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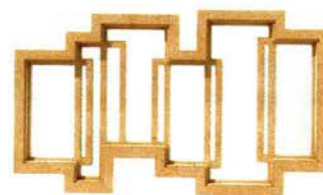
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30 Coming Clean on Bathtubs

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If your masonry building has damaged stone units, this step-by-step repair guide from our expert in the field can help you make them good as new again.

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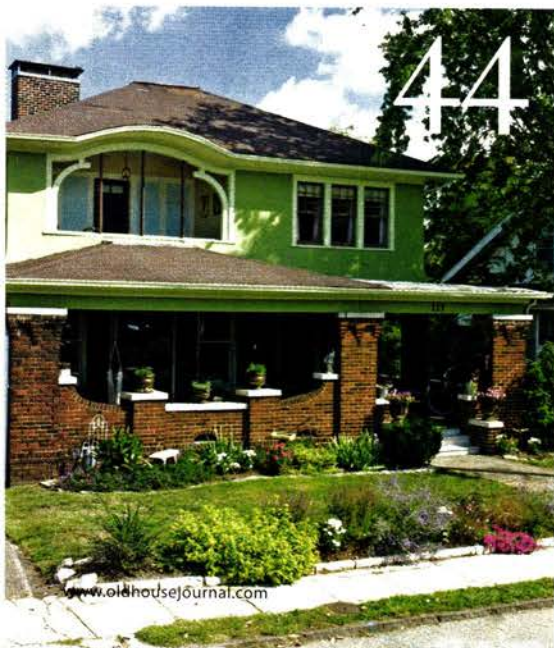
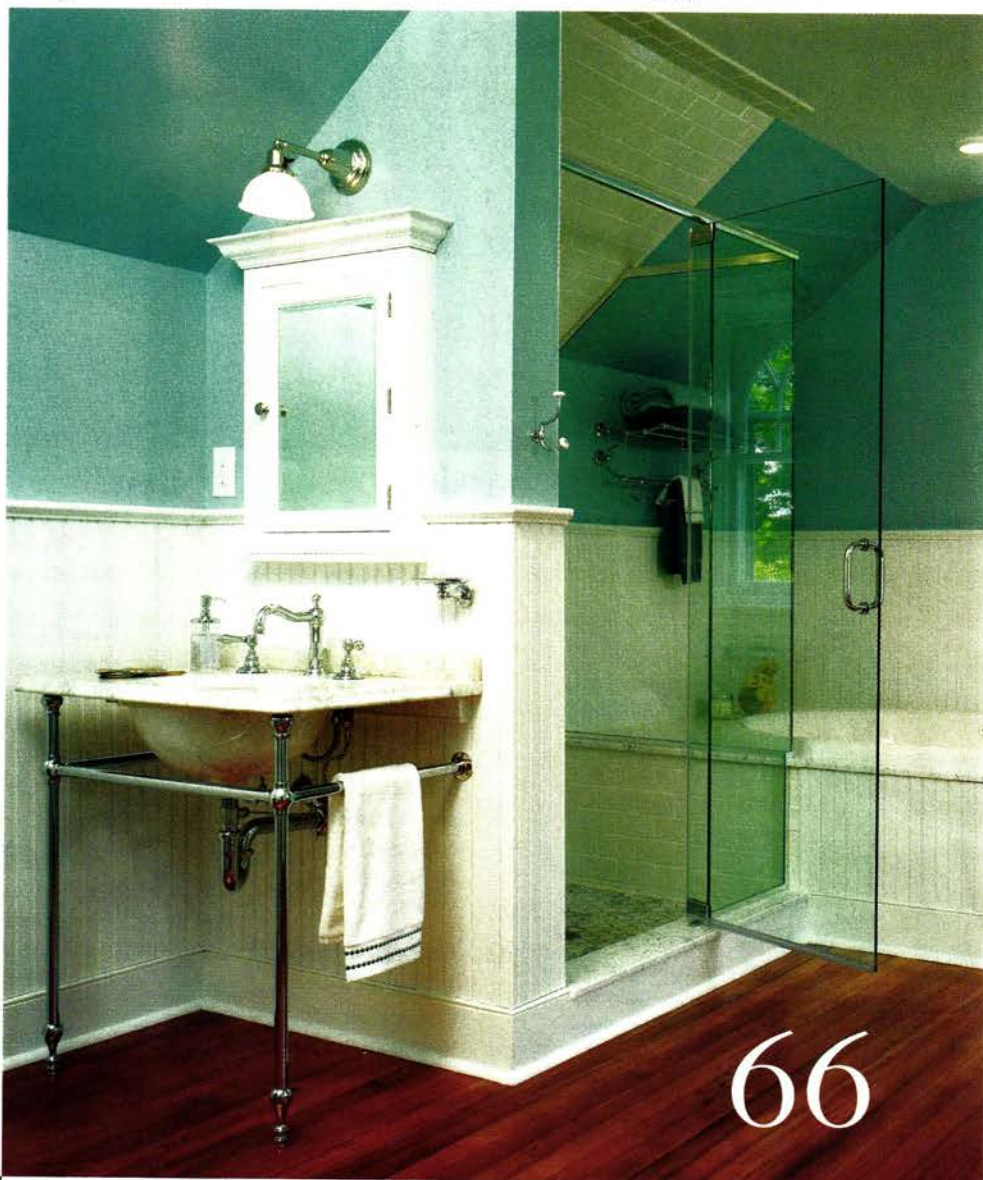
Professional paint research at Delaware's 18th-century Corbit-Sharp House sheds some light on the intricacies of finding original colors on your own old walls.

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54 Style: Textbook Victorians

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By JAMES C. MASSEY AND
SHIRLEY MAXWELL



Old-House Living

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A Knoxville, Tennessee, couple learns of a long-lost architectural detail on their bungalow through an encounter with a previous resident.

By GRETCHEN ROBERTS

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A bathroom restoration project designed to rejuvenate a haphazard bedroom conversion catches a lucky break from a basement find.

By CLARE MARTIN

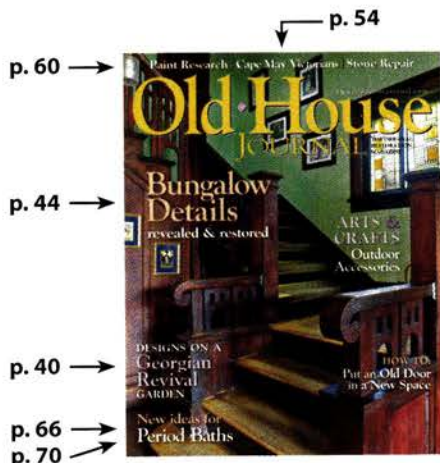
Old House JOURNAL



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By MARK CLEMENT



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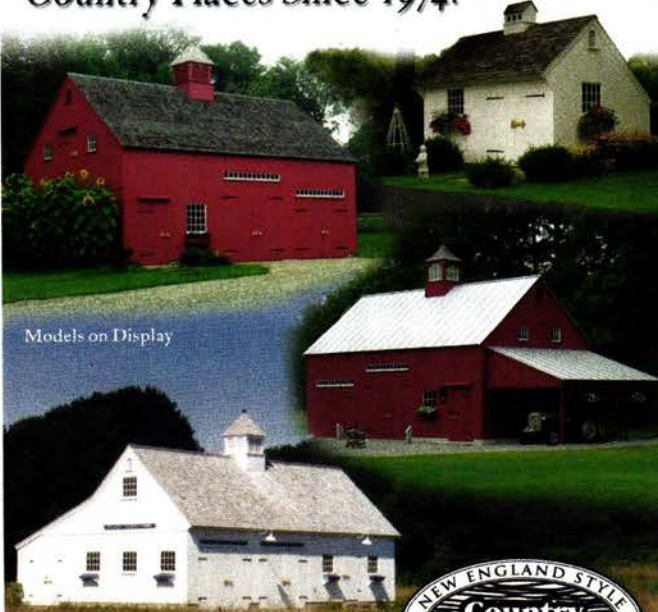
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TERESA COLEMAN PHOTO

Carpenter's Secrets

Boy Scouts aren't the only ones who have to live by the motto "Always be prepared"—old-house restorers need a healthy dose of readiness, too. Go behind the scenes on carpenter Mark Clement's door switcheroo (page 50) and learn what he had to do before he could even start the project.


Paint Primer

Once you've nailed down the right colors for your house (see page 60 for research tips), how do you translate them to your walls? Check out our online guide to companies that offer historic color palettes and hand-mixed paint formulas.

Tales of Treasure

Original fixtures stashed in the basement, a distinctive sleeping porch hidden under drywall—amazing discoveries like these (read about 'em on pages 44 and 66) are one of the greatest joys of restoring an old house. We've culled our archives to put together an online collection of our favorite old-house treasure hunts. And after you read our stories, log on to MyOldHouseJournal.com to tell us about your own incredible finds!

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editor's note

Bathroom Showmanship



MARK W. ABBOTT PHOTO

EVER TRIED TO FIND components for a period bathroom restoration? It's a daunting job—the possibilities seem endless. While it's natural to feel overwhelmed by options, we should be grateful we have them. It wasn't so long ago that period-appropriate bath fixtures and accessories were impossible to find, except in salvage yards. What a difference a couple of decades makes! If you're looking for ideas on bathroom approaches that work, several articles in this issue can help. Our overview of tub designs will help pin down an appropriate

model for your house (see "Coming Clean on Bathtubs," page 30). If you're desperately seeking faucets, check out our editorial staff's selections of style-savvy spouts (see "The Right Faucet Fit," page 70), and for ideas on matching up original bath elements with new ones, you won't want to miss our Insider story (see "Bathroom Break," page 66).

We also cover some Arts & Crafts ground in this issue, starting with an unusual Old-House Living story about a bungalow owner who takes a hammer to drywall in the middle of the night. Why, you ask? Read the story to find out (see "History Lessons," page 44). Exterior A&C accessories get profiled, too, in Outside the Old House (see "Arts & Crafts Alfresco," page 22). And if your stone house needs repairs, or you're thinking about moving an original door to a new interior locale, articles from expert contributors cover both of those subjects as well (see "Rock-Solid Restoration," page 36, and "Door Jamb-in," page 50).

Speaking of expert contributors, for more than 35 years, OHJ has brought their years' of experience to you through the pages of this magazine. Today, we have a new way of connecting you with those knowledgeable voices. In October, we'll launch our first ever Old-House Live show, which will be a terrific venue for interacting with restoration experts and the specialized companies making an array of appropriate old-house products. At the show, you'll be able to view and ask questions about the light fixtures, roofing materials, and flooring you've been considering for your home, or pick up samples of hardware to see how they feel in your hand. You'll even be able to compare different types of reproduction tiles to figure out which ones will look best in your bathroom. Free workshops and demonstrations each day on old-house repairs can help prepare you for projects at home. I'll be there, too, along with the

editors of *Old-House Interiors*, to answer questions and learn about your projects—and what you'd like to see us covering in our magazines—firsthand. If you can, pay us a visit in Hartford, Connecticut, on October 16-18. For more information, call (800) 782-1253 or visit oldhouselive.com. I hope to see you there.

daposporos@homebuyerpubs.com



Talking magazines at a show.

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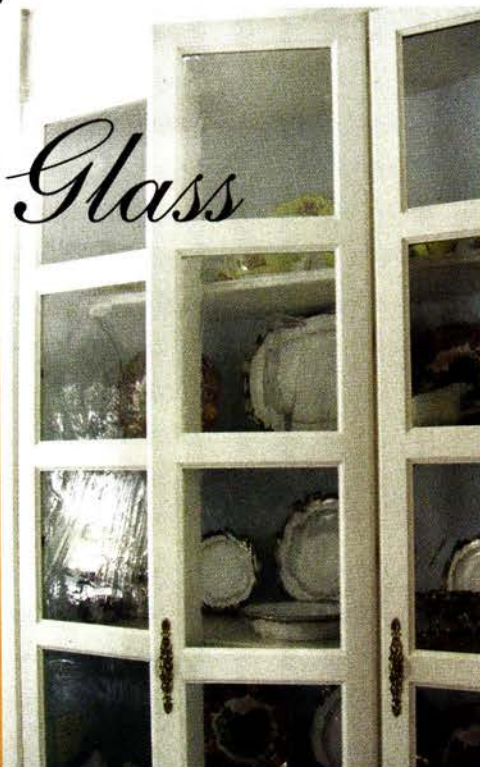
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letters

Your Perfect Porch

When we put out a call on MyOldHouseJournal last month for our members' best porch restoration projects, we were astounded by the wealth of enviable photos we received. When your votes started rolling in, though, one immediately rose above the pack: Lair Tienter's 1860 Second Empire in Farley, Iowa, with its geometric railing and intricate cornice details. Looking at the restored house, it's hard to believe that, when Lair bought it, the porch had been stripped of its original elements, and the entire home had been doused in white paint. After consulting back issues of OHJ, meticulously scraping off paint, and looking for ghosts of the original adornment to guide the restoration, Lair created and installed the new balustrade, cornice rail, abacuses, and cornice brackets. "Every evening, there was a parade of cars, driving by



ever so slowly, to see what progress was made that day," he says. "I have never had more compliments or encouragement on a project. The house is now the pride of our little town of 1,100 people." Not to mention, it more than lives up to our idea of a perfect porch. —Eds.

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Plantation Perspectives

Thank you for the articles on the 19th century planter's home ["Living History"] and early French architecture ["Finding the French"] in the July/August issue. I live in a Gulf Coast cottage in Houston that looks like a sister to David and Marla's house. It was a thrill to see something so familiar to me, yet so unknown outside of the Gulf Coast area! Hopefully more people will become interested in other local styles of architecture that don't receive much notice.

Merriann Bidgood
via e-mail

David Floyd and his colleagues deserve nothing but praise for their painstaking restoration of Sunnyside Plantation ["Living History," July/August]. But I did a double-take when I read of the restorers' desire to re-create what the author termed "the romance and charm of plantation life."

In 1840, two years after Sunnyside was built, the federal census recorded 7,898 people living in Pointe Coupee Parish, of which 5,430, or just over 69 percent, were enslaved. For slaves, life on a plantation meant hard labor, physical and sexual abuse, and the sale of family members. Though I have no direct knowledge of the Tessiers and their affairs, perpetuating notions of plantation life as romantic and charming is a particularly noxious form of myth-making.

Tamara Plakins Thornton
Professor of History
State University of New York, Buffalo

Reader Tip of the Month

In response to your recent article on computer-assisted design ("The Virtual Kitchen," March/April), I've been drafting since high school and have used AutoCAD by Autodesk for the past 20 years. But I've recently discovered a free drawing program from Google called SketchUp that has totally custom 3-D capability. Even those who are barely computer literate can learn to use SketchUp. Unlike programs with defined symbol libraries, there are no limitations on what you can import, and the components are infinitely editable. I use it for all sorts of visualization—there's even a photo-match feature that allows you to draw a quick sketch and overlay your idea over a photo of your existing room. It's a great program, and the price is right...the only thing it will cost you is your time.

Tom Parks
Shallotte, North Carolina

Got a great tip to share with other old-house lovers?
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By LINDSEY THOMAS

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ON THE RADAR

Walking Back in Time

There's something about older neighborhoods that sets them apart—history, charm, nostalgia, personal-ity...and, according to a new study, health benefits.

The University of Utah report, published in the *American Journal of Preventive Medicine*, found that people living in more pedestrian-friendly neighborhoods tend to weigh up to 10 pounds less than those living in less walkable areas.

But what, exactly, makes a neighborhood more walkable? The researchers discovered that housing age is a strong indicator. "As the age of the housing in the neighborhood increases, body mass index (BMI) declines, as do the odds of overweight and obesity," the researchers report.

"Before the auto age, neighborhoods and cities had to be designed for walkability because walking was an essential mode of transport," notes Michael Southworth, a professor of city and regional planning and landscape at the University of California at Berkeley. "Streets were narrower, blocks were usually smaller, and land use patterns were designed so that people could get to things they needed on a daily basis," he adds. Neighborhoods developed before the 1950s often have better-quality sidewalks and narrower streets to discourage drivers from speeding and to facilitate street crossings. The streets tend to be more interconnected, and residential areas are



DAN BURDEN PHOTO/PEBBLEIMAGES.ORG

Pedestrian-friendly paths are a hallmark of neighborhoods built before the dominance of automobiles.

mixed with commercial and business zones within walking distance.

Cities are generally more walkable than suburbs (Boston, one of the oldest cities in the country, is also one of the most pedestrian-friendly, with historic neighborhoods like Beacon Hill), but older suburbs can be walkable, too. Southworth cites Radburn, New Jersey, as an example. "[It] was built in the 1920s as a master-planned development, and is very walkable, but also accommodates automobiles," he says.

To check your neighborhood's walkability, enter your address at walkscore.com, which calculates walkability based on several factors, including the proximity of stores, restaurants, parks, and access to public transportation.

COMING SOON

Old-House Live, coming up October 16-18 at the Connecticut Expo Center in Hartford, Connecticut, brings your favorite restoration magazine (OHJ, of course!) to life with a three-day exposition of specialty products, demonstrations, and hands-on workshops. Industry experts and the editors of *Old-House Journal* and *Old-House Interiors* will be on hand to answer your restoration questions. For more information, call (800) 782-1253, or visit oldhouselive.com.

OLD-HOUSE RESOURCE

In Living Color

Apple wasn't kidding when it claimed that its iPhone applications can do pretty much everything—now, there's even one that can benefit old-house restorers. Sherwin-Williams' free ColorSnap application lets you take a picture, then match that image with more than 1,500 paint colors—so, say, if you covet the exact shade of slate gray you spotted on a Colonial Revival in your neighborhood, you can instantly find out how to copy it for your home. The application also allows you to create a coordinating palette, save your colors to a library for future reference, and search for the nearest Sherwin-Williams store. And if you can't find the perfect product in Sherwin-Williams' line, ColorSnap also provides detailed color information that paint mixers can use to engineer the perfect match. To download ColorSnap, visit sherwin-williams.com/colorsnap.



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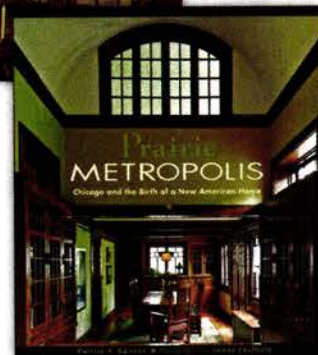
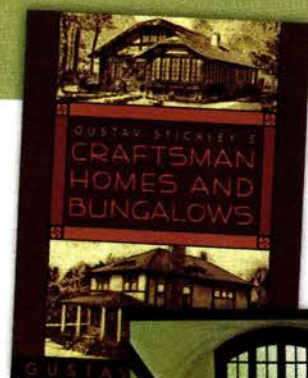
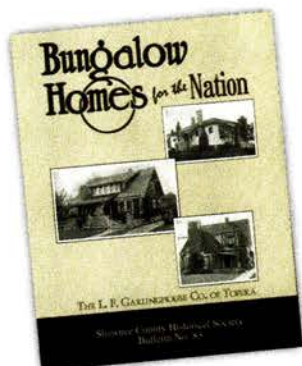
The early 20th century heralded a golden age of down-to-earth architecture, embodied by simple bungalows and creative Craftsman and Prairie School designs. For enthusiasts of the period, three new books provide valuable historical insight, practical instruction, and visual inspiration.

Throughout middle-class America, no structure held quite as much appeal as the bungalow, and one Kansas company was particularly influential in propagating the style in suburban landscapes from coast to coast. *Bungalow Homes for the Nation* profiles the rise and fall of that company, L.F. Garlinghouse Co. of Topeka, Kansas. Compiled by the Shawnee County Historical Society, the book chronicles the humble variety of 130 Garlinghouse homes, most from the 1910s and '20s, in styles ranging from Craftsman to Cape.

No Arts & Crafts homeowner should try to navigate a restoration without *Craftsman Homes and Bungalows*, a

new collection of the work of Arts & Crafts pioneer Gustav Stickley. The encyclopedic tome catalogs Stickley's architectural philosophies and home improvement instructions, accompanied by hundreds of historical black-and-white photos, line drawings, and floor plans. When you're trying to recreate period style, there's no better way to learn than straight from the master.

The organic forms and natural simplicity Stickley called for also left their mark on Frank Lloyd Wright and Louis Sullivan's Prairie School. Patrick F. Cannon's *Prairie Metropolis* chronicles the works of 13 Prairie School architects through the lens of their Chicago legacy. Brilliantly photographed from both interior and exterior by James Caulfield, many of the houses appear here in color for the first time.



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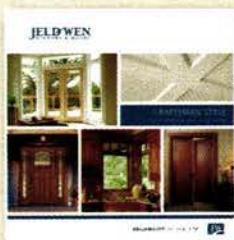
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TERESA COLEMAN PHOTO

Titanium Hammer

Smart design teams up with space-age materials to make a better hammer.

BY MARK CLEMENT

I've had the same hammer for the better part of my career. I've seen plenty of fancy new models come through the ranks over the past few years, but for all their bells and whistles, I haven't seen one that would help me with the work I do better than my old stand-by.

