

# Old House JOURNAL

www.oldhousejournal.com

## INTERIORS BY DESIGN

Best Preps for Wallpaper

Wood Flooring Q&A

Lighting with  
Art-Glass Shades

Another Side of  
**ARTS & CRAFTS  
HOUSES**

**SPECIAL SECTION**

Inspired Interiors  
by Architects

February 2005

A Restore Media Publication

Display until March 1, 2005

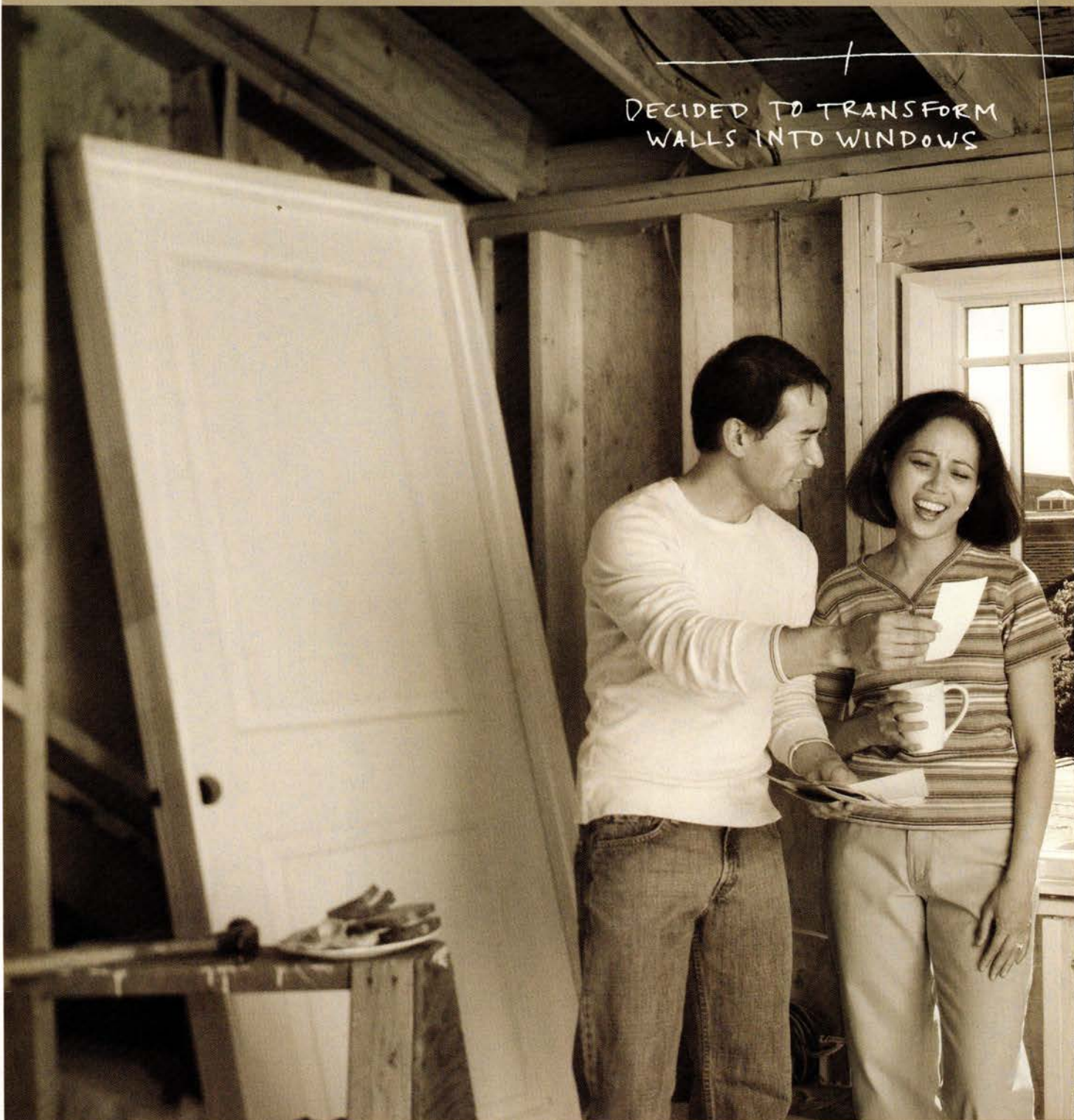
\$5.95US \$6.95CAN



09128 47600



DECIDED TO TRANSFORM  
WALLS INTO WINDOWS



Remodeling doesn't have to be a hassle. At JELD-WEN, we help make your job easier with a range of reliable windows and doors that are designed to provide energy efficiency at an excellent value. JELD-WEN offers Energy Star®-qualified products to reinforce this commitment. Because we keep our promises, you can keep yours. To find out more about these reliable windows and doors, visit [www.jeld-wen.com/JW13](http://www.jeld-wen.com/JW13).





PROMISED WE'D BE  
ENERGY-CONSCIOUS

JELD-WEN WINDOWS  
GET THE JOB DONE

PROMISE KEPT



Ext. Alterna®Plus™



Wood Geometric



Panel Wood Patio Doors™



IWP® Walnut 435 Q

**RELIABILITY** *for real life™*

**JELD-WEN®**  
WINDOWS & DOORS



# TENDURAPLANK®

COMPOSITE PORCH FLOORING



MADE TO LAST A LIFETIME,  
THE TRADITIONAL FRONT PORCH  
IS BACK FOR GOOD.

TENDURA   
QUALITY THAT ENDURES

[www.tendura.com](http://www.tendura.com) 1-800-TENDURA



# Features

## MODERN CENTURY

### 50 Architects and Their Interiors

By Gordon Bock and Nancy E. Berry

How six architects helped shape new ways of designing interior spaces.

### 58 Wall-Prep Primer

By Robert M. Kelly

Whether they are plaster or drywall, here are the steps you'll need to get your walls ready for hanging paper.



January / February 2005

Volume 33 / Number 1

Established 1973



### ON THE COVER:

Photo by Jonathan Wallen. The open floor plan of McKim, Mead and White's Berkeley House (1884-86) connects the living hall to all public rooms.



### 64 Rock Solid

By Deborah Huso

A family brings a 300-year-old stone farmhouse in Pennsylvania back to life.

### 68 Wood Flooring Q & A

By the OHJ Technical Staff

What does quartersawn mean? How do you patch flooring? Can you stain your floors? We'll answer some of your most frequently asked flooring questions.

### 72 Art-Glass Shades

By Richard Mohr

A look at how hand-blown glass shades created artistic lighting in the home a century ago and still do today.

### 78 Halls

By James C. Massey and Shirley Maxwell

A walk through three centuries of America's old-house passageways.

### 82 English Arts & Crafts Houses in America

By James C. Massey and Shirley Maxwell

How the movement reinterpreted ideas from the British Isles.

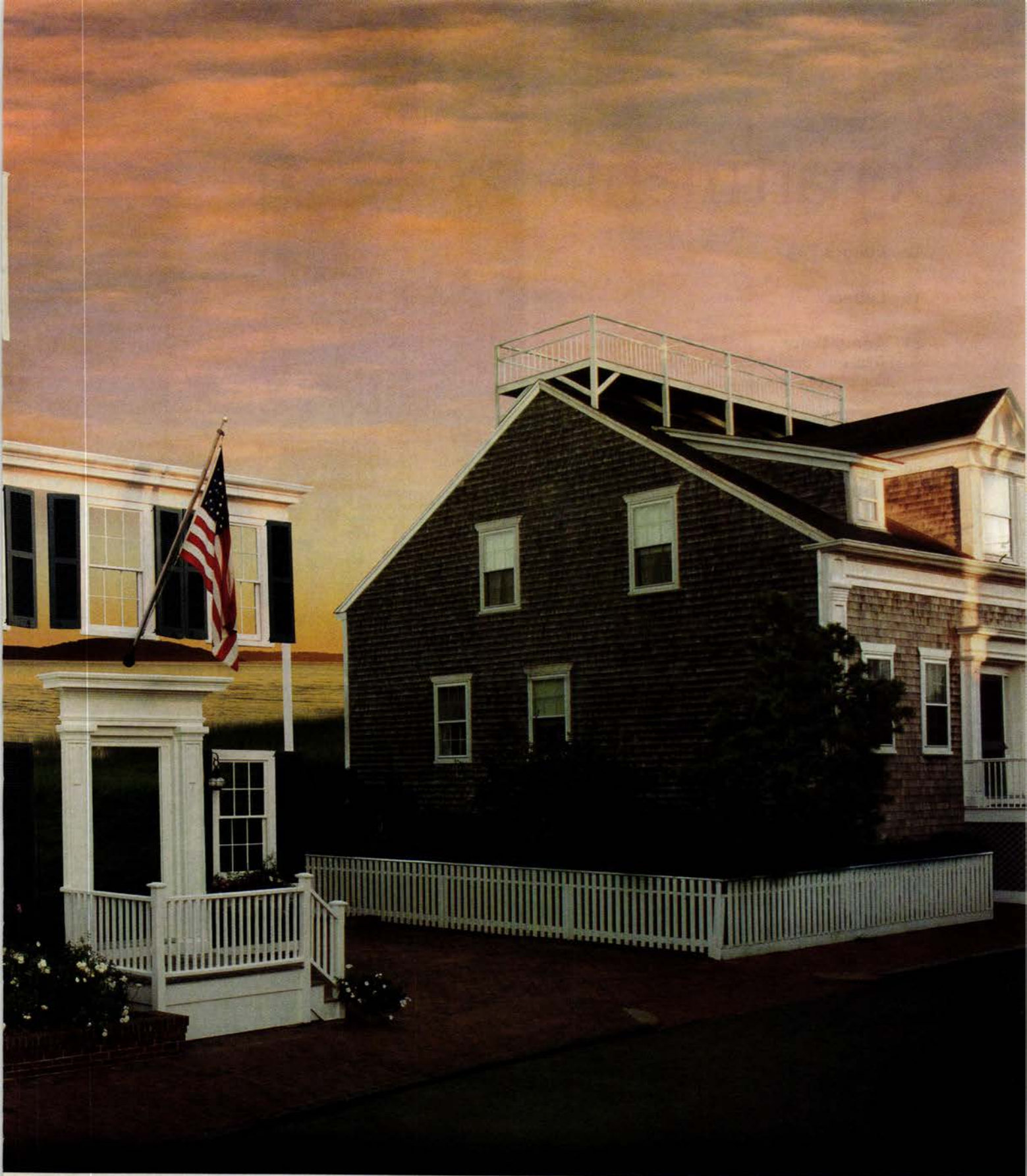




**It's impossible to picture a home without it.** Trim defines a home. Trim accentuates. Highlights. Enhances. And the trim that does it best is AZEK. Long lasting, no matter how intricate

© 2004 Vycom Corp. All rights reserved.





the design, a home trimmed with AZEK speaks for itself. For more information, ask your contractor, visit [www.azek.com](http://www.azek.com) or call 877-ASK-AZEK.

Circle no. 308

**Once you look, it's all you'll see.**

**AZEK**  
TRIMBOARDS®



# Departments

12 Editor's Page

14 Letters

21 **Annunciator**  
Traditional Building Exhibition and  
Conference in Philadelphia.

25 Ask OHJ

29 **Plots & Plans**  
Art Deco doorway.

33 **Conservator**  
By Nancy E. Berry  
A look at old methods for pressing steel  
ceilings.

37 Fine Design

41 **Essay**  
By Peter Loewer  
Old-house stars of the silver screen.

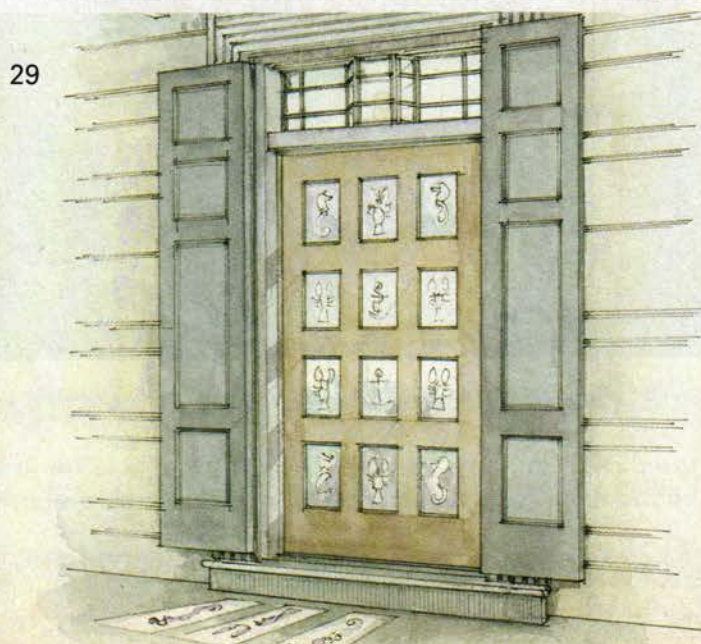
45 **Outside the Old House**  
By Marilyn Casto  
Inside the world of Victorian house plants.

91 Old-House Products

92 Suppliers

110 **Swaps & Sales**  
Historic homes for sale, antiques, and  
architectural services.

114 Remuddling







Circle no. 541

## A NEW WOOD FLOOR SHOULD BE AT LEAST TWO HUNDRED YEARS OLD

Southern Wood Floors harvests buildings, not trees, to make antique heart pine. Beams and timbers of historic wood from 18th- and 19th-century structures are meticulously milled for precision floors, walls and cabinet stock. A rich, noble wood more than 200 years old, and a perfectly renewed resource for any old house.



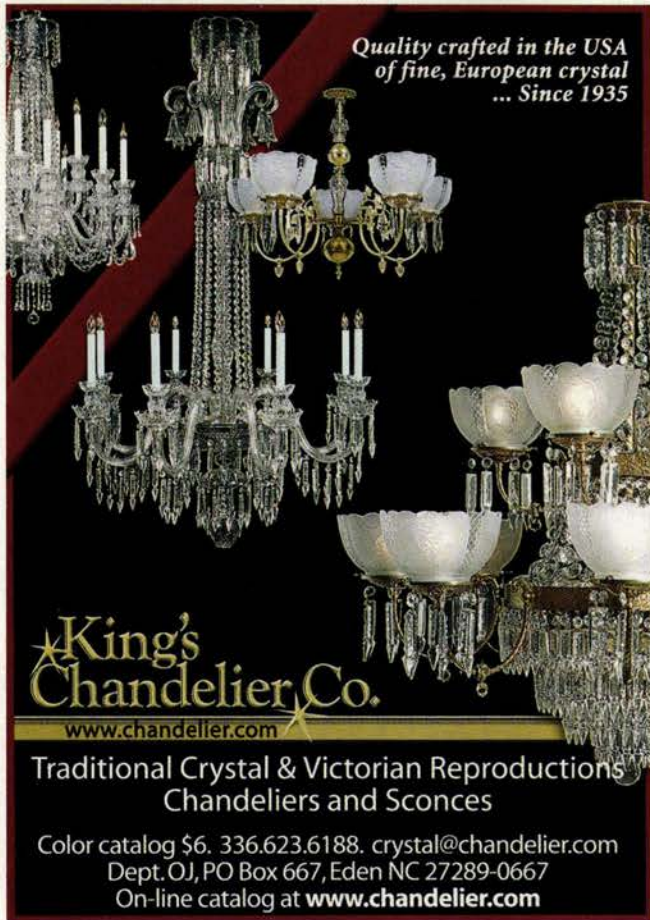
**SOUTHERNWOODFLOORS**

(888) 488-7463

[WWW.SOUTHERNWOODFLOORS.COM](http://WWW.SOUTHERNWOODFLOORS.COM)



Quality crafted in the USA  
of fine, European crystal  
... Since 1935



**King's Chandelier Co.**  
www.chandelier.com

Traditional Crystal & Victorian Reproductions  
Chandeliers and Sconces

Color catalog \$6. 336.623.6188. crystal@chandelier.com  
Dept. OJ, PO Box 667, Eden NC 27289-0667  
On-line catalog at [www.chandelier.com](http://www.chandelier.com)

Circle no. 172

**STEPTOE™ STAIRCASES**

Intricate historic design  
Spiral stair kits in 4' and 5' diameter  
Straight stairs in 4' width  
Cast iron construction  
Easy assembly

CUSTOM DECORATIVE  
METAL RAILINGS, GATES,  
GRILLES, CANOPIES  
AND GAZEBOS

CONTACT US FOR COMPLETE  
CATALOG FEATURING  
THIS & OTHER STAIRCASES

90 TYCOS DRIVE  
TORONTO, ON M6B 1V9  
TEL: (416) 780-1707  
TEL: (800) 461-0060  
FAX: (416) 780-1814  
info@steptoewife.com  
www.steptoewife.com



**STEPTOE & WIFE**  
ANTIQUES LTD.  
ARCHITECTURAL RESTORATION PRODUCTS

Circle no. 347

# Old House JOURNAL®

## online

[www.oldhousejournal.com](http://www.oldhousejournal.com)

### New Old-House Journal's

**New Old House**  
For a quick look at the latest magazine from *Old-House Journal's* growing stable, visit the home page and see for yourself how everything new can be wonderfully old.

### Talk

Pop a quick question, get a fast answer, or just hang out reading the latest stuff in one of OHJ Online's hottest sections.

### 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](http://www.restorationexchange.com)

### Twenties' Something

During the 1920s, the infinitely flexible bungalow style took root among Americans looking for an architecture that was both simple and livable.

### Virtual Trade Show

Trying to find the same info pros get at industry trade events in the old-house field? You've come to the right place.



[www.oldhousejournal.com](http://www.oldhousejournal.com)





# Custom. Period.

Furniture that fits. True custom cabinetry.  
The perfect choice for your period home.

CROWNPOINT  
CABINETS

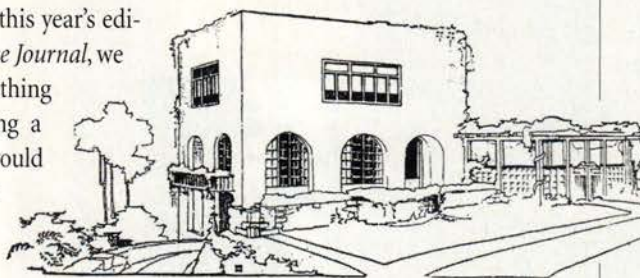
Period styling.  
Handcrafted to the finest quality.

800-999-4994 • [www.crown-point.com](http://www.crown-point.com)



## Welcome to 100 Years of Modern

When it came time to plan this year's editorial calendar for *Old-House Journal*, we editors decided to do something special. We wanted to bring a section to each issue that would open up a fresh subject within the world of old houses while also being part of an ongoing theme



throughout the year. With this in mind, in this issue we begin the year 2005 with the first of a series of articles that explore what we are calling the Modern Century—a 100 years of design and materials innovation whose roots extend back well into the latter 19th century, yet embrace the most formative decades of the largest proportion of the houses built before the 1950s.

Of course, the term “modern” is a slippery one. With a capital M it is often taken to mean the architectural philosophy that produced minimalist, nontraditional buildings from the 1930s on. Spelled with lowercase letters, however, “modern” refers to what is contemporary or characteristic of the present—even slightly visionary. It is an adjective that has been claimed by every era since the heyday of the Industrial Revolution, and it is this “modern” that is the focus of our series. Our benchmark for the century is 1905—an auspicious year for breakthroughs from Einstein's theory of relativity to Frank Lloyd Wright's trip to Japan.

In this interiors-themed issue, we kick off the series with a photo essay on the origins of the modern interior as viewed through six houses by seminal architects on either side of the 20th-century mark. The article, which starts on page 50, is only a sampling of the many design currents that brought us to completely new paradigms for living spaces—not the least of which being the split-level house—and shows how a set of ideas can also be a source of comfort and beauty.

In March/April we change tacks to look at a modern material—specifically the origins and impact of the most ubiquitous of wonder materials, plastic. From light fixtures to laminates, manmade resins have left their mark on nearly every part of houses, first by improving on natural materials but soon thereafter by making possible new opportunities in shape, color, and service.

The course steers back to the intersection of materials and architecture in May/June for a look at the phenomenon of high-concept, technologically sophisticated houses that were promoted for developments in the years before and after World War II. Designed to look one-of-a-kind, yet planned to be replicated in large numbers, this group includes the legendary Eichler and “Tech-built” houses that have gone on to have devoted owner groups of their own.

In July/August we'll explore the evolution of asphalt roofing, from its humble beginnings as an upstart building material made from industrial byproducts, to its dynamic growth into the most varied and popular roof covering ever created. September/October will wind up our series with articles on Arts & Crafts walls and textiles, and a special essay on the groundbreaking modern developments that occurred in 1905. We hope you will enjoy reading the series as much as we'll enjoy creating it for you.

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

**ART DIRECTOR** Karen Pollard

**SENIOR EDITORS** Kathleen Fisher

Nancy E. Berry

**MANAGING EDITOR** Kathryn Sonant

**PHOTO RESEARCHER** John Loggins

**CONTRIBUTORS** James C. Massey

Shirley Maxwell

Marylee MacDonald

Steve Jordan

Rob Leanna

**PUBLISHER** John A. Pagliaro

**CIRCULATION DIRECTOR** Marilyn Light

**CIRCULATION MANAGER** Debra Langweil

**RETAIL SALES DIRECTOR** Mark Harris,

National Publisher Services

**PRODUCTION MANAGER** Katie Peyton Mason

**ADVERTISING PRODUCTION**

**COORDINATOR** Allison S. O'Connor

**DIGITAL IMAGING**

**CONSULTANT** George Brown

**EDITORIAL AND**

**BUSINESS OFFICES** Restore Media, LLC

1000 Potomac St., NW

Suite 102

Washington, DC 20007

**TEL** (202) 339-0744

**FAX** (202) 339-0749

**SUBSCRIPTION INQUIRIES** (800) 234-3797



**CHAIRMAN, CEO** Michael J. Tucker

**PRESIDENT** Peter H. Miller

**EXECUTIVE**

**VICE PRESIDENT** Paul Kitzke

**NATIONAL ACCOUNTS**

**MANAGER** Robert P. Fox

**CHIEF FINANCIAL OFFICER** Cynthia Gordon-Nicks

**VICE PRESIDENT,**

**CREATIVE DIRECTOR** Karen Pollard

**MARKETING DIRECTOR** Susan M. Steeley

**ACCOUNTING MANAGER** Shawn Williams

**MANAGER, ACCOUNTS**

**RECEIVABLE** Carolyn Walsh

**ASSISTANT, ACCOUNTS**

**RECEIVABLE** Roscoe Franklin

**SALES/MARKETING**

**ASSISTANT** Susan Apollonio

### FOR MORE INFORMATION:

*Subscription Sales & Service:* (800) 234-3797

*Back Copy Sales & Service:* (202) 339-0744 ext. 101

*The Restoration Directory:* (202) 339-0744 ext. 101

*Traditional Products Magazine:* (202) 339-0744 ext. 101

*Reprint Sales:* (212) 221-9595

© Copyright 2005 by Restore Media, LLC

All rights reserved.

PRINTED IN U.S.A.

Privacy of Mailing List: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll free, at (800) 234-3797.



Audit Bureau of Circulations

Founded by Clem Labine, 1973



## SACRILEGE.



The sleek wall-mounted indoor unit cools and heats quietly and efficiently without blocking your windows (unlike window units).



Inviting porches. Detailed woodwork. Stained glass. These touches make older homes beautiful, but are often spoiled by ugly air conditioning units hanging from the windows. With quiet Mr. Slim® ductless air conditioning and heat pump systems from Mitsubishi Electric, any room in your home can be comfortable and beautiful. The systems don't require ductwork, making them easy to install in older homes and additions, while their sleek, wall-mounted design gives you your windows and views back. And every Mr. Slim system even comes with a handy remote controller. You love older homes for their craftsmanship. You'll love Mr. Slim ductless air conditioning systems for the same reason.



A single, compact Mr. Slim outdoor unit can heat or cool up to three rooms in your home.

www.mrslim.com

 **MITSUBISHI ELECTRIC**

1-888-4MRSLIM



# Letters



## Cover Plan

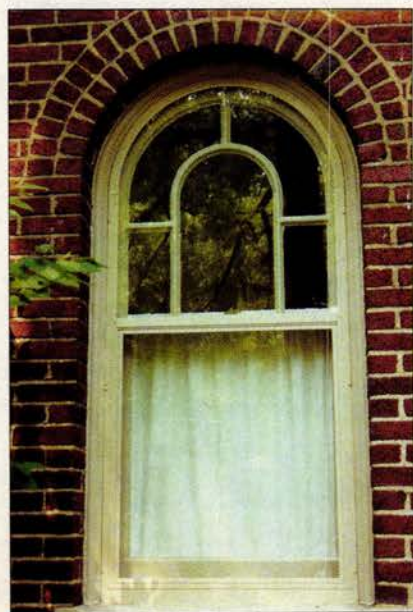
I love the house on the cover of the December 2004 issue of *Old-House Journal*. I was wondering if you happen to have the floor plans for that house on your Web site.

Christina Lewis  
E-mail

*Sorry to say there are no known existing floor plans for the John Truesdell House in Syracuse, New York. —Eds.*

## Quick Fix

In Steve Jordan's article "Strips and Storms" (November/December 2004), he reminds us (as we've all been reminded



many times) that "a little help" is as good as or better than "the quick fix."

My turn-of-the-last-century Foursquare has the zinc-flanged weather-strip he describes in his article. I was told somewhere that these were called "carpenter's weatherstrip," although I have my doubts about that. I would say that they were installed by the window manufacturer. Most importantly, they are tight and prevent drafts.

I have enjoyed your magazine for many years. Keep up the good work.  
Paul Semmler  
Hawthorne, New Jersey

## Window Views

Thanks for Steve Jordan's lesson in "Strips and Storms" (November/December 2004). I used to work near a company that installed "weatherproof" vinyl replacement windows. I would cringe when the workmen would return daily with their pick-up trucks full of beautiful old wood-framed windows. Artists in the area routinely scavenged the pile of old windows to retrieve frames for their works. Just recently, I was at a friend's home where one such work of art was hung. I inspected the piece, a landscape of a meadow on a bluff with water in view, and wondered what view this "once window" had. I am always glad to see *Old-House Journal* encouraging and informing homeowners to restore the originals when possible.

Richard Rauscher  
Albany, New York

## Wrapped Up for Winter

Thanks so much for all the tips for winter-proofing an old house (November/December 2004). My house is a shingled one-and-a-half-storey Cape circa 1940 in Connecticut, so we get all the joys and woes of winter—from the beauty of the snow to the drafts around doors and windows. Although the roof is fully insulated, the new windows that were added this summer showed us that we needed new insulation around them.

When a relative mentioned having her house checked for insulation, I referred

# Old House JOURNAL®

## ADVERTISING SALES OFFICES

### HEADQUARTERS

PUBLISHER John A. Pagliaro

1000 Potomac St., NW

Suite 102

Washington, DC 20007

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

jpagliaro@restoremedia.com

### EAST COAST

Robert P. Fox

27 York Ave.

Rye, NY 10580

TEL (914) 777-1898 FAX (914) 777-0099

bfox@restoremedia.com

### MIDWEST

Lisa A. Darr

1000 Potomac St., NW

Suite 102

Washington, DC 20007

TEL (202) 339-0744, ext. 121 FAX (202) 339-0749

ldarr@restoremedia.com

### WEST

Jim Führer

834 SW St. Clair Ave.

Suite 106

Portland, OR 97205

TEL (503) 227-1381 FAX (503) 227-1391

jfuhrer@restoremedia.com

### CANADA

John Magner/Colleen T. Curran

2846 Barlow Crescent

Dunrobin, ON KOA 1T0

TEL (613) 832-0576 FAX (613) 832-0568

ctcurran@yorkmedia.net

### MAIL ORDER

Barbara Jones

East Coast Mail Order Sales Manager

688 Powder Horn Row

Lakeland, FL 33809

TEL (863) 816-2505 FAX (863) 816-1880

bjones@restoremedia.com

Tammy Dennis

West Coast Mail Order Sales Manager

National Classified Advertising Manager

225 Saint Pauls Ave.

Jersey City, NJ 07306

TEL (201) 653-9938 FAX (201) 653-2008

tdennis@restoremedia.com

### REAL ESTATE

Sharon Hinson, Marjorie Ellena

Sales Managers

2523 Grove Ave.

Richmond, VA 23220

TEL (888) 507-0501 FAX (912) 234-6296

ohj@historicproperties.com

### TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

Eric Peterson, Show Director

Anita Delargy, Exhibit Sales

1000 Potomac St., NW, Suite 102

Washington, DC 20007

TEL (866) 566-7840 FAX (202) 339-0749

epeterson@restoremedia.com

adelargy@restoremedia.com





SO SWANKY YOU'LL WANT TO CRANK UP  
THE TELEPHONE AND TELL THE OPERATOR  
TO CALL THE NEIGHBORS

The Wilshire exemplifies the handwork and artisanship of the Craftsman era. To see over 500 early to mid-century light fixtures and house parts, visit [rejuvenation.com](http://rejuvenation.com) or call 888-401-1900 for a free catalogue.

**REJUVENATION<sup>®</sup>**

*Manufacturer of period-authentic lighting and house parts*



# Strictly Furniture®

HAND MAKERS OF FINE FURNITURE



*...Each piece is generously cut from carefully selected 100% solid wood—Then completely and lovingly built by hand from start to finish ...*

## ***The Mission Street Collection®***

*...Is old world craftsmanship at its best ...A Beautiful Marriage of the ancient art of hand - crafting and preserving furniture with the designs and cabinetry methods inspired by the turn-of-the-century "Arts and Crafts" Movement, championed by such famous designers as Frank Lloyd Wright, Gustav Stickley, and Elbert Hubbard ...*



## **New York Store Opening Jan 2005 ...**

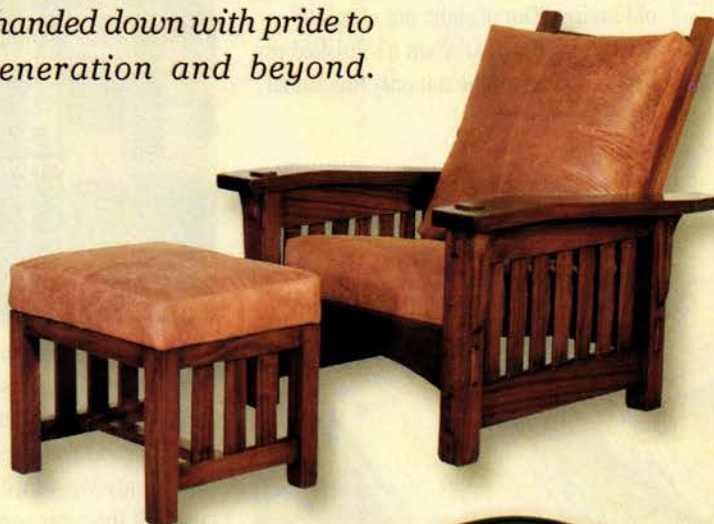




*...The goal has been to duplicate the quality, integrity of design, and beautiful simplicity of these old works-of-art while employing modern adaptations to fit the American Lifestyle ...*



*...The Results are truly Stunning works-of-art to be handed down with pride to the next generation and beyond.*



**Strictly Wood Furniture, Co.**

*A division of Strictly Furniture, Co.  
Charlotte, North Carolina*

**1(800) 278-2019**

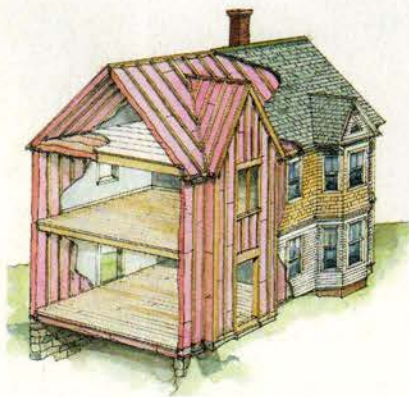
***www.StrictlyWoodFurniture.com***

**\*LIFETIME WARRANTY** Call or See Web Site for Details

Circle no. 350







her to your article so she could get an idea of materials available.

Thanks for helping us New Englanders keep warm and cozy as we start another winter.

*John T. Walsh*

*Hartford, Connecticut*

## Cellar Access

I was very pleased to see the "Plots & Plans" (November/December 2004). I have an old, aboveground entrance to my cellar and want to replace it. Your article helped me to get moving on a project that has been an eyesore for a few years. It's like the old saying, "Out of sight, out of mind."

Thanks for the tips. When it's finished my new entrance will be not only functional but also attractive.

*Pat Canney*

*Newton, Massachusetts*



## Weathering Winter

I enjoyed your article "All Wrapped Up" (November/December 2004). You helped us finalize our approach in resolving the biggest issue we faced after moving into

our 1920s Tudor Revival: how to more efficiently heat this home. We had been thinking of switching from oil to gas heat to cut heating costs. But over the past three years, the cost of gas rivals, if not surpasses, what we would spend on oil heat. After reading your article we decided that before spending thousands to convert from oil to gas, we will implement your tips to help us weather this winter and reevaluate in the spring!

Please keep articles like this coming!

*Bob Jenneman*

*Brookline, Massachusetts*

## Model House

On behalf of everyone at the Morris County Historical Society I'd like to thank you for putting our headquarters, Acorn Hall, on the cover of the September/October 2004



issue. Although our building is owned and operated by a local historical agency, we feel strongly that it is a site of architectural merit beyond the scope of our immediate community. We were excited that you obviously felt the same way in choosing it for your cover.

We have received many inquiries as a result of the photograph, and attendance has increased. Our many members and volunteers, who have an obvious interest in historic preservation, were also thrilled to see "their house" on the cover of a national magazine.

We wish you continued success with your outstanding publication. Thank you

again for giving us this wonderful opportunity.

*Bonnie-Lynn Nadzeika, Director*  
*Morristown, New Jersey*

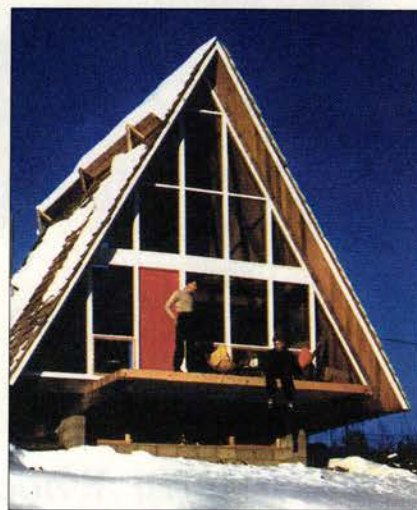
## From A to Zero

Thank you for having the foresight to feature a building type of the recent past—the A-frame—in your fine magazine (July/August 2004). Chad Randl's "Mania for A-Frames" mentioned an early design by Henrik Bull (below) built in Stowe, Vermont. Since I live near Stowe and my interest had been piqued, I tracked down the owner to see if I could visit the site. He had just purchased it a month earlier from the original owner, who sold it 52 years after building it. When I spoke to the new owner this week, the unimaginable had happened: he had demolished the building and only bought it for the land it sat on.

Please continue to highlight mid-century designs along with older building types so that maybe, just maybe, this won't happen again and we won't lose any more important modern structures.

*Devin Colman*

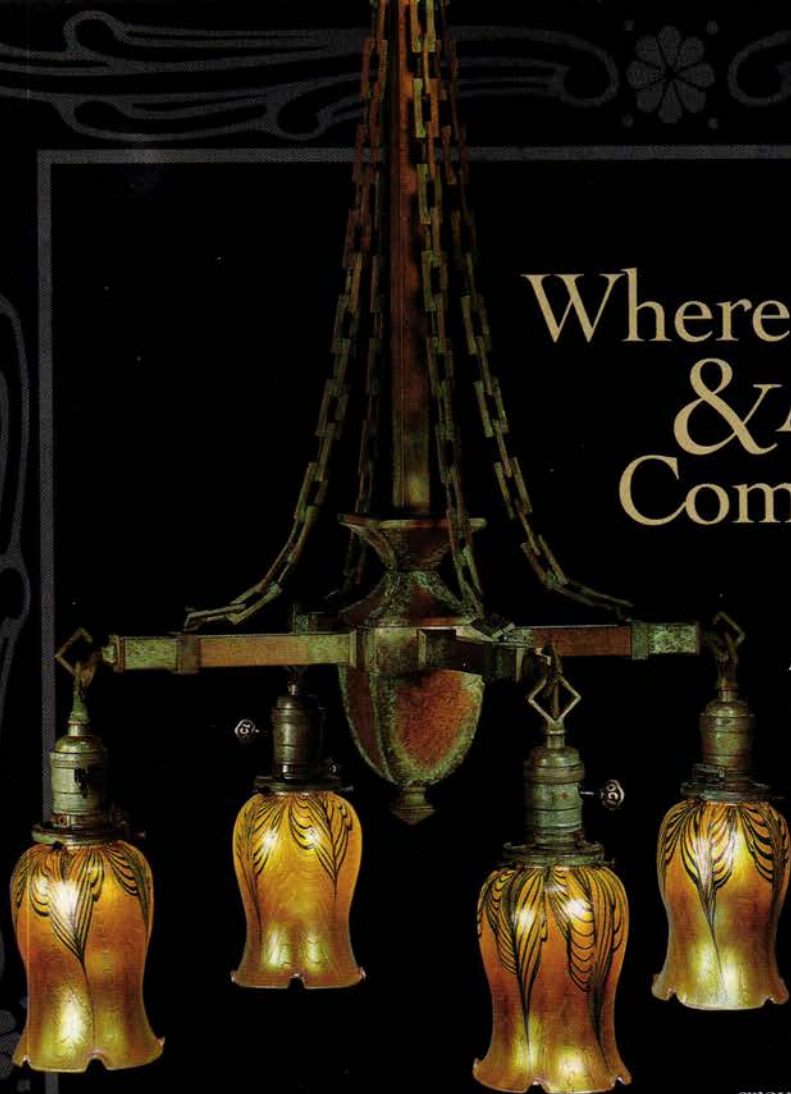
*Winooski, Vermont*



**Correction:** The photos in "Making Sense of the Mercurial Epoxy" on page 31 in the September/October 2004 issue were not taken by John Leeke. They were taken by Steve Swiat.



# Where History & Architecture Come To Light



At Old California Lantern Company we understand how important details are in the restoration of your period home. That's why we faithfully handcraft historically inspired lighting fixtures reminiscent of the works of America's finest architects and designers. With a growing collection of 525 interior and exterior lighting fixtures we not only have a style to match your decor, we have a product to match your budget. Please call for a free catalog at 1.800.677.6679 or visit us on our website at [www.oldcalifornia.com](http://www.oldcalifornia.com).



**OLD CALIFORNIA**  
LANTERN COMPANY

975 N. Enterprise Street • Orange, CA 92867

1.800.577.6679

[www.oldcalifornia.com](http://www.oldcalifornia.com)

Circle no. 404





"Our first home had to be affordable.  
This one has to be a dream."

**WIRSBO MAKES DREAM HOMES COME TRUE.**

As an experienced home buyer, you expect a home that is affordable and comfortable. But you also want reliable systems, energy efficiency, low maintenance and protection. For over three decades, builders have relied on Wirsbo to deliver quality plumbing and radiant heating systems to homeowners who appreciate the difference — homeowners like you.

**AQUAPEX®** for clean and healthy plumbing systems.

**AQUASAFE®** for dependable home fire protection.

**RADIANT FLOORS** for clean, comfortable and efficient heating.

Make sure the reality matches the dream. Ask your builder about using Wirsbo systems to make your Dream Home come true. For information on Wirsbo products, visit [www.wirsbo.com/ad](http://www.wirsbo.com/ad).

**WIRSBO®**  
*Life, Safety, Comfort Systems*

**AQUAPEX®**  
PLUMBING FOR LIFE

**AQUASAFE®**  
FIRE SAFETY

**RADIANT FLOORS**  
COMFORT HEATING

Circle no. 421

Bringing  
*comfort*™  
to life



(800) 321-4739  
[www.wirsbo.com/ad](http://www.wirsbo.com/ad)

**Uponor**



## Calendar

February 20–22  
ASHEVILLE, N.C.

