

THE ORIGINAL RESTORATION MAGAZINE

www.oldhousejournal.com

Old House JOURNAL

Origins of **Arts & Crafts Interiors**

*Colors and Crafts from
Anglo-Japanese to Aesthetic*

Classic Medallions
Tips for Top Plaster Ornaments

Atomic Wallpaper
Finding Patterns That Fit the '50s

Big Column Carpentry
How to Fix Pillar Problems

PLUS

**The Story on Simple
Greek Revival Houses**

New HOW-TO SECTION
In Step with Floor Repairs

February 2007
A Restore Media Publication

AUTO ***** 5-DIGIT 07076

063E100001682948 0701 M/A08

STACY SPIES

12/029

407 WARREN ST

0000

SCOTCH PLAINS NJ 07076 1920

007648



We were energy efficient before it was cool.



JELD-WEN offers a wide range
of windows and doors
that include Low-E glass.



Steel 8-Panel Center Arch Door

For years, homeowners have relied on JELD-WEN® windows and doors to perform beautifully in all climates. Now Low-E glass comes standard in our wood windows and patio doors, and in our Steel patio doors. It's also an affordable option in our vinyl or aluminum windows, and in our Premium Wood doors. Low-E glass is just one of a variety of energy-saving choices you can offer from a company that's been an ENERGY STAR® Partner since 1998. For a brochure on any of our reliable windows and doors, or to find a dealer, call 1.800.877.9482 ext.4669, or go to www.jeld-wen.com/4669.

Or hot.



Premium Wood 512 4-Lite Patio Door



Wood Casement Window



Steel 9-Lite Patio Door




Vinyl Geometric Window



Premium Wood 6915 Patio Door

RELIABILITY *for real life®*

JELD-WEN
WINDOWS & DOORS



Kindles romance in a way most
HVAC systems don't.

Radiant heating by Uponor makes your whole house comfy and cozy. It circulates heat under the floor, so it's warm where you are. There are no drafts, no cold spots.

With no furnace, it's quiet and dust-free. It'll even save on energy costs. If that doesn't inspire passion, what will? To find out more, visit us at wirsbo.com.

uponor

formerly Wirsbo™

Circle no. 421

Features

January/February 2007

Volume 35/ Number 1

Established 1973

38 Dress Rehearsal for the Arts & Crafts

By Lynn Elliott

The Aesthetic movement in the 19th century borrowed heavily from Japanese ideas for color and design, setting the stage for the Arts & Crafts movement that followed.

46 Fixing Column Problems from the Ground Up

By George Yonnone and Gordon Bock

A restorer crafts a tailor-made solution for repairing the segmental staves of massive Greco-Roman wood columns.

52 Atomic Wallpaper

By Demetra Aposporos

The 1950s brought wallpaper into the modern age with technological advances for the papers themselves and patterns inspired by the public's fascination with nuclear science.

56 The Short Course on Caulk

By Noelle Lord

This primer on caulk types offers advice for identifying the best material and application method for common caulking jobs in old houses.

62 In Step with Wood Floor Dutchmen

By Eric Dachsschuler

Instead of replacing damaged wood floorboards, repair them with a Dutchman wood patch by following these seven simple steps.

64 Centers of Attention

By Catherine Siskos

Whether flat discs or robust mounds, plaster medallions were selected and positioned based on aesthetic and practical concerns, many of which still apply if you want to dress up an old ceiling today.

68 Old-House Living: The Sands of Time

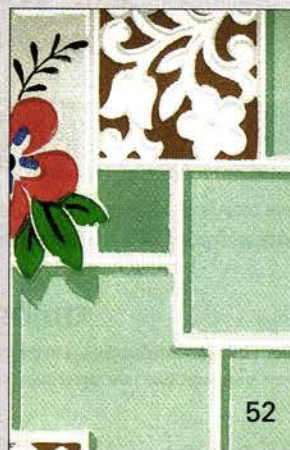
By Catherine Siskos

Letters dating from the colonial period to the 20th century capture one family's history at a house they have owned for more than 230 years.

72 Style: Just Plain Greek

By James C. Massey and Shirley Maxwell

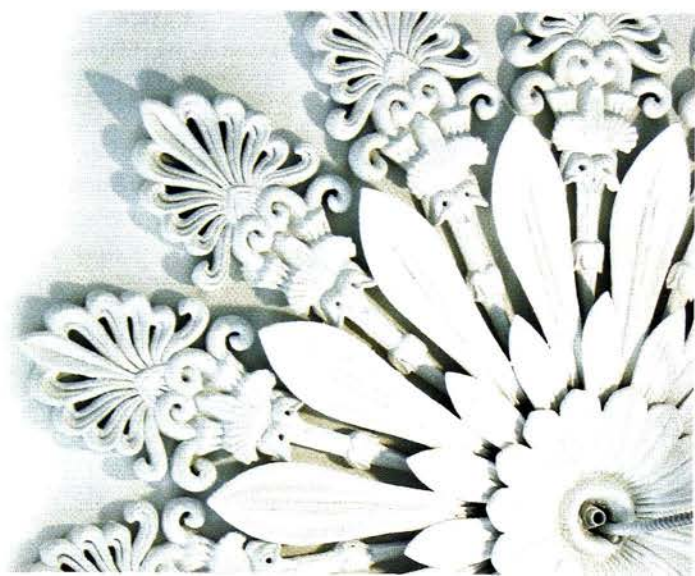
The often column-less, modest Greek Revival houses that were built for the average American in the 19th century were the work not of architects but skillful local artisans.



ON THE COVER:

An art-tiled hearth, walls divided into panels of color, and a spacious open plan link this Arts & Crafts room in Milwaukee to the ideas of the Aesthetic movement and its Japanese inspiration. Photo by Linda Svendsen.

64





TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

DISCOVER...

hundreds of historically-accurate products
you won't find anywhere else!



Boston

HYNES CONVENTION CENTER ■ MARCH 7-10, 2007

Where the Marketplace Meets

Those who love traditional design, architecture, and old buildings will discover learning, buying, and networking opportunities at the Traditional Building Exhibition and Conference (formerly Restoration & Renovation Exhibition and Conference), March 7-10, 2007 at the Hynes Convention Center in Boston, Massachusetts.

TRADITIONAL BUILDING LIVE!

You'll find more than just unique product displays in the exhibit hall! Visit the Traditional Building LIVE! area to see fascinating, interactive demonstrations by master artisans and tradesmen. Gain new appreciation for centuries-old crafts and source the specialized expertise you need to complete your projects.

FREE ADMISSION TO THE EXHIBITS

The Traditional Building Exhibition and Conference is offering FREE admission to the exhibit hall to all attendees when you pre-register before Feb. 21, 2007 at www.traditionalbuildingshow.com.
Or, clip this coupon and bring it with you on-site at the Hynes Convention Center, Boston, MA.

EXHIBIT HALL HOURS

Thursday | March 8, 2007 | 11:00am–5:00pm
Friday | March 9, 2007 | 11:00am–5:00pm
Saturday | March 10, 2007 | 10:00am–3:00pm



800.982.6247 | info@restoremedia.com | www.traditionalbuildingshow.com

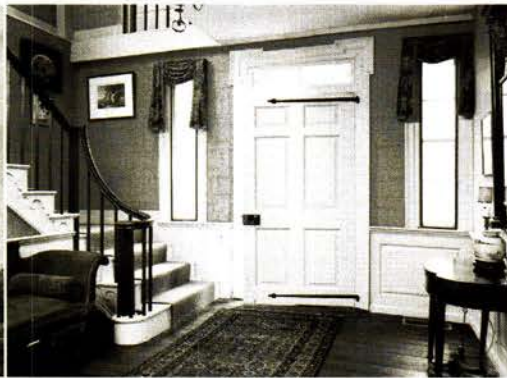
OHJ



Restoring the Past. Building the Future.

VISIT WWW.TRADITIONALBUILDINGSHOW.COM FOR MORE INFORMATION

The *only* insurance designed exclusively for antique homes. Why cover yours with anything else?



If you have a standard home insurance policy, you can have serious coverage gaps. Protect yourself from significant out of pocket expenses that can result from even a small claim with a standard policy. The Restorationist® is packed with unique and enhanced coverages just for antique homes and the people who love them.



Your antique home is unique.
Your insurance should be, too.

Standard home insurance is not always prepared to protect the unique coverage needs of your antique home.

Restorationist® provides no dollar limit or percentage cap guaranteed restoration coverage, no dollar limit on outbuildings, no dollar limit on building code change coverage, no dollar or time limit additional living expenses, no dollar limit on water backup, no dollar limit debris removal, a cash out option, identity theft coverage, lost valuables coverage, land excavation, stabilization, or replacement, and much more.

Promises kept.

We understand the stress you can experience at the time of a claim. Unfortunately, that's too late to realize that you have the wrong coverage or that your insurance company does not understand antique homes.

Every package comes with a free professional appraisal and white glove claim service from an A+ (Superior) financially rated company that has been keeping promises for over 170 years.

It makes sense to get a no obligation consultation for the *only* insurance designed exclusively for antique homes. Call one of our quality independent agency partners below today!

Policies issued by Holyoke Mutual Insurance Company in Salem – Salem, MA and Middlesex Mutual Assurance Company – Middletown, CT.

For a no obligation consultation for the **only** insurance designed exclusively for antique homes, call one of our quality agencies below today!

CT

HD Segur
156 Knottter Drive
Cheshire, CT 06410
Call: 800.336.4406
www.hdsegur.com

MA

MacIntyre, Fay & Thayer Insurance Agency, Inc.
77 Accord Park Drive, Unit B-1
Norwell, MA 02061
Contact: Christopher Preece
Call: 888.668.8000
Email:
cpreece@mftinsurance.com
www.mftinsurance.com

ME

Midcoast Insurance Agency
134 Front Street
Bath, ME 04530
Contact: Bob Warren, CPCU, CIC
Call: 207.443.8400
Email:
bob@midcoastinsurance.com

NH

The Richardson Group
34 Dover Point Road
Dover, NH 03820-4687
Contact: Murielle Jacques
Call: 603.742.1616, x128
Email:
mrjacques@richardsongroup.com
www.richardsongroup.com

RI

Apple Valley Insurance
528 Putnam Pike
PO Box 550
Greenville, RI 02828
Contact: Nancy Mendizabal
Call: 401.949.0559
Email:
nancy@applevalleyagency.com
www.applevalleyagency.com

VT

Hickok & Boardman Insurance
346 Shelburne Road
PO Box 1064
Burlington, VT 05402-1064
Contact: Carla Boardman Smalling
Call: 802.658.3500, x1639
Email:
restore@hbinsurance.com
www.hbinsurance.com

Departments

12 Editor's Page

14 Letters

19 Annunciator

A residential series for old-house owners is set to debut at the Traditional Building Show; an exhibit of Winterthur's objets d'art opens in Minneapolis.

23 Ask OHJ

25 Plots & Plans

Arts & Crafts dining room.

29 Fine Design

33 Essay

By Audrey Medina

A woman who doesn't know how to cook finds larger meaning in reviving a 1950s gas stove.

34 Preservation Perspectives

By Dan Holohan

Old mechanical engineering handbooks are priceless for understanding the reasoning behind the heating systems in old houses.

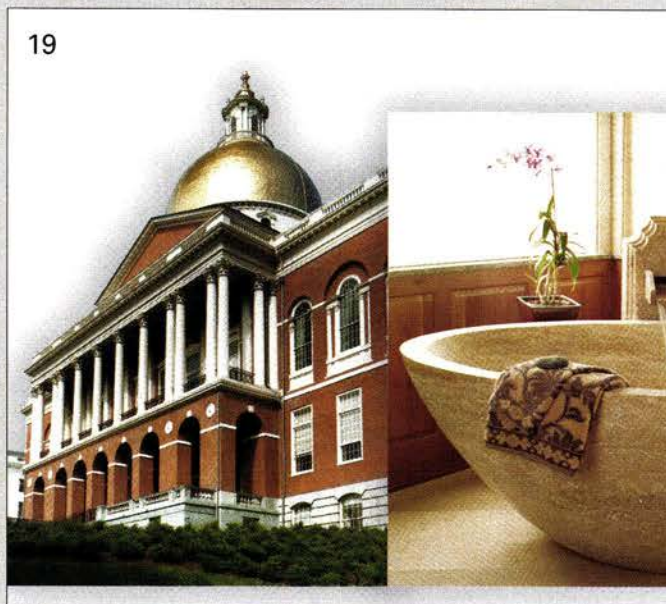
81 Old-House Products

82 Suppliers

110 Swaps & Sales

114 Remuddling

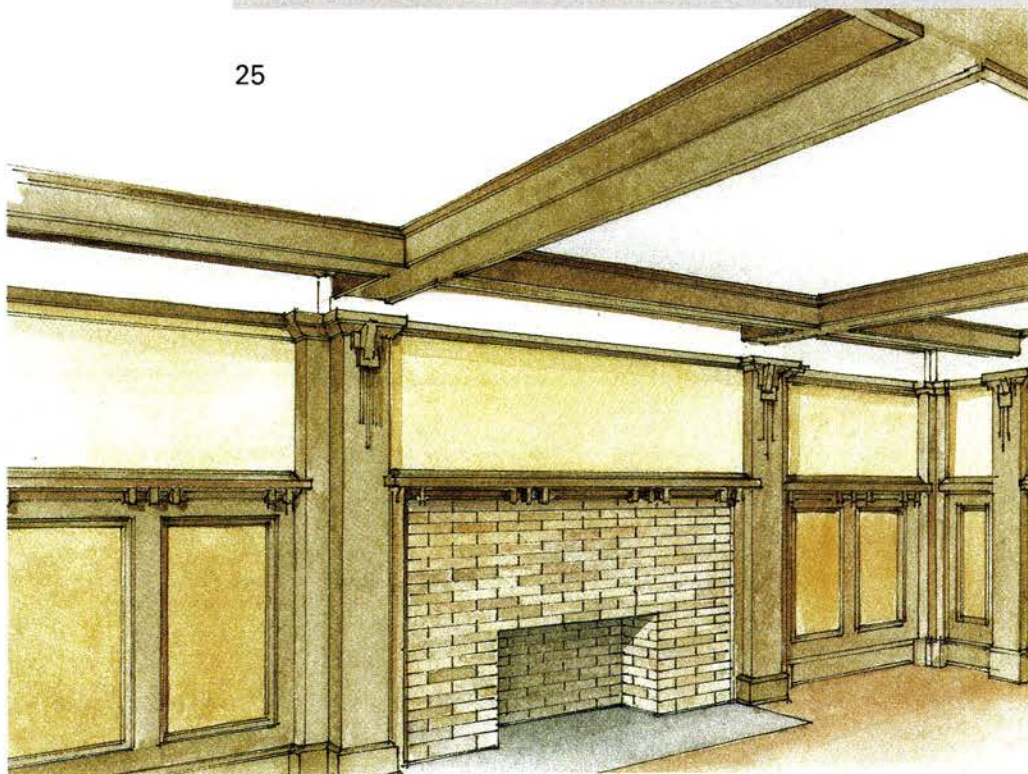
19

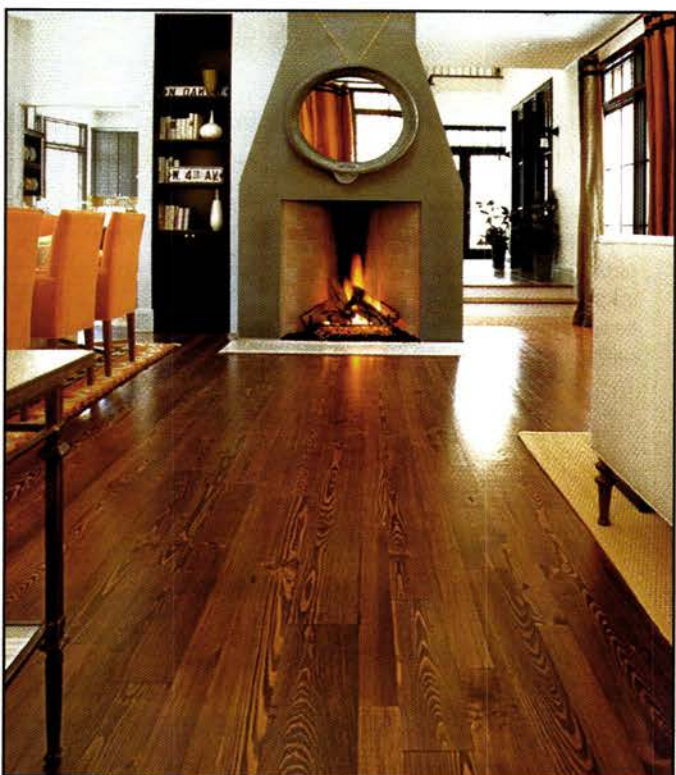
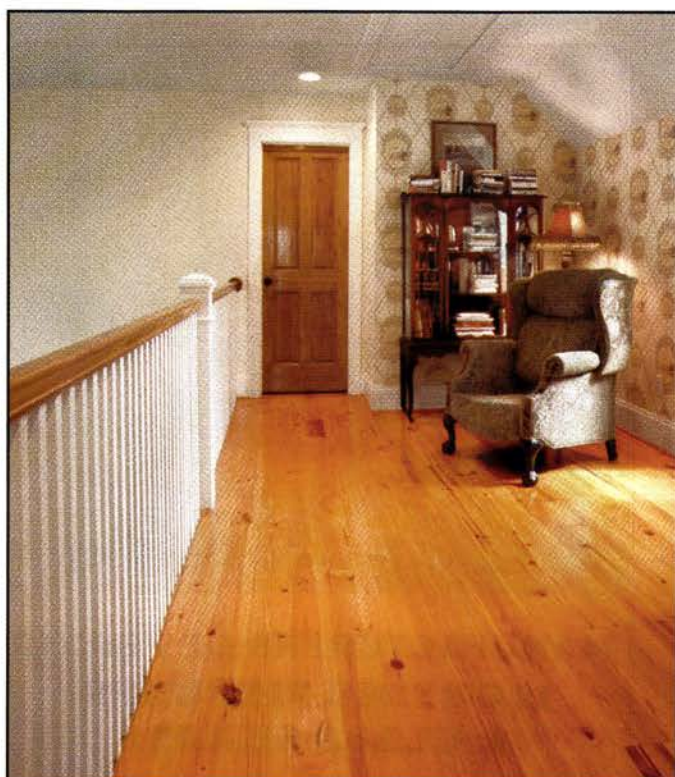
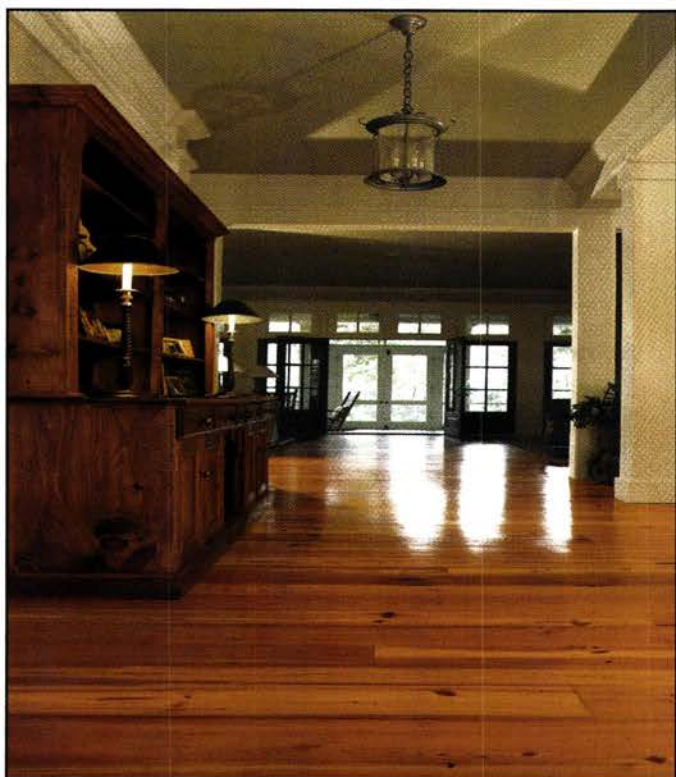


23



25





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: a perfectly renewed resource for any old house.

SOUTHERNWOODFLOORS

(888) 488-7463

WWW.SOUTHERNWOODFLOORS.COM

Circle no. 541



MANUFACTURERS OF PERIOD LIGHTING FIXTURES & GLASS SHADES



for a free catalog
www.schoolhouseelectric.com
 or call us: 1-800-630-7113

330 SE MLK Jr. Blvd. Portland, OR 97214
 27 Vestry St. NY, NY 10013

Circle no. 400

Old House
JOURNAL®

online

www.oldhousejournal.com

A Private Eye

By fusing form and function, figured glass added beauty, light, and privacy to houses. Go to the home page for a full report on this unique and still very useful material.

Deco Lights the Way

When it comes to illuminating bathrooms of the 1930s and '40s, a little Moderne design goes a long way. Go to the home page for a look at the glories of Art Deco lighting.

Talk

Have a question? Got a problem? Need some advice? *OHJ's* bulletin boards, divided into six separate topics, are the perfect place to exchange information about old houses with fellow owners and enthusiasts.

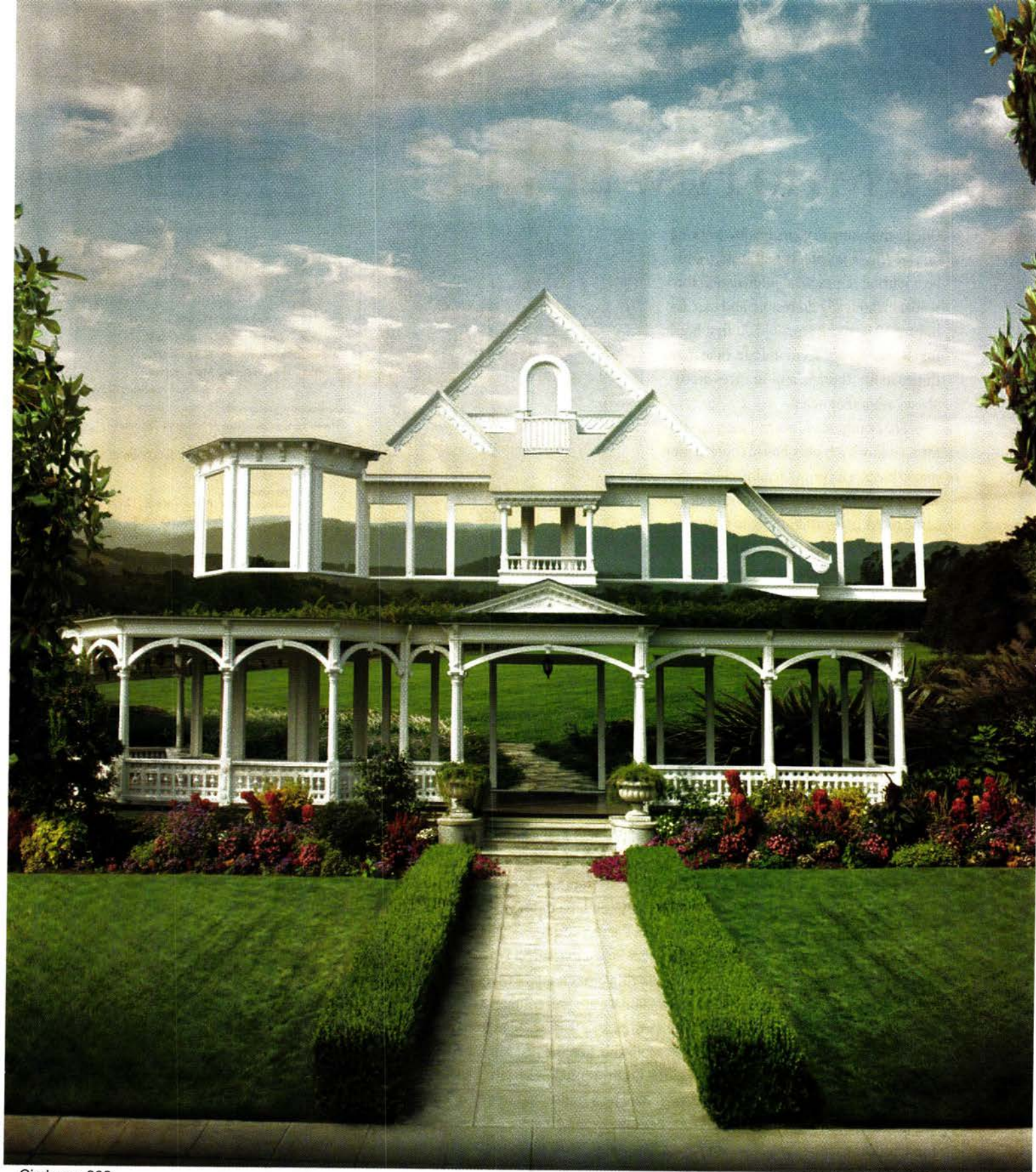


Period Homes

www.period-homes.com

Looking for a wide array of old-house products? From the publisher of *Old-House Journal*, this website, edited for architects, interior designers, and restoration contractors, is also a treasure trove of information for the ardent old-house owner in search of traditional styles and designs.





Circle no. 308

Bring out the Victorian in a Victorian. When it comes to highlighting details, trim is everything. And no trim lets you create unique features like cornices, corbels or gingerbread better than AZEK Trimboards. No matter how elaborate the design, AZEK allows the craftsmanship to stand out and ensures the beauty will last. To learn more, ask your contractor, call 877-ASK-AZEK or visit www.azek.com.

AZEK
TRIMBOARDS

Once you look, it's all you'll see.™

© 2005 Vycom Corp. All rights reserved.

Here's to How-to

One of the many reasons I enjoy working on *Old-House Journal* is that it strives to be a journal of practical information for readers who really do restore and care for houses 50 or more years old. At first blush, this would hardly seem unique. Like many things in life, though, appearances aren't always what they seem.

For example, years ago I interviewed for an editor's job on a house construction magazine at a large publishing company with many other how-to hobby titles in the same mold. After attempting to impress the interviewer with my grasp of his company, particularly its magazine on carving and cabinetmaking, he turned and asked, "Who do you think the reader is?"

"Why, men and boys," I replied confidently, "people who make furniture or carve bowls out of exotic wood, as a pastime or even as a small business."

"Some of them, sure," he agreed, "but many more of these people buy the magazine not to learn how to carve bowls out of exotic wood, which is time-consuming and takes a lot of skill, but to read about how *someone else* carves bowls out of exotic wood." I was quiet for a moment and then offered, "You make it sound like some kind of how-to voyeurism." He gave me a slow nod of acknowledgement.

Since then, there has been a veritable explosion of how-to voyeurism in the media. Many home-oriented magazines still take a do-it-yourself approach to their subject matter, but the real growth is in cable TV shows that skim through the stages of remodeling an apartment or even rebuilding a house in the span of an episode. This treatment is fine if all you're looking for is entertainment or topics for light conversation. However, if you're actually interested in understanding a process, be it cooking or carpentry, you'll probably want to get in deeper, and this is where *Old-House Journal* has filled the gap for old-house owners for more than 33 years.

Some say you can't get enough of a good thing, so on top of *OHJ*'s popular editorial mix of how-to and technical articles, for 2007 we are presenting a new feature called In Step, which debuts in this issue. In this two-page spread, we plan to offer a variety of concise, classic techniques specifically applicable to old houses in a step-by-step format that mates words and pictures in the best tradition of service journalism. The subjects of In Step will vary; in one issue it may be a traditional woodwork repair, in another a period-decorating method. At the same time we hope to have a little graphic fun with the pages. (Hint: Have you ever eaten at a seafood restaurant with diagrams of "how to eat a lobster" on your place mat?)

Let us know what you think of this new feature, as well as any other part of *OHJ*, and here's to how-to.



Gordon H. Bock

EDITOR-IN-CHIEF Gordon H. Bock

ART DIRECTOR Karen Pollard

SENIOR EDITOR Demetra Aposporos

MANAGING EDITOR Catherine Siskos

PHOTO RESEARCHER Katie Beckwith

CONTRIBUTING EDITORS James C. Massey

Shirley Maxwell

Noelle Lord

Steve Jordan

Rob Leanna

PUBLISHER Michael J. Tucker

CIRCULATION DIRECTOR Marilyn Light

CIRCULATION MANAGER Betty Russell

RETAIL SALES DIRECTOR Mark Harris,
National Publisher Services

PRODUCTION MANAGER Jessica K. Baim

PRODUCTION DESIGNER Alexandra Tzoumas

ADVERTISING PRODUCTION
COORDINATOR Allison S. O'Connor

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

ACCOUNTING MANAGER Shawn Williams

MANAGER, ACCOUNTS
RECEIVABLE Carolyn Walsh

ASSISTANT, ACCOUNTS
RECEIVABLE Ann Whetstone

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

Subscription List Rentals: (800) 529-9020

© Copyright 2007 by Restore Media, LLC
All rights reserved.

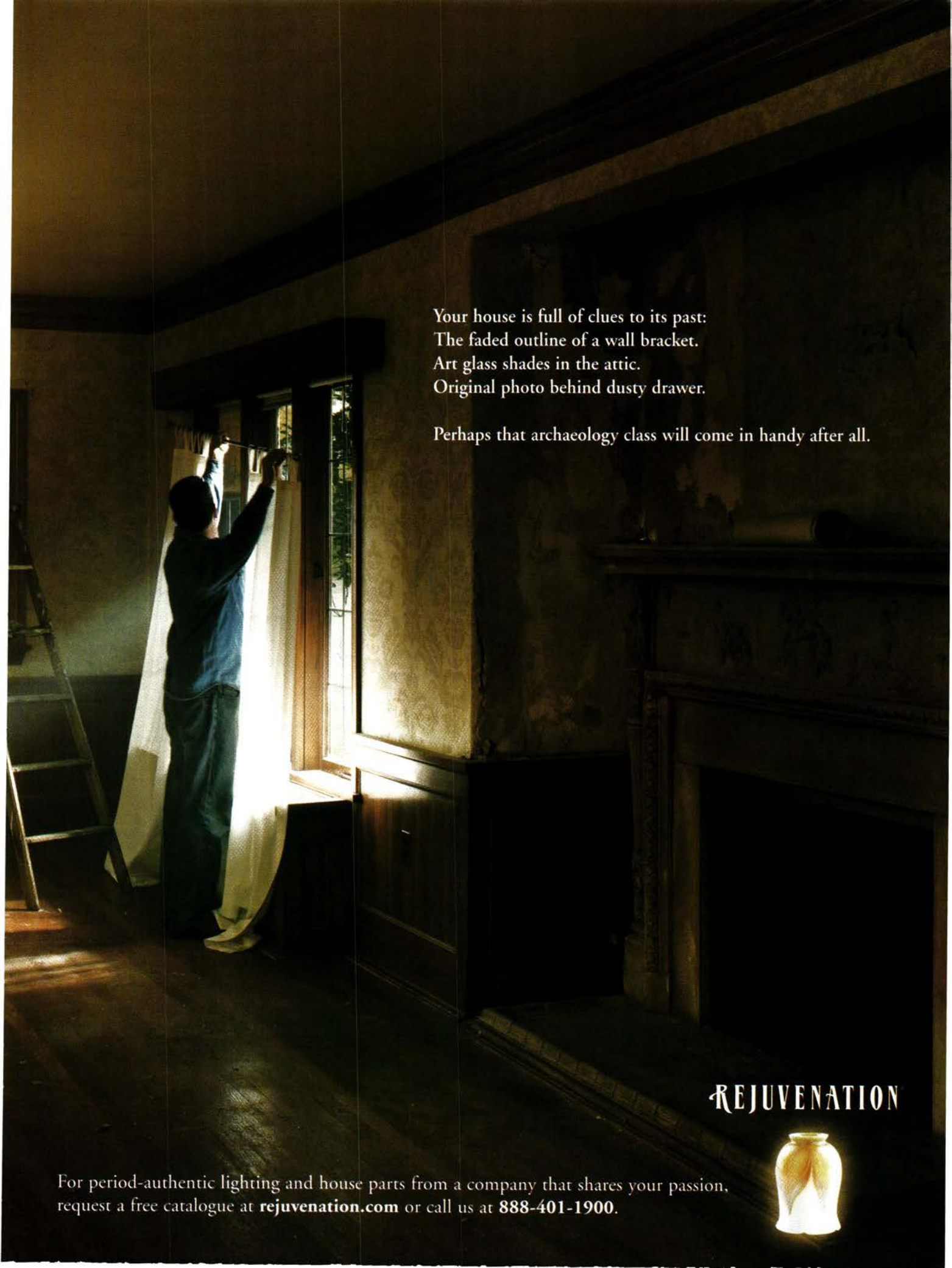
PRINTED IN U.S.A.

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



Your house is full of clues to its past:
The faded outline of a wall bracket.
Art glass shades in the attic.
Original photo behind dusty drawer.

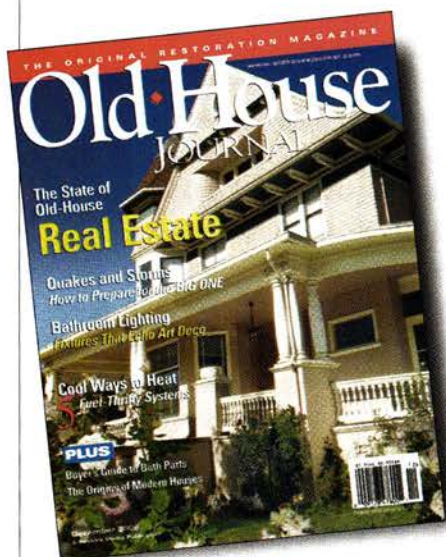
Perhaps that archaeology class will come in handy after all.

REJUVENATION

For period-authentic lighting and house parts from a company that shares your passion,
request a free catalogue at rejuvenation.com or call us at 888-401-1900.



Letters



Aladdin Déjà Vu

On the November/December 2006 Editor's Page, there is a picture of a shingled cottage that looks just like the building my aunt, Emily Groom, put up in 1917 in Genesee Depot, Wisconsin. She was an artist, and the cottage, which was prefabricated and called an Aladdin, was her studio; it remained so



NATIONAL ARCHIVES ASSOCIATES

for almost 50 years. My aunt's cottage was a charming place. It sat on one acre of land and was surrounded by flowers, fruit trees, grape arbors, flowering shrubs, and bountiful gardens, all of which flourished thanks to the wonderful fertilizer from the adjoining dairy farm. Can you tell me more about your cottage?

Mary Poser
Via e-mail

Your sharp eye is right on target. That is indeed an Aladdin cottage from 1927,

called Thelma (with a price tag then of \$525), and it's interesting to hear it was sold as early as 1917. Aladdin, based in Bay City, Michigan, began selling ready-cut houses by mail around 1905, and though less well-known today than the legendary Sears & Roebuck, Aladdin was the Chicago giant's prime competitor, remaining in the business well into the 1960s, decades after Sears pulled out. Look for a feature article on the Aladdin story in an upcoming 2007 issue of OHJ. —Eds.

A Gem of a Plumbing Store

I have been reading your magazine for years and especially like the articles about old plumbing fixtures, such as "Bath Parts Lost & Found" in the November/ December 2006 issue. Through all the years that I have been following your magazine, I've never seen mention of a gem of an old plumbing store we have here in Minneapolis: Frank Sales Company Plumbing Fixtures & Supplies. You can find almost anything there—old, new, and antique. I think they must have the largest collection of toilet tank lids anywhere, and the folks that work there go out of their way to help you.

William Murtaugh
Golden Valley, Minnesota

Arts & Crafts by Numb3rs

As a new subscriber, my first issue was September/October 2006, and I loved every page. I even learned from the advertising. I grew up in South Florida, and for 60 years I have lusted after houses that have true character. I came to love the Arts & Crafts movement and packed as many Craftsman details as I could afford into my newly constructed mountain retirement home.

The real hoot for me was the Essay, "Scene-itis." I made my sister read it, and she said it was me to the letter.

Old House JOURNAL®

ADVERTISING SALES OFFICES

HEADQUARTERS

PUBLISHER Michael J. Tucker
1000 Potomac St., NW
Suite 102

Washington, DC 20007
TEL (202) 339-0744, ext. 103 FAX (202) 339-0749
mtucker@restoremmedia.com

EAST COAST

Robert P. Fox
27 York Ave.
Rye, NY 10580

TEL (914) 777-1898 FAX (914) 777-0099
bfox@restoremmedia.com

MIDWEST

James F. Powers
1718 Sherman Ave., Suite 303
Evanston, IL 60201

TEL (847) 424-1850 FAX (312) 277-3434
jfpowers@restoremmedia.com

WEST

Jim Führer
834 SW St. Clair Ave.
Suite 106

Portland, OR 97205
TEL (503) 227-1381 FAX (503) 227-1391
jfuhrer@restoremmedia.com

MAIL ORDER

Isabel Iriarte
East Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102

Washington, DC 20007
TEL (202) 339-0744, ext. 124 FAX (202) 339-0749
iiriarte@restoremmedia.com

Danielle Small

West Coast Mail Order Sales Manager
1000 Potomac St., NW
Suite 102

Washington, DC 20007
TEL (202) 339-0744, ext. 123 FAX (202) 339-0749
dsmall@restoremmedia.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

INTERACTIVE

Greg Greene
1000 Potomac St., NW
Suite 102

Washington, DC 20007
TEL (202) 339-0744, ext. 121 FAX (202) 339-0749
ggreene@restoremmedia.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@restoremmedia.com
adelargy@restoremmedia.com

The background of the advertisement is a photograph of a house with a complex, multi-gabled roof. The roof is covered in a material that looks like stone-coated steel, with a mix of brown, tan, and grey tones. The house has white siding and a few windows are visible. The sky is a bright, hazy blue. A large, white, stylized question mark is superimposed on the sky in the upper right corner. The overall lighting is bright and sunny, with some lens flare effects.

Are your priorities in

focus?

Metal Roofing Isn't What It Used To Be[®]

If protecting your home and family is a priority, choosing the right roof should be too.

DECRA Roofing Systems provide the highest level of performance in a variety of styles and colors.

A 50-year limited warranty, 120 mph wind warranty and impact resistance from hail damage are just a few of the benefits. Keep your priorities in focus, protect and beautify your home with...

The Original Stone Coated Steel Roofing System.

DECRA[®]

Stone Coated Steel Roofing Systems

1-877-GO-DECRA

www.decra.com

Circle no. 83

Ever since I was about 10 years old, I've had a problem following a story line in a movie or TV show because I am so absorbed in the architectural and interior details. My favorite aspect of the *Numb3rs* TV show are the final scenes, which are usually shot inside that gorgeous Arts & Crafts home. I drove all of my relatives crazy at a recent week-long family reunion because I kept saying, "Look at that column... porch... railing... beam!" ad infinitum. I love your magazine. It's better than dessert.