That is, until I worked with a titanium-headed hammer.

What to Look For

Design. For the work I do—retrofitting old houses, deck building, framing, trimming—I need a hammer with an aggressive claw. A claw with too much fetch (or curve) means I can't plunge it behind a piece of trim or under a deck board that needs to go, but a

claw that's too straight won't grab that kind of stuff consistently.

I also like a smooth-face hammer—a milled-face tool is only for rough framing; I need something more versatile. There are hammers where you can turn a set screw and swap out a milled face for a smooth, but I've never had much luck pounding anything mercilessly that's held together with a tiny set screw.

Weight. This is where evolution is revolution. My old steel stand-by is a 20-ounce hammer. In titanium, this translates to about 12 ounces. But even though this 12-ounce tool is clearly lighter, I can pound a nail or the back of a flat bar with way more impact energy. Since my hammer spends most of its time in the loop at the base of my back or on my right hip, just hanging there until I need it, my joints really appreciate that 8-ounce weight reduction by the end of the day.

Feel. For me, this amounts to a good old-fashioned straight hickory handle. Rubber handles tend to grab onto a leather tool bag's hammer loop, and for the rigid plastic loop I wear, I find them too big and textured to drop in or snap out quickly. Yes, wood handles can break if you use them super-aggressively, but I'm happy to take the risk, since replacement kits are readily available.

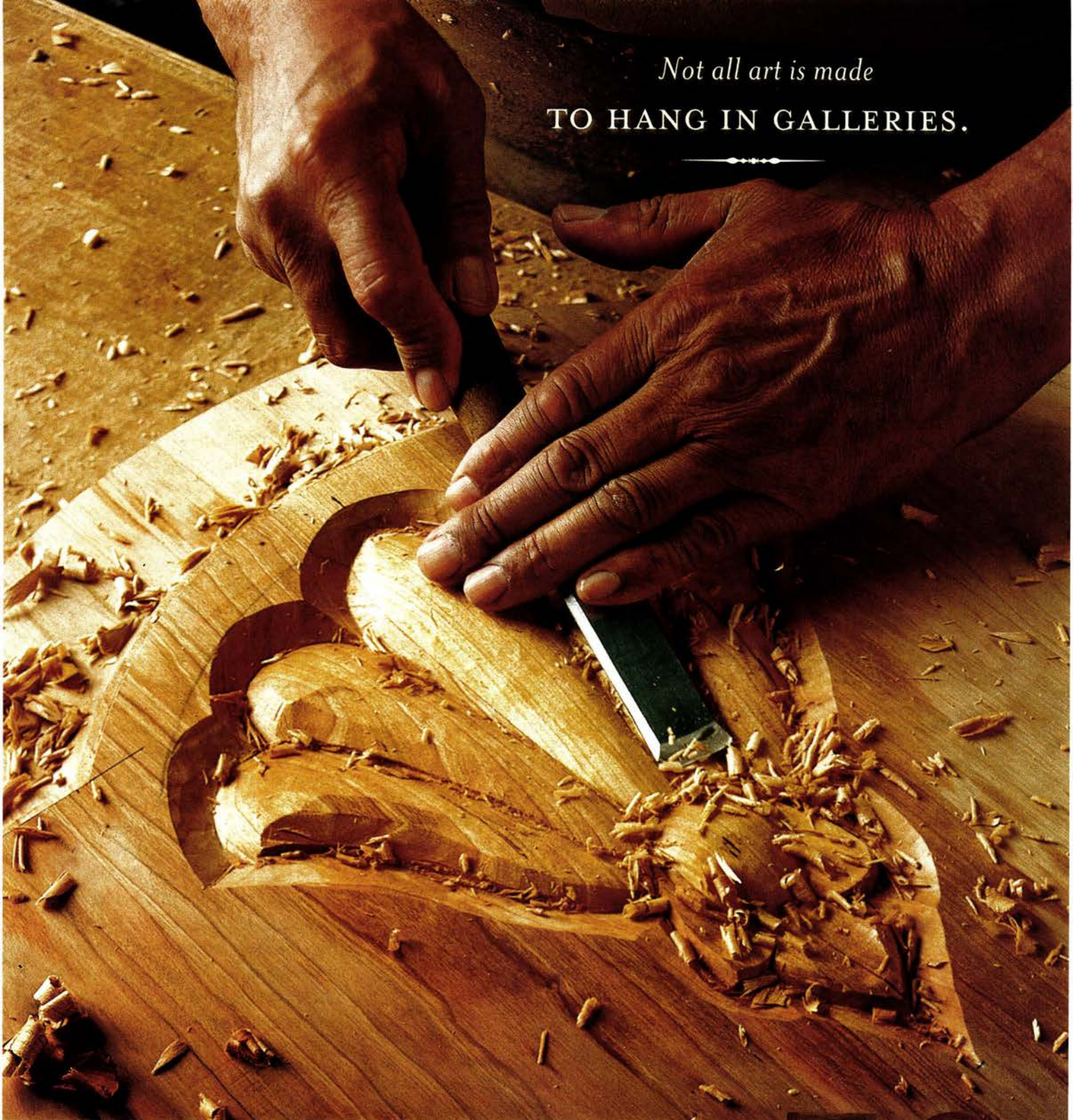
The Bottom Line

Titanium hammers can cost nearly twice as much as traditional steel hammers, but you'll get more than twice the hammer for your buck. Not only does my body feel better after carrying it around all day, but I can do as much ripping and pounding as I need with a tool that helps make hard work easier. 🛠️



Carpenter Mark Clement is working on his century-old house near Philadelphia, and is the author of *The Carpenter's Notebook*.

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ask ohj

Q On a recent tour of an early 20th-century Colonial Revival house, I came across an unusual toilet with two large holes at the back of the bowl and a large pipe, separate from the water line, connected to the wall. What can you tell me about this uncommon commode?

A **Don Hooper:** In my 30-plus years of selling Victorian-era bathroom fixtures, I've run across this unique feature several times on early toilets.

Most people are aware that a toilet sewer line requires a vent in order to function properly, as well as to meet modern plumbing codes. But many toilets installed at the turn of the 20th century, when indoor plumbing was just becoming common, featured another vent: the local vent, or bowl vent. A bowl vent was an outlet from the toilet bowl that connected via a pipe to a vent stack located inside the wall behind the toilet. This outlet could have been a short, seemingly unnecessary appendage on one side of the back of the bowl, or a larger outlet cast right into the top back portion of the bowl, underneath the water inlet fitting.

The bowl vent was designed to remove fouled air from the bowl while it was being used. Plumbing trade magazines of the day, such as the *Plumber's Trade Journal* and *Modern Sanitary Engineer*, featured advertisements from companies making turbine-like devices that attached to the bowl vent to expedite the movement of foul-smelling air into the wall vent, where it would rise up and out of the house. Some



The early 20th-century bowl vent proved an ill-conceived attempt at sanitation.

of these fans were touted as being powerful enough to clear foul-smelling air from the whole bathroom and adjacent rooms as well. Some vent appliances were water-powered, and some were activated when the seat was lowered for use.

In designing toilets with a bowl vent, sanitary appliance manufacturers were responding to American society's concern for and fear of bacteria and microbes, whose connection to disease had recently been revealed. As American bathroom design moved out of the Victorian era of wooden-encased fixtures and ostentatious ornamentation, and into the "sanitary era" of exposed fixtures with white tile walls and floors, the bowl vent seemed a valuable and practical feature to enhance sanitation and health.

But by the early 1920s, manufacturers came to realize that the opposite was true—because the vents were located above the water line, and were virtually impossible to clean, they were an ideal hiding place for filth and germs. Consequently, the vent disappeared from American toilet bowl designs.



Don Hooper, owner of Vintage Plumbing Bathroom Antiques, has been collecting, buying, and selling antique bathroom fixtures for more than 30 years.

Have questions about your old house? We'd love to answer them in future issues. Please send your questions to **Ask OHJ, 4125 Lafayette Center Dr., Suite 100, Chantilly, VA 20151** or by e-mail to OHJEditorial@homebuyerpubs.com.



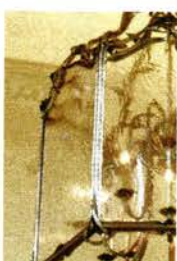
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outside the old house

Exterior harmony was an important aspect of Arts & Crafts designs, as this entrance to one of Henry Greene's Wild Wood Cottages demonstrates.

When the Arts & Crafts movement emerged near the dawn of the 20th century as an alternative to the mass-produced finery of the Industrial Revolution and the excessive ornamentation of the Victorian era, its trailblazers emphasized a connection with nature as one of their key tenets. "The healthiest and happiest life is that which maintains the closest relationship with out-of-doors," Gustav Stickley wrote in his 1909 essay "The Craftsman Idea."

Not only were Arts & Crafts houses designed to be simple and open, with plenty of windows to let in light and air, but the surroundings of the home were considered just as important as the house itself. Today, thanks to a wealth of new Arts & Crafts-style products made specifically for the porch, yard, and garden, it's even easier to bridge the gap between indoors and out. From mailboxes to path lights, door knockers to house numbers, these fixtures fill the need for practicality while still reflecting the movement's core principles—handcrafting, simple design, and high-quality materials.

Dard Hunter Studios welcome mats showcase his innovative designs. (740) 779-3300; dardhunter.com

Arts & Crafts Alfresco

Exterior Arts & Crafts-style fixtures—from door knockers to doormats—carry on the movement's age-old traditions of handicraft and natural living.

By LINDSEY THOMAS



DOOR KNOCKERS

A front door is always a statement-maker, and this is especially true on Arts & Crafts homes, where entry doors tended to be wide and were often embellished with sidelights, transoms, art glass, or a broad horizontal shelf. Accompanying door hardware, cast from metals like brass, bronze, or iron, was simple yet beautiful. A substantive door knocker was often a standout on front doors—positioned at eye level, it defined a visitor's first interaction with the house. As such, Arts & Crafts door knockers were designed to make an impression. They were heavy pieces of hardware, in shapes that often echoed the geometric lines of the house.

Reproduction door knockers, sturdily constructed from materials like raw copper and cast iron, faithfully emulate the spirit of the originals through details like hand-hammering, squared-off shapes, and geometric cutouts.



PRODUCT INFO: (left to right) **Craftsman door knocker, Rejuvenation**, (888) 401-1900; rejuvenation.com ♦ **Pacific door knocker, Craftsman Hardware**, (660) 376-2481; craftsmenhardware.com

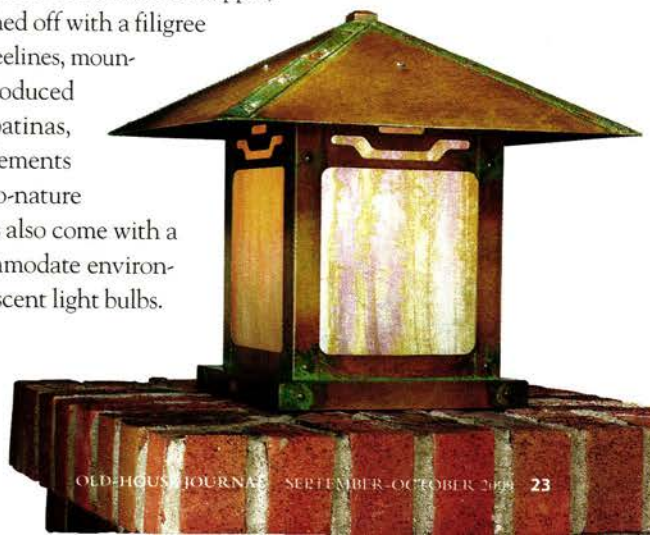
PATH LIGHTS

Indoor Arts & Crafts light fixtures were showpieces of fine handicraft, made from durable wood or metal, with shades in a range of natural materials like glass, mica, and shell, and crafted using a variety of techniques, including hand-hammering, cutouts, soldering, and etching.

Although outdoor fixtures of the era would have appeared mainly on porches or as lanterns illuminating low walls abutting outdoor spaces, today there's a cottage industry in Arts & Crafts-inspired path lights. While such all-weather fixtures need to be sturdier than their indoor counterparts, they easily showcase the same attention to detail. Mounted on piers or hung from posts, path lights might be supported by a wide column of river stones, crafted from wrought iron or hammered copper, accented by mica or art glass shades, or finished off with a filigree

of designs mimicking natural vistas (treelines, mountains, clouds). Many are produced with weather-beaten patinas, and exposure to the elements only enhances the back-to-nature aesthetic. Most of today's designs also come with a modern bonus—they can accommodate environmentally friendly compact fluorescent light bulbs.

PRODUCT INFO: (clockwise from below) **Kensington Place metal post mount, Old California Lantern Co.**, (800) 577-6679; oldcalifornia.com ♦ **Evergreen landscape light with sycamore filigree, Arroyo Craftsman**, (800) 400-2776; arroyocraftsman.com ♦ **Sienna path light, Hinkley Lighting**, (216) 671-3300; hinkleylighting.com



outside the old house



HOUSE NUMBERS

The house numbers crafted by modern artisans represent a perfect marriage of traditional Arts & Crafts details. Dard Hunter's signature Arts & Crafts typeface—which he developed by hand over a period of four years until it completely

captured the artistry of the movement—often makes an appearance on modern house numbers. Coupled with the hand-hammered copper that became the signature of the Roycroft artisans, the numbers convey an immediate note of authenticity. The work of period tile makers like Rookwood and Grueby also lends inspiration with its emphasis on natural shapes, patterns, and colors. Today's studios carry on this tradition, borrowing the same ceramic techniques to create numbered plaques. These tile numbers can be embellished with reliefs depicting natural motifs, or surrounded by a simple, broad wooden frame.

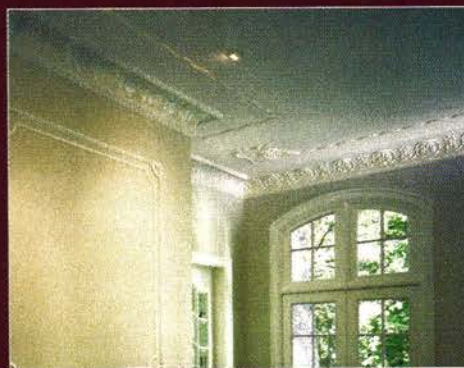
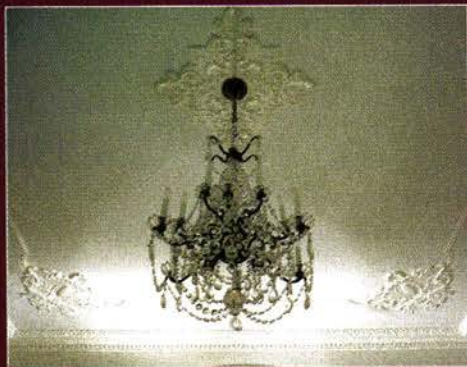


PRODUCT INFO: (clockwise from left) Craftsman tiles with Mission style frame, **Rocheford Handmade Tile**, (612) 824-6216; housenumbertiles.com ♦ Pacific house numbers, **Craftsmen Hardware**, (660) 376-2481; craftsmenhardware.com ♦ Tree-motif house tile, **Ravenstone Tiles**, (360) 379-6951; ravenstonetiles.com



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MAILBOXES

No home is complete without a mailbox—and luckily, there are enough period-inspired designs out there that owners of Arts & Crafts homes don't have to settle for generic steel boxes. Although rural homes of the era would have had post-mounted mailboxes facing the road, most houses had a mail slot or box on the front porch. Regardless of where they were mounted, original Arts & Crafts mailboxes were usually made from steel, brass, copper, or wood, and they were often smaller than the current standard.

Today, artisans have taken inspiration from a variety of the movement's key aesthetics—from cutouts to filigrees to aged patinas—to create mailboxes in a wide variety of shapes and colors. The choices range from simple copper boxes (either wall- or post-mounted) embellished with basic details like rivets, studs,

and geometric vents, to more artistic interpretations featuring plant and animal motifs, which hearken back to the movement's emphasis on the outdoor world. 🏡

PRODUCT INFO: (clockwise from left) Fair Oaks Avenue mailbox, Old California Lantern Co., (800) 577-6679; oldcalifornia.com ♦ Ginkgo copper mailbox, Archive Designs, (541) 607-6581; archivedesigns.com ♦ Copper post mailbox, Waterglass Studios, (250) 384-1515; waterglassstudios.com



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period products

By LINDSEY THOMAS

Farmhouse sinks and retro lights get a shot of color; plus, new spins on traditional handmade textiles.

Greased Lighting

Inspired by the color palette of the 1956 Ford Thunderbird, Rejuvenation's new Corona light fixture will transport you back to the days when a new car cost just a few thousand bucks and seatbelts were optional. The mid-century modern lights feature a double-cylinder design, accented by protruding metal pins and pinhole perforations, that evokes the sleek-but-funky aesthetic of the Atomic Age. Offered in mix-and-match shades like Aurora Green and Neptune Blue, the Corona lights are available as single pendants or in a cluster of three with a mahogany spreader (shown). From \$199 to \$699. Call (888) 401-1900, or visit rejuvenation.com.



Farmhouse Fresh

A perennial fixture in old-house kitchens, the traditional white porcelain farmhouse sink has never been much of a showstopper. But Herbeau's new line of Luberon sinks is transforming the sturdy trough into a chic kitchen centerpiece—the fireclay sinks have been vamped up with mineral pigment glazes and crystalline enamel to produce a glossy sheen in rich colors like Chestnut and Red Vésube (shown). The single- and double-bowl sinks also are available in 12 hand-painted floral patterns that can be applied to a white or French ivory background. From \$1,846 to \$4,312. Call (800) 547-1608, or visit herbeau.com.



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Lace Impressions

Good lace can be hard to find—especially when you're trying to pin it to a particular housing style. That's why Cooper's Cottage Lace teamed up with designer Steve Bauer of Bradbury & Bradbury Art Wallpapers to produce a new collection of Madras lace panels that complement a range of historic settings (and coordinate with Bradbury wallpapers). In addition to fan and scroll motifs that harmonize with Art Deco and Classical interiors, the new collection includes an Eastlake panel (shown) for fans of Charles Locke Eastlake's Victorian-era designs. From \$49 to \$225. Call (866) 579-5223, or visit cottagelace.com.

Floor Exercises

Developed in 14th-century Europe, floorcloths became popular in colonial American homes to mimic the look of parquet, tile, and marble flooring. Today, artisans have revived the floorcloth as both an alternative to standard carpets and a unique medium of expression. With a nod to the Arts & Crafts movement's focus on the natural world, artist Lisa Curry Mair has conceived a new design embellished with acorns, oak leaves, berry sprigs, and dragonflies, which is handpainted on canvas and covered with five coats of polyurethane. \$40 per square foot. Call (802) 263-5410, or visit canvasworksfloorcloths.com.



Vanity Fair

As running water began flowing into homes at the end of the 19th century, the marble-topped washstand (a Victorian favorite) got an important makeover when it was fitted with an undermounted porcelain bowl. Stone Forest's new Vintage Washbasin faithfully re-creates this wildly popular configuration (which persisted through the first few decades of the 20th century). Boasting a counter-top carved from a single block of white Carrara marble, a rounded porcelain bowl, and polished nickel legs, the sink is available with a built-in marble back-splash. \$4,310 as shown. Call (888) 682-2987, or visit stoneforest.com.

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preservation perspectives

Reconsidering Preservation's Past



CHARLES LAWRENCE PHOTO

A new book, *The Once and Future New York*, uncovers the Big Apple's hidden preservation history. We talked with author **Randall Mason**, chair of the Graduate Program in Historic Preservation at the University of Pennsylvania's School of Design, to learn how New York's story can be read in other places, too.

BY DEMETRA APOSPOROS

DEMETRA APOSPOROS: What inspired your book?

RANDALL MASON: It began when one of my professors at Columbia University told me about a turn-of-the-20th-century organization called the American Scenic and Historic Preservation Society (ASHPS). It was a revelation; most people think preservation in New York started in the 1960s. It turns out there's a great history of preservation in New York going back generations.

DA: What was the ASHPS about?

RM: The organization described itself as "a national society for the protection of natural scenery, the preservation of landmarks, and the improvement of cities." It was founded in 1895, and while it didn't create a movement like we know it today, in its time it was well organized and pretty effective.

The members weren't just a bunch of rich folks trying to bolster their own family's history: They were city leaders, reformers, professionals, public officials, and the very people who envisioned creating this great modern city—the capital of capitalism—that is New York.

DA: The balance of old and new is a hallmark of New York. What allowed the old to be preserved in the face of considerable pressure from the capitalist engine driving New York's growth?

If we could remember our past...we wouldn't be propelling ourselves into a characterless and scary future.

RM: Some of the rhetoric used at the turn of the 20th century talked about using old buildings and landscapes as anchors of a sort, so that in times of great change there would be places that seemed to project stability. Not just in preservation, but across all fields of the arts and humanities at the time, there was a desire to create what literary critic VanWyck Brooks called "the usable past." If we could remember our past, the thinking went, we wouldn't be propelling ourselves into a characterless and scary future.

DA: How did they decide on the "anchors"?

