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The Corinthian Capital comes from the last of the Greek Orders. Our Roman Corinthian is a truly elegant choice classically blending acanthus leaves with small scrolls, or "volutes", in a variety of intricate combinations.



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Roman Ionic

The Roman Ionic Capital features spiraled volutes wrapped in acanthus leaves, crowned by a square dentil abacus. This classical design is a staple in Roman architecture.

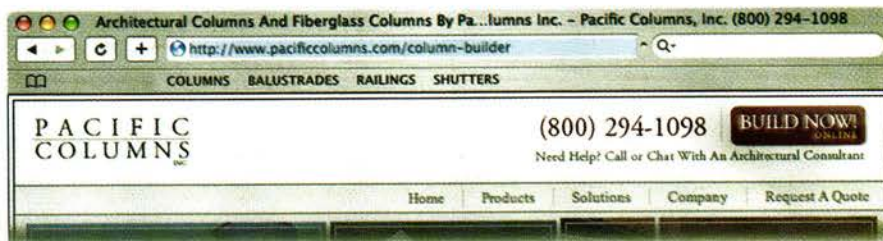


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Features

Old·House JOURNAL®

January/February 2008

Volume 36/ Number 1

Established 1973

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BY KAREN ZUKOWSKI

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BY JODI LISS

Old houses are common havens for displaced bats. One old-house owner discovers some proven methods for keeping the flying—and often endangered—mammals at bay.

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BY GORDON BOCK

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BY TONY AND CELINE SEIDEMAN

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50 Art Tile, Take Two

BY DEMETRA APOSPOROS

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BY RAY TSCHOEPE

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58 Old-House Living: A Family Affair

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In the best Art & Crafts tradition, a fireplace mantel in the Lodge at Torrey Pines welcomes visitors with a hammered-copper hood and surround of seductively glazed art tiles.

Photo by Fernando Bengoechea/Beatworks/Corbis



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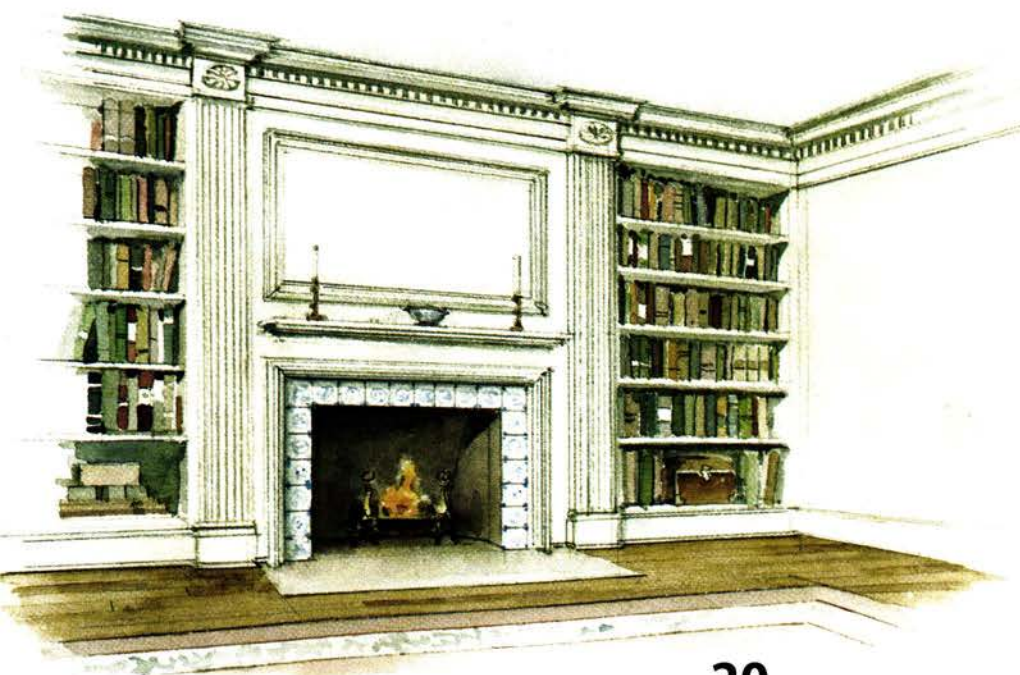
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Tile Stylemaker

Can't get enough of Arts & Crafts tile? Trace it back to its roots (and get a two-minute history lesson) by reading our short bio of tile pioneer Ernest Batchelder.

Going Batty

Once you've learned how to drive the bats from your home, be a good landlord by giving them an alternative place to dwell—our primer will give you the basics on installing a bat house on your property.

Experience History

If you were enchanted as we were by this month's Old House Living feature on Tuckahoe (pictured above), an 18th-century plantation that Thomas Jefferson once called home, learn how you can get up close and personal with this historic residence.

Spins on Second Empire

Some people can't get enough of their distinctive roofs and ornate window detailing; others find them imposing and ostentatious. But whether you love them or hate them, there's no denying it: Second Empire houses seem to spark debate like no other style. Log on to read our take and have your say.



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Editor's Page



Welcome to the Future

The old wisecrack about the future is that it's well worth considering—after all, with luck, it's where we're all going to be. What interests me, though, are the ways people try to anticipate the future before it happens—getting a sneak preview if you will, or even a head start. In architecture, designers and forward-thinking people have been attempting this feat for nearly a century and a half.

A good illustration of what I mean pops up in this issue's article on interiors of the Aesthetic movement, "Sparkle & Glow." Here, the artisans and tastemakers of the 1880s not only took advantage of familiar furnishings like curtains and candles to manipulate light, they readily embraced new materials and technologies in their quest to push the decorating envelope and edge us toward the future and modern design. Gas and electric lighting are the obvious examples, but there were also novel metallic inks on wallpaper and breakthrough methods and colors for making stained glass. What's more, their clients were often of the same frame of mind. Sagamore Hill, the home of Theodore Roosevelt shown in the article, was wired for electricity well in advance of power lines' arrival in town. Frank Lloyd Wright did the same thing with his Oak Park home and studio, betting without a doubt that electricity would be the illuminant of tomorrow.

Speaking of the future, with this issue, OHJ begins its 35th year—a significant birthday for a magazine, and especially for one whose readers have a deep interest in time. To kick off the celebration we begin our year-long series of Anniversary Interviews. Rather than just reflect on the past and take stock of where the world of old houses has come from, the idea of these dialogs is to hear some interesting observations and insights on where we might be going from people with rich perspective. Our first talk is with a noted educator and preservation professional; look for a renowned architect and a popular writer in upcoming installments.

Also in this issue, check out a new regular section called The Short Course. These articles will be short, compact explorations of often asked-for subjects with a strong practical bent. The first is on the difference between lime mortar and Portland cement—a conundrum that pops up in the course of working on almost any old house built before 1900—but we won't be tied solely to historic materials. In coming months, look for two-pagers on epoxies and plastics, as well as wood coatings and hardware. As always, don't hesitate let us know what you'd like to see, because the future, of course, begins today.

Gordon H. Bock

Old House JOURNAL

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EDITORIAL AND BUSINESS OFFICES Home Buyer Publications
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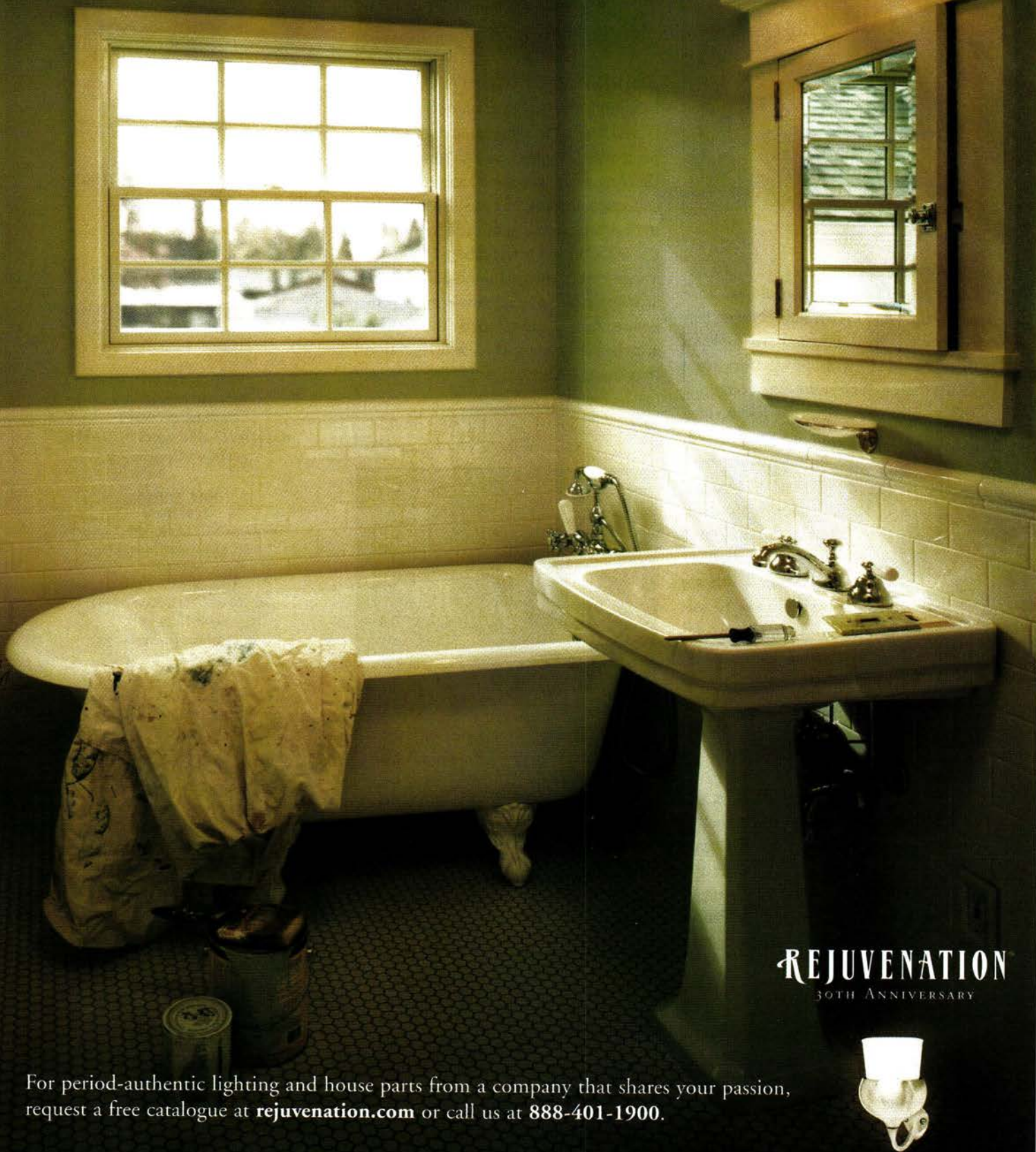


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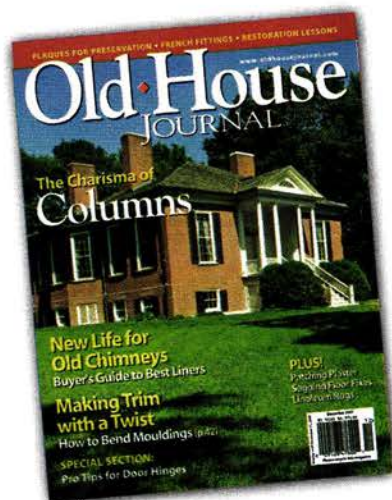
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Raves for Rugs

Many thanks for your article on linoleum rugs ["Lie Like a Rug," November/December]. We discovered two linoleum rugs ("padded" with newspapers from 1930) during the restoration of our circa 1890s house in St. Paul. We had no idea

what they were nor, unfortunately, how to save them: They crumbled into small pieces as we tried to lift them from the floor. While we were unable to salvage the rugs, we did take a picture (left) for posterity.

*Mike and Lael Robertson
St. Paul, Minnesota*

In the article on linoleum rugs, the author mentions regluing old, cracked felt-base rugs to roofing felt. What type of glue does she recommend?

*Phil Huber
Des Moines, Iowa*

I used flooring adhesive, but I would think any kind of flexible glue (carpenter's, polyurethane) would work. You might even try contact cement, though that could be iffy.
—Jane Powell



Bungalow Spotting

I was thrilled to see your article on bungalows ["The Ubiquitous, Multifarious Bungalow," September/October], as Wilson, North Carolina, is known for our large and varied collection of the style. I was also intrigued to find two photographs of Wilson houses—1002 Branch Street (above) and 1004 Vance Street (below)—included in the article, despite one caption stating otherwise. As you can tell from the façades and the landscaping, there is no question that these are, in fact, the same houses.

*Lu-Ann Monson
Wilson, North Carolina*



Foam if You Want To

In your article on energy efficiency ["Embracing Energy Efficiency," September/October], you state that "spray foam, although not pretty to look at, works well..." However, DAPtex Plus Window and Door Foam Selant is toolable before it sets, which makes the appearance quite acceptable after a coat of paint. I am using it on the 1732 Rawson House I am restoring for our local historical society. I would assume that all similar spray foams are toolable, giving a surface that requires no cutting or sanding.

*Ken Williamson
South Hadley, Massachusetts*

Old House
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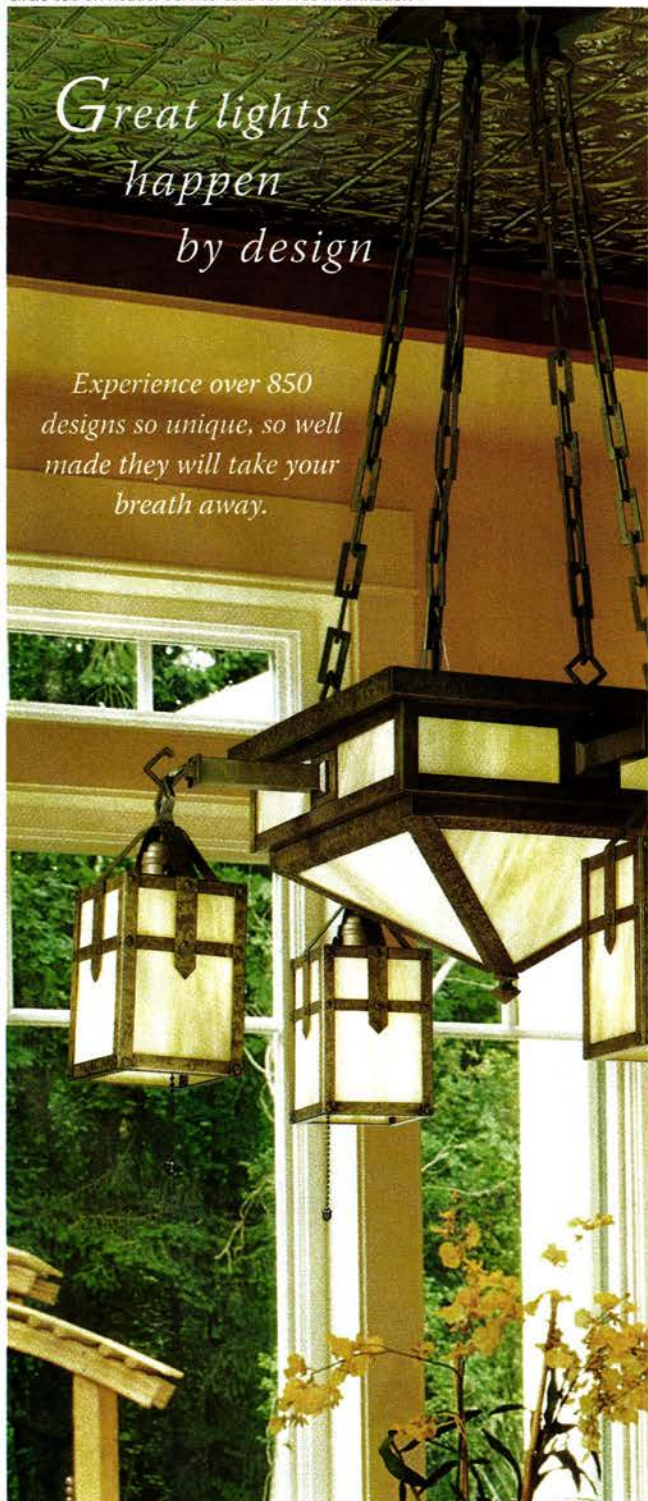
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Letters

Aluminum Allies

Thanks for the article on removing aluminum siding ["Getting Under Second Skins," July/August]. I recently had mine removed—it was a stressful and painful process, but in the end, I'm much happier. I had lots of encouragement from the neighbors, and although they questioned the colors (right) as they went up, most of them ended up liking the choices. One thing I learned from this project is that you have to be very clear with your contractors. I came home one night to find the colors reversed on the house. The painters had to start over from scratch, and this time, I took a brush of each color and tapped it where I wanted that color. I also did all the detailing myself, which made me feel like I was a part of the project.



Wes Schaub
Cleveland, Ohio

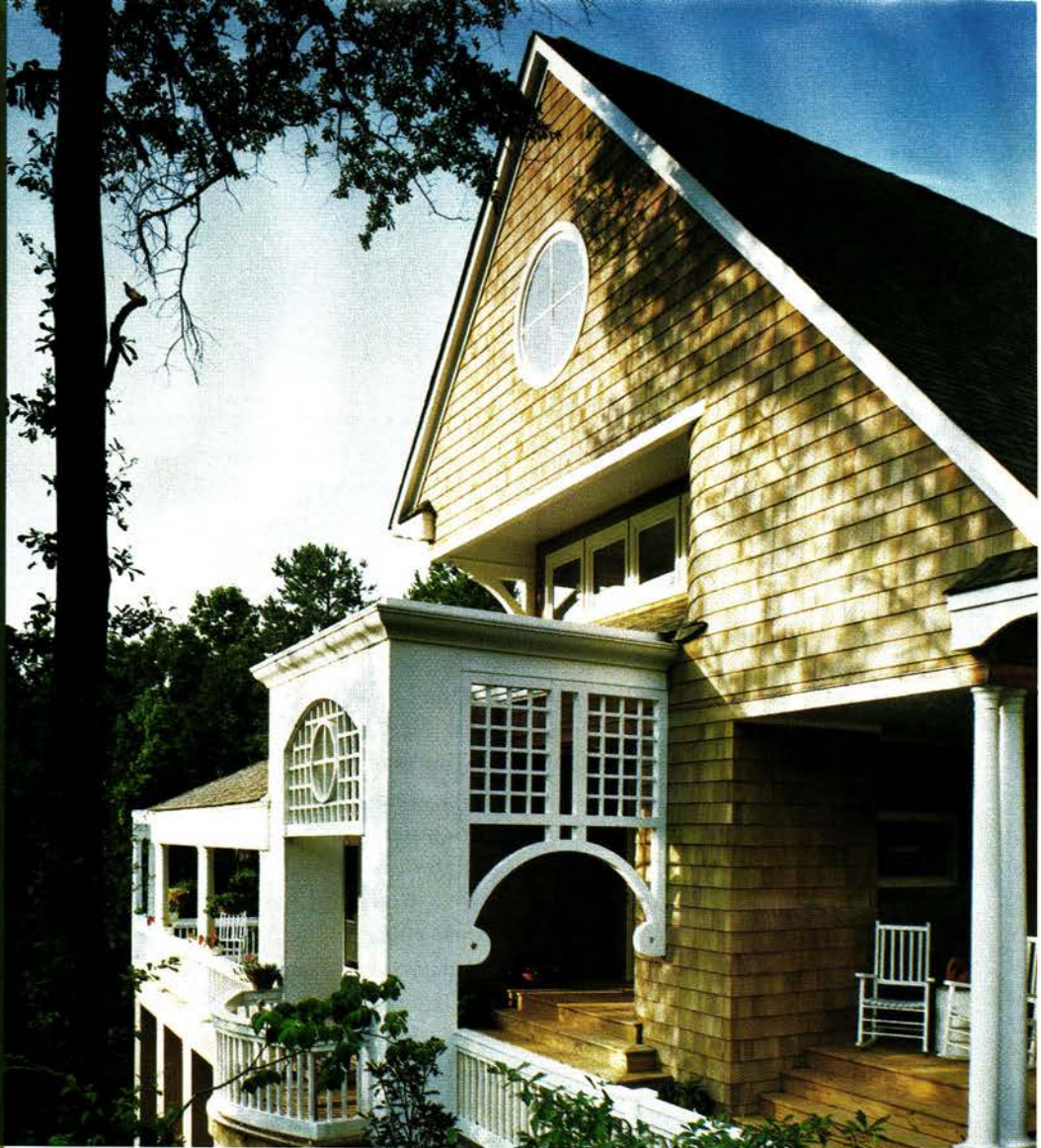
Station Masters

I came across your magazine's web site and thought your readers might be interested in a new film entitled *Pennsylvania Train Stations: Restored and Revitalized*. It features 16 historic railroad stations that have been restored and are now serving as private houses, museums, restaurants, and other uses. When other forms of transportation (planes and cars) became popular, many passenger stations in the state were shut down. As the stations were essentially worthless to the rail companies that owned them, many were scheduled for demolition or just left unattended. Some people wrote letters to the railroad companies, offering to buy these stations. Because the companies had no use for the buildings, they often obliged (sometimes even for a very low price). These unique stations have retained their beauty and serve as a reminder of the wonder they inspired when in operation.

Jeremiah Huth
Pittsburgh, Pennsylvania

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Historic Home Show

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Jan. 18-27

NEW YORK, NY

Winter Antiques Show

The show celebrates its 54th year with the loan exhibition *An Eye Toward Perfection: The Shaker Museum and Library*. An opening night party kicks things off on Jan. 17, and a Young Collectors' Night will be held on Jan. 24. Admission to the show is \$20. (718) 292-7392, www.winterantiquesshow.com

Jan. 19

KALAMAZOO, MI

Old House Expo

The third annual Expo will feature continuous hands-on demonstrations and a keynote speech by Bill Click, former host of the DIY Network's *Restoration Realities*. Admission is \$5 for adults; \$3 for children and seniors. (269) 349-2022, www.oldhousenetwork.org

Feb. 4-March 2

WALTHAM, MA

Camellia Blooming Season

Get a jump on spring by viewing the blossoms of the century-old camellia trees at the Lyman Estate Greenhouses. (781) 891-4882, www.historicnew-england.com

Restoration Vacations

One of the most talked-about concepts in travel these days is the "volunteer vacation." It's exactly what it sounds like: Instead of lying on the beach, sipping piña coladas, you spend your week off rescuing sea turtles in Costa Rica or helping to restore a 14th-century monastery in the Italian Alps.

Trips of the latter variety are the domain of organizations like La Sabranenque, the Heritage Conservation Network, and the Cultural Restoration Tourism Project, all of which lead volunteer trips around the globe designed to restore historic structures that would otherwise languish in states of disrepair.

"It's such a wonderful way to be introduced to a new culture," says Judith Broeker, co-founder and program director of the Heritage Conservation Network. "You get access to areas of historic sites that you might not get to see otherwise, and you get a closer interaction with people in the community."

Not to mention you could pick up a few skills that will come in handy when working on your own home, like learning how to repair a stone foundation with lime mortar.

"We have experts on site at every workshop to teach the skills needed for that particular job," says Judith. "Even if it's not something you can use directly on your house, people are amazed at what they can do once they learn these skills."

While some organizations focus on one region of the world (La Sabranenque, for example, concentrates on restoring stone structures in Provence), others, such as the Heritage Conservation Network and the Cultural Restoration Tourism Project, lead a variety of workshops across the U.S. (previous HCN sessions have restored everything from a North Carolina mill to a New Mexico adobe) and in countries like Italy, Albania, Ghana, Mongolia, and Nepal.

Still a little resistant to the idea of working while you're on vacation? Keep in mind that most programs are coupled with plenty of opportunities for socializing and sightseeing—think hiking in Provence, exploring an



Heritage Conservation Network volunteers help local villagers rebuild a stone wall in Ghana.



HCN workers use porous stone and adobe plaster to repair a home in Mesilla, New Mexico.



Three summers of HCN workshops put this almost-defunct North Carolina mill back in working order.

Italian market, or just spending more time getting to know the locals.

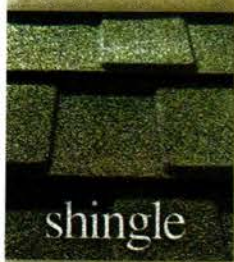
"After spending two weeks in the community, most people in our group have been invited over to someone's house for dinner," notes Mark Hintzke, managing director of CRTF.

For more information, check out www.heritageconservation.net, www.sabranenque.com, or www.crtf.net.