Betty DeWitt
Hiawassee, Georgia

Elusive Compendium

I have a copy of *The Old-House Journal Compendium*, which was published in 1980. Can you tell me whether a second compendium was ever published?

I find reference to a *New Compendium*, circa 1985, but twice when I tried purchasing it from Amazon, I was sent to your 1985 *Product Catalog*.

Pam Attardo
Helena, Montana

OHJ has been behind several books of collected article material over the past 30 years, the 1991 *Guide to Restoration* being the most recent and popular. In the 1980s, there were two editions of *The Old-House Journal Compendium*, based on 1970s materials. Though we have reports of the latter being reissued (presumably by the then co-publisher), to our knowledge all are out of print. The *Guide to Restoration* does pop up sporadically at used book stores, however, and folks tell us they've found used copies on Amazon or Ebay.

If you want a good single-volume reference by many OHJ authors (but not specifically OHJ material), get a copy of *Caring for Your Historic House* (Charles E. Fisher and Hugh C. Miller, editors; Harry Abrams, publisher).
—Eds.

We're pleased to announce a new medium for submitting letters to *Old-House Journal*. You may send your contributions for the Letters page to OHJEditorial@restoremedia.com.

Please note that, owing to the sheer volume of mail we receive, we are unable to respond to every letter that is submitted to us. In addition, we reserve the right to edit letters for content and clarity.
—Eds.

Color Your World...

The Create-A-Color™ Caulk Coloring System allows users to tint a single tube of caulk ANY COLOR using ordinary latex paint. Why settle for boring, white caulk when you can have custom-colored caulk that perfectly matches your decor?

- Create ANY color caulk in minutes using ordinary latex paint
- Match fixtures, countertops, tile, walls, trim, wallpaper and more
- Portable, quick and easy to use
- Cleans up easily with soap and water

For more information please contact Red Devil customer service:
Tel: 1-800-423-3845 • Fax: (918) 825-5761 • www.reddevil.com

A TASTE FOR THE EXTRAORDINARY



Looking for the unconventional? You've found it. What color does it come in? You tell us.

Adorned with nickel, each custom built Elmira Stove Works appliance is true to its era, while offering the performance and features found in the most modern kitchen appliances.

Elmira Stove Works sets the standard for superior quality, design, and customization.

**Elmira
Stove
Works**

For true originals.

RANGES • RANGE HOODS • REFRIGERATORS • MICROWAVE OVENS • WALL OVENS • DISHWASHERS

Let us build one for you. www.elmirastoveworks.com • 1-800-295-8498



Handcrafted. Period.

Hand selected woods. Hand fitted joinery. Hand applied finishes.

Handcrafted custom cabinetry.

The perfect fit for your period style home.

CROWNPOINT
CABINETRY

Period styling.
Handcrafted to the finest quality.

800-999-4994 • www.crown-point.com

Calendar

January 5-6
RIVERSIDE, CA
Victorian Twelfth Night
Horse-drawn carriages shuttle visitors to vintage homes in the Heritage Square Historic District for a four-course dinner. Tickets: \$85 per person. To purchase, visit www.olddriverside.org, or call (951) 683-2725.

January 8
MEMPHIS, TN
Birthday Celebration at Graceland
Celebrate Elvis Presley's birthday at his 1939 mansion, which became a National Historic Landmark last year. A special evening tour of Graceland also includes an optional scavenger hunt. Admission: adults, \$25; children ages 7-12, \$12.50; and children under 7, free. To purchase tickets, call (800) 238-2000, or visit www.elvis.com.

January 10-13 or 14-17
WILLIAMSBURG, VA
Woodworking Workshop
A choice of two dates is given for this workshop on making 17th-century cabinets, chests, cupboards, and other furniture. Tuition: \$250. To register, visit www.history.org/history/institute/institute_about.cfm, or call (800) 603-0948.

January 19-21
KING OF PRUSSIA, PA
Historic Home Show
More than 70 exhibitors of house parts display their wares, including millwork, mouldings, windows, and items of architectural salvage. Show admission: \$12.



Residential Series Debuts at Boston Show

Whether you have an old house or a new old house, the Traditional Building Exhibition and Conference to be held March 7-10 in Boston is putting on a show just for you. The exhibition produced by *Old-House Journal's* parent company, Restore Media, has long been a magnet for homeowners and building professionals, but this spring, it will feature a separate program and conference for homeowners

alone. Within that program, there will be two tracks: historic home restoration and the new old house, both inspired by the content of *Old-House Journal* and *Old-House Journal's New Old House*.

The program for old-house owners is packed with workshops and sessions taught by the people who know old houses best: architectural conservators and historic preservationists. Learn

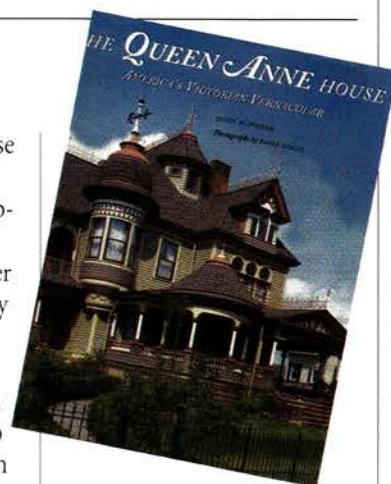
from them the best ways to repair old windows, paint plastered walls, or create period kitchens and traditional gardens for historic houses.

If it's a new old house you're interested in, get tips about using period hardware or see how traditional architecture is inspiring the designs of new homes. For more information, visit www.traditionalbuildingshow.com, or call (800) 982-6247.

Books in Brief

It's only fitting that a nation of immigrants should embrace an architectural style that was a melting pot of design elements. The Queen Anne house may have originated in England, but it could thrive only in 19th-century America, where brash young architects and bold immigrant businessmen, striving to make a name for themselves, saw this ornate, adaptable, even flashy architectural style as a way to announce they had arrived.

Through its generous use of photographs, depicting sumptuous interiors and elaborate exteriors, *The Queen Anne House* by Janet W. Foster pays homage to the versatility of these buildings, from a modern-looking suburban Chicago home, designed by a young Frank Lloyd Wright, to a turreted California mansion capped by onion domes straight out of *Dr. Zhivago*. Foster brings these houses to life with photographs and details about the owners, archi-



itects, and builders, as well as the families who first lived there. What emerges is a common theme of independent

Calendar

For details call (717) 796-2380, or email info@goodrichpromotions.com.

February 20
PASADENA, CA
Architecture of Schindler
The Gamble House hosts this lecture on Rudolph Schindler's architecture, with reception to follow. General admission: \$25. For details, visit www.gamblehouse.org, or call (626) 793-3334, ext. 52.

Arts & Crafts Show Enters Third Decade

Celebrating its 20th anniversary this year, the Arts & Crafts Conference at the Grove Park Inn, February 16-18, is proof of the enduring appeal of the Arts & Crafts movement. Each year, this stellar show in Asheville, North Carolina, brings together craftsmen, curators, authors, dealers, and bungalow owners at the famous 1913 inn. Besides having the largest Arts & Crafts antiques show in the country, the conference also offers hands-on workshops, such as fundamental metalworking or stenciling techniques, that teach the craft side of the Arts & Crafts movement. Conference and show admission is \$135. To register, visit www.webteek.com/arts-craftsconference, or call (828) 628-1915.

thinkers who pushed architectural boundaries to merge the best of traditional building with new ideas in design. The results were surprisingly modern houses with bathrooms on the second floor and bedrooms with built-in closets. Equally impressive is how Queen Anne houses transcended class and geography in the late-19th century, appealing to wealthy New Englanders, humble Midwestern farmers, and middle-class suburbanites on both coasts.

The book is divided so that each chapter features houses built for a particular setting or purpose. Within each chapter, several examples, often of geographically diverse buildings, are discussed separately, with plenty of photos to illustrate Foster's clever commentary: For instance, a summer mansion surrounded by more modest dwellings is described as "a queen among commoners."

Whatever their station, these buildings are survivors,

sometimes of cataclysmic events—a deadly Galveston hurricane in one instance and two devastating San Francisco earthquakes in another—as well as the hazards posed by a 20th-century society often bent on destroying these quintessentially Victorian-era structures. So far, they've turned out to be as sturdy and resilient as the brash architects and bold businessmen who built them.

—Catherine Siskos

Winterthur's Objets d'Art Offer Lessons in Design History

An exhibit debuting February 18 at the Minneapolis Institute of Arts will showcase a collection of decorative household objects from one of this coun-

try's most well-known houses. The 300 items on exhibit through May 6 include art, furniture, and glass, but represent only a fraction of the 85,000 fine household objects collected by Henry Francis du Pont and permanently displayed at Winterthur, his country estate in Delaware.

Like the permanent Winterthur collection, the Minneapolis exhibit spans the same time frame, displaying furnishings made or used in the United States between 1640 and 1860 to illustrate how taste and design were shaped during the period. Through five themes, the exhibit covers many of the top influences on American taste: colonial settlement, classicism, mid-18th-century urban centers, Pennsylvania German culture, and the Far East. For



information about the exhibit, including how to purchase tickets, call (888) 642-2787, or visit www.artsmia.org.

PHOTOS BY GAVIN ASHWORTH, COURTESY OF WINTERTHUR



SLEEK ENGINEERING, INCREDIBLE PERFORMANCE
AND A REINFORCED COMPOSITE BODY.



NOT THE CAR... THE SHUTTERS.

Born from legendary design, incredible engineering and the latest materials, Atlantic Premium Shutters offer the kind of breathtaking beauty, taste and high-performance that is sure to ignite envy in the neighborhood. Unlatch the black, powder-coated stainless steel hardware. Go ahead... open it up as you watch the elegant lines catch the sun.

Custom designed and hand-assembled from modern, proprietary composite materials, Atlantic Premium Shutters are fully operable, beautifully detailed front and back and finished to a museum quality level. They are so impressive that historic preservation committees have approved them all across the country.

With a lifetime structural warranty and a 15-year finish warranty, thanks to a factory applied two-part acrylic urethane automotive grade paint, Atlantic Premium Shutters have a level of performance that leaves automobiles—and other shutters—in the dust.



www.atlanticpremiumshutters.com/ohj

Circle no. 128



INNOVATIVE EXTERIOR PRODUCTS™
www.thetapcogroup.com

WHAT'S NEW?



DID YOU GUESS WHICH PIECES ARE ANTIQUES? FROM THE TOP, LEFT TO RIGHT: PHOTOS 1, 8, 9 & 11.

SOMETIMES YOU WANT **NEW HARDWARE**
THAT LOOKS LIKE ITS ANTIQUE ORIGINAL.

SOMETIMES YOU WANT THE **ANTIQUE ORIGINAL**
BUT YOU NEED IT TO WORK & FUNCTION LIKE NEW.

OUR RESTORATION COLLECTION IS DESIGNED TO BE TRUE TO THEIR
ANTIQUÉ ORIGINALS WHILE OUR ANTIQUÉ ORIGINALS ARE COMPLETELY
RESTORED TO THEIR FORMER BEAUTY & FUNCTION.

TO SHOP, VISIT WWW.RESTORATION.COM



CROWN CITY HARDWARE
CELEBRATING OUR 90TH ANNIVERSARY

"GET LOST IN THE DETAILS."

Circle no. 88

Prairie or Foursquare?

Reading about Gothic Revival houses in the recent *OHJ* got me wondering how a historian would classify our 1906 home.

Any ideas?

Craig Black

Denver, Colorado

Your attractive brick house was built at a fertile time in terms of residential architecture, and it clearly shows the cross-pollination of two strains of design ideas coming together under one roof, as it were. Although the house is not, strictly speaking, square, the basic two-storey massing has all the proportions of many larger houses of the era that fit the mold of the Foursquare house form, especially when built with typical Foursquare features such as that full-width front porch.

Beyond this Foursquareness, however, there's a clear hint of the Prairie influence—not surprising for the date and western location. The rectangular



Though the house is basic, even Foursquare, in form, subtle characteristics, such as the brick belt course, hipped roof, and horizontal proportions, show signs of Prairie styling.

plan gives the house a horizontal emphasis that is enhanced by the eave lines of the main roof and porch roof, and the ground-hugging solidity of the brick construction. Though exterior details are few, there's a brick belt course running just under the second-storey windows and a prominent chimney with an abstract decoration at one side of the house, both common features on Prairie-

influenced houses. Other characteristics consistent with Prairie houses and Foursquares alike are the hipped roof, the deep eaves with open rafters, and the strong, clean treatment of the windows and porch. Though the flat area at the ridge of the roof and the change of pitch at the eaves were flourishes popular in the 1890s, they also appear on some modern-styled houses built before 1910.

Bungalow Building Background

We're planning to rebuild the tapered supports on our bungalow porch, which was hacked apart and closed in by 1960. I've researched a design but haven't found a clue about the best way to do the actual carpentry. Can you help?

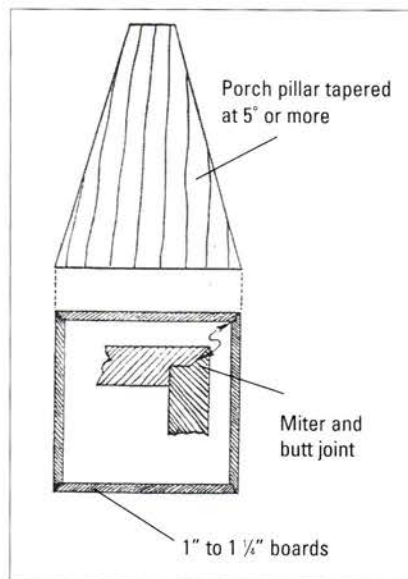
Alice Wilson

Portland, Oregon

Though builders' and tradesman's manuals have been common for about 150 years (and increasingly available today as good reprints), compared to modern texts, they mostly spend time describing the most complex projects because the details of day-to-day construction were common knowledge. A

case in point is your porch pillars, which were built by the thousands a century ago (if not ordered prefab from a catalog millworks supply).

Nonetheless, a text from the 1920s offers some insights. While the four-sided pyramid of a pillar could be constructed with miter joints, they tend to open up, allowing water to enter in time. A better method is to use a combination of a miter and butt joint, a standard joinery method fairly easy to produce on a table saw that creates a stronger, more weather-tight connection. The same text also recommends a plain base for the pillar, which will shed water more readily than a moulded one. 🏠





BARTILE®

YOUR LAST ROOF FIRST - SINCE 1942
PROUDLY INTRODUCES

Olde World Vintage*

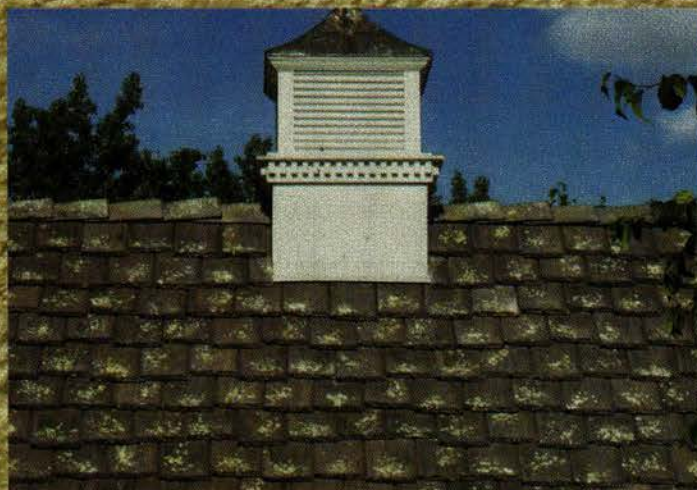
Designed with the European Countryside of long ago as it's inspiration. This uniquely beautiful tile roofing with a spackling of color simulating an aged antique tile, comes with a 75-year limited warranty and an unlimited range of colors. Crafted exclusively for the imaginative and discriminating homeowner and generations to follow. One of 15 profiles in hundreds of colors.

Call 1-800-933-5038 www.bartile.com

Circle no. 167

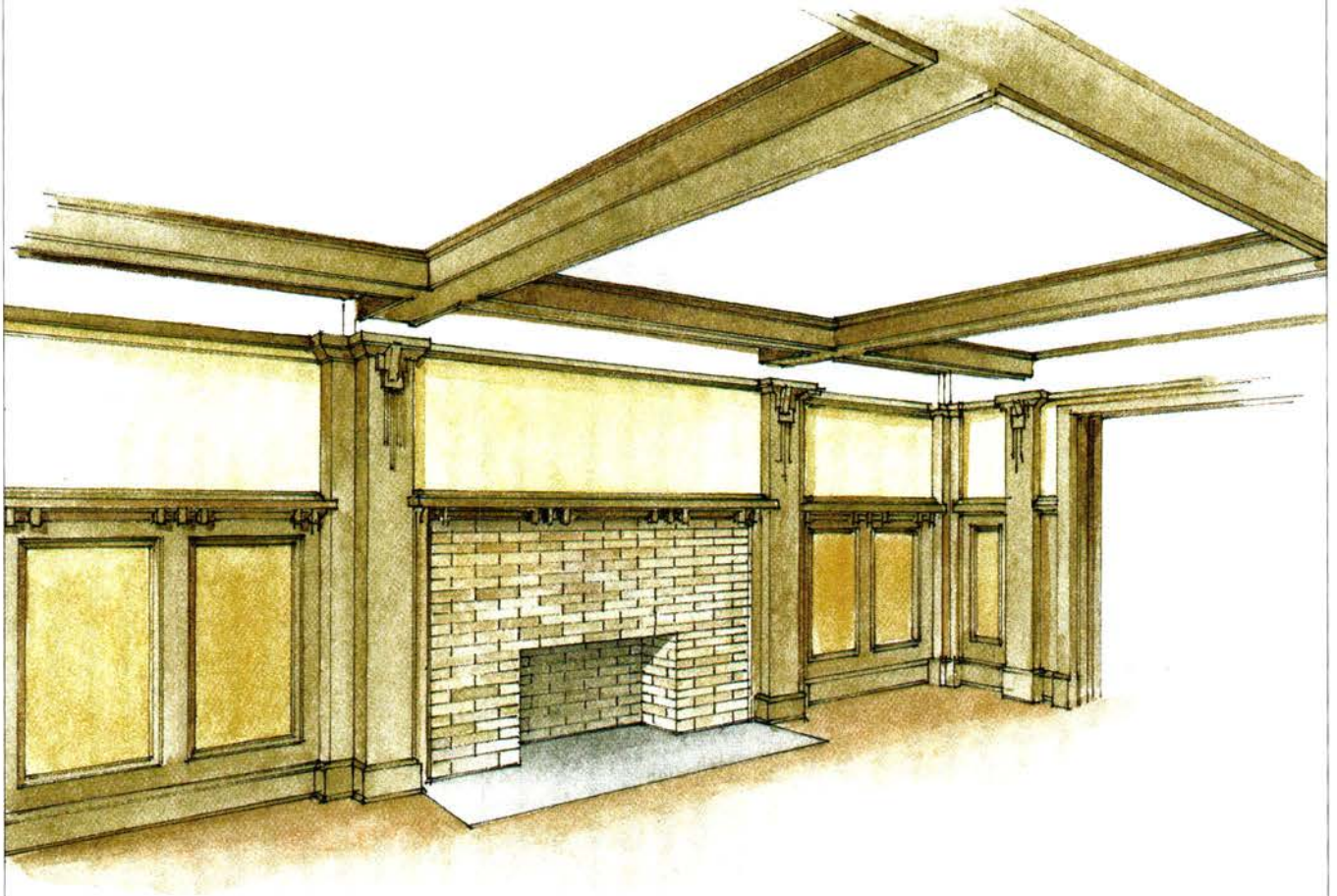


*Patent Pending



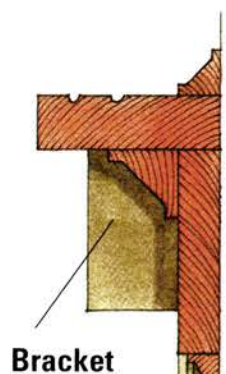
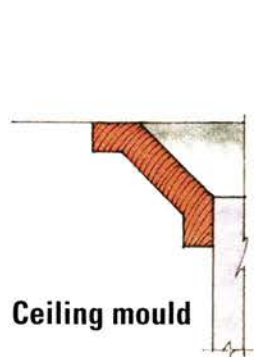
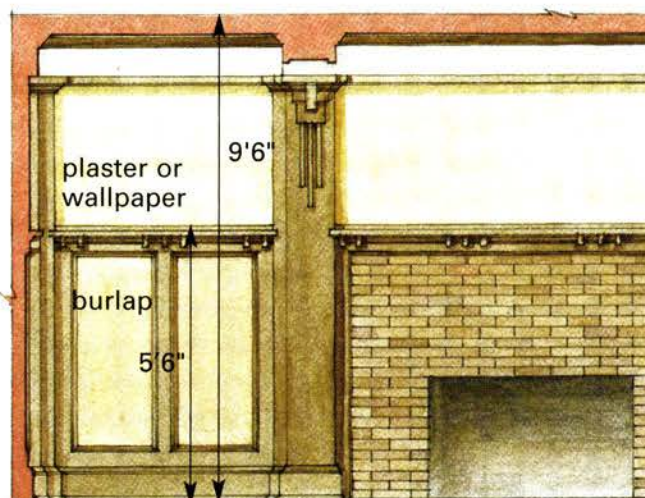
Arts & Crafts Dining Room

DRAWINGS BY ROBERT LEANNA



A decade before World War I, the word *modern* could represent many things, but in interior finishes it referred to the straight-line style or what we would broadly call Arts & Crafts today. The signal feature was the extensive use of woodwork with angular surfaces—flat panels and square or beveled mouldings lacking curves or historical patterns. This set of details from 1911 is a good example. Based on designs appearing in *American Builder* magazine, a trade publication from Chicago, this design exhibits a bit of the Prairie influence in the flat, plaster pilasters with triglyph-like ornaments that add a bit of twist to the usual all-wood interiors common in California bungalows. Otherwise, the woodwork is right at home in any progressive dining room across the continent, from the plate rail dividing the wall into a high wainscot to the obligatory box beams straddling the ceiling.

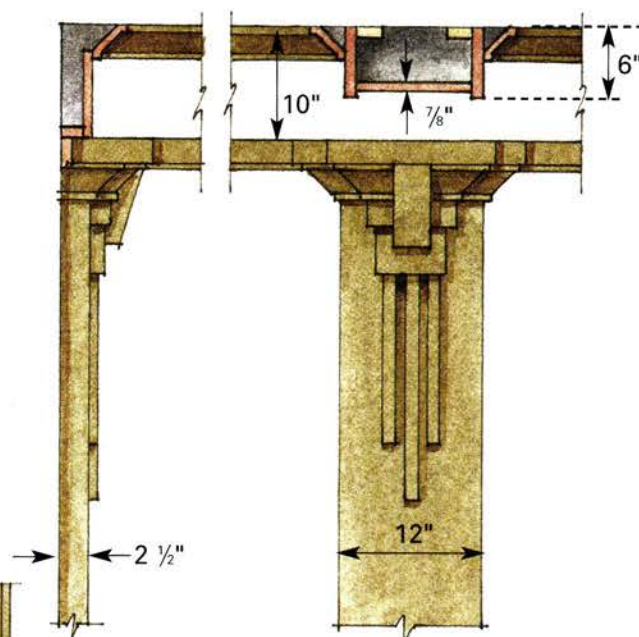
Like the best Arts & Crafts-inspired woodwork, the finishes here cleverly create an attractive and cohesive ensemble using basic materials. Most of the mouldings are built up or cut from 1x stock, particularly the box beams, which are hollow and attached to cleats on the ceiling. The box beams extend to a cornice mould at the wall, which is actually a partial version of the beam, and the panels in the wainscot are of stretched burlap or other coarse fabric. Final dimensions and actual construction are up to the builder, but choosing oak for the woodwork and finishing it with a brown stain and light wax will help pull off the original intent. 🏠



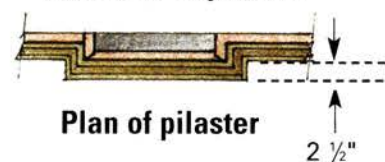
Section of plate rail

Picture mould

Top of pilaster cap



Elevation of pilaster



Plan of pilaster

Section of base



*"White River™ offers me
endless possibilities to
Create, Enhance, Restore
or Renovate my Interior
Millwork."*



Interior Millwork is the defining element of distinction in every room. Whether its mouldings, Corbels or range hoods – you can count on handcraftsmanship with White River™ products. Designed to add value through distinction, beauty and style.

Transform any room into a signature masterpiece with our newest collection – Adornments for Cabinetry & Furniture™, including hand-carved onlays, cabinet parts and feet. Details really do make the difference in this architectural age.

Call 800-558-0119 for your nearest Dealer or to Request
Volume IV 144 pg. \$15 • Complimentary 32 pg. Mini Catalog
Complete CAD product CD Free



www.WhiteRiverInc.com

for downloadable PDF Catalogs, Price List and Dealer Locator Circle no. 245



White River™



Carriage House Door

COMPANY

Carriage House doors are meticulously handcrafted to your specifications and are made from the finest materials available. Exceptional workmanship, superior woods and professional hardware are standard features, ensuring long-lasting beauty, reliable performance, and low maintenance. Each door in our extensive collection will bring an added dimension of beauty and value to your home. To locate the dealer nearest you, please call us toll free.



WEST COAST: 866-890-1776 • 1421 RICHARDS BLVD • SACRAMENTO, CA 95814
EAST COAST AND MIDWEST: 877-668-1601 • 1571 EAST MAIN ST/HWY 70 • OLD FORT, NC 28762

Fine Design



Chesterfield of Dreams

A classic fixture of English country houses, Chesterfield sofas have changed little from the 19th century, when they first appeared with their distinctive bench seat and upright rolled arms level with the button-tufted backrest. This Chesterfield sofa from Restoration Hardware's Barclay collection comes in leather upholstery for an authentic 19th-century look or in assorted fabric upholstery, a treatment more common by the turn of the 20th century. The cost ranges between \$2,275 and \$4,270, depending on the upholstery. For details, visit www.restorationhardware.com, or call (800) 762-1005. Circle 10 on the resource card.

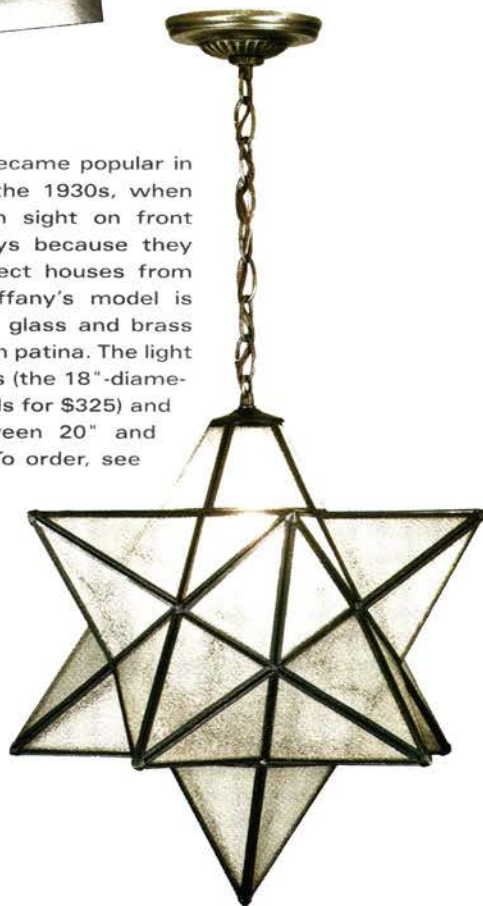
XM on the Wireless

FDR never sounded so good. Crosley's Explorer 1 radio is vintage 1930s in appearance, but the technology is pure 21st century. In addition to playing AM and FM radio stations in stereo, the Explorer, which retails for \$249.95, also connects to an MP3 player or tunes in to more than 150 channels on XM satellite radio. To purchase, visit www.crosleyradio.com, or call (866) 276-7539. Circle 11 on the resource card.



Star Light

Moravian star lights became popular in the United States in the 1930s, when they were a common sight on front porches and entryways because they were thought to protect houses from evil spirits. Meyda Tiffany's model is hand-crafted of seedy glass and brass finished in a dark brown patina. The light is available in four sizes (the 18"-diameter fixture shown retails for \$325) and adjusts to drop between 20" and 54" from the ceiling. To order, see www.meyda.com, or call (800) 222-4009. Circle 12 on the resource card.



Let 'Em Hang

With few built-in cabinets for storing cooking implements, early 20th-century kitchens made use of overhead space with pot racks often placed above a central worktable. Made of cast iron and shaped in a classic oval, this \$149 pot rack from Estancia Iron is reminiscent of those used in the 1910s. It has eight double hooks, measures 30.5" in diameter, and hangs from two 24" chains. To order, call (800) 922-5507 or visit www.potterybarn.com. Circle 13 on the resource card.



Historically Hot

Replacing the radiators in your house doesn't have to involve a trip to a salvage store. The Classic Radiator from Burnham Hydronics is based on historical designs but is much more energy efficient than the original models. Made of cast iron with filigree detailing, the radiators, which feature brass levers, can be easily painted and are available in sizes ranging from three to nine sections (the one pictured retails for \$400, installation not included). The radiator must be ordered through a professional contractor. To find one, visit www.burnham.com. Circle 14 on the resource card.



Bakelite Revival

At the height of the Deco era, Bakelite doorbells bearing angular geometric lines were all the rage. Today, Vintage Hardware offers true reproductions of this emblematic accessory, which is made using the original manufacturing methods—by baking phenolic resin in a mold under pressure. Available in an eye-popping array of hues (yellow, cobalt blue, and red), the doorbells retail for \$32.31. To order, visit www.vintagehardware.com, or call (360) 379-9030.

Circle 15 on the resource card.



Recreate The Past

Fine period architecture.
Focal Point® quality.

For more than 35 years, Focal Point has been the trusted manufacturer of decorative interior elements. Our light-weight products provide the intricate detail of plaster or carved wood in an easy-to-install polyurethane material.

Only Focal Point offers collections from five historical foundations, including:

- Colonial Williamsburg Foundation
- Victorian Society in America
- Frank Lloyd Wright Foundation
- Historic Natchez Foundation
- National Trust for Historic Preservation



mouldings

medallions

niches

door systems

and more



FOCAL POINT

Circle no. 247

Visit www.focalpointproducts.com
or call **800.662.5550** for an authorized
dealer near you. Flexible and/or fire-
rated materials are available, ask a
dealer or Focal Point representative for
more information.

FP-0247-1006



IT'S NOT A FLOOR... UNTIL IT'S FINISHED[®]



The Highest Quality ~ The Lowest Toxicity

Polymerized Tung Oil Wood Finishes
For Floors, Walls, Cabinetry & Fine Furniture
Use on any Wood or Porous Stone
Formulated for Interior and Exterior Applications

SUTHERLAND WELLES LTD.[®]

TOLL FREE 800-322-1245

www.tungoilfinish.com

For the Love of Pancakes BY AUDREY MEDINA

Glancing out the kitchen door, Mom spies the cookstove on the back porch.

"You could store tools in it," she quips, noting the covering of paint cans, old magazines, flower pots, and a box of empty wine bottles.

"I'm going to hook it up and use it!" I snap back. She's heard this reply before—for ten years, in two towns, and in five different apartments, to be exact. Now that I finally have my own house, I'm running out of excuses.

The gas stove is one of those fantastic old white-enamel and chrome models built in the 1950s, with four black burners and a griddle in the middle. There's a door beside the oven for storing pots and pans and a chrome-framed clock with a black face and brass numbers. Little brass letters spell out O'Keefe & Merritt across the top, just above the light.

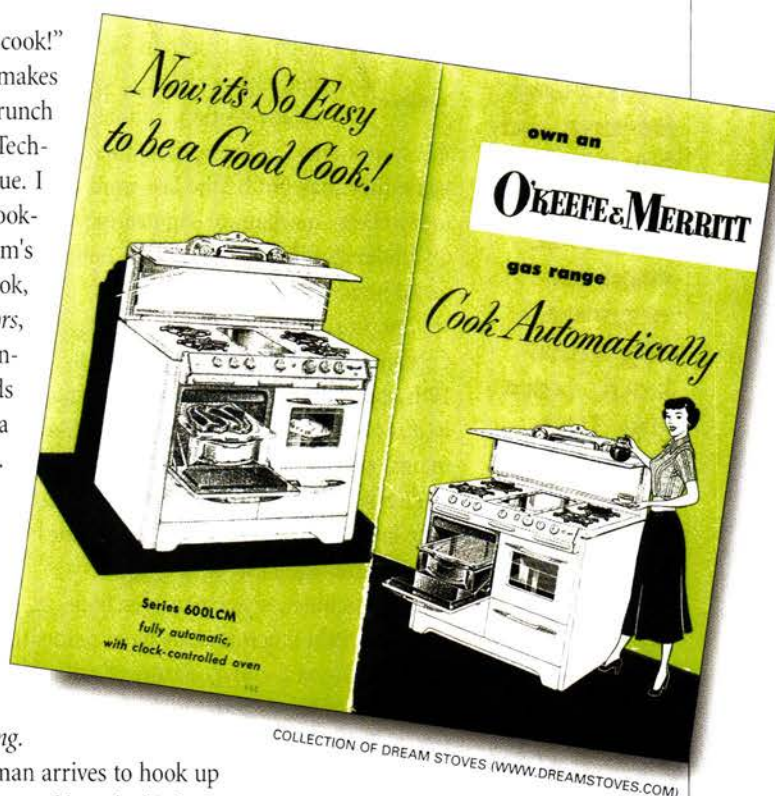
The range worked perfectly when my friend owned it. She was a talented cook who made pancakes shaped like taxis, picnic baskets, and snowmen. Then she got a job managing a stage off Broadway and left the hulking metal work of art in California with me. Now it's caked with hardened grease and has a plastic bread wrapper melted onto the griddle; a family of spiders lives in the oven.

Since I got it, I've hauled the range from basements to garages and finally to the porch of my tiny house. Built in the 1930s, the house has only three rooms, one closet, and a woodstove for heat, but it does include a large yard and double-hung windows that look out onto oak- and pine-covered foothills. I've never owned a house before, and I'm excited about peeling away the layers of carpet, linoleum, and paint left by previous residents and making the place my own. I also dream about putting a gas line in and, well, cooking.

"You can't even cook!" says my sister, who makes eggs Benedict for brunch every weekend. Technically, that's not true. I have a Girl Scout cooking badge and Mom's scout leader cookbook, *Cooking Out-of-Doors*, which devotes an entire chapter to foods you can bake in a hole in the ground. The recipe for Bean Hole, for instance, suggests lining the hole with non-exploding rocks. You won't find advice like that in *Martha Stewart Living*.

When the gas man arrives to hook up the stove, which I've moved into the kitchen, he brings a small propane tank that hides nicely outside, next to the house. He installs a line that extends to the kitchen floor, where there's a red lever you push to turn on the gas. I decide to spend the weekend scrubbing the grime and dirt off of the stove and relocating the spiders. I buy some chrome polish and go to work, and pretty soon it's gleaming like an old Buick.

I find a shop that creates custom stoves and buy a flash tube to fix the gas feed on one of the burners as well as some springs for the oven door. My boyfriend rewires the clock, and it keeps perfect time. I just know I'll figure out how to set it someday. The spring-wound four-hour timer sounds a slow, mechanical *CHING-whir, CHING-whir*. I replace the bulbs inside the oven and polish the little chrome drawer beneath the griddle that collects grease. I open and close the oven door several times to be sure the light is working.



I paint the kitchen walls white, install cream and mint linoleum in a checkered pattern, and replace some cabinets with open shelving while the range sits there, waiting. I begin a little collection of vintage kitchen tools.

Now and again, I play with the range. Cautiously, I turn on the burners. I practice, making little pots of boiling water. I turn on the griddle and hear the *fffffwhooooosh* of the flame lighting beneath it. I watch as the little red bar on the griddle's thermometer moves to center position. I turn it off and go to bed.

Later, in the middle of the night, I get up and see the pilot lights glowing beneath the burners, soft little lights, quiet and warm, waiting for me to get up and fix breakfast. In the morning, I make pancakes, but in my imagination, I am cooking eggs Benedict and baking gingerbread shaped like mountain ranges and wild horses. 🐾

Read Any Old Books Lately?

BY DAN HOLOHAN

To understand the reasoning behind old-house heating systems, read an engineering handbook from the 19th century.

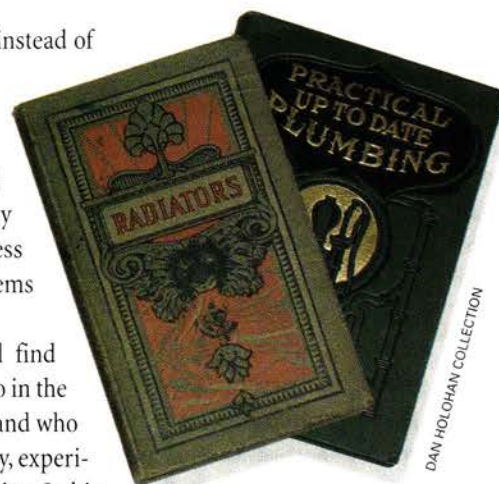
The next time you pass a dusty old book store, instead of walking by, drop in. Breathe that thick air that hangs like a tapestry, wander over to the technology section, and let your eyes play across the spines and bindings. Each title was a life's work, and while they may not be the last word on science or industry today, classic mechanical engineering handbooks are priceless for understanding the reasoning behind the heating systems in old houses.

At Cornell University in Ithaca, New York, you will find Carpenter Hall, a building named for Rolla C. Carpenter, who in the 19th century was a professor of experimental engineering, and who in this century is mostly forgotten. At the turn of his century, experimental engineering applied to subjects such as central heating. In his 1895 book, *Heating and Ventilating Buildings*, Carpenter spends a long time laying out the basics of heating for his students. In doing this, he tells a story I had never heard when I went to school:

"Fahrenheit, a German merchant, in 1721 was the first to make a mercurial thermometer. Fahrenheit took as fixed points the temperature of the human body, which he called 24 degrees, and a mixture of salt and salt-ammoniac, which he supposed the greatest cold possible, as zero. On this scale the freezing point was eight degrees. These degrees were afterwards divided into quarters, and later these subdivisions themselves were termed degrees. On this modified scale the freezing point of water becomes 32 degrees, blood-heat 96 degrees (as determined later, this should be 98 degrees), and the point of boiling water at atmospheric pressure 212 degrees."

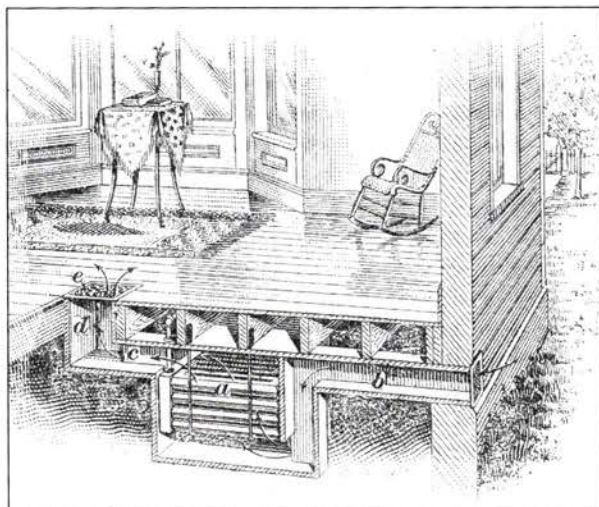
Americans still use this unscientific instrument today, despite its awkwardness and foreign roots, a practice that perplexed the professor even a century ago. "Except for the fact that it has been long in use, it has not a single feature to recommend it," he concluded about the Fahrenheit system. I used to wonder why we say 32 degrees instead of 30, why it's 212 instead of 210, and now I know, thanks to Carpenter. Gabriel Daniel Fahrenheit made it all up as he went along, and today we treat it as though it were written on a stone tablet.

Old books breathe life into engineering. Not only do they make you stop and think, they often explain the reasoning beyond modern imponderables. Edward Richmond Pierce, who wrote *A Practical Manual of Steam and Hot Water Heating* in 1911, included a section where he delved into the then-mystical world of heat loss. Noted Mr. Pierce, "I have given this subject of the specific heat of walls a quite full discussion for the reason that it has not heretofore received the attention it deserves, especially, now that the craze for sleeping in rooms with the heat off and windows open is spreading so rapidly."



Old engineering texts, including these two volumes from around 1900, not only describe how heating systems were designed to work, they also put them in the context of the times, such as the widespread public health crisis of the early 20th century—tuberculosis.

Improving the quality of indoor air is not a new concern. In the 1930s, some experts worried that indirect heat from under-floor radiators could circulate hot air contaminated by dust and dirt particles.

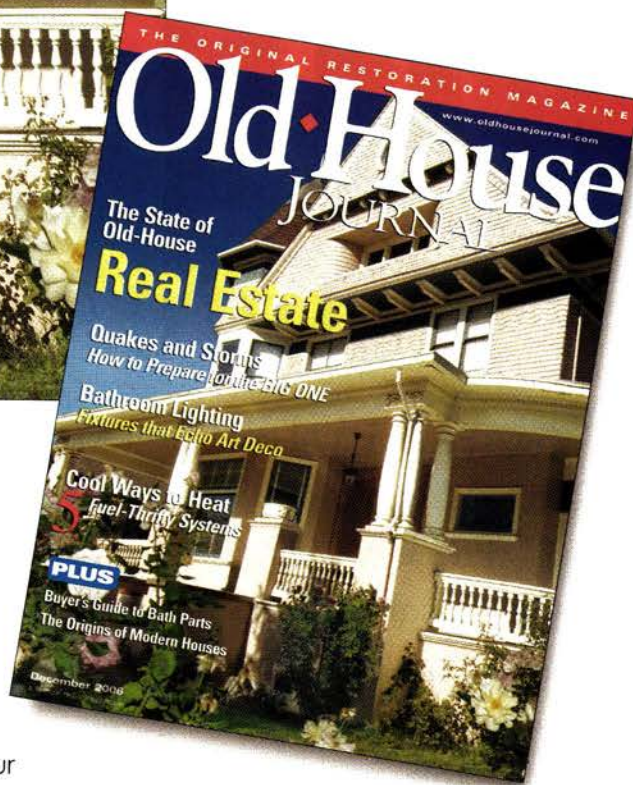


NATIONAL ARCHIVES ASSOCIATES

**Subscribe
to Old-House
Journal
Now!**

The Original Restoration Magazine

Call us at 800.234.3797
or visit us online at
www.oldhousejournal.com



Old House JOURNAL

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 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.

visit us online at www.oldhousejournal.com



Nature's Finest Siding

Get the look and color you want, and the durability and protection your project needs with Cedar Valley Shingle Panels.

Our shingle panels are handcrafted using 100% western red cedar, one of nature's most durable, insect resistant construction woods.

And, with two coats applied by our factory-authorized stainers, your project will be beautifully protected for 35 years!

No outside wall treatment, natural or man-made, protects better. See your nearest Cedar Valley dealer or our website for complete warranty details.



CEDAR VALLEY

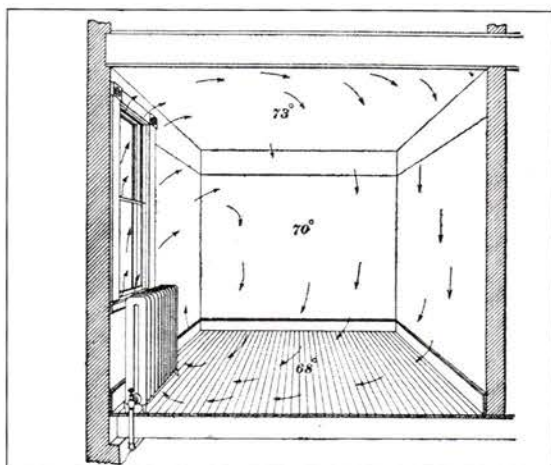
Handcrafted Shingle Panels

Nature's Finest Siding

www.cedar-valley.com • 1-866-202-9809

Circle no. 183

Preservation Perspectives



NATIONAL ARCHIVES ASSOCIATES

There was a logic behind oversized apartment radiators. Knowing that people slept with the windows open, heating engineers increased the size of their systems 40% in order to heat buildings quickly each morning.

not, were holes in the ground, dug in the sunless places where children played. Gaslights, in the homes of the more fortunate, traded oxygen for yellow light. Tuberculosis seemed to be worst where there were lots of people, and children died everywhere at an alarming rate, although no one knew exactly why. The idea of sleeping with the windows open and the heating system turned off started with the wealthy and caught on. Soon, everyone was doing it.

Heating engineers responded by sizing their systems for the coldest day of the year and then adding an additional 40% so they could bring these brick and plaster buildings up to temperature by burning coal in huge boilers each morning. It was crazy. I think of this every time I look at an oversized radiator in a New York City apartment building. Why so big? Because they had to heat with the windows open, of course. Everyone knew that. There are always reasons for the way buildings are built, but sometimes you have to look back in time to find them.

In 1938, T. Napier Adlam spoke to the Illinois chapter of the American Society of Heating and Ventilating Engineers. Adlam was, at the time, an authority on radiant floor heating. Listen to what he had to say to our grandfathers:

"I would like to ask my hearers if they have ever taken the trouble to look inside some of the recesses where concealed heaters are hidden to see the amount of dust and dirt that collects. I know many of these are provided with means for cleaning, but on the other hand, there are thousands built-in so that they cannot be cleaned properly without taking down some of the building. Even with those provided with means for cleaning, how many are cleaned from year to year? We may go back two-thousand years, only to find that the Romans had a more healthful heating installation than many of those we are making today."

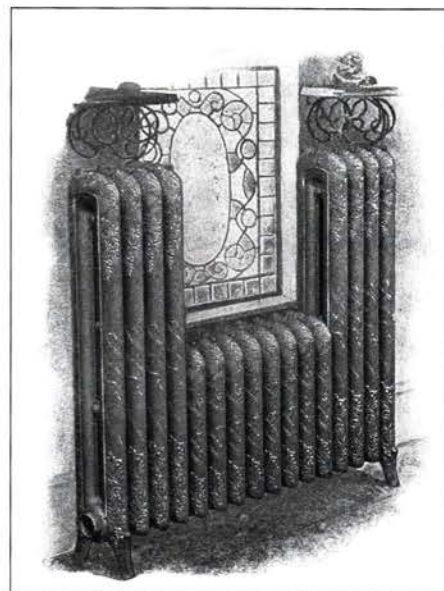
Nowadays, we call this issue indoor air quality, and full-day seminars and entire companies have sprung up around it. More than 60 years after Adlam's address, we seem to be discovering air quality for the first time, but we shouldn't be. Listen to experts of the past, and in their confusion, we find answers and at the very least, perspective. 🏠

Dan Holohan is the author of *We Got Steam Heat, A Homeowner's Guide to Practical Coexistence*, available through www.HeatingHelp.com.

Well, this passage sent me jogging off to the library where I wound up spending a few days trying to figure out why people were sleeping with the heat off and the windows open. I followed this trail for heating and watched, amazed, as it veered toward medicine and finally settled on sociology. It turns out the folks were afraid of the air.

At the turn of the 20th century, many American cities teemed with immigrants who lived in tenements where the conditions weren't much better than the steamship steerage that brought them to the New World. People slept, stacked like cord wood, in tiny rooms as cooking stoves fouled the air with noxious fumes. Toilets, more often than

Heating with the windows open was considered so important that some manufacturers even designed radiators to fit around a window.



Dress Rehearsal for the Arts & Crafts

By LYNN ELLIOTT



THE MARK TWAIN HOUSE & MUSEUM

Japan's gifts to the Aesthetic movement are visible in this 1881 dining room at the Mark Twain House, which features inlaid

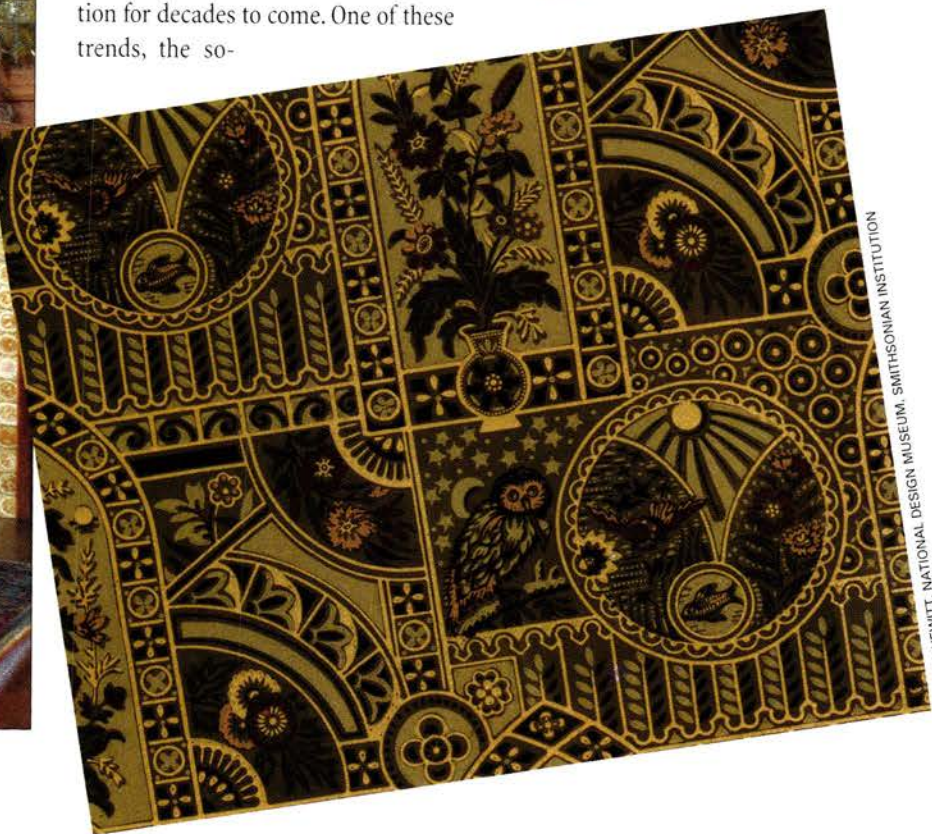
From the Anglo-Japanese style to the Aesthetic movement, the originality of Japanese design in the 19th century inspired new ways of looking at furnishings and laid the groundwork for the Arts & Crafts movement.

Hear the word *Japonisme*, and you might assume that it's connected to the Asian animated films or comic-book

novels so popular today, but long before sophisticated cartoon characters began captivating American teens (and adults too), the exotic appeal of Japanese design had already cast an enduring spell. When Japan opened its ports to the world in the 1850s, it astounded Europe and America with unheard-of treatments of line, shape, and color that would inspire revolutions in fine art, architecture, and particularly interior decoration for decades to come. One of these trends, the so-

Japanese imagery abounds on door push plates (above) featuring bamboo, reed, and floral themes displayed in geometric patterns. Such ornament was a common sight on Aesthetic movement hardware—from hinges and doorknobs to eating utensils. Wallpapers of the day (below) were similarly patterned, often in the same earth tones as Japanese prints.

COURTESY OF HOUSE OF ANTIQUE HARDWARE



COOPER HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

folding screens and incised wood.



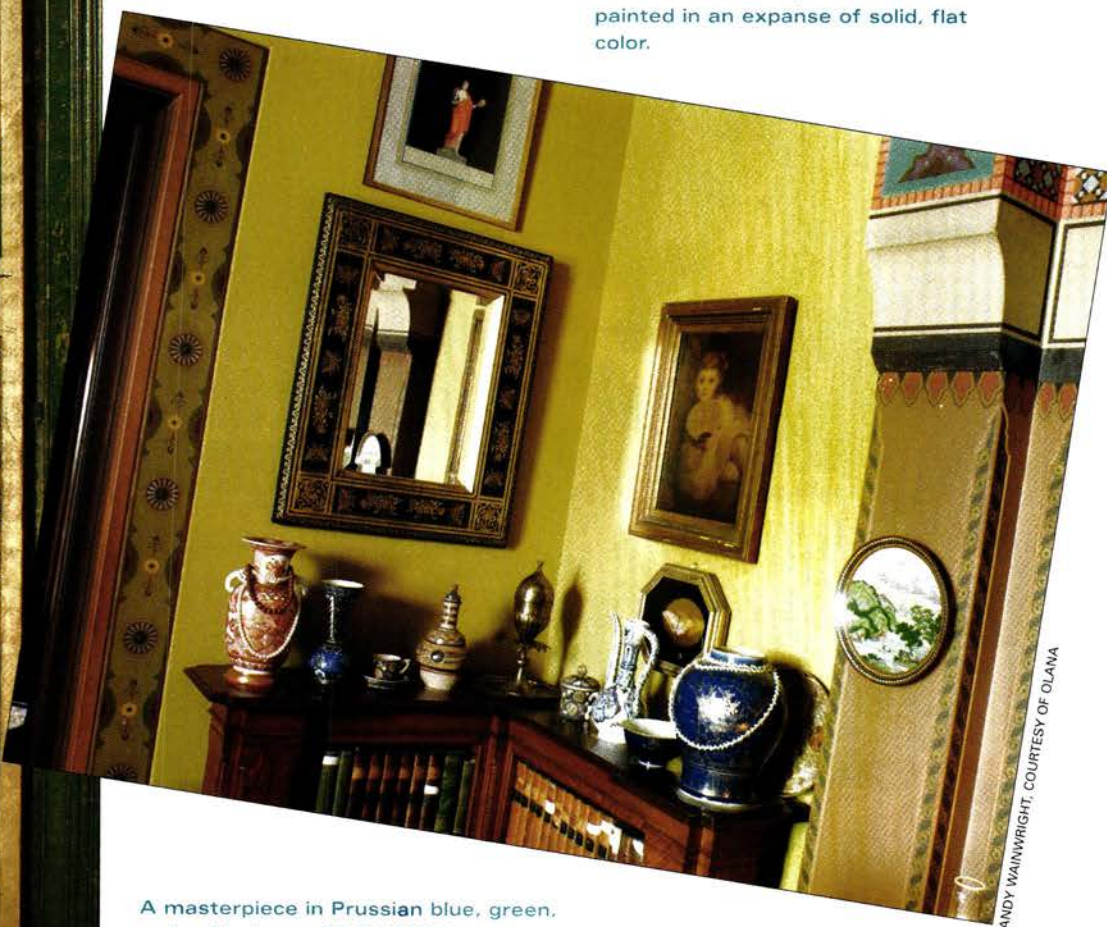
This cabinet by the Herter brothers, famous furniture makers, displays a masterful use of inlay, gilding, and natural themes inspired by Japan.

called Aesthetic movement of the late-19th century, carried the appreciation for Eastern design ideas to new heights and set the stage for the Arts & Crafts era that flourished a short generation later.

The Cult of Japan

In 1853, after nearly 250 years of self-imposed isolation, Imperial Japan yielded to the cannon threats of American commodore Matthew C. Perry and almost immediately let loose a flow of Japanese goods to the West. Consumers in London and Paris were fascinated by handicrafts such as wooden jewelry boxes with artistic brass hinges and incised geometric patterns; delicate ceramics with complex glazes; tiny, intricately carved sculptures called *netsuke* made of ivory, boxwood, or coral; and wood-block prints depicting

Fascination with all things Japanese is evident in this room at New York's Olana, where delicate ceramics line a shelf, a butterfly is framed, a plate features Mount Fuji, and the wall is painted in an expanse of solid, flat color.



ANDY WAINWRIGHT, COURTESY OF OLANA

A masterpiece in Prussian blue, green, and gold, James McNeill Whistler's Peacock room is considered the ultimate expression of Aesthetic movement style.

natural or everyday subjects composed with surprising juxtaposition of forms or colors. Most striking, perhaps, were boxes inlaid with flowers glittering in silver and gold over glossy red or black lacquer, a finish unknown in the West that used sap from the *urushi* tree as a protective coating. A few examples of furniture trickled out, too—dark wood chairs with spare, tall backs and folding screens with panels of fretwork or rice paper painted with murals.

Part of the allure of *Japonisme*—the taste for the arts of Japan—was the culture's different perspective on design. Patterns and compositions were often asymmetrical, the polar opposite of the mirror image symmetry familiar to Europeans and Americans still wrapped up in the Greek and Gothic revivals of the early 19th

century. Many Japanese motifs were based on conventionalized forms of the natural world, such as flowers (especially chrysanthemums), birds (cranes), and insects (dragonflies and butterflies). Most importantly, Japanese artisans were masters in the use of strong lines, open or undecorated space, and restraint and understatement in general, treatments that were utterly unlike the over-complicated and profusely decorated furnishings in vogue during the Victorian era. The originality and high quality of Japanese wares quickly caught the public's attention.

At first, the West absorbed only the products and not the aesthetics underlying Japanese design, in part because of what was being introduced. In 1862, the sensation of the International Exhibition in London was the Japanese Court, a display

of lacquerware, bronze, and china from a private donor. Unfortunately, the collection emphasized curiosities, so that the public's view of Japanese artifacts and interiors was skewed toward novelties.

The exhibition led to a craze for all things Japanese, but the exotic new ideas made for bric-a-brac on walls rather than a design revolution. Upscale homeowners collected and displayed fans, objects d'art, and porcelain, particularly the blue and white china made popular by the artist James McNeill Whistler, but furnishings remained uninspired. As historians Charlotte Gere and Michael Whiteway observed in *Nineteenth Century Design*, "Western appreciation of Japanese art was to be of its quaintness at the expense of its subtlety. Entrepreneurs bought Japanese objects without any critical connoisseurship, but



The staircase at the Mark Twain House shows striking geometric lines—from lozenge-shaped mother-of-pearl inserts on the back wall to incising on the newel—that bear the imprint of Japan.

simply to satisfy the demand for items conforming to a preconceived idea of Japanese exoticism.” However, a change was coming.

The Anglo-Japanese Style

After the 1862 exhibition, British designer Christopher Dresser (see sidebar, opposite page) began to collect objects from Japan. He admired their simplicity of execution and sought to reflect it in his own work. Dresser promoted Japanese art and set up import companies, eventually traveling to Japan himself. He created innovative designs in materials ranging from wood to glass to metal. His vases, like later Arts &

Crafts pottery, were rooted in Japan’s centuries-old tradition of hand-crafted ceramics. Dresser is perhaps most famous for his sleek, silver teapots with ebonized handles, which would still look fresh in a modern loft apartment.

Another Englishman, architect E. W. Godwin, was one of the first to manipulate Japanese aesthetics into a new and exciting style eventually called Anglo-Japanese. Godwin’s early commissions were usually in the Gothic Revival mode, but he decorated his own home in a Japanese manner with artifacts and wood-block prints on plain-colored walls, an unheard-of scheme at the time. Using his firsthand knowledge of Japanese design, he merged its elements with British household furnishings to create geometric, abstract-looking cabinets, armchairs, and side tables ebonized with stain to emulate Japanese lacquer, as well as textiles bearing Japanese-inspired circular designs and bamboo wallpaper. God-

win was not interested in imitating Japanese creations, he wanted to go beyond the details to grasp their spirit, and his designs had a direct influence on the functional forms of early modern furniture.

Elsewhere, other elements of Japan’s design vocabulary were being transposed into Western versions. Japanese family crests called *mon*, which feature stylized, repeating plant shapes wound into a tight circle, began to appear on tiles and fabrics. Incising and even some gilding showed up on large pieces of furniture. Paint palettes drew from the bold, flat tints of Japanese prints, and their use in large, solid areas of color would anticipate the nature-hued walls and glazes of the Arts & Crafts home.

Between 1870 and 1900, these ideas came together in Britain in a new design philosophy called the Aesthetic movement. Although it was a mixture of many styles, Aestheticism drew greatly from Japanese elements. With art for art’s sake as their principle, Aesthetes emphasized art over everything else. They favored strong, simple colors: bright blues, greens, and especially yellows (which may explain their fondness for displaying stuffed peacocks). Those colors were used in interiors set off with black furniture, clearly inspired by the lacquered wares from Japan. The sunflower was a popular motif because its bold color and simple shape could be stylized, much like the chrysanthemum of Japanese art.



Dark earthy colors from Japanese prints influenced the Aesthetes, as did circular patterns, called *mon*, visible on this woman’s garments.

A Design Visionary

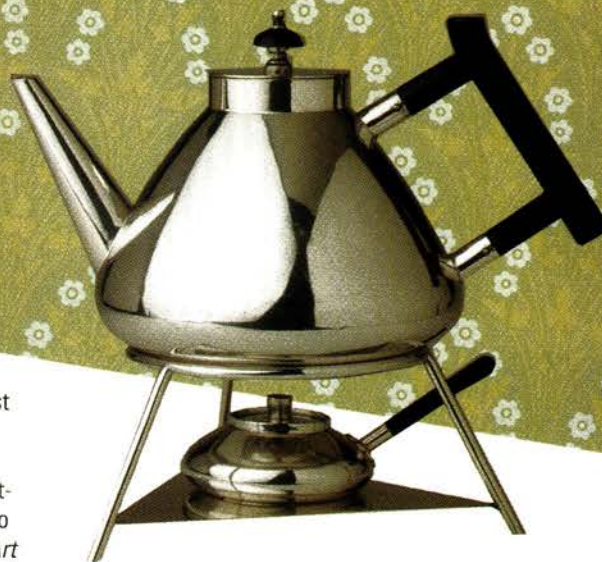
Christopher Dresser is widely regarded as the world's first industrial designer. Born in Glasgow, Scotland, in 1834, Dresser started his career as a botanist and taught at the University of London until 1860, when a lost bid for department head set him on a new career path. He began applying botany's fundamental principles—that every beautiful thing in nature has a clear function and simplicity of form—to his new vocation. Soon he was creating teapots with elegant swan's neck spouts and trapezoidal bellies. His designs, many of which reinterpreted shapes found in nature, met with instant success.

Dresser designed wallpaper, ceramics, furniture, and an astonishing array of household necessities such as toast racks. Many of his housewares continue to look completely modern today more than a century after they were created. He believed that beautiful surroundings affected people's health and well-being, and that art should be available to everyone. The thinking propelled Dresser's tireless work to make everyday items that could be mass-produced for the general public, a long list of goods that included watering cans, egg coddlers, soup tureens, and vases.

Not content to simply design for the public, Dresser wanted to educate them, too. He authored several books on how to properly integrate design into everyday living. The first, *The Art of Decorative Design*, changed the way the public outfitted their houses. He later wrote the influential book, *Japan, Its Architecture, Art and Art Manufactures*.

—Demetra Aposporos

MASON & WOLF WALLPAPER, INSET: THE WALKER ART GALLERY NATIONAL MUSEUMS LIVERPOOL



Christopher Dresser's angular teapots were influenced by Japanese design traditions and still look modern today. His wallpapers (backdrop) often bore repeating natural themes and soothing, earthy palettes.

Crossing the Atlantic

America was not immune to Japanese mania, and objects from the exotic island were displayed for the first time at the 1876 Centennial Exhibition in Philadelphia. Simultaneously, a design reform movement promoting simpler treatments for interiors was spreading across the country, and Japanese ideas fit this vogue to a tee. Until then, French *décor* had dominated American taste, but the public was ready for something else. British critic Charles Eastlake gave shape to those new ideas.

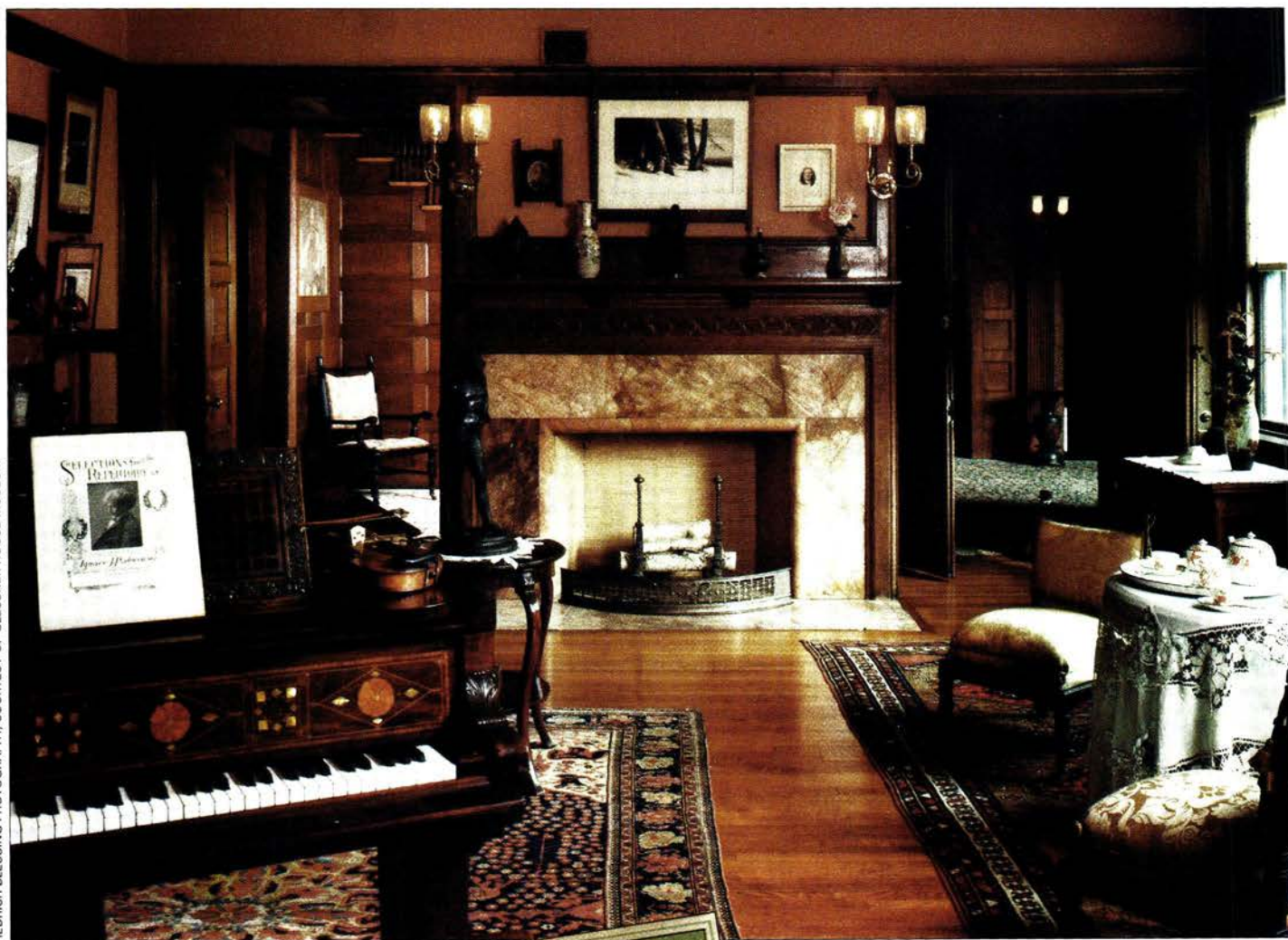
In *Hints on Household Taste*, published in America in 1872, Eastlake drew from the work of luminaries such as John Ruskin and William Morris to present a design vision for the average homeowner in the new industrial age. Eastlake believed that a home should have a cohesive style. He advocated well-made furniture with

low-relief carvings, tracery, incised lines, and geometric ornament on flat surfaces that were easy to keep clean. Applied decorations were eliminated. He intended his designs to be constructed with wood joinery for solid, long-lasting pieces, and he advocated using oils instead of stains for natural finishes. The public embraced Eastlake furniture. The flat motifs from Japanese ornament and the asymmetrical arrangements of patterns were a welcome departure from busy Victorian fashions, but when manufacturers quickly picked up on the popularity of Eastlake's book, the picture changed. Many of the mass-produced desks, sofas, tables, and chairs churned out in the Eastlake style were elaborately turned and carved with little incising, and often varied greatly from Eastlake's concepts of simple elegance, much to his dismay.

Soon Japanese designs began appear-

ing on American glassware, silver, hardware, lighting, wallpaper, and fabrics. After the public got a glimpse of imported bamboo furniture, faux bamboo caught on as a less expensive alternative. Usually made of maple (particularly bird's eye), faux bamboo furniture was stained yellow, with legs and spindles carved and turned to look like the real thing. Faux bamboo was a favorite by the 1890s for furnishing Shingle-style summer homes.

As much as Victorians absorbed Japanese motifs and the concepts of asymmetry, they still didn't completely adopt the uncluttered serenity of Japanese interiors. Tripartite walls, a three-part decorating scheme using paint or wallpaper, were still in vogue, except now they were embellished with fan friezes and bamboo-inspired dados. Rush matting—the poor man's tatami mat—was underfoot. The Victorians rejected Shoji screens in favor



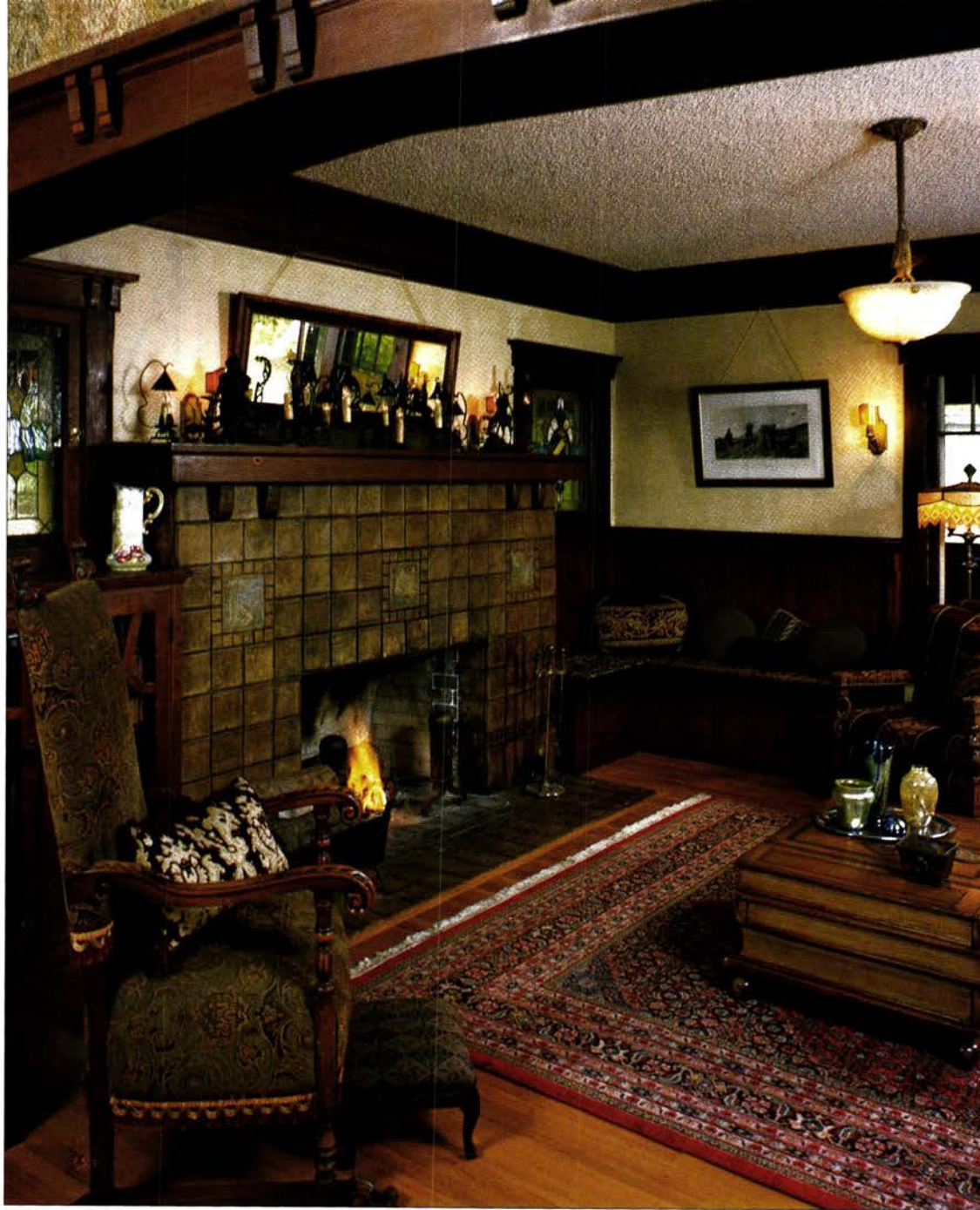
Some interiors, such as this room in the 1887 Glessner House in Chicago (above), featured more subtle interpretations of Japanese themes: a piano with inlaid wood and incised decorations, the placement of an Asian tea set, and earth tones on walls. Aesthetic movement lights, such as the gaslight on this antique trading card (right), often featured filigree and shades evoking Japanese lanterns.



of shades painted with Oriental themes. Accoutrements included blue and white porcelain and ornamental tiles in the Japanese style. Hinges, doorknobs, and doorplates had motifs of geometrical birds and bamboo. Shelves displayed lacquerware as well as paper fans and traditional Japanese lanterns, which were never lit. Folding screens featured panels of painted silk and gilded circular patterns. Layers of furnishings were all packed into one room, completely missing the point of the spacious Japanese originals.

An Arts & Crafts Inspiration

By the turn of the 20th century, though, a new generation of architects began taking note of the serene planes and clean simplicity of Japan's buildings and interiors. The horizontal lines of Japanese architecture visible at Chicago's World Fair in 1893



As 19th-century design ideas evolved into the Arts & Crafts movement, Japanese concepts morphed yet again. Like the art tiles of this fireplace surround and the open space used in wall treatments, Japanese design influences would continue to be seen for decades to come.

inspired Louis Sullivan and Frank Lloyd Wright to create designs that led to important characteristics of the Prairie School.

However, Japanese design found one of its true American incarnations in the California bungalow. Though the architect brothers Charles and Henry Greene never traveled to Japan, they were drawn to the fundamentals of Japanese design, and they reinterpreted it with an American twist in their remarkable early bungalows. Like many of their contemporaries, the Greene brothers studied Japanese sources, such as the stack of Japanese architecture prints kept in their offices, and they may have visited exhibits of Japanese design on dis-

play in San Francisco or Chicago.

With these new architectural ideas, the 20th century would usher in open-plan interiors that visually united the living spaces of a house and streamlined movement between them. Gone were three-part wall divisions and applied ornament. There was less embellishment and more emphasis on the essential lines and forms of furniture and furnishing, all in keeping with the original source of inspiration: Japanese design. 🏠

Lynn Elliott, a former editor at Old-House Journal, writes frequently about interior design and historic architecture.



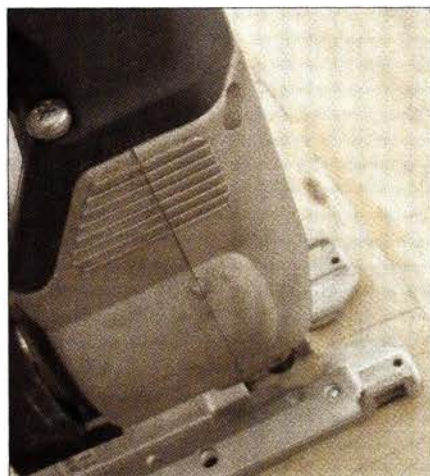
MORE FROM OLDHOUSEJOURNAL.COM

For related stories online, see "Arts & Crafts Rug Renaissance," "Bungalow Kitchens," "In Search of Arts & Crafts Hardware," and "The Look of Arts & Crafts Tiles." Just click to "The Magazine" section, and go to the alphabetical list of recent features.

For a list of
SUPPLIERS,
see page 82.



Severing each stave meant making a blind cut in the middle of the column, starting with a $\frac{3}{8}$ " hole.



Sawing from the hole along the scribed line completed the cut. The scheme of 24" and 12" cuts was planned to take advantage of existing joints in the staves.

A cradle constructed out of plywood, sawhorses, and cribbing became the operating table for repairing the columns, laid head to foot. A long pole tent protected the columns and tools during the weeks of work.



While a screw-jack system supported the porch, Toupin Rigging of Lowell, Massachusetts, re-installed the 18' columns using a crane and a custom-made collar, basically the reverse of the removal process.



Fixing Column

Creative carpentry and inventive engineering help

Problems from

rebuild two-storey columns for another century.

the Ground Up

BY GEORGE YONNONE AND GORDON BOCK

PHOTOS BY GEORGE YONNONE

When Jim Raynor of Lowell, Massachusetts, called me in the fall of 1998, he asked if I would come look at a column restoration project that had intimidated every other contractor he knew, because it went far beyond standard carpentry. I told him I was booked up for a year and that I really specialized in structural work and timber frames, not this kind of project. Six months later, Jim called again, asking me to reconsider. The columns, he reported,

were compressing into their plinth blocks, and the roof they supported was settling—signs that the situation was becoming an emergency.