RM: They picked sites that were very old, or that had historical associations resonant with progressive politics at the time—Washington's headquarters was a no-brainer; Colonial-era buildings, anything associated with the Founding Fathers.

DA: Tell us about the book's concept of "memory works"—how did they become such a powerful tool for preservationists?

RM: These were sites used to create a memory infrastructure. Some were buildings, some were monuments or memorials, some were parks—by 1900, Central Park

was regarded as worthy of preservation. Many sites were built as purposeful places to help the city of New York remember its past as it was being transformed into a futuristic-looking metropolis.

DA: What lessons can preservation in other places take from New York's experience?

RM: One is that there is a history of preservation that's really worth looking into—I encourage people in every town and city to explore their preservation history. For example: Who saved that farmhouse still standing in town, and why? The second is an eye-opening lesson: These early activists saw preservation as connected to the larger well-being of cities and to urban development, new architecture, and economic growth. People doing preservation didn't just identify with one field; they were also designers, public officials, or businessmen. Today such interconnectedness is rare, and it's usually seen as a weakness—but 100 years ago, it was viewed as a strength. 🏠

The Once and Future New York is published by The University of Minnesota Press.

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AN INSIDE LOOK AT THE EVOLUTION OF THE COMMON BATHTUB CAN HELP YOU CHOOSE THE RIGHT ONE FOR YOUR OLD HOUSE.

BY GORDON BOCK

Search the web, and you're sure to read that America's first bathtub was installed in 1842—December 20, to be exact. It would be nice if such a mercurial vessel had so neat a beginning—even H.L. Mencken, the newspaperman who concocted this hoax as an uplifting wartime news story, would agree. What is true is that no accessory embodies the metamorphosis of bathing equipment (from moveable furniture to plumbed-in-place fixtures) or helps define the use and look of a bathroom in any era as much as the bathtub.

Antebellum Scrubs

Before indoor plumbing, bathtubs—like chamber pots and washbowls—were moveable accessories: large but relatively light containers that bathers pulled out of storage for

temporary use. The typical mid-19th-century bathtub was a product of the tinsmith's craft, a shell of sheet copper or zinc. In progressive houses equipped with early water-heating devices, a large bathtub might be site-made of sheet lead and anchored in a coffin-like wooden box. Later, there were ingenious (though ultimately impractical) hideaway alternatives, like the portable canvas tub (similar to a pot-bellied cot), or the Mosby folding tub—an armoire-like contraption with a hinged door that pulled down like a Murphy bed to reveal a bathing saucer. However, for decades, the bathtub most Americans knew best was the one available in a 1909 hardware catalog: a tinware

plunge bath with wood-covered bottom painted in Japan green (a type of pre-1940 enamel paint).

As running water became more common in the latter 19th century, bathtubs became more prevalent and less portable. Though copper was still used for wood-enclosed tubs as late as the 1910s, it more



A folding tub (above) and a Murphy-bed-like hideaway version (right) were early bathtub innovations advertised in the 1880s.



This wood-encased period galvanized tin tub is in Astoria, Oregon's 1885 Flavel House Museum.



GARY SIMKINS PHOTO/THETHEGARDENCOTTAGEBIB.COM

Roman-style claw-foot tubs were popular in early 20th-century bathrooms, but the raised feet made it hard to clean beneath the tub.



COURTESY REJUVENATION ARCHIVES

An ordinary-style tub—sloped at the head, flat and plumbed at the foot—was the most common, and affordable, early porcelain model.

commonly appeared as a liner for steel-cased tubs, rimmed in oak or cherry, that stood on bronzed iron legs. Cast iron—the all-purpose material of the Victorian era—had been poured into sinks and lavatories since the late 1850s, and by 1867 the famous J.L. Mott Iron Works was finding a ferrous niche in the bathtub market as well. However, the big catch with all of these conveniences was corrosion. Copper and zinc discolored readily around water and soap, and the seams of sheet metal were hard to keep clean at all. Iron and steel, of course, rusted eventually, even under the most meticulous coat of paint.

Glaze Crusades

A china-like glaze seemed to be the ideal, obvious solution, but producing a vitreous skin on an object the scale of a tub was

Tub Tally

During the golden age of early plumbing fixtures—from about 1890 to 1920—any self-respecting luxury bathroom housed not only a large plunge bath, but also one or more subsidiary tubs. Sometimes these are still in place, but their therapeutic uses are all but forgotten.

Sitz or seat baths, for soaking the lower abdomen, were the most common addition to the basic bathroom arsenal and characteristically have a water outlet halfway up a raised back.

Foot baths, for washing and soaking feet, typically only have a level rim. They appeared in bathrooms designed to be totally equipped.

Bidets, made of metal or china, straddled the line between tub and water closet. According to a 1924 text, they were “generally not installed...except by special request of the owner.”



COURTESY REJUVENATION ARCHIVES

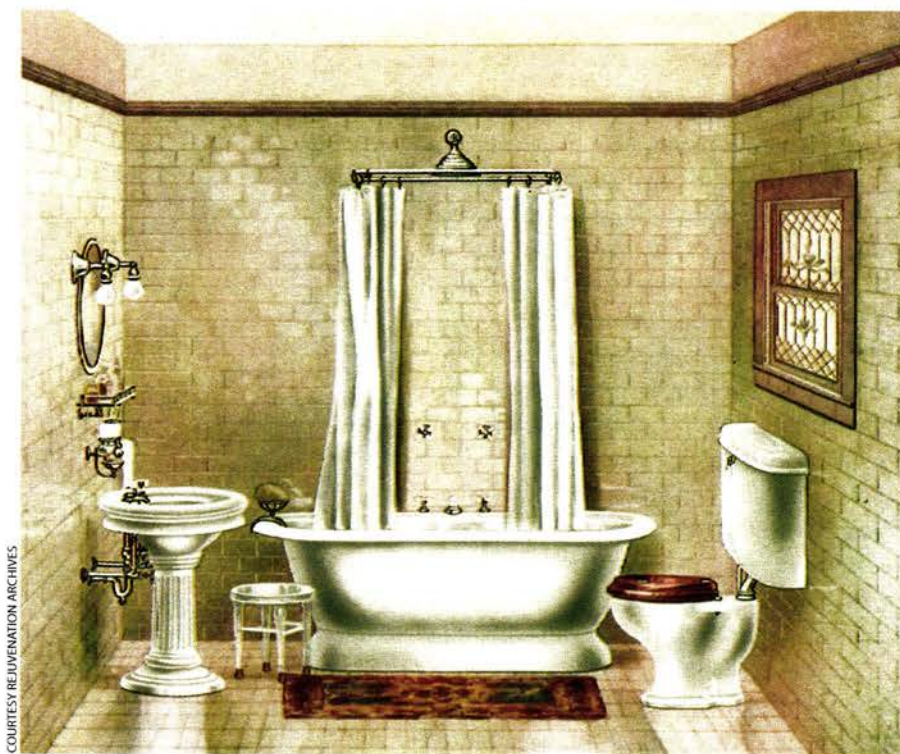
Fancy, upscale lavatories could include both a sitz (at left) and foot bath (at right) to complement the bathtub and state-of-the-art ribcage shower, per a 1912 Standard Sanitary catalog.

not so simple. Though cast iron sinks were porcelain enameled, iron bathtubs were a far more complex shape, and when filled with hot water, they could expand more than the coating, risking delamination. In the 1850s, British artisans cracked the tub-coating code by taking a different tack: all-ceramic tubs with a glazed surface. Because the tubs were both fragile and heavy, they were iffy for export, but the idea found a market on English shores, and by the 1890s, solid porcelain tubs were being fired up by manufacturers like Trenton Potteries.

The solid porcelain tub scratched many itches. Besides satisfying the need for a seamless, smooth, washable surface that wouldn't rust, it provided a continuous, roll-over edge around the perimeter of the basin. Indeed, one of the subtle attractions of the porcelain tub was its sensuous, smooth curves and zaftig proportions. Whether it stood on bulbous ceramic legs or muscular sides that ran to the floor (thereby eliminating unsanitary hidden spaces), the porcelain tub was a study in robust modeling. Ads from the 1910s asked, "Why shouldn't the bathtub be part of the architecture of the house?" Seemingly the *ne plus ultra* in bathing, solid porcelain had its downside. For

one thing, such tubs were dauntingly heavy and equally pricey. In 1909, prices ran from \$180 for a 4½'-long model to \$255 for a massive 6½'-footer—this at a time when a steel-cased footed tub could be had for around \$25. Plus, some bathers felt the pottery mass absorbed too much heat from the water, making it expensive to use.

Roman tubs with nearly vertical sloping round ends were thought to look more balanced and elegant in bathrooms, and usually came with faucets mounted on a long side.



COURTESY REINVENTION ARCHIVES



COURTESY REINVENTION ARCHIVES

High-Tech Tubs

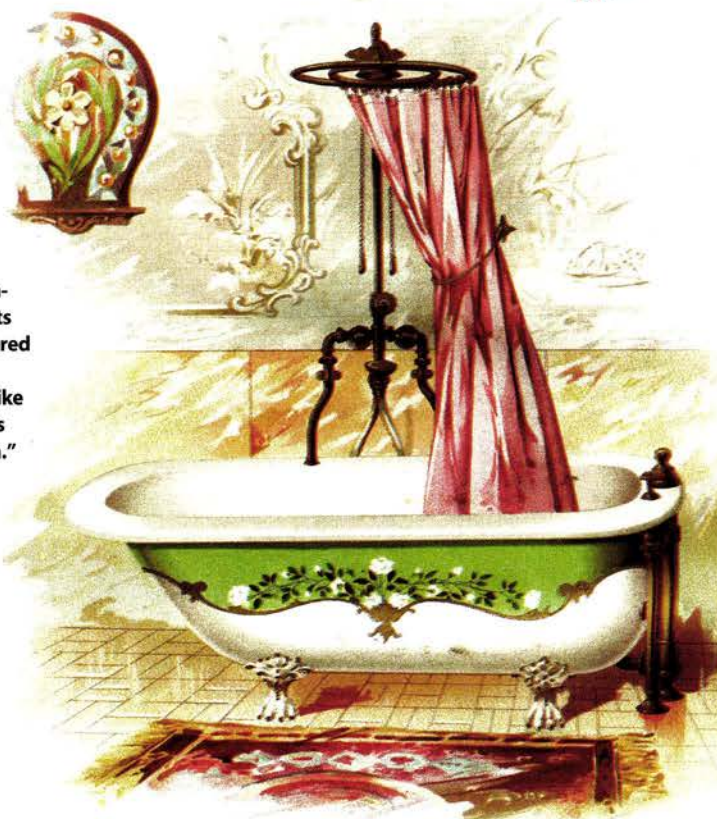
Drawbacks aside, the solid porcelain tub remained the Cadillac of the bath industry into the 1920s and the hallmark of a high-end bathroom. Indeed, before 1910, bathrooms in and of themselves were often status symbols. In an era when houses with running water and waste piping were new and modern, a single bathroom with lavatory, flushing toilet, and fixed tub was a sign of progressive thinking and an essential step in the march toward better hygiene. What's more, the bathrooms of the wealthy were not so much places of daily cleanup and dressing, but therapeutic laboratories akin to personal spas. The shower we now associate with a daily spritz was frequently a stand-alone cage of

Recess tubs with tiled-in enclosures evolved to help make cleaning easier—no raised feet meant no hidden, hard-to-reach corners.

multiple sprays designed for skin or kidney stimulation, while tubs were dispersed around the room for soaking one or more parts of the body (see "Tub Tally" on page 32).

As multiple-fixture, high-tech bathrooms started to evaporate after World War I (along with the large houses that made them possible), the new paradigm for up-to-date ablution became the porcelain-enameled, cast-iron, footed tub—the ubiquitous claw-foot type still at work for thousands of bathers today. The J.L. Mott Iron Works was among the first to solve the porcelain-on-iron puzzle in the late 1880s with better techniques for preparing the iron and firing the coating, and when production improvements reduced costs in the 1920s, the cast-iron tub soon took over the bathroom. The typical tub style was the ordinary, a round-bottomed trough with a sloping head and a vertical foot holding water inlets and outlets. The other common style was the Roman, with flat sides and bottom, and identical (nearly vertical) sloping, rounded ends. Roman tubs were thought to look more balanced and attractive in a large room, and were installed with plumbing on one long side. Some manufacturers also offered the rectangular French-style tub with a flat bottom and nearly vertical sides, and one rounded (but not sloping) end. Though the vitreous surface inside was, of necessity, all white, the iron tub sides were often painted in colors or decorated with Greek frets or

Late-19th-century claw-foots could be ordered with exterior decorations, like Ahrens & Ott's 1897 "Luxuria."



COURTESY REJUVENATION ARCHIVES/KLEMM REFLECTOR CO. COLLECTION

colored stripes—a widespread fashion prior to 1915.

While a boon for bathing the everyman, the footed tub had its drawbacks, too—namely, it was difficult to clean beneath (and behind) the tub shell. Manufacturers bubbled up to this challenge in part by scrapping the cast-iron feet in exchange for a continuous ring base, noting that "they are far superior in sanitation and convenience to the bath on feet." Another approach was the recess tub, where the cast iron rim was extended into a rectangular, horizontal shelf so the tub could be set flush with the wall (or even a corner or alcove). All that remained then was to tile one or more vertical sides to create a built-in tub that completely enclosed the nefarious undersides and banished all insidious microbes.

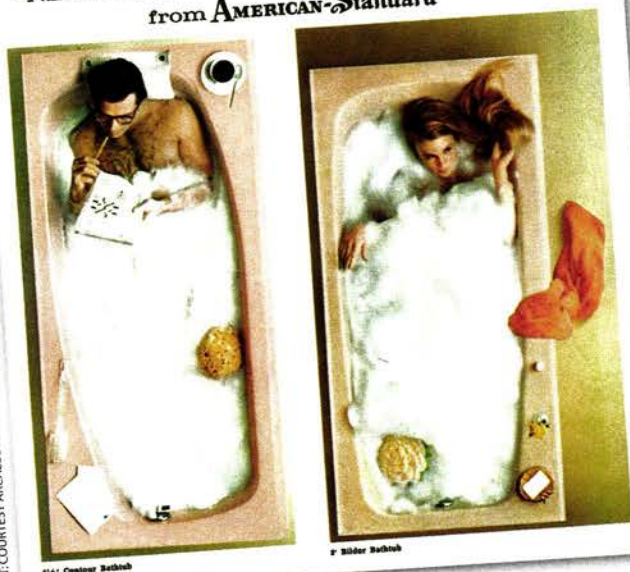
For a new century increasingly on the alert for germs, the only thing better than a tiled-in recess tub was one shipped this way straight from the factory. Casting one-piece tubs with a rim that extended down to the floor in an apron wasn't easy, but by 1911, the Kohler Company, followed swiftly by its com-



COURTESY REJUVENATION ARCHIVES

This inviting bathroom suite, featuring tan vitrolite walls and colorful Spring Green fixtures—including a separate, petite dental sink—appeared in a 1939 Kohler brochure.

"NEW-FASHIONED" Ideas in Luxurious Bathing from AMERICAN-Standard



First color composition using Orchid of Vincennes as the tonic or key color.

"Standard" Porcelain Fixtures	
Floor	Green
Floor covering	Blue
Walls	Yellow
Ceiling	White
Furniture	Green
Draperies	Green

Second color composition using Orchid of Vincennes as the tonic or key color.

"Standard" Porcelain Fixtures	
Floor	Green
Floor covering	Blue
Walls	Yellow
Ceiling	White
Furniture	Green
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A 1930s Standard brochure (right) shows complementary palettes for Orchid of Vincennes fixtures; color remained in vogue into the 1960s (left).

No accessory embodies the metamorphosis of bathing equipment...or helps define the use and look of a bathroom in any era as much as the bathtub.

petitors, introduced the built-in tub—still a bathroom standard today. Made with one enclosed side (or one side and an end), the built-in tub was not only efficient in its own right, but as a 5'-long model that spanned the walls of the typical 5' square bathroom, it became the cornerstone of the modern, functional Jazz Age bathroom trinity: wall-hung lavatory, water closet, and tub-and-shower combo.

Color Craze

Like Henry Ford, who promised auto buyers any color they wanted so long as it was black, sanitary ware manufacturers were at first color-blind to anything but white. White was not only the color of sanitation, making it easy to spot grime and therefore clean, it was also the optimal color to produce reliably from item to item. Just like with the auto industry, however, all that began to change in the late 1920s. Once the bathroom reached a plateau as an efficient, hygienic cleansing hospital, it began to be viewed as a vehicle for design and household beauty, and around 1929, color came into the bathroom in a big way.

Pigmenting the vitreous finish in fixtures—at first in light pastels, then in deeper hues like royal blue, Ming green, and Chinese red—brought color to the bathroom in solid swaths far more dramatic and permanent than any paint or tile. "Other

rooms of a house can be altered easily with new paint or furnishings," noted a 1936 catalog, "but the color scheme of a bathroom is always intimately related to that of the fixtures." Color also became a nice marketing angle for manufacturers, differentiating one product line from another, as well giving homeowners reason to buy all fixtures from the same source. This strategy became increasingly useful as the housing boom of the Roaring Twenties ran out of gas and crashed into the Great Depression.

Always key bathroom players by dint of their sheer size and function, bathtubs became ever more pivotal when they moved away from white. As color put a design spin on fixtures in the 1930s and '40s, they began to look—once again—like furniture, with lavatories resembling tables and toilets approximating chairs. In this light, tubs might stand in for beds, especially when detailed with the rectangular outlines popular in the Art Moderne era and in velvety colors of rich maroon or black. It was a long way from the tin tub that had been hauled out of a closet only a generation or two before. 🛁

Editor-at-Large **Gordon Bock** will teach a preservation workshop, "Understanding Old House Deterioration," at Drew University in Madison, New Jersey, this winter. For more information, visit drew.edu.



Rock-Solid Restoration

**When masonry buildings need repairs,
a few simple tools—and some practice—
will make them good as new again.**

BY JACOB ARNDT

Most masons today don't take the time to shape stone in order to reproduce a replacement part for a historic building (and few are properly trained in doing so). Instead, they tend to rely on patching compounds and coloring agents, which usually result in mismatched shades and textures. These types of repairs often fail at the interface between the patching compound and the original material.

Such short-term fixes are not only more costly, but they often damage the building: When the patch spalls off in a few years' time, it invariably pulls some original stone with it. A more permanent remedy is to remove a damaged stone and shape another to fit the cavity—a repair that, while time-intensive, can be readily tackled by a handy homeowner. When it comes to work on stone buildings, there's a lot to be said for doing the job yourself.

JESSICA SALAS-ACOSTA PHOTO

6 Steps for Repairing Stonework

1 ASSESS THE DAMAGE. Repairing only what's necessary not only keeps the budget down, it also preserves as much of the original building fabric as possible. A good rule of thumb is that any damaged or crumbling stone, one that is worn down an inch or more, or one with large chunks missing, is unsightly and should be replaced. The challenge is deciding where to stop.

If the individual stone is large but the damaged part is relatively small, you can remove only the deteriorated portion and fit a new piece into the old with the smallest joint possible. After you've made repairs to all severely spalled or crumbling stone surfaces, it then becomes a matter of judgment as to how to handle other minor imperfections. Here, you'll want to take the least intrusive approach possible. In other words, if it isn't broken or too badly damaged, leave it alone. This applies to hairline fractures or even larger cracks, which generally aren't a problem unless they carry significant structural weight (over a window or a door, for example).

2 FIND A MATCH. An important step in any stone repair job is selecting an appropriate match. Stone in historic buildings typically came from a local or regional quarry, so start by contacting masonry supply dealers in your area. If they don't have an appropriate stone available on pallets, visit local quarries, where you'll find similar stone being crushed for gravel. Look around the quarry for stone with like color and dimension (see "Match It Up" below), and ask permission to take some blocks to fit your replacement parts. Architectural salvage stores can often be a good resource, too. These searches will usually yield the raw stone blocks needed for the job.

Match It Up

A stone that matches the building's original units can be worked in a similar way, but a different kind of stone may not yield the same texture. Granite, for example, will not pitch or margin the same as a limestone, since the composition of these stones is so different. So matching the original stone is important. Generally, though, historic stone buildings were made from local stone and the geology hasn't changed, so visits to local quarries should yield satisfying results.

3 REMOVE THE DAMAGED STONE. Use a circular saw or an angle grinder outfitted with a diamond blade to cut the stone, but not the mortar joint; remove the joint by hand with



JACOB ARNDT PHOTOS

TOP: After removing the bulk of the stone with a flat-blade chisel and hammer—the cavity must be at least 4" deep—use a point chisel (pictured) to clean out the inside corners. **ABOVE:** Carefully measure the cavity. New mortar needs to match the thickness of the original joints, so be sure to allow for joints before cutting your stone.

a tooth chisel. Saw grooves into the face of the damaged stone (be careful not to hit adjacent stones) until you have a series of parallel horizontal lines along its length. Take a flat-blade chisel and wedge into one of these "piano keys." Strike the chisel with the hammer to split a piece from the face of the stone. Continue removing the stone along the parallel lines with the flat-blade chisel, then begin cleaning up the surface with a point chisel. You'll need to repeat this scoring process until the cavity is cut back into the wall 4" to 6" deep. Using a point chisel, clean out the inside corners until they're as close to 90 degrees as possible, and you'll be left with a clean cavity in the wall, ready to be filled with a newly shaped stone.

