

Old-House Journal

RESTORATION TECHNIQUES

SEPTEMBER/OCTOBER 1989

\$3.95/\$4.95 Canada

Shingle Style Houses



SPECIAL FEATURES

WINDOWS

Stripping Windows

How to Balance Sash

Wooden Storms

Authentic Bay Windows





WINDOW RESTORATION AT SACRED HEART CHURCH ON CAMPUS OF UNIVERSITY OF NOTRE DAME.

Conrad Schmitt Studios Inc.

Celebrating Our 100th Anniversary
in Restoration and Preservation

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GLASS RESTORATION STAINED GLASS FACETED GLASS LEPTAT GLASS

ESTABLISHED 1973

The Old-House Journal

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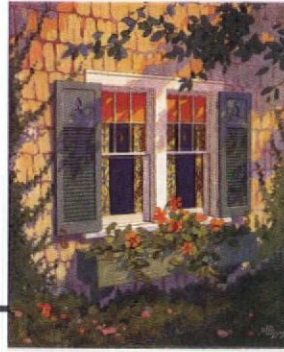
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Sept/Oct 1989



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Cover: "When Your Heart Grows weary Dearie" says this c. 1890 Magic Lantern slide that prominently features a Shingle-style house. Courtesy of Gordon Bock, our inveterate collector of odd bits of technological history. Original hand-coloring restoration: Bekka Lindstrom.



WANTED:



We get a steady stream of letters, photos, stories, and questions from readers — and a lot of it finds its way into print. In fact, a few one-time contributors have become regulars . . . associate editor Gordon Bock, Midwest photographer Bryan Butts, frequent author John Leeke of Maine. Most contributions, though, are one-shots: the right thing at the right time from a reader who's in the thick of a project.

As we plan our 1990 issues, we've decided to actually *solicit* your input on a few projects. Feel free to send material for review, or write a query letter if you'd like more direction.

★ STONEMWORK ★

I'm collecting information — historical, technical, and illustrative — on stone houses. If you have experience with construction or repair of stone building walls or foundations (including waterproofing and parging), please get in touch. Photos of unusual examples, failure, and work in progress are welcome. So are questions — maybe we can answer them.

My deadline is early winter.

Gordon Bock
associate editor

★ TIME CAPSULES ★

Some OHJ readers, aware of the old-house mystique, leave behind a real time capsule in a wall or under a floor. They know what a thrill future occupants will get when they unearth the evidence during renovations 70 or 100 years down the road. And a few readers have found evidence purposely hidden by a previous owner.

More often, though, the "time capsules" we uncover as we work on

these old houses are unintentional ones. Yellowed and brittle newspaper, pressed into service as a shim, is a clue to when the flooring was laid. You're stripping wallpaper, and turn up a date scrawled by the original plasterer in shop pencil, confirming the age of your house. The lovers' postcard that fell behind a mantel, an old coin in a wall . . . the list is endless.

I want you to send me *your* time-capsule story. What have you discovered that made you feel close to previous inhabitants, or that actually helped you with your restoration? Or, if you're the one who's leaving evidence behind, tell us what.

Photos are very welcome. Show us where you found the evidence (or where you're hiding yours). The deadline for submitting letters and photos is November 30. I'm looking forward to reading these!

Ginia Bellafante
Old-House Living editor

★ BATHROOMS ★

A "special features" section next year will look at compatible bathrooms.

In one article, we'll show existing old-house baths that OHJ readers have in their homes. Both historic

rooms — unremodeled survivors — and renovated bathrooms are of interest. Do you have an antique WC or needle shower? A brand-new bathroom with reconditioned fixtures? Spectacular embossed tiles, or an Art Deco masterpiece? Send photos (color slides or b&w prints) and a short description by March 1, 1990, and we'll get back to you. Thanks in advance!

Jeff Wilkinson
associate editor

★ COVER PHOTOS ★

I'd love to feature OHJ readers' projects on the cover of the magazine. We need newsstand-worthy color photos: vertical; preferably with "neutral" space near the top for our title logo; Kodachrome (or equivalent) 35mm slides (or large-format transparencies). Use a tripod. Focus in tight on your subject; we don't often use long views that merely portray a pretty, old house. Include people or work in progress if you can. Here are upcoming cover topics:

- Architectural Salvage
- Traditional Roofing
- Porches (with work in progress)
- Old-House Bathrooms
 - Historic Flooring
 - Compatible Additions

If your photo is chosen for a cover, we'll award \$250 and give you credit on the Contents page. (Even if we can't use it on the cover, your photo may be perfect to illustrate an article. We'll let you know.) All photos purchased for publication become OHJ property. If you don't enclose a self-addressed envelope and request return of unused photos, we'll assume they're a gift! Thanks.

Bekka Lindstrom
art director

Send correspondence to the appropriate editor at

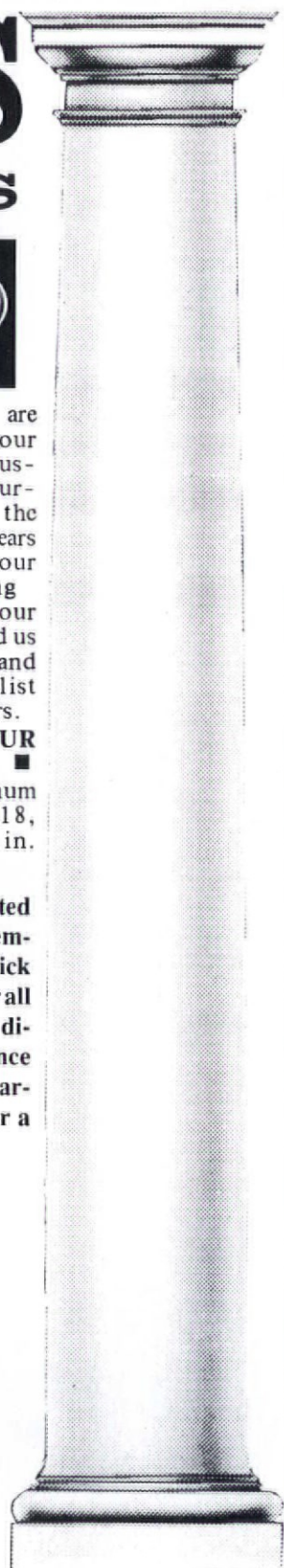
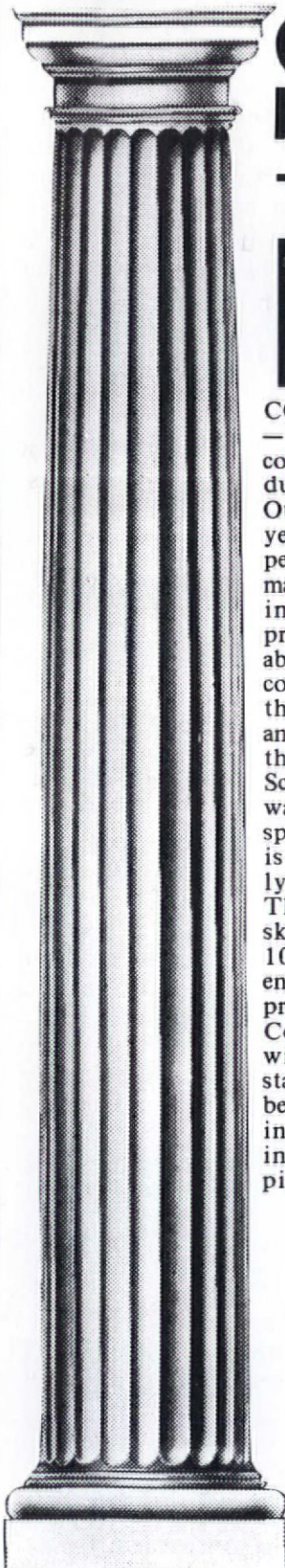
**The Old-House Journal
435 Ninth Street
Brooklyn, NY 11215**

(Manuscripts and prints won't be returned. Slides, negatives, and original artwork will be returned if we can't use them; please enclose a self-addressed envelope. We can't be responsible for non-receipt or loss.)

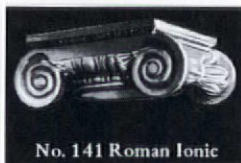
the standard of quality since 1860

SCHWERD'S

wood columns



No. 140 Scamozzi



No. 141 Roman Ionic



No. 142 Greek Ionic

COLUMNS

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wood columns has proven that the durability of a wood column depends upon the strength of the joint and the quality and thickness of the wood.

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No. 150 Roman Corinthian



No. 152 Temple of Winds



No. 144 Modern Ionic

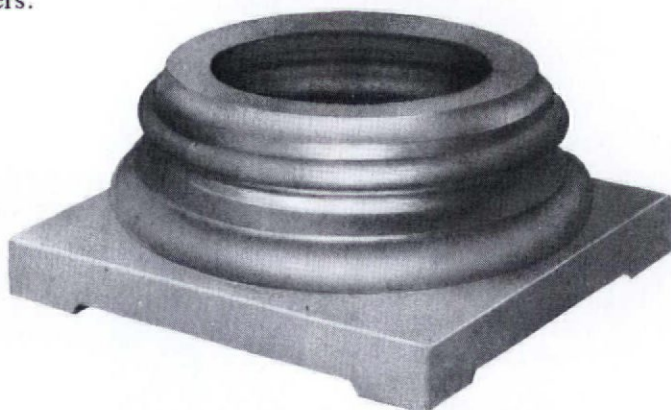
If you are one of our old customers during the many years since our beginning

in 1860, you know our product; if not, send us your inquiries and orders and join our list of satisfied customers.

■ SEND FOR OUR FREE CATALOG ■

Schwerd's complete aluminum bases for 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30 in. dia. columns.

Schwerd's - Aluminum ventilated plinth and aluminum turned member base are manufactured of thick metal and are recommended for all exterior columns in the above diameters to provide a maintenance free, seamless base which is guaranteed against deterioration for a lifetime.



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telephone: 412-766-6322

3215 McClure Avenue

Pittsburgh, Pa. 15212

Aladdin's Magic

Dear OHJ,

In the May/June 1989 OHJ, the "Ask OHJ" section ran a photo from the 1922 Aladdin catalog to accompany a reader inquiry. The reader might be interested to know that the house pictured — the one actually photographed, I believe — is still standing with great dignity in Bay City, Michigan, home of Aladdin. It is on a street where, I understand, several of the Sovereign family members (Aladdin owners) lived.

I grew up in Bay City, on the block where Aladdin's last owner was building his house. Because of various legal entanglements (*not* related to real estate) and personal idiosyncrasies, the house remained uncompleted (no stone veneer or siding) but occupied for about 30 years. He finally sold it and moved; the new owners completed it nicely.

Bay City is a fine place for old-

house watching, with many late-19th-century lumber-baron houses and lots of more modest dwellings.

— Chris Campbell
Lansing, Mich.



Dear OHJ,

The photo of Vicki Rice's Aladdin house, shown in "Ask OHJ," was of interest to me. Being a doorknob aficionada, I was given an Aladdin doorknob some years back. Having

heard of these pre-fabricated homes, I was delighted to receive this example of knob advertising, particularly for its significance to this segment of the building industry.

I doubt that the grand Rice house was fitted with lowly, stamped-steel knobs bearing the name of the "Ready-Cut" house company; more likely, these were for use on models such as Aladdin's "Finley," a modest 2-storey house of rectangular shape, which measured 18 by 26 feet, exclusive of porch.

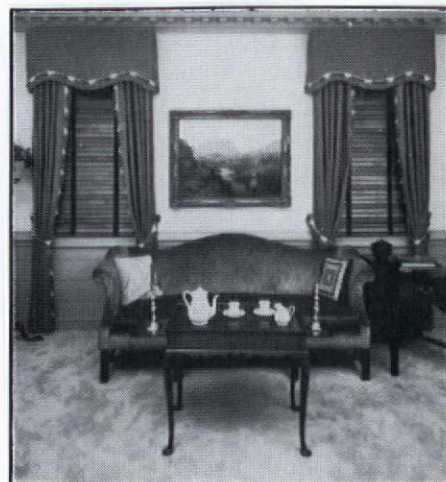
Regardless of its standing, this knob occupies a special place in my rather extensive collection. I would appreciate knowing whether there are owners of Aladdin houses who have knobs of this type and emblematic design.

— Maudie Eastwood
Antique Hardware Consultant
Tillamook, Ore.
continued on page 6

VICTORIAN
WALLPAPERS

- Handprinted Borders, Friezes, Ceiling Papers & Coordinated Wall Fills.
- Available Directly from our Studio by Mail Order.
- In-house Design Service.
- Color Catalog with Binder: \$10.00

BRADBURY & BRADBURY
WALLPAPERS
P.O. BOX 155-C • BENICIA, CA. 94510
(707) 746-1900



Custom Manufactured AUTHENTIC COLONIAL WOODEN BLINDS

All of our blinds are made expressly for **Your** windows with a choice of any paint color or natural wood-tone.

We also manufacture **Traditional** and **Plantation** Shutters.

Call or write for Brochure and price.
DEVENCO PRODUCTS, INC.
Attn: Department OHJ 10.9
Box 700 Decatur, GA 30031
(404) 378-4597
(800) 888-4597

*Authentic Colonial
Woodworking*



Windows, Doors and Entryways
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122 Naubuc Avenue
Glastonbury, CT 06033
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*Antique Bathtubs
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Authentic, turn-of-the-century bath-
tubs and pedestal basins.

Brass, copper or chrome plated feet
and accessories available.

Classic bathroom fixtures custom
finished in colors of your choice.

Shipments made anywhere in U.S.

Satisfaction guaranteed.

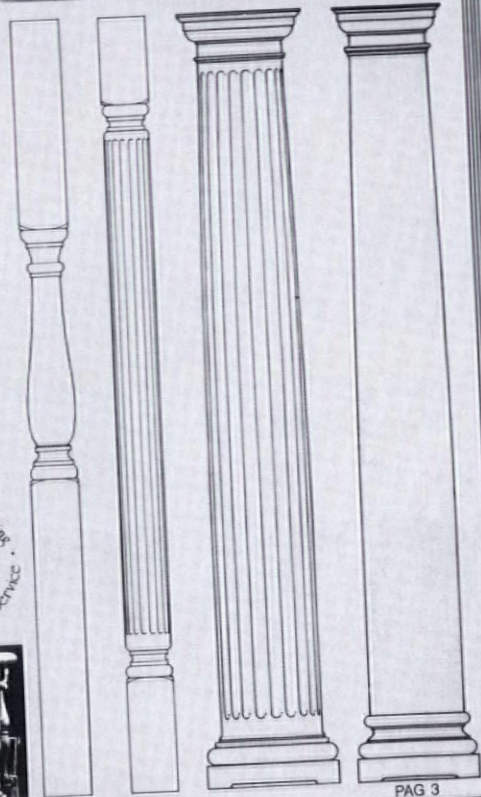
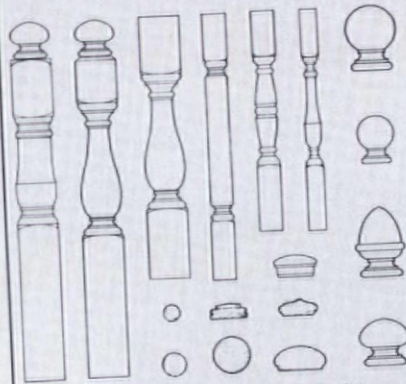
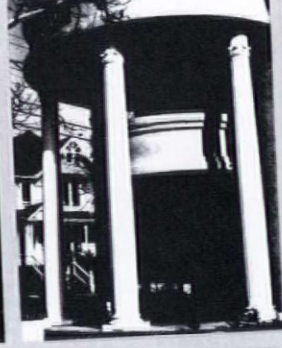
DuraGlaze

1114 Harpeth Industrial Ct.
Franklin, Tennessee 37064
615-790-8827

24 Page Catalog

ARCHITECTURAL MILLWORK 69/Pa

PAGLIACCO
Catalog of Wood
BALUSTERS
NEWEL POSTS
PORCH POSTS
RAILINGS
COLUMNS
CYLINDERS &
CUSTOM TURNING



PAG 3

Our catalog shows a complete range of architectural turnings. All products incorporate design authenticity, skilled craftsmanship and quality materials.

VICTORIAN TURNINGS & MILLWORK
Designs are based on manufacturers' catalogs from 1870 to 1920.

CLASSIC COLUMNS
Accurately reflect the Greek & Roman orders with true entasis & details.

CALIFORNIA REDWOOD
All products are available from decay & termite resistant clear-heart Redwood. Interior turnings are available from Oak & Mahogany.

For your catalog, send \$6 (no charge to designers, builders & dealers when requested on Company letterhead).



P.O. Box 225
Woodacre, CA 94973
Telephone:
(415) 488-4333

continued from page 4

Gaslight Source

Dear OHJ,

The Gaslight Company specializes in American lighting circa 1850 through 1920, typically described as "Victorian." We carry an extensive inventory of restored antique chandeliers, sconces, and lamps with original shades. In future articles regarding antique lighting, we would greatly appreciate your mentioning The Gaslight Company as a source. We answer all letters, and send photos on request at no charge. We ship and, on occasion, do long-distance deliveries. (We're closed Tuesdays and Wednesdays.)

— Curtis A. Tidmore
The Gaslight Company
107 Market Street
Lewes, DE 19958
(302) 645-4755

Un-Skil-ful Advertising?

Dear Ms. Poore,

Being in the advertising business, I am probably more sensitive about — not to say *to* — hidden messages, and the power of images, than most people. The message I get from the Skil ad is sex and violence. It fits contemporary society, but not the ambiance I seek to create in my old house. This garish message is not what I expect within the pages of OHJ.

Two of the men look outright hostile; the man in the center is particularly threatening. No one can convince me this photograph (well done, without question) was not carefully considered for placement of product and finger, and the "why" isn't difficult to figure out.

And while it's true that the product looks like a gun, "Top Gun" has

enough other (negative, to my mind) associations that it is a very poor choice for a product name.

Lesser arguments I might make against the ad are the use of an all-white, all-male cast, and the repetition of "master" in the copy. Masters, masterpiece, masturbate? The first definition of "master" in my dictionary reads, in part, "a male person having another being subject to his will." Not a pretty sight.

Yeah, yeah, I know. They are using the seventh definition, "one who has attained great skill," but I'm addressing the *underlying* message of this ad, and I don't think it belongs in OHJ.

I had reservations about the changes in OHJ when you started accepting advertising, and being in the industry, I can't argue against it. But I counsel my clients to consider their

continued on page 8

HISTORIC LIGHTING

REPRODUCTIONS FOR ALL RESTORATIONS




REPAIRS TO, OR COPIES OF, YOUR METAL ORIGINALS.
Call or write for details and our FREE MINI-CATALOG. Or send \$5.00 for our complete catalog.

BALL and BALL
Finest Quality Reproductions
463 W. Lincoln Hwy.
Exton, PA 19341
(215) 363-7330

VENTINOX™

CHIMNEY SYSTEM





RESTORES chimney to vent your heating appliance or fireplace **SAFELY.**

 Listed

PROTECH SYSTEMS, INC.
P.O. BOX 1743 OHJ
ALBANY, NY 12201
(518) 463-7284

1880 ON THE OUTSIDE. 1990 ON THE INSIDE.

When it comes to historic preservation, we at Marvin Windows have put in more than a few years ourselves. We've got quite a bit of experience combining the look of the past with the latest in energy saving technology.

You see, we make every window to order. Because we make windows to order, we're better able to meet your historic landmark criteria. And meet them with a variety of state-of-the-art technologies and glazings (including Low-E glass with Argon) and a maintenance-free exterior in four optional colors.

Almost any style or shape is possible: Round Tops, gothics, ellipticals, eyebrows and circles. In just about any shape or size imaginable. And with more options than you may have thought feasible.

We have options to make your project more historically accurate. Like intricate authentic divided lites in custom lite patterns. And muntin bars in a variety of widths. And we have options to help the installation job go more smoothly. For example, we can factory install extra-wide jambs for old, thicker walls.

For more information, call us toll-free at 1-800-346-5128 (in MN, 1-800-552-1167; in Canada, 1-800-263-6161).

Or just write Marvin Windows, Warroad, Minnesota 56763.

After all, just because it has to look old-fashioned doesn't mean it can't be state-of-the-art.

**MARVIN WINDOWS
ARE MADE TO ORDER.**



LETTERS

continued from page 6

market carefully before placing their ads, and to talk to their target groups in their own language.

I hope OHJ has not become so commercially crass and insensitive to your readers that you will exercise no control over materials submitted to your advertising department, and that future ads will be subjected to closer scrutiny before you accept the money or materials.

— Ray Horton
Portland, Ore.

Dear OHJ,

Please let me offer a comment on the four-color, two-page, power-tool ad, an OHJ first. We professionals do not have macho phallic phantasies about our tools, and we shave, shower, and wear clean clothes. We do *not* scowl! It scares customers. Next time, please spare us this kind of advertising sponsorship, as it does no one any service and is visually offensive.

— Brian Black
Ada, Mich.

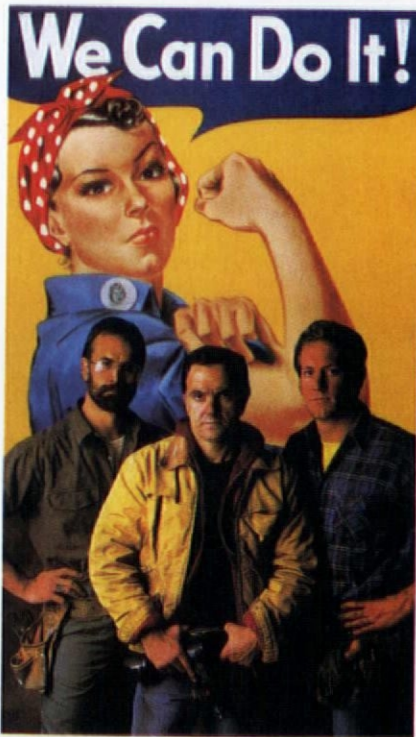
Dear Old-House Journal,

As a woman who owns tools and subscribes to Old-House Journal, I found the advertisement for the Skil Top Gun[®] cordless drill to be very offensive. Perhaps such an ad is designed to appear in carpentry papers read by men who believe that a guy who frowns into a camera while placing a drill over his crotch is really manly, but in a general-circulation magazine which has carried and will continue to carry articles about house restoration by women, men, heterosexual couples, and homosexual couples, this ad is grotesque because its appeal through grim, threatening, testosterone-driven, quasi-military imagery is so out of place.

I realize that Skil tools are very good, and that the revenue such an ad generates is needed in a specialty publication such as Old-House Jour-

nal, but surely Skil can advertise in Old-House Journal in some way that reaches and appeals to the true demographic group actually buying and reading the magazine. On the evidence of the "Letters" column and the articles submitted by readers, the typical Old-House Journal reader is a non-sexist, happy house nut, up to his or her elbows in mouldings, romex, plaster buttons, wainscotting, and gasoliers — and loving every minute of it.

If grim and uptight determination is an integral part of buying and operating Skil tools, then perhaps at least the sexist angle could be played down in an ad which reaches such a heterogeneous group as the readership of Old-House Journal. To this end, I have produced and enclosed a "corrected" version of the Skil ad



featuring a grim and determined woman. You may recognize her as "Rosie the Riveter" of World War Two fame. We've come a long way since then, haven't we? Or have we?

A faithful subscriber, old-house dweller, and tool user,

— Catherine Yronwode
Forestville, Calif.

An additional note from the husband in our household:

I, too, found the ad distasteful. The attitude I expect while reading OHJ is one of comfort, knowing that I'm in tune with fellow-minded home-improvers and restorers. While there is certainly a market out there for threatening, "Top Gun"-type ads, I don't believe that market consists of OHJ readers. At least it doesn't apply to us. What Skil's marketing department may be interested to learn is that ads such as this one make me NOT want to buy Skil Products. I'd have much more respect for them — and thereby believe they had a similar respect for me — if they produced an ad aimed at the many couples who work on their houses together.

— Dean Mullaney

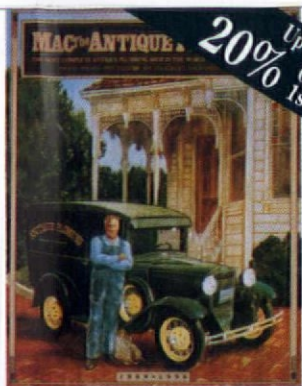
Thank you for your letters!

The ad in question (OHJ May/June 1989, pages 8 and 9) was in fact the subject of some discussion (and several unpublisable jokes) around our offices before it appeared in print. A few staffers didn't see anything out of step, some others thought it was high camp, and a few worried it was offensive. I was as aware as anyone that the ad could be interpreted to contain underlying messages that might be ill received by our audience.

Nevertheless, the ad itself was not slanderous or violent — and its primary message was that Skil Corporation manufactures a superior drill. I believe they do. We ran the ad with the understanding that we would publish any letters of protest, and we would share them with Skil.

I routinely reject advertising because the products or services offered in the ad don't meet the following criteria:

1. Products must be related to the focus of our publication. You'll never see cigarette or perfume advertising in the pages of OHJ. Nor will you see
continued on page 10



Up To
20% Off
1st Order

ANTIQUE PLUMBING SUPPLIES FOR THE ENTIRE HOME

Mac The Antique Plumber carries the best and largest selection of antique plumbing supplies in the world... and other places, too! Our catalog features over forty pages of plumbing supplies including leg tub shower enclosures, high and low tank toilets, sinks, and a variety of bathroom accessories; seven pages of lighting fixtures; nine pages of hardware; and, eight pages of garden decorations. In all, over 1200 different products are featured in our full-color 72 page catalog.

Forget the rest, we're the best.

We will match or beat any advertised price, guaranteed.

MAC™ ANTIQUE PLUMBER

885 57th Street, #OHJ Sacramento, CA 95819

(916) 454-4507

Catalog \$6 (Refundable on first order)

*Want to build
your own
Rumford fireplace?*

**Rumford
FROM A BOX™**

*The Fairly-Easy-If-You're-Pretty-Smart™
Rumford Fireplace Kit*

Just the thing if you're

- Rebuilding an Early American fireplace
- Converting a small Victorian fireplace
- Building a new traditional, tall and elegant fireplace
- Vastly improving a crummy old modern fireplace

Send for full-sized forms, instructions, and materials list.

Rumford FROM A BOX™ Kit — 2 ft wide
(converts most gas and coal fireplaces) ... \$100
Instructions only \$25

Send a check with your order to
P.O. Box 21131, Columbus, OH 43221



Call
614-221-6131
for technical
information

THE LIBRARY PANEL



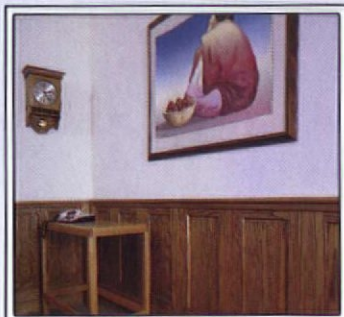
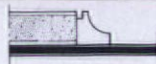
Natural Oak stile and rail paneled walls have always offered the definitive statement of formal elegance. The custom nature of these installations have made them one of the more expensive design options. By standardizing the panel format, and using veneered stiles and rails, States Industries' *LIBRARY PANEL* has greatly reduced both the materials cost, and the installation time.

Sliced domestic Red Oak veneers, trimmed with solid Oak mouldings combine to create a panel with the quality and integrity of a completely site built installation, at a fraction of the cost.

With the addition of existing base and crown moulding patterns, you can create a look that is as spartan or elaborate as desired.

Stiles and rails are laid out on 16" by 32" centers with sufficient trim margins to permit custom fitting to virtually any room dimension. Panels are furnished square edged, sanded and unfinished, to facilitate custom finishing in place. Because these panels are jig assembled by hand, optimum grain and color match is achieved.

Butt joints and moulding miters are excellent.



Wainscoting, boxed columns, accent walls, as well as a variety of furniture components, are easily cut from the basic 48" by 96" by 11/16" panel.

With the *LIBRARY PANEL* from States Industries you can create an atmosphere of warmth, stability and prestige on a modest budget.

states
INDUSTRIES, INC.

P.O. Box 7037 Eugene, Oregon 97401

(This product formerly marketed as *The Estate Panel.*) 1-800 537 0419

LETTERS

continued from page 8

advertising for Scarlett O'Hara dolls, venture capitalists, or porcelain figurines of carousel horses.

Furthermore, even related products or services must be appropriate to pre-1939 buildings. That is, we will never accept advertising for vinyl or aluminum siding, fake brick exteriors, cheap vinyl substitutes, acoustic ceiling tiles, or any other product that is identified with remuddling.

2. The manufacturer or supplier must have a reputation for quality customer service and good business ethics. Ads have been rejected or discontinued because, in the opinion of OHJ management, the supplier is providing poor customer service and is not making good on complaints. We follow up all reader complaints about advertisers — always assuming that mistakes happen, everyone wants cooperation, and things will

be made right. But if we're not convinced that an advertiser wants to play fair and satisfy the customer — or if the complaints become frequent against any one advertiser — the advertising privilege is revoked.

I do feel confident that Skil Corporation meets or exceeds these two criteria. They make very good, affordable power tools. Their customer-satisfaction guarantees are among the best in the business.

I don't feel it's my place to police the subliminal messages in advertising. I trust that readers of a magazine like OHJ can take care of themselves — and, clearly, I can trust them to tell an advertiser when an ad has missed the mark!

— Bill O'Donnell
Gloucester, Mass.

[Bill O'Donnell is OHJ's Advertising Director and a corporate officer of the publishing company.]

Abatron Responds

Dear Ms. Poore,

Since the article "Epoxy Repairs" in the May/June '89 OHJ describes Abatron's wood-restoration products, we welcome the opportunity to add the following clarifications.

The LiquidWood-1 and WoodEpoxy-2 Mr. Leeke tried are earlier and special versions of our wood consolidant and wood substitute.

"LiquidWood" and "WoodEpoxy" (without any "-1," "-2," or other designation) provide the penetration, flexibility, and versatility for most requirements.