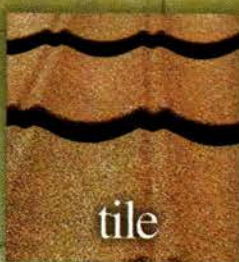
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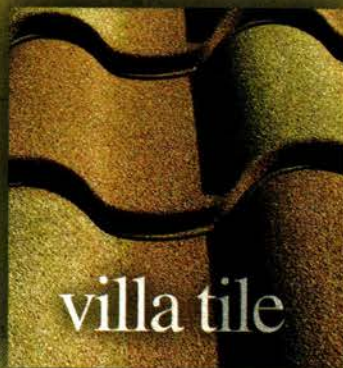
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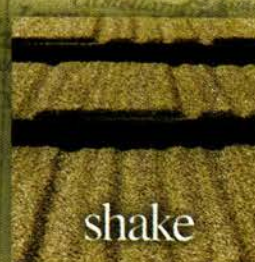
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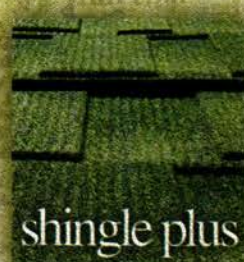
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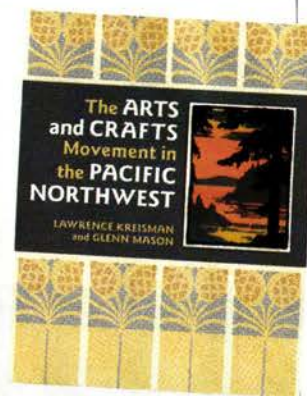
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WINTERTHUR, DE
Patterns in Gardening
Horticulture magazine experts will discuss the importance of patterns in gardens and provide tips for incorporating them into your own yard. (877) 436-7764, www.hortprograms.com

Feb. 22-24
ASHEVILLE, NC
Arts & Crafts Conference
The conference returns to the fabled Grove Park Inn for another year of Arts & Crafts seminars, lectures, and the famous antiques show. The Stickley Museum at Craftsman Farms will host a pre-show benefit banquet on Thursday, February 21. (828) 628-1915, www.arts-craftsconference.com

Books in Brief

After the excessive opulence of the Victorian era, the earnest simplicity of Arts & Crafts architecture captured the hearts of Americans—and few places took to this movement like the Pacific Northwest, where the emphasis on natural materials and fine craftsmanship coincided with principles already deeply rooted in the region. In *The Arts & Crafts Movement in the Pacific Northwest*, authors Lawrence Kreisman and Glenn Mason, with the aid of period photographs, printed materials, and sketches, travel back in time to track the movement as it makes its way from mid-19th-century London into the homes of Washington and Oregon residents by the beginning of the following century. For these relatively new states, the Arts & Crafts movement was more than just the latest fashion—it became a blueprint for the design of their fledgling cities. While local trendsetters like Spokane architect Kirtland Cutter and Julia Hoffman, founder of the Arts & Crafts Society of Portland, may never have earned the Arts & Crafts marquee status of William Morris or Gustav Stickley, they were just as crucial in propagating the movement in this corner of the world. With separate sections on architecture, art, and interiors, this book tells the story of the engrossing spell cast by Arts & Crafts through the eyes of these pioneers. It's the story of how a section of the country came of age alongside an architectural movement. In that way, *The Arts & Crafts Movement in the Pacific Northwest* functions not only as an examination of this particular region's interpretation of Arts & Crafts, but also as a tale of how and why the movement so captivated the popular imagination, from the vantage point of those who embraced it most fully. 📖



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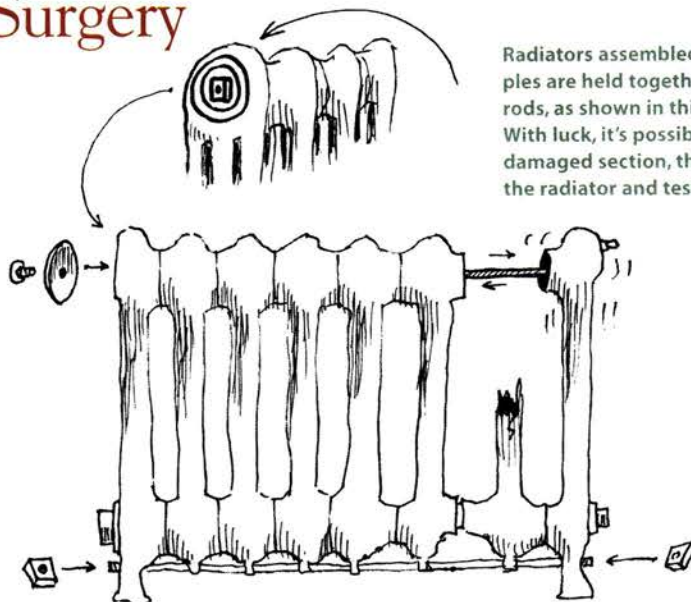
Radical Radiator Surgery

I've been all over the Internet trying to find a diagram or advice about taking apart a 100-year-old radiator. This beauty is fractured in one of 14 columns, and if I knew how it was assembled, I think I could repair it. Any advice?

J. Jonik
Des Moines, Iowa

It all depends upon how the long-gone manufacturer assembled the radiator. A cast-iron radiator is made up of sections, like slices in a loaf of bread. Each section attaches to the next with round metal fittings called nipples. Each nipple looks like a very short piece of pipe, which may or may not have threads on the ends.

If you're looking to reduce the size of a radiator with threaded nipples, you're out of luck because these nipples aren't made anymore. However, push nipples—small pieces of pipe that are beveled so that each nipple is wider in the middle than at its ends—are still available. If your radiator has threaded rod running through its



Radiators assembled with push nipples are held together with threaded rods, as shown in this reader's sketch. With luck, it's possible to remove a damaged section, then reassemble the radiator and test for leaks.

sections, rest assured it is assembled with push nipples. To cut it down, all you have to do is get the beast apart. First, loosen and withdraw the threaded rod. Next, apply equal parts of penetrating oil, pry-bar, patience, and elbow grease. If you're careful and persistent, you should be successful.

Remove the offending section and reassemble the radiator. If the old push

nipples don't look so hot, get new ones. Once you get the new push nipples in place, tighten the threaded push rods and pull the radiator sections back together. If you do find yourself in the market for new push nipples, the only source we know is Oneida County Boiler Works (611 Mortimer St., Utica, NY 13501; 315-732-7914). Be prepared to send a sample for the proper fit.

Fasten-ating Nails

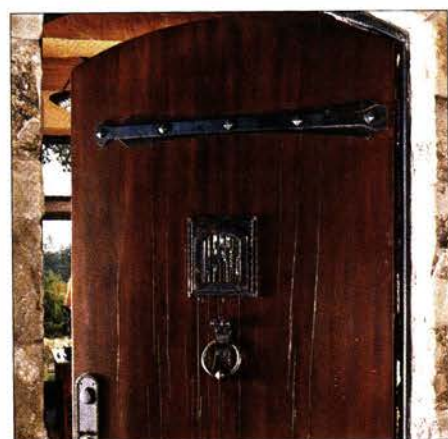
I'm looking for decorative bolts to hold strap hinges on a 1920s-era thick oak entrance door. The heads are pyramid shaped, $\frac{5}{8}$ " square with a distressed finish—any leads?

Lori Fenster
New Ulm, Wisconsin

The door you describe sounds like one of the mock-medieval batten-style doors popular from the 1910s to the 1940s for all ilks of English Revival and Tudoresque houses, as well as many Arts & Crafts houses built in the same vein. Such doors would swing on large, black, hammered-finish hinges, meant to emulate hand-forged hardware.

The best of them were attached with ornamental, pre-industrial-looking fasteners that completed the conceit.

Though nails and bolts with large heads—sometimes called clavos—were basically unnecessary for constructing even large doors by the early 20th century, they were popular embellishments and available in many stock designs, metals, and finishes. In fact, some of these fasteners are technically studs: little more than an ornamental head attached to a projecting spur that grabs the wood. The pyramidal head bolt you describe is a favorite Arts & Crafts motif and becoming more widely available again with the growth in reproduction Arts & Crafts hardware. Check the Old-House Journal



Batten-style doors that appear to be made of planks go hand-in-hand with heavy strap hinges and "hand-wrought" nails.

Directory for suppliers, such as Craftsmen Hardware Co. (P.O. Box 161, Marceline, MO 64658; 660-376-2481; www.craftsmenhardware.com).

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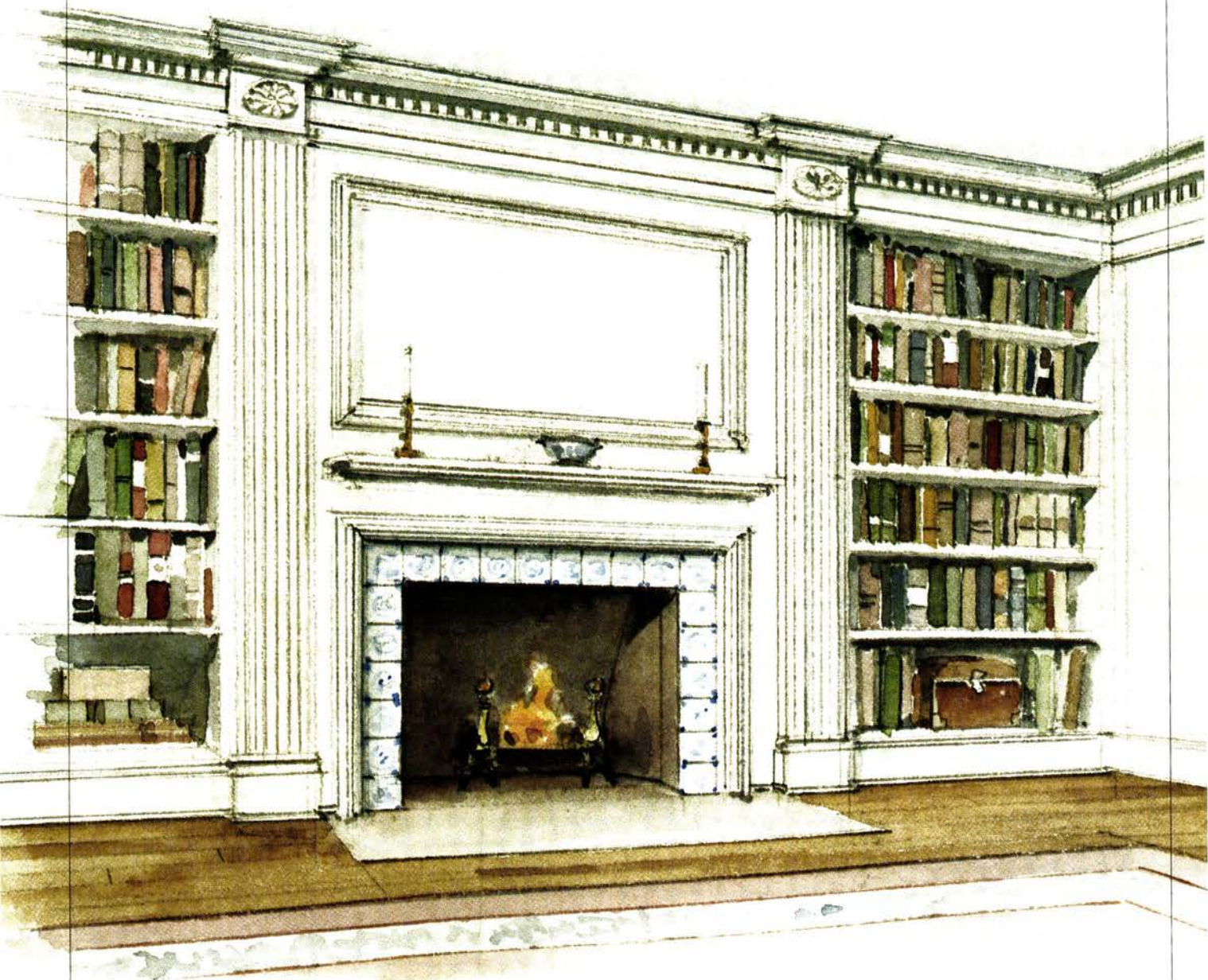
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Early American Mantelpiece

Architecturally speaking, the early Depression years were an eclectic, almost two-faced time. One day designers might reach for a glimpse of a better tomorrow in the form of Art Moderne styling, while another day they would retreat into the familiar, reassuring past—or at least a suburban reinterpretation of the same. The full-height fireplace treatment presented here is a good example of the latter. This tiled surround and wood-paneled overmantel is reminiscent of an open hearth from the 18th century built for cooking, but as detailed here with a collection of classical wood elements it becomes the centerpiece of a library in the Early American vein.

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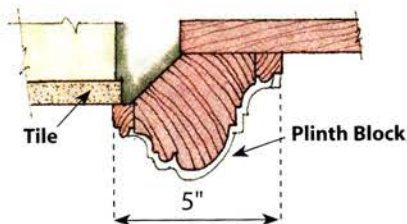
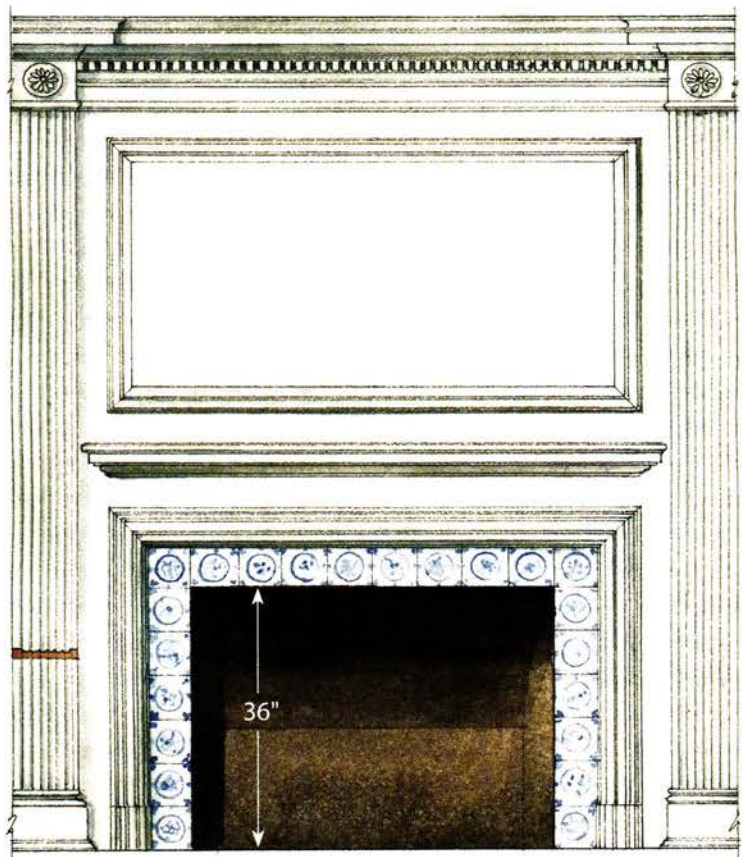
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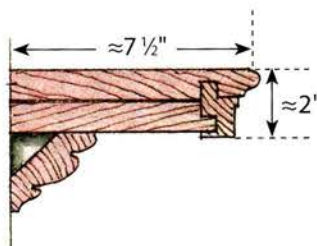
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Beyond the decorative tiles finishing the opening, the featured part of the hearth is the bolection moulding that bridges the different levels of tile and wood. Whether the moulding is a stock pattern or custom-milled to the profile shown here, it sits on two plinth blocks of the same design only slightly larger in cross section.

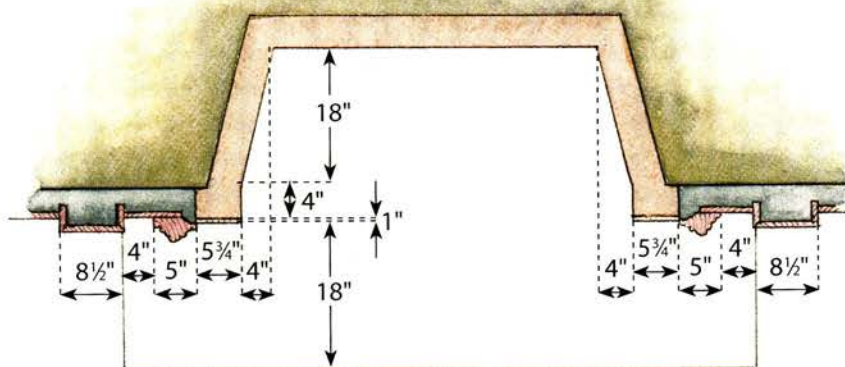
The mantel shelf is all wood and composed of boards and mouldings, as are the fluted pilasters on either side of the hearth. Perhaps the most interesting part of the design is the overmantel (with a raised panel set off by mouldings), which is crowned by a rich cornice replete with dentil and crown mouldings. All dimensions are for reference only. Actual construction must comply with modern fire codes and building materials. 🏠



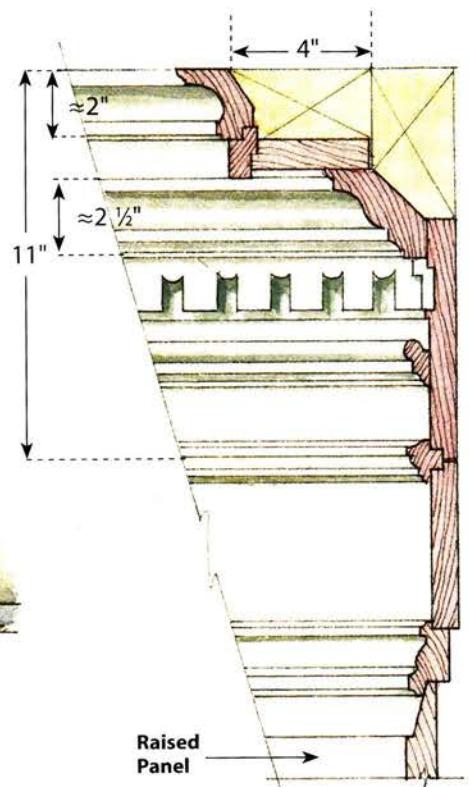
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Mantel Shelf Section



Plan of Hearth



Overmantel & Cornice

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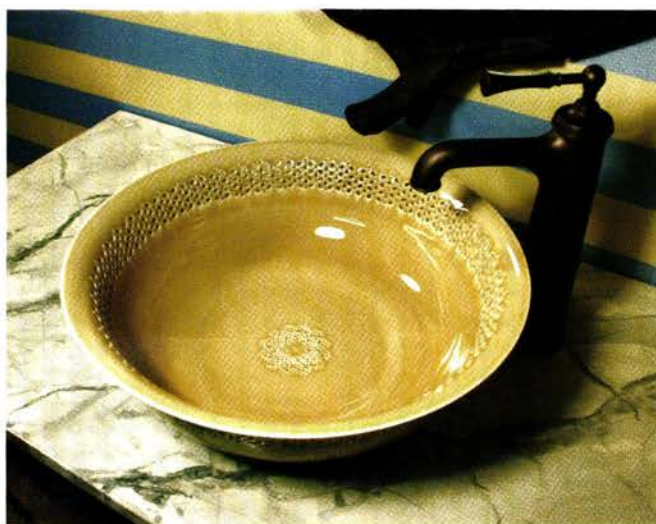
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Fine Design



Sinking In

If your collection of antique Staffordshire creamware threatens to take over every spare inch of your home—and you still can't get enough—Linkasink has come up with an innovative way to get your pottery fix. Their English Cutwork Sink, from the new Smithsonian Collection, is modeled on a yellow-glazed dish manufactured circa 1800 by Shorthose and Company and housed in the Smithsonian's National Museum of American History. The delicate cutwork pattern not only adorns the lip of the sink, but also serves as the drain. Available in butter-yellow and white, the sink retails for \$1,600. Call 866-395-8377, or visit www.linkasink.com.

Detail Oriented

When it comes to recreating authentic Victorian-era interiors, the devil really is in the details. Crown City Hardware's reproduction Baldwin and Carr butt hinges will ease at least one headache in the quest for period-appropriate components: The door hinges are faithful recreations of early designs by these two companies, which were among the first to begin mass-producing knuckle hinges in America. The 3 1/2" by 2 1/2" Baldwin hinge retails for \$20.90, while the wider-set 4" by 4" Carr hinge is \$32.90. Call (626) 794-0234, or visit www.restoration.com.



Electric Youth

Pendant lights may be all the rage these days, but this is far from the first time they've captured the public's attention. In the early days of electric lighting, pendant lights were popular for providing targeted illumination in utilitarian areas, such as kitchens or offices. (The drafting room at Frank Lloyd Wright's Oak Park studio, for example, features pendant lighting.) Napa Style's version (\$250 each, or \$485 for two) is modeled on a century-old Italian design that uses a double-weight pulley system to allow it to be raised or lowered easily. Call (866) 776-6272, or visit www.napastyle.com.

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Turning Japanese

When Japan reopened its borders in the 1850s after centuries of isolation from the rest of the world, it set off a frenzy for decorating with traditional Japanese motifs that laid the groundwork for the Aesthetic movement. The artistic nature of this pre-Arts & Crafts movement is perfectly captured in Aesthetic Interiors' Anglo-Japanese wallpaper (\$43.50 for 5 yards), a spot-on recreation of a popular pattern of the day. And because wallpapering in this era often extended to the ceiling, the company also stocks complementary borders, blocks, and fills designed to be applied overhead. Call (260) 225-0363, or visit www.aestheticinteriors.com.

Faux Sure

For beauty, durability, and authenticity on old-house roofs, nothing beats natural materials like wood and slate. The only problem? Because they're the cream of the roofing crop, wood and slate shingles often come with a hefty price tag—not to mention they can be difficult to install and maintain. Enter Ludowici's Aspen Shake (left) and Celadon Ceramic Slate (right) tiles, convincing look-alikes made from the company's signature Ohio clay. Lightweight, less expensive, and easily installed by way of interlocking sides and headlaps, they're a great alternative for those who want the look of slate or wood shingles without all the fuss. Call 800-917-8998, or visit www.ludowici.com.



Serene Screens

While screen doors are a practical necessity, aluminum versions are often out of character with old houses, leading many homeowners to forego the benefits they provide for the sake of maintaining aesthetic integrity. The handcrafted mahogany screen doors from Touchstone Woodworks, though, give old-house owners the best of both worlds, incorporating practical features—such as interchangeable screens and storms—in 55 different designs (including the Charleston, left, for \$1,098) that are suitable for a wide variety of home styles, from gingerbread Victorians to Arts & Crafts bungalows. Call (330) 297-1313, or visit www.touchstonewoodworks.com.



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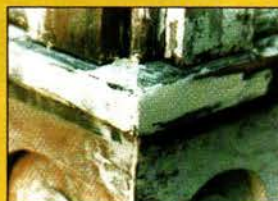
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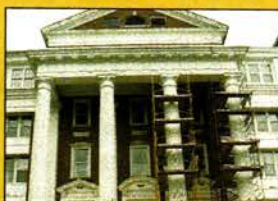
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ABOVE: Colorful early summer blooms adorn the gas plant. **TOP RIGHT:** The large, striking leaves of Lady's mantle make it a distinctive border filler.

Hardy Heirlooms

Plant these time-tested, low-maintenance flowers and you're sure to have a period garden with little effort year after year.

By JO ANN GARDNER

Want your old-house property to look its best, but prefer to spend your time maintaining the building rather than a demanding garden? Then consider planting heirloom perennials. Introduced from the colonial era to the late 19th century, these graceful old timers look good with each other and with period architecture. They also come back every season, even if a bit neglected. Grow them as they appeared in the past: accenting a border, edging a garden, or separating and defining landscape areas.

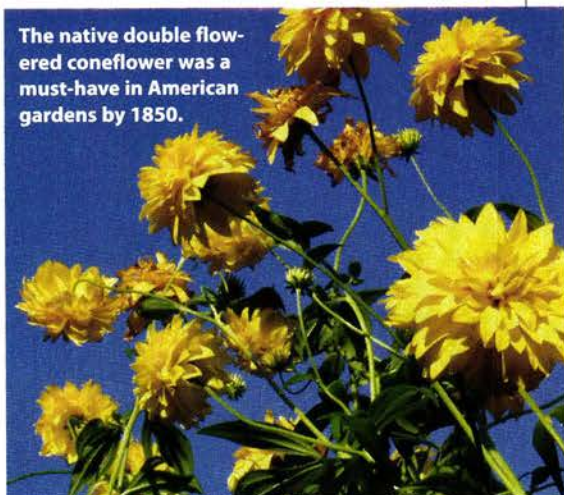
While colonial settlers considered some heirlooms to be herbs, even these transitioned into ornamental beds in the new pioneer gardens. Growing these plants today not only brings fragrance and hummingbirds into the landscape, but also opportunities for practical use. You can gather southernwood's aromatic foliage as the colonialists did, to create fresh-smelling sachets for keeping moths at bay.

Before you rush out to plant these heirloom classics, tour your outdoor space and take note of features like the porch, garage, shed, and any paths, walkways, fences, and walls. All provide logical planting sites to help connect the house and garden as a single

aesthetic entity. If you've ever encountered an abandoned or overgrown garden from the 1920s or earlier you'll recognize a similar pattern, which is in marked contrast to the 1950s, when houses swimming in lawn became the new suburban ideal.

All of these classic high performers are hardy to growing Zone 4, capable of sustaining winters at 20 to 30 degrees below zero. Plant them where they will thrive, whether

The native double flowered coneflower was a must-have in American gardens by 1850.





