historical designation. When it comes to United States architecture though, the ones of note are Georges II and III, who reigned during the 18th cen-



PHOTOS THESE PAGES: JAMES C. MASSEY



The symmetrical lines of the Colonial 1750 Moore House in Yorktown are typical of Virginia's 18th-century houses. Built of frame with a simple entrance porch and large exterior brick chimneys, it is a part of the Colonial National Historical Park.



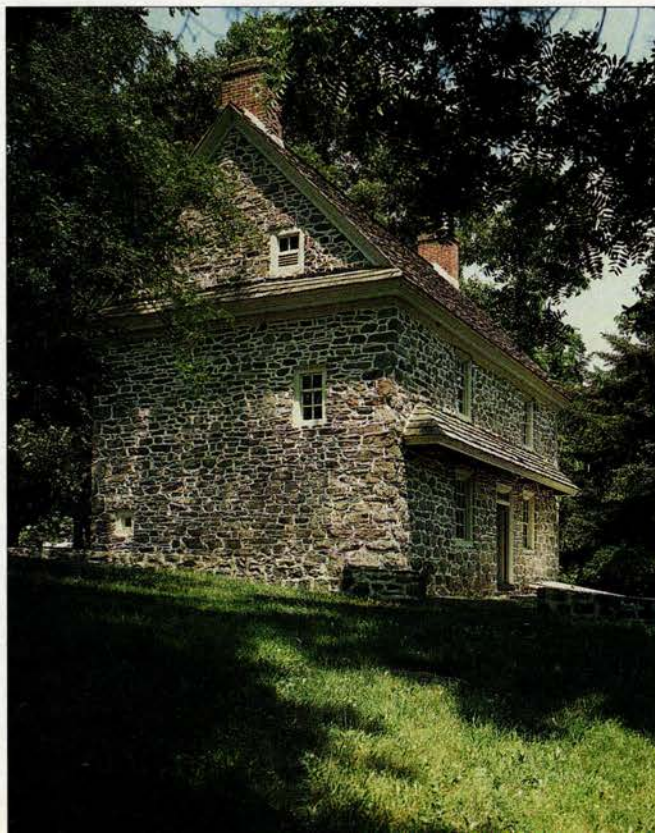
The grandeur of the great Virginia Georgian plantation Westover, circa 1730, presents a striking contrast with the Colonial simplicity of the nearby Moore House. The Palladian plan, doorway with superb swan-neck pediment, and tall windows enriched by rubbed-brick surrounds are remarkable for this early date. The house sits majestically amid centuries-old trees facing the James River.



The sophistication and refinement of Georgian design extended to the interiors of the great mansions. Of special note is the dining room of Tryon Palace in New Bern, North Carolina. Built in 1770, it burned in 1798 and was reconstructed to architect John Hawks' original drawings in 1959.

The Varnum House at Valley Forge National Historical Park is a typical 18th-century mid-Atlantic Colonial house built in local rubble field-stone. The pent eave on the front between the stories and the pedimented end gables are characteristic.

HABS PHOTO, JACK E. BOUCHER, PHOTOGRAPHER



tury up to American independence. Throughout the pre-Independence period, England and its important buildings exerted a strong pull on American builders. After about 1790, the pendulum swung—in both England and its former American colonies—away from the Georgian and toward a more delicate, elegant, academically correct Classical Revival style, often called Adamesque in England and Federal in the United States. For us, the term Colonial refers appropriately to our period as English colonies, while Federal refers to the early years of our independent nation.

There were few American buildings that could be called Georgian before 1725. For the most part, early colonists adapted the simple, vernacular structures of their homeland to the New World's harsher climate and different building materials.



JAMES C. MASSEY

Even the palatial buildings at Williamsburg are more closely related to the reign of the Georges' predecessor, Queen Anne.

Gradually, however, thanks to crisscrossing transatlantic travel by a growing American moneyed class and enterprising Englishmen, plus a slew of English architectural pattern books (James Gibbs' *Book of Architecture*, 1728; Abraham Swan's *British Architect*, 1745; and several books by Batty Langley, to name only a few), the formal Georgian style drifted across the ocean to the colonies. Here, the affluent and well educated eagerly adopted it for their homes, as well as for the religious, civic, and commercial buildings of their new towns. Usually American buildings were less sophisticated and, because there was less money to be lavished on them, they used less expensive materials than their British counterparts—for example, carved

wood instead of chiseled stone ornament. Still, even colonists of modest resources took to the symmetrical Georgian house. Since architecture was not yet a well-recognized profession, however, most buildings were designed by master builders, carpenters, and joiners, or by talented amateurs—often the owners themselves—with guidance from architectural pattern books.

In and near northern cities such as Boston, Providence, New York, and Philadelphia, elaborate residences in the Georgian mode sprang up. The great stone mansion Mount Pleasant was constructed in 1762 in Philadelphia's Fairmount Park, while the impressive Hampton Mansion in Towson, Maryland, dates to 1790. The Longfellow House (1750) in Cambridge, Massachusetts, is among the most copied examples of 18th-century architecture—almost as iconic as George Washington's

Alexandria, Virginia's, Carlyle House was built in 1753 in formal Georgian style, marked by a smooth ashlar stone front façade, handsomely embellished by stone quoins at the corners and doorways, as well as molded stone framing around the windows.

ever-popular Mount Vernon. Three-storey residences were common, but not all were as fine as Salem, Massachusetts', Pierce-Nichols House, built circa 1782 and probably designed by woodcarver-cum-architect Samuel McIntire.

The South had many Georgian houses too, both in cities and on plantations. Westover, a brick mansion constructed circa 1750 on the banks of the James River in Virginia, is considered one of the finest Palladian-plan houses in the colonies. Kenmore (1752), in Fredericksburg, has a rather plain exterior that may have been intended to have scored-stucco walls to

GEORGIAN FORMS AND FEATURES

Classical details set off the windows and doors of balanced, rational buildings

Side-gabled, gambrel, or hipped roof

Roof balustrade

Pedimented windows (swan's neck)

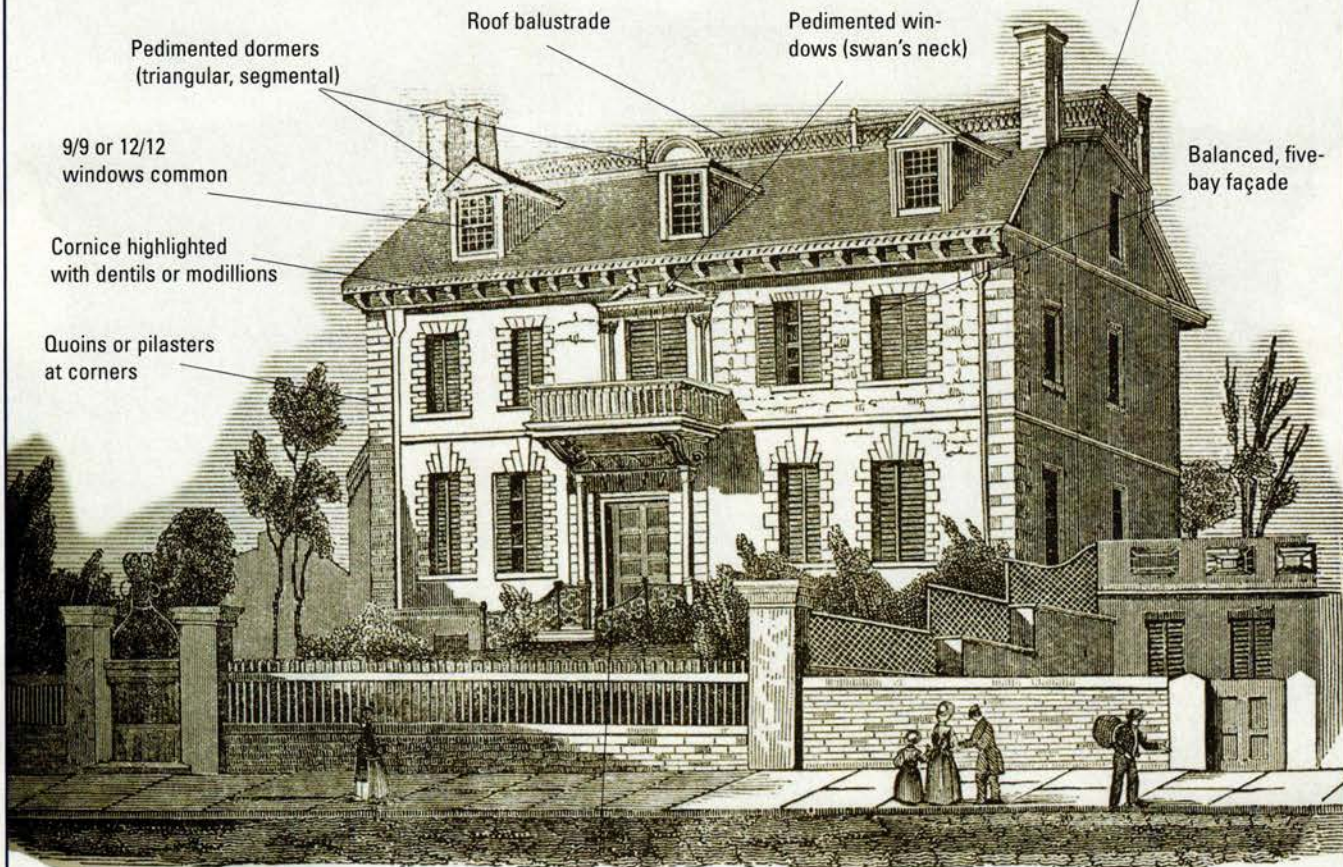
Pedimented dormers (triangular, segmental)

9/9 or 12/12 windows common

Cornice highlighted with dentils or modillions

Quoins or pilasters at corners

Balanced, five-bay façade



Prominent entrance with paneled door and surround, typically with pediment or entablature

simulate stone construction. Similarly, the formal Carlyle House (1751) in Alexandria, Virginia, is stuccoed on three sides with ashlar stonework on the front, and Mount Vernon is a frame house painted to look like stone.

Charleston's Drayton family escaped the misery of the city's summer heat and fevers by retreating to nearby Drayton Hall (1742), where they took in the wholesome country air on an elegant two-storey portico, the first example of such a "piazza" in the colonies. The Chase-Lloyd House (1774) in Annapolis, Maryland, is the work of the well-known master joiner William Buckland. Buckland was brought to this country from England to decorate George Mason's stunningly beautiful one-storey mansion, Gunston Hall (1775), near Lorton, Virginia. Buckland designed and decorated a number of other Maryland and Virginia houses.



JAMES C. MASSEY

Designed by William Buckland, who also carved its rich decorations, the 1758 Gunston Hall, near Lorton, Virginia, is also noted for its "Gothick" entrance porch with pointed arches in the English manner of the period.



The mid-Atlantic states are rich in brick Georgian mansions. Belair in Bowie, Maryland, was built in the 1740s, although the wings creating the Palladian plan were not added until 1898.

HABS PHOTO, JACK E. BAUCKER PHOTOGRAPHY



Van Cortlandt House in New York City dates from 1748 and has fine Georgian interiors behind a straightforward façade of dressed rubble.

Building materials varied by region. New England houses were likely to be of wood, while those of the mid-Atlantic might be stone, brick, or wood. In the South the choice was generally brick or wood. Stone was frequently used in the Shenandoah Valley of Virginia and what is now eastern West Virginia. Here a fine supply of limestone fit the German building traditions of mid-18th century settlers, many of whom had migrated to the region by way of Pennsylvania or Maryland.