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continued on page 12



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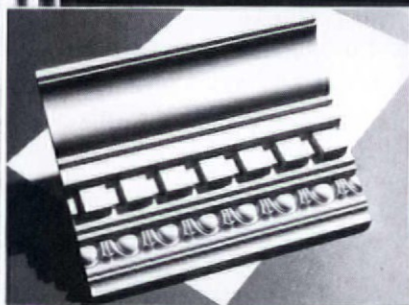
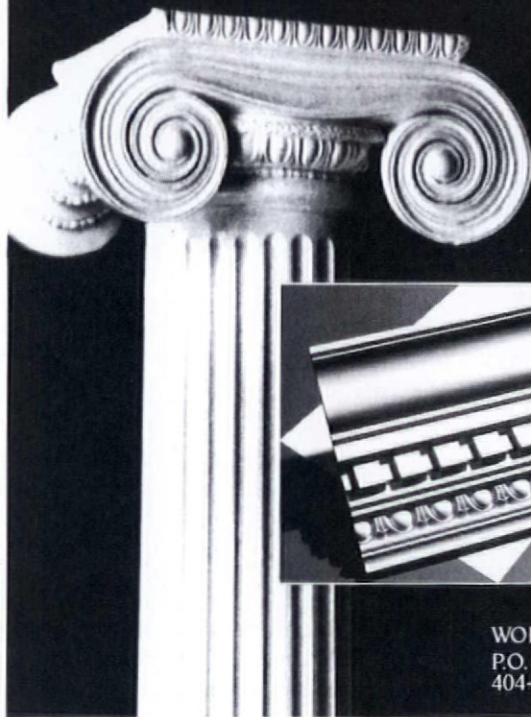
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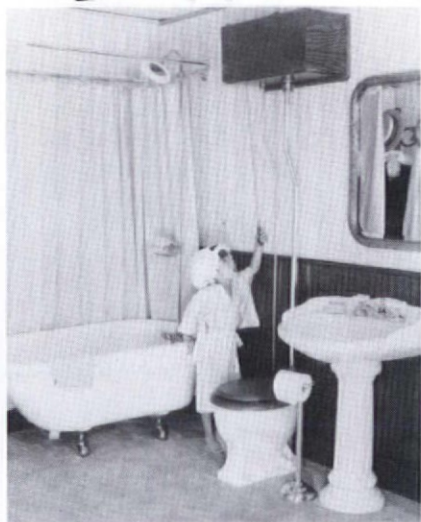
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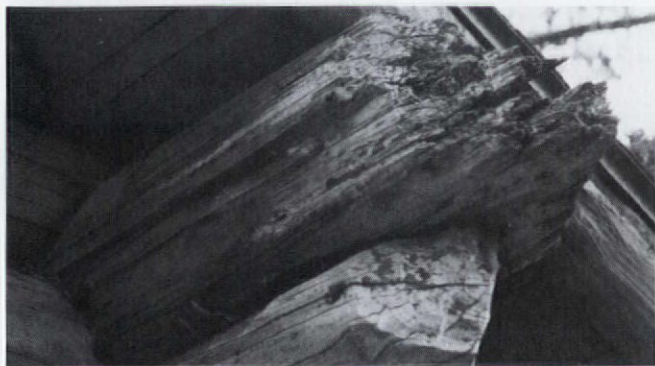
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continued from page 10



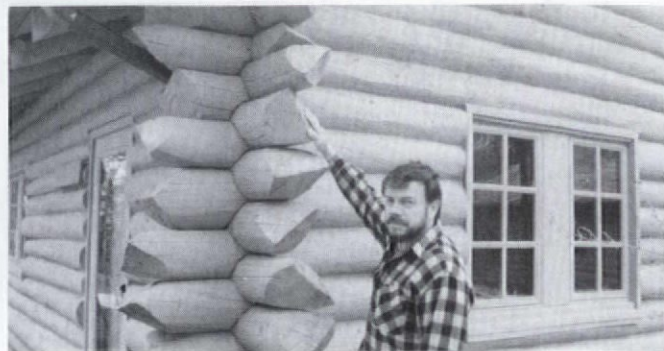
Typical severe deterioration of a log before restoration.

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As to the means to achieve better penetration, slow cure is remarkably less important than capillarity, interfacial tension, molecular size, and other parameters with which researchers must deal. Indeed, reliance on slow cure may be treacherous in-



Restored logs pointed out by Mr. Ron Ransdell, Construction Manager of the Vissering Construction of Streator, Illinois, who executed the restoration job.

sofar as failures may be noticed only when it is too late for any remedy.

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continued on page 14

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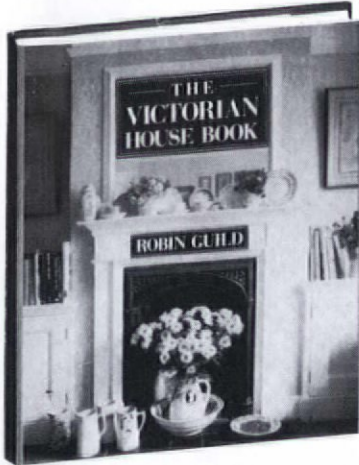
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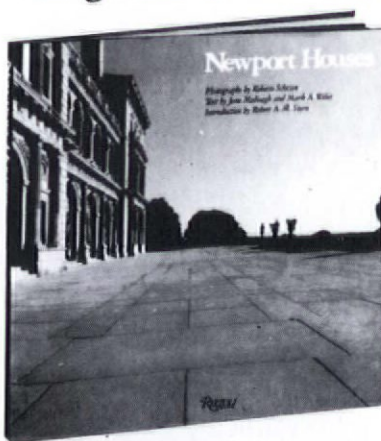
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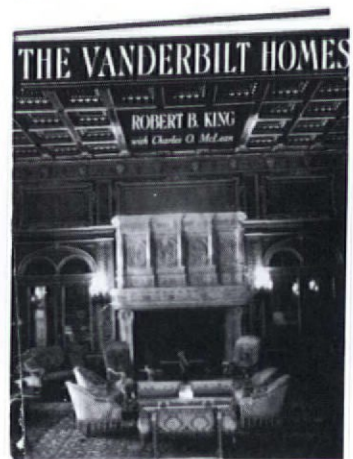
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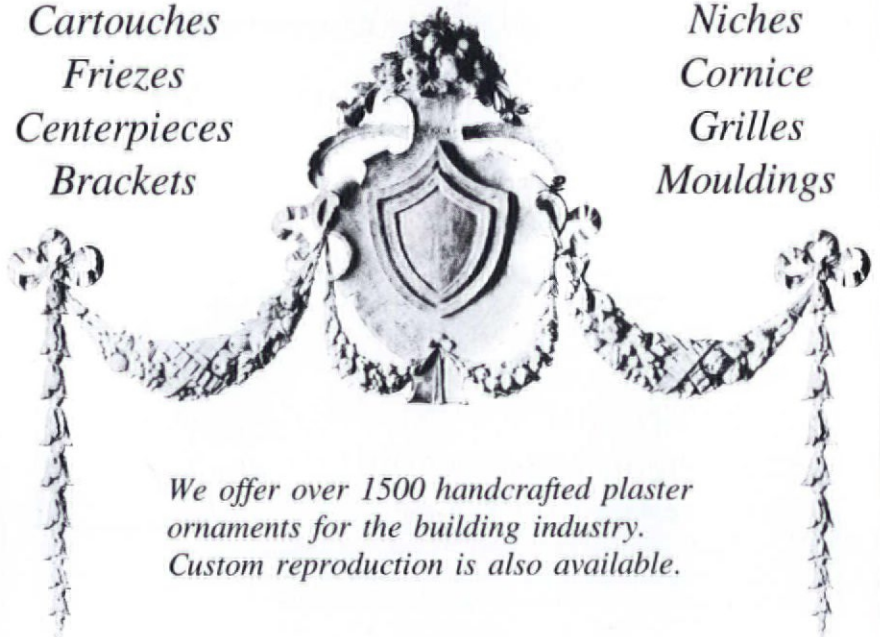
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LETTERS

continued from page 12
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— John J.P. Caporaso
President, Abatron
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Selective Stripping

Dear OHJ,

I am an independent paint contrac-

tor on Long Island's North Shore, specializing in faux finishes and plastering. Recently, my crew and I successfully reconstructed and patinaed a Della Robbia at the St. Francis Retreat in Oyster Bay, a 40-room mansion built by Hunt and Hunt in 1915. While there, Brother Roman Morris said he suspected that there had been a trompe l'oeil arch in the master bedroom, which had been painted over by a previous owner.

Using "Oops" latex-paint remover, we were able to uncover the beautiful artwork underneath.

— Lynne D'Angelo
East Norwich, N.Y.

[*"Oops" is manufactured by NYBCO and is available in home-center stores. For the distributor nearest you, call NYBCO's Sales Department at (800) 692-2677 — ed.*]



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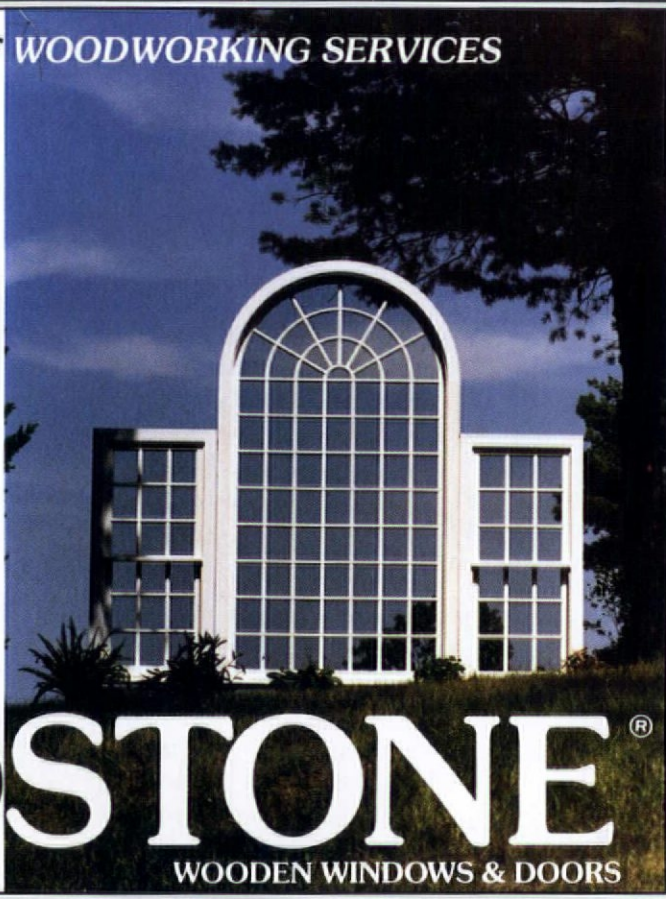
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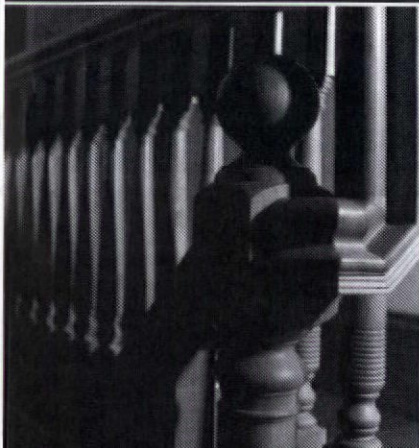
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Interior Storms

An easy and economical way to reduce heat loss through old windows is to place an insert in the interior of the window frame. To provide this insulating dead-air space, make a wooden frame using furring strips or other #2 lumber. The overall dimensions of the frame should be 1/2 inch less than the interior measurements of the window frame. Include horizontal pieces to add rigidity to your frame; they should align with the window's horizontal members. Paint the frame to match the window trim. Cover both sides of the frame with two sheets of plastic; then wrap both sides with one large sheet, or use shrink plastic. (Use the clearest plastic possible to let in sunlight.)

Cut a strip of 1/2-inch foam carpet

padding to the width of the frame, and staple it around the entire outside of the frame. Now the frame should fit snugly into the window frame, and provide two dead-air spaces: between the window and the outer plastic of the frame, and between the frame's two plastic surfaces. For a better appearance and air seal, add boards around the inside of the frame and attach additional foam pad as shown in the illustration.

— Richard G. Carpenter
Adrian, Mich.

Instant Dropcloth

Here's a tip for new old-house owners. After purchasing a house where the beautiful hardwood floors are covered with wall-to-wall carpeting,

it's tempting to rip out all the carpeting right away — it's easy and yields dramatic results. But if there's wallpaper stripping or plastering or painting to be done, that old carpet makes a pretty good dropcloth! When the walls are finished, just roll the carpeting up for a *really* dramatic finish to the room.

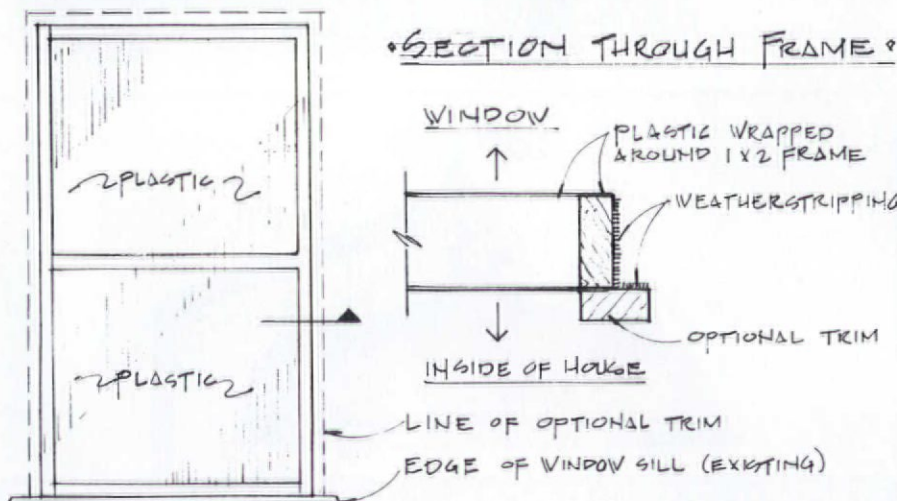
— Allen Dise
Gorham, N.Y.

Old-House Research

While completing the restoration of my 1906 Tri-Gabled Ell, I was also completing the lineage of previous owners all the way to the original owner. Going through all the usual sources, I had the names of the first owners, but I knew nothing about them. Nothing, that is, until I heard of the A.G.L.L. — the American Genealogical Lending Library. They offer all the Census Bureau records on microfilm, from 1790 to 1910. (Later dates are not available as by law 70 years must pass before they can enter the public domain.) All you need is the street address, and you'll get the names and relationships of the occupants, their ages, occupations, and so forth, for all the homes in your area. At the very least, it will make for interesting reading.

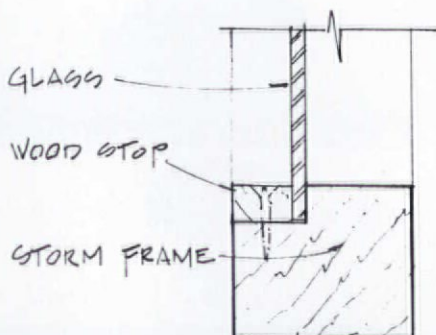
If your library doesn't have it, you may order it direct from American Genealogical Lending Library, P.O. Box 244, Bountiful, UT 84010; (801) 298-5358. The microfilm costs \$20 per roll; you may wish to contact them first to ascertain how many rolls you'll need. (I needed two.)

— Gary Quilliam
Freeport, N.Y.



You can make a more permanent interior storm by combining Richard Carpenter's ideas with the design presented in the "Wooden Storms" article in this issue. Instead of using glazing compound to secure the glass, use wood stops held in place by small screws. (See detail at right.) Apply weatherstripping to the outer edge. Storms can be held in place with eyeboles.

— Jeff Wilkinson



TIPS TO SHARE? Do you have any hints or short cuts that might help other old-house owners? We'll pay \$25 for any how-to items used in this "Restorer's Notebook" column. Write to Notebook Editor, The Old-House Journal, 435 Ninth Street, Brooklyn, N.Y. 11215.

These are the tools OHJ editors reach for when we strip paint from our own houses.

We can't count the number of times we've been asked which method is *really* best for removing paint. Well, we've seen "miracle" paint removers come and go. We've watched chemical paint strippers almost triple in price in the past 15 years. We've tried just about every heat tool on the market. In our opinion, if you've got more than a door or two to do, heat is the way to go. And the heat tools we reach for when stripping paint from our own wainscot and newel posts are the Heavy-Duty HG-501 Heat Gun and the Warner Heat Plate.

Heat is a fast method because all the paint bubbles and lifts as you go along. There's no waiting for chemicals to soak in, no multiple recoatings, and far less clean-up. Unlike stripping with chemicals, you can remove all layers of paint in a single pass. And because these tools are long-lasting, industrial products, their initial expense is more than made up in savings on the \$18- to \$22-per gallon stripper you're no longer buying in quantity.

The Heat Gun is the most efficient paint-removal tool for heavily painted porch parts, mouldings, or other or-

namental woodwork. Some chemical stripper is needed for clean-up, but 95% of the paint comes off during the heat-and-scrape. The Heat Gun is not recommended for use on hollow partitions or for stripping entire exteriors.

That's where the Heat Plate comes in handy. It's the most cost-effective and easy-to-use tool for stripping paint from broad, flat surfaces: doors, panelling, baseboards, and exterior wooden clapboards. And it's safer for use on hollow partitions and exterior cornices because there's no blown hot air that could ignite hidden dust. Neither the Heat Plate nor the Heat Gun are recommended for removing varnish.

Both the Heat Gun and the Heat Plate come with complete operating and safety instructions, and are backed by the Old-House Journal Guarantee: If your unit should malfunction for any reason within two months of purchase, simply return it to us and we'll replace it.

To purchase either or both heat tools, use the envelope order-form. The Heat Gun costs \$77.95 ppd; the Heat Plate, \$47.95 ppd.



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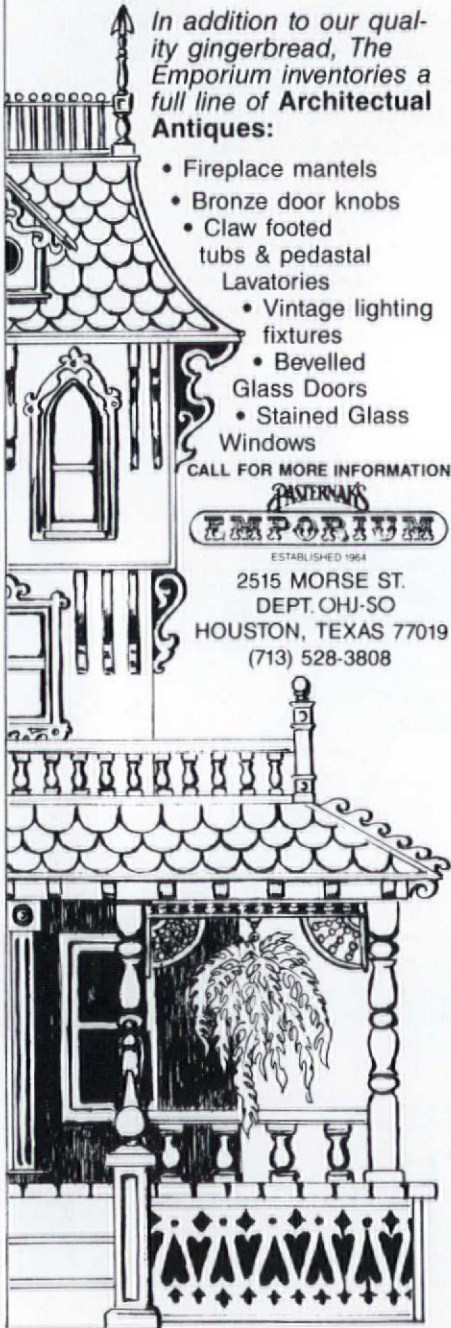
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ASK OHJ

Metal Siding

Q While traveling through South Dakota recently, I came upon a deserted town with a couple of vacant hotels. Notice the metal siding on the wall in the enclosed photo. Can you tell me anything about these decorative tin(?) pieces — approximately when they came into fashion?

— John E. Herron
Evanston, Ill.

A Pressed-metal siding, like decorative “tin” ceilings, was made possible by the large presses and metallurgy of the late industrial revolution, and became popular around 1880. Exterior products were usually

galvanized and were available from many manufacturers for an instant upgrade of building facades. The W.F. Norman Company was producing many pressed-metal products in 1898. They're still in business and they still sell them: everything from siding and cornices to architectural ornament.

Stripping Metal

Q I own an older home with a tin ceiling that has, of course, been painted. The paint has peeled, and I would like to completely strip it before repainting. What's the best method?

— Catherine Sirrino
Ithaca, N.Y.



Pressed metal was a popular siding material from the late-19th century up to World War Two. It's still available today.

A With the paint already peeling, you can go mechanical — use a wire brush or putty knife to loosen as much paint as will readily come off. (A heat gun wouldn't be a good choice, because the metal ceiling will absorb a lot of the heat.) The stubborn spots that remain should be attacked with a chemical stripper. Buy a semi-paste product thickened to stay on an inverted surface; you can thicken it some more by adding cornstarch. Be sure to ventilate the room and wear a safety mask. When you repaint, use an oil/alkyd primer recommended for use on metal, and a compatible finish coat.

Painting Metal

Q *I have heard that tin ceilings were customarily left unpainted in the last century, and have seen present-day installations that were guided by this view, where the silvery metallic sheen is exposed. But I have never seen a 19th-century metal ceiling which has survived unpainted. Your opinion?*

— Paul Maravelas
Watertown, Minn.

A As a rule, tin ceilings were painted. The current taste for bare-metal ceilings — which must be polyurethaned to keep them from rusting — is an idea from the fourth quarter of the 20th century. (As part of this trend, W.F. Norman offers a line of ceiling panels in solid brass or copper, which don't require sealing. For more information, contact this company at (800) 641-4038, or write W.F. Norman, P.O. Box 323, Dept. OHJ, Nevada, MO 64772.)

Metal and Bathrooms

Q *The bathroom wall of my 1890s townhouse is going to need something done with its walls soon. In the 1970s, the previous owner installed 4×4 tiles — not very well, as they have begun to fall off the walls. In my daydreams about*

how to replace/repair the tiles, I began thinking about the tin ceilings I've seen in ads. Has anyone tried this material as a tub-surround before? If caulked and painted, would it be a durable, waterproof material? I would appreciate any advice on the alternative uses of tin ceilings, as I find this material beautiful.

— Wendy Latbrop
Trenton, N.J.

A Decorative, glazed sheet-metal products, for use in bathrooms, kitchens, and hospitals, were on the market by 1907. However, we know of no current source for them. The metal ceilings sold today are not intended to be exposed to high-moisture conditions, and so we recommend against using them in such a damp location — they would undoubtedly rust in time.

Here are some alternatives:

- 1) Remove all the failing tile and do it over in tile.
- 2) Remove all the failing tile and resurface the area with a more appropriate facing. "Marlite" (a brand of shiny-surfaced, water-resistant panelling) and its competitors were standard shower remodeling sheetings. Most patterns are not really appropriate for an old house, but you may find an embossed one that approximates the tin-ceiling look you admire. Consider fiberglass tub walls, too.
- 3) Remove the tile and resurface with varnished wood wainscoting — that is, if such a design is appropriate to your bathroom, and you're willing to rework the entire area.

General interest questions will be answered in print. The Editors can't promise to respond to all questions personally, but we try. Send your questions with photos or sketches to Questions Editor, The Old-House Journal, 435 Ninth Street, Brooklyn, N.Y. 11215.



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Daffodils:

The Glory of the Post-Victorian Garden

For daffodils, the early-20th century was a Golden Age. Although gardeners had grown and admired about a dozen kinds of daffodils for centuries, no one had put much effort into developing new varieties until the late 1800s. Then, between 1880 and 1900, some 60 named varieties were introduced; by 1920 there were nearly 1,000.

This sudden fascination with daffodils was due in part to the growing popularity of Colonial Revival and Arts and Crafts aesthetics. In contrast to the "flashy" tulips and stiff hyacinths favored in Victorian bedding, daffodils were considered simple, natural, and old-fashioned. They were also, as the catalogs emphasized, trouble-free and long-lived.

Daffodils are enjoying another renaissance today, with a wealth of new varieties being introduced yearly. Fortunately, many gems of the early 1900s remain widely available. Listed below are over three dozen classics to plant in your post-Victorian garden this fall.

Keep in mind, however, that it often took quite some time for a bulb to become popular or affordable. 'Mary Copeland' sold for a steep \$22.50 a bulb in 1931, 17 years after its introduction date. Old varieties lingered on, too.

'W.P. Milner' (1884): This strong-growing, pale-yellow miniature stands about five inches tall.

'King Alfred' (1899): This big yellow trumpet is the image that springs to mind when we think of daffodils. But, according to daffodil authority Brent Heath, 'King Alfred' has become almost a generic term. True stock is rare, with similar and newer varieties frequently substituted for

the real thing.

1880-1889: Other still-available treasures from this period include: 'Colleen Bawn' (1885); 'Scilly White' (1889); 'Grand Monarque' (1890). (Only 'Colleen Bawn' is fully hardy throughout the U.S.)

'Laurens Koster' (1906): Resembling a large paper-white narcissus, yellow-cupped 'Laurens Koster' is often listed as hardy to USDA zone 6 at best (south of a line from roughly Boston to Kansas City). However, it has bloomed beautifully along the south side of my zone-5 Ann Arbor home.

'Mrs. Ernst H. Krelage' (1912): Named for the wife of one of Holland's greatest bulb-growers, this splendid variety sports a pale yellow trumpet surrounded by a white perianth.

'Mary Copeland' (1914): This vigorous double has been aptly described as gardenia-flowered. Its long cream-colored petals are interspersed with shorter petals of lemon and deep orange.

'Thalia' (1916): Clusters of nodding white flowers with swept-back petals give 'Thalia' (in the words of the 1936 Wayside Gardens catalog) a "mystery" and "peculiar attraction."

1900-1919: Other fine daffodils from this period include: 'Grand Primo' (1900); 'Medusa' (1907); 'Dulcimer' (1913); 'Golden Sceptre,' 'Spring Glory' (1914); 'Silver Chimes' (1916). (Not all are fully hardy.)

'Beersheba' (1923): In 1966, daffodil-expert George S. Lee, Jr., lauded 'Beersheba' — then the most widely grown of all white trumpets — as a "flower of perfect form and purity of color that it still holds its own after 40 years."

'Cheerfulness' (1923): Similar to a smaller, bunch-flowered 'Mary

Copeland,' this creamy-white, sweetly fragrant double is still a top-selling variety today.

'Fortune' (1923): The perianth is lemon-yellow; the cup is a "wonderful glowing coppery red-orange," according to John Scheepers, Inc., which offered the variety for \$150 a bulb in 1929.

'Mrs. R.O. Backhouse' (1923): Known for decades as *the* pink daffodil, 'Mrs. Backhouse' might be better described as ivory and apricot. It is a striking flower in any case.

1920-1929: Other still-available beauties: 'Orange Glory' (1920); 'Chinita' (1922); 'Irene Copeland,' 'March Sunshine,' 'Music Hall' (1923); 'St. Agnes' (1926); 'Actaea,' 'Carbineer,' 'Carlton,' 'Golden Harvest,' 'Golden Perfection,' 'Halvose,' 'Le Beau,' 'St. Keyne,' 'Trevithian' (1927); 'Texas' (1928); 'Little Watch,' 'Pencrebar,' 'Unsurpassable' (1929).

SOURCES: 'King Alfred,' 'Cheerfulness,' and other common varieties are available in local garden centers and from mail-order firms. The following companies carry some of the more unusual varieties as well.

Daffodil Mart, Rte. 3, Box 794, Gloucester, VA 23061. Catalog, \$1.

De Jager Bulbs, Box 2010, South Hamilton, MA 01982. Free catalog.

International Growers Exchange, Box 52248, Livonia, MI 48152. Catalog, \$5 for three years.

McClure and Zimmerman, Box 368, Friesland, WI 53935. Free catalog.

Messelaar Bulb Co., Box 269, Ipswich, MA 01938. Free catalog.

John Scheepers, Inc., RD 6, Phillipsburg Rd., Middletown, NY 10940. Catalog, \$3.

— **Scott G. Kunst**
Old House Gardens
Ann Arbor, Mich.

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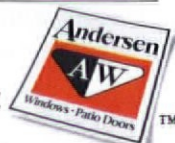
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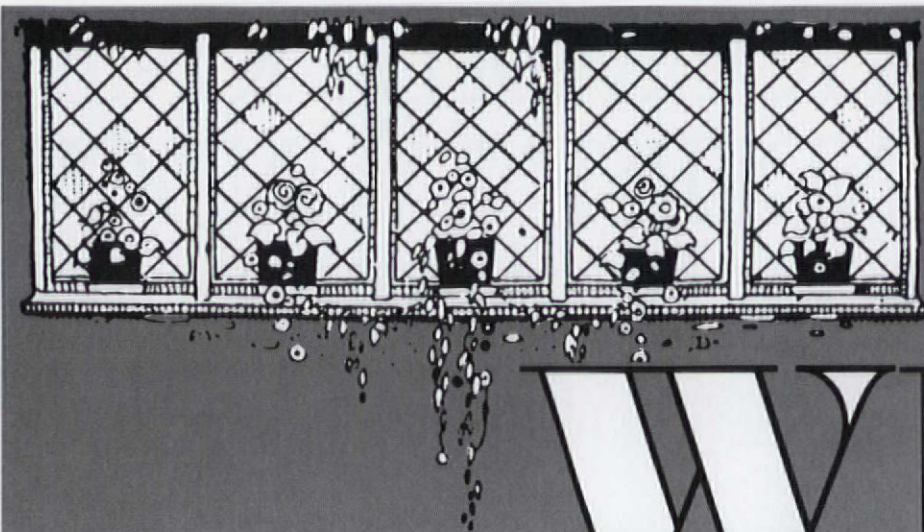
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SPECIAL

WIND



photo: Bill Houze

Making & Hand-Fitting Wooden Storms

by William Houze

I was halfway up the steep drive before I saw Steve and Carol Resnick's version of a Currier & Ives print. I was struck by the beauty of their house, just west of Cazenovia Lake in upstate New York. As I stepped inside to warm my hands over the wood stove, Jim Huftalen, the restoration carpenter, recalled the adventure of how timber-master Randy Nash dismantled, moved, and reassembled the 1804 Cape Cod house. Jim said it would be good

for the house, the Resnicks, and himself if I would make wooden storms for the Cape's eighteen double-hung windows. As I looked through the unfurnished house, I saw the reason why: The panes of the original twelve-over-eight windows were glazed with ice. One week and eighteen storm windows later, the ice had disappeared and I was busy writing this step-by-step article so old-house owners could learn to make quality wooden storms.

Measure Your Windows

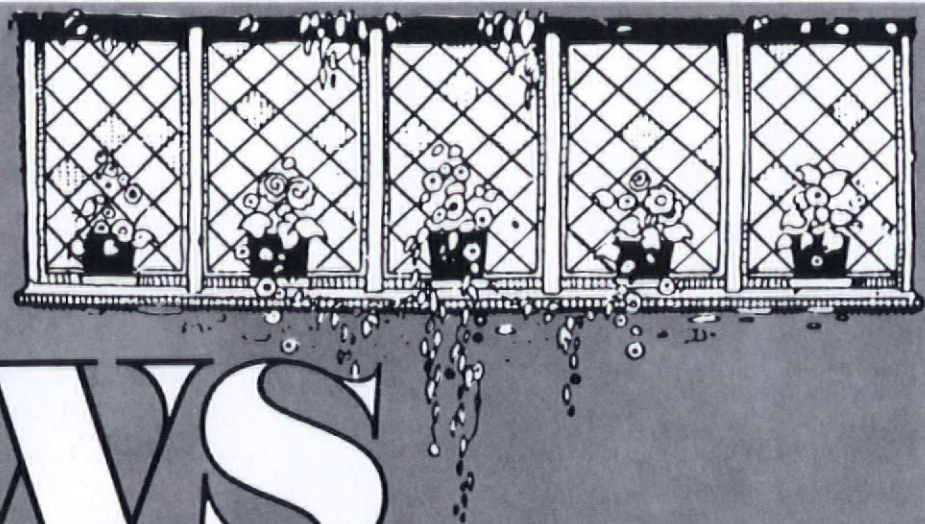
1. In a notebook, draw a rough sketch of each side of your house to show the approximate location of each window. Starting with a ground-level window, number each window

on the sketch. Write the corresponding numbers on the casing or sill of the actual window.

2. Measure each window-casing opening to the nearest $\frac{1}{16}$ ". This is extremely important. In fact, I often measure the same window twice. Record the measurement in your

FEATURES

WINDOWS



sketchbook. It is also important to make your measurements from the outside. For owners with multiple-storey dwellings, this is more difficult, but it gives the most accurate dimensions.

3. Measure the individual width of each stile and rail, and record this into your sketchbook.

4. Measure the distance between the outside face of the window to the outer edge of the casing. This will determine the thickness of your storms.

Note: If your windows already have metal or vinyl combo storms and screens, and you're planning to replace them, remove them and any nailing strips before you measure. Do not use the existing storms for templates as they are often poorly fitted. Also, do not assume that all the window openings are the same even if they appear to be. Variations even in small sizes effect the final look of the finished storm. Windows in an old house are seldom the same size.

Selecting & Estimating Lumber

Choose softwoods such as pine, fir, or redwood. For this job I used Grade D select white pine, which qualifies as paint-grade lumber. It's a good practice to inspect each board and reject any with knots larger than a dime, or ones cupped or twisted beyond a reasonable tolerance. Look for wood that has been quarter-sawn as opposed to plain-sawn. Sometimes you'll find such pieces. The wood should be air-dried, or kiln-dried to a moisture content of 15% or less (MC15).

1. Using your notes for window #1, find the longest inside vertical casing dimension. Allow a few inches for cutoff. This will be your total length dimension.

2. Add the total width of the window's two stiles and its rails, and then add $\frac{1}{8}$ " to your total for each saw kerf. The sum will give you the total board width.

3. Find your recorded depth from the outer face of the casing to the sash's running guide, or to the face of the outermost sash itself. This dimension will determine the thickness of your board.

4. Rough sketch a board and layout the dimensions of the stiles and rails, side to side. Nominal dimensions for width and thickness are always larger than actual dimensions, i.e., nominal $\frac{5}{4}$ " \times 10" can be $1\frac{1}{8}$ " \times $9\frac{1}{2}$ ".

5. Refer to notebook and repeat this layout process for all windows.

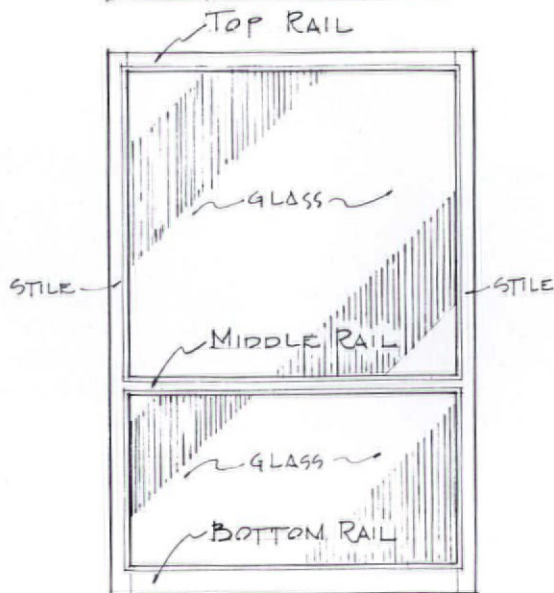
Note: Another way to estimate your lumber bill is to give the lumberyard your recorded dimensions and let them estimate.

Sawing

Your choices for sawing are the table saw, the radial arm saw, the circular saw, or the hand saw. The table saw is the best choice if you have access to one and can use it



SECTION THROUGH RAIL & STILES



ANATOMY OF A STORM

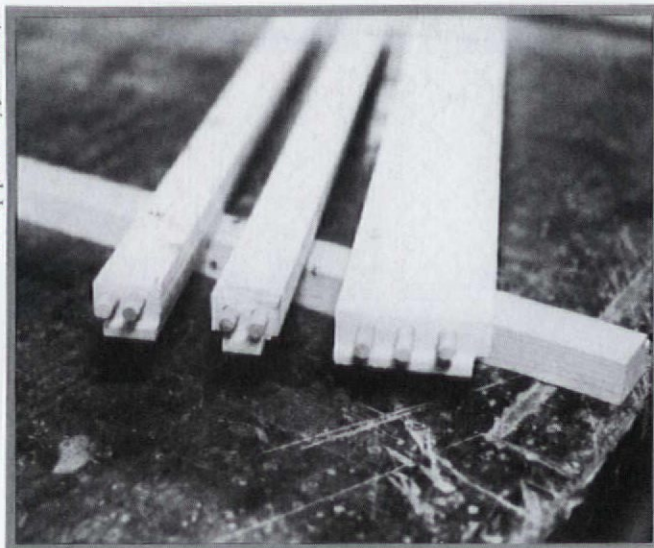


Fig. 1: The Blind Dowel Joint



Fig. 2: Cutting the Lap Joint

properly. Otherwise, the radial or circular saws are good. (Handsawing is good, if, like my grandfather, you know the finer points.) When using a circular saw, follow these rules. Make a solid work table by clamping or nailing a $\frac{3}{4}$ "- \times -4'- \times -8' piece of plywood to two strong sawhorses. Don't rely on the circular saw's sliding guide for rip-cutting. Use a smooth, straight 1×4 as a ripping guide by clamping your lumber to the plywood work surface. Clamp the ripping-guide atop this.

For general sawing instructions, proceed as follows. (Remember to use a sharp combination blade.)

1. Cross-cut your stock to within a few inches of its finished size. This makes handling easier. If you are skilled on the table saw, you will probably want to rip all your wood to size first.
2. Assuming your boards are square four sides (S4S), measure and draw the width of a stile or rail, and proceed to rip. Remember to cut on the outside of the pencil lines, allowing about $\frac{1}{16}$ " for planing the edges smooth.
3. As soon as you rip and cross-cut each storm's rails and stiles, mark all frame members.

Joinery

To make a blind dowel joint, you'll need a workbench with a vise, an electric drill with a $\frac{3}{8}$ "-diameter bit, and a dowelling jig. Not every homeshop has this tool, but it's a worthwhile investment.

1. Lay out the frame members of storm #1. Square the members using a framing square or combination square; with a pencil, mark each of the stiles and its mating rail. Dowel location depends on the width of the framing members, but the center of the dowels should be at least $\frac{1}{2}$ " from the outside edge. The dowels should not be spaced too close together (Fig. 1).
2. After marking dowel-hole locations, drill holes using jig. For a storm with two stiles and three rails, you'll need to drill 28 holes. Each hole should be 1" deep for $1\frac{3}{4}$ "-long

dowels, leaving compression space for the glue. To ensure uniform depth, it is advisable to use a depth gauge attached to the drill bit. You can buy a depth gauge, or simply use a piece of masking tape wrapped around the bit.

3. Make the dowels from $\frac{3}{8}$ "-diameter dowel stock, cutting it into $1\frac{3}{4}$ " lengths. Using a chisel, put a groove lengthwise along the dowel, in addition to chamfering the ends. This allows for better glue distribution.

4. Make a dry run assembly of your frame. Gently tap the dowels halfway into place to see if they're snug. If the dowels can only be removed with a pair of pliers, they're too tight. With the unglued dowels in place, put the stiles and rails together by hand. The frame should fit together square and flush, and should lie flat.

5. Cut a rabbet along the inside outdoor face of each rail stile. This recess, called the window seat, is where the glass is held by push points and glazing compound. The rabbet can be made by using a dado blade or combination blade on a table saw or radial arm saw; a router or a rabbet-plane can also be used. I used a router with a stationary table setup, which can be rented; however, a hand-held router can be very accurate, given some practice.

6. Crosscut the rails to their final size. To do this, determine the size of the finished window opening, and add the total length of the lap-joint tongues. This length will be the correct length for all the rails of one storm.

7. The rails are rabbeted again (at both ends) to make the lap joints (Fig. 2). When cut, the joint permits the three rails to be joined with the stiles. Note: The joint is cut on the underside of the rails opposite the glazing recess. The length of the rail's tongue is always equal to the width of the stile's rabbet. For the Resnicks' project, I used a $\frac{3}{8}$ " rabbet \times $\frac{9}{16}$ " deep.

8. Lay out the lap joint with a pencil. The lap joint can be cut by using a dado blade setup on the table saw or radial arm saw, or using a hand saw. To cut the joint by hand, you'll need a workbench and vise, a backsaw or dovetail saw, and a 1" chisel.

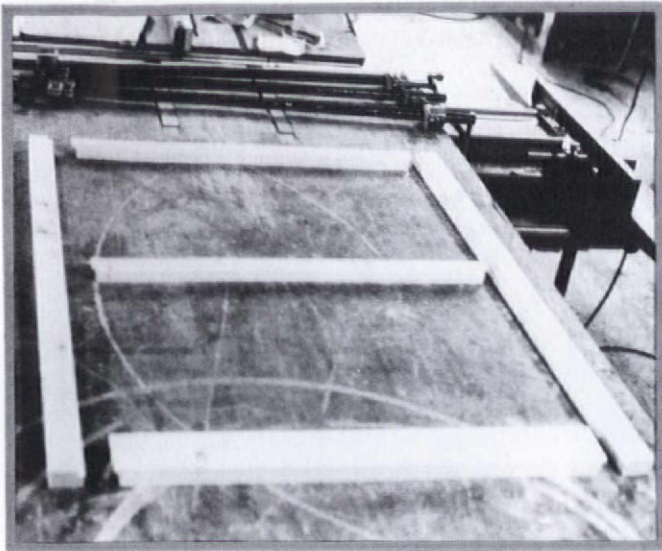


Fig. 3: Laying Out the Storm



Fig. 4: Measuring the Diagonals

Assembly

This step requires some preparation if all is to go smoothly. You will need a clean, flat work surface (the plywood on sawhorses assembled in Step 2 will do); six 4" or 6" C clamps; four pipe or bar clamps; one patient assistant; high-quality water-resistant wood glue (such as Titebond); a 10' metal tape; two 1" x 2"s at least 4' long; six blocks of wood, 4" long; clean rags to wipe off excess glue; and a wooden or rubber mallet.

1. Lay out storm #1 with the markings face up (Fig. 3). Loosely lap the joints together. C-clamp one of the 4' 1" x 2"s to the work surface. This will serve as a work-stop.
2. Put two drops of glue into the three dowel holes of stile numbered 2 and 3 at #2 location. Push dowels halfway into stile. Put glue on the stile where it will meet the rail.
3. Put the same small amount of glue into the bottom rail's dowel holes and a liberal amount of glue on the stile and on the lap joint cut into the bottom rail.
4. Assemble the bottom rail and stile by hand, and gently tap with a mallet. Repeat this process for the remaining rails. Remember, time is critical as glue dries quickly.
5. Put glue in the dowel holes on other end of the rails and on the lap joint. Insert dowels halfway, putting liberal amounts of glue on stiles numbered 1-4. With stiles 2 and 3 along the brace, push stiles 1-4 onto the dowels until the stiles and rails come together.
6. Clamp the frames, using either the pipe or bar clamps. Immediately after each frame is clamped and glued, you must bring it into square. Although your window casings may be out of square, the glass will not fit if the storms are not square.
7. Measure the two diagonals. If there is a difference, you will need to apply the necessary pressure using a bar or pipe clamp, in order to get an equal measurement (Fig. 4).
8. When glue has dried (overnight is best), unclamp and lightly sand to remove any excess glue. Fill any gaps in the

joints with quality wood filler or a mix of sawdust and glue. Sand smooth when dry.

Fitting Frames

Wooden storms need to be hand-planed in order to get an airtight fit. If you have measured and sawed accurately, and your casings are relatively square, the hand-fitting process should be fairly easy.

1. Put storm #1 up to the casing. Starting with the top rail and the top section of the stiles, examine to see if the frame fits in the casing. Using a pencil, mark the sections where the frame is too large, then take your block plane and remove only enough wood until the upper portion of the storm fits snugly into the casing opening. Repeat this process, working your way down the stiles on both sides until only the bottom rail remains to be hand-fitted. For extremely out-of-square casings like the Resnicks', I had to put one stile in, plane stock off the other until it nearly fit, and then plane stock off the first until it nearly fit as well. It's best to plane equal amounts of stock off the stiles for aesthetic reasons.
2. Once the stiles fit snugly, bevel the bottom of the bottom rail to fit the slope of your window sill. This angle is normally between 10 and 15 degrees. When this is done, your frame should fit snugly into place.
3. Remove the storm frame. Using a 1/2" wood chisel, carve a Roman numeral into the upper end of one of the stiles on the inside of the frame. Carve this same number in the left sash jamb.

Priming, Glazing, and Painting

1. Apply one coat of oil primer to the entire frame. This step applies only if you are painting your storms. It is important that you use an oil-based primer to seal the grain. Be certain you prime the window seat.
2. Use double-strength glass for greater strength and in-

sulation. Measure the length and width of the window seat. If your frame is square within $\frac{1}{8}$ ", you should have no problems in fitting the glass.

3. Order your glass cut by deducting $\frac{1}{16}$ " off the above dimensions. Ask the glass cutter to mark each pane's storm number on the glass using masking tape.

4. Install the glass. Check to see that it lies flat in the seat. If not, remove the glass and level it with a chisel or sandpaper.

5. Apply a thin cushion layer of putty to the window seat, using quality latex glazing compound and a putty knife.

6. Carefully push in glazier's points every 8" around the frame, using the putty knife.

7. Begin glazing, putting rolled lengths of putty along the glass and frame. Run your putty knife along the glass and frame. Properly applied putty forms a smooth seal over the glass and push points (Fig. 5).

8. One finish coat of high-quality oil paint or stain will be sufficient. Cut your paint with turpentine and oil to 3:1 when painting the edges of the frame. This will allow your storms to still fit after painting. Make sure the glazing compound is firm before painting or staining.

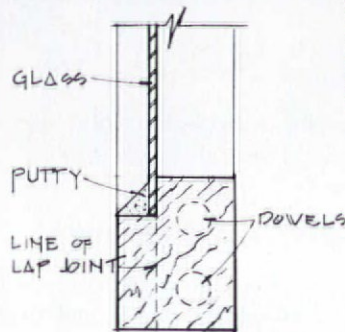


Fig. 5: Glazing Detail

Jeff Wilkinson

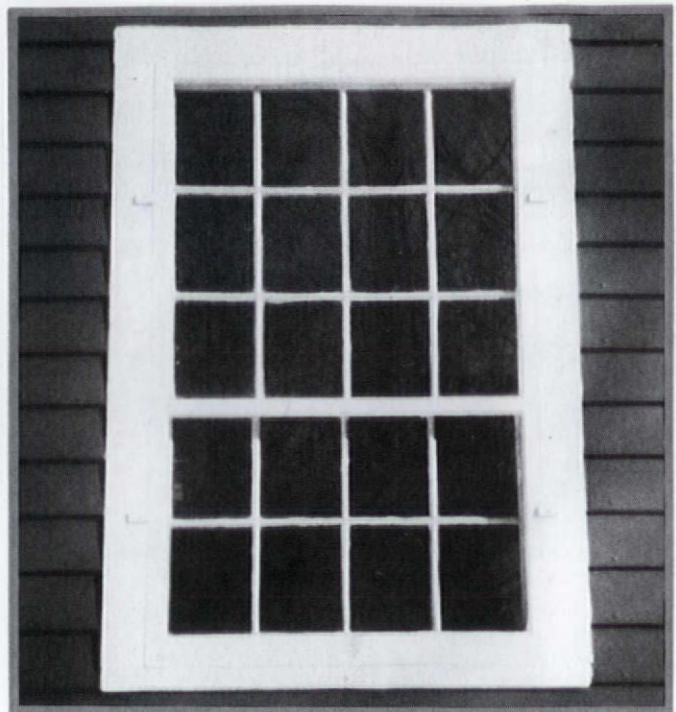


Photo: Bill Houze

The finished storm

Drill a hole or lightly tap a 2d common nail through the hole of the turnblock. You can then drive the brass screws into place. Draw the turnblock against the casing. It should cover the storm frame at least $\frac{3}{8}$ ". Use wood shims behind the frame if the stile is slightly inset. If the stile protrudes, you can place a small shim behind the turnblock.

4. Put a finish coat of paint on the turnblocks if your storms are painted.

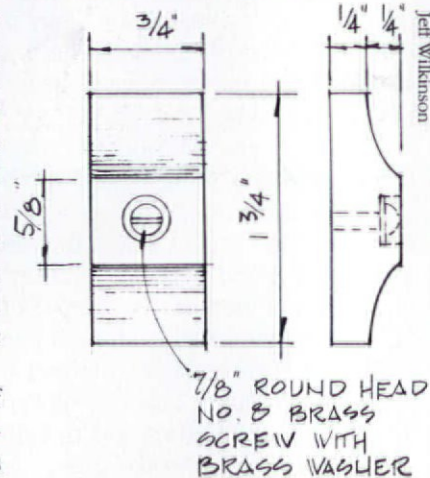


Fig. 6: Wood Turnblock

Jeff Wilkinson

Installation

I used four blocks of red oak to make wood turnblocks to keep the storms in place (Fig. 6).

1. Clean the glass in storms. Use a razor-blade paint scraper to remove paint or stain.

2. Place the finished storms one at a time in their respective casings. Be careful not to twist or cause undue stress in the storm.

3. When the storm is in place, mark the screw locations on both sides of the casing, one foot from the bottom and top of the storm rails, and $\frac{1}{2}$ " from the edge of the casing.

Making Wooden Window Screens

You can modify this method of building wooden storm windows to make your own wooden screens.

1. Rabbet the screen moulding recess $\frac{3}{16}$ " deep \times $\frac{3}{4}$ " wide in the stiles and rails. This will allow for a standard $\frac{1}{4}$ " \times $\frac{3}{4}$ " screen moulding (either grooved or flat). Rabbet the middle rail recess $\frac{3}{16}$ " deep \times $\frac{1}{2}$ " wide, and then rip the screen moulding to $\frac{1}{2}$ " wide.

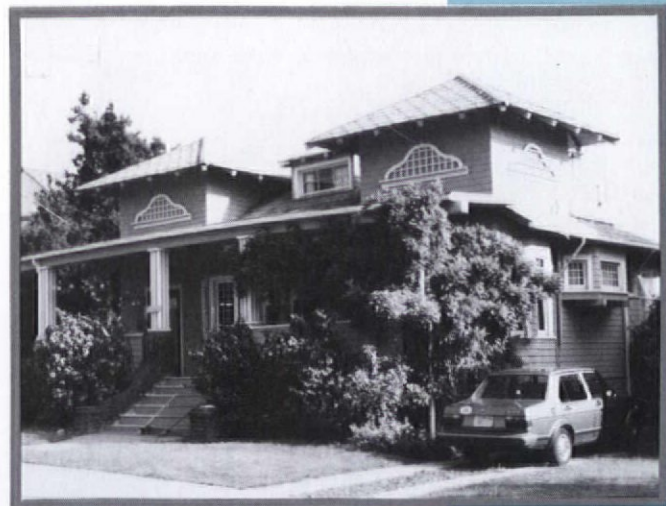
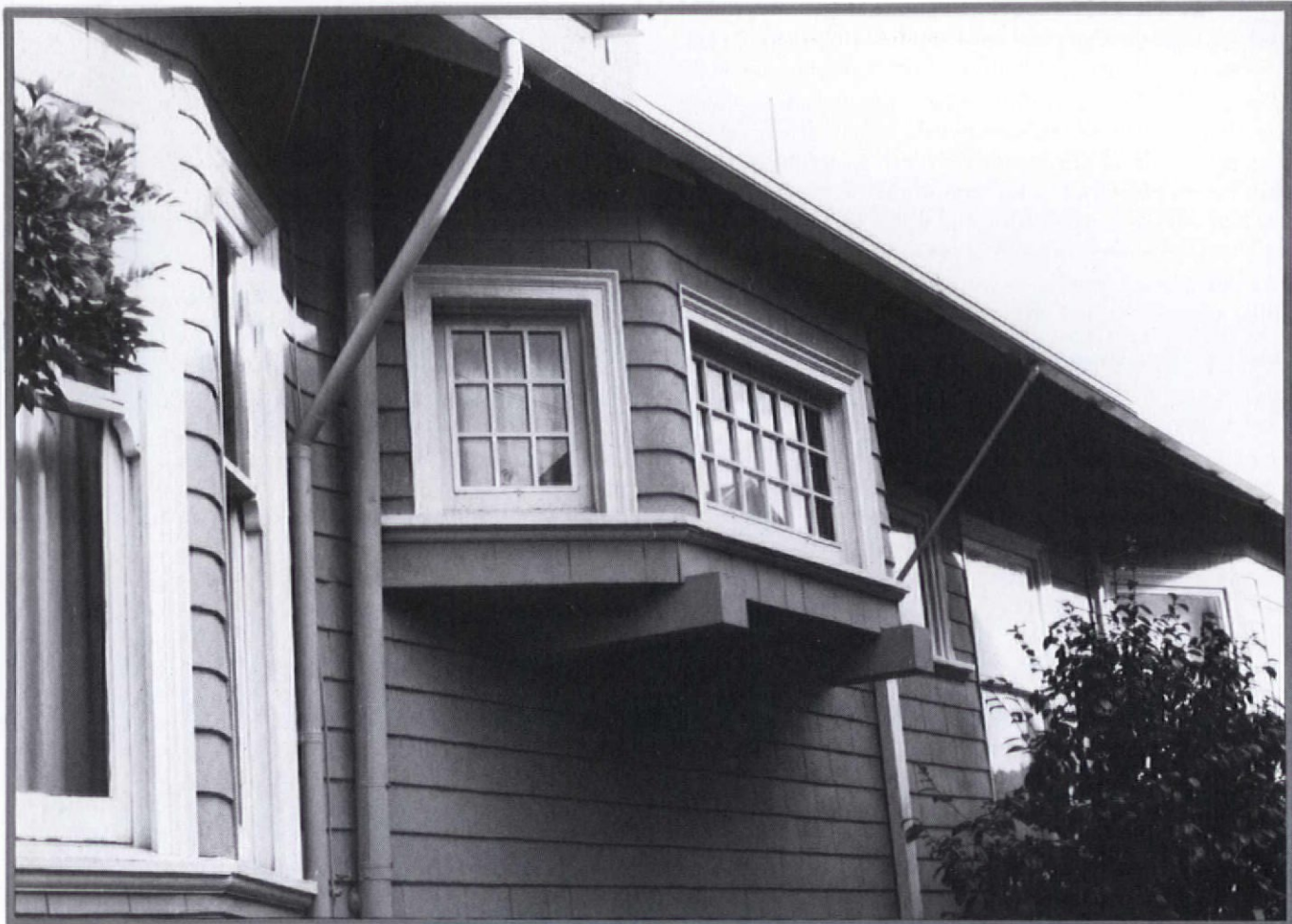
2. Join the frames, plane to fit the casings, and then prime and finish paint or stain.

3. Use black, aluminum, or copper screening. Lay the

screen on the frame and cut to size using a pair of scissors. With a staple gun, fasten the screen into place, drawing tightly as you go.

4. Install the screen moulding by mitering the ends at 45 degrees with a miter box and back saw. If your middle rails are 2" or more in width, miter all moulding; otherwise the middle rail moulding can be butt-joined to the stile moulding.

5. Prime and finish paint or stain the screen moulding. When dry, nail it into place using $\frac{1}{2}$ " brass brads. Coat brass heads with finish paint or stain.



This house — a kind of California Shingle Style with twin campaniles — has a beautifully detailed little bay under the eave. Shingles wrap around the corners.

Authentic Bay Windows on Post-Victorian Houses

The Greenhouse-Window Alternative

by Sally Levinson

A friend of mine who was remodeling her house talked on and on about how wonderful her greenhouse was: how much light it brought in, how bright it made her living room, how I should buy one, too. As gently as I could, I told her that I was more interested in restoration and didn't think a greenhouse was appropriate for my old house. She

pointed out that greenhouse *windows* are very common on old houses. I looked around my neighborhood and found she was right — tiny bay windows to catch light can be found on all sorts of house styles.

If you want more sun or a bright spot for plants; if you've been looking wistfully at modern greenhouse windows, consider adding a tiny bay.

Little bay windows differ in several significant respects from greenhouse windows. Bay windows are usually wood. Greenhouse windows are aluminum. Bay windows have old glass. Greenhouse windows have plate glass. Bay windows have their own shingled roofs or are sheltered by an overhanging upper storey or eave. Greenhouse windows have a glass roof — so they admit the noonday summer sun. An advantage of the bay window is that its roof blocks summer rays. Besides, a glass roof is likely to leak.

In old houses, tiny bays were generally placed in the public areas: front hall, living room, or dining room. Now

Photo: *American Country Houses of Today*, 1911



An oriel window at the rear brings light into an upstairs bedroom in this stone-and-stucco English Country house; Philadelphia, c. 1910.



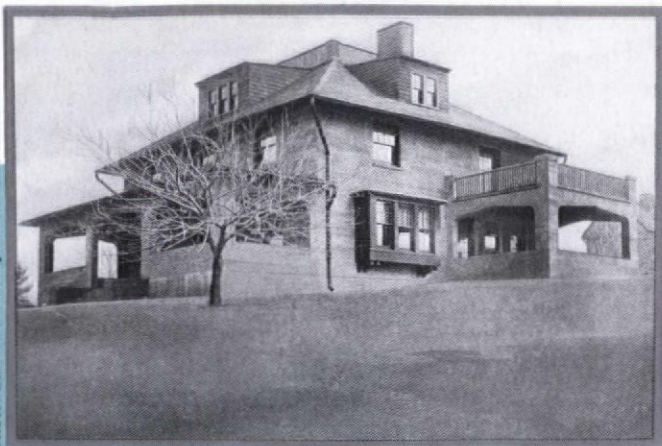
Besides the two large bays on the front, this 1906 house has a tiny oriel engaging the cornice.

Photo: *Distinctive Homes of Moderate Cost*, 1910

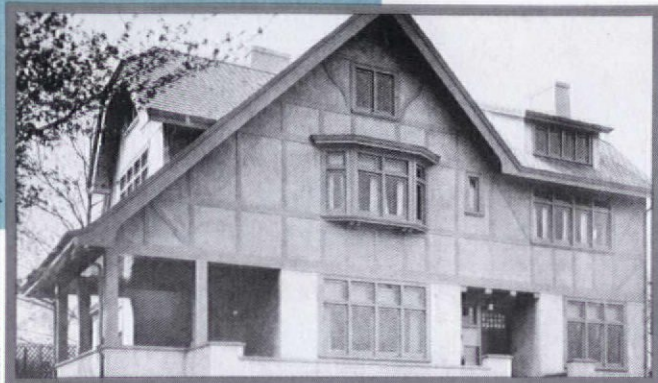


The center oriel is predominant on this Georgian Revival house in Massachusetts, c. 1915.





A flat wood window bay complements a planar Foursquare made of concrete, built 1909 in New York State.



The four-section window bay with multi-light transoms barely extends from the wall plane of this turn-of-the-century Tudor Revival house. Yet it provides a focal point and plenty of extra light.



Peculiar to this 1909 bungalow-era house: a leaded miniature oriel.




that the kitchen has become public, it, too, is a likely place for a tiny bay in an interpretive restoration. The kitchen is certainly a favored spot for greenhouse windows.

Consider carefully the design and placement of a bay window. The south side catches the sun all day. The west or east sides are also good choices, but it would be almost worthless on the north side. Also, consider placing it on a corner, southwest or southeast, either bumped out parallel to the sides of the house or at an angle of 45° to them.

Before building your bay window, look closely at your own house and at other houses in your neighborhood.

Details are important: Window size, spacing, and placement must be in keeping with the rest of the house; mouldings should match. However, tiny bays are often fancier than other windows in the house, so it may be appropriate to use mullions, leaded glass, stained glass, or beveled glass, even if your other windows are plainer. In building the bay, add brackets, eaves, or stucco details to match the rest

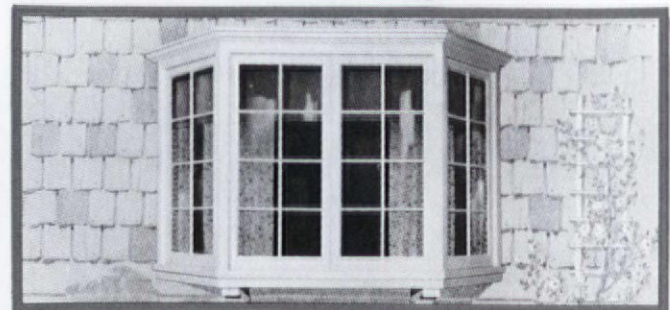
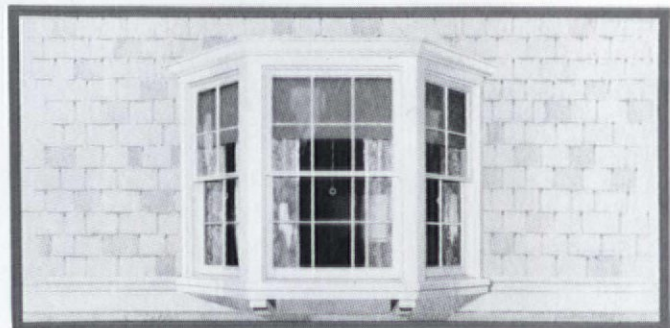
of the house.

If done properly, a tiny bay window is more appropriate for an old house than a greenhouse window — more practical and more beautiful, too. 

Sally Levinson took the photos in her post-Victorian neighborhood in Berkeley, California.



A familiar house type nationwide, Semi-Bungalows like this 1908 example often have sun-catching window bays. Diamond-pattern leading was popular at the turn of the century.

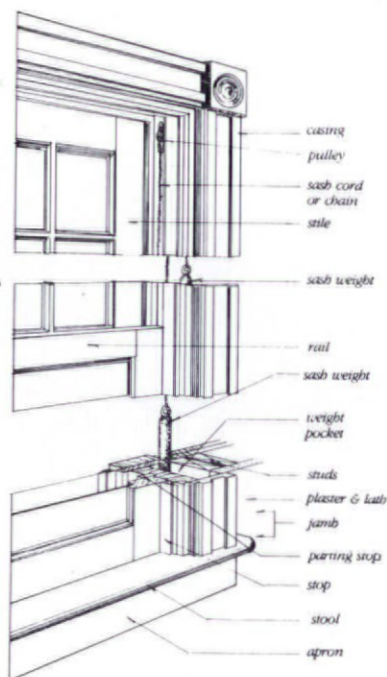


In architectural parlance, a bay starts at ground level; an oriel window floats on the wall. But the Curtis Woodwork Company was already referring to these kits as "Bay Windows" in their 1920 trade catalog.

THE SASH WINDOW BALANCING ACT

Sash-Weight & Tape-Balance Systems

by Gordon Bock



Even before sash windows had glass, they sported contraptions to hold them open. Sashes originated in Europe and at first were unglazed oak frames (the name "sash" comes from the French "chassis") which slid horizontally or vertically in crude tracks. When arranged vertically (sashes *à la guillotine*), the frame was notched on the side so that a hook could hold it in a variety of positions. By the late-17th century, glazed sashes counterbalanced with clumsy weights and pulleys had made their way from Holland to England; eventually they reached



An old unglazed window, the early beginnings of sash

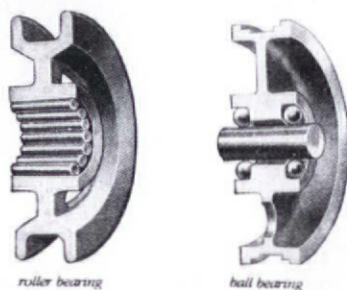
colonial America. They resisted the harsh new-world climate far better than swinging casement types, and soon evolved into the modern double-hung window.

Sash windows are still a very popular and important part of house construction, but the balance hardware of the past has not fared as well. Balances must perform two roles: hold the window in position once it's opened, and minimize the effort needed for opening by counterbalancing the weight of the sash and glass. (New window construction favors the tube, block-and-tackle, or channel-spring balances — which have a limited weight capacity — or friction mechanisms that steady the sash but don't make it any easier to lift.)

As a result, the advantages of a system like weights and pulleys (or its competitor, the tape balance) are largely forgotten. So are many of the technical details and specifications that made these systems work efficiently. This information is valuable, though, to anyone working on old houses, and is becoming crucial again as more new restoration millwork includes historically appropriate balance systems.

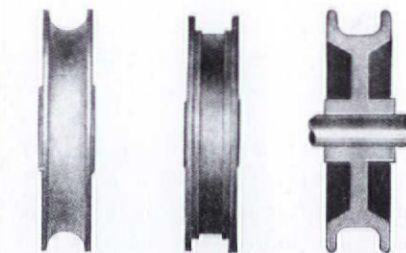
Weights & Pulleys

Weights and pulleys may have been used in this country as early as 1800.



roller bearing ball bearing

pulley grooves & bearings



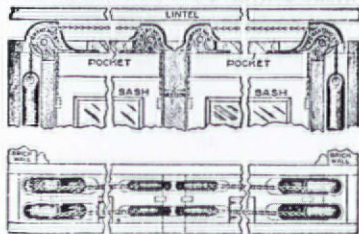
combination groove for cord or chain double square groove for chain only plain axle

Until recently, they were the most popular balance: easy to operate, long lasting (with minor maintenance), and capable of balancing large, heavy sashes.

Pulleys are the critical part of the system and, in the past, were man-

ufactured in many grades and a variety of designs. Economy pulleys turn on a simple wire or pin axle and are often made from rough cast iron ("built-up" stamped-steel halves are common today). These pulleys usually suffice for light sashes, but where heavy sashes with large lights are used (especially those hung by chain), better construction is needed if the balance is to operate smoothly. This means steel, gun-metal, or brass axles; ball or roller bearings; and a cold-rolled steel wheel. The best units incorporate lathe-turned wheels made of brass or bronze.

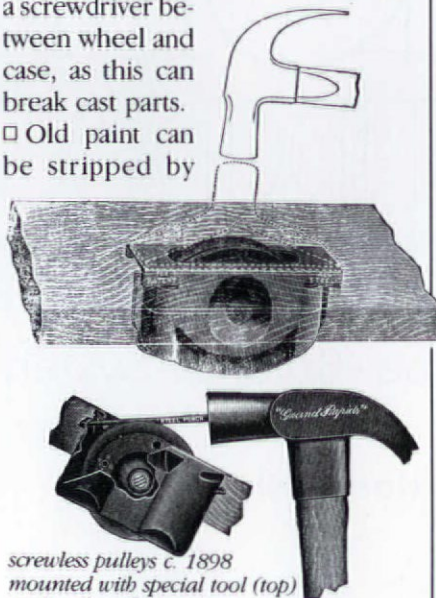
Pulley diameters range from 1¾ to 3 inches and are determined by the thickness of pulley stile and the clearance needed for the weight to travel in the weight box. (Multiplying the thickness of the stile by 2.25 is one way to calculate pulley size.) Diameters over 2 inches are preferred, as they give the cord or chain a comfortable arc over which to travel, and extend its life. In the past, some manufacturers also offered special overhead pulleys for installation on top of the window frame rather than in the pulley stile. These models came with single or double wheels and saved space to accommodate twin windows: All weights could be at one side of the sash.



overhead pulley installation for twin windows

Today, the choice of pulleys is severely limited. Light-duty stamped-metal units can be found in some hardware stores, but suppliers of the rugged, long-life pulleys of the past are scarce. (See source list on next page.) In fact, many restoration millwork companies go for salvage when they need sash pulleys, recycling them either from discarded frames or from the ones they're replacing. Some tips on reusing sash pulleys:

- Take extra care when removing pulleys that are not obviously mounted with two woodscrews countersunk in the face. Some novel designs were friction-fit, or used hidden spurs to anchor the pulley. Don't pry the pulley out by wedging a screwdriver between wheel and case, as this can break cast parts.
- Old paint can be stripped by



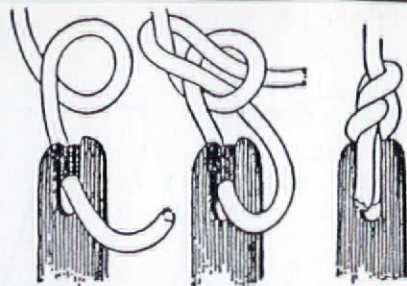
screwless pulleys c. 1898 mounted with special tool (top) and nail set (bottom)

machine buffing or soaking in a solution of lye (such as household drain opener or oven cleaner) or TSP. Replating is also feasible when a like-new appearance is desired for bronze and other fancy finishes.

□ Sash pulleys are low-rpm devices that fail more from abuse than wear. In most cases, the only overhaul required before pressing them back into service is a quick relubrication to help them run smoother and quieter. "Pinpoint" oilers, such as aerosol cans with extension tubes or disposable glue syringes (available from craft and woodworking supply houses), are best for getting at the wheel-and-axle surface. Motorcycle-chain lube and powdered graphite in similar applicators may also be useful.

Weights — far simpler in operation than the pulleys — are usually round bars of rough cast iron, but may also be square or made of lead when space in the weight box is tight. Installation involves little more than attaching to the sash cord with an appropriate knot or hooking on chain with a cup.

Weights usually range from three



attachment of sash cord to sash weight



patent weight (left) designed to reduce wear on cord; chain book (right)

to twenty pounds apiece. Matching the weight of the sash is important for the balance to work effectively. Sashes removed from the frame can simply be weighed on a scale, but the weight of sash that remains in the window has to be estimated. A simple formula is to add together: (1 pound for every square foot of single-thickness glass, or 1½ pounds for double thickness) + (height in feet plus width in feet of wood sash, multiplied by either 2.1 [for 2¼-inch sash], 1.67 [for 1¾-inch sash] or 1.33 [for 1½-inch sash]). Some old references recommend that the weights for upper sash be one-half pound heavier than the sash, and lower weights one-half pound lighter.

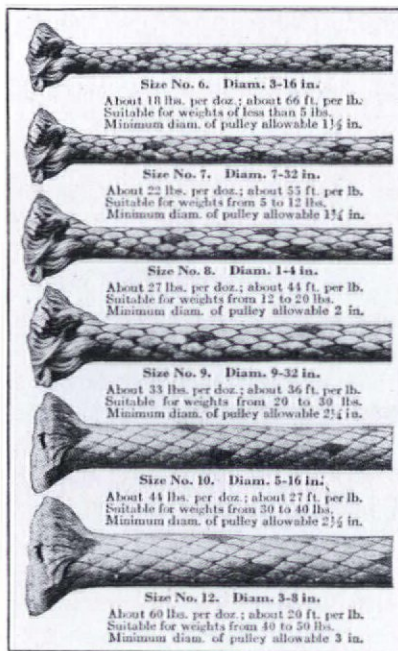
Sash-weight manufacturing peaked years ago, with the result that today hardly any window-parts suppliers carry them in stock. When the original weights can't be found sitting inside the wall cavity, one alternative is, again, salvage. Sash weights have value as scrap iron and can sometimes be purchased at metal-recycling yards (as well as house wreckers) for around ten cents a pound. This course is inev-

itably cheaper than new castings, which might run a dollar or more per pound and usually involve shipping costs as well.

A second, more experimental route is making weights from PVC pipe. Select a tube as close as possible to 1½ inches in diameter and cut it to length. Cap off the ends and fill it to the desired weight with sand or lead shot. Add an eyebolt to one end to complete the project.

If a large number of weights in specific sizes is required, ordering new ones may be worthwhile. A few foundries dealing in short-run and specialty items still make weights, or are willing to tackle such a job (see suppliers list below). As with all casting projects, the foundry will need to work from a pattern or sample of the desired weight, if they don't already have one in their inventory.

Cord or chain, of course, hangs weights from the sash — cord for lightweight windows, chain for heavy ones. Cord is made of braided cotton (modern versions have a nylon core), and should be the correct size for the weight of the sash (see illustration above). Size no. 7 or 8 is commonly used on domestic windows. Chain, too, comes in several sizes, with the lightest designed for



range of sash cord

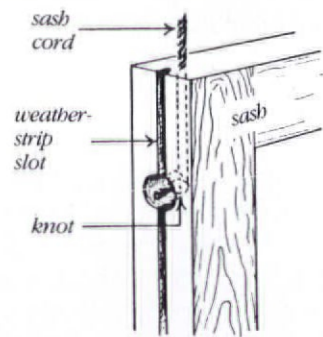
sashes 40 to 75 pounds and the heaviest for sashes over 150 pounds. You can still buy both at a serious hardware store or window-parts supplier.

Methods for attaching the cord or chain to the sash depend on the design of the sash:

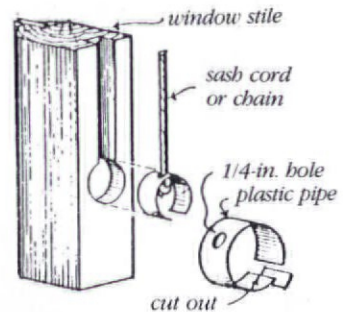
□ Most make use of a large hole bored in each



sash cup



sash stile which will accept sash cord tied in a overhand knot (sometimes anchored with a wood screw). Chain can also be installed with just wood screws, but was usually intended for a circular cup or ring.



□ When these cups are missing or unavailable, small split rings sold by hardware or shoe-repair stores might substitute. Or you can resort to cutting cross sections of plastic pipe and fashioning them like expandable clips.

BALANCE - PARTS SUPPLIERS

Anderson Pulley Seals, Inc.

920 West 53rd St., Dept. OHJ
Minneapolis, MN 55419
(612) 827-1117
pulley seals that cut down on drafts around the pulley

Architectural Iron Co.

Box 126, Schocopee Rd., Dept. OHJ
Millford, PA 18337
(717) 296-7722
sash weights, stacking design

Barry Supply Company

36 West 17th St., Dept. OHJ
New York, NY 10011
(212) 242-5200
pulleys, sash weights in some sizes; old-hardware specialists

Blaine Window Hardware, Inc.

1919 Blaine Drive, R.D. 4, Dept. OHJ
Hagerstown, MD 21740
(800) 678-1919; (301) 797-6500
pulleys, spring balances, extensive mod-

ern hardware

Caldwell Manufacturing Co.

P.O. Box 92891, Dept. OHJ
Rochester, NY 14692-8991
(716) 352-3790
tape-balance manufacturer

Castings Unlimited

P.O. Box 400, Dept. OHJ
Morris, NY 13808
(607) 263-5194
manufactures sash weights; must have pattern or sample — send sample for quote

Hern Iron Works

1900 Millview, Dept. OHJ
Coeur D'Alene, ID 83814
(208) 765-3115
sash weights; has patterns for most sizes, requires minimum order

Pullman Manufacturing Co.

77 Commerce Drive, Dept. OHJ

Rochester, NY 14623
(716) 334-1350
tape-balance manufacturers

Quaker City Manufacturing Co.

701 Chester Pike, Dept. OHJ
Sharon Hill, PA 19079
(215) 586-4770
sash lubricants, vinyl channel

Stry-Buc Inc.

546 Church Lane, Dept. OHJ
Yeadon, PA 19050
(800) 352-0800; (215) 626-3200
tape balances, extensive modern hardware

The Woodstone Company

P.O. Box 223, Patch Road, Dept. OHJ
Westminster, VT 05158
(802) 722-3544
sash manufacturer; will sell pulleys, some sizes

Tape Balances

Spring-loaded balances are the alternative mechanical system to weights and pulleys. Many patented

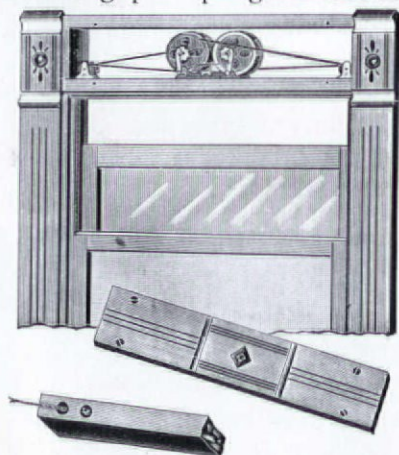


A Perfect Substitute for Weights and Cords.
ORMSBY SASH HOLDER CO.

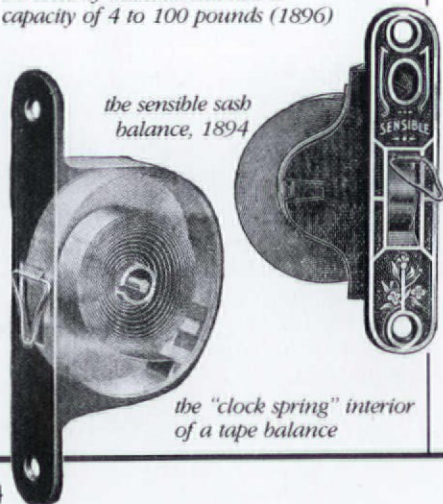
roller spring balance, 1886

designs were marketed in the 19th century, intended to simplify the construction of twin and triple windows by eliminating the weight box. Most have gone the way of the buffalo. Today, the two most popular spring devices are relatively new. (Tube balances appeared in the late 1930s; block-and-tackle, in the 1960s.) Only tape balances have a considerable history in old houses and are still available today.

The tape balance (also known as a clockspring balance) has been in use for nearly 100 years. Essentially, it is a long spiral spring enclosed in



the security balance claimed a capacity of 4 to 100 pounds (1896)



the sensible sash balance, 1894

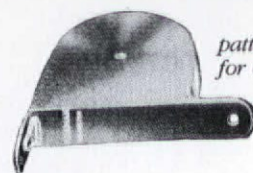
the "clock spring" interior of a tape balance

a drum, onto which a steel tape is wound. The whole assembly is housed in a case similar to (and installed like) a sash pulley. The window sash is suspended by the tapes, which are terminated in a small bail that catches a hook mounted on the sash stile. In many installations, this arrangement allows for disconnecting the tape and changing the balance without removing stops or sash from the window frame.

For decades, manufacturers have pointed out that tape balances are more versatile than a weights-and-pulleys system. They conserve space on either side of the window frame — especially when they are staggered — and so make narrow mullions possible in twin- and triple-window construction. As with pulleys, overhead models are made for installations where the pulley stile has no room for hardware. But tape balances have certain drawbacks.

Sash weight is critical: Sash frames and glass have to be weighed — not estimated — for proper mating with balances which are manufactured in many different sizes and spring tensions (and often made-to-order). Most stock balances have a maximum limit of about 45 pounds when used in pairs; some special-order, heavy-duty units are capable of counterbalancing 100-pound sash.

It pays to "over-spec" the tape-balance size, if there's any question about the right unit for a sash. Undersize or marginal balances are working at their limit and tend to fail prematurely. Maximum balance

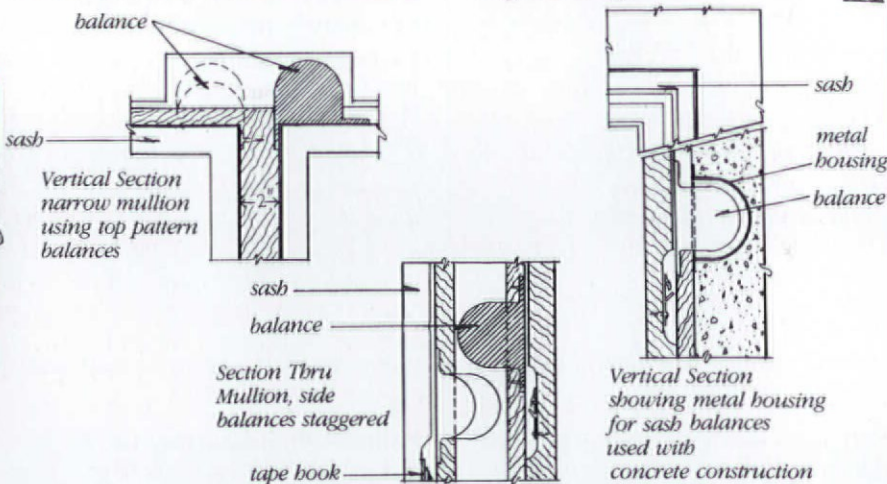


pattern tape balance for overhead use

life comes when the mechanism performs a certain percentage *under* its capacity.

Tape balances break, too, and putting them back into service is usually more expensive than with pulley systems. The balance springs are under tremendous tension and are not user-serviceable. There are only two options for repair: complete replacement with a new unit, or rebuilding by the manufacturer. (Not all manufacturers offer this service and not all models are rebuildable.)

In recent years, tape balances have come back into use for two reasons. First, they are a solution for those people determined to dispose of window-pocket weights so they can fill the cavity with insulation. (Caulking the weight pocket and the exterior window casing, however, usually saves as much energy.) Second, tape balances are a usable alternative to weights and pulleys for retrofits in historic buildings where hardware for the original system is either unavailable or impractical. Although not identical, tape balances are far closer in appearance to sash cord and pulleys than are contemporary spring balances, and they don't require remilling the sash stiles or other extensive changes to original design.



Use & Repair of Zinc Comes In Art-Glass Windows by Thomas A. Heinz



Exterior use of zinc "colonial came" on the Dana House, Springfield, Illinois; Frank Lloyd Wright, 1902.

Photos: Thomas A. Heinz

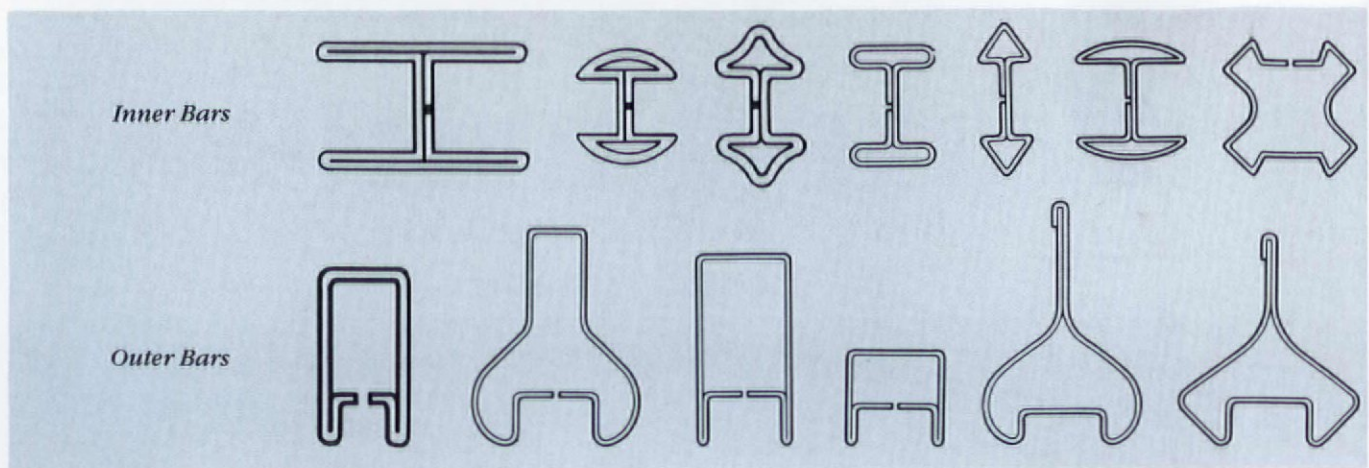
Nearly all of the houses and apartment buildings built in the Midwest — and many on both coasts — at the end of the 19th century and the first thirty years of the 20th century have stained-glass windows. You might assume that a stained-glass window is composed of pieces of colored glass held together with lead: "leaded-glass windows." This is not always the case. Often the glass is held together with zinc. Even if it appears to be brass or copper, the actual metal could well be zinc.

The straight-line designs of Frank Lloyd Wright's arboreal abstractions, used in nearly all of his Prairie Houses, were adopted by others well into the 1930s, notably in the Chicago Bungalow [see *OHJ*, Jan/Feb 1987]. The feature window — one in a principal room, a dining room or living room, for example — came into its own. Existing for decoration rather than for ventilation or a view, these windows took the place of the decorative overmantel. The majority of these employ the colonial zinc came. Yet little has been written about the use of zinc in windows, or about its qualities.

Traditionally, a drawn-metal "H" profile was used to assemble pieces of glass into a stained- or art-glass window. Metal was formed (extruded) into an "H" shape to hold the glass and could be hand pressed around the edge. The metal most often used was lead. This "H"-shaped bar is often called *came*. Molten lead was used to solder the ends and pieces of came to make a whole unit.

Zinc was used in much the same manner as lead. Although zinc is as easily soldered as lead, there are several differences between the two materials. Zinc weighs considerably less than lead. Zinc products can withstand far greater loads than lead, due to zinc's stiffness and structural integrity. A majority of stained glass in old houses is made up of simple patterns that easily can employ zinc.

Here's a simple test to determine if the coming is lead or zinc: Using your thumbnail, a screwdriver, or penknife, try to cut across one of the comes. Now run your finger along the came mark that was made. If there's a nick, then it's lead; if there's none, it's zinc. (Be careful not to put so much pressure on the cut that you would cause a break.)



Zinc Came & Its Early Use

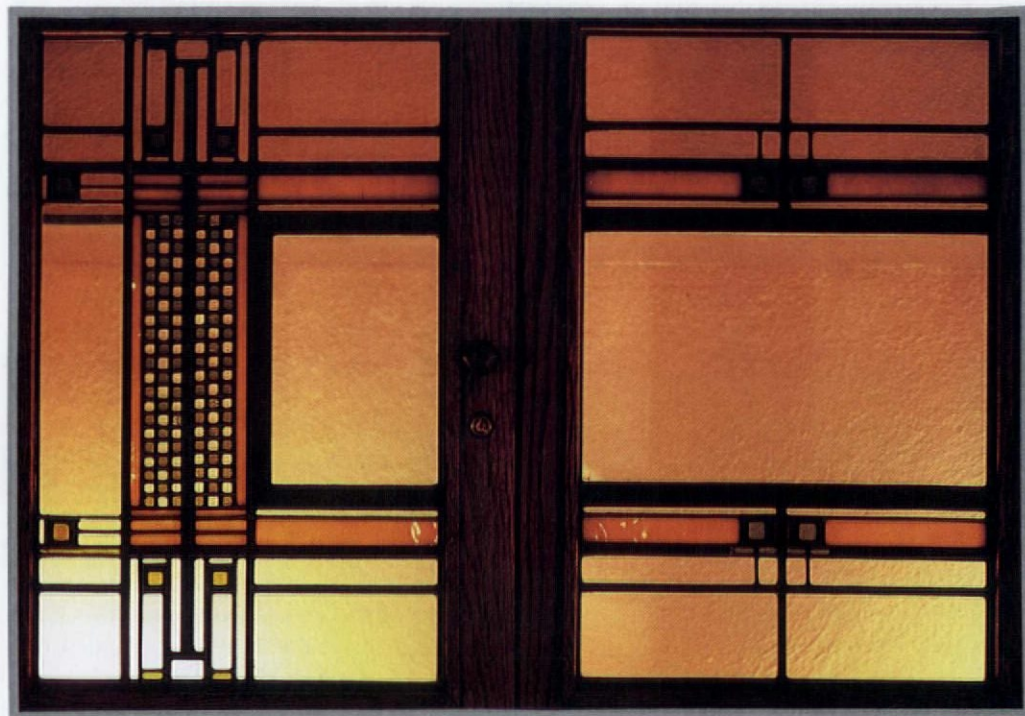
Zinc is a bluish-white, lustrous metal. Brittle at room temperature, it becomes malleable at temperatures ranging between 120°C. (248°F.) and 150°C. (302°F.). It has a melting point of 419°C. (786°F.) and a boiling point of 907°C. (1764°F.). When chemically pure, it has a crisp, clear appearance and superior resistance to strain or stress. Unaffected by dry air, in most conditions zinc oxidizes, allowing a grey, basic carbonate film to protect it against further corrosion. Zinc has "excellent resistance to both metropolitan (low pollution) and rural atmospheric corrosion," according to the Zinc Institute.

Zinc came is manufactured from flat or sheet zinc. It is then shaped into many different configurations. No adhesive or solder is used to retain the metal shape, which is accomplished by the folding and bending of the flat sheet only. The seam is crucial to each design. The seamed side has some ability to flex and allow variations of glass

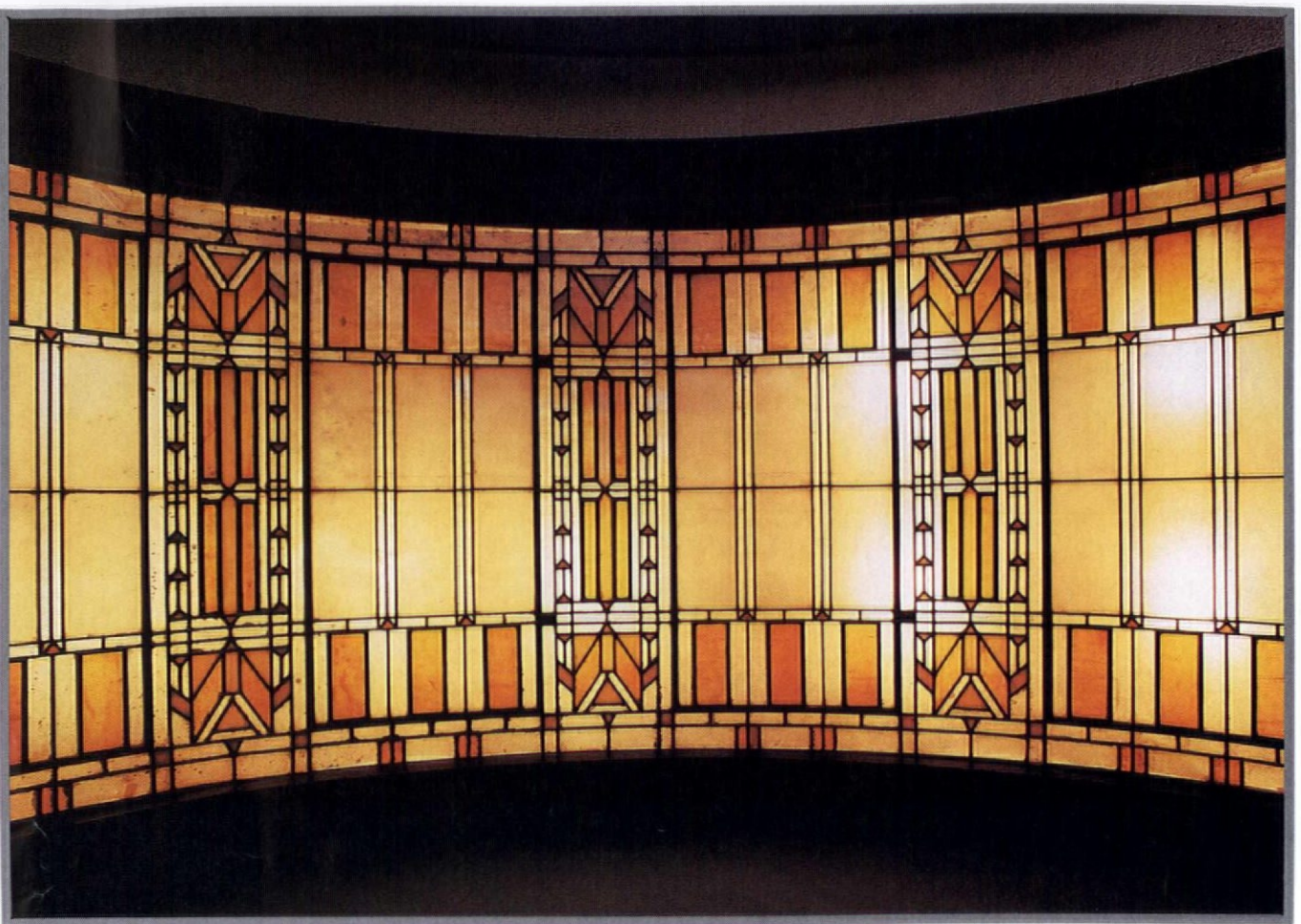
thickness.

There are two categories of zinc came: inner bars and outer bars. (See box above.) The outer bars are used for the edges of each window, either to bind the unit together or to provide a glazing edge (the edge received by the wood sash). Some outer bars are also used to join two individual units together.

Inner bars are produced in three types: flat, low round, and colonial. The term "colonial" is used because this profile is close to the muntin profile of colonial windows. The inner bars are miniature variations on the "I" beam used in building construction, and the structural principles are the same. They are strongest in resisting loads parallel to the heart, or crossbar, of the "H". While flat and low round bars are similar to each other in appearance, colonial bars give quite a different visual effect. When used in a window, they tend to appear thinner than their true dimension because one side is highlighted and the other



Variations of came width used for graphic effect on the doors of the breakfast in the dining room of the Boynton House, Rochester, New York; Frank Lloyd Wright, 1905.



The use of zinc came to provide a barrel-vaulted ceiling. Dana House, Springfield, Illinois; Frank Lloyd Wright, 1902.

is in shadow. The shade and shadow produces a sense of depth or three dimensionality. Colonial came is the strongest of all the came shapes.

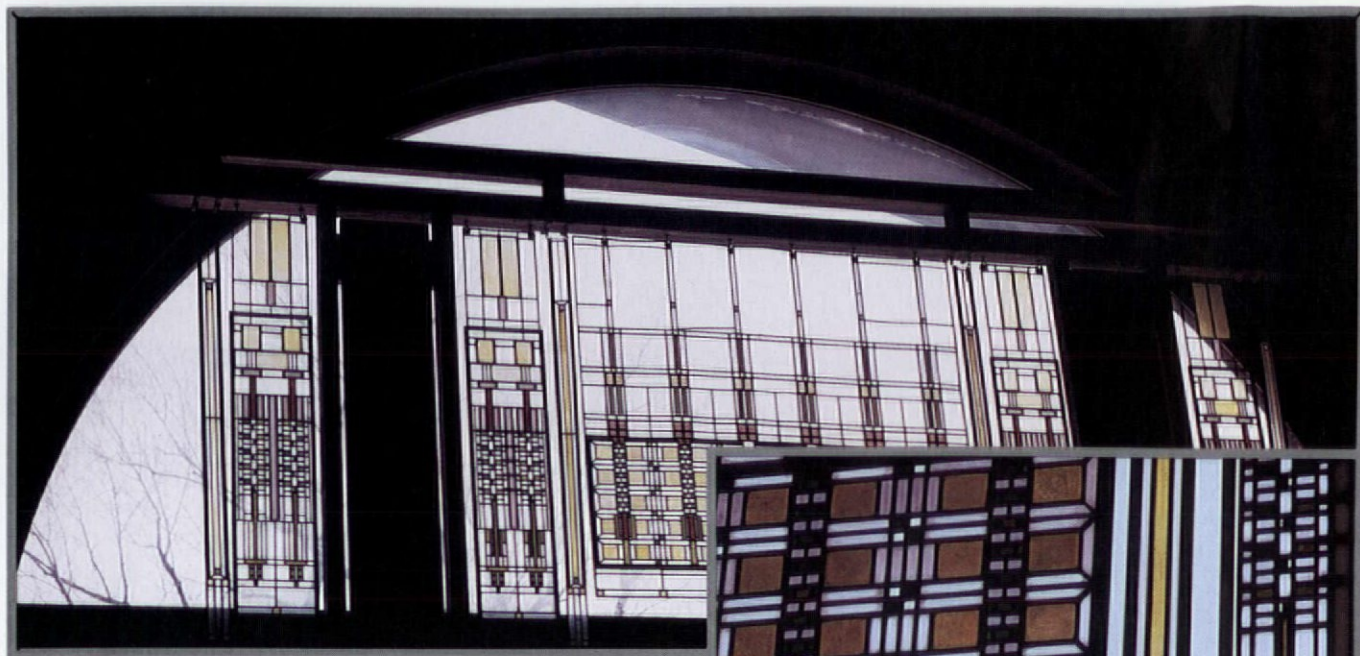
Some of the early comes which appear to be other metals are actually zinc with an applied patina. These other chemical coatings were used when the architect wanted the metal to match, say, the hardware and lighting fixtures. Some investigation is required to find if that came is made of zinc base metal with a patina finish, or if it is a pure copper or brass, two of the most common alternatives. The scratch test with a knife is the only method. The best place for this scratch is at or near the joint.

Many finishes can be applied to zinc. These include a copper patina, produced by dipping the zinc in copper sulfate or by applying the coating with a brush. A black finish is also possible, by applying to the zinc a commercial product such as Ed Hoy's Glass-Pro Amazinc, a one-coat black consisting of ½% selenium dioxide, ½% copper sulfate, and 99% water. Both of these finishing techniques require first preparation of the zinc came, either with steel wool or by sandblasting. Sandblasting gives a satin finish. When the base metal is copper or brass, many applied patinas are possible, producing colors ranging from bright greens through browns to blacks. Some finishing techniques can be done after final assembly; others should be

done before assembly. The preparation of the joints and minimal, careful soldering are crucial in these special applications.

Because of the nature of zinc coming, it lends itself nicely to straight-line designs. Frank Lloyd Wright's use of the T-square and triangle in his Prairie House designs made the straight, precise, linear qualities of zinc came an excellent choice. He not only used zinc to join the glass elements that composed his designs, but he also incorporated the came into the design itself. (He understood the nature of materials: Glass breaks best in straight lines.) Varying the width of the came provided a graphic technique still virtually unexplored by other designers! Zinc allowed Wright's designs to have the machine precision he sought.

Chicago was the center for stained glass around the turn of the century, perhaps as a result of the innovative nature of architecture there. Chicago was also the first place to have any organization in the art-glass business. Besides the first unions, the city also had a group of glass artisans who published the first conceptual pattern books. These books had suggestions for patterns and also some standardization of pricing. Their designs were largely variations and simplifications of Frank Lloyd Wright's Prairie House designs, probably chosen for their simplicity and appropriateness to the construction of art-glass windows.



Not all glass is used to keep out the elements. These glass-and-came panels are hung in front of the plate-glass weather barrier in the fanlight of the Dana House, Springfield, Illinois; Frank Lloyd Wright, 1902.



Repair of Zinc Came

To repair a zinc-came window, you must disassemble it from the outer bar towards the broken area. Carefully examine the solder joints to determine the best and most efficient route to the point of breakage. Each joint has to be heated to soften the solder so you can pull the two comes apart. Be careful that you don't heat the glass with the soldering iron; it will crack. Once the disassembly is complete, the joints have to be thoroughly cleaned of solder and corrosion so that they will accept new flux and be easily resoldered. Take care to retain the structural integrity of the disassembled pieces.

A commercial zinc-chloride flux (produced by dissolving zinc scraps in muriatic acid until bubbling ceases) makes the best and most generally used flux. Use a 50/50 anti-mony-free solder made from virgin tin and lead. Old zinc and new zinc will have no galvanic reaction when used together; neither will zinc and lead combinations.

Although zinc has been commercially available for nearly 100 years, stained glass itself fell out of favor from the 1930s through the 1960s. Many early manufacturers went out of business or found other pursuits to stay in business. But a company in Chicago, Chicago Metallic Corporation, has been in continuous production for over 90 years. In fact, glass companies specified Chicago Metallic zinc and brass came for use in making Frank Lloyd Wright's Prairie House-period glass designs (e.g., those at the Dana House in Springfield, Illinois; the Martin House in Buffalo, New York; and the Coonley Playhouse in Riverside, Illinois).

With our current need to restore many of the original works, as well as a recent surge in popularity of Prairie House design, Chicago Metallic responded by compiling a group of 20 comes called The Prairie House Classic Came series. It includes six comes that have not been available for the past 50 years. All of these comes are available in brass and copper as well as the standard zinc. With Chicago Metallic's series, and production by other, smaller manufacturers, it should be easy to find the correct matching profile for most remanufacturing and restoration. Occasion will arise when an exact match is not possible. With drawings or a sample of original came, it can be manufactured; not as a standard cost item, however.



Tom Heinz thanks the Chicago Metallic Corporation for their cooperation and help. You can find brochures showing the full line of came shapes at Chicago Metallic distributors nationwide; call (312) 563-4600 for information or the location of the nearest distributor.

Thomas A. Heinz is an architect — and now a contractor — who has worked on over 40 Wright buildings, including the installation of the Wright Room at the Metropolitan Museum of Art in New York City. He is just completing two volumes on Wright's work in furniture and stained glass. These illustrations are from his collection of 50,000 photos of Wright's work. Mr. Heinz has lectured extensively in the U.S., Japan, and Europe.

Heinz & Company reproduces Wright designs in furniture and glass: P.O. Box 663, Oak Park, IL 60303; (312) 328-6552.

Stripping Paint from Windows

Without Breaking the Glass

by **Gordon Bock**

Stripping paint is never easy, and when the project is windows, the work is even trickier. The problem, of course, is the glass: It cracks if you heat it unevenly, and it breaks if you strike it. Essentially, windows are large areas of glass surrounded by narrow strips of wood or metal — stiles, rails, and glazing bars (muntins). With all that fragile glass and such narrow pieces of wood, power sanders and many scrapers become useless. Rotary strippers and other gizmos chucked into a drill are also a threat to the glass.

Still, there comes a time when stripping windows is necessary. Their interiors, especially, are prone to frequent repaintings and accumulate a build-up that hides details and interferes with the operation of the sash. Windows also take a beating from moisture. It condenses on the glass and gets under the paint, causing it to bubble and lift, especially along lower rails. Window frames and sash generally get repainted, so a perfect, “varnishing quality” paint-removal job is not always necessary. Here’s a breakdown of the best methods we’ve tried ourselves:

DRY SCRAPING Low Cost & Low Tech

Without a doubt, this approach is worthwhile as an initial step when paint is crazed and flaking, but otherwise it’s a lot of work. Some people like to scrape any stripping project first, before moving on to other approaches such as chemicals. Scraping the loose stuff reduces the amount of chemical needed and sludgy waste to be disposed of.

Use small, specialized tools; for instance, a one-inch-wide, hook-type scraper. Or you can make a tool yourself, using the mullion knife from a table-saw planer head (available from Sears for about \$5). Tools that operate by pulling toward your body (unlike a putty knife) are less tiring and reduce your chance of hitting the glass. Work on a table or bench (when possible) to save effort. A dust mask or respirator is highly recommended.

ADVANTAGES: Very versatile. Requires no materials or expensive tools.

DISADVANTAGES: Slow. Risk of gouging wood or dulling detail. Seldom gets wood clean enough, say, for staining. Makes dust and powder: messy and a potential lead hazard.



photo: Gordon Bock

Thick paint build-up and moisture damage make this sash and stop moulding candidates for dry scraping.

CHEMICALS

Clean Wood with No Breakage

Chemical stripping is probably the technique with the least potential for harming window glass — important where lights are antique. Chemical stripping is also an effective way to free painted-in sashes. Hand stripping gives good results, but is labor intensive as softened paint sludge must be meticulously removed. Tank or dip-stripping is not recommended as it can loosen joints in sash and leave a

residue that keeps paint from adhering, especially on exterior surfaces.

When using solvent-based strippers, choose a semi-paste product and, if working vertically, thicken it further with cornstarch. Paint on stripper a section at a time and cover it with Saran wrap or aluminum foil while it’s working. This reduces evaporation and coaxes maximum effect from

the solvents. Remove the sludge with a putty knife and small tools (such as a tableknife ground to the muntin profile). Parts-cleaning brushes (made out of polypropylene and available from auto-supply houses) also work well. Protect the work area — either window frame or benchtop — carefully with masking and drop cloths; ventilate well.

ADVANTAGES: Low risk of damaging glass. With enough applications, removes all paint.

DISADVANTAGES: Messy to work with in a vertical position, particularly cleanup. Alkaline strippers (caustics) raise wood grain. Can soften glazing putty.



photo courtesy: Bix Process Systems

Stripping with chemicals requires protection for both window and worker.

HEAT GUNS

Neat, but Hazardous for the Glass

Heat guns have earned a great reputation for stripping broad or open woodwork like baseboards and mouldings, but they're usually not considered for windows because heat may break glass. At 500 degrees F., a stream of air takes only a few seconds to warm one spot of glass faster than the surrounding windowpane; this difference in temperature (and expansion) produces cracks. The way to put the impressive stripping ability of heat guns to work on windows is to shield the glass.

Glass shields need not be elaborate, but they do have to (1) block or absorb the heat of the gun, and (2) be heat-proof or heat-resistant themselves. A convenient hand-held shield is a scrap of $\frac{1}{8}$ -inch aluminum cut in a rectangle, perhaps with a wooden handle on one side. This kind of tool can be used exactly like a painter's guide (by placing it over the glass with an edge where the paint starts), and is well adapted for working on window sash still in the frame. A laundry-iron resting pad — if it's the right shape — may also do the trick.

A second kind of shield is made from corrugated cardboard cut to the same dimensions as a windowpane and wrapped in two or more layers of heavy-duty aluminum foil. This device can protect a whole pane at once (especially if you're working horizontally), and is useful for stripping sashes with many identical lights.

Using a glass shield requires care. Keep the gun moving to avoid overheating the shield or the glass behind it. In

the same way, move around the sash and take frequent breaks to let a just-worked stretch cool off before doing more. Don't get careless with the gun once the shield is down and damage unprotected panes. Most important, don't work with a high "temperature differential" between the sides of the window — for instance, 70 degrees inside and 30 degrees outside! This situation only increases the odds of cracking the glass. Pick a warm day to strip, or remove the sash and work indoors.

You will probably crack a pane or two with this method. Remember, however, that you'll also crack a pane or two if you attempt to remove the glazing from the sash — especially old sash with putty as hard as cement. So use your judgment on which method is most efficient — and don't expect 100% success saving the old glass.

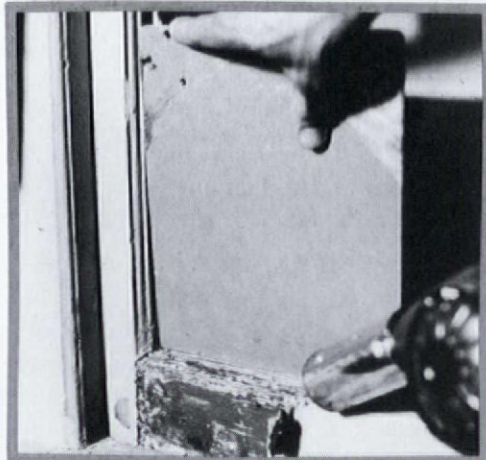
ADVANTAGES: Relatively fast and efficient. Dry cleanup (heat-gun strippings are hard chunks and crumbs rather than sludge). No materials cost. Minimized health threat from lead dust or solvents.

DISADVANTAGES: Potential always present for glass damage; expect to lose an occasional pane. Process still leaves thin ribbon of paint next to glass that will have to be stripped by other means (razor or chemical).

That's the big three. If anyone's working on a better technique — like cryogenics or lasers — we'd love to hear about it!



A piece of $\frac{1}{8}$ " aluminum (right) can be used as an effective shield against heat. This shield (far right) is merely two layers of heavy-duty aluminum foil wrapped around thick cardboard.



Photos: Gordon Bock

THE SHINGLE STYLE



by James C. Massey
&
Shirley Maxwell



ne look at a Shingle-style house and it's easy to guess how the style came by its name. This 1880s seaside-resort fashion is wrapped from its rooftop to its stone foundation — or, at the very least, to its masonry ground floor — in what seems to be a continuous sheet

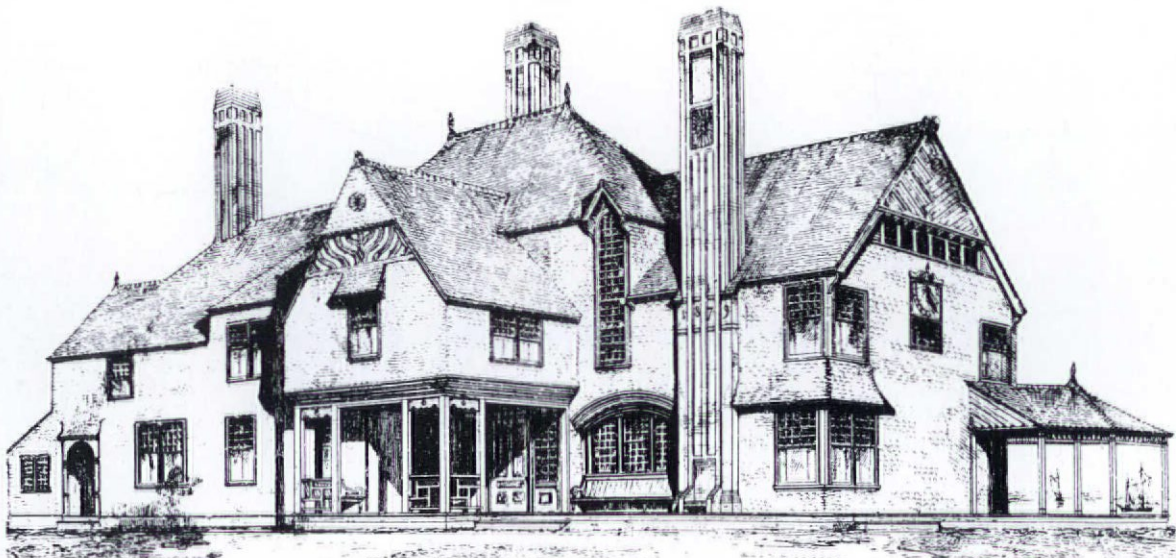
of dark wood shingles.

Not all shingled houses are Shingle *style*, of course, but nobody is likely to confuse these overscaled examples of the 1880s with the small, vernacular wooden dwellings of colonial New England which inspired them. The term itself wasn't invented until the mid-20th century,¹ so late-Victorian builders were more likely to refer to their new constructions simply as "cottages with shingles."

Like the Queen Anne, Romanesque, and Colonial Revival styles, the Shingle style sprang up in the late 1870s, and

blossomed through the '80s and '90s. It was never as popular as the Queen Anne and the Colonial Revival, however, and it faded away in the early years of the 20th century, but not without leaving its mark on the way Americans think about their houses to this very day.

Although some view it as a wooden version of the masonry Romanesque Revival, the Shingle style actually helped to move American architecture several light-years away from traditional European forms such as the Romanesque. Not only did it play up the American genius for building in wood, but it was also far less formal and symmetrical than most Romanesque Revival buildings. It incorporated new ideas about massing (the arrangement of a building's three-dimensional elements), floorplans, and decoration, which became 20th-century commonplaces. Even today, the best Shingle-style houses have a curiously modern feeling.



This house in Mount Desert, Maine, was designed by William Ralph Emerson in 1879 and is considered the earliest complete Shingle-style residence. Emerson proceeded to fill New England with many more.



Shingle-style pioneer Henry Hobson Richardson designed this Cambridge, Massachusetts, home for Mrs. M.F. Stoughton in 1882. The shingled wrapping unites all the structure's elements into one smooth whole.

The Shingle Style

Keys: Graceful, usually horizontal emphasis, walls and roofs in smooth planes of wood shingles, some Colonial Revival details, stone foundations, extensive use of porches and verandahs

READING
THE
OLD
HOUSE

Some common Shingle style forms –

- The Palladian window
- Small pane window sash – here 8/8
- Porches, verandahs, and decks
- Bay windows
- Stone foundations, frequently rubble as here
- Prominent but not ornate chimney
- Oval Adamesque window
- Gable hood
- Unusual 6/2 light sash (used in 1890s)
- Recessed entrance porch with Tuscan columns

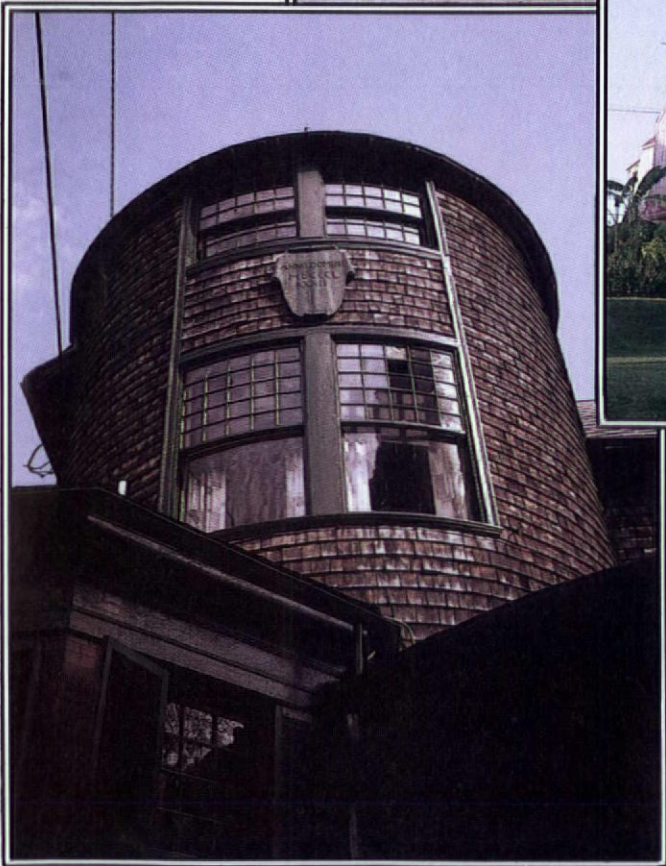
FOR
-CHAS. S. INGALLS - ESQ.
-SWANPSCOTT - MASS.
-EDW. T. HAFGOOD - ARCHT.
-NEW YORK.

Source: *American Architect*, July 18, 1890
J.C. Massey, '89

Right: The Stick-style Sherman-Gilbert House of San Diego, California. It has since been restored to its Victorian glory.

Below Right: This Los Angeles residence flaunts unusual, intersecting, gambrel-like roofs and round turrets on the projecting bay.

Below: Detail of McKim, Mead, & White's Isaac Bell House, Newport, Rhode Island, 1882-83. The two-storey tower combines curving forms with small paned windows.

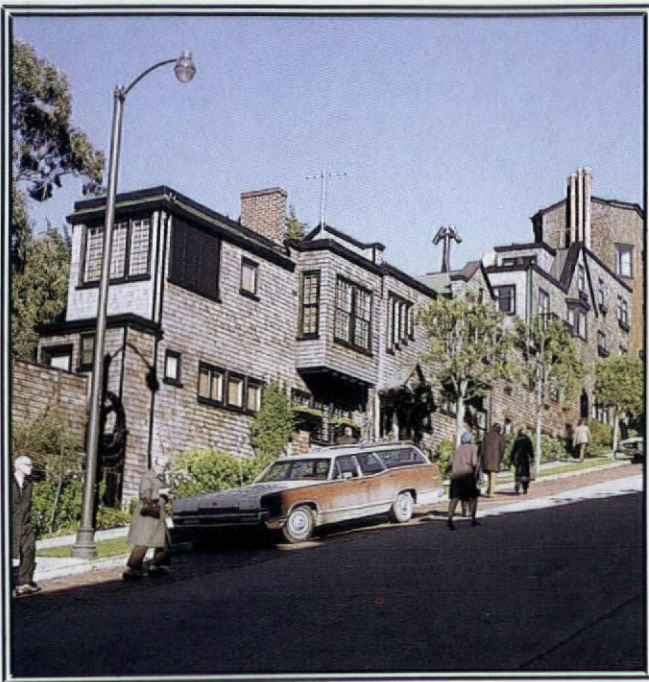


Eyre of Philadelphia were among the most prominent. A Boston architect, William Ralph Emerson, is credited with the first fully developed Shingle-style house, constructed in Mount Desert, Maine, in 1879.

Shingle-style houses were first built in New England, as seaside resort homes — mansion-sized “cottages” for the wealthy — and the style is still most closely associated with that region. It spread to other areas of the country as well, from Midwestern suburbs to California, where some of the most delightful examples are found. Shingle-style houses made poor candidates for city dwellings, if only because their wood cladding was certain to make fire officials nervous. And, of course, their sprawling habits could have seemed downright unmannerly in a tight urban neighborhood. These houses look their best in open, natural settings, especially where there's a spectacular view to be enjoyed. Although the Shingle style never quite managed to wriggle out of the hands of the architects and into the vernacular building stock, a lot of small suburban buildings show signs of having at least brushed up against the idea.

Many of the architects who developed the Shingle style were also known for their skill in producing Queen Anne, Romanesque, or Stick-style designs. Henry Hobson Richardson; Peabody and Stearns; John Calvin Stevens and Albert Winslow Cobb of Portland, Maine; McKim, Mead, and White of New York; Willis Polk of San Francisco; and Wilson

Shingle Style in Context



*Above: A group of rectangular, shingled row houses, built circa 1910, climbing one of San Francisco's steep hills.
Below: The front facade of the Isaac Bell House, with a double-gabled front.*

There are many similarities to other popular styles of the period. Like the Romanesque, Shingle-style houses are set on heavy masonry foundations and appear to be built quite low to the ground. Like the Queen Anne, they are usually large, rambling, "picturesque," (i.e., irregularly shaped) buildings. Their roofs may be gabled (like the Queen Anne), hipped, or gambrel (double-pitched as in the Colonial Revival), with dormers of almost any shape. They almost always have verandahs, like Queen Anne; rounded or polygonal towers and projecting bays are common. Embellishments are most likely to be Colonial Revival in spirit — simple, classical porch columns, small-paned windows, possibly a Palladian window (a three-part window named for Italian Renaissance architect Andrea Palladio). Sometimes it's a close call as to whether a house is more Queen Anne or Shingle style, and then only the all-enveloping wooden shingles on the roof and upper storeys settle the question in favor of Shingle style.

The differences are *also* striking, however. Where the Queen Anne is angular, the Shingle style is smooth and flowing. Unity was the great guiding principle behind the Shingle style. The real purpose of the shingled walls is to meld many irregular shapes into an almost seamless mass



that is varied, yet unified; orderly, yet free. Angles are deemphasized as much as possible, even where the slopes and valleys of the rooftops meet. And it is the horizontal, not the vertical, lines of the Shingle style that capture our attention. For instance, there are no cornerboards at the edges of the buildings; instead, rows of shingles seem to wrap themselves around the corners. Bands of windows carry our eye across the face. Low-arched eyebrow dormers make barely a ripple in the roofline. Often the roof swoops right over a hipped or gabled dormer or extends down onto the upper wall surface. Shingles may enfold a hooded, gable-topped dormer, rarely found except in this style.

Where Queen Anne houses appear active and lively — always changing planes and colors and materials — Shingle-style buildings are calm and assured. The transition from shingled upper walls to ground floors or foundations of stone is usually soft-pedaled. Towers and projecting bays nudge their way gently through the wall and roof surfaces; the most successful ones never look tacked on. Only rarely does a line of cresting define the ridges of a roof, or a fancy cornice disturb the deep calm of an eave. Colors are quiet: dark, muted wood and stone hues. Exterior decoration, if there is any, is unobtrusive. The idea was not to disturb the textured wall surfaces, which themselves provide decorative interest, but to keep all the lines flowing smoothly. Sometimes a subtle pattern is worked out in the shingles, or shingles are cut into odd shapes.

For generations, Americans had chafed at the domestic discomforts that came with classical and historical European house designs. Tired of trying to live with the rigid symmetry of classical architecture and the upright, uptight verticality of the Gothic, they made some tentative steps



Above: Two New England seaside homes in Cape Ann, Massachusetts. The upper house boasts an overscaled Colonial Revival entrance porch. The middle house also has Colonial Revival touches: gambrel roof, steeply gabled dormers, and a curving second-storey oriel.

Left: Wilson Eyre's Merrill Palmer Institute in Detroit, Michigan. Note the characteristically smooth, graceful lines of the walls and roofs.

toward easier living arrangements with the Italian Villa style. In the Shingle-style house, as in the Queen Anne, the emphasis switches at last to comfortable, convenient floorplans — informal, open, spacious, free, and welcoming. Shingle-style architects still hankered after picturesque effects, but they chose the irregular building shapes of Shingle-style houses for practical reasons too, in order to foster convenient living arrangements. No more windows in weird places just to achieve visual “balance” in a classical facade! No more chopped-up living spaces! No more kitchens hidden in dank basements or banished to remote wings miles away from the dining room! Now windows opened to the best light and the most appealing views; entrance halls, living rooms, and dining rooms began to flow together to serve both family and guests in a more casual relationship; kitchens moved closer to the diners. These

concepts seem natural enough today, but they were heady stuff in the 19th century.

Late-Victorian architecture took its cues from literally a world of influences — from medieval English to the Japanese. Filtered through the American experience, many of these influences met in the Shingle style, as American housing edged its way toward the low-slung lines of Wrightian and Prairie Style residences, the Arts and Crafts Movement, and the Bungalow.



1) . . . by Vincent Scully in his book *The Stick Style and the Shingle Style*, Yale University Press, 1955.

See “Kraggsyde,” the story of two people building a reproduction of Peabody & Stearns’ Shingle masterpiece off the rocky coast of Maine, May/June 1987 OHJ.

STICK STYLE



important philosophical point to many architects of the period, who believed that “truthfulness” of design was essential to good architecture. But since these wooden pieces were generally only superficial decoration, it isn’t always easy to see where truthfulness comes in. It is more clearly evident in the case of the characteristic stick-like brackets that provided real support for high-pitched gable roofs with deep eaves. Other distinguishing features include irregular building shapes and deep verandahs.

The basic Stick-style orientation was vertical, an offshoot perhaps of the high-Victorian Gothic, with a touch of Swiss chalet for good measure. The truth is, nothing quite like it ever existed at any other time or place in the world. Yet, with all its peculiarities, the Stick style, like Shingle, was moving toward a simpler, more modern, more distinctively American approach to building design.



The contrasts between the Shingle style and the slightly earlier Stick style (ca. 1850-1880) show the tensions that were being worked out in American architecture during the last three decades of the 19th century. Both Shingle and Stick were quintessentially American styles meant to be built in wood, but the material was handled very differently in the two cases. Whereas the Shingle style concentrated on what might be called the skin of the building, the Stick style emphasized its bones — that is, the cross braces and vertical and horizontal wood framing on the exterior walls were intended to “express” the internal construction of the building. While the framing sometimes looks a bit like half-timbering, as in Newport’s Griswold House, pictured above, it was actually the more modern balloon-framing technique that was meant to be expressed. This was an

Transitional Interiors

of the 1880s and '90s

by Jeff Wilkinson

In 1876 nearly ten million Americans visited the Centennial Exhibition at Philadelphia's Fairmont Park. The exhibition commenced with General Grant and the Emperor of Brazil starting the giant Corliss engine. It was symbolic of the growing industrialism of the country, which many felt would reunite the North and South. Along with this celebration of the machine, there was a fast-growing sentiment for America's colonial past. This fervor for discovering vernacular roots was similar to the movement in England, where designers and theorists such as William Morris and Richard Norman Shaw began an architectural search into their medieval past. The inspiration behind this search was a reaction to the industrialization of England. This too became a theme with America's artists and architects, who sought to balance the effects of mechanization ushered in by the new captains of industry

and their "Gilded Age."

The principles of interior design developed by the Aesthetic Movement in England, led by Charles Eastlake, Christopher Dresser, and Bruce Talbert, influenced many American architects working in the Queen Anne and Shingle styles. The Aesthetics, philosophical heirs of Pugin and Ruskin, reacted against the Baroque and Rococo Revivals; especially the machine-made adaptations of these styles. They began to design a simpler, more straight-lined style that expressed their sympathies with the Gothic vernacular, while balancing the qualities inherent within machine-made products. In America these sensitivities found expression as architects combined Arts and Crafts elements with elements of colonial architecture. An interest in Japanese and Moorish design complemented this taste for delicate and elegant interiors.



Photo: Jack E. Boucher

Stoughton House Stairhall

The stairhall in the Stoughton House (1882-83) in Cambridge, Massachusetts, by H.H. Richardson, is one of the best examples of the flowing stairhall Richardson worked hard to perfect. The balustrade ascends gracefully as the steps spill gently into a large hall where a fireplace is surrounded by built-in window seats.

The woodwork, originally stained dark, created a more somber, medieval mood. However, Mrs. Stoughton's painted white woodwork and cheerful wallpaper strike the bells of transition as the stairway and panelling take on the character of an early New England interior. An Oriental flavor is provided by the addition of the chest, urns, and area rugs.

Peabody and Stearns Dining Room

Below This high-style dining room by the firm of Peabody and Stearns shows an emerging delicacy and restraint. The room displays a tri-partite wall system as espoused by Eastlake. The base is a wood-panelled wainscot that incorporates both the mantel and built-in sideboard. The middle section, or field, is a floral wallpaper reminiscent of Christopher Dresser. The frieze contains a wooden cornice with a soffit (note the picture moulding). The room's overall sophistication is essentially a result of the oval ceiling pattern and decorative pendant.



photo: Bettmann Archive



photo: Bettmann Archive

Office of Dr. Flower

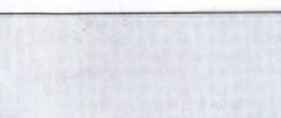
Right As more Americans studied abroad at *l'Ecole des Beaux Arts*, Neo-Classical architecture began to dominate American architecture. In this room by Irving and Casson, the Adamesque mouldings of Georgian architecture are combined with decorative elements of French Renaissance Revival on the panelling of the closet door at the right. The Morris-style wallpaper and floral-pattern carpet, combined with the carved-shell corner cabinet, give the room its hybrid look. Note the rustic chair in the corner opposite "Views of Takoma Park."





Dining Room in Cohasset

Left William Ralph Emerson, a relative of Ralph Waldo Emerson, was one of the most significant architects of the Shingle style. This dining room typifies many of the influences and elements in vogue during the late-nineteenth century. The beamed ceiling is set off by the painted-white plaster. The wood floor is polished and bare, and adorned with area Oriental rugs. The walls maintain the clean lines of panelled wainscot and Morris-style wallpaper. Note the niche for the built-in sideboard. Pictures are hung from picture-rail moulding. Of special interest is the Colonial Revival wrought ironwork found in the chandelier and andirons.



Parlor in the Safford House

Above Is it Queen Anne-Colonial, or vice versa? The Safford House in Salem is one of the finest examples of late-Federal-style architecture in New England. The parlor was remodeled or "Victorianized" in the 1880s, presenting an interesting example, though in reverse, of the trend to mix English Aesthetic Movement ideals with the Palladianism of America's early architecture. The woodwork, including the fanlight and decorative ceiling, are original. It is the addition of the large-block print wallpaper, gas-light chandelier, and Oriental rugs over the room carpet which make this a particularly interesting interior.

photo: Betmann Archive

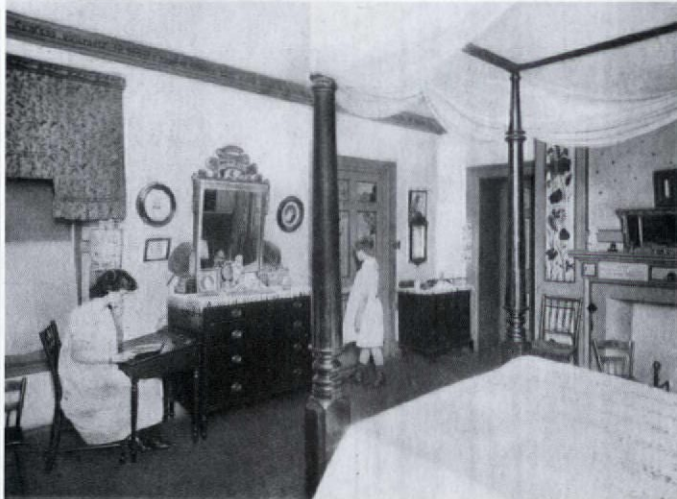


Rhawn House Stairhall

Left The William H. Rhawn House, or "Knowlton," by Frank Furness of Philadelphia, was completed in 1881. This stairhall shows the influence of Eastlake, especially in the detailing on the newelpost. The wall treatment features a painted wainscot with varnished chair-rail moulding as prescribed by William Morris. The field is of grasscloth edged with a picture-rail moulding. The ceilings are painted white, though note the stencil detail on the underside of the stairwell. The Hitchcock sidechairs and 18th-century clock work well with the modern woodwork and the combination electric-gas chandelier.

A Room with Piano

Right In this informal parlor, the wallpaper has disappeared and the walls are simply painted plaster. The bare wood floors mirror the white ceiling, which is distinguished by a plastered cove and a simple picture moulding that acts as the frieze. The wainscot has been reduced to a high baseboard. The furnishings are now mostly factory-produced, with the exception of the Neo-Baroque picture frame. Note the strong comparison between the barely visible Morris Chair and diamond-shaped planter stand, with the decorative spindlework of the piano stool. The room takes on its unusual character by the introduction of the Colonial Revival gas chandelier and the early electric *femme-fleur* table lamp.



Bedroom, Chalkley Hall, Philadelphia

Left A great part of America's reaction to the flamboyance of the Gay Nineties came in the form of religious revival, whereupon the cornice moulding of this bedroom is hand-lettered, "Confess yourself to heaven, repent what's past, avoid what is to come." Despite the efforts of making a formidable, austere interior, there is an overall cheeriness to the room, due mainly to the beautiful hand-painted flowers on the door panels and the star-patterned stencilling above the mantel. The furnishings, Hoppelwhite-inspired, are now completely of the Colonial Revival. The windows employ a simple valance with lace curtains and a pull shade.



Old-House Living . . .

A Family Homestead Reclaimed

by Mitzi Francis

We always knew where the old family homestead was. Every ten years or so, someone from my family would go to the little mountain town of Dahlonega, Georgia, just to drive by the old, white, two-storey house. It had been built in 1845 and was in my mother's family from 1872 to 1932. My grandmother told me many stories, events happy and sad, about the people who had lived in that house. She had been married there on Christmas Eve of 1908, in front of the parlor fireplace. That was my favorite story. The saddest story was about her 14-year-old brother Claude, who lay in his coffin in the same room after being struck by a train in nearby Budford. My great-grandmother never recovered from the tragedy.

At any rate, I saw the house for the first time during the summer of 1962, when my mother and I made a special "roots" trip to Dahlonega so she could show me the town, the family homestead, and the courthouse where her grandfather Captain William J. Worley had been Clerk of the Superior Court for so many years. It was a trip that would change my life.

I recognized the house easily, for I had seen pictures of it and the image was even in my dreams. The facade looked

as if it had just been painted in a fresh white with original green trim. We stood there in silence, and as the stories came flooding back, I wondered what my mother was thinking. We knocked timidly on the screen door, and a pleasant lady answered. She was familiar with the Worley name and was gracious enough to invite us inside. I took in the details of every room with great pleasure. Where was the fireplace where my grandparents had taken their wedding vows? I saw no fireplaces anywhere, although three large chimneys still stood outside. My mother remembered the stairs being different somehow. . . . We thanked Mrs. Edwards and walked up the old driveway toward the cemetery. Bells at the college began to chime as we climbed the hill, taking the same walk that my great-grandmother Victoria had taken every day after Claude's death. My mother (also Vicki) remembers taking that walk with her grandmother, a daily trek to "tend the graves."

We left Dahlonega a few days later, driving home in silence. My mother, I was sure, was lost in her thoughts of the past. But I was thinking about the future. How much I wanted that house! My husband was a young army captain at the time and we had four small children, so there was no way for that dream to come true.



A major project was removing the asbestos shingles which had been placed on the house sometime during the late 1940s or early '50s.



One of the most upsetting things was the realization that the original

Twenty years later, in 1982, my husband was retired from the army and we were living in Florida. We wanted a summer home somewhere in northern Georgia or the mountains of North Carolina. My thoughts went back to the homestead, but not seriously: I had not been back since that first visit, and I had no reason to think that the house was available. But my husband and I drove to Dahlonega and found a motel room anyway.

My husband Mick had never been in the town before — and it had been so long since I had, I wasn't sure of the location of the house myself. But I heard the old college bells, and there across the street was an old white house — but it couldn't have been our homestead! This house was dirty, unkept, and covered with vines. A tree was growing out of one of the chimneys. The front porch was covered with trash, and an old freezer had been sitting there for years. The beautiful gardens and flowers were gone, with weeds and garbage in their place. Screen doors were missing or hanging askew. I couldn't imagine anyone living there, but I hated the thought that the house was deserted. What could have happened in the past twenty years? How could the town and the college allow this to happen to one of the most historic houses? We knocked on the door but no one answered. We were told by a passerby that the owners had died years before and now their daughter and her daughter lived there. We stayed around for hours, walking up to the cemetery and back. Finally, the daughter drove up and looked at us suspiciously. I told her who we were and while we were not invited in, she told us we could come back and see the inside.

We were allowed to see the whole house the next day. The basement hadn't had a human being in it for years, judging by the spiderwebs and refuse we found there. One

door was so rotted, my husband took a picture of it and said, "Now if you ever think about buying this house, take a long look at this picture!" It seems the home was in good repair when the parents died, but the daughter, now in her 50s, had come upon hard times. She had sold off pieces of the land when she needed money for actual sustenance, and she had no money for repairs. She too, loved the old house and didn't want to part with it. After all, this was more her family home than it was mine; her father had bought it in 1945 from a Col. Carlton, who had bought it from my grandmother's brother Will in 1932. It was a homestead for her, too.

After we were back in Florida, I did take a long look at that picture my husband had taken, and all our pictures from the trip. I saw an old house crying out for help. I remembered the huge hand-hewn timbers I'd seen in the basement, which showed no signs of decay; the original cross-and-bible door propped against a stone wall; original windows on either side of the basement fireplace. There were so many clues that this house was worth saving, but I didn't know what to do with a seven-bedroom house even if I could salvage it. It wasn't the little mountain cabin we'd envisioned for our summer hideaway.

Nevertheless, I looked into the tax advantages of old-house restoration. I found that if the house was used for a commercial purpose, we could acquire a 20% tax credit on the cost of the restoration. So it was clear that, to buy and restore the house, we'd have to find a commercial use for it. In bed one night, I woke my husband and said, "I know: a bed-and-breakfast inn!" He said, "You're not still thinking about that old house, are you?"

I recalled my grandmother saying that the house had originally been built as an inn. Although other houses are



*What happened during the restoration
the siplap was for the most part unusable.*



*These gaping spaces were left when we tore out the dining-room
and parlor chimneys and had them rebuilt using the original bricks.*

set a good distance back from the road, the Worley house is positioned directly on what used to be the Old Atlanta Road. Huntboard tables laden with food were placed in front of the house so men traveling on horseback could stop for a meal without dismounting.

It took several telephone calls of my pleading with the owner to get her to sell the house. I convinced her that if she truly wanted to see the old house saved, it would be better to sell it to someone who loved it as much as she did. She knew she could not restore it herself, but she could sell it to me for a price that would buy her a nice place in the country — and she could still watch the house be brought back to life. We agreed on a price and I later found out that the townspeople had shaken their heads about the lady from Florida who would pay so much for an old house.

Over the next nine months, I lived in Georgia more than in Florida. I couldn't afford an architect or local contractor, so I was on my own. My first shock was that I couldn't find workers. Local people were actually afraid the old house would fall into the basement while they were working on it. I hired crew after crew, many with no experience. I chose a local man, a brick mason, to be my foreman and act in my stead. He was a good man and I couldn't have done it without him. It was a hands-on job for me, and many times I would have to go to the basement with the workmen or they wouldn't go. The timbers were solid and dry, but the front sill was rotten, as water from the road had been allowed to run against it for so many years. I had the driveway regraded and repaved so the sills would be protected. I put new eight-by-eight oak beams in the front portion of the house bordered by the embankment.

We rebuilt three chimneys, so the original fireplaces

could function again. (I'd uncovered the locations for seven fireplaces!) The bricks sparkled with the gold dust of Dah-lonega mud. I needed to find period mantels, and found five mid-19th-century golden oak mantels right in Dah-lonega. We exposed the 1845 heart-pine flooring. It looked more like barn siding and even my most faithful workers balked. No one in town would fix the floor, telling me it was hopeless. But a firm, not too far away, thought it could be made beautiful once more. After many sandings, the yellow pine looked happy to be breathing again.



*A close-up of the original siplap and lathing
chinked with Georgia clay and pig hair.*



My family homestead as it stood during the 1920s.



At last, the homestead as a bed and breakfast, restored and ready for guests.

The last and final hurdle was replacing the siding. One of the previous owners had put asbestos shingles over the old shiplap. More groans from my workmen when I asked them to remove the asbestos! As more and more wood siding came into view, it was clear why the shingles had been added — the siding was for the most part unusable.

My funds were running low. I hadn't counted on the siding being such a problem. All the plumbing and elec-

trical work had yet to be done. I knew we needed a new air-conditioning system, too, as well as new windows in certain areas! My husband was right. I was the only person in the world who would have bought this house! On one cold January day, I sent all the men home. Then I did what I often did during those trying times: I walked up to the cemetery. I sat down by the graves and said a little prayer — more of a talk, really — to my ancestors. I explained to them that they were a lot closer to the source of help than I was, and that I could use some intervention. I didn't know where to get the money for the siding. It may have been coincidence, but the next day I got a call that a piece of land I'd been trying to sell for years had been sold for full price and was scheduled for closing in two weeks. I had my siding.

I don't know how we did it, but on May 4, 1984, we opened the house as a bed & breakfast, in time for parents' weekend at the local college. We were still hanging curtains and painting bathrooms when the first guests checked in. Right now, we lease the business to another couple but we will be moving to Dahlonega and managing the inn in a few years.

I can't explain the feeling I get whenever I walk into that old house. Only people who restore old homes and especially old family homes could possibly understand. It is a labor of love, but more. It is a heart- and soul-wrenching experience and has something to do with leaving a part of you behind. This old house will be here for another 144 years, and maybe a great-granddaughter of mine will love it as I do.



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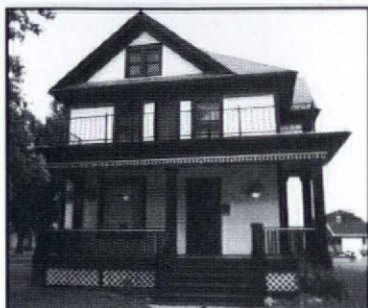
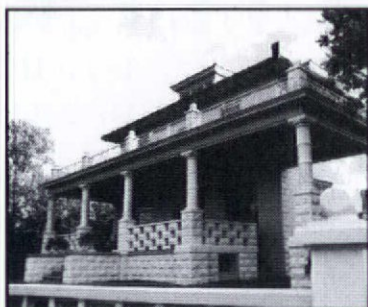
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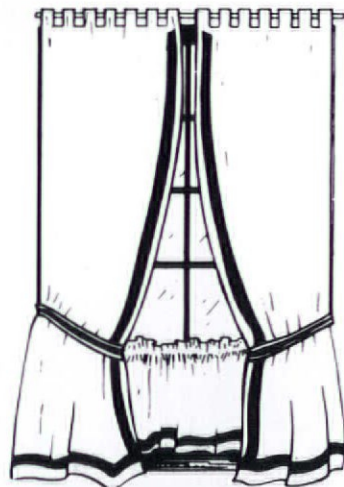
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H. H. Richardson

by Jeff Wilkinson



When Henry Hobson Richardson returned from Paris in October 1865, American architecture was dominated by the English Victorian Gothic and the French Second Empire styles. Over the next twenty years, Richardson's style developed into a bold and powerful architecture known as "Richardsonian Romanesque" (see OHJ May/June '89). By 1882 he was considered the leading architect in America. His Roman arches, hipped roofs, and striking masonry turned into churches, libraries, schools, prisons, hospitals, rail stations, and many significant houses, fitting the needs and scale of post-Civil War America. As he said to one client, J.J. Glessner, "I'll plan anything a man wants, from a cathedral to a chicken coop."

Born September 29, 1838, at the Priestly Plantation in St. James, Louisiana, Richardson spent his winters at school in New Orleans. His mother was Catherine Caroline Priestly, grand-daughter of Dr. Joseph Priestly, discoverer of oxygen. Henry, or "Fez," as his friends called him, was expected to attend West Point, but a speech impediment prevented this. After a year at Tulane University, he went north to attend Harvard. His intention was to study civil engineering, but he changed his mind to study architecture. Upon graduation, his stepfather Joseph Bein suggested Henry study in Europe for six months, after which he would return to New Orleans.

Richardson was never to return to the South. His love of Paris, and of his studies, combined with the outbreak of the Civil War, changed matters and his stay lasted six years. He

was accepted into l'Ecole des Beaux Arts in November 1860, the second American to do so after Richard Morris Hunt. In 1862, when New Orleans fell to the North, his family funds were cut off and he was forced to earn a living. This burden actually gave him a great deal of experience as he worked for the architect Theodore Labrouste.

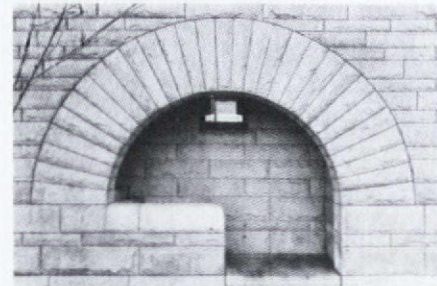
When the war ended, Richardson returned to America, settling in New York City. He worked a year for a builder in Brooklyn, and tried designing gas fixtures for Tiffany's. In November 1866 he won the competition for Unity Church in Springfield, Massachusetts, and the following January he married Julia Gorham Hayden, to whom he had been engaged since his days at Harvard. The Richardsons settled on Staten Island, where they built a house and lived for the next seven years. In 1867, Richardson entered partnership with the established architect Charles Gambrill, who acted primarily as the business partner. The firm of Gambrill-Richardson lasted eleven years.

Richardson's early work follows the standards of his day and gives little hint of his later brilliance. The years 1869-1872 saw important changes, as Richardson began to swing from the stylistic ideals of his contemporaries to working out his own architecture, using Romanesque and Byzantine architecture as his source of inspiration. On June 1, 1872, Richardson won his most important competition: the design for Trinity Church in Boston. The success of his design and the publicity it attracted brought him national recognition. During its construction, Richardson moved his family and practice to Brookline, Massachusetts. The design of Trinity marks the beginning of Richardson's mature style. He began to simplify form, creating continuous surfaces and reducing

archaeological detail. In his domestic planning, he introduced a large, flowing living hall, which had great impact on the Shingle Style.

A large part of Richardson's success relied on his teamwork. Many of his best buildings owe their excellence to the careful craftsmanship of the talented builder and engineer Orlando Whitney Norcross of Worcester, Massachusetts. Richardson's office staff was no less short of talent: Both Charles McKim and Stanford White worked for him. Richardson also collaborated with his good friend and neighbor Frederick Law Olmsted on such projects as the Ames Memorial in Wyoming and Boston's Fenway Park.

Throughout his adult life, Richardson was besieged with a chronic kidney ailment. Due to his disease, plus a great fondness for food, he gained considerable weight. He seldom worried over his size; rather, it became a trademark. As one German admirer exclaimed, "Mein Gott, how he looks like his buildings." In a race against time, Richardson worked at a furious pace. His last wish was to see the completion of the Allegheny County Buildings in Pittsburgh. His wish went unfulfilled. He died on April 27, 1886, at the age of forty-eight. Richardson's work had an enormous influence on late-19th-century American architecture. His style was widely copied, and his legacy continued with Sullivan and Wright. Of the 85 buildings he built in his short career, 47 remain standing.



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REVIEWED BY
JEFF WILKINSON



Count Rumford

Jim Buckley, who has built hundreds of Rumford fireplaces [see OHJ, Jan/Feb '85], has come up with a kit called "Rumford From A Box." The idea is that homeowners can convert their inefficient fireplaces into efficient Rumfords. Sounds difficult and messy? Well, it does involve laying bricks, pouring concrete, and a little rough carpentry. But Jim has done all the figuring, and made it possible for a do-it-yourselfer to tackle the job.

The kit includes a full-sized, cardboard firebox template to facilitate laying the firebrick. Cardboard forms are used to cast the refractory-concrete curved throat of a Rumford, and to form the smoke chamber. Step-by-step instructions include construction tips, notes on safety and building codes, materials list, and a Rumford hotline phone number for technical assistance.

A 2'-wide kit costs \$100,



including shipping. Instructions alone are \$25. Available from the Buckley Rumford Fireplace Co., 110 West Spruce Street, P.O. Box 21131, Dept OHJ, Columbus, OH 43221; (614) 221-6918.

Metal Cleaners

"Metal Prep" and "TLC Restorative Cleaning/Sealing Wax": These two products work together to clean and seal items

made from silver, brass, copper, and pewter. Metal Prep removes waxes, oils, and stains, and the wax seals the metal surface. The kit, with both products, complete instructions, and a toll-free number for consultation, costs \$31 ppd. Florida residents, add sales tax. Restoration Technology, 319 N. Tampa Ave., Dept. OHJ, Orlando, FL 32805; (800) 752-3511.



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L'OEIL



While browsing through the bookstore beneath her apartment, Anne Masacco happened upon a book on the 18th-century architect Piranesi. Inspired by his drawings of classical ruins, she sought to transform her own apartment into a world of romantic classicism. However, columns are expensive and take up a lot of

room, so Anne began to research decorative painting. Thus was born "Instant Trompe L'Oeil." Hand silk-screened, pre-pasted, and easy to install (just like wallpaper), the columns, cherubs, and friezes come in graphite, French beige, or light grey.

A Corinthian column, with a 10' adjustable height \times 14" wide, costs

\$29.95. A cherub panel, 14" \times 34 $\frac{3}{4}$ ", perfect for beneath a window, costs \$26.95, as does the lion's-head pediment, which looks great over doorways. Also available are a variety of friezes. For more information, contact Ken Moss at Masacco, 109 Thompson St., Dept. OHJ, New York, NY 10012; (212) 925-8667.

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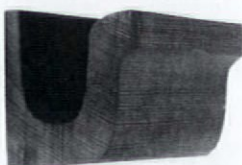
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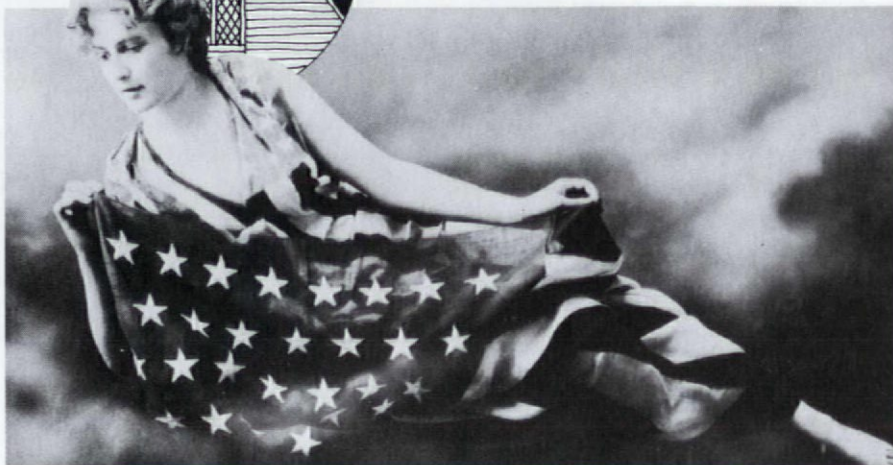
Down in the Gutter

Eric Hollenbreck has been accused of gutter talk, and rightly so: He's been making wood gutters from solid redwood for quite a few years and loves to talk about them — especially the popular notion that wood gutters are a thing of the past. Although most of his gutters do go on pre-1850 homes, wood gutters are a dependable and durable building product for any period.

Located on Humboldt Bay, Blue Ox Millworks is a 9,000-sq.ft. sawmill that includes a moulding plant where custom and reproduction rails, arched mouldings, columns, and balustrades are made. Shown below is a 4" x 4" ogee redwood gutter. The price is \$5.50 per linear ft., plus a \$125 set-up fee. A complete pattern book is available for \$6. Call with questions or for a price quote. Blue Ox Millworks, Foot of X Street, Dept. OHJ, Eureka, CA 95501; (707) 444-3437.



Old Glory



In 1794, the third Congress passed a bill altering the first flag. Instead of 13 stripes and 13 stars, the new flag would have 15 stripes and 15 stars for the two new states of Kentucky and Vermont. The 15-star flag, the inspiration for Francis Scott Key, is now available, as is any other period flag, from Old Glories Vintage Designs.

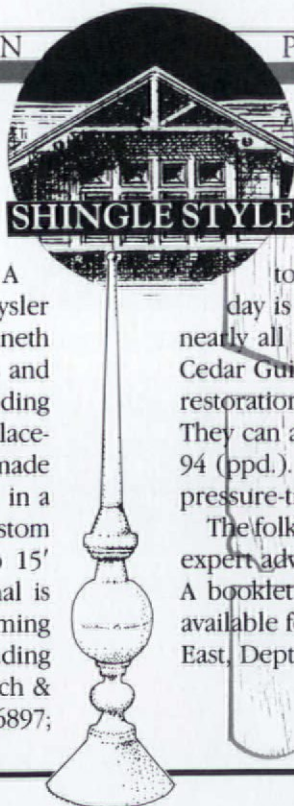
The flags are 3' x 5' and made from high-quality cotton with applied or embroidered stars and sewn

stripes. Flags are custom made, so allow 8-10 weeks for delivery. Each flag includes a page on its history plus care and display information. The 15-star flag is \$59.95, plus \$3.50 for shipping. Ohio residents add sales tax. Old Glories Vintage Designs, P.O. Box 33077, Dept. OHJ, Cincinnati, OH 45233; (513) 872-8613.



Copper Finials

Over sixty years ago, Kenneth Lynch made the first restorations to the Statue of Liberty. A few years later he built the eagles atop the Chrysler Building. Besides all this high-end work, Kenneth Lynch & Sons make exceptional weathervanes and finials. The tower on many a Shingle-style building had one or the other; if you're in need of a replacement, call Connecticut. The finial at right is made from copper, stands 5½' high, and is finished in a green patina. Price is \$2,200 plus shipping. Custom finials and weathervanes are available up to 15' high, in zinc as well as copper. If the original is missing, you can determine the height by assuming 2" to 3" of length for each foot of elevation including the roof. For catalog, send \$4 to: Kenneth Lynch & Sons, 78 Danbury Rd., Dept. OHJ, Wilton, CT 06897; (203) 762-8363.



Wood Shingles

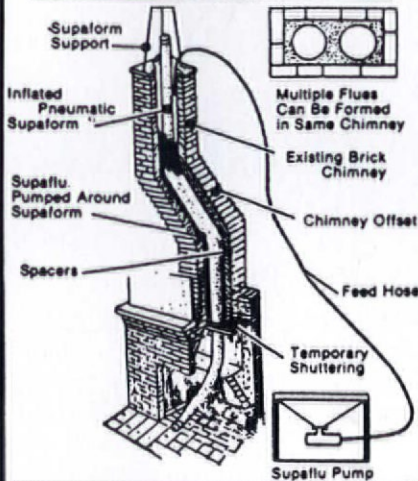
The Cedar Guild makes decorative red-cedar shingles appropriate for late-Victorian-era restorations. The standard cedar shingle available today is 18" long x 5" wide. At the turn of the century, nearly all shingles were 16"; many were 24". The folks at Cedar Guild will produce any length-size shingle for your restoration needs. Here are 12 standard patterns available. They can also match patterns. Shingles are \$60 per box of 94 (ppd.). Four boxes make a square. Fire-retardant, and pressure-treated shingles are available.

The folks at Cedar Guild are very knowledgeable and offer expert advice on cleaning and preserving wood products. A booklet titled "Preserving Cedar Roofs and Siding" is available for \$5 ppd. The Cedar Guild, 51579 Gates Bridge East, Dept. OHJ, Lyons, OR 97358; (503) 897-2541.



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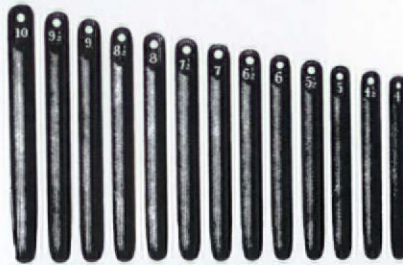
Leaded Casement

Hap Shepherd makes fine 17th- and 18th-century reproduction windows, excellent for restoration work. Above is a reproduction of a 17th-century diamond-paned window. The sash-and-plank frame are made from white oak and assembled with mortise-and-tenon construction; the glazing is reclaimed glass. (Hardware is supplied by Woodbury Forge.)

Hap also makes a full line of 18th-century sash, including 12/12, 9/9, and 6/6 true divided lights. Interior storms are available, as is insulated glass. Send for a free brochure featuring their full line of period millwork, including doors, panelling, pediments, mantels, and mouldings. Maurer & Shepherd Joiners Inc., 122 Naubuc Ave., Dept OHJ, Glastonbury, CT 06033; (203) 633-2383.