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In ancient times, southernwood was used to treat everything from acne to ulcers.



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Tall-stalked monkshood was so popular that new species from Europe and Asia were steadily introduced for over a century.



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Long-blooming, dusky pink flowers make fringed bleeding heart a favorite plant to feature in wild gardens.

in full sun, shade, or partial shade (morning or afternoon sun only). Unless otherwise noted, soil should be loamy and well drained. Cutting back plants after they bloom encourages foliage regrowth and potential rebloom, and all of these plants can be successfully divided in the spring.

Plants for Sunny Spots

The native double flowered coneflower (*Rudbeckia laciniata* 'Hortensia'), known as Golden-glow, was offered to American gardeners in the early 19th century. By 1850 it had become the floral emblem of nearly every town and country garden across America. It can reach 12' in rich, loamy soil, and boasts double golden yellow flowers with a mass of inward-curved petals that completely obscure the green cone prominent to the species. Stems tend to bend in late summer when the plant is in full bloom, so if you prefer a tidier form, stake plants in their early growth, after they have formed a clump of basal foliage. Or, if you want a shorter, more compact plant, grow perennial sunflower (*Helianthus x multiflorus*), introduced around the same time. Its 4' stems, no matter how laden with bouquet-like flower sprays, are self-sustaining, and it makes a great hedge when plants are spaced about a yard apart.

Southernwood (*Artemisia abrotanum*) is a hard-stemmed bushy plant growing 24" or more, with green-gray fringed foliage that releases a lemony-camphor scent when brushed. Herbals written in ancient Greece mention southernwood for treating a wide range of complaints, from inflamed eyes and acne to ulcers. It was included in the formal Annapolis, Maryland, gardens of William Paca, one of the signers of the Declaration of Independence. The Plymouth colonists knew southernwood, too, using its dried foliage to scent linens and to make a yellow dye. To keep southernwood compact, plants should be trimmed hard in the spring with the first sign of new growth, and then again in summer.

The gas plant (*Dictamnus albus*), so-called because mature flower heads give off a volatile oil that can be ignited, is grown for its sturdy upright form with spires of white or pinkish flowers in early summer, and attractive glossy leaves bearing a faint lemon scent. It is most often seen in older gardens, where it has remained undis-



COURTESY WWW.PERENNIALRESOURCE.COM

European columbine is short-lived, but always has a plentiful supply of seedlings in moist ground.

turbed for decades. Follow this lead and leave it to mature into a wide, bushy plant.

Partial Shade Classics

The earliest American gardeners raised and loved European columbine (*Aquilegia vulgaris*) for its airy grace and for attracting hummingbirds. Older populations, left untended for decades, still thrive by self-seeding from year to year and produce a variety of spurred, early summer flowers in soft shades of blue, purple, rose or white, with single or double blooms on stems as tall as 30". Lady's mantle (*Alchemilla mollis*) has long been regarded by discerning gardeners as an indispensable border filler and edger, and the plant was listed in the 1845 U.S. edition of the well-known book *Ladies Companion to the Flower Garden*. It grows in an 18" mound, with striking, nearly circular leaves that are toothed, pleated, and cloak-like. Tiny hairs on the leaf's surface catch and hold drops of rain or dew. By summer the spreading foliage is embellished with numerous loose clusters of small, long-lasting, star-like chartreuse flowers. Cut them in fresh bloom for dried bouquets.

Tall-stalked monkshood (*Aconitum napellus*) grows to 4' tall with violet-blue hooded flowers, and turns up early in American gardening lists throughout the 17th century. Its roots hold strong alkaloids that are poisonous, and no part of the plant should ever be ingested.

Outside the Old House



COURTESY OF WATLEE BURPEE & CO.

Asian bleeding heart is the most spectacular of shade plants, and is often grown alone or at the end of a border.

Monkshood has mid- to late-summer blooms, and grows best in damp soil. In older gardens it is sometimes grown as a hedge.

Made-in-the-Shade Selections

Solomon's seal is the common name of an interesting group of plants whose thick, knobby roots have healing qualities recognized by the biblical King Solomon, who gave them his seal of approval. The European *Polygonatum multiflorum*, one of the most popular and floriferous varieties, was introduced by the 18th century. Its clusters of small, slightly fluted bell-shaped flowers, which are lightly scented and delicately rimmed in mint green, hang down gracefully on arched and flexible stems from a base of glossy, pointed leaves.

Bleeding hearts appeared in American gardens by the mid-19th century. Natives such as the fringed bleeding

heart (*Dicentra eximia*) and the western bleeding heart (*D. formosa*) grow to 18". These slender plants are still valued for the subtle beauty of their long-blooming, dusky pink, heart-shaped flowers suspended over clumps of ferny foliage. By the late 1800s, Asian bleeding heart (*Dicentra spectabilis*) was so firmly entrenched in American gardening that it was considered old-fashioned. Its arching stems bend to the ground in late spring, laden with dangling racemes of perfectly shaped dark pink, white-tipped hearts.

With a minimum of care, all of these easygoing heirlooms will settle in comfortably, infusing the landscape with an air of permanence that conveys a sense of continuity with the past. 🏡

Jo Ann Gardner co-authored *Elegant Silvers* (Timber Press); she lives on a farm in New York with extensive gardens.

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35th Anniversary Interview



Gordon Bock: You're a pioneering scholar on planbook architects of the 19th century. Do you think house-plan books and mail-order designs will continue?

Michael Tomlan: Books, magazines, and now electronic media continue to be a source of inspiration for people searching for ideas. These materials also serve to reflect current trends. Looking ahead, the increased use of computer-aided design is guiding future homeowners and homebuilders, just as books and serial publications have. Published media, though, remain popular because they are so much more accessible than electronic options.

GB: A lot of us got bitten by the old-house bug when the focus was on saving Victorian houses. Is Victorian architecture is still popular? Has it all been rescued?

MT: The preservation movement is increasingly embracing post-1940s housing, thanks largely to the curiosity of a younger generation, so perhaps there is somewhat less fervor in the press given to the Victorian era. Wherever one looks, however, late 19th- and early-20th-century residences still remain to be "saved." So, there are many more Victorian houses in need of attention.

GB: Are scrape-offs—the razing of houses to clear lots for bigger houses—the new urban renewal as far as a threat to historic houses and neighborhoods?

MT: Urban renewal of the 1960s was an initiative of the federal government, mimicked by state and local governments, to rid the country of inner-city housing badly in need of maintenance and upgrading

To celebrate our anniversary, OHJ begins a series of interviews with noted preservationists and old-house authorities on what the misty future may hold in the next 35 years. For this issue, we talked with Michael A. Tomlan, professor and director of the Graduate Program in Historic Preservation Planning at Cornell University in Ithaca, New York. As a preservation educator, advocate, and professional, Professor Tomlan not only helped grow one of the first historic preservation programs, he also continues to assist people with a wide variety of problems with their historic properties.

after World War II. Today, the tendency to replace the house on undervalued property is fueled by easily accessible mortgage money, and a shift in the value of land versus the improvements on it. This is a much more pervasive phenomenon than urban renewal, and much more difficult to limit.

GB: What's in the future for preservation education?

MT: That's a very open-ended question. One observation is that young people entering historic preservation programs today are motivated by somewhat the same ideas as in the past: They are shocked and appalled by the nature of the change around them. However, the majority of these people grew up in the suburbs. They have little familiarity with the sense of community and the challenges that a city brings, and few have a first-hand exposure to agriculture or agrarian activities. Their future is tied to the service-sector economy, and their success as preservationists rides on their ability to extend the life of the properties around them in that new context.

GB: What about the growth of regional certificate programs in historic preservation, or hands-on education—for example, restoration masonry with lime mortar?

MT: The expansion of locally motivated education in community colleges and specialty schools has been a trend for 20 years. Like every other kind of education, trades education is always changing because there is always more to learn. Meanwhile, the trades are now expected to learn more about 20th century techniques that have become history. In masonry, for example, hydraulic lime has gained a resurgent interest for being at least as pervasive, if not more common, than lime mortar in the late 19th century. You have to marvel at people who devote time and effort to keep up with this challenge, and recognize the special contribution craftspeople are making.

GB: Do you think the housing bubble pop will affect the world of old houses?

MT: As I noted, the housing market is

affected most obviously by the mortgage rates. To the degree that old houses are being rehabbed or "fixed up" with borrowed money, there is likely a connection, but no one has taken the time to study the matter thoroughly. In any event, the value of old houses to those who care for them is not necessarily connected to the general housing market. For example, if you track where most people put their money, in regular housing it's guided by the intent to sell someday, so they invest in projects with resale appeal, like kitchens and bathrooms. However, many OHJ readers intend to keep their buildings for some time, so they tend to invest in upgrades with a much longer goal, like a long-lasting roof.

GB: Any thoughts on the return of green building? Will solar collectors and replacement windows be pushed on old houses again, or are energy upgrades now more sensitive to historic preservation?

MT: I am glad you cast the question as the "return" of green building. Most young people are not aware of the shock produced by the Arab oil embargo, nor the concepts of embodied energy, which were thoroughly discussed more than 30 years ago. Solar collectors and replacement windows are not problematic in and of themselves. How they are installed does become questionable, however, when they obviously ignore the integrity of a design and the residents claim the right to do anything they want with their property. With patience, like paint colors, one can hope for opportunities to reverse an offensive treatment.

GB: What about jobs in preservation?

MT: We recently installed a post-it-yourself-free job board on PreserveNet (www.preservenet.cornell.edu) and found the number of jobs soared. From the available evidence, there are more internships and jobs than there are qualified people to fill the slots.

Learn about the Graduate Program in Historic Preservation at Cornell at www.aap.cornell.edu/crpl/programs/grad/ma.cfm.

Sparkle & Glow

A photograph of a room interior, likely a parlor or study, featuring a large window with yellow curtains, a table lamp with a green glass shade, and a painting on an easel. The room is filled with warm, golden light, creating a cozy and artistic atmosphere. The window has multiple panes, some with decorative glass. The table lamp is ornate with a dark metal base and a green glass shade. The painting on the easel is in a dark, ornate frame. The floor is covered with a patterned rug, and the walls are paneled.

During the Aesthetic movement, homeowners used furnishings as well as fixtures to manipulate light and maximize the visual power of decor and architectural space.

By Karen Zukowski

Besides the table lamp and early gas-electric fixture, the mood at the Babcock House in Michigan comes from natural light orchestrated by the art glass sashes, as well as roller shades and curtains.

The artistic interiors of the late 19th century were admired in their day—sometimes with a bit of awe—as dark dens of high taste. The ornate rooms of these Queen Anne houses, Richardson Romanesque castles, and Shingle Style cottages—all part of the Aesthetic movement—were indeed dark by 21st-century standards, jaded as we are by decades of cheap electricity, but amid the dusky ambiance, Victorian eyes saw sparkle and glow. The progressive designers of these houses took advantage of new materials and technologies, as well as many old ones, to regulate and direct light in subtle ways to enhance décor and add artistic effects. For example, more affordable, mass-produced glass meant larger windows and more of them, while modern, open floor plans that connected all the principle rooms to a central hall by wide doorways could be lit by tall windows on the staircase. People, air, and especially light circulated with new freedom in these spaces, producing magical results right in step with the Aesthetic movement's motto of “art for art's sake.”

The Challenge of Abundant Light

After dark, Victorians enjoyed more lighting options than any society before them. Starting in the 1850s, the Industrial Revolution introduced progressively brighter and more user-friendly sources, first from oil- and gas-burning lamps and then, for a few households, from electricity. These were big changes, and each breakthrough was challenged by a chorus of tastemakers who reacted to the shocking leap in quantity of artificial light. Writing in *The Drawing Room, Its Furniture and Decoration* (1877), Lucy Orrinsmith recommended that light should be “educated to accord with indoor life,” while Edith Wharton and Ogden Codman, authors of *Decoration of Houses* (1902), noted that nothing had done more to “vulgarize interior decoration than the general use of gas and electricity.” The proper artistic reaction was to housebreak this flood of light with an assortment of decorative tactics.



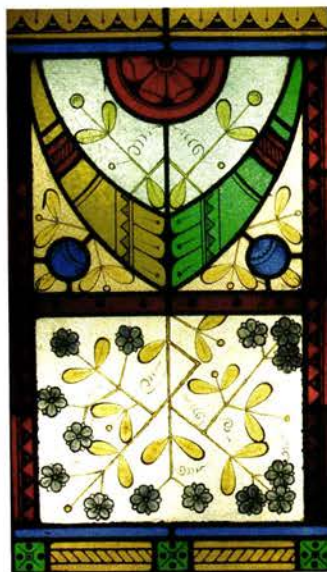
What better template for Aesthetic décor than this 1881 Interior-Morning Room by Louis C. Tiffany, showing systems of curtains for regulating light as well as a stained-glass transom.

By far the most powerful source of light in the artistic era was the sun, and to temper it, the homeowner modulated the large windows of the era with an impressive array of treatments: curtains, shades, blinds, and awnings. Welcoming the dull, grey light of a winter afternoon meant pulling all curtains wide open; staving

off the fierce summer rays that heated rooms and destroyed fabrics required pulling down roller shades and awnings. Pale shade tints like ecru and sage would diffuse a subtle, cool light, but, as one writer warned, homeowners needed to be wary of red shades that created “a descent into the Inferno at every afternoon tea.”



John La Farge revolutionized stained glass with windows like *Peacock & Peonies*, which used new kinds of glass and techniques such as plating (double thicknesses of glass).



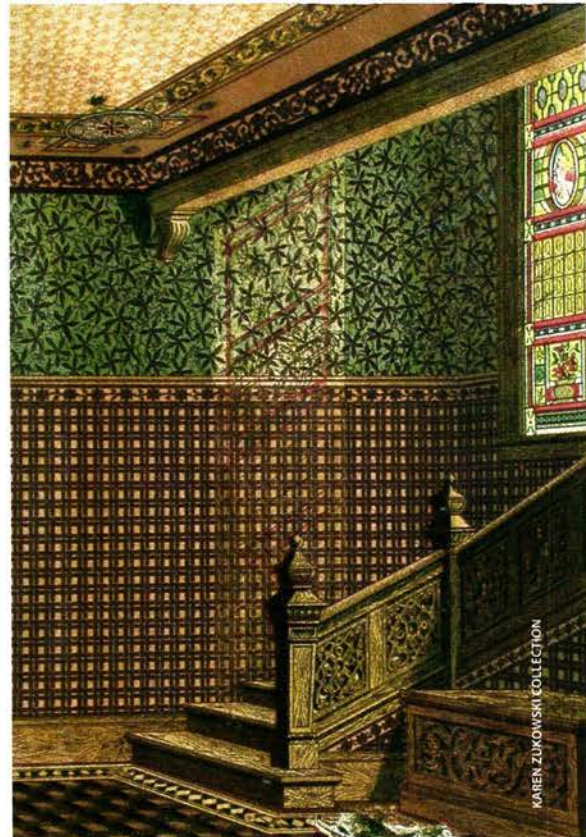
Most stained-glass windows were not masterworks, but the products of talented artisans in commercial art glass shops.

Lace curtains were popular for casting delicate patterns, while more adventurous decorators sought out shades made of printed Indian muslin or embroidered their own designs on linen.

The artistic era also transfigured sunlight with the glass itself. The stained-glass windows of masters like John La Farge and Louis Comfort Tiffany are legendary, but there were many other brilliant designer-artisans, such as Charles Booth and Mary Tillinghast, who custom-crafted windows in studios from unique designs. Most leaded and colored-glass windows, however, were mass-produced in large workshops from stock patterns that could be ordered by mail. Called art glass windows, these panels appeared in transoms (over large, clear glass panes), stair halls, or any place that called for light but an obscured view, like bathrooms or side windows facing a nearby house. Folding, stippling, layering, and otherwise adding texture to colored glass gave it special optical effects—both realistic (like draped cloth) and abstract (such as patterns of colored light)—while limiting light transmission and visual clarity.

Patterns on the Walls

In the Aesthetic room, even décor was arranged with light in mind. For example, the three-part decorating system so characteristic of the time divided a wall into a dado, panel, and frieze. This tripartite scheme typically put darker colors and bolder patterns at the base of the wall (the dado or wainscot), while leaving the lightest, most delicate patterns at top (the frieze). In this way, light attracted the eye to the upper zone of the room, making it appear taller. Adding metallic colors to wallpaper and stenciling reflected even more light, creating a filigree over the basic patterns and colors that emphasized the planar quality of walls and ceilings. A good example of the power of this decorative device appeared at the library of the Mark Twain House, designed by the premier Aesthetic firm, Louis C. Tiffany and Associated Artists. When restorers moved the ceiling fixture back into its original, off-center position



TOP: Stair halls became showcases for decorative effects, such as the colored light shining on the Birge Velour wall in a textbook tripartite scheme.
ABOVE: Metallic inks reflect tones of copper, silver, gold, and pewter in an 1880s pattern from the Robert Graves Company.

in the 1970s, they discovered that it illuminated the gilt stenciling on the walls more evenly, making the space more coherent and giving the walls a smooth shimmer.

By the end of the 19th century, when up-to-date suburban homes were heated with furnaces or stoves, age-old technologies took on a new lighting role. Though fireplaces were no longer essential for warmth or cooking, they put on an artistic light show as wood fires flickered or coal fires radiated a steady, soft glow, each giving the room a strong orange tone. In the same way, homeowners who could afford much better used candles year-round to enjoy the soft, yellow light that seemed to slow the pace of life.



At Sagamore Hill, the home of Theodore Roosevelt from 1887 to 1919, the dining room is lit with gas sconces, now electrified, that simulate what was considered a huge amount of light in the late 19th century, even during the era of early electric lighting.

Let There Be Light

In an age that opened up new options in artificial light, the odds are that more people used oil lamps than any other source. Though some folks continued to favor older oil types (including spermaceti, refined from whale oil; colza, from the seeds of the rape plant; and camphene, a cheap but volatile mixture of turpentine and alcohol), for most households, kerosene offered the right combination of price and quality. The kerosene age began in 1859, with the first oil well in Titusville, Pennsylvania, and time brought improvements, such as burners with more aeration, the double-wick system, and purer oils. By the end of the 19th century, the light from one kerosene lamp could be as much as 50 times brighter than one candle. All oil lamps gave a pure white-yellow light and, if maintained properly, not too much smoke or smell.

By the 1870s, the households in most cities could tap into municipal gas systems to take advantage of gas lighting as well oil lamps, candles, and firelight. Gas traveled through rigid piping, so fixtures had to be attached to walls and ceilings, though a small lamp could be fed by a rub-

ber hose attached to the fixture, making it portable to limits of its tether. The advantages of gas were obvious: bright light at the twist of a cock. The disadvantages, though, were insidious. The byproducts of gas lighting were notoriously smoky and corrosive, tarnishing silver and decaying cloth. Most municipal supplies fluctuated, and if each burner was not carefully monitored, gas might leak and put the entire household at risk of death by asphyxiation or explosion. As a consequence, many houses regulated dirty, smelly gas lighting to areas where its drawbacks were outweighed by its utility: hallways, vestibules, kitchens and other service areas. Surprisingly, this included the nursery, where candles and kerosene were considered even more dangerous than gas.

A typical gas burner produced as much light as several candles, but it came with a glaring, unflattering spectrum that made people look wan and caused color shifts in interior décor. An 1885 decorating manual warned that yellows would look dull and gloomy, greens tended to be pale and monotonous, blues and blue-greens might turn blackish, and red tones would change the least. To counteract this hocus-pocus, the manual advised



The painting "Russian Tea" by Irving Wiles captures the ambiance of the Aesthetic era, from the multiple pools of light to the rosy glow cast by colored shades.

decorators to select wallpapers by both gas light and natural light.

By the end of the century, most Americans had read about the wonderful new phenomenon of electric light, and some had even seen it operating at



COURTESY OF THE PRESERVATION SOCIETY OF NEWPORT COUNTY

The huge dining room at Kingscote in Newport, Rhode Island, is part of an 1881 addition by Stanford White. Its rich textures come from sources as varied as Italy and the Orient, but the centerpiece is a wall of opalescent glass tiles and bricks by Louis C. Tiffany & Co.



COURTESY OF LIGHT POWER/GENUINEANTIQUELIGHTING.NET

Boxy pendant lights such as this one might hang from an Aesthetic stair hall and be designed to emulate Japanese lanterns or in an angular style known as Modern Gothic.

great industrial fairs or on the shopping streets of the country's biggest cities. A few wealthy technophiles like J. P. Morgan installed systems in their mansions, and by 1882 a small, experimental system supplied businesses in lower Manhattan. Nonetheless, the requirements for full conversion to electricity were stiff: a utility capable of providing a reliable supply, and technicians who had mastered the mysterious science of wiring and voltages. On top of this, the first lamps or light bulbs developed by Thomas Edison

incorporated carbon filaments that, when energized, resembled red-hot hair pins. These lamps delivered a dim, amber light that, while steadier than an open flame, tended to cast strong shadows through the clear glass envelope. Early electric light fixtures often had no shades at all, but as designers realized the freedom of the new technology, they explored its decorative possibilities. Electric fixtures didn't need to vent heat or fumes, so the light source could be almost fully covered in a translucent dome of colored glass or mica.

BELOW: MARK TWAIN HOUSE



Wallpaper with a metallic diaper pattern defines the library at the Mark Twain House in Hartford, Connecticut, a landmark example of Aesthetic decorating.



Gasolier designers mined a wide range of decorative ideas, from floral and historical motifs (left) to Anglo-Japanese modes that mixed Eastlake detailing with oriental porcelain and fans.

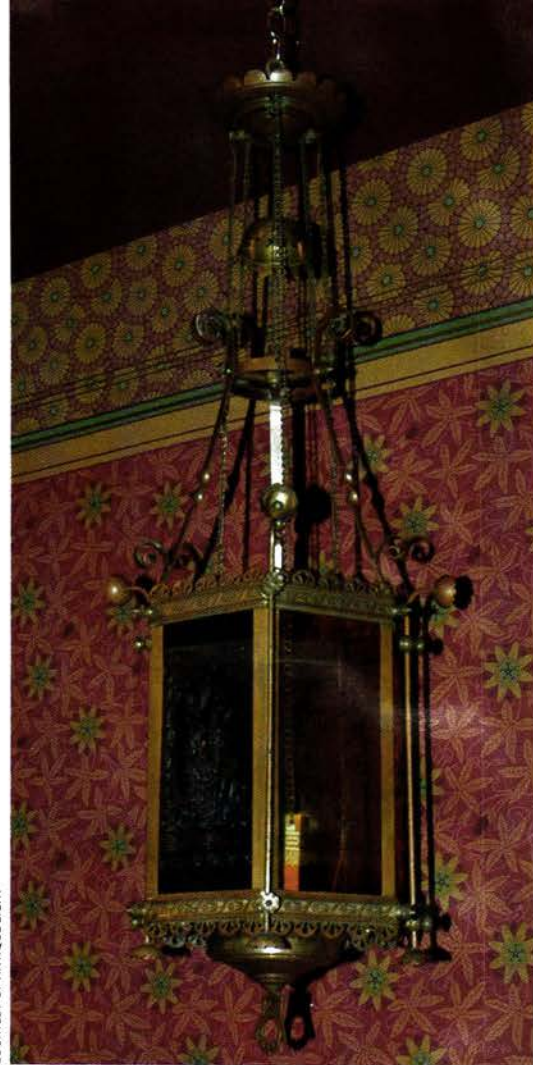
Crude as it was, early electric light posed a threat to gas lighting, so, to protect its market, the gas industry literally cleaned up its act. They introduced new fixtures fitted with Welsbach or Auer mantles that burned brighter light with less heat. Some fixtures had smoke shades (little soot-catching umbrellas suspended over the mantle), while others vented fumes to the exterior. By the 1890s it was possible to hedge your bets by installing combination gas and electric light fixtures powered by both sources that could fall back on gas when the electricity failed. For most households, however, electric light did not become a reality until the first decades of the 20th century.

Whether fueled by oil or gas, both kinds of lamps were customized to their uses. Multi-burner hanging fixtures were designed to cast general light, while substantial tabletop lamps provided task lighting. If gas brackets were not installed in vestibules and hallways, people carried small oil lamps or candles about the house to light the way. All of these were produced in a variety of decorative forms, and a homeowner with artistic interiors could choose a suitable fixture in one of the new styles like Modern Gothic or Japoneseque.

Gas lamp shades and reflectors set the lighting tone for the whole room. The ceiling fixtures that supplied most of the light were usually fitted with frosted or

cut-glass shades to moderate the glare of the flame without diminishing the light. Many shades were tinted to coordinate with room décor or improve ambiance. Blue, for example, counteracted the unnatural spectrum of the gas flame, while pink flattered complexions. Lamps with flames anywhere near eye level, like those over the dining table or on a desk, often had shades with a bright white interior casing, or a dark, opaque shade that might be painted, pierced, or otherwise decorated. These shades protected the eye from the naked flame and cast a pleasing glow and pattern, while simultaneously focusing light downward.