Balanced Details from the Renaissance

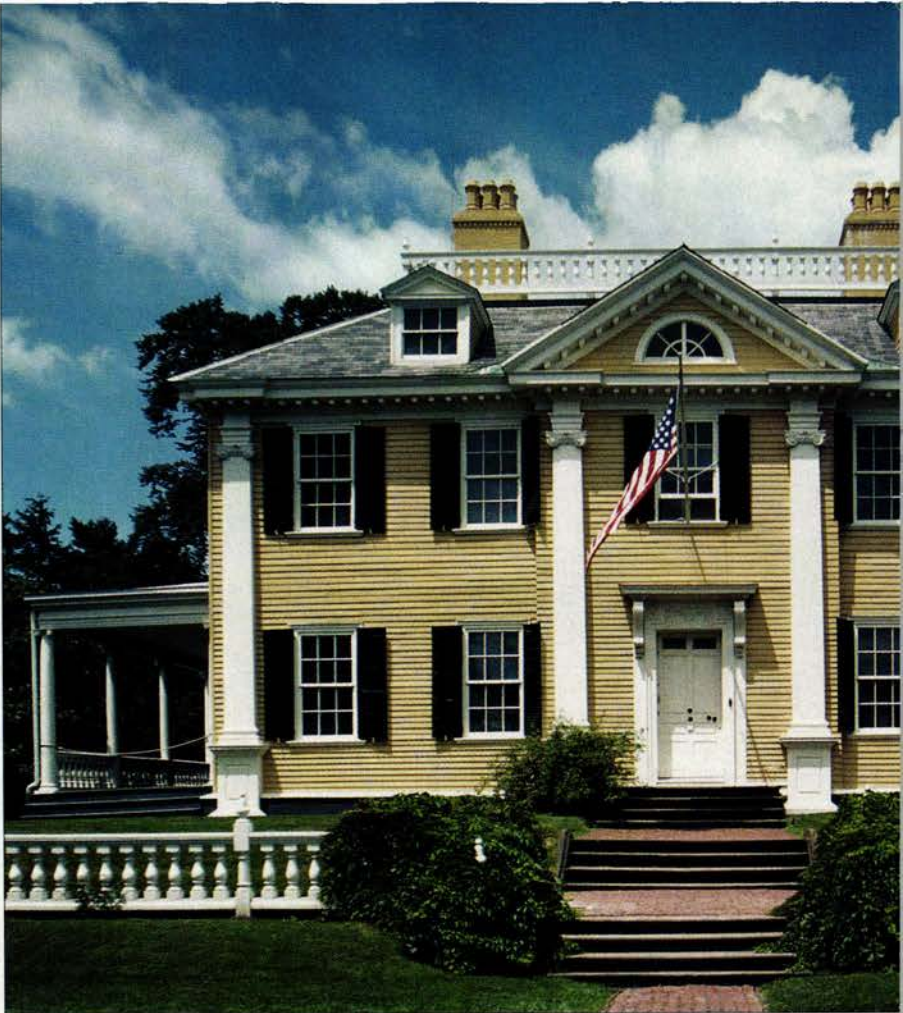
Perhaps the strongest characteristic of the Georgian-Colonial style was its symmetry. The symmetrical facades were a decisive move away from the less orderly lines of earlier buildings, in which doors, windows, and wings were placed where they promised to be most useful without much

regard for visual balance. The largest and most pretentious houses often followed a five-part "Palladian Plan," in which a complex of buildings was arranged extending outward from the main house, sometimes in a forward-curving arc, with the main house at the center and smaller matching outbuildings, called "flankers," at the ends and low "hyphens" or connectors between them. This was the scheme favored by Andreas Palladio, a 16th-century Italian designer who popularized the Roman classical orders through his widely circulated drawings and descriptions of Roman "villas" and country houses in the classical mode. Hampton Mansion and Mount Airy (1758) in Richmond County, Virginia, are notable examples of Palladian mansions.

As glassmaking technology improved, double-hung windows with larger panes and wooden sash replaced small-paned, leaded casements at the beginning of the 18th century, marking the start of the Colonial style. Windows in masonry walls had flat-arch (also called jack-arch) or segmental-arch lintels of brick or stone, sometimes with flaring voussoir ends. Palladio is responsible also for the ubiquitous three-part window, with its tall, arched central window flanked by smaller windows at either side. The more pretentious Georgian houses would almost certainly have a Palladian window ensemble directly above the entry, replete with columns, pilasters, and pediments.

Rooflines might be gabled, gambrel, hipped, or deck-on-hip. The latter were often embellished with balustrades and centered by cupolas—round, square, or octagonal—that provided light and air to the attic storey. Dormers with gabled or arched tops also became popular ways of lighting and ventilating attic spaces that could be used for storage or auxiliary living space.

Impressive entrances flaunted pedimented doors flanked by columns or pilasters. Entrances were generally located in the center of the façade, although side-hall houses, including most rowhouses, had them to the left or right of the center bay. The elaborate frontispiece, or doorway ensemble, was the hallmark of a fine Georgian building, lending an opportunity to display the full panoply of classical



PHOTOS THESE PAGES JAMES C. MASSEY

orders—architrave, columns, pilasters, pediments, you name it. The doors themselves were often double and always paneled. They frequently had multi-paned transoms above them to light the entry. The transoms were most often rectangular, although fashionable houses might have semicircular or elliptical

The Boudinot House, "Boxwood Hall," in Elizabeth, New Jersey, is a shingled Colonial built about 1755. Its second floor displays a stylishly Georgian three-part Palladian window. The house is now a New Jersey state museum.



The Georgian Longfellow House in Cambridge, Massachusetts, built in 1759 is, along with Mount Vernon, one of the most copied early American houses.

Benefit Street on College Hill in Providence, Rhode Island, has a splendid line of late 18th-century houses ranging from Colonial to Georgian to Federal.



Built at the end of the Georgian period in 1783-90, Hampton in Towson, Maryland. With its Palladian "flankers," it was among the largest American houses.

fanlights, which became common in the Federal period. Occasionally, panes of glass were inserted into the top panel of the door itself. Sidelights generally were not used.

The glory of the Georgian style lies in its bold, projective, decorative details, both exterior and interior. These details were executed in wood, plaster, iron, and, occasionally, stone. Heavy, coved cornices were common in the early 18th century, particularly in the mid-Atlantic states, and they were often used between the first and second floors as well, replacing stringcourses. Later, these

gave way to moulded cornices, often with toothlike dentils or large flat modillions.


Symmetry reigned inside the Georgian house as well. Rooms were arranged around side- or center-hall plans, often with grand staircases. The versatile center hall could serve as a reception area or extra living space as needed. This arrangement grew out of the earlier hall-and-parlor two-room house. Interior decoration was as striking as exterior ornament. Paneled wood walls, paneled and pedimented fireplace overmantels,

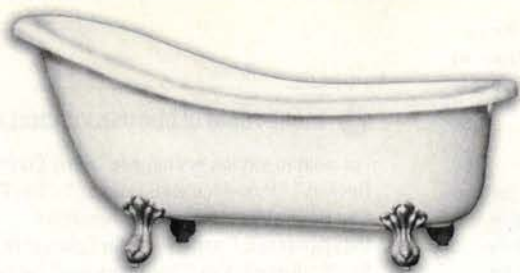
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heavy decorative cornice moldings, and extravagantly floriate plaster ceiling medallions holding bold chandeliers were widely used in the more expensive houses.

Many characteristics of the Georgian style—particularly its smooth exterior wall surfaces and the use of classical decorative element—were shared by the Federal style that succeeded it. The most striking difference between the two styles is, in fact, the robust decorations that Georgian houses are likely to flaunt.

It's tempting to assume that the rise of the restrained Federal style and the decline of the ornate Georgian had something to do with the republican ideals that Americans were proud to espouse after the Revolution—tempting but, alas, probably not accurate. After all, it was the English who tired of the Georgian style first. We Americans, on the other hand, have never tired of reviving it. Whether we call it Colonial or Georgian, from the 18th century to the United States' Centennial Celebration in 1876, through the 20th century and into the 21st, our houses still celebrate the Georges, bless 'em every one! 



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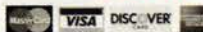


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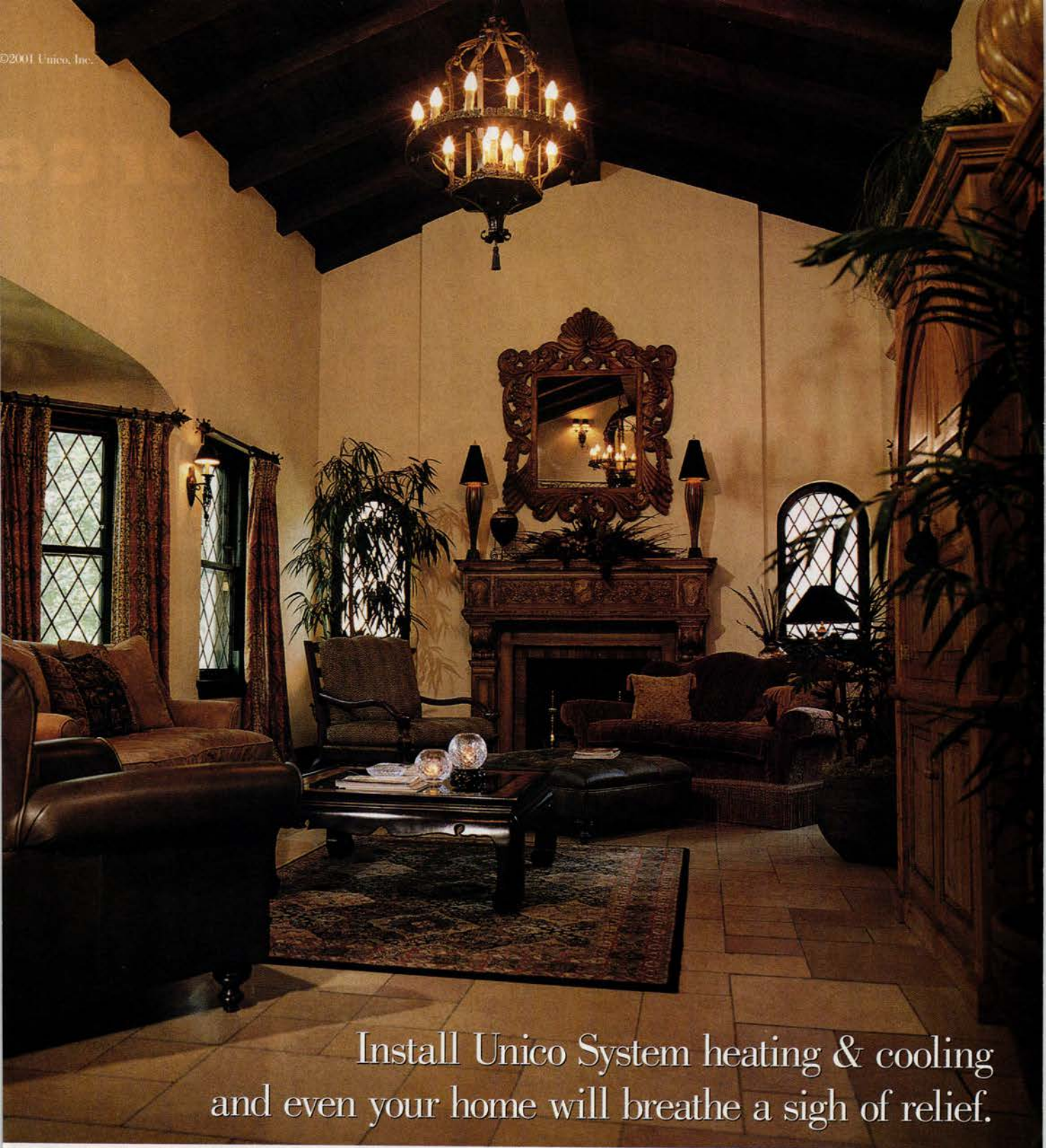
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Old-House Products

Safer Drinking Water

Whether you have new or original plumbing, water in many areas is no longer safe to drink. A long-lasting filter that attaches to kitchen and bathroom sinks reduces harmful contaminants so you can recycle those plastic bottles and drink water directly from your tap. Bathroom filters have an adjustable drinking fountain for night-time thirst. Clear Flow filters, available in white, chrome, and a variety of colors, last eight months to one year and include filter status lights. Prices are \$35 to \$40, and they are available in major retail stores, specialty outlets, and catalogs. Visit www.clearflowfilters.com. Circle 9 on the resource card.



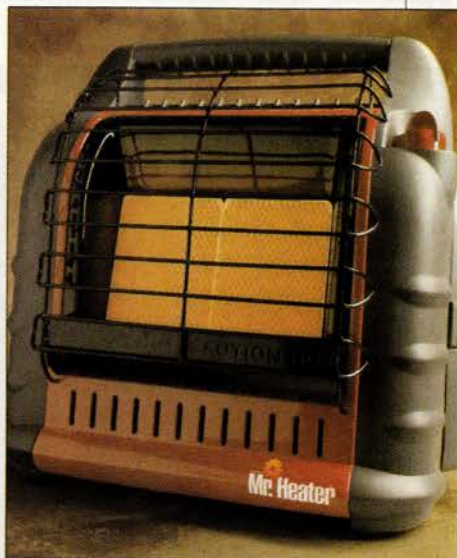
Clean Indoor Air

Old homes have lots of nooks and crannies for dust, and fiberglass air filters may not be enough to clean the inside air. The U.S. Environmental Protection Agency lists indoor air pollution as one of the top five environmental health risks. 3M says its Filtrete refillable air cleaning filters capture ten times more dust, pollen, pet dander, mold, and smoke than fiberglass filters. Each electrostatically charged, removable filter lasts three months and easily lifts in and out of the frame. The reusable frame comes with an installed filter and retails for \$14.99. Refill packs of three are available in various sizes and range from \$5.49 to \$19.99. Visit www.filtrete.com. Circle 10 on the resource card.



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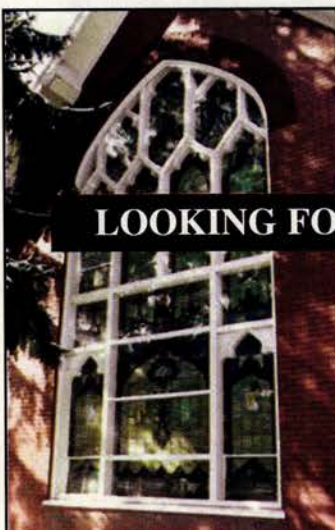
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WINDOWS & DOORS PRODUCTS

The number of window and door manufacturers serving the industry is almost overwhelming. And yet few of those companies are capable of supplying the products that will truly add authenticity to a restoration project. That's because when it comes to windows and doors, the critical components require something rather old-fashioned: time.

The window and door manufacturers featured in this special section know what it means to take the time to create a beautiful product. You'll see fine, solid woods. Hand-crafted details. Hand-forged hardware. Mouth-blown glass. In short, you'll see the windows and doors that will look right at home in historic renovations.

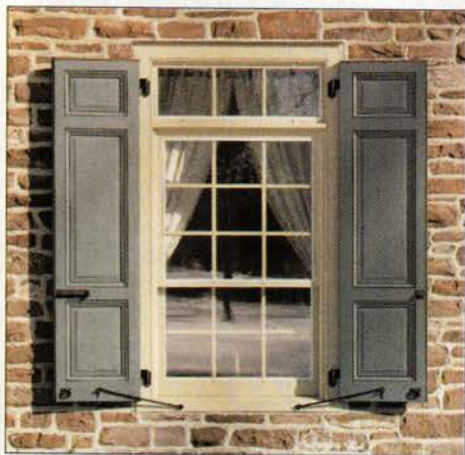


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Since 1984, Hahn's Woodworking has been manufacturing the highest quality carriage house barn doors available, with the choice of motorized overhead, traditional swing-out, or sliding modes of operation, plus complementing custom entry doors. We specialize in historical replication and radius-top doors built to match existing arched openings," says Scott Hahn, company president. Fabricated from solid, kiln-dried Genuine Mahogany or Spanish Cedar, Hahn's unique "back-priming" process seals all component parts as the door is being assembled. Entry doors feature mortise and tenon joinery with true divided-lites. www.hahnswoodworking.com Circle no. 572

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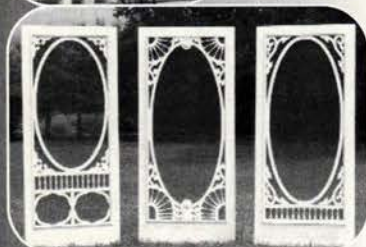
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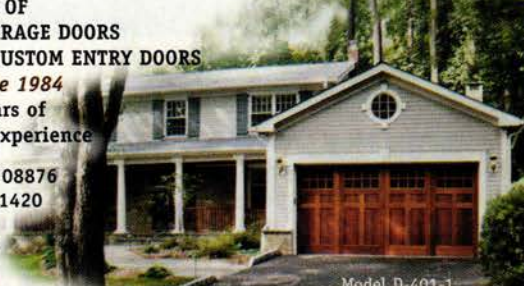
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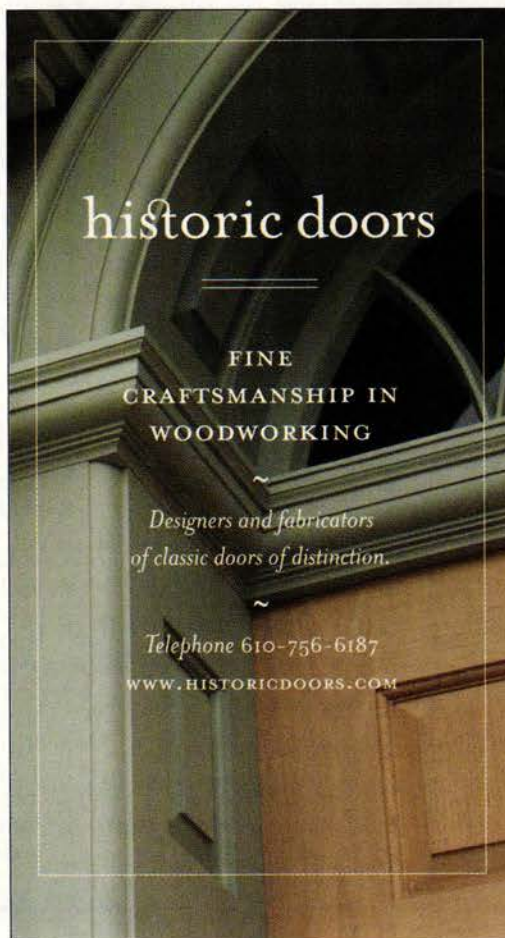
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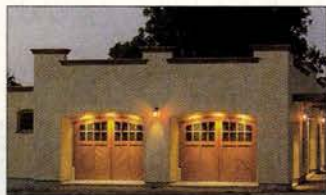
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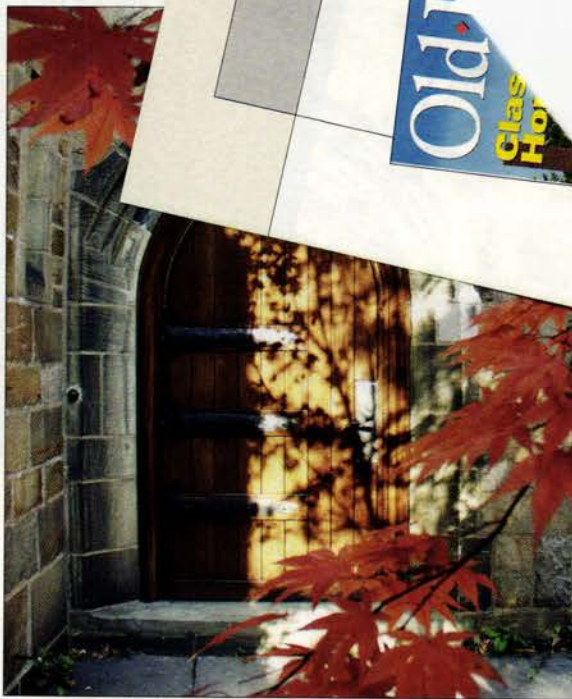
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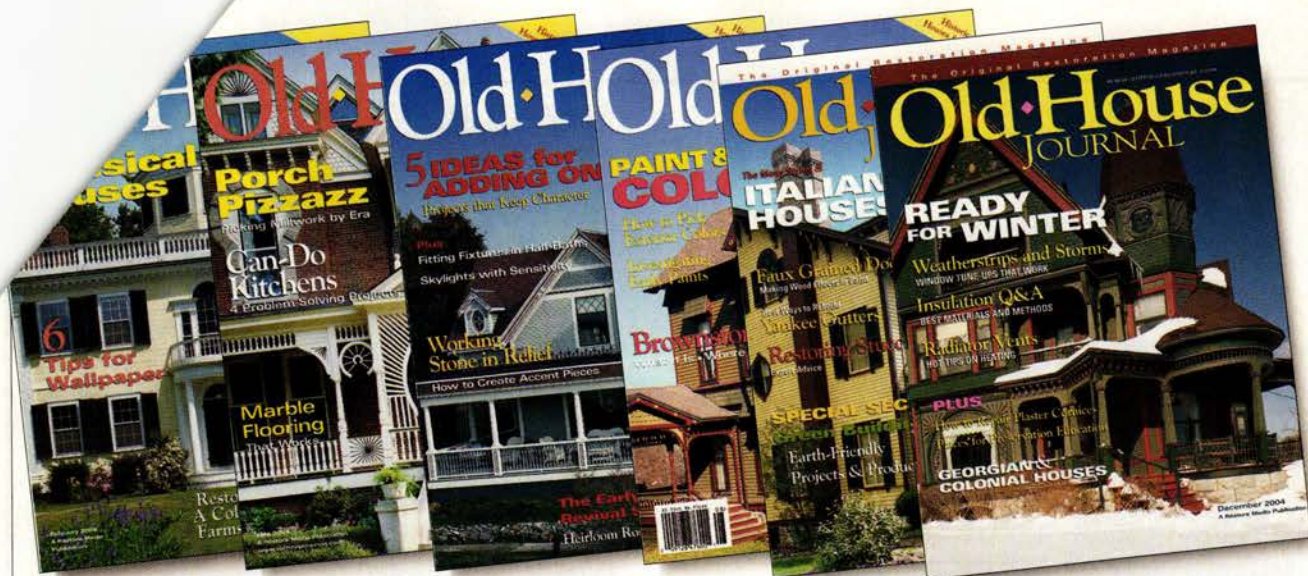
Historic Doors specializes in distinctive doors and entryways for historic restorations, renovations and new construction. Working closely with architects, restoration contractors and homeowners, the company provides design and construction services to create finely crafted period-style entryways. This custom door was produced for a restoration at Yale University. Call Historic Doors at (610) 756-6187. www.historicdoors.com Circle no. 271



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Key:
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Month is followed by page number

Key:

J/F January February
M/A March April
M/J May June
J/A July August
S/O September /October
N/D November December
Month is followed by page number

A photograph of a classic wooden rocking chair with a spindle back, positioned on a wide plank floor. The floor is made of dark wood and shows signs of wear and reflection. In the background, a window with a grid pattern allows light to enter the room. The overall mood is warm and timeless.

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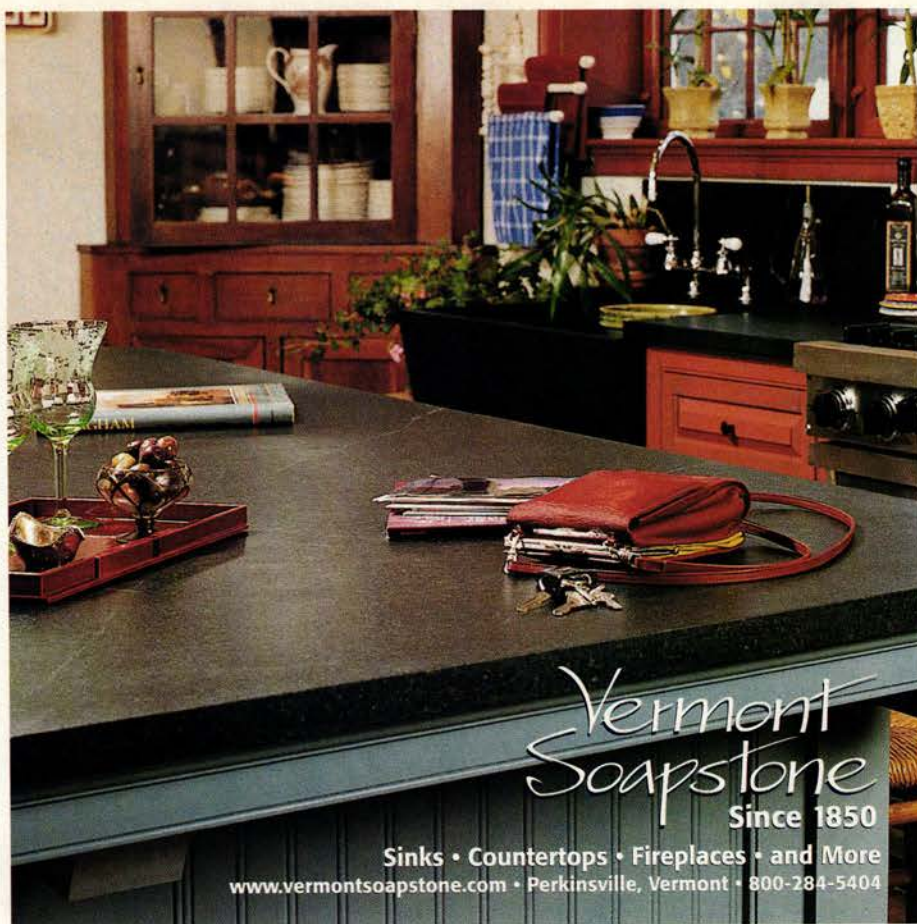
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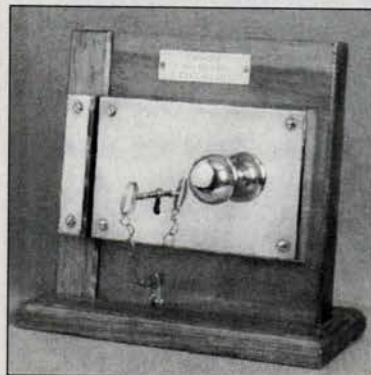
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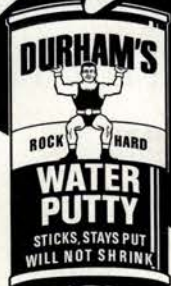