### Arts & Crafts Conference

It's the time of year again for the 17th Annual Arts & Crafts Conference at the Grove Park Inn, known as one of the great events in the Arts & Crafts world. More than 2,000 collectors from around the country will participate. The week-end-long event includes seminars, workshops, exhibits, and demonstrations by experts in the American Arts & Crafts period. Dealers and craftspeople will be selling new and old pieces as well as books and magazines. One-day passes are available as well as three-day admissions.

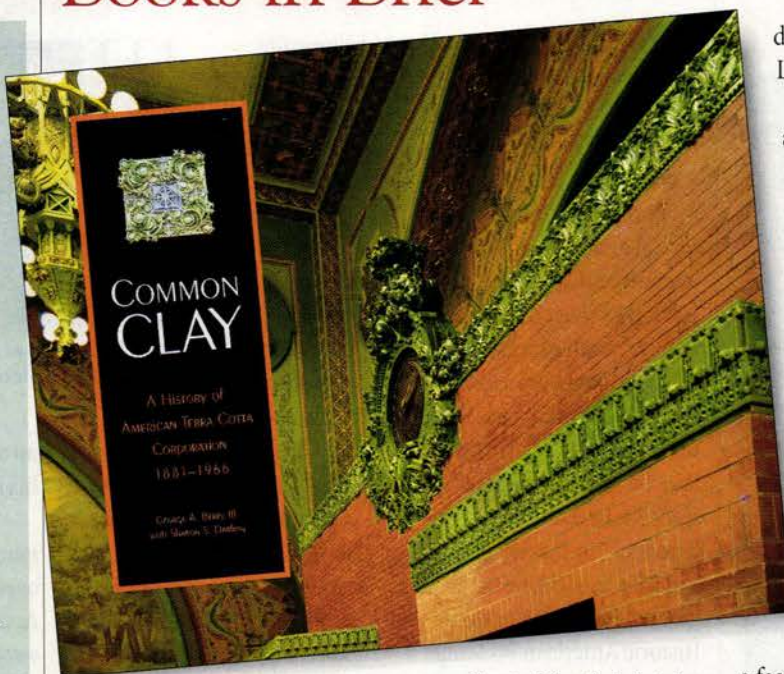
Call (828) 253-7651 or visit [www.arts-craftsconference.com](http://www.arts-craftsconference.com) for more information.

January 15–May 15  
CAPE MAY, N.J.

### Two Women, Two Worlds: Upstairs and Downstairs in the Victorian Era

The lives of working-class and upper-class Victorian women are compared through a look at such items as furniture, clothing, and cooking utensils at the Carriage House Gallery on the grounds of the Emlen Physick Estate. Cost is \$2 for adults and \$1 for children. For more information call (800) 275-4278 or visit [www.capemaymac.org](http://www.capemaymac.org).

## Books in Brief



Unlike many company histories, *Common Clay: A History of the American Terra Cotta Corporation, 1881–1966*, by George A. Berry III and Sharon S. Darling (TCR Corp., Crystal Lake, Illinois), achieves much broader and more practical goals than its name might suggest. The book provides a well-illustrated explanation of the process of making terra cotta, from design to mold to firing and finally to glazing. Filled with old photographs, the 300-plus pages include a complete run of the company's magazine, also called *Common Clay*, which was issued—with gaps—from 1920 through 1923. The magazine includes a wealth of illustrations of the firm's ornamental work.

American Terra Cotta Corporation (ATC) did much decorative terra cotta for Chicago School architect Louis Sullivan and for his protégés, William Gray Purcell and George Grant Elmslie, who

were all noted for their intricate Art Nouveau-like designs. The book displays numerous color photographs of their individual decorative blocks as well as the buildings in which they were used. We also learn that ATC provided the terra cotta for Chicago's first completely sheathed tall building, the 10-storey Luddington (1891),

designed by William LeBaron Jenney.

Less well known to architectural historians is ATC's Teco line of art pottery, which was especially noted for very large vases—some 7' high—designed for architectural effect and most commonly wearing a matte green glaze. Teco also produced beautifully colored tiles.

Instead of detailing the minutiae of one firm's corporate history, this handsome book provides

a fascinating mélange of art pottery, Sullivan ornament, and well-presented information on the production of terra cotta—all of which make it a useful volume for both research and visual pleasure.

—James C. Massey

To order call the Prairie Avenue Bookshop at (800) 474-2724.

## Bye, Bye, Bradbury

Bruce Bradbury, founder and president of Bradbury & Bradbury Art Wallpapers, plans to close his Benicia, California, hand-print shop at the end of 2005. "We know that many clients currently have plans to use our wallpapers, so we are giving everyone a full year's advance notice before closing the print shop," says Bruce. "I will be here until we print our last roll of wallpaper, and we will give all our orders the same attention to detail as the first roll of wallpaper I printed over 30 years ago."

The company will take orders for wallpaper until December 31, 2005. For ordering information call (707) 746-1900 or visit [www.bradbury.com](http://www.bradbury.com). "Both the print studio and customer service will remain open until the last roll of wallpaper has been printed and delivered," says Bradbury.



## Calendar

February 4 and 18  
LINCOLN, MASS.

### An Evening at Gropius House

Architect and teacher Walter Gropius designed his 1938 home as a showcase of modernist design. His use of subtle, flattering light enhances the interior. The evening—8:00–9:30 p.m.—includes a slide introduction, house tour, and refreshments. Cost is \$18 and registration is required. Call (781) 259-8098 for more information.

## Charles E. Peterson Remembered

Historic preservation lost one of its founding fathers in August when Charles E. Peterson, FAIA, died at 97. His vision and accomplishments as a preservationist and historical architect garnered him a reputation as one of America's most influential architectural leaders.

Peterson began his career with the National Park Service in 1929, and only two years later he saved the Moore House, a Revolutionary-era landmark, in Yorktown, Virginia. In 1933, he broke new ground as the creator of the Historic American Buildings Survey, a nationwide program of the National Park Service that documents and preserves

historically important architectural, engineering, and industrial sites. The program was part of Franklin D. Roosevelt's New Deal initiative and was founded to create work for architects, photographers, and draftsmen.

Peterson was named a fellow of the American Institute of Architects in 1962 and focused on construction issues and restoration of old buildings throughout his career. A native of Minnesota, he moved to Philadelphia in



Charles E. Peterson at Independence Hall in 1994.

the early 1950s as a National Park Service architect for Independence National Historic Park. He also restored the city's Society Hill neighborhood, where he lived and later began

an architectural practice in his home.

He was the recipient of many awards and presided over the Society for Architectural Historians. He wrote a column for the *Journal of the Society for Architectural Historians* as well as *The Life and Works of Robert Smith*.

## Traditional Philly

Historic homeowners hungry for the latest information on techniques and issues in the traditional building market can choose from an extensive menu of programs at the Traditional Building Exhibition and Conference, April 27–30, 2005, at the Pennsylvania Convention Center in Philadelphia. Participants may select from up to 80 educational sessions divided into nine thematic tracks and spend hours on the exhibition floor chatting with the more than 250 representatives of specialty, hard-to-find products and services.

Pulitzer Prize-winning journalist and keynote speaker Tom Hylton will set the tone for the event, as he describes his commitment to reshaping our attitude about the way we live on the land and the public policy that reflects that attitude. The author of *Save Our Land, Save Our Towns*, Hylton has been dedicating himself to the preservation of open space and the revitalization of cities and towns for more than 20 years.

Conference sessions will offer something for everyone, from homeowners just beginning to learn about traditional



Philadelphia is the site for the Traditional Building Exhibition and Conference, April 27–30.

building techniques and the history that shaped them, to the seasoned building professional looking for the latest in technology and design. "Arts & Crafts Interiors" and "Updating the Colonial Home" will provide practical information on creating authentic period interiors. Owners of historic homes will also benefit from timely information on techniques for restoring and repairing the distinguishing features of historic buildings from top to bottom, including slate roofs, windows, wooden shutters, porches, plasterwork, and historic paints and finishes.

On the exhibit floor, attendees can view posters of preservation projects in a specially designated space, or be part of Traditional Building Live!, interactive demonstrations by modern masters of centuries-old building crafts. Then homeowners can put on their walking shoes and attend one of the hard hat tours or interactive field sessions to observe traditional building in progress. For more information, visit [traditionalbuildingshow.com](http://traditionalbuildingshow.com).



OUR NEW "READ" HAS  
"COLORFUL CHARACTERS" ON EVERY PAGE.



CROWN CITY HARDWARE'S CATALOG HAS GONE COLOR!  
EVERY PAGE FEATURES OUR LINE OF TOP QUALITY RESTORATION  
AND DECORATIVE HARDWARE WITH EYE CATCHING DETAIL AND  
VIVID COLOR. BEST OF ALL, IT'S FREE! REQUEST YOUR COPY  
AT [RESTORATION.COM](http://RESTORATION.COM) OR ORDER YOUR HARDWARE DIRECTLY  
FROM OUR SITE. WRITE FOR A CATALOG TO 1047 N. ALLEN  
AVENUE, PASADENA, CA 91104, DEPT. 09104.

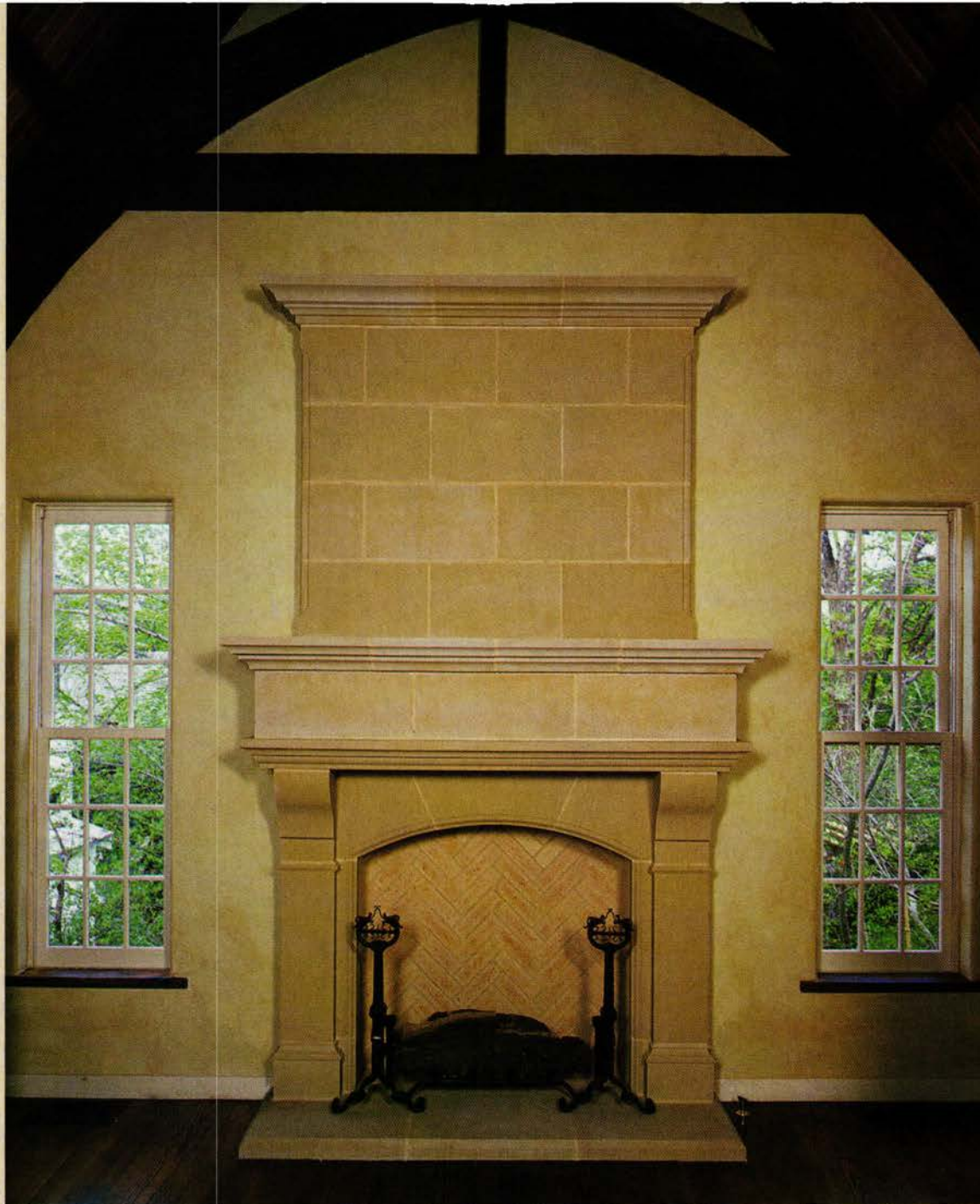


"GET LOST IN THE COLORFUL DETAILS."



Circle no. 88





Adds a certain warmth, don't you think?

Nothing is more important to a period renovation than the perfect mantel. Our extensive line of fine cast stone fireplace mantels features classic old world designs.

Call or write for our free 38 page color catalog.

*Old World  
Stoneworks™*

Circle no. 486

5400 Miller • Dallas, TX 75206 • 800.600.8336

[www.oldworldstoneworks.com](http://www.oldworldstoneworks.com) • E-mail: [info@oldworldstoneworks.com](mailto:info@oldworldstoneworks.com)



## Telltale Prairie



The deep eaves and low-pitch roof that cap this house with rectilinear massing and strong horizontal lines all point to the influence of the Prairie School.

I have been attempting to identify the style of our home, which was completed in 1918. Aside from the enclosed windows of the second-floor sleeping porch, the façade appears to be mostly original.

*Dennis L. Bishop  
Wichita, Kansas*

While at first this photo seems to offer few architectural details as stylistic clues, stepping back for a moment to look at the overall house presents a clearer picture—and that picture looks very Prairie. The first feature that jumps out from the snapshot is the dramatically deep eaves of the roof. This is a signature feature of what we now call Prairie School houses, which were popular especially in the Midwest from about 1900 to 1920, and one that is right in step with the very low pitch of the hipped roofs that were equally common on these houses. The second aspect is the horizontal massing and emphasis of the house. The horizontality of the rectangular main block is extended by the wing on the right and visually encouraged by the sharp roofline and widely spaced windows. Added to this is the classic Prairie

School use of a pronounced belt course at the second-storey window sill line (now hard to see under the all-white paint job) and the parallel line formed by the watertable just above the foundation. Other subtle, but noteworthy, elements are the use of several windows ganged together (as seen in the wing), the long, thin “modillion strips” hiding in the shadows of the eave soffits, and the stucco cladding—all regular features from the Prairie architect’s design vocabulary.

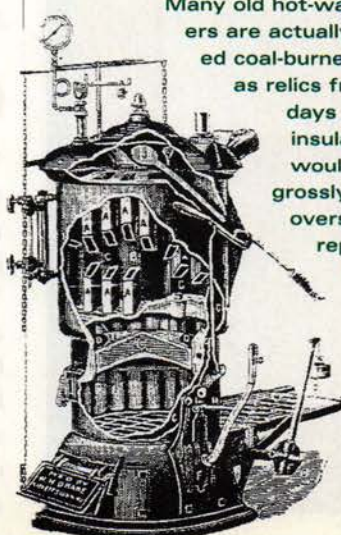
## Reboiler Things to Remember

We need to replace the hot-water boiler heating our 96-year-old home in the President Truman Heritage District, and want to know how to gauge the size of the new boiler. The old boiler has no markings for capacity, date, or even maker.

*Tom and Vickie Kimmel  
Independence, Missouri*

Actually, it’s fortunate your boiler has no data because this means you’ll have to size your new boiler the right way—by having your contractor perform an accurate heat-loss calculation. This survey, which includes measuring all the walls, windows, and doors in the house, evaluates how much heat your old house will lose on the coldest day of the year, and is the only correct method for sizing a new boiler. The calculation used to take at least an hour to do by longhand but is often quicker with modern computerized heat-loss software. Either way, it is far better than boiler shopping by the “label method.” Checking the label of the existing boiler (especially an old one), and then buying the same thing makes no sense because it does not take into account any structural changes in the building that will affect heat loss, such as insulation or window weatherstrips. Neither does letting a contractor use a quick “rule of thumb” for sizing your boiler—typically a conservative estimate designed to avoid problems for the contractor by giving you an oversupply of heat. With today’s fuel prices, why buy more boiler than you need? For more on boilers, check out information from the Hydronics Institute (now GAMA; [www.gamanet.org](http://www.gamanet.org)) or [Heatinghelp.com](http://Heatinghelp.com)

Many old hot-water boilers are actually upgraded coal-burners and, as relics from the days before insulation, would be grossly oversized if replaced in kind.





## Retro Ranch

We're excited to see that OHJ is starting to cover 1950s houses because we have many questions about our '57 Rancher—beginning with ideas for historically appropriate paint colors. Any advice?

*Beth and David Dunn  
St. Paul, Minnesota*

Whether they were individual designs from an architect's drafting board, or the product of stock plans proliferated in suburban developments, ranch houses of the 1950s were a novel house form with roots in the Spanish colonial dwellings of the Southwest, but evolved for the automobile and new, open-air lifestyle exemplified by Southern California. When it comes to exterior paint colors, these dichotomies can be a general guide. Ranch houses



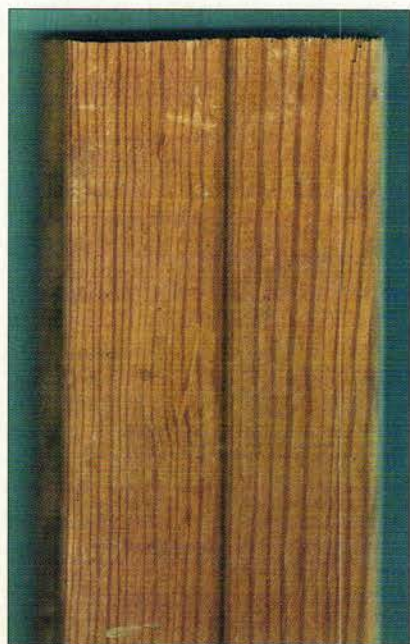
In the 1950s, one paint company advocated light greens and greys for ranch houses because they "make a small home look larger."

specifically designed for their site often make much use of local natural materials, such as stone, shingles, and bare wood in the mode of many original ranch house architects or even the colonial models. Here, stains in wood and earth tones—particularly redwood—were widely popular.

On the other hand, ranch houses that use more man-made materials, such as aluminum windows or composition siding, might be said to have more in com-

mon with the automobile than the natural world, and historically were often painted, at least in part, in some remarkably carlike colors. One paint company of the era recommended "lapis green" for a body color to be accented by "salmon and white." "Ocean green" was noted as a "cool, conservative color yet has sparkle and gaiety." Other outgoing choices in the palette were "alpine blue," "sunlight yellow," and "clover pink."

## V-Board Education



My wife and I are restoring a Victorian farmhouse and need 4" inch, V-notch tongue-and-groove trim boards. Got a source?

*Don Jackson  
Indianapolis, Indiana*

The material you describe has been made in a number of variations, and put to any number of uses, since the 1860s. When 6" wide and milled with either a tongue-and-groove joint or shiplap, it was sometimes called "V& CV rustic" (for the V-joints in the center and the ones formed by mating boards). Common applications were as horizontal siding or for porch-roof sheathing where a decorative exposed underside was desired. In smaller dimensions, such as 4" widths and thicknesses

of less than 1", it could be installed as the finished ceiling in a porch—and known as "ceiling" in many areas. Though such materials are not stock items in every lumberyard as they once were, they can often be special ordered in areas where the local housing stock still makes it worthwhile for the yard to have it available. Since V-rustic is not difficult to make, the other approach is to have it custom milled at an architectural millworks—most cost effective when you are looking for significant quantities or trying to match an existing pattern. Though custom milling may require a set-up charge for making the knives to cut the pattern, the millworks may absorb some of this charge (on the order of \$100 to \$200) if they get to keep the knives. Consult the *Old-House Journal Directory* ([www.oldhousejournal.com](http://www.oldhousejournal.com)) for companies who do this work. 🏠



HAS IT BEEN AWHILE?  
TAKE A FRESH LOOK AT  
WHITE RIVER'S OFFERINGS



NEW KITCHEN  
& BATH LINE  
INCLUDING 120  
DISTINCTIVE  
PRODUCTS  
DESIGNED  
EXCLUSIVELY  
TO ACHIEVE  
THAT PERFECT  
BALANCE WITH  
EVERY K&B  
PROJECT.

**White River**<sup>®</sup>

Circle no. 245

NEW MANTELS  
INCLUDING FULL  
SURROUNDS AND  
MANTEL SHELVES.

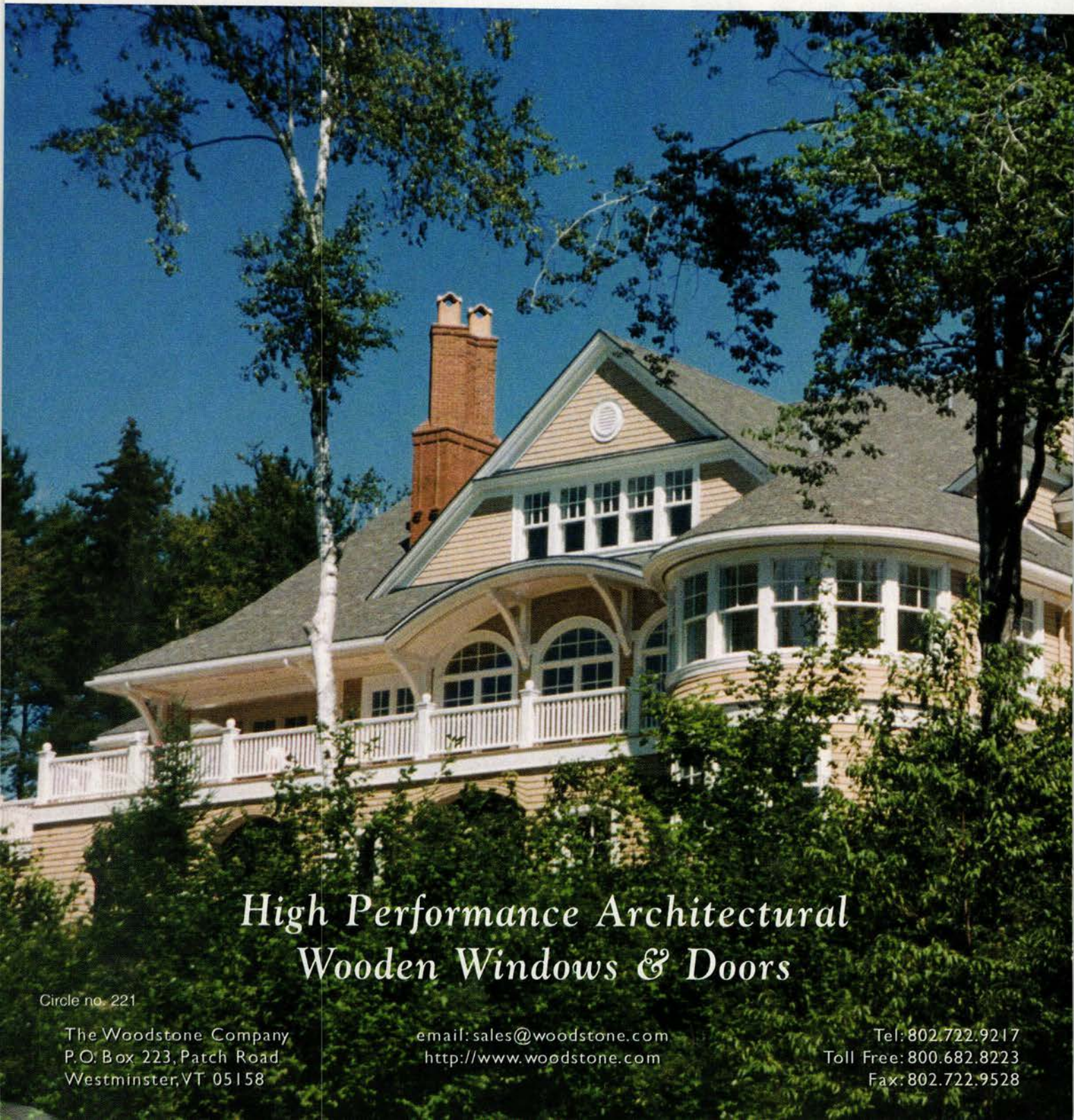
INNOVATORS • EDUCATORS • INDUSTRY LEADERS  
IN-STOCK • PROMPT SHIPMENT  
WORLDWIDE DISTRIBUTION  
Request our New Redbook catalog (\$10) today!  
800.558.0119 • [www.mouldings.com](http://www.mouldings.com)





# WOODSTONE®

Architectural Windows & Doors



*High Performance Architectural  
Wooden Windows & Doors*

Circle no. 221

The Woodstone Company  
P.O. Box 223, Patch Road  
Westminster, VT 05158

email: [sales@woodstone.com](mailto:sales@woodstone.com)  
<http://www.woodstone.com>

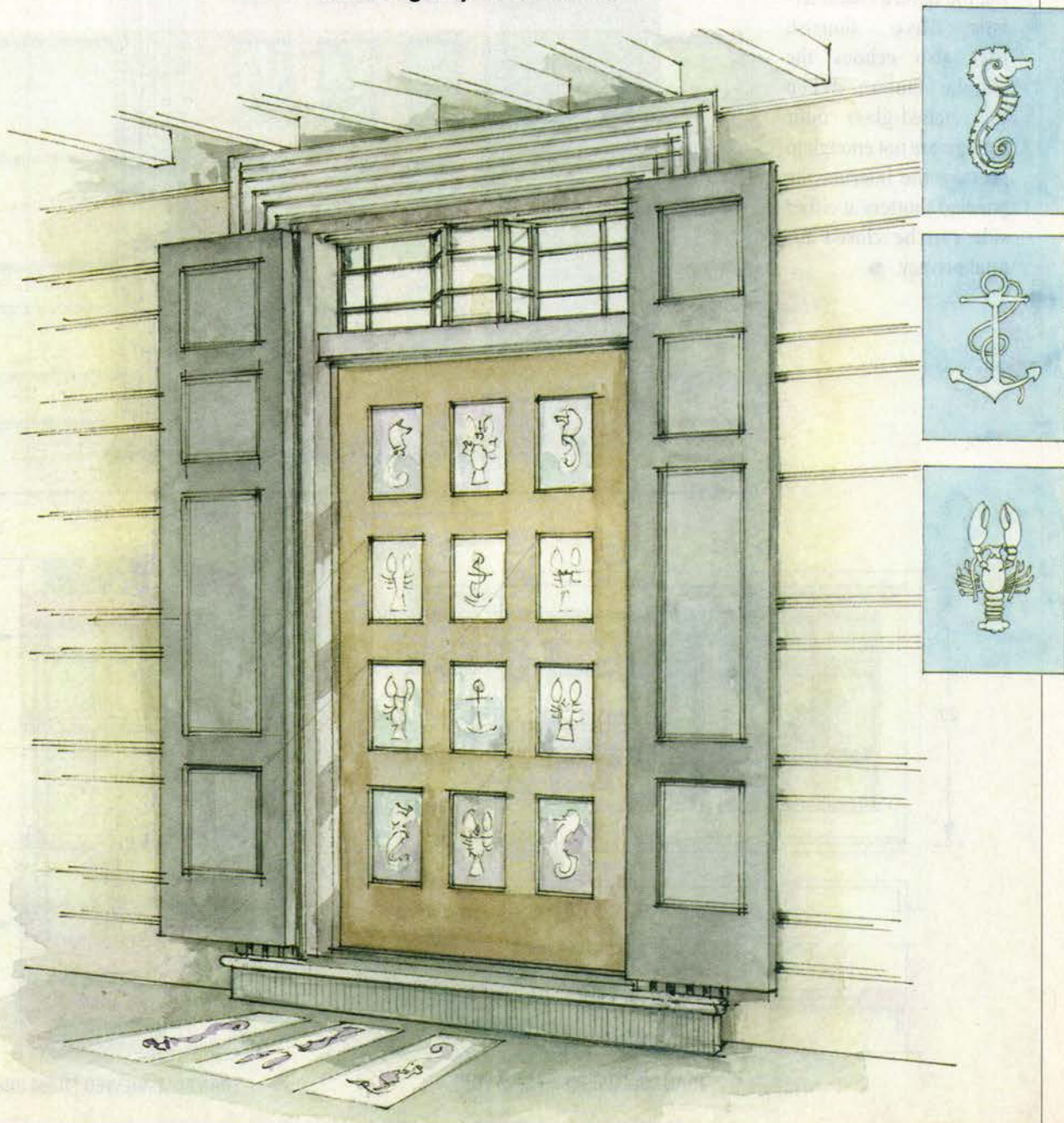
Tel: 802.722.9217  
Toll Free: 800.682.8223  
Fax: 802.722.9528



# Art Deco Doorway

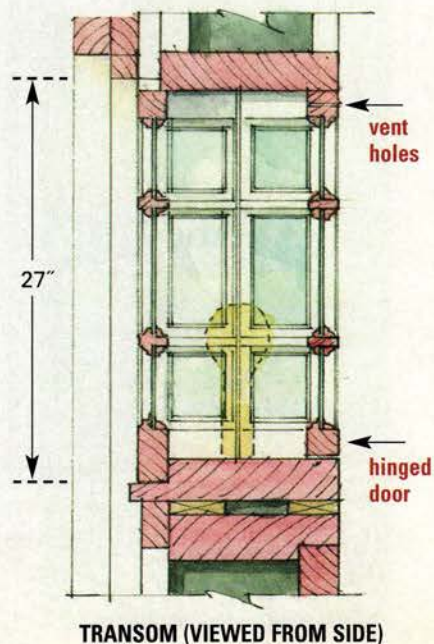
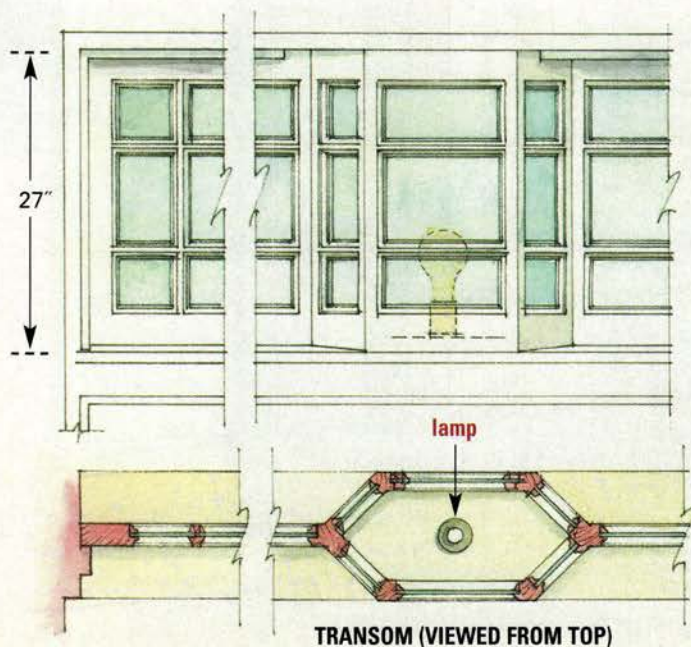
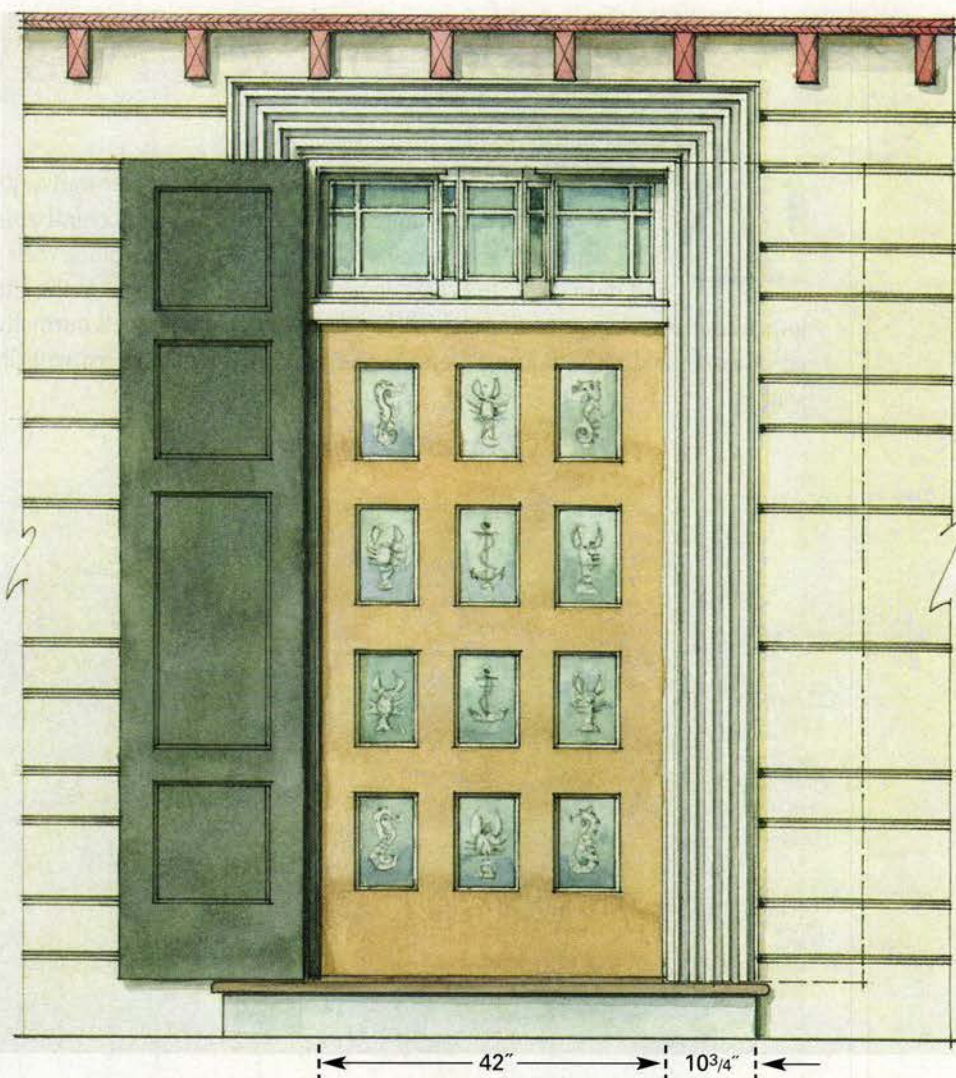
During the Depression, designers seized upon the decorative properties of glass to provide a new approach to common architectural applications—from structural glass facings for storefronts to glass-block walls in factories and residences alike. This doorway design, which dates to the late 1930s, follows a similar tack by inserting etched glass panes in the door panels normally constructed of wood, and reconfiguring the transom into a prismatic lantern with its own light source.

**Drawings by Rob Leanna**





The transom/lantern, like the rest of the doorway, is built of wood using conventional sash-frame construction. On one side the center light is hinged to make a door for servicing the light; holes above the door ventilate the space. Mitered corners accentuate the wide, reeded casing surrounding the door, a characteristic Deco flourish that also echoes the angular lantern. When the etched-glass door designs are not enough to obscure the interior, the paneled shutters at either side can be closed for total privacy. ■





# ATAS YOUR SINGLE SOURCE

*for metal roofing, and accessories since 1963*




**Advanta® Shingle**



**Rainware**




**CastleTop®**



**CrownLine™  
Crown  
Moulding**

**CONTACT US TODAY  
FOR MORE  
INFORMATION!**



**Standing Seam Shingle™**



Circle no. 461

**ATAS International, Inc.**  
**1-800-468-1441    [www.atas.com](http://www.atas.com)**





# THE FIRST WORK GLOVES THAT HELP YOU WORK.

New task specific Flex Grip™ Gloves deliver a whole new level of dexterity and form-fitted support. Flex Grip Gel Tradesman™ gloves act like shock absorbers for hard working hands. Thick Gel/Foam padding helps reduce shock and vibration in high impact job applications.

The Gel Tradesman is designed for tough jobs like: Impact/Pneumatic Tool Use, Demolition, Material Handling, and Electrical/HVAC



applications. And there's a task specific Flex Grip glove designed for every skilled trade and

every job around the house.

To find the Flex Grip Gloves designed to make your specific job easier, see our display at your local Flex Grip dealer.

Call (800) 325-0455 Ext.121 or visit [www.clccustomleathercraft.com](http://www.clccustomleathercraft.com)

 **FLEX GRIP™**  
*Fit for the job.*

Made of  


Available in Canada by



  
Think outside the toolbox.

©2004 Custom LeatherCraft Mfg. Co., Inc. South Gate, CA 90280



## Pressed in Time

**A look at the history and manufacturing of decorative metal ceilings explains their appeal at the turn of the last century—as well as today.**

By NANCY E. BERRY

A popular choice in the late 19th and early 20th centuries for both residential and commercial buildings, pressed tin-coated steel ceilings made an elegant, economical addition to many rooms. Early steel manufacturing companies cited the practicality of this material over wood and plaster, touting it as “perfect protection against fire, water, dust, vermin, and rodents” as well as advertising the metal as not “cracking, peeling, or shrinking.” Up until World War I, when manufacturing was diverted to war efforts, the same process was used to make sheet metal for roofing ornament and skylight casings—even children’s author L. Frank Baum created a character out of tin in his 1900 novel *The Wonderful Wizard of Oz*. Dramatic, deep-paneled steel ceilings could be found in high-society townhouses, while simpler patterns were found in more modest homes. We’ll look at old and new technologies used to re-create this historical ornament.

### Origins

Historian Ken Postlethwaite explains that although there is some controversy over where the first metal ceilings popped up in this country, it is believed that their use began in 1885 with the experimental installation of tin-plate squares used to patch a ceiling in Brooklyn, New York. Rope was used as a moulding to cover the joints, and the corners were hidden by wooden rosettes. By the late 1800s, there were about two dozen factories pounding out tin-coated steel ceilings and sidewalls. “One reason for their popularity was cost,” explains Bill Perk, Jr., president of the contemporary tin ceiling manufacturer M-Boss, Inc. “Decorative plaster ceilings were expensive because a master craftsman would need to be employed to do the work—a homeowner could get a similar effect with pressed-metal ceilings at a fraction of the price.” When metal ceilings were painted white, they looked like expensive, ornate plaster.

They were also sold as the modern choice for ceilings. In the 1910s, Canton Steel Company advertised its steel ceilings as “an effective treatment in the living room of a modern home” as well as “in an up-to-date kitchen.” The material was also used as wainscoting and sidewalls in bathrooms and libraries. With improved machinery through time, companies were able to produce a higher-grade product at a more reasonable price.



MICHAEL JACKSON ARCHIVES

**Decorative metal ceilings were first used in formal parlors and living rooms as an economical alternative to decorative plaster.**

Sheets of steel are still hand-cut with shears at W. F. Norman.



LEE ANN RUSSELL





LEE ANN RUSSELL



LEE ANN RUSSELL

Top: A rope-drop hammer stamps out decorative "tin" ceilings at the W. F. Norman Company. Above: An original 1898 plaster of Paris mold from the company.

## Past Presses

In 1900, hand-operated machinery was used to mass-manufacture metal ceilings. Much like the process of repoussé, in which metal is stamped from behind with hand-held hammers to create a decorative pattern, ceiling panels were individually stamped by mechanical drop-rope hammers using dies. Dies were placed in a press with the "female" half set onto a cast-iron bed and the "male" half attached to a large cast-iron hammer hanging above the press bed. A sheet of steel was then placed over the die on the cast-iron bed and a press operator released the hammer to drop onto the bed, stamping the design into the metal by force when the die sets met. One company that reproduces steel ceilings using these old methods is the W. F. Norman Company, a 106-year-old sheet-metal factory in Nevada, Missouri. Resembling a medieval torture chamber more than a metal manufacturing shop, the company's cavernous 1910 brick building is filled with antique contraptions such as its six original drop-rope hammers—similar to those used to make suits of armor in 17th-century France—plaster-of-Paris molds, 900-pound cast dies, and old shears and brakes. Fan belts whirl as a rhythmic thump, thump, thump stamps out the tin-coated steel panels into 140 original decorative patterns ranging from Rococo, Gothic, Empire, and Colonial.

In 1979, C. Robert Quinto purchased the shop, which had been in business since 1898 and in its current location since 1910. He intended to start a wood-burning-stove company, but once he spied the tin-ceiling presses that had stood silent for 60 years, he dusted off the old relics and put them back into service. Today Robert's children, Neal, Mark, Sue, and Chris, run the business. "The metal used is similar to metal used to make coffee cans," says Neal Quinto. More malleable than steel, zinc is also used when the relief of the design must be deep and sharp.