When it came to special lighting effects, Aesthetic interiors were as inventive as Hollywood movies. Tables, chairs, and plant stands stood on mechanistic legs and arms of shiny metals like brass, nickel-plated steel, and copper. On top of this, the metals might be patinated in wild tones that would glimmer from dark corners. Mirrors were framed in metal or gilt wood, and furniture was inset with brass stringing, ceramic plaques, mother-of-pearl, and lacquer panels, and fitted with metal hinges. Textiles interwoven with spangles or silver and gold threads would shimmer by the light of a coal fire. Even firescreens became opportunities to enhance firelight when they were fabricated from stained glass or wire mesh embellished with silhouettes. With so

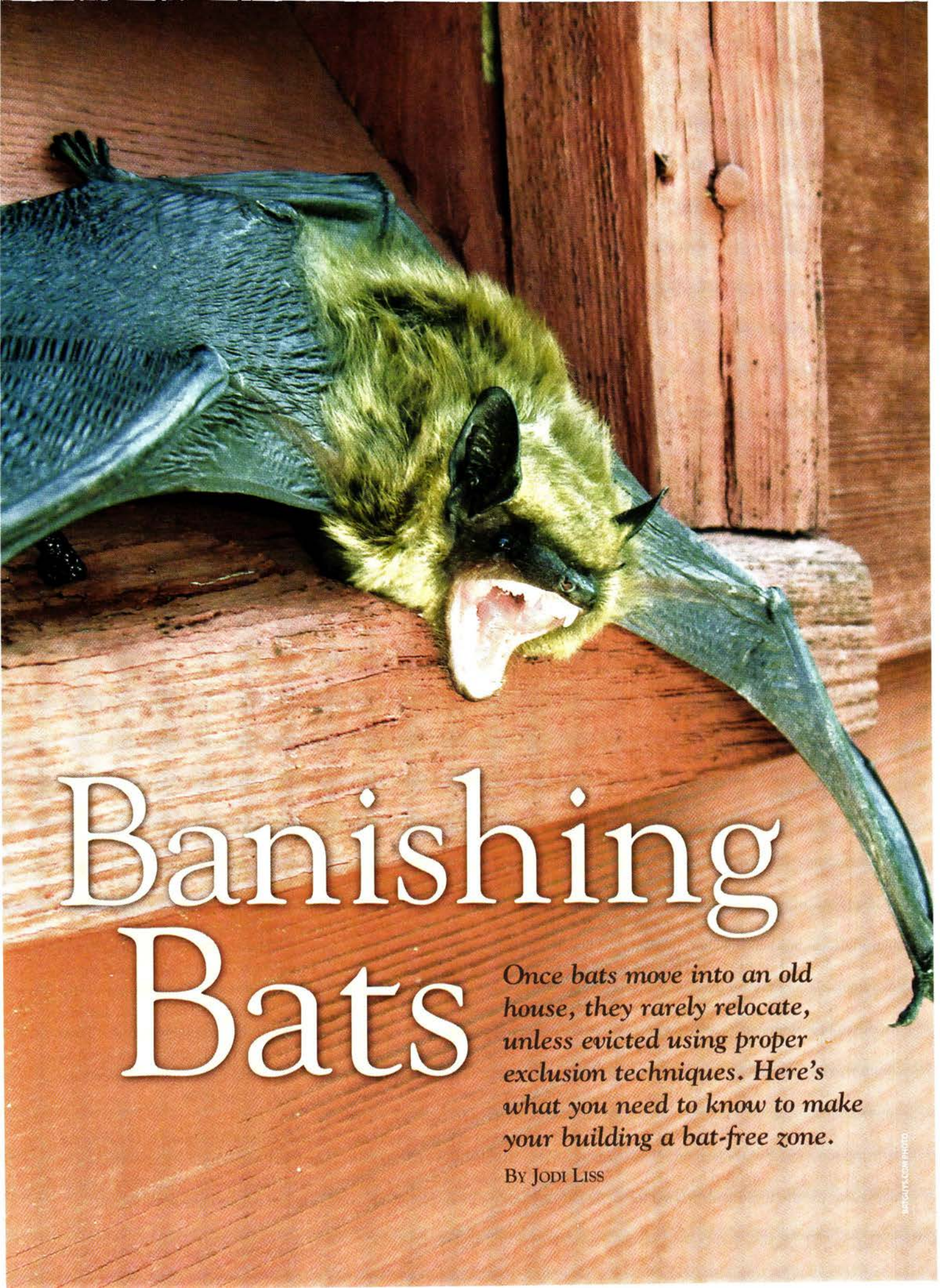


The *ne plus ultra* of Aesthetic fixtures might be a hexagonal lantern like this with burgundy and blue glass panels etched with images such as a young girl holding a bird on a wire, a gentleman, and a floral urn.

many reflective surfaces, an artistic room could almost generate its own light.

No one relies on oil lamps or gas lighting anymore, but there remain many ways to conjure up period artistic effects in a late 19th century house. Dress windows with decorative shades—or even pressed flowers and ferns—that cast creative shadows. Emphasize the planarity of walls and ceilings with metallic patterns on papers and stencils that make the most of distinctive architectural features. Reduce the wattage on electric light fixtures. Then light a fire and a few candles and spend an artful evening watching the flames make the walls shimmer. ■

Karen Zukowski is author of Creating the Artful Home: The Aesthetic Movement; past curator of Olana, the Frederic Church home and a house museum consultant.



Banishing Bats

Once bats move into an old house, they rarely relocate, unless evicted using proper exclusion techniques. Here's what you need to know to make your building a bat-free zone.

By JODI LISS

Old houses often come with features rarely found in new buildings—plaster walls, stained-glass windows, handcrafted woodwork, bats in the attic. Like many folks, I don't mind bats in theory, but I will never forget the sight of my mother, in ski mask and pajamas, trying to remove a bat from our house with a fishing net. So when I found a dozen bats snoozing between the trim and a screen window of my Greek Revival house, I panicked and immediately phoned the local game commission. The licensed wildlife control specialist who responded explained that I didn't have a bat infestation; the animals I saw were only migrating, taking shelter in my window for a couple of days on their way to someplace else. My disgust now turned to curiosity, so I set out to discover more about bats, how homeowners can tell when they have a bat problem, and how to get rid of it when they do. What I found just might keep you and your house from going batty.

The Old-House Appeal

Bats are particularly attracted to old houses because they offer so many potential entry points. Chimneys, cracks or holes in the siding or soffits, louvered vents with loose screening, separating flashing, and just about any place where materials have shrunk, warped, or moved apart will invite bats to enter and make themselves at home. Bats need just a tiny crack—about $\frac{3}{8}$ " by 1"—to enter a house, and can squeeze through holes the size of a quarter. That's not much space.

In truth, bats are important to a healthy environment. They are extremely good at keeping down the bug population, with a single bat consuming about 3,000 insects a night. However, some species of bats commonly roost in buildings today due to loss of natural habitat. According to Barbara French, a biologist with Bat Conservation International, "Many people have a few bats in their attic and never know it. But a large colony of bats can become a noise or odor nuisance. And bats should not be allowed to enter interior living quarters."

Three species of bats are most likely to find a warm old-house attic, wall, or soffit

an irresistible roost: big brown bats (found in most of the US and Canada), little brown bats (Canada and northern US), and Mexican free-tailed bats (southern, western and southwestern US). A sizeable colony of big brown bats may total a dozen animals; for little brown bats it can mean several hundred. For Mexican free-tailed bats, a colony can number in the thousands. It is inhumane, usually illegal, and definitely impractical to kill a colony of bats roosting in one's home. Eight species of bats are on the federal Endangered Species list, and each state keeps its own list as well. According to Susi Von Oettingen of the US Fish and Wildlife Service, even a bat species that's plentiful across the entire continent can be protected in your state. Most endangered bats are not house dwellers, but it's extremely difficult for homeowners to tell whether they have a colony of little brown bats, endangered Indiana bats, or, since they sometimes live together, a mix of the two.

When bats become houseguests on a regular basis, it often signals an infestation that needs to be addressed.



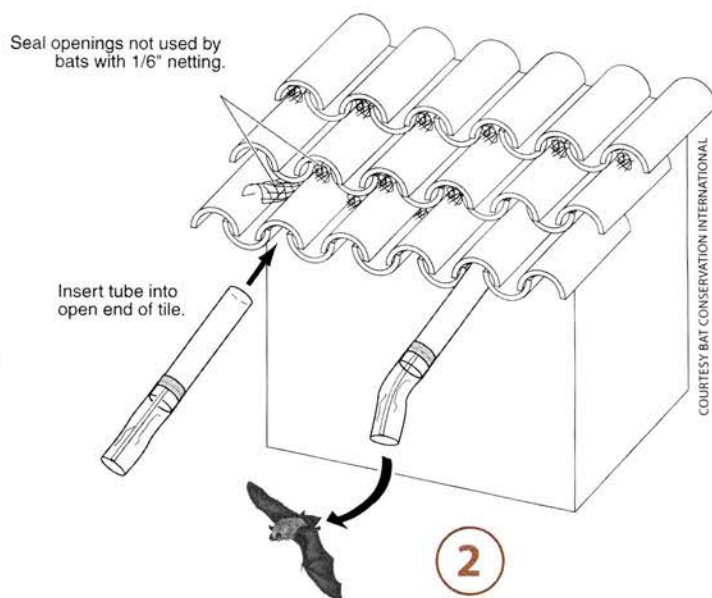
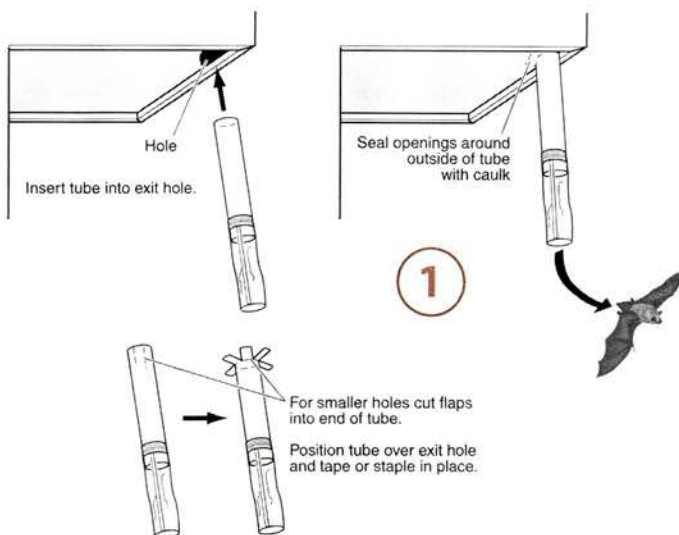
RON LICHTINGER PHOTO

Keeping Bats at Bay

Not everyone blessed with bats decides to get rid of them. After all, bats are rarely dangerous—only about one half of one percent of all bats have rabies. However, if you decide you just can't live with bats, first forget the advertisements for ultrasonic deterrent devices, mothballs, or aerosol sprays; they do not work long-term.

Each of the five bat experts I spoke with told me that the only way to get rid of bats is to evict them from your home, a process usually called exclusion and often within the skills of a layperson as well as a professional. It involves covering the openings the bats use to enter with netting or tubes. The bats can drop down and fly out, but are unable to crawl back in again. Before beginning, though, homeowners must accept that bat exclusion can be a big job, particularly if you have a fairly dilapidated home, because there are so many cracks the bats can enter. "However, if your house is structurally

Exclusionary Devices



sound, and has only one or two bat entry points, it's a pretty simple process to do yourself," adds Barbara French.

It's best to plan bat exclusion in late summer or early spring because come mid-May, female bats begin giving birth to pups that cannot fly for several weeks. If you start eviction too early in the summer, you may be left with orphaned baby bats in your home, which couldn't survive. In much of the country, house bats migrate in the fall to hibernate in mines and deep caves. If your bats have left for their winter quarters and you know where they are coming in, late fall is an excellent time to seal up the all exterior entry points and clean out the droppings. Not all bats migrate, however, especially in the Southeast. And sometimes, they will hibernate in the house itself. You cannot evict the bats in the winter if they are still present, because they will not be able fly out while still in hibernation.

To begin, you need to determine where the bats are getting in. Examine your house's exterior in daylight, identifying any cracks or holes, then sit outside on a balmy, clear summer evening and stare at those spots, looking for bat activity. Be sure to watch each side of your house, since bats often have more than one entry point. Also, the entry points may have somewhat greasy brown marks around them comprised of a mix of urine, feces, and body oils. Professionals often look for these "bat tracks" or signs to help identify entry points.



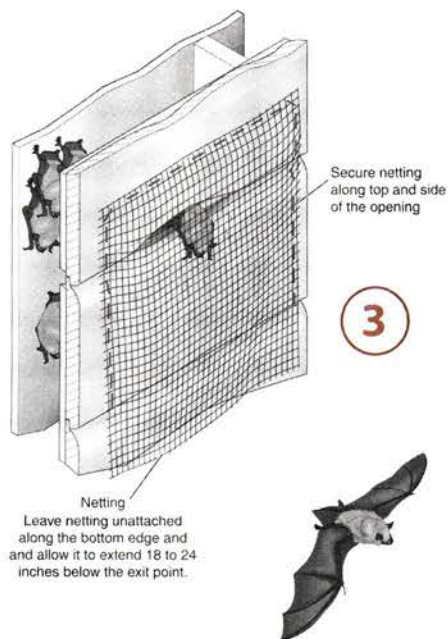
Bats can make homes in surprisingly compact spaces; these bats are exiting a roost inside a rotting column.

To see bat exclusion in practice, I decided to accompany Brian Reichman, a licensed Pennsylvania wildlife control specialist, on one of his projects. Each state has a wildlife or conservation department that can offer advice on how to find a licensed wildlife removal specialist. (This is not an exterminator; bats' endangered status makes it illegal for exterminators to touch them). We met at the home of the late Clarence James in Hawley, Pennsylvania. Clarence was the township historian and local square

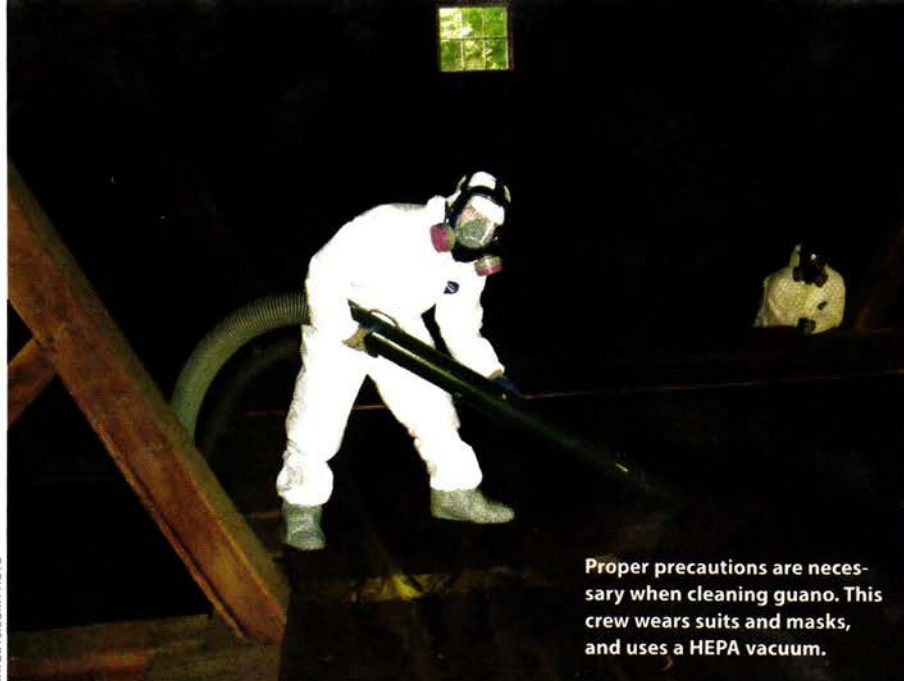
dance caller who had recently died at the age of 103. His son, Don, recalled how the house was known to harbor bats for at least 50 years, but Clarence didn't care. He had also not done any major repair work on the house for decades, so the colony had swelled to more than 400 little brown bats.

When I arrived at the property, beneath part of the cornice I could see an exclusionary device, a flap of nylon netting attached to the building over a bat entry point. Excluders should be attached securely along their top and three quarters of the way down their sides with duct tape or staples, allow the netting to hang somewhat loosely and extend about 2 feet below the bat access point. Placed over a bat entry point, such devices act as a one-way door. The bats crawl down and out the bottom of the netting to fly away, but when they return they fly straight to the opening and can't figure out how to get back in. Exclusionary devices are easy to make using nylon window screen with a mesh of 1/8" or smaller. Another option Barbara French recommends is to cover the openings with cleaned-out caulking tubes—ends cut off and pointed downwards. Bats can drop down and out through the tubes, but can't climb back up the smooth surface. These excluders fit nicely into the curves on tile roofs.

In order to be effective, excluders must be placed over each bat entry point and left in place for at least a week, at which point the bats have given up trying to get



BATGUYS.COM PHOTO



back in, moving to a new home. Because the devices on Clarence James' house had been up for more than a week, Brian was in the process of sealing all holes, cracks, and crevices with caulk or metal mesh to prevent their return. I asked him where the bats had gone. "Probably to the neighbors," Brian shot back cheerfully. "Once a house bat, always a house bat!"

Cleaning Critter Litter

When the bats are gone, it's time to clean up their mess. Bats have a keen sense of smell, and can sniff out the hint of a prior roosting spot from miles away, so all droppings must be carefully removed. Bat manure, or guano, while apparently an excellent fertilizer, can contain a fungus called *Histoplasma capsulatum*. Inhaling the fungal spores can sometimes cause a

respiratory infection in humans, so proper precautions are necessary for any cleanup. I donned some old clothes and a mask that Brian gave me with a filter capable of filtering out particles as small as 2 microns in diameter (the size of small fungal spores) and went upstairs. Heavy work gloves are also recommended. The smell was overpowering, even through the mask. Brian's wife, Belinda, assisted him, and she confessed, "The first time I did this, I told him, 'I must really love you.'"

Because this house had hundreds of bats living there for decades, it was a particularly big job that required a lot of cleanup. First Brian and Belinda tore off the dilapidated interior walls and ceiling, stained and smelling of bat urine, in order to expose the beams and supports. Then they vacuumed up the guano on the floor,

walls, beams and even the ceiling—anywhere the bats had left their mark—using a professional HEPA utility vacuum. It's a good idea to mist the guano with water first to help prevent the dust from getting into the air.

Finally, Brian sealed the windows, shut the door, sprayed the room with a commercial odor eliminator and antibacterial, and closed the room off for several hours until the spray dried. If you have a fairly small and accessible space, an alternative is to scrub all surfaces with a solution of 1 cup of bleach per gallon of water. It's important to clean diligently and make sure all openings have been sealed, because any remaining odor will tell bats the house is a great hotel, and they will move right back in. With the bats out, access points sealed, and the place scrubbed, Brian's work was done and the problem solved. It's up to homeowners to rebuild the walls and ceilings.

Suppose you don't hate bats; you just don't want to share your house with them. In that case, before evicting them, you might consider putting up a bat house or two at some corner of your property. That way, when the bats are unable to get back into your house, they'll have the bat house as an option. The bats will have their house, you'll have yours, and you can be neighbors. Think of all the bugs they'll eat! 🦇

Jodi Liss writes about rural Pennsylvania life from her old house in Wayne County. For more on exclusion, visit www.batcon.com.




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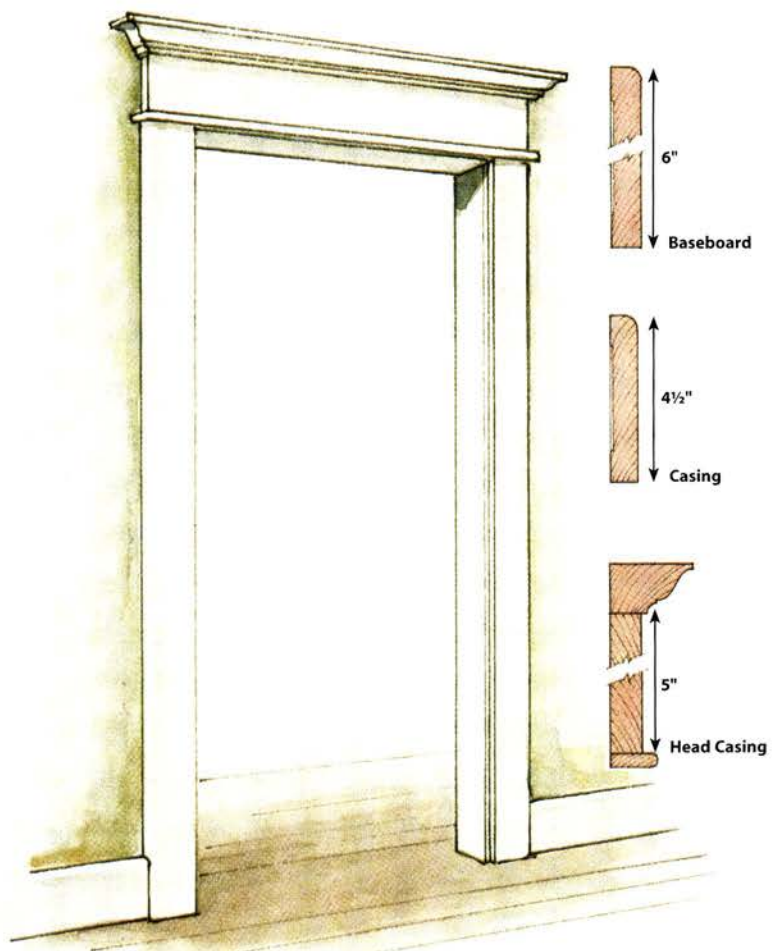
Early Modern Mouldings

DRAWINGS BY ROB LEANNA

Designs for door and window trim from the 1910s

By GORDON BOCK

A lot changed in residential architecture with turn of the 20th century. The image of the ideal suburban dwelling began to shift from large, historically based styles like the Queen Anne and early Colonial Revival to new kinds of houses that were either geared to a different lifestyle, like the bungalow, or simply more practical, like the Foursquare. Interior decoration changed, too, and the millwork industry was quick to follow suit. While Victorian mouldings, with their corner blocks and vaguely Gothic patterns, still held on, millworks catalogs blossomed with pages of novel, "square-line style" mouldings that suited a wide variety of tastes. Clean and modern in appearance (not to mention uncomplicated and affordable to install), these new treatments fit Foursquares and bungalows with equal ease, and found their way into Tudor Revival houses as late as the 1930s. How did millworks, architects, and carpenters squeeze variety and visual interest out of a stripped-down look that was based on little more than 1" boards? A look at the detailing behind three of the most common door and window casing treatments, and their associated components, shows how it was done in countless early 20th century living and dining rooms, and how it can be recreated today by anyone with basic carpentry skills and perhaps a good table saw. 

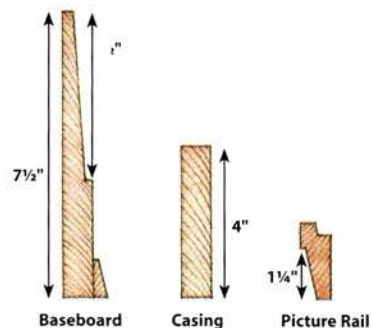


Curved Header with Neck Band

Practically universal in middle-of-the-road Foursquares with no strong stylistic pretensions, this treatment is common in bungalows, too, but separated from overtly Arts & Crafts woodwork by the spare use of a few rounded edges. Most obvious is the header, which though primarily a flat board about 5" wide, is crowned by a minimal cap moulding that is returned at the sides. What makes the header so characteristic of the 1910s is the small neck band—only a half-round board around 1/2" thick—that runs across the door or window opening and between the header board and casings. The casings themselves are flat, 4"-wide boards rounded on one or two edges and installed with a setback of 3/16" or so on the jamb to produce a shadow line.