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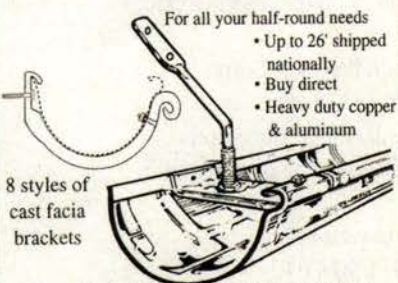
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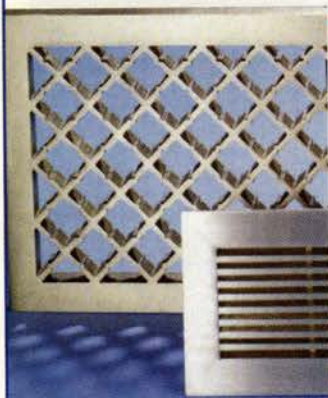
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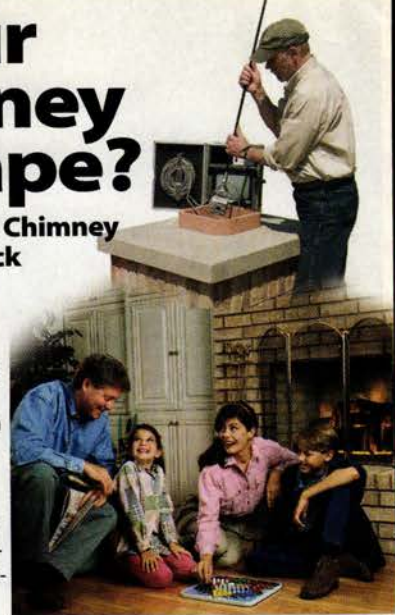
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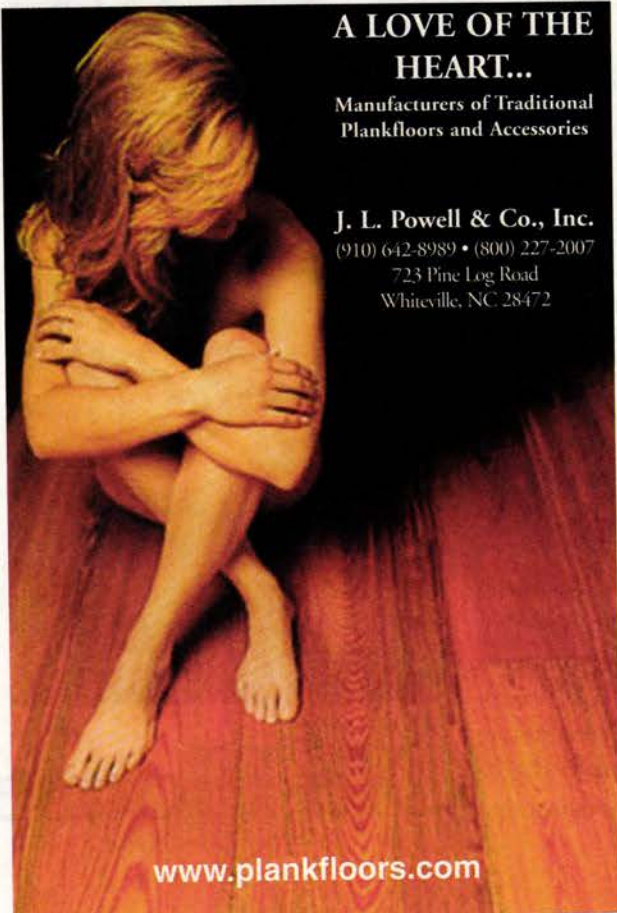
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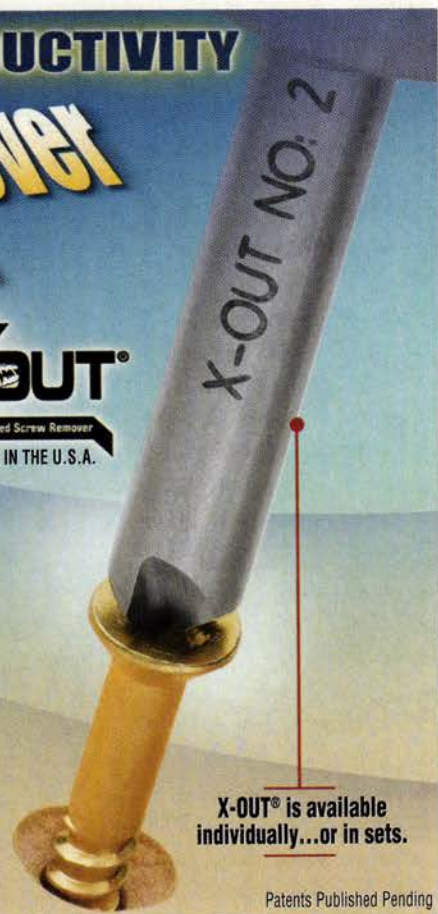
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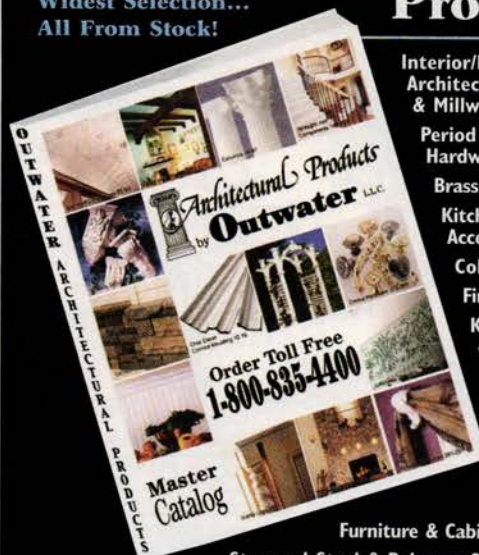
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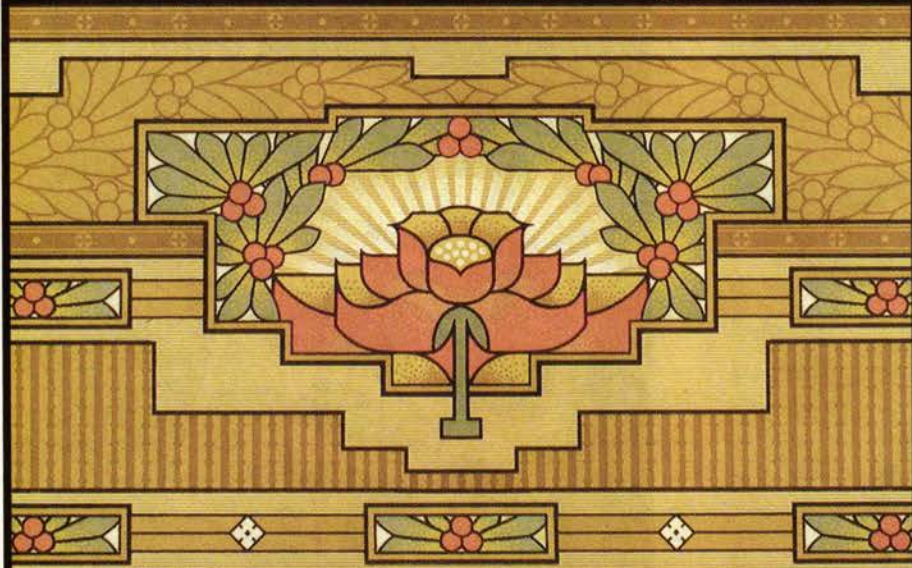
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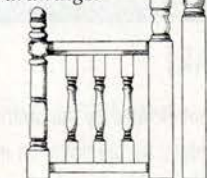
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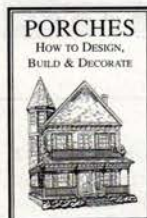
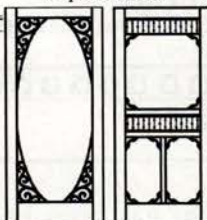
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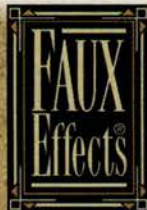
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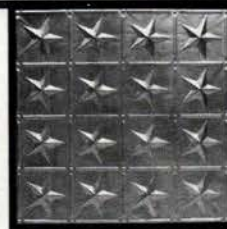
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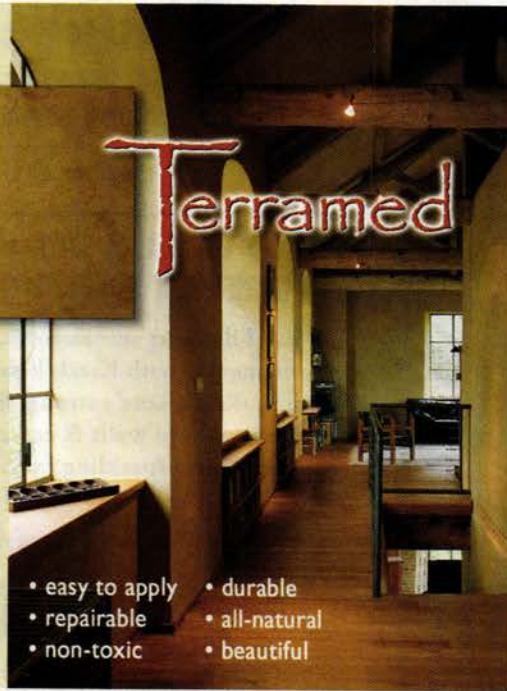
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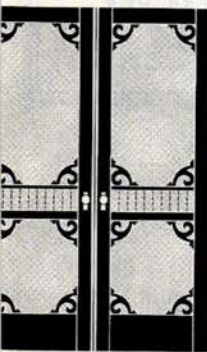