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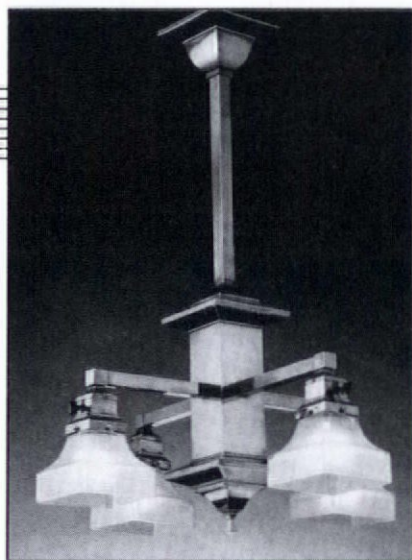
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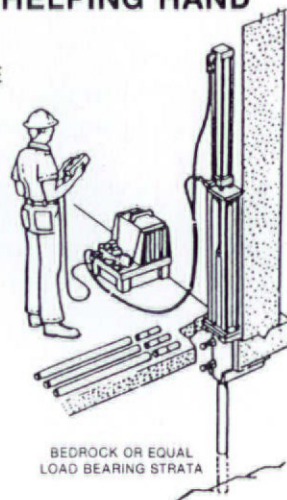
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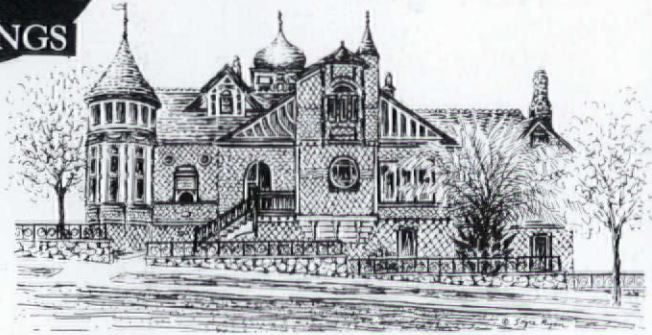
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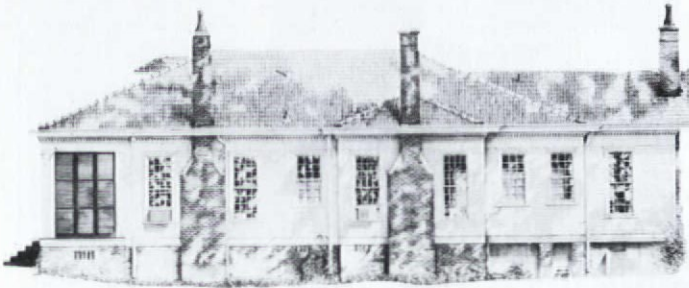
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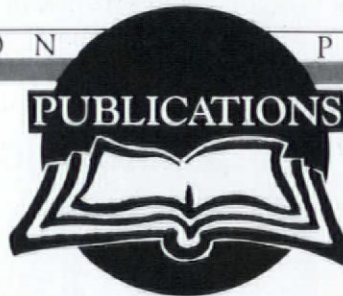
has been jointly published by Rizzoli and Columbia University's Temple Hoyne Buell Center for the Study of American Architecture. Subtitled "The Flowering of the Shingle Style," with a foreword by Vincent Scully, it features over 200 illustrations of Shingle-style buildings assembled from various late-19th-century publications, including *American Architect and Building News*, *Inland Architect*, and *Western Architect*. Many obscure and famous buildings are included in its 196 pages, by architects such as W.R. Emerson, Bruce Price, Arthur Little, Willis Polk, Bertram Goodhue, and McKim, Mead, and White. The series is under the general editorship of architect Robert A.M. Stern.

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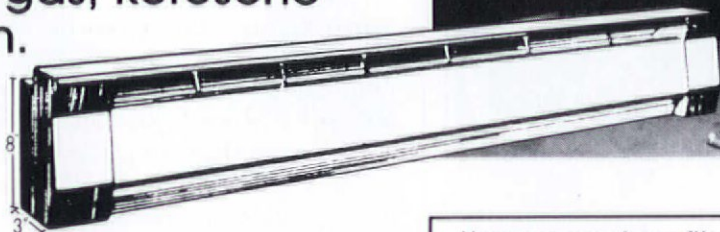
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For the houses shown in this issue, blueprints include:

- **Foundation plan** for basement or crawlspace. (Crawlspace plans can easily be adapted for full basements by your builder.)
- **Detailed floor plans** showing all dimensions for framing, plus detailed layout and location of electrical and plumbing components.
- **Interior elevations** are included in some plans, showing interior views of kitchen, bath, fireplace, built-ins, and cabinet designs.
- **A window and door schedule.**
- **Building cross sections:** cornice, fireplace, and cabinet sections when needed to help your builder understand major interior details.

- **Framing diagrams** that show layouts of framing pieces and their locations for roof, first and second floors.
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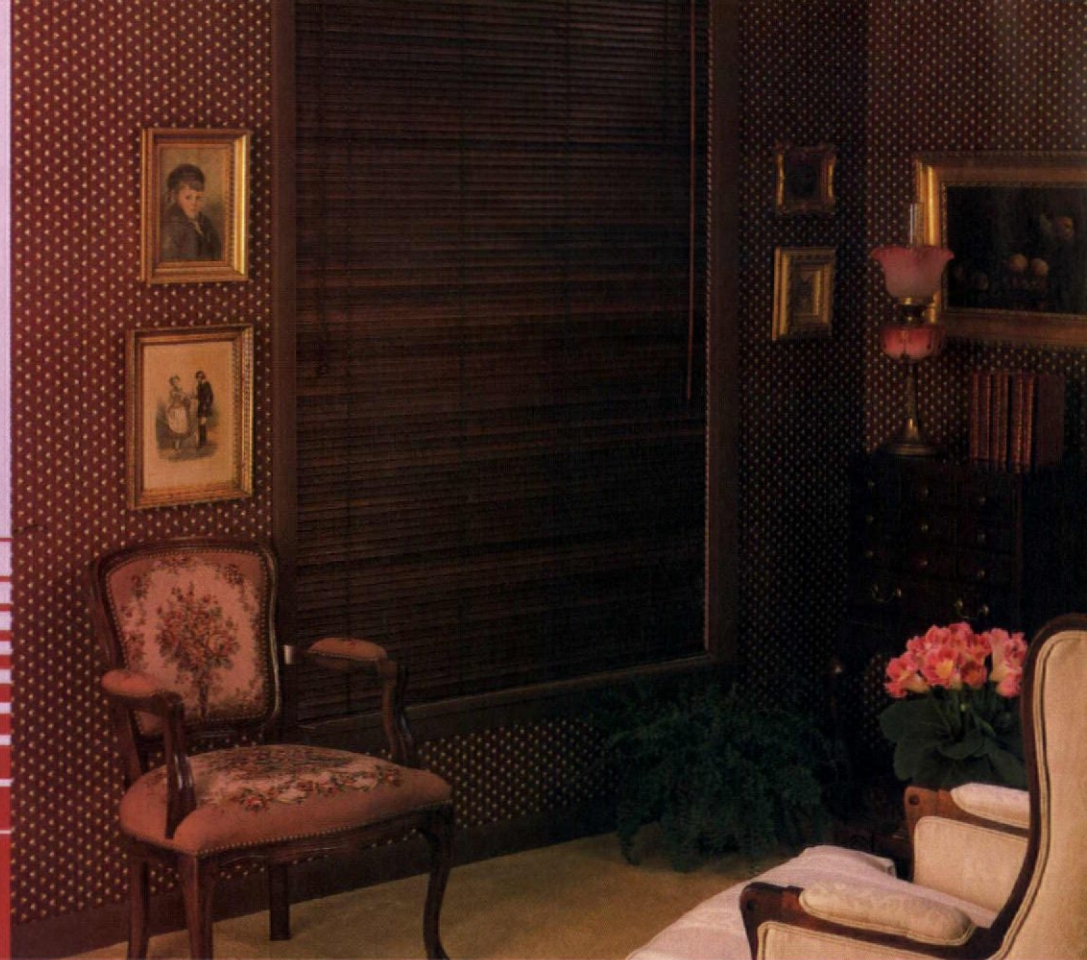
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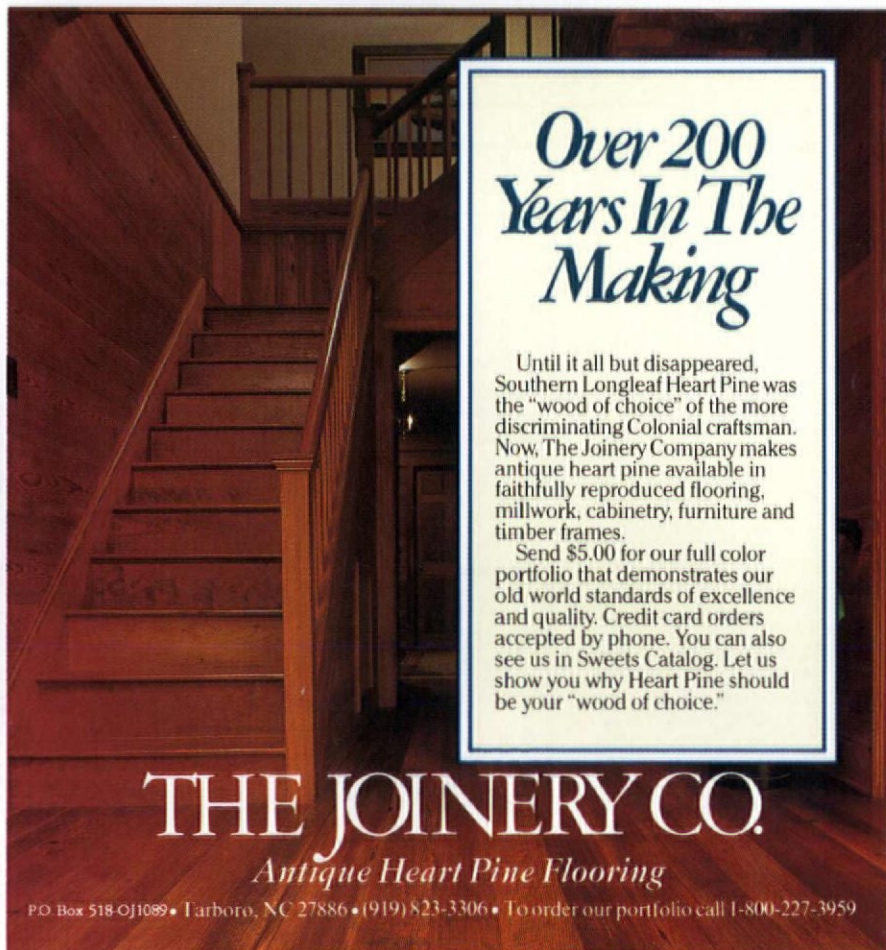


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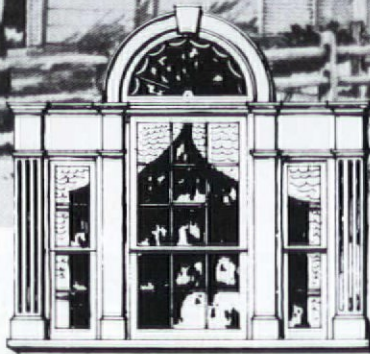
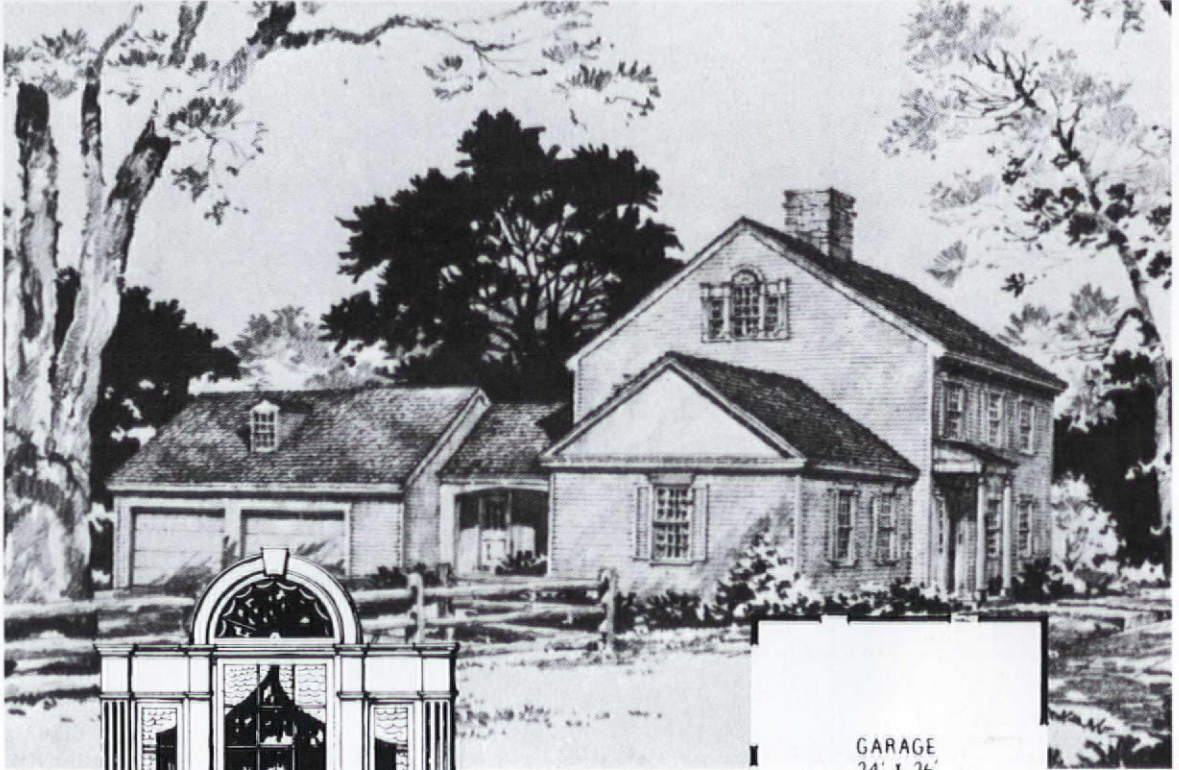
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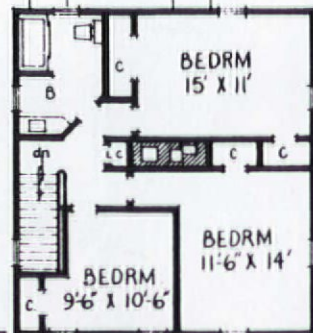
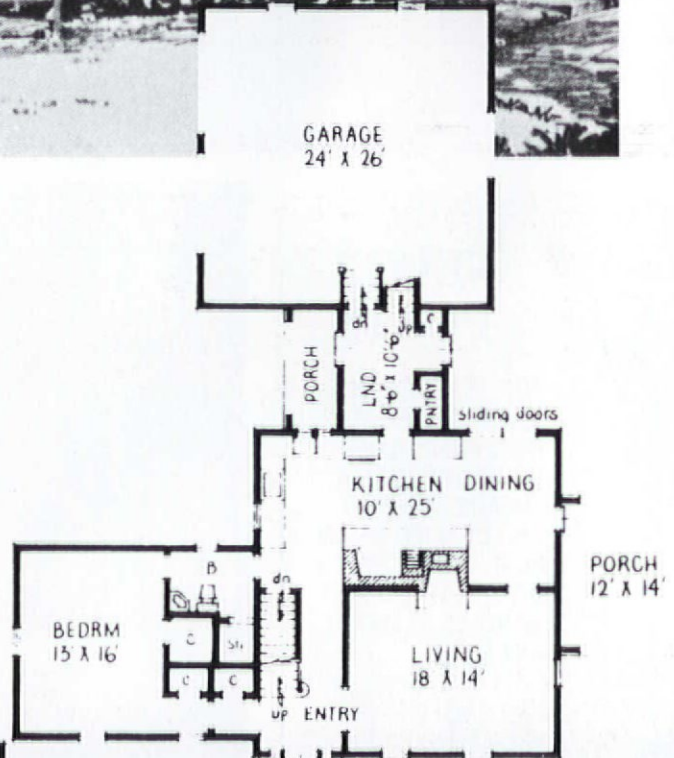
CONNECTICUT CLASSICAL



Plan E-04A-EP

Cost: \$102
 \$156 (set of 5)
 \$186 (set of 8)

SQUARE FOOTAGE	1971
FIRST FLOOR	1214
SECOND FLOOR	757
OVERALL DIMENSIONS	
WIDTH	47-6
DEPTH (HOUSE)	28-6
DEPTH (w/ GARAGE)	65-6



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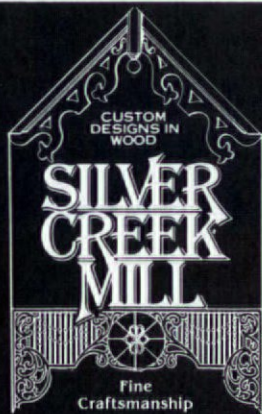


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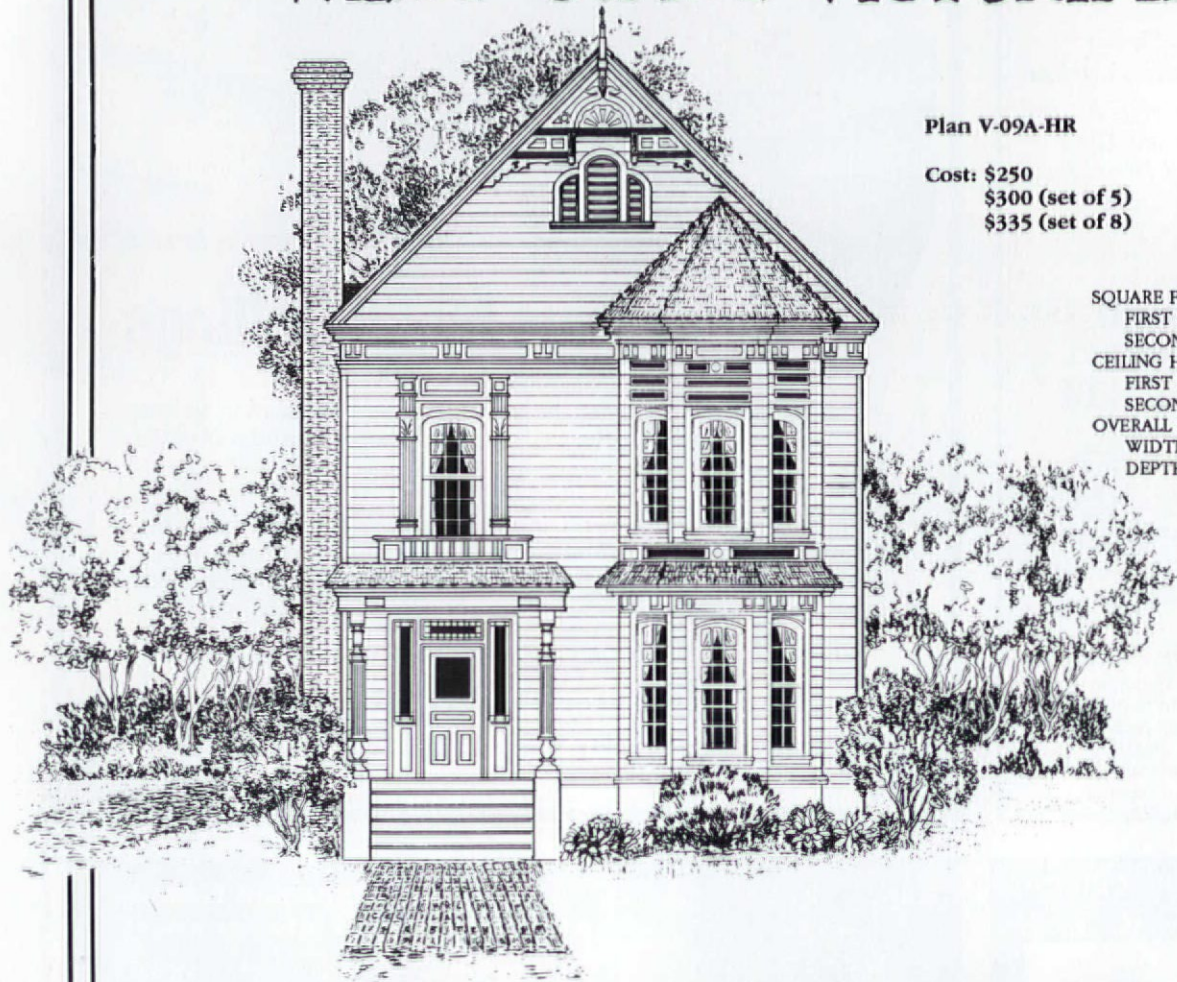
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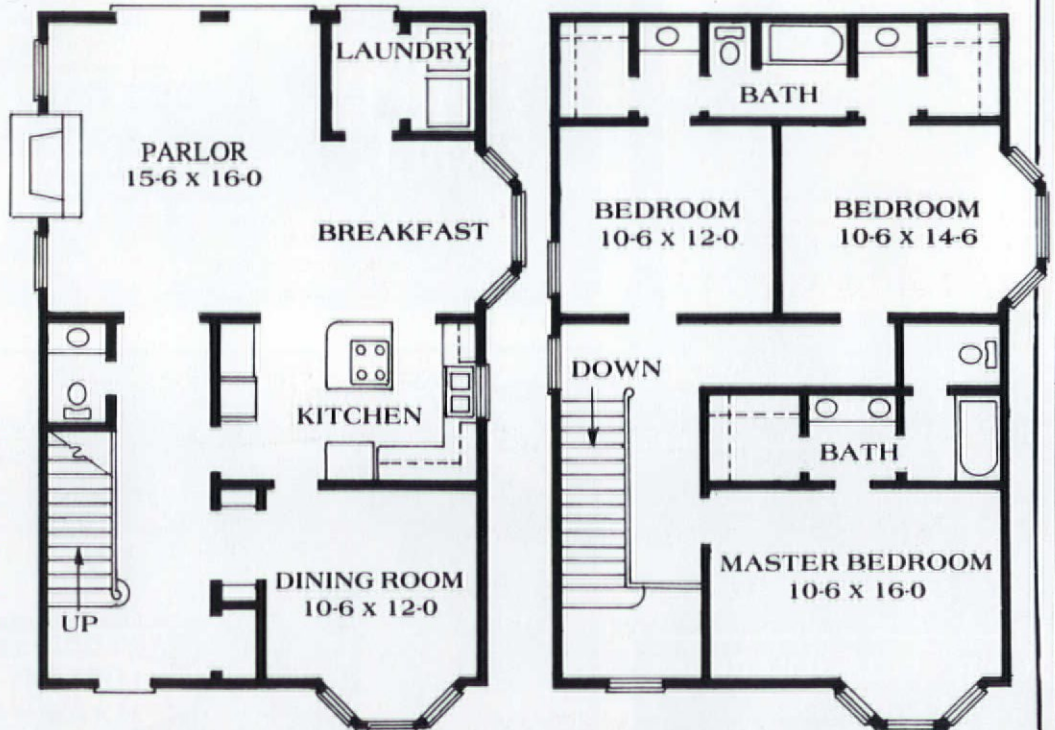
WEST COAST VICTORIAN



Plan V-09A-HR

Cost: \$250
 \$300 (set of 5)
 \$335 (set of 8)

SQUARE FOOTAGE	1984
FIRST FLOOR	1043
SECOND FLOOR	941
CEILING HEIGHT	
FIRST FLOOR	10
SECOND FLOOR	9
OVERALL DIMENSIONS	
WIDTH	30
DEPTH	42



A house of windows and bays, this 1870s Victorian is adapted from San Francisco-area Italianate architecture. The interior plan is very modern, however: The foyer is open to the second storey, a laundry is provided, and each bedroom has a walk-in closet.

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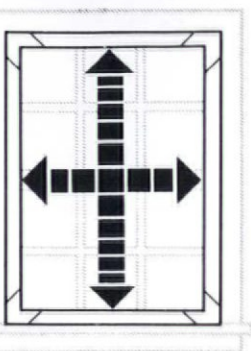
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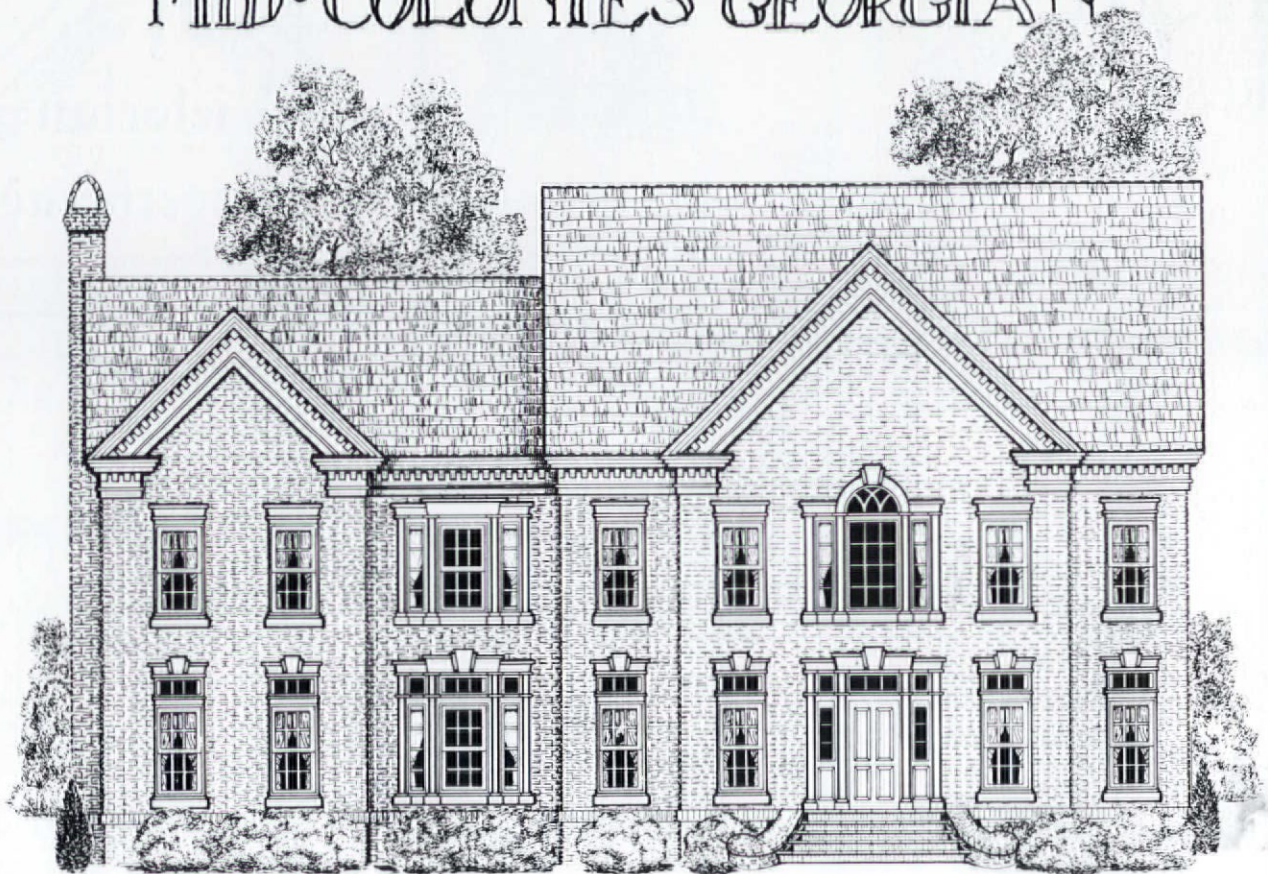
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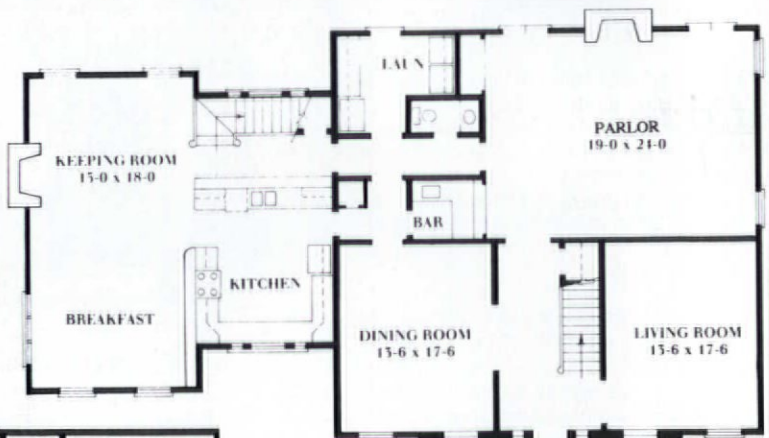
MID-COLONIES GEORGIAN



Plan E-05A-HR

Cost: \$400
 \$450 (set of 5)
 \$485 (set of 8)

SQUARE FOOTAGE	4302
FIRST FLOOR	2212
SECOND FLOOR	2090
CEILING HEIGHT	
FIRST FLOOR	10
SECOND FLOOR	9
OVERALL DIMENSIONS	
WIDTH	68
DEPTH	40



Unlike the narrow-lot house on p.70, this one needs a good deal of frontage for its 68-foot width. As with the other plans in this issue, windows are the prominent architectural feature.

Front gable bays, late-Georgian or Adam details, and brick construction make this example reminiscent of houses built c. 1795-1810 in Maryland, Delaware, Virginia, and North Carolina.

The spacious and very adaptable interior plan is a good marriage of traditional and present day. Of special note are the master suite, the second staircase near the kitchen, and the walk-in bar (or butler's pantry).

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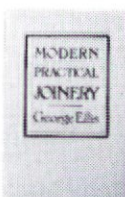


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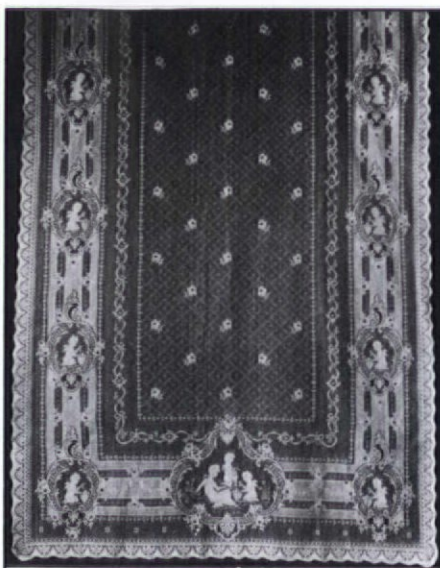
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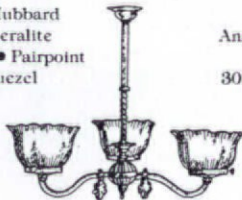
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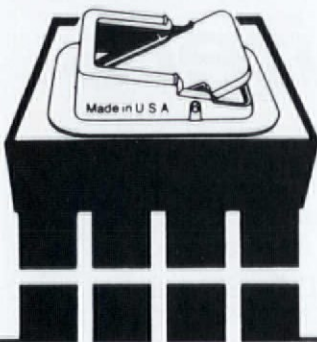
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NEW BEDFORD, MA — Andrew J. Pierce Home. 1881. Queen Anne designed by Peabody & Sterns. Featured in Yankee, Country Living, and the Boston Globe. This fully restored residence features a banquet size dining room, living room with piano alcove, magnificent oak staircase, six fireplaces, and cherry and oak floors. All new systems. Security and water purification systems, cedar closets. \$279,000 with special financing. Shulamith Friedland (508) 993-5301.

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ULSTER COUNTY, NY — Wynkoop-Lounsbery House, Stone Ridge. Circa 1715/1772. "Pristine Pre-Revolutionary structure with an unusually intact interior." "The highest degree of architectural development of all houses in Ulster before 1776." County Landmark, National Historic District. Delft tiles on four of eight fireplaces, original paint, paneling, molding. George Washington visited here. Over 10,000 sq. ft. 13 acres in historic village. 1 hr, 45 min to Manhattan. Possible owner financing. \$850,000. (914) 687-0929

MEETINGS & EVENTS

MARSHALL HISTORIC HOME TOUR in Marshall, Michigan, the city of hospitality. Featuring 8 beautifully restored private homes, 3 retail restorations, antique shows, arts & crafts, musical entertainment, parade, free parking, free shuttle bus. Saturday, Sept. 9, 9am-5pm, Sunday, Sept. 10, 10am-5pm. Adults: \$8.00 before Sept. 1st, \$10.00 after Sept. 1st. Children under 12 free. Contact Marshall Historical Society, P.O. Box 68, Marshall, MI 49068.

SEVENTH ANNUAL Artisans' Fair of Traditional Crafts will be held at the Codman House, Codman Road between Route 117 and Route 126, Lincoln, MA., September 10, 10am-5pm. Admission for adults, \$3; children, \$1; free to SPNEA members. Eighty-five juried craftspeople demonstrating and selling traditional crafts including folk art, baskets, toys, furniture, and more. Lectures/demonstrations. For further information, contact:

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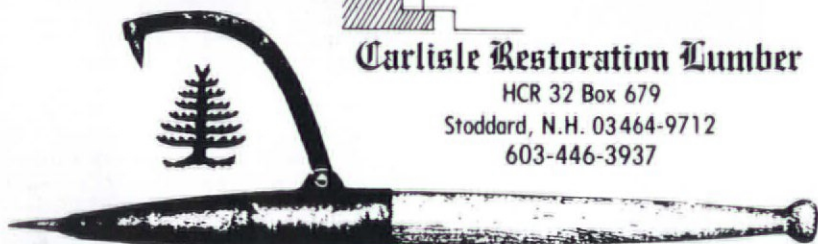
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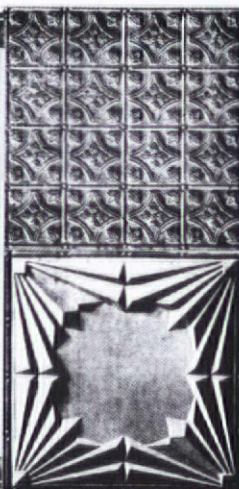
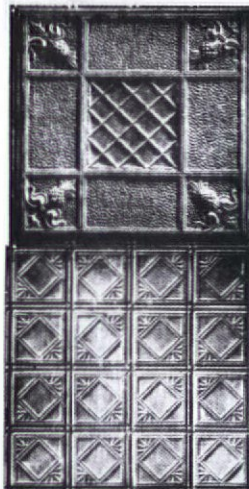
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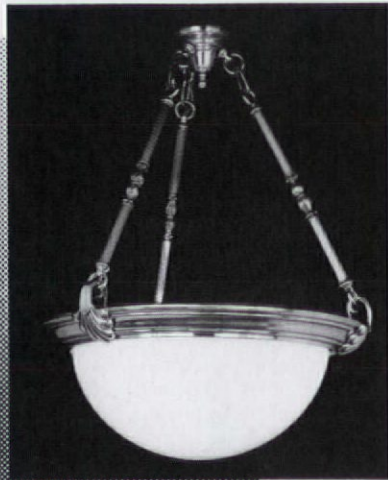
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"CHAUTAUQUA '89", a walking tour of seven historic homes and buildings in Winona Lake, Indiana, will be held 10am-4pm on Saturday, Sept. 16. Included in the tour will be the restored home of Billy Sunday, a world-acclaimed 1920's evangelist. Tickets are \$3.00 and are available day of tour at the Sunday home. For further information, call Janice Workman at (219) 269-3856.

CHAUTAUQUA OF THE ARTS will be held in Madison, Indiana on September 23 & 24. The festival offers visitors an opportunity to view and purchase outstanding original arts and crafts created by artisans from across the country. For more information: Dixie McDonough, co-chairman. (812) 265-5080.

THE 6th ANNUAL PENN'S COLONY FESTIVAL will be held on the weekends of September 23, 24 and September 30, October 1, 10 am-5:30 pm daily. A festival of traditional crafts and entertainment in a colonial marketplace. Located 35 miles north of Pittsburgh in Prospect, PA. Call or write: The Penn's Colony Festival, 1635 El Paso Street. Pittsburgh, PA 15206 (412) 441-9178

THE INTERNATIONAL ANTIQUE DEALERS' SHOW will be held at New York City's Seventh Regiment Armory, September 23-27 from 11am-8pm. Admission is \$10.00. The show will feature over 70 of the finest antique dealers from the United States and Europe. Outstanding examples of Jewelry, silver, porcelain, furniture, carpets, painting, sculpture, and folk art. For more information, contact Joanne Creveling, 30 East 60th

Street, New York, NY 10022 (212) 755-8500

SECOND ANNUAL WINTERTHUR DESIGN CONFERENCE "Influences of the Past: Design by Nature-Nature by Design," a three-day conference that will explore the integration of architecture, landscape design, and interior decorating, will be held at Winterthur Museum and Gardens, October 6-8. For more information, contact The Winterthur Information and Ticket Office, Winterthur Museum and Gardens, Winterthur, DE 19735, (302) 888-4600 or (800) 448-3883.

SIXTH ANNUAL PHILADELPHIA OLD HOUSE FAIR: Participate in Philadelphia's only show for restoration artisans, suppliers, contractors, and consultants. Saturday, October 7, 11:00am-4:00pm. First Bank of the United States, Third & Chestnut Streets.

HISTORIC HOMES ON TOUR is sponsored by the Cranbury Historical and Preservation Society. Tours of 6 private, 19th-century homes in Cranbury Village, a State and National Historic District, along with the c. 1834 Cranbury Museum, restored school house and two 19th century churches. Sunday, September 24 from 1:00 pm-5:00 pm. Tickets are \$8 for adults, \$6 for children. For more information call (609) 655-3701 or (609) 655-5897.

40th ANNUAL FALL TOUR of Historic Galena Homes. Tour the Nagle House, The Grandview Guest House, The Eagles' Nest, Mother's Country Inn, Harrison House, the First Presbyterian Church. Saturday, Sept. 23 and Sunday, Sept. 24 from 9am-5pm. Tickets are \$9 for adults, \$4 for students, and children 10 and under are free. For more informa-

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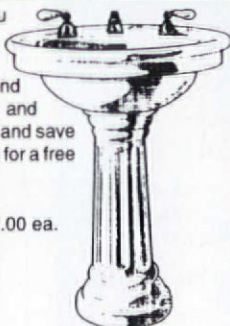
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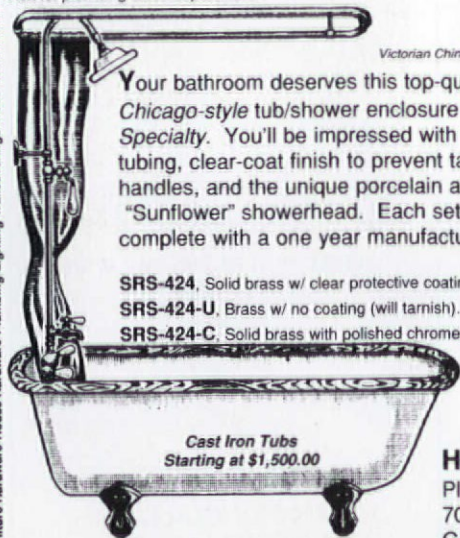
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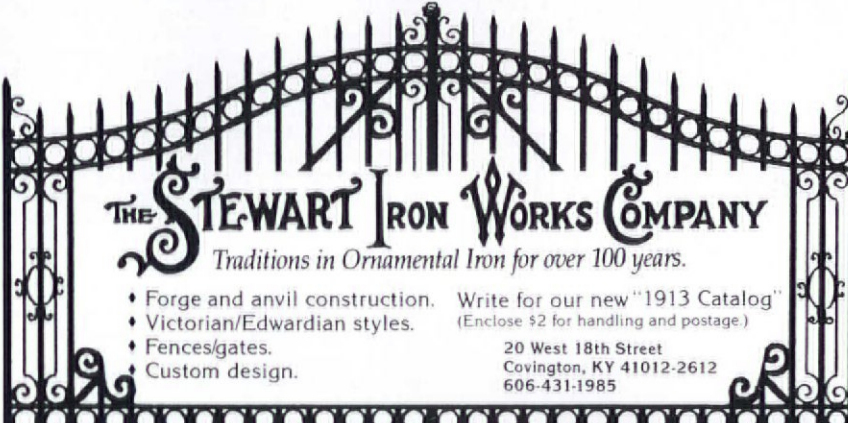
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FALL HOUSE TOUR sponsored by The Victorian Preservation Association of Santa Clara Valley. Saturday, October 28, 1989 from Noon to 5pm. Step back to a gracious time in five beautifully restored San Jose homes spanning the years 1873-1913. Tickets \$8 in advance, \$10 day of tour. For more information call Barbara Conly at (408) 279-2864.

THE AURORA, IL HISTORIC HOUSE & GARDEN WALK will be held Sunday, September 17th. Tour hours are 11am to 5pm. Ticket price of \$12.00 includes refreshments. Located in the National Register Westside Historic District. Ample parking is situated throughout the neighborhood. For tickets and information, contact the Aurora Historical Museum, 305 Cedar, Aurora, IL 60506. (312) 844-3623.

OCTOBER TOUR 1989: Historic Salisbury will open some of its finest homes to the public. Everything from quaint cottages to elegantly appointed homes. Saturday, Oct. 7, 10am-6pm and Sunday, Oct. 8, 1pm-6pm. For more information contact the Historic Salisbury Foundation Inc., PO Box 4221, Salisbury, NC 28144-4221 or call (704) 636-0103.

THIRTEENTH ANNUAL FALL HOUSE TOUR — "Doors to the Past, A Walking Tour of Historic Homes" September 16, 17, 23 & 24 from 10am-4pm. Advance tickets are \$5 for adults, \$2 for children; days of tour, \$6 for adults, \$2 for children. For more information contact the Sherman

Hill Association, 1706 Woodland, Des Moines, Iowa 50309 or call (515) 284-5717.

CROSSWICKS VILLAGE FESTIVAL will be held November 4 & 5. Weekend events include: antique show in historic community house; house tours of several 18th and 19th-century buildings; horse farm tours; and refreshments. Sponsored by the Historic Quaker Village of Crosswicks, NJ. For more information call (609) 291-9351.

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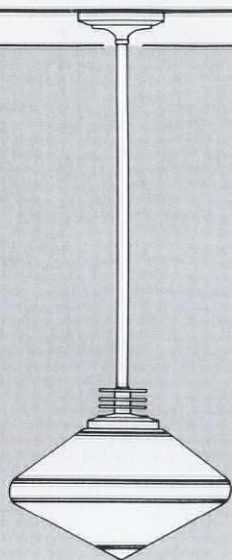
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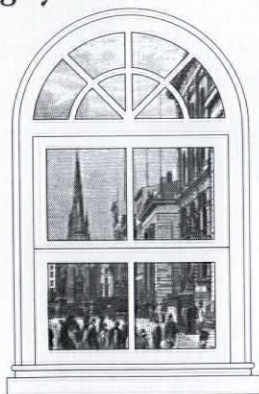
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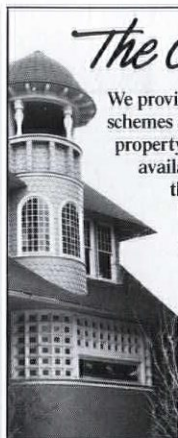
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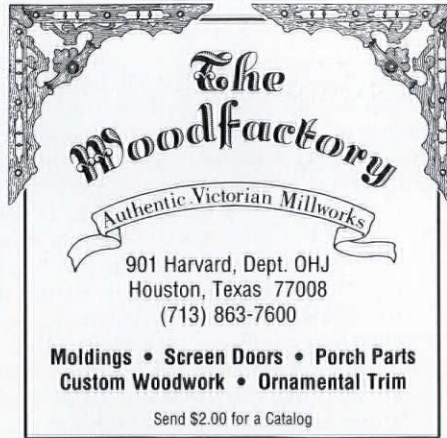
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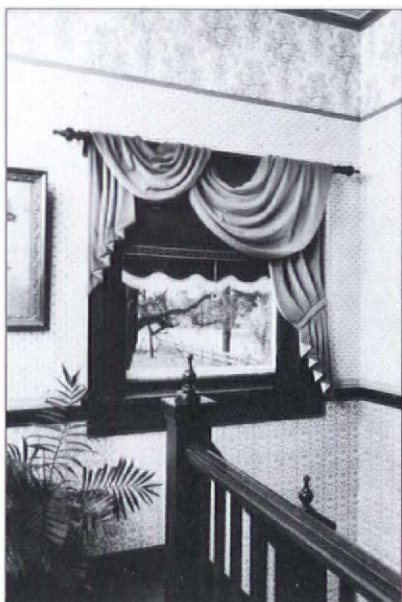
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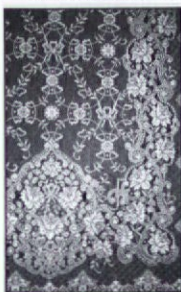
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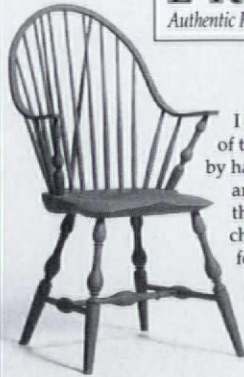
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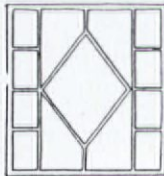


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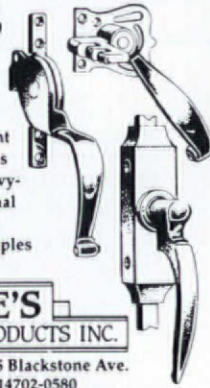
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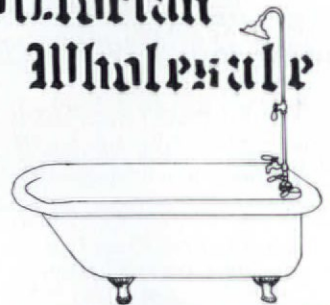
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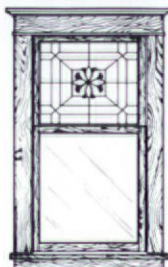
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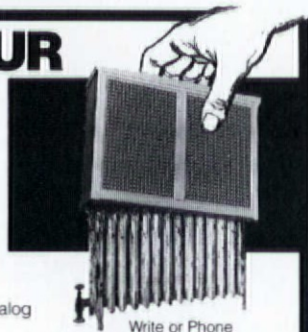
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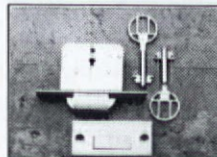
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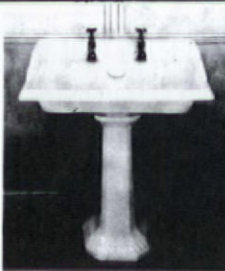


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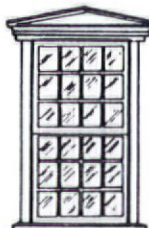
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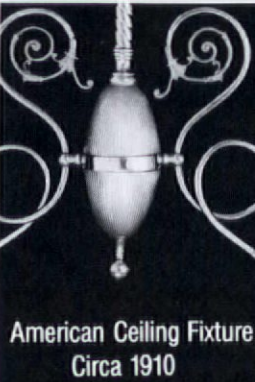
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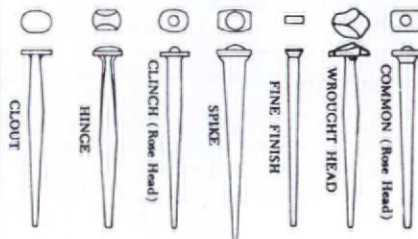
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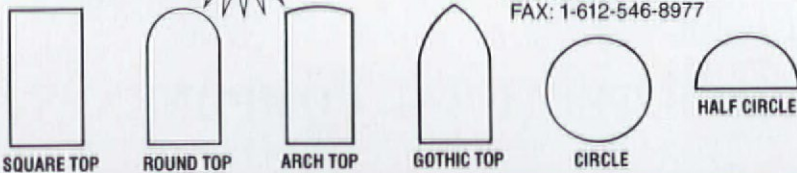
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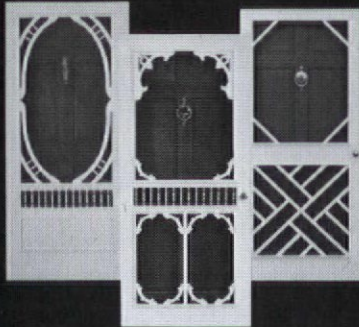
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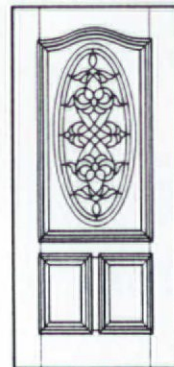
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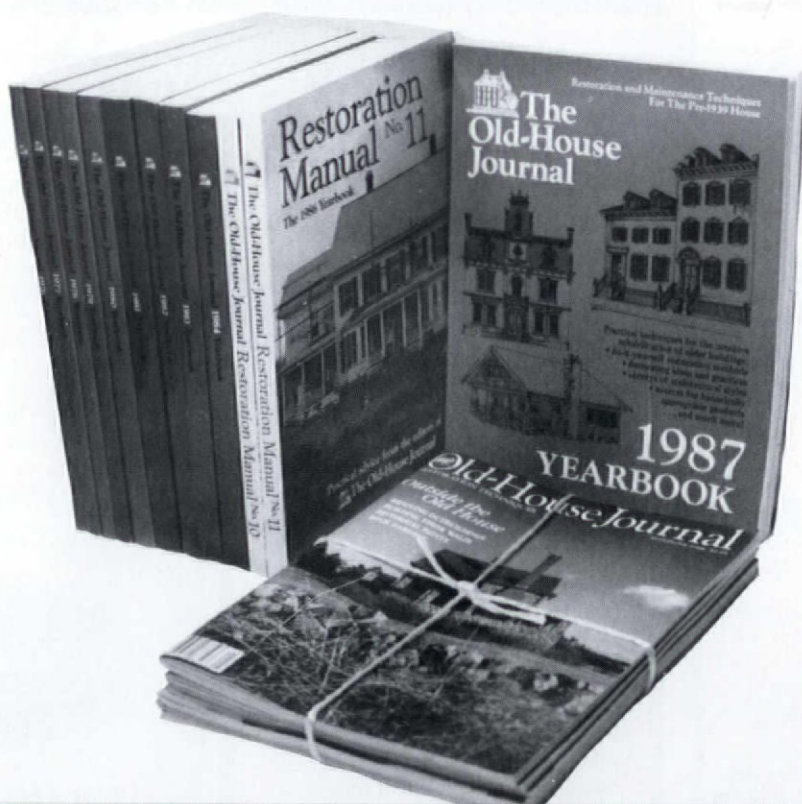
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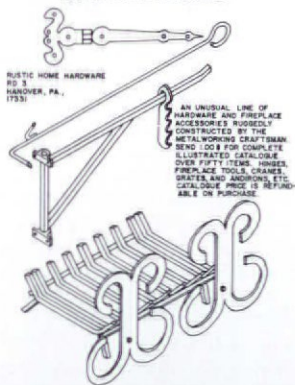
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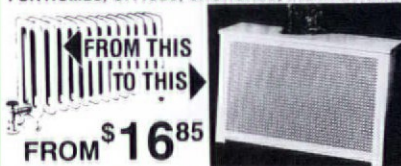
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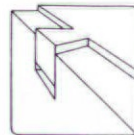
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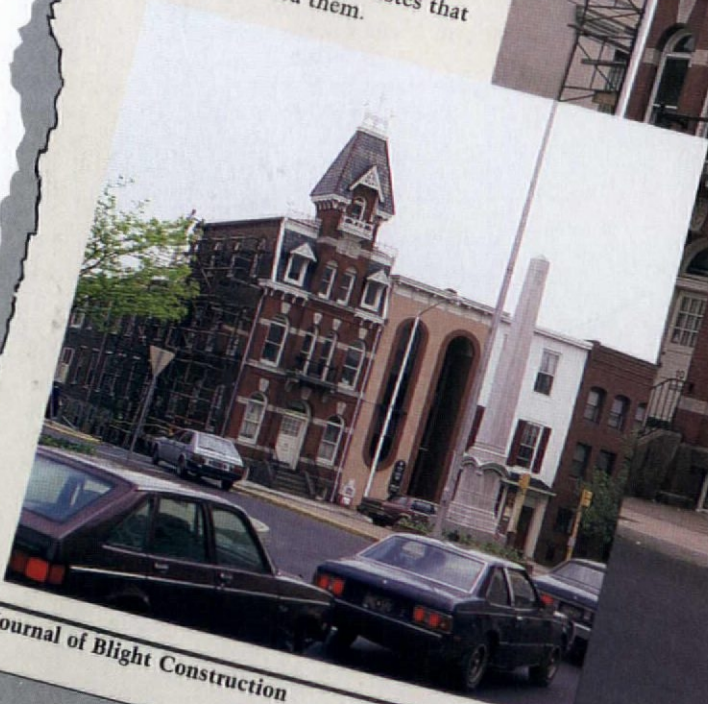
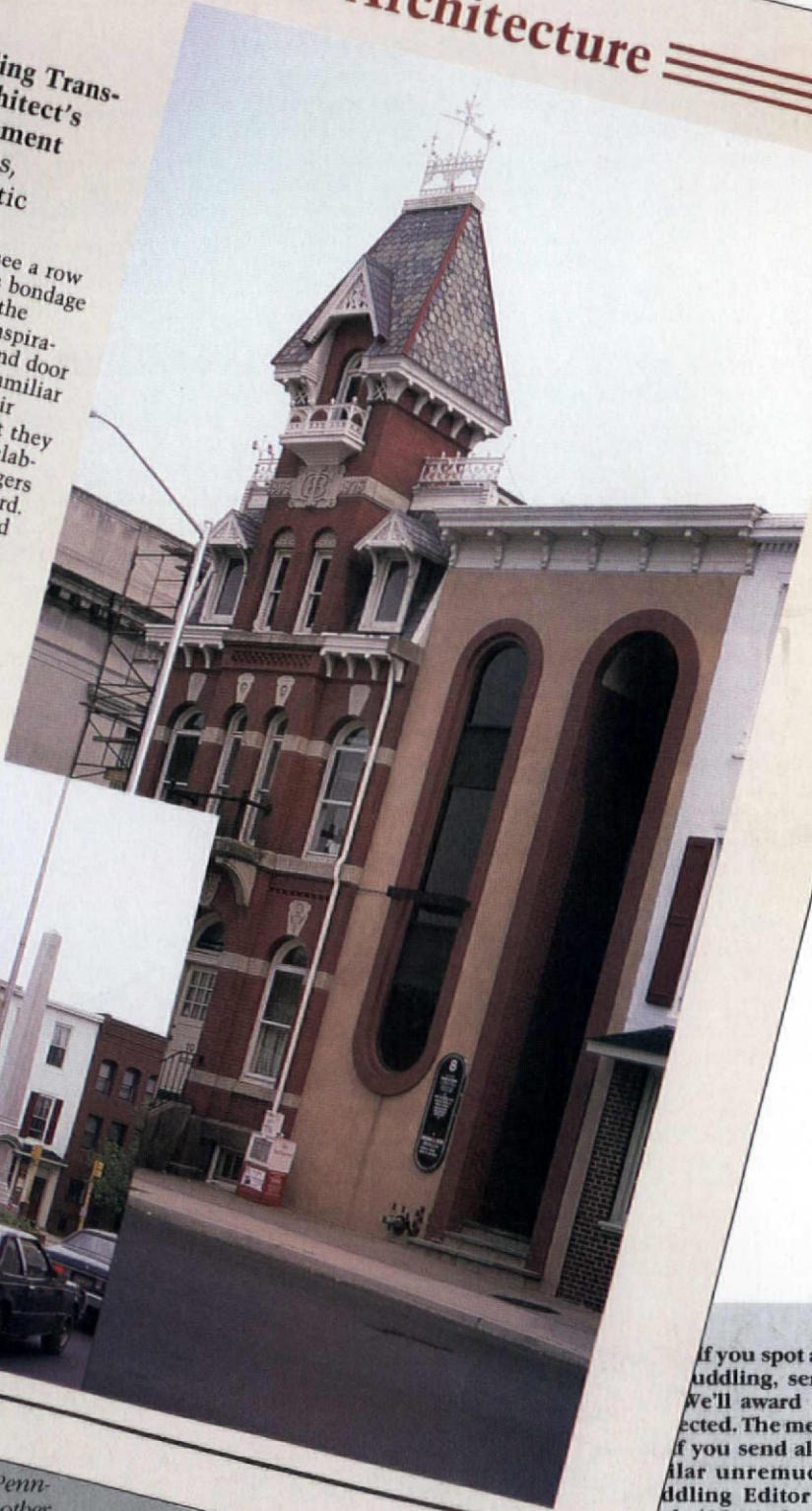
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MODERNIST MANIA

More on Architecture

Antique Building Transformed by Architect's Bold New Statement
Horace Horselips, Architecture Critic

It's not every day we see a row house released from its bondage to the past. Soaring on the wings of architectural inspiration, the lofty window and door take their cue from the familiar round-top windows of their 19th-century neighbor. But they have been transformed — elaborate elongated ovals — elab- of the mind, thrusting upward. Their symbolism goes beyond mere mail slots for a correspondence of hitherto unimagined proportions; they offer mute yet eloquent invitations to access by a new race of office dwellers, as attenuated and oversized as the tastes that have embraced them.



Journal of Blight Construction

835

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Our thanks to Joseph Sager of Doylestown, Pennsylvania, who regrets that "this (and many other remuddlings in town) took place before the formation of the Historical & Architectural Review Board," of which he is a member.

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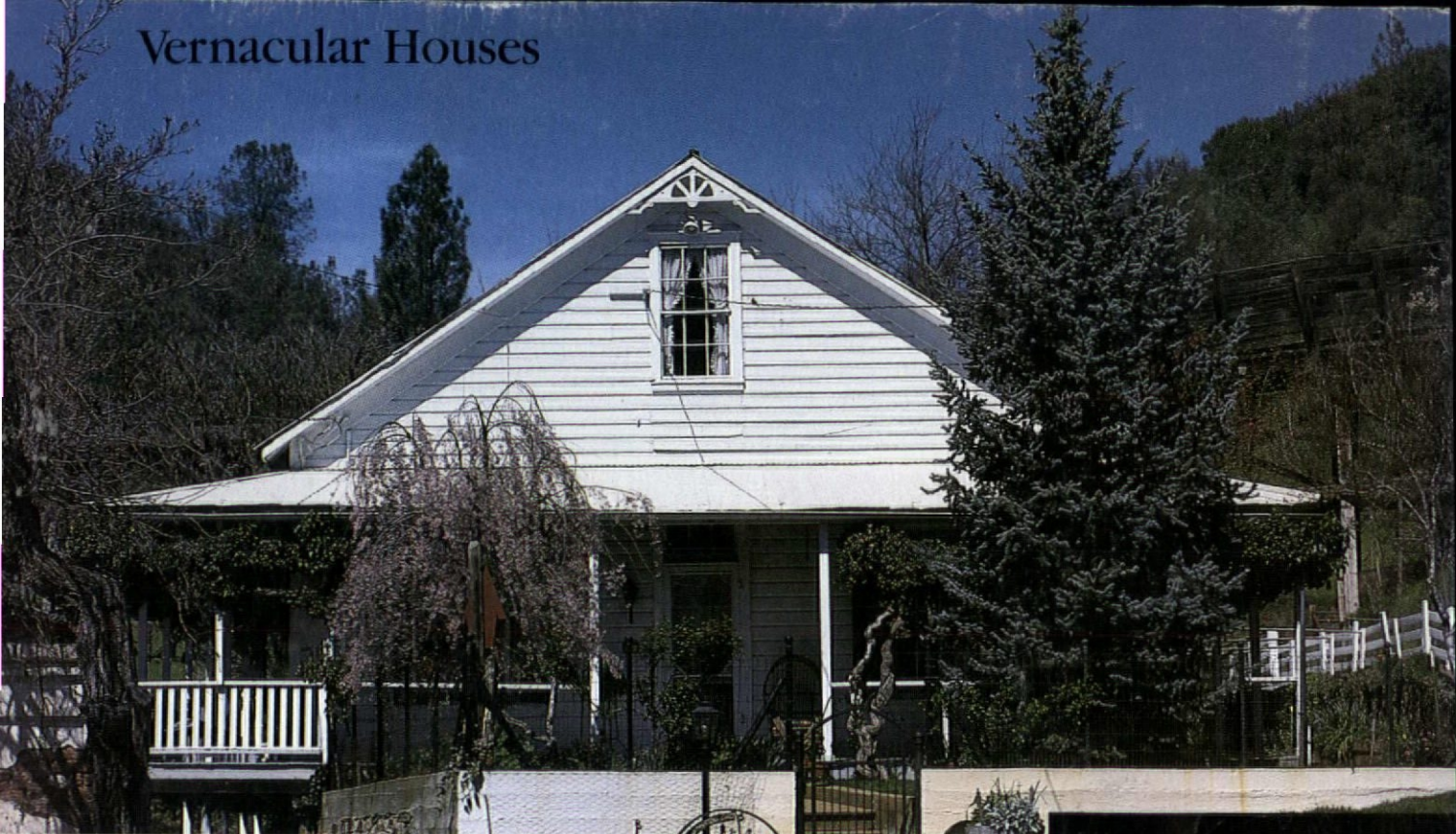
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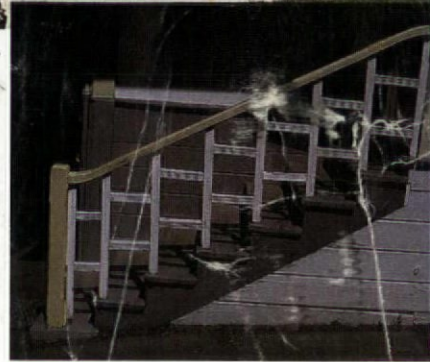


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Right: Chinese fretwork was a popular detail for stair balustrades.

THE GOLD-COUNTRY HOUSE



When miners first scrambled to the Sierra foothills, the desire to strike it rich supplanted any need for enduring shelter. But by the 1870s, farming and ranching had become the established economy, and farmers and ranchers began to build simple, practical residences. The house type soon spread to the mining towns, and today, many examples of this Gold-Country House can be found in Tuolumne, Calaveras, and Amador counties, California.

The plan typically features a main living room with two small bedrooms off to the side. Behind is the kitchen and pantry area. The main body of the house is always wrapped

by a verandah on two or three sides. This accommodates the 100° heat in the summer, as do the 12-foot ceilings. The gable roof is steeply pitched, permitting an attic bedroom. At the turn of the century, many houses had a bathroom added between the bedrooms.

The houses are built almost entirely of redwood, with metal roofing. The interior walls and ceilings feature tongue-and-groove redwood, often painted in the kitchen. Flooring and ceilings on the verandah are also of T&G redwood, although flooring in the house might be Ponderosa pine. The influence of Chinese miners is evident in the use of oriental motifs in many of the houses' details.

— Kim Gult
San Andreas, California

