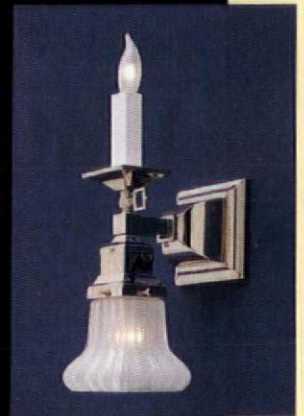


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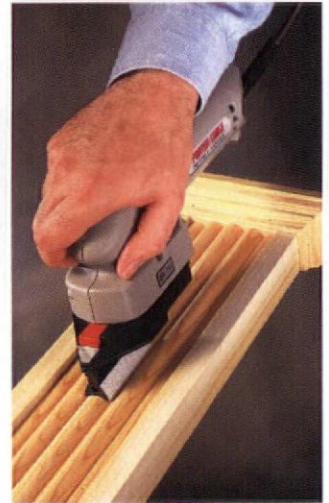
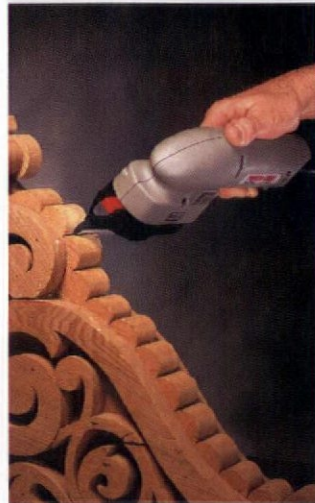
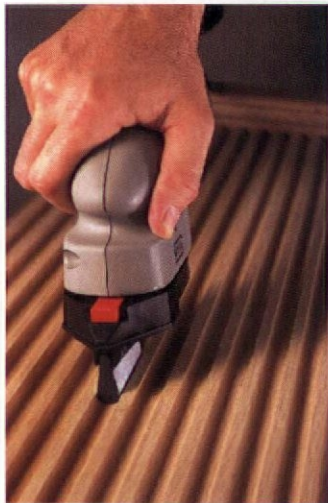
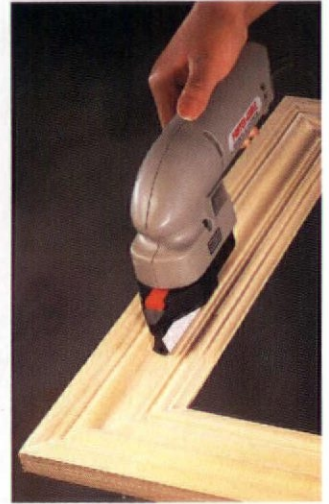
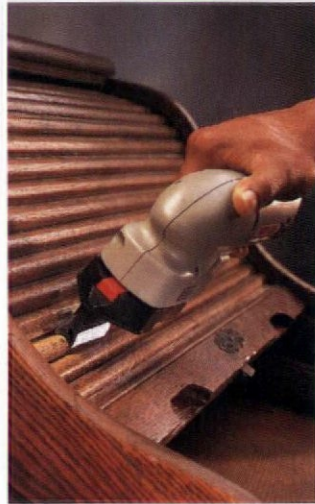
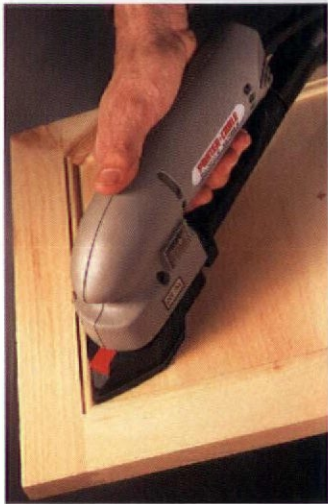