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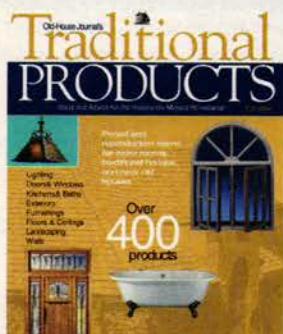
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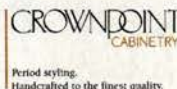
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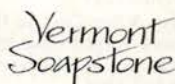
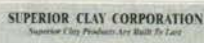
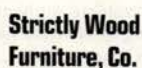
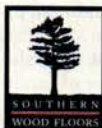
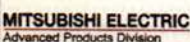
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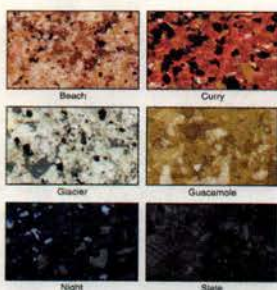
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M-Boss, Inc.

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Circle no. 253



Just Shoot Me

Sure, it's easy to wince at an elegant old Queen Anne with its gingerbread ripped off, a stolid Foursquare with windows blinded by aluminum siding and black glass, or an earthy Craftsman bungalow that's lost its pergola porch to a sunless enclosure. But modest houses deserve respect too. This shotgun bungalow in Heyworth, Illinois, was the beneficiary of a lean-over lean-to with narrow decking and two sliding doors—clearly not an attempt to “bring the outdoors in” since there are no side windows except for the pinholes in the basement garage.

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