Headerless Square Casings

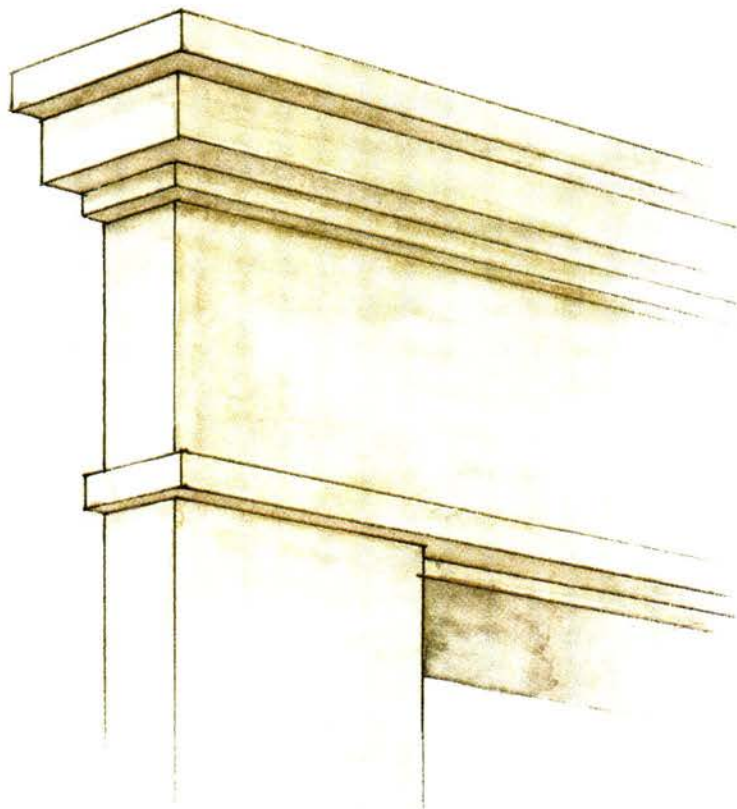
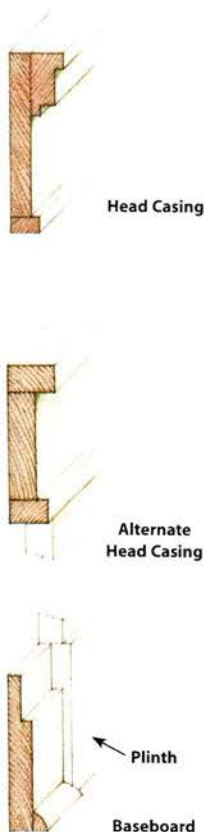
Lest you assume that only avant-garde architects like the Greene brothers or the Prairie School group surrounding Frank Lloyd Wright made a conscious effort to break away from trimwork conventions, consider this planbook design from 1909. Composed almost exclusively of square-cut 1" boards, is it noteworthy not only for the absence of any rounded edges but also for the way horizontals are treated. Windows and doors are not capped by individual headers but instead connected by a continuous square-cut band that circles the room. In the same way, windows dispense with the characteristic apron below the stool (the indoor sill) in lieu of another square-cut board. In fact, window treatments are all the more striking because the side casings extend to the floor the same as a doorway, thereby nicely integrating all the openings in the room. Other clever ideas are the baseboard, which is milled with a long bevel so that it nearly disappears into the wall, and a picture rail of similar design that adds another horizontal band in spaces like dining rooms.




Square Header and Neck Band

This treatment is a fraternal twin to the Curved Header design, but one that produces a different effect simply by relying only on square-cut material. Here, the header casing is again a flat board, but the cap moulding is a strip milled with two rabbets to produce a staircase-like pattern. The neck band is thin board that protrudes beyond the casings, and the picture rail is another rabbeted board attached to a wide base. The remaining casings are all square boards.

Should there be a call for an even simpler door or window header, another common treatment from the 1910s creates a cap, head casing, and neck band using just three square-cut boards and no milled edges. Casings are equally utilitarian 1" boards that run to square-cut plinth blocks of slightly larger thickness. Baseboards, though, are lavished with a shallow rabbet to produce practically the only shadow lines in the room.





Since ancient times, the circle has been revered as the most perfect of shapes—but that doesn't make round rooms any easier to decorate.

Refreshing Rooms-in-the-Round

RINNE ALLEN PHOTOGRAPHY ART PHOTO

Restoring and decorating circular spaces requires making the most of what you've got—and having a few tricks up your sleeve.

BY TONY AND CELINE SEIDEMAN

Right angles are a rarity in most old houses. Like living things, they've bent, shifted, and settled out of square over the years, making tasks from repairing framing to hanging patterned wallpaper an extra effort. Yet the real puzzles are the circular spaces designed and built without right angles in the first place. During the Victorian era, towers and turrets, with their many windows, were a fashionable way to bring extra light and air into a house, as well as showplaces for displaying unusual pieces of furniture. Today, such circular and polygonal rooms come with their own decorating and restoration challenges, as we have learned the hard way. Our old house has two turrets and five turret rooms, all of which required creative problem-solving to restore. Here are some of the ideas we used to help to deal with the many curves turret and tower rooms can throw.

Malleable Mouldings

Installing wood mouldings in circular spaces is tricky because you either have to make the moulding in the round with a router and bandsaw (a process beyond the scope of this article) or coax a length of straight moulding stock into a curve. The latter is the most common option for short runs in restoration projects, and there are three basic approaches.

1 Kerfing. In this technique, the back of the moulding is cross-cut at calculated intervals, so that the saw slots or kerfs allow the wood to bend (see "Learning Curves," N/D '07 OHJ). While kerfing can work for making both inside and outside curves, the moulding has to be thick enough to carry kerfs, and the kerfs have to be shallow enough not to weaken the moulding or show on the finished side.



When turning a Victorian tower or turret into a home office, instead of fighting barrel-shaped walls with a rectangular desk, consider furniture with an arc, such as this setup at the Lendved/Burke home near Athens, Georgia.



LEFT: Victorian houses built in a mix of styles sometimes sport a tower off a corner, like this octagonal version with mansard roof on the 1890 Babcock House in Manistee, Michigan.



RIGHT: Inside, the dining room's period décor takes its cue from the windows, with multiple, identical curtain treatments and mirror-image china cabinets.

2 Segmenting. Another method is to divide the moulding into relatively short pieces, or segments of the curve (say, 6" or under), using angled cuts. Then build the segments up into the curve one by one, lapping the ends to make a smooth transition.

3 Steaming. For small, thin mouldings it's sometimes practical to soften the wood fiber with moisture and heat until it becomes pliable. In some cases, extended soaking in hot water will fit the bill, but otherwise the job requires steaming—the process boatbuilders use to form ribs and other curved components. Depending upon the size and thickness of the moulding and the skills of the user, mouldings might be

steamed with equipment ranging from a wallpaper steamer (rented from a home center) to a steam box made from an open-ended length of PVC pipe and a steam source such as a tea kettle on a hot plate (using open flames in a shop can be dangerous). You will need to tightly connect the steam source to the PVC with a tube and fittings, and should either stuff a rag into the pipe's open end or cover it with a PVC end cap drilled with a couple of holes. Both methods allow steam to build up inside the pipe but also release the pressure of accumulating steam before it can explode. (For more on steaming, see web sites such as www.allwoodwork.com/article/woodwork/methods_of_bending_wood.htm.) As a general

rule, wood needs to be steamed one hour per inch of thickness to be pliable enough to manipulate. Whatever steaming method you choose, before beginning, follow proper safety precautions like wearing work gloves and eye protection, because steam is hot and can be caustic.

Rubenesque Glass

Humans started making glass thousands of years ago, and historic examples still survive. Unfortunately, owners of curved windows often aren't as lucky. When glass on a radius window breaks, replacing it can be quite a project. Curved glass, or what the industry calls slumped glass, is still manufactured for storefronts and



LEFT, TOP: Banks of tightly spaced turret windows present the opportunity for a single, unifying curtain treatment. **LEFT, BOTTOM:** Larger towers, such as the twins seen here at the Dempsey House in



Manistee, Michigan, can accommodate conventional sashes. **RIGHT:** Towers and turrets with a small radius are often built with radial sashes and curved glass.

curio cabinets as well as houses, but it is a special-order product made by placing a sheet of glass on a form of the proper curvature, then heating it in an oven until it wilts. Although ordering slumped glass isn't cheap, at \$250 to \$500 for a 24"-square pane, the cost is not devastating. To start, you need to pull the sash and sketch its radius on a piece of paper, then take exact measurements before placing your order with a company that specializes in slumped glass. Do not assume that the curvature of your room will match the curvature of your glass.

Glass shops in historic towns are another source. Because curved glass is so prevalent on historic buildings, it's likely a glass

shop will either stock it or know who does. The good news is that they'll probably handle shipping and installation as part of the package; the bad news is that your window may not wind up looking exactly as it was. Modern slumped glass may not have the wavy look of your original old glass (probably produced by the cylinder method). Architectural salvage is an option, too.

Still another solution is to do away with the curvature altogether. Replacing a curved window with a conventional flat-sash window frame isn't that difficult technically, but before you proceed, weigh the impact on your building's authenticity, and any affect on local preservation regulations or tax incentives. For an interim fix,

it's also possible to use Plexiglass. While relatively easy to cut and bend, plastic is not an original material in most old houses, and it scratches and ages relatively quickly. Also, check local fire codes to make sure they permit plastic as a window material.

Warping Walls

Plaster and lath were great for building curved surfaces. Drywall is designed for flat planes, but some restorers say that 1/4" drywall can handle most curved walls, too—especially if you use a few tricks to make it bend. After ordering the drywall (most lumberyards only stock 3/8" and larger thicknesses), carefully and very evenly moisten the sheet using a spray bottle or

Finding Furnishings

Outfitting a turret room can prove almost as complex as restoring one, yet there are plenty of furnishings available that will allow you to take full advantage of your unusual space. Think curves—furniture and accessories with swoops of their own add visual interest, harmonize with the room, and usually make the most of available space.

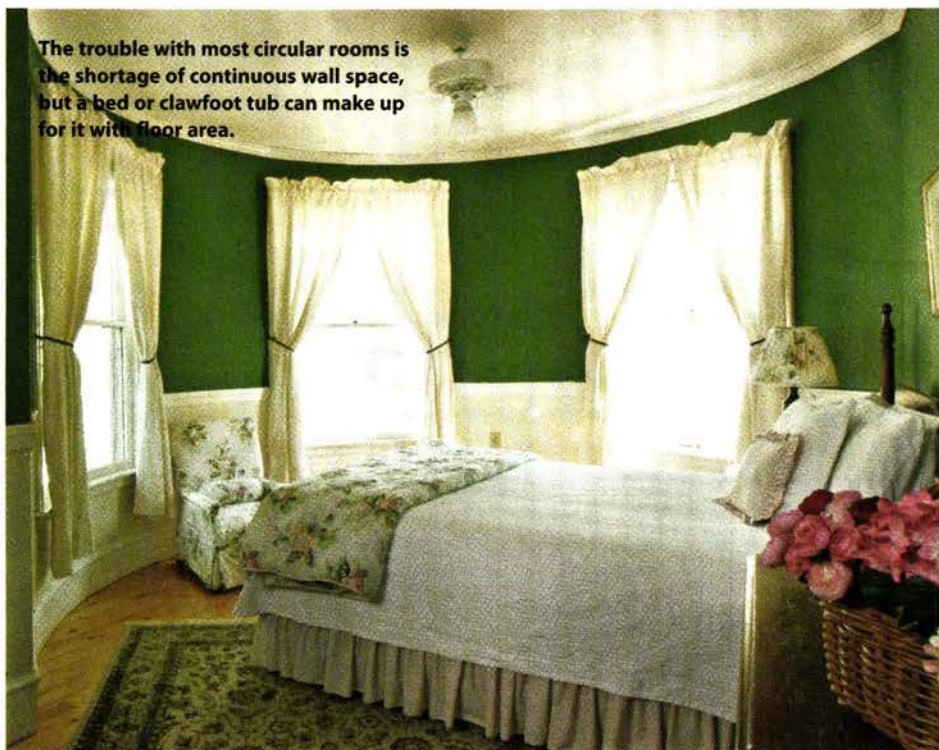
For turrets commissioned as offices, it's a good idea to purchase a curved dining table and install a single leaf, keeping it oval, instead of trying to fit in a rectangular desk. An oval table will harmonize with the turret space and use its floor space effectively. One caveat: Purchase a table that has central support rather than one with four legs. Computers and monitors can be heavy, and few dining tables can withstand years of carrying all that equipment.

Restored older furniture can also prove useful in a turret space. Many antique sofas have curved backs. It's often possible to purchase one in need of some TLC, then to get it reupholstered for a few hundred dollars. Those seeking the ultimate in turret furnishings can search for a rare piece of furniture called a borne—a circular chair whose seat back splits it up into quarters. Bornees are lovely, yet very hard to find, and often cruelly expensive. A cheaper solution is simply to purchase a round ottoman upholstered in a rich, strongly colored fabric.

Since turrets often are attached to larger rooms and provide nice, sheltered nooks, they can also host that most Victorian of musical instruments, the grand piano. Most pianos will fit nicely in a turret space, with room for a bench.

As for accouterments, if there's any place in your home where you can go wild with an ultra-dense decorating style, it's the turret room. Special-shaped cubbies and alcoves were highly popular for Turkish rooms—those Victorian collections of almost any textile or knick-knack with a connection to the East—and simple piles of pillows are a historically appropriate way to make the space look good.

The trouble with most circular rooms is the shortage of continuous wall space, but a bed or clawfoot tub can make up for it with floor area.



COURTESY SWIFT HOUSE INN/JUMPING ROCKS PHOTOGRAPHY IN PHILADELPHIA

a wet cloth. Be sure not to saturate the drywall, as this can make it impossible to handle. Experiment with a scrap piece first, and consider laminating two layers of drywall rather than using just one, to obtain a stronger, smoother finished surface.

An alternate method is to try scoring through the paper on the back—much like kerfing—then bending the sheet to the curve. Skim-coating with drywall compound or veneer plaster completes the job. For a wood finish, there's high-quality $\frac{1}{8}$ " plywood that can handle most tower curves as well. It's made in a variety of finished wood surfaces for building boats or aircraft.

Making Tiles Turn

Turret walls curve; tile doesn't. Understanding this can avoid many problems. For starters, the smaller the tiles used, the better—6" is about the maximum tile width that will work successfully on a curved room. Even at that, the walls of a turret with a typical 9' radius will leave about a $\frac{1}{4}$ " space behind the tile where it doesn't sit flat on the surface, so you'll need more than the normal quantity of mastic to fill the gap. That's especially true for decorative and accent pieces, which require an abundance of sticky stuff in order to stay put.

A big mistake with turret rooms is to try and offset tile, or begin each new row half a width over from the one below it. While this approach can be visually appealing in conventional rooms, on a curved wall tiles need to march above each other in lockstep, or parts will protrude and look horribly uneven.

Curtain Calls

The most important aspect of a turret room is the drama of its surprising, focusing shape, so it's best for draperies to emphasize window curvature. While putting separate curtains on each window can work well, a single window treatment that sweeps over everything can be spectacular. Given that curtain rods tend to be straight, this may seem like a tall order, but we recently found two companies online that offer curved rods as well. Continental Window Fashions (www.continentalwindowfashions.com) can custom-make curved curtain rods, and Zarin Fabrics (www.zarinfabrics.com) offers curved extension rods in two adjustable lengths.

In our house, we discovered that old-fashioned armored BX cable is a superb material for making curved curtain rods. The cable is tough, fairly stiff, and can bend to meet virtually any curve found in

a turret. Even though BX isn't pretty, no one will see it—most of the length will be covered by the window treatment. The ends of the cable will be covered, too, by the finial that would go on a conventional curtain rod.

Making Matching Built-ins

Built-in furniture, like a window seat, is a common feature in many styles of old houses, but it is especially attractive in turret rooms because it makes the most of available spaces while accentuating the curves. Other ideas for built-ins include desks or work areas, bookcases, and china cabinets. If you plan to create your own built-ins, remember that the room's curves will eat up plenty of material, so you'll need significant overage. As with tile, one suggestion is to use a faceted radius approach. For example, when making a curved window seat, design it as a series of flat surfaces that are akin to a polygon. A good working dimension for panels is around 12" wide, and remember to bevel edges accurately so the panels meet up properly.

RINNE ALLEN PHOTOGRAPHS ART PHOTO



Repurposing Curved Spaces

Turret rooms may be spectacular, but they're often small by modern standards, so it's well within reason to change what was originally, say, a tiny bedroom to a great bathroom or a very useful office. Before you convert a round room, though, consider what's there and what you will need. Besides floor space, crucial criteria include the number and placement of doors, closets, and windows; access to plumbing lines; and the availability of open wall space. Regarding doors, remember that an extra doorway might be converted into additional wall space, since one exit is usually sufficient. Wall space can be crucial for bathrooms because bathtubs are traditionally mounted against walls. Many turret rooms lack the continuous wall space for a 5' built-in tub, but luckily there is a very period-appropriate solution: a clawfoot tub that stands alone in the middle of the room, using a shower curtain ring to keep things dry. Remember that whatever approaches you take on your restoration, your round room will always be special—the kind of space few homes have today. 🏠

COURTESY LEGENDARY INNS OF NEWPORT



TOP: Mouldings such as these window headers and chair rails can be coaxed into a curve with clever carpentry techniques. Curved (or slumped) window glass, though, must be special-ordered. **ABOVE:** Whether the room is circular or polygonal, a good way to design built-ins like window seats is with a series of angled panels.



Art Tile, Take Two



FROM TOP: A high-relief tile bears a familiar Arts & Crafts subject—nuts and leaves.

Beginning in 1899, ceramist Artus Van Briggie popularized richly stylized Art Nouveau flowers, like those on this triptych.

Geometrics and people working the earth were also common themes on relief tiles; here, a man harvests grapes amidst a pattern of concentric circles.

From authentic to transitional, art tile in early 20th century designs is easier to find than ever before. Some basic background can help narrow your search for the perfect tile.

By DEMETRA APOSPOROS

Batchelder, Grueby, Rookwood—the names ring familiar as family to followers of the Arts & Crafts Movement. As well they should, because what these pottery companies did (along with a handful of others) at the turn of the 20th century was revolutionary. They took the most common of building materials—clay—and returned it to its honest, centuries-old, hand-crafted roots. In the process, the ordinary be-

came extraordinary—everyday *objects d'art* we continue to admire and collect today. While the popularity of art tiles has waxed and waned with homeowners in the intervening decades, in recent years they have become *de rigueur* once more. We're happy to report that today dozens of companies are making quality art tile, and, surprisingly, some of them are names you've heard before.

Like many handicrafts of the Arts &

CLOCKWISE: RICHARD MOHR PHOTO (JANET ONTKO), PORTEOUS, MORAVIAN POTTERY & TILE WORKS

Crafts Movement, the ceramics renaissance of the early 20th century was a backlash against Victorian mass-produced merchandise and poor quality, cookie-cutter designs. "Pottery was an ideal expression of the Arts and Crafts movement," explain Bruce Smith and Yoshiko Yamamoto in *The Beautiful Necessity*. "It comprised individual craftsmanship that could be done on a small scale; it was an everyday item that had household use; it was tied to the region and the land by its use of material; and, most importantly, it demanded a close allegiance between the potter and the decorator." Art tiles offered a wonderful new mode of expression, both for the artisans creating them and the homeowners putting them on display in their houses.

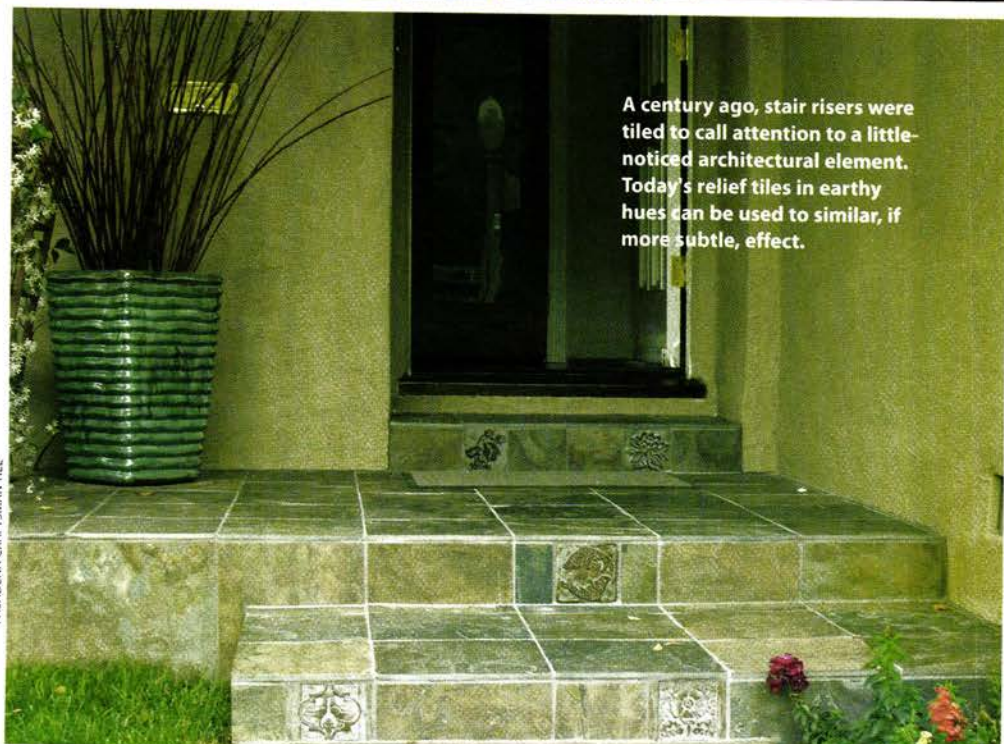
Production Primer

Art tiles a century ago were made in three basic ways; the same is true today. Relief tiles bear three-dimensional designs that look as though they were sculpted or cut into the clay by hand. Tube-lined tiles (also called *Cuenca*-style after the Spanish word for basin) use thin, subtle lines of clay to form basins that separate glazes in a technique very similar to cloisonné that results in a flat, landscape-portrait-like design. Dry cord tiles (also called *Cuerda seca*) use a waxy mineral mix that, when painted across a tile, acts as a barrier that keeps glazes from intermingling. Relief tiles were made famous by Ernest Batchelder, who also rubbed away the color along parts of his raised designs to let the clay shine through. The tiles created by Henry Mercer, now produced by the Moravian Pottery & Tile Works, use a similar process and come from one of a handful of studios that have been in operation since the birth of the original art tile movement. Today most relief tiles are made by pressing clay into molds with depressed patterns, using either hand pressure or the help of hydraulic equipment. Occasionally designs are supplemented with hand carving, which is the case with some Moravian Pottery designs. Other companies making relief tiles today include Motawi, Laird Plumleigh, Tile Restoration Center, and Pasadena Craftsman Tile.

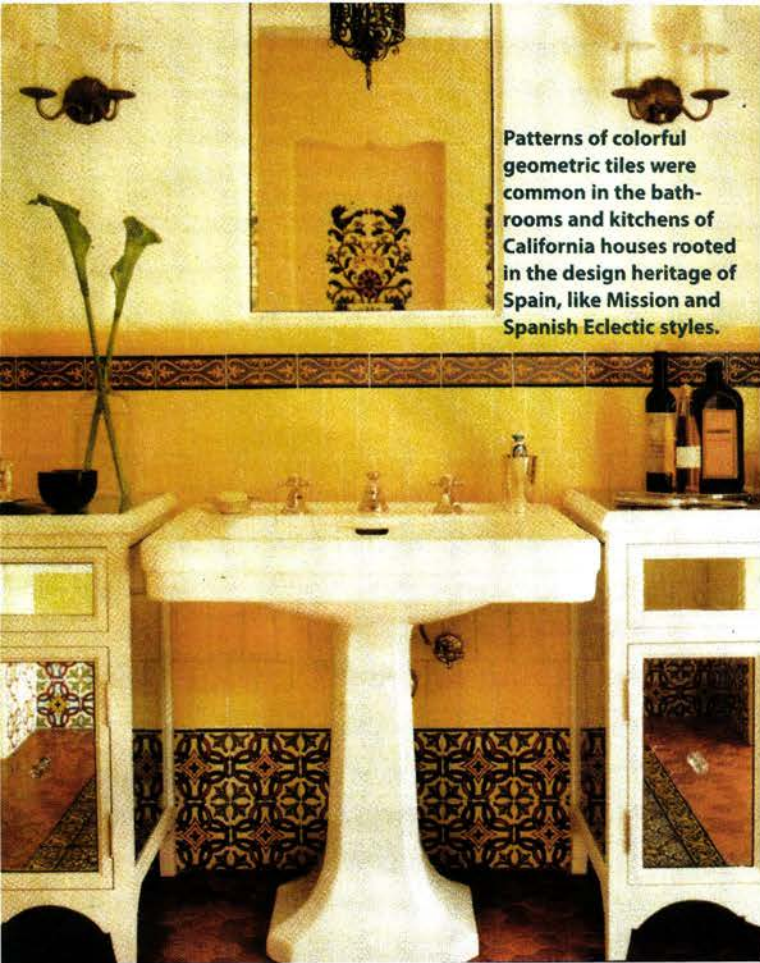
Tiled mantel surrounds were a quintessential Arts & Crafts statement. Often, they mixed solid background tiles with decorative murals—like this modern fireplace of Grueby green field tiles inset with an idyllic woodland panorama.



A century ago, stair risers were tiled to call attention to a little-noticed architectural element. Today's relief tiles in earthy hues can be used to similar, if more subtle, effect.



Patterns of colorful geometric tiles were common in the bathrooms and kitchens of California houses rooted in the design heritage of Spain, like Mission and Spanish Eclectic styles.



Mixing up designs on stairs—like these risers alternating the same pattern in different colors—adds visual interest and creates an inviting decoration for guests.