Though the columns were huge and stood 9' off the ground on a porch, the real challenge was figuring out how to repair the damage, which was at the bottoms of the shafts carrying major structural loads. Another puzzle was obtaining materials; you don't simply run into town and buy replacement parts for century-old columns. On the two-hour ride home from

the inspection, I had plenty of time to think about the solution. Here's how we addressed some of the problems.

Getting to the Bottom

The three-storey house, which dates to 1902, is a good example of early Colonial Revival architecture incorporating many fine classical features. It is an impressive house, built by William Henry Sprague, a manufacturer active among the mills in Lowell, who later became a successful banker. Sprague died in 1918, and over the ensuing decades, subsequent owners cut the house up into apartments. As a result, it fell into disrepair.

The area that troubled Jim Raynor the most was the southwest side of the south addition. The bases and plinth blocks of the two columns sit on the first floor of the house and support the roof of the overhead porches. Over time, the bases and plinths had deteriorated severely, leading the columns to compress and the roof corner of the addition to settle. As if this wasn't enough, sometime in the past this deck floor, which formed the roof of the lower apartments, had been covered with sheet metal right over the column bases, captur-

Once the columns were removed from the building, the extent of the damage was obvious. The bottoms of many staves were not only unsalvageable, but also missing wood in some areas.



Each of the column staves is connected to its neighbors by T-shaped splines, which also had to be replaced once the repaired stave sections were in place. In the past, each column manufacturer had its own locking system.



The new stave ends were fabricated to replicate as closely as possible the dimensions of the originals so that they slid into place neatly between existing staves, retaining the structural integrity of the column.



Removing the defective wood meant cutting back staves on a 12", 24", and 12" scheme around the shaft so that old and new material would knit together.



Belt and bar clamps were essential for maintaining the original dimensions and accuracy of the column bottoms as the stave ends were replaced.

ing water in driving rains. As the bases compressed in this saturated environment, the column bottoms got closer to the water, causing them to wick up moisture, deteriorate, and sink more, bringing new wood into contact with the moisture.

This continuing cycle of deterioration was slowly resulting in actual loss of material at the bottoms of the columns, lowering parts of the building as the columns shrank fractions of an inch every year. As part of the overall repairs, it was clear that these two big columns would have to be



Beefing up the post system inside the column included adding two 4x4s as well as a second bar across the bottom to make an X platform.

removed from the building so that we could rebuild their bottoms and return all the mating parts to good condition. The next question was how.

The Real Work Begins

Though figuring out how to remove the two-storey columns from the porch without upsetting the building was an interesting project on its own (and a tale best saved for another time), in essence we jacked the porch roof back up into its proper location and then supported it with a specially constructed screw-jacking system. Next, we tied each column to a line using a timber hitch, a logger's knot, and raised them slightly with a crane to remove them from the deck. Once free of the building, the crane lowered each column to the driveway to be placed in a cradle on the lawn where the real work would take place.

To make the cradle, we traced the top-and-bottom circumference of the two 18"-diameter columns before cutting these half-circles out of two sheets of plywood. When attached to sawhorses, this setup allowed us to support the columns, aligned

in opposite directions from head to foot, at working height, where they were ready for closer inspection and repair. Because the work would be ongoing, we erected a pole tent over the columns to shelter them and provide a covered work space during the changeable New England weather.

Each 18'-long column was assembled from a dozen staves made of white pine, with each staff connected to its neighbors by angled splines—thin strips of wood that slide into slots at the sides of the staves. Each staff is very long and fitted together with other staves using staggered joints to form the entire length of the shaft. Once assembled, the whole shaft had been turned to produce a column with pronounced entasis—the gradual convex curving built in at the tops and bottoms of tall, tapered columns to help them appear straight at the sides from a distance.

Once we had the columns under the shelter and fully open for inspection, our suspicions were confirmed. While the tops of the columns were in good shape, there was no wood worth saving on the bottoms, so we planned to repair them by splicing-in new material. If we staggered

the new staff ends into the column shaft so that the new wood would be interlaced with original wood like locked fingers, the new and old parts would knit themselves together into a structural whole that would be able to carry the structural loads.

The first step was to remove the decayed wood. Because we needed to leave support material on either side of the new parts, not just remove decay up to sound wood, we decided on a scheme that alternated staff cut-backs between 24" and 12" from the end of the shaft. To sever each staff, I first laid a flexible straightedge across the column and scribed a line. Next, I bored a $\frac{3}{8}$ " hole to start the cut and then completed it by carefully sawing along the scribed line with a saber saw. Once the staff end was severed, it was a relatively simple matter to pull the defective piece straight out of the column, like removing a piece of tongue-and-groove flooring. I continued around the column in this manner, cutting back every other staff 24" and the others at 12".

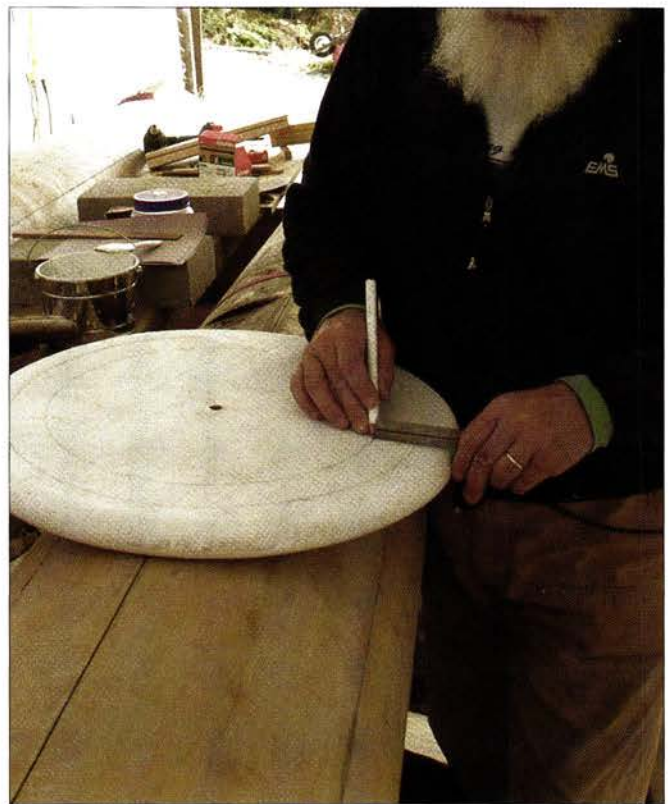
Staving Alive

The next question was where to get replacement staves. It was no surprise that phone calls to column manufacturers had proved a dead end. Fortunately, we found a local millwork shop that was up to the challenge of finding a way to make the staves. The owner, Dave Sacco, began the process by first cutting staff material out of pine to the exact width, thickness, and length of the original staves. Next, he cut each staff edge at the original angle, measured from samples of the original staves. Then he made new splines out of sticks of hardwood and slotted each staff on these edges to accept the splines.

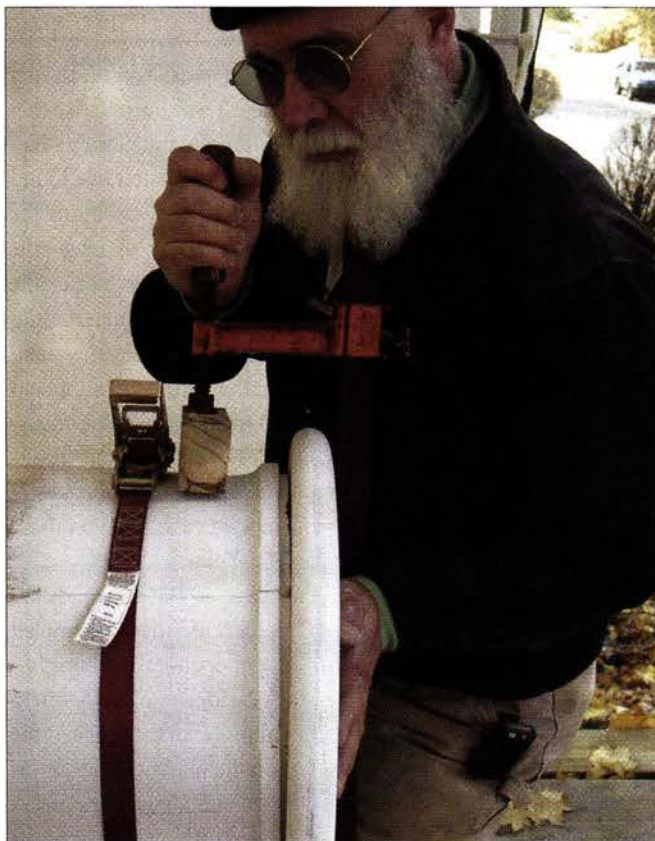
Once the folks at Dave's woodshop had all the pieces cut, they assembled them into a rough, open-ended barrel—technically, a 12-sided polygon—held together with straps. Next, they turned the barrel on a large lathe to obtain the curvature of the column shaft, based on measurements of the existing column radius. The columns taper noticeably at the bottom, so Dave also took pains to replicate this taper at this stage. The last step was to



Decay below the column shafts was extensive. The plinths and bases had to be completely rebuilt out of mahogany.



The circular rabbet or channel that was added to each plinth holds the staves together.



Assembling each plinth rabbet onto the column was a matter of carefully coaxing the pieces together with clamps.



The columns, waiting for reinstallation, show a rebuilt bottom with vent holes, next to a top, still in good condition.

shape one end of the barrel in a 1/2"-thick, square-cut lip designed to drop into the circular rabbet in the new plinths.

With the replacement stave parts in hand, we cut each piece to the correct lengths. To insert a new piece, we tapped it into place working up from the bottom of the column. Then we took newly made splines and tapped them into the slots using a mallet. Because the column staves have to be free to expand and contract, no epoxies or other adhesives were part of the installation process. Though the new staves exactly replicated the parts of the shaft they replaced, there were still anomalies, so we used sanders, an antique compass plane (which planes curved surfaces), and epoxy fillers to blend the old and new wood.

Final Touches

It was our good fortune that the woodshop was game for making the staves as well as the base parts, because these two worked together as critical components. The bot-

tom of each column locks into a channel in the plinth, which not only holds the two in proper alignment but also keeps the staves from spreading. When we had the new bases back from the shop, we placed them on the column ends, scribed the outline of the stave ends, and then sent the bases back to the shop for a final turning of the circular rabbet. Even with careful measurement, there was much testing and fitting of pieces to make the two mate smoothly.

Before the columns were ready to be reinstalled, we took one more step. As built, there was a post composed of two 2x4s running top to bottom inside each column that ended in a block at each end. As a precaution we added two 4x4s to each post to increase its strength. Should the column shaft ever be compromised in the future, these interior posts would now be strong enough on their own to help carry the loads of the porches. Though there was a sufficient ventilation path through the columns the way the house

was originally built, we took the same belt-and-suspenders approach when we reinstalled them by adding shims under the bases to increase the vent opening.

Despite the fact that the scope and details of this project were so specific to the building that no one else wanted to consider the work, the basic problems—water leading to wood deterioration in hidden places—are common to many old houses, and something we address every day. If you take the attitude that anything made by humans is capable of being repaired, all you really need is to be inquisitive and creative enough to find a solution. 🏠

George Yonnone is the principal at George Yonnone Restorations in West Stockbridge, Massachusetts (www.gyrestorations.com).

Seeing a massive, like-new column deftly lifted into place atop fabricated base parts explains why other contractors passed on the job. The project required not only problem solving and a measure of engineering, but also teamwork among three companies.



Atomic Wallpaper

BY DEMETRA APOSOROS

Wallpaper designs proliferated in the 1950s in patterns that ranged from bold and brassy to surprisingly subdued.

Botanicals were big in the 1950s, and so were geometric themes. This 1953 wallpaper (right) combines both in vibrant colors. A complicated pattern by the designer Vera (below) is hyped in a 1950's-era ad.

CHARLES RUPERT DESIGN'S ARCHIVES



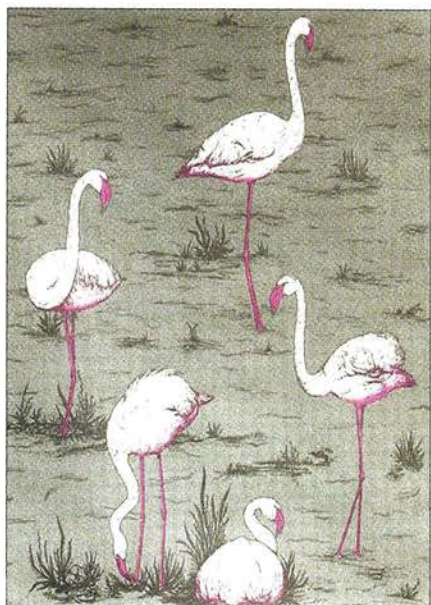
The post-World War II building boom had a thundering impact on wallpaper designs of the 1950s. As young couples and returning veterans moved out of cramped urban apartments into roomy new houses in the suburbs, they didn't want to take their traditional cabbage rose wallpapers with them. "People wanted modern papers for more modern houses," says Suzanne Lipschutz, owner of Secondhand Rose, a New York City antiques store with a mid-century paper collection. Consumers were suddenly offered a lot of choices by a wallpaper industry rebounding from a wartime manufacturing slump, when many print-

ing rollers were melted down for the war effort. Eager to get business flowing again, paper companies started producing a flood of new patterns designed to appeal to a wide spectrum of consumers, so there were plenty of modern options.

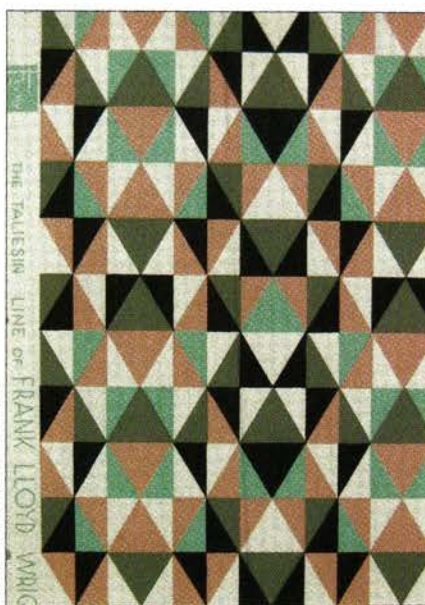
For many homeowners, modern meant subtle. "The typical wallpaper was probably so low-key that it blended into the background," says wallpaper scholar Robert Kelly. Small, repeating floral motifs were big in the 1950s, as were plaid patterns. Grass cloth wall coverings, which were textured and made of woven plant fibers on a paper backing, were a big hit and a fitting backdrop for tiki bars. Subtle geometric patterns repeating square or circular themes across a predominantly plain background were also common. For a time, there was even a resurgence of so-called traditional designs loosely based on patterns out of Colonial Williamsburg, thanks to the Colonial Revival craze. But you can't wrap the wallpapers of any era into a neat little package so that it defines a decade, cautions Kelly, because papers had to appeal to such a broad range of consumers. Average homeowners likely bought mass-produced wallpapers at mom and pop shops or at huge retailers like Sears, while those with high-style houses often sought out designer wall coverings. And in the

Grass cloth weaves brought subtle textures to mid-century walls, and their horizontal lines created a spacious feel. Often nondescript and in earthy colors, grass cloth papers were a perfect backdrop for artwork.





Advances in dyes introduced vibrant new colors to walls, such as the hot pink accenting these flamingoes (above). The wallpapers in Frank Lloyd Wright's Taliesin line (right) featured repeating patterns that played with visual perceptions. Repeating small patterns were popular, including this circle and square design called Hollywood Squares (below), which is still in production today.



1950s homeowners had plenty of designer wallpapers to choose from.

Everybody's Doing It

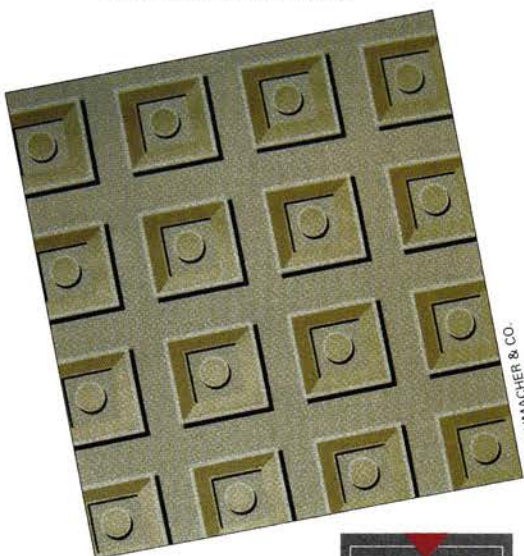
"The 1950s was the last time that everybody used wallpaper. It was a high point for wallpaper design," says Gregory Herringshaw, assistant wall covers curator at the Cooper-Hewitt National Design Museum. Fabric designers such as Vera and Elsa Schiaparelli had their own lines with wallpaper manufacturer F. Schumacher & Co.; Vera's line featured her signature oversized botanical themes. "Vera was a real trendsetter, with designs resembling op art 10 years before that was even a word," says Avodica Ash, Schumacher's archivist.

Some famous architects jumped on the wallpaper bandwagon, too. Le Corbusier created a bold wallpaper graphic resembling a giant checkerboard, with alternating black and white squares that seemed to fade into each other; the effect was nearly three dimensional. Frank Lloyd Wright designed a collection of papers called the Taliesin line. One of Wright's designs bore a repeating triangular theme that played tricks on the eyes. A different spin on geometric themes evolved from a growing fascination with nuclear fission, resulting in papers with atom-inspired graphics of concentric ovals or ameba shapes that seemed to be moving.

A visual impact of another sort was made with fine art murals. These took the

masterpieces of famous avant-garde artists—Henri Matisse, Joan Miro, and Antonio Matta, to name a few—and pasted them on the wall in sizes ranging from 4' x 6' to 6' x 9', creating striking conversation pieces. Likewise, papers printed in complementary patterns that were meant to be mixed in one room—a bold graphic on a high-light wall, accessorized with three walls of color-coordinated, subdued prints—were actually called conversationals by their manufacturers.

It wasn't just the designs that were noteworthy, but the papers themselves. Technological advances in wallpaper manufacturing during the 1950s changed the way that decorating was done. Pre-trimmed paper, which eliminated the selvage edges, appeared for the first time, and it made hanging wallpaper much easier for the average homeowner. Washable papers, coated with a durable varnish, were available in unlimited quantities and practical for high-traffic areas such as kitchens and bathrooms. Some manufacturers created paper that was meant to be hung horizontally for a more streamlined effect. Some even experimented with papers that could hang in any direction, making it possible to alternate the pattern around the room for a personalized décor. Colors changed in the 1950s, too. Wallpaper companies learned to print intense shades such as hot pink and chartreuse, as well as glittery metallics, which were an instant hit. Other popular color

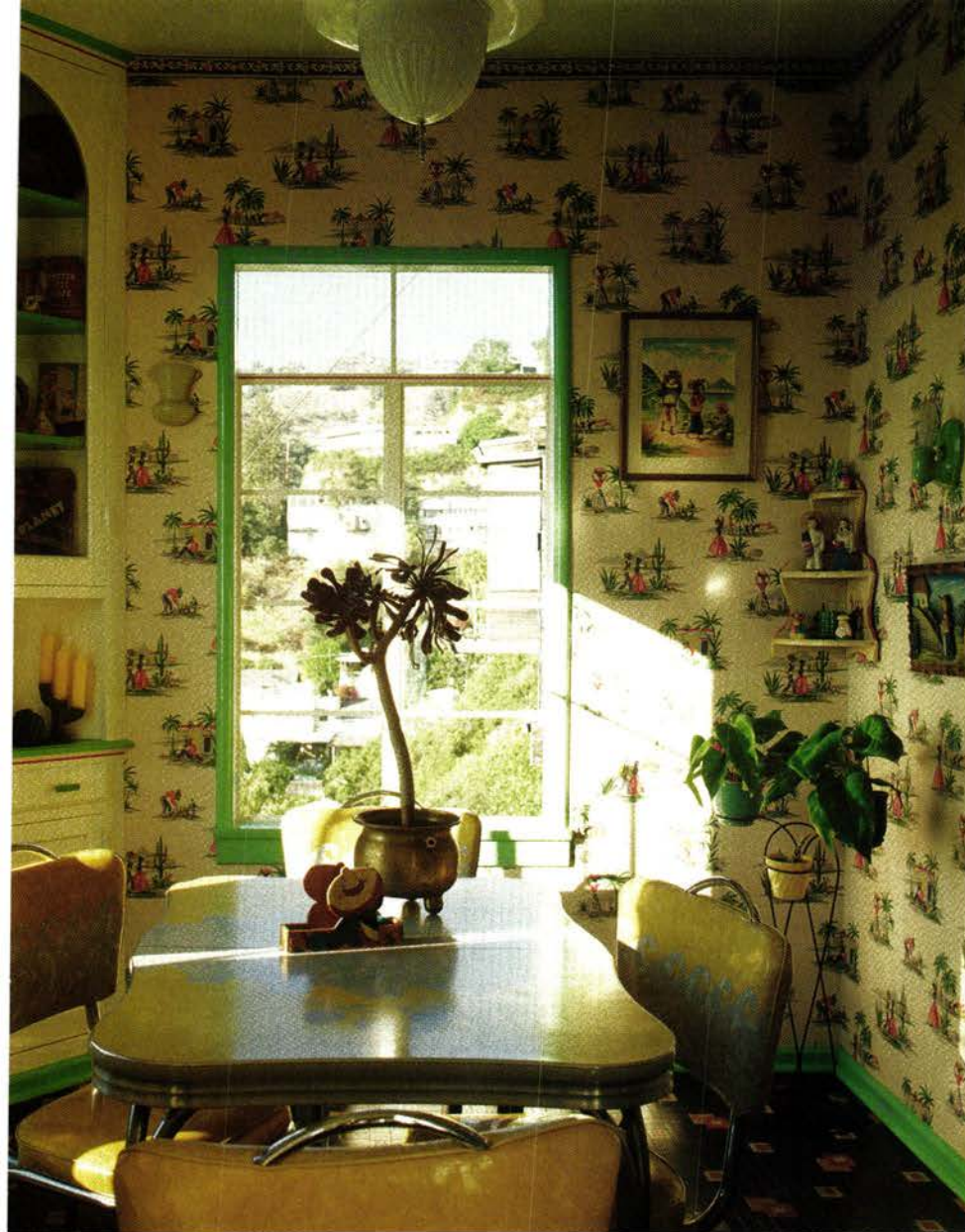


For a list of
SUPPLIERS,
see page 82.



MORE FROM OLDHOUSEJOURNAL.COM

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



The southwestern theme of this 1950s paper is typical of landscape patterns, which told stories in four or five scenes that repeated across a wall.

combinations included earth tones mixed in unexpected ways, brown combined with pink and orange, for instance.

Kitsch Is King

The category most associated with the 1950s has come to be known as kitsch papers—bold, brassy graphics with informal themes intended to be fun. A kitchen paper might feature chickens and eggs or a pan frying bacon. The kitsch papers, formally known as novelty papers, had over-the-top, playful designs and were meant for children's rooms, kitchens, and sometimes game rooms or bars. One 1950s Schumacher ad shows Desi Arnaz in his

living room with walls papered in a pattern of oversized liquor bottle labels. Wallpaper for a child's room might have cartoonish astronauts, nursery rhyme characters, or giraffes and monkeys playing leapfrog. French poodles were a popular theme, as was Paris. One pattern even combined the two, showing poodles sitting in cafes and strolling down boulevards.

Many novelty papers were landscape designs, patterns bearing four or five different scenes that repeated across a wall. Landscapes virtually told a story: cowboys riding horses, cowboys lassoing cows, cowboys at a campfire, followed by a sunset over cacti. The most outlandish landscape patterns were reserved for children's rooms and kitchens, and in the latter case featured tableaux of the perfect cocktail party or barbecue in vignettes.



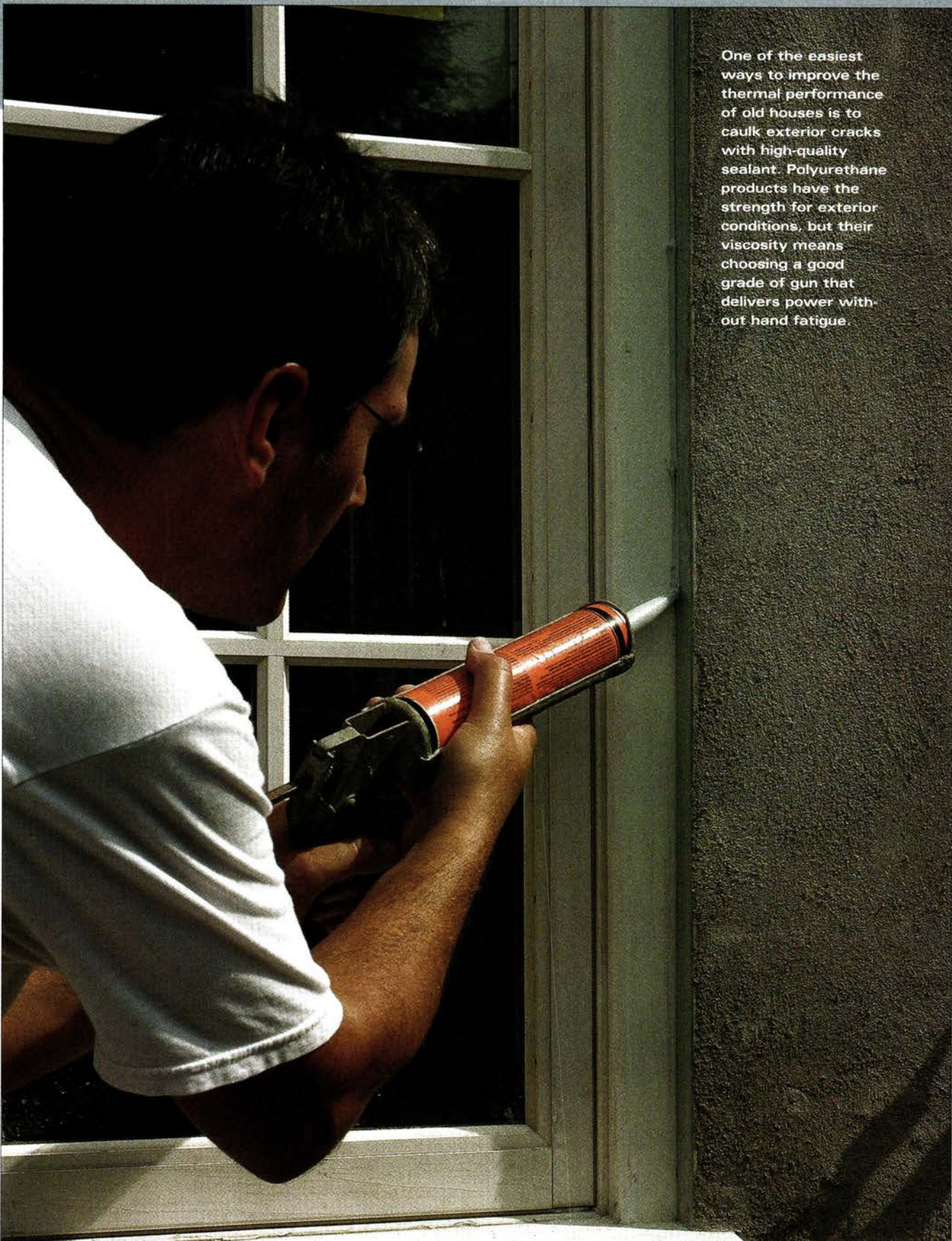
Children's rooms often featured bigger-than-life characters, such as the colorful Mounties and horses in this 1953 paper.

Art world trends made their mark on designs, too. Many wallpapers with floating, geometric shapes owe their existence to the popularity of Alexander Calder's mobiles. The influential, ground-breaking styles of artists such as Matisse and Miro were also knocked off in wallpaper patterns.

In 1995, Cooper-Hewitt put together an exhibit on 1950s wallpapers called *Kitsch to Corbusier: Wallpapers from the 1950s*. The range of the collection was extensive and included a popular wallpaper series of black and white calligraphic line art by Saul Steinberg, who illustrated covers for the *New Yorker* for half a century, proof that bold papers weren't always about funky colors and funny landscape patterns. The exhibit also emphasized the enduring impact that abstract expressionists of the day had on wallpaper designs. As a review of the show in *The New York Times* put it, "The most important quality the often anonymous wallpaper designers absorbed from these modern masters was the sense of individual forms floating freely in a shallow but open-ended space."

It's ironic that novelty papers are remembered as the décor of the decade, despite the great variety of wallpapers more commonly used in the 1950s, but it's not surprising. Poodles on the wall made an impact that was hard to forget, unlike the plaids, tiny florals, and grass cloth weaves that faded from memory as easily as they blended into the background of most suburban ranch houses. 🐾

The Short Course on



One of the easiest ways to improve the thermal performance of old houses is to caulk exterior cracks with high-quality sealant. Polyurethane products have the strength for exterior conditions, but their viscosity means choosing a good grade of gun that delivers power without hand fatigue.

Caulk

*There's more to an
EFFECTIVE caulk job than
just pumping any **OLD GOO**
into a gap.* BY NOELLE LORD

To caulk or not to caulk is a big question around our old house. Peter, my husband and co-restorer, would caulk the window fans in place if he could. He's all about stopping drafts and keeping moisture and debris out of cracks and joints. That sounds reasonable enough, but I continue to balk whenever I see a caulking gun. Try as I might to lay the product where it belongs with a nice clean finish, whenever I caulk the stuff oozes all over everything (especially me), and I don't like the hairline cracks that inevitably appear after a few years. Beyond my issues with its aesthetics, I reluctantly admit that caulk is

useful for many old-house conditions.

Whether your mantra is "if it gaps, caulk it," or like me, you avoid the stuff except for basic needs, using the right caulk type for every application is critical. You need to consider where you're working (on the interior or exterior), what you're trying to achieve by caulking (weatherproofing, blocking drafts, or closing up unsightly gaps), and how much movement you expect. There are a multitude of products on the market, many of which combine basic ingredients in different ways to enhance characteristics such as longevity, flexibility, cure times, and ease of cleanup. To help, here's a refresher course on which caulks



RYOBI POWER TOOLS

to consider for old houses and how to make the best use of them.

Caulk Talk

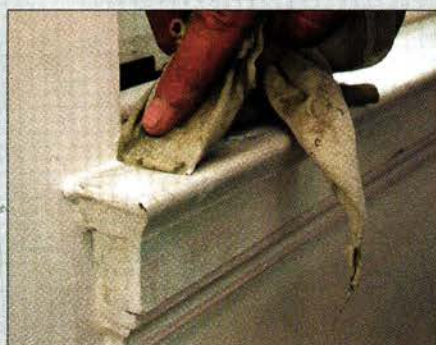
Caulking is not a new concept. For centuries, natural materials, such as pitch and

A nice, tight bead is sufficient for sealing the joints between building materials, such as wood trim and stucco. Many polyurethane products now come in tints that can be chosen to blend with exteriors, such as this stucco, eliminating the need for painting.



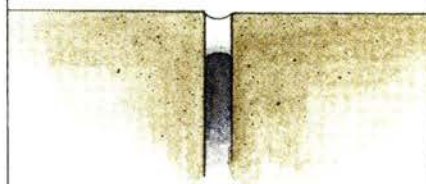
Caulking is a two-step process, and tooling the bead is the important second half. A thinner-soaked rag held in a gloved hand not only pushes the bead into the joint, it also dresses it with a concave surface that completes the hourglass shape of the bead.

Caulk alone is ineffective for filling gaps more than $\frac{1}{4}$ " wide. Instead, first insert a length of backer rod, poking it below the surface to leave room for the proper proportion of caulk.

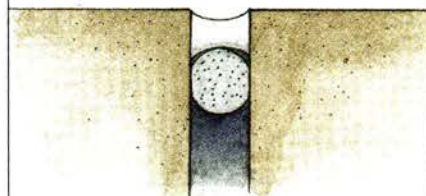


After laying in a bead of caulk, tool it to shape. Flexible latex caulk fitted this interior window stool project and was easy to work with and clean up using a water-soaked rag.

Keeping Sealants Supple



For gaps no more than $\frac{1}{4}$ " wide, applying caulk in an hourglass shape (viewed in cross-section) allows the caulk to remain thin enough in the middle to be flexible.



For gaps more than $\frac{1}{4}$ " wide, fill the void with backer rod and then tool to achieve a caulk depth in the middle of about 50% of joint width, but no more than $\frac{1}{2}$ ".

bitumen, have been used to fill gaps in all kinds of structures. However, what really separates today's building caulks, or joint sealants, from earlier materials is the use of synthetic polymers, first developed in the 1930s. Polymers are substances formed by inducing small molecules of one kind to link up and make large molecules of a similar nature; they are the chemistry behind the rubber-like characteristics of modern caulks. Though the dozens of different tubes on a lumberyard shelf may present a daunting selection, the residential caulk market can be boiled down to five common caulk chemistry types.

Butyl. Based on a man-made rubber, butyl is one of the oldest and most affordable caulk types. Butyl caulk is solvent-based and characteristically stringy, which makes it difficult to apply in a finish-quality joint, but its admirable adhesion and weather resistance continue to make it popular for sealing gutters, chimney flashings, walks, and other exterior joints.

Latex. A general term for a rubber-based caulk that is applied as a liquid, latex caulks are usually water-based. Because basic latex caulks have the least ability to

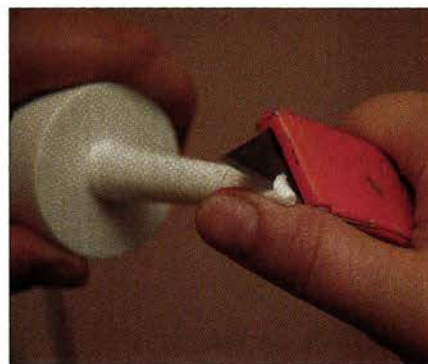
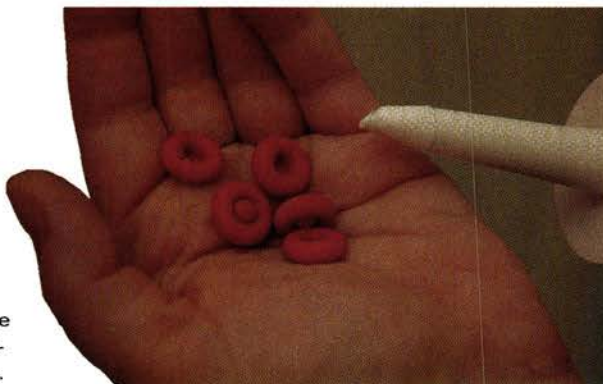
stretch (rated around 7% to 10% elasticity), they work best in interior applications where little movement is expected. These days, latex is often combined with another caulk type, such as acrylic, to enhance performance (see below).

Acrylic. In caulks, acrylics are a family of synthetic resins that are clear as well as water-soluble. Like latex caulks, acrylic caulks are easy to work with because they can be painted and cleaned up with water, making them good for touch-ups and for filling small gaps. Elastomeric caulk, a generic term for high-performance acrylic caulk, is designed for greater elasticity and is quickly becoming a favorite in a market that values ease and speed.

Generally, acrylic and latex caulks have a life span of five to 10 years, depending on environmental exposure, such as temperature shifts, ultraviolet light, weather, and building movement. These caulks can usually be removed by simply pulling them up or by using a utility knife to cut them away. Acrylic latex hybrids might

For a list of
SUPPLIERS,
see page 82.

Plugging half-used cartridges of caulk until the next project has long been the job of tape or screws, but for those who like accessories there are now various manufactured caps on the market.



You'll get a much better bead with less waste if you cut the nozzle at a bias and to just the diameter of caulk that you need. Start small; you can always increase size later.

include more solids, such as butyl, to offer greater product strength and integrity.

Silicone. Silicone caulk is formulated from silicone elastomers, or in simple terms, linear polymers of silicone “oils” that can be coaxed to cross-link in a couple of ways. For residential use, this means incorporating chemicals that induce the polymers to “room temperature vulcanize” or RTV. (This process releases acetic acid as a by-product, producing a vinegar scent.) Silicone is virtually non-porous so its big advantage is to make something watertight, and it’s most often used in plumbing applications (shower and sink installations) and some glasswork. Silicone is extremely rubbery (50% elasticity) but does not stick as well as other caulking and in its pure form, can’t be painted. There are now some hybrid siliconized acrylics that offer greater elasticity and a paint-friendly surface; they may be worth a try in an indoor setting where flexibility is critical.

Polyurethane. Polyurethane caulk,

which is based on the reaction of a glycol with an isocyanate to form a compound, is preferred for outdoor applications, with high-quality products having an exterior life span of 10 to 20 years, depending on exposure. Polyurethane products bond to most surfaces, including masonry and metal, hold up to heavy movement (25% elasticity), and can be painted. These traits also make these products great for filling indoor gaps in floorboards because polyurethane can take the high-traffic stresses of floors.

The products are overkill for other indoor applications, however, because the material is much harder to control and takes longer to set up in situations where acrylic latex would be perfectly suitable. Polyurethane caulks have tremendous bonding ability—so much so, that they can also be used as adhesives in some circumstances—but this tenacity does make them more challenging to work with.

Polyurethane is solvent-based, meaning that you must use paint thinner for

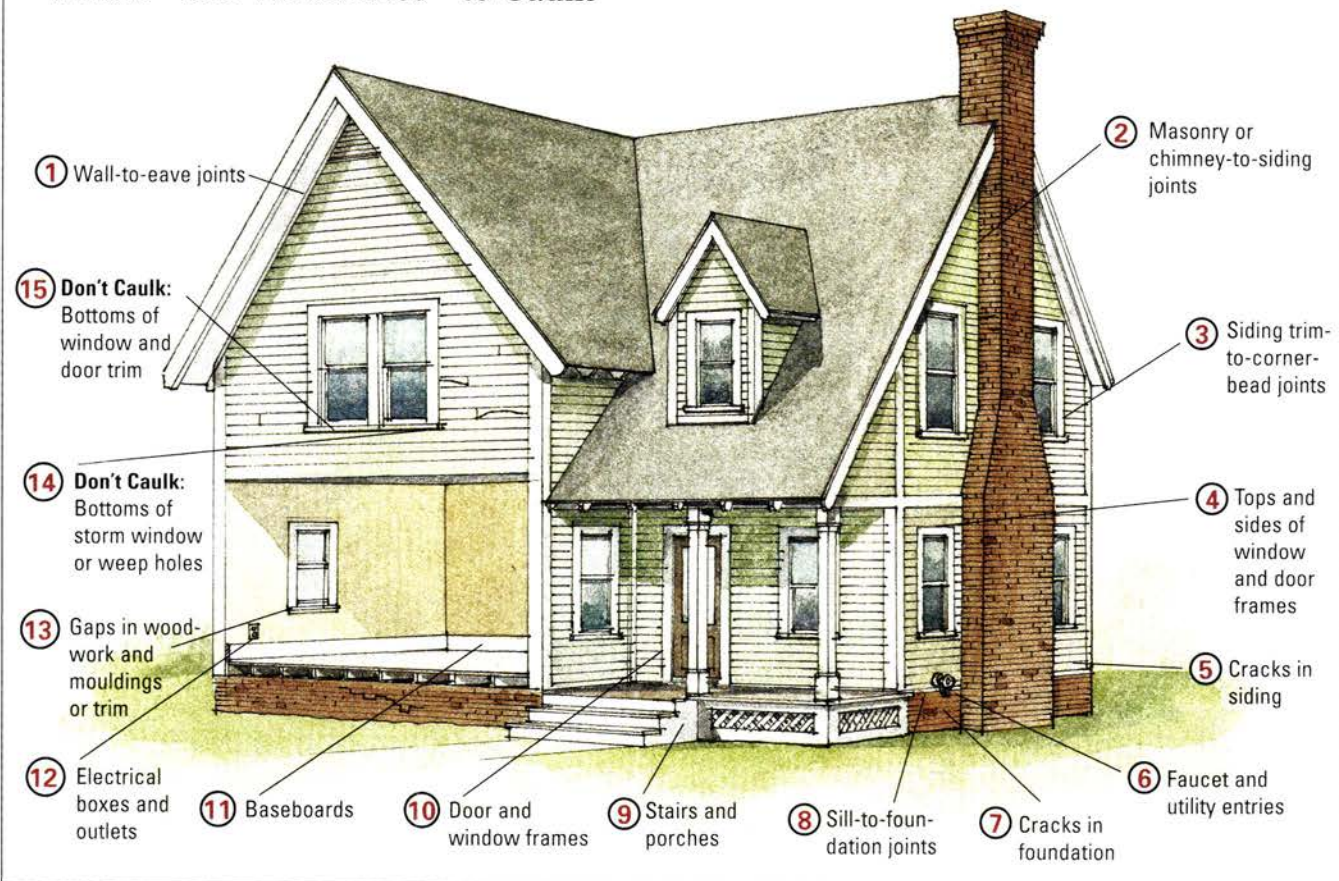
cleanup. Early polyurethanes had to be mixed from two parts in the field like epoxy, but the new products come in one-part formula tubes ready to use. Due to their adhesive strength, removal usually involves cutting out or sanding off unwanted caulk.

Always read the product label carefully for application purposes, and take advantage of product websites and contact numbers before making a sticky mistake. Like most purchases, you get what you pay for, so the cheaper the caulking is, the less-solid components it will contain, resulting in a poorer performance and more shrinkage. Because we’re talking about a jump from \$2.00 to \$7.00 a tube here, the investment is well worth it.

Where to Caulk

Caulking closes up the cracks and gaps that allow air and water to infiltrate your old house. Even the smallest voids exposing the inside of your home to the outdoors can be a threat to building materials

Where—and Where Not—to Caulk



Most people think of caulking baseboards as a way to a nicer paint job, but in old houses these cracks along outside walls are also a common source of drafts from the sill plate.



Water-based caulks smooth nicely with a water-dampened rag. Mask off paint or open-grain wood as you don't want to risk getting excess caulk on these hard-to-clean surfaces.

and permit a tremendous amount of air flow. Remember not to go caulk crazy, though; houses do need to breathe to provide healthy air exchange and accommodate heating system and appliance requirements. The primary goal of exterior caulking is to shed water and to make your house more weather- and draft-resistant. Interior caulking seals against drafts along exterior walls and at intersections and prevents water intrusion at plumbing fixtures, but it also has an aesthetic purpose. A thin bead of caulk can hide unsightly gaps and make joints easier to keep clean.

It is always best not to depend on caulking as a fallback for haphazard workmanship. Cut trim and clapboard joints tightly, or scarf them with overlapping miters so they don't gap excessively. Also, never caulk around panels in woodwork, such as a raised panel door or wainscot. These panels are designed to move freely in their framework during seasonal changes—as much as $\frac{1}{8}$ " for a 12" panel. Caulking them in place could spell disaster because today's stronger caulks will often allow the wood to split before they break their bond. If you absolutely cannot

stand to look at a gap that is expected to move seasonally, run just a slight bead of caulk along the surface, but never inject it underneath the joints of the paneling.

Perfecting the Perfect Caulk Job

The secret to an attractive and long-lasting caulk job, especially indoors, is good preparation and meticulousness. Always clean surfaces well before caulking so there is no dust or debris to compromise the bond. Brush or vacuum interior gaps. Around bathtubs and kitchen sinks, wash

MATCHING TOOLS TO THE JOB

Sealing against water intrusion around fixtures in bathrooms and kitchens is one of the most common caulking jobs. There are many products made especially for this purpose, and whether you choose a pure silicone type or one of the acrylic hybrids, most are fluid enough to apply with a simple gun.



OSI SEALANTS



RYOBI POWER TOOLS

For viscous caulks or tough jobs, such as working overhead, several cordless caulk guns are on the market. What these power tools add in weight and cost, they make up for in speed and saved labor.

Always keep cleanup materials handy, especially for polyurethanes and caulks that require solvents. Test beforehand to ensure that thinner will not discolor the finished surface.



Ceiling mouldings are another subtle source of drafts, as well as unsightly cracks, that can be improved with a quick bead of interior-friendly caulk, such as acrylic or latex.



carefully to remove any soap residue, and then follow with an alcohol wipe to catch any water.

Microorganisms are always growing on exterior surfaces, so an important preparation step is to wash them well with a bleach and water solution or a commercial house cleaner in a pump sprayer, using a bucket and brush. Power washing is okay if done carefully (don't drive water up under the siding and trim work) but isn't necessary. After washing, rinse surfaces with clean water, and allow them to dry completely. Like painting, caulking should be completed no more than one week after washing or the organisms will begin to grow again. When painting is involved, the best time to caulk is after you have applied primer to new wood or before applying the final coat of paint.

Caulking may not be brain surgery, but it isn't child's play either. As I have complained, this sticky stuff sure gets around, and if you don't stay on top of the cleanup as you go, you'll have a permanent mess. To help produce a clean, even job, don't hesitate to mask off the surrounding area with tape and paper. Rushing never pays off because getting excess caulk out of wood grain and cracks is tough to do. Caulks that are solvent-based, such as polyurethane, need to be cleaned with paint thinner, which can leave stains on nearby finished surfaces. Always have cleaning materials ready: a bucket of water and rag for latex and acrylic products, or a cup of paint thinner and a rag for polyurethane.

The most important tools for caulking are your fingers and a caulking gun, which is worth the investment. Whether

you opt for a frame-style gun with double bars or an open-cylinder-style gun, the better models have far more mechanical advantage than cheaper models and are worth the extra money. If you are using stiff caulking, purchase a gun designed for applying polyurethane, or your fingers will get mighty tired. If you have a lot of caulking ahead of you, consider one of the cordless caulking guns on the market. They're heavier and a little bulkier than a manual gun, but the ability to select (and change on the fly) bead size and control the caulking for precise starts and stops, all finger-fatigue-free, almost makes caulking a pleasure.

There's more to an effective caulk job than just pumping goo into a gap, too. When viewed in cross-section, the ideal caulking bead has an hourglass shape—in other words, the sides need maximum surface area for adhesion, and the center is kept thinner so that the caulk has maximum flexibility to move with building materials. You achieve this shape by using a tool or your finger to create a concave surface when you clean excess caulk off the bead surface.

Never depend upon caulk alone to fill a gap any wider than $\frac{1}{4}$ ". If the joint is bigger, first insert backer rod (foam cording) in the gap, and then fill to the surface with the caulk of your choice. Caulk alone simply cannot stretch enough on large openings, and the crack will inevitably open up if you skip this step.

Caulking for Energy Savings

We're all looking for ways to improve the thermal efficiency of our houses by keep-

ing heat in or out, and in this quest caulking has the advantage of being low cost and virtually invisible. According to the U.S. Department of Energy, caulking drafty areas of a building can cut energy costs 10%; furthermore, about 50% of the average fuel bill is the result of heat loss from air infiltration. If that sounds hard to believe, *Old House Journal* once speculated that if all the cracks in a typical old house were combined into a single opening, it would total nine square feet or more, about the area of a window opening!

Any time you make a building more vapor-tight, you risk trapping high moisture levels inside, which we all know have the potential to lead to serious problems, from peeling paint to rotting wood. When caulking exteriors, remember that water primarily travels down, not up, so don't caulk the undersides of window trim, door trim, or siding such as clapboards. This practice creates a path for some moisture migration out of the structure.

Obviously, caulk isn't a cure-all, and it will do little to solve a draft problem if you have major structural failures, such as damaged or missing siding and trim, or if an open fireplace damper or an uninsulated attic is creating a chimney effect inside your house. However, along with insulating and ventilating your attic, and making sure your windows and doors are tight and fitted with proper storms and weather seals, caulk can be a cost-effective way to improve old-house comfort and performance. 🐾

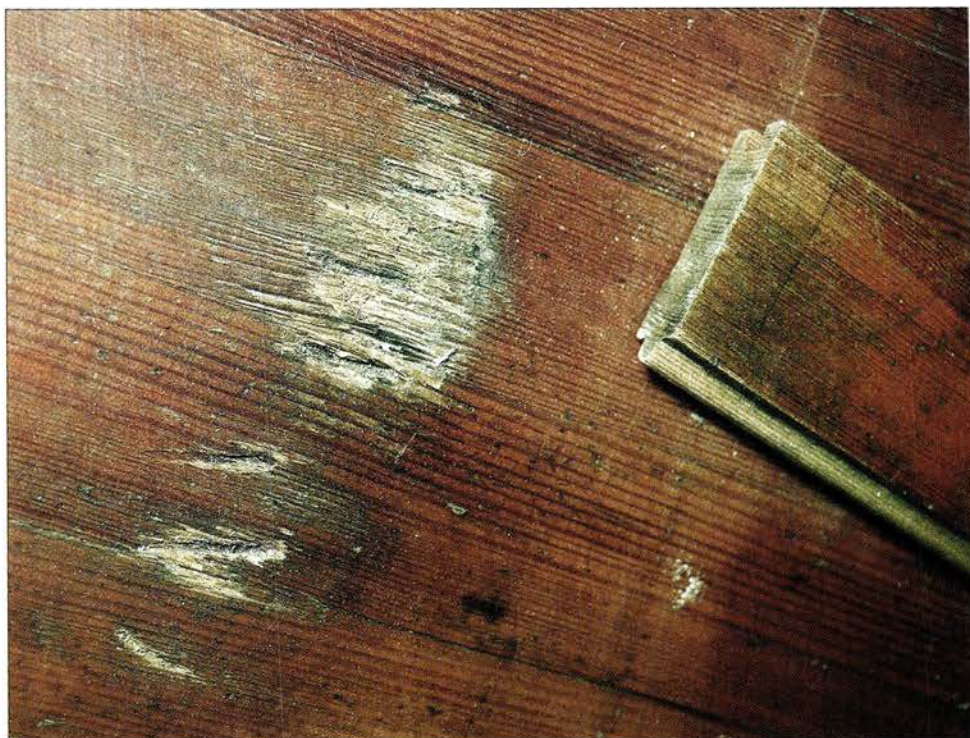
Noelle Lord operates Old House C.P.R., Inc (www.oldhousecpr.com) and writes from her own old house in Limington, Maine.

IN STEP WITH Wood Floor DUTCHMEN

BY ERIC DACHSSCHULER
PHOTOS BY BARBARA
KRANKENHAUS

One of the charms of vintage wood floors is that they increase in character as they age, but one of the challenges of maintaining that character as something attractive is that floors inevitably are subject to uneven wear. Some areas, typically those in the center or in corners, stay as good as the day they were laid, while other places—around doors or under often-used furniture—take a beating every day.

What do you do, for instance, about localized damage, such as an old pipe hole or a deep scar worn by a bed caster? One approach that can improve the floor without replacing large amounts of material is to repair it with a Dutchman wood patch.



Step 2: Cut the stock into a geometric shape—but not one as obvious as a square or circle—that is slightly larger than the patch area and resembles as much as possible the grain or joints in the floor. Trapezoids and hexagons are good.



Step 1: Obtain a piece of repair stock of the same wood species, cut, and appearance as the floor. A scrap of the actual floor, perhaps grafted from a closet or other sacrificial area, is ideal.



MORE FROM
OLDHOUSEJOURNAL.COM

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



Step 3: Next, place the patch material over the damage, and score the outline into the floor using a sharp razor knife and chisel. Then excavate within this outline using a chisel. Be careful to work with the grain and remove only small shavings at a time to avoid splintering beyond the scored outline. Turn the chisel over so the bevel faces away from you, and use it as a plane to flatten the bottom of the hole.



Step 5: Apply carpenter's wood glue to the hole, and put the patch in position. Adding a few pounds of weight on top helps hold the Dutchman in place until the glue sets, but avoid overclamping as that squeezes out all the glue.



Step 6: For deep but small gouges, such as animal scratches that might accompany a major defect, try a wood-colored epoxy filler. If the epoxy is darker than the wood, it will look more like a sap mark or other natural wood aberration, than if it is light colored.



Step 4: Test the patch in the hole, and finesse any edges or high spots in the bottom so that it fits snugly and comfortably, leaving it a few fractions of an inch proud of the finished surface.



Step 7: When the wood Dutchman is fully cured, plane and sand it down so that it's flush with the rest of the floor, and finish as necessary to blend in with the surrounding surface. Your goal is not to achieve an invisible repair but to leave the floor with a smoother surface and better appearance than if you had left the damage untouched.



COURTESY OF THE CAMPBELL HOUSE MUSEUM

Centers of Atte

When choosing a plaster medallion, let

*A*s a bull's eye that draws your attention upward, nothing quite compares to the artistry of a plaster medallion.

First introduced into American houses in the 1700s, these ceiling centerpieces, whose designs often included leaves radiating from a central rosette, reached a pinnacle of popularity in the 1800s, when they added panache to the formal rooms of town and country houses alike, before petering out of favor in the 1930s.

But medallions weren't just about ornamentation; they were a kind of status

symbol for the upper and middle classes, making a statement about the homeowner's wealth and aesthetic sensibilities. Not all homeowners wanted or could afford medallions, of course, but their widespread use is a good indication that many people aspired to having them. For that reason, ceiling medallions are a justifiable way of adorning rooms in an old house today even if it never had such plaster ornamentation before, provided that the same advice that guided homeowners more than a century ago is observed.

Style and Substance

Because plaster is what homeowners used then, it's the appropriate material to use for an old house today. Then as now, plaster medallions were sold either ready-made (as one piece or in several parts) or were custom-made by an ornamental plasterer. Today's ready-made medallions often replicate original designs or evoke them by using similar motifs.

Those designs deliberately mimicked the changing architectural fashions of American houses. Thanks to critics such as A.J. Downing, the importance of harmonizing décor with the house style had been drummed into the heads of the American public so that it was widely understood that a ceiling medallion, like the furniture, should match (or at least not clash with) the architecture. In the early 1800s, that typically meant classical emblems to suit Federal or Greek Revival houses. Like the veneered furniture of the period, medallions in Federal houses contained bellflowers, ribbons, and rosettes with radiating palmettes or other leaves. The motifs be-

Large chandeliers and high ceilings called for bigger medallions, which grew mostly through the addition of multiple borders. Befitting its four-storey height, the foyer of the Waverly Mansion in Columbus, Mississippi, features a grand medallion with a central rosette surrounded by concentric circles, framed by several octagons.



PAUL ROCHELEAU

DOUGLAS KEISTER

ntion

By CATHERINE SISKOS

old-fashioned advice and common sense be your guide.

Many of the same designs used for cast-iron ornament were adopted for plaster medallions, which tended to be most elaborate in public rooms such as parlors.





Square medallions were unusual and may have emerged in Queen Anne houses so that the boxy shape could be incorporated into a coffered ceiling.



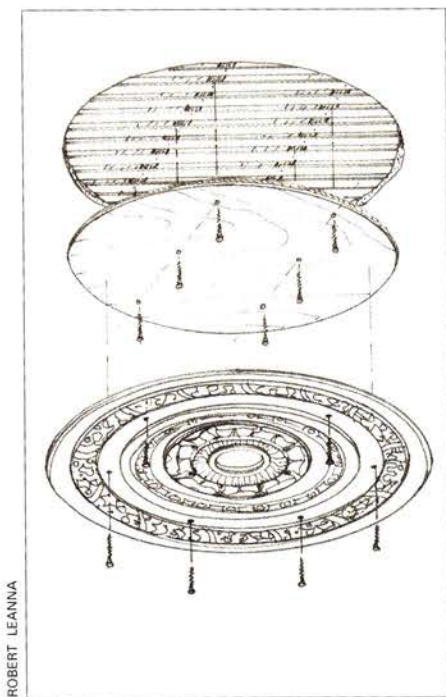
Ellipses worked best in long, narrow spaces, such as foyers. Although mostly white, medallions were painted or gilded to contrast with the room.



Greek Revival medallions were nearly always round with a border that contained classical motifs such as this Greek key or fret.

came noticeably more Greek in Greek Revival houses, with the flower often an anthemion surrounded by a border in a Greek key or acanthus leaf design. In any period, the border often matched the cornice, and it's not uncommon for a medallion to be ringed with beadwork or an egg-and-dart motif, for instance.

A three-step solution for securing a medallion: Cut a slightly smaller hole in the plaster and fill the space with a round piece of plywood screwed in through the lath to the joists. Then attach the overlapping medallion to the plywood in as many places as needed.



ROBERT LEANNA

Compared with the rimmed discs of earlier periods, however, medallions in the Victorian era looked like they were on steroids. The series of romantic architectural styles that came into vogue mid-century, along with the Victorian mania for unfettered nature, transformed medallions into robust mounds of plasterwork depicting a tangle of vines, leaves, and flowers. Rims were abandoned to mimic nature more convincingly. Without a border, "Rococo medallions looked like they were growing out of the ceiling," says John Ferguson, a former architectural historian in New Orleans. Although the rims came and went in the Victorian era, they returned for good toward the end of the century, when

interest in Colonial architecture revived, lasting into the 20th century.

Whatever their architectural style, medallions weren't placed in every room, and even when they appeared in different parts of the house, a hierarchy was generally observed. The most elaborate medallions decorated public rooms, such as the foyer, parlor, and dining room, in order to dazzle and impress the guests. Wealthy city dwellers may have dressed up a bedroom ceiling with smaller and less ornate centerpieces, in part because few people outside the family would be likely to see them. Some homeowners went so far as to institute a hierarchy for decorative ceilings even upstairs. The front master bedroom in the Merchant House in New York City, for example, has a more elaborate medallion than the rear bedroom, says David Flaharty, a sculptor and ornamental plasterer, but generally, "the higher up you go in the house, the less ornate a medallion is."

Size and Shape

The same room hierarchy that dictated the extent of the medallion's ornamentation also played a role in its size, with larger medallions appearing downstairs in the pub-

For a list of
SUPPLIERS,
see page 82.

lic rooms. Those rooms tended to be larger anyway and demanded a bigger bull's eye. Certainly, 19th-century tastemakers consciously proportioned medallions with the surrounding space. Writing in *The Practice of Architecture* in 1833, Asher Benjamin devised this rule of thumb for a medallion's size: "In a room of about 18 by 20 feet, the diameter should be about three feet, or one sixth of the width of the room, exclusive of the architrave which encircles it."

Although Asher Benjamin doesn't mention it, the height of the ceiling was a factor, too. A large medallion in a room with a low ceiling would loom over the occupants and dominate the space overwhelmingly. As a result, medallions tended to shrink in size as the ceiling height decreased. Jim Garvin, an architectural historian with the New Hampshire Division of Historical Resources, speculates that

finely incised, delicate designs may have been reserved for rooms with low ceilings, while the plasterwork in, say, a two-storey foyer needed to be coarser and more robust to compensate for the distance between the medallion and the human eye.

Because medallions often had a practical purpose, other concerns also dictated size. Medallions often disguised chandelier hooks or connections for gas lighting and sometimes doubled as a register for an air duct. They may also have functioned as a soot catcher, says ornamental plasterer Ken Wildes. "The medallion would be placed above an oil or gas chandelier so that when the soot rose up it would dirty the medallion and not the ceiling." That tactic presumably spared the homeowner from having to repaint the entire ceiling each year when only the medallion needed to be refreshed instead. If so, the medallion

had to be at least as large, if not slightly bigger, than the chandelier to absorb the sooty fumes rising from an oil or gas lamp.

As for shape, most medallions were round, although by the second half of the century, catalogs featured hexagonal, octagonal, and even star-shaped medallions. Round medallions worked best in square rooms, while a rectangular room called for an elongated shape in the form of an oval. "You want contrast with the geometry of the room," says Garvin.

Ceiling Reinforcements

Less of a concern was the condition of the ceilings, but those same houses today may have mechanical issues that need attention before any ornamental plaster is added. A solid 36" plaster medallion can easily weigh 40 pounds, which may be more than an old ceiling can handle. (Some medallions have hollow centers making them much lighter, but you should still assess the ceiling's condition.) To find out if the ceiling is sound, gently push up on it. A strong ceiling doesn't budge, but if there's any give at all, get professional advice.

Even a sound ceiling, though, may have problematic lath. Houses in the 19th century secured a plaster ceiling to wood lath, which was nailed to the joists, "the worst system for applying plaster," says Flaharty. "In the early 20th century, they switched to stronger metal lath." Replacing the wood lath with metal is certainly one option. Another is to cut out of the ceiling a hole half an inch smaller in diameter than the medallion and fill the space with a round piece of plywood that matches the hole's size and the ceiling's depth. When screwed to the joist, the plywood should be flush with the ceiling, creating a large, strong surface where the medallion can be anchored in many places, instead of just to the lath's narrow strips. The overlapping medallion hides the plywood, and any gaps can be sealed with plaster. Wildes uses a pastry bag for the job before smoothing over the seam with a putty knife. The effect when viewed from below is the same one that has captivated the human eye for more than two centuries: the drama of artistry in plaster. 🏠



Radiating palmettes and the fluted outer ring were classic design elements of Adamesque medallions in Federal houses during the early 19th century.

PAUL ROCHELEAU

The Sands of Time

One family's history is closely linked to a house that has been passed down for seven generations.

BY CATHERINE SISKOS

Letters written by the colonial Sands and their descendants span two centuries, giving Ann Jensen (opposite) insight about her ancestors (opposite at far right). The family home is full of belongings from earlier generations, including this quill and ink stand that was used to pen some of the letters.

PHOTOS BY J. BROUGH SCHAMP EXCEPT WHERE NOTED



At the dawn of the Revolutionary War, John and Ann Sands were raising their five children in a house they had just purchased in Annapolis, Maryland: a two-storey, wood-frame building that doubled as a tavern, the family's livelihood. The year was 1771, and Annapolis, the colony's capital on the Chesapeake Bay, had been abandoned by much of its social elite, British loyalists who sensed the approaching war and departed for safer ground.

The solidly middle-class Sands, however, supported the budding nation's bid for independence. John, a former mariner, supplied provisions to the troops fighting the British. Ann marshaled the women to sew shirts and overalls for the soldiers. And William, the eldest son, fought with his vastly outnumbered Maryland regiment in Long Island, doggedly holding the line against the advancing British forces. In a letter written to his family in August 1776, just days before the battle, William describes the situation: "About 200 sail of the king's ship lay close by us. We are ordered to hold ourselves in readiness and expect an attack hourly."

That was the last letter the Sands received from their 19-year-old son, who died in battle. More than 230 years later, the house and the letter, along with hundreds more written by the colonial Sands and their descendants, survive. John and Ann could not have envisioned it, but their house continues to remain in the family after more than two centuries. The letters, in addition to other documents, tell a story about a family through the ages and the house they came to regard as their heritage.

Prosperous Beginnings

Even in New England, houses kept in the same family for 200-plus years are uncommon. Only 15 Historic New England houses once belonged to families who held the property for at least 200 years, and in Maryland, the number is smaller still, fewer than six. Unlike most of those families, the Sands were neither wealthy nor prominent, and their house, with its center hall separating two rooms on each floor, was modest and "much more representative of how families in the 18th century lived," says Jean Russo, a historian with the Historic Annapolis Foundation.

Ann Jensen, the current resident and a Sands descendent, is the seventh generation to call the Sands House home. She grew up there, left to marry and raise children, before returning in the late 1980s, when the house was emptied for badly needed repairs. That's when Jensen began to catalog

Built as early as 1681, the Sands House ranks as one of the oldest buildings in Annapolis, Maryland. The house has been in Ann Jensen's family for 235 years.



FOUR PHOTOS COURTESY OF ANN JENSEN

From top, Susannah Sands, her parents Jane and James Sands, and her husband Martin Revell, who courted her for 17 years. Revell bore a striking resemblance to the infamous John Wilkes Booth.

and read the many letters stored in boxes, drawers, and trunks, a project that took years. "The letters would transport me to another time, like reading a novel," says Jensen, a writer working on a book about her family. "You'd reach into a box and these people would develop like characters."

Although its exact age is unclear, the house may have been built as early as 1681 and certainly predates John and Ann, who bought it from another owner. John was worth about 400 pounds in colonial currency, placing him in the top 27% of Annapolis wealth, and had run a tavern

The original 17th-century house had a center-hall plan with two rooms on each floor and an attic. The long sloping addition on the left was added in the 18th century and the entry porch in the early 20th century.

Below, four generations of Sands descendants are pictured in this photo taken in 2000. Ann Jensen is on the left holding her grand-daughter.



COURTESY OF ANN JENSEN

before, having applied for a liquor license in 1767, four years before buying the house. His wife Ann probably helped out in the tavern, a room on the ground floor that would later become a parlor when the Sands turned to shopkeeping instead. Ann could read and write and even kept a journal. Although the entries were often brief, they paint a picture of hard-working parents who tried to educate their children, says Jensen. "I think they were aspiring to higher status." Ann, however, needed some refining. Digging through archival records, Jensen discovered that the feisty Ann was once fined 10 pounds for beating another woman, the provocation still a mystery, one of many concerning Jensen's ancestors that may never be solved. "Ann Sands was rough," says Jensen, "but she was trying to make something of herself."

Ann's children and grandchildren did better. In the late 1700s, the house expanded to one side when a store-room was added. The addition covered over a portion of the house's original 18th-century fishscale shingled roof, which can still be seen fully preserved from the attic. By the 1840s, the house had passed down to James, the great-grandson of Ann and John. A prosperous merchant, James also helped his brother run a steamship transporting goods to Baltimore, owned other property nearby, and had married into money. But through a quirk of geography, the Civil War would change his family's comfortable life.

Under Siege

Like the rest of Maryland, Annapolis was divided in its loyalties, its citizens split between Union and Confederacy. President Lincoln, though, couldn't afford to lose control of the town or the bay, an important resource for transporting men and munitions. In June 1861, the Union army swept in, taking over key buildings, abolishing the rights of citizens to bear arms, and then turning a blind eye to the criminal behavior of the troops. For four and a half years, Annapolis was an occupied town, under military control but hardly an orderly place. "There was a kind of lawlessness—



The 18th-century addition was built over the existing roof, preserving its wooden fishscale shingles, which can still be seen from an attic space on the second floor.

murders, people beaten, locals who were attacked and robbed," says Annapolis historian Jane McWilliams.

It was even more dangerous for the Sands, who were so pro-South that they brazenly sang Confederate songs within earshot of Union troops. The family lived under the constant threat of arrest. In a letter dated June 2, 1861, Susannah, James's 18-year-old daughter, writes, "I would not be surprised if they take Pa." One man who was arrested and released was Martin Revell, the man who would tirelessly court Susannah for 17 years until she finally agreed to marry him. The letter notes his arrest and reports that telegrams were being seized and read. "The Yankees," Susannah continues, "are mean and low enough to perpetrate any ugly trick."

The Union army was particularly concerned about spies and as a condition for voting in elections, required the townspeople, including the Sands, to sign an oath pledging that they wouldn't help the Confederacy. Though James Sands didn't fight in the war, his Confederate sympathies put him at odds with one of the town's leading citizens, John Randall, a pro-Union banker at the same institution where the Sands had a mortgage. Jensen speculates that the ill will between the men may have caused the Sands to lose their other property, but they clung tenaciously to the family home.

A Lasting Legacy

From the late-19th century on, the fate of the house rested squarely in the hands of the Sands women, who outlived their husbands and brothers in each generation. In 1889, when James died, the house went, not to his children, but to his three unmarried sisters, the maiden aunts as they were called. One by one, they began to die of old age, until by 1901 only the last aunt, Sarah, remained, and she was not on good terms with her Sands relatives.

Susannah Sands Revell, by this time in her fifties and newly widowed, was keenly aware of the house's importance and its uncertain future. "It grieves me to think that the dear old home will fall into the hands of strangers," she writes to a friend that same

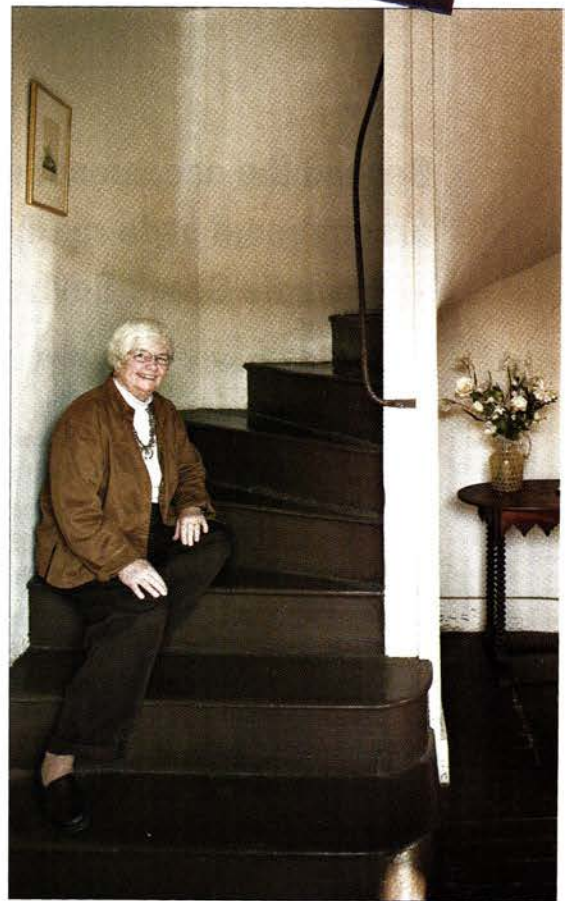


Artifacts from Ann and John Sands include books, eyeglasses, and even a journal.

year. For 150 years the house has been in the family and "in all that time never occupied by any but a Sands," she wrote.

A year later, when Sarah died without a will, the house stayed in the family, but the heirs included all 16 of her nieces and nephews, Susannah among them. She had both the means and the determination to buy off the property from the other heirs, and by 1904 the house was hers. That year, the house was raised 18 inches to accommodate a higher grade in the newly improved street, and Susannah took the opportunity to make other changes. She enlarged it at the back, added a bay window in the parlor, and a small covered porch in front, and four years later, wired the entire house for electricity. When Susannah died in 1917, the succession was assured: Her son and two daughters would inherit.

Ann Jensen is Susannah's great-granddaughter. In a house crammed with the personal effects of so many of her ancestors, Jensen's own belongings are hardly visible, but one photo stands out. Taken in 2000 shortly before Jensen's mother died, it shows four people. On the right is Jensen's mother, in the center her daughter, and at left, Jensen holds her grand-daughter. They are four generations of Sands descendants and possibly the best assurance that John and Ann's family legacy will prevail. 🏠



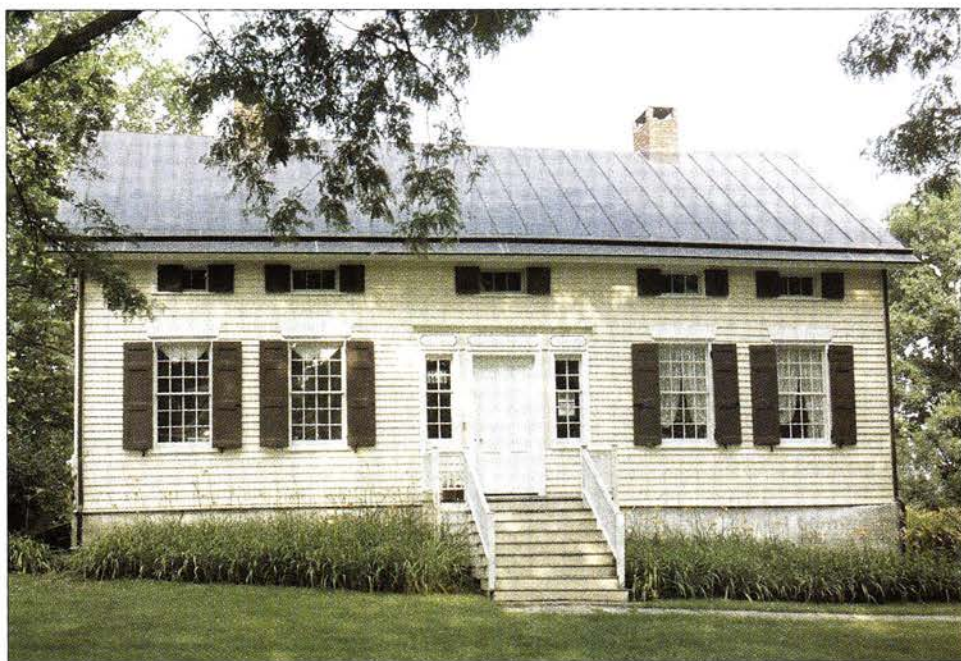
This winding circular staircase is an unusual feature that is original to the house. Flanking the staircase are two rooms, one of which served as a tavern during the colonial period.

Just Plain Greek

Beyond the occasional columned mansion, America's first national style really took hold in the countless small and simple Greek Revival houses built coast to coast.

By JAMES C. MASSEY AND SHIRLEY MAXWELL

What puts the Greek in Greek Revival architecture? It's tempting to say it's the columns, because multiple sets of classical columns are so often prominent in large and important Greek Revival buildings. Even simple houses might sport a pair or two of these in one of the Greek orders—most often Doric, sometimes Ionic, but seldom Corinthian. As it happens, though, the United States has many more Greek Revival houses built without columns than with them. These dwellings are usually simple in shape and ornament and certainly not accurate portrayals of buildings that might have been erected in ancient Greece. Rather than being the work of noted architects (of whom there were few in the first half of the 19th century), the buildings are likely to be from the hands of skillful local builders or



Small, second-floor eyebrow windows are typical of Greek Revival cottages. This house in Rhinebeck, New York, has larger windows in the end gables.

PHOTOS BY JAMES C. MASSEY EXCEPT WHERE NOTED

This Topsfield, Massachusetts, house has a splendid entry with sidelights and an entablature that recalls the main cornice. The bracketed cornice and the slightly raised window lintels over a six-over-six-light sash are a common arrangement.

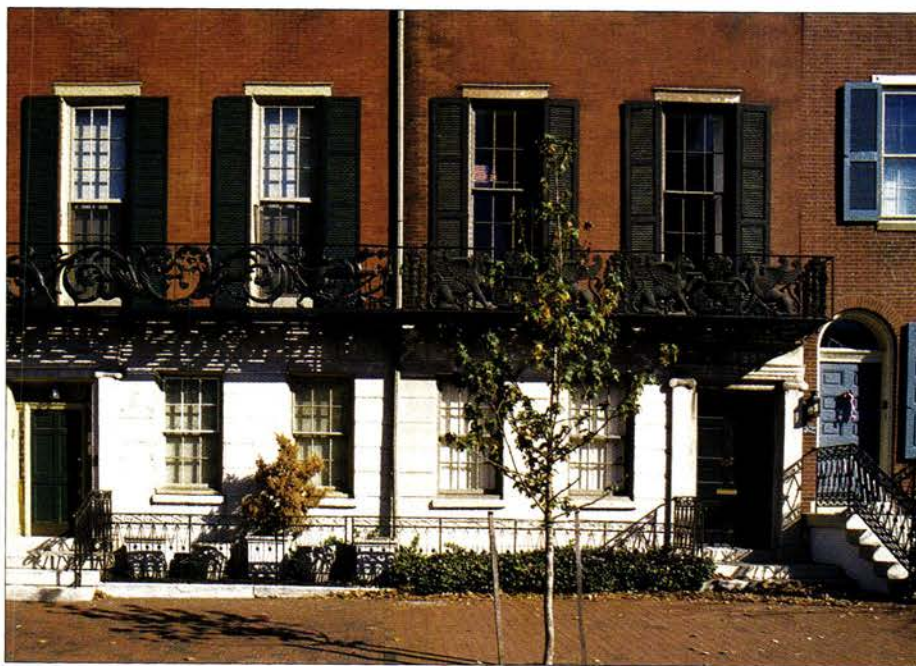


carpenters with access to one or more popular pattern books with Greek Revival building plans and ornament.

Although such houses may be taller in cities, they are generally a modest one to two storeys high. Often constructed of wood, or brick in cities, they frequently display regional hallmarks indicating that they were built in mid-Atlantic, northeastern, midwestern, or southern locales. Yet whatever their form, they are always unmistakably Greek Revival houses.

The Genesis of Greek

Americans began casting about for a national architectural identity as soon as they had convinced themselves and the rest of the Western world that the United States actually was a nation—largely by surviving the War of 1812. Shortly thereafter, world events presented them with a



The 1843 Winder houses in Philadelphia are notable for their ornamental cast-iron balconies, with floor-length windows behind, a common feature of the era.

splendid model for their new building style: the post-and-lintel architecture of the golden age of Greece. Americans connected the Greek war of independence from the Ottoman Empire (1821-1823) with their own recent war of independence from Great Britain; then they tied both struggles to the buildings of Greece's ancient democracy. This conclusion was not entirely logical or universal. Thomas Jefferson, for example, developed his own theories of ancient Roman, or republican, architecture as the one most apt for American buildings. But then what great love affair has ever been based on logic?

Politics and the Monroe Doctrine, which forbade U.S. intervention in foreign affairs, prevented the nation from offering much material support to the Greek revolution. Still, Americans were quick to express their admiration and interest in other ways: through the architecture of their houses and public buildings, for instance, and by attaching Greek names to the new towns and cities popping up across the United States. (Haven't you ever wondered how Ypsilanti, Michigan, founded in 1823, came by its unusual moniker? You guessed it, to honor Demetrios Ypsilanti, a Greek revolutionary.)

At any rate, the idea was not only to separate the new nation from British ideas of monarchy and aristocratic privilege, but also to provide buildings that would encourage democratic and republican ideals among American citizens of all social and economic levels. Public buildings and private homes in the Greek mode seemed to provide the kind of democratic symbolism the new nation craved.

What Makes It Greek?

If it's not columns, what is it that entitles the unpretentious little houses we are discussing here, which sprang up across the country in the wake of expanding settlement between the 1820s and the 1850s, to be considered part of the great Greek Revival movement that is noted for huge and imposing mansions? Rather than focusing on columns, it's more appropriate to look at the following features:

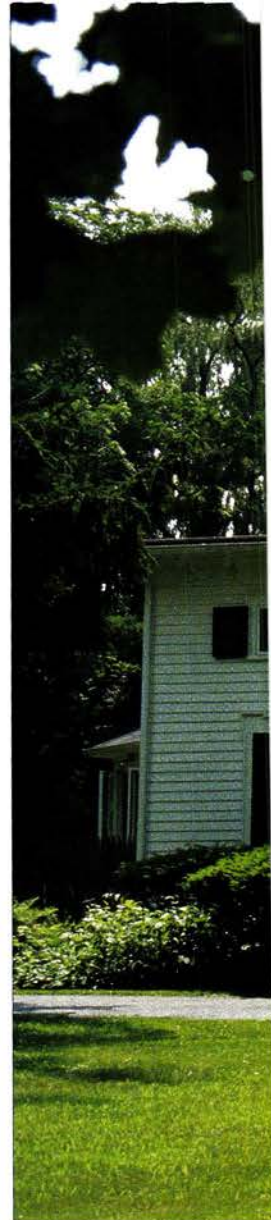
Symmetrical massing and bold proportions. The front façades of ver-

nacular Greek Revival houses tend to be heavysset. They may be broad or narrow, depending on the size of the lots on which they sit, as well as whether they are detached, semi-detached, or row houses. Nonetheless, the massing is invariably symmetrical: a door on the left balanced by one or more windows on the right, for instance, or a center door flanked by identical windows. Additionally, there are few protrusions on the footprint.

Rooflines. Broad, low-sloped roofs are characteristic of Greek Revival houses. Even roofs that appear flat have gentle slopes concealed behind parapets and balustrades, except on entrance porches, which may be truly flat. Square or rectangular cupolas occasionally sprout from the roofs, with windows that may be arched, suggesting a bit of Italianate influence, or pointed, recalling the Gothic. (Remember, American buildings are seldom one style from roof to foundation!)

Pediments. These triangular features associated with the entablature in classical architecture were commonly used in Greek Revival houses, both on front-facing gables or on the gabled ends of simple houses. They could be either full pediments with a defined triangle outlined by a heavy frieze and cornice, or broken pediments with short, straight

Greek and Italianate details are often found in the same design, as here in Rhinebeck, New York. Eyebrow windows, fretwork porch posts, and the doorway's transom and sidelights are all Greek, while the casement windows and wide console cornice are typically Italianate.



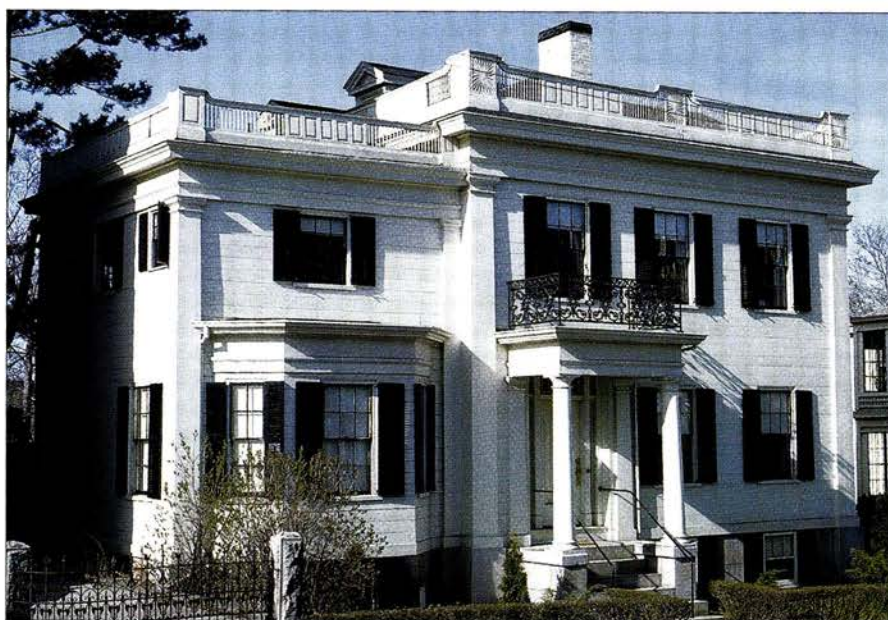
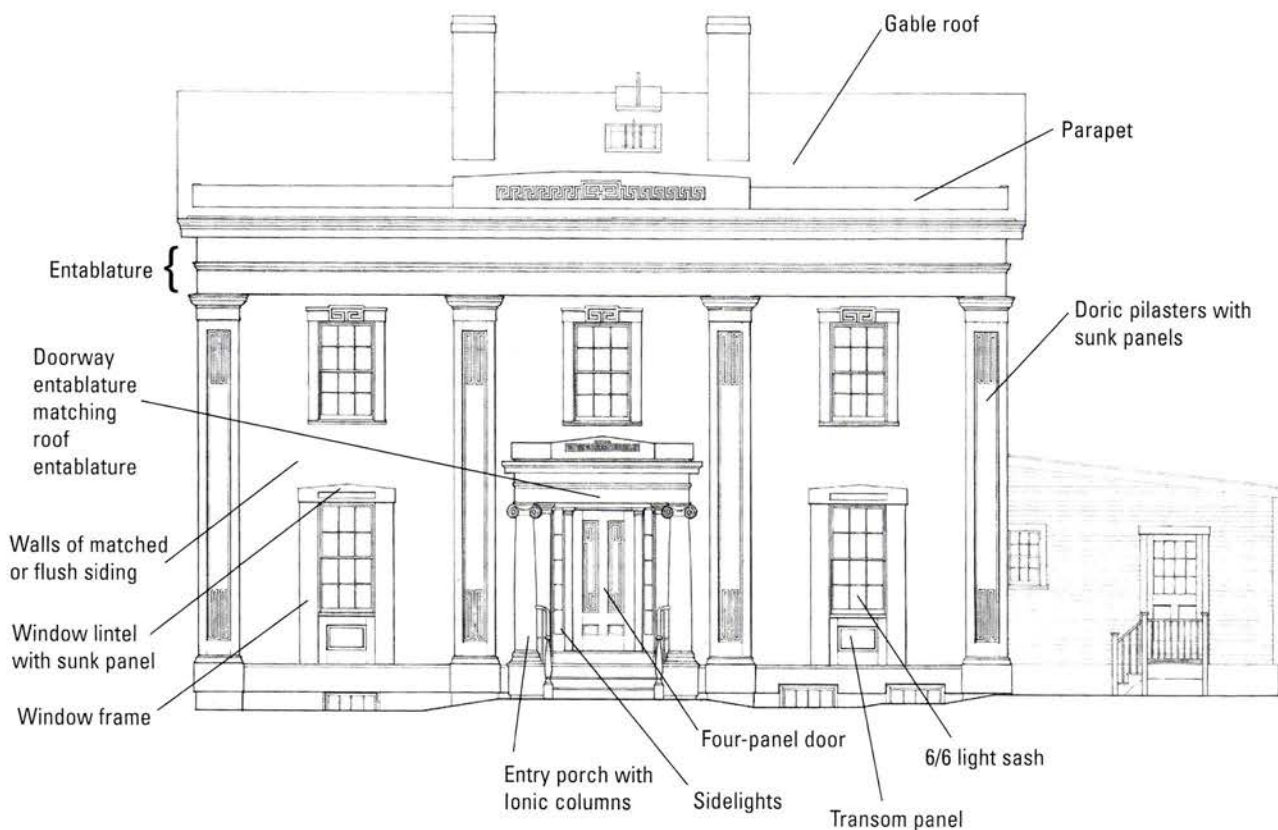
A fine marble entry enlivens a plain 1832 brick façade on New York City's Washington Square, home to some original Greek Revival row houses. Doric columns and entablature frame the door, transom, and sidelights, replete with Ionic columns, while marble steps complete the urban composition.



The façade of the 1858 Sanford House at Old World Wisconsin is enriched by corner pilasters and a partial cornice return across the gable, as is characteristic of the style. One-storey side wings with a shallow porch are a common Midwest feature.

Plain Greek Revival Forms and Features

The rich vocabulary of Greek architecture leaves plenty of details for a façade beyond columns, as seen in the 1838 Levi Starbuck House in Nantucket (HABS).



A portico isn't needed for elegance, as this example from Newport, Rhode Island, shows. The pilasters, cornice, and columned entry porch produce a fine house.

returns extending only a few feet across the gable (though not to be confused with the fancy swan's neck broken pediments of the Georgian and Federal styles).

Windows. Look for tall, large windows, either double- or triple-hung, and sometimes floor-length. They may open onto narrow balconies or railings. The windows are usually six-over-six pane, and the panes are somewhat larger than in earlier years (reflecting advances in glass-making technology) while the muntins are narrow. Windows are often framed at the top by rectangular features called labels that extend downward along the sides or by plain lintels, sometimes with decorative corner blocks.

Eyebrow windows (small, horizontally rectangular windows placed high in the frieze under the eaves along the front of

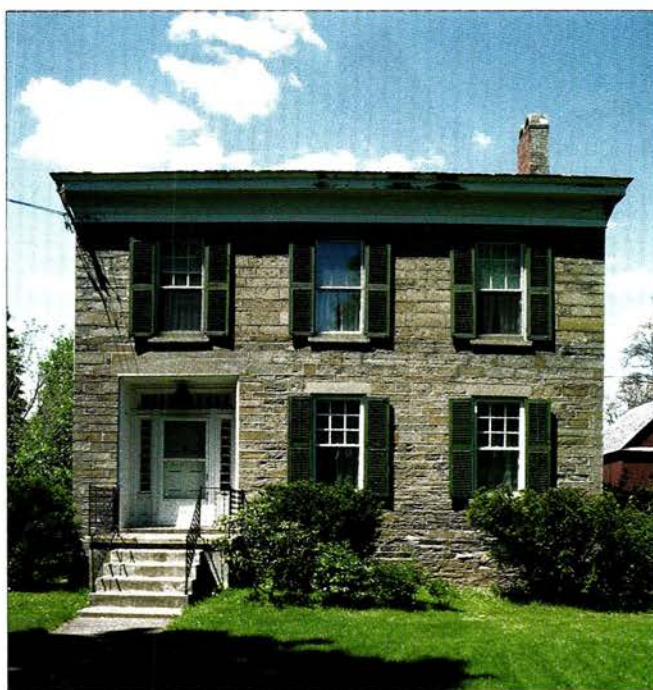


Corner pilasters and a pedimented gable make this small Providence, Rhode Island, corner house somewhat stately. The lunette window in the gable adds to the composition, which is typical of both Federal and Greek Revival houses.

the house) are clear indications of Greek intentions. These windows may be faced with cast-iron ornament or wooden grillwork. Dormers are not as common on Greek Revival houses as on earlier styles, but they do appear. Like the main roof, dormer roofs are most likely to take pedimented gable forms or to be low-arched.

Pilasters. Appearing more frequently than columns in small or vernacular houses are pilasters—shallow, rectangular supports that project at most a few inches from the wall. Pilasters are treated as round and freestanding columns might be, with capitals and bases in a Greek order. Plain pilasters are often paneled but may also be fluted or reeded, with entry porches as the exception (see below). Pilasters may be found at the corners and between bays.

Well-defined entryways. Even in



A plain, square, low-roofed stone Greek Revival in Unadilla, New York, has the entrance on the left side of the façade, usually indicating a side-hall plan within. Construction of the Erie Canal helped carry the Greek fashion westward to Ohio as well as provide skilled masons to build many stone examples along the way.



This dramatic house in Williston, Vermont, features a cupola and an unusually deep entablature encompassing full-size second-floor windows. The wide entry is framed by a tetra-style Ionic portico.



The General Phelps House (circa 1830) in North Colebrook, Connecticut, is boxy, with corner pilasters and a pedimented gable front. In back is an attached stable.

small Greek Revival houses, entryways are well-defined, often with small entry porches. Any columns or freestanding posts are most likely to be found there. Usually, these columns are treated in the Doric or Ionic order. Entry porches may have flat roofs, broad entablatures, and pilasters. Entry steps may be embellished with beautifully designed cast-iron railings, and the steps themselves may be made of cast iron. Doors are paneled and usually flanked by sidelights and elliptical or horizontal, rectangular transoms.

Cornices and friezes. Heavy cornices and deep friezes are ubiquitous in Greek Revival buildings, no matter how small or unpretentious.

Flat wall surfaces with restrained ornament. The average Greek Revival house has relatively little ornament, but what's there is big and bold. Dentils and



PAUL ROCHELEAU

Small eyebrow windows under a low gable in the wing are among the period's most distinctive features. The main block of this Holmdel, New Jersey, house features an Ionic-columned porch across the full width in front.

modillions on the soffits, plus paneled pilasters at the corners of the building, are often robust to the point of chunkiness.

Layout and plan. Greek Revival buildings generally have center-hall or side-hall layouts, sometimes with rear wings. City versions were likely to be built with side-hall plans to compensate for narrow lots.

Distinction from Federal Style

By now, you may be wondering how to tell a Greek Revival house from one built in the preceding Federal style (common until

about 1830), which is also a simple, symmetrical style with flat wall surfaces and restrained classical ornament. The surest clue here is proportion. No matter how large it may be, a Federal-style house tends to appear delicate and slimly proportioned for its size. Conversely, no matter how small and simple a Greek Revival house is, it tends to be, well, assertive.

Until the 1850s, the chief competitor of the Greek Revival style during the mid-19th century was the picturesque Gothic Revival. The ornamental Gothic cottage championed by A. J. Downing (and Alexander Jackson Davis, Downing's favorite architect) for its sharply pointed, non-rectangular, anti-symmetrical outlines was a protest against classical orderliness. The American public, however, was generally too independent-minded to swallow advice whole, so they often found ways to

blend the two ideas. Thus, many a country Greek house has a bit of Gothic tracery in the cast-iron trim on its entry steps or even pointed windows.

The popularity of the Greek Revival style died with the Civil War and was replaced afterward by the exuberantly eclectic styles of the Victorian era. Yet, even today, a myriad of small Greek Revival houses in countless towns, villages, and city neighborhoods continue to remind us how this sturdy architecture became our country's first truly national style. 🏠

MORE FROM OLDHOUSEJOURNAL.COM

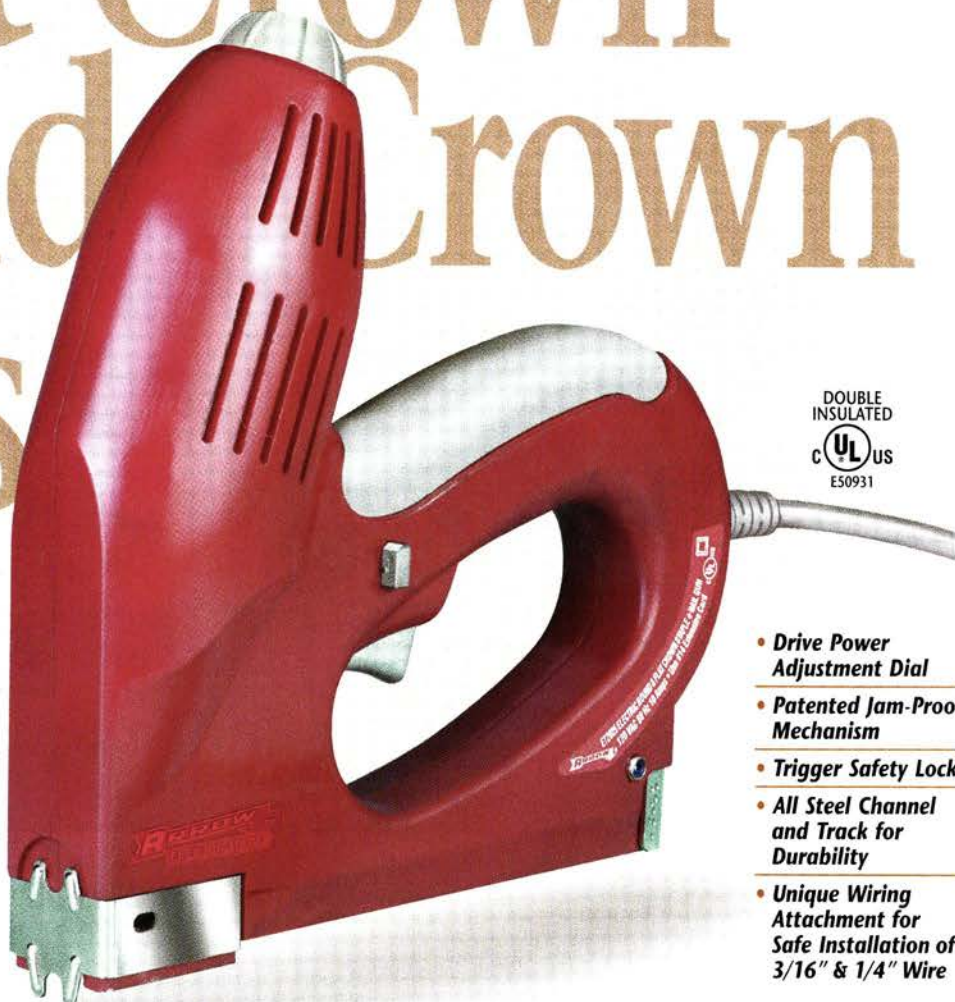
For a related story online, see "Greek Revival in America." Just click to "The Magazine" section, and go to the alphabetical list of recent features.



ET2025™

Flat Crown Round Crown Brads *3in1*

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

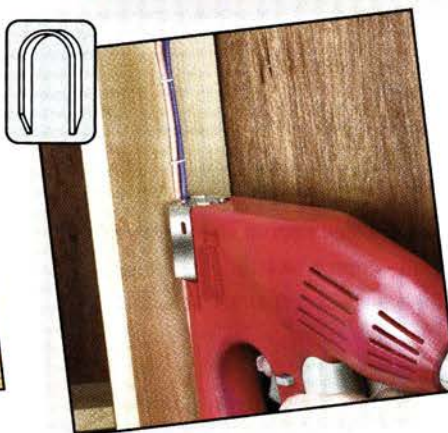


DOUBLE
INSULATED
UL US
E50931

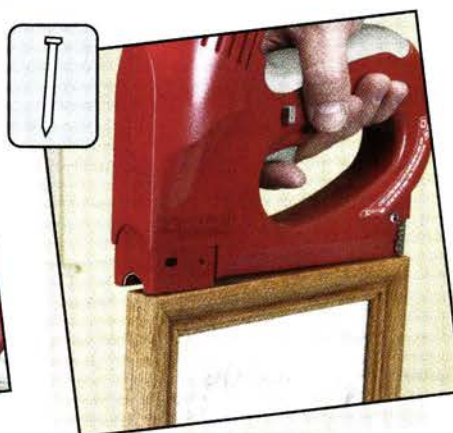
- Drive Power Adjustment Dial
- Patented Jam-Proof Mechanism
- Trigger Safety Lock
- All Steel Channel and Track for Durability
- Unique Wiring Attachment for Safe Installation of 3/16" & 1/4" Wire



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



Denailer Debut

These days, there are power tools made to install screws in decks and anchors in masonry or steel. However, the task of removing nails, the most common fasteners, has always been a manual operation—until now. The Nail Kicker is a handheld pneumatic tool specifically designed to speed the process of backing nails out of wood so that the lumber can be efficiently reused. Working from the point of the nail, the operator first uses the tool to bend the nail straight and then drive it out of the wood with power from an air compressor by pressing the trigger. The manufacturer estimates that the Nail Kicker is up to four times faster than using a hammer and claw. For more information, visit www.nailkicker.com. Circle 16 on the resource card.



Putting Rust on the Run

If you face removing the rust on cast-iron hinges and other ferrous fittings, check out B-P Metal Cleaner from Bradford Derustit Corp. The concentrated formula, which is harmless to skin and metal, replaces brushing, sanding, and blasting or using harsh chemicals. Instead, soak your hardware in the solution until the rust melts away; then rinse and buff to ready them for oiling or paint. Good for tools and equipment, too, the cleaner prevents further corrosion. For more information, call 877-899-5315, or visit www.derustit.com. Circle 17 on the resource card.



Dream Power Tool

Lest you think that you missed the era of classic corded power tools, you'd better sign up fast for the Chrome Worm Drive Circular Saw from Bosch. Released in October in a limited production run of 15,000 tools, the 7 1/4" saw is a fully functional collectors' edition of the workhorse worm drive design—one of the original portable construction saws and to many minds still the best. Bosch Power Tools is offering the saw with a 15-amp motor and special chrome upper guard in two kit options (one with a 25' extension cord) as long as supplies last. To get on the list, call Bosch at 877-267-2499, or visit www.boschtools.com. Circle 19 on the resource card.

Quick Draw Saw

For years, old-house owners and other handy people have been turning saw blades into slim, impromptu tools by wrapping an end in tape to make a handle. Ideal Industries, Inc., takes this idea to the next level with the Ideal Folding Saw, a heavy-duty, die-cast handle that, when coupled to a blade, extends for use or collapses for storage much like a pocket knife. The Folding Saw accepts all 6" reciprocating saw blades, enabling it to cut building materials such as drywall, lumber, or pipe. A two-position switch on the handle locks the blade in place while a rubber grip adds ergonomic comfort. To learn more about the Folding Saw, call 800-435-0705, or visit www.idealindustries.com. Circle 18 on the resource card.



Herter Brothers Tradition



See our entire
collection of Aesthetic
Movement patterns
online at
www.bradbury.com

707.746.1900

Bradbury & Bradbury
ART WALLPAPERS



Circle no. 125

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

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®



"The Furniture Guys" is a registered trademark belonging to Ed Feldman and Joe L. Erano

©2004 The Iron Shop

Circle no. 340

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.

Atomic Wallpaper, page 52

Charles Rupert
107-401 Garbally Road
Selkirk Waterfront
Victoria, BC V8T 5M3
Canada
(250) 592-4916
www.charlesrupert.com
Circle 20 on the resource card.

F. Schumacher & Co.
1325 Old Cooches Bridge Road
Newark, DE 19714
(800) 523-5211
www.fschumacher.com
Circle 21 on the resource card.

Interior 1900
Magnus Karlsson
Skogsv. 8
532 32 Götene
Sweden
46511 341100
www.interior1900.com
Circle 22 on the resource card.

Melinamade
707 Cesar Chavez Street
San Francisco, CA 94124
(530) 339-5211
www.melinamade.com
Circle 23 on the resource card.

Secondhand Rose
138 Duane Street
New York, NY 10013
(212) 393-9002
www.secondhandrose.com
Circle 24 on the resource card.

Centers of Attention, page 64

Ceiling Medallions
Decorators Supply Corp.
3610 S. Morgan Street
Chicago, IL 60609
(773) 847-6300
www.decoratorssupply.com
Circle 25 on the resource card.

Felber Ornamental Plastering Corp.
P.O. Box 57
1000 West Washington Street
Norristown, PA 19404
(800) 392-6896
www.felber.net
Circle 26 on the resource card.

Hayles & Howe
2700 Sisson Street
Baltimore, MD 21211
(410) 462-0986
www.haylesandhowe.com
Circle 27 on the resource card.

(continued on page 84)



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 with **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 permanently.



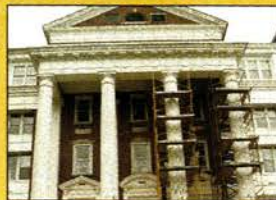
AboWeld 55-1 shapes without forms. Outlasts and outperforms concrete.



MasterMold makes molds of architectural elements in situ.



AboJet for structural crack-injection



ABATRON everywhere...in all kinds of packaging.



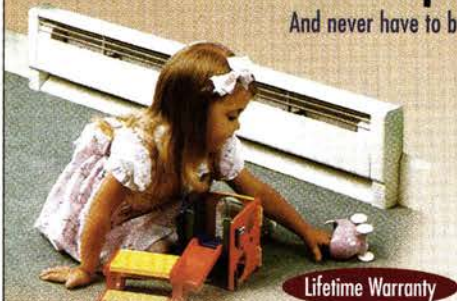
5501-95th Ave., Dept. OH, Kenosha, WI 53144 Tel: 262-653-2000 1-800-445-1754 Fax: 262-653-2019

Website: www.abatron.com ISO 9001:2000 Registered

Circle no. 228

Families Have Saved Up To 50% On Heating Costs

And never have to buy fuel — wood, oil, gas, kerosene — ever again!



Lifetime Warranty

Hydro-Sil is a duct-free/furnace-free high performance room-by-room heating system that can save you hundreds of dollars in home heating costs by replacing old and inefficient heating. It can replace or supplement your electric heat, gas or oil furnace and woodstoves.

Hydro-Sil represents economy in heating: inside the heater case is a sealed copper tube filled with a harmless silicone fluid. It's permanent. You'll never run out. "Hydro-Sil Energy Star" thermostat controls a variable watt hydro element that is only being supplied a proportional amount of power on an as-needed basis. The silicone liquid is quickly heated, and with its heat retention qualities, continues to heat after the Hydro element shuts off. Hydro-Sil's "Energy Star" proportional control technology greatly increases energy savings and comfort.

Order today or contact us for more info.

Check ☐ MasterCard ☐ Visa

1-800-627-9276

www.hydrosil.com

Hydro-Sil, P.O. Box, 662, Fort Mill, SC 29715

Your Benefits with Hydro-Sil:

- Slash heating cost with Energy Star tech.
- Lifetime warranty. No service contracts
- Safe, complete peace of mind
- Clean, no fumes, environmentally safe
- U.L. listed
- Preassembled — ready to use
- No furnaces, ducts, or chimneys
- Portable (110V) or permanent (220V)
- Whole house heating or single room



**Proportional
"Energy Star"
thermostat!**

220 VOLT PERMANENT	Approx. Area to Heat	Discount Price	Quantity
8' 2000 watts	250-300 s.f.	\$299	
6' 1500 watts	180-250 s.f.	\$279	
5' 1250 watts	130-180 s.f.	\$249	
4' 1000 watts	100-130 s.f.	\$229	
3' 750 watts	75-100 s.f.	\$189	
2' 500 watts	50-75 s.f.	\$169	
Thermostats	Call for options & exact heater needed		

110 VOLT PORTABLES (Thermostat Included)	Discount Price	Quantity
5' Hydro-Max 750-1500 watts	\$219	
4' Convector — Dual watt	\$179	
3' 750 watts — Silicone	\$179	
\$18.00 shipping per heater	\$	
Total Amount	\$	

Name _____
 Address _____
 City _____ St _____ Zip _____
 Phone _____
 MasterCard or Visa Account Information:
 Acct # _____
 Expiration Date _____

Circle no. 250

Making your restoration beautiful...naturally.

100% NATURAL
 RESISTS MOLD
 CONTROLS MOISTURE
 NO VOC'S
 NON-FADING



NON-TOXIC
 EASY TO USE
 EASY ON THE HANDS
 40 COLORS
 THREE FINISHES

THE INDUSTRY LEADER IN NATURAL INTERIOR FINISH PLASTERS



AMERICAN CLAY
 THE ORIGINAL EARTH PLASTER™

1.866.404.1634 • **AMERICANCLAY.COM**

Circle no. 276

SUPPLIERS

Ornamental Plasterers

David Flaharty
 1064 Magazine Road
 Green Lane, PA 18054
 (215) 234-8242
 davidflaharty@comcast.net
 Circle 28 on the resource card.

Joshua & Co., Inc.
 1 Patrick Street
 Bellingham, MA 02019
 (508) 966-1679
 www.plasterart.com
 Circle 29 on the resource card.

Dress Rehearsal for the Arts & Crafts, page 38

Bradbury & Bradbury
 P.O. Box 155
 Benicia, CA 94510
 (707) 746-1900
 www.bradbury.com
 Circle 30 on the resource card.

Charles Rupert
 107-401 Garbally Road
 Selkirk Waterfront
 Victoria, BC V8T 5M3
 Canada
 (250) 592-4916
 www.charlesrupert.com
 Circle 31 on the resource card.

House of Antique Hardware
 122 S.E. 27th Avenue
 Portland, OR 97214
 (888) 223-2545
 www.houseofantiquehardware.com
 Circle 32 on the resource card.

Mason & Wolf Wallpaper
 P.O. Box 6224
 Freehold, NJ 07728
 (732) 866-0451
 www.mason-wolf.com
 Circle 33 on the resource card.

Rejuvenation
 2550 N.W. Nicolai Street
 Portland, OR 97210
 (800) 401-1900
 www.rejuvenation.com
 Circle 34 on the resource card.

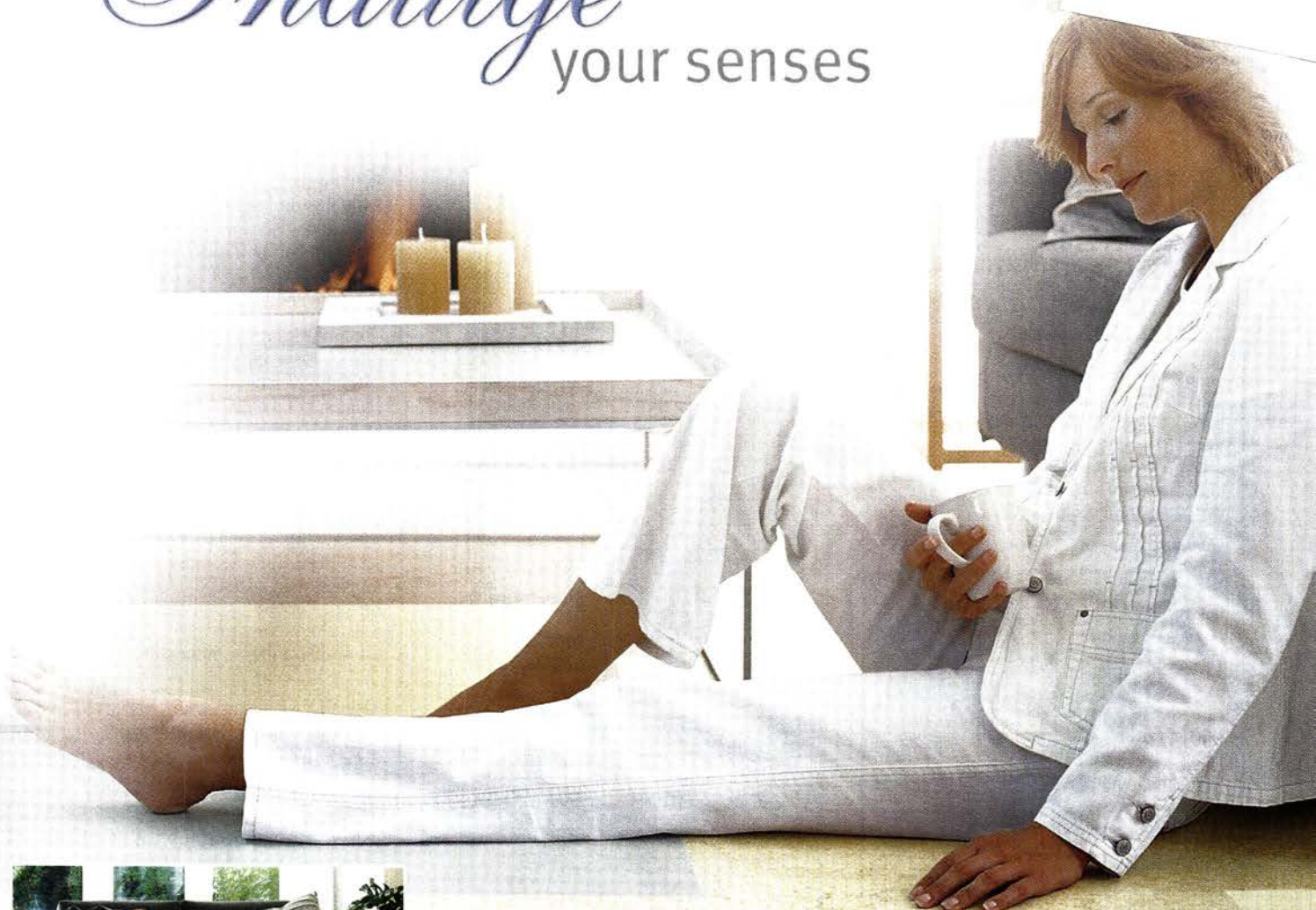
The Brass Knob
 Architectural Antiques, Inc.
 2311 18th Street N.W.
 Washington, DC 20009
 (202) 332-3370
 www.thebrassknob.com
 Circle 35 on the resource card.

William J. Rigby Co.
 73 Elm Street
 Cooperstown, NY 13326
 (607) 547-1900
 www.wmrigby.com
 Circle 36 on the resource card.

(continued on page 86)

Indulge

your senses



marmoleum® *click*

seriously fun floors...naturally

Environmentally responsible flooring that is anti-static and easy to clean. Now available in click panels and squares for an easy, "glueless" installation.

Marmoleum click offers natural warmth, quiet comfort underfoot, and a 25-year warranty. Our innovative new finish, Topshield, ensures a highly effective shield against dirt and scuff marks.

Express your individuality. Create your unique, healthy, hygienic home with Marmoleum click!

naturally... colorfully... creatively... and easily yours

Marmoleum click is available in 18 colors. Panels: 12"x 36" (approx.) Squares: 12" x 12"(approx.)
Learn more or find your local dealer: www.themarmoleumstore.com
1- 866-MARMOLEUM (627-6653)

creating better environments

Forbo
Circle no. 248

Victorian —AND COUNTRY— Gingerbread PLUS MANY OTHER Architectural Accents —for— INTERIOR & EXTERIOR

FREE 144 pg. MASTER CATALOG

Over 90 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
2006

Free 144 page Master CATALOG

Also available - 208 page
Porch Design Book
How to design, build, and
decorate your dream porch!
Only \$6.95

Optional
Priority
Mail \$4

**VINTAGE
WOODWORKS**

PO Box 39 MSC 4439
Quinlan, TX 75474-0039
903-356-2158

— Established 1978 —

www.vintagewoodworks.com

Circle no. 209

COPPERCRAFT
— FABRIAL —

**THE REPORTS ARE IN.
COPPERCRAFT PRODUCTS
PASSED THE TESTS!**

Certification of Testing
CopperCraft certifies that its decorative dormers meet the stringent requirements of ASTM E-330 Lateral Wind Loads and ASTM E-331 Water Infiltration. CopperCraft "DormerLite" skylight roof dormers show no failure at pressures of 50 psf, surviving wind speeds in excess of 150 mph. CopperCraft dormers also showed no uncontrolled water infiltration.

Shingles, P.E.

Meets ASTM requirements.

1-800-486-2723
www.coppercraft.com

Circle no. 387

BORA-CARE

**Protect Wood
from Insects
and Fungi**

CONTROLS
Decay Fungi
Carpenter Ants
Wood Boring Beetles
Termites

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

Compatible with Finishes
Colorless Odorless
Easy Convenient
Cost Effective
Interior & Exterior Use
Safe Near Wells or Cisterns

Preservation Resource Group
Your source for Products, Tools, Instruments & Books for
Preservation and Restoration

800-774-7891 www.PRGroup.com

Circle no. 270

SUPPLIERS

The Short Course on Caulk, page 56

Caulking Materials
BASF Building Systems
(Sonneborn, Sonolac, NP-1 caulks)
889 Valley Park Drive
Shakopee, MN 55379
(800) 243-6739
www.chemrex.com
Circle 37 on the resource card.

DAP Products, Inc.
2400 Boston Street
Suite 200
Baltimore, MD 21224
(888) 327-2477
www.dap.com
Circle 38 on the resource card.

OSI Sealants, Inc.
7405 Production
Mentor, OH 44060
(800) 321-3578
www.osisealants.com
Circle 39 on the resource card.

Caulking Guns
Albion Dispensing Solutions
1250 North Church Street
Moorestown, NJ 08057
(856) 235-6688
www.albioneng.com
Circle 40 on the resource card.

OLD-HOUSE JOURNAL'S RESTORATION DIRECTORY is an annual compilation of more than 1,700 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.



AUTON MOTORIZED SYSTEMS

YOUR DESIGN SOLUTION

IN-VIS-O-TRAK



Solution 1

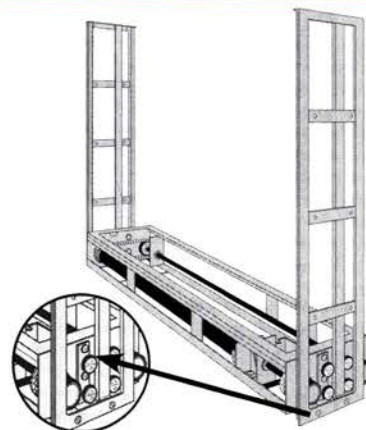
Hides your plasma TV behind your favorite painting! One-touch, remote control operation. Fast, easy installation. Painting glides smoothly and quietly using AUTON'S world famous rack and pinion drive system.

PLASMA LIFT SERIES



Solution 2

Have your fine furniture maker build the cabinet of your dreams and then install an AUTON Plasma Lift inside! Our world-famous plasma lift is available in standard and custom sizes. Optional swivel model available too! Our most popular model!



1001-P
42" Plasma Lift
Our Most Popular Unit!

SHADOW TRAK CEILING FLIP DOWN SMART Waiter

Electronic House
2006 Product
Of the Year!!!

ATTACHES EASILY
TO EXISTING WALL!!



Solution 3

Leave it to AUTON Motorized Systems to create a whole new product for audio/video integrators. Now you can order a **Complete motorized system that includes a Shadow Box AND a motorized unit** that will move a painting or art panel to reveal a plasma or LCD screen. Be one of the first to order AUTON'S newest award-winning product. The easiest AUTON installation yet!



AS SEEN
ON TV

Solution 4

WOW! AUTON'S Award Winning Ceiling Flip Down is regularly seen on HGTV's new hit show, "I Want That!" The unit uses only 11.5" of ceiling space when closed. Smooth, quiet, remote-controlled operation.

FOUR-YEAR Warranty! LONGEST IN THE INDUSTRY



Adding an AUTON Smart Waiter to your multi-level home will save you steps & help protect you from common lifting injuries.