4 CUT THE NEW STONE. Use the diamond-blade saw and grinder to get the rough shape and depth of the new stone, measuring to match the cavity with $\frac{3}{8}$ " for mortar. A Partner saw



Cut the new stone to size (here, using a Partner saw). Remember to leave enough depth to work the surface to the desired texture.



Clean up any high points along the sides of the new stone with a point chisel.

will allow you to get a 5" depth on your cut. (An alternative is to use a regular circular saw to cut to 2¼" deep, then turn the stone over for another cut to clear the desired depth.) Remember that, in addition to the final depth, your replacement stone will need an additional buffer because some of the new unit's surface will be chiseled away when you create the texture on the stone's face. A split-face texture, for example, requires a raw block 3" thicker than the desired dimension because chisel work needed to achieve the texture will lop that much off the face.

5 WORK THE SURFACE. Once the rectangular block is cut to fit the gross dimensions of the wall cavity, the next step is to reproduce the texture of the original units. There are many different surfaces made on stone, but the four listed here are some of the most historically popular. From these examples, you should be able to modify your technique to match the texture on just about any stone building. Three basic chisels—flat-blade, point, and tooth—will do the job for any texture you encounter. Always refer to the details of the original wall surface—its texture, border, and mortar dimensions—to guide your work.

Working With Your Hands

Cutting stone is easier now than ever, thanks to saws or grinders fitted with diamond blades. But to create a surface that matches the original masonry, you'll need to hand work the stone. It's a virtual walk back in time—the same basic tools have been used, in the same way, for thousands of years. There's no substitute for a wedge, flat blade, point, and tooth chisel for working the surface of stone, although modern versions are driven by electric or pneumatic tools.

A bonus in using these ancient tools is the satisfying, unhurried rhythm they provide. The pace and relative quiet of hand work is the most relaxing kind of labor, allowing one to think and focus on the material—it can almost become meditative.

Split-face is the most difficult surface to achieve, so practice your technique first on a scrap piece of stone. Set your stone on a sturdy bench so the face is vertical, as it will sit in the wall. Take the flat-blade chisel and hold it on the top edge of the stone at a right angle, then strike hard with a hammer to snap off a piece of material. Repeat all along the top of the stone. You'll notice that some pieces will snap off farther down the surface of the stone. This is a function of both the angle of the chisel and how far you're holding it back from the face. The more vertical the chisel, the deeper the shard will be. After you've cut the entire top edge, turn the stone and work your way around the whole outer surface, giving a rough split-face texture to the entire face of the stone.

Margined split-face is a dressier version of the same surface, and involves adding a smooth border around the stone's edge. Once you have completed the split-face texture, use the tooth chisel to work the margins of the stone surface, making the outer edges flat. The tooth chisel will leave fine lines; take care to create lines that are crisp and perpendicular to the edge for a clean look.

Pointed surfaces—those with pockmarks or small pits—are also found on many historic stone buildings. The points weren't necessarily marks of conscious design; instead, they're the pattern left over from cutting a flat, square block of stone using hand tools—a feat often carried out in the quarry. To re-create this look, take the point chisel and, in a steady rhythm, remove all the high points until the surface is flat, creating a pock-marked texture. Many historic buildings combine this texture with tooth-chiseled margins for a very pleasing surface.

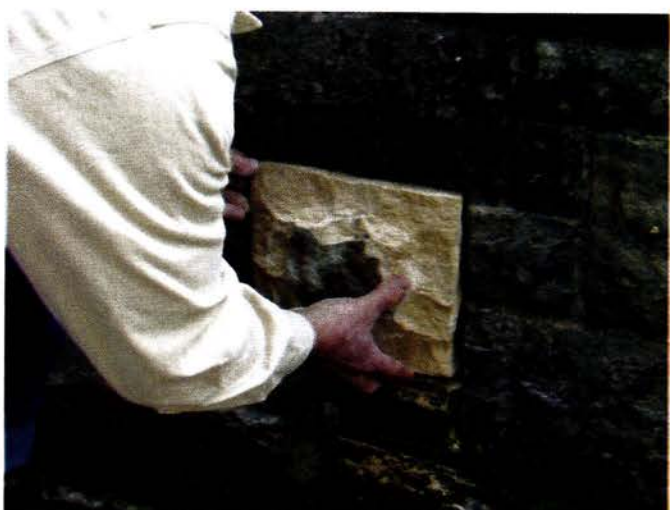
Tooth-chiseled is the final surface popular on historic buildings; it repeats the tooth-chiseled margin across the entire stone. It takes a little practice to achieve straight lines on this finish. One trick is to create the lines with the hammer and chisel as cleanly as possible, then use strong hand force to drag the chisel



Use the tooth chisel to smooth high points on the stone's side surfaces for an easy fit into the wall cavity.

across the grooves a number of times, which will clean up the choppier finish from the hammer chisel.

6 SET THE REPAIRS. Finally, place the newly fabricated stone into the cavity to make the wall whole again. Using the right mortar is important: Mix lime and sand in a 3:1 sand-to-lime ratio without Portland cement additives to mimic the original mortar. Make sure the size of the stone matches the old one exactly so that the mortar joint will also



JACOB ARNDT PHOTOS

FROM TOP: To create a split-face finish, pencil a line a couple inches back from the face, then place the flat blade chisel along it and snap down hard with the hammer. The worked stone is checked for fit. The finished repair will weather to match its surroundings perfectly.

Buyer Beware

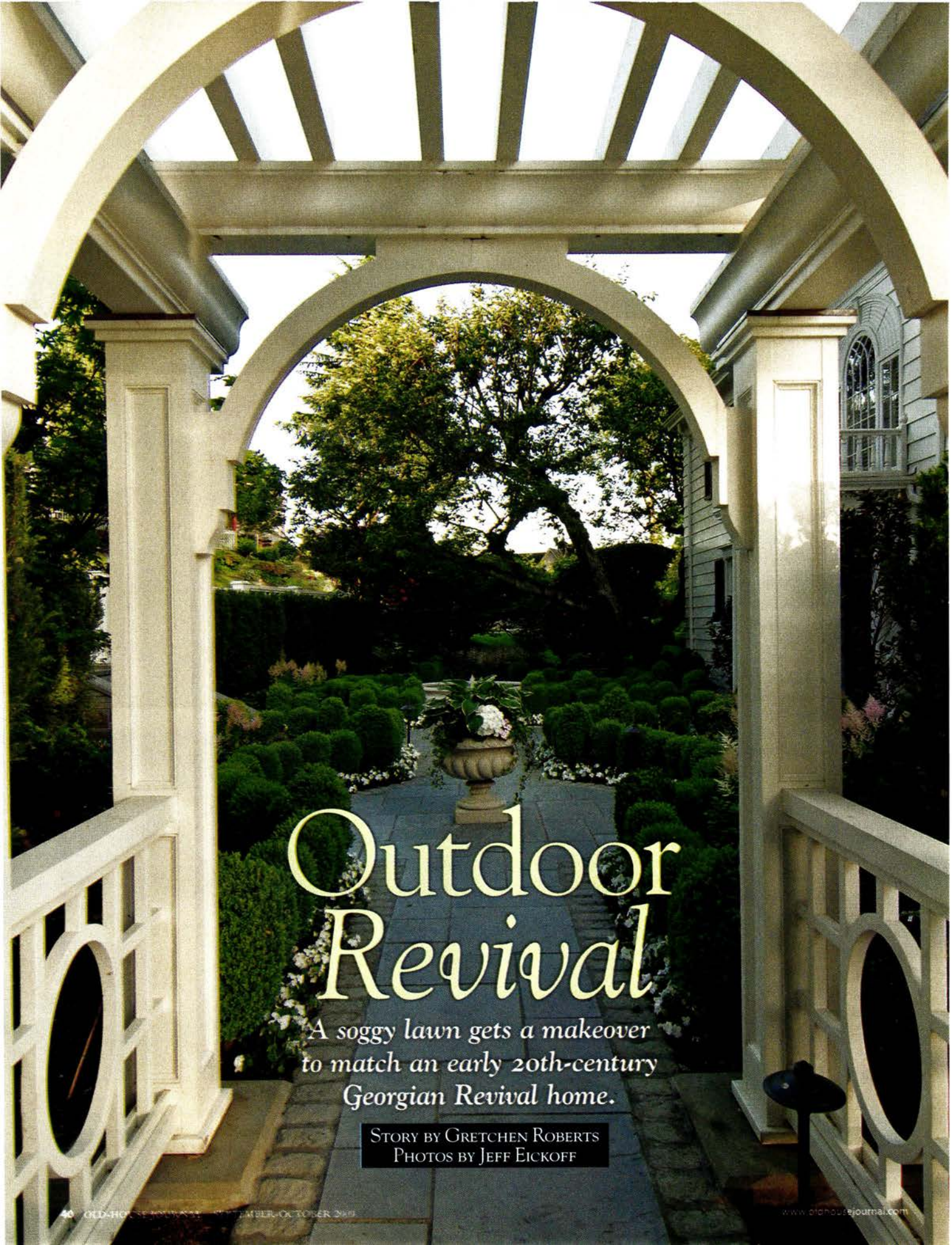
If you don't want to undertake the project yourself, be cautious about whom you let work on your building. Many people claim to be versed in traditional stone repairs, but—owing in part to a lack of regulated U.S. training standards—few are properly equipped. Do your homework, get references, and be sure that a reasonable approach—one that does only what's absolutely necessary—is being used. —J.A.

mirror adjacent ones. Before placing the stone, dampen it and the surrounding units, which will make the mortar cure slowly (if it cures too fast, it won't bind properly, and can crumble). Then, butter the joints with mortar and ease the new stone into place. Have some wood shims handy in case you need to make

final adjustments to level the unit. Once it's in place, tuck point with your mortar.

After a few hours, brush the excess mortar from the joint, tool it to the same profile as the original (for more information on creating mortar profiles, see "How to Detail Traditional Decorative Joints," OHJ July/August 2001), and clean up the surfaces for a neat replacement job. 🏠

Jacob Arndt, principal of Northwestern Masonry & Stone Co. in Lake Mills, Wisconsin, has specialized in historic restoration masonry for three decades.



Outdoor Revival

*A soggy lawn gets a makeover
to match an early 20th-century
Georgian Revival home.*

STORY BY GRETCHEN ROBERTS
PHOTOS BY JEFF EICKOFF

In Seattle's Laurelhurst neighborhood, a peninsula on Lake Washington northeast of downtown, curving streets follow the contours of the land, Olmstedian-style. Annexed by Seattle in 1910, the neighborhood features a diverse collection of Tudor, Craftsman, and Georgian Revival homes.

The beauty of Georgian Revival style lies in its classical symmetry, and so ideally, the accompanying gardens should reflect that balance with boxwood borders and formal hedges. But at John and Tina Jacobs' early 20th-century Georgian Revival waterfront home, the soggy, overgrown front yard was anything but ideal. A steep slope led down to the house via a narrow flagstone pathway, flanked by too-big shrubs and small trees that hid the house but didn't provide privacy from the road. Seattle's rainy climate kept the sloped yard mucky and wet. Functionally, the Jacobses worried about water damage to the house. Aesthetically, they wanted to create an elegant entry that melded the home's classical details and formal symmetry with comfortable, charming elements that evoked rural New England houses.

A Simple Plan

The couple called Jason Morse, a landscape designer and principal at Morse Landscape Architecture in Seattle, for help. Morse had worked with the Jacobses several times over the years on other projects, so he was familiar with their design sensibilities.

Goal number one was to eliminate the soggy of the yard and to maximize the small space, Morse says. Because the youngest of the Jacobses' three children was already a teenager, they didn't need a lawn for playing ball and roughhousing. The back yard, facing Lake Washington, was well-tended, so Morse focused on redesigning the front.

To keep water from flowing toward the house, Morse created a retaining wall near the sidewalk and smoothed out the rest of the garden below. The retaining wall, which was built with a concrete core to provide greater stability in the rainy climate, is clad and capped in bluestone.

The original flagstone path leading to the front door was narrow and curving, so Morse straightened and widened the path, which begins with a set of stairs leading down from the street.

BELOW: An understated fountain echoes the home's classical lines.

OPPOSITE: A pergola leading from the street frames the symmetrical lines of the yard.



A border of yew placed behind the fence confers an additional layer of privacy.



Dos and Don'ts for Formal Landscapes

Landscape designer Jason Morse shares secrets for creating a garden that matches the formality of classical homes.

◆ **Do assess the geometry of the house** and extend those lines to the landscape. At the Jacobs house, the garden path follows the same lines as the house.

◆ **Do draw from the most formal elements** of the house, and bring those shapes and sizes into the garden. "A garden is by nature less formal than the house, but you can be inspired by, say, an arched window and incorporate that into a pergola," Morse says.

◆ **Do use hedges** to bring order to a landscape. If you want to incorporate plants of looser form, such as roses or hydrangeas, plant them behind the hedges to maintain formality.

◆ **Don't compromise on the integrity** of the materials. Just as you wouldn't slap vinyl siding on a historic home, don't use fabricated landscaping products in the garden.

◆ **Don't use forms that are too loose.** Natural stone walls, boulders, ornamental grasses, and other free-form plants and materials give off an informal feel. Cut stone and evergreens provide a handsome, solid, formal look and a year-round presence.

◆ **Don't plant full-size plants.** Use dwarf versions, which will stay clipped and tidy instead of growing large and out of control.

"We wanted the path to reflect the style of the home, which is fairly large and symmetrical, so the main circulation pathways were laid out in the most direct manner," he explains.

The path anchors the formality of the garden, laid in an ashlar pattern (rectangular and square-cut stones in varying shapes and sizes) and edged with less formal tumbled stones that give an aged look to complement the historical home. The path is in a cross shape, with the horizontal arm widening in two spots to accommodate a fountain and a large planter in symmetrical locations relative to the house.

The fountain exudes simplicity. "The Jacobses wanted a water feature that provides visual interest, but that's also restrained and elegant," Morse recalls. "Tina said, 'I don't want this to look like *My Big Fat Greek Wedding*.'" So he chose

a simple bubbling fountain enclosed by a circular surround. "Water features are sometimes overdesigned and overwrought," he says. "The sound and visual appeal of water has its own merit."

At the axis opposite the fountain, a large urn leads to a pergola and out to the side street parking area.

Planting Preferences

To provide privacy from the street, Morse planted a semi-permeable barrier of yew hedges to line the fence between sidewalk and garden. "Yew is a perfect privacy screen because it's both welcoming and private, giving the garden its own integrity and sense of space, but welcoming visitors," he says.

Each of the plant beds is edged with dwarf boxwood, which evokes a traditional, formal feeling but doesn't get too large and requires less maintenance than the full-size variety. Inside the boxwood borders, Morse chose plants that provide flowers and foliage throughout the year. Seattle's mild climate is advantageous in the garden—an enormous number of plants thrive there. 'Bluebird' hydrangea, a smaller variety; camellias, with their evergreen foliage and fall and winter blooms; dwarf 'little gem' magnolias with glossy leaves and gorgeous, fragrant flowers; hostas; and astilbe, a perennial shade plant with pink feather plumes, all provide an informal contrast to the boxwood and yew shrubs.

Whenever possible, Morse tried to use the most mature plants available to give the garden an established look—an important consideration in an old neighborhood. The plants he chose are traditional species, but smaller modern cultivars that will stand the test of time along with the house. "Plant breeders have been working for years to create disease-resistant plants that are more compact and have more foliage. We were able to use species you might have seen when the house was built, but with modern cultivars. In the future, another landscape architect won't be redesigning the garden because everything has gotten too big," Morse says.



Battle of the Sexes

As is common with couples, John and Tina had slightly different sensibilities when it came to the design of their front yard. John preferred formal lines, while Tina favored a natural, free-form style. To accommodate both, landscape designer Jason Morse combined formal elements like symmetrical pathways, a water feature, and boxwood and yew hedges with informal plantings behind the hedges and tumbled sandstone on the pathway's edge.

Design Cues

The garden's architectural structures, meanwhile, draw inspiration from the house itself. The fence's lattice design with an open center circle came from a vintage screen door on the rear porch. "You don't see the screen door when you're looking at the fence, but it lends authenticity. It's a way to borrow an aesthetic sensibility from the time the house was built," Morse says.

Likewise, the pergola, which leads from a side street to the house, incorporates many of the home's details. The molding underneath the large timbers references crown molding in the house, while the arches were inspired by the Palladian window above the front door.

When the home was built, Morse says landscape lighting probably amounted to a lamp on a post at the front entry. Though the Jacobses wanted lighting to give the

garden a safe, warm feeling, they didn't want drivers to notice it going past the house. "We didn't uplight the pergola, and we did minimal path lighting. We wanted it to be subtle and not ostentatious," Morse says.

Though the garden is largely brand new, designed to reflect a vintage style, Morse was able to incorporate one *grande dame* into the design: the Yoshino cherry tree at the left front corner of the house, the same type of gorgeous flowering cherry featured at the National Mall in Washington, D.C., and on the campus of the nearby University of Washington. "The tree looked like it was planted soon after the house was built, and we took great pains to preserve it," he says. "The tree really gives the garden the feeling that it's been there for a while. It's just as important, while selecting new plants and landscape materials, to consider what old things you can keep." 🌳

OLD-HOUSE LIVING



History Lessons

DOUG AND FAITH MCDANIEL'S DILIGENT RESEARCH
INTO THE HISTORY OF THEIR 1915 BUNGALOW
PAID OFF WITH A SURPRISING DISCOVERY.

STORY BY GRETCHEN ROBERTS ♦ PHOTOS BY BEALL + THOMAS

Faith, Jacob, and Doug McDaniel combined heavy-duty restoration with historical research to make their bungalow feel like home. The porch's concrete urns, burnished by Faith, date to the 1940s.



When Doug and Faith McDaniel bought their two-story 1915 Arts & Crafts bungalow in Knoxville, Tennessee, three years ago, they were already seasoned restorers with six other homes under their belt. That's why, when Doug was jolted awake just before midnight one night by a loud bang upstairs, he wasn't terribly surprised to find Faith tearing out the exterior wall of the kitchenette, converted in the 1950s from a sleeping porch.

"I was determined to discover whether the decorative brackets of the original upper balcony were still there," Faith says.

Earlier that day, the McDaniels had hosted Miss Billie McKinney, a retired librarian who had lived in the house as a child in the 1920s, for tea. They found



The ample front porch, decked out with furniture from Doug's great-grandmother, encourages friends to linger.



McKinney through a combination of diligent research on the house's history and talks with neighbors, some of whom still remembered the home's previous occupants.

Miss McKinney, in her 80s by this time, was pleased to visit her childhood home. "But she didn't come alone—she brought a friend, just in case we were crazy," Faith recalls. Once in the house, though, McKinney forgot her reservations as her childhood memories came flooding back. She noted how much smaller the house seemed than when she was a girl, and she recalled how she and her two sisters used to stick bobby pins in the electrical outlets and watch them fly across the room. Just before she left, she stood on the lawn, something she was never allowed to do as a child.

McKinney brought a circa 1920 photo of the home with her, which showed the original upper balcony sleeping porch with its decorative brackets. Though she didn't want to give up the original copy, Doug ran over to a one-hour photo store and made a reproduction while McKinney and Faith chatted over tea.

"It was so great to see a picture of what the room used to be," Faith says. "Then I walked up there, and it's this awful, nasty kitchenette. In the back of my mind, I was thinking, 'I bet the brackets aren't there anymore.' And then I got a screwdriver and a hammer and tapped out two or three small holes. I could tell something was there, and I just started tearing it out. Doug came up and said, 'What are you doing?'"

"She's the culprit," Doug adds, but Faith is quick to defend herself. "I just got a head start. You would have done it eventually," she says.

"Probably," he replies. They laugh over a shared history as old-house rehabilitators. "The local alt-weekly once described us as 'serial renovators,'" Doug says. "I'm not sure it was a compliment."

Doug is quick to add that he and Faith are not flippers. "We were looking for our 'forever house' for our family," he explains. They'd already bought and

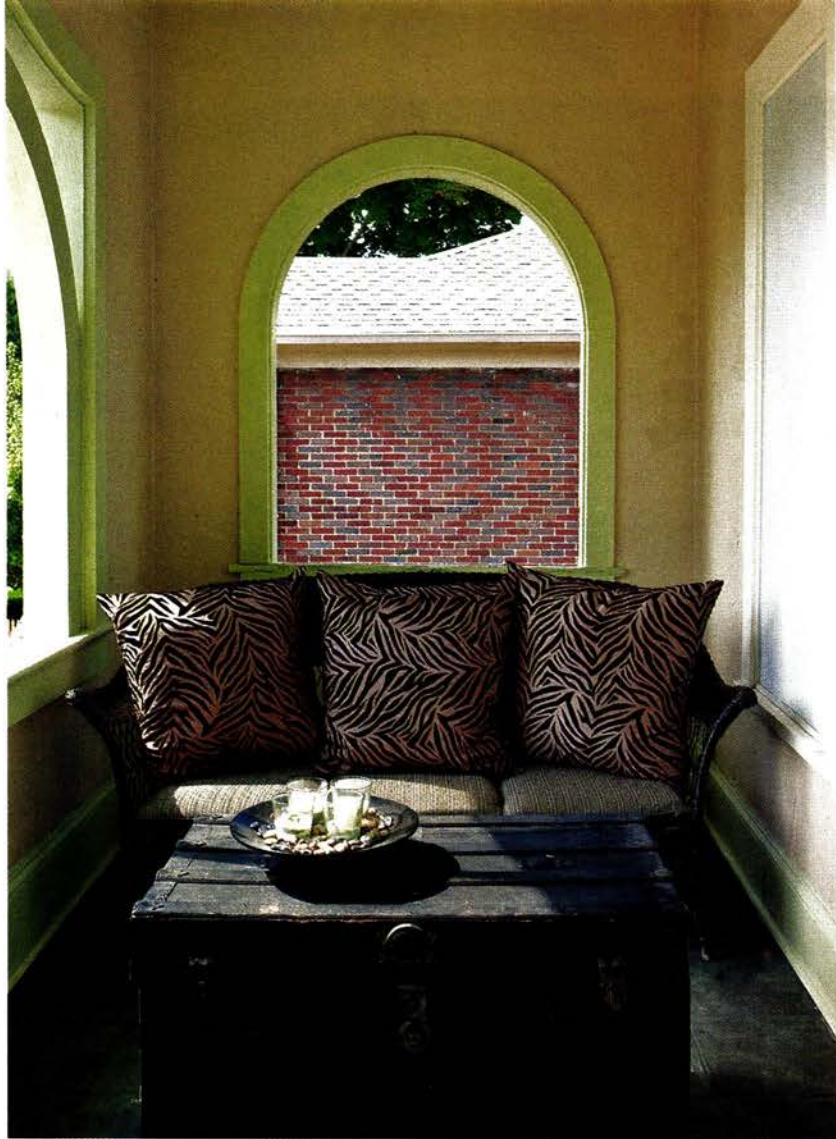


TOP: An Arts & Crafts tile fireplace graces one side of the ballroom, surrounded by vintage illustrations from Doug's great uncle. **BOTTOM:** The refurbished dining room, a hub for family fun, features grape-motif stained-glass transoms (right), among the many original art glass windows in the home.





The McDaniels spent hours refurbishing the distinctive woodwork on the staircase, which is stamped with the name of the craftsman, William W. Martin.



restored a number of historic Knoxville homes, none of which were the right fit, by the time they happened upon the estate sale of bluegrass musician Danny Bailey of The Bailey Brothers, whose home was smack in the middle of Knoxville's two most famous historic districts. On first glance, the McDaniels saw a rather ratty old house shrouded in years of tobacco smoke that hadn't been updated in more than 40 years. Three months later the price dropped, and the couple went in to take a serious look.

The upstairs bathroom's marble-topped concrete floor had settled a few inches over the dining room ceiling, a factor Doug and Faith believe was keeping the house from being sold. They made an offer, and ended up buying the 4,200-square-foot bungalow—in relatively good shape overall—for a bargain price.

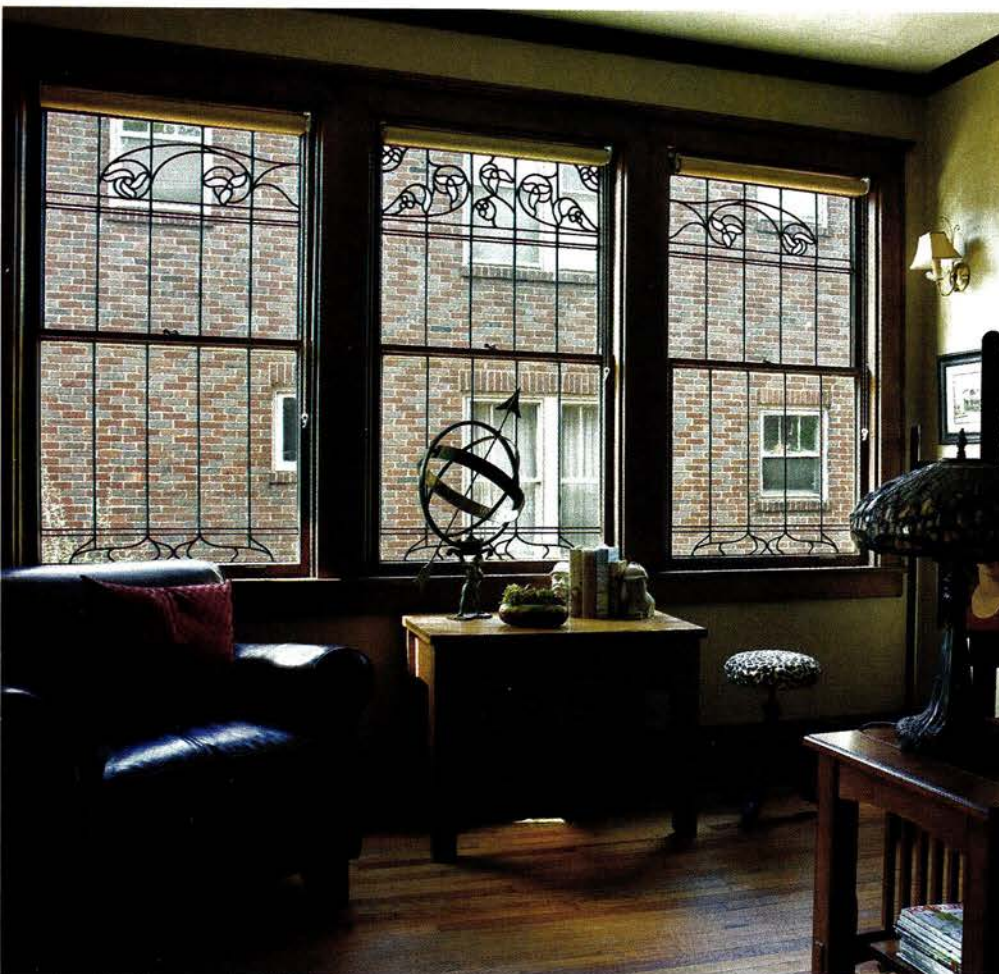
Probing the Past

They tackled the urgent renovation projects first—like pulling the bathroom floor back up into its proper position by removing the concrete slab and marble tiles (which unfortunately were too damaged to save), installing new floor joists, and adding a steel beam with two tie rods stretching up to the attic. After retiling the floor with reproduction hexagonal tiles and reinstalling the Standard Pembroke tub, Doug embarked on a different sort of project: research.

A librarian had once advised him to start researching a house in reverse chronological order. "A lot of people start with the decade the house was built, but you're better off starting with the most recent owner and working backwards," he says. "Street addresses and street names change, and unless you know that, you



TOP: Faith's grandmother's wicker loveseat graces the upstairs sleeping porch, restored to its original use. BOTTOM: A copy of Billie McKinney's black-and-white photo of the home, which inspired the sleeping porch discovery, now hangs proudly on a wall in the living room.



CLOCKWISE FROM LEFT: When the McDaniels bought the house, the living room's leaded glass windows were hiding under heavy drapes. The original built-in butler's pantry provides unique storage. The Standard Pembroke bathtub was authenticated by a dealer in Los Angeles, who advised the couple not to refinish it in order to preserve its value.



could be researching the wrong house."

Doug consulted city directories and Sanborn fire maps to piece together a history of the house. He discovered it was built in 1915 by Martin Parmelee, an early business partner of Knoxville-based mail-order architect George Barber. He then widened the lens and began researching the entire block. "That's how we found the 1920 picture," he says. A neighbor four doors down had a grandfather who remembered the McKinney family, and Doug tracked down Billie McKinney, still living in Knoxville, through the phone book.

"You look for key names, hoping those names still exist today, and that they have a pile of pictures sitting in their attic," he explains. Doug also found the son of a Methodist minister, now settled 100 miles south in Chattanooga, who lived in the house from 1938 to 1941. "The son remembered spending summers sleeping on a cot on the sleeping porch. He sent a

Polaroid of the house in the 1960s, which showed there used to be two cherry trees out front."

But the McDaniels hit the jackpot when a Christmas card arrived at their house in December 2007. It was from Odilee Bales Goad of Salem, Virginia, addressed simply to "Resident."

The note read, "I am Odilee Bales Goad. When I was eight to twelve years old, I lived at this address! My father took a job in Roanoke, Virginia. In 1961, we moved to Virginia. We all hated leaving our home! Our parents built a home in Roanoke, but we all said it was not like the one we had to leave. Papa passed away on March 31, 2005. He was 84 years old. Mom is 80 now! She still loves talking

The McKinney daughters once used the ballroom to host piano recitals for gentlemen law students from the University of Tennessee. The McDaniels often open the French doors to the porch to accommodate large gatherings.

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about living in that house! I hope you love it as much as we did! Please have a very Merry Christmas and Happy, Healthy New Year. With love, Odilee Goad."

"This wasn't a card for us," Faith says. "It was a card for the house."

No Place Like Home

The couple and their 11-year-old son, Jacob, have lived in the bungalow for three years now, having finally discovered a place that feels like home. "We're putting down roots here," Doug says. "We've found the right house for our family. It's elaborate, but not stuffy; it's roomy and comfortable. We're close to downtown and in the middle of a cosmopolitan, urban community."

The couple loves the large, open floor plan, which is perfect for entertaining.

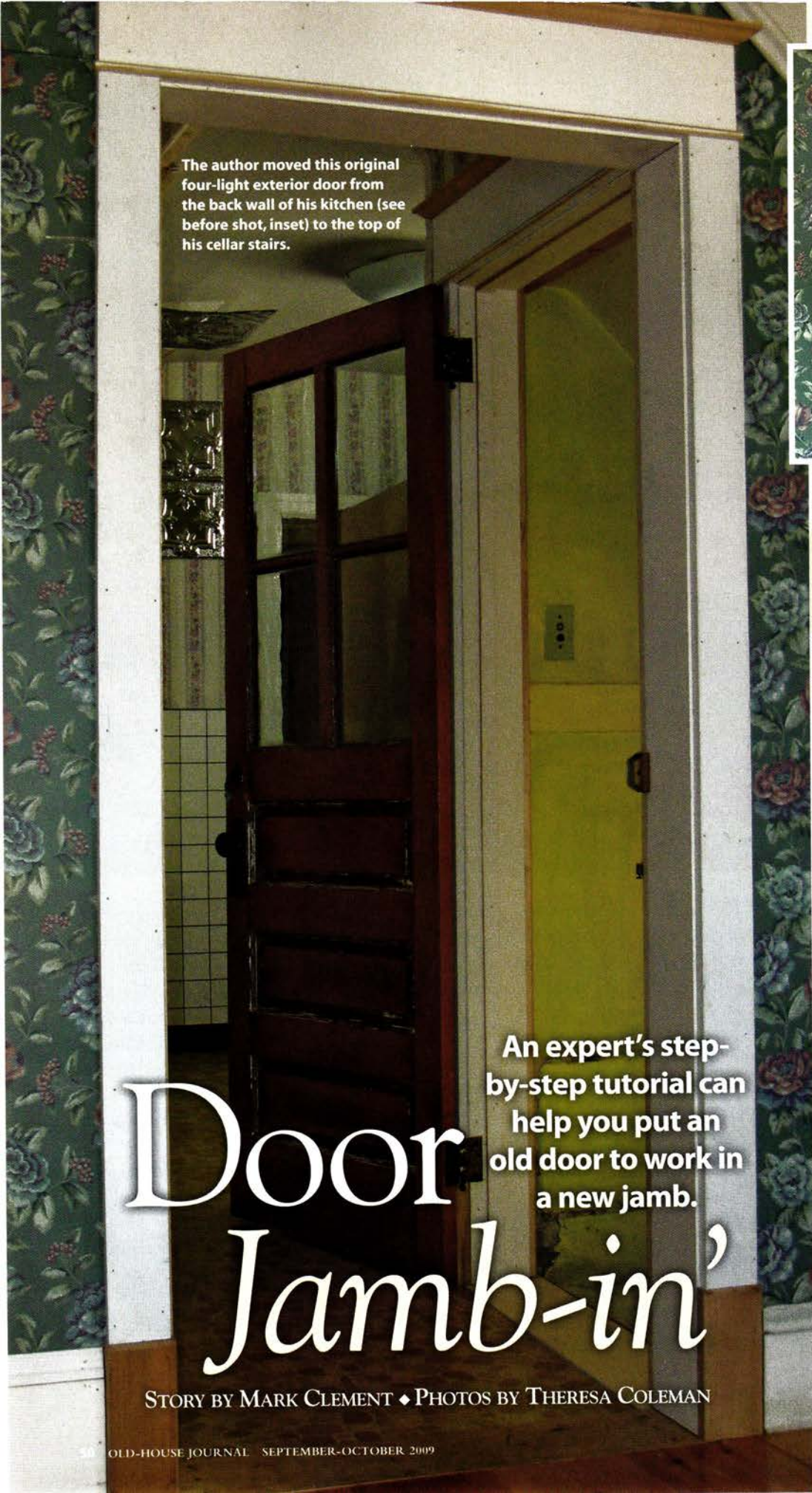
They're also fans of the artful, clean lines of the bungalow, with its built-in pantry, rich cherry woodwork, original double-hung leaded glass windows boasting a wisteria design, and glazed tile fireplace with a hammered brass hood.

The walls are lined with vintage book and magazine illustrations painted by Doug's great uncle, John Alan Maxwell, for authors like Pearl S. Buck, John Steinbeck, and Sir Arthur Conan Doyle; Faith, an optician, has painted murals and created stained-glass windows around the house.

"We both feel like we were born in the wrong generation," Doug says. "This house gives us the feeling of a simpler time and place." An IT consultant, he notes the irony, but adds, "Faith and I could be happy at a coffee house in Paris in the 1930s without all the gadgets. It's nice to unplug."

Their favorite spot is the porch, which Doug estimates at a roomy 650 square feet. "We've had a bunch of cookouts here. Nobody wants to leave because it's so comfortable, then all of a sudden it's midnight," Faith says. It makes for some late nights, but part of their old-house love stems from the sense of community that's captured on the front porch. "You lose that in the suburbs," Doug says.

The McDaniels take the long view when it comes to the character and lifestyle of their historic bungalow. "Historic homes really belong to the community," Doug says. "You may own them for a fleeting period of time, but when you can connect across 70 years of history, you realize that our historic homes and neighborhoods really belong to multiple generations." 🏠



The author moved this original four-light exterior door from the back wall of his kitchen (see before shot, inset) to the top of his cellar stairs.



An expert's step-by-step tutorial can help you put an old door to work in a new jamb.

Door Jamb-in'

STORY BY MARK CLEMENT ♦ PHOTOS BY THERESA COLEMAN

“Ouch!” It’s an exclamation I heard often within the confines of my small kitchen, where people regularly banged into an awkwardly placed door when trying to maneuver around the rear of the room. The door wasn’t a problem when it served as the back entrance into my 1903 American Foursquare. But ever since a previous homeowner enclosed the back porch decades ago, the four-light entry door hung in what amounted to a hallway, serving as a stumbling block for folks coming and going. My wife, Theresa, noticed that the door’s dimensions nearly matched those of the solid wood door fronting our cellar stairs. “Why don’t we move the four-light so we can see as we’re coming and going from the cellar?” she suggested. Thus, we decided to create two much more functional spaces, while breathing new life into our home’s original back door.

Getting Started

Start by removing the doors. I like to use my wire cutters to pinch the hinge bolt free from paint and/or friction. A 5-in-1 tool plus a hammer works nicely, too. Remove the top bolt first, then the bottom, before yanking the door out of its hinges. Next, remove the trim. I drove a sharp Estwing flat bar behind the casing, braced it against the jamb, and gently pried it loose. I removed all of the casing on both sides before tackling the jambs.

After taking off the casings, I removed the jambs, cutting across the center of each jamb leg with a reciprocating saw. Once halved, you can wiggle the jamb, working the lower nails free and pulling the bottom leg out. Yank out the other jamb leg, leaving an upside down U at the top, which you should be able to work free.

Assembling the Jamb

With the rough framing exposed, look for a control point to serve as the starting point for your layout. For door openings, it's generally the shortest distance between the floor and the door head. For example, if one side is 80" and the other side is 80 $\frac{1}{4}$ ", I place my level on the 80" corner then strike a level line to the other side. Once you've determined a level line, you can measure everything else from this point.

Width. The width of the new jamb can be a tough measurement to capture accurately because there's nothing dependable to measure off of—or to. I run a 6' level diagonally across the plaster opening in a couple of spots to measure the wall's true thickness. Usually the wall/plaster thickness undulates within $\frac{1}{8}$ "; accommodate for these wavy conditions by taking the largest value and making that the width of the jamb stock.

Finished Height/Opening Width. Next, I measured how to get a square door into an out-of-square opening. If your finished floor isn't already in place (which was the case with my project), place blocks the thickness of your new floor on the subfloor (note my blocks in the photos).

- ◆ On the floor (or atop your floor blocks), place $\frac{3}{4}$ "-thick blocks of jamb stock.

Measure up each side of the doorway to the level line (control point). This is the actual length of your new jamb legs. Note: If the floor isn't level, each jamb leg's measurement will be different.

- ◆ To determine the head jamb length, measure the rough door opening at the top, middle, and bottom. If the measurements are different (they often are), subtract $\frac{1}{4}$ " from the smallest dimension for fudge factor. This is the actual length of the head jamb.
- ◆ As a double check, after cutting the head jamb piece, I slide it up and down in the opening. If it fits without touching either side, I know the width is right.
- ◆ Test your measurements. On a flat surface, square up the head jamb and legs, then fasten with three 2 $\frac{1}{2}$ " deck screws through the head jamb. Dry-fit the assembly in the opening to make sure it's the right size.

Fitting The Door

Often, the edges of old doors have been sanded and planed through the years, so you may have to trim the edges and bottom in order to make the door fit the new jamb. Here, the control is the short point on the out-of-square top and bottom door

tip

Short Cuts

The stereotypical tool for working door edges is

a planer. The problem with planers is that while they work, they ride on such a small base that unless the door is already dead straight, they follow—and eventually amplify—imperfections. If you have to take off more than $\frac{1}{32}$ ", it takes forever. I also find it difficult to keep one in direct contact with the work at all times, especially on beveled doors. So if you've ever been frustrated planing a door, you're not alone. That's why I use my wormdrive and a straight-edge jig called a shoot board, which I fabricate on site using $\frac{1}{2}$ " plywood. It's accurate and fast, and I can use it across the rails or down the stiles. A sharp blade on the saw is also paramount.

rails. A framing square across the door is a quick way to identify the short end (if the door doesn't match the shape of the square, you'll see what needs to be trimmed). The width of the finish door is the distance between the jamb legs, minus $\frac{1}{4}$ ". (Or, to put it another way, it's the head jamb length minus 1 $\frac{3}{4}$ "—two $\frac{3}{4}$ " jamb legs, plus $\frac{1}{4}$ "). The extra $\frac{1}{4}$ " leaves room at each side of the door for hinges and travel. If you have to remove more than $\frac{1}{4}$ ", make sure to take half of the total amount from each side of the door to keep the stiles the



To move the home's four-light original back door to a new location atop the cellar stairs, Mark starts by removing the basement door's casings and using wire cutters to loosen the hinge bolts. Next, he lifts the old door out of the way.

same size. You don't have to be as exacting when cutting from the top and bottom, because the bottom rail is usually wider, but whenever possible, split the difference. Measure from the straightest edge (usually the hinge side), then make the cut. Repeat on the other side.

The circular saw leaves corners very square, so if you want softer edges, run a router with a chamfer bit down each side. Saw swirl marks can be sanded out with 100-grit sandpaper, but don't sand so much that you change the width of the door— $\frac{1}{16}$ " matters here.

Re-Mortising for Hinges

Once the door is squared, it's time to measure and mark the new hinge locations on the new jamb. They don't have to go exactly in their original spots, but if you haven't cut the original hinge mortises off, you can use them as a template.

Take the hinge-side leg off the jamb assembly. Next, lay the door flat on a worktable, and place the hinge-side jamb leg next to it. Make sure the jamb leg rests $\frac{1}{8}$ " above the door's top rail and at least $\frac{3}{4}$ " past the bottom rail. Using a sharp pencil, transfer the hinge location from the door to the jamb stock. (I mark the top and bottom of the hinge, then put an X in the middle.)

Use a router with a hinge jig and mortising bit to cut the new mortises. I used a hinge leaf held against the bottom of the jig to set the bit depth, adjusting my router bit flush with the hinge. Once cut (you may have to chisel the corner to match your hinges), re-assemble the jamb.

Installing the Jamb

To position the jamb assembly in the opening flush with the plaster, use the same technique as you did when you were laying out the jamb thickness—run a level diagonally across the front of the opening. Next, butt the jamb to the level, then pop a nail in the top of the hinge side with a finish nailer. Then, use the level to get the jamb leg plumb (also double check for flush lower down the leg) and pop a nail in the middle. Finally, tack the bottom. It only takes a few nails to hold it fast.



After taking a reciprocating saw to the old jamb and cutting the legs in half back to the framing, Mark wiggles the pieces out of the opening. Next, he works on getting the 4-light door ready for the new opening, using a framing square to identify areas that need a trim.



If the hinge-side jack stud is out of plumb—or the gun nails otherwise deform the jamb leg—simply use a flat bar to gently pry the jamb leg straight and plumb. Next, register the head jamb to your control point level line (it should be there automatically if you measured and cut right), then pop a few nails in. Repeat the process for the strike-side jamb.

Hanging the Door

To hang the door, install one hinge leaf in the door and the other in the hinge-side jamb leg. I only use two of the three screw holes on each hinge. Using two stacks of shims on the floor (or another person), lift the door, align the hinge barrels, and slide together—this almost always takes several adjustments and some wiggling. Once the barrels are lined up, drop in the hinge pins, top one first. Tap them gently with a hammer if needed.

Now you can operate the door to see what adjustments need to be made. A plumb hinge-side jamb means the door swings easily at every point in its arc, except right when it closes. (Typically, it either swings too far or not far enough.) This happens when the hinge-side jamb leg is out of square with the strike side. To fix, slide a bar or a shim in behind the hinge-side jamb and adjust.

Once the door swings closed easily (a little tension at the end of the arc is OK), shim behind the strike-side jamb. The goal is to get an even “reveal” (or gap) between the door and the strike-side jamb leg and head jamb. I typically eyeball this. Tucking shims in from both sides usually works best, but whatever you do, snug them in there gently. If you cram them, you'll deform the jamb and have to start all over again. Once the shim is snug, pop two nails into it from the jamb side. I like to get three or four shim locations per jamb leg. After the strike side is set, I shim and nail the hinge side.

tip

Shim Solutions

When openings are way out of square, as this one was, you could use a whole cedar tree shimming, so instead I get creative with small blocks. Then I only have to use one or two shims to adjust the jamb. While it's tempting to cut blocks to fit voids exactly, that rarely works. Cut them light, then shim the smaller gap.

Now the door needs something to stop against to terminate its swing. You can buy a stock stop bead, or make one on the table saw. I like to use square $\frac{3}{8}$ " x $\frac{1}{4}$ " stock. It's plain and graceful, but thick enough that it closes any gap I may have overlooked.



After marking the new location of the hinges, Mark uses a router and mortising jig to cut the mortises. For mortises on the jamb leg, he takes a chisel to the corners to make them nice and square. Next, he assembles the jamb, pinning it together with just a few screws so that it's ready to be moved into position, but can still be disassembled if adjustments are necessary.

Measure and cut the head first, then the jambs, which tuck underneath.

To get the best fit, close the door flush to the face of the jambs. (I like to get a helper to close me into the room.) With the door stationary at its best spot for closing easily, I install and fasten the beads with a $\frac{1}{8}$ " gap between them and the door, giving the door room to fully close and latch, and buying me some space should it swell. If I'm alone, I cut the stop bead tight, then position (or

tip

The Bottom Line

Doors need a gap beneath them to facilitate airflow.

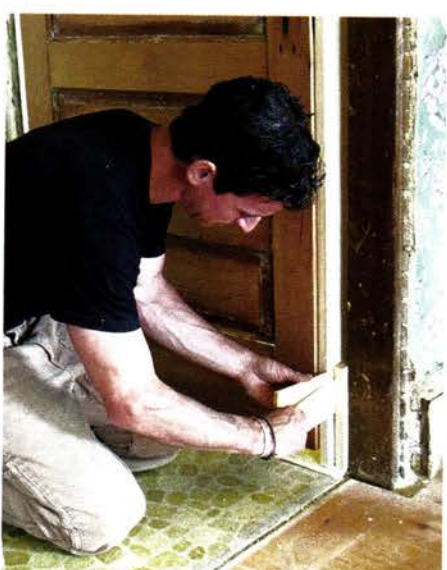
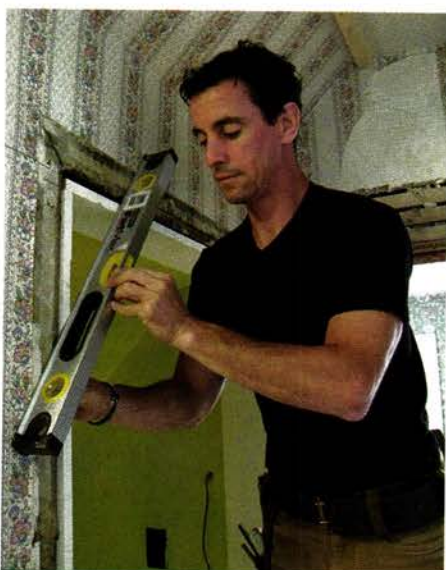
When carpets or new floors are added, the gap—which should measure $\frac{3}{4}$ " to 1"—often becomes truncated, stifling air movement. Whether it's return air being breathed in through the furnace, or cool, conditioned air moving from room to room, remember that this gap is an important airflow highway in the house.

"friction-fit") it where I want it before nailing. There's a lot of door opening and closing to get it just right, but it works. 🛠️

Carpenter Mark Clement is working diligently on his Foursquare outside of Philadelphia.

Go behind the scenes to see what projects Mark had to tackle before he could start this one.

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With the door jamb sitting in its new location, Mark uses a 2' level to register the assembly flush with the wall surface, then pops a nail into the top, middle, and bottom. After aligning the hinge barrels and sliding them together, Marks shims the jamb straight. Last step: Mark places a 3" deck screw through the hinge leaf and snugs it into solid framing.



STYLE

Textbook *Victorians*

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

THE HIGH-STYLE HOUSES OF CAPE MAY, NEW JERSEY, SHOWCASE THE BEST OF VICTORIAN-ERA ARCHITECTURE.



ABOVE: The Italianate Chalfonte Hotel, little changed from its 1876 construction, is noted for its two-story verandas.

OPPOSITE: The regal 1881 Queen Victoria features corner bay windows, a concave mansard roof, and a fancy console cornice.

Cape May is a town-sized textbook of late-19th-century American domestic architecture. Its picturesque houses range from Stick Style and Queen Anne to Colonial Revival and beyond, with a generous helping of Second Empire-influenced Mansards tossed in. Thanks to a major preservation push in the 1970s, many of the town's larger houses have been converted into bed-and-breakfasts, providing a boost to the local economy and a fine, relaxing opportunity for visitors to brush elbows with an earlier way of life. Some inns open their doors for tours of the premises, and a few even serve afternoon tea (for a fee) to passersby. Looking around present-day Cape May, only a seriously jaded eye could fail to be captivated by the

exuberant wooden ornament that gives the town its air of perpetual celebration.

A Town Reborn

The architectural finery of Cape May, a National Historic Landmark since 1976, arose from the ashes of calamity. In 1878, fire wiped out much of the waterfront, destroying virtually the entire hotel district.

But post-Civil War America was nothing if not optimistic—and energetic. The nation's forests, still full of virgin growth, offered opportunities for aggressive timbering that were quickly exploited. In every

corner of the land, huge new saw mills buzzed, their modern milling equipment turning out lumber for buildings, as well as jig-sawn scrollwork and lathe-turned ornament to adorn them. Railroads sent steam engines chugging thousands of miles along freshly laid track, pulling cars laden with architectural products. A lot of it ended up in Cape May.

After the fire, Cape May's entrepreneurs remade the popular resort from the ground up. Their new hotels, such as the massive and heavily decorated Chalfonte, were bigger and grander than ever. (The Chalfonte remains popular today, despite old-fashioned accommodations considered spartan by modern standards.)

Newly minted millionaires trooped into town, arriving from New York, Philadelphia, and the South to build their own opulent summer homes. Despite the

The 1879 Physick House, now a museum, is a Stick-Style masterpiece by Philadelphia's famed Victorian architect Frank Furness.





LEFT TO RIGHT: Cape May's gingerbread is complemented by outstanding decorative cast iron fences and gates. St. Peter's-by-the-Sea is an exuberant Stick-Style church with a unique screen-like cornice.

America's First Resort?

Cape May, New Jersey, may be the oldest seaside resort in America. Located where the Delaware Bay empties into the Atlantic Ocean, the cape was named by (and for) a Dutch explorer, Cornelius Jacobsen Mey, who came ashore around the time the Pilgrims reached Plymouth Rock. Even then, local Indians already knew the place well, thanks to annual treks to the area to gather oysters and bask in the mild ocean air.

fire hazard, wood continued to be the quickest and most economical way to rebuild. The result is a dazzling collection of Victorian houses and hotels in many styles, but virtually a single material—wood.

Making It Stick

Among the best of the houses is an 18-room mansion constructed in 1879 for a wealthy Philadelphian, Dr. Emlen Physick. The Physick House was designed by noted Philadelphia architect Frank Furness in

the fashionable Stick Style. Neither the architect nor his client would have recognized that descriptive term, however, since it wasn't coined until the 1950s. Dr. Physick called his house "modern," but he actually hoped its appearance would evoke a sense of the Gothic or Queen Anne buildings of old England.

Stick-Style houses, while not always built entirely of wood, use wooden architectural elements applied to the exterior of the building to suggest, or "express," its inner structure. Flat, relatively thin "sticks" are often applied to wall surfaces, for instance, in patterns that recall the half-timbering on medieval houses. Furness's version of the Stick Style was particularly bold and creative, and his ornament was distinctive: large, horseshoe-shaped arches and chamfered square posts on the expansive, wraparound porch; numerous prominent dormers with jerkin-head roofs; steep gables; towering, corbelled brick chimneys; and, of course, the requisite wood "sticks" forming a contrasting dark grid against the lighter clapboard walls. The house steps away from the formal, symmetrical massing of earlier

architecture to embrace the irregular, picturesque lines that characterize the Stick Style.

The "modernity" of the Physick House is apparent on the interior as well. The latter half of the 19th century found architects and owners moving toward more open, fluid floor plans, leaving behind the rigidly separated spaces of earlier buildings. And then there's that porch, which was itself a sign of the times—an outdoor living area that made the most of breezes, views, and neighborliness. Now fully restored, the Physick House is Cape May's only historic house museum. (It's also headquarters of the Mid-Atlantic Center for the Arts, the organization that led the battle to preserve it.)

The Physick House may be the town's sole all-out Stick-Style residence, but Furness designed another Cape May house, Cook's Villa, which comes pretty darn close, despite its mansard roof. It is distinguished by remarkable glazed terracotta inserts in the railing of its two-story porch.

A number of other houses blend Stick-Style decoration with non-Stick architecture in a cheerfully eclectic way. (For more house highlights, see "Stellar Sightings" at

Stellar Sights

When walking Cape May's tree-lined streets, be sure to soak up these superb architectural examples:

- ◆ **The Abbey (1869-70):** A Gothic Revival villa-turned-hostelry designed by Stephen Decatur Button, which boasts a 60-foot-tall campanile and pointed-arch windows and doors
- ◆ **Stockton Place Row (1871-2):** A group of small, fancifully trimmed houses originally built as rental cottages, with engaging second-story corner balconies
- ◆ **The Mainstay Inn (1872):** A quietly Italianate bed-and-breakfast
- ◆ **The Queen Victoria (1881):** A strikingly painted mansard-roofed beauty, now a popular bed-and-breakfast
- ◆ **The Evan Morris House (1887-88):** A plan-book house built from the *Shoppell's Modern Houses* catalog, featuring a third-floor tower porch topped by an unusual curving ogee roof

left.) Houses aside, there is a lovely little Stick-Style church, St. Peter's-by-the-Sea, at nearby Cape May Point—much too good to overlook.

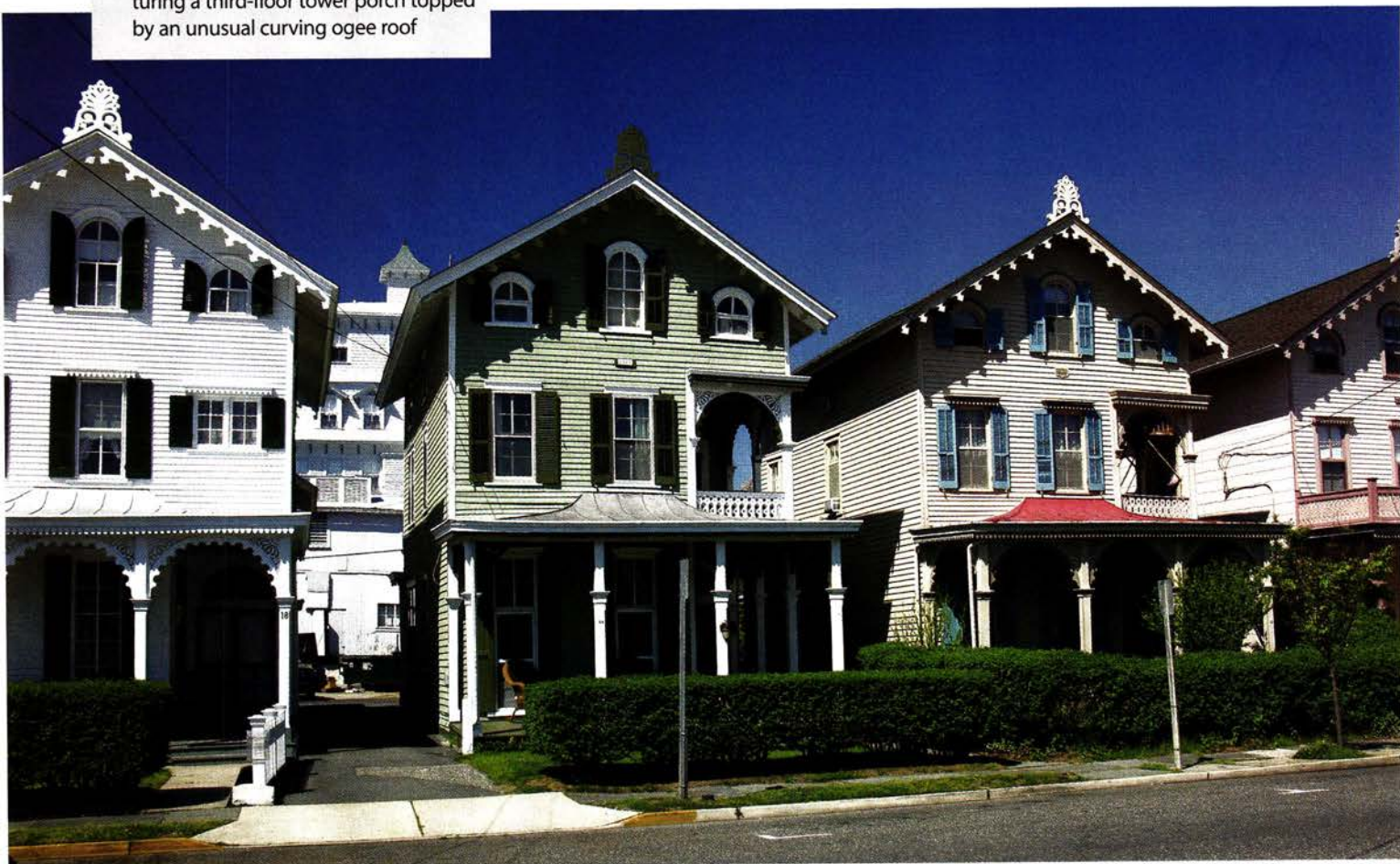
Style Smorgasbord

Dozens of houses in Cape May have been restored to Victorian splendor by their proud owners. Some are bed-and-breakfasts; some are private residences. Most have elaborate—and often painstakingly researched—multi-hued paint jobs that replace the ubiquitous white of the early 20th century, delineating their distinctive gingerbread jewelry. All deserve more than a passing glance. The variety of styles and ornament is almost endless, at least in part because so many of the houses were the work of carpenter-builders who had more talent for the vernacular than they had training in architectural niceties. There is even an octagonal house, built in 1875 and surrounded by a decorative porch.

On most houses, ornament crawls

like spider webs around the ubiquitous front porches, often reaching up or out to dormers, gables, and bay windows. Mixed in with gable roof lines of varying pitch are many mansard roofs—extremely useful for accommodating extra top-floor guest rooms—but it would be an exaggeration to label them Second Empire. Most roofs are covered in ornamental shingles with a variety of butts—square, fishscale, octagonal, pointed—and sometimes two or more patterns are combined to create a decorative overall roof pattern. Windows are usually large, with double-hung sash, one-over-one or two-over-one glass panes, and fanciful entablatures and frames.

In the end, Cape May today may not be all that different from its Victorian heyday. A sandy beach, a bustling boardwalk, trendy shops and restaurants, and scores of spectacular Victorian houses still lure swarms of sun-lovers and old-house aficionados onto its streets every summer day. Some things, fortunately, are slow to change. 🏠



OPPOSITE: Stockton Row (1872) was built as eight identical beach houses with Greek, Gothic, and Italian trim. THIS PAGE: A circa 1845 home's extravagant gingerbread trim was added later.





CHUE'S CLUES

*High-tech methods
make it easier than
ever to uncover and
re-create historic
paint finishes.*

BY CATHERINE R. MATSEN

Choosing paint colors is usually one of the first projects that new owners of both contemporary and older homes tackle. While for the former, the process may be as simple as strolling into a paint store and picking up a few chips in their favorite colors, the proposition becomes more complicated for owners of historic homes, who often want to determine the original interior and exterior finishes of their houses.

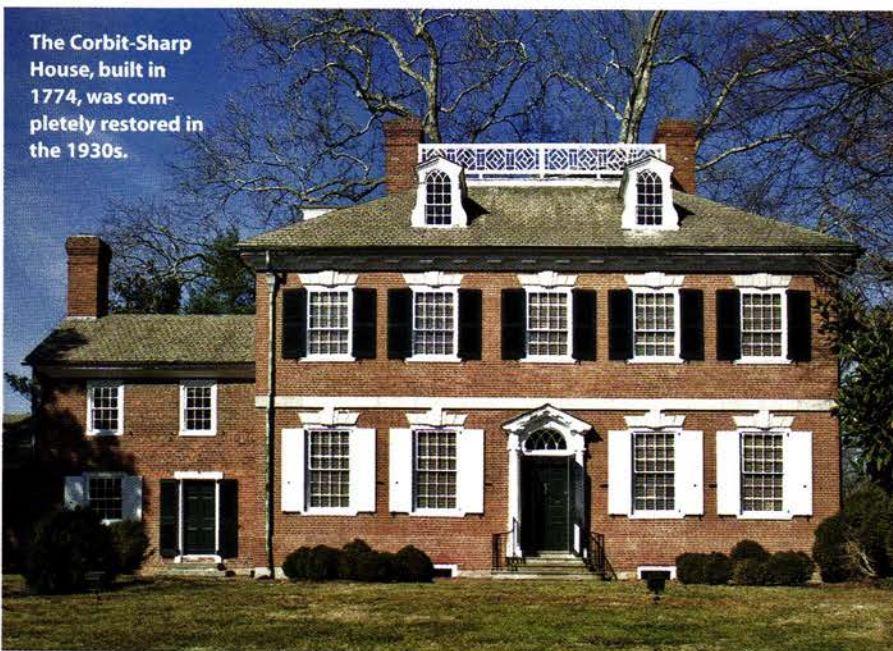
Architectural historians routinely gather this sort of information through paint research—a detailed process that incorporates analysis of existing paint finishes with the study of building documents and structural analysis—to provide them with a better understanding of the home's inhabitants and the tastes of particular periods, as well as how a building has changed over time. An in-depth look at the paint research process on one Delaware house museum reveals the high-tech equipment and creative solutions required to replicate historic paint finishes.

At-Home Research

For years, paint research has been done via scrape tests—methodically scraping away paint in an attempt to expose every layer applied. But scrape tests can present a host of errors—for example, it can be difficult to distinguish between successive layers of similarly colored paint, especially with off-white paints. It's also easy to miss subtle features, such as varnishes applied to topcoats of paint, as they aren't readily discernable to the naked eye. And it's not uncommon to mistakenly identify primer or ground coats as final finish coats of paint. Visible light alone can't always highlight distinctions between multiple paint and varnish layers—it often takes ultraviolet illumination to make inorganic materials apparent. This is why professional researchers examine paint cross-sections with

The Corbit-Sharp House, built in 1774, was completely restored in the 1930s.

RIGHT AND OPPOSITE: CATHERINE R. MATSEN PHOTOS



HOUSE DETAILS

The 1774 Corbit-Sharp House in Odessa, Delaware, is an important example of Georgian architecture, recognized for its fine woodwork and related in design to significant contemporary Philadelphia houses. The house also stands as a testament to its commissioner, William Corbit, who earned his fortune as a tanner and, through astute business practices, became a successful figure in the community. The Corbit house underwent alterations throughout the 19th and early 20th centuries but was carefully restored by H. Rodney Sharp in the late 1930s to its original configuration—greatly

facilitated by a detailed 1774 bill from builder Robert May, which provided the names of architectural elements, including every item of woodwork in the house. Corbit's own building account, which presents a construction timeline and suggests material sources, also proved invaluable in the restoration process.

Although two previous paint analyses of the Corbit-Sharp House had been performed (one in the 1940s or '50s and another in the late 1970s), such dramatic advances have been made in paint analysis methodologies since then that the Historic Odessa Foundation, which owns

a high-powered reflected visible and ultraviolet light microscope.

The majority of homeowners have neither access to high-powered microscopes nor the means to hire a professional paint analyst, but you can adjust this procedure to obtain general information. Make a small excavation in the paint, and examine the layers *in situ* using a small pocket microscope at 30x to 100x magnification. This will reveal greater distinction between the multiple paint layers; the earliest topcoat layer can then be visually compared to commercial paint swatches. While this at-home technique won't provide a match that's 100-percent accurate, it can be helpful in uncovering basic information on a home's original finishes.



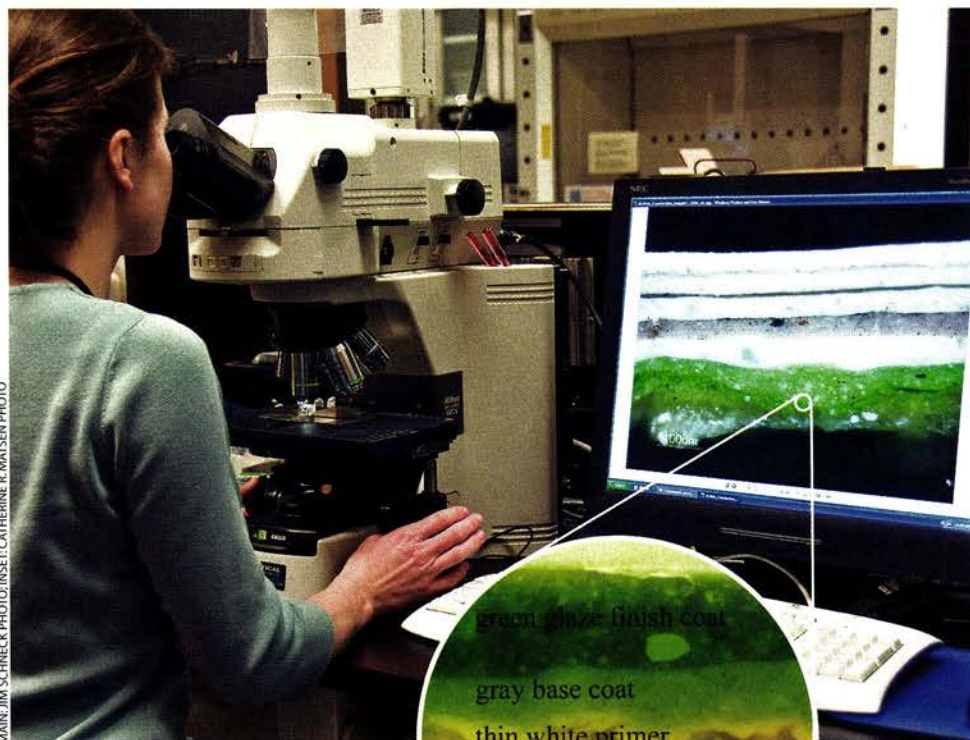
STEVE PULINKA PHOTO

The author excavates small chunks of paint to study cross-sections under a microscope.

the house, wanted to conduct another paint study to determine the original finishes of the interior woodwork and plaster. The latest analysis would use high-powered microscopes to more accurately evaluate paint stratigraphies (the build-up of multiple layers of paint) in cross-section. Identifying the pigments, binders, and fillers within stratigraphies can assist in dating paint layers. Interpretation of these findings helps to define 18th-century décor as it relates to the functions and significance of the rooms and the deliberate choices Corbit made in regard to his country mansion.

UNCOVERING ORIGINAL FINISHES

Prior to on-site sampling of the finishes, we thoroughly reviewed the carpenter's account of the Sharp restoration in order to understand the interior alterations. This information guided the locations of sample acquisitions so we could obtain original, first-generation finishes. Paint samples, approximately 1/8" in size, were carefully taken with a small scalpel to keep the wood or plaster substrates intact. These samples were then encased in polyester resin, which was allowed to harden. We cut the cubes to expose the paint cross-sections and hand-polished them with high-grit polishing cloths to achieve a smooth, glassy surface. Finally, the cross-section samples were examined and photographed under visible and



MAIN: JIM SCHNECK PHOTO; INSET: CATHERINE R. MATSEN PHOTO

ultraviolet light at 125x to 250x magnification so we could assess the layered structure of the multiple paint generations.

After thorough analysis, we determined that the original finish of the rear first-floor chamber was a copper resinate glaze made from green verdigris pigment. The glaze would have conferred a vibrant, translucent green finish that would have glowed like an emerald in the candlelight. Verdigris-based treatments were very popular during the 18th century and have been found in other gentry houses of the period, such

ABOVE: Analyzing the paint cross-section with a high-powered microscope reveals in-depth information about the paint layers added to the room throughout the years.

BELOW: To prepare the cross-sections, the author polishes their polyester resin encasements with high-grit polishing papers.

FINDING A MATCH

After we identified the first-generation paints in the Corbit-Sharp House, we took numerical color measurements of the original paint layers with a colorimeter microscope. This helped restorers match original paint colors with modern paints. (For more on how paint analysts match colors, see "Match Game" at right.) Color matches are useful in understanding historical color palettes, but they provide only one component of the visual quality of historic paints. Modern paint formulations can't replicate the gloss and texture of original paints, so ideally, period methods and materials should be used to reproduce hand-ground paints.



CHRISTINA COLE PHOTO

as George Washington's Mount Vernon, Thomas Jefferson's Monticello, and George Mason's Gunston Hall. The copper resinate glaze is a markedly different finish from the other rooms of the house, which were originally a stone or cream color made with lead white and iron ochre pigments with chalk in a drying oil (likely linseed) medium.

In the Corbit-Sharp House, though, re-creating the original green glaze in the first-floor rear chamber required some creative solutions. Restoring the glaze using copper resinate and verdigris would have been prohibitively expensive, and matching the color to a single finish wasn't possible due to the translucent nature of the glaze. So the restoration team mocked up various combinations of modern commercial products on sample boards and visually compared them in order to find the one that best matched the appearance of the original. Meanwhile, because the original finish had darkened so much over time under later paint layers, they made a smaller mock-up with pure copper resinate to simulate the original appearance of the finish.

In the end, a four-layered technique—consisting of two gray primer coats, a green semi-gloss paint cut with liquid glazing, and a final polyacrylic clear finish—was used to re-create the original glaze. In preparation for painting, the woodwork and plaster were scraped just enough to remove loosely adhered, flaking paint. This was done in order to retain as much of the full paint history as possible for future study and re-analysis. Photographs of the recently re-created verdigris finish in the small dining room at Mount Vernon helped second-generation



painter Rob Galloway establish proper brushing techniques. (Paintbrushes in the 18th century were round and usually made of hog's hair, resulting in a slightly textured and streaky finish.)

CONTEXT CLUES

The unique treatment of the first-floor rear chamber clearly distinguishes this space from the other rooms in the house. At the time, this was a costly finish, not only due

to the expense of verdigris, but also because the preparation and application of the copper resinate glaze would have required the skill of an experienced painter. This treatment was a deliberate demonstration of Corbit's wealth and taste, particularly in what was, architecturally speaking, a secondary space.

However, the choice of paint finishes is only one facet of the overall decoration in a given room. The finish treatments must have been intimately linked with all the other room furnishings and level of architectural detail. But the choice of this decorative architectural finish provides key insights into William Corbit's personal aesthetic and represents decisions made with keen awareness of social and cultural implications. Thus, architectural paint analysis not only determines the original colors of historic paints, but also contributes to the architectural and socioeconomic interpretation of historic buildings. 🏠

Catherine R. Matsen is an associate scientist at Winterthur Museum's Scientific Research and Analysis Laboratory.

Match Game

Color-matching aged paint colors is one of the most challenging issues for paint analysts. The nature of pre-industrial, hand-ground paints is such that particle dispersion is often uneven, and therefore slight differences in color can occur within a single batch of paint, and especially between batches. In addition, the unstable nature of paint media, especially oil, causes paint to darken or discolor when hidden from light (when it's either located behind an object or covered over with another finish layer) and can cause a bleaching when the paint is exposed to direct light. The degree of discoloration that occurs with historic paints is not measurable, and therefore color matching is never 100-percent exact.



Discover the best sources for historic paint colors and formulas in our online guide.

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Product Showcase



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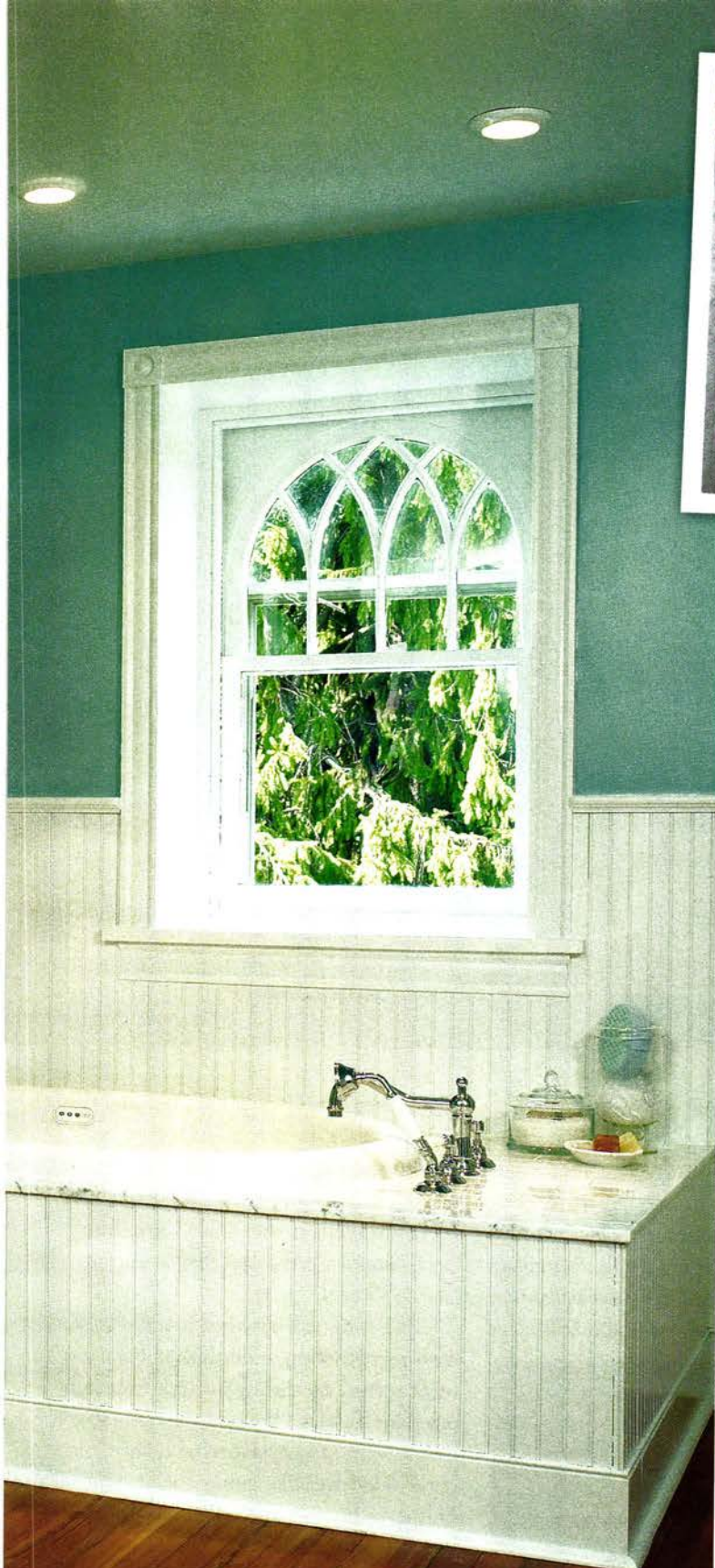
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Bathroom Break

Thanks to some lucky finds and a dose of ingenuity, a Colonial Revival bathroom is transformed into a light-filled, period-appropriate retreat.

STORY BY CLARE MARTIN ♦ PHOTOS BY RALPH OSWALD



Interior walls were removed from the room's previous configuration (above, inset) to open up the space and make it sunnier. The glass shower helps keep the light flowing. "It wouldn't have been used in a period setting, but we integrated it with the choice of stone, tile, and fixtures," says designer Dave Cerami.



"It was a disaster," Mary Seelaus freely admits of the 19th-century Colonial Revival home she and her husband, Jere, purchased almost two decades ago. An owner in the 1950s had decimated much of the original character of the house, ripping out built-ins and covering up fireplaces; just before Mary and Jere took over the house, a contractor had abandoned it halfway through another renovation—but not before he removed most of the original plumbing fixtures and replaced them with cheap builder stock. "There wasn't a whole lot left when we came on the scene," says Mary.

Still, the couple fell in love with the home's location in a historic neighborhood in the sleepy Philadelphia suburb of Maple Glen, and were impressed by its pedigree—the home was remodeled to its current Colonial Revival appearance in 1896 by Horace Trumbauer, the prominent Philadelphia architect whose firm designed several high-profile commissions in the city, including the Philadelphia Art Museum.

On their initial tour of the house, the Seelauses happened upon a small treasure trove of original items stashed in the basement, including marble slabs that were once part of a shower stall in the master bath, three marble sink tops, and some original floorboards that were taken out when a second-floor bedroom was dismantled to create a two-story foyer. Before they agreed to buy the house, they specified that these items be left in the basement.

As they've slowly undertaken the process of putting the house back together, they've drawn from the stash several times—marble from the shower stalls was used to fashion a new hearth in the library; the extra floorboards have been used for spot repairs throughout the house. But

Dave chose Azek beadboard to trim the walls and tub surround for a water-resistant yet period-appropriate aesthetic.



the sink tops sat idle until two years ago, when Mary and Jere finally tackled what was perhaps the home's most disastrous room—a third-floor space that had originally served as a bedroom, but had been haphazardly converted into a bathroom by the last owner.

"It was little more than a toilet and a makeshift sink," says designer Dave Cerami of Home Tech Renovations, a local kitchen-and-bath design firm that specializes in older homes, who worked with the Seelauses on the restoration project. The room had a tub, too, but it was leaking into the master bedroom below. "Our number one goal was

making it functional," says Mary.

Close behind on the list of priorities was finding a way to reuse the Carrara marble sink tops in the basement. The Home Tech crew selected the best two tops and restored them, using the third to create backsplashes. The restored marble vanities, fitted with new basins and custom-made legs

PRODUCTS:

Vintage Blue paint, Laura Ashley Home; Sink basins, Kohler; Custom sink legs, Bathroom Machineries; Country Bath widespread lavatory faucets, Rohl; Wilshire medicine cabinets, Afina; Reproduction nickel wall lights and antique Holophane light with dome diffuser, PW Vintage Lighting; Beadboard on tub surround and wainscoting, Azek; Memoir toilet, Kohler; Perrin & Rowe shower fixtures, Rohl; Country Bath tub filler, Rohl; Subway and hexagonal tile, Dal Tile.

styled after period examples, became the focal point for the revitalized bathroom.

"In talking with previous owners, we found out that the sinks had originally been installed in the 1920s," says Mary, "so I wanted a bathroom that would have that 1920s feel."

She rounded out the Jazz Age style with reproduction and salvaged light fixtures turned up during an online search one rainy Sunday. "We were planning to go look at some salvage places in Philadelphia, but I didn't feel like going out, so I went online to browse instead," Mary remembers. She stumbled across Massachusetts-based PW Vintage Lighting, where she found a pair of reproduction lights to go over the medicine cabinets, plus an old factory light that had been fitted with an opaque white dome-shaped diffuser. "I'd

LEFT PHOTO COURTESY OF HOME TECH RENOVATIONS



ABOVE: Because the marble pieces used for edging on the tub surround were so long and thin, Home Tech embedded them with steel rods to prevent cracking.

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LEFT: The bathroom's distinctive overhead light is a vintage Holophane fixture augmented on the bottom with a dome-shaped diffuser to create what appears to be a cohesive sphere.

BELOW: After the marble tops were refinished, they were fitted with new basins, period-style legs, and reproduction fixtures. "I love the sinks," Mary says. "I'm so happy we were able to reuse them."



never seen anything like it before," Mary says, "but it really worked."

Meanwhile, Dave worked to tie the sinks to other elements in the room, edging the shower stall and the tub's beadboard surround in carefully matched Carrara marble. "We went through several different slabs of stone to find one that would best mimic the color of the sinks," he says.

While Mary loved the cottage feel of the beadboard tub enclosure and matching wainscoting, she wasn't initially sold on the frameless glass shower stall. "I couldn't visualize it," she says. "It just sounded so modern that I had a hard time with it."

But Dave, realizing that a solid shower wall would have blocked the flow of light through the room, softened the modern lines by tiling the stall with period-appropriate subway and hexagonal tile, and outfit-

ting the shower with reproduction fixtures.

"I finally just trusted his expertise," says Mary, "and I'm glad I did. It is very contemporary, but it makes the room really light and open."

To warm up the white marble, tile, and beadboard, Mary wanted to keep the room's original pine floors, which were discovered when carpet and tile installed by the previous owner were pulled up. Most of the original boards were in decent enough shape to be sanded and refinished; in places where they were too damaged to save, they were replaced with the extra floorboards from the basement. The walls were painted an invigorating shade of blue to help bring out the marble's gray undertones.

In addition to refreshing the aesthetics of the bathroom, Home Tech also reconfigured the makeshift plumbing, pulling dedi-

cated hot and cold water lines to the third floor to service the bathroom. "There's nothing worse than waiting for hot water to reach the third floor, or getting out of the shower to find that the room is freezing cold because no one thought about insulation," Dave says. "We look at what we need to do not only to make the bathroom look good, but also to make it comfortable." 🏠

FOR MORE INFORMATION:

Afina: kitchensource.com

Azek: azek.com

Bathroom Machineries: deabath.com

Dal Tile: daltile.com

Kohler: kohler.com

Laura Ashley Home: lauraashley.valspar.com

PW Vintage Lighting: pwvintage.lighting.com

Rohl: rohlhome.com



Subtle faceting and a sleek, minimalist design make Grohe's Somerset faucet—shown in chrome—a good fit for modern home restorations.

The Right Faucet Fit

An era-by-era tour through faucet options will help you find the right one for your period bathroom.

By the OHJ Editorial Staff

PHOTO COURTESY OF GROHE AMERICA

Of all the rooms you'll restore in your old house, the bathroom will undoubtedly be one of the most challenging. Indoor plumbing didn't become widely available in the U.S. until the late 19th century, which means that, barring a return to the days of wash-bowls and chamber pots, many old-house owners have little historical basis for bath-room-décor decisions.

But that challenge is exactly what makes the bathroom one of the most fun rooms to restore, too. Where history draws a blank, creativity can fill it in. Instead of carbon-copying historical examples, you're free to interpret other decorative aspects of the period—architecture, furniture, even fashion—to create a bathroom that stays true to the era of the house. For houses built when indoor plumbing was standard, interpretive forms and finishes can offer artistic, period-appropriate alternatives.

To help kick-start the fixture search, we've rounded up a range of faucets for four different eras—from early American to mid-century modern—that offer a wealth of options for imbuing your bathroom with historical style—without sacrificing contemporary convenience.



Fountainhaus pewter pump-style faucet with cherry wood handle, Whitehaus Collection, (800) 527-6690; whitehauscollection.com

Early American

In the earliest homes in the U.S.—including Georgians and Federals built during the 18th century and the beginning of the 19th—the bathroom was a foreign concept. Instead, the tasks we cluster today in bathrooms were carried out in various parts of the house: bedside washstands provided a place for scrubbing hands, nature's call was answered in the outhouse or a bedroom chamber pot, and baths were taken in cumbersome tubs carted out for the purpose—if they were taken at all. (Most preferred the much more convenient method of sponging themselves with a damp cloth.) Bathrooms were added later to colonial-era homes, either converted from former bedrooms or tacked on with an addition to the house. Given the lack of historical precedent, outfitting a colonial bath is always an exercise in interpretation. Fortunately, many designs on the market today reach back to the country's earliest days for inspiration. Take the pump-style faucet, a concept that has exploded in recent years, coinciding with the growing popularity of vessel sinks. In basic configurations, these faucets recall the simple design of hand pumps once used to extract water from wells. This and other primitive designs in subdued finishes (think pewter or oil-rubbed bronze) can work well in simple homes of the era; for more high-style



Minispread lavatory faucet in tumbled bronze, Belle Forêt, (800) 367-4624; belleforet.com

Revival center-set faucet in brushed bronze, Kohler, (800) 456-4537; kohler.com



examples, turn to furnishings and decorative items for inspiration. The bulbous spout of the teapot faucet recalls one of the new nation's favorite pastimes, while brassy finishes echo the hardware popular on furnishings of the day.

Country Bath bridge faucet
in satin nickel, Rohl, (800)
777-9762; rohlhome.com

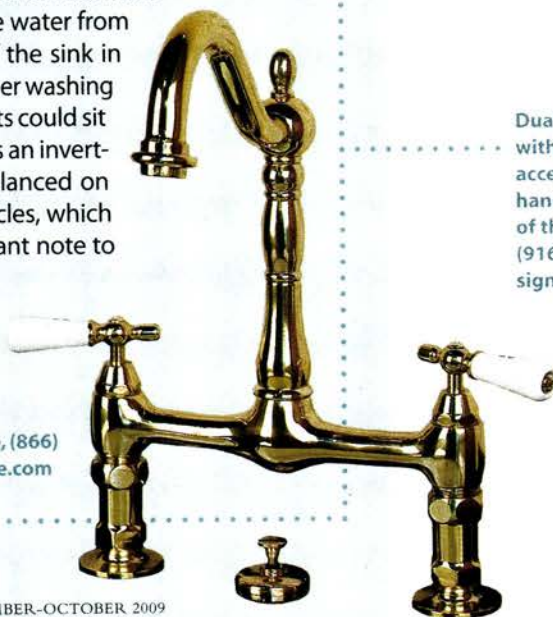
Widespread faucet
with porcelain-accented
cross handles, Sunrise
Specialty, (510) 729-7277;
sunrisespecialty.com



Victorian

Once indoor plumbing arrived on the scene during the Victorian era, it rapidly became *de rigueur* in high-end homes. In an era of high-style accessories, faucets were quick to acquire some fancy stylistic elements. Separate hot and cold taps, which could have cross or lever handles, appeared in a selection of metals or porcelain—a material newly considered to be the most sanitary choice for germ-laden spaces. Many handles—the porcelain ones, especially—were marked with an H or a C to easily differentiate the temperature of water coming out of the corresponding tap. Spouts could be short, with broad, elongated tips, or an elegant gooseneck design that added height and grace to bathroom installations. Soon, a true innovation arrived in the lavatory—a faucet that joined the separate hot and cold handles to combine water of both temperatures for delivery from the same spout. Known as a bridge faucet—owing to an additional piece of piping that “bridged” the hot and cold sides of the sink—it quickly became a popular item thanks to its added convenience factor: Homeowners no longer had to combine water from the hot and cold sides of the sink in their hands to attain a proper washing temperature. Bridge faucets could sit on a flat pipe, appearing as an inverted T, or they could be balanced on delicately curving half-circles, which added an additional elegant note to bathroom installations.

8" bridge faucet in polished brass with porcelain handles, Signature Hardware, (866) 855-2284; signaturehardware.com



Arts & Crafts

Though the Arts & Crafts aesthetic touched nearly every aspect of decoration inside the home—from furniture to lighting to hardware—the bathroom remained largely overlooked by the rich patinas, geometric lines, and handmade artistry that otherwise characterized the era's interiors. Instead, the trends that emerged in Victorian bathrooms prevailed well into the 1930s—an emphasis on simple, sanitary spaces decked out in white porcelain fixtures and hexagonal or pennyround tile—albeit in a slightly more pared down form that reflected the sensibilities of the burgeoning movement. Depending on the age of the house, faucets might display dual taps (most commonly nickel-

Sonoma center-set
faucet in oil-rubbed
bronze, Fusion
Hardware Group,
(877) 215-4683;
fusionhardware
group.com



Dual tap faucet
with porcelain-
accented cross
handles, Sign
of the Crab,
(916) 638-2722;
signofthecrab.com



plated brass, which was not only more subdued than pure brass but also easier to polish) or a simple bridge. With today's renewed interest in Arts & Crafts design, more and more homeowners have begun to bring elements from elsewhere in the house into the bath—everything from built-in vanities to art-tile wall borders. Modern Arts & Crafts-style faucets often take cues from the detailed, hand-wrought metalwork of the era, combining simple, geometric forms with distressed textures. In addition, the predilection among today's consumers for rustic finishes like antique copper and oil-rubbed bronze makes it easier than ever to find complementary fixtures for a reimagined Arts & Crafts bath.

CIXX lavatory faucet in hand-forged steel, Sonoma Forge, (800) 330-5553; sonomaforge.com



Deco Moderne faucet in polished chrome, California Faucets, (800) 822-8855; calfaucets.com



Art Deco faucet in polished nickel with cross handles, THG, (954) 425-8225; thgusa.com



Modern


The modern age of bathroom fixtures began with the Art Deco and Streamline styles of the 1920s. Both embraced angular, spare, and fluid lines that contrasted with the florid ideals of Victorian décor, and both were inspired by the machine age. The birth of the airline industry also had an impact—a newfound fascination with flying machines made fixtures mimicking the lines of airplane bodies and wings appealing; the same was true for ultra-shiny finishes like polished chrome. Deco-style faucets could display either cross or lever handles, but both almost always bore some geometry in their bases—hexagons or octagons were common; often, this angularity carried through the spout as well. It wasn't unusual for faucets to contrast a shiny metal with handles in a different, or even colorful, material like Bakelite (or Lucite), glass, or ebonized wood. As mid-century approached, these Deco forms evolved to have slightly softer edges, which were a better match for new ranch and split-level houses. By the early 1950s, another bathroom breakthrough arrived in the form of a single-handle faucet. We take them for granted today, but when Moen and Delta began selling faucets with technology (piston action and ball valve, respectively) that allowed hot and cold water to flow easily from a single tap with the flick of a lever, it was revolutionary. Early designs were simple, featuring a stick-and-ball-shaped handle, but they quickly morphed into stylized faucets with space-age lines, which were a great fit for cutting-edge, mid-century modern homes.

Chiara Neu single-handle faucet in Starlight Chrome, Grohe, (800) 444-7643; groheamerica.com



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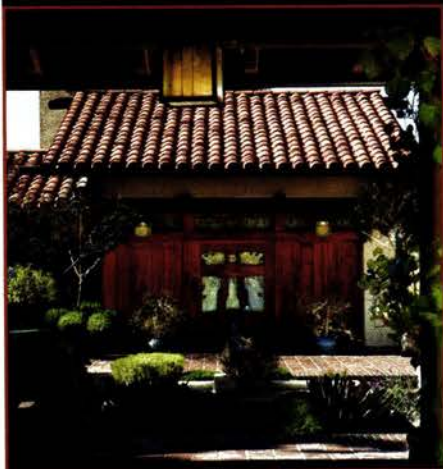
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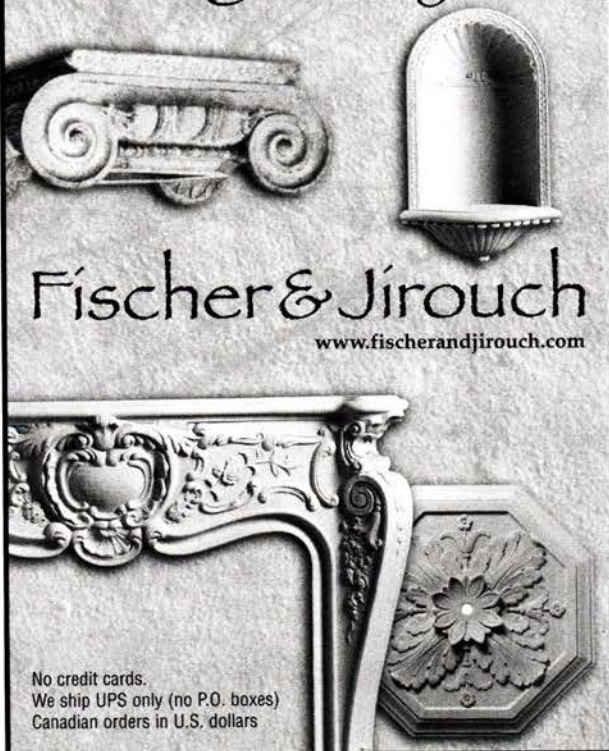
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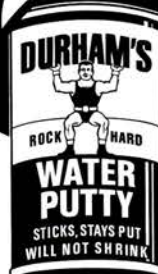
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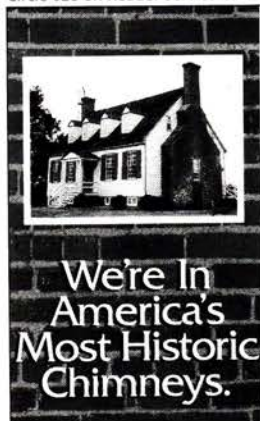


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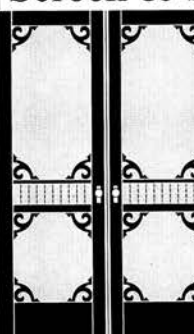
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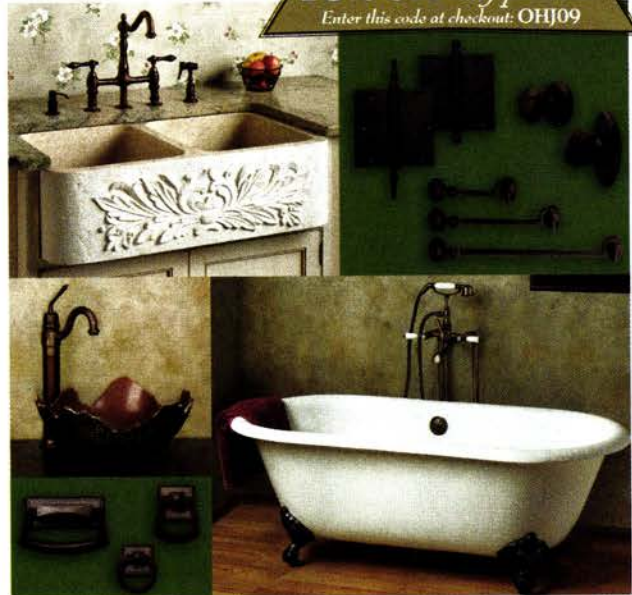
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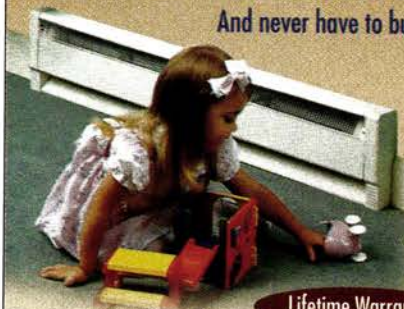
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PAONIA, CO—The Bross Hotel opened for business in 1906. Totally renovated, it retains its turn-of-the-century charm with 10 guest rooms, each w/private bath, gracious lobby & dining rooms, conference room/lounge, commercial kitchen, & owners' quarters. Porches, decks, flower gardens, huge old cottonwoods. Turnkey operation as a B&B, but potential for making your dream come true! Bernadette Stech, Paonia Realty, 970-261-5928. www.paoniarealty.com



WASHINGTON, GA—Gorgeous Greek Revival on 4.83 in-town acres of beautiful grounds with outbuildings. Suitable for horses. House of 5,000+ sq.ft., beautiful interior with grand staircase, two guesthouses, in-ground pool. \$1,395,000. Possible owner financing. Walking distance to downtown Washington with its 100+ early period homes, southern hospitality, tree-lined streets, and historic sites. Deborah Rainey, Broker, Georgia Realty Sales, 706-678- 5263. www.georgialandforsale.com

SPOTLIGHT PROPERTY



WASHINGTON, DC—Classic center hall Colonial Revival, circa 1921, with 7 bedrooms, 3.5 baths located in coveted Cleveland Park Historic District. Sited on large wooded lot directly across from parkland and boasting three screened porches, this feels like a country house. Yet, it's only a 1½ blocks to shops, groceries, restaurants and 3 blocks to the subway. High ceilings, back stair and other historic details. Multi-car parking. Price Upon Request. Joseph Himali, BEST ADDRESS® Real Estate, LLC. 800-309-1980. Preview photos, floor-plan: www.BestAddress.com



DECATUR, GA—Steele-Cobb House, a surviving Plantation Plain style home, circa 1855, sits on 2 private acres. Architectural details include flush molding, hardwood floors, 4 fireplaces, paneled study and bay window. Master bedroom suite on 1st floor. Spacious kitchen and sunroom with lovely Koi pond and garden views. Duplex rental. Convenient to Emory University and CDC. \$899,900. Pam Hughes, Harry Norman Realtors, 404-851-0732



ELLCOTT CITY, MD—Historically significant Angelo's Cottage. Unique 1830s replica of Angelo's Castle in France has been the source of much mystery in Howard County over the past twenty years. Sitting on a picture perfect 1+ acre landscape, it has undergone extensive restoration and improvements, blending both grandeur and intimacy throughout its three finished levels. \$1,040,000. Kimberly Kepnes, CBRB, cell 443-250-4241 or office 410-461-7600. www.kimberlykhomes.com



SAVANNAH, GA—This 1893-1898 Victorian with Gothic revival details includes pressed metal ceilings and wainscoting, stained glass, ornate staircase and balustrade. 2 parlors, kitchen, dining room, family room, 3 bedrooms, 2 baths; 2,750 sq.ft. Contributing structure to Eastside National Historic District, eligible for federal and state rehabilitation tax incentives. \$195,000. Jessica Pedigo, Historic Savannah Foundation, 912-233-7787, see on HistoricProperties.com



AULANDER, NC—Move in ready. Turn of the century North Carolina home as 3 bedrooms, 2 baths, living and dining rooms plus eat-in kitchen. Rock away your cares on the lovely covered front porch. Very reasonably priced at \$89,000. United Country—1-800-999-1020, Ext 108. www.unitedcountry.com/old. *American Treasures* — a full color magazine of older and historic properties for sale. Just \$5.95

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NEW YORK, NY—Langston Hughes Home, NYC Landmark & on the National Register. 8 bedrooms, 4 baths. Harlem neighborhood enjoying a surge of restoration. 3-story brownstone on 99-ft deep lot. 8 fireplaces, random width floors and sculptured ceilings. Recently had \$80,000 in upgrades. His piano and typewriter are also available. The purchase of this home will provide the opportunity to enshrine the memory of one of the most beloved African American authors. \$1,200,000. 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.



CHARLOTTE, NC—Hennigan Place, circa 1840, unique equestrian property in desirable South Charlotte, 3503 Tilley Morris Rd. 5.44 acre estate near upscale dining, shopping, International Airport. Authentically restored Federal/Greek Revival. Pristine condition. Formal gardens, 2+ acre fenced pasture, 2-horse barn. 2 story garage/shop, HVAC, 3 bedrooms, 1½ baths. Historic 50% Property Tax deferment. \$1,750,000. Bob Poole, Broker, 800-243-6670, www.YourLeaderInLuxury.com, www.IHorseProperty.com, www.SouthCharlotteHistoricEstate.com



ORIENTAL, NC—Luxury turnkey 5-suite B&B, the historic centerpiece of our riverfront village, the "Sailing Capital" of the Carolinas! Additional owners' suite with private entrance and huge living area. Sold fully furnished (down to the linens and bicycles) and immaculate! Live and work with gentility & style. Equally at home as an inn and/or a private residence! \$495,000. Chris Machle, Tidewater Real Estate, Inc., 866-249-9800. www.tidewatercountry.com



TAYLORSVILLE, NC—Working horse farm on 23 acres features renovated 3,600 sq. ft. farmhouse and restored 9 stall barn. The breeding and showing facility offers flowing streams, fenced pasture, hay field, paddock, outbuildings and riding or driving arena. Farmhouse dates to 1898 with additions. Numerous fireplaces, master suite on 1st floor, 4 bedrooms on 2nd. \$566,900. Joy Young, Coldwell Banker United Realtors, 704-880-0578 or joydaltonia@yahoo.com, www.871744.cbcarolinas.com



DUNBARTON, NH—Rare opportunity to own a NH Treasure. This estate was built by Caleb Stark a Revolutionary War Hero and son of General John Stark, NH's most celebrated war general credited with coining NH's motto "Live Free or Die." Located on a quiet road on 39 acres. Equine potential. Beautiful features including multiple fireplaces with paneling, refinished wide pine floors. 5,000+ sq. ft. \$1,200,000. David, Historic & Distinctive Properties at 603-654-8970. www.historicprop.com



CRAWFORD, NY—Historic 1847 equestrian 60+ acre estate on country lane with complete privacy. A wealth of period details: 4 fireplaces, original windows, beamed ceilings, interior plaster and fieldstone walls, stenciled floors, walls & ceilings, all in impeccable condition. Two additional guest cottages with antique beams & timbers. Exceptional acreage and riding trails. \$2,495,000. Karen Hart, Associate Broker, Towne & Country Properties, 845-351-2010 or krownandcountry@aol.com



NISKAYUNA, NY—Own a piece of Niskayuna history! Circa 1790 colonial on an idyllic 2.5 acre setting, lovingly restored and maintained by long time owner. Sparkling in-ground pool, new 3-season sunroom and recent family room addition. Front and back staircases. Abuts nature preserve and Lock 7 park. Private, yet close to Rosendale School, bike trail, and shopping. \$389,900. Laura Conrad, Broker, Purdy Realty, LLC, 518-384-1117. www.purdyrealty.com



LOUISA, VA—Historic Virginia Plantation. On National Register of Historic Places and the Virginia Landmarks Register, this 40-acre property represents 18th century living at its best. Main residence features 5 bedrooms and 5 baths. Additional dependencies include circa 1699 cabin, overseer's cottage, original kitchen, original slave quarters, and carriage house, all with fireplaces, full baths and current mechanical systems. \$1,750,000. Beth Powell, Frank Hardy, Inc. 434-296-0134.

Historic Properties



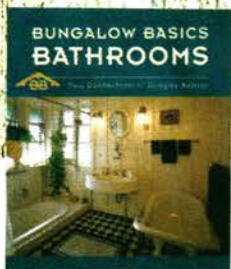
LYNCHBURG, VA—Grand Victorian, circa 1895 restored ready to move in. Wonderful wraparound porch with gazebo-like sitting area. Breathtaking stairway in foyer with original oak moldings. 12 foot ceilings, arched doorways and hardwood floors. 7 fireplaces with original mantels. Master and 1st floor bedroom with private baths. Kitchen with butler's pantry. Central heat and air. Great buy. \$235,000. Max Sempowski, Antique Properties, 434-391-4855. www.oldhouseproperties.com

SPOTLIGHT PROPERTY



CINCINNATI, OH—203-year-old brick and stone Federal style home on almost 3/4 acre. Originally owned by the family of William Henry Harrison. Oldest house in Saylor Park, a suburb about 10 miles to the west of downtown. Audubon setting with tremendous birds and woodland wildlife. English garden and courtyard. 3 bedrooms, 2 baths, "Rookwood" fireplace, distressed glass windows throughout, hand-hewn timbers in the attic, and original log supports in the basement. Believed to have been barged into the Ohio valley via the Ohio River. Remodeled and updated respectfully. \$237,000. Elaine Flinn, 740-815-7606 or eaflinn@msn.com

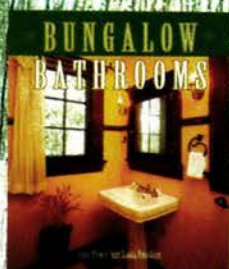
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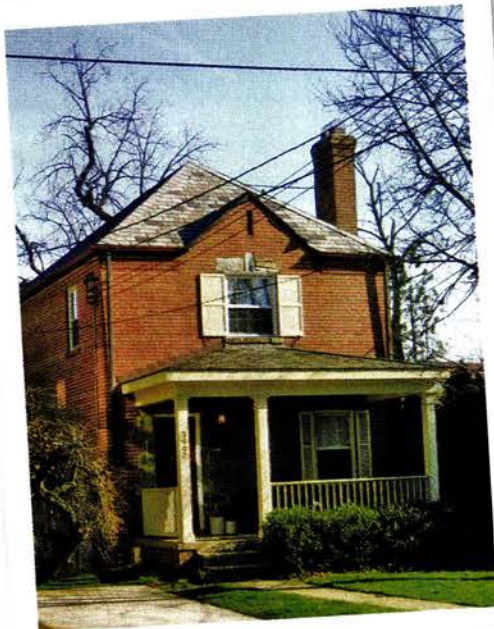


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remuddling



A Bad Trip

WHEN HOUSES TRY TO EXPAND their conscious living space, they can sometimes end up embodying a 1960s counterculture movement. Take these two 1930s homes sitting side by side as an example. The house on the left is true to its Colonial Revival/French Eclectic roots, showcasing a comfortable, hipped roof with a single, predictable gable; brick cladding accented with rough-hewn stone around the door and window; and double-hung, four-over-four windows. Its neighbor, on the other hand, appears to be having an out-of-body roof experience, breaking the building envelope with a disconnected, sharply peaked gable and precipitous, disoriented dormers. New wood siding applied in three unpredictable directions, accented by horizontal and vertical rectangular windows (and topped with a picture triangle), adds to the psychedelic effect.

"The house looks like it's on LSD," our contributor says. We think that when houses drop established architectural precedent in search of new living experiences, they can become disconnected from reality. 🏠

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