Earthly Inspirations

Tile designs were usually rooted in nature, often featuring an array of subjects from the great outdoors. Potteries like Rookwood, Mercer, and Batchelder were renowned for their naturalistic designs. Flowers—especially lilies, jack-in-the-pulpits, and stylized roses—and trees, notably oaks and ginkgos, often worked their way onto decorative tiles. Insects like dragonflies and mayflies could be featured too, along with a variety of leaves and nuts. Of course, nature dominated tile forms partly due to the ethos of the movement, but it also came through the idyllic locales of many potteries, which, operating in pastoral settings, found inspiration in their immediate surroundings. That's still the case with many of today's potteries.

Rookwood and Grueby Faience became famous for their elaborate tile murals bearing landscapes of woodland views and storybook scenes, which often topped fireplaces. These murals could be picturesque to the point of resembling a dreamscape viewed through a morning fog. Motawi, DuQuella Tile, and Revival Tile Works offer tiles in this great tradition today. In addition, Rookwood reopened its doors in 2007 to manufacture pottery and tiles using the original, century-old Rookwood pottery designs and glaze recipes. (Fulper tile also came back to life some 20 years ago as Fulper Glazes, Inc., a company run by the granddaughters of founder William Hill Fulper II. Unfortunately, they closed their doors again in 2001.)

Tiles could also feature people, usually planting, reaping, or otherwise connecting with the earth. Many of today's companies, like Moravian Pottery & Tile Works and Weaver Tile, offer tiles with original designs highlighting people, although we're pretty sure that the Pewabic tiles showcasing football and basketball players are more modern in origin. Another popular original motif was geometrics, ranging from simple crosses spanning a tile to involved, interlocking

patterns of circles and ovals.

A hundred years ago homeowners showed an affinity for Arts & Crafts ideals by permanently grouting art tiles into their mantels, inglenooks, entryways, or kitchen backsplashes. Nowadays, people are just as likely to design entire bathrooms out of art tiles as they are to demurely position one or two in frames to display around their living rooms.

The last point to make about original designs is possibly the



A tube-lined tile bearing a Frank Lloyd Wright design shows intricate detailing and use of color glaze.



Traditional earth, sea, and sky themes are visible on a complexly glazed relief tile that appears deceptively simple.

CLOCKWISE: NATIVE TILE, MOTAWI, RICHARD MOHR PHOTO LAIRD PLUMLEIGH, NATIVE TILE



LEFT: Murals can be composed of many design elements, as well as matte and glossy glazes, seemingly arranged in layers, as in this forest scene evoking a dense woodland viewed at sunset. **ABOVE:** A more abstract mural shows a stylistic view of earth, sky, and sea created using the *Cuenca* technique.



ABOVE: Mayan designs were introduced by art tile icon Ernest Batchelder. Florals were omnipresent on relief tiles, and could range from impressionistic visions to more true-to-life forms.

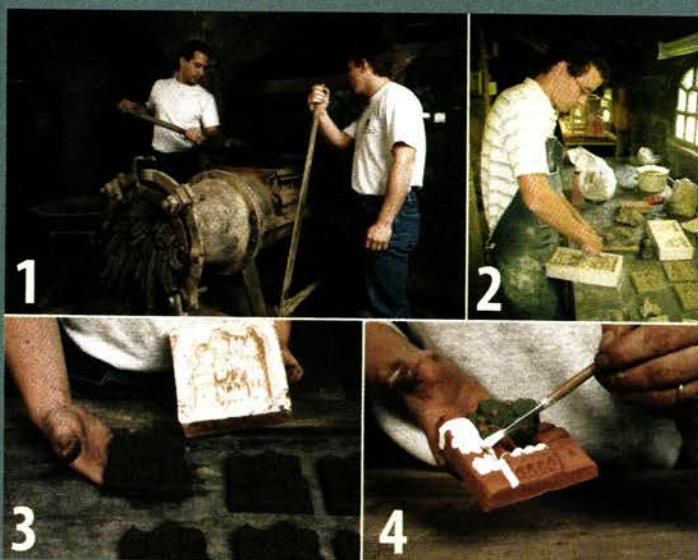
most important: Irregularity was virtually the norm. Individual blips in glaze or clay not only added character, but also reinforced the handmade nature of the product, adding to authenticity. As Ernest Batchelder wrote in a 1912 catalogue, "My tiles are hand wrought, they have slight variations of shape and size—they are desirable and inevitable in a hand made product." Today, irregularities are often intentionally crafted into designs and glazes.

Amazing Glaze

More than anything, what distinguished Arts & Crafts tiles were their glazes. Be they matte (but not flat), earthy, smoky, or iridescent, the glazes are complex. They were meticulously formulated

by artisans (sometimes from ingredients now considered toxic). Applied and variegated individually, and sometimes fired several times, the glazes have a distinct presence all their own.

Ever heard the phrase "Grueby green"? It's used to refer to that deep, greenish-blue glaze—made famous in the 1910s by the Grueby Faience & Tile Company of Boston—that has become so symbolic of Arts & Crafts tile, especially field tiles that are an expanse of color with no sculpted or painted designs. In addition to being the epitome of the Arts & Crafts palette (see "Common Colors Used Uncommonly Well," J/F 06 OHJ), that green often appeared to change across the tile, as though moss were growing in one corner and not another. It's a naturalistic effect closely associated with art tiles, and one not easy to achieve. Another is crackling, whereby the glaze appears shattered—wrought with a web of fine lines as though the tile had been aged or inadvertently dropped—although the appearance is in fact very



Making Relief Tiles

- 1 After raw clay is shoveled from the ground, it is processed in a pug mill to blend ingredients and to create the appropriate working consistency.
- 2 Next, clay is pressed into patterned relief molds, either by hand or with the help of hydraulic equipment.
- 3 Removed from their molds, the wet tiles display the many details of their intricate patterns. They will be kiln-fired to prepare for glazing.
- 4 After the initial firing, the tile, now a dull, earthy red, is rock hard and ready for decoration. Glazes are applied by hand one color at a time. Tiles can be fired several times, depending upon the intricacy of the design and desired glaze effect.



ABOVE, LEFT: Insects were another popular way to bring nature indoors in the form of art tiles; the tube lines of the *Cuenca* technique forming this stylized butterfly are clearly visible. ABOVE, RIGHT: A less traditional fireplace surround inserts Art Nouveau-style tiles directly into a wooden mantel.



Persian tile rugs, like this one used as a welcome mat, were made trendy by the Malibu Potteries. INSET: A close-up shows extravagantly detailed fringe created via the *Cuerda seca* technique.



intentional. Colors almost always appeared in the more muted earth tones—brick red, say, instead of poppy. There's a reason for this, of course; muted, matte shades help to enhance relief carvings.

While Grueby greens may be the shades most commonly associated with art tile, many other colors are available today. Pewabic, another original pottery still doing business, has a palette of more than 500 glazes, ranging from bare buffs to deep eggplants and everything in between, including iridescents—Pewabic's hallmark finish, according to Genevieve Sylvia of their design studio.

Tile of a Different Color

Not all art tiles came in earth tones. In California, tiles with brighter, more color-laden designs became popular for decorating houses with Spanish architectural details. Mostly created using the *Cuerda seca* method, and imbued with a combination of Spanish themes and colors fusing the sunny shades of California and the Mediterranean, these tiles

were widely used in outdoor spaces like patios, balconies, and fountains, and on stair risers both indoors and out. They could even be added to door surrounds or stucco house exte-

riors for pure decoration. Tiles made by the Malibu Potteries from 1926 to 1932 are a well-known example, and featured intricate, geometric patterns that even came in murals resembling Persian rugs, complete with a tile-fringe trim. Malibu-style tile rugs can be found today through Native Tile, and other Malibu-inspired offerings are available from California Pottery and Tile Works. The architect Julia Morgan created tiles with similar Moorish underpinnings for her masterpiece San Simeon, the Hearst Castle, and reproductions of her designs are available from Deer Creek Ceramic Studio.

A third major tile style category was influenced by Europe's Art Nouveau movement. These tiles, created largely using the *Cuenca* technique, were also saturated in bright colors, but instead of geometric patterns, they are based on the whiplash lines derived from sprouting seeds and feature highly stylized flowers with sensuous curves that would have been at home on a Parisian Metro canopy. Artus Van Briggie made such tiles famous in 1899, and believe it or not, the Van Briggie studio has recently been resurrected as well, now operating out of Colorado Springs. Other companies making quality Art Nouveau-inspired offerings include Porteous Tiles of New Zealand, and DuQuella Tile in Portland, Oregon. An interesting note on Van Briggie is that he began his career at Rookwood Pottery, where he worked for years before leaving to form his own company. This tradition of shared knowledge continues



LEFT: Ginkgo leaves make for a fascinating, frameable study on tile. RIGHT: Waterlilies are another common focus of yesteryear that can be found once more on today's tile.

in the industry today, as the founders of Motawi tile, a modern company with a host of wide-ranging products, learned their craft at Pewabic, one of the oldest studios around.

In addition to all of the companies making tiles modeled on originals, some eye-catching interpretive offerings are now available. For example, Motawi just launched Frank Lloyd Wright tiles. Wright is not remembered for tiles, of course, but Motawi's line is based on Wright's artistry in other forms—namely rugs and stained-glass windows—and they are so well executed that Richard Mohr, a long-time tile collector and OHJ author reports, "I even

paid retail for one." There are studios offering interpretive or transitional designs on otherwise traditional-looking relief tiles, too, like Weaver, Janet Ontko, Ravenstone Tiles, and Terra Firma Art Tile. Others will create personalized designs of your choosing in relief tiles, or customize colors in virtually all of the other tile types.

From designs that are authentic to interpretive, created by companies that have seemingly been around forever, or are relatively new to the field, art tile offerings today are plentiful. Their quality is such that they're sure to become classics in their own right and tomorrow's collectibles in the making. 🏠

TILE MANUFACTURERS

California Pottery & Tile
www.calpot.com

Deer Creek Ceramic Studio
www.deercreekpottery.com

DuQuella Tile
www.duquellatiles.com

Janet Ontko
www.janetontko.com

Laird Plumleigh
www.lairdplumleigh.com

Mercer/Moravian Pottery & Tile Works
www.buckscounty.org/government/departments/tileworks

Motawi
www.motawi.com

Native Tile
www.nativetile.com

Pasadena Craftsman Tile
www.pasadenacraftsmantile.com

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Fountains were a popular application for art tile—especially in the West. A mural of vivid peacocks strutting amidst flora shows California-style art tiles at their bright, earthy best.



The Short Course on

What keeps a rubble stone building like this healthy is periodic repointing of the joints with mortar that is no harder than the stones, bricks, or original construction.

Historic Mortar

Though masonry mortars don't look soft or hard to the naked eye, the difference has a big impact on the condition of old brick and stone.

BY RAY TSCHOEPE

While ago my colleagues and I were asked to repoint a stone building whose final wing was added in the mid-19th century. Since the original construction dated to the late 18th century, it was important for us to understand the different materials and mortars the masons used before we could choose an appropriate mortar, ranging from soft to relatively hard. While the only problem associated with a soft mortar is the potential to require re-pointing often, using a mortar mix that is too hard can be quite harmful. When mortar is too hard, the bricks or stone become the sacrificial portion of the wall, particularly when movement within the masonry units exerts pressure on the mortar joints. Since this hard-soft issue is a common and confusing one in old houses, here are the basics on the subject and what you need to know to make some decisions if you face a similar project.

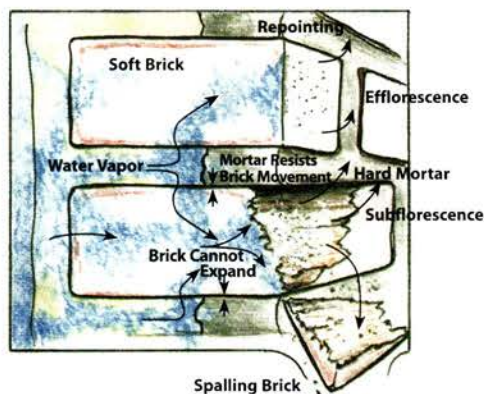
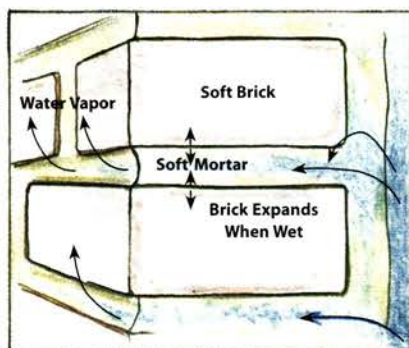
What Is Mortar?

In general, masonry mortars can be lime-based or Portland cement-based and, to confuse matters, some mortars may be combinations of the two. For centuries, masons relied on lime mortar derived from limestone in a mixture of approximately

one part lime and three parts sand. For thousands of years, mortars also have been formulated from materials known as natural cements. These are limestone deposits containing certain clays and other "impurities" that allow them to harden underwater. Much of ancient Rome was built with these natural cements or Pozzolans (volcanic ash).

In 1756 Joseph Smeaton produced what was probably the first factory-made hydraulic lime by adding materials such as clays and ash during the lime-burning process to mimic natural cement. In 1824 Joseph Aspdin patented a process for manufacturing a very hard hydraulic cement designed to answer the needs of the ever-growing building industry. He called it Portland cement (after the source of a hard stone), and because this cement sets up much quicker and harder than straight lime mortar, to this day it remains the staple of the building industry worldwide. Though lime mortar is slow to set, has only a fraction of the compressive strength of Portland cement, and can require months to fully cure, this "softness" often works in its favor, particularly when used with historic brick and soft stone. Masonry mortar must possess several quali-

ALL PHOTOS AND ILLUSTRATIONS BY RAY TSCHOEPE



When mortar is softer than bricks (left), water vapor will always take the path of least resistance and escape through the mortar joint. However, when mortar is harder than bricks (right) it can force water vapor to exit through the bricks or soft stones. Condensing water sometimes carries dry salts from the mortar that form a fluffy surface residue (efflorescence). If this residue forms within the bricks (subflorescence), the pressure can spall the brick surface.

ties. Initially, it should aid in the laying up of a masonry wall by lubricating the final setting and leveling of each element. After curing or hardening, the mortar first needs to spread the weight of the building brick or stone over a wide area—that is, not concentrate it on an irregularity or a high spot, but rather distribute it over the entire surface of the stone or brick below.



The results of too-hard mortar can be spalling of soft, pre-1860s brick (top) and some soft stones such as rubble fieldstones (bottom).

Mortar Mixes

Brick	Sand	Mix Lime	Portland
Soft	3	1	0
	10	3	1 (white)
Mid 19th Century (pressed)	9	2	1
Modern	6	1	1

Basic mortar mixes vary the proportions of lime to Portland cement based on brick age. When in doubt, err on the side of softness.

Second, it must make the building weather tight so wind-driven rain cannot invade the interior wall spaces. Third, it should readily pass water vapor, particularly from interior spaces, so that it is not forced into the brick or the stone. Fourth, it should be softer than the individual bricks or stones and should very slowly flex in response to settling or the expansion and contraction of porous building materials.

What to Use

How do you determine the best mortar for a building? A little preliminary investigation can go a long way toward answering a number of essential questions. Your primary concern should be to formulate a mortar that is compatible with the building material and achieves the visual appearance of the original.

First, try to determine the age of your building—particularly if it is brick. Until the mid-19th century, bricks were produced by hand-packing molds sprinkled with sand or water, depending on the desired finish. When combined with small-scale firing, where bricks at the rear of the kiln often received insufficient heat to initiate the sintering process, this process tended to produce bricks that were quite soft. By the late 19th century, however, extruded, wire-cut bricks were replacing even the machine-packed and kiln-fired brick that dominated mid-19th-century construction. To be safe, it is reasonable to assume that if your house was constructed after 1890, it is very likely to have been built with relatively hard brick. If construction was com-

pleted before the 1860s, the brick is very likely a soft brick. Paralleling this period of brick production was the availability of hard Portland cement. First produced in the Lehigh Valley of Pennsylvania in 1871, Portland cement quickly began to supplement and later supplant lime mortars. From about 1880 to World War II, mortars were likely to contain both lime and Portland cement. By the second half of the 20th century, most bagged masonry cements contained Portland cement and sand with little or no lime.

Since stone is not manufactured but naturally occurring, it is far more difficult to judge whether a soft or hard mortar is appropriate. Generally, hard mortars are quite appropriate with hard stones such as granite. If you are unsure, however, it's always best to err on the side of softer mortar. If you have a stone house, it's best to use the mortar that was either contemporary to the earliest construction phase, or sample the mortar for hardness. Rubble-wall houses laid up with a variety of stones should opt for a softer mortar since there are undoubtedly many soft stones among the field. If your house has been re-pointed several times over its lifetime, try to locate some of the original mortar. We find that this usually can be located in places that are difficult to access with a hammer and chisel, which past re-pointing efforts usually avoided. Look just under eaves or under the lower edge of rake boards or behind porch elements (porches were often added later). This holds true with bricks to an even greater degree. When in doubt, always use a softer mix (see the box "Mortar Mixes" at left).

If you are hiring a mason, ask him questions about the mix he is going to use and, more importantly, ask him why. Have him point a small area (perhaps a couple square feet) so you can evaluate the color match. With the information you have collected about your house, you should be in a good position to discuss the most appropriate formulation. Don't be afraid to insist on a softer mortar.

Ray Tschoepe is the director of conservation at Fairmont Park Historic Preservation Trust in Philadelphia.

Behind turned balusters on stairs once travelled by a young Thomas Jefferson hang portraits of the Thompson children, part of the next generation of Tuckahoe's caretakers.

A Family Affair



Sue and Tad Thompson live at Tuckahoe, a house maintained by 17 family members.

A house with a presidential pedigree is a family treasure the owners aim to preserve for future generations.

By REGINA COLE | PHOTOS BY ABBY GREENAWALT

When Sue Thompson first came to Tuckahoe in 1973, she was on a date. "Tad's brother, Tee, lived here at the time with his wife, Carey. We drove out with Tad's mother and grandfather to have lunch together," she explains. Sue and Tad Thompson eventually married, and in 1977 they moved into Tuckahoe, a venerable Georgian frame house on the James River in Richmond, Virginia, that was once home to a young Thomas Jefferson. The Thompsons have lived there ever since, preserving the house

while calling it home and raising four children, who are now in their twenties. Along the way, Sue came to realize that she'd seen the house in a 1956 movie shown during her orientation at the College of William and Mary.

"The movie was all about patriotism and Virginia's glorious history," she says, her voice growing warm. "That was a long time ago, but after all these years, I still keep learning how and why this house is special."

Tuckahoe is very special, indeed.

Thomas Randolph, a son of William and Mary Randolph—known as the Adam and Eve of Virginia—established the plantation around 1715 with a structure that no longer exists. Thomas's son, William, built the north end of Tuckahoe in 1733 and added a south wing and hyphen connector around 1740, giving the house its unusual H-shape. The house's magnificent walnut and heart pine paneling date to this time-frame. When William died, his executor and closest friend Peter Jefferson (whose wife was William's first cousin) moved into Tuckahoe. Jefferson and his family, including young son Thomas, the future president, lived there for seven years.

All in the Family. While other Thomas Jefferson sites are better known, none of them are family homes today. Tuckahoe is also the only Randolph house still sited at its original location. It remained in Randolph hands until the early 19th century, when it was sold for the first time. Tad Thompson's grandmother, Isabelle Ball Baker, bought it with her sister's help in 1935.

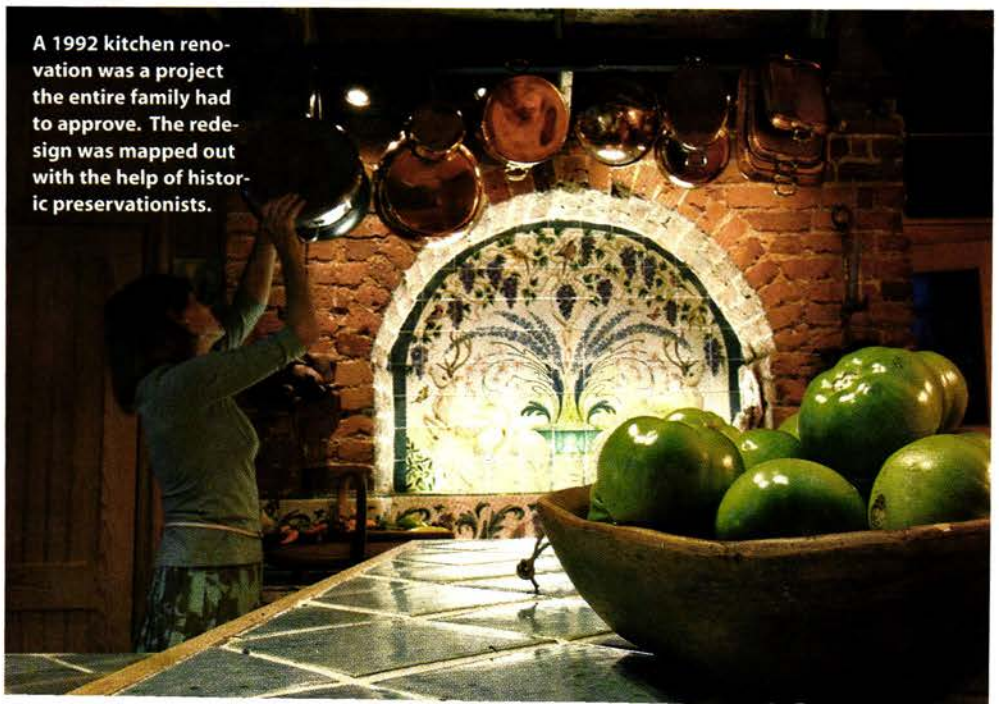
"Granny Belle was nostalgic about the rural South. In 1893 when she was about 10, the Chesapeake Bay house she grew up in was destroyed in a fire," explains Tad. "I think she bought Tuckahoe not only to preserve an important historic building, but because she had visions of replacing childhood memories with a country house."

"Tuckahoe" derives from the Algonquin word *ptuckweoo*, which directly translates to "it is round," but was more commonly used to describe the aquatic and bog plants that provided starch in the diet of American Indians. Today, Tuckahoe looks much as it did in Jefferson's day. The two-storey house with an English basement is flanked on one side by original outbuildings—including a smokehouse, storehouse, office stable, and kitchen—and on the other side by the schoolhouse where young Thomas Jefferson began his storied education. Gardens appropriate to the period also surround Tuckahoe, which now belongs to a partnership of 17 descendants of Granny Belle who share responsibility for its operation and maintenance. A management committee consists of the three main

On view throughout Tuckahoe is striking 18th-century woodwork original to the house, like the black walnut panelling and heart pine floors in this room.



A 1992 kitchen renovation was a project the entire family had to approve. The redesign was mapped out with the help of historic preservationists.





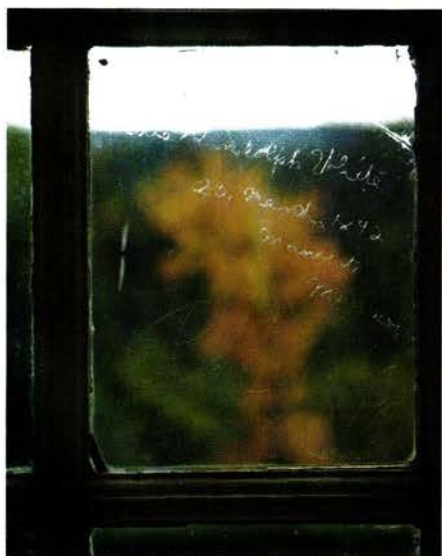
LEFT: Tuckahoe's 9/9 windows, tooth-like cornice, and triangular pedimented entry are all textbook features of the Georgian style.

fabric of the structure. It was a lengthy process, but in the end, all the family agreed." The project reworked existing space without changing any structural elements, save a furnace that was moved outdoors.

The new family room also took pressure off historic rooms that display rare 18th century paneling and some of the earliest woodcarvings found in America.

When describing raising children in such an important house, Sue says, "You have to exercise caution. We limited indoor playtime, and didn't use every room all the time." For example, the French parlor, a formal, white room with an Aubusson carpet and French furniture, was only opened up on special occasions. "The children were very aware of the special qualities of their home," she continues. "One son broke a teacup once, but that was the extent of the damage."

The house suffered far greater casualties when Hurricane Isabel felled a tree in September of 2003. The tree destroyed the front portico, punctured the roof with several holes, and badly damaged the chimney. "It was a calamity that required a lot of communication between all 17 of us," Tad says. "The good news was that



ABOVE: History is evident at every turn. A windowpane in the dining room was autographed in 1892 by Ella Randolph White, a descendant of the original owners. **BELOW:** A tiny but notable structure on the grounds is marked with a simple plaque reading, "In this building Thomas Jefferson went to school."



owners: siblings William T. Thompson III (Tee), Addison Baker Thompson (Tad), and Jessie Thompson Krusen.

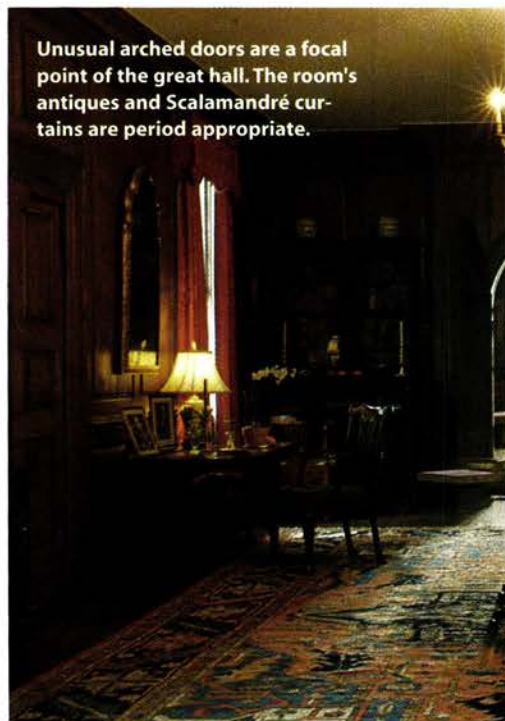
"Because I live here, I'm in charge of day-to-day operations," says Tad. "Sue manages the grounds. We have at least quarterly meetings of the committee, and annual meetings of the owners."

The goal of the family partnership is to preserve the house for future generations, and Tuckahoe is also protected by preservation easements held by Virginia's Department of Historic Resources, the first one recorded in 1986. But when it comes to specifics, how do 17 family members find agreement?

"We have a constitution," Tad says, one that was drawn up by a legal firm. He goes on to explain that involvement with the house varies, and family members move in and out. "We're looking for more input from some, but we all vote on projects and expenditures."

An example is the kitchen/family room that Tad and Sue decided to renovate in 1992, to replace an earlier basement kitchen. "We had to be concerned with rambunctious children," Tad explains.

"Architects and historic preservationists urged us to think of the generations to come—excellent advice," remembers Sue. "We knew that we wouldn't rip out the windows or change any of the historic



Unusual arched doors are a focal point of the great hall. The room's antiques and Scalamandré curtains are period appropriate.

we had an excellent insurance policy.” Though he spends several hours a day managing Tuckahoe, he goes to an office job in Richmond, where he works as a financial planner and wealth consultant. “I do this on the side,” he smiles.

Living History. Tad recalls how, as a child, “We would visit Granny Belle for Sunday lunch, and I’d run around in her big box garden.” Today the gardens are open for tours during Virginia’s Historic Garden Week, which celebrates its 75th anniversary in 2008. Professors of historic architecture from the University of Virginia and Virginia Commonwealth University regularly bring students to visit the house, and Tuckahoe has become a favorite stop on Elderhostel tours. Over the years, the gardens have also grown into a revenue source as a site for weddings and other events. “A fellow books events and is there on weekends. The income goes directly into the operating fund; it helps to defray the house’s maintenance costs,” Tad explains, but adds that rental income does not cover all expenses. “We 17 owners regularly have to reach into our pockets.”

The benefits of living at Tuckahoe are self-evident, according to the Thompsons. “Every child growing up in Virginia knows about Thomas Jefferson, and once our children started school, a lot of their



While a partnership of 17 family members make decisions about Tuckahoe, the three main owners are siblings Tee Thompson (at left), Tad Thompson (third from left), and Jessie Thompson Krusen (second from right), shown with spouses Carey, Sue, and Andy.

field trips came here to see where he’d spent his youth,” Sue recalls. “Our older daughter once wrote a mystery story about a trip through time that involved Thomas Jefferson. One son says he used to look out the window and daydream about how Thomas Jefferson used to do the same thing.”

Best of all, Sue says, is the way the house seems to bring out the best in people. “When Hurricane Isabel hit, everyone

worked together, and we received wonderful professional advice. We’ve had amazing people come visit, and they help us to understand the house and its history. Once, a bookseller who knew how Jefferson marked his books happened through. He examined a book Tad brought him, and identified it as having once belonged to Thomas Jefferson. We all had goosebumps.”

That generous spirit has always been in evidence, explains Sue.

“When I first came to live here with Tad, I could have been intimidated by the house, but his mother always made sure that I knew this was a home.”

“In fact,” she laughs, “she once suggested we turn the hall into a playroom, saying, ‘Why don’t you put the ping-pong table there? There’s plenty of room.’ I think it’s an indication of how much she wanted us to feel that we could relax and be at home.”

Her husband agrees that, while its owners cherish the house’s history, they don’t consider it a museum. “It’s a family home where future generations will live and raise their children,” he says. In a part of the country full of important historic houses, both public and private, that is the strength and the charm of Tuckahoe. After nearly 300 years its location, structure, and use remain unchanged. It is home to a family. 🏠



Heart pine panelling in the dining room has been painted since the 18th century, a common practice for wood then considered plain.



Style

The Vail Mansion epitomizes the massive grandeur that the Second Empire style can achieve. Built in 1887, in the heartland of independence, Missouri, it symbolized the growing power and wealth of our post-Civil War society. The four-storey tower is a remarkable example of a typical mansard house feature, rising stage-by-stage to almost a spire at the top.

The Mania for Mansards

Just when America was first feeling its economic oats, the height of house fashion became a roof with a Parisian double slope—the unmistakable Second Empire style. BY JAMES C. MASSEY AND SHIRLEY MAXWELL



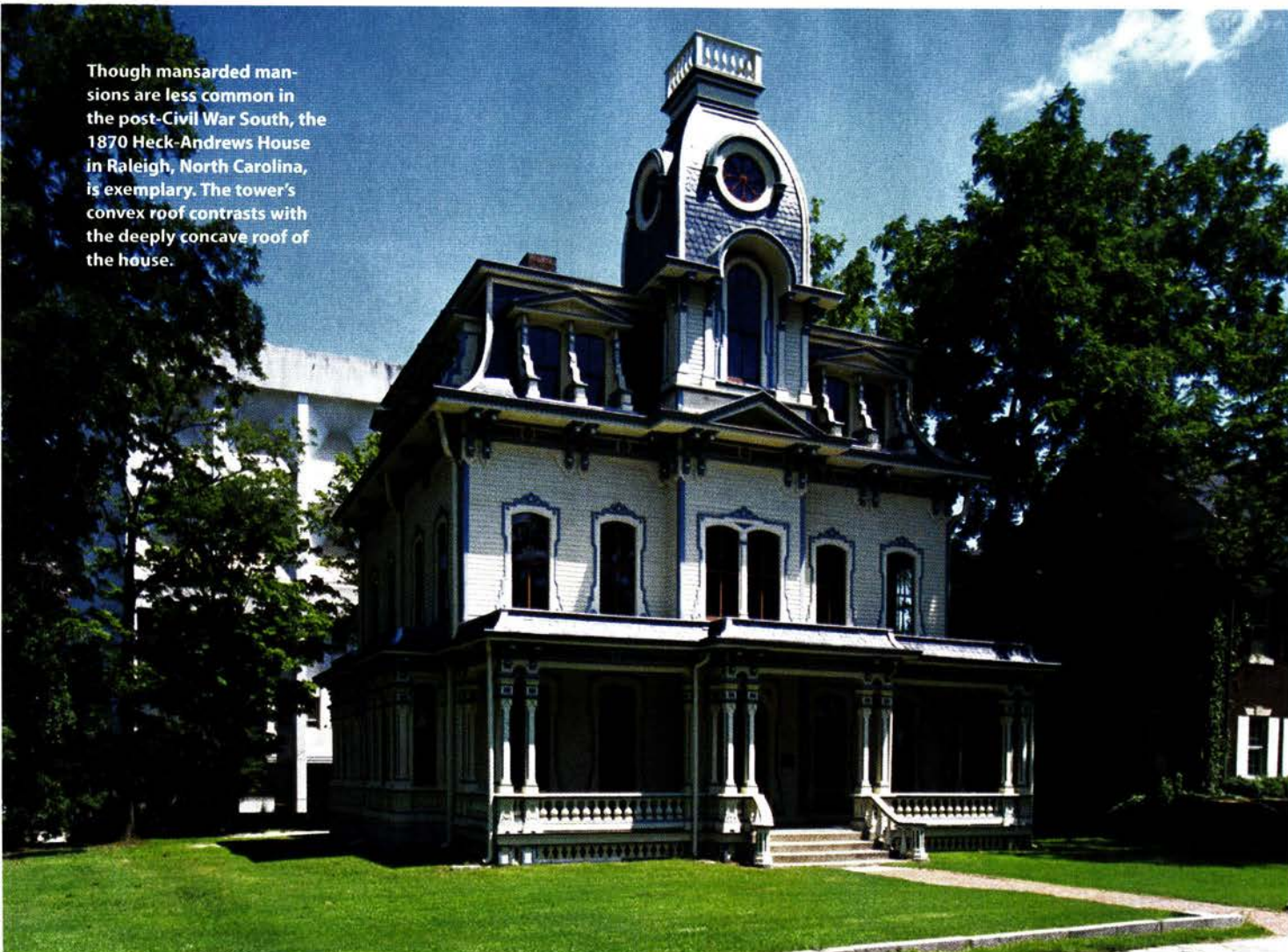
In the Victorian seashore resort of Cape May, New Jersey, the 1881 Queen Victoria Inn stands out as the best example of the Second Empire style. It is distinguished for its symmetrical octagonal corners rising to a concave mansard roof, as well as its splendid Victorian colors.



Typical of large, three-storey mansard houses in the Midwest is this example in Jefferson City, Missouri. A prominent two-storey bay window on the left is topped by a stub mansard tower, while the right corner features an unusual first-floor bay set on the diagonal.

For a time in the middle of the 19th century, what set the pace of architectural taste for well-heeled Americans was not some ideal of the ancient past but all things in vogue during the regime of Louis Napoleon (1852-1870), or the era called the French Second Empire. Even after the Franco-Prussian War ended in 1871, Second Empire-style buildings continued to ride high on a tide of huge, newly minted, post-Civil War fortunes that were amply equipped to handle these extravagantly decorative houses. The Second Empire style, with its ubiquitous mansard roofs and heavy ornament, remained the first choice of wealthy homebuilders and their architects because it was, in their eyes, not only thoroughly "modern," but also fashionably flashy in what was a very flashy era indeed.

Though mansarded mansions are less common in the post-Civil War South, the 1870 Heck-Andrews House in Raleigh, North Carolina, is exemplary. The tower's convex roof contrasts with the deeply concave roof of the house.



Typical of a towerless middle-class house is this Red Hook, New York, example with a handsome verandah across the front and a projecting upper bay in lieu of a tower. It is a type that might be found anywhere from Maine to California in the 1870s and 1880s.

The French Connection

The emblem of the style is the distinctive mansard roof, a device attributed to the 17th-century French architect Francois Mansart (1598-1666). Mansart is remembered by architectural historians as the Father of French Classical Architecture, but he clearly had a practical nature as well. The point of Mansart's dual-pitched roof was to squeeze a full floor of living space above the cornice line of a building without increasing the technical number of stories in the structure—an economically appealing bit of architectural legerdemain in a city like Paris where upward mobility, at least in buildings, was restricted or heavily taxed.

The top of a mansard roof is generally broad and flattish in order to maximize the volume of space beneath it—think of a hipped roof with its top surface spreading almost to the edges of

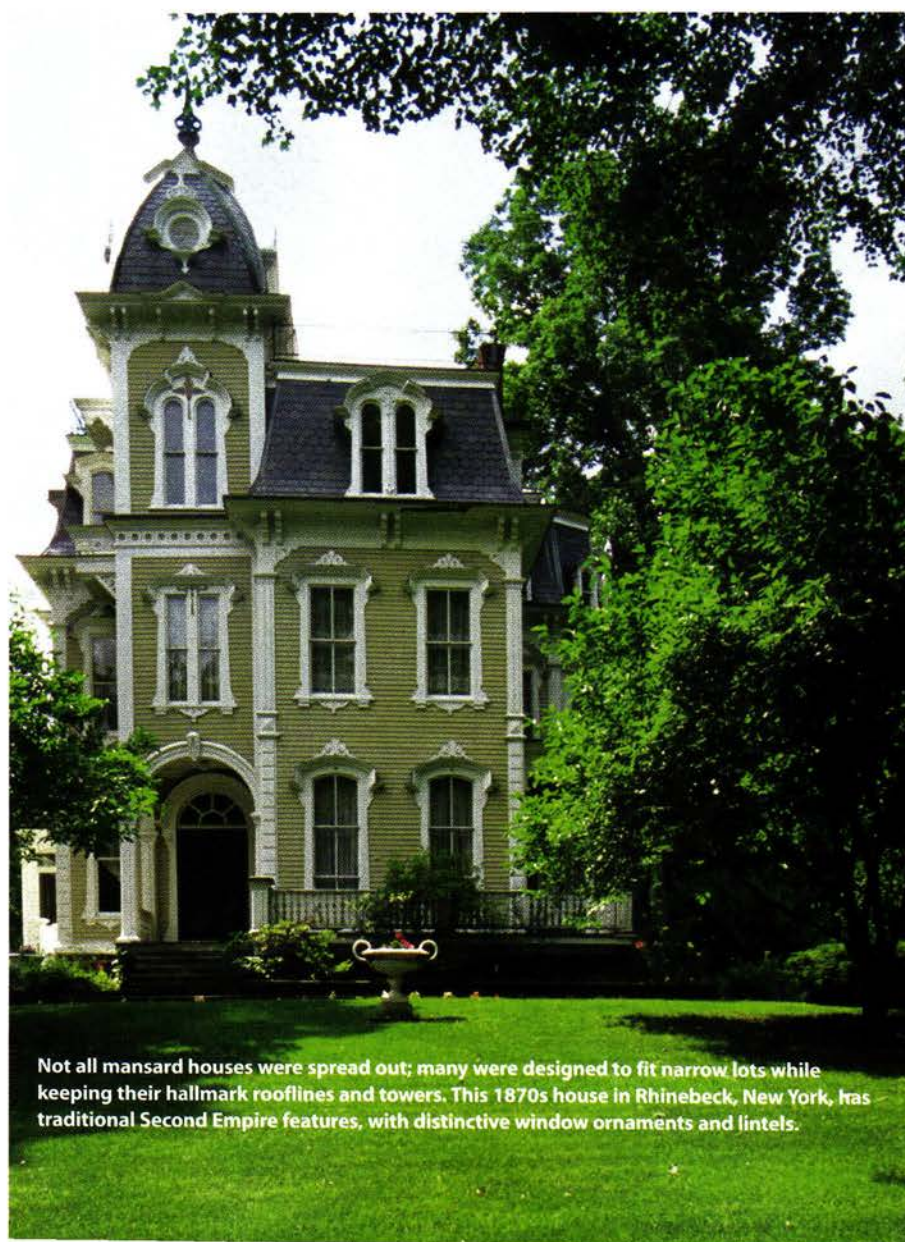


More restrained than many important houses of the era is the Missouri Governor's Mansion in Springfield, built in 1874 and designed by St. Louis architect George Ingham Barnett. It is notable for its columned entry porch, rounded bay on the left side, and unusually ornate cast-iron roof cresting.

The mansard roof is especially suited to urban areas like Boston's Back Bay, where it provides houses with virtually an entire top floor instead of a partial gabled attic. The most popular roofing material was slate, and some houses of this era still maintain their original roofing.

the building. The lower pitch may be convex (outwardly curving, possibly in an S or bell shape), concave (inwardly curved or flaring), or steeply angled. Sometimes the mansard roof is two stories high. Whatever the exact shape of the roof, there are always numerous dormer windows to light the living space within.

Second Empire features and mansard roofs are so often found together that the style itself is frequently referred to as the Mansard Style. While it is true that every Second Empire house has at least one mansard roof (and some have many), does the presence of a mansard roof always signify a Second-Empire house? In a word, no. In Second Empire buildings, the mansard roof must be the dominant feature, not a subsidiary one. You might, for example, have a Queen Anne house with a gabled main roof and a mansard-roofed tower. Such a house is still a Queen Anne, not a Second



Not all mansard houses were spread out; many were designed to fit narrow lots while keeping their hallmark rooflines and towers. This 1870s house in Rhinebeck, New York, has traditional Second Empire features, with distinctive window ornaments and lintels.



One-storey mansard houses pop up periodically, but certainly not in large numbers. This Topsfield, Massachusetts, house with a concave curved roof retains the usual dormers, a fine left-side bay window, and a distinctive console hood over the double front door.

Empire. In the same way, many Stick-Style houses have mansard roofs—but they are not Second Empire because it is the Stick Style features that dominate the design.

As it happened, the purely French influence waned fairly rapidly in the architecturally freewheeling days of latter-19th-century America. When France's fortunes declined after the Franco-Prussian War, which was a disaster for the French, the prestige of things French suffered as well. Moreover, the rapidly growing ranks of America's professional architects (trained, it is true, in the Paris studios of *Ecole des Beaux-Arts* masters) were intent on finding their own architectural paths. Consequently, houses and other buildings veered toward other styles even while sometimes keeping the distinctive mansard roofline. The other popular modes

of the day—Italianate, Queen Anne, Romanesque, High-Victorian Gothic—all captured the attention of the house-building public, and all continued to use bits of Second Empire decoration as well as the popular mansard roof.

The Double Pitch Catches Fire

The first true Second Empire building in the United States may have been the Renwick Gallery in Washington, DC, completed in 1859. Now part of the Smithsonian Institution Museum of American Art, it was built originally to house the extensive private art collections of millionaire William Wilson Corcoran. Co-opted during the Civil War as a government office building, it was returned for a time after the war to its owner before being put back into government service.

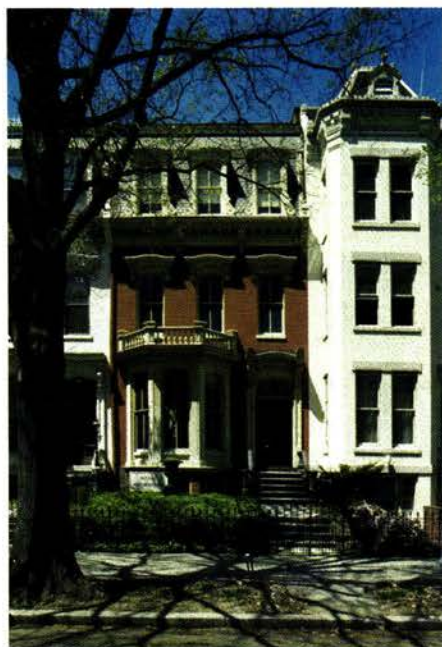
The architect, James Renwick, also designed the Smithsonian's celebrated Castle on the Washington Mall.

As a side note, Second Empire also is occasionally referred to as "General Grant Style" because it was most popular—in the U.S. at least—immediately after the Civil War and during Ulysses S. Grant's presidency (1869-77). It was President Grant who called upon his Architect of the Treasury, the British emigre Alfred B. Mullett, to design the stunningly elaborate State, War and Navy Building (now the Old Executive Office Building) near the White House in 1871. (So why, you may ask, isn't it called President Grant Style rather than General Grant Style? Who knows?)

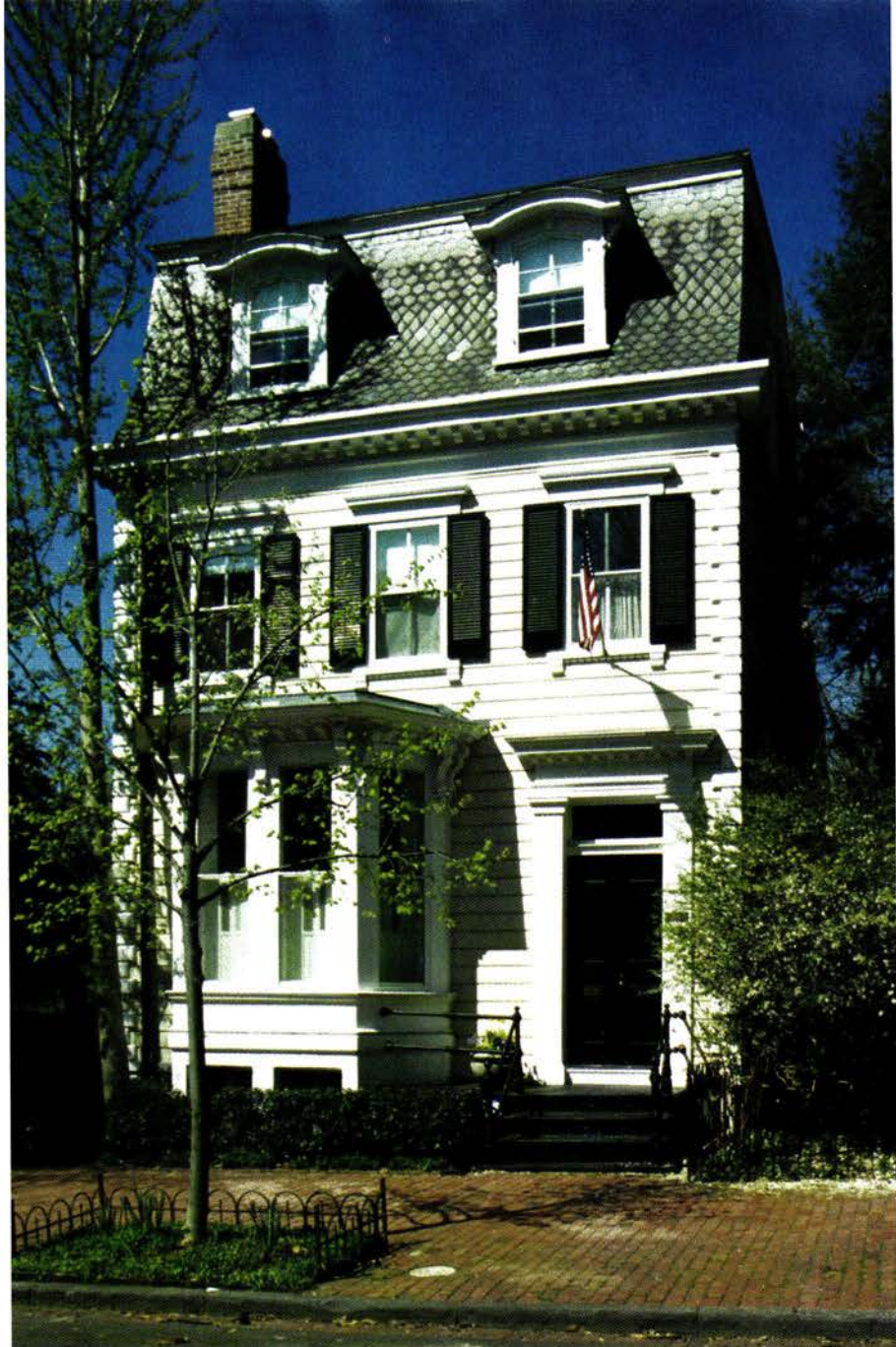
The State, War and Navy Building made Mullet famous and fueled a craze for French architecture among a postwar class

of super-wealthy entrepreneurs (those famous and infamous “Robber Barons”) who made their fortunes in the likes of railroads, timber, land speculation, mining, and iron production. The presence of great wealth and the new availability of a native corps of trained architects across the country—East, West, and Midwest—were among the forces that propelled the Second Empire to a truly nationwide American style. Advances in transportation (such as the Transcontinental Railroad, officially completed in 1869) and in printing (which promulgated architectural plan books and taste-making publications) were other reasons for the spread of the style.

Like Renwick’s and Mullett’s public buildings, high-style Second Empire houses featured a great deal of fancy ornament, especially around windows and doorways. While elaborate window and door surrounds of masonry were not uncommon, cast-iron decoration often replaced stone, to excellent effect. One-storey columns, paired columns, and pilasters perched, layer upon layer, from the tops to the bottoms of



Mansard at perhaps its most minimal tops this 1872 rowhouse in Washington, DC. Once the residence of Mary McLeod Bethune, an early leader in African-American education, it is now a National Historic Site.



This modest-frame Second Empire house in the Georgetown Historic District of Washington, DC, carries the style in simplified form. The bay window, door, frontispiece, corner quoins, and modillion cornice provide a comfortable degree of ornament for a smaller residence.

these residential wonders. Classical ornament abounded.

The Second Empire style was, at its purest, definitely not a practical style for the man of small means. Nonetheless, the mansard roof was so useful—both as a means of securing additional living space at the top of the building and as a device for adding visual heft and distinction to a small and simple building—that its use by all classes of homeowners was widespread. Even one-storey houses could be dignified by the adding a mansard roof.

A glance around today’s proliferating

historic districts will show that Second Empire is far from the most frequently found historical house style. It wasn’t an easy kind of house to build or to maintain—probably one reason so many of these mansarded mansions have become museums or other types of public buildings—and the style didn’t last all that long. Still, it is among the two or three most striking American house styles, and its presence in urban areas and early suburbs, as well as on country estates, is an enduring gift from our French friends—almost as precious, in its way, as the Statue of Liberty. 🏠



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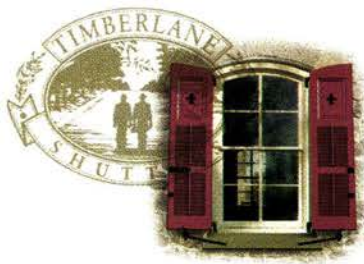
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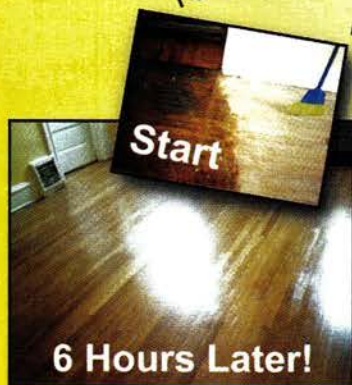


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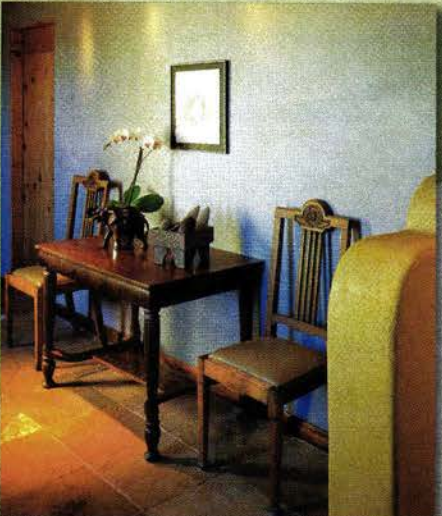


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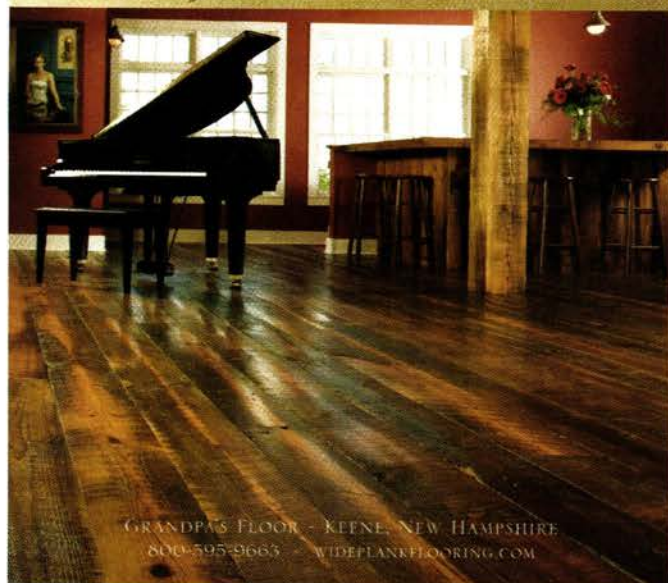
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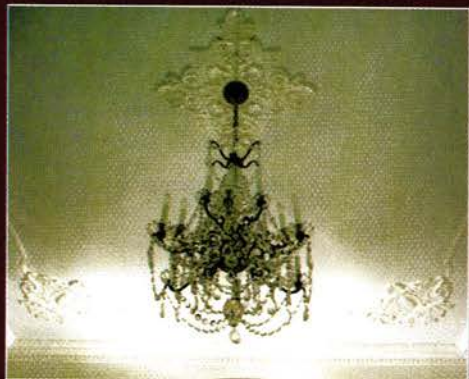
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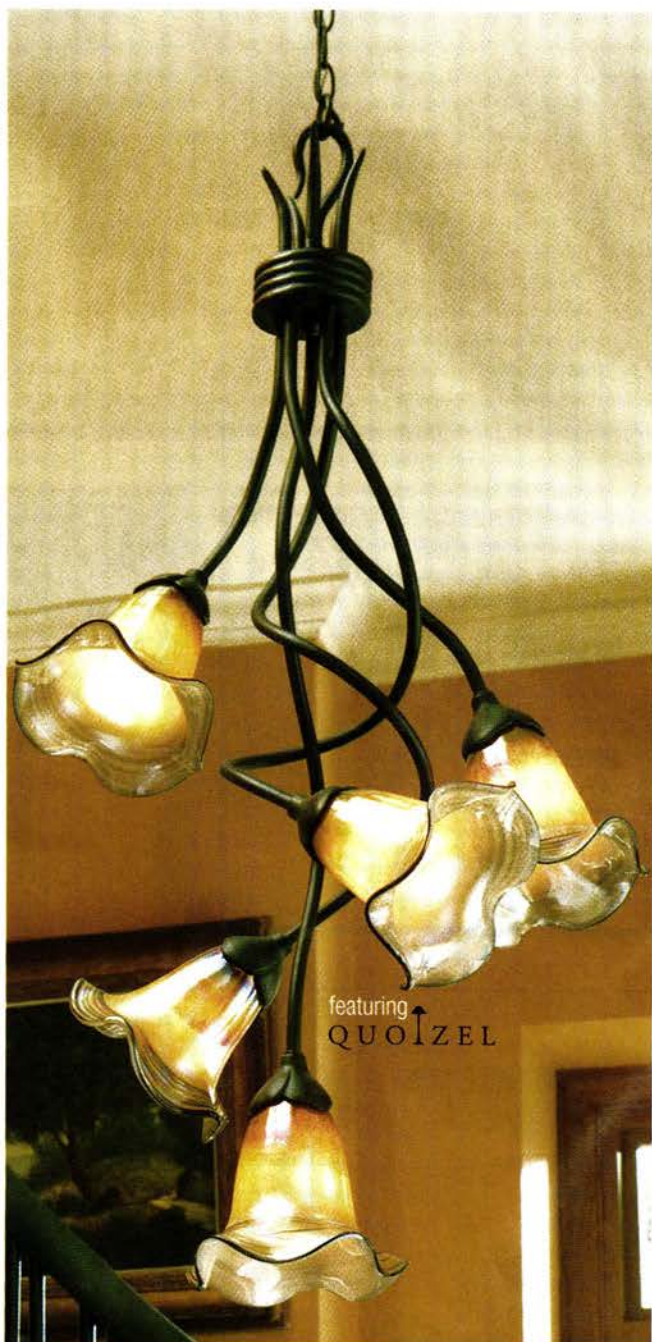
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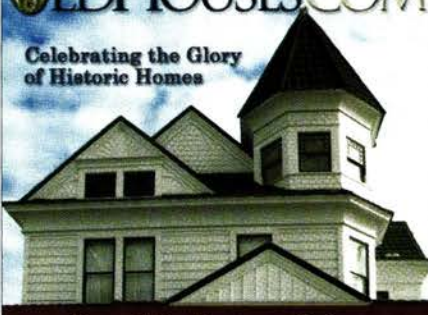


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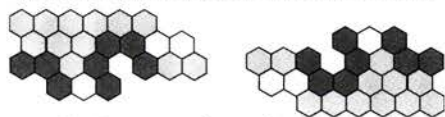


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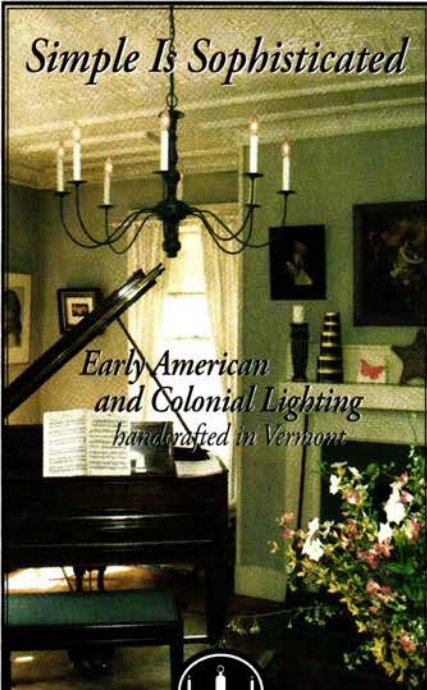
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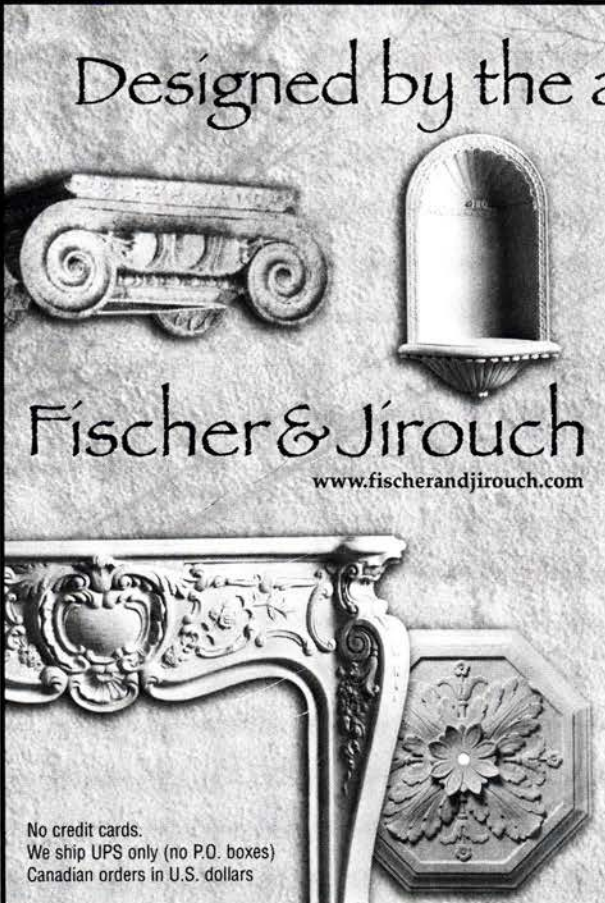
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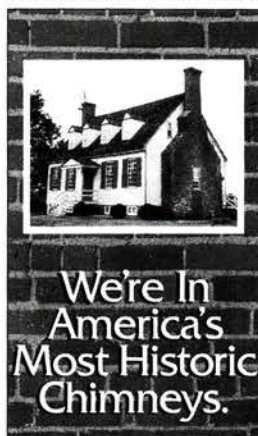
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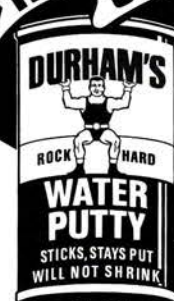
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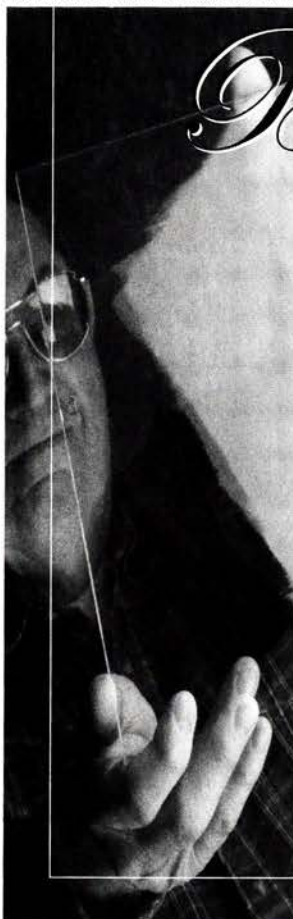
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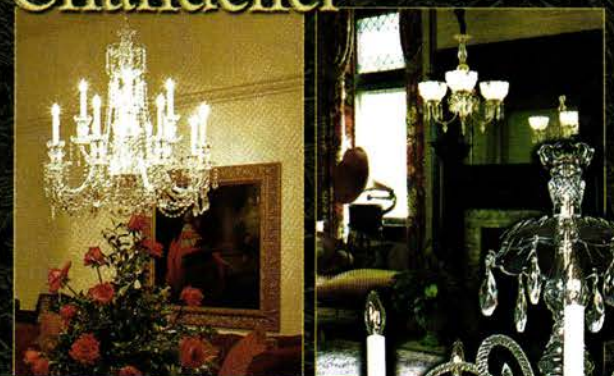
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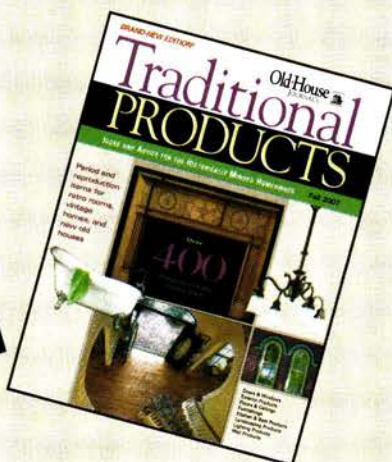
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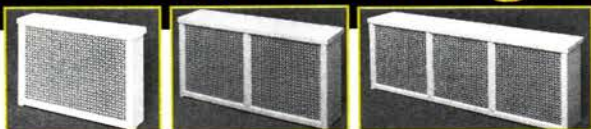
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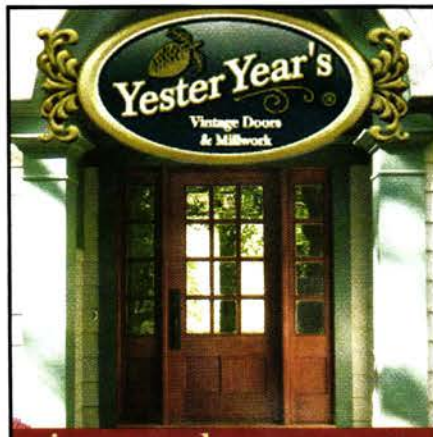
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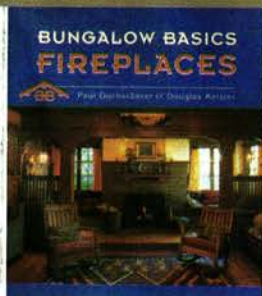
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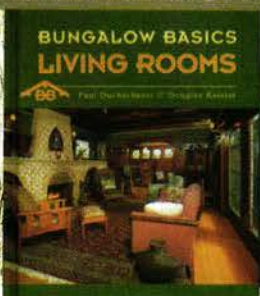
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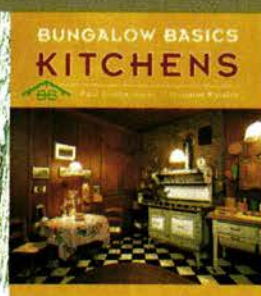
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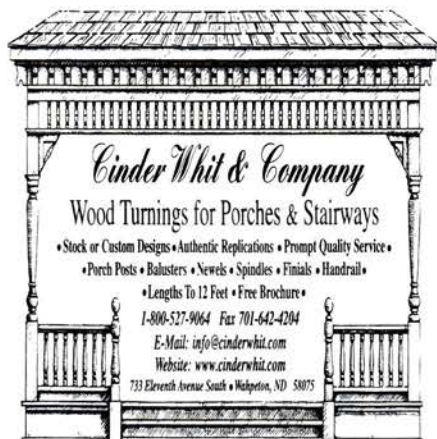
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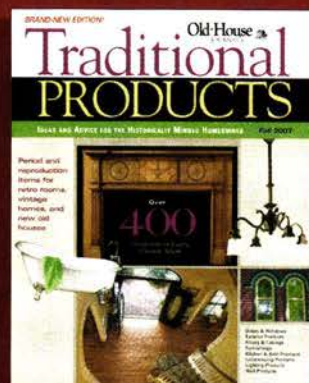
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SPOTLIGHT HOUSE



SPRINGFIELD, IL—George Barber designed Queen Anne Victorian reproduction featured on cover of 1993 OHJ. 4,000 sq. ft., 4 bedroom, 2.5 bath with 2 fireplaces, 11 ft. ceilings, moldings, and stained and etched transoms. New kitchen with cherry cabinets, tile floor, granite countertops. Beautifully landscaped 1.5 acres in exceptional school district. Care given to authentic historical details. \$449,900. 217-836-3196. www.listingswithtours.com/0301



ORLAND, CA—Former B&B on historic ranch in North Sacramento Valley. Lovely 1906 two-storey with 4 bedrooms 3.5 baths, approximately 2879 sq.ft., fireplace, oak kitchen, park-like yard. Triple garage, tank house with spa and office, and huge barn with office. Also charming one-bedroom cottage. 3+ acres with mandarin orange orchard plus many other fruit trees. \$499,900. 530-865-4093. kurtmary@orland.net, www.HistoricProperties.com



SOMIS, CA—Restored 1890 School House. Queen Anne style with guesthouse on 1.5+ acres. Freshly painted exterior, stained glass windows, and 12' ceilings on first floor. Bell tower can be 3rd bedroom/den with great views. Basement accessed from interior/exterior. Fully fenced property. Dozens of fruit and nut trees. Barn sold as is. \$1,500,000. Fred Evans, RE/MAX Gold Coast, 805-339-3502, www.fredevents.com



ST. HELENA, CA—In heart of Napa Valley. Walk to downtown Main Street. Original 1880s restored Jacob Meily Winery—now Signorelli Place. Gabled roof. 3 bedrooms, 3 baths. Heart pine flooring: family/dining room and kitchen. Fawn-glazed cabinets, granite, stainless steel appliances, wine cooler. Bathroom wainscoting & travertine tile surrounds. Carriage style garage door. Beadboard above both ironwood porch decks. Private creekside backyard near stone bridge. \$1,250,000. 707-252-6700.



CENTER CO—Refreshing Victorian—Turn of the century home with 4 bedrooms, light oak woodwork, pocket doors, built in china cabinet and laundry chute and a full sized attic! 2-car garage. \$127,500. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/oldAmericanTreasures—a Full Color magazine of older and historic properties for sale. Just \$5.95.

SPOTLIGHT HOUSE



NEWPORT, KY—Magnificent home with history. The Vendome! Restoration awards for the main manor with 4 bedrooms and 4 1/2 baths and 2 "income producing Corporate Suites" Features are original restored plaster medallions and a grand staircase descended by Sinatra, Monroe and Jolson when this grand home was known as the "Beverly Hills Barracks." Spectacular 3 story Italianate with wrap porch and off-street parking. \$645,000. Gerri Jones, Re/Max Unlimited, 513-476-8133, www.gerrijones.com and HistoricProperties.com.



EMINENCE, IN—Historic Estate - Gorgeous home originally built in 1800's w/6 bedrooms, 5 baths, maple staircase, hardwood floors, gourmet kitchen, master & more. On 18+ acres w/ wisteria-covered veranda. Fountain overlooking pond & shelter house. 6400 sq.ft. barn w/ corral. 20 minutes from Indianapolis Airport! \$825,000. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old American Treasures—a Full Color magazine of older and historic properties for sale. Just \$5.95.



HARRODSBURG, KY—Spectacular, beautifully preserved Downing-style Gothic Revival house on Main Street in Kentucky's oldest city. Original board and batten house on stone foundation. Great entry doorway and classic bargeboards. Rooms retain many original mantels, doors and hardware. NR listed. \$173,250. For information about this and others offered by The Kentucky Trust for Historic Preservation, call Debbie Reynolds at 502-348-3557. www.thekentuckytrust.org.



ELLCOTT CITY, MD—Historic Howard House circa 1850. Two retail shops plus eight luxury apartments. Empire granite facade, ornate slate mansard roof, wide front porch with wrought iron detail, ten foot ceilings, heart pine floors, raised panel wood door jams and transoms. Five stories. Meticulously restored. Even has fire sprinklers! Historic District treasure. \$2,000,000. Eric van Swol, Re/Max 100, 410-715-3277.



VICKSBURG, MS—Astonishing and beautiful home built in 1940 with so many extras. 4 large bedrooms, 3 w/baths, large living and formal dining rooms, eat-in kitchen, hardwood floors, 12' ceilings with magnificent chandeliers, huge master suite with closets and master bath with separate tub and shower. Beautiful landscaping compliments large back patio and deck. One of a kind! \$329,800. Nina Rocconi, BrokerSouth Properties, 601-415-4503. LiveInTheSouth.com



PONY, MT—Brookside manor was the original dwelling constructed of logs in the early 1870's. There's substantial documentation about the home and its history compiled in the Montana Historical and Architectural Inventory. The Brookside Manor may have been the original dwelling in Pony. This property holds 4 complexes and sits on 3.46 acres w/ 4 bedrooms and 2 baths. \$999,500. ERA Landmark, 406-209-0022. www.sellingbozemanmt.com



DELAWARE TOWNSHIP, NJ—Today's innovative green building has been accomplished and seamlessly blended with the restoration of this circa 1860 house. Conservation Development assembled expert craftsmen to restore the house from frame to finish and construct an addition. Now 4 bedrooms, 4 full baths and a number of outbuildings on 2.4 acres with wonderful views. \$1,980,000. Norman Callaway Jr., N.T. Callaway Real Estate, 609-921-1050. www.ntcallaway.com



PRINCETON, NJ—This large handsome Tudor, blocks from downtown, was the residence of Woodrow Wilson while governor and elected president. Large rooms perfect for entertaining and various studies for reading. 6 bedrooms and 6 1/2 baths. Studio with skylight overlooking a landscape of enthralling beauty. Circular swimming pool and gazebo in a Japanese-inspired garden. \$3,500,000. Amy Brigham, N.T. Callaway Real Estate, 609-921-1050. www.ntcallaway.com



TRENTON, NJ—Trenton invites proposals from qualified entities to lease the Eagle Tavern as a restaurant. The Tavern, listed in the National Register of Historic Places, is located across from a major entertainment development and the Sovereign Bank Arena. Please visit the Department of Housing and Economic Development webpage at www.trentonnj.org and click on the Department's Request for Proposals link or contact us directly at 609-989-3509.



STEUBENVILLE, OH—Circa 1870 brick Italianate featuring elaborate brackets, hood moulds over the windows and front door, and a decorative tower with mansard roof and iron cresting. Hardwood floors, pocket doors, fireplaces in parlors, gorgeous staircase, 4 bedrooms, and 4-car garage. Being fully restored with all systems updated and with a new kitchen and baths. \$185,000. Scott Dressel, Bayberry Properties LLC, 740-632-2899. www.bayberryproperties.com



CHESTERFIELD, VA—Historic Bon Air, on the National Register of Historic Places, comprised of 1.61 acres, constructed for attorney Marshall M. Gilliam circa 1881, original Colonial Revival architecture featuring five bedrooms, three and a half baths, six fireplaces, tall ceilings, front porch colonnade, multiple outbuildings. Visual Tour at www.InSydeHomes.com. Offered for \$789,500 John VanderSyde, Virginia Properties/Long & Foster, 804-683-9181.

SPOTLIGHT HOUSE



SHARON SPRINGS, NY—Circa 1799 Beauty. Brick home on National Register boasts 17 rooms, 7 bedrooms, 4 ½ baths, 3 fireplaces, country kitchen and more. 2 garages, horse barn and original Dutch barn. On 25 acres with bass stocked pond, hayfields, and small orchard. 1 hour from Albany and 15 minutes from Cooperstown. Currently a busy B&B. \$550,000. United Country, 800-999-1020, Ext. 108. www.unitedcountry.com/old_American_Treasures—a Full Color magazine of older and historic properties for sale. Just \$5.95.



SAUNDERSTOWN, RI—Center chimney 1750 cape on one acre. Charming, warm interior with 3 working fireplaces, 2/3 bedrooms, 1 bathroom, study. Storage barn, garden shed. Careful restoration nearly completed. Property abuts woodland. Outdoor dining, nature, stone walls, granite outcrop, mature plants. 1745 sq.ft. Near historic Wickford, Newport, URI. <http://shermantown.dyndns.org>. \$349,000. Curtis Givan, Moore Properties. 401-295-1708, cgivan@mooreproperties.net



CHASE CITY, VA—Classic Greek Revival circa 1840 on 25 bountiful acres - 13 open, 12 wooded. Original fireplace mantels, moldings and hardwood floors. 3184 sq. ft., new gourmet kitchen. 1000 sq.ft. guesthouse with kitchen, great-room, full bath, 2nd floor bedroom. Office in the former smokehouse. All with central HVAC. Two log slave houses with stone fireplaces. \$399,000. Antique Properties, Max Sempowski, 434-391-4855. www.oldhouseproperties.com



LITWALTON, VA—"Holmquist Farm" circa 1930 on 110 acres with long road frontage rolling down to 2½ acre pond. 14.2 acres in crops; remainder of the land is a tree farm. Quaint 1500 ± sq.ft. house with central air & heat. Renovated in 1996. Eat-in kitchen. 3 bedrooms. Many built-in bookcases. Basement. 34x15 incomplete family room. \$495,000. Dave Johnston "The Old House Man"® 804-370-5302. AntiqueProperties.com



RICHMOND, VA—"Workmen's House" circa 1895 on ½ acre with mature landscaping. Built by carpenters who built The Jefferson & Ginter Park. Surrounded by historic homes on quiet streets. Has large front porch, patio, dog run, large rooms and 4 fireplaces. 1835+/- sq. ft. of original floors, woodwork, doors, slate roof & shutters. \$299,000. Dave Johnston "The Old House Man"® 804-343-7123. AntiqueProperties.com



An Unlikely Pair

Like partnerships and couples, the parts of old houses sometimes come from vastly different backgrounds. Take for example this house out West (above right). The original building, dating to the 1950s, is a petite A-frame defined by a tall and pointed roof, lack of sidewalls, and bank of windows in the gable end. Though the house probably once looked like many of the era (above left), it's now joined at the hip with a recent addition in the Pueblo Revival style that adds a short, flat, parapeted roof; heavy walls; and windows with prominent lintels. While they say that opposites attract, when it comes to expanding old houses, some marriages seem born of convenience. 🏠

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