- Easy Installation
- Lifts up to 300 lbs.
- Single Cable
- Up to 30' High
- Custom Openings
- Safety Switch
- Heavy-Duty Cab

No More Stairs!



AUTON
MOTORIZED SYSTEMS

WORLD HEADQUARTERS
27555 Avenue Scott • Valencia, CA 91355
www.auton.com • tvlifts@auton.com
phone (661) 257-9282 • fax (661) 295-5638



SINCE 1955



The World's
Oldest & Largest!

July 18 - July 21, 2007



See all of AUTON'S Products at One of America's BIGGEST Industry Trade Shows


Member



Classic Ceilings

800.992.8700

Fax 714.870.5972



Pressed Metal Tiles
& Tin Ceilings

www.classiceceilings.com

Circle no. 477

**Our Radiator Enclosures
Reduce Heating Costs!**



- **Exclusive** design channels heat where it's needed, **prevents heat loss**
- 6 powder coated colors, unlimited custom colors
- **Secure** on-line ordering
- **Best** enclosure prices!

Manufacturing in Cincinnati since 1934

800.543.7040

www.beautifulradiators.com

Circle no. 120

When the success
of your project
hinges on
authentic details...

**Evergreen Carriage
Doors™**

Custom crafters of authentic
out-swing carriage doors.

1-800-654-0750

www.evergreencarriagedoors.com



Circle no. 346

**FINE PERIOD
LIGHTING**

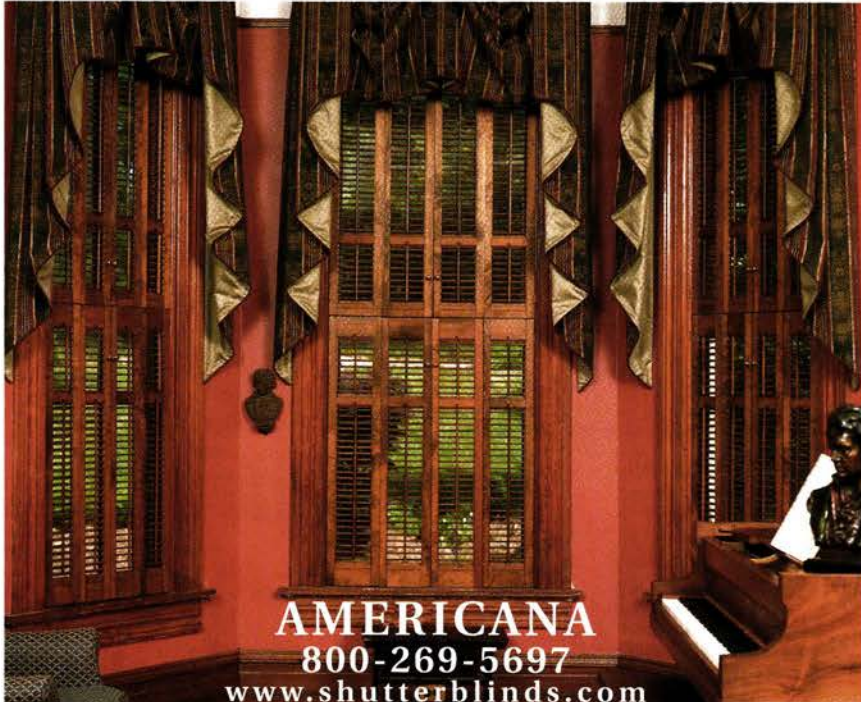
- Top quality materials
- Completely hand-crafted
- Custom work available

Lighting by Hammerworks

Specializing in Early American, Craftsman styles, and unique courtyard lighting, sign lighting, lanterns, sconces, chandeliers and hand-forged hardware. Send \$5.00 for 2 color catalogues to Lighting by Hammerworks, Dept.OHJ, 6 Fremont Street, Worcester, MA 01603. 508-755-3434, 603-279-7352, 800-777-3689. www.hammerworks.com

Circle no. 120



AMERICANA

800-269-5697

www.shutterblinds.com

BAY WINDOWS ARE MADE FOR SHUTTERS

AUTHENTIC DESIGN • FREE MEASURE GUIDE • FREE BROCHURE

SHOW OFF YOUR WINDOWS WITH LOW MAINTENANCE HIGH QUALITY CUSTOM
FABRICATED LOUVERED SHUTTERS DELIVERED TO YOUR DOOR READY TO
INSTALL IN 4 TO 6 WEEKS. CALL FOR DETAILS AND COST

Circle no. 85

**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

www.customforgedhardware.com



**Kayne and Son
Custom Hardware, Inc.**

Dept OHJ

100 Daniel Ridge Road
Candler, N.C. 28715

(828) 667-8868 or 665-1988

Fax: (828) 665-8303



Catalogs \$5.00

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

Circle no. 343

Seminars • Antique Show • House Tours • Book Signings • Craft Demonstrations • Small Group Discussions •

Museum Reception • Special Displays • Walking Tours •

"the most important weekend of the year
for Arts & Crafts collectors."

— *The New York Times*

Workshops • Craftsman Farms Banquet • Cocktail Party • Dance •

20th Annual Arts & Crafts Conference and Antiques Show

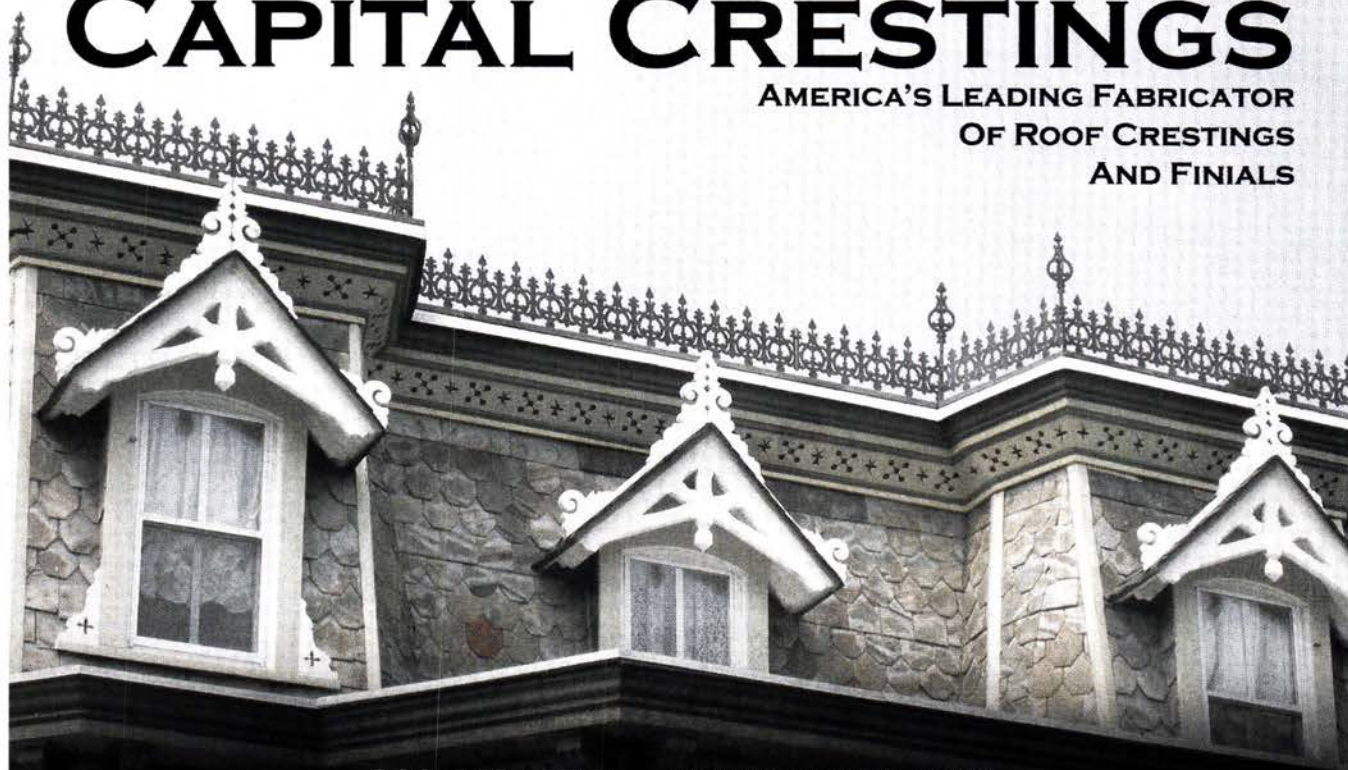
Grove Park Inn Resort and Spa • Asheville, NC • February 16-18

(828) 628-1915 • arts-craftsconference.com

• Contemporary Craftsfirms Show • Educational Exhibits • Book Club • Books, Magazines & More

CAPITAL CRESTINGS

AMERICA'S LEADING FABRICATOR
OF ROOF CRESTINGS
AND FINIALS



800-442-4766

FAX: 570-296-4766

WWW.CAPITALCRESTINGS.COM



Sundial Wire

Cloth-Covered Electrical Wire

new wire, UL listed
over 20 styles, colors, gauges
rayon or cotton braid over PVC

most are exclusive to Sundial
all wire made in USA

413-582-6909 FAX 413-582-6908
custserv@sundialwire.com

www.sundialwire.com

Circle no. 261



Cinder Whit & Company

Wood Turnings for Porches & Stairways

• Stock or Custom Designs • Authentic Replications • Prompt Quality Service •
• Porch Posts • Balusters • Newels • Spindles • Finials • Handrail •

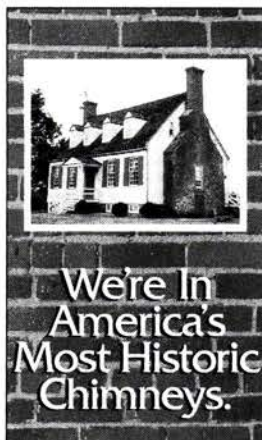
• Lengths To 12 Feet • Free Brochure •

1-800-527-9064 Fax 701-642-4204

E-Mail: info@cinderwhit.com

Website: www.cinderwhit.com

733 Eleventh Avenue South • Rapid City, SD 58075



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 cost-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.


www.goldenflue.com

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



Circle no. 159

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.
Madison, CT

Call (203) 245-2608
www.shuttercraft.com

Circle no. 341



SUPERIOR MOULDING INC.

Looking for something new?
Come visit our showroom for new ideas!

We specialize in a full line of mouldings
and quality finish materials including
corbels, stair parts, doors, windows,
mantels, appliques and carvings.

We can add beauty and elegance
to your home at affordable prices!

800-473-1415

www.superiormoulding.com

Circle no. 256



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

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

Circle no. 122

From our paintable Classic White to our Metallic Finishes of silver, copper, bronze, gold, chrome, stainless steel, and more to our new Faux Finishes!

BEYOND TIN...

EASY INSTALL with suspended grid system or simply adhere, staple, nail to any solid surface!
MAINTENANCE FREE No rust or mildew
 Lightweight / high impact / No clear coating needed
 Class I-A fire-rated polymer plastic available
HISTORICAL REPLICATION Our unique ThermoVac Process for identical duplication
 PO Box 210 - Blanchard, LA - 71009
 OFFICE (318)-929-7398 FAX (318)-929-3923
www.ceilingmagnifique.com

CEILINGS MAGNIFIQUE

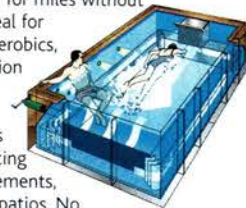
Circle no. 196

Swim at Home™



The Treadmill for Swimmers

Now you can swim for miles without moving an inch. Ideal for swimming, water aerobics, training, rehabilitation and fun.



The 8' x 15' Endless Pool® fits into existing spaces such as basements, garages, decks and patios. No crowded pools, no heavy chlorine, no flip-turns.

Already own a pool? Ask about the **FASTLANE**™

Call for a FREE DVD or Video:
800.233.0741 ext. 5241

www.endlesspools.com/5241



200 E Dutton Mill Road
Aston, PA 19014

Circle no. 253

Citrus Paint Remover Paste

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

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

Removes Multiple Layers

Reusable



patent pending



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

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

800.346.7532

ABR®
PRODUCTS
American Building Restoration Products, Inc.
www.abrp.com

OHJ 01-02/05

Circle no. 565



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

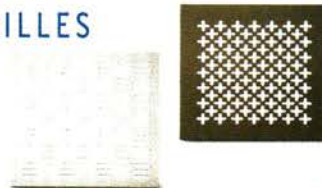
www.archgrille.com info@archgrille.com

CUSTOM FABRICATED AND FINISHED BAR GRILLES, PERFORATED GRILLES AND SPECIALTY ITEMS

BAR GRILLES



PERFORATED GRILLES



CUSTOM PRODUCTS



Circle no. 76

**Reproduction
1910-Style
"Lydia"
Water Closet
NEW! 1.6 GPF**

**PLUMBING
for your
ANTIQUE
BATH**

*Original & Reproduction
Fixtures & Decor
Hard-To-Find Parts*



Exclusively from:

BATHROOM MACHINERIES

209-728-2031 • www.deabath.com

495 Main Street • Murphys, CA 95247

Quality and Service since 1976

Circle no. 510



MODERN ORNAMENTATION
A collection of Christopher Dresser designs

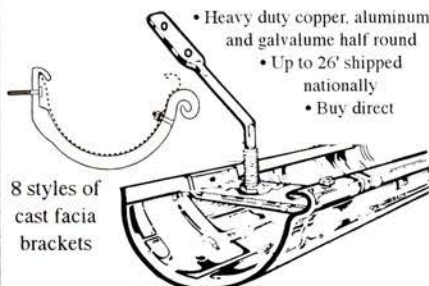


**MASON & WOLF
WALLPAPER**

mason-wolf.com 732-866-0451

PO Box 6224 Freehold, NJ 07728

CLASSIC GUTTER SYSTEMS, L.L.C.



8 styles of
cast fascia
brackets

- Heavy duty copper, aluminum and galvalume half round
- Up to 26' shipped nationally
- Buy direct

Ph. (269) 665-2700 • Fax. (269) 665-1234

P.O. Box 2319 • Kalamazoo, MI 49003

For complete line visit www.classicgutters.com

Circle no. 135

CREATE A HOUSE WITH HISTORY

NEW OLD HOUSE
Inspired Design
Classic Kitchens
Masterpieces

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.

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

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.

**TILE
SOURCE
INC.**

*Encaustic &
Geometric Floor
Tile, and Victorian
Wall & Fireplace
Tile*

4 Indigo Run Drive #4021
Hilton Head Island, SC 29926
PHONE: 843.689.9151 • FAX: 843.689.9161
EMAIL: djmalk@aol.com

FOR MORE INFORMATION AND LITERATURE VISIT:

www.Tile-Source.com

Circle no. 204

Joe Rizzo, Proprietor Country Road Associates Ltd.

"AUTHENTIC 19th 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

Handcrafted in the USA
Quality Since 1930

**SINCE 1930
ZWICK™
WINDOW SHADE CO.**

Toll-Free (877) 588-5200
www.zwickshades.com



LOOKING FOR "INVISIBLE" STORM WINDOWS? HERE THEY ARE!

**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.
1111 Canal Road
Cincinnati, Ohio 45241
(800) 445-5411 (TOLL FREE)
(513) 559-1883 (FAX)
www.invisiblestorms.com
"Where custom work is standard"

Circle no. 78



Featuring:
Kenroy
Hunter Lighting Group

Over 500,000 products from 300 manufacturers

Free Shipping • Project Management Tools

**Lighting
Universe**

LightingUniverse.com • 1-888-404-2744

LightingUniverse.com | FixtureUniverse.com | FloorsandSurfaces.com | KnobsandHardware.com | DecorUniverse.com

©Allied Trade Group, Inc.

Circle no. 254

WIDE PLANK FLOORING



The original source of wide plank floors since 1966. Family, trust, quality. A wide variety of design options to fit any style of home and any budget. Call for your **free** portfolio.

800-595-9663

Carlisle
Wide Plank Floors
Finely crafted. Trusted for generations.

Eastern White Pine

www.wideplankflooring.com

Circle no. 127

B

ubbles, 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 obscuration.

Look for the label – your guarantee of authenticity.



www.originalrestorationglass.com

BENDHEIM
since 1927

Bendheim East 800-221-7379	Bendheim West 888-900-3064
-------------------------------	-------------------------------

Circle no. 123

ALL STEEL RADIATOR ENCLOSURES

FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS



FROM THIS TO THIS


FROM \$24.10



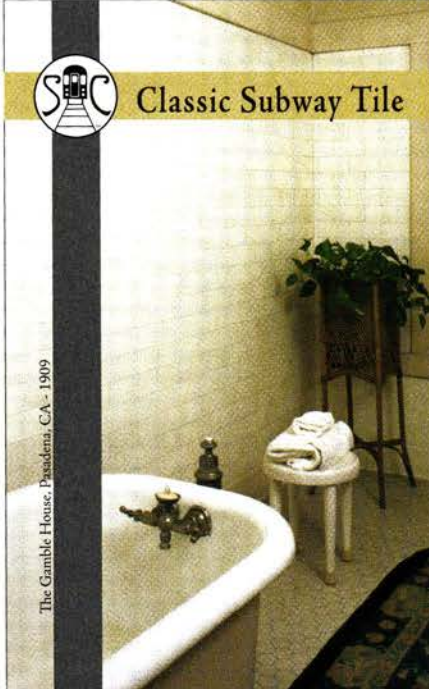
**BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE
MANY STYLES & COLORS • BAKED ENAMEL FINISH**
Send \$1.00 for Brochures. Refundable with Order.

MONARCH Dept OHJ
P.O. Box 326, 111 Kero Rd. Carlstadt, N.J. 07072
(201) 507-5551 www.monarchrad.com


Circle no. 255



Classic Subway Tile



The Gamble House, Pasadena, CA - 1909



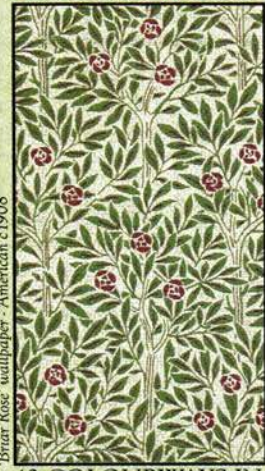
SUBWAY CERAMICS

Setting the standard
for traditional tilework
subwayceramics.com

Circle no. 217

ARTS & CRAFTS & WILLIAM MORRIS

WALLPAPERS, FABRICS & TILES
NEW HISTORIC WALLPAPERS!



'Briar Rose' wallpaper - American c1908

43 COLOURWAYS IN
14 HISTORIC DESIGNS
FROM 1865 TO 1912

CHARLES RUPERT

DESIGNS

107-401 GARBALLY ROAD SELKIRK WATERFRONT
VICTORIA, B.C. V8T 5M3 CANADA (250) 592-4916
ONLINE CATALOGUE AT:
www.charles-rupert.com

Circle no. 264

Finest Quality Reproduction BRASS & IRON HARDWARE



Since 1933, Ball and Ball has been manufacturing the highest quality reproduction furniture hardware, builders hardware, lighting fixtures, and fireplace accessories available.

Call for our newly expanded lighting catalog featuring hundreds of exciting new products



463 W. Lincoln Highway (Rt. 30)
Exton, PA 19341
610-363-7330 • Fax: 610-363-7639
1-800-257-3711
www.ballandball.com

Circle no. 243



If it were any more authentic,
it wouldn't be a reproduction.



HOUSE OF ANTIQUE HARDWARE

Over 7,000 pieces of original and reproduction hardware. Visit HouseofAntiqueHardware.com or call (888) 223-2545.

Circle no. 495

The Wood Factory
AUTHENTIC VICTORIAN
MILLWORKS

**Screen Doors • Porch Parts
Custom Woodwork • Moldings
Ornamental Trim**

Send \$2.00 for a Catalog

111 Railroad Street
Navasota, Texas 77868
Tel: (936) 825-7233
Fax: (936) 825-1791

Circle no. 158



Make your chimney a focal point.

Whether you aspire to recreate the feel of the Victorian era or want to finish your chimney with the clean simple lines of a classic chimney pot, Superior Clay can help. With more than 45 standard styles to choose from, we can also create custom designs to ensure you achieve the look you desire. Learn more online at www.claychimneypots.com or call 800-848-6166 to request a catalog.

740.922.4122 • 800.848.6166

P.O. BOX 352 • Uhrichsville, Ohio 44683

**Superior
Clay** Corporation

www.claychimneypots.com

Circle no. 538

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

Grilles & Registers Made to Last a Lifetime

The finest quality and largest
selection of sizes and materials



The Reggio Register Co.
Dept. D7701, 31 Jytek Road,
Leominster, MA 01453

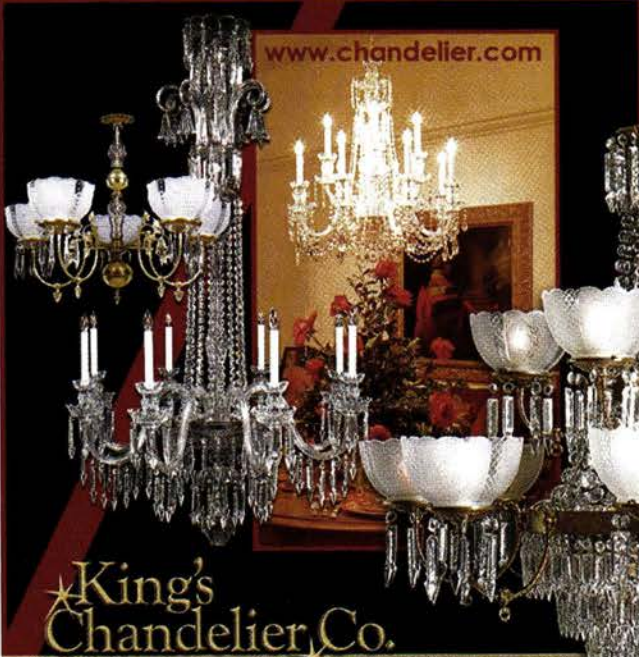
10% OFF
your first order
with code
D7701



Call (800) 880-3090 | www.reggioregister.com

Circle no. 189

www.chandelier.com



King's Chandelier Co.

Traditional Crystal & Victorian Reproductions
Chandeliers & Sconces


Catalog \$6. 336.623.6188. crystal@chandelier.com
Dept. OJ, PO Box 667, Eden NC 27289

New High Point Showroom - Open to the Public
Furniture Avenue Galleries, Suite 122
Business 85, Across from FurnitureLand South. 336.882.3138


Circle no. 172

EXTERIOR SHUTTERS & HARDWARE

OH, THE LUXURY
of living
IN THE PAST.




Solid cedar, custom handcrafted shutters and hand-forged period hardware from Timberlane. Make the call for luxury today and order your complimentary catalog.



800.250.2221 EXT. 1441
TIMBERLANE.COM/1441

Circle no. 205

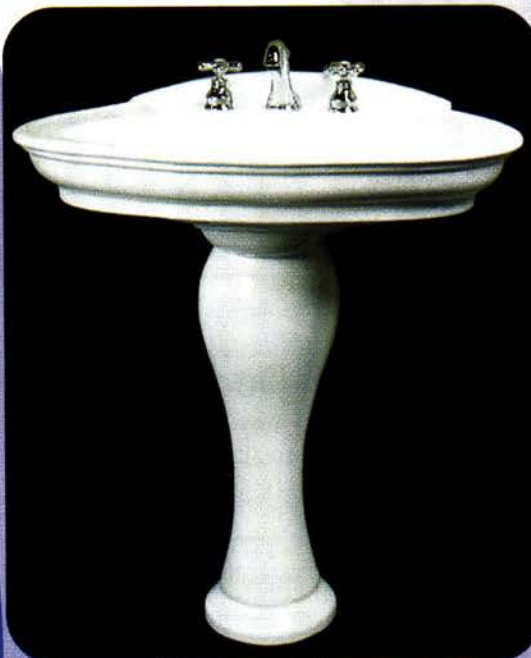
Wood Screen Doors



Coppa Woodworking, Inc.
310-548-4142 • www.coppawoodworking.com

Circle no. 137

Signature Hardware
luxury kitchen and bath fixtures • decorative hardware • elegant home lighting



free color catalog • 866.475.9711 toll free
www.signaturehardware.com/ohj

Circle no. 596

DINING TABLE LEGS



Stock and custom turnings for your project! Table Legs are available in 10 wood types!



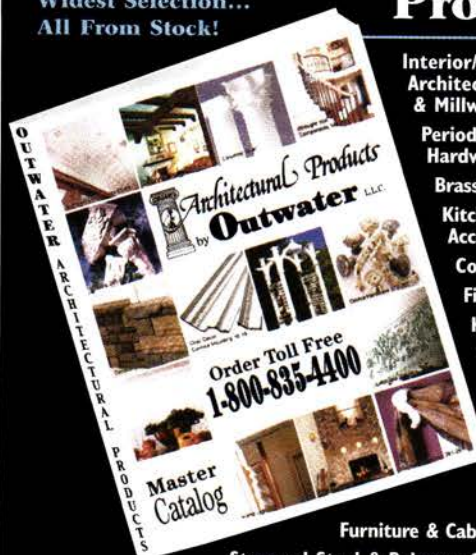
ORDER ONLINE:
www.dininglegs1.com
ORDER LINE:
1.800.849.8876
CALL FOR A CATALOG:
1.800.746.3233

4620 GA Highway 123 • Toccoa, GA 30577 • Email: info@osbornewood.com

Circle no. 329

40,000+ Decorative Building Products

Lowest Prices...
Widest Selection...
All From Stock!



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

Circle no. 285

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.



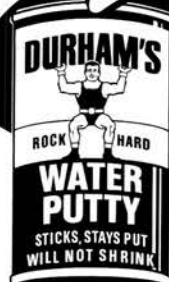
1-800-553-0523

221 Brooke Street • Media, PA 19063
610-565-5755 • Fax: 610-891-0834
www.preservationproducts.com

Circle no. 185

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>

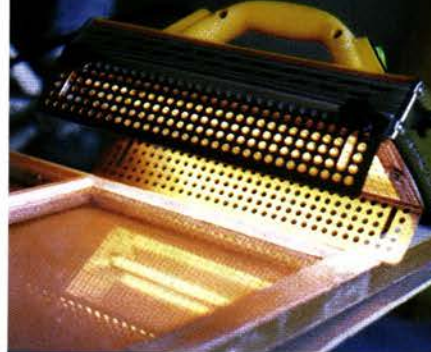
Circle no. 147

speedheater® System

Solutions for Paint Removal

Paint Stripping made easy!

- Lead Safe Method
- Saves Time & Money
- Easy to use



The Speedheater Infrared Paint Remover effectively removes paint, varnish and putty from exteriors, interiors, windows, furniture, wooden boats etc. Removes paint and putty simultaneously without cracking the glass.

Call our US Distributors:

www.eco-strip.com, VA, phone (703) 476 6222
www.westernwooddoctor.com, WA,
phone (206) 935 6764

www.speedheatersystem.com

Circle no. 313

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

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

	Circle no.		Circle no.		Circle no.
Abatron	228	Auton Motorized Systems	555	Carriage House Door Company	124
<i>See our ad on page 83</i>		<i>See our ad on page 87</i>		<i>See our ad on page 28</i>	
Products for restoring, strengthening, and repairing deteriorated wood; concrete patching, resurfacing compounds. Free literature. 800-445-1754; www.abatron.com .		AZEK Trimboards	308	Free literature. 866-890-1776; www.carriagedoor.com .	
Allied Trade Group	254	<i>See our ad on page 11</i>		Cedar Valley Shingle System	183
<i>See our ad on page 93</i>		AZEK Trimboards is the #1 brand of trim. Available at your local lumberyard. Once you look, it's all you'll see. 877-ASK-AZEK; www.azek.com .		<i>See our ad on page 36</i>	
700,000 products—300 brand name manufacturers. Free literature. 888-404-2744		Ball & Ball	243	Ceilings Magnifique	196
Allied Window, Inc.	78	<i>See our ad on page 94</i>		<i>See our ad on page 91</i>	
<i>See our ad on page 93</i>		Victorian hardware. \$7 catalog. 610-363-7330; www.ballandball-us.com .		Decorative, polymer ceilings and mouldings for interior and exterior use. Residential and commercial applications. Free literature. 318-929-7398; www.ceilingmagnifique.com .	
Invisible Storm Windows. \$2.25 color brochure. 800-445-5411		Bartile Roofs, Inc.	167	Charles Rupert Designs	264
American Building Restoration Products, Inc.	565	<i>See our ad on page 24</i>		<i>See our ad on page 94</i>	
<i>See our ad on page 91</i>		Bathroom Machineries	510	William Morris, Victorian, Arts & Crafts, and Art Nouveau wallpapers, fabric and tiles by mail order. On-line catalogue and sample cutting service. Free literature. 250-592-4916	
Specialty restoration products including masonry cleaners, wood restorers, & preservatives. Free literature. 414-421-4125; www.abrp.com .		<i>See our ad on page 92</i>		Chelsea Decorative Metal	131
American Clay	276	Original and reproduction bathroom fixtures. Clawfoot tubs, high tank toilets, pedestal sinks, and many unusual items. Free literature. 209-728-2081; www.deabath.com .		<i>See our ad on page 106</i>	
<i>See our ad on page 84</i>		Belmont Technical College	122	Pressed tin for walls and ceilings. Victorian to Art Deco styles. \$1 literature. 713-721-9200	
Architectural Grille	76	<i>See our ad on page 91</i>		Cinder Whit & Company, Inc.	
<i>See our ad on page 91</i>		Assoc. degree in building preservation. Free literature. 740-695-9500 x4006; www.btc.edu .		<i>See our ad on page 90</i>	
Bar grilles & perforated grilles. Free literature. 718-832-1200		Bergerson Cedar Windows, Inc.		Porch posts, newel posts, balusters, spindles, finials, and handrails in stock or replica designs. Free literature. 800-527-9064; www.cinderwhit.com .	
Architectural Iron		<i>See our ad on page 103</i>		Classic Accents	
<i>See our ad on page 89</i>		Manufacturer of custom and historic windows and doors since 1977. Made from beautiful, long lasting Western Red Cedar. Complete custom units or sash only, crisp milling detail, shop drawings included. Free literature. 800-240-4365; www.bergersonwindow.com .		<i>See our ad on page 101</i>	
Architectural Products by Outwater	285	Bradbury & Bradbury	125	Manufacturers of push button light switches and an extensive line of cover plates. Call for a free catalog. 734-284-7661; classicaccents.net .	
<i>See our ad on page 97</i>		<i>See our ad on page 82</i>		Classic Ceilings	477
Outwater offers the widest selection of standard and innovative decorative building products at the lowest price. Free literature. 888-835-4400		Hand silk-screened wallpaper in Neo-Classical, Victorian, and Arts & Crafts styles. In-house design service available. \$12 catalog. 707-746-1900; www.bradbury.com .		<i>See our ad on page 88</i>	
Arrow Fastener Company		Carlisle Wide Plank Floors	127	Free literature. 800-992-8700; www.crownmoldings.net .	
<i>See our ad on page 80</i>		<i>See our ad on page 94</i>		Classic Gutter Systems	135
Staple guns & staples, nail guns & nails, rivet tools & rivets, glue guns & glues & steel rule tape measures. Free literature.		Traditional wide plank flooring. Free literature. 800-595-9663; www.wideplankflooring.com .		<i>See our ad on page 92</i>	
ARSCO Manufacturing Co.	120			Gutter Projects. Free literature. 616-382-2700	
<i>See our ad on page 88</i>					
Metal radiator covers and enclosures for steam and hot-water heating systems. Free literature. 800-543-7040; www.arscomfg.com .					
Atlantic Shutter Systems	128				
<i>See our ad on page 21</i>					

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

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

Cohasset Colonials

Circle no.
462

See our ad on page 107

Authentic reproduction Early American furniture. Free literature. 800-288-2389; www.cohassetcolonials.com.

Coppa Woodworking

137

See our ad on page 96

Wood screen doors. 160 styles in pine, douglas fir, oak, mahogany, redwood, cedar. Free catalog. 310-548-4142; www.coppawoodworking.com.

Copper Craft Inc.

387

See our ad on page 86

Architectural sheetmetal products including dormers, cupolas, spires, conductor heads, and custom designed products. Free literature. 800-486-2723; www.coppercraft.com.

Country Road Associates

139

See our ad on page 92

19th-century reclaimed wood for flooring in pine, chestnut, oak, heartpine, hemlock and more. Barnsiding and hand-hewn beams. Free color literature. 845-677-6041; www.countryroadassociates.com.

Crown City Hardware

Circle no.
88

See our ad on page 22

Hard-to-find hardware brass, iron, pewter, and crystal. Free catalog. 626-794-1188

Crown Point Cabinetry

See our ads on page 18

Furniture quality, period style, custom cabinetry for kitchens, baths, and beyond. 800-999-4994; www.crown-point.com.

Custom Home Accessories

561

See our ad on page 106

800-265-0041

Decorators Supply Corp.

110

See our ad on page 102

Manufacturers of 16,000 different ornaments in plaster, wood, and composition. Established in 1893. Free literature. 773-847-6300.

Decra Roofing

83

See our ad on page 15

Stone coated steel tile, shake, shingle, and shingle plus has been proven around the world for over 40 years. Free literature. 877-GO-DECRA; www.decra.com.

Devenco Louver Products

Circle no.
85

See our ad on page 88

Donald Durham Company

147

See our ad on page 97

Rock-hard putty. Free literature. 515-243-0491

Eco-strip

313

See our ad on page 97

The speedheater system from Sweden offers unique safety, environmental, and wood preservation benefits for cost-effectively removing layers of paint. 703-476-6222. Free literature.

Elmira Stove Works

See our ad on page 17

Builders of Antique and Retro 1950's Styled Appliances. \$5 literature. 800-295-8498; www.elmirastoveworks.com.

Endless Pools

253

See our ad on page 91

8' x 15' pool with adjustable current. Free video. 800-233-0741

RETURN THIS COUPON TODAY FOR INFORMATION FROM THE COMPANIES IN THIS ISSUE OF OLD-HOUSE JOURNAL.

To request information from companies in this issue, please circle the appropriate number below, put this card in an envelope with your check or money order made out to Old-House Journal, and mail it to the address below. Or charge the amount to your Visa, MasterCard, or American Express card. The information comes directly from the companies, and Old-House Journal is not responsible for any discrepancies in catalog prices. To order product literature online, go to www.oldhousejournal.com/lit.

1	Free	17	Free	33	Free	49	Free	65	Free	108	Free	159	Free	247	Free	313	Free	477	Free
2	Free	18	Free	34	Free	50	Free	66	Free	109	Free	162	Free	248	Free	329	Free	495	Free
3	Free	19	Free	35	Free	51	Free	67	Free	110	Free	167	Free	250	Free	336	Free	510	Free
4	Free	20	Free	36	Free	52	Free	68	Free	120	Free	172	\$6.00	253	Free	337	Free	522	Free
5	Free	21	Free	37	Free	53	Free	69	Free	122	Free	183	Free	254	Free	340	Free	538	Free
6	Free	22	Free	38	Free	54	Free	70	Free	123	Free	185	Free	255	\$1.00	341	Free	541	Free
7	Free	23	Free	39	Free	55	Free	71	Free	124	Free	189	Free	256	Free	343	\$5.00	555	Free
8	Free	24	Free	40	Free	56	Free	72	Free	125	\$12.00	196	Free	257	Free	344	Free	561	Free
9	Free	25	Free	41	Free	57	Free	73	Free	127	Free	204	Free	259	Free	346	Free	565	Free
10	Free	26	Free	42	Free	58	Free	74	Free	128	Free	205	Free	261	Free	347	Free	587	\$3.00
11	Free	27	Free	43	Free	59	Free	76	Free	131	\$1.00	207	Free	262	Free	364	Free	589	Free
12	Free	28	Free	44	Free	60	Free	78	\$2.25	135	Free	209	Free	264	Free	387	Free	596	Free
13	Free	29	Free	45	Free	61	Free	83	Free	137	Free	217	Free	270	Free	400	Free	606	Free
14	Free	30	Free	46	Free	62	Free	85	Free	139	Free	228	Free	276	Free	421	Free		
15	Free	31	Free	47	Free	63	Free	88	Free	147	Free	243	\$7.00	285	Free	444	Free		
16	Free	32	Free	48	Free	64	Free	91	\$10.00	158	\$2.00	245	Free	308	Free	462	Free		

NAME

TOTAL ENCLOSED

ADDRESS

CITY

STATE

ZIP

DAY TEL #

CREDIT CARD #

EXP. DATE

SIGNATURE

EMAIL (To receive special offers from OHJ and other selected products or services.)

Please mail payment and card to Old-House Journal, PO Box 413050 Naples FL 34101-6776. This coupon expires September 2007. OHJ0107C

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX
Fax your completed card to 888-847-6035

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

Erie Landmark

See our ad on page 107

Custom-made plaques. Free brochure. 800-874-7848

Evergreen Carriage Doors

See our ad on page 88

Custom crafters of authentic and traditional out-swing carriage garage doors. Free literature. 800-654-0750

Faucet.com

See our ad on page 105

Complete kitchen and bath solutions with superior selection, prices, and service. 877-613-8147, www.faucet.com/OHJ.

Fischer & Jirouch

See our ad on page 104

Plaster ornament restoration and reproduction with fiber-reinforced plaster. \$10 complete catalog. 216-361-3840

Circle no.

364

Focal Point Architectural Products

See our ad on page 31

Forbo Linoleum

See our ad on page 85

Marmoleum flooring. Made from natural ingredients and backed with jute. Warm, comfortable, allergen-free with over 100 colors to choose from. Free literature. 866-MARMOLEUM; www.themarmoleumstore.com.

Franmar Chemical

See our ad on page 108

Golden Flue

See our ad on page 90

Chimney liners. Free information. 800-446-5354

Circle no.

247

248

444

159

Granville Manufacturing

See our ad on page 107

Manufacturer and distributor of hard and soft wood flooring, historic novelty sidings, clapboard sidings, and wood shingles and shakes. Free literature. 802-767-4747

Grove Park Inn Arts & Crafts Conference

See our ad on page 89

House of Antique Hardware

See our ad on page 95

Antique and vintage reproduction house hardware. Online catalog. 888-233-2545; www.houseofantiquehardware.com.

Hyde Tools, Inc.

See our ad on page 107

Paint, drywall and wallcovering finishing tools. Free literature. 800-USA-HYDE; www.hydetools.com.

Circle no.

162

495

606

A Source Book Rich With Information on Traditional Products

Ideas and Advice for the Historically Minded Homeowner

New versions of products from our past have never been more available, or more likable. *Traditional Products* is a new way to find new-old stuff.

For more than 30 years, OLD-HOUSE JOURNAL has supplied homeowners with sturdy advice about the whys, wherefores, and how-tos of coping with the problems and enjoying the pleasures of owning an old home.



- Buying guides ● Complete information on product sources ● Internet information
- Hundreds of full-color product photos ● New alternatives to traditional materials

Order Today! There's never been a better time to enjoy and learn about traditional American housing styles. *Traditional Products* will help bring the lessons home.

Old-House Journal's Traditional Products covers everything from historically appropriate building materials to period pieces to modern substitutes, all in one softbound book. To order (\$9.95 plus shipping and sales tax, if applicable), call (202) 339-0744 ext. 101, 9 a.m. to 5 p.m., Eastern Time, Mon-Fri.

& Traditional Materials

On Sale Now!

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX
Fax your completed card to 888-847-6035

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

Innerglass Window Systems **589**

See our ad on page 88

A glass interior storm window that outperforms almost any replacement, yet maintains the integrity and beauty of your historic windows. Free literature. 800-743-6207; www.stormwindows.com.

The Iron Shop **340**

See our ad on page 82

The leading manufacturer of spiral stair kits since 1931. Free color catalog. 800-523-7427, ext. OHJ; www.TheIronShop.com.

Jeld-Wen

See our ads on the inside front cover, 3, 105
www.jeld-wen.com/4669

Circle no.

Kayne and Son Custom Hardware

See our ad on page 88

Custom forged strap hinges, bolts, fire-place tools & accessories, and latch sets. \$5 literature. 828-667-8868

King's Chandelier Company **172**

See our ad on page 96

Chandeliers & sconces. Original designs and period reproductions including traditional, all crystal fixtures, and gas-light Victorian styles. \$6 catalog. 336-623-6188; www.chandelier.com.

Lighting by Hammerworks

See our ad on page 88

Mason & Wolf Wallpaper

See our ad on page 92

Reproduction wallpaper in period colors for walls and ceilings. www.mason-wolf.com.

Circle no.

MiddleOak

See our ad on page 7

Restorationist is the *only* home insurance designed exclusively for antique homes.

Monarch Products Co. **255**

See our ad on page 94

Stock and custom radiator covers. \$1.00 literature. 201-507-5551; www.monarchcovers.com.

Osborne Wood Products. **329**

See our ad on page 97

Corbels, kitchen island legs, table legs, appliques, and more. Items stocked in ten wood types. Custom work available upon request. Free literature. 800-849-8876

Circle no.

337

Classic Accents

MANUFACTURERS OF THE PUSHBUTTON SWITCH • EST 1984



PUSHBUTTON LIGHT
SWITCHES AVAILABLE WITH
DIMMER, SINGLE OR 3-WAY
OVER 25 STYLES OF COVER
PLATES—DECORATIVE,
PLAIN AND SOLID
BRASS



MOULDING HOOKS,
TASSEL KITS
AND MORE

P. O. BOX 1181, DEPT. OHI04, SOUTHGATE, MI 48195
(P) 800.245.7742 • (F) 734.284.7305 • (E) classicaccents@bignet.net
CALL FOR A FREE CATALOGUE • VISIT OUR WEBSITE AT
classicaccents.net

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

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

Preservation Products/ Chem. Coating

Circle no.

185

See our ad on page 97

Acrymax coatings & systems for protecting, sealing, and weatherproofing roofs and walls. Free literature. 800-553-0523; www.preservationproducts.com.

Preservation Resource Group Inc

270

See our ad on page 86

Borate wood preservatives, epoxies, fire resistant finishes, crack monitors, moisture meters, recycleclean system, ritem tubes, and more. Free literature. 800-774-7891

Red Devil

344

See our ad on page 16

The Reggio Register Co.

Circle no.

189

See our ad on page 95

The finest quality solid cast metal grilles. Contemporary and historic designs in a huge selection of sizes. Free literature. 800-880-3090; www.reggioregister.com.

Rejuvenation

See our ad on page 13

Over 500 period-authentic light fixtures and house parts from early to mid-century, 12 finishes. Shipped within two weeks. Free catalogue. 888-401-1900; www.rejuvenation.com.

Renaissance Antique Lighting

See our ad on page 105

Antique and reproduction lighting and hardware. Restoration, replacement glass, custom work, residential, commercial, museum. 800-850-8515

S.A. Bendheim

Circle no.

123

See our ad on page 94

Exclusive North American importer of original Restoration Glass®—Handmade glass for use in authentic restorations. Free literature. 800-221-7379; www.originalrestorationglass.com.

Santech Industries, Inc.

250

See our ad on page 84

Hydro-Sil is a unique room-by-room heating system that can save you hundreds of dollars in home heating costs by replacing old and inefficient heating. 800-627-9276; www.hydrosil.com.

Schoolhouse Electric

400

See our ad on page 10

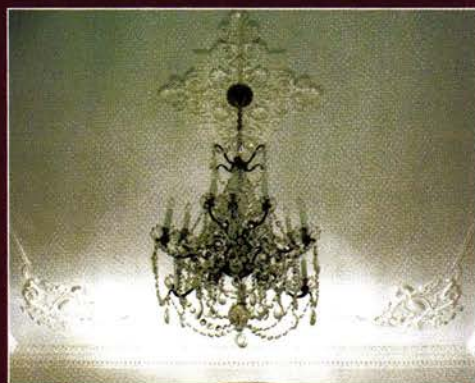
Shaker Workshops

257

See our ad on page 105

Reproduction shaker furniture. Free literature. 800-840-9121; www.shaker-workshops.com.

The Master Touch



Artistic ~ Authentic ~ Affordable

For more than a century, designers and architects have enriched their projects with accent elements created by the DECORATORS SUPPLY CORPORATION. Today we offer replicas of some fifteen thousand original designs produced in varied materials. • Readily installed by tradespeople and do-it-yourselfers. • Uses: period restoration, remodeling, new building projects. • \$35.00 for our six book set of illustrated catalogs.

DECORATORS SUPPLY CORPORATION

Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century

3610 South Morgan, Chicago, Illinois 60609 (p) 773-847-6300 or (f) 773-847-6357

www.decoratorssupply.com

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

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

Shuttercraft

See our ad on page 90

Real wood shutters in traditional styles. Interior & exterior wood shutters. Full painting service and hardware. Free literature. 203-245-2608; www.shuttercraft.com.

Signature Hardware

See our ad on page 96

Clawfoot tubs and unique fixtures for the period bath. Buy direct and save. Free literature. 877-682-4192; www.clawfootsupply.com.

Southern Wood Floors

See our ad on page 9

Harvests buildings, not trees, to make Antique Heart Pine. Historic wood, meticulously milled for floors, walls, and cabinet stock. Free literature. 888-488-PINE; www.southernwoodfloors.com.

Specification Chemicals

See our ad on page 107

An easy "do it yourself," affordable and long lasting system for repairing cracked plaster walls and ceilings. Free literature. 800-247-3932; www.nu-wal.com.

Step toe & Wife

See our ad on page 105

Decorative cast iron spiral & straight staircase kits. Custom architectural and ornamental metalwork including railings, grilles, and grates. Free literature. 800-461-0060; www.steptoewife.com.

Subway Ceramics

See our ad on page 94

Sundial Wire

See our ad on page 90

Free literature.

Superior Clay Corp.

See our ad on page 95

Clay chimney tops and Rumford Fireplace components. 800-848-6166

Superior Moulding

See our ad on page 90

Sutherland Welles

See our ad on page 32

Pure polymerized Tung Oil that recreates the "old world" look. Highest quality with lowest toxicity possible for wood and porous stone. Company provides extensive, personalized, customer service and support. Free literature. 800-322-1245; www.tungoilfinish.com.

Tile Source

See our ad on page 92

Free literature.

Circle no.

341

Circle no.

108

Circle no.

538

596

347

256

522

217

261

204

WHAT DO YOU WANT TO SEE IN YOUR WINDOWS?



BERGERSON CEDAR WINDOWS



Windows and doors don't add character, they make it.

Bergerson has been making character out of old growth cedar since 1977.

If you are serious about the character of your home, or project, whether it's a new home, log home, or restoration, including historic restoration, call for a brochure and a no-cost bid.

Windows, doors, sash,
storm doors, screens.
Drawings included.

P.O. Box 184

295 Silverside Place Hammond, OR 97121

Tel: 800-240-4365 Fax: 503-861-0316

bcw@charterinternet.com www.bergersonwindow.com

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 payment and mail it to the address on the card.



FAX

ORDER BY FAX

Fax your completed card to 888-847-6035

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

Timberlane Woodcrafters Inc.

See our ad on page 96
Shutters. Free color catalog.

Circle no.

205

Vintage Woodworks

See our ad on page 86
Brackets, corbels, gable decorations, mouldings, porch parts, & more. Free literature.
903-356-2158; www.vintagewoodworks.com.

Circle no.

209

Wooden Radiator Cabinet Company

See our ad on page 106
Elegant wooden radiator cabinets simply can't be matched for price or quality. Free literature. 800-817-9110

Circle no.

262

Touchstone Woodworks

See our ad on page 95
Screen storm doors. \$3 literature.
330-297-1313;
www.touchstonewoodworks.com.

587

Vixen Hill

See our ad on page 105
Cedar shutters and modular gazebos, garden-houses, porch systems, shower kiosks; designed for simple one-day installation. Free literature. 800-423-2766; www.vixenhill.com.

109

YesterYear's Doors & Millwork

See our ad on page 107
Solid wood doors. Victorian, screen/storm, interior, and exterior doors. Free literature. 800-787-2001; www.vintagedoors.com.

336

UnicoSystem

See our ad on the inside back cover
The mini-duct heating and cooling system. Free literature. 800-527-0896

207

Weather Shield

See our ad on the back cover

259

Zwick Window Shade Company

See our ad on page 92
Custom made cloth window shades. Wooden rollers, cord operated springless rollers, all sizes. Large selection of fabrics, colors, trims. Free literature. 877-588-5200

Uponor (formerly Wirsbo)

See our ad on page 4
Turns beautiful floors into warm and cozy radiators. Free literature. 800-321-4739
www.uponor-usa.com.

421

White River Hardwood

See our ad on page 27
800-558-0119; www.mouldings.com.

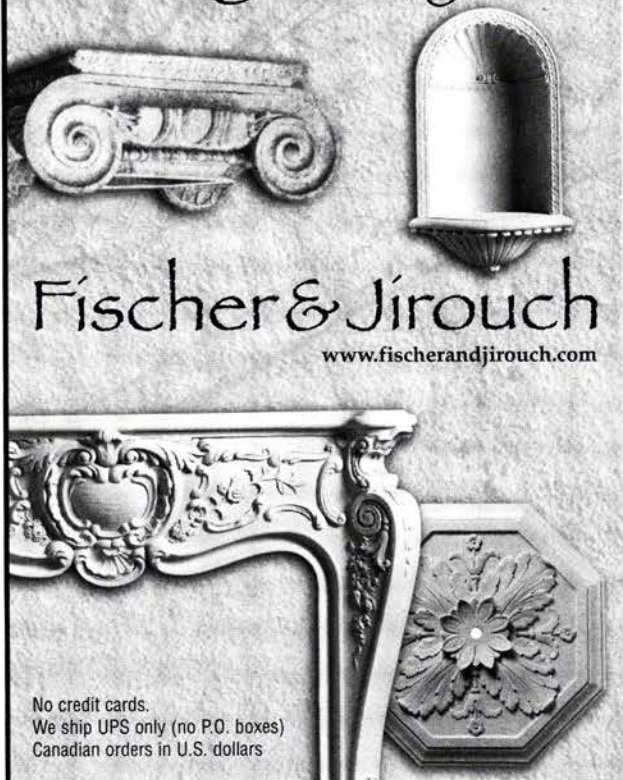
245

The Wood Factory

See our ad on page 95
Authentic victorian millwork. \$2 catalog.

158

Designed by the ages. Crafted by hand.



Fischer & Jirouch

www.fischerandjirouch.com



Fischer & Jirouch is well known for hand-crafting ornate plaster fixtures as taught by the original owners... old world master artisans nearly 100 years ago. We offer more than 1,500 architectural details in a variety of period styles. Our authentic plaster techniques have been improved to meet today's applications by architects, tradespeople, and do-it-yourselfers who rely upon our pieces to enhance their exterior and interior spaces. Easy to install. Affordable. Custom reproductions available.

Send for our 144-page catalog (\$10 US, \$15 Canadian)



THE FISCHER & JIROUCH CO.

4821 Superior Ave.
Cleveland, Ohio 44103

(216) 361-3840

(216) 361-0650 fax

Ask about our new line
of Polyurethane/Resin Capitols



SHAKER

A fine collection of reproduction Shaker furniture, oval boxes and more. Available as do-it-yourself kits or custom finished. Large selection of replacement chair tapes.

Call now for free catalog
1-800-840-9121

SHAKER WORKSHOPS
Box 8001-HJ
Ashburnham, MA 01430

www.shakerworkshops.com/hj



Circle no. 257

faucet
Plumbing - Lighting - Hardware

**YOUR COMPLETE
KITCHEN/BATH
PRODUCT SOURCE**

TOLL FREE **877-613-8147**

www.faucet.com/OHJ

source code: 46D2XX

**Call For
Project Discounts!**



New Construction



Renovation

3-Season Screened Porch Systems

Come in from the cold. A room with a view is easy to install.



VixenHill.com
800-423-2766

Dept.#OHJ6

Circle no. 109



Period reproduction lighting and hardware.

- Our own full line of antique reproduction fixtures
- Replacement shades and accessories
- Hardware
- Replacement glass shades



RENAISSANCE ANTIQUE LIGHTING

ANTIQUE • REPLICATION • RESTORATION
BUILDERS' HARDWARE

42 Spring Street, Newport, RI
401.849.8515

Toll Free 800.850.8515

www.antique-lighting.com

Catalog available online: www.antique-lighting.com

STEPTOE® STAIRCASES

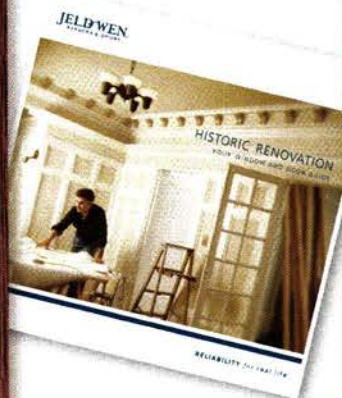
- Intricate historic design • Since 1972
- Straight stairs in 4' or customized width
- Spiral stair modular kits in 4' & 5' diameter
- Rugged cast iron construction
- Brass or steel handrail • Easy assembly



STEPTOE & WIFE
ANTIQUES LTD.

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

Circle no. 347



*Inspired by the past.
And the future.*



Custom Wood Full Round Window



IWP® Custom Wood 112
Exterior Door

With reliable JELD-WEN® windows and doors, you can achieve architectural accuracy while ensuring lasting beauty and energy efficiency. So they're ideal for renovation projects. To learn more request our Historic Renovation brochure by calling 1.800.877.9482 ext 6999, or visit our Web site www.jeld-wen.com/6999.

JELD-WEN
WINDOWS & DOORS

RELIABILITY for real life®

For more information and complete product warranties, see www.jeld-wen.com. ©2005 JELD-WEN, Inc. JELD-WEN, IWP and Reliability for real life are registered trademarks of JELD-WEN, Inc., Oregon, USA.

the **TIN MAN**

ORIGINAL DESIGNS **PRESSED-TIN CEILINGS** QUICK SHIP
 6", 12" & 24" PATTERNS ~ COMMERCIAL • RESIDENTIAL



SHOP & COMPARE
 WE HAVE SOME OF THE LOWEST PRICES

CHELSEA DECORATIVE METAL CO.
 8212 BRAEWICK DRIVE • HOUSTON, TEXAS 77074

713/721-9200

PayPal VISA AMEX DISCOVER

TheTinman.com

Circle no. 131

The Wooden Radiator Cabinet Co.



Elegant, Affordable, Heat-Efficient
 Wooden Radiator Cabinets.
 Handcrafted by Mennonite Cabinetmakers!

For FREE brochure, call us at
800-817-9110

Come and Visit Our New, Updated Web Site
www.woodenradiatorcabinet.com

Circle no. 262

First Impressions!

- Custom Mailboxes
- Address Plaques
- Bronze Markers
- Weathervanes
- Street & Golf Course Signs

800-265-0041
www.mailboxes.info

CUSTOM HOME
 ACCESSORIES



Circle no. 561

HYDE®

The PROs know

For the highest quality surface prep tools made, be sure to look for this label. This HYDE® tool is guaranteed forever!

For the HYDE® retailer near you, call 800-USA-HYDE

Paint
PUTTY KNIFE
ESPÁTULA

Black & Silver Tools
GUARANTEED FOREVER

Flexible 2"
(51mm)

☒ HIGH CARBON STEEL

☒ SOLVENT RESISTANT HANDLE

☒ APPLY PUTTY
☒ SCRAPE PAINT

CAUTION: Sharp Blade
¡CUIDADO! Cuchilla afilada

For a better finish,
start with HYDE.™
www.hydetools.com

©2006 Hyde Tools, Inc. All rights reserved. 14571

Circle no. 606

WWW.
traditional-building.com
Internet
Gateway to
Historical
Products

vintagedoors.com

Solid Wood Doors

Screen & Storm

Hand Made in the USA
Yester Year's
Vintage Doors & Millwork
Factory Direct!

Dutch

Entry

Catalog: 800-787-2001

Circle no. 336

Quartersawn
Clapboard Siding &
Building Materials
Incl. Antique Heart Pine
and Hardwood Flooring



Quartersawing produces a vertical grain clapboard:

- Twists and warps less
- Wears more evenly
- Bonds paint and stain better

Also featuring...

Cabots Factory Finish™

Exterior Pre-Finish for all types of wood siding. Allows priming or finishing prior to installation with **15 year warranty**:

- Crack, peel and flake resistant
- Washable
- Non yellowing
- No chalk washdown
- Paint film will not erode



Granville
Manufacturing
Company

Established 1857
PO Box 15
Granville VT 05747

Call, write or fax for
Free Brochure

Tel: 802-767-4747

Fax: 802-767-3107

woodsiding@madriver.com

www.woodsiding.com

Circle no. 162

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
FREE CATALOG



Box 548-HJ, Ashburnham, MA 01430

www.cohassetcolonials.com/hj

Circle no. 462

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

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.erialandmark.com

E-Mail: info@erialandmark.com

Rush service available
Satisfaction Guaranteed

Ask about short range radio broadcast
of your historical message

Circle no. 364

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

SOY • Gel™

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

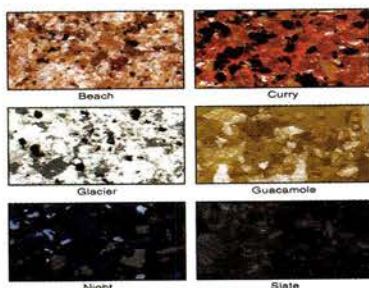
Call Today or Shop-Online!

1-800-538-5069 • www.franmar.com

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



Circle no. 444

**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

Circle no. 228

**Southern Wood Floors**

Southern Wood Floors introduces 200-year-old antique heart pine in new precision-engineered, prefinished flooring. A rich, noble wood becomes a perfectly renewed resource for any old house.

888-488-7463; www.southernwoodfloors.com

Circle no. 541

**Rainhandler**

Patented maintenance-free modern gutter. Converts roof runoff to rain and disperses it gently in a swath three feet wide. No clogging, no cleaning, no ground erosion. Virtually invisible. Rugged aluminum, 25 year warranty.

800-942-3004; www.rainhandler.com

**Elmira Stove Works**

For true originals. Elmira's vintage styled appliances will add special warmth to your home. If retro is your scene, Elmira also builds Northstar, 1950s styled appliances...very cool! 800-295-8498; www.elmirastoveworks.com

**Sutherland Welles Ltd®**

Botanical Polymerized Tung Oil captures the ultimate "hand-rubbed look" while meeting the exacting requirements of ethical and environmental responsibility.

800-322-1245; www.tungoilfinish.com

Circle no. 522

**White River Hardwoods**

White River Hardwoods-Woodworks, Inc. announces its newest offerings—the Scrolled and Mission Corbel Collections. These New Collections include five different sizes with heights ranging from 7" to 26".

800-558-0119; WhiteRiverInc.com

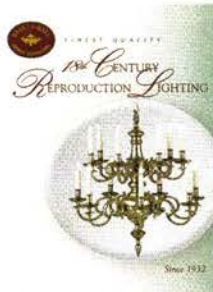
Circle no. 245

**Focal Point**

Quality mouldings and elements used in restoration or new construction. With exquisite detail and ease-of-use, our one-piece polyurethane construction reduces installation time and eliminates the need for sanding & priming.

800-662-5550; www.focalpointproducts.com

Circle no. 247

**Ball and Ball**

Our NEWLY EXPANDED Lighting Catalog features hundreds of exciting new products. Masterfully hand crafted to the finest quality, our collection includes 18th Century and American Revival Period Reproductions.

800-257-3711; www.ballandball.com

Circle no. 243

**Timberlane, Inc.**

Timberlane manufactures and sells the world's finest wooden shutters and hardware. Using handcrafted joinery, every Timberlane shutter is custom built to order. Timberlane is the exterior shutter of choice across the United States.

800-250-2221; www.timberlane.com

Circle no. 205

Swaps & Sales—Historic Properties

SPOTLIGHT HOUSE



WASHINGTON, DC — The Wyoming (circa 1905), one of the grandest buildings in the nation's capital, boasts a marble lobby so ornate it's one of only two in DC to be separately listed in the National Register of Historic Places. Among the largest residences in this much-coveted building, Unit #201 touts 3 bedrooms, 3 exposures, 2,190 square feet and exquisite architectural details. 9' ceilings add volume to the grand entertaining-size rooms. Price upon request. Best Address® Real Estate, LLC. 202-669-4656. Preview photos, floorplan: www.BestAddress.com.

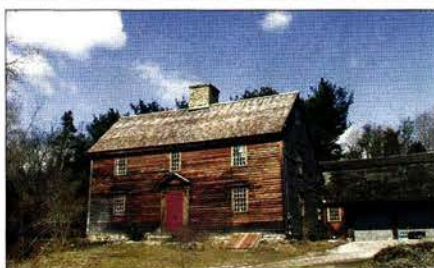


HAYNEVILLE, AL — Colonial Plantation — 5200 sq. ft. home built circa 1910 features 6 bedrooms, 2 bathrooms, 8 fireplaces, parlors, formal dining, 2 sun porches, heart pine floors and much more. On 40 acres. \$235,000. United Country — 1-800-999-1020, Ext 108. www.unitedcountry.com/old

American Treasures — a full color magazine of older and historic properties for sale. Just \$3.95.



STARKE, FL — Situated on almost an acre in the Historic District, the Colonel Comer L. Peek house (circa 1893) is offered at \$450,000. Restored and still owned by family. Features original beaded board ceilings, 8 fireplaces, original glass in most windows. 3 bedrooms, two and half baths, w/space for downstairs bedroom and bath. Call Jesse Gathright, American Dream of NE FL, Inc., 904-545-6403.



GUILFORD, CT — Circa 1765 Pelatiah Leete III Saltbox on the National Register. 4 bedroom, 2 bathroom, 3,636 sq.ft. home has extensive original fabric. 2 original Guilford corner cupboards & 4 working fireboxes. Brook on property; lovely setting across from Long Island Sound. Walk to beach & boat launch. Convenient to town center and Stony Creek. \$729,000. Betsy Anderson, William Pitt Sotheby's International Realty, 203-738-0207.



TYBEE ISLAND, GA — Beachfront on Tybee Creek - Back River. Rare opportunity to own one of the original Chatham Avenue, beachfront homes. Built in 1904, this home has been well maintained as a seasonal home by the owners. 5 bedrooms, 4 baths. Over 5,200 sq. ft. including large screened porches. Property is sub dividable. \$2,760,000. Call Bonnie Gaster, Prudential Southeast Coastal Properties, 912-786-5759 or 912-355-4171.

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

GEORGIA

Prudential Southeast Coastal Properties

Bonnie Gaster, Assoc. Broker

*Your Coastal Savannah & Tybee Island
Real Estate Source*

Telephone: 912-786-5759 or

912-355-4171

Email: tybeebonnie@msn.com

MARYLAND,

VIRGINIA, &

PENNSYLVANIA

Long and Foster Real Estate, Inc.

Historic Home Team

Gary & Natalie Geston, Realtors

*Specializing in Extraordinary Homes and
Historic Properties*

Telephone: 866-437-8766

Website: www.HistoricHomeTeam.com

NEW HAMPSHIRE & MASSACHUSETTS

Historic & Distinctive Properties

David Deysher, Owner/Broker

Exclusive Purveyors of New England's

Fine, Antique, Historic &

Distinctive Properties

Telephone: 603-485-8300

Website: www.historicprop.com

TEXAS

The Kinney Company

Lin Team, ABR

*Old Austin Realtor®... Helping people save
old Austin, one house at a time.*

Telephone: 512-472-1930

Website: www.thekinneycompany.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
photos of current offerings at our website."*

Telephone: 888-333-3972

Website: www.davenport-realty.com



TYBEE ISLAND, GA — The C.R. Boardley Cottage, Circa 1910. Originally built as a summer cottage, property was converted into a small hotel during the 1930's and later used as a boarding house. One of a dozen historic boarding houses remaining from Tybee's golden age. One block from beach. Operating as one of Tybee's finest restaurants with 4 guest suites. Bonnie Gaster, Prudential Southeast Coastal Properties, 912-786-5759 or 912-355-4171.



HOPKINTON, MA — Circa 1790 stone colonial post and beam construction situated on picturesque 4 acres with rambling stonewalls. Beautiful wide pine floors, 5 working fireplaces, charming built-ins, greenhouse addition with mezzanine and office above, central air conditioning. Covered walkway to HUGE 2-story barn with workshop, multiple loft areas and garage below. \$790,000. Mary Korbey RE/MAX Executive, 508-435-5357 or Marykorbey@remaxexec.com.



PRINCE GEORGE'S CO., MD — The Cottage of Warington. Built in 1842. Resident curator wanted to restore and maintain property in exchange for rent-free occupancy. Small 1-1/2 story frame house w/saltbox roof and two exterior chimneys of local sandstone. Built for Washington Hilleary and later a part of Marsham Waring's large estate. Unique example in county of a saltbox plantation dwelling. Jana Harris: 301-454-1603, jana.harris@mncppc.org.

SPOTLIGHT HOUSE



NEWPORT, KY — Newport's Magnificent Mansion Hill Neighborhood in East Row Historic District. Expansive open foyer leads to parlor, formal dining room and gentleman's parlor featuring hardwood floors, natural woodwork and plaster crown moldings. Kitchen fully equipped with island, granite counters and wood cabinets. A magnificent master suite with sitting area, walk-in closet with built-ins and king sized bath with jetted tub and separate tiled shower and double vanity. Walk to entertainment, shopping, restaurants and parks. \$560,000. Gerri Jones, RE/MAX UNLIMITED, 513-476-8133 or www.gerrijones.com.



CATONSVILLE, MD — "My Fair Lady!" Circa 1897 Victorian in historic district. Lovingly restored, this incredible home features original woodwork, a richly detailed foyer, parlor and drawing rooms, banquet-sized dining room, gourmet kitchen and breakfast/family room addition. 4 bedrooms plus 5-room master bedroom suite. 2-bedroom apartment. Courtyards, detached garage w/loft, rear studio & more! \$699,900. Kimberly Kepnes, CBRB @ 443-250-4241 cell/410-461-7600 office or www.kimberlykhomes.com.



PRINCE GEORGE'S CO., MD — Resident curator wanted to restore and maintain historic property in exchange for rent-free occupancy. Chelsea, rebuilt circa 1830, is a Federal & Greek Revival styled 2-storey house w/hip-roof, bracketed cornice, horizontal board siding and fine interior trim. House is owned by Maryland-National Capital Park and Planning Commission and located in Watkins Regional Park on 5-9 acres. Jana Harris: 301-454-1603, jana.harris@mncppc.org.



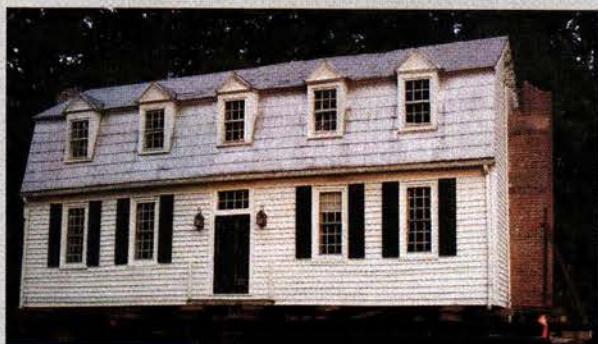
YORK, ME — Charming antique 18th-Century Cape and separate artist studio situated on picturesque 1.22 acres across from the Cape Neddick River. 3 bedrooms, multiple fireplaces, and original woodwork. Close to York beaches, Ogunquit, Perkins Cove and scenic Shore Road. This property offers many possibilities. \$499,000. Call Rivers By The Sea Real Estate Sales today at 207-363-3230 for more information; www.riversbythesea.com.



LINNEUS, MO — Ready To Finish - 4 bedroom, 2 bath, Victorian home with some updates already done! Hardwood floors, pocket doors, 10 ft ceilings, basement, 2 verandas and more. On 1 acre. \$62,500. United Country - 1-800-999-1020, Ext 108. www.unitedcountry.com/old

American Treasures — a full color magazine of older and historic properties for sale. Just \$3.95.

SPOTLIGHT HOUSE



TAPPAHANNOCK, VA — Late 1700s Dutch Colonial saved from demolition by HistoricProperties.com. Purchase it on 10.5 or 16.9 acres, beautiful setting with large pond and woods. Selling at cost! Original moldings, wainscoting, Chippendale staircase, Cross and Bible doors with H and L hinges. Needs foundation, kitchen addition, chimneys rebuilt, septic, water, and mechanicals. Covenants will convey to assure perpetuity of home. Call Sharon Hinson or Marjorie Ellena, 888-507-0501 or 804-387-4903. sharon@historicproperties.com. View more photos and details on HistoricProperties.com.



VICKSBURG, MS — Beautifully and completely renovated income producing B&B known as the Governors Inn. Built in 1826, it is one of the oldest homes in Vicksburg. It has 7 guestrooms, 3 are VIP suites and 2 full kitchens. The Lt. McNutt House and a darling antique shop are located on the grounds. Visit LiveInTheSouth.com for more details. Call Jamee Carter, BrokerSouth Properties, 601-218-8200.



VICKSBURG, MS — An elegant historic home known as the Columns-Beaulieu has been beautifully and lovingly renovated. 6 bedrooms, 5 baths, 5000+ sq.ft, formal dining and living rooms, sunroom, 3 stories w/ balcony. Magnificent ornate brick and iron fencing. It is patterned after the antebellum plantation homes with 6 huge wooden ionic columns gracing the large front portico. \$695,000. Jamee Carter, BrokerSouth Properties, 601-218-8200. Visit LiveInTheSouth.com.



PISGAH FOREST, NC — Elizur Patton House. Early mountain heritage, built around 1846 with large 1860 ell addition. Believed to be second oldest house in Transylvania County. Features unusual interior curvilinear walls. Requires extensive rehabilitation. National Register study list; may be eligible for tax credits. 0.82 acre. 5 minutes from Brevard; one hour from Asheville. \$25,000. Preservation NC, 919-832-1651. View on HistoricProperties.com.



MOUNT LAUREL, NJ — Completely restored, remarkably intact 1850 property w/livability of new construction. Originally a schoolhouse. Home is 3000 sq.ft. - 9 rooms, 4 bedrooms, 2.5 baths. New period kitchen and baths, 10-ft ceilings, refinished red pine plank floors, enclosed wrap-around porch. New mechanicals, dual HVAC systems. New 4-5 car carriage barn, large 170 x 175 lot with well house. \$699,000. View on: HistoricProperties.com. 856-866-7409.



STARRUCCA, PA — 3 Story Fowler-Octagon Home, built 1993, 3500 sq. ft., 5 bedrooms, 3.5 bath, 15 rooms, 2 fireplaces, full basement, central A/C. Detached 1800 sq. ft. 2-Story Gothic carriage house. 50+ acres with pond & stream. Located in N.E. PA. Incredible details and amenities throughout. Visit www.mmpiercy.com for more details and images. \$985,000. Call: 570-253-4191, Peter McGinnis, Chant Realty, Honesdale, PA.



NASHVILLE, TN — 318 S. 11th Street, circa 1920. Adorable cottage with lots of charm. Original wood floors, fireplace, glass doors, formal dining, new granite kitchen with stainless appliances, 3 custom tile baths, large master suite up with slipper tub. Fenced yard with two-car garage, basement too! \$289,900. Karen Hoff, Broker, CRS. Historic and Distinctive Homes, 615-228-3723 ext. 22 or 615-228-4663. www.HistoricTN.com.



NASHVILLE, TN — 1523 Douglas Avenue, circa 1925. Remodeled beautifully top to bottom. Owner finishing up last minute touches right now; granite ordered for kitchen countertops. Spiral staircase to master suite up, refinished hardwood floors, formal dining, tile baths, sunroom or office, warm colors. 1986 sq. ft. with 3 bedrooms. \$244,900. Karen Hoff, Broker, CRS. Historic and Distinctive Homes, 615-228-3723 ext. 22 or 615-228-4663. www.HistoricTN.com.



CREWE, VA — The McSadder Homestead. All brick 3200 sq. ft. Four Square circa 1921 with many original features. 1/3 acre lot on a private cul-de-sac. Four fantail windows and natural woodwork and trim, pocket doors, and hardwood floors. Eat-in kitchen with stainless-steel appliances. Florida room and game room. New HVAC. Large deck, 2 garages. Full basement. \$199,900. Max Sempowski, Realtor, Antique Properties. 434-391-4855. www.oldhouseproperties.com.



GLOUCESTER, VA — "Tippecanoe" circa 1836. Grand Greek Revival waiting to be restored. Has mostly original floors, mantels, doors, wainscoting, and windows. 4 fireplaces. Good roof, grand entry hall, large rooms. Appears structurally sound. 2,800 sq. ft. 5 acres. \$199,000. Dave Johnston, "The Old House Man"® Antique Properties, 804-343-7123 or Barbara Bowen at RE/MAX Select, 804-815-0231.



WARSAW, VA — "Belle Ville" circa 1830 Federal. Elegant, mostly restored brick two-story on English basement. Original paneling, floors, mantels, windows, plaster, etc. High ceilings, large rooms, 3,740 ± sq. ft. 3 baths. 6 relined fireplaces. 2 kitchens. 23.15 acres. Restorable brick office, schoolhouse, smokehouse and garden. 30 X 60 new metal building. \$695,000. Dave Johnston, "The Old House Man"® Antique Properties, 804-343-7123.

HISTORIC PROPERTIES
Your Source for Buying and Selling Historic Properties

www.HistoricProperties.com

WWW.HISTORICPROPERTIES.COM
The internet site for buying and selling historic properties—residential or commercial, all styles, all prices, all sizes—from rehab projects to completed mansions, anything 50 years or older. For over seven years on the web with more than 1100 property listings. On the web at: www.HistoricProperties.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
or 888-507-0501

OLD-HOUSE JOURNAL Online



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

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



**RESTORE
MEDIA, LLC**

**Old-House
JOURNAL**

To SHOWCASE your products,
your ad should appear in the
next issue of
**OLD-HOUSE
JOURNAL.**

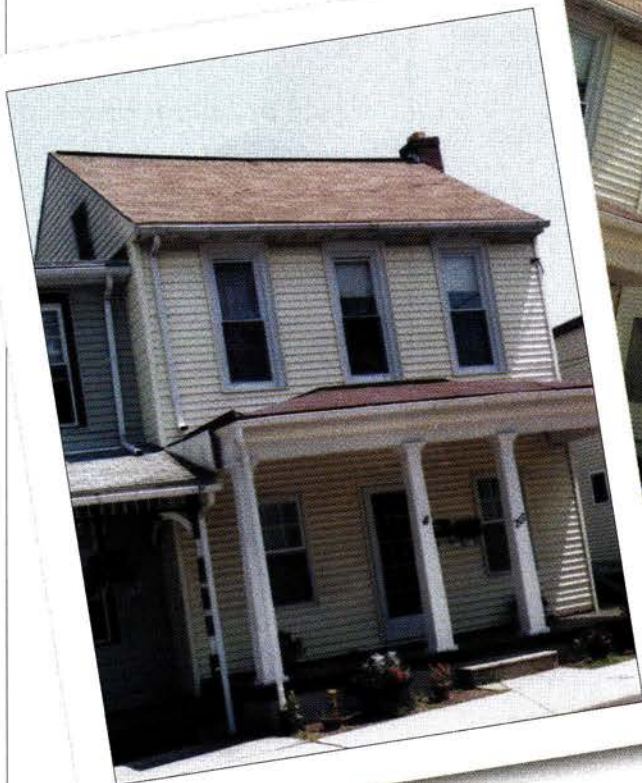
To reserve your space,
call or email Isabel Iriarte
202.339.0744 ext. 124
Iiriarte@restoremedia.com

Paint

EVERYONE DREAMS IN COLOR—
For twenty years, our exterior color schemes have made dreams come true. The Color People, 2231 Larimer Street, Denver, CO 80205. 800-541-7174; www.colorpeople.com

Structural Repairs

**STRUCTURAL RESTORATION
SPECIALIST—**37 years experience in jacking, squaring, sill & timber replacement of Early American homes, barns and log cabins. Consulting services by appointment. We will travel anywhere. George Yonnore Restorations. www.gyrestorations.com (413) 232-7060



Stick 'Em Up

Like the victims in vintage Western movies, some old houses are forced to reach for the sky. While expansions above the roofline are a popular way to add room these days, in old houses they can open up more than space. Take the third-storey addition on this Folk Victorian house, which stands above the original roofline like a ten-gallon hat, changing the building's proportions. The house's window pattern, once orderly, is now as random as blowing tumbleweeds, and third-storey vertical siding doesn't hitch up with the original clapboard. Even the roofline has been altered, going from gable to shed.

By comparison, the house next door is still a vision from the OK Corral, riding high in its original form. As our contributor notes, "The addition seems an impractical solution for the house's size." Time, perhaps, to circle the wagons. 🐾

Win \$100 If you spot a classic example of remuddling, send us clear color prints. We'll award you \$100 when your photos are published. 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.