If a sample of a historic pattern has survived in relatively good condition, W. F. Norman can repair it and use it as a three-dimensional model for casting new dies. Since cast iron will shrink in casting as it cools from a liquid to a solid (approximately 3/16" per foot) a new die set will create a pattern that is slightly smaller than the original.

## Modern Methods

Today many pressed-metal shops are run with automated hydraulic presses. M-Boss, Inc., one such company, stamps metal sheets into decorative patterns with 480,000 pounds of force. Many of the designs M-Boss creates are based on historical patterns that Bill Perk has found. The majority of ceiling panels are made of aluminum because it is rust-free and lightweight—less than a pound per panel. Whether old or new technologies are used, these ceilings are made to last. W. F. Norman's offices still have the original tin ceilings. "Without water damage they can last forever," says Quinto.

The Canton Steel Company of 1910 called its decorative tin-coated steel ceiling as being the modern choice.

MICHAEL JACKSON ARCHIVES



For a list of **SUPPLIERS**, see page 92.





# An Inviting Past, An Enduring Future.

Subscribe to  
**Old-House JOURNAL.**  
Your home  
deserves no less.  
Call us at 800.234.3797  
or visit us online at  
[www.oldhousejournal.com](http://www.oldhousejournal.com).



When you subscribe to *OLD-HOUSE JOURNAL*, you'll discover how to blend the elegance of yesteryear with today's modern amenities. Step-by-step instructions, expert "how-to's," and unique insight will help you to discern the tools, funds, processes, and materials you'll need to recapture your home's personality and promise. An authority on homes of every style and every era, *OLD-HOUSE JOURNAL* provides cost-saving tips, beautiful interior schemes, and resources for authentic and reproduction architecture in every issue.

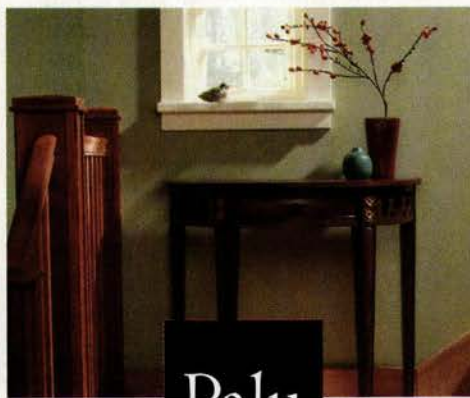
Best of all, *OLD-HOUSE JOURNAL* chronicles the real-life successes of fellow restorers. Their advice for living in an ever-changing renovation environment, and a subscription to *OLD-HOUSE JOURNAL* means you're never alone. Together, we'll work to give your older home a brand-new beginning.



**Old-House**  
JOURNAL

visit us online at [www.oldhousejournal.com](http://www.oldhousejournal.com)





Palu

*The style you've always imagined.*

4818 14TH AVENUE NORTHWEST SEATTLE, WASHINGTON 98107  
 telephone 206.352.2252 fax 206.352.2253 website [WWW.PALULTD.COM](http://WWW.PALULTD.COM)

*Exclusively through interior designers and fine furniture stores, nationwide.*

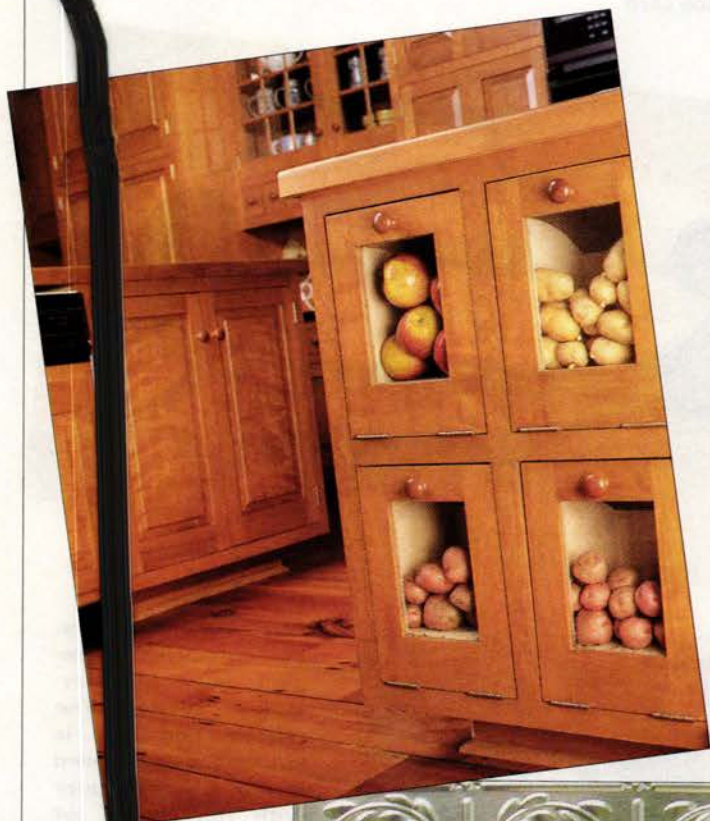
Circle no. 557



# Fine Design

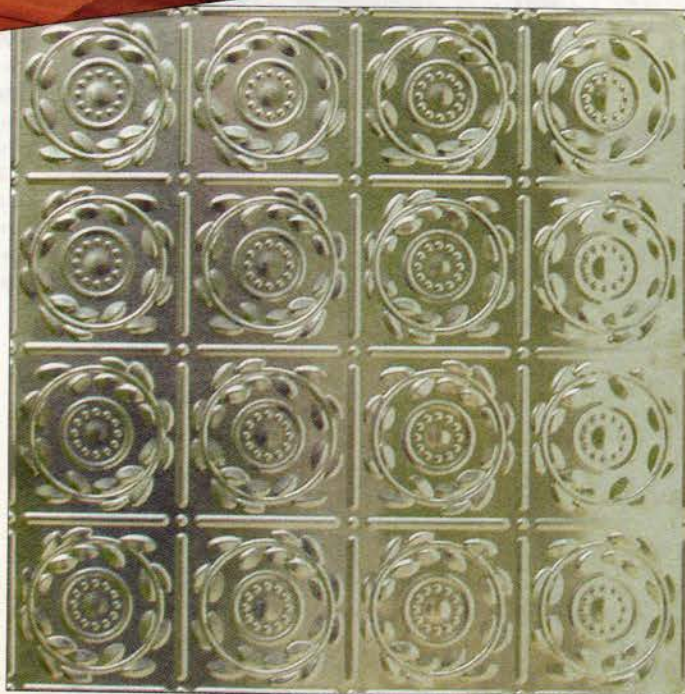
## Creative Cabinetry

Crownpoint Cabinetry custom designs kitchens, baths, and other areas to complement your old home in Shaker, Arts & Crafts, Victorian, Early American, and Traditional styles. High-quality craftsmanship and materials are the trademark of the family-operated business. Shaker cabinets and bins are shown here. Visit [www.crownpointcabinetry.com](http://www.crownpointcabinetry.com) or call (800) 999-4994 for more information. Circle 4 on the resource card.



## Three Times as Clean

Wash in style with Danze's new Victorian-styled showerhead. The design features three adjustable spray pods and mounts to the ceiling. Rubber tips make it easy to keep clean. Made of solid brass, it's available in antique copper and oil-rubbed bronze. The suggested retail price is \$246 for either finish. Visit [www.danze-online.com](http://www.danze-online.com) or call (877) 530-3344 to learn more or to find a retailer. Circle 5 on the resource card.



## Something to Look Up To

Dress up your plain ceilings with Victorian or Art Deco metal ceiling panels. Available in a variety of original patterns, panels are finished in steel, white, chrome, brass, or copper. Pattern no. 525 in steel is shown and comes in 2' x 2' and 2' x 4' panels. Prices range from \$11 to \$56 per panel. Call AA-Abbingdon Affiliates at (718) 528-8333 or visit [www.abbington.com](http://www.abbington.com). Circle 6 on the resource card.





## Lighten Up

New Metal Crafts introduces its gracefully designed 1920s wall sconce. Available in satin brass or satin nickel with a six-sided frosted glass shade, it is 13 1/2" tall with a 9" arm. To order, call (800) 621-3907 or e-mail [inquiries@newmetalscrafts.com](mailto:inquiries@newmetalscrafts.com). Sconce no. 3235, shown, retails for \$260. Circle 7 on the resource card.



## Comfort and Class

Agostino Antiques, Ltd. introduces its elegant new Regency-styled settee. The reproduction sofa is authentically detailed in gilt black lacquer with a choice of leather upholstery (\$6,000) or your own fabric (\$5,000). It measures 60" long by 22" deep by 32" tall. Call (212) 421-8820 for more information or to order. Circle 9 on the resource card.

## Old Flames

Make your fires even cozier this winter with a Greek Revival mantel. A reproduction of the fireplace in the 1835 Ravenna house in Natchez, Mississippi, it's supported with fluted Greek columns and has a simple, unadorned frieze. Model 754, Ravenna, is available in a variety of wood species and measures 80" wide by 57" tall. Visit [www.mantelsofyesteryear.com](http://www.mantelsofyesteryear.com) or call (888) 292-2080 for ordering information. Circle 8 on the resource card.







## Authentic. Period.

Arts & Crafts furniture quality  
custom cabinetry. The perfect  
complement for your period home.

**CROWNPOINT**  
CABINETRY

Period styling.  
Handcrafted to the finest quality.

800-999-4994 • [www.crown-point.com](http://www.crown-point.com)



## MADAWASKA DOORS INC.

*"ANY SIZE, ANY DESIGN, ANY WOOD, ANY TIME"*

***Let us build on your imagination...***



P.O. Box 850, Bolton, Ontario, L7E 5T5, Canada

CANADA & U.S.A ORDER DESK

TEL: 1-800-263-2358

FAX: 1-800-263-1584

HEAD OFFICE & OVERSEAS ORDER DESK

TEL: 1-905-859-4622

FAX: 1-905-859-4654

Circle no. 310

[www.madawaska-doors.com](http://www.madawaska-doors.com)

[mdi@madawaska-doors.com](mailto:mdi@madawaska-doors.com)





# ABATRON, INC.

For FREE CATALOG Call 1-800-445-1754

## Restoration and Maintenance Products

Specified by U.S. Government Agencies,  
Architects & Contractors

### Abatron Systems

meet and surpass standards for wood, stone, concrete and metal restoration. They are based on epoxies, urethanes and other polymers, and have an extensive range of properties.

Some of the most popular products:

#### Wood Restoration

**WoodEpox:** structural adhesive paste fills and replaces missing wood. It is applied in any thickness, and can be sawn, nailed, stained and worked like wood.

**LiquidWood:** restores structural strength to rotted wood.

Both products permanently restore structures, windows, columns, statuary, boats, etc., and impart water and insect resistance.

#### Concrete, Stone, Masonry Restoration

**AboCrete** permanently repairs and resurfaces concrete driveways, pool decks, loading docks, warehouses, etc.

**AboWeld 55-1**, a sag-resistant version of AboCrete, excels on stairs, statuary and vertical surfaces.

**AboWeld 8005-6** bonds new concrete to old concrete permanently.

**AboCoat & Abothane Series:** floor, wall, tank and tub coatings. Solvent, water and solventless systems.

**AboJet Series** of structural crack-injection resins. Wide range of properties.

#### Moldmaking & Casting Compounds

**MasterMold 12-3:** non-toxic polyurethane paste for making flexible molds of architectural components, capitals, statuary, reliefs, etc. Great dimensional memory. Reuseable.

**MasterMold 12-8:** liquid version of MasterMold 12-3.

**AboCast 4-4:** liquid moldmaking and casting compound. Machinable.

**WoodCast:** lightweight interior and exterior casting compound.

**AboCast 8:** versatile clear casting compound.

**Structural Adhesives, Sealants & Caulks:** wide selection for most environments.



Rotted loadbearing column base sawed off and replaced



h WoodEpox.



Antique window sash consolidated with LiquidWood and



rebuilt with WoodEpox.



Consolidation and rebuilding of rotten windowsill with



LiquidWood and WoodEpox.



AboCrete is much stronger than concrete and bonds per



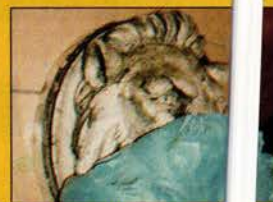
mentally.



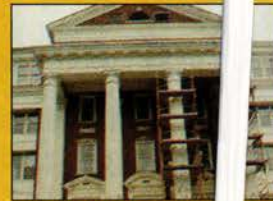
AboWeld 55-1 shapes without forms. Outlasts and performs concrete.



MasterMold makes molds of architectural elements in si



AboJet for structural crack-injection



ABATRON every where...in all kinds of packaging.



5501-95th Ave., Dept. OH, Kenosha, WI 53144 Tel: 262-653-2000 1-800-445-1754 Fax: 262-653-2019

Website: [www.abatron.com](http://www.abatron.com) ISO 9001:2000 Registered

Circle no. 228



## Old-House Stars of the Silver Screen

BY PETER LOEWER

When considering a house purchase, we all know the rules: Check for termites in the basement, click beetles in the framing, and algae on the roof. We also know that what the decision really boils down to is the psyche of the place.

In some 60 years of viewing movies and 13 of reviewing them, I've seen a lot of cinema houses and condos—including the fun pad in *Predator 2* (1990), Mr. Blanding's 1948 dream house (really kind of boring architecturally), and in 1968, Rosemary's apartment at the Dakota (too big with unfortunate neighbors). But a few hold especially warm spots in my critic's heart for featuring an old dwelling so crucial to the plot or ambiance it might have been featured above the stars' names in the credits.

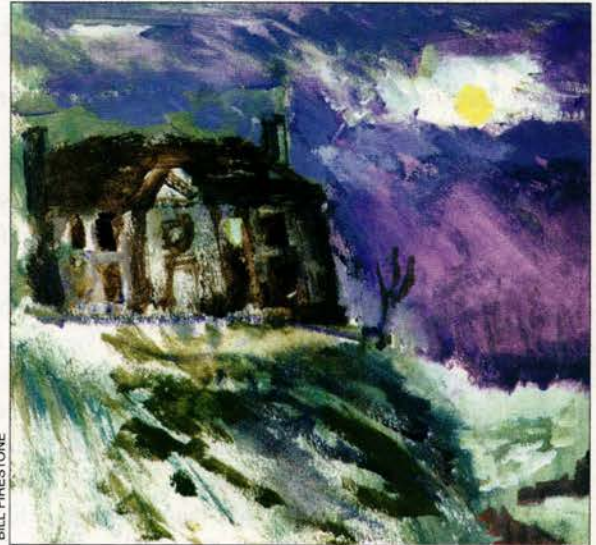
*The Uninvited* (1944) starred Ray Milland, Ruth Hussey, Gail Russell, and for readers whose provenance approaches the Victorian, Cornelia Otis Skinner. It's one of the best ghost stories ever filmed, with spirits residing in a beautiful abandoned mansion on the edge of a cliff in Cornwall, overlooking a usually seething Atlantic. It's a steal at 1,200 pounds, so a brother and sister snap it up from the daughter of the original owner, now living elsewhere with her grandfather. The house has large windows, great chandeliers, a magnificent staircase, and in color would be featured in *House & Garden*. They hear unexplained sounds during the night and see a wispy apparition accompanied by the smell of mimosa. But considering the original cost, well worth it.

*Deception* (1946) featured Bette Davis as concert pianist Christine Radcliffe; Paul

Henreid as Karel Novak, the cellist she loves; and Claude Rains (who throws all restraint to the roof) as the world-famous composer Alex Hollenius. From the opening shots of Christine's marvelous apartment atop a warehouse to Alex's incredible abode on Fifth Avenue, Anton Grot, the production designer, wielded a grand brush. *Metropolitan Home*

would drool as we follow Christine and Karel into the freight elevator, then up the stairs and through the fire door into a sprawling studio apartment with a huge skylight, Chinese dynasty chairs, a wall of windows with the Queens-Midtown Bridge in the distance, a kitchen you would die for (even today), a Picasso hanging over the original Smilow-Thielle chest, and massive brass pulls on the closet doors. When we finally arrive at Alex's townhouse, with its rococo iron-grill door, the Siamese cat named Shatzi and aloof cockatoo, we're almost inured to the chandeliers, the Louis XIV walls, the 10' palms, and the glints of silver everywhere. No wonder it all winds up in murder!

*Sunset Boulevard* (1950) not only had Gloria Swanson vamping her way down a 1920s staircase but also William Holden floating face down in the swimming pool. The house would be a place for anybody to die for and what makes it better is that it's an actual house (not a collection of sets), built in 1924 for William Jenkins and part of a divorce settlement for the second Mrs. J. Paul Getty. The address, 3810 Wilshire



BILL FIRESTONE

Boulevard, is now the site of a 22-storey Getty Oil Building. Strangely enough, although it was the perfect house for Swanson's washed-up-actress character Norma Desmond, there was originally no swimming pool, and once built for Holden's death scene, it sat empty and forlorn because no one installed a method of circulating the water. Oh, well, it was still a great place for a picnic! And it was such a popular spot that in 1955 the house was used again for the final scenes of James Dean's great *Rebel Without a Cause*.

That year also saw the end-all of adaptive reuse jobs, the old mill that Rock Hudson painstakingly remodels in Douglas Sirk's marvelous soap opera *All That Heaven Allows*. At first gardener Rock lives in a greenhouse so he can share life with his fledgling trees. Then he meets Jane Wyman, who tells him that the old mill is much too beautiful to be torn down for an orchard. So Rock hand planes the banister, makes hand-hewn oak shutters for the huge muntined window, and essentially creates from kitchen to living-room floor a house for all time—and most



## Essay

desires. Then at movie's end, when you think you've experienced everything remodeling has to offer, a stag comes to the window to greet Jane's character so life can go on, even for a woman in love with a man 10 years her junior. (If you're into gardening don't forget Rock's advice that a golden raintree will only bloom when growing next to a house where love abounds.)

*The Haunting* (1963) is one of the scariest films I've ever seen and one of the reasons for its success is the incredible house used for the hauntings. Who can overlook a mansion where a visiting parapsychologist says: "Scandal, murder, insanity, suicide—the history of Hill House had everything I wanted. It was an evil house from the beginning—a house that was born bad." So welcome to a place where the ornately moulded doors actually bend from an otherworldly presence, and chills are so bone-rattling that the largest furnace can't warm you up. This

19th-century house, Ettington Park, is real but situated in England rather than the movie's alleged New England setting.

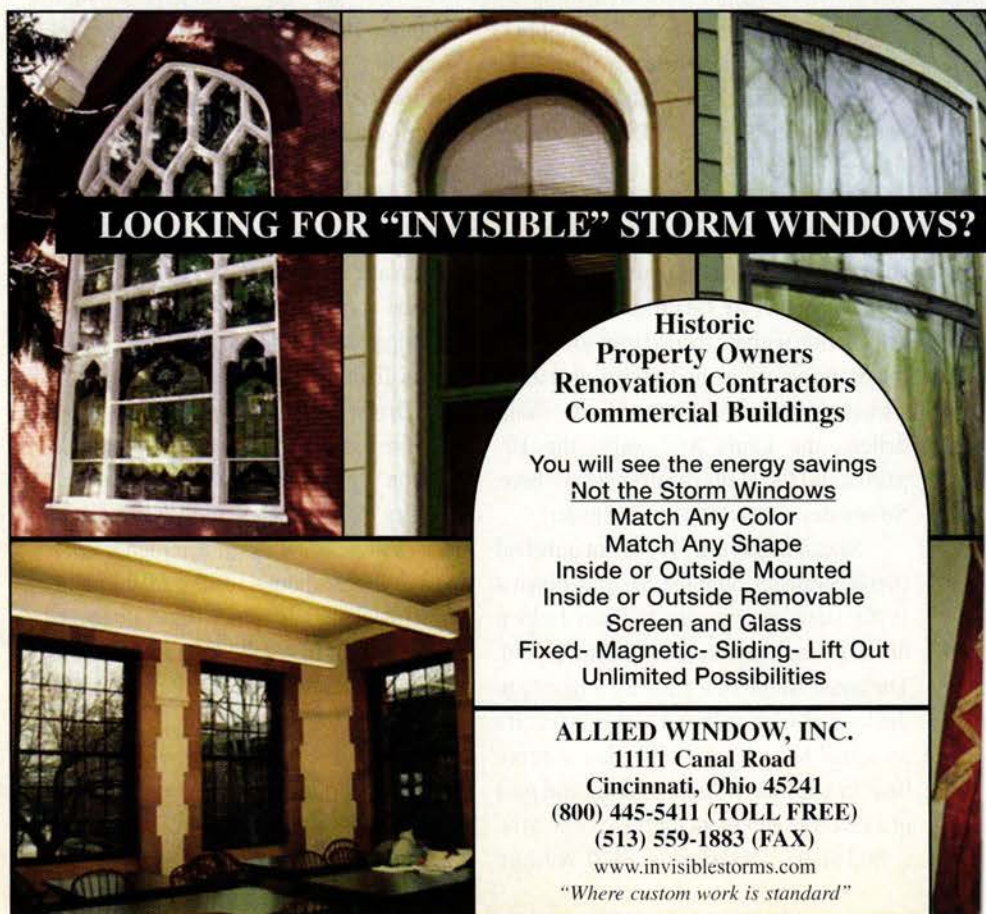
And speaking of haunted houses, let's give an ectoplasmic salute to the new (1999) *House on Haunted Hill*. The first (and far better, from 1958) starred Vincent Price and featured skeletons rising from the wine cellar. But in the second, production designer David Klassen dispatched with the Victorian touches and created an insane-asylum-cum-house in the "monolithic style" of Albert Speer, the infamous (and normally uninspiring) architect of Hitler's Third Reich. "It was very exciting," said Klassen, "to design a psychiatric institute for the criminally insane in this very looming, large, and clean style [as] it really draws the audience into the setting."

Finally, there's *The Sandpiper*, the 1965 fictional joining of Elizabeth Taylor and Richard Burton, directed by Vincente Minnelli, which features "a shack on a deserted beach." Some shack: With a rip-

pling Pacific on view through the large windows and sunsets of an orange so intense that they would make a poppy blush, this beach house on stilts nestles enchantingly against the forests of Big Sur. Featured, among other decor, are a great Firehood stove, a round kitchen table piled with fresh tomatoes, Indian prints, Mexican rugs, and an inviting leather campaign chair. A pottery jug of a Cézanne still-life overflows with dried grasses to make a conservatory weep. Instead of a stag, we have a wounded sandpiper recovering from a broken leg.

Ald-house lover with a VCR or DVD player can reside in these houses for hours of vicarious chills or overwhelming envy—and sometimes that's all we can afford. 🏠

**Peter Carol** lives in Asheville, North Carolina. He is a movie reviewer for NPR stations and has written more than 30 books on gardening and natural history.

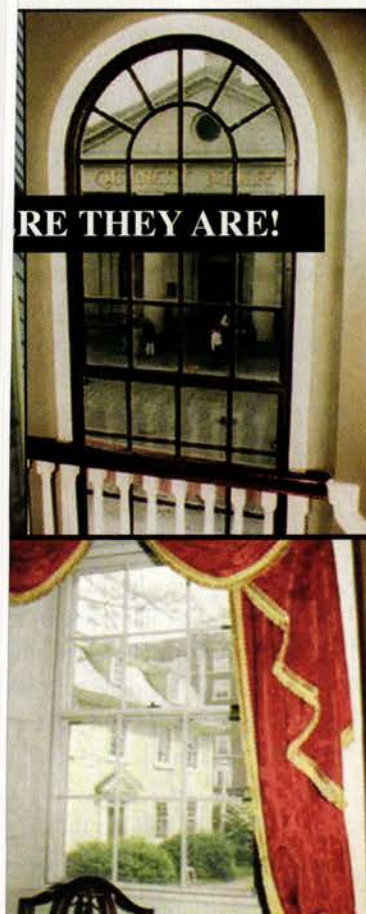


**LOOKING FOR "INVISIBLE" STORM WINDOWS?**

**Historic  
Property Owners  
Renovation Contractors  
Commercial Buildings**

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

**ALLIED WINDOW, INC.**  
11111 Canal Road  
Cincinnati, Ohio 45241  
(800) 445-5411 (TOLL FREE)  
(513) 559-1883 (FAX)  
www.invisiblestorms.com  
"Where custom work is standard"



**ARE THEY ARE!**



100% Biodegradable • Non-Caustic & Non-Hazardous  
Virtually No Odor • Made With 100% American Grown Soybeans

# SOY • Gel™

**Removes  
Multiple  
Layers!**

*Professional Paint & Urethane Remover*

**Lead-based Paint, Varnishes & Urethanes**  
*Trim • Molding • Brick • Furniture • Metal • Wood Floors*

Soy•Gel is a consumer friendly paint, varnish, and urethane remover. The low evaporation rate of Soy•Gel and its gel formulation make it possible to **remove several layers of paint in one application**. During the removal of lead based paint, lead becomes encapsulated in the gel, preventing air born lead particles, allowing for safe and easy disposal. Soy•Gel **contains no methylene chloride, is not an alkaline based stripper and cleans up easily with water**. Unlike traditional paint strippers Soy•Gel lets you **work without the odor**. Indoors or outdoors, you can be guaranteed a safe restoration process with Soy•Gel.



Brick Fireplace and Mantel



Works on Horizontal and Vertical Surfaces



 **FRANMAR**  
*Chemical*

**Call Today or Shop-Online!**

1-800-538-5069 • [www.franmar.com](http://www.franmar.com)

\*Available in Quart, Gallon, 2 1/2 Gallons, and 5 Gallons

Circle no. 444



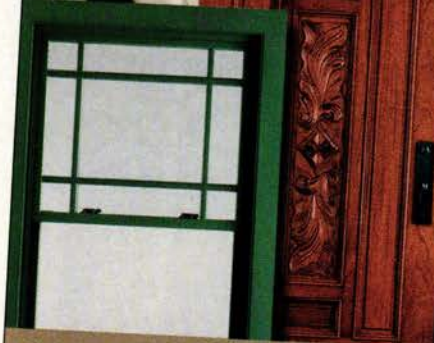
2005 JELD-WEN, Inc. JELD-WEN and Reliability for real life are trademarks or registered trademarks of JELD-WEN, Inc., Oregon, USA.

*Needed windows and  
doors that would  
withstand the climate*

*Researched product  
performance online*

*Found plenty  
of durable  
products at  
JELD-WEN.com*

*Mission  
accomplished*



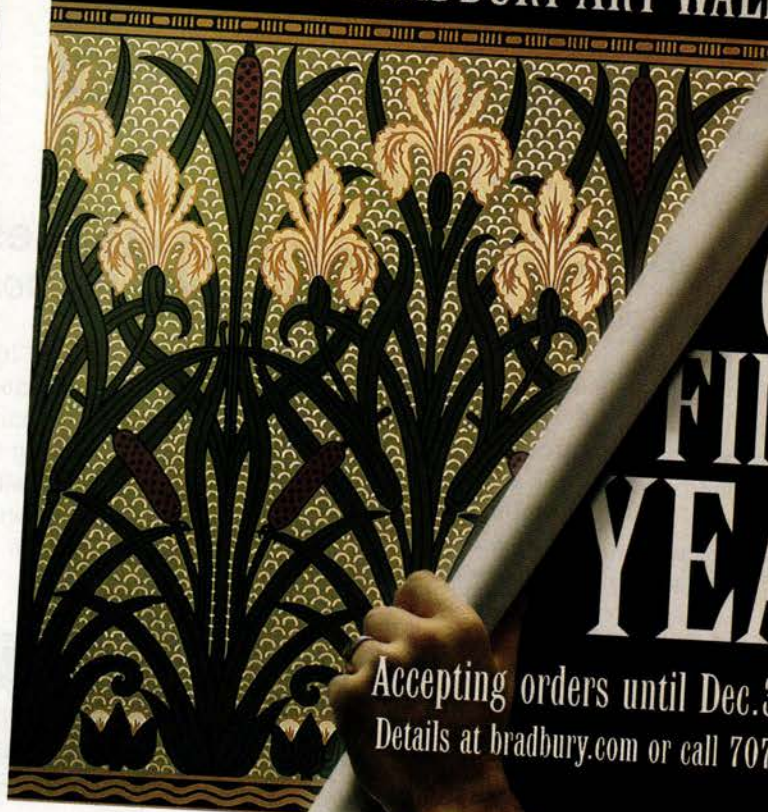
The JELD-WEN Web site is your ultimate resource for learning about reliable windows and doors. It has product information, design advice and a dealer locator (for when you're ready to buy).

**RELIABILITY** for real life™

**JELD-WEN**  
WINDOWS & DOORS

[www.jeld-wen.com](http://www.jeld-wen.com)

# BRADBURY & BRADBURY ART WALLPAPERS



Announces

# OUR FINAL YEAR

Accepting orders until Dec. 31, 2005.  
Details at [bradbury.com](http://bradbury.com) or call 707 746 1900

Circle no. 125

Take your ceilings from boring to  
**BRILLIANT**

over 100 patterns  
11 finishes  
2' X 2' panels  
nail-up or lay-in

Whether your home is truly historic or historically inspired, M-Boss Inc. tin ceiling panels add drama and style to any room. Our pressed metal panels are versatile, timeless and manufactured for easy installation. For more information and a free brochure give us a call, or visit the M-Boss Inc. web site.

[www.mbossinc.com](http://www.mbossinc.com)

Toll Free:

**888-MBOSSINC**  
888-626-7746



backsplashes • door insets • moldings • wainscoting • medallions • fireplace accents

Circle no. 416

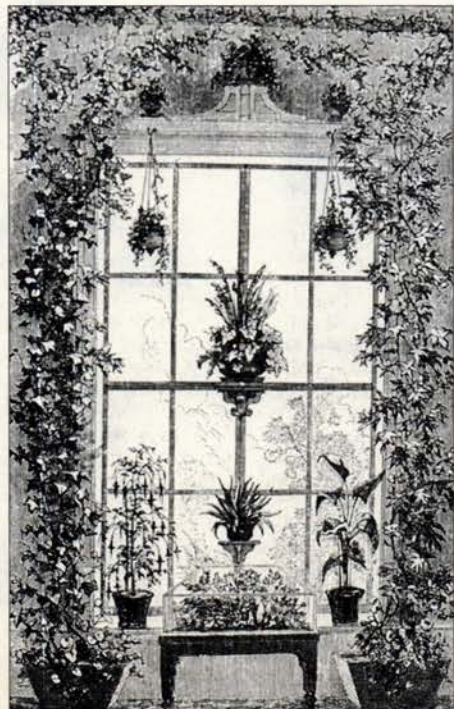


# Bringing the Outdoors In

**The Victorian obsession with plants turned parlors into bowers.**

BY MARILYN CASTO

A common arrangement for a window garden featured a table in the center, hanging baskets, and vines trained to go around and over the window.



ALL IMAGES MARILYN CASTO ARCHIVES

While the stereotypical Victorian parlor includes a potted fern perched on a stand, their fronds were a tiny tip of the virtual jungle that filled some interiors of that period. They clustered in window gardens, decked walls, occupied summer fireplaces, formed screens around sofas, and flourished in glass enclosures.

In the 19th century, nature was believed to hold the key to emotional solace, religious instruction, and natural history education, and for some amateur naturalists, physical exercise in pursuit of unusual species. In the same way that Victorians saw prints of Old Master paintings and religious illustrations as beneficial to children, flowers and foliage were expected to inspire family members and visitors. Their "language of flowers" interpreted various plants as symbols of devotion, love, sorrow, remembrance, or hope. Typical views were expressed by a writer who spoke of the vegetable kingdom as analogous to human behavior with "some industrious and perpetually striving for the good of the whole...the leaves provident for the coming day, the flowers provident for the next generation, all working, not merely for themselves alone." Thus hyacinths, ivy, fuchsia, and numerous other plants meant far more to their owners than colorful decoration.

For the thrifty, plants offered an inexpensive means of filling space. Advice manuals frequently decreed that plants in a window were just as good as expensive curtains and "finer than anything you can buy." Parlor gardens held particular appeal during long winter months when they provided a cheering bit of green growth, although individual plants might be shifted outdoors during the summer. There was no lack of ideas on how to integrate plants into the parlor.

### Window Gardens

Window gardens filled with pots, hanging baskets, and trailing vines created a transition between house and garden. A bay window was the epitome of such parlor greenhouses. Most window gardens adopted a symmetrically balanced arrangement featuring a stand or shelves in the center, hanging baskets dangling above, plants on brackets or sills to the sides, and often vines trained to grow over and around the ensemble. The vines could originate in hanging baskets, but more often grew from pots placed on the floor at each side of the window.

### Plants on Walls

Training vines to crawl around interior elements was a favorite Victorian concept. Walls could be completely covered in ivy,



Victorians saw plants as symbols of moral values and emotions, and brought them into the home year-round for inspiration and solace as well as for inexpensive décor.





Wardian cases could be homemade, but many homeowners preferred to purchase them in one of the many revival styles available, with or without accompanying stand.

which could survive dim spaces, fumes from gaslights, and forgetful would-be horticulturalists who seldom remembered to water plants. Instructions called for placing the roots either in pots of soil or in small vials of water behind picture frames and then encouraging the plants to embrace the frame, outline a cornice, or drape the top edge of a window as a lambrequin (valance). In extreme cases, homeowners used all those techniques. One correspondent to a ladies' magazine claimed to have grown 60 to 80 yards of ivy, covering all four walls and fastened with loops of thread (in a color to match the wallpaper) and pins or tacks.

## Wardian Cases

Any child who ever placed plants in a plastic bottle, sealed the bottle, and hoped for a tiny self-sustaining ecosystem has made a type of Wardian case. Wardian cases—named for their inventor, Nathaniel Ward—were small self-maintaining environments. The idea was that once the plants were sealed inside with a little water, natural processes would recirculate moisture and

keep the plants growing without further human intervention. (This was revived as the terrarium fad in the 1970s.) Scientists greeted the 1830s invention with enthusiasm because it made possible shipment of exotic plants from far-flung corners of the globe. Homeowners saw these cases as a golden opportunity to make small indoor gardens that required little care. During the fern craze of the mid-19th century, many people rushed into the woods, dug up every fern they saw, and installed them in Wardian cases.

Instructions on how to build a basic case abounded, but it was also possible to purchase elaborate cases in styles from Rococo Revival to Gothic Revival. One could either simply place the case on a table, acquire a special stand, or buy an integrated case and stand.

## Containers and Stands

Nineteenth-century advice manuals brimmed over with inspired ideas on how to pot plants. Homeowners could buy planters ranging from relatively plain to nearly any revival style they might desire, but they also pressed coconut shells and gourds into service as containers. Purveyors of

Plant stands abounded in an array of materials and styles, often multi-tiered and some including fish bowls, fountains, bird cages, or, as in the upper right, candelabra.

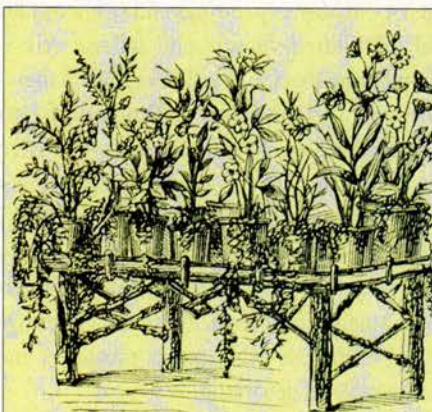


Fig. 53



Fig. 54.

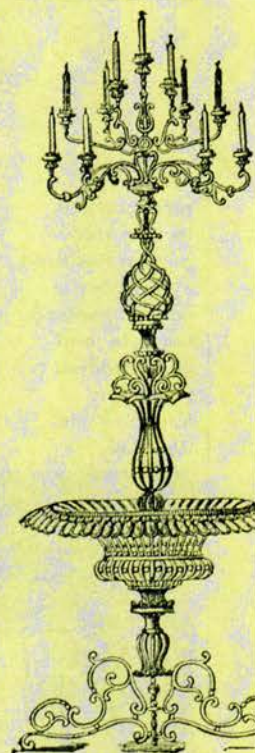
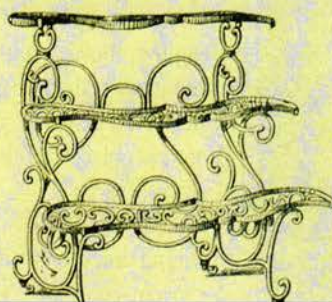
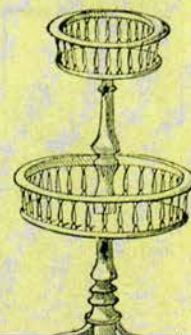


Fig. 55.







We're In  
America's  
Most Historic  
Chimneys.

## NOT ALL CHIMNEY LINERS ARE CREATED EQUAL.

Home restoration experts know the difficulties involved in making old chimneys into safe and structurally sound chimneys, while maintaining their historic integrity. That's why more and more people are calling on GOLDEN FLUE. We're the cast-in-place masonry liner experts with America's most fire retardant chimney lining mixture. Poured and hardened right in the chimney, GOLDEN FLUE even increases the strength of the original structure.

Before you settle for a stainless steel liner, tile liner, or GOLDEN FLUE "look-a-like" call the experts who started it all for a free brochure and the name of an authorized GOLDEN FLUE dealer in your area.



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

Circle no. 159



SHELDON SLATE is a family owned business with four generations of experience. We mine and manufacture our own slate products from our own quarries. The range of our colors will compliment any kitchen or bath. Our slate is non combustible, non-porous and non fading. It has a polished/honed finish and is very low maintenance. Use your imagination, and let us help you design and build a custom sink, counter top or vanity.

[www.sheldonslate.com](http://www.sheldonslate.com)

N.Y. Phone: 518-642-1280/Fax: 518-642-9085  
Maine Phone: 207-997-3615/Fax: 207-997-2966

Slate Floor Tile, Flagging, Structural Slate, Roofing, Counter Tops, Slate Sinks, Monuments and Signs



Circle no. 222

[www.oldhousejournal.com](http://www.oldhousejournal.com)

AS  
SEEN ON  
HGTV



## New power patch for walls and ceilings



**HYDE®**  
**Wet & Set®**  
**Wall & Ceiling**  
**Repair Patch**  
5" x 15" patches  
or 5" x 9' rolls

- Amazingly easy
- Covers holes up to 7"
- Covers cracks of any size
- Use on plaster or drywall
- Dries in minutes for same-day painting



For a better finish, start with HYDE.

866-WET-NSET (938-6738)  
[www.hydetools.com](http://www.hydetools.com)

©2005 Hyde® Tools, Inc. All rights reserved. 10582

Circle no. 606

OLD-HOUSE JOURNAL JANUARY/FEBRUARY 2005 47

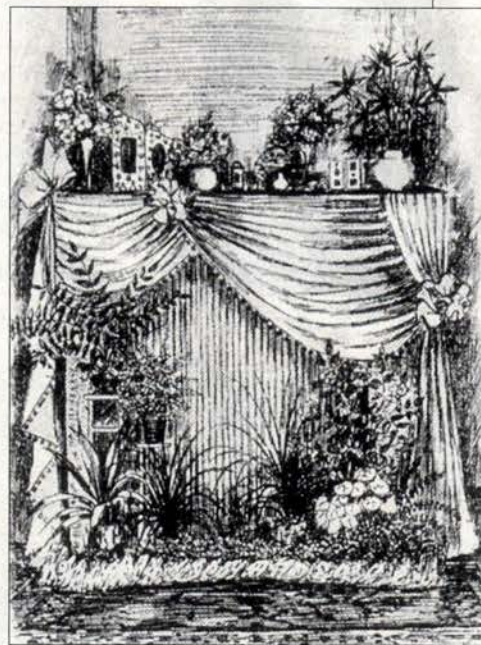


do-it-yourself instructions recommended a vast variety of materials with which to personally decorate the cheaper pots, such as gluing seeds and pine cones in patterns.

Practically any material could be used for plant stands; metal and wicker saw extensive use. Elaborate stands constructed in tiers (and sometimes in triangular configurations for corners) could hold several plants. In the most complex designs, the ensemble included fish bowls, fountains, and bird cages.

## Summer Fireplaces

Just like homeowners today, Victorians puzzled over what to do with a fireplace during the summer. When left alone it was a black hole in an otherwise elaborately decorated room. Minigardens offered an appealing seasonal alternative to a fireboard or fan. These small arrangements ranged from boxes of soil set into the cavity and filled with plants, to collections of pots arranged within the space, to elaborate compositions of tree stumps and branches adorned with plants (and occasionally decorated with stuffed squirrels or preserved butterflies).



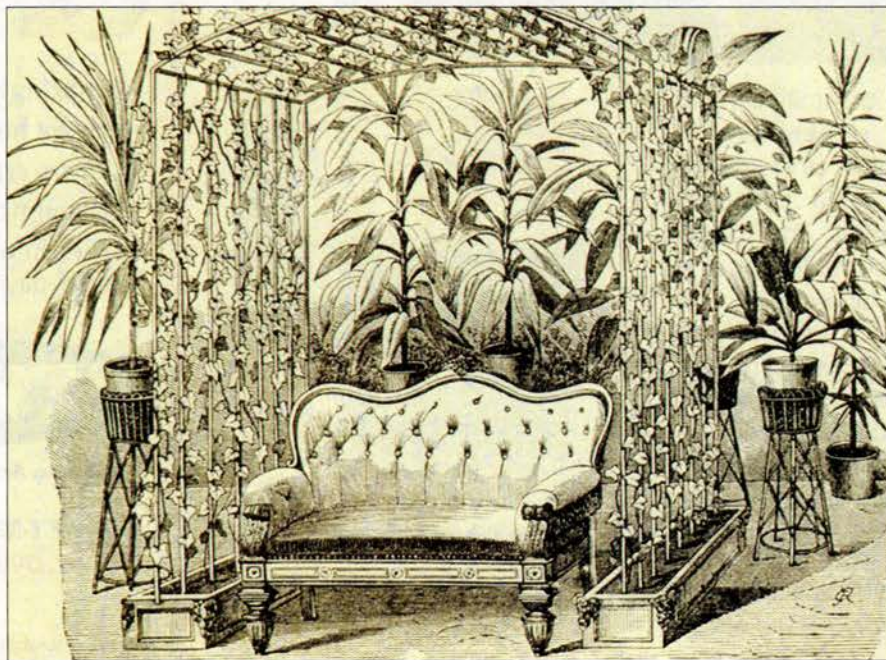
Because the rest of the parlor was so ornate, a Victorian fireplace in winter was a black hole. The answer: Plants, sometimes accompanied by tree stumps or stuffed squirrels.


## Trellises

Most of us associate trellises with exterior gardens, but to the 19th-century plant fanatic they seemed like perfect interior screens. Usually, latticework rose from behind a rectangular box planted with vines trained to grow up and cover it. In more dramatic cases, trellises flanked and then roofed over a sofa. With additional potted plants as part of the ensemble, the viewer saw the seating (and any occupants) as being engulfed in foliage. One glance at some of these compositions and it is easy to understand garden designer Gertrude Jekyll's comment that "I have seen many a drawing room where it appeared to be less a room than a thicket."

*Marilyn Casto is an associate professor of interior design at Virginia Tech.*

The most extreme arrangements incorporated vine-covered trellises surrounding a sofa. Backed by yet more plants, they gave the impression that the furniture was being engulfed by a jungle.



 **MORE FROM  
OLDHOUSE-  
JOURNAL.COM**

For a related story online, see "Playing Garden Sleuth." Just click to "The Magazine" section, and go to the alphabetical list of recent features.





Enduring beauty.

For this generation and those to come, choose the highest quality wide plank floors, finely crafted by the Carlisle family for nearly 40 years.

Call for your free portfolio  
800-595-9663

[www.wideplankflooring.com](http://www.wideplankflooring.com)

**Carlisle**  
Wide Plank Floors

Finely crafted. Trusted for generations.

Eastern White Pine

Circle no. 127

## SCAD e-learning

### Online Distance Education Programs

#### Graduate Certificate in Historic Preservation Master of Arts in Historic Preservation

For a listing of additional online programs, visit the Web site.

The Savannah College of Art and Design has been recognized by the Georgia Trust for Historic Preservation and the Victorian Society in America, among others, for adaptive reuse of historically significant buildings.

#### Savannah College of Art and Design

Savannah, Georgia USA | 800.869.7223 | [www.scad.edu/elearning](http://www.scad.edu/elearning)

Circle no. 503



**BEFORE**



**AFTER**

## Install a basement bathroom without breaking the floor.

(or the bank)

- You decide where to put a toilet or bathroom, it is not dictated by the drainage situation.
- Easy installation, do it yourself.
- Your floors stay intact. No breaking, no mess.
- Can be installed up to 12' below the sewer level and/or 150' away from a soil stack.
- You only need small diameter 3/4" discharge pipe, which can be run virtually anywhere.
- Over three million sold worldwide.
- Clean, reliable, and virtually maintenance free.

**Add convenience**  
**Add luxury**  
**Add value to your home**

**SANIFLO**  
A Group SFA Company

For a FREE brochure please call: **1-800-363-5874**

To see the entire family of Saniflo products visit: **[www.saniflo.com](http://www.saniflo.com)**

Circle no. 500



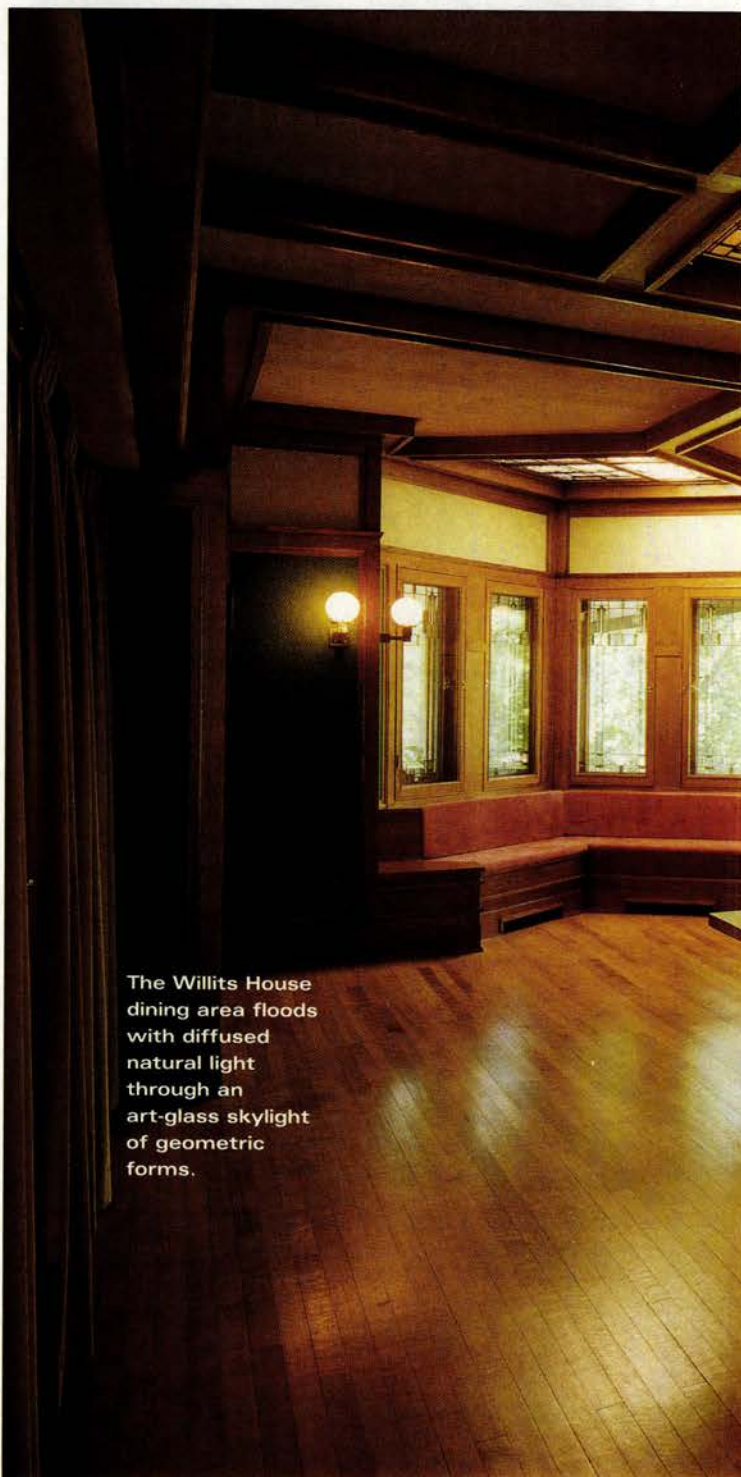
# Architects and their Interiors

Six landmark houses set the course for modern concepts.

## MODERN CENTURY

Where have the ideas that reinvented interiors over the last 100 years come from? What brought houses to the modern concepts of design just after 1900, and developed them into totally new environments by the mid-20th century, thereby changing the look of living spaces—and how we look at them—ever since? The influences are many, but they include three fundamental shifts in thinking. First, that interior spaces do not have to be defined by the building's exterior—that is, limited to the level of small boxes cut out of one large box—but rather that their shape and organization can drive the plan and massing of the house. Second, the notion of rooms as cohesive space, with a natural flow of volumes and finishes from one major area to another—a notion often tucked under the highly elastic rubric “open plan.” Third, that the designer's concept for a house need not be limited to the structure or interior architecture, but can extend down to colors, finishes, and the minutest details of furniture and furnishings to produce a totally integrated environment.

Certainly, Frank Lloyd Wright is the prolific exponent of such thinking, and the innovative houses from the early part of his career—along with those who shared the same philosophies—are landmark examples. However, there were also designers who pioneered the modern trail ahead of Wright, as well as many who followed in his path. In not a few ways, the directions of modern residential design were charted by the genius of Henry Hobson Richardson in the late 19th century. His experiments with the new prominence of the central hall, and the revival of practical, delightful features like the medieval inglenook, gave Americans new models for residential building in houses like the Watts-Sherman House in Newport, Rhode Island. In the following six houses, we'll explore how some wide-ranging architects built on what Richardson had begun to help create a new kind of house for the modern century.



The Willits House dining area floods with diffused natural light through an art-glass skylight of geometric forms.

PHOTOS THESE PAGES THOMAS A. HEINZ



BY GORDON BOCK  
AND NANCY E. BERRY



A succession of open terraces and porches creates outdoor living spaces at Frank Lloyd Wright's Willits House in Highland Park, Illinois.

## Willits House (1902) Frank Lloyd Wright

In his illustrious career—spanning more than 70 years—Frank Lloyd Wright built 769 structures—from synagogues to gas stations and everything in between. Wright is known to have called himself “the greatest architect in the world,” and both Wright and historians agree that the Willits House in Hyde Park, Illinois, is the first great Prairie-style house and a turning point in Wright’s career. Built for Ward Willits, president of the Adams and Westlake Company, a brass and bronze foundry, the house is a total departure from what had come before. Laid out in a cruciform (cross plan), the house’s exterior is a steel reinforced wood-frame clad in stucco. Following his mantra of “form and function are one,” the open, horizontal interior space—stair hall, living room, kitchen, and dining room—flows effortlessly around a massive Roman brick central chimney. Light floods the house through bands of art-glass casement windows. Wright’s love of Japanese culture and architecture is apparent throughout—particularly in the use of vertical spindle screens found in the living space. (In fact, Wright made his first trip to Japan with Willits in 1905.) Wright designed almost all the house’s original furnishings. Although most were sold off in the 1950s after Willits’ death, the current owners worked with restoration architect John Eifler to find Wright pieces to replicate. The dining table and chairs are reproductions.





## Powers House (1910) Purcell, Feick, and Elmslie

In background as well as work, William Grey Purcell and George Grant Elmslie shared impeccable credentials as early modern architects. Both were among the most talented designers in the circle surrounding Frank Lloyd Wright, absorbing many of his ideas about organic architecture, and Elmslie had even richer experi-

observatory carry right through the walls to the living room, where they enclose a semicircular window seat. Across the house these windows are balanced by a "tower" that creates the uncommon identity of the streetside façade. Interior walls share the same undecorated plaster surfaces as the exterior set off by dark trim, with deft use of architect-designed built-in cabinets and inglenook seating that allow the plan to remain open and flowing.



PHOTOS THIS PAGE CHRISTIAN KORAB

ence via Wright's mentor, Louis Sullivan, for whom he worked for 20 years. In realizing new visions of residential design, the hands and inspiration of both men are evident in the Powers House, their first major project as a team.

As sometimes happens, the discipline demanded by a difficult site gave rise to fresh directions. While the clients were generous, and the lot, on the Lake of Isles in downtown Minneapolis, was enticing, it was a mere 50' wide. The innovative solution was to reorient the house, and put all primary living spaces in the back—a realm normally reserved for kitchens and other service spaces. This inversion not only gave the living room a sunlit southern exposure but also a delightful lakeview panorama made possible by the hexagonal bank of windows. The curves of this



Though passersby may see the distinctive tower end of the Powers House as its main façade, the bulk of the house actually extends back along the side to the lake. Top: The living room with its lakescape window seat.



This bedroom shows not only the progressive built-ins that abound in the Tilton House, but also an Oriental-looking screen over an English inglenook seat—a typical hybrid of influences.



## Samuel Tilton House (1880) McKim, Mead and White

If Henry Hobson Richardson was the 19th-century architect who advanced the Victorian house right to the thresholds of modern design, it was his young, artistic protégé, Stanford White, who later expanded on many of Richardson's concepts, creating prototypes of the totally integrated interiors to come in the 20th century. One such bellwether is the summer house that McKim, Mead and White designed for Samuel Tilton that established a new level for the young firm and set the tone of their many Newport commissions to come.

While the exterior—a cloak of shingles wrapping bays and blocks of window—is generally referred to as early Shingle style, the interior with its intense collection of design references can only be described as eclectic. American Colonial details like scallop-shell niches and a Dutch door (the particular passion of Charles Follen McKim) mix with Queen Anne features, such as the recently revived fireplace inglenook. Turned-spindle screens borrowed from Moroccan models meld with Art Nouveau metalwork and panel decorations. Walls defined by rectilinear panels and basket motifs are clearly of Far Eastern origin via the studies of Stanford White. Though striking—even unrelenting—in the imagination and profusion of their details, the interiors still work exquisitely because they are interwoven with meticulous care, while still being open and integrated with the skeleton of the house in the manner of a Japanese villa, or the future experiments of Frank Lloyd Wright.

Panels of bottle glass, as well as glass bits in the pebbledash stucco, hint at the fanciful detailing inside the Tilton House.

PHOTOS THIS PAGE: JONATHAN WALLIN





## Roos House (1909) Bernard Maybeck

Perhaps it's no surprise that one of the most original designers of the 20th century,—the inventive, unclassifiable Bernard Maybeck—took readily to creating houses inside and out down to the smallest details. Before studying architecture at the esteemed Ecole de Beaux-Arts in Paris, which stressed, among other ideas, the integration of interiors and exteriors, the young Maybeck apprenticed in the large New York furniture firm of Pottier & Stymus, where his father worked.

The new communities surrounding San Francisco Bay where Maybeck settled in 1890 gave him an open-minded and aesthetically oriented clientele. Among them was the Leon L. Roos family, and in

1909 Mrs. Roos, a frequent entertainer who loved the stage, hired Maybeck to design a “theatrical” house that would be a wedding present from her father. Maybeck’s visionary combination of Gothic elements in a thoroughly modern handling of space produced rooms that are large yet intimate, evocative yet breathtaking in their novel juxtapositions of materials and details. The electric light clusters, hung at different heights so they “lower” the hall ceiling to human scale, are a prime example of Maybeck’s uncanny mastery of technology and history towards the same goals. Leon Roos, a successful men’s furnishing merchandiser, even commissioned Maybeck to design furniture to go with pieces they had picked up abroad and work with a family crest Roos had created.

The 9,000-square-foot house, one of Maybeck’s largest and effectively a mansion, sits on a hillside lot, but is unimposing and practical nonetheless.



PHOTOS THESE PAGES RICHARD BARNES FROM BERNARD MAYBECK VISIONARY ARCHITECT

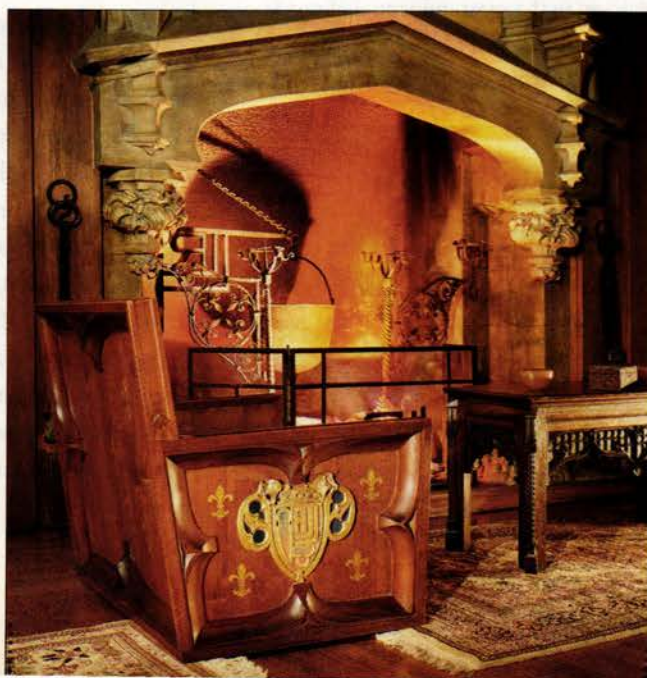


The upstairs living room has a far more intimate feel than the huge living hall, and it echoes with features like pitched and beamed ceilings.





The living hall, a two-storey space built for entertaining, was designed with the staircase landing as a stage where the Roos family could make its entrance.



This couch designed by Maybeck, with the Roos crest in the center, is formed around yet another startling use of the Gothic quatrefoil featured throughout the house.





Light fixtures and art glass by George Elmslie nicely accent Sullivan's expansive, muscular interiors in the Bradley House (below), now a fraternity building.

## Bradley House (1909) Louis Sullivan

Louis Sullivan, the man who challenged future generations of architects to seek their own, innovative styles, holds a rare place in design history as both the "father of the skyscraper" and the "Leiber Meister" to the most influential of residential architects, Frank Lloyd Wright. Sullivan himself, however, designed

uncommonly few houses, and the Bradley House is the only one still standing.

Built in Madison, Wisconsin, a wedding present for the daughter of a close client, the Bradley House exterior looks less "Prairie" than one might expect from the pioneer of the Chicago School of Architecture—almost Victorian verticality, reinforced in a way by Sullivan's hallmark, interlacing ornament. Once inside however, it's clear that the exterior is an expression of the interior spaces that jut out from a central core, intersecting with the outdoors, true to Prairie ideals, through porches and balconies. A matrix of virile oak ceiling beams telegraphs the layout of the room spaces while encouraging flow through the open plan. Wall trim divides the surfaces into similar grids that enhance the volumes of the rooms while highlighting the changes in plane directions.





# COLOR-PERFECT WALLPAPER

SEARS, ROEBUCK AND CO.



contracts, putting stress on the wall surface. This contraction is the reason why wall-prep for paper is different than for paint. Unfinished walls, whether wood, plaster, or drywall, are porous, but if a wall is too

porous the paste may get lost in the wall, leaving few solids to anchor the paper. If a wall is too sealed, it may not have enough texture for the paste to hang onto, and the paper may curl up after drying. The semi-

Sears, Roebuck and Co. shows the ease of hanging its papers—even a child can take on the task!



One problem with plaster walls in the past were "hot spots"—concentrations of lime that could discolor wallpaper with its alkalinity. Blue Ribbon Wheat Paste sizing helped temper the wall.

ILLUSTRATIONS THESE PAGES: WARSHAW COLLECTION, ARCHIVES CENTER, NATIONAL MUSEUM OF AMERICAN HISTORY, SMITHSONIAN INSTITUTION



## BLUE RIBBON WHEAT PASTE

### HOT SPOT WALL SIZE

*No wheat paste that costs less can be so good!*  
*No wheat paste can be better regardless of cost!*

**MINER-HILLARD MILLING CO.**  
WILKES-BARRE, PA.



**"I'll never bother  
with plaster of paris again"**

In the 1910s dry patent mixes, like Rutland Patching Plaster, appeared. Since they dried slowly they became a good choice for finishing new drywall joints.

A drawing in Diderot's and D'Alembert's Encyclopedia by Jean-Baptiste Michel Papillon (1698-1768) details the process of preparing walls for paper hanging.



## More on Sizing

For old-time paperhangers, who were never without their glue pots, size was very close to a universal solution for plaster. Most size was granular, soaked in water, and then heated to form a liquid. Ready-mixed glue size came to retailer's shelves by the 1920s and such versions as Sisk's and Adhesium were heavily advertised. Glue size was great for plaster walls, somewhat less effective on oil-painted walls, and a disaster when used over weakly bound paints like calcimine and whitewash. Similarly, glue size by itself could not cope with the new challenge of drywall, or with the weakly bound latex paints that came into use after World War II.

Inexpensive and easy-clean-up latex paints were effective at covering vast amounts of drywall. But when these walls were papered, failures were common. Often, the top layers of drywall would adhere to the back of the paper. If the wallpaper did not pop off after the wallpaper dried, creating a daunting repair, it simply lay in wait. When it came time for removal, there was hell to pay.

Today's prep-coats are often called "sizes," an echo of the product they replaced. But they do not

size—they seal. (And yet, they do not produce a monolithic film, but one perforated by micro-holes. This allows the high-moisture pastes still in use to evaporate into the wall.)

There are many varieties of prep-coats. Some are for priming vinyl wallcoverings. Some types are pigmented, so that a white, nearly opaque film results. Many of them can be tinted. What sets prep-coats apart from other primers is that they're specifically formulated for wallcovering.

While there are some all-purpose types, these are pigmented and they have a significant drawback for the historic homeowner. The pigmentation buries historic plaster under an opaque film. The translucent types offer just as much adhesion promotion, and yet leave the plaster visible for future generations.

Shredded drywall, a byproduct of stripping problems, became so widespread that a special type of primer, also based on acrylics, was developed to seal it. These products are called drywall repair clears (DRCs) and are similar to prep coats, but they offer more sealing properties and less adhesion promotion.



porous wall—one that is receptive to adhesive—is the best surface for wallpaper. What's needed is a sound "wallpaper sandwich"—wall and wallpaper united by a thin layer of high-moisture adhesive. Porous walls can be sized to reduce porosity, while sealed walls can be coated with an acrylic to promote adhesion.

## Plaster Problems

Because traditional lime-plaster walls dried hard, they made an ideal surface for papering in many ways, but they had their pitfalls. Concentrations of lime (known as hot spots) could burn wallpaper colors with excess alkalinity. Paperhangers could neutralize the lime with vinegar or a solution of zinc sulphate. However, the same color variations could also be caused by suction spots, which could occur anytime the porosity varied. The danger of hot spots faded as lime plaster gave way to gypsum plaster.

Hard as they were, plaster walls were also porous and needed to be tempered with glue size (a liquid that reduces the absorption of an adhesive). Once sized, the wall could easily accept the paste used on the wallpaper. The paste would evaporate into the wall, leaving a stable, easily removable decoration. Although paper could be removed, it often wasn't. This resulted, after several generations, in something that more resembled a layer cake than a sandwich.

**Past Solutions** In the past the best trade practice for prepping walls called for a slow-drying coat of lead paint, but shortcuts abounded. Oil paint often covered this coat. When homeowners tried to paper over these oil-painted walls, the wall was hard and impervious to moisture. It could be prepared for papering by washing with sal (salt) soda and sanding to abrade the surface, providing a key for the wallpaper paste.

Calcimine and whitewashed plaster walls, by far the most prevalent, were even more difficult to prepare. These water-based materials made with simple chalk or lime "pigments" incorporated little binder. They couldn't be papered over without the contraction of the paper lifting them from the wall and ruining the job. A rosin varnish coat often lay underneath. It was so slick that paper wouldn't easily stick to it. These coats, too, were often washed and

sanded, although the most rigorous advice was to remove the varnish with strong chemicals. Glue size was used for such slick walls, since it promoted adhesion, but it wasn't quite enough in many cases. This is why sticky additives like molasses, sugar, and syrup were common. They helped wallpaper cling to varnished or painted surfaces, but may also be responsible for many a weary old-house owner's complaint about stripping wallpaper.

**Today's Fixes** As in the past, the best way for old-house restorers to prep plaster walls is to size them. The first modern wall-prep product came along in the early 1970s. It was an acrylic wall primer called "Wallpaper Prep-Coat" from Swing, Ltd., a Canadian company, and based on a commercial version of acrylic first produced by the Rohm & Haas Company in 1927. The flexible acrylic film was effective in sealing most surfaces and yet promoted adhesion. An important additive was diatomaceous earth, which is a fancy way of saying silica, or, even simpler, grit. (Silica is the inert transparent additive that turns gloss finishes to matte.)

In this modern "size," the grit provided tooth for the wallpaper to hang onto. It was quickly joined by competing products. The original "Wallpaper Prep-Coat" is still in production, but the generic term "prep coat" has since come to mean any acrylic wall-prep product. After walls are stripped, you should apply the acrylic prep coat with a brush, paint pad, or roller. The standard coverage is 600 square feet per gallon, much more than the 400 square feet standard for paint. But prep coats are often overspread because they are so thin. Spread a full coat, paying particular attention to where the trim paint overlaps the wall—the most likely place for wallpaper adhesion problems. If the prep coat beads up on an oily or freshly painted surface, you may need to lightly sand before application.

## Drywall Drawbacks

The first attempts at a "dry" alternative to wet plaster walls, around 1900, were semi-rigid composition materials of felt, fiber, and animal hair. By 1904 early drywall composed of gypsum base surrounded by cardboard was available, but this wall material created a new problem—uneven





In 1872 the *American Agriculturist* advised prepping lime-washed walls with vinegar or a combination of water and sulphuric acid.



#### MORE FROM OLDHOUSEJOURNAL.COM

For a related story online, see "6 Ways to Survive a Wallpaper Project." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

For a list of  
**SUPPLIERS,**  
see page 92.

joints where the drywall panels abutted.

The 1922 Painter and Decorating Contractors of America manual's chapter on "wall-board" advised that "As a rule, cracks between sections...are covered with mouldings put on by the carpenter...if no mouldings are to be used, it is very difficult to fill the cracks with putty so they will not show." But by 1949, the manual had much happier news: "Special joint cement and perforated joint tape have been perfected."

**Past Solutions** This period of experimentation, especially around 1930, explains the odd-looking joints uncovered by old-house owners. The earliest fillers were based on materials from the painter's shop: linseed oil or varnish, chalk, and lead already in use for plaster repairs. Plaster of Paris was widely used for the base repair, but it could powder, shrink, and fall out. "Swedish putty" or spachtel, a more tena-

cious substance that dried harder, became a standard final coat for repairs.

Another problem arose when wallpaper was hung on drywall. The wallpaper would often become laminated to the top layer of the cardboard face, nevermore to be separated from it. Anyone who has been part of a wallpaper stripping job of this type knows how tenaciously the two layers of paper will bond together.

Cheap varnishes were also used to seal drywall, as they had plaster. This explains why it is common to run across shiny, clear surfaces when stripping wallpaper from old drywall and plaster. A new reason for sealing drywall became obvious after the first few attempts were made to strip wallpaper from it.

**Today's Fixes** Premixed joint compound is the present day answer to most patching needs, but because it shrinks, it may need multiple applications. Joint



## More on Patching



Today there's a wide variety of patching materials available. The old-time Swedish putty (spachtel) types are still around. They're now known as "spackling compounds" and are

often sold premixed. They shrink little and dry hard.

Plaster of Paris is still an option, though it has not gotten any easier to handle. The powdering, high-shrinkage, and porosity remain, so this product is mainly for professional use.

Some joint compounds are called "topping compounds" and are intended for the last coat before painting. These are smoother but more brittle than the all-purpose types and are adequate for paperhanging.

Joint compound takes a few hours to dry but there are quicker alternatives. One is a so-called "hot mud," supplied in powder form that can dry rock hard in a matter of minutes. These types of dry mixes are recognized by their "-90," "-45," or "-20" suffixes. They're called "hot" because the chemical reaction responsible for the quick drying makes them warm to the touch. Hot muds need to be sealed well and prep-coats may not be up to the job. Again, to seal use hot mud with DRC or an oil.

Recently, lightweight spackling compounds have arrived for small repairs. It's easy to identify them by picking up the plastic pail. If it's unexpectedly light, you have a lightweight patching product. They use a newer technology (micro-glass beads) and dry quickly, without shrinking. They may need a little water to make them more easily spreadable.

compound has become so prevalent that it is sometimes confused—even by historic-house curators—with plaster. But joint compound, unlike plaster or Spackle, remains soft after drying and can rewet during hanging or stripping of the wallpaper. It's best to seal it with an oil or what is called a drywall repair clear (DRC).

Despite the present-day success of drywall, it requires care before papering. When

## A Few tips:

**Stripping:** Most all wallpaper can be removed with enough soaking. If you come across genuine historic paper, or decorative painting, stop and seek professional help. Both can be damaged by excessive moisture.

**Plaster:** If it has never been painted, it can still be glue-sized. It can also be coated with a translucent prep-coat. Don't coat with an opaque primer; this buries the history of the wall, which may include evidence of alterations such as former doors or windows.

**Patching:** For best results, use plaster for plaster repairs and seal joint compound, spackling compounds, and hot muds.

**Prep-coats:** Paint primers and wallpaper primers are not the same. Read the labels.

**Lining paper:** Lining paper is a worthy upgrade for costly papers. Like underlayments for carpet, or linings for drapes, it makes the wallpaper look better and last longer.

finishing the joints, you may want to use a sponge rather than sandpaper to feather the edges of the joint compound. Sanding raises dust and also tears into the facing paper. Subsequent coatings can "raise the grain," which may result in roughness and a need for additional sanding.

Drywall should be sealed prior to paperhanging. The better quality prep coats approach oil in sealing properties, but the gold standard for sealing drywall remains oil-based paint. Due to VOC (volatile organic compound) regulations that aim to reduce pollutants, many oil-based paints have been completely reformulated. Years ago, an alkyd primer could usually be papered over successfully, but that is no longer a safe bet. To ensure adhesion, it is necessary to apply a prep coat over alkyds. For isolating a suspect surface (for example, dusty, stained walls with chipped or scaling surfaces) there is no substitute for a slow-drying oil-based paint.

## Paint Problems

What if your walls have only a few coats of a reasonably good latex or acrylic paint? Do you really need additional wall prep?

Acrylic paints have been improving by leaps and bounds. Many acrylic paints can withstand the stress of a paperhanging project. Years ago the flat paints were suspect, but now a top-quality flat can be as good as an eggshell or semigloss at holding out moisture and protecting the wall. But there is still a large consumer market for inferior paint at discount prices. The painting public is inclined to skimp on paint specifications, especially

when covering thousands of square feet.

**Today's Fixes** Unless you're sure of the history of the wall and the quality of the paint, the safest course is to apply an acrylic wall-covering primer to all existing paint prior to papering. Even oil-based paints, which are naturally more resistant to moisture, may benefit from prep coats, because of the enhanced adhesion. One can of wallpaper primer (about \$15) is cheap insurance if it keeps the paper on the wall.

**Multiple Paint Coats** Wall prep for the outer layer may be beyond reproach, but what about the weak layer of paint, the one that is four or five layers down? The chain of paint layers is only as strong as its weakest link, and many wallpaper jobs have been ruined by the wallpaper pulling up this hidden problem.

**Today's Fixes** Sometimes a professional may be able to test the surface, or suggest a lower moisture paste that pulls less on the paint film. Sometimes liner paper can serve as a sacrificial layer to test the surface. (If the liner ruptures in a few areas, repairs can be made. But even then, problems may persist.)

If it seems likely that a weak paint film may sabotage the project—based on how similar paint layers in similar rooms have reacted, for example—then paper may not be a viable choice. Or, a new surface may need to be created, for example, by installing a new plaster or drywall surface. 🛠️

**Robert M. Kelly is the principal at WRN Associates in Lee, Massachusetts ([www.paperhangings.com](http://www.paperhangings.com)).**



# Rock Solid

BY DEBORAH HUSO  
PHOTOS BY DOUGLAS MILLER

**Recognizing ageless structure beneath vines and crumbling mortar, Bob and Macon Hilton turned a 1790s estate on Virginia's western frontier into a family retreat.**

Son Robert with parents Macon and Bob Hilton on the porch of the house that now serves as a retreat for family and friends.

Bob Hilton discovered Sitlington through his membership in a fishing camp that belonged to his wife's family. Reputed to be one of the oldest structures in remote Bath County, Virginia, the 18th-century stone house stands on a breezy knoll above a horseshoe bend in the Cowpasture River overlooking 150 acres of rolling hayfields and the forested slopes of the Allegheny Mountains. "I married into the fishing camp next door," says Hilton, rocking on Sitlington's restored front verandah.

"When I first saw Sitlington, it belonged to a blind recluse."

Built in 1798 by Colonel Robert Sitlington, following his service in the American Revolution, the house was overgrown with vines and weeds, its mortar crumbling, its porches bereft of paint. But when the property went up for sale more than two decades ago, Hilton, who worked in

healthcare services in Nashville, Tennessee, decided he wanted it. "I had seen a restored stone house in France," he says, "and I had a vision of what this one could be like."

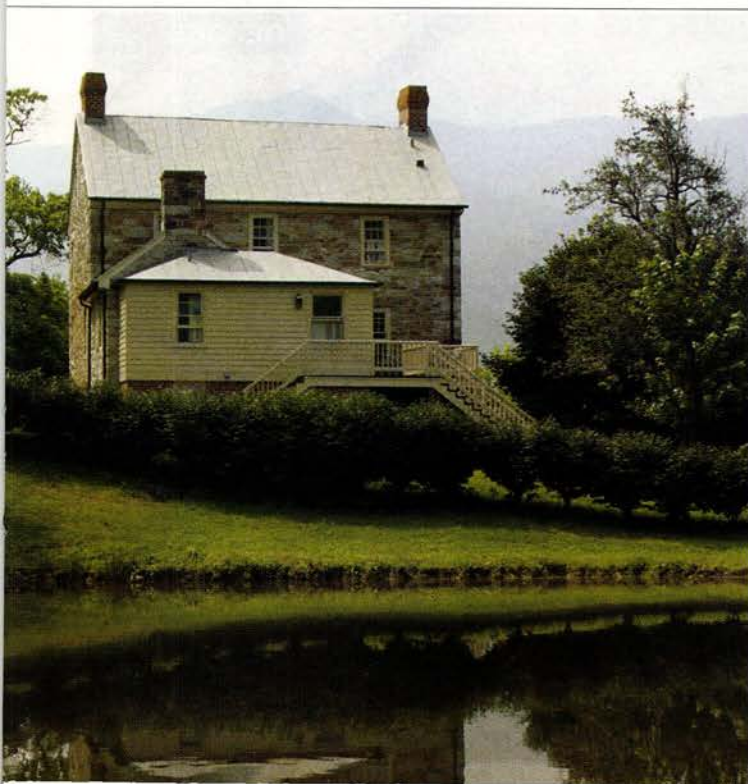
Although the house had no electricity, no heat other than wood stoves, and no plumbing, Hilton and his wife Macon thought they could turn Sitlington into a retreat for family and friends. "We scrambled to buy it—there was another couple interested in it," he says. They'd never restored a house before they embarked on the two-year project, "but we had a good architect, and we trusted him." That was Thomas Craven of Charlottesville, who was immediately taken by Sitlington's hallmark feature—its magnificent stonework. While most of the mortar was gone and vines encrusted the stones, Craven noted how solidly the stonework still held.

"It was built," explains Hilton, "to prove to people in eastern Virginia that they could have culture in the western part of the state." The stone in the home's front section, original to its 1798 construction, was hauled 50 miles from Staunton, the transportation hub of western Virginia at the time. The stonework in back, part of a post-





With its stones remortared, Sitlington has regained its former dignity on what two centuries ago was Virginia's western frontier.



**BEFORE**

Far left: The Hiltons added a breakfast room and deck to the back of the house, which overlooks a fishing pond. Left: When they bought the house it was swathed in vines with most mortar missing and the porches paintless.



Civil War addition, is native to Bath County.

Sitlington's stone walls are about 2' thick at the bottom, tapering gradually to the third floor. The home's three unique chimneys are built even with the exterior walls and, thus, are not visible from outside.

Local contractor Phil Burks supervised the restoration and hired stonemason Jerry Rexrode to restore the mostly missing mortar. "We pulled the old mortar out where it still existed," says Burks, "and repointed all the stonework," which took about a month.

In the meantime, Hilton began chiseling away at the home's 11 fireplaces, nine of them original to the 1790s structure. All had been plastered over, some with wood stoves installed. "Underneath," he says, "most of the fireplaces were in really good condition."

Hilton's chisel slowly revealed the craftsmanship of two centuries ago, including the vast stone fireplace—6' wide and 3' deep, with a massive oak beam for a mantel—that once served the basement kitchen. "No one even knew it was there," says Burks, "and now it's a real focal point." Two chairs pulled up to the fireplace in what is today the Hilton's base-



Bob chisled plaster out of the house's fireplaces, some of which were serving wood stoves.



The ceiling of the basement family room are floorboards of the room above. Bob scrubbed the whitewash off of them and the beams with a Brillo pad.





Left: The house is filled with simple country antiques, including this Boston "dancing table" in the dining room. Below: A huge fireplace in what was once a basement kitchen now serves as the focal point of the family room.



ment family room, were purchased by Bob and Macon, now retired grandparents, after they first married.

The family room ceiling is the unfinished underside of the original upstairs floors. Bob scrubbed the whitewashed beams with a Brillo pad to reveal the original wood. More of the home's original woodwork is visible in the attic, where hand-hewn beams with wooden pegs and roof slats remain exposed beneath a new tin roof.

Along with moulding dating to the 1920s and pocket doors, the interior features kitchen cabinets and bookcases of wood recovered from the estate's old barns. In the study, the Hiltons display a copy of the 1743 land grant from King George II, offering the property on which Sitlington

now stands to William Doherty, who later sold the estate to the Sitlingtons, owners of the property for more than a century.

Today the Hiltons typically occupy Sitlington from Easter through the end of October as an escape from the heat and noise of Nashville. The furniture is simple Victorian-era farmhouse antiques collected over several years in Tennessee, North Carolina, Virginia, and Kentucky. Among the couple's favorite pieces is a round Boston "dancing" table in the dining room, with legs that fold up so it can be moved aside to provide dancing space. "None of the pieces here are very valuable," says Hilton. "We just wanted a comfortable country look."

With two grown and married children and three grandchildren, the Hiltons

frequently host family gatherings in Bath County. "Last Fourth of July the whole family was here," he says. They also entertain friends from both Virginia and Nashville and use this as home base for fishing excursions and hikes into the nearby George Washington National Forest.

"It's tempting to consider moving here permanently," says Hilton, as he stands on the upper front verandah looking east toward the wooded slopes of Virginia's Alleghenies. "This place exudes history. When I'm here I think about the man that built this house and all his descendants who lived here and enjoyed it, just as we do." 🏡

*Deborah Huso writes from Warm Springs, Virginia, about the state's rural history, culture, and environment.*



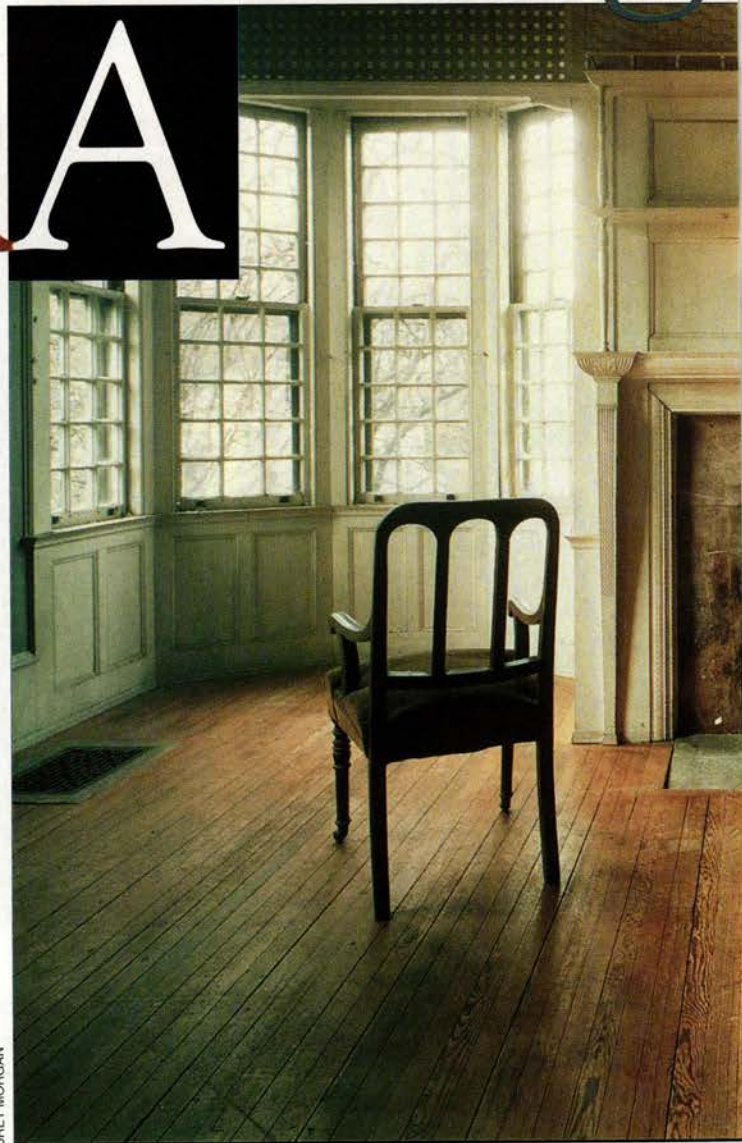
# Wood Flooring

## Q&A

**W**ood floors go hand-in-hand with old houses. They're traditional and functional—as well as having finishes highly valued for their rich historic character and warm beauty. Little wonder then why the phrase “hardwood floors” is such a magnet in the real estate market, especially given that the generation of wall-to-wall carpet houses from the 1960s and '70s were built without any finished flooring at all. Enduring as they are, wood floors bear tremendous amounts of use, abuse, and changes and, after many decades of service, they often need repairs or replacements. Since most folks don't wonder about the specifics of wood-floor construction and care until it's time to act, here's a rundown of the common issues that surface in the quest to keep up old floors or blend in new flooring seamlessly.

**Answers  
to  
common  
plank and  
strip-  
flooring  
questions.**

**BY THE OLD-HOUSE  
JOURNAL TECHNICAL  
STAFF**



BRET MORGAN



ANDY OLENICK

Flat-sawing (far left) produces a circular or random growth-ring pattern on the end of the board, and often the “flame” grain pattern evident on the face of many wide-board floors. Quartersawing (left) produces a vertical growth-ring pattern on the end of the board—that is, rings nearly perpendicular to the finished face.



Modern prefinished flooring is often made with a "microbevel" at the top edges (arrow at right) that down-plays minor differences in height (below) and allows boards to be installed without later sanding. Note the undercuts on the bottoms.



not only integrates hundreds of small boards into a wood "skin" that shares loads among many boards, but it also makes possible blind-nailing where nail heads are recessed below the surface for better appearance and durability.

The woods used for flooring have always depended upon what species were available and affordable locally, as well as what was attractive or fashionable. Though softwoods like pine (of which there are many kinds) have always been popular for wide-board floors, hard pine and fir are regularly used as strip flooring, and hardwoods like ash, elm, and chestnut have also been employed for wide-board floors.

### What is quartersawn flooring?

When it comes to spec'ing new flooring for repairs or replacements, the cut of the wood is as important as the species. Like many other wood building materials, flooring is commonly either flat-sawn, or quartersawn. In flat sawing, the simplest method, all boards are sawn from the log in the same manner, like slicing bacon strips (see previous page). The more sophisticated cut particularly coveted for flooring is quarter-sawing. Though sawmills can choose among several methods of quarter-sawing depending upon their needs, the basic practice is to first saw the log into equal quarters, then to reposition each quarter and flat-saw across the quarter. This method produces boards that are more dimensionally stable with a more uniform appearance.

### What's the history of wood flooring?

The most common kinds of wood flooring in old houses can be divided into two general categories: wide-plank floors (boards typically 8" and wider) often seen in early buildings, rural areas, or secondary spaces like bedrooms and kitchens; and strip floors (narrow boards typically 2" to 4" wide), at first reserved for better rooms but nearly ubiquitous in most houses by the 20th century. Wide-board floors are the oldest and simplest type. In most areas they were orig-

inally constructed of softwoods like pine that were durable but easy to hand-saw, then face-nailed to supporting beams or joists.

True strip floors are a product of the Industrial Revolution, and started to become widely affordable and reliable in quality in the 1880s. Steam-powered machinery, which made the milling of dense hardwoods like oak and maple practical, also enabled edge-matching the sides of each board into a sophisticated system of tongue-and-groove joints. This system

Narrow boards create the refined floors of Mrs. Bell's bedroom in the 1881 Isaac Bell House in Newport, Rhode Island, a fitting complement to the sophisticated gridwork motif behind the rest of the room's woodwork and finishes.





To create a "cheater board" for a tongue-and-groove floor patch, rip the bottom shoulder off the groove. The shoulder (or a duplicate) can be saved for the repair or omitted, depending upon conditions.



To cut back a board, first bore a 3/4" hole in the center of the board right next to the scribed line. Then, working with a saber saw or similar tool, cross-cut the board. Avoid cutting the subfloor.



Next, rip two kerfs down the length of the board to create a relief strip. Avoid cutting the subfloor by setting the blade depth to just shy of flooring thickness. Tape the saw plate to protect nearby finishes.

Then, pry out the relief strip. The new space in the middle will allow you to gently pry and split each remaining side of the board away from its tongue or groove (and some nails) without disturbing the floor.



After squaring up edges with a chisel, "cheat-in" the prepared patch board by nosing in the tongue (usually after rounding off the bottom of the board). Secure it with glue and finish nails on the groove side.

ALL PHOTOS THESE PAGES ANDY OLENICK



## What are the cuts on the bottoms?

Called undercutting or relieving, grooves have been milled into the undersides of some flooring since at least 1900 to both allow the flooring to rest more solidly on a subfloor and/or to minimize the potential for warping. Other nuances of construction that are important to look for when buying replacement flooring are end-matching (tongues and grooves on board ends, particularly on random-length flooring), and the matching dimensions (better quality flooring of the past had more wood above the tongue than below it to allow for finish scraping). Note that modern prefinished flooring is often made with a "micro-bevel" along each side of the top surface that eliminates the need for finish sanding, but may not be compatible with traditional strip flooring.

## Can I install flooring the day it arrives?

Whether you are repairing an existing floor or laying a new one, it is critical to have the flooring materials at the same moisture level as the room before they are installed. This means leaving the materials stacked with spacers in the room they will occupy for as long as possible—two weeks at a minimum. Without this time, there is a real chance the flooring will dry out and shrink after it is installed, resulting in unsightly gaps between boards, or pick up moisture and expand, creating the potential for buckling. Though manufactured flooring is shipped kiln-dried to an industry standard, this does not mean it cannot pick up additional moisture later. Storage in an unheated garage or installation in the same building with fresh plasterwork or poured concrete that is still drying can have a drastic effect.

## How do you patch strip flooring?

While old-house strip floors occasionally suffer isolated damage from deep burns to animal gouges that require a small, surgical repair, the more common scenario is an in-fill patch—that is, adding new flooring to cover the space of a removed wall, say, or a large duct hole cut in the floor. Here the most unobtrusive repair involves not only matching the wood and cut of the old flooring as closely as possible, but also



blending the repair into the existing installation by “fingering in” new boards so they match the spacing of the rest of the floor as closely as possible. To do this, you must cut back selected boards at varying positions, then splice in new boards—all without disturbing the flooring you want to keep.

Start by thoughtfully planning your repair. Measure the offset of the joints in your existing floor, then plot out a similar pattern in the area you need to patch. Do your best to take advantage of the joints already in your favor so that you minimize the work and loss of good materials, while making most effective use of your repair stock (which may be limited if you are recycling flooring). Typically, you want to have boards no shorter than about 24” and a minimum cutback of 9” to 12” to maintain the structural integrity of the tongue-and-groove system.

Next, mark the boards you plan to remove and scribe cut lines at right angles across the boards where you will make a joint. Bore a 3/4” hole in each board on the waste side of the line, positioning it in the center of the board to avoid any flooring nails. Then, starting from the hole, cross-cut the board with a saber saw, working tangent to the circle circumference. To avoid cutting the subfloor underneath, shorten the saber-saw blade by snapping it with pliers so that its maximum travel just reaches the bottom of the finished flooring.

Afterwards, working from the hole, saw two kerfs down the center of the board to cut out a relief strip—wood that once removed allows you to pry out the groove and tongue sides of the board without damaging the adjacent flooring. Make these blind cuts with a circular saw, setting the blade depth to just about the thickness of the flooring.

### How do you get new boards into the tongues and grooves?

With an in-fill repair, you can often slide some of the new flooring into place between the existing tongues and grooves. Where this is not possible, though, you have to “cheat-in” the new board around the system. One method is to cut off the bottom groove shoulder of your patch board so you can nose the tongue into place (usually with a little planing of the bottom corner of the board), then pop the groove over the existing tongue. To secure the board,

you either face-nail the board with finishing nails (which are set and filled) or you can glue the board to the cut-off portion of the shoulder that you have put in place beforehand.

### What about strip floors that are basically sound but squeaky?

Squeaks and springy spots in old floors are, strictly speaking, not normal. Solutions vary with the construction of the floor and the cause—generally, insufficient contact with the subfloor. If you can get below the floor, first have someone walk around on top so you can identify the location and source of problems—often shrunk or poorly supported subfloor boards. Try adding support by nailing a cleat (a 1” or 2” stick) alongside a joist, or driving a wood screw up through the subfloor to secure a loose floorboard. Where you have no access from below, or the problem stems from a loose-fitting tongue and groove, try driving two ribbed finish nails at opposing angles—preferably into a joist—to secure the floorboards.

### After taking the finish off an old floor, can you stain the wood?

Yes, but you should know what you’re getting into first. Many an old-house owner has stained a freshly sanded floor and returned to find that, contrary to their expectations of a mellow grain pattern, the floor has become a mess of blotchy patches. This is the result of uneven stain absorption. What’s the reason? Though most bare wood takes stain in varying degrees depending upon what part of the grain structure is exposed—the very effect desired with stain—a newly sanded old floor presents a different scenario. Here, some areas of wood are exposed much as they would be newly milled wood, while others still retain old finish that has deeply penetrated the surface, effectively sealing the wood pores from stain penetration. Extreme conditions like sunk-and-filled nails or spot repairs exacerbate the difference. What’s the solution? Test the effects of the stain first in a limited, out-of-the-way area, and if you anticipate any problems, prepare the surface first with a stain controller—a finishing product that evens the absorption of the wood. 🏠



**Blotchy floors**—particularly endemic with softwoods and flat-sawn boards—are the result of uneven stain absorption. Areas that still hold finish or wood filler block stain, while wood grain opened up by sanding absorbs it readily. The solution is to first test a small area before staining the whole floor, then use a stain controller if the results indicate the floor’s potential to be blotchy.

#### MORE FROM OLDHOUSEJOURNAL.COM

For related stories online, see “A Clearer View of Floor Finishes” and “Old and Underfoot.” Just click to “The Magazine” section, and go to the alphabetical list of recent features.

For a list of  
**SUPPLIERS,**  
see page 92.



# ART-GLASS

## Hidden jewels of early electric lighting.

BY RICHARD D. MOHR

Its birth was a happy coincidence. At the turn of the 20th century, the time when lighting was beginning to really go electric, America was also producing some of the greatest art glass the world has ever known. The chance intersection of two independently developed technologies—the incandescent electric lamp and hand-blown, iridescent glass by magic names like Tiffany and Steuben—begat the little understood gem of household lighting: the art-glass shade. Exploring how skills used to make art-glass vases were adapted to early electric fixtures helps explain why art-glass shades created artistic lighting in the home of a century ago and can still do so today.

### Origins of the Art-Glass Shade

In 1879 Thomas Edison perfected the first electric light source practical for domestic use (and a system to power it), but the low output of his carbon filament lamps or “bulbs” did not instantly supplant gas lighting. The invention of the incandescent gas mantel in 1885 gave gas companies a boost by producing lots of useful, white light, and it was not until just before World War I that electric lighting became the better economic deal for the average American family.

During the two decades prior to electricity’s final triumph over gas around 1913, Louis Comfort Tiffany experimented with making hand-

An inexpensive art-glass shade like this Steuben makes a perfect hallway light and goes well with this brass sconce by Bradley & Hubbard.



ALL PHOTOS RICHARD D. MOHR AND ROBERT W. SWITZER EXCEPT WHERE NOTED

blown artistic vessels—vases, of course, but simultaneously globes for electric light fixtures, initially for use in his own homes. Tiffany arrived at using blown glass this way not for the sake of cleverly tweaking vases to serve as light shades, but because the idea had ancient precedents. One of the premier benefits of the discovery of blown glass in the first century A.D. was better artificial light. If you suspended a blown-glass bowl and filled it with water topped

Each flower petal on this high-end Quezal shade is an individually applied fillet of green glass. Flowers are then “painted” over with molten gold glass drizzled from a super-heated glass rod.





# Shades



by oil, you could have light from a cork-floated wick. By the 10th century, Islamic glass workers had raised such "float lamps" to an art form, and it was these lamps rather than vases that were the inspiration for the American art-glass shade.

Tiffany went on to make art-glass shades commercially in virtually every type of blown glass used for vases, including Cypriote glass, his prized emulation of ancient Roman glass. In the early 1910s,

Tiffany withdrew from creative control of his own glass company, Tiffany Studios (1893–1928, Corona, Queens, New York), in order to devote more time to Tiffany & Co., his father's famous silver and jewelry business. Despite Tiffany's dream of decorating every home in America with his wares, art-glass shades, like all things Tiffany, were always *objets de luxe*.

A total of six companies made art-glass shades until the Depression wiped

Above left: In Cypriote glass, Tiffany sandwiched oxblood swirls between layers of bubbly, amber-brown glass to create a pitted, crusty simulation of ancient glass. Bottom left: The "zipper" or "broken thread" pattern of this Fostoria shade cleverly turns a reheated thread of glass into an orderly design of dots and dashes. Above: A Tiffany shade with a difficult-to-execute partial casing of green over a white body.



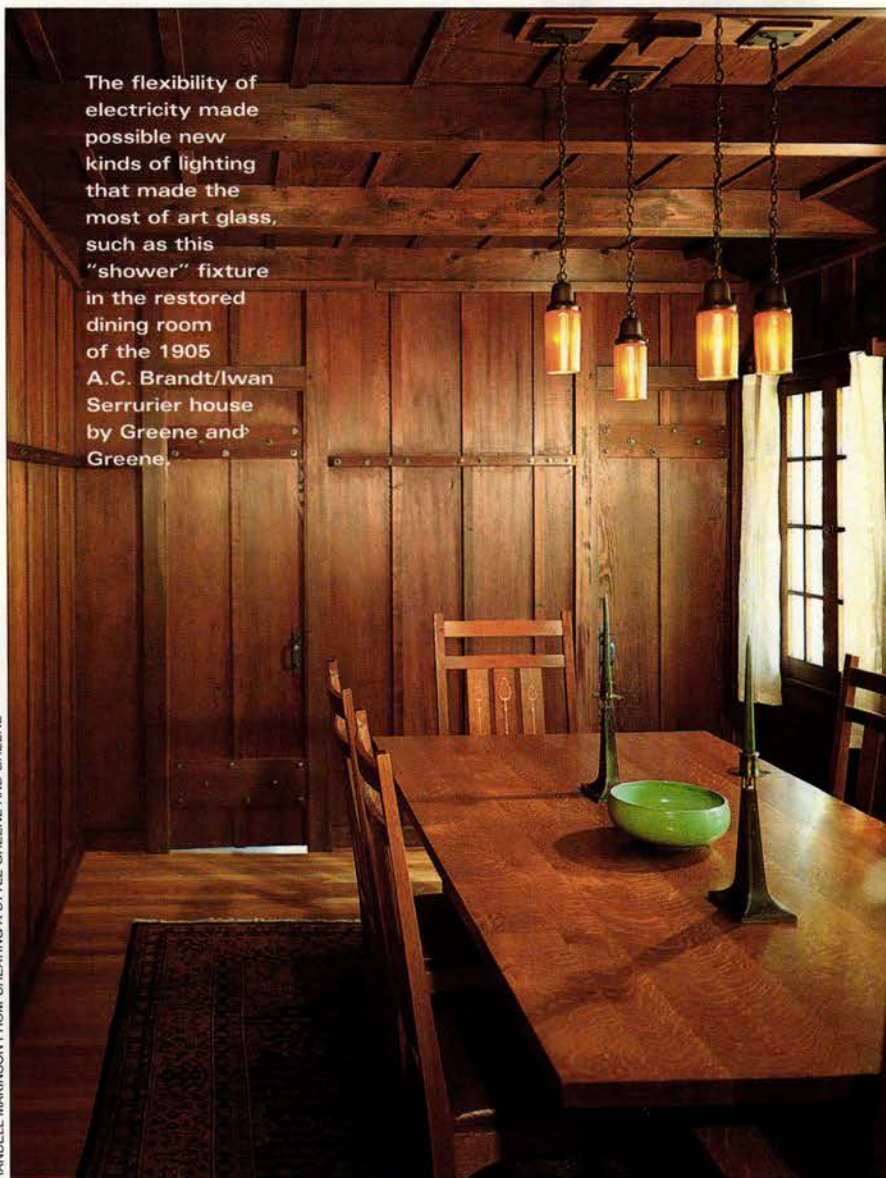
out all art-glass manufacturing in America. Perhaps half the total output of all art glass in America consisted of shades. It's not hard to understand why. A tastefully appointed mansion might make space for two or three iridescent vases, but it could easily accommodate dozens of art-glass shades. In groups of three or more—sometimes many more—art-glass shades would form chandeliers in dining rooms, living rooms, and ballrooms. They could be used with wall sconces in hallways, on staircases, and as supplements to chandelier lighting. Unlike gas lights that were usually fixed to rigid gas pipes, electric lights were flexible, so art-glass shades could also be used in electric floor lamps and desk lamps which, in the case of Tiffany's famous lily lamps, incorporated from three to 18 shades. Taken altogether, these shades could provide a total lighting system, a rare instance where fixtures are integrated in-kind with furnishings.

## Making Art-Glass Shades

Art-glass shades are underappreciated in part because their nature is not well understood. The process starts with a glob of molten glass at the end of a 5' blowpipe that an artisan blows into a bubble the size of a large pear. With the aid of wooden paddles and ladle-shaped tools, he coaxes the bubble into a rough version of the shade's final form, usually a bud or bell

RANDELL MAKINSON FROM CREATING A STYLE GREENE AND GREENE

The flexibility of electricity made possible new kinds of lighting that made the most of art glass, such as this "shower" fixture in the restored dining room of the 1905 A.C. Brandt/Iwan Serrurier house by Greene and Greene.



Right: The burgundy red of the Quezal shade comes from the element selenium. The element gold is the colorant for a red most people would describe as pink. Far right: A Steuben shade in a gold fishnet design.





shape. Next, he flattens the bottom of the bubble a bit to form a disk, at the center of which he attaches a solid metal rod with a button of molten glass at its tip. Then, he knocks the blowpipe away, leaving the solid rod to carry weight of the bubble. The artisan expands the hole left by the blowpipe using giant wooden tweezers to pull the glass outward from inside the vessel. Last, he works the shade into its final shape with more prodding from paddles and tweezers that can also be employed to add decorative notches and ruffles on the open end.

At this point, while formed but still attached to the solid rod, the shade is iridized. Most often this process is described as spraying tin and iron salts onto the shade, as if it were analogous to spray-painting a picket fence, but this is misleading. More like salt glazing a stoneware jug, iridizing the still red-hot glass is a fuming process. Here the artisan drops some hot glass into a crucible full of tin and iron salts, which vaporize. Then he twirls the shade in the vapor, which ionizes with the silica in the glass forming a chemical—not a mechanical—bond with the glass. The result is a permanent, but easily scratched, molecule-thin layer of iron and tin on the glass surface that refracts light in a prismatic rainbow of colors.

Finally, the artisan scores the edge of the flattened area, gives the solid rod a tap, and the shade breaks away into waiting asbestos gloves or tongs. From here the shade moves to an annealing oven where, over a day or so, it is gradually cooled to room temperature. This annealing relieves the stresses introduced into the glass while it is manipulated into a shade—stresses that would otherwise cause the glass to fracture.

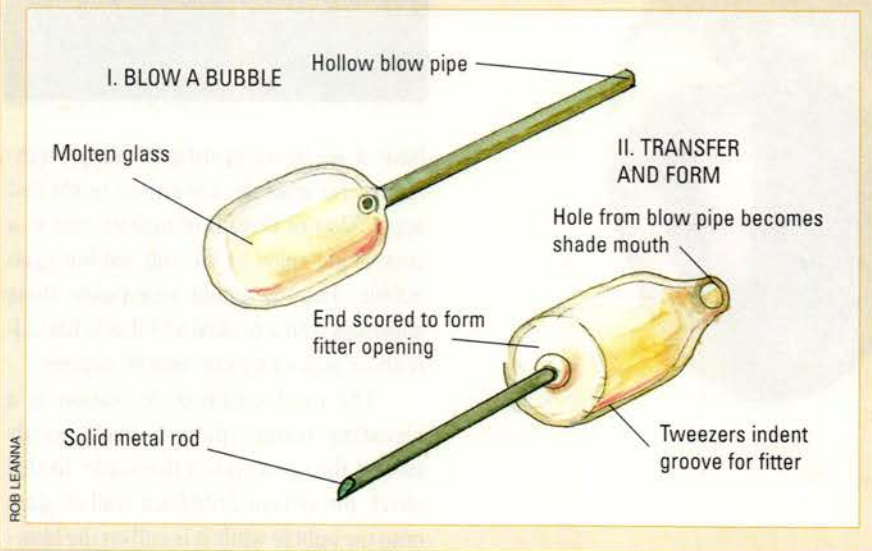
## Designing Decorations

Perhaps half of the art-glass shades ever made have no decoration beyond their iridescence and shape. Typically these are made of amber-colored glass that, when iridized, appears solid gold but with sheens and highlights running from platinum to red, depending on lighting conditions and the amount and proportions of the iridizing salts. However, it was possible to add a wide variety of decorations to a

## INSIDE THE SHADE INDUSTRY

Making art-glass shades required a highly skilled workforce. After the molten glass bubble (Step I) is transferred to a solid rod (Step II), the artisan not only widened the throat area to form the mouth of the shade, he also formed the fitter opening on the opposite end. Using tweezers, he would press a groove around the shade just short of the flattened area. This slot is where three brass screws hold the shade to a metal fitter, which in turn connects the shade to its light fixture. The industry standard for fitter openings is 2 1/4".

As with art tiles, the art-glass shade industry went through many changes. In 1901, dissident workers from Tiffany set up the Quezal Art Glass Company (Brooklyn, New York). In turn, dissident workers at Quezal hived off the Lustre Art Glass Company (Maspeth, New York) in 1920. In 1925, Quezal died but was resurrected as Durand Glass, a division of the Vineland Flint Glass Works (1897–1931, Vineland, New Jersey). From 1910 to '12, Fostoria Glass (1899–1917, Fostoria, Ohio) made iridescent art wares, most of it shades. Finally, Steuben Glass (1903–present, Corning, New York) made art-glass shades from 1904 to '32.



The delicate feather pattern of this Quezal shade is an unusual pea-green over a white body. Gold threads are draped in bold waves around the shade.



Left: An 8" tall Quezal "stalactite" shade, perfect for a small dining room. Tiffany's stalactite shades were inspired by Islamic "float lamps" and among his best. Right: The perfect starter kit, a Lustre Art ribbed shade with wonderful iridescence, but otherwise undecorated.



basic shade by using just a few simple techniques. For example, the artisan might first apply fillets or threads of molten glass in a contrasting color to the still red-hot glass bubble. Then he could manipulate these appliques with a hooked tool that is basically an ice pick with its tip bent 90 degrees.

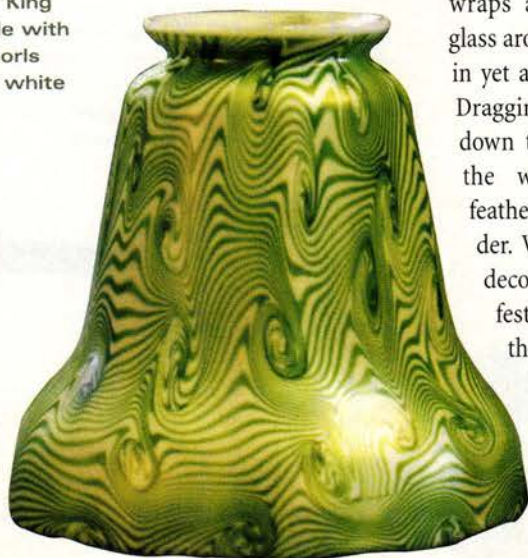
The most common decoration is a repeating feather pattern that spreads toward the open end of the shade. In this effect, the artisan dribbles a trail of glass onto the bubble while it is still on the blowpipe. As he rotates the blowpipe, the threading forms a coil that spirals about halfway down the bubble from the fitter end. At the end of the coil, he wraps a single, thick band of glass around the bubble, typically in yet another contrasting color. Dragging the hooked tool up and down through the coil, around the whole shade, produces feathers with a nice outer border. Variations on the feather decoration include a swag or festoon pattern (where the threads are pulled only toward the fitter), a drape pattern (where the feathers are placed at the open end of the shade), and a fishnet

pattern (where the feather pattern is done twice over the entire shade, alternating the direction of the pulls).

On decorated shades, gold is usually not used as a background color but as a lining for another color, typically white, which is then decorated. Why not just make a white decorated shade? Well, one of the strangest things about art-glass shades is that early consumers were most interested in how they appeared when they were not in use. In contrast to gaslight shades, which always face upward, electric light shades usually point down, as in a drop chandelier, and people did not want to see a lot of plain white inside fancy art glass that came at handsome sums. So all the shade manufacturers except Tiffany, who refused to pander to common taste, accommodated this desire and gave most of their decorated shades perky gold linings. While these gold-lined shades are technical *tours-de-force* (the artisan must blow one glass bubble inside another), when lit the gold tends to bleach out the decoration design.

Surprisingly, what makes an art-glass shade expensive is not chiefly the complexity of its design or the difficulty of its execution, but the color of its outermost layer of glass. Colors in ascending order of cost are white, gold, brown (the darker the

A nicely executed Steuben "King Tut" shade with green whorls against a white body.



## A Word on Wattage

The error those new to art-glass shades are likely to make is to fit them with today's wattage lamps. Put a 100-watt bulb in a plain gold shade and you won't be able to stay in the same room, much less see the patterns on a decorated shade. Rather, try every type of low wattage bulb you can get your hands on. A number of old-house supply companies sell reproductions of Edison's original carbon-filament bulbs, and these are wonderful matches with period lighting. They burn warm, yellow-red through a clear glass envelope—the kind of low-level light source for which many fixtures and shades were designed.



better), green, blue, and red, with blue and red casings commanding heavy premiums. Red shades are rare because red is a hard color to produce. The coloring agent is either the element gold (for a pinkish red) or the nonmetallic element selenium (for a burgundy red) and these tend to “burn out” after a short time in the storage vats of glass-making ovens.

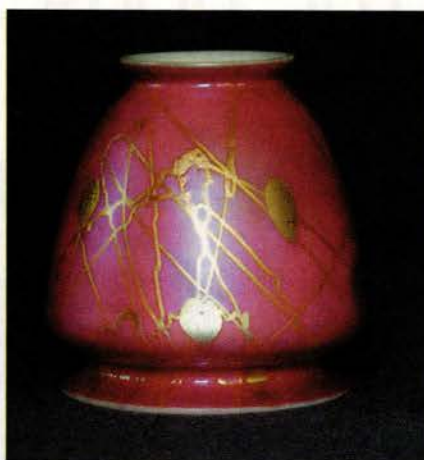
## Living with Art-Glass Shades

Given the quality of their glass—the best there is—art-glass shades are an excellent value for the owner of an old house. Though a green Steuben shade with a gold heart-and-vine decoration might cost \$1,000, the same piece of glass executed as a vase would be at least \$15,000. Even so, there are lots of decorated shades out there in the \$200 to \$400 range well worth having.

The general artistic style of American art-glass shades, especially Tiffany's, comes closest to Art Nouveau, with swirls, sinuous lines, and blurring of boundaries. Many lesser companies, however, produced ruffled shapes and feathered patterns that are more Victorian in feel. Art-glass shades work well with virtually any house architecture except a very strict Federal, neo-Colonial, or Bauhaus-modern style. They are ideal for Victorian and Arts & Crafts houses.

Realistically, a homeowner today cannot do what captains of industry did in 1910 and deck out the whole manor in art-glass shades. Costs aside, art-glass shades simply do not provide enough light to read by comfortably. They work best as accent lights, mood lights, or as supplemental lighting. Art-glass shades make good chandelier lighting for a formal dining room, background lights for television viewing, side lights to a fireplace, or hallway sconces.

You are most likely to run into vintage art-glass shades at large, general-line antiques shows. About a third of art-glass shades are unsigned, but each company had quirks of manufacture that make it possible to identify almost 100 percent of decorated but unsigned shades. (The only book on American art-glass shades is Darrah L. Roberts' *Collecting Art Nouveau Shades*; Wallace-Homestead Book Company, 1972. Long out of print, it turns up at Alibris and



Above: Wonderfully fluid, this dichromatic Tiffany “feather” shade changes color depending upon the light source (transmitted or reflected). Left: American art glass doesn’t get any better than this Steuben gold heart-and-vine pattern over a red casing.

other used-book outlets.) Along with the tremendous growth in historically accurate lighting in general, there are now quite a lot of companies selling reproduction art-glass shades along with fixtures or lamp bases, as well as authentic accessories like reproduction carbon-filament lamps and cloth-wrapped electrical cord.

Try to buy sets of shades and then line up an appropriate fixture. Don't make the mistake of buying a partial set of shades for a fixture that you already have, thinking a match for the missing shade will show up in the next few months. Though we live in an age of eclecticism, mix-and-match shades on the same chandelier generally do not look good. If variety is what you're after, hang diverse shades from different-length chains against a wall or other neutral backdrop.

Art-glass shades are pleasing with either

brass or bronze fixtures. You can still occasionally find a good chandelier, sconce, or lamp base at flea markets. Good hardware stores or lighting shops will sell adapters that enable a high-quality light socket to support an art-glass shade with the standard 2 1/4" fitter rim. One adapter is threaded for a C-mount so that it screws onto a socket like a lampshade. The other type uses a clamping mechanism to hold fitter to socket—a less elegant option, but with wider applications.

Consider a single, plain gold art-glass shade as your starter kit. Though simple, they look good in daylight and terrific when illuminated. They go with virtually any décor, and they are cheap. If you are intrigued, a more complex glass world awaits you, but, in any case, you will already be living like the Havemeyers and the Vanderbilts. 🏠

**Richard D. Mohr** is the author of *Pottery, Politics, Art: George Ohr and the Brothers Kirkpatrick*.

### MORE FROM OLDHOUSEJOURNAL.COM

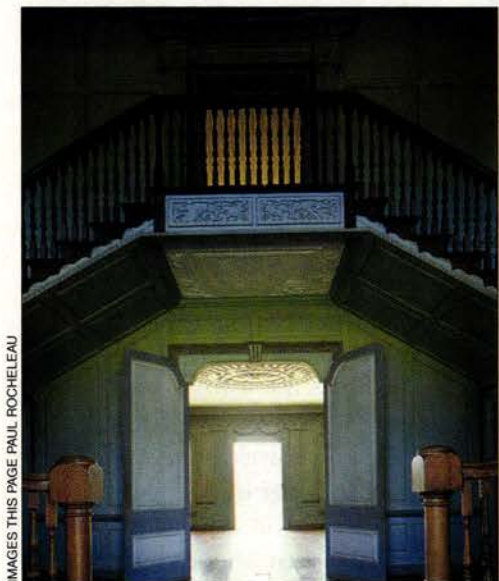
For related stories online, see “Let There Be Light for Everyone” and “We Sing the Eclectic Electric.” Just click to “The Magazine” section, and go to the alphabetical list of recent features.



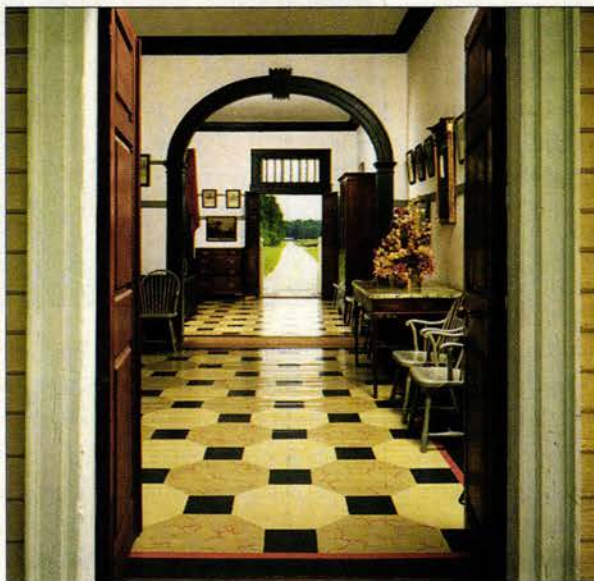
# Halls

and other ways of  
getting into and  
around the house.

By JAMES C. MASSEY AND SHIRLEY MAXWELL



IMAGES THIS PAGE PAUL ROCHELEAU



PAUL ROCHELEAU



At Drayton Hall near Charleston, South Carolina (one of the nation's finest early Georgian mansions), built in 1742, the large stair hall opens on both floors to an even larger central living hall.

Of course there are entire buildings that are halls. Town halls, city halls, firehalls, concert halls, dance halls, guildhalls, halls of fame and valor, large pretentious halls, such as Acorn Hall in Morristown, New Jersey, and Mineral Hall in Kansas City, Missouri—and so on.

The word “hall” is closely related to the German word *halle*, meaning a “roofed structure intended for community activities,” including dancing and general carousing, as in “deck the halls.” But that’s

not what we’re talking about here. The halls we are interested in are halls within buildings—halls as rooms. Even here, the history of the hall is long and varied. The original hall-as-room was the largest space in a medieval castle, a place where strangers were welcomed, entertainments were held, banquets were served forth, and visitors’ bedding was arrayed before a blazing hearth.

Smaller houses had their halls as well, on an appropriately smaller scale. In colonial America the hall-and-parlor English

Above left: Hope Plantation, near Windsor, North Carolina, was finished in 1803 and recently restored as a museum. It has a notable central passage, from front to back, articulated with an elliptical arch.





On the second floor, the stair hall of the Colonial Revival Chipstone mansion in the Fox Point suburb of Milwaukee, Wisconsin, opens to a generous hall divided into two sections by an arched divider. The mansion is now a decorative arts museum.

Below: The Colonial Revival C. E. Hart House in New Brunswick, New Jersey, extensively remodeled by architect Henry Rutgers Marshall in 1889, has stairs opening to a large living hall with columns and a fireplace.

house—with just two main rooms on the first floor—was tiny by baronial standards but a very respectable residence in a new country. It became the dominant 17th- and 18-century housing unit in the English-speaking mid-Atlantic and southern colonies. In these houses, the hall was the general activity area. Here food was cooked and eaten, and family, and visitors of all sorts (and servants, if there were any) gathered daily while the routine business of the home went forward around them. The parlor was a smaller and more



JAMES C. MASSEY ARCHIVE



private area, used for formal occasions and, sometimes, for the master bedroom.

Around the middle of the 18th century, however, the Georgian-style center- or side-passage house became the preeminent house form in America. The hall then became basically an entrance hall, sometimes with higher ceilings than were found in the other rooms of the house, but generally without a fireplace and often narrower than the other rooms. The main staircase was frequently located here. The hall was still the place where guests—and except in the grandest houses, tradesmen and other business visitors—came into the house and waited to pay their respects to the residents. Usually the hall, whether it was grand or simple, opened onto the other major rooms of the first floor—living room, parlor, dining room, office, and so forth. The great Georgian, Federal, and Greek Revival houses often had soaring entrance halls, sometimes partitioned by classically designed columns, with elaborately decorated doorways and perhaps paneled pocket doors leading to the adjoining rooms. In 18th-century America a “saloon” was not a public bar but a large and lavish central passage devoted to entertaining. It frequently had elegant and imposing staircases as well.

By the middle of the 18th century, the hall and the passage had developed com-



JONATHAN WALLEN

**Above right:** Berkeley House, in Newport, Rhode Island, designed by McKim, Mead and White in 1884, is a Shingle-style house with early Colonial Revival stairs opening through an archway to a central living hall. **Right:** The main hall of Frank Furness's famous 1878 Physick House in Cape May, New Jersey, exemplifies the Victorian passion for rich, elaborate finishes, with the stairs rising behind a partial screen.



JAMES C. MASSEY

plex and intermingled identities. Not just a narrow space intended to separate and provide access to the rooms onto which it opened, the center passage (or center hall) ran straight through the middle of the house and pretty much replaced the functions of the old hall.

Many 18th- and early 19th-century houses had both a passage and a hall. The passage, at the front of the house, was the less formal area, where the public at large was likely to be welcomed. The hall (which was much like today's living room) was located toward the rear of the house but still in the center core. It became the main entertaining space, reserved for those the owner wished to please with his hospitality or impress with his worldly goods. In the South, where summer heat and humid-



ity made wearing wigs and furbelows intolerable, the passage offered lightly clad residents a shaded spot that captured whatever breeze might blow. (Or at least it did for the men—ladies might have to retire to a more private seat in the second-floor passage.)

The 19th-century revival styles—Gothic Revival, Queen Anne, and Romanesque—reembraced the concept of the medieval great hall as the centerpiece of the residence. Generously proportioned fireplaces and inglenooks welcomed one and all. Well, almost all. This was the era of the vestibule, the small ante-hall that intervened between public and private spaces. Now that the hall had once more become a useful living area, the vestibule became a sheltered area where tradesmen, messengers, and the uninvited cooled their muddy heels without disturbing the family and guests within the house. Throughout the late 19th and into the early 20th centuries, in big, formal city houses constructed on the English basement plan, there might be a vestibule, followed by a marble-floored, two-level entrance hall, with one or more cloakrooms or waiting rooms off to the sides, and a grand staircase facing the entrance.

There were and are other forms of halls or passages. "Corridor," for instance, is a more specialized term most often used for circulation spaces in large buildings, such as city halls, hotels, and apartment buildings. Any of these buildings, might have an entrance hall (usually called a lobby) as well as corridors leading to separate suites or apartments—and each of the latter could very well have its own entrance hall as well as interior passages. The term "foyer," incidentally, originally referred to the entrance hall or lobby of a theater. Nowadays, "hall" is almost universally used to refer to what in former times would have been called a passage—the constantly shrinking space between bedrooms. In the mid-20th century, the entry hall virtually disappeared as the open plan gained prominence. Actually, the bedroom hall might have disappeared as well, if the federal government had not intervened with a 1930s FHA ruling that required bedrooms to be separated from common

living areas by a hall.

Specialized halls of many types were customary in the larger houses of earlier years—service or back halls, for instance, between the kitchen and a back door frequented by icemen and grocery delivery boys; rear stair halls for servants' and housewives' unobtrusive access to the upper floors from the kitchen; and large second-floor halls connecting the bedrooms to the main stairs, which often doubled as upstairs sitting rooms or were partitioned off to become bedrooms known as hallrooms.

Well into the 20th century, as long as there were big houses with sizable staffs,

there were servants' halls, large rooms where the housekeeping crew could relax and take their meals together away from the heat and bustle of the kitchen.

Today's new houses are generally *sans* servants, but their floorspace is growing larger even as their lot lines shrink. Thus, visitors frequently find themselves standing in the modern equivalent of the traditional monumental entrance hall—an imposing, albeit space-wasting, area that often as not leads to an expansive "great room"—which may itself be seen as the modern equivalent of the lordly "hall" of the Middle Ages.

Now who says history isn't cyclical!



JAMES C. MASSEY ARCHIVE



PAUL ROCHELEAU

The large living hall of the circa 1890 Colonial Revival Gordon Reed house in Cowesett, Rhode Island, by architects Gould and Ingall, opens through an archway to the stair hall. The walls are paneled and the ceiling is finished in decorative plasterwork. The generous entrance hall with a curving staircase is typical of a large Colonial Revival house such as Chipstone, shown left.





# English

BY JAMES C. MASSEY AND SHIRLEY MAXWELL

## Arts & Crafts Houses in America

Thinking about Arts & Crafts houses in the United States prompts some mental meandering down several diverse byways. One of these paths leads to Gustav Stickley's homey Craftsman bungalows and American Foursquares, both generously distributed around the country. Or, there's the western trail. This one ends at the elegantly crafted wooden houses of the Pacific Coast, stunningly represented by Charles and Henry Greene's "ultimate bungalows." Then, too, there's the road to those square-edged gems of the American Midwest, Frank Lloyd Wright's Prairie School houses.

Finally, there is a lane that leads to some less-well-known Arts & Crafts houses. These, found mostly in the eastern states, sprang more directly from the English Arts & Crafts Movement that leapt across the Atlantic in the late 19th century, transfixing American architects, artists, social critics, and homebuyers alike.

The word "style" is not used here in referring to Arts & Crafts architecture, because there is no single Arts & Crafts style. There's

**How a design reform movement took shape just across the Atlantic.**

Above: Philadelphia's Wilson Eyre was a leader in the English approach to the American Arts & Crafts house. This is his 1893 "Anglecot" in the Chestnut Hill area of Philadelphia, showing the brick-and-shingled side view of its asymmetrical massing.

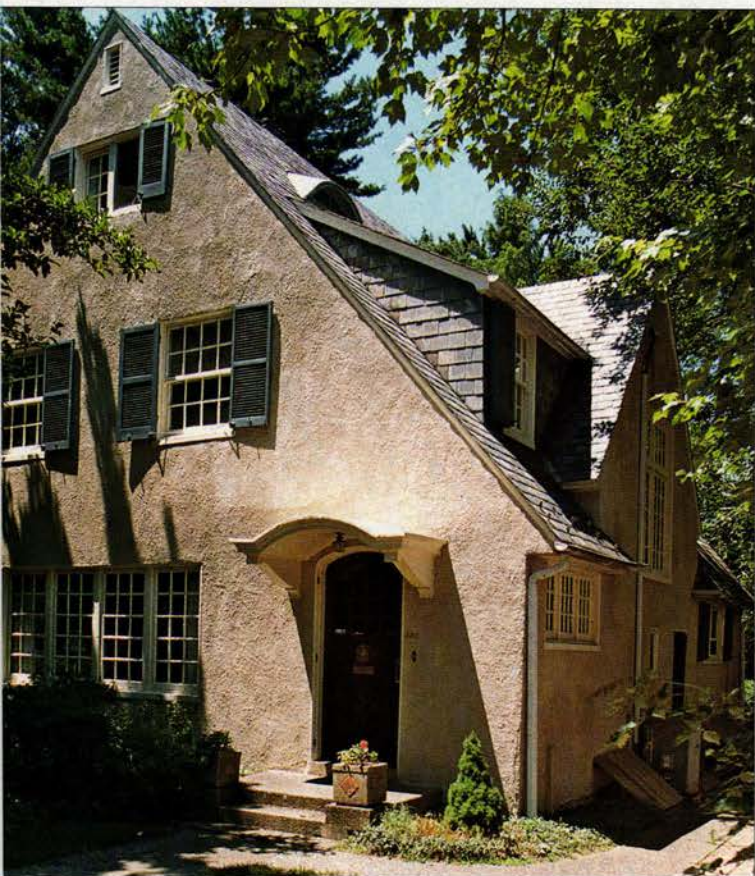




During a wedding trip to England, Charles Greene was impressed by the work of British Arts & Crafts architect C.F.A. Voysey — perhaps the inspiration for the stucco cladding and imitation thatched roof of Greene and Greene's 1911 Mortimer Fleishacker House.



only a general approach to building—and, in fact, to living—that encompasses the ideas of an entire movement. It includes art, architecture, furniture, decorative design, landscape, book design, and more.



PHOTOS THESE PAGES JAMES C. MASSEY

**Above:** Reminiscent of a quaint English cottage with a long roof slope over the doorway, this house in the Guilford neighborhood of Baltimore makes picturesque but creative use of bands of windows on the first floor and an unusual two storeys under the gable.

In the United States and in England, the premise behind the Arts & Crafts Movement—which in this country dates roughly from 1886 through 1920—was that the Machine Age had destroyed a vital bond between man and his work and denied a basic human need for beauty as well. Victorian industrialization produced oceans of ornament, much overblown architecture, and a massive backlash among social critics, artists, and many in the general public.

On both sides of the ocean, promoters of Arts & Crafts ideals insisted that human beings were happier—nobler, even—when surrounded by beauty in their homes and at work. Beauty, in these reformers' eyes, sprang from simplicity and unity of design. Furthermore, every human being—given proper instruction and good examples—was capable of not only appreciating but creating, with his own hands, beautiful objects for the home.

### Sensitive Dwellings for Enlightened Lifestyles

As for houses, the Arts & Crafts ideals were simplicity and comfort. Houses should suit contemporary ways of life, but they should suggest the continuity of history as well. They ought to be made of local building



**Left:** Will Price designed dozens of Arts & Crafts houses in Philadelphia's Main Line suburbs for developers Wendell and Smith, including this 1890 example in St. Davids, with a tall gabled roof to the entry porch.







This handsome large mansion with multiple gables, irregular massing, varied windows, and a mixture of half-timbering and stucco walls is the Rotan House by Wilson Eyre and McIlvaine, in Philadelphia.

materials, in designs inspired by vernacular buildings of their region, and they should not weary the beholder's eye with needless gewgaws.

Those were the points on which Americans and Englishmen agreed. There were still some basic differences about how to arrive at these goals. English Arts & Crafts advocates, for example, saw the machine as intrinsically evil; only hand-crafted objects were worthy. Americans were more optimistic; they thought the machine could be useful in providing inexpensive, well-designed houses and decorative objects for the ordinary family. American architecture could accommodate the machine as well. While the British stuck pretty much to brick and stone as building materials, for example, Americans were taken by the logic of building in concrete, a cheap, malleable,

easy-to-use, fireproof material. Then there was the bungalow, a huge success in America but for the British, a minor phenomenon suitable mostly for informal vacation houses.

Still, American enthusiasts were quick to acknowledge their debt to the British originators of the Arts & Crafts movement. British visitors such as May Morris, daughter of the great English Arts & Crafts leader William Morris, and the British architect C. R. Ashbee fascinated American audiences with their lectures on how to achieve Arts & Crafts ideals for a better society and a more beautiful and satisfying home life.

Houses evoking an English past were found more often (though not exclusively) in the eastern states, and these were frequently designed by academically trained architects. It must be remembered that

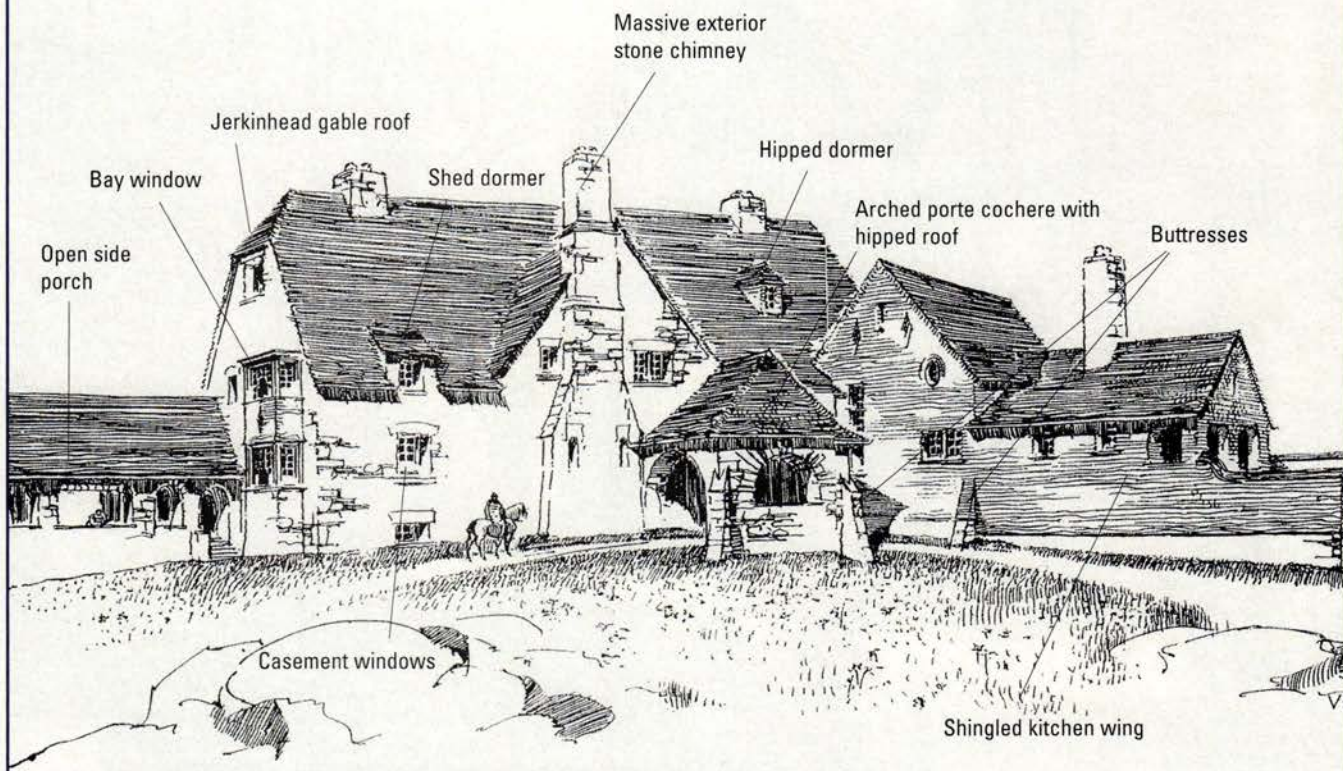
architecture as a profession was just coming into its own during the Arts & Crafts period. What's more, there was an incredible amount of new wealth to be accommodated with impressive residences. The newly wealthy did not, on the whole, show a great interest in the Arts & Crafts notion of simplicity, unity, and regionally inspired architecture. They preferred the European Beaux Arts emphasis on classical forms and Renaissance ornament. There were a few among them, however, who sought out architects such as Will Price of Philadelphia and gave them permission to pursue a uniquely American vision of the Arts & Crafts.

What did an English-influenced Arts & Crafts house look like? There's no easy answer to that question, for the designs came from a variety of historical styles, with features creatively reassembled into a new presentation.



## ENGLISH ARTS & CRAFTS HOUSES

Picturesque features combined in novel ways create houses that look both fresh and familiar.



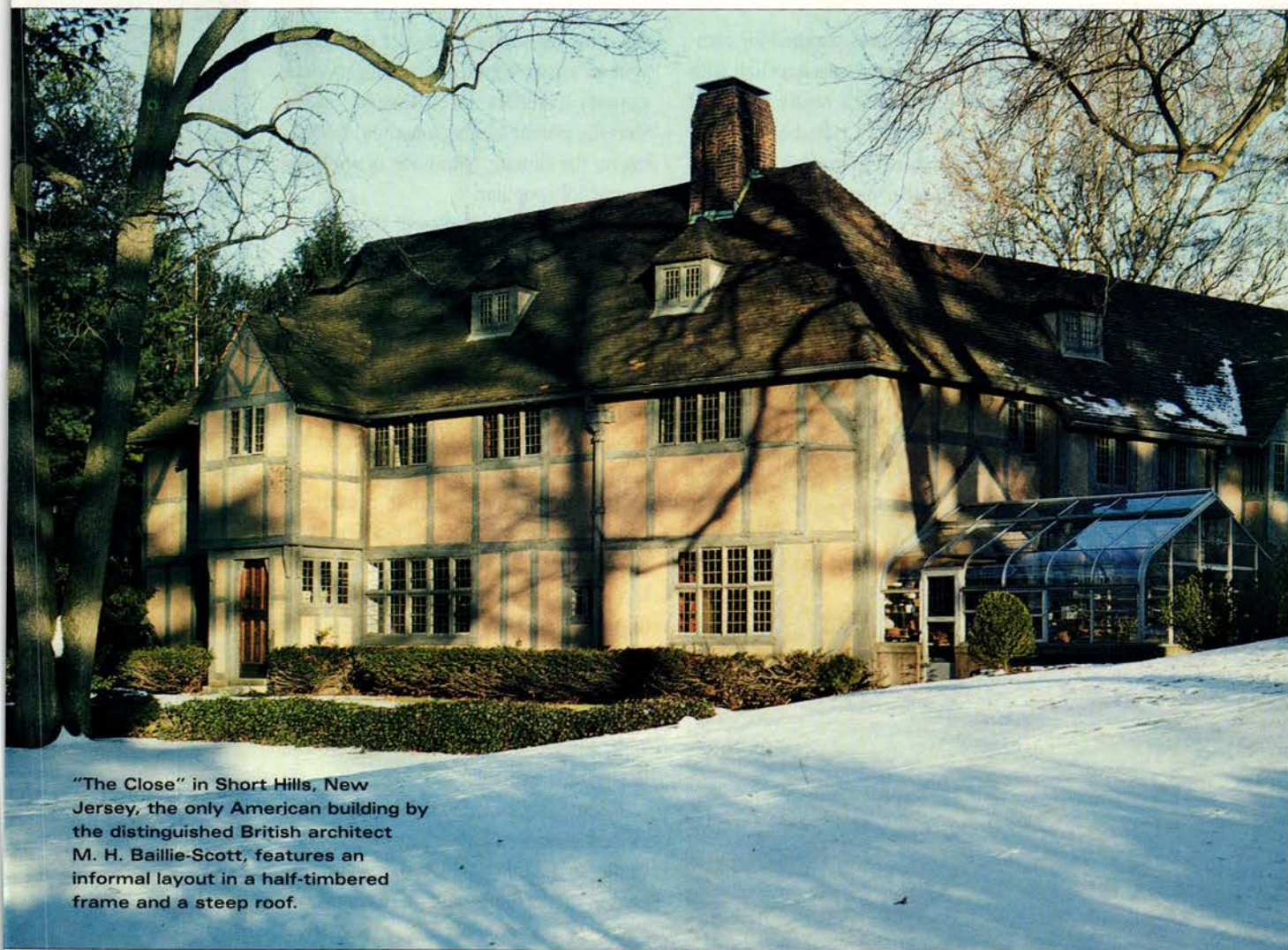
House to be built at Southport, Long Island. Architect Wilson Eyre.

The complex multicase ment bay window with sculptured stucco panels of fleur-de-lis in Providence, Rhode Island, designed in 1885 by Carpenter and Willson, shows how English designs went beyond merely copying English houses.



Quiet simplicity marks the Beistle House in Swarthmore, Pennsylvania, designed by architect W. E. Jackson and built before 1904.





"The Close" in Short Hills, New Jersey, the only American building by the distinguished British architect M. H. Baillie-Scott, features an informal layout in a half-timbered frame and a steep roof.

On the exterior, most of the houses were informal rather than symmetrical, with irregular massing and a random mix of picturesque features of varying sizes and scale, as well as unusual combinations of materials and motifs. Projecting bays and wings added interest to the facades. Walls were often stuccoed and elaborately half-timbered. The houses might sport steep, multigabled rooflines and two-storey gables, as well as many dormers of varying shapes. Slate or tile roofs were punctuated by tall chimneys of corbelled brick or stone, sometimes rising on the front wall of the building. Along with the usual wood, brick, stone, and stucco, that new fireproof building material, poured concrete, made increasingly frequent appearances.

Entrance porches and doorways were emphasized, but there were no vast wraparound verandahs, such as charac-

terized Queen Anne houses. Porte cochères, elegant predecessors of the mundane carport, gave shelter to visitors and family alighting from their carriages at the more pretentious houses. Windows, often in pairs or groups, were of varying sizes, shapes, and sash components. Some were unusually large. Some contained leaded casements, others held stained glass. While sometimes the "vernacular" effect was enhanced by means of small, unevenly spaced windows artfully placed at varying heights, architects were careful to keep in mind the needs of modern living. There were usually enough windows to provide a satisfying amount of natural light wherever it was needed. The intent was generally to suggest early buildings of the colonial period, but the larger ones resembled medieval English manor houses, certainly grander, despite their informal air, than genuine colonial American

buildings would have been.

### Modern, Holistic Design with a Preindustrial Feel

Inside, the houses illustrated the "total design" concept vital to Arts & Crafts thinking. Wood-paneled walls, stone or tile fireplaces, and stained glass were important—but so were the simple but highly decorative hand-woven textiles that hung at the windows, covered the upholstered furniture and pillows, the silverware that formed the table settings and adorned sideboards, and the ceramic and glass vases and bowls that held the artfully arranged but very simple floral displays. Naturally, so was the furniture itself, which was often designed specifically for the house by talented architects or their favorite furniture designers. Plate rails and deep wallpaper friezes enlivened walls of textured plaster.



"Cro Nest," in Rochester, New York, has four-square massing that belies its significance as the home of the noted architect Claude Bragdon. He designed the house in 1902.

These were houses planned for comfort and ease of care. A spacious hall with a fireplace inglenook, a nearly universal feature of the Arts & Crafts home, was a multipurpose living space that also gave easy access to other parts of the house, as it contained the main stairs to the other floors. Bathrooms were commonplace by

this time, as municipal water and sewer systems answered the demand for modern sanitary facilities in cities and towns. Sleeping porches, either open or, depending on the climate, with walls of windows were wildly popular.

Only a few examples of the work of British Arts & Crafts architects exist on American soil, but M.H. Baillie-Scott took time off during a proselytizing trip to America to design a house in Short Hills, New Jersey. American architects brought their own national sensibility to their designs. Joy Wheeler Dow, an American, designed nine English-y houses in Milburn, New Jersey. Other prominent names to watch for are Wilson Eyre, Will Price (and his brother Walter), Martin Hawley McLanahan, L. V. Boyd, Edmund Gilchrist, and Mellor, Meigs and Howe, all in Philadelphia. Also of note are Carpenter, and Willson in Providence; Grosvenor Atterbury and Cram and Goodhue in New York; Claude Bragdon in Rochester; and Frederick G. Scheibler in Pittsburgh.

Some of Frank Lloyd Wright's earliest residential work, including his own home and studio in Oak Park, Illinois, suggests an English Arts & Crafts outlook. His design for Nathan G. Moore's home in Oak Park (1895) was an Old English mansion with a distinctly Wrightian flair. William Purcell, another Prairie architect, also dabbled in English-style Arts & Crafts design.



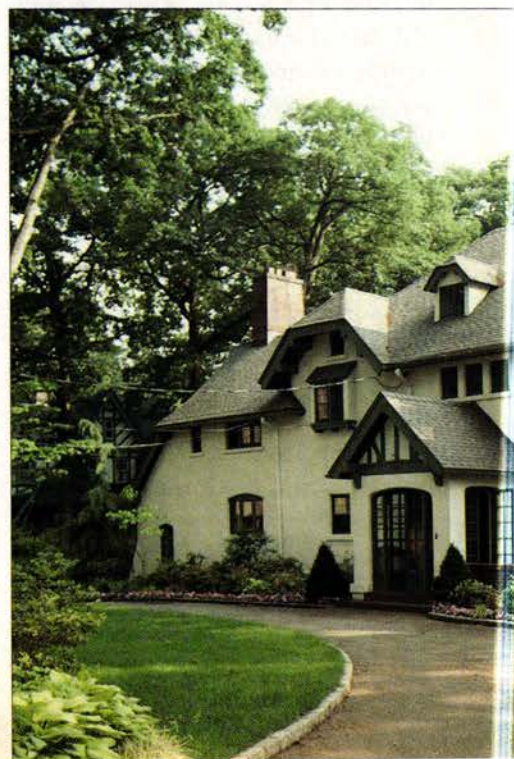
ANDY OLENICK



RAY STUBBLEINE

Stickley's Craftsman House No. 104 as built in New Jersey in 1911, combines a vernacular feel with favorite Arts & Crafts features like a pergola porch.

Set among shading trees, this stuccoed house in Madison, New Jersey, has the varied massing and rooflines of an English-inspired house, including an entrance porch with half-timbering in the gable, random and varied windows.





This handsome, stucco and half-timbered house in Traverse City, Michigan, is notable for its battered, or sloping, walls, cottagelike bay window, and distinctive entry porch with a quadruple casement above.



PHOTOS THIS PAGE JAMES C. MASSEY

Through the pages of the era's shelter magazines, led by the *Ladies Home Journal* under editor Edward Bok, the middle class also had access to the skills of talented architects at their disposal. *LHJ* published illustrations of plans by architects such as E. G. W. Dietrich of New York (and Frank Lloyd Wright as well!), and the magazine's series of beautiful Arts & Crafts and Art Nouveau room designs by Will Bradley is legendary in Arts & Crafts circles. Bok also teamed up with Will Price and Price's partner Martin Hawley McLanahan to found a craftsmen's colony at Rose Valley,

Pennsylvania. In East Aurora, New York, Harvey Ellis was the star designer for Elbert Hubbard's Roycroft Community.

During the decades between the two world wars, the English approach to American Arts & Crafts house architecture gave way to more "archeologically correct" Colonial Revival designs that were near-replicas of the originals and to the Eclectic Revival version of Old English. Still, America's English-influenced Arts & Crafts buildings are a solid reminder of how the Arts & Crafts Movement made its way across the Atlantic. 🏡

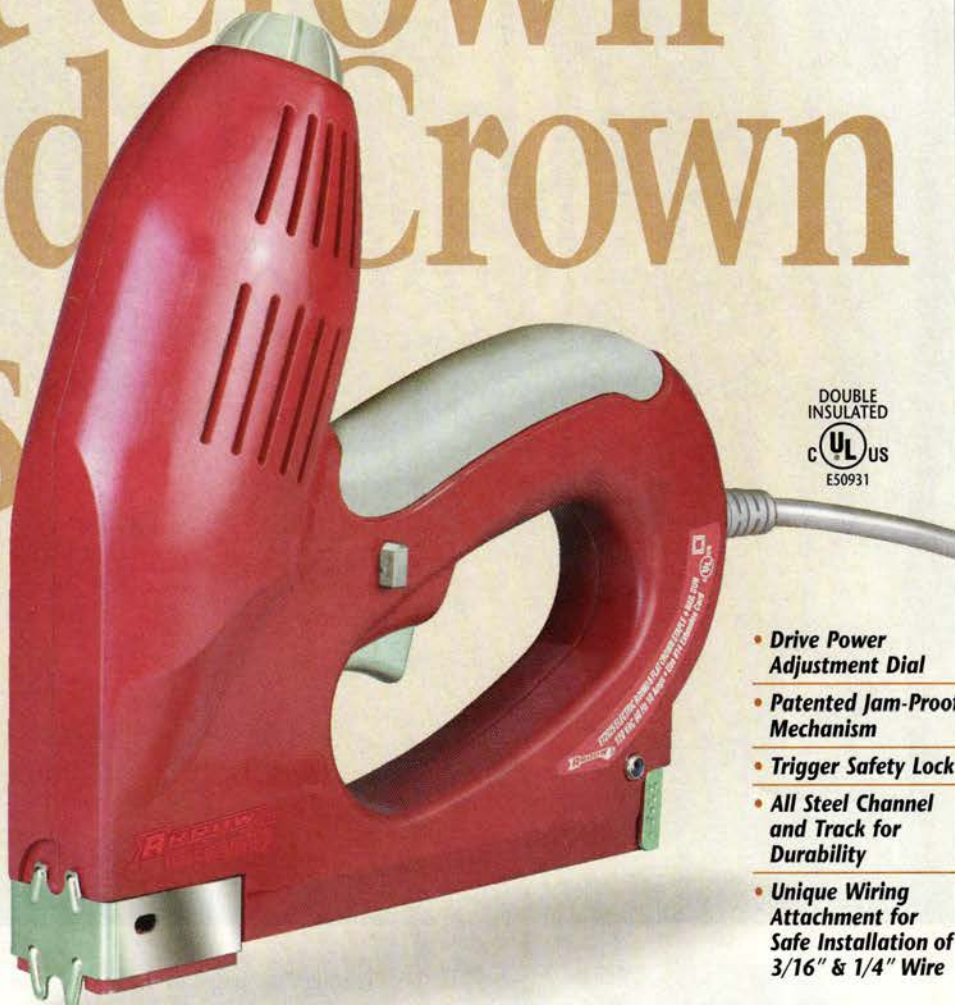




ET2025™

# Flat Crown Round Crown Brads 3in1

**Flush Stapling,  
Safe Installation of  
Low Voltage Wiring  
and Brad Nailing**



DOUBLE  
INSULATED  
UL US  
E50931

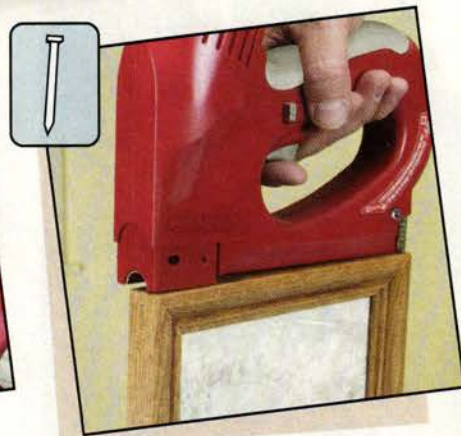
- Drive Power Adjustment Dial
- Patented Jam-Proof Mechanism
- Trigger Safety Lock
- All Steel Channel and Track for Durability
- Unique Wiring Attachment for Safe Installation of 3/16" & 1/4" Wire



Put up insulation & upholster furniture with 4 sizes of Flat Crown Staples



Install wire & cable with 4 sizes of Round Crown Staples



Repair a drawer or build a picture frame with a 5/8" nail

**Available at home centers, lumber yards and hardware stores, wherever fine tools are sold.**



Arrow Fastener Co., Inc., 271 Mayhill Street, Saddle Brook, New Jersey 07663

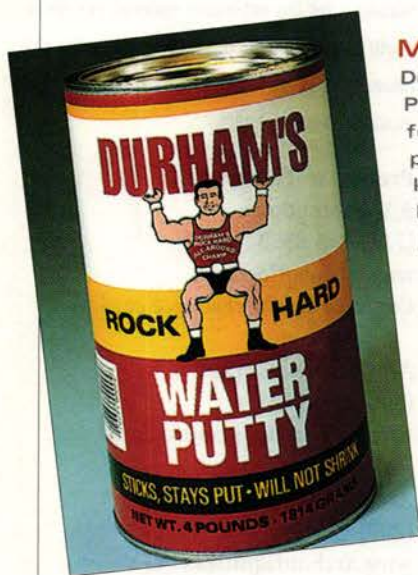
Canada: Jardel Distributors, Inc., 6505 Metropolitan Blvd. East, Montreal, Quebec H1P 1X9

United Kingdom: Arrow Fastener (U.K) Ltd., Unit 5 ZK Park, 23 Commerce Way, Croydon CR0 4ZS, Surrey

© ARROW FASTENER COMPANY, INC.



# Old-House Products

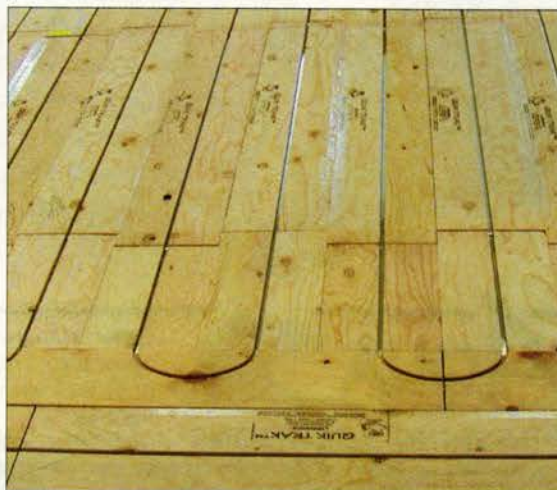


## Mr. Fix It

Durham's Rock Hard Water Putty repairs walls, floors, furniture, woodwork, or plaster. Use it to fill cracks, knots, or nail and screw holes in wood, tile, stone, plaster, and cement. Add water and the mix hardens in 60 minutes. It is available in small and large cans and retails at hardware, paint, and home centers for approximately \$2 through \$6. Visit [www.waterputty.com](http://www.waterputty.com) for more information. Circle 11 on the resource card.

## Toasty Toes

Warm up your cold basement, bathroom, or kitchen floors with Wirsbo Quik Trak, a system of wood panels attached to an aluminum transfer sheet and a circuit of polyethylene tubes for warm water. It installs easily over plywood sub-floors. For more information call (800) 321-4739 or visit [www.wirsbo.com](http://www.wirsbo.com). Circle 12 on the resource card.



## Woodworkers' Friend

Lee Valley Tools has introduced its newest Veritas large shoulder plane. Multipositional front and rear knobs make it comfortable and sturdy to work with. Designed for larger jobs, it measures 8 1/4" long, 1 1/4" wide, and weighs 3 1/2 pounds. Retail cost is approximately \$169 for the shoulder plane and \$27.50 for replacement blades. To order call (800) 871-8158 or visit [www.leevalley.com](http://www.leevalley.com). Circle 10 on the resource card.

## Keeper of the Flame

It always takes a little help to keep the fire lit, and just like in the old days you need the perfect tool. Civil War soldiers started campfires by blowing through the barrels of their guns, and Mango International replicates this technique with the Firedragon. Blow into the broad mouthpiece and the air forcefully accelerates out of the smaller hole at the other end, starting or reviving a fire. The cost is \$29.99 plus shipping. Call (845) 258-9903 or visit [www.mangointernational.biz](http://www.mangointernational.biz) to order. Circle 13 on the resource card.





## LusterStone™ Architectural Coating

*A* decorative trowel-on coating producing beautiful and natural reflective stone patterns with a consistent finish. Stunning combinations of brilliant hues and sculptured shadows are created through it's variety of sheens and colors.

**AQUA**  
FINISHING SOLUTIONS®

www.aquafinishing.com Phone: 1-800-270-8871

Order from the extensive lines of faux and decorative supplies at [www.fauxstore.com](http://www.fauxstore.com) or order from your nearest Distributor.



Circle no. 330

## Suppliers

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

Pressed in Time page 33

AA-Abbingdon  
(718) 258-8333  
[www.abbingdon.com](http://www.abbingdon.com)  
Circle 14 on the resource card.

American Tinsmith  
(508) 347-7038  
Circle 15 on the resource card.

Architectural Antiquities  
(207) 326-4938  
[www.archantiquities.com](http://www.archantiquities.com)  
Circle 16 on the resource card.

Chelsea Decorative Metal Co.  
(713) 721-9200  
[www.thetinman.com](http://www.thetinman.com)  
Circle 17 on the resource card.

Classic Ceilings  
(800) 992-8700  
[www.classicceilings.com](http://www.classicceilings.com)  
Circle 18 on the resource card.

M-Boss, Inc  
(866) 866-2677  
[www.mbossinc.com/index.htm](http://www.mbossinc.com/index.htm)  
Circle 19 on the resource card.

The Old House Parts Co.  
(207) 985-1999  
[www.oldhouseparts.com](http://www.oldhouseparts.com)  
Circle 20 on the resource card.

Shanker Industries  
(516) 766-4477  
Circle 21 on the resource card.

W.F. Norman  
(800) 641-4038  
[www.wfnorman.com](http://www.wfnorman.com)  
Circle 22 on the resource card.

Wall-Prep Primer page 58  
Benjamin Moore  
(800) 344-0400  
[www.benjaminmoore.com](http://www.benjaminmoore.com)  
Circle 23 on the resource card.

**Vermont Soapstone**  
Since 1850

Sinks • Countertops • Fireplaces • and More  
[www.vermontsoapstone.com](http://www.vermontsoapstone.com) • Perkinsville, Vermont • 800-284-5404

Circle no. 406



## SUPPLIERS

DAP  
(888) 327-8477  
[www.dap.com](http://www.dap.com)  
Circle 24 on the resource card.

Red Devil  
888-733-3845  
[www.reddevil.com](http://www.reddevil.com)  
Circle 25 on the resource card.

Roman Adhesives  
(800) 488-6117  
[www.romanadhesives.com](http://www.romanadhesives.com)  
Circle 26 on the resource card.

Scotch Paint  
(800) 404-2878  
[www.scotchpaint.com](http://www.scotchpaint.com)  
Circle 27 on the resource card.

Swing Paints  
(323) 816-3041  
[www.swingpaints.com](http://www.swingpaints.com)  
Circle 28 on the resource card.

Zinsser Co.  
(732) 469-8100  
[www.zinsser.com](http://www.zinsser.com)  
Circle 29 on the resource card.

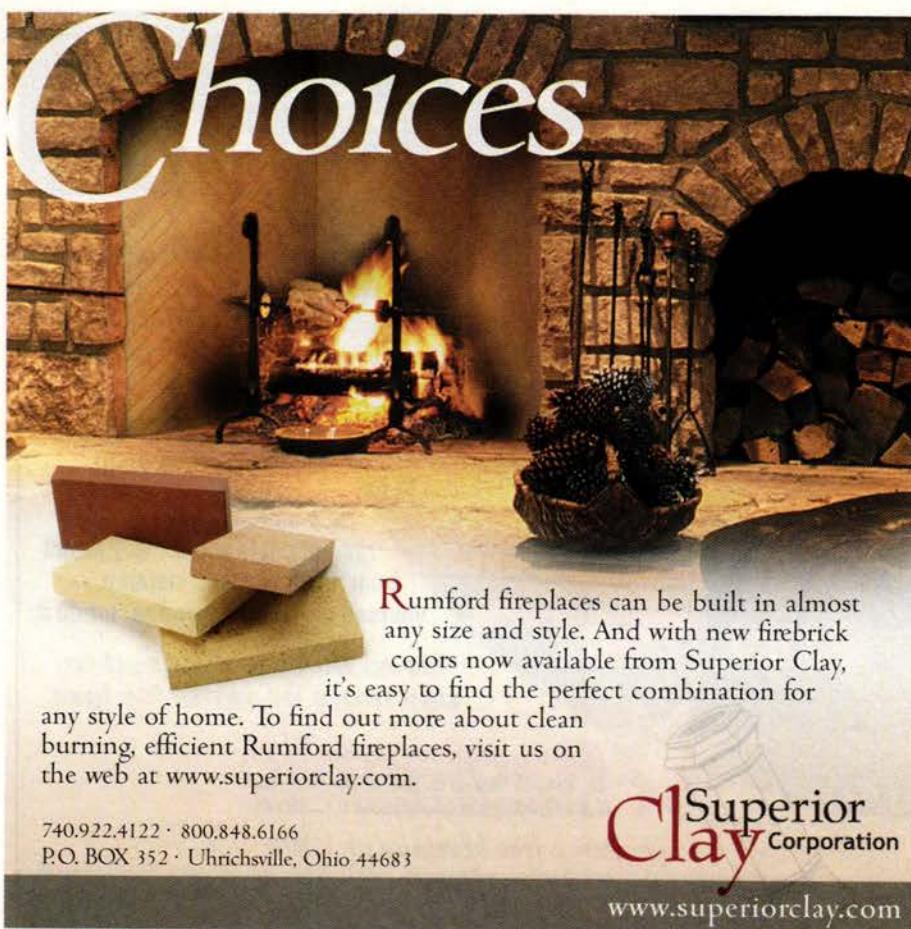
Wood Flooring Q & A page 68  
Aged Woods  
(800) 233-9307  
[www.agedwoods.com](http://www.agedwoods.com)  
Circle 30 on the resource card.

Albany Woodworks  
(225) 567-1155  
[www.albanywoodworks.com](http://www.albanywoodworks.com)  
Circle 31 on the resource card.

Antique Woodworks  
(888) 350-4790  
[www.antiquewoodworks.com](http://www.antiquewoodworks.com)  
Circle 32 on the resource card.

Carlisle Wide Plank Floors  
(800) 595-9663  
[www.wideplankflooring.com](http://www.wideplankflooring.com)  
Circle 33 on the resource card.

# Choices




Rumford fireplaces can be built in almost any size and style. And with new firebrick colors now available from Superior Clay, it's easy to find the perfect combination for any style of home. To find out more about clean burning, efficient Rumford fireplaces, visit us on the web at [www.superiorclay.com](http://www.superiorclay.com).

740.922.4122 • 800.848.6166  
P.O. BOX 352 • Uhrichsville, Ohio 44683

**Superior Clay Corporation**  
[www.superiorclay.com](http://www.superiorclay.com)

Circle no. 538

## Custom Made Window Shades



**ZWICK**  
SINCE 1930  
WINDOW SHADE CO.

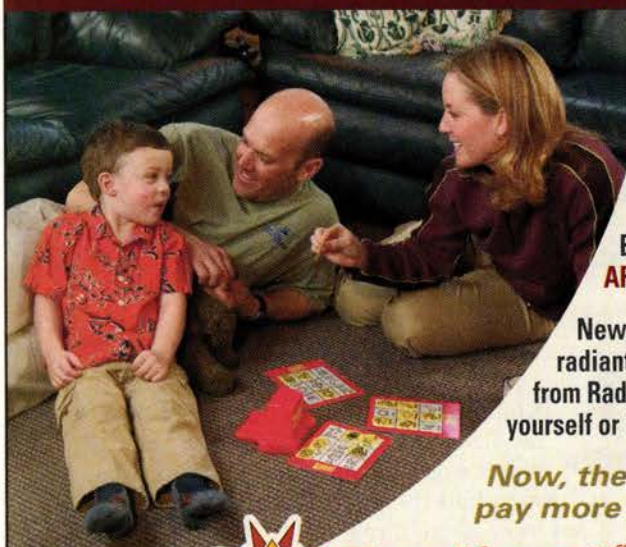
Extensive Fabric & Trim Selection

Handcrafted in the USA • Quality Since 1930

3336 W. Foster Ave., Chicago • Toll-Free (877) 588-5200 • Toll-Free Fax: (877) 588-5253



# Make Your Home The Best It Can Be.



Radiant Heat is the  
**CLEANEST, MOST  
COMFORTABLE AND  
MOST EFFICIENT HEAT**  
that there is.

But now, Radiant Heat is  
**AFFORDABLE** as well!

New methods have dropped  
radiant costs in half! Buy direct  
from Radiantec and install it  
yourself or have your contractor do it.

*Now, there is no need to  
pay more or settle for less.*



*Request a free brochure and DVD*

[www.radiantec.com](http://www.radiantec.com)

800.451.7593

Circle no. 483

## SUPPLIERS

Chestnut Woodworking & Antique  
Flooring Co.  
(860) 672-4300  
[www.chestnutwoodworking.com](http://www.chestnutwoodworking.com)  
Circle 34 on the resource card.

J.L. Powell & Co.  
(800) 227-2007  
[www.plankfloors.com](http://www.plankfloors.com)  
Circle 35 on the resource card.

Renaissance Old World  
(559) 444-0558  
[www.carving.com](http://www.carving.com)  
Circle 36 on the resource card.

Southern Wood Floors  
(888) 488-7463  
[www.southernwoodfloors.com](http://www.southernwoodfloors.com)  
Circle 37 on the resource card.

Sylvan Brandt  
(717) 626-4520  
[www.oldhousestuff.com](http://www.oldhousestuff.com)  
Circle 38 on the resource card.

Glass Art page 72  
Architectural Antiques Exchange  
(215) 922-3669  
[www.architecturalantiques.com](http://www.architecturalantiques.com)  
Circle 39 on the resource card.

Lyn Hovey Studio Inc.  
(617) 333-9445  
[www.lynhoveystudio.com](http://www.lynhoveystudio.com)  
Circle 40 on the resource card.

Ohmega Salvage  
(510) 204-0767  
[www.ohmegasalvage.com](http://www.ohmegasalvage.com)  
Circle 41 on the resource card.

Rejuvenation  
(888) 401-1900  
[www.rejuvenation.com](http://www.rejuvenation.com)  
Circle 42 on the resource card.

[www.southwestforge.com](http://www.southwestforge.com)

## Authentic Hand Forged & Cast

Door ■ Cabinet ■ Bath  
Hardware & Accessories



Tel•800•811•0181  
Fax•866•494•7340

Circle no. 537



## SUPPLIERS

OLD-HOUSE JOURNAL'S RESTORATION DIRECTORY is an annual compilation of more than 2,000 companies offering restoration products and services. OLD-HOUSE JOURNAL'S TRADITIONAL PRODUCTS is a yearly compendium featuring hundreds of four-color photos showing hard-to-find period products, along with complete background info on each.

To order a copy of either the RESTORATION DIRECTORY or TRADITIONAL PRODUCTS (\$9.95 each, plus \$5.00 for shipping and sales tax, if applicable), call (202) 339-0744 ext. 101, 9 a.m. to 5 p.m., Eastern Time, Monday through Friday. Or simply make out a check for \$14.95 to OLD-HOUSE JOURNAL, and mail it to OLD-HOUSE JOURNAL'S RESTORATION DIRECTORY, 1000 Potomac St., NW, Suite 102, Washington, DC 20007.





**Stair World Inc.**  
Curved Stair Systems

*We build beauty...one tread at a time.*

*The combination of lasting beauty, classic elegance and architectural innovation. Introducing our new Staron® 100% Acrylic Solid Surface tread inlays.*



**You deserve the staircase of your dreams.**

**We'll make your dreams a reality.**

- Curved, Spiral, Hourglass Stairs
- Exquisite Craftsmanship
- Complimentary Design Team
- Free catalog

[www.stairworld.com](http://www.stairworld.com)  
1-800-387-7711

## Get Rid of Your Gutters!

### RAINHANDLER

[www.rainhandler.com/oh](http://www.rainhandler.com/oh)

#### Self-Cleans.

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

#### Protects Property.

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

#### Protects You.

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

#### Prevents Erosion.

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

#### Maintains Itself.

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

#### Beautifies.

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

#### Installs Easily.

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

#### Guarantees.

Performance satisfaction is guaranteed for one full year, 25-year warranty.

Phone or Write for FREE Information

**RAINHANDLER**  
Dept.OH0105

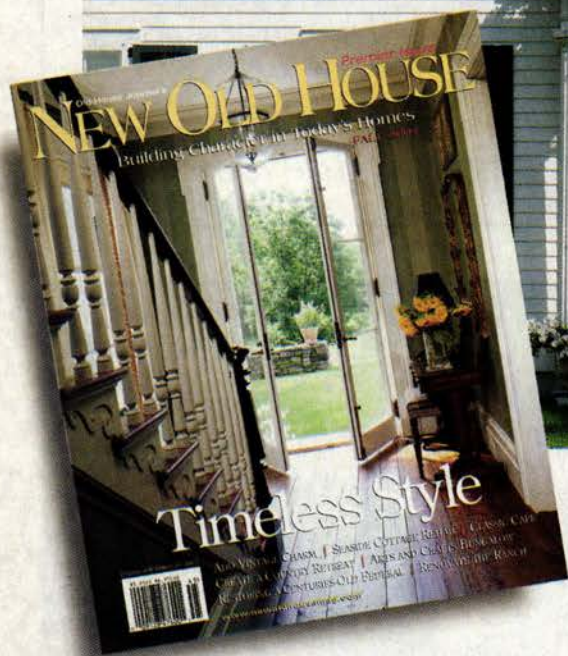
2710 North Avenue/Bridgeport, CT 06604  
1-800-942-3004/Fax 1-800-606-2028

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Zip \_\_\_\_\_ Email \_\_\_\_\_

Circle no. 515



# CREATE A HOUSE WITH HISTORY



## Old-House Journal's NEW OLD HOUSE Building Character in Today's Homes

Each season *Old-House Journal's New Old House* magazine brings you new homes that echo the past while keeping all the comforts of today's lifestyles.

New old houses satisfy our insatiable appetite for the charm of old houses while offering all the bells and whistles of today—gourmet kitchens, luxurious master baths, and rooms completely wired for twenty-first century technologies.

Through each issue of *Old-House Journal's New Old House*, we'll explore classic American house styles all across the country and hear from traditionally schooled architects who create dwellings with a sense of history and belonging. We'll discover the ideas behind designing a home with a "past:" how, for example, architects and designers introduce salvage materials into a space to give it that old-house feel; how the scale and proportions of building design found in old pattern books are finding new expressions; and how craftspeople perfect the details of centuries ago in the present.

New old houses offer a freshness to our country's landscape, bringing back a sense of place to the home.

**To Subscribe to  
Old-House Journal's  
NEW OLD HOUSE**

**Call 866.298.5647**

**Six issues for \$17.97 plus**

**\$2.00 postage and handling.**

Visit us online at [www.newoldhousemag.com](http://www.newoldhousemag.com)



# Victorian —AND COUNTRY— Gingerbread

PLUS MANY OTHER  
*Architectural Accents*  
Designer Details  
-for-  
INTERIOR & EXTERIOR

## FREE 192 pg. MASTER CATALOG

Over 130 usage photos in color plus lots of valuable how-to info. The largest direct supplier, due to our old-fashioned values, small-town friendliness, and exceptional quality!

Our huge variety of Porch, Gable, and Eave decorations will transform your home's exterior!

Likewise, our vast choice of Brackets, Cornices, Spandrels, Mouldings, Corner Beads and Fretwork (plus much more) will create magic inside your home!

Factory-direct pricing, expert shipping, & your satisfaction guaranteed! Order our printed Catalog (or go online) and we will prove it to you!

*Elegant & functional  
SCREEN / STORM DOORS  
for lasting first impressions.*



170 BRACKETS  
are just the beginning!



Custom-length  
SPANDRELS add  
a new dimension.



BRACKETS,  
HEADERS,  
CASINGS, and  
CORNER BLOCKS  
will transform your  
plain openings.



© VWV  
2005

**VINTAGE  
WOOD WORKS**

PO Box 39 MSC 4281  
Quinlan, TX 75474-0039  
903-356-2158

Established 1978

[www.vintagewoodworks.com](http://www.vintagewoodworks.com)

Circle no. 209

## We make installing a spiral straightforward.

**Metal Spirals**  
from  
**\$425**

- Diameters 3'6" to 7'0"
- Kits or Welded Units

**Oak Spirals**  
from  
**\$1575**

- Diameters 4'0" to 6'0"
- All Oak Construction

**Victorian One®**  
from  
**\$3300**

- Diameters 4'0" to 6'0"
- Cast Aluminum Construction

### The best selection, quality, and prices!

Since 1931, The Iron Shop has enjoyed a reputation for outstanding design and fabrication of spiral stairs. Today, we utilize computer-aided technology throughout our production process successfully mixing state-of-the-art manufacturing with Old World quality. Offering the largest selection, highest quality, and lowest prices in spiral stairs—we make sure that you get the right spiral to meet your needs, available in any height and BOCA/UBC code models. And our spirals are still made with pride in the U.S.A.

Call for the **FREE** color Catalog & Price List:  
**1-800-523-7427** Ask for Ext. OHJ  
or visit our Web Site at [www.TheIronShop.com/OHJ](http://www.TheIronShop.com/OHJ)

Installation Video featuring  
"The Furniture Guys"

Main Plant & Showroom: Dept. OHJ, P.O. Box 547, 400 Reed Rd, Broomall, PA 19008  
Showrooms / Warehouses: Ontario, CA • Sarasota, FL • Houston, TX • Chicago, IL • Stamford, CT

**THE IRON SHOP®**

The Leading Manufacturer of Spiral Stair Kits®



©2004 The Iron Shop

## www.BeautifulRadiators.com



- **Exclusive!** secure on-line ordering for radiator enclosures!
- **Exclusive!** best enclosure prices!
- **Exclusive!** powder-coated finish
- **Exclusive!** design is proven to reduce heating costs

[www.BeautifulRadiators.com](http://www.BeautifulRadiators.com)  
Or, call . . . **800.543.7040**



Div. of Arco Mfg. One of America's Most Trusted Radiator Enclosure Manufacturers. (Since 1934!)



Circle no. 120



**SILENT SERVANT™  
DUMBWAITERS**  
[WWW.silent servant.com](http://WWW.silent servant.com)

CALL FOR THE DEALER NEAREST YOU

**800-232-2177**

## Manual Dumbwaiters

COMMERCIAL • RESIDENTIAL

### FEATURE-PACKED DESIGN

- Fully Automatic Brake
- Engineered Aluminum Guide Rails
- Precision Molded Bearing
- Quality Guide Shoes
- Simplistic Design
- Time-saving Installation Features
- Energy Saving

### AN APPLICATION FOR EVERYONE

- **RESIDENTIAL**  
Use the SILENT SERVANT to:  
Carry laundry, firewood,  
groceries, prepared food, etc.
- **COMMERCIAL**  
Restaurants, schools, banks,  
office buildings, warehouses



**MILLER  
MANUFACTURING, INC.**

165 Cascade Court, Dept. OHJ  
Rohnert Park, CA 94928  
FAX (707) 584-0850

Circle no. 293



## FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:  
<http://www.oldhousejournal.com/lit>



## ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your check or money order and mail it to Old-House Journal at the address on the card.



# FAX

## ORDER BY FAX

Fax your completed card to 239-594-3209

<http://www.oldhousejournal.com/lit/>

	Circle no.		Circle no.		Circle no.
<b>Abatron</b>	228	of original restoration glass. Free literature. 800-221-7379		<b>Coppa Woodworking</b>	137
See our ad on page 40				See our ad on page 101	
Products for repairing wood; concrete patching, resurfacing compounds; adhesives. Free literature.				Wood screen doors. Free catalog.	
800-445-1754				310-548-4142	
<b>Allied Window, Inc.</b>	78	<b>Bradbury &amp; Bradbury</b>	125	<b>Country Road Associates</b>	139
See our ad on page 42		See our ad on page 44		See our ad on page 106	
Invisible Storm Windows. \$2.25 color brochure. 800-445-5411		Hand silk-screened wallpaper in Neo-Classical, Victorian, and Arts & Crafts styles. \$12 catalog. 707-746-1900		19th-century reclaimed wood. Free color literature. 845-677-6041	
<b>American Building Restoration</b>	565	<b>Calvert USA, Inc</b>	102	<b>Crown City Hardware</b>	88
See our ad on page 102		See our ad on page 107		See our ad on page 23	
Specialty restoration products. Free literature. 414-421-4125		Wooden and aluminum insulated attic stairs. Free literature. 866-477-8455		Hard-to-find hardware brass, iron, pewter, and crystal. Free catalog.	
<b>Architectural Grille</b>	76	<b>Carlisle Wide Plank Floors</b>	127	626-794-1188	
See our ad on page 109		See our ad on page 49		<b>Crown Point Cabinetry</b>	
Bar grilles & perforated grilles. Free literature. 718-832-1200		Traditional Wide Plank Flooring. Free literature. 800-595-9663		See our ads on pages 11 & 39	
<b>Architectural Products by Outwater</b>	285	<b>Charles Rupert Designs</b>	298	Furniture quality custom cabinetry for kitchens, baths, and beyond.	
See our ad on page 109		See our ad on page 103		800-999-4994; <a href="http://www.crown-point.com">www.crown-point.com</a>	
Offers 40,000+ decorative building products at the lowest prices. Free literature. 888-772-1400		William Morris, Victorian, Arts & Crafts, and Art Nouveau wallpapers, fabric, and tiles. 250-592-4916		<b>Custom LeatherCraft</b>	398
<b>Arrow Fastener Company</b>		<b>Chelsea Decorative Metal</b>	131	See our ad on page 32	
See our ad on page 90		See our ad on page 103		800-325-0455 ext 109	
Staple guns & staples, nail guns & nails, rivet tools & rivets, glue guns & glues & steel rule tape measures. Free literature.		Pressed tin for walls and ceilings. Ship anywhere. Literature \$1.		<b>Dakota Alert</b>	581
<b>ARSCO Manufacturing Co.</b>	120	713-721-9200		See our ad on page 104	
See our ad on page 97		<b>Cinder Whit &amp; Company, Inc.</b>		Wireless driveway alarms. Free literature. 605-356-2772	
Metal radiator covers and enclosures for steam and hot-water heating systems. Free literature. 800-543-7040		See our ad on page 105		<b>Donald Durham Company</b>	147
<b>ATAS International, Inc.</b>	461	Porch posts, newel posts, balusters, spindles, finials, and handrails in stock or replica designs. Free literature. 800-527-9064		See our ad on page 107	
See our ad on page 31		<b>Classic Accents</b>	134	Rock-Hard Putty. Free literature.	
<b>AZEK- Vycom</b>	308	See our ad on page 105		515-243-0491	
See our ad on pages 6 & 7		Push-button light switches, wall plates, fancy tassels, cord, moulding, Hook & Edison light bulbs, etc. \$2 catalog. 734-284-7661		<b>Endless Pools</b>	253
Cellular PVC that offers the unequalled combination of uniformity, durability, workability, and beauty. Free literature. 877-ASK-AZEK		<b>Classic Gutter Systems</b>	135	See our ad on page 103	
<b>Belmont Technical College</b>	122	See our ad on page 107		8' x 15' pool with adjustable current.	
See our ad on page 104		Gutter Projects. Free literature.		Free video. 800-233-0741	
Assoc. degree in building preservation. Free literature.		616-382-2700		<b>Erie Landmark Co.</b>	
740-695-9500 x4006		<b>Clawfoot Supply</b>	596	See our ad on page 105	
<b>Bendheim Co.</b>	123	See our ad on page 102		Custom-Made Plaques. Free brochure. 800-874-7848	
See our ad on page 101		Clawfoot tubs & unique fixtures for the period bath. Literature free.		<b>Faux Effects International, Inc.</b>	330
Exclusive North American importer		877-682-4192		See our ad on page 92	
		<b>Cohasset Colonials</b>	462	Creation of environmentally friendly, water-based products and beauty through professional applications.	
		See our ad on page 107		800-270-8871	
		Authentic reproduction early American furniture. Free literature.		<b>Follansbee Steel</b>	93
		800-288-2389		See our ad on the inside back cover	
				Metal Roofing Materials. Free catalog.	
				800-624-6906	
				<b>Franmar Chemical</b>	444
				See our ad on page 43	



# Product Literature

from Old-House Journal's Advertisers

## FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:  
<http://www.oldhousejournal.com/lit>



## ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your check or money order and mail it to Old-House Journal at the address on the card.



# FAX

## ORDER BY FAX

Fax your completed card to 239-594-3209

<http://www.oldhousejournal.com/lit/>

- |   |  |   |
|---|--|---|
| <p><b>Goddard Mfg. Co. Inc.</b> 227<br/>See our ad on page 106<br/>Custom built spiral stairs starting at \$485. Free literature. 800-536-4341</p> <p><b>Golden Flue</b> 159<br/>See our ad on page 47<br/>Chimney liners. Free information. 800-446-5354</p> <p><b>Gorilla Glue Company</b><br/>See our ad on page 105<br/>800-966-3458</p> <p><b>Grate Vents</b> 163<br/>See our ad on page 103<br/>Wooden floor and wall mounted grates. \$2. brochure. 815-459-4306</p> <p><b>Historic HouseParts</b> 266<br/>See our ad on page 107<br/>Salvaged &amp; reproduction hardware. Literature \$10. 585-325-2329</p> <p><b>Homesaver Chimney</b><br/>See our ad on page 101<br/>Restoring great old chimneys in great old homes. Free literature. 800-437-6685</p> <p><b>Hyde Tools, Inc.</b> 606<br/>See our ad on page 47<br/>Paint, drywall and wallcovering finishing tools. Free literature. 800-872-4933</p> <p><b>Innerglass Window Systems</b> 589<br/>See our ad on page 106<br/>High quality, vinyl framed, glass interior window. 800-743-6207</p> <p><b>The Iron Shop</b><br/>See our ad on page 97<br/>Spiral stairs FREE catalog. 800-523-7427, ext. OHJ; <a href="http://www.TheIronShop.com/OHJ">www.TheIronShop.com/OHJ</a></p> <p><b>J. L. Powell &amp; Company Inc.</b> 169<br/>See our ad on page 102<br/>Manufacturers of wood floors and accessories. 800-227-2007</p> <p><b>Jeld-Wen</b><br/>See our ad on the inside front cover, page 3 and page 44<br/><a href="http://www.jeld-wen.com/JW6">www.jeld-wen.com/JW6</a></p> | <p><b>Kayne &amp; Son Custom Hardware</b><br/>See our ad on page 106<br/>Custom forged strap hinges, bolts, fireplace tools &amp; accessories, and latch sets. Literature \$5. 828-667-8868</p> <p><b>King's Chandelier Company</b> 172<br/>See our ad on page 10<br/>Chandeliers &amp; sconces. On-line or \$6 print catalog. 336-623-6188</p> <p><b>Madawaska Doors</b> 310<br/>See our ad on page 39<br/>Custom solid wood doors, "any size, any design, any wood, any time." Free literature.</p> <p><b>M-Boss, Inc.</b> 342, 416<br/>See our ads on the back cover, page 44<br/>Arts &amp; Crafts to Art Deco. Specialize in custom &amp; replication. Free literature. 888-626-7746; <a href="http://www.mbossinc.com">www.mbossinc.com</a></p> <p><b>McFeely's Square Drive Screws</b><br/>See our ad on page 107<br/>Square drive screws are easy to drive and strong too! Free full color catalog. 800-443-7937</p> <p><b>Miller Manufacturing, Inc.</b> 293<br/>See our ad on page 97<br/>Manual dumbwaiters in 5 sizes and 3 styles. Custom sizes available. Free literature. 800-232-2177</p> <p><b>Mitsubishi Electronics</b> 99<br/>See our ad on page 13<br/>Ductless technology. Free catalog. 800-433-4822</p> <p><b>National Council for Preservation Educ.</b> 585<br/>See our ad on page 105</p> <p><b>Old California Lantern</b> 404<br/>See our ad on page 19<br/>Manufacturer of Arts &amp; Crafts—inspired lighting fixtures. Free catalog. 800-577-6679</p> <p><b>Old Wood Workshop, LLC</b> 507<br/>See our ad on page 104<br/>Supplier of antique and resawn flooring. Free literature. 860-974-3622</p> <p><b>Old World Stoneworks</b> 486<br/>See our ad on page 24<br/>Fine line of cast stone mantels. Free catalog. 800-600-8336</p> | <p><b>Palu Ltd.</b> 557<br/>See our ad on page 36<br/>Designs and manufacturers furnishing that resinate with uncompromised quality and beauty. Literature \$10. 206-352-2252</p> <p><b>Prairie Avenue Bookshop</b> 609<br/>See our ad on page 102</p> <p><b>Preservation Products</b> 185<br/>See our ad on page 103<br/>Acrymax coatings &amp; systems for protecting, sealing, and weatherproofing. Free literature. 800-553-0523</p> <p><b>PRG</b> 270<br/>See our ad on page 105<br/>Books, borate wood preservatives, epoxies, moisture instruments, masonry analysis tools. Free literature. 800-774-7891</p> <p><b>ProTech Systems, Inc.</b> 187<br/>See our ad on page 107<br/>Chimney Liners. Free catalog. 888-766-3473</p> <p><b>Radiantec</b><br/>See our ad on page 94</p> <p><b>Rainhandler/Save Time Corp</b> 515<br/>See our ad on page 95<br/>Modern gutters that convert roof runoff to rain. Free literature. 800-942-3004</p> <p><b>The Reggio Register Co.</b> 189<br/>See our ad on page 104<br/>Cast-brass, cast-iron, cast-aluminum, and wooden heating grilles. Free Literature. 978-772-3493</p> <p><b>Rejuvenation</b><br/>See our ad on page 15<br/>Authentic light fixtures and house parts from early to mid-century. Free catalog. 888-401-1900; <a href="http://www.rejuvenation.com">www.rejuvenation.com</a></p> <p><b>SFA Saniflo Inc.</b> 500<br/>See our ad on page 49<br/>Macerating systems allow installation of extra bathroom almost anywhere. Free literature. 519-824-1134</p> <p><b>Savannah College of Art and Design</b> 503<br/>See our ad on page 49<br/>SCAD e-learning courses. Free literature. 912-525-5100</p> |
|---|--|---|



# Product Literature

from Old-House Journal's Advertisers

## FAST ON-LINE SERVICE!

For Direct Access to each advertisers website & to order brochure online, log on to:  
<http://www.oldhousejournal.com/lit>



## ORDER BY MAIL

Please circle the corresponding numbers on the card and mail it today. If payment is required, please put the completed card in an envelope with your check or money order and mail it to Old-House Journal at the address on the card.



## FAX

**ORDER BY FAX**  
Fax your completed card to 239-594-3209

**Shaker Workshops** 257  
See our ad on page 104  
Reproduction shaker furniture. Free literature. 800-840-9121

**Sheldon Slate Products Co., Inc.** 222  
See our ad on page 47

**Southern Wood Floors** 541  
See our ad on page 9  
Harvests buildings to make Antique Heart Pine. Free literature. 888-488-PINE; [www.southernwoodfloors.com](http://www.southernwoodfloors.com)

**Southwest Forge & Door** 537  
See our ad on page 94  
Authentic hand forged & cast door, cabinet, and bath hardware & accessories. Literature \$2. 800-811-0181

**Specifications Chemicals** 108  
See our ad on page 106  
System for repairing cracked plaster walls and ceilings. Free literature. 800-247-3932

**Stairworld Inc.**  
See our ad on page 95  
Staircases, stair parts, interior & exterior railing components and columns. Free literature. 800-387-7711

**Steptoe & Wife** 347  
See our ad on page 10  
Decorative cast iron spiral & straight staircase kits. Free literature. 800-461-0060

**Strictly Wood Furniture Co.** 350  
See our ad on pages 16 & 17  
800-278-2019;  
[www.strictlywoodfurniture.com](http://www.strictlywoodfurniture.com)

**Superior Clay Corp.** 538  
See our ad on page 93  
Clay chimney tops and Rumford Fireplace components. 800-848-6166

**Tendura** 258  
See our ad on page 4  
Composite wood tongue-and-groove plank for porches. Free literature. 800-TENDURA

**Texas Iron Fence & Gate** 281  
See our ad on page 109  
Literature \$4. 940-627-2718

**Tile Source, Inc.** 204  
See our ad on page 101  
Free literature. 770-993-6602

**TK Waterproof Coatings** 448  
See our ad on page 103  
Interior wall & ceiling crack repair. Free literature. 800-827-2056

**Touchstone Woodworks** 587  
See our ad on page 107  
Screen storm doors. Literature \$3. 330-297-1313

**Under Glass Manufacturing Corp.** 489  
See our ad on page 104  
Greenhouses and solariums. Literature \$3. 845-687-4700

**Uponor Wirsbo Inc.** 421  
See our ad on page 20  
Turns beautiful floors into warm and cozy radiators. Free literature. 800-321-4739

**Vermont Soapstone** 406  
See our ad on page 92  
Architectural soapstone products. Free literature. 802-263-5404

**Vintage Wood Works** 209  
See our ad on page 97  
Brackets, corbels, gable decorations, mouldings, porch parts, screen doors! Free Catalog. 903-356-2158

**White River Hardwood** 245  
See our ad on page 27  
800-558-0119

**Wm. J. Rigby Co.**  
See our ad on page 106  
Unused original builders' hardware ca. 1860-1940. 607-547-1900

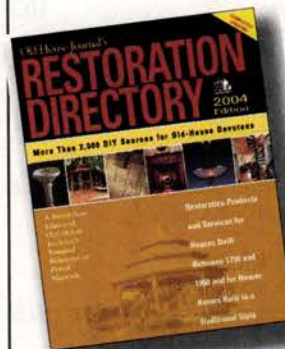
**Woodstock Soapstone** 267  
See our ad on page 105

**Woodstone Company** 221  
See our ad on page 28  
Manufacturer of high performance wooden architectural windows and doors. Free literature. 802-722-9217

**YesterYear's Doors & Millwork** 336  
See our ad on page 106  
Solid wood doors—Victorian, screen/storm, interior, and exterior doors. Free literature. 800-787-2001

## The Original and still the best.

**OLD-HOUSE JOURNAL'S Restoration Directory** is a comprehensive directory of suppliers who make everything from wide plank flooring and hand-forged copper sinks to Victorian sofas and Craftsman lighting. You'll find nearly 2,000 suppliers of bathroom fixtures and faucets, building materials, lighting, decorative accessories, furnishings of all types and styles, and a whole lot more.



## Now On Sale

\$9.95 at major bookstores, newsstands, and specialty retailers nationwide.

To order by phone (\$9.95 plus \$5 shipping and handling), call (202) 339-0744 ext. 101, 9 a.m. to 5 p.m., EDT, Mon-Fri.

Where To Find Hard-To-Find Stuff

**Old-House JOURNAL**



Circle no. 1



# Wood Screen Doors



**Coppa Woodworking, Inc.**  
310-548-4142 • [www.coppawoodworking.com](http://www.coppawoodworking.com)

Circle no. 137

# Is your chimney in shape?

## Let a HomeSaver Chimney Professional check

Chimneys play an important role in venting fires and furnaces, yet they can be a hazard if blocked, damaged, or dirty. They can even be a significant source of heat loss. Contact a HomeSaver Chimney Professional to make an appointment for a chimney cleaning and inspection. Our chimney experts can diagnose problems and provide solutions, such as a chimney cap, a chimney liner, or an energy-saving fireplace damper. Call or visit our Web site for the HomeSaver Chimney Professional in your area.



**HOME SAVER**

*Creating safer and more energy-efficient chimneys*

[www.homesaver.com/ohj](http://www.homesaver.com/ohj)

Toll-free 866-466-3728 • 866-HOMESAVER

# Bubbles, Reams, Seeds & Waves. It's Perfect!

Restoration Glass® from Bendheim.

The world's finest mouth-blown window glass found in our country's most prestigious restorations, including the White House, Mount Vernon and Monticello.

Subtle imperfections allow historically accurate detailing of homes, buildings and furniture.

Made exclusively for Bendheim by Germany's Glashütte Lamberts – Europe's premier manufacturer of mouth-blown glass. Each sheet is hand selected to ensure only the finest quality.

No other glass compares to Restoration Glass® - available in two levels of obscurity.

Look for the label – your guarantee of authenticity.



[www.originalrestorationglass.com](http://www.originalrestorationglass.com)

**BENDHEIM**

since 1927

Bendheim East  
800-221-7379

Bendheim West  
888-900-3064

Circle no. 123

[www.oldhousejournal.com](http://www.oldhousejournal.com)



**TILE  
SOURCE  
INC.**

Encaustic &  
Geometric Tiles by  
MAW & Co. of  
England (established  
1850). Also simulated  
Encaustic & Geometric  
patterns, and Victorian  
Wall Tile designs.

4 Indigo Run Drive #4021 · Hilton Head Island, SC 29926

Phone: (843) 689-9151 · Fax: (843) 689-9161


Email: [djmalk@aol.com](mailto:djmalk@aol.com)

For more information and literature visit:

**[www.Tile-Source.com](http://www.Tile-Source.com)**

Circle no. 204





*Free Catalog!*

Acrylic & Cast Iron Clawfoot Tubs  
Shower Rings & Rods, Pedestal Sinks  
Antique Style Faucets & Fixtures

**CLAWFOOT SUPPLY**  
FOR KITCHEN & BATH

[www.clawfootsupply.com/ohj](http://www.clawfootsupply.com/ohj)

toll free: 877.682.4192 fax: 800.682.6826

Circle no. 596

# Citrus Paint Remover Paste

*Put it on. Take it off. Use it again & again!*

**Reusable**

Removes lead-based, oil and latex paint as well as varnish, stain and other finishes in one application!

**Removes Multiple Layers**




patent pending

Use on exteriors & interiors  
No neutralizing required  
No methylene chloride  
Non-caustic

Order your introductory quart for only \$15!  
(includes shipping)

**ABR<sup>®</sup> PRODUCTS**

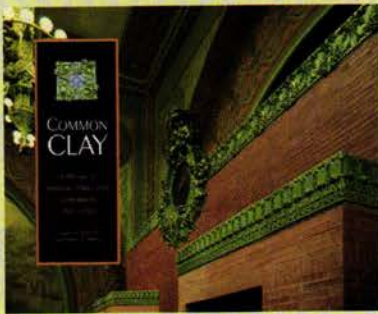
American Building Restoration Products, Inc.  
[www.abrp.com](http://www.abrp.com)

800.346.7532

OHJ 01-02/05

Circle no. 565

**PRAIRIE AVENUE BOOKSHOP**  
"...the best architectural bookshop in the world."  
— Colin Amery, LONDON FINANCIAL TIMES



**COMMON CLAY**

A HISTORY OF AMERICAN TERRA COTTA CORPORATION, 1881-1966

By George A. Berry III and Sharon Darling.  
Includes facsimile of the journal *Common Clay*, 1920-1924.  
310 pages, illustrated. Hardcover.

regularly \$75, With 10% New Book Discount  
**\$67.50**

[www.pabook.com](http://www.pabook.com)

1-800-474-2724 • same-day shipping  
418 South Wabash, Chicago, IL 60605 USA

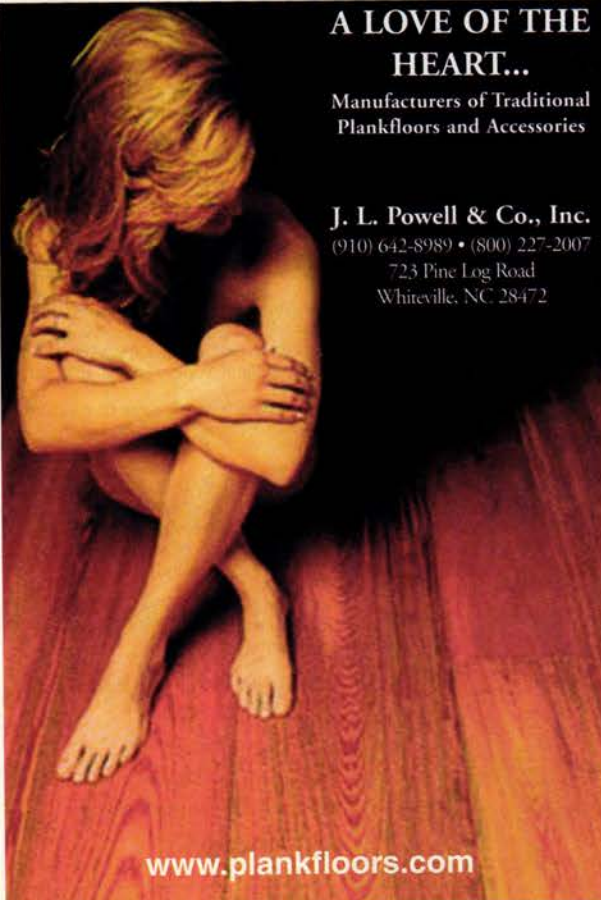
• 17,000 ARCHITECTURE BOOKS • MONOGRAPHS • INTERIORS •  
• GARDENS • HISTORY • CRITICISM • HOW-TO •

Circle no. 609

**A LOVE OF THE HEART...**

Manufacturers of Traditional Plankfloors and Accessories

**J. L. Powell & Co., Inc.**  
(910) 642-8989 • (800) 227-2007  
723 Pine Log Road  
Whiteville, NC 28472



[www.plankfloors.com](http://www.plankfloors.com)

Circle no. 169





## END WALL & CEILING CRACKS FOREVER WITH KRACK-KOTE!

Don't fill cracks over and over, repair them permanently with Krack-kote & Tuffglass Fabric. Krack-kote's strong, flexible patch moves with old walls & ceiling, bridges cracks. Works where spackling fails. For all interior surfaces....**Don't redecorate without it!**

*Kit contains Krack-kote compound, reinforcement fabric and free applicator.*

TK Waterproof Coatings, LLP, 427 E. Judd Street, Woodstock, IL 60098



**No sanding.  
Invisible  
under paint or  
wallpaper.**

Your Home is Worth it! Order at [www.tkcoatings.com](http://www.tkcoatings.com) or call 1-800-827-2056

Circle no. 448

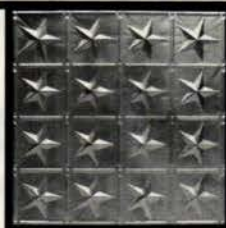
## Some Things Never Change



### PRESSED-TIN CEILINGS VICTORIAN & ART DECO DESIGNS

6", 12" & 24" PATTERNS • COMMERCIAL • RESIDENTIAL

<http://thetinman.com>



### CHELSEA

**DECORATIVE METAL CO.**

8212 BRAEWICK DR., DEPT. OHJ HOUSTON, TEXAS 77074

FAX 713/776-8661 **713/721-9200**

Circle no. 131

## TIN ROOF RESTORATION

### The Space Age Solution for Weatherproofing Historic Roofs



Acrymax® Coatings and Systems help you restore, beautify, and protect a variety of historic roof types, as well as masonry and stucco walls. A long-lasting, environmentally safer alternative to other

systems. Acrymax systems are easy to apply and come in a variety of colors. Call today for a free brochure on the Acrylic system tough enough to stop leaks cold.

**PRESERVATION  
PRODUCTS, INC.**

Protecting America's heritage,  
one landmark at a time.

**1-800-553-0523**

221 Brooke Street • Media, PA 19063  
610-565-5755 • Fax: 610-891-0834  
[www.preservationproducts.com](http://www.preservationproducts.com)

Circle no. 185

## WOODEN FLOOR GRATES



From 2"x10" to 20"x32"

• 3 FLOOR MODELS

- BASEBOARD • WALLMOUNTED
- UNFINISHED OR PREFINISHED
- EGGRATE OR LOUVERED

Send \$2.00 for catalog  
and receive a \$5. coupon to:

## GRATE VENTS

P.O. Box 471

Crystal Lake, IL 60039-0471

(815) 459-4306

Fax (815) 459-4267

E-mail: [doug@gratevents.com](mailto:doug@gratevents.com)

[www.gratevents.com](http://www.gratevents.com)

Circle no. 163

## NEW HISTORIC WALLPAPERS!

### BY MAIL

Charles Rupert Designs  
announces  
six new wallpaper designs  
in 17 colourways,  
dating from 1860 to 1908  
with three new  
William Morris designs

See our  
Huge on-line Catalogue



Also: Traditional Fabrics;  
Historic Tiles; Hardware;  
Furniture; Accessories;  
and More!

Complete Sample  
Cutting Service

Visit our on-line catalogue at:  
[www.charles-rupert.com](http://www.charles-rupert.com)

*Splendid Items for Traditional Homes*

**CHARLES RUPERT**

**T H E S H O P**

2005 OAK BAY AVE. VICTORIA B.C.  
CANADA TEL. (250) 592-4916  
[www.charles-rupert.com](http://www.charles-rupert.com)

Circle no. 298

## Swim At Home™



**FREE  
DVD  
or video**

### The Treadmill for Swimmers!

Swim or exercise against a smooth current adjustable to any speed or ability. Ideal for swimming, water aerobics, rehabilitation and fun.

The 8'x15' Endless Pool™ is simple to maintain, economical to run and easy to install inside or out.

**For Free DVD or Video Call  
(800) 233-0741, Ext. 3841**  
Visit [www.endlesspools.com/3841](http://www.endlesspools.com/3841)

or write Endless Pools, Inc.  
200 E Dutton Mill Road  
Aston, PA 19014



Circle no. 253



## Associate Degree in Building Preservation

Develop your appreciation for traditional craftsmanship, and the built and natural environments while learning to apply preservation theory in real life situations. Get hands-on restoration training at our 1846 Federal style field lab house and in our preservation



workshops. Our award-winning curriculum is a rigorous examination of theory balanced by practical applications of specialized construction and craft techniques. To learn more, please contact the Building Preservation Program for further information.

### BELMONT TECHNICAL COLLEGE

Email: [preserve@btc.edu](mailto:preserve@btc.edu)

120 Fox-Shannon Place, St. Clairsville, OH 43950 740/695-9500 ext.4006

Circle no. 122

## OLD WOOD WORKSHOP



- ◆ Antique Flooring ◆
- ◆ Vintage Building Materials ◆
- ◆ Custom Furniture ◆

[www.oldwoodworkshop.com](http://www.oldwoodworkshop.com)

*Giving  
old wood new  
life...™*

Thomas Campbell  
193 Hampton Road  
Pomfret Center, CT 06259  
860-974-3622

Circle no. 507

## GRILLES & REGISTERS

Made to Last a Lifetime • Cast Iron • Cast Brass • Cast Aluminum • Wood

Free Catalog

Call (978) 772-3493

[www.reggioregister.com](http://www.reggioregister.com)



**The Reggio Register Co.**

Dept. D5501, P.O. Box 511  
Ayer, MA 01432-0511

**SAVE 10% OFF YOUR FIRST ORDER!**

Circle no. 189

## SHAKER

### Classic Furniture Kits

A fine collection of furniture which exemplifies the simplicity and beauty of Shaker design. Plus – Shaker oval boxes, baskets and more.

**Free Catalog**

**1-800-840-9121**

includes Shaker Chair Tape samples

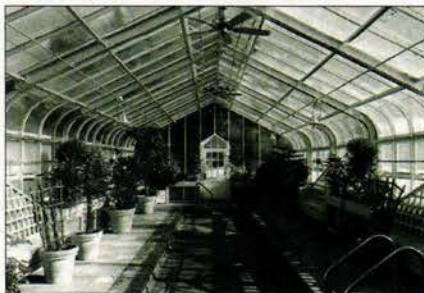
**SHAKER WORKSHOPS**

Box 8001-HJ5, Ashburnham, MA 01430

[www.shakerworkshops.com](http://www.shakerworkshops.com)



Circle no. 257



**Under Glass Mfg.**

P.O. Box 81

High Falls, NY 12240

845-687-4700

845-687-4957 (Fax)

[www.underglassusa.com](http://www.underglassusa.com)

Circle no. 489



## WIRELESS DRIVEWAY ALARM

**Wireless range up  
to several miles!**

An alert sounds in the house when someone enters the driveway. Can also be used in back yard, around pools, patios, etc.

### -Free Literature-

A complete line of wireless security equipment.

## DAKOTA ALERT, INC.

Box 130, Elk Point, SD 57025

Ph: 605-356-2772

[www.dakotaalert.com](http://www.dakotaalert.com)

Circle no. 581

Everything You Expect From  
OLD-HOUSE JOURNAL... And  
More

## OLD-HOUSE JOURNAL Online

Dedicated to restoring America's treasured old houses, OLD-HOUSE JOURNAL Online is your best source for restoration and renovation products, how-to information, house plans, industry news, and community chat.



[<www.oldhousejournal.com>](http://www.oldhousejournal.com)

**RESTORE  
MEDIA, LLC**

**Old-House  
JOURNAL**





## EYE CATCHING QUALITY RED CEDAR SHUTTERS

Delivered Right To Your Door!



Call for free brochure and assistance with your project.  
Many shutter types available. Endless cut out possibilities!

Shuttercraft, Inc. Call (203) 245-2608  
Guilford, CT www.shuttercraft.com

## BORA-CARE

Protect Wood from  
Insects and Fungi

- Safe (low toxicity) for people, animals and the environment
- Kills wood boring insects & decay fungi
- Penetrates into logs & timbers for deep protection
- Easy water soluble application
- Repels Termites



Preservation Resource Group, Inc.  
www.PRGinc.com 800-774-7891

Circle no. 270

## Radiant Soapstone Warmth

Soapstone is nature's  
perfect stove material—  
beautiful, durable and  
efficient. It heats steadily  
and comfortably - day  
after day, night after night.  
No power required.  
Call for a free catalog.



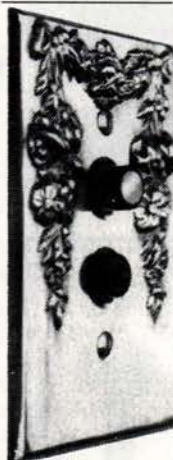
Woodstock Soapstone Co., 66 Airpark Rd. Dept. 2068, W. Lebanon NH 03784

**www.woodstove.com**  
**1-888-664-8188**

Circle no. 267

## Push Button Light Switches

DIMMER & SINGLE & 3-WAY



DECORATIVE  
& PLAIN  
SOLID BRASS  
WALL PLATES

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

For Catalog Send \$2.00 to:

Classic Accents  
P. O. Box 1181  
Southgate, MI 48195  
(734) 284-7661

e-mail classicaccents@bignet.net  
www.classicaccents.net

Circle no. 134

## PLAQUES



Custom Lettered Bronze Markers

- National Register Plaques
- Custom Worded Plaques
- Sizes: Medallions to Roadside Markers
- Graphics and Logos Reproduced
- Metal Photo Images
- Time Capsules
- Discounts to Historical Societies

ERIE LANDMARK COMPANY

637 Hempfield Hill Rd.  
Columbia, PA 17512

FREE BROCHURE

Call: 800-874-7848 / Fax: 703-758-2574

See our on-line catalog at

www.erielandmark.com

E-Mail: info@erielandmark.com

Rush service available  
Satisfaction Guaranteed

Ask about short range radio broadcast  
of your historical message

## Considering a Preservation Career?

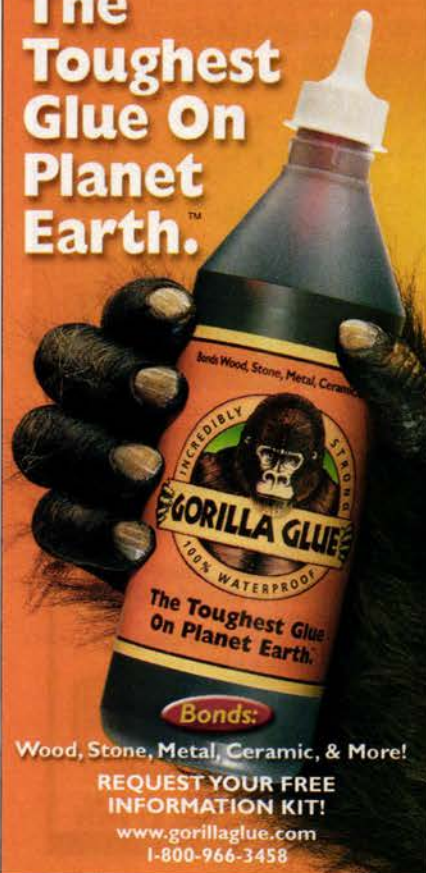


Visit the  
**National Council for  
Preservation Education**  
on-line guide to academic  
programs, jobs and internships

**WWW.NCPE.US**

Circle no. 585

## The Toughest Glue On Planet Earth.



Wood, Stone, Metal, Ceramic, & More!

REQUEST YOUR FREE  
INFORMATION KIT!

www.gorillaglu.com  
1-800-966-3458



**NU-WAL®**  
RESTORATION SYSTEM

Make Walls and Ceilings Like New!

**RESTORE CRACKED WALLS**

- Cost effective
- One day application
- Remove no trim

SPECIFICATION CHEMICALS, INC.  
www.nu-wal.com  
800-247-3932

Circle no. 108

**SPIRAL STAIRCASES**  
CUSTOM BUILT TO YOUR ORDER

Complete with wooden railing. The most attractive and priced far below the rest.

Both all-wood and steel models available  
SEND FOR FULL-COLOR BROCHURE  
OR CALL 800-536-4341  
www.spiral-staircases.com

Goddard Manufacturing  
Box 502, Dept. OHJ  
Logan, KS 67616

Circle no. 227

**Dutch Doors**  
www.vintagedoors.com

- Handcrafted
- Solid Wood
- Vintage Quality
- Interior & Exterior
- Full Door Line
- Call for Catalog

YesterYear's Vintage Doors  
Toll Free: 800 787 2001

Circle no. 336

**GLASS INTERIOR Storm Windows**

- Reduce heating & cooling bills up to 30%
- Maintain the charm & beauty of your existing windows
- Eliminate drafts completely
- Greatly reduces outside noise
- Custom sizes
- Perfect for enclosing screen porches
- Easy no tool snap in & out

**Innerglass®**  
WINDOW SYSTEMS  
the better alternative

1-800-743-6207 • FAX (860) 651-4789  
15 Herman Drive, Simsbury, CT 06070  
www.stormwindows.com

Circle no. 589

**GET REAL**

Unused Original Stock Builders' Hardware & First Rate Restorations

WWW.WMJRIGBY.COM  
73 ELM ST. COOPERSTOWN, NY 13326  
607-547-1900

www.customforgedhardware.com

**Kayne and Son Custom Hardware, Inc.**  
Dept OHR  
100 Daniel Ridge Road  
Candler, N.C. 28715  
(828) 667-8868 or 665-1988  
Fax: (828) 665-8303

- Reproductions & Restorations
- Builders/Architectural Hardware
- Custom Forging
- Cast Brass & Bronze
- Custom Hinges & Thumbblatches
- Fireplace Tools & Accessories

Catalogs \$5.00

Joe Rizzo, Proprietor Country Road Associates Ltd.

**"AUTHENTIC 19<sup>th</sup> C. BARNWOOD IS MY BUSINESS"**

- FLOORING: Chestnut, White Pine, Oak, Heart Pine, Walnut, Hemlock & more
- Random widths from 3"-20"
- BARNSIDING: faded red, silver-gray & brown
- HAND-HEWN BEAMS: up to 13" wide. Random Lengths

**"AUTHENTIC 19<sup>th</sup> C. BARNWOOD IS MY BUSINESS"**

- FLOORING: Chestnut, White Pine, Oak, Heart Pine, Walnut, Hemlock & more
- Random widths from 3"-20"
- BARNSIDING: faded red, silver-gray & brown
- HAND-HEWN BEAMS: up to 13" wide. Random Lengths

Large quantities available  
Deliveries throughout the USA

COUNTRY ROAD ASSOCIATES, LTD.  
63 Front Street, P.O. Box 885, Millbrook, NY 12545  
Open Tues.-Sat. 10AM-4PM  
Sun. & Mon. by appointment 845-677-6041  
Fax 845-677-6532  
www.countryroadassociates.com

Circle no. 139

An Inviting Past,  
An Enduring Future.



When you subscribe to *OLD-HOUSE JOURNAL*, you'll discover how to blend the elegance of yesteryear with today's modern amenities. Step-by-step instructions, expert "how-to's," and unique insight will help you to discern the tools, funds, processes, and materials you'll need to recapture your home's personality and promise. An authority on homes of every style and every era, *OLD-HOUSE JOURNAL* provides cost-saving tips, beautiful interior schemes, and resources for authentic and reproduction architecture in every issue.

Best of all, *OLD-HOUSE JOURNAL* chronicles the real-life successes of fellow restorers. Their advice for living in an ever-changing renovation environment, and a subscription to *OLD-HOUSE JOURNAL* means you're never alone. Together, we'll work to give your older home a brand-new beginning.

Subscribe to  
**OLD-HOUSE JOURNAL.**  
Your home  
deserves no less.  
Call us at 800.234.3797  
or visit us online at  
www.oldhousejournal.com.

**Old House**  
JOURNAL



## Cohasset Colonials

Early American  
Furniture Kits

Our new catalog is filled with authentic reproductions. Make your own antiques from our kits, or let us do the finishing for you.

1-800-288-2389

for a Free Catalog

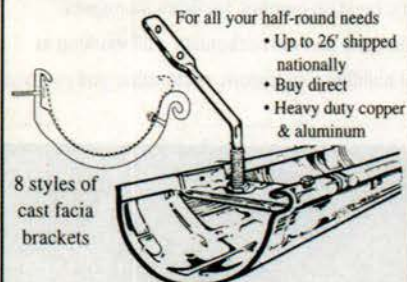
www.cohassetcolonials.com

Box 548-HJ54, Ashburnham, MA 01430



Circle no. 462

## CLASSIC GUTTER SYSTEMS, L.L.C.



For all your half-round needs

- Up to 26' shipped nationally
- Buy direct
- Heavy duty copper & aluminum

8 styles of  
cast fascia  
brackets

Ph. (269) 382-2700 • Fax. (269) 343-3141

P.O. Box 2319 • Kalamazoo, MI 49003

www.classicgutters.com

Circle no. 135

Quality insulated wood and metal

## Attic stairs

Large selection of attic stairs, ceiling openings from 18" x 22.5"

Prices starting at \$ 125.00

Ship nationwide

Most models in stock

Calvert USA, Inc.

P.O. Box 841, Solomons, MD 20688

Request free literature or place order

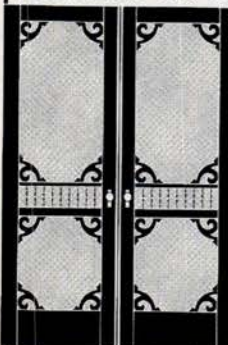
on-line www.CalvertUSA.com

or call (866) 477-8455, (410) 326-8455



Circle no. 102

## Screen & Storm Doors



- Mahogany
- Custom sizes
- Tempered glass
- 55 styles

Send \$3 for our catalog

Touchstone  
Woodworks

PO Box 112  
Dept OHJ  
Ravenna OH 44266

(330) 297-1313

www.touchstonewoodworks.com

Circle no. 587

## VENTINOX® Chimney Lining System

When it comes to  
Chimney Restoration...

Only one liner comes out on top!

Restores deteriorated chimneys

Protects against harmful flue gases

Improves chimney performance

Preserves aesthetic appearances

VENTINOX® Chimney Lining Systems provide safe, reliable venting for gas, oil and wood. VENTINOX® performs in thousands of American homes since 1982 and is backed by a lifetime warranty.

ProTECH SYSTEMS, INC.

LEADERS IN VENTING TECHNOLOGY

Call today for FREE information:

1.800.766.3473 or visit us at

protechinfo.com

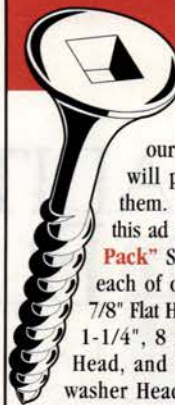


Be sure to ask for genuine  
VENTINOX® by name for  
unmatched performance

Circle no. 187

Our Samples Are Better Than

# FREE!



We're so sure you'll love our **Square Drive Screws** we will practically pay you to try them. Send \$10 with a copy of this ad and we'll send you a "Try-Pack" Sampler of 200 screws (25 each of our **NEW** #8 x 1-3/8" & 1-7/8" Flat Head ProMax, #8 x 5/8", 8 x 1-1/4", 8 x 1-1/2" and 8 x 2" Flat Head, and #8 x 1-1/4" & 2" Round washer Head hardened steel screws) along with a driver bit for your drill, our catalog listing 900 types of Square Drive screws (and other woodworking essentials), and a coupon worth \$10 off your first order of \$75 or more. (Limited Time Offer. Available in USA only, one per customer.)

- Square Drive Beats Cam-Out
- Hardened Steel for Extra Strength
- Deep Threads for Superior Holding Power

© 2001 McFeely's All Rights Reserved

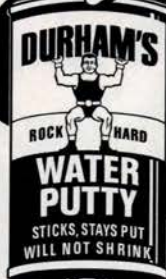
**McFEELY'S**  
SQUARE DRIVE SCREWS

PO Box 11169 • Dept OHJ  
Lynchburg • VA • 24506-1169

1-800-443-7937 • www.mcfeelys.com

## PLASTER REPAIR

THE ORIGINAL



Use genuine Durham's Rock Hard Water Putty to fill cracks, crevices, joints, and nail holes. You can saw, chisel, polish, color, and mold it too. Sticks and stays put – will not shrink. Only original Durham's offers lasting satisfaction.

Durham's permanently adheres in wood, plaster, and tile. Ideal for use by woodworkers, painters, electricians, and carpenters. Available through hardware, lumber and building material dealers, and paint distributors from coast to coast.

**Donald Durham Co.**

Box 804-HJ, Des Moines, IA 50304

http://www.waterputty.com

Circle no. 147

## HISTORIC HOUSE PARTS

540 South Avenue  
Rochester, New York 14620  
Phone: 585.325.2329  
Toll Free: 888.558.2329  
Facsimile: 585.325.3613  
Monday-Saturday 9:30-6:00  
www.historichouseparts.com



architectural  
salvage and  
restoration  
supplies

WWW.HISTORICHOUSEPARTS.COM

Circle no. 266



# TRADITIONAL BUILDING



EXHIBITION AND  
CONFERENCE

[www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com)

## Where the Marketplace Meets

The Restoration & Renovation Show has changed its name. The new name, Traditional Building Exhibition and Conference, better reflects its purpose and audience and simply states what our attendees do.

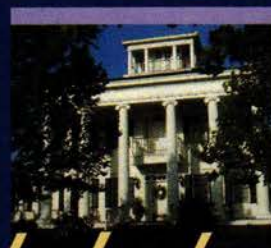
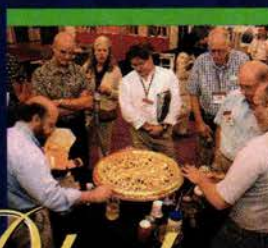
The new name better describes the market we serve. Traditional Building Exhibition and Conference will provide a broader mix of educational programming and offer a wide array of resources and products for professionals – architects, builders, contractors, developers, building owners, facilities managers, preservationists, and new urbanists – all working in traditional building and historic restoration and renovation.

### The Traditional Building Exhibition and Conference

will take place in the heart  
of historic Philadelphia,  
April 27-30, 2005  
at the Pennsylvania  
Convention Center.

### Philadelphia 2005 Highlights

- ▶ NEW tracks with expanded educational programming in: preservation; rehabilitation; restoration and renovation; and traditional new construction!
- ▶ Earn valuable learning units for AIA Continuing Education, as well as professional development credits for ASID, ASLA, NKBA and others
- ▶ Discover thousands of hard-to-find products and services you won't see anywhere else
- ▶ Network with others who share your passion for traditional building



# Philadelphia 2005

For More Information:

1-800-982-6247

[info@restoremedia.com](mailto:info@restoremedia.com)

[www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com)



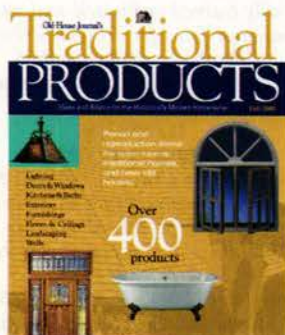
1000 Potomac Street, NW, Suite 102  
Washington, DC 20007

RESTORING THE PAST, BUILDING THE FUTURE



## OLD-HOUSE JOURNAL'S Traditional Products

Ideas and advice for the  
historically minded homeowner



Buying Guides • Information  
on Product Sources • Full-Color  
Product Photos • New Alternatives to  
Traditional Materials • Internet Info

Call to order 202.339.0744  
\$9.95 (plus shipping and handling)

Traditional  
PRODUCTS



Circle no. 2

### TEXAS IRON FENCE & GATE CO.

## IRON FENCING GATES AND POSTS

The Best Solid Iron Fences Made Today  
Built to Last More Than A Lifetime  
Many Styles Available  
We Ship Anywhere

Catalog \$4.00  
P.O. Box 839  
Decatur, TX 76234  
940-627-2718

[WWW.TEXASIRONFENCE.COM](http://WWW.TEXASIRONFENCE.COM)

Circle no. 281

# 40,000+

## Decorative Building Products

Lowest Prices...  
Widest Selection...  
All From Stock!

Order Toll Free  
**1-800-835-4400**

Master Catalog

**Interior/Exterior Architectural Mouldings & Millwork**

**Period & Contemporary Hardware**

**Brass Tubing & Fittings**

**Kitchen & Bathroom Accessories**

**Columns & Capitals**

**Fireplace Surrounds**

**Knobs & Pulls**

**Wall Coverings**

**Wainscoting**

**Balustrading**

**Lighting**

**Wrought Iron Components**

**Furniture & Cabinet Components**

**Stamped Steel & Polymer Ceiling Tiles....**

**And So Much More**

Please Call 1-888-772-1400 For Our **FREE** Master Catalog!

**Architectural Products by Outwater L.L.C.**

Tel: 1-800-835-4400 Fax: 1-800-835-4403  
New Jersey • Arizona • Canada  
[www.outwater.com](http://www.outwater.com)

Circle no. 285

**FOR YOUR COMPLIMENTARY CATALOG CALL US AT 1.800.387.6267**

ARCHITECTURAL GRILLE 42 Second Avenue, Brooklyn, New York 11215

Phone 718.832.1200 Fax 718.832.1390

[www.archgrille.com](http://www.archgrille.com) [info@archgrille.com](mailto:info@archgrille.com)

CUSTOM FABRICATED AND FINISHED BAR GRILLES, PERFORATED GRILLES AND SPECIALTY ITEMS

### BAR GRILLES

### PERFORATED GRILLES

### CUSTOM PRODUCTS

Circle no. 76



# Swaps & Sales—Historic Properties

## SPOTLIGHT PROPERTY



**WASHINGTON, DC**—Old world charm and space abound in this sophisticated 3 bedroom at the architectural award-winning Ponce de Leon, a circa 1928 co-op listed on the National Register of Historic Places. Evoking the grandeur of a bygone era, 2,000+ square feet, 9' ceilings, 4 exposures, lavishly sized rooms, formal foyer, separate dining room, solarium, table-space kitchen, 2 full baths, Oak hardwoods, graceful archways & other lovely pre-war details. Plus, garage parking! \$775,000. Best Address™ Real Estate, LLC, 202-669-4656. Preview photos & floorplan: [www.BestAddress.com](http://www.BestAddress.com).



**LEWES, DE**—Two-storey Colonel David Hall manor house, circa 1730. Interior has original woodwork, doors and floors. Amenities include 6 fireplaces, authentic light fixtures and hardware. Brick-walled cellar and sun room kitchen. Exterior boasts original hand-split cypress shingles and painted rooftops. Shutters adorn several windows and doorways. Fountain, window boxes, mature trees and shrubbery. Exudes yesteryear charm. \$1,200,000. Call Tucker Ackley at 302-645-6100 or 1-800-244-2501.



**CHICAGO, IL**—Sparkling sunlight flows in this 3800 sq. ft. rowhouse, 1 1/2 car garage, new coach house, 2 landscaped patios. New eat-in kitchen w/12' cabinets, granite/stainless. 4 bedrooms and baths. Classic wood floors, 4 wood-burning fireplaces, 2 skylights, bookcases, pretty baths, family room. Every detail in this landmark home is a 10! \$2,349,000. Elizabeth Ransley, Broker, GRI, F.I.A.B.C.I., Koenig & Strey GMAC. 312-893-3588 or 312-925-7667; [eransley@ksgmac.com](mailto:eransley@ksgmac.com).



**CHICAGO, IL**—Classic 2100 sq. ft. vintage condo w/parking for 2 cars. Original hardwood floors, ornate moldings. Stainless steel appliances, 5 burner stove, granite, pantry in large kitchen. Elegant floorplan, large living room, formal dining room, breakfast room, 2 master suites, 3rd bedroom and bath. Full service, pet friendly building. 24-hour doorman. Guest parking. \$500,000. Elizabeth Ransley, Broker, GRI, F.I.A.B.C.I., Koenig & Strey GMAC. 312-893-3588/312-925-7667. [eransley@ksgmac.com](mailto:eransley@ksgmac.com).



**JOLIET, IL**—Circa 1905. Beautifully preserved Queen Anne Revival in the heart of this Historic District. Over 4000 sq. ft. of perfection includes original woodwork, hardwood floors, leaded glass & stained glass windows. Original carriage house converted to 2 1/2 car + garage. Updated kitchen & baths blend in with the timeless detailing of the original home. \$374,900. Melody Hochevar, Coldwell Banker Honig-Bell, [vm/pgr.815-773-6006](mailto:vm/pgr.815-773-6006) ext.146.

## Historic Properties Specialists

### DISTRICT OF COLUMBIA

#### Best Address™ Real Estate, LLC

Joseph Himali, CRS, GRI, Principal Broker  
Specially trained in historic real estate by  
The National Trust for Historic Preservation  
Telephone: 202-669-4656  
Website: [www.BestAddress.com](http://www.BestAddress.com)

### ILLINOIS

#### Koenig & Strey GMAC

Elizabeth Ransley, Broker, GRI, F.I.A.B.C.I.  
Over 17 years representing sellers & buyers  
of vintage homes, condominiums & investment  
buildings in Chicago, Evanston, Oak  
Park & River Forest.  
Telephone: 312-893-3588/312-925-7667  
Email: [eransley@ksgmac.com](mailto:eransley@ksgmac.com)

### TENNESSEE

#### Holmes Corporation

Bill Holmes, Principal Broker  
Historic & In-Town Properties  
Chattanooga, TN  
Telephone: 423-802-1620  
or 800-861-5616  
Website: [www.OldHomes4Sale.com](http://www.OldHomes4Sale.com)

### VIRGINIA

#### Davenport Realty, United Country

John Davenport, Broker/Owner  
"I show and sell old homes with love and  
enthusiasm. Please see floor plans and pho-  
tos of current offerings at our website."  
Telephone: 888-333-3972  
Website: [www.davenport-realty.com](http://www.davenport-realty.com)

#### Antique Properties, Inc.

Old House specialists dealing with properties  
built in Virginia prior to 1920  
David Johnston, Broker  
Telephone: 804-633-7123  
Website: [www.antiqueproperties.com](http://www.antiqueproperties.com)  
Max Sempowski, Realtor  
Telephone: 434-391-4855  
Website: [www.oldhouseproperties.com](http://www.oldhouseproperties.com)

## OLD-HOUSE JOURNAL'S Historic Properties

60 word description  
+ color photo for \$525

Email or call for prices for  
featured listings and text ads

Sharon Hinson or  
Marjorie Ellena

[ohj@historicproperties.com](mailto:ohj@historicproperties.com)  
or 888-507-0501





**CAMBRIDGE, MA**—Rare 1935 prefabricated house designed by Howard T. Fisher of General Houses, Inc., whose designs were exhibited at the 1933 Century of Progress Exposition in Chicago. 1662 square feet. This steel-framed, two-storey early International Style structure is available free to anyone willing to pay for disassembly and removal costs. Contact Vincent J. Panico, Esq., 1-617-876-2020 or email [VJPATTY@VERIOMAIL.COM](mailto:VJPATTY@VERIOMAIL.COM).



**FRAMINGHAM, MA**—MASSPIKE is seeking sealed bids from qualified entities to purchase and rehabilitate two historically significant structures, Rugg-Dennett House and Dennett Workshop on Gates Street. Submit bids for individual house or collectively. Houses will be sold to highest responsible bidder(s). Bids due March 10, 2005. IFB available at MassPike, State Transportation Building, Suite 4160, Boston, MA; 617-248-2813. Matthew J. Amorello, Chairman.



**COLUMBIA, MD**—Wonderful Farm-house/Victorian on 3 private acres with clear meadow for horses or recreation. Warm and inviting home with many updated features including a huge family room addition with stone fireplace, updated country kitchen w/ breakfast room, front/rear stairs, 4 roomy bedrooms, covered front, side & rear porches, several outbuildings and more! Perfect for all of the family! Kimberly Kepnes, CBRB, 410-461-7600 office 443-250-4241 cell [www.homesdatabase.com/kimberlyk](http://www.homesdatabase.com/kimberlyk).



**ELLCOTT CITY, MD**—"Chateau de Angelo" Unique French castle in historic Ellicott City! Circa 1830 European chateau features: gorgeous 1-acre setting, detached 2-car garage, gated entry & perfect updated historic contemporary! Dare to compare the architecture & recent renovations including hardwood flooring, 10+ ft ceilings, 2' window wells, updated kitchen, baths & home systems. \$899,000. Reasonable offers considered. CBRB, Kimberly Kepnes 410-461-7600 office 443-250-4241 cell. [www.homesdatabase.com/kimberlyk](http://www.homesdatabase.com/kimberlyk).



**ELLCOTT CITY, MD**—"Count Your Blessings!" Incredible Church-home circa 1875. Unbelievable Cathedral & Sanctuary living spaces w/original hardwood flooring, Gothic archways & breathtaking gothic-peaked stained glass windows. Four living levels include original choir loft library/guestroom, huge recreation & entertainment spaces & 3 bedrooms w/3 full & 1 1/2 baths. Two-level courtyard. Walk to historic district. A complete wow! \$950,000. Kimberly Kepnes, CBRB, 410-461-7600 office 443-250-4241 cell. [www.homesdatabase.com/kimberlyk](http://www.homesdatabase.com/kimberlyk)



**JAMESPORT, MO**—IN AMISH COUNTRY—2-storey, 3000 sq. ft. home w/5 Bedrooms, 2 Bathrooms, 2 fireplaces, updates & more. Detached 4-car garage. On 1 1/2 acre. Could be B&B, craft store, home, etc. \$64,000. United Country - 1-800-999-1020, Ext 108. [www.unitedcountry.com/old](http://www.unitedcountry.com/old)

*American Treasures*—a FULL COLOR magazine of older and historic properties for sale. Just \$3.95.



**ST. JOSEPH, MO**—Kirkpatrick Building. Mixed-use commercial building in historic district of historic river city. Outstanding architecture, brick & limestone, terrazzo floors. 33,000 sq. ft. of office space above 13,000 sq. ft. of charming shop/retail space. Potential residential conversion. Tax credits and other incentives available. \$360,000. Larry L. Buck Broker/Agent Prudential Summers Realtors 800-279-2235 [www.larrybuck.com](http://www.larrybuck.com) For city data: [www.saintjoseph.com](http://www.saintjoseph.com). Heritage Action Campaign. [www.stjomo.com](http://www.stjomo.com)



**GALVESTON, TX**—Saved from demolition. Ready for right person who is interested in bringing it back to life. Circa 1898 house moved to current location just minutes from the beach. Spacious front porch, center hall, high ceilings, new foundation and roof. 2800 sq. ft. Easy conversion to 3 bedrooms. Includes newly remodeled 2-bedroom garage apartment. \$164,900. Brian Davis, Galveston Historical Foundation, 409-765-7834 [brian.davis@galvestonhistory.org](mailto:brian.davis@galvestonhistory.org)



**BOYKINS, VA**—"Ben Pope Mansion" circa 1810 on 5.29 acres surrounded by farmland w/view of pond. Long tree-lined lane. Elegant large rooms w/high ceilings. Original plaster ceiling medallions & marble mantle in Drawing Room. Original chandelier, woodwork, mantles, doors, hardware. Almost 4000 sq. ft. 5 fireplaces. 18X21 outbuilding suitable for restoration as Guesthouse. \$399,000 Dave Johnston "The Old House Man®" 804-321-8171 or [AntiqueProperties.com](http://AntiqueProperties.com)





**CHARLOTTE COUNTY, VA**—Circa 1945 home on 41-acre working farm with good outbuildings including a hip-roofed 2-story dairy barn. The house has over 1700 square ft. of living space, with 2 bathrooms and 4 bedrooms. Quiet country road in rural Virginia. \$240,000. For color brochure, 888-333-3972 (24-hours). United Country Davenport Realty, Keysville, VA. Floor plans & photos for Home # 3950 at [www.davenport-realty.com](http://www.davenport-realty.com)



**CUMBERLAND COUNTY, VA**—"West Hill", circa 1807—over 550 acres w/one mile frontage on Appomattox River. Main house has 3 bedrooms, 4 bathrooms, central air, nearly 4000 sq. ft. living space w/11'5" ceilings, English basement, 7 nonworking fireplaces, 9-over-6 pane windows. Guest house w/3 bedrooms. Artist's studio. Located near the future equestrian center of Southern VA. \$3,300,000. Home #3780 at: [www.davenport-realty.com](http://www.davenport-realty.com). United Country Davenport Realty, 888-333-3972.



**PETERSBURG, VA**—Charming, eclectic & quaint! Circa 1785 in Historic Olde Towne! A great restoration featuring new roof, gutters, chimney dampers and more! All new electrical and mechanicals! Most of the original plaster is intact! 2196 sq. ft. with 3 bedrooms. Lovely grounds! Home is nestled between other excellent restorations! A darling home! Tax abatement transfers! \$159,000. Carla Takacs, Swearingen Realty, 804-712-4060 [takacs@swearingenrealty.com](mailto:takacs@swearingenrealty.com) [www.vintagevirginiahomes.com](http://www.vintagevirginiahomes.com)



**RANDOLPH, VA**—"Formosa" The Adams House. Charming 3000 sq. ft. Victorian circa 1905 on 15 acres. Quiet country road. Grand foyer. Hardwood floors throughout. 6 fireplaces w/original mantels. 4 bedrooms. Parlor w/separate sunroom, library, country kitchen and formal dining room. Six-zone hot water baseboard heat. Country store, carport, smokehouse, corncrib and other building. \$279,000. Max Sempowski, Realtor, Antique Properties Inc., 434-391-4855, 434-736-9942 [www.oldhouseproperties.com](http://www.oldhouseproperties.com)



**LANCASTER, WI**—Circa 1880-1890 Victorian home w/2-3 BR & 1 1/2 BA. 3-storey tower capped by pyramid roof, 5 distinctive gable ornaments. 1st floor used as office, 2nd floor living quarters. Could be converted back to home. Next to business district. \$79,500. United Country—1-800-999-1020, Ext 108. [www.unitedcountry.com/old](http://www.unitedcountry.com/old)

*American Treasures*—a FULL COLOR magazine of older and historic properties for sale. Just \$3.95.



**OSHKOSH, WI**—1895 Queen Anne, in Historic District. One block from Lake Winnebago. Restoration completed. Wide entry, elaborate oak staircase, 5+ bedrooms, 3 1/2 baths, custom cabinets in eat-in kitchen with food pantry and butler's pantry. Quarter sawn oak throughout. Screened front and back porch. Finished English basement. Approximately 5800 square feet. Large lot. Detached 3-car garage. \$499,950. 920-231-8123.

## Structural Repairs

**STRUCTURAL RESTORATION SPECIALIST**—35 years experience in jacking, squaring, sill & timber replacement or Early American homes, barns and log cabins. Consulting services by appointment. We will travel anywhere. George Yonnone Restorations. [www.gyrestorations.com](http://www.gyrestorations.com) (413) 232-7060

## Antique Bath Restoration

**ANTIQUE BATH RESTORATION BATH WORKS**—Beautifully restored antique clawfoot bath tubs, and pedestal sinks. Also offer clawfoot tubs in excellent original condition. Sizes from 4 feet, to 5 1/2 feet long. See [arbathtubs.com](http://arbathtubs.com) for more information or call James at 408-205-4906.

## Help Wanted

**RESTORATION CARPENTER/ JOURNEYMAN**—or seasonal or year round work on Eastern Long Island, NY. Optional housing available. Call (631) 734-7474, Fax (631) 734-5812, Email: [eeil@optonline.net](mailto:eeil@optonline.net)

**HISTORIC PROPERTIES**  
Your Source for Buying and Selling Historic Properties

**WWW.HISTORICPROPERTIES.COM**  
—The best selection of historic properties available for sale throughout the US. All styles from colonial to early 1950s and eclectics, from renovation projects to completed homes. On the Web at [www.HistoricProperties.com](http://www.HistoricProperties.com)

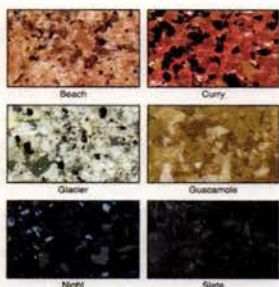
To SHOWCASE your products, your ad should appear in the next issue of

OLD-HOUSE JOURNAL.

To reserve your space, call or email Lisa Darr  
202.339.0744  
[ldarr@restoremedia.com](mailto:ldarr@restoremedia.com)



# New Product Showcase



## Abatron, Inc.

Abokote Fluid Applied Flooring System. A giant step forward in water-based epoxy coatings. This versatile system offers high durability, easy maintenance and custom design options. (800) 445-1754; [www.abatron.com](http://www.abatron.com)

Circle no. 228



## Hyde Tools, Inc.

The Hyde® AnglePRO® Spray tip extension has a unique slide handle that gives swivel control up to 135° for easy spray painting of hard-to-reach areas. Available in 3' and 5' lengths. Patent Pending

Circle no. 606



## M-Boss Inc. Tin Ceilings

Period-inspired pressed metal panels, cornice and moldings are versatile, timeless and manufactured for easy installation. Specialize in custom and replication, perfect for historic renovations. 1-888-MBOSSINC for a brochure or [www.mbossinc.com](http://www.mbossinc.com).

Circle no. 342



## Madawaska

The Exotic series is available in any size, any design, any wood, any time. The door shown here in a clear finish, is: design # 1995 (maple panels, black cherry stiles and rails). Please visit [www.madawaska-doors.com](http://www.madawaska-doors.com) or call 1-800-263-2358

Circle no. 350



## Tendura

The TenduraPlank Solids Collection from Tendura is the first composite board designed for covered porch applications and does not require painting.

Circle no. 258



## Mitsubishi Electric HVAC

Perfect for spot cooling and heating, Mitsubishi Electric HVAC's Mr. Slim® uses split-ductless technology and is ideal for remodels and retrofit applications. An alternative to traditional air conditioning units.

Circle no. 99



## Old California Lantern Co.

"Lighting for the Bungalow", offers over 525 historically inspired, hand-crafted fixtures. To view products and or request a complimentary catalog, please visit [oldcalifornia.com](http://oldcalifornia.com). (800) 577-6679.

Circle no. 404



## StairWorld Inc.

You deserve the custom staircase of your dreams. StairWorld will make your dreams a reality. Our design team will craft a masterpiece to compliment your distinctive style. Visit [www.stairworld.com](http://www.stairworld.com) or call 1-800-387-7711 for details.



## White River Hardwoods-Woodworks, Inc.

White River Hardwoods Woodworks Inc. adds hand-carved full surround mantels and mantel shelves to their extensive line of quality interior moulding & millwork products. 800-558-0119.

Circle no. 245





## Rider's Block

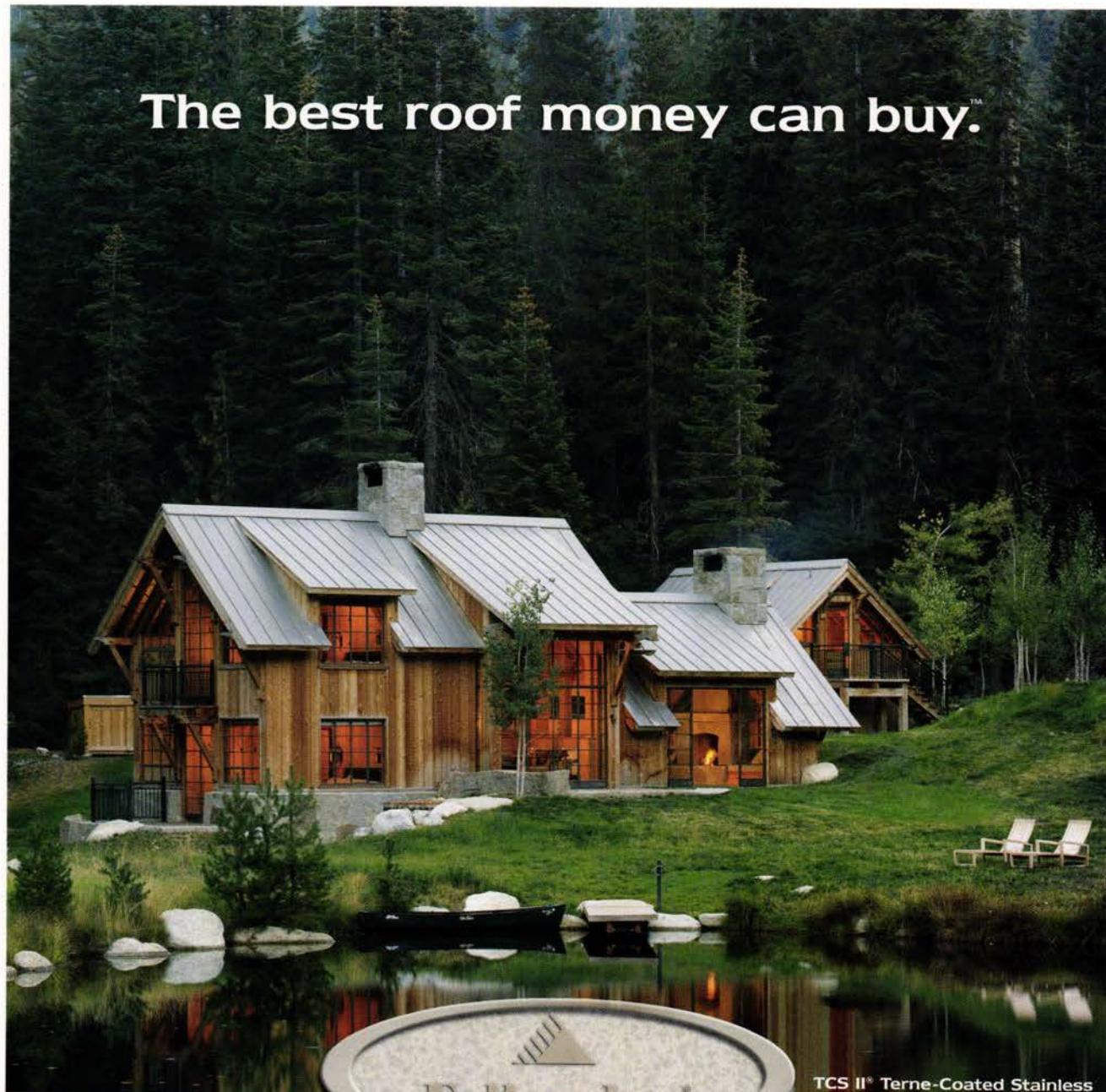
Ah, how nice to drive home from work and pull onto a concrete slab in front of a mammoth glass protuberance. Glass block was hot for windows in Art Deco, Moderne, and International-style structures of the 1930s and '40s, but it makes this issue's contributor shudder as used here to enclose a porch on a Baltimore, Maryland, bungalow. Riding by at night, she says, "you see big, dark pieces of furniture against the window. If they had to enclose the porch, at least the second house (top) has some dignity and balance left to it. Not that we are fans of porch enclosures." 🏠

**Win \$100** If you spot a classic example of remuddling, send us clear color prints. We'll award you \$100 if your photos are selected. The message is more dramatic if you send along a picture of a similar unremuddled building. (Original photography only, please; no clippings. Also, we reserve the right to republish the photos online and in other publications we own.) Remuddling Editor, OLD-HOUSE JOURNAL, 1000 Potomac Street, NW, Suite 102, Washington, DC 20007.

OLD-HOUSE JOURNAL (ISSN 0094-0178) is published bimonthly for \$27 per year by Restore Media, LLC, 1000 Potomac St., NW, Suite 102, Washington, DC 20007. Telephone (202) 339-0744. Subscriptions in Canada \$35 per year, payable in U.S. funds. Periodicals postage paid at Washington, D.C., and additional entries. Postmaster: Send address changes to OLD-HOUSE JOURNAL, P.O. Box 420235, Palm Coast, FL 32142-0235.



# The best roof money can buy.™



TCS II® Terne-Coated Stainless

Picture your retreat in The Big Woods. When you start to lose your sanity in the city – this is where you'll find it.

If it's going to rain buckets for a week – this is where you want to be. If you have to be snowed-in under four feet of powder – better here than in the town. If you really want to witness the wind that brings autumn to the mountains – you want to be standing here at the window with your back to the fireplace.

What does this have to do with your roof? Simple. If you're going to build a dream, you want to really mean it when you say, "It just doesn't get any better than this."

**Follansbee – for those who demand the very best.**

Call or visit Follansbee online today to learn more.

**800.624.6906 [follansbeeroofing.com](http://follansbeeroofing.com)**





## Period-inspired Tin Ceilings

M-Boss Inc. pressed metal panels, cornice and moldings are versatile, timeless and manufactured for easy installation. With over 100 period-inspired patterns we have an authentic look that's just right for your home. All M-Boss Inc. products are priced to provide the highest value in the marketplace. For more information and a brochure give us a call toll free **888-MBOSSINC (888-626-7746)**, or visit the M-Boss Inc. web site, **www.mbossinc.com**



*Reference promo code: OHJ-4C105 when calling or ordering. Kitchen photo: pattern 2401; mill finish, field painted.*