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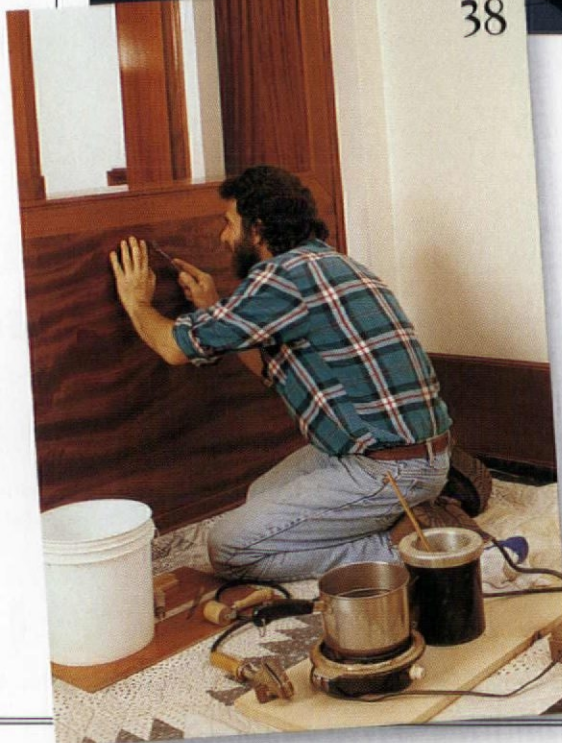
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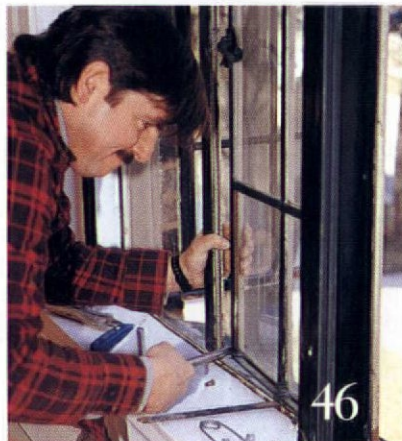
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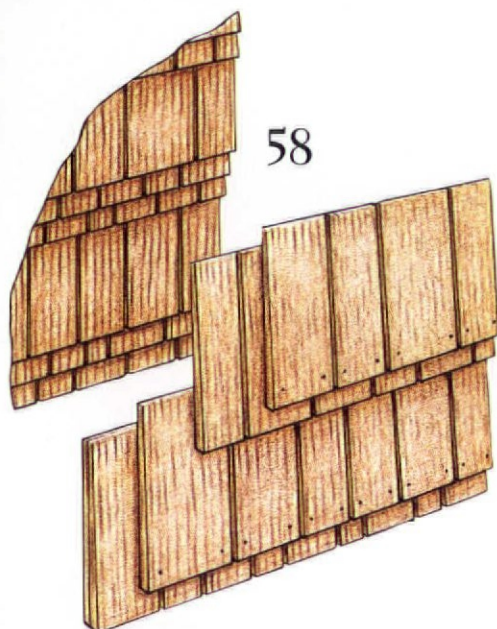
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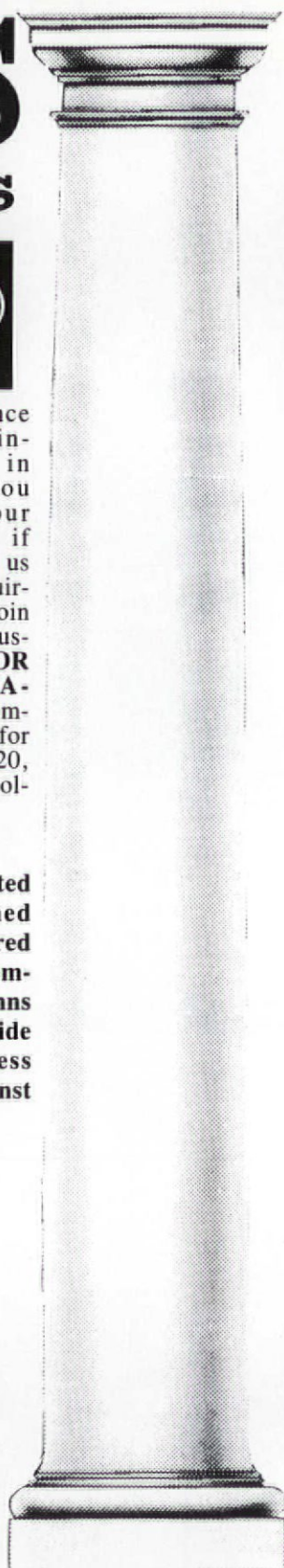
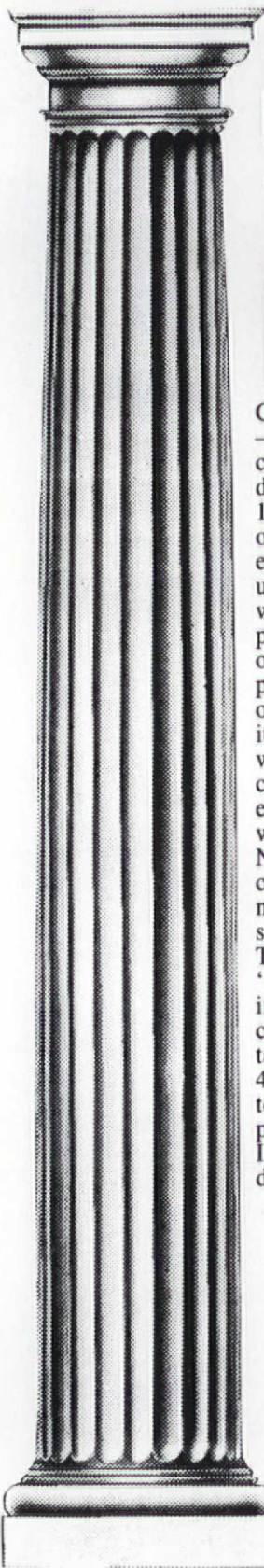


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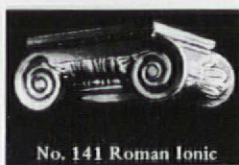
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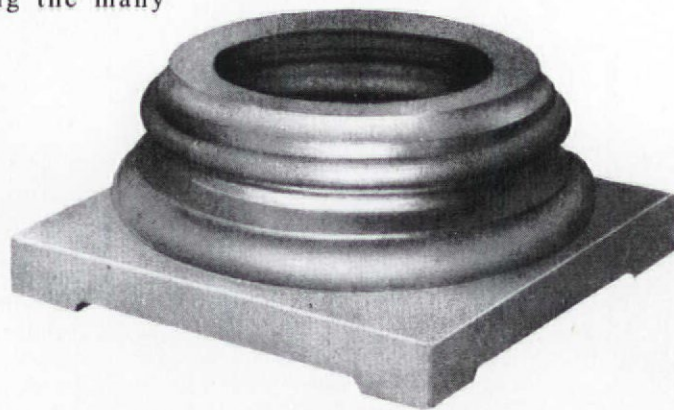
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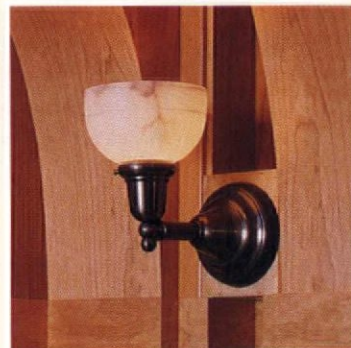
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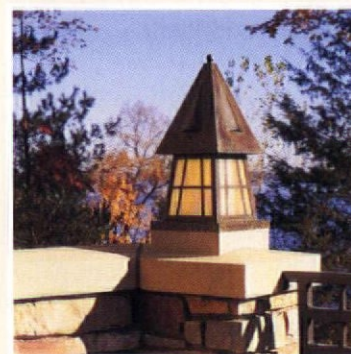
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Welcome to Early Modern Houses

THERE'S AN EXCITING, SPECIAL, ALMOST EERIE feeling that comes over me when I see an old house that, in its time, was on the cusp of new ideas or methods in housebuilding. I'm talking about what I call Early Modern Houses—that is, the vast numbers of houses built from the tail end of the 19th century to the first decades of the 20th century.

This feeling is akin to *déjà vu*, but rather than being something from the past that appears to re-occur in the present, this experience involves things we associate with the present, that actually existed in some earlier form in the past. I get this feeling when I see the evidence of different eras existing side-by-side in the same building. It happens most often in Early Modern Houses. The builders and designers of these houses were experimenting with new (often man-made) materials for traditional uses. At the same time, they tried fresh applications of age-old materials and designs.

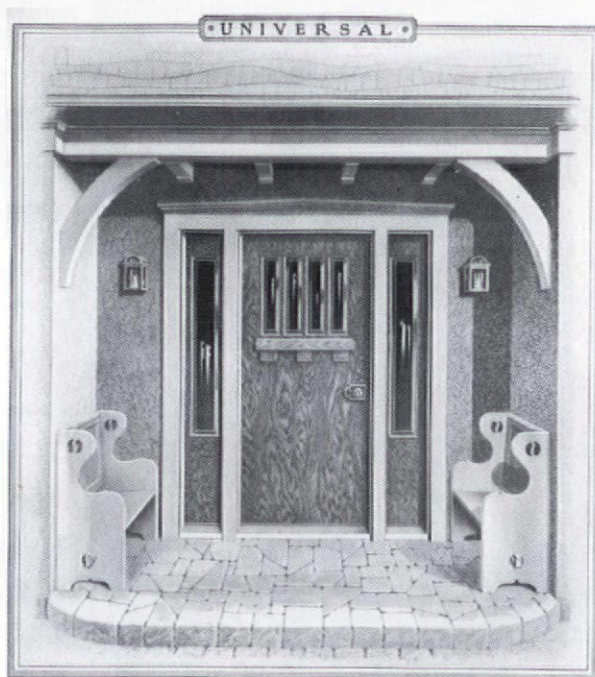
It's this kind of new-old-new phenomenon that underlies the articles in this issue, from restoring innovative building parts like steel windows or veneer woodwork, to the design ideas behind revival electric lights, novel shingle siding effects, and Bungalows.

You've probably been in such an Early Modern house; maybe you're working on one now. Just knowing the date of construction, or a little of the building's history, means you have certain expectations of what the house should be. "This house was built in 1889 or 1901," you say to yourself, "so it's still got a lot of heavily moulded Victorian-style woodwork and beadboard inside." But what a surprise when you find there's also

plain, flat casings around doors and windows—all original—that look like a time warp from the 1920s or 30s. It's this uncanny, shape-of-things-to-come experience that I'm talking about.

This experience is also a part of visiting many turn-of-the-century neighborhoods, especially where they

were building progressive or thoughtful houses over a decade or more. Oak Park, Illinois, the architectural testing grounds of Frank Lloyd Wright, is a famous example, but there are similar communities everywhere. Walking the streets, you can see the end of one era in-filled with the beginning of the next. On one lot is a late Queen Anne, big and tall with ties to medieval Europe; right next door is a low-slung Bungalow, a break with all it's neighbor represented. If you think such radical shifts are unique to our space and information age, put yourself back in the times when these houses were built. Horsepower was still



"This bungalow entrance is a typical American design," explained the Universal Millwork catalogue in 1927—a new breed of entry for a new kind of house.

everywhere, and cars, aircraft, and electricity were little more than experimental toys.

To put it in today's lingo, the designers and builders of Early Modern Houses were trying to "push the envelope." Sometimes, they went down a dead end (as with prismatic lamp shades and even the Bungalow itself). Many more of their ideas are still with us today. They touched our own time long before any of us were around to know about it.

Gordon Boell



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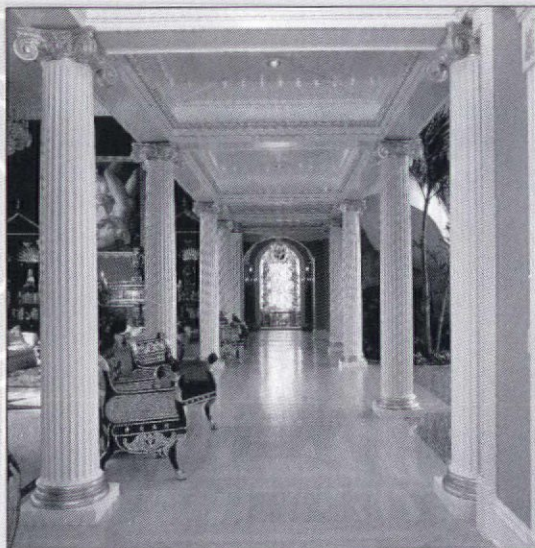
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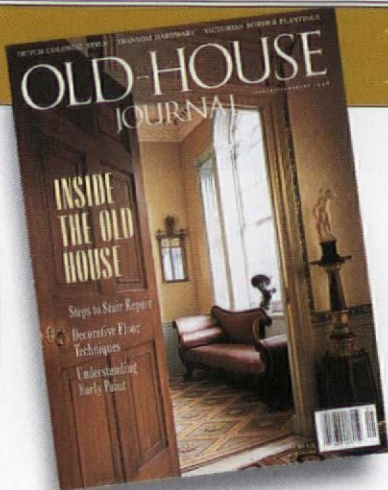
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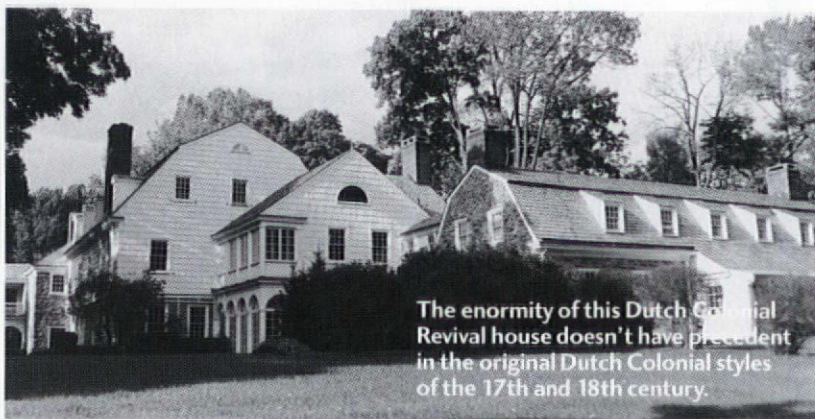
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PARTS FOR DISAPPEARING STAIRS

Dear OHJ,
 WHEN WE BOUGHT OUR (NINETEEN) thirty-something house, the concealed attic stairway ("Ask OHJ" Jan./Feb. 1996) had too much wiggle in its wobble. I found a little tin tag crunched in one corner of the panel. It read "The Bessler Disappearing Stair Company, Akron, Ohio, Patents Pending." Well, as it turns out Bessler is still making disappearing stairs, but now they're doing it in Memphis, Tennessee. The woman who answered the phone there diagnosed my problem on the spot, and, a few days later, my parts arrived. They were easily installed, and, after following the company's recommendation to lubricate the track with beeswax, I find the stairs now work like new. You can contact Bessler Stairway Co, 3807 Lamar Ave., Dept.OHJ, Memphis, TN 38118, (901) 360-1900.

—MICHAEL ORLOFSKY
 Troy, Ala..



The enormity of this Dutch Colonial Revival house doesn't have precedent in the original Dutch Colonial styles of the 17th and 18th century.

HORSESHOE ARCH GABLES

IF THERE EVER WAS A QUESTION AS TO THE POPULARITY of horseshoe arches in the gables of turn of the century houses ("Corralling the 'Horseshoe' Gable" Nov./Dec. 1995), the flood of letters from OHJ readers have answered it. We don't have room to show more than a sample of the truly beautiful houses across the country that we have seen: from areas including Skagit County, Wash., Duluth, Minn., and Schertz, Tex.

Vivian Huska and Steve Wezerek's Wilmette, Ill., home (top) was built in 1906 using mail order plans. Mary L. Lake found this example (right) in Grant Park, Ill.



DUTCH COLONIAL MANSION

THANK YOU FOR CLARIFYING MY MANY questions on the Dutch Colonial style ("Dutch Colonial, What's in a Name?" Jan./Feb. 1996). Great job. Take a look at this 1916-1918 mansion (below); it's been difficult to find any historical precedents.

—PHILLIP S. ESSER
 Ridgefield, Conn.

BLACKSMITH ARTISTRY

I WAS DELIGHTED TO SEE A BRIEF DESCRIPTION of Samