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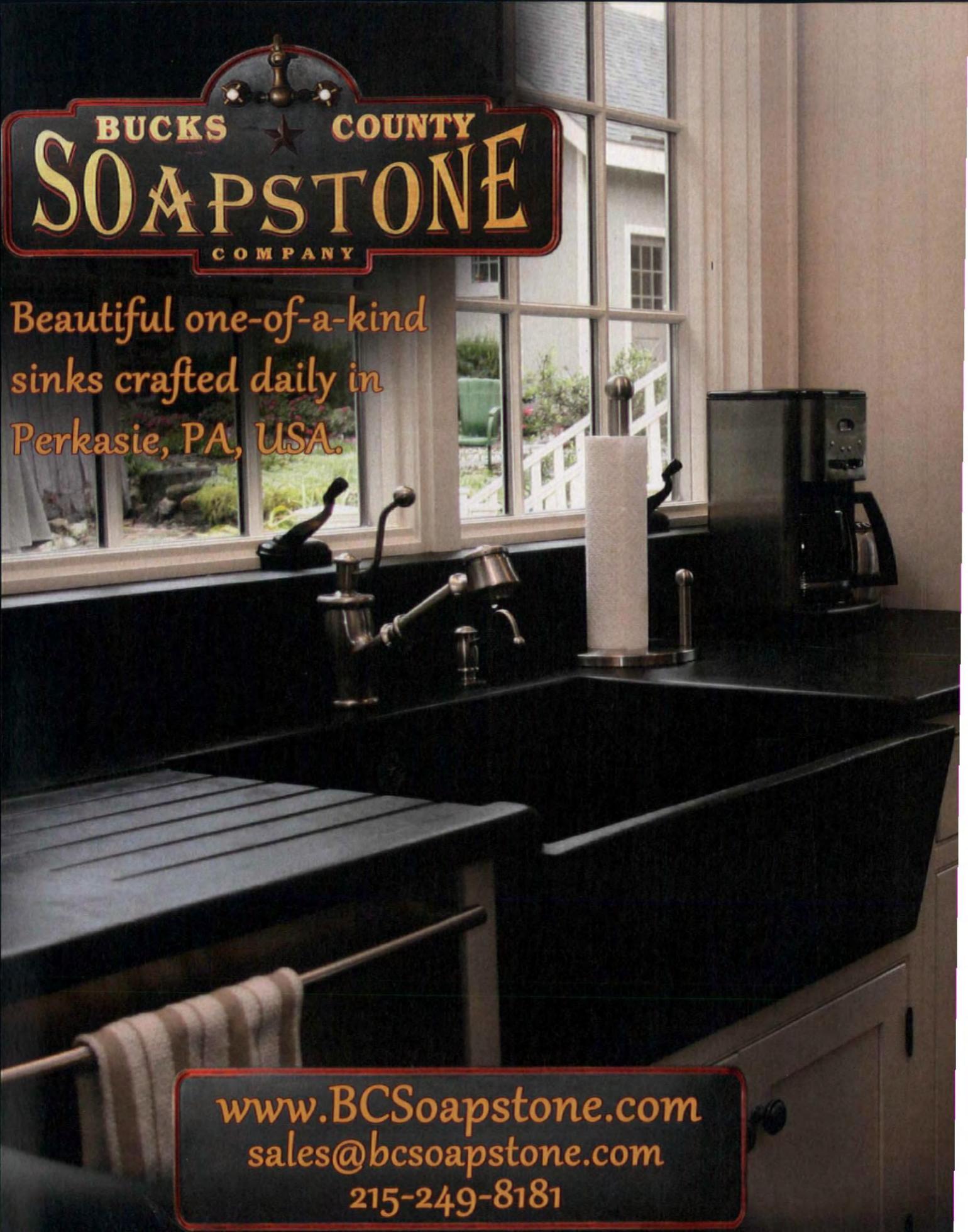
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# Old-House JOURNAL

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By ERIC SMITH



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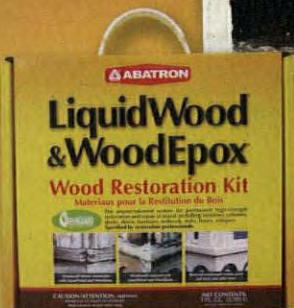
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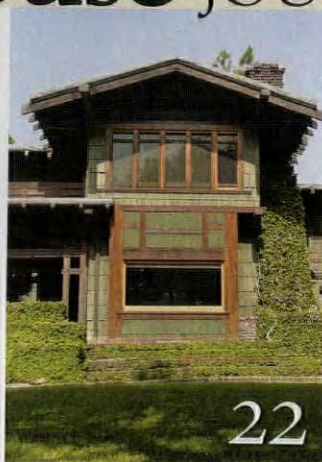
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# Old House JOURNAL



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Photo by Frea Wolfe. A classic Arts & Crafts fireplace takes center stage in a rehabbed Oregon house. Story page 52.

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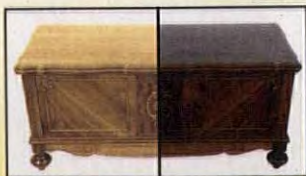
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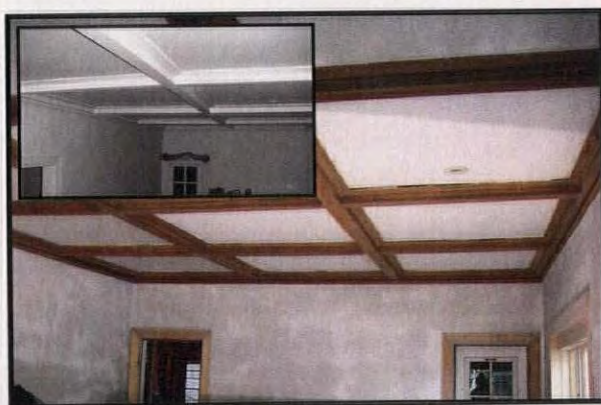


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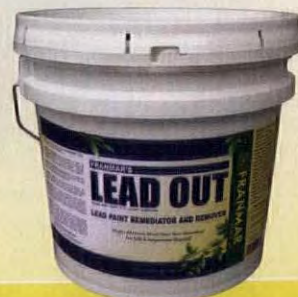
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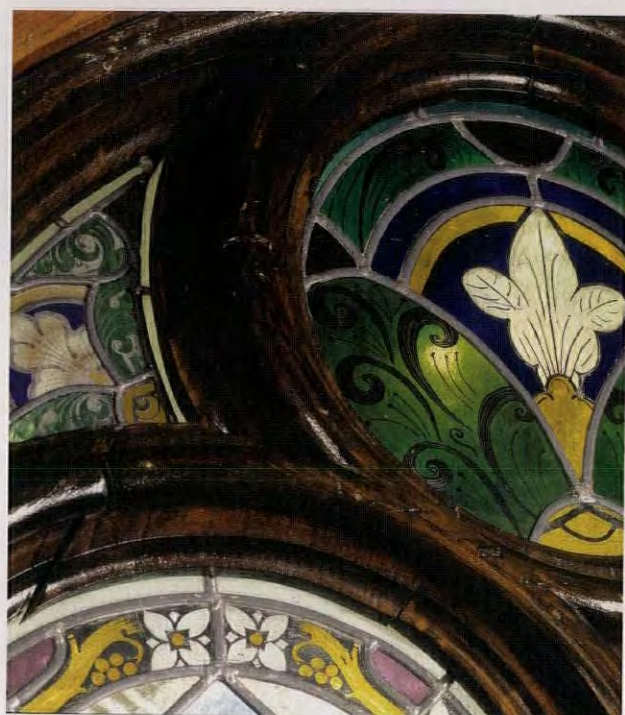
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DAN HAYES PHOTO

## Head of the Glass

By the time you finish reading Brian Coleman's primer on stained glass (page 48), you might just feel like enough of an expert to try your hand at a repair project. If so, head online for a step-by-step tutorial on making loose glass panes sit tightly in their comes again. If you're buying new (or would rather leave the repair work to the pros), you're also in luck—we've got links to some of our favorite glass artisans and restorers.

## Shop Talk

It's natural that a town as steeped in historic architecture as Pasadena (see page 22) would have more than its fair share of places to shop for old-house parts. Before you head to this bungalow-friendly city, check out our online shopping guide for the best places to find handmade art tile, vintage lighting, architectural salvage, and more. (We've even thrown in a couple of places further afield in Los Angeles for good measure.)

## What You've Learned

Starting on page 44, author Charity Vogel chronicles 25 of the best lessons her old house has taught her. But we know that old houses can be never-ending teachers, and that, despite some common issues, no two are exactly alike—so we want to hear what your most memorable lessons are. Whether it's something practical (like learning how to patch plaster) or more abstract (like realizing that you're perfectly happy to watch your shoes slide across a slanted bedroom floor), share it in our special forum on MyOldHouseOnline.com.

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# editor's note



## Old House JOURNAL

## On Turning 40



FORTY IS A MILESTONE BIRTHDAY—whether yours or mine—and especially if the birthday in question belongs to a magazine! As we begin celebrating OHJ's 40th year, it's time to take stock of where we've been, what we've meant to so many, and where we're headed in the future. So don't be shy—I'd love to hear from all of you. What do you like best about the magazine, and what would you like to see more of? Are there topics we cover too often, or not enough? Do you want more tool reviews, tutorials, and in-depth DIY restoration? Or would you rather take more armchair tours through beautifully restored period homes?

I ask because—as always—I aim to deliver the OHJ you're looking for, the one that helps you nurture your houses, restore their long-lost features, and inspire your old-house dreams. Please don't hold back on your commentary—getting feedback from you is one of my favorite parts of this job.

To launch our 40th year, we've added some new touches to the magazine. We'll have special anniversary articles in every issue: stories where OHJ has made a difference for someone, or that revisit topics we're famous for covering (see "Learning Curve," page 32). The special index at right highlights our decades-long advertisers—folks whose businesses have grown alongside our magazine—because the story of OHJ is intimately involved with the blossoming availability of reproduction house parts. We'll also revisit some stories from issues past to remember practical advice we've offered through the years—check out "Virtual Vault" (page 26) for an example. We even have a special Anniversary Giveaway that will award one lucky winner \$1,000 worth of period lighting (details below). And we've got more surprises in store for you as the year goes on.

While a lady may not like to reveal her age, we're so proud of OHJ's 40th birthday that we're planning a yearlong celebration that will culminate in a blowout anniversary issue this fall. Stay tuned to mark this milestone with us—and don't forget to send in your stories and comments!

daposporos@homebuyerpubs.com

### Anniversary Giveaway

Have you dreamed of outfitting your home with period-perfect lighting? How about doing it for free? Our friends at **Rejuvenation** have generously donated some serious swag—**\$1,000 worth of fabulous lighting**—to one lucky OHJ reader. All you have to do is tell us—in 200 words or less—why your house is the most deserving, and how OHJ has helped you restore it. The winning essay will be published online and excerpted in the magazine. Feel free to send in pictures, too, to [ohjeditorial@homebuyerpubs.com](mailto:ohjeditorial@homebuyerpubs.com), or enter online at [oldhouseonline.com](http://oldhouseonline.com).

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## letters

### Weathering the Storm

In your latest edition of *Old-House Journal*, there was an article on Ocean Grove, New Jersey [Style, December/January]. It was a great article, but I'm wondering how the town fared through Hurricane Sandy. I would hate to hear that there was a lot of damage, but looking at the path of the storm, it seems like it took a direct hit.

Susan L. Shanklin  
Orrville, Ohio



Like the rest of the Jersey Shore, Ocean Grove felt the brunt of the storm's damage. The website *NJ.com* reports that high winds peeled back the stainless steel roof of the 1894 Great Auditorium; fortunately, crews were able to secure it in time to prevent the storm from damaging the interior of the historic building. The storm also destroyed the town's boardwalk and pier (plus the Ocean Grove Fishing Club building that stood at the end of it), but according to the Ocean Grove Chamber of Commerce, overall damage was relatively minor compared to other nearby towns. To donate to Ocean Grove's relief efforts, please visit [oceangrove.org](http://oceangrove.org). —Eds.

### Color Kudos

I really love that you included a monochromatic color scheme in your article on ceiling medallions ["Looking Up," December/January], because this is something I wouldn't have thought about. I recently helped with the color selection of the crown moldings, medallions, etc. for an 1872 ceiling, and I see multiple bright and brilliant color schemes quite frequently.

Plasterwork finishes off rooms to a fantastic degree! I would go so far as to say that it's my favorite part of any room.

Taylor  
Via [OldHouseOnline.com](http://OldHouseOnline.com)



BANDY SWEITZER ILLUSTRATIONS

### Opening the Door

Thanks for the instructional on fixing doorknobs [Ask OHJ, December/January]. Sticky doorknobs and door jambs are one of my pet peeves, and I used to always chalk it up to bad engineering. You've not only elucidated the real problems with stubborn door hardware, but also given practical, frugal ways to fix them.

Edward  
Via [OldHouseOnline.com](http://OldHouseOnline.com)



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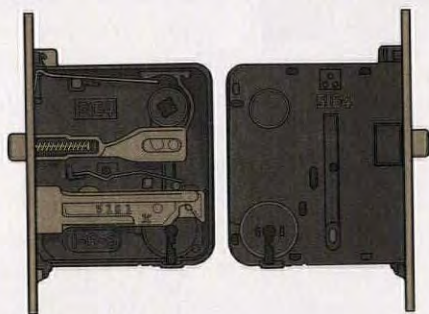
To remove wallpaper without damaging it, try steaming or soaking it in water with a bit of vinegar and dish-washing liquid added. This has to be done very gently—once you have an inch or two peeled off on a vertical side, spray or steam the next part from the front and behind (where the paper is still attached to the wall), and allow time for the water to penetrate; you'll probably have to spray repeatedly to keep it from drying out. I like to use a plastic card (like those that come with credit-card offers you get in the mail) to gently lift the wallpaper edges. Don't try to peel off more than about 12" at a time to minimize damage to the paper.



Charles J.

Via MyOldHouseOnline.com

Got a great tip to share with other old-house lovers? Let us know at [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).



## Spring Source

In your most recent Ask OHJ article on repairing doorknobs, you state that most doorknob problems start with a broken spring and recommend that homeowners look to a hardware store or an antique hardware specialist for replacement springs. I had a doorknob with a broken spring, and I scoured every hardware store, industrial spring business, home center store, and antique store in central New York without success. Finally, I discovered that full-service locksmiths carry a supply of doorknob springs. They had the exact spring to fit the doorknob of my 115-year-old house.

Clifford H. Crain

Via email

Send your letters to [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com), or **Old-House Journal**, 4125 Lafayette Center Drive, Suite 100, Chantilly, VA 20151. We reserve the right to edit letters for content and clarity.

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# about the house

By CLARE M. ALEXANDER

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## ON THE RADAR

# Coming Up Downton

When *Old-House Journal* was founded in the early 1970s, the seeds of a Victorian revival were just starting to take root. In the four decades since, as other styles (like bungalows and ranches) have drawn a slew of old-house groupies, interest in Victorian design has noticeably waned. But now it could be poised to make a comeback—thanks to *Downton Abbey*.

The popular British period drama (which starts its third season on PBS on January 6) centers around the turn-of-the-century exploits of an aristocratic family—and their cadre of servants—as they attempt to retain control over their beloved estate in the face of a rapidly changing world. While snappy dialogue and soapy plots account for much of the show's appeal, its impeccable re-creation of Victorian life is also a big draw—and has led to increased traffic at historic sites.

Highclere Castle, the massive 300-room manor west of London where *Downton Abbey* is filmed, has seen its visitor count almost double since the show began airing in 2010; tickets for tours are sold out until spring 2013. Highclere's popularity led its owner, the Countess of Carnarvon, to publish an account of its



The Gothic-influenced Highclere Castle features opulent Victorian interiors.

real-life Edwardian-era inhabitants; *Lady Almina and the Real Downton Abbey* spent 18 weeks on the *New York Times* best-seller list.

And it's not just Highclere Castle that's receiving attention—other grand houses of the era are seeing more visitors, too. At Filoli, the 1915 Bay Area mansion that's been called “an American version of *Downton Abbey*,” public relations coordinator Christina Syrett says, “Our numbers for visitors, membership, and events have continued to go up in spite of the down economy. We certainly feel that because of the popularity of *Downton Abbey*, there's been a greater

increase in people's interest in history.”

The National Trust's Priya Chhaya agrees. “Shows like *Downton Abbey* remind people of different times and allow them to make connections with other generations that they would not have made otherwise,” she observes. It remains to be seen whether that will translate into a new wave of homeowners intent on replicating the show's sumptuous interiors, but, Chhaya says, “it does subtly influence how viewers think about place, making individuals more amenable to the work of historic preservation.”

## OLD-HOUSE RESOURCE

### Test Drive a Door

The front door is one of a house's most prominent architectural features—not to mention, a well-made entry door is a considerable investment. If you're in the market for a new front door, it's important to choose one that suits the style and tone of your house, but doing so no longer requires a major leap of faith. The test-drive feature on Simpson Door's website allows you to upload a photo of your house, then drag and drop different door styles from the company's line onto the image. With a wide variety of traditional styles (colonial, Victorian, Arts & Crafts) available to preview, it's a good way to kick-start your door search, even if you ultimately end up buying elsewhere. To try it out, visit [simpsondoor.com/test-drive-your-door](http://simpsondoor.com/test-drive-your-door).

## BOOKS IN BRIEF

Much like America's heritage, our architectural history is a bit of a melting pot, bringing together influences from around the globe and reimagining them through a quintessentially American lens. From the refined manors of the English countryside to the exotic tea houses of Japan, two newly reissued books demonstrate the incredible variety of architectural influences in America.

First published in 1982 and out of print for decades, a newly updated version of Clive Aslet's *The Edwardian Country House* hopes to capitalize on the *Downton Abbey* fervor to capture a new generation of old-house enthusiasts. As Aslet walks through the architectural and social customs of the Edwardian era (roughly 1890-1940), readers will recognize elements of

classical, Gothic Revival, Arts & Crafts, and Tudor styles, albeit on a much larger scale. (You'll also see some familiar names; the book features photos from houses by such luminaries as C.F.A. Voysey and Edwin Lutyens.)

In that way, *The Edwardian Country House* functions not only as a voyeuristic escape into the lifestyles of Britain's Gilded Age rich and famous, but also as inspiration for restoring houses of similar vintage.

Newly available in paperback, Lionel Lambourne's *The Aesthetic Movement* presents a comprehensive history of the decorative style that took root in the last decades of the 19th century. Tracing the movement from its beginnings on the



heels of Britain's Industrial Revolution to its eventual tapering into Arts & Crafts and Art Nouveau, Lambourne chronicles Aesthetic influences on art and interior decoration through the eyes of tastemakers as varied as John Ruskin, James McNeill Whistler, and Oscar Wilde. If you're interested in the Aesthetic Movement, you'd be hard-pressed to find a more thorough history of the subject.

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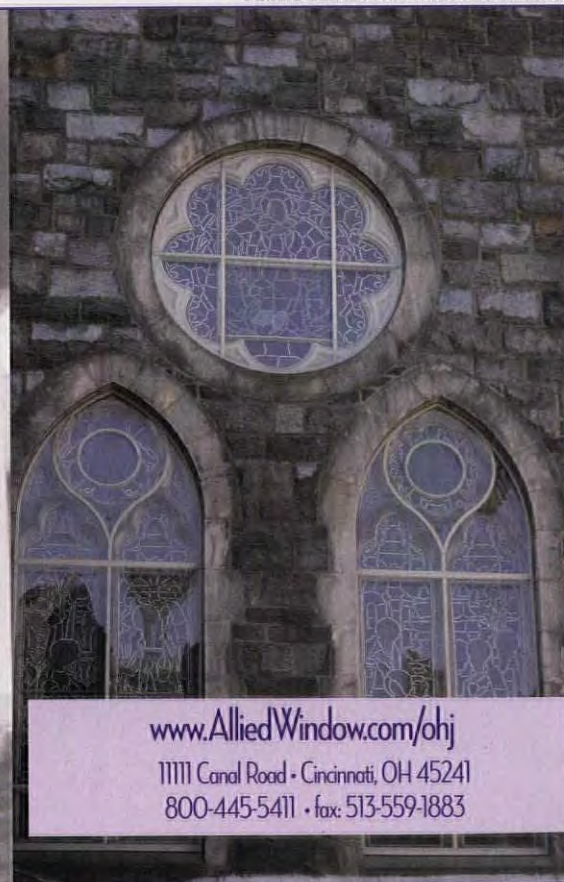


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# ask ohj

**Q:** My carpenter discovered some live termites in a small amount of wood framing around the window in my dining room, but thinks that once an exterminator treats this wood, it should be fine. Thoughts?

**A:** **Ray Tschoepe:** Few words have the power to instill fear in an old-house owner more than the phrase “you have termites.” These insects are mostly silent and insidious, and they’re credited with causing billions of dollars in property damage in the U.S. every year. For the most part, subterranean termites (living in the ground, and prevalent throughout the U.S.) and dry wood termites (living in the wood on which they feed, and most common in the warm South) account for most of the damage.

The most important task for a homeowner who’s discovered an infestation is to locate and enlist the help of an experienced termite inspector who can carefully examine the extent of the damage. Termites destroy wood slowly, so take your time to find a competent individual. A variety of treatments are at an exterminator’s disposal, and will eventually rid the house of these wood-munching pests. Once the treatments have begun working, repairs and replacement can begin. Repairs following termite infestation can be very disruptive, since they require the removal and reinstallation of interior and exterior ceiling, wall, and floor finishes.

Although infestations are commonly



**ABOVE:** Termites invaded the wood framing around this reader’s bay window, eating away at the wood (left). Often, damaged members can be joined to new wood, which will strengthen them while avoiding the hassle of complete replacement.



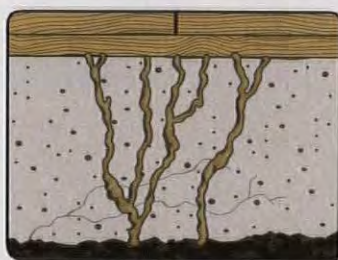
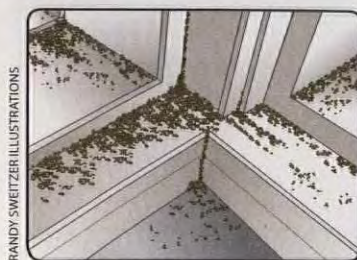
**BELOW, FROM LEFT:** Signs of a termite problem include frass (termite excrement) mixed with sawdust, dirt tunnels leading from ground to wood, or an actual swarm of insects.

identified after a fair amount of damage has occurred, being aware of the common warning signs of termites might save you some time and expense. Among these are the appearance of small piles of sawdust mixed with excrement (frass), thin drinking-straw-like tubes constructed from soil that connect the ground to a piece of lumber, or even stumbling upon a termite swarm (which occur March through May) or its aftermath, consisting of piles of shed translucent wings.

Early detection can mean minimal damage and repairs. For example, the wood can be opened to reveal termite passages, which can be filled with a low-viscosity epoxy forced into small cavities. Or maybe only a portion of a joist, plate, or stud con-

taining the damage needs be removed and a new piece of wood, sized to match the defect, can be fixed in its place with glue and/or metal fasteners.

When the damage is more extensive, assume that you’ll need to completely replace wooden members or pair deteriorated pieces with new wood. (The second option is your best bet if removal will be too damaging to the surrounding structure.) Floor joists, for example, are more easily “sistered” than replaced since the latter would require removing the damaged lumber after cutting or pulling it free from dozens of flooring nails. Where structural members are involved, it’s important to employ a carpenter experienced with temporary jacking and shoring, since integral supporting mem-



RANDY SWEITZER ILLUSTRATIONS

bers will be temporarily disabled while new material is fitted.

When installing new wood, consider spraying it with a borate insecticide/fungicide (like Bora-Care) first to provide a line of defense against future attacks. Unfortunately, termites can simply move on to other unprotected areas. Keep a sharp eye out for these pests—they attack old and new construction equally. 🐜



**Ray Tschoepe, one of OHJ's contributing editors, is the director of conservation at the Fairmount Park Historic Preservation Trust in Philadelphia.**

## MORE QUESTIONS ANSWERED

**Q:**

Our kitchen has an existing wall of cabinets we don't want to mess with. For the rest of the kitchen, we're having trouble finding matches or a craftsman who "gets it." We keep hearing we should rip out and replace. Any suggestions? —*Jacqueline*

**A:** Try Craigslist. I've bought two sets of cabinets, one from a 1915-1920 bungalow and one from a 1900 farmhouse. I plan to rip out my circa 1980s kitchen and put it back the way it should be. The cabinets I got were \$100 each. —*Psychochix*

**A:** I would keep looking for a carpenter who can and will make copies of your existing cabinets. Matching salvaged hardware will be a lot easier to find. —*Phil*

**A:** As a carpenter who has built and removed the type of cabinet you have, I wish you luck. Most of this era's cabinets were built in place with no back, and removing them often destroys them. A good carpenter with the right tools could build these; it's all in finding the right person who appreciates your old house. —*Randy*

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 email to [OHJEditorial@homebuyerpubs.com](mailto:OHJEditorial@homebuyerpubs.com).

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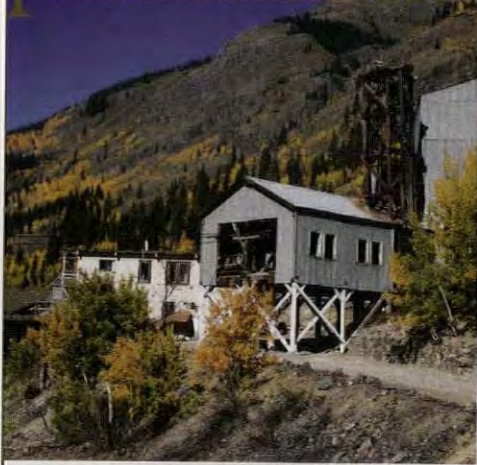
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# preservation perspectives



The report found that whether in remote areas or downtown districts, preservation had an economic payoff.

**DA:** There are several tourism-related case studies in the report.

**ST:** One of the most compelling is in a remote town called Silverton—population 500—which is in southwest Colorado near Four Corners. When the town's major mining employer closed down, they decided their future was in heritage tourism. Preservationists did some work on the historic courthouse and acquired the jail, which they converted into a museum. These community efforts have attracted significant numbers of tourists to the area.

**DA:** What did you discover about how preservation helps build communities?

**ST:** In large part, the gist of the study was to demonstrate that historic preservation does build communities, making them stronger by stabilizing them. We looked at the whole notion of historic designation giving stability, knowing that your neighborhood will still look and feel the same 20 years from now. Part of it, too, is that we know historic neighborhoods attract people who are interested in the architecture itself; when they move in, they do reinvest and fix up their houses. Historic buildings are an important part of what makes people care about a particular place.

**DA:** What's your ultimate goal?

**ST:** One goal is to advertise and promote the benefits of historic preservation, and we needed to have something to say. We also wanted to be able to answer people who ask, "Why is the state investing in historic preservation?" We make the argument that these investments are having a very important effect in Colorado, building a more sustainable environment, creating jobs, and building stronger communities.

For more information, visit [historycolorado.org](http://historycolorado.org).

## Preservation Works



A new report from the Colorado Historical Foundation proves that preservation is a boon to the economy. Deputy State Historic Preservation Officer Steve Turner walks us through the reassuring findings.

By DEMETRA APOSPOROS

**DEMETRA APOSPOROS:** What does your newly updated report, "The Economic Benefits of Heritage and Place," show?

**STEVE TURNER:** The newest data corroborated information that was gathered in two previous reports from 2001 and 2005, but added significant information about job creation. We wanted to see how many jobs were created in relation to preservation; it turns out the gross number is about 34 jobs for every \$1 million invested in historic preservation. Between 1981 and 2010, that's more than 34,000 jobs in Colorado alone—full time, one-person-per-year jobs.

**DA:** Was there new information about home values?

**ST:** People often express concerns that historic designation could adversely affect property values. Our report found no evidence that designation adversely affects property values. In fact, in most cases we found a slight increase against comparable properties that are not designated—and in no instances were they lower.

**DA:** Did you look at commercial properties, too?

**ST:** We did in Fort Collins, and found the same thing there. Comparable commercial buildings that were not in the historic downtown were a little less valuable than those in the historic district.

*Historic buildings are an important part of what makes people care about a particular place.*

**DA:** The report also explored preservation's impact on tourism?

**ST:** Yes, tourism is a major sector of our economy in Colorado. The report looked at what heritage tourists—those coming to see old towns, museums, and art—paid in comparison to pure recreational tourists, like people camping in the mountains. We found that heritage tourists spend an average of \$114 more per trip, or 30 percent more than the average recreational tourist.



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# period products

By CLARE M. ALEXANDER

*Add a shot of opulence to your interiors with these elegant picks.*



## Streamlined Sink

A double vanity can be a time-saving addition to a master bathroom, allowing a busy couple to go about their morning routine without having to negotiate sink privileges. And it's not without some historical precedent—elaborate turn-of-the-century bathrooms sometimes featured two sinks (although not usually side-by-side). At 49" wide, Devon & Devon's new Wide Blues console is still small enough to fit in the average old-house bathroom, and its chrome detailing recalls auto-influenced Streamline designs, making it a good choice for 1930s, '40s, and '50s houses. \$8,257. Call (718) 649-5882, or visit [devon-devon.com](http://devon-devon.com).

## Mercury Rising

During the Victorian era, mercury glass (also known as silvered glass) was all the rage for tableware and decorative items, its trademark silvery glimmer created by coating the interior of double-walled glass with silver nitrate. With their new Galatia pendant, Meyda has replicated this prized finish and applied it to another late-19th-century form: the scalloped shade. Hung over a breakfast nook or island in a Victorian-era kitchen, these pendants will add just the right amount of subtle sparkle. \$324.95. Call (800) 222-4009, or visit [meyda.com](http://meyda.com).



## Silver Soaker

If you're on the hunt for a statement-making bathtub to take center stage in your restored bathroom, look no further than Waterworks' Margaux pedestal tub. With sensuous curves and the gleaming patina of burnished cast iron, the tub is an eye-catcher against the backdrop of a classic all-white bathroom. Plus, its enameled interior, gently sloped ends, and generous proportions ensure that the tub feels just as luxurious as it looks. \$12,000. Call (800) 899-6757, or visit [waterworks.com](http://waterworks.com).

## Aesthetic Advantage

Though not as well-known as some of his contemporaries, British designer B.J. Talbert was one of the pioneers of the late-19th-century Aesthetic Movement. Bradbury & Bradbury has brought some of the designer's most popular wallpaper patterns back to life with their new B.J. Talbert roomset. Featuring both wall and ceiling elements in Talbert's original palette, the new papers are a sumptuous and accurate addition to houses of the era. Fill papers from \$65/roll; accents from \$28/yard. Call (707) 746-1900, or visit [bradbury.com](http://bradbury.com).

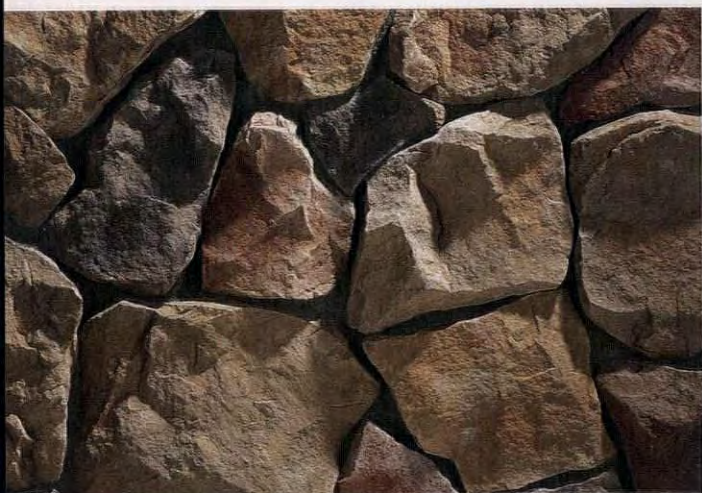
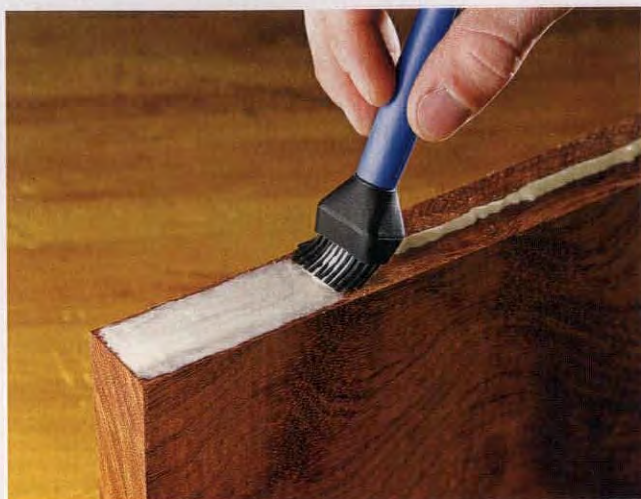


# tools & materials

*Our editors pick the best products to make your old-house projects easier.*

## Brushing Up

If you've ever tried to spread wood glue with a traditional bristled brush, you know what a pain cleanup can be—not to mention, if you leave any glue behind, the brush is often rendered virtually unworkable. Rockler's Silicone Glue Application Kit solves that problem: The silicone tools (a bristled brush, spreader, and tray) can be rinsed clean easily with warm water. And if you miss a spot or forget to clean up altogether, that's all right, too—dried glue simply peels off the tools. Three-piece set, \$14.99. Call (877) 762-5537, or visit [rockler.com](http://rockler.com).



## Stone Cool

When you're updating an old house's stone features—like a river-rock fireplace or a fieldstone foundation—using manufactured stone veneers can make installation easier while still fulfilling historical style requirements. Eldorado Stone recently added a slew of new colors to its already broad offering of architectural stone veneers. Designed to complement various regional landscapes, the colors range from sun-washed reds and browns (like Country Rubble in Tuscany, shown at left) to deep charcoal grays. \$6 to \$9 per square foot. Call (800) 925-1491, or visit [eldoradostone.com](http://eldoradostone.com).

## Mortar Matters

Mortar repairs are an inevitable fact of life on masonry houses. Before you can get fresh mortar in, however, the old mortar has to come out. The mortar removal tool set from Trow and Holden (which has been making stone-cutting hand tools since 1890) includes all the necessary implements for this meticulous task. The collection of chisels and rippers connects to a pneumatic hammer to make light work of hard mortars, but can be easily adjusted for fine detail work, too. An accompanying tool pouch keeps the various components organized. \$499. Call (802) 476-7221, or visit [trowandholden.com](http://trowandholden.com).



# old-house toolbox



**LEFT:** A combination square makes it easy to accurately measure for the placement of cabinet hardware.

## Combination Square

*It's often relegated to the back of the toolbox, but the 7" combination square has loads of uses around the old house.*

By MARK CLEMENT

A combination square is the kind of tool most people own because they needed it once, or thought they should get one, but that otherwise sits in the toolbox (for a long time) until a need comes up. But I'm not most people—and I've found so many uses for this indispensable and inexpensive little tool that it's earned promotion from the toolbox to my tool belt.

A combination square is the marriage of a ruler and a square. The ruler slides through the body of the square, making it easier to accurately measure hard-to-measure items like the bends

in sheet metal or the inside and outside diameter of a pipe. The square comes into play for anything from marking a board for a cut to calibrating tools to cut plumb and square.

### How to Use It

Because the combination square has a ruler on it, you might assume that its primary function is to take measurements. But I find it most useful for replicating measurements and making accurate layout marks. For example, instead of measuring a dozen times around a door for a casing, I set the square to my measurement and run it around the door, holding a pencil to the nose of the blade in the groove that runs down the center. I can count on the measurement being absolutely accurate all the way around the door or window—unlike taking such a small measurement with a tape measure, which isn't easy to get right once, and is even tougher to get right a dozen times.

When I do use the combination square to measure something, it's in one of those oddball scenarios where no other tool will do, like marking cabinet drawers so the drill holes for hardware are in the same place on every drawer. This is all but impossible with a tape measure because you can't accurately hook the tape and transfer the measurement around various panel profiles. The combination square is also the best tool I know for laying out cutouts for electrical devices when installing wood paneling. Not only can you use it to get the measurement from the wall, but you can use the same tool to mark square lines on the panel to be installed. Ditto for pipe penetrations like you'd find in a bathroom remodel—I can measure to the center of a stubbed-out pipe more accurately with a combination square than any other tool I have.

I also use a combination square on various trim projects, from removing framing cleanly (it's great for making square marks on a 2x4 or 2x6, where

my layout square is too wide) to installing linen closet shelves. I use a ledger board to hold up a  $\frac{3}{4}$ "-thick shelf

In addition, there's almost no better tool for verifying accuracy than a combination square. If I'm setting up a new saw or double-checking the accuracy of an old one, I can determine if a blade or setting is leaving a square cut. Ditto on a finished piece—I can cut the piece and check it with the square to make sure I'm on target.

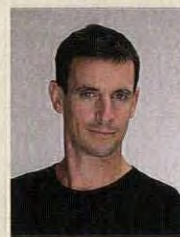
### What to Look For

Although it's a fairly simple tool, not all combination squares are created equal. The tools I like best have a bit of heft to them, which indicates they're solidly made. Even though I don't use a combination square every day, I've dropped or otherwise broken a number of them. I also look for the ruler to have a smooth, clean travel through the body of the square and that the knurled knob that tightens it works smoothly. Finally,

make sure you can see the gradations on the ruler. I've seen rulers so detailed that I go cross-eyed— $\frac{1}{16}$ " increments are plenty accurate for average old-house projects.

### The Bottom Line

It's hard to appreciate the convenience of a combination square until you've actually used one—but once you do, there's no turning back to the tape measure for certain projects. 📐



**Carpenter Mark Clement** is working on his century-old American Four-square in Ambler, Pennsylvania, and is the author of *The Carpenter's Notebook*.

**The combo square's head often features a basic level.**

blank, and use the combo square to mark the  $\frac{3}{4}$ " line above the ledger location so that I don't get confused about where my ledgers and shelves land.

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# my town

## Pasadena, California

*A Greene & Greene scholar shares his favorite spots in the renowned architects' adopted hometown.*

BY BRUCE SMITH

With its mild climate and heady foliage, Pasadena has long enchanted visitors. Turn-of-the-century travel literature called the area "a Mediterranean wonderland," and the mountain peaks, rising above the town, were said to evoke the Swiss Alps.

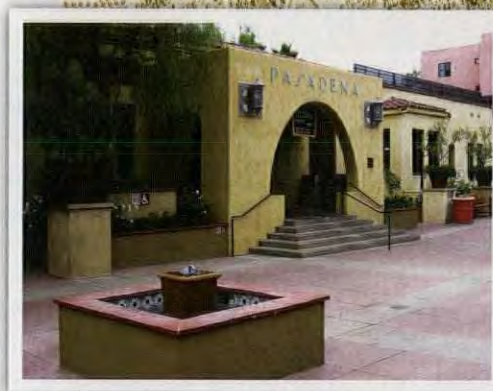
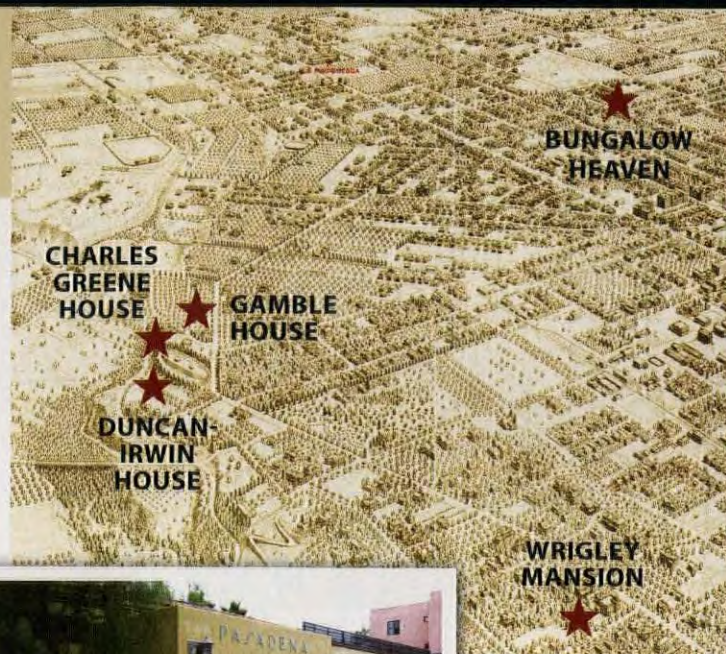
A funicular railroad that took travelers to an "Alpine Tavern" advertised itself as connecting "Switzerland and Italy...From Roses and Orange Groves to Snow in Two Hours' Time."

Because this is Southern California, land of orange blossoms and freeways, a tour of the area can't be done without a car. But only on foot will you understand the joy of Pasadena: the coolness beneath the tree-canopied streets; the sweet scent of roses blooming in bungalow front yards; the quiet, inventive artistry of Greene & Greene houses overlooking the Arroyo. Plan to park and walk: Pasadena needs to be experienced as it was a hundred years ago, before cars and freeways overtook our lives.

### Old Pasadena

Start at the old Santa Fe train station on South Raymond. The 1930s Spanish Colonial Revival building really speaks to what Southern California was about: the romance of the

**LEFT:** The eclectic Castle Green mixes Moorish, Spanish, and Victorian styles.



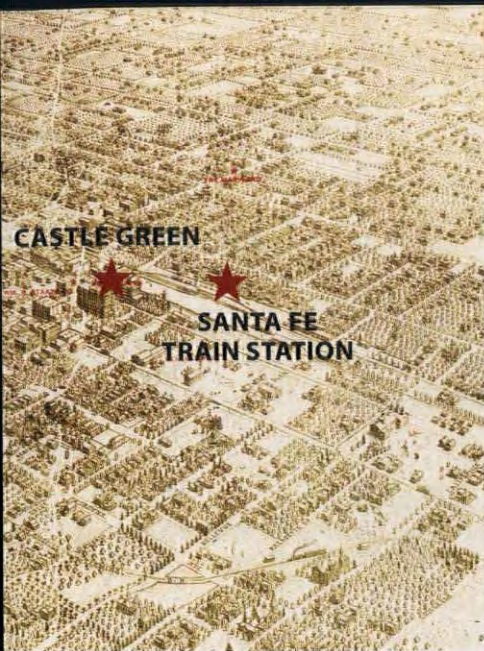
**BELOW & LEFT:** Once a hub for visitors to Southern California, the old Santa Fe train station now holds a café.



Missions, the exoticism early tourists found in the Mexican adobes. Stand in front of the former station and imagine what it was like arriving in the Southlands a hundred years ago, leaving Midwest snow and sleet behind to face the soft sunshine and swaying palm trees. The building is no longer a train station; the Santa Fe hasn't come through Pasadena for two decades. Today it's a restaurant, worth visiting not only for the food but also to see the original Batchelder tiles preserved there.

Stepping off the Super Chief back then, you'd go next door to the Hotel Green, a grand resort built in the Moorish and Mission Revival styles; think balconies, round towers, and turrets with onion-shaped domes. It was like arriving in a fantasyland. The hotel complex covered nearly two blocks of the city center.

Now called the Castle Green, the main hotel is long gone, but the 1898-built annex remains, converted to apartments and condos. Walk by it, past the "Bridge of Sighs" that once connected the annex to the main hotel, then continue to Colorado

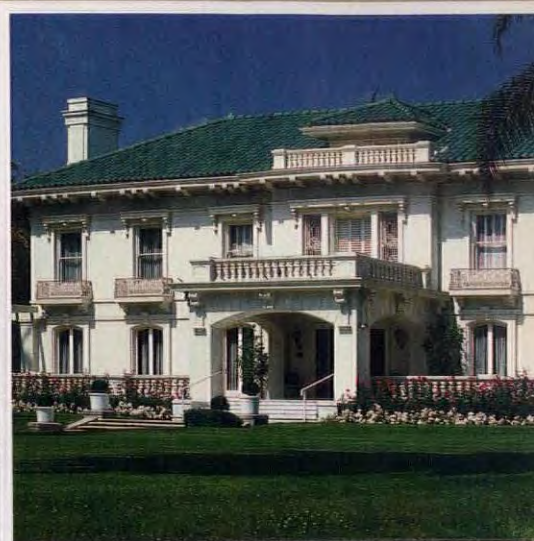


## Little Switzerland

A century ago, you could catch the horse-drawn "Tally Ho Coach" to go sightseeing up the wide, tree-lined Orange Grove Boulevard (dubbed Millionaires' Row), past the palatial wedding-cake mansions built by wealthy tourists who came to visit and ended up staying. The one great remaining example is the Italian Renaissance-style William Wrigley, Jr. Estate (built for the chewing gum magnate), all frothy and white and now the home of the Tournament of Roses.

Boulevard and "Old Pasadena," where most of the buildings date from around the turn of the last century. The façades are more modern, though, dating from 1929, when the street was widened and the original fronts replaced. It's an incredible example of historic revitalization—and a lively, vibrant street scene.

The coach would continue to a nearby cluster of homes, called Little Switzerland, that were the antithesis of the Wrigley mansion. It was here on the edge of the Arroyo Seco, the ravine at Pasadena's western border, that architect Charles Greene chose to build his home in 1902. Over the next six years, working with his



PASADENA CONVENTION & VISITOR'S BUREAU PHOTO

**ABOVE:** The Italian Renaissance-style Wrigley Mansion serves as headquarters for the Tournament of Roses.

brother Henry, he designed a dozen more. He consciously rejected the traditional revival styles, creating instead an architectural vocabulary inspired by Japanese timber-frame construction, the Swiss cha-

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## my town

let, and the California *casa de ranchero*. The goal: to develop a singular style of architecture appropriate to California's climate and lifestyle.

Start your neighborhood stroll along Arroyo Terrace, just off Orange Grove. There you'll find a string of eight houses, all designed by Greene & Greene. With the exception of the second house, which was drastically altered in 1927, you can see the elements of their stylistic vocabulary being tried out, often for the first time: massive pilings of Arroyo stone and clinker brick, Japonesque lanterns, verandas and pergolas, open courtyards and shaded porches, and low-pitched rooflines with rafter tails. The last house in this series, the Duncan-Irwin House, sited just where Arroyo Terrace meets up with Grand Avenue, is where the Greenes' work finally found fruition with the unified style the brothers are known for today. This is the work that formed the basis for the architectural tour de forces just ahead in their careers.

One block north of this neighborhood, you'll find the prime example of a Greene & Greene masterwork, the David B. Gamble House, a National Trust



**ABOVE:** The Gamble House (open Thursday through Sunday for tours) is unarguably the Greene brothers' most famous work. **LEFT:** Charles Greene's own home features a stone and clinker-brick retaining wall. **BELOW:** The Duncan-Irwin House, remodeled by Greene & Greene in 1906, displays all the hallmarks of the brothers' iconic style.

Landmark. Built in 1908, it was delivered to the client complete with furniture, lighting, art glass, and carpets, all designed by the Greenes. It is meticulously preserved today as a complete work of art.

### Bungalow Heaven

Pasadena was not all grand houses for wealthy tourists. As the city grew and Midwest migrants kept arriving by train—between 1900 and 1920, the city expanded fourfold—a new style of housing quickly went up: the bungalow. It was simple, casual, and intended for the spontaneous lifestyle of California. The mostly single-story homes had broad front porches and open floor plans with front doors opening right into the living room.

Blocks and blocks of bungalows were built close to the city center, before the automobile dictated the spread out into the suburbs. In one area, just northeast of downtown, more than 1,100 bungalows were constructed in those first

few decades. Few of them were architect-designed; many came from plan books, and some were kit houses.

In the mid-1980s, as these out-of-date houses were being torn down, replaced with freeways or funky apartment buildings, a group of local homeowners realized what was being lost. They organized, and in 1989 succeeded in getting the neighborhood, dubbed "Bungalow Heaven," designated as Pasadena's first landmark district. In 2008, it earned a spot in the National Register of Historic Places.

Bungalow Heaven covers about a square mile—16 blocks in a grid going northeast from the corner of Orange Grove Blvd. and Lake Ave. Head right to the middle of it, park your car by McDonald Park, then get out and walk.

Strolling the sidewalks, you'll see meticulously restored bungalows in a whole range of styles, from Japo-Swiss to Mission, from Colonial Revival to Craftsman. A number used stylistic tropes developed by the Greenes. The broad eave overhangs with rafter tails were especially copied, as were the cobblestone and clinker-brick front porches.

But it is the neighborhood you should be experiencing—the leafy trees overhanging the streets, children playing





on front lawns, neighbors talking on the sidewalk. It embodies the lifestyle promoted by the bungalow, something evident in what is perhaps the finest gathering of bungalows in California. Considering that the California bungalow was developed here, you might call this Pasadena's gift to the nation. 🏠

A resident of Washington state, **Bruce Smith** was born in Pasadena. His grandparents were part of the migration from the Midwest, coming to Pasadena in the 1920s, and his parents grew up in Bungalow Heaven.

**ABOVE:** Designated a landmark district in 1989, the Bungalow Heaven neighborhood showcases one of the country's largest collections of well-preserved bungalows.



LEFT: DAVID ALEXANDER PHOTO; RIGHT: NICOLE FINLEY/EACHUPOTTEA.BOGSPOT.COM PHOTO

See our picks for the best places to find old-house parts in Pasadena.

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# THE OLD-HOUSE JOURNAL

Vol. IV No. 10  
October 1976



## How to Research and Date Your Old House

**R**ESearching AN OLD HOUSE is something that most owners put off "until the more important things are done." Unfortunately, this common attitude is exactly the wrong way to approach a vintage house. It's like setting out to build a house without constructing a foundation.

In researching a house, you are looking for answers to questions such as the following:

- Who built the house and when?
- What style is it?
- What did the house originally look like—inside and out?
- Who owned and lived in it?
- What were the cultural forces at work when the house was built?

Once you've immersed yourself in the history of the house, you begin to feel differently about the building. It acquires a new personality—and makes you change your ideas about what you want to do to the structure. Usually, the desire to make changes decreases, and the desire to restore in a period fashion increases. You become less eager to tamper with a house that has meant so much to so many.

—Clem Labine

TOP: PHOTOGL PHOTOFOOTIA.COM; BOTTOM: ERIC SMITH ARCHIVES

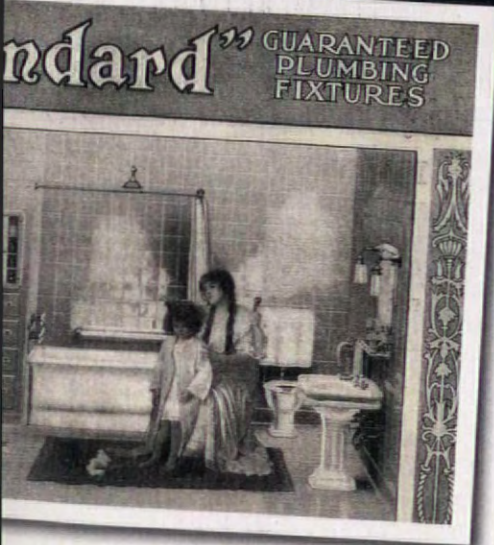
**BELOW:** Old magazines can give insight into how period homeowners would have decorated. The bungalow illustration at left is from a 1910 *House and Garden*; the Standard ad appeared in a 1911 issue of *Good Housekeeping*.



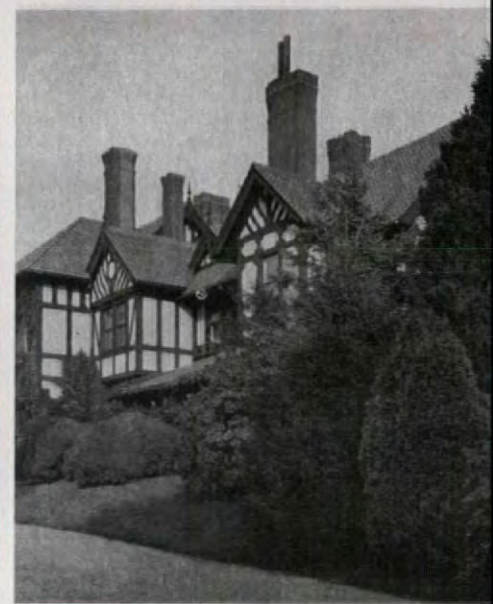
# Virtual Vault

*The latest wave of online resources is making it easier than ever to find great restoration advice. Here are some of the best places to search—and how to get the results you want.*

By ERIC SMITH



One of the pleasures of owning and renovating an old house is uncovering long-hidden artifacts that make its history come alive. Written source materials from the time your house was built—how-to books, decorating magazines, local newspapers—have that same power, but until recently, anything that was out of print (which was almost everything) lay buried deep in libraries and historic societies or hidden in used bookstores.



## Where to Search

### Google Books

books.google.com

The largest online archive to date, Google Books has 20 million volumes available.

### HathiTrust

hathitrust.org

This consortium of university libraries and the Library of Congress offers more than 10 million volumes.

### Internet Archive

archive.org

This nonprofit organization archives not just books (3.7 million to date), but also audio, video, music, software, and old websites. Internet Archive also has an offshoot called Open Library (openlibrary.org), where you can register to borrow digitized, copyrighted books (if available).

### Chronicling America

chroniclingamerica.loc.gov

This Library of Congress project has digitized more than 5 million pages of U.S. newspapers from 1836 to 1922.

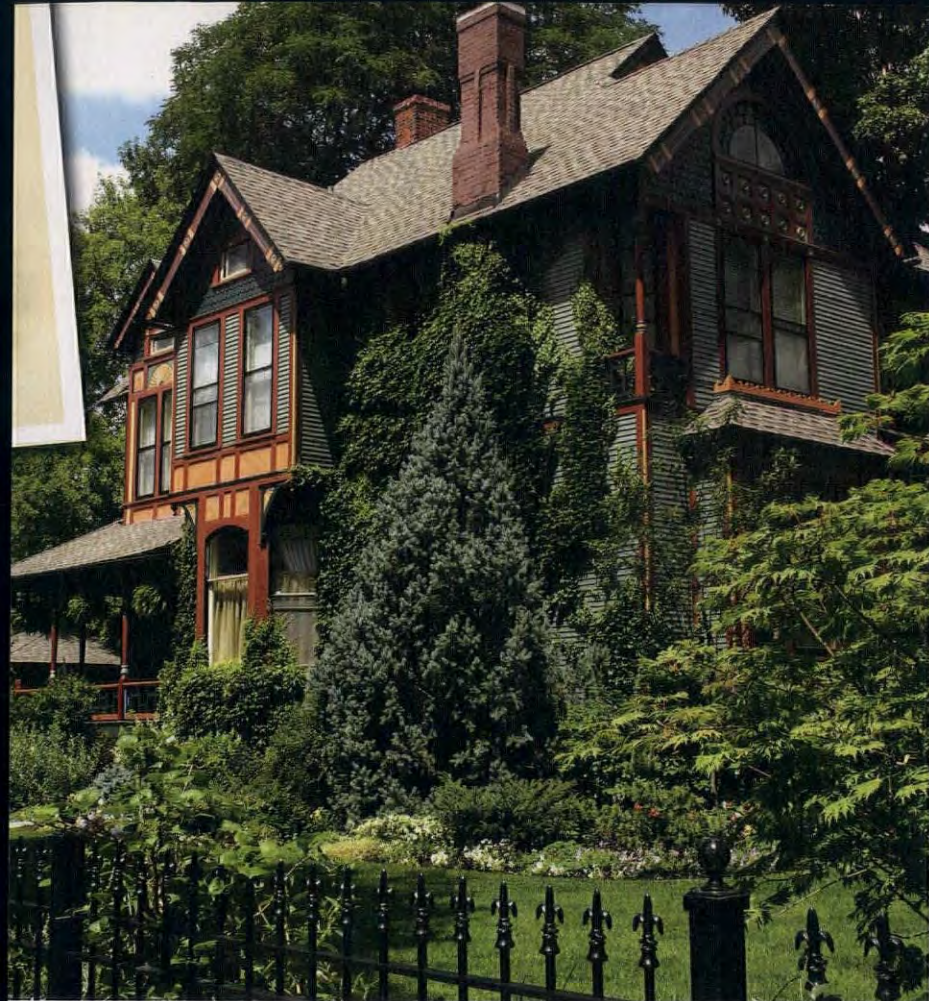
But thanks to the heroic efforts of a small army of librarians, archivists, programmers, and scanner operators, those source materials—millions of original books, periodicals, and newspapers from the 19th and 20th centuries (and earlier)—are now available online exactly as they were first printed, including a treasure trove of information about architecture, decorating, woodworking, landscaping, and other old-house subjects.

You can browse through all 15 years of Gustav Stickley's magazine, *The Craftsman*, then print out original measured drawings of his now-classic home and furniture designs. Get state-of-the-art advice, circa 1881, on colors and painting techniques for Victorian houses from John W. Masury's *House-Painting, Carriage-Painting, and Graining (What to Do, and How to Do It)*. See how well-to-do suburban homeowners in the early 1900s landscaped their yards in the pag-

es of *Country Life in America* magazine. Learn how to adjust an old pocket door or build a rolltop desk in *Jobbing Work for the Carpenter* (Edward Crussell, 1914). Or just get caught up on the issues of the day a century ago in your local newspaper.

All of these historic resources are available at no cost, courtesy of online archives that scan books by the ton; convert the old print to searchable, digitized text; and store them for posterity, with public domain material available for reading or downloading. The largest of these archives are Google Books, HathiTrust, the Internet Archive, and the Library of Congress' Chronicling America project

ABOVE, LEFT: Late 19th-century painting advice (as from *Artistic House Painting*, 1895, inset top) often recommended colors that blended with the surrounding landscape. ABOVE, RIGHT: An idea from a 1910 *House and Garden* article entitled "The Right Use of Evergreens" (inset bottom) put into practice.



(see "Where to Search," left).

Google pioneered industrial-scale book scanning, and much of the content in HathiTrust and Internet Archive was originally scanned by Google, which means there's considerable duplication. However, searching all three archives is definitely worthwhile: Identical keyword searches on the three sites can produce different results, and the same book may appear as a better-preserved version or later edition on one site versus the other. The archives also use different interfaces: Books on Google are read by scrolling, with live links in the table of contents. HathiTrust books give you a choice of clicking an arrow, scrolling, flipping, or looking at page thumbnails. Internet Archive has the best reading experience, with an almost full-screen interface that allows you to either flip pages or jump ahead to specific pages using a slider along the bottom. The

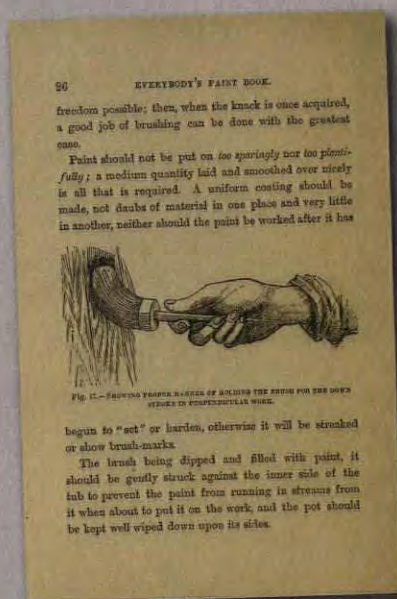
default choice at all sites is the scanned version of the original, not the often-garbled digital version.

On all of the sites, books that are public domain (printed before the current cutoff date of 1923 or not copyrighted) can be read online, downloaded, and printed out or saved as high-quality PDFs. Copyrighted books are cataloged on Google and HathiTrust and can be searched and sometimes sampled, but must be purchased or borrowed at a library. You also can download e-book versions from Google or Internet Archive (you'll find many of them already on your Nook or Kindle if you search for free books), but unlike computers, e-readers don't easily display original text pages. Instead, they show plain-text versions created by optical character recognition programs, which, while searchable, often garble words and drop images, especially in older books.

## Sample Search

Let's say you want to search for house painting advice for homes built from 1870 to 1890. Here's how to do it on HathiTrust.

**STEP 1:** Click on Advanced Catalog Search and then type house paint\* in the All Fields box at the top. The asterisk broadens the search to variants of "paint" like "painting" and "painted"; All Fields searches title, subject, author, and publisher. Select Full View Only if you only want results that you can read online. For Year of Publication, select Between (one of several options) and type in 1870-1890. Also select English for language.



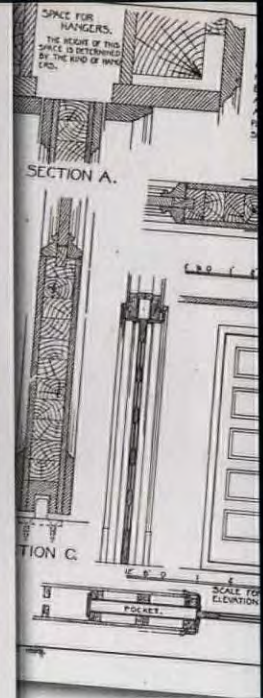
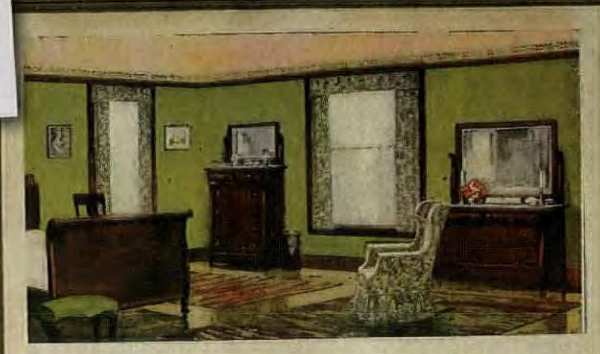
**Finds from this search include**  
*Everybody's Paint Book* (Franklin B. Gardner, 1884), which offers advice on color mixing and brush technique.

**STEP 2:** Click Find, and you'll see 21 results from those years, 17 of which look relevant (and the rest oddballs like *The Bride of Lammermoor* by Sir Walter Scott).

**STEP 3:** Select a title, then either click Full View to open the book, or Catalog Record to see similar books and different editions. Once you open the book, you can search within the text using the search box in the upper right corner of the screen.



FROM LEFT: Society pages often hold mentions of new house construction; this one from a 1905 *Los Angeles Herald* includes an ad for Stickley furniture. A 1908 Sherwin-Williams catalog gives ideas not only for paint colors, but also period furnishings. Many old carpentry manuals, such as 1899's *Details of Building Construction*, include helpful drawings of period features like pocket doors.



## Getting Good Results

Each archive has a slightly different search function, but all have common elements and are fairly intuitive to use. Since HathiTrust and Internet Archive search by title and subject, use general terms like “carpentry” or “house furnishings”

instead of specific ones like “porch railings” or “tin ceiling.” On Google Books, which searches the full text of the book, you can use either. (HathiTrust also offers the option of full-text search.) The key to finding useful information in the archives is to narrow the search to books published

within a range of years. (For a step-by-step guide on doing this, see “Sample Search” on the previous page.)

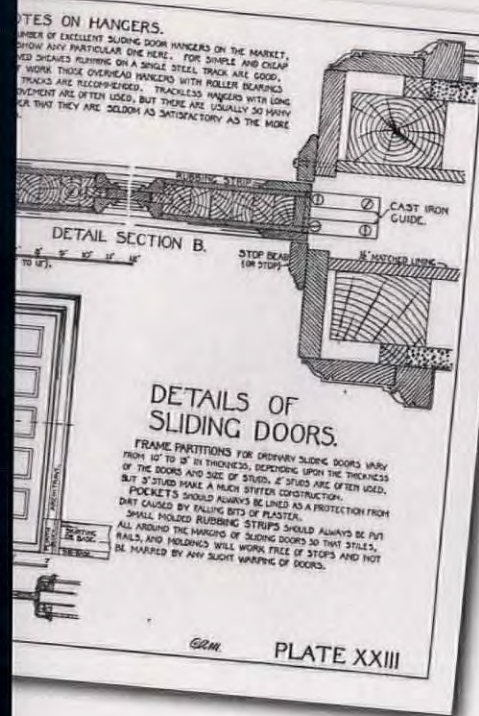
Search similar words or phrases; for instance, “house furnishings” and “home furnishings” will produce different results. Use period language for searches—“parlor” instead of “living room,” “porch” instead of “deck,” “cellar” instead of “basement.” If you find one good title, check the other archives for similar titles. It’s also fruitful to search authors and publishers.

Newspapers have a different type of content, and searching a subject like “house paint” will just produce thousands of ads for paint and house painters. Instead, find the newspaper you’re interested in, then search an address, name, event, or other distinctive keyword—or just pick the year your house was built and dive in at random. Sunday papers are likely places to look for home advice. Search the term “Sunday supplement,” click on a result, and start flipping through the pages. You may not find the specific answers you were looking for, but you’ll almost always find an interesting distraction like local



LEFT: You can find authentic period fence designs by browsing carpentry, architecture, and landscaping books and trade catalogs.

LEFT: OVERSNAP PHOTO/ISTOCKPHOTO.COM; TOP: ERIC SMITH ARCHIVES (LEFT); COURTESY INTERNET ARCHIVE (CENTER, RIGHT)



## What to Look For

While you'll find great pleasure and many serendipitous discoveries aimlessly browsing the archives, the following books and authors will provide some of the best advice.

### MAGAZINES AND CATALOGS

#### *The Craftsman*

A complete set of Gustav Stickley's magazines, arranged in chronological order, is available at the University of Wisconsin Digital Collection ([uwdc.library.wisc.edu/collections/dldecarts](http://uwdc.library.wisc.edu/collections/dldecarts)); scroll to the bottom of the book list and click *The Craftsman* (1901-1916) to get a list of issues. It's also available in bound volumes in the other archives. Find original furniture plans in the "Home Training in Cabinet Work" section, which ran from March 1905 to November 1907. House plans also are available in some issues.

#### *Country Life in America*

An oversize, lavishly illustrated journal of architecture, landscaping, and suburban and country life. Find it in full view from 1901 to 1922 with an exact title search at HathiTrust.

#### *Woodworkers Review*

Articles, tips, jokes, stories, and photos about woodworking and carpentry. Volumes covering 1907 through 1909 are available at HathiTrust and Google Books.

#### *Chas. A. Strelinger & Company*

Hundreds of pages of saws, planes, drills, hammers, and other woodworking tools and machines. Two years' worth of catalogs are available from Google Books.

#### *Building Technology Heritage Library*

[archive.org/details/buildingtechnologyheritagelibrary](http://archive.org/details/buildingtechnologyheritagelibrary)

An Internet Archive collection of more than 2,500 trade catalogs from the 19th through the mid-20th centuries, covering a variety of building materials, plans, products, and tools (scroll to the bottom for search button). Note: If you're interested in 1940s and '50s houses, search for "house plans," "prefabricated houses," or "plywood."

### BOOKS

#### *Woodward's National Architect* George Woodward and Edward Thompson, 1869

"Containing 1,000 original designs, plans, and details to working scale... for the country, suburb, and village."

#### *The National Farmer's and Housekeeper's Cyclopedia* Frank M. Lupton, 1888

An illustrated reference for farmers, gardeners, homeowners, and others. Overflowing with information—though the "Home Physician" chapter should be read more for entertainment than advice.

### AUTHORS

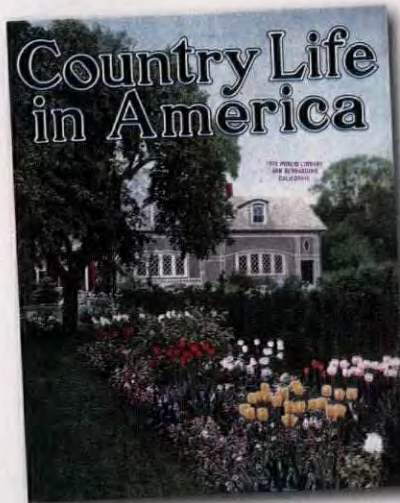
#### *Paul N. Hasluck*

Drawing on articles published by experts in *Building World and Work* (two circa-1900 British how-to magazines), this prolific editor published dozens of useful books on subjects ranging from

house decoration to plumbing to metalwork.

#### *A.J. Downing*

A well-known pre-Civil War American author, his books include *The Architecture of Country Houses* (1856), *Cottage Residences* (1853), and *A Treatise on the Theory and Practice of Landscape Gardening* (1844).



news, comics, or society gossip.

Once you've located a good book or article, you can either bookmark it, download a PDF, print it out, or, if you've registered with the site, add it to your online collection. Even if the book you want is not viewable, HathiTrust and Google both have links to the nearest libraries that have it. HathiTrust and Chronicling America also give you the option of downloading single-page PDFs. If you just need a printout of a plan or photo, enlarge the page (if necessary) on your computer screen, then capture the image and save it to your desktop. (On a Mac, hit Command+Shift+4 and then drag the cursor over the area you want, or use the Alt + Printscreen (PrtSc) keys on a PC.)

All of the archives offer abundant possibilities for hours or even days of pleasurable research. With just a few clicks, you can find out how your house was built and what it might have looked like when it was new—and suddenly, that long-vanished world begins to come alive again. 🏠

*Eric Smith is a writer and old-house carpenter in St. Paul, Minnesota. Technical advice for this article was provided by reference librarian Rachel Sperling.*



**THIS PAGE:** The inglenook includes Colonial Revival details: a fireplace crane, original brass andirons, and a parson's cabinet above the settle.

**OPPOSITE, TOP:** An early Gustav Stickley lamp table and Onondaga Shops desk grace one end of the living room. **OPPOSITE, BOTTOM:** The author beside an L. & J.G. Stickley Morris chair on the sun porch.



# Learning Curve

*Without knowing quite what he was in for, a college professor bought a neglected Arts & Crafts house—and spent the next three decades getting an old-house education while fixing it up.*

STORY BY WALTER BROUGHTON ♦ PHOTOS BY DWAYNE FREEMAN

It was 1976 when I first arrived in Scranton to take a faculty position at a local college. Two years later, I decided to put down roots and began to look for a home. After nine months of searching—to the near despair of my patient real-estate agent—I bought an old home in Greenridge, the city's still-affluent streetcar suburb.

It was a large house with a high, sheltering roof; a massive four-flue chimney; and projecting beams at the gables. The interior was filled with varnished woodwork, including a beamed ceiling

in the living room. That room also featured a massive fireplace set in an alcove; chestnut benches resembling those of an old-fashioned soda fountain flanked the hearth. The dining room boasted wainscoting and dentil molding.

One colleague said it reminded him of a fraternity house. Although the house seemed a little pretentious for an assistant professor on a modest salary, I thought it was distinctive, even though I couldn't quite pin down its style. But I did know it needed work.

## Hands-On Training

As I settled in, I began to tackle the needed work with the enthusiasm of a first-time homeowner. My first priority





was to insulate the attic with blown-in cellulose during the then-ongoing energy crisis. New triple-track aluminum storms soon followed. In the next summer or two, armed with issues of *Old-House Journal*, I replaced the sash cords and reglazed the many windows that filled the interior with light and air. With friends, I rebuilt the sidewalks to the front and back doors, learning how to “bring the cream to the surface” for a smooth, professional finish. In time, I found skilled masons to re-plaster the walls and ceilings, which had suffered serious damage as the old house settled. With a local carpenter, I rebuilt the service porch, where an ill-conceived built-in gutter had led to

rotted studs. Slowly, the house began to resemble the fine home it once had been.

As I worked, the carpenters, plasterers, and bricklayers who labored with me praised the quality of materials and the craftsmanship with which my old house had been built. The joists were a solid 2" x 7½". The bricks forming the keystone in the arch above the firebox had been shaped by hand. The same bricks were used for the doorsteps and copings outside, unifying the interior and exterior. The back hall tile had been laid by hand, as a few mislaid tiles in the border pattern attested.

There were other very human touches that lent character. Whoever designed

the house had failed several times to provide adequate clearance between drawers and doors—when you opened one, the other had to remain shut. An exterior vent for a living-room radiator had been sealed—probably after the first winter's drafty use. Instead of swinging out, the sun porch windows pivoted open on a point at their center. These quirky features, evidence of the designer's otherwise expert hand, I appreciated and preserved.

### Craftsman Appreciation

Though I could clearly see the house had been constructed with care, it wasn't until I read a piece on Gustav Stickley in



**CLOCKWISE FROM ABOVE:** A sun porch window pivots on a hinge. The original front door has welcomed friends for almost 100 years. The author reglazed the sun porch windows—all 151 panes—during his first summer in the house.

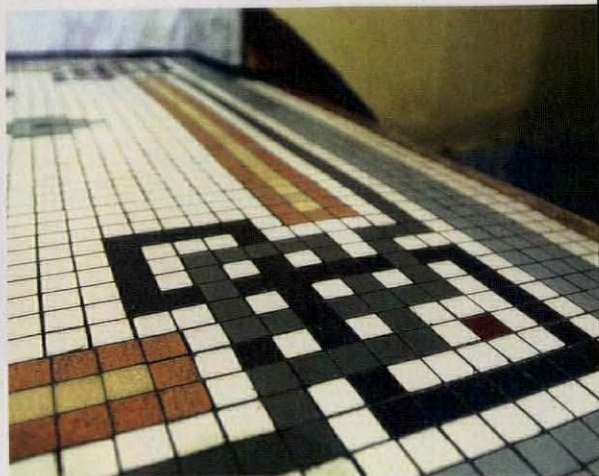
**OPPOSITE:** The house was deliberately sited to face south, filling the master bedroom with morning light and the sun porch with midday sun.



*Old-House Journal* that I began to realize exactly what I had. The fireplace recess was an inglenook—that icon of Arts & Crafts architecture. The house's built-ins—bookcases, the fireplace benches, and dining room buffet—were typical of the style on which Stickley drew. So, too, were the beamed ceiling, the massive hearth, and the integration of indoor and outdoor living spaces.

By then, I had acquired a copy of the city's 1915 building permit and knew the house had been designed by its original owners, William H. and Dorothy Scranton, as a young couple. I began to make inquiries to their family, neighbors, and friends. William, I soon learned, was





**CLOCKWISE FROM ABOVE:** The dining room's coffered ceiling with dentil molding is on view from the front hall. The tile in the back hall was laid by hand (note the misplaced black tile between the two gray ones). The pantry built-ins include a hinged flour bin with a false bottom (to the right of the drawers) where the Scrantons secured the family silver.

the grandson of George W. Scranton, one of two brothers who founded the city. Dorothy was the descendent of Yankee merchants and missionaries to China, and was still warmly remembered for her charm and droll sense of humor. Well-educated—he at Princeton and Cornell; she at Cooper Union—they raised two successful children and were avid gardeners, active members of the elegant Gothic Revival church down the block, and walkers (they never owned a car).

Try as I might, however, I was unable to establish a direct link between the house and Stickley or the American Arts & Crafts movement.

Yet there were hints. The house's casement windows featured the Bulldog hardware Stickley had advertised in the pages of his *Craftsman* magazine. Mr. Scranton had done a grand tour of Europe as a young man in the 1890s, where I thought he might have been exposed to the movement. Most tell-

The Colonial Revival-style dining room includes a built-in buffet; the center panels slide open to provide a convenient pass-through to the pantry beyond.





**LEFT:** The street view is little changed except for fiberglass shingles, which replaced locally made hexagonal asbestos-cement tile. **ABOVE:** A trellis shelters the front door. **BELOW:** Mr. Scranton, the home's designer and original owner, sits in front of the sun porch, a book of architecture on his lap.

LEFT/BELOW: COURTESY WALTER BROUGHTON



ing, however, was his 30-year career as an instructor in mechanical drawing at the city's manual training high school. A member of its founding faculty, he had spent 1905 touring manual training schools where the Arts & Crafts movement in the U.S. had flourished. While the Scrantons, according to their daughter, had merely "included things in the plans that they liked," they had nonetheless produced a noteworthy example of American Arts & Crafts architecture.

In the meantime, I purchased an L. & J.G. Stickley chair in Syracuse on

a dare from my sister-in-law. It clearly suited the house. I then began to pick up pieces of Stickley and Roycroft when I could. I attended auctions (once at the same time as Barbra Streisand), hung out in Soho with the dealers, got to know some pickers, and even hosted Robert Judson Clark—the Princeton scholar who revived the interest in the Arts & Crafts movement—in my living room.

I also explored the Arts & Crafts heritage of the city of Scranton, discovering Grueby tile murals in the former Lackawanna, Delaware, & Western station and a Tiffany mosaic in St. Luke's Episcopal Church. I found out that an elegant nearby home had been designed by architect George Dietrich, once affiliated with *The Craftsman*.

I came to appreciate the streetcar suburb the Scrantons had selected for



Mrs. Scranton requested the bedroom fireplace and built-ins. The bed and side tables are by Gustav Stickley. **BELOW:** The master bedroom suite includes a large walk-in closet, sleeping porch, and a bathroom with subway tile accented by decorative florals.

their home. Just as they had done, people still strolled along the sidewalks, chatting with neighbors as they passed. Neighbors borrowed tools, shared information about schools and politicians, and referred one another to the carpenters, plumbers, and other building tradesmen old-house owners depend on. While the automobile had altered the social life of adolescents, the large church hall where local teenagers had once bowled, played basketball, danced, and just hung out still stood beside the church down the block. The ideals of the Garden City movement, an extension of the Arts & Crafts movement, were still being realized here.

Over time, I came to realize that the house I inhabited had opened a window for me into an otherwise vanished lifestyle and aesthetic. As the years passed, I grew to admire the Arts & Crafts movement—not only its commitment



to good materials, craftsmanship, and simplicity of design, but also its belief in the creative potential of every human being. Living in a home inspired by it,

the movement's legacy had come to touch and enrich my life. It was much more than I had ever expected of an old house in Scranton. 🏡



DMITRIOS PHOTO/FOOTUA.COM; OPPOSITE: COURTESY HULL HISTORICAL

# THE GOLDEN RULES

FOLLOW THE TENETS OF CLASSICAL DESIGN TO RE-CREATE  
CHAIR RAILS WITH THE PROPER PROPORTIONS.

BY BRENT HULL

Ever wonder why you like old houses? Maybe there's a certain room from your grandmother's house that evokes fond memories, but you can't pinpoint why it was so special.

Often, the reason is because it was built and designed using classical proportions and scale, something lacking in modern houses. A century ago, builders, craftsmen, architects, and designers knew something that's been mostly forgotten today: the rules of classical design. Before the age of production houses, everyone involved in the craft of building homes understood and designed using classical rules on everything from porches to interior trim. Classical details were understood and natural, whether in a Georgian home or a Victorian mansion. In order to perform proper restoration work today, it's important to understand these classical rules—they're crucial to good design, and for getting missing details right in a historic house.

## Classical Primer

The classical rules of design and proportion were established by the Greeks and Romans, and reaffirmed during the Renaissance. The Greeks (and then the Romans) looked to nature and man as a model for design, discovering in both places a proportion so perfect they called it the golden ratio. It is best realized in the golden rectangle, a mathematical ratio of roughly 3:5.

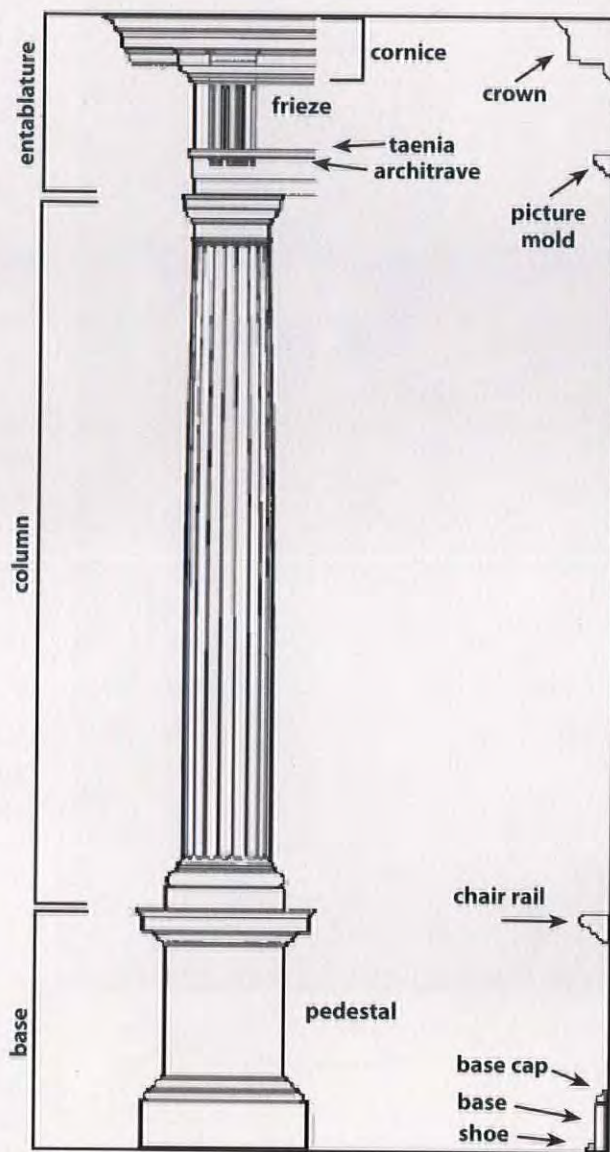
Our bodies are full of golden rectangles: the length of the hand to length of the forearm is one example. The height of your belly button to your total height is often a golden ratio.

The human body is an amazing proportional study of beauty and scale. The Greeks and Romans understood this

and designed their proportioning system around it. Each of the five orders (Tuscan, Doric, Ionic, Corinthian, and Composite) is based on a human scale, usually represented in the height and width of the column. For example, the very similar Tuscan and Doric orders have a 1:7 ratio, where one equals the column width and seven is the height. These orders are usually referred to as masculine because they have male proportions. (Not coincidentally, my foot is 11" long and I am almost 77" tall—a 1:7 ratio.) The Ionic and Corinthian orders are based on women's bodies, with smaller proportions—1:8 and 1:9, respectively. Caryatids—entab-

lature-topped female sculptures that serve as columns, such as those found at the Acropolis in Athens—provide the best visual tie between the human body and the classical proportion system.

Vetruvius, the Roman engineer and writer of the only architectural book we have from antiquity, wrote about the gender-specific personalities of the different orders. One reason we feel so comfortable in classical rooms is because they are designed and laid out on a human scale. Often when we like a room and can't explain why, it's because it's been laid out using these classical rules, making us feel naturally more comfortable there.



The crown molding hails from the proportions and details on the cornice at the top of the entablature.

The picture mold is proportioned based on the taenia (or top) of the architrave. Its height will change based on the ceiling height.

**LEFT:** Moldings in old houses harken back to the classical system of design, where major points of trim should align with column details from the different orders.

**OPPOSITE:** The Caryatids from the Erechtheion at the Acropolis highlight the human body's close ties to proportions in the classical orders.

The chair rail's height is proportioned based on the height of the pedestal.

The base is established by the height of the base on the column or pedestal.



COURTESY WINTERTHUR MUSEUM

**ABOVE:** From its cornice to its base moldings, the Lancaster room at Winterthur is fully articulated in classical details.

**BELOW:** A chair rail at the proper classical height (at left) feels nice and comfortable, while one that's too high (at right) is off-putting.

## Molding Mindset

Before 1940, all the moldings in a room were laid out according to a classical scale. The height of a wainscot or chair rail, the placement of a picture mold, and certainly all the moldings in a room displayed classical proportions.

If your trim has gone missing and you've ever wondered about the height of your base or the placement of your chair rail, you can always know what's right by studying the classical rules (see "Rules for Success," right).

But first, forget one rule you may have picked up: Never establish the height of the chair rail by measuring the back of your chairs. This is the fastest way to mess up a room's architectural feel and destroy its form. The classical system is interrelated—the base, crown, and casing are all proportional. The height of a chair, while a seemingly functional solution, has nothing to do with the scale or architecture of the room.

Also, keep in mind that traditional chair rail heights don't apply to functional rooms in historic houses, like bathrooms and kitchens. Cleanliness and sanitation were important in these work and service areas, so chair rails were often as high as 4' or 5'. Think of a kitchen backsplash: If your countertops are 36" high, a 4' to 5' wainscot makes sense because sloshing water shouldn't get much higher than a foot over the counter. 🏠

*Brent Hull is the owner of the millwork company Hull Historical ([hullhistorical.com](http://hullhistorical.com)) and a co-author of *Traditional American Rooms* (Fox Chapel, 2009).*



BRENT HULL PHOTOS



## Rules for Success

A number of quick rules can help determine an appropriate height for a chair rail. These aren't set in stone, but they're a good starting point.

- ◆ **It's never 3'.** This is the classical rule that's broken most often when installing a chair rail. Architecturally speaking, your ceiling would need to be at least 12' tall (or up to 15' tall) in order for the chair rail wainscot to be 3' off the ground. In most American houses with 8' to 10' ceilings, a 3' chair rail height is wrong.
- ◆ **The chair rail should ground the room.** It should act as a proportional divider that actually makes the ceiling feel taller. In most 8'- to 10'-tall rooms, a chair rail should be somewhere between 28" and 32" from the floor. This height will be based on other architectural elements in the room that may need to be tied together (see below).
- ◆ **Often, the chair rail should be at the height of the window sill.** This is especially true in classical- or colonial-style homes, where rooms are tied together architecturally with moldings. When window and door moldings connect nicely, the room appears more organized and composed, and is more pleasing to the eye. This treatment is very common in period colonial rooms like those at Winterthur.

**ABOVE:** Colonial-style rooms typically have wainscoting or chair rails aligned with the window sills.



# 25 OLD-HOUSE lessons

*Owning your first old house is a crash course in home improvement. Here are 25 things you can expect to learn in the first five years.*

BY CHARITY VOGEL

The day you set foot into your first old house, you're stepping into the pages of an instruction manual. Every old-house owner becomes a student in the school of practical, on-the-job learning. Rarely does a month go by in which some sort of problem doesn't need to be figured out. But in the process of tackling these dilemmas, you're becoming a human compendium of knowledge about how vintage houses work. And not all lessons have to be learned the hard way. The wisdom of those who have gone before can be invaluable for sidestepping some common issues. With that in mind, here are a couple dozen things I wish we'd known when we first moved into our 1898 Folk Victorian.

**1** The previous owners did not have all the answers. Sometimes, they didn't even have any of the answers. Try to refrain from public displays of bewilderment and dismay at their cluelessness; someday, this will be you, in the eyes of a future owner.

**2** When you find a light or window in an inexplicable location—or missing where one should decidedly be, like our vanished bay window—refer to lesson #1.

**3** Four words: Buy below your means. Restore and decorate that way, too.

**4** Old-house owners are not often the best-dressed people at the party. But when the party is at their house, it's a really fun time.

**5** Misplaced water + old wood = bad. If you know where the water came from, fix the problem and clean it up. If you don't? It's time to do some investigating—and then fix it and clean it up.

**6** When opening up spaces that have been closed a long time—whether pocket doors or attic areas or hidden closets—prepare for bugs that are bigger than your pet hamster. And maybe a bat or two.

# 7

If you look carefully, your old house will reveal its design plan to you in the way the sunlight moves through rooms during the day. Pay attention, and learn which spaces the builders envisioned as bedrooms, libraries, kitchens, and nurseries. Rooms meant for children often get cheery morning sun, for example, while a parlor where visitors would sit in the afternoon gets light in those hours.





Gut reaction on wallpaper is what matters most. As with seafood or country music, you rarely *learn* to like it.

**9** Shutters look sort of silly if they are obviously non-functional (i.e., too small to cover the window opening). No one will hoot and point fingers if you remove yours. Truly.

**10** Deciding what color to paint your home's exterior is important: In essence, you're showing the world your taste. But don't stress about the commitment—it's not marriage or a prison term.

**11** *Sawdust that you can't explain—anywhere, at any time—is not a good thing. At best, it means decay or dryness; at worst, it could be a sign of invading animals or insects.*

**12** Get small containers of extra paint for touch-ups when you buy the original gallons. Batches never match exactly.

**13** *Lighted lamps in old-house windows say "home" in a way nothing else can.*

**14** Other old-house owners will not laugh at you if you name your house. So go for "Lilac Lane," "Land's End," "Maple Hill"—whatever suits your fancy.

**15** Save shingles that drop off into your yard. You will need them later, even if you think you won't.

**16** It's cheaper to have enough reconstructed molding cut to cover the whole house than to order small batches a room at a time, even if you simply store a good portion of it for later needs. And make sure to write down the stain formula you use on replicated molding—you will forget those details.



**17** Porches are never a mistake. Never tear them off, and whenever possible, rebuild them.

# 18

Testing swatches of paint color on the wall is not a waste of time or money. You will change your mind, and it's better than repainting the entire room.

**19** Serve lunch to your contractors on their first and last days on the job. Eat with them. These are the people who can determine, to a large extent, whether your old-house ownership becomes a chore or a pleasure.

**20** Mail thank-you notes when somebody goes to extra lengths to help you out with old-house questions and dilemmas. That maintains the reputation of old-house owners as nice sorts, and it will pay dividends down the road.

**21** Wood floors look very nice at all times of the year, but especially at the holidays. They are worth the time and money you spend refinishing (and cleaning and polishing) them—and you will never regret it.

**22** Every room in an old house contains at least one flaw, be it in the moldings, the paint, or the floor finishing. Nobody will notice but you. Relax.

RIGHT: EMILY HAGOPIAN PHOTO TOP: AK-DIGIART PHOTO/FOTOLIA.COM



**23** Old-fashioned bathrooms are best for old houses. You don't need four sinks or a roller-rink-sized ceramic floor. People survived before the age of palatial johns, and they still do.

**24** The day you've lived in your old house longer than any other house you've lived in is a very special day. So is the day you've lived in your old house longer than the original owner.

**25** When a house has a big birthday, you celebrate. 75? 100? 150? If you're there for it, make it a moment to remember. 🏠

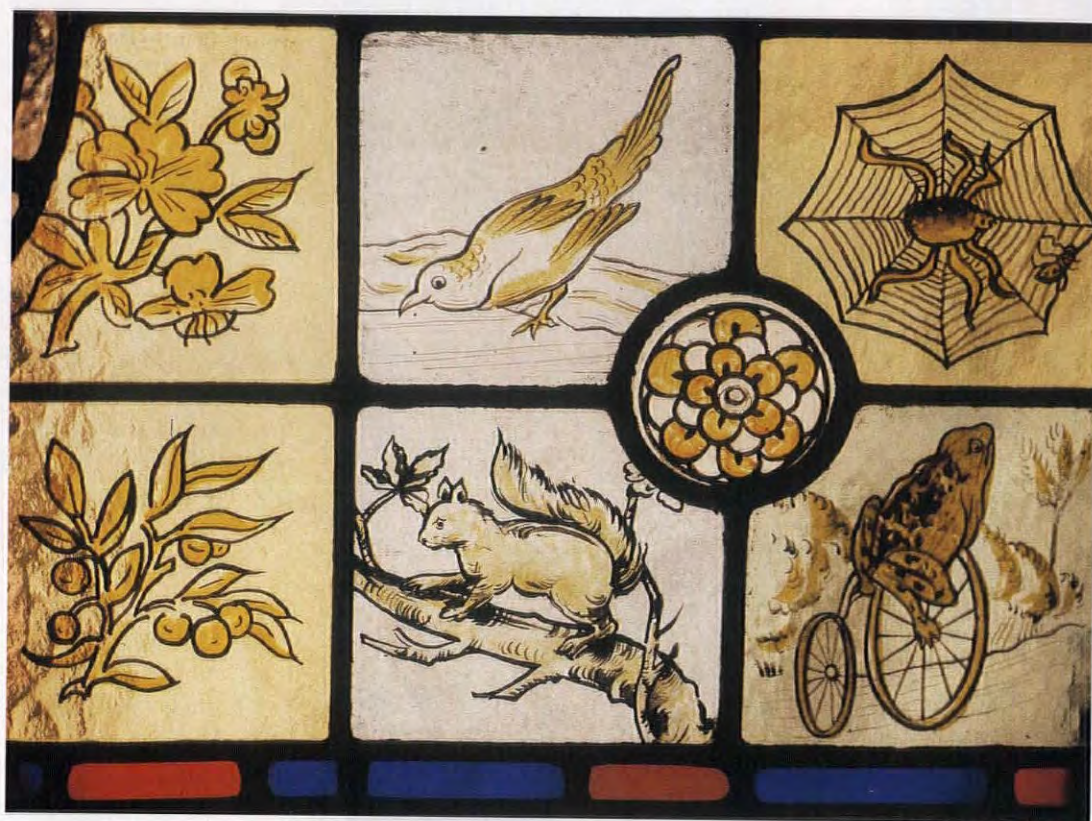
**Charity Vogel** lives in an 1898 Victorian outside of Buffalo, New York, with her husband, T.J., and two daughters. She is currently at work on a book about the "Angola Horror" train wreck of 1867.

What are your most memorable old-house lessons? Share them in our special forum.

**OLDHOUSE**online 🏠



# STAINED GLASS SAVVY



## EASY PROBLEM-SOLVING TIPS FOR MAKING STAINED GLASS—BOTH VINTAGE AND NEW—WORK IN YOUR HOME.

STORY BY BRIAN COLEMAN ♦ PHOTOS BY DAN MAYERS

Leaded and colored glass doors built into a buffet, sparkling glass sidelights flanking a front door, richly hued panels of glass filtering light as it streams through a window transom—stained glass was a favorite accent throughout homes built in the 19th and early 20th centuries.

It added color and appeal, changing the quality of the interior light and lending another dimension to the room's design. Stained glass was practical, too, performing many functions, from obscuring an unattractive outdoor feature to hiding the contents of an interior cabinet.

Many people shy away from buying

antique stained glass due to concerns about whether it will fit an existing opening. However, if a window doesn't fit exactly (and most don't), you can always add or subtract glass to make it fit the frame. Curving or buckling glass also shouldn't be a deal-breaker; the window may still be strong enough for many more years of enjoyment.

Try the finger drumming test: If you drum on the glass with your fingers and don't hear a rattle, then the lead is still tight and the window secure. If panes do rattle, it means the putty has dried and is causing sections of glass to loosen in their lead comes (channels); they will need to be stabilized. But even this doesn't need to be complicated. Stained glass windows, after all, are just glass and a little lead.

### Simple Fixes

For simple repairs, try taking a little putty, darkening it with lamp black, and push-

**ABOVE:** A fanciful painted glass window bears themes from nature.

**OPPOSITE:** Layers of jewel tones, texture, and detail highlight a window combining painted, colored, and figured glass.



**LEFT:** The stained glass window and transom in this Victorian house add beauty and play with streaming light. **RIGHT:** Adding rondels around this etched stork pane created a larger window with an aged patina. **FAR RIGHT:** Windows layered in color add ambience—and privacy—to a reading nook. **BELOW:** A bright border can be used to enlarge a window.

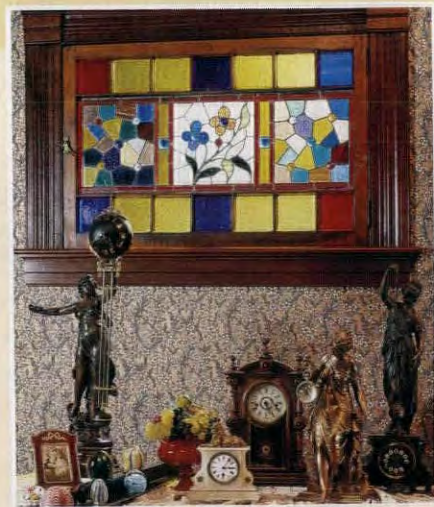
ing it into loose areas with your fingers or a blunt piece of wood. Let the putty dry for a few days, then trim off the excess with a putty knife, and your window will be as good as new. (Visit [oldhouseonline.com](http://oldhouseonline.com) for a detailed step-by-step.) You also can try mixing the putty with linseed oil, a time-honored method that makes it easier to brush onto the window. Wipe off the excess with a newspaper, and your window will be stiffer and more airtight.

Stained glass doesn't have to be perfect to use. A crack in the glass is much like the nicks and dents on old furniture—part of its charm and patina. Unless the glass is ready to fall out, a crack is best left in place, and often can be made more secure by gluing with clear epoxy cement.

If you have a sagging window that can be easily removed from its sash, brace it carefully against a piece of plywood or stiff cardboard and lay it on a flat surface for several days; the sagging will right itself. Be careful when handling old glass out of its sash—it's a lot like handling a large pancake, and requires dexterity, patience, and a steady set of hands.

## MAINTENANCE TIPS

- ◆ **Don't expose the lead to the elements**, as it will eventually leak as the putty weakens. Exterior storm sashes are helpful to protect your windows. I prefer interior storms, but it's a tradeoff. Interior storms can help insulate and stabilize, but they don't protect exterior elements—however, they also don't change the home's exterior profile.
- ◆ **Clean with a simple solution of mild kitchen soap** followed by a glass cleaner like Windex. Be sure to dry with a lint-free towel; many favor newspaper.
- ◆ **If the window is in a bathroom** or area where moisture causes the solder lines to become chalky (known as "foxing"), very fine steel wool will remove the chalkiness and return the solder lines to their original patina.
- ◆ **Stops on glass doors are imperative** to prevent breakage from a strong wind or a rambunctious child. And for those living in earthquake country, skylights should be buffered by a protective surface, such as ¼"-thick Plexiglass, that supports the window and helps prevent it from falling to the floor.



## STAINED GLASS VOCABULARY

**Cames:** Strips of lead, zinc, or sometimes other metals made into channels to hold glass pieces into a pattern

**Copper Foil:** Thin strips of copper tape used to wrap glass, which are then soldered together

**Crackle Glass:** Glass that has been given multiple small fractures, then reheated and fused, resembling alligator skin

**Flashed Glass:** Glass of one color with a thin layer of another color glass on the other side; often used for ruby red glass

**Jeweled Glass:** A small piece of glass faceted into a geometric shape, simulating a real jewel

**Leaded Glass:** Any glass, clear or colored, that is held together with lead cames

**Opalescent Glass:** Glass that has become opaque by allowing crystallization during its production

**Painted Glass:** Glass with applied decorations, which are fused to the glass in a kiln

**Rondel:** A piece of glass that is spun into a circular shape, either mouth-blown or machine-made

**Stained Glass:** Any colored flat glass

**Solder:** Alloy of tin and lead used to bond metals in both leaded and copper foil glass



## Old and New

Good old glass can be expensive and hard to find, especially when you need several matching windows or desire a particular pattern, style, or color. While new stained glass may not have the patina and character of the old, it is readily available and can be custom-fit to a particular space and palette. New glass also doesn't have the maintenance and repair concerns of older glass.

I've found that a combination of old and new glass frequently works the best. When I discovered an unusual pressed-glass panel

depicting a stork, I knew I had to find a place for it. But the antique window was only half as large as the sash I had in mind for it—a transom above an interior door. So I had a custom wooden sash built that incorporated the vintage stork panel in its center and then filled the surrounding frame with new rondels of amber-colored glass, making sure that the leading around the rondels was thick and irregular to give the window age and character.

For another project, I had my heart set on a round window for a conservatory I'm adding to the back of the house. So I had

a round window frame built, then removed a handsome Aesthetic Movement square window from an upper gable (where only the next-door neighbors could appreciate it) and added salvaged, hand-painted squares in a random pattern around it to fill in the rest of the curved frame. It's hard to tell the window wasn't entirely original. 🏠

Get detailed instructions on how to repair loose stained glass, plus a list of restorers and artisans.

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BEFORE





## OLD-HOUSE INSIDER

# Turning Back Time

**After a remodel on this 1927 Arts & Crafts farmhouse missed the mark, a pair of Oregon homeowners stepped in to take it in the right direction.**

STORY BY CLARE M. ALEXANDER  
PHOTOS BY FREYA WOLFE

Green Motawi tiles and a new mantel and bookshelves made of salvaged fir replaced the subpar arrangement that the owners inherited with the house (inset).

The property was ideal: an expansive 13 acres just outside the tiny town of Scappoose, Oregon, with views of the Columbia River Gorge, Mt. Hood, and Mt. St. Helens. House-hunting in Scappoose on a tip from a co-worker, Bruce and Eileen Drake hoped to find the perfect place for Bruce to indulge his hobby of restoring vintage boats. With a large horse barn still standing, this former farm fit the bill—but its 1927 homestead left a lot to be desired.

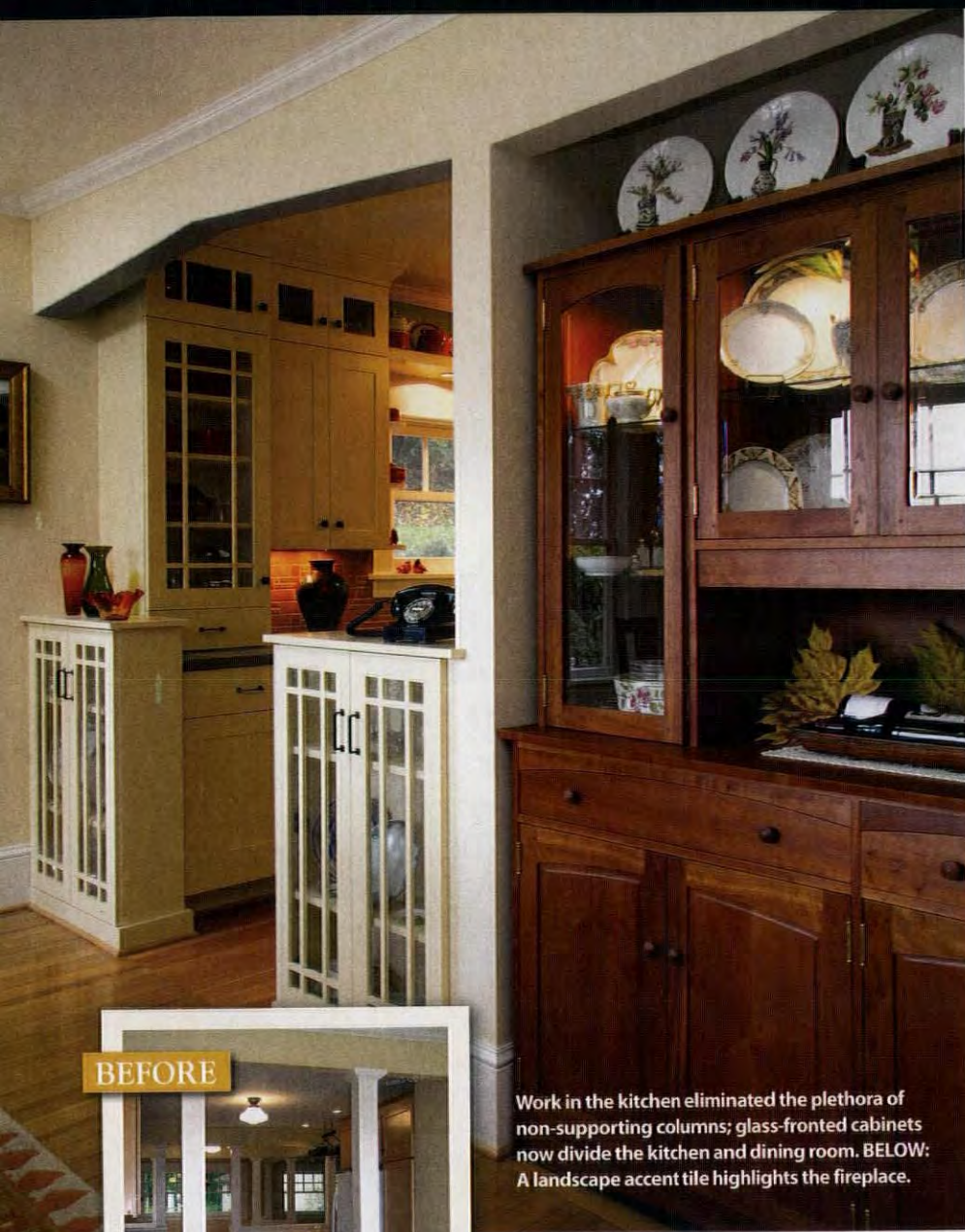
"It had been remodeled about 10 years earlier, and it wasn't very well done," says Eileen. "They had tried to Craftsman-ize it with really inferior materials." The remuddles included an expanded kitchen crowded with a bevy of columns, poorly constructed built-ins flanking the fireplace, and a master bathroom that was completely open to the bedroom beyond.

But all Bruce and Eileen could see was an enticing challenge. "Even though most of the original features were gone, the house still had enough character to fit our style," says Eileen. "We felt like we could take it in more of a Craftsman direction without violating the spirit of the house."

### Quality Control

In addition to restoring Arts & Crafts details, Bruce and Eileen also hoped to add some energy-saving 21st-century touches, just as they'd done with the Arts & Crafts home they'd restored in Portland in 2002. That project had been successfully helmed by designer Karen Richmond of the Portland-based remodeling firm Neil Kelly, so Bruce and Eileen knew she'd be the perfect person to help them transform this house as well.

The first order of business was removing the shoddy workmanship of the most recent remodel. An inspection of the kitchen revealed that only one of the room's nine columns was actually structural. "No one had ever done an appropriate structural assess-



ment of where the support beams were," says Bruce. They left two of the columns in place (replacing a beam to ensure proper support) to create matching colonnades that form a hallway between the kitchen and the breakfast nook. On the opposite side of the kitchen, the passage leading to the dining room was updated with built-in cabinets and an arch overhead that mirrors the one on the adjacent wall.

Inferior new work was likewise dismantled in the living room, where bookcases had been built out of paint-grade lumber around a fireplace covered in cheap terracotta tile—a setup that was technically correct for the house's time period, but severely lacking in quality. "They had really done an amateurish job with the fireplace tiling," Eileen says.

The new, more era-appropriate design was inspired by a Motawi accent tile Bruce and Eileen found, which depicts a landscape reminiscent of the one outside their front door. Green Motawi field tiles round out the fireplace surround; the mantel and built-ins were constructed from salvaged fir left over from projects at Bruce and Eileen's previous house.

In the master bathroom, adding privacy was paramount. The new design came together after Bruce and Eileen scored a large stained-glass window at Rejuvenation's Portland salvage store,

#### BEFORE

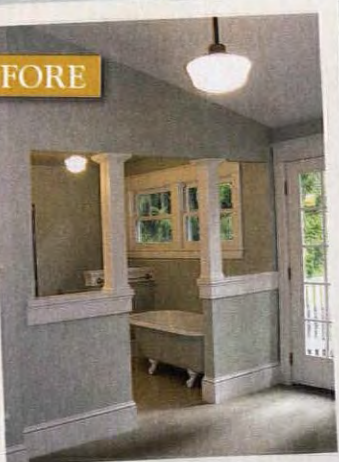


Work in the kitchen eliminated the plethora of non-supporting columns; glass-fronted cabinets now divide the kitchen and dining room. **BELOW:** A landscape accent tile highlights the fireplace.



**PRODUCTS:** Kitchen: Mission-style cabinets, Neil Kelly Signature Cabinets; Pyramid knobs and Mission pulls, Rejuvenation; Macadam solid surface countertops, Corian; Undermount sink, Elkay; Perrin & Rowe faucet in English Bronze, Rohl; Debris Series backsplash tile, Fireclay Tile; Range, AGA; Range hood liner (custom design), Abbaka. Living Room: Reclaimed fir bookshelves and mantel, Eddie Murphy Cabinets; Riverscape accent and Lime field tile, Motawi Tileworks. Master Bathroom: Custom reclaimed fir vanity, Neil Kelly Signature Cabinets; Sky Pearl countertop, IceStone; #403 tub filler, Sunrise Specialty; Above-counter washbowl lavatory, Duravit; Talis C lavatory faucets, Hansgrohe; Wild Amazon flooring, Marmoleum; Craftsman Collection tile, Pratt & Larson. Laundry Room: Stainless steel laundry sink, Julien; Torre Venato floor tile, American Olean.

BEFORE



which Karen used to fill in the half wall between the bedroom and bathroom. "Allowing some light to still flow between those two rooms was really appealing," she says. She designed a pocket door to further close off the bathroom, and warmed up the design with a vanity

custom-made out of wood salvaged from an old barn and tiles that complement the colors in the stained-glass window.

Karen also overhauled the basement laundry room, which was dark, dingy, and structurally deficient. "There was only 17" between the wall and where the

**ABOVE:** An antique stained-glass window provided a solution for the formerly open master bathroom. The clawfoot tub stayed, but Karen built a new vanity out of salvaged barn wood. "I love the fact that the wood came from a barn floor, since this was originally a farmhouse," she says.

**RIGHT:** The formerly dark and dingy basement was transformed into a bright laundry room and mudroom for the couple's three pups.

**OPPOSITE:** Vintage Hall pottery and a new AGA stove take center stage in the restored kitchen. Bruce and Eileen love taking in the view from the breakfast nook. "We use it so much more than the dining room," Bruce says.



washer and dryer were—you could barely get through the space," says Bruce. "The floor was like a roller coaster," adds Eileen. "Concrete had been poured over the original dirt floor with no leveling done."

Karen replaced the entire floor, covering it with tile, and divided the space into two distinct areas: a laundry room and a mudroom for the couple's three dogs.

## Collective Action

In addition to fixing past remuddles, Bruce and Eileen also wanted the design to highlight their prized pottery collections. In the kitchen, Karen topped the show-stopping red AGA range with a custom hood and open shelves to hold Eileen's red Hall pottery. The finished result was a collaboration between the designer and the homeowners: "We told Karen we had this big red range, and she built the kitchen around it," says Eileen. "It doesn't dominate the room, but it clearly grabs your attention."

The range's placement made venting a bit of a challenge, however: "We thought we had a plan intact, but as we got into the project, it didn't quite work out," Karen says. Instead of venting directly through the roof above the stove, they ended up running ductwork along the ceiling beam that blocked access, placing the vent above the breakfast nook.

The living and dining rooms also became showcases for Bruce and Eileen's pottery. The new fir bookshelves in the living room hold the couple's 1930s English Beswick pottery. In the dining room, Karen removed a cheaply constructed, recently added built-in cabinet

## FOR MORE INFORMATION:

Abbaka: [abbaka.com](http://abbaka.com)  
 AGA: [aga-ranges.com](http://aga-ranges.com)  
 American Olean: [americanolean.com](http://americanolean.com)  
 Corian: [corian.com](http://corian.com)  
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and enlarged its alcove to make room for Bruce and Eileen's Shaker-style cherry hutch, which holds their collection of Arts & Crafts painted plates from the 1910s and '20s.

Even as they turned back the clock on the house's design details, Bruce and Eileen made sure its internal systems were up to date. Following a home energy audit, they tightened up the house with foam sealant and additional insulation. They also upgraded to a more efficient furnace and water heater, and switched to low-flow toilets. They left the original windows intact, however. "We don't believe in ripping out old windows just

because they're single-pane," says Eileen.

While the Drakes were respectful of the house's age, the lack of original material allowed them to take the authenticity only so far—which suited them just fine. "Our previous house had enough original details that we could do a historically accurate restoration, so we ended up living in a very friendly small museum for about 10 years," Eileen explains. "Here, we had a chance to do something that fit the character of house, but gave us a cheerful, less formal space. It's a very easy house to live in—when you come home, you always feel good walking in the door." 🏠



# Repairing a Steel Window

BY STEVE JORDAN ♦ PHOTOS BY ANDY OLENICK

Replacing a broken pane of glass on a steel casement window isn't like repairing wood sash. It takes different tools, special materials, and a fine-tuned process. But once the former are assembled, the job is easy enough for anyone with a little DIY experience and a willing attitude.



► 1. Assemble your materials, starting with the glass.

Unless your glass is ordinary  $\frac{1}{8}$ " double-strength sheet glass, purchase  $\frac{3}{16}$ " or  $\frac{1}{4}$ " plate glass at a glass supplier to match the existing. (The new pane of glass should be about  $\frac{1}{8}$ " narrower than the opening's height and width.)

Steel sash should be glazed with putty specifically made for metal windows, such as DAP 1012. (Wood window putty won't last.) You'll also need an awl and hammer, metal sash clips, duct tape, a wire brush, needle-nose pliers, a small window suction cup, and whiting.



2. Wearing eye protection and a respirator and using basic lead-safe work practices, begin removing the old putty. Because old putty can be hard and may contain lead, Portland cement, or asbestos powder, use an awl and hammer, not heat, to loosen it. Look for areas where the putty is loose or missing, insert the awl point between the putty and steel, and gently tap the awl with your hammer; the force needed will depend on the condition of the putty and its composition. If the putty is intact, start from the middle. ▼





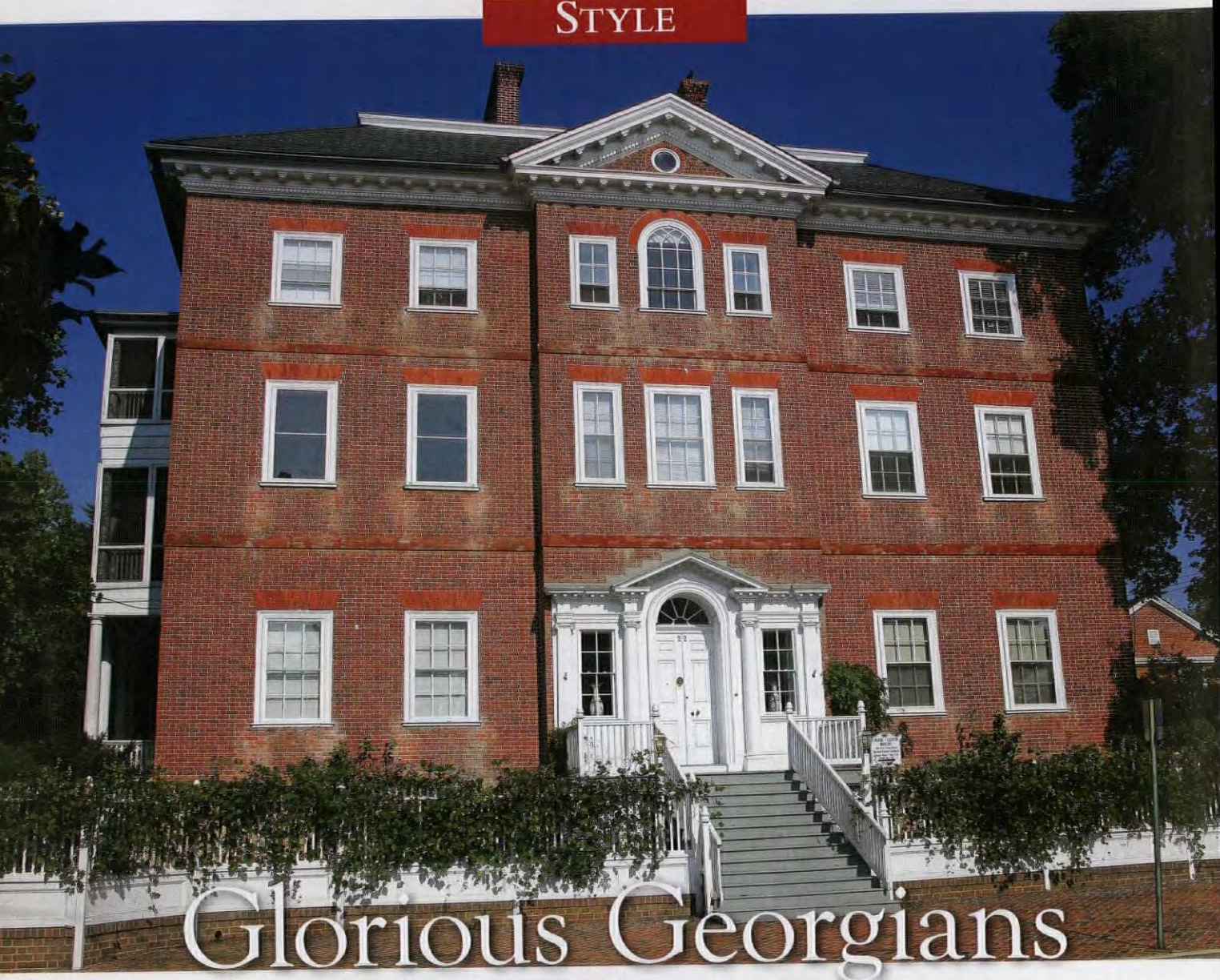
▲ 3. Once the putty is removed and the edges of the glass are exposed, look for two metal spring clips on each vertical side of the opening; pull them out with the needle-nose pliers. These clips are fragile and easy to lose; if you can hold onto them and they remain intact, you can reuse them. Otherwise, purchase new ones at a glass company. Next, with the ground and floor protected to catch glass shards, old putty, and dust, cover both sides of the glass with wide masking or duct tape to contain breakage. If the pane isn't badly cracked, pull it out using a small window suction cup, or by tapping gently from the inside out. With the glass out, finish removing the old putty. If the sash rebate is rusty, use a wire brush or a drill and wire brush attachment to remove as much rust as possible. Brush or vacuum the dust away, and prime the cleaned area with a coat of oil-based rusty-metal primer.



► 4. Since DAP 1012 is usually oily on top of the can and dense at the bottom, remove all of the material and knead it into a pliable ball, using whiting if necessary to firm it to an appropriate consistency. (If the putty is dry on the top of the can, return it for fresh material.) The new pane of glass can't touch the metal frame in any direction, so back-bed a thin layer of putty in the frame to seat the glass, protect it from thermal movement, and create a weather seal. Install the back-bed with your fingers or a putty knife, pushing the putty into the frame (warm putty is more pliable). Next, insert the pane of glass, and gently push it into the putty until it is well-seated. Using needle-nose pliers, install the metal sash clips on each side to secure the pane.



◀ 5. Before glazing, remove excess back-bedding material from the interior side with your putty knife. Next, glaze the exterior—I like to push the putty into the frame and glass tightly with the putty knife, but the common method of rolling putty into a snake and then inserting it also works. Take care to respect the interior sight lines of the sash—putty and paint on the outside shouldn't be visible from the inside. Tool the putty, pushing it tightly to the frame and glass while cutting the edge away at the sight line. To finish, sprinkle a little whiting or plaster dust on a clean cotton rag, and carefully wipe away all the smears. After the putty dries, paint with two coats of oil-based paint.



# Glorious Georgians

A STUNNING ARRAY OF COLONIAL-ERA ARCHITECTURE CAN BE FOUND IN ANNAPOLIS, MARYLAND.

STORY AND PHOTOS BY JAMES C. MASSEY AND SHIRLEY MAXWELL

One of the largest, most beautiful aggregations of Georgian houses in America resides in Annapolis, Maryland. From its earliest days, this small city on the Severn River has been a seat of wealth, learning, and politics, and its surviving colonial-era building stock is remarkable.

The Colonial Annapolis Historic District was designated a National Historic Landmark in 1965, both for its historical significance—four signers of the Declaration of Independence lived here—and for its architectural splendor. Despite the constant pressure of change and growth, the city has managed to preserve not only its buildings, but also its original 1695 city plan of circles and

radiating streets.

Annapolis calls itself a “museum without walls” because of its plethora of meticulously restored and furnished living-history museums. Yet it is very much a working city, not a museum village. In addition to being the only capital Maryland has ever had (as both colony and state—its 1792-1797 State House stands at the heart of the historic dis-

trict), the city is home to the venerable St. John's College, founded in 1695, and the United States Naval Academy, which moved here from Philadelphia in 1845. It is also a powerful tourist magnet, drawing visitors with interests as diverse as football, sailing, naval history, and architecture (not to mention foodies lusting after the area's fabled crab dishes).

## A City of Brick

Though the historic district contains many early frame buildings, 18th-century Annapolis quickly became a city of brick—made clear today through ubiquitous brick garden and retaining walls and the brick sidewalks that surround its old houses and public buildings, also made of brick. The brick itself is treated in ways distinctive to the city. Some façades, for example, have walls laid in header bond—with only the short sides, or headers, exposed to view (although there are less showy supporting bricks hidden within the walls). On other major façades, bricks are laid in fancy Flemish bond, which alternates headers with stretchers (the long sides of the bricks) in each course. The mortar joints between courses, or rows of brick, are thin, almost unnoticeable. In other places, the mortar is both exposed and boldly chiseled.

Water courses (slightly projecting rows of brick seen at basement level) and string or belt courses (a similar treatment that separates upper floors) are composed of smooth, hand-rubbed bricks. In addition to their practical value in diverting water from wall surfaces, they provide interesting variations in color and texture. Windows, too, are often topped by flat arches of rubbed brick.

Roofs may be gabled or hipped. The gables are generally steep, with tall interior end chimneys of brick.

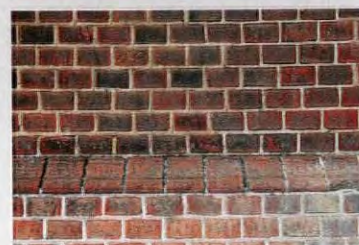
## Elegant Legacy

Annapolis is a place where prosperous merchants and lawyers built imposing homes near the State House and the harbor, close to the streets and surprisingly near their next-door neighbors. Their lots



**THIS PAGE:** The plain doorway of the Shiplap House (above) is typical of the early colonial period, while the doorways of the 1762 Upton Scott House (left) and a 1773 house in Ridout Row (right) exemplify Georgian splendor. **OPPOSITE:** The Chase-Lloyd House, completed 1774 by William Buckland, is the only three-story high-style Georgian mansion in Annapolis.





**ABOVE:** Typical masonry treatments include galletting (top) and English header bond with a molded brick water table (bottom). **LEFT:** The core of old Annapolis is its plain working men's homes. **BELOW:** The William Paca House is one of Annapolis' three major five-part Palladian-plan houses.

stretched far to the rear, however, with gracious gardens tucked behind the houses.

Among the most impressive—and certainly the most easily recognized—of 18th-century house types are the so-called five-part Georgians, also known as Palladian-plan houses. These architectural stars of the Georgian era (named for England's Kings George I, II, and III) are highly formal, mostly symmetrical, and always decorated in classical Greek or Roman motifs.

Five-part Georgian houses are large, freestanding buildings with, as the name suggests, five distinct sections across the front: a two- or three-story center block flanked by two matching two-story service wings, which connect to the main block by smaller, lower "hyphens." The hyphens may be as simple as covered walkways, but also can be fully enclosed.

The Palladian plan is associated with Andrea Palladio, the great 16th-century Italian architect whose classical designs (like the ever-popular Palladian window, with its big arched center opening flanked by two smaller rectangular windows) filled architectural plan books that circulated





among English and American builders and joiners (and their clients) in the late 18th century.

Five-part mansions were most often built on country estates (such as Woodlawn Plantation, near Alexandria, Virginia), but Annapolis is blessed with several in-town examples. The William Paca House (1763-1765), home of a prominent lawyer and signer of the Declaration of Independence, is a grandly formal example of the type, with a façade in header bond and a grandly ornamented interior. A stately tower on the rear wall overlooks the garden. Like many Annapolis houses, it is made even more impressive by being set high above the ground, with a useful, full-height basement. The fieldstone foundation is embellished with galleting—small colored stones embedded in the mortar.

Dependencies and gardens abound in restored Annapolis. The Paca House and its terraced garden almost disappeared forever until the Historic Annapolis Foundation sprang into action to save it. It is now a thoroughly and knowledgeably restored house museum with a re-created garden.

The James Brice House (1767-1773)

is another five-part Georgian, with wings that project sharply forward of the center block. Although it has only one part rather than five, the quietly elegant Ridout House (1764-1765) holds its own among Annapolis' loveliest houses. It has a simple

**The Palladian-plan Hammond-Harwood House is another fine example of architect William Buckland's Georgian mansions.**

## In Perfect Order

In classical architecture, an order is a specific arrangement of columns with an entablature (a horizontal member, or beam, that rests on the columns). The Greeks had three orders: Doric, the simplest; Ionic; and Corinthian, the most elaborate. The Romans added two more: Tuscan, a simplified Doric; and Composite, a blend of Ionic and Corinthian with a few Roman embellishments.

An entablature has three parts: an architrave (bottom section), a frieze (middle), and a cornice (top). Each part, in turn, has its own level and type of ornament.

Take the Hammond-Harwood entablature, for instance: *Triglyphs* are blocks of three vertical bands separated by V-shaped grooves. Found in Doric friezes, triglyphs alternate with panels called *metopes*. *Mutules* (pronounced "mew-tools") are blocks that project beneath the cornice of a Doric entablature, set with small cone-shaped or cylindrical pieces.



**The finely detailed, pedimented doorway of Hammond-Harwood shows Annapolis decorative woodwork at its best.**



**ABOVE:** Gambrel-roofed Colonials like this one are a common house type in the historic district. **LEFT:** The early gambrel-roofed Reynolds Tavern on Church Circle (1747) was completed with an 1812 Federal-style entrance porch.



but striking entryway with a massive but impeccably proportioned 10-panel door.

Much (some would say most) of Annapolis' Georgian grandeur is due to the influence of William Buckland, an English carpenter/joiner who built or decorated several houses here. The magnificent Hammond-Harwood House (1774) is acknowledged as one of Buckland's masterpieces, with its spectacular Doric-order arched entryway featuring perfectly

proportioned columns and pilasters and an entablature replete with mutules, triglyphs, and metopes. (Don't know those terms? See "In Perfect Order" on the previous page for an explanation.) It has a pedimented central entrance pavilion and shapely hip-roofed wings.

Another Buckland tour de force is the Chase-Lloyd House, directly across the street from Hammond-Harwood. It is the only three-story detached house in the

historic district. It was begun by Samuel Chase, a signer and later a Supreme Court justice, and finished by William Lloyd, who hired Buckland to oversee both the interior and exterior work. Since 1883, it has been the Chase Home for very lucky elderly Episcopal ladies.

Given its many attractions (including those tight but oh-so-historic traffic circles), it's no surprise that driving in colonial Annapolis can be daunting and parking problematic. Not to worry—there are municipal garages, and strolling is a fine way to savor all the historic district has to offer. In fact, taking in a few well-chosen blocks on foot—especially with a carefully aimed camera—could make you (almost) an expert in classical ornament. 🏠

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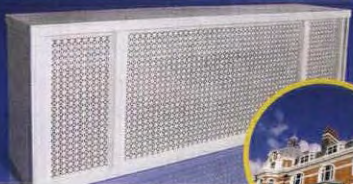
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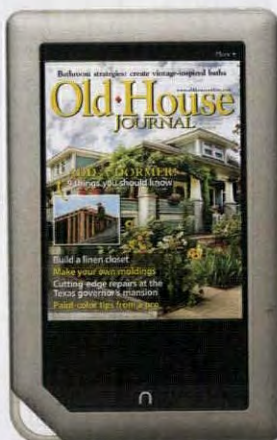
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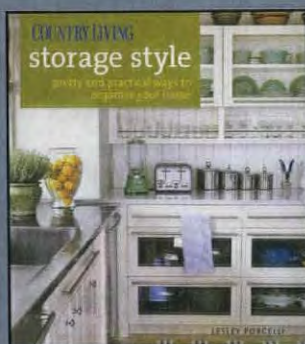
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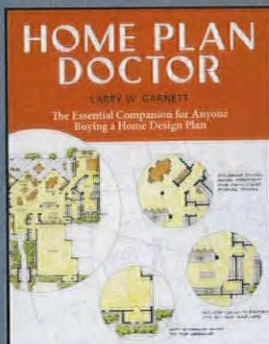


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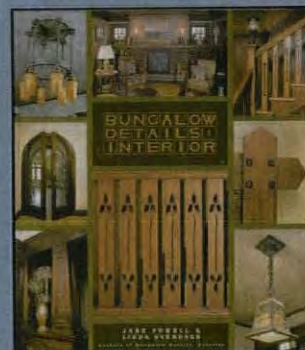
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"The Dining Room," *Illustrations in Color of the Interior Decoration of a City House*, M.H. Birge & Sons, Buffalo, New York, 1888

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The dining-room design above was promoted by M.H. Birge & Sons in their 1888 publication *Illustrations in Color of the Interior Decoration of a City House*. Founded in 1834, Birge produced some of the most distinctive wallpapers of the decade, from flocked "velours" and Moorish metallics to em-

bossed and hand-finished artificial leathers. Their designs were depicted in lush chromolithograph reproductions of watercolor renderings, and accompanied by illuminating commentary.

Although this dining-room design includes at least 10 different papers, closer examination reveals a common theme. In the frieze, fill, and dado, velvety lobster nets, metallic sea-grasses, and embossed seashells frame "large brown fishes, some with golden scales" and "prawns darting among golden sea-weed." Cast above this underwater milieu is a ceiling of "twisting tangled meshes of a vast fish-net" edged by "strong cords and floats." Makes you wonder if that moose (or his single lonely dining companion) didn't feel like a fish out of water. 🐟

**Bo Sullivan is the historian for Rejuvenation and the owner of Arcalus Period Design in Portland, Oregon. He is an avid collector and researcher of original trade catalogs.**

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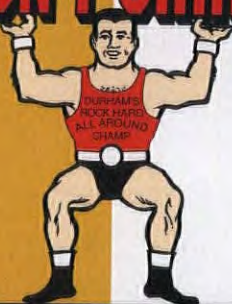
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# remuddling



## Twin Pique

Like identical twins desperate to carve out distinct identities, mirror-image houses that attempt to differentiate themselves from their neighbors can wind up looking a bit awkward. Take these two simple Queen Annes sitting side by side as an example. While the one on the right stays true to itself with wood cladding and a full-width gabled gingerbread porch—complete with turned columns and a traditional wooden balustrade—its twin on the left has shed its matching outfit, “updating” its porch with metal handrails, accessorizing with aluminum awnings and siding, and capping the whole thing with a behemoth satellite dish.

“It would be nice if these houses could become twins again,” opines our contributor. We think that when old houses try too hard to stand out, they can end up barely recognizable. 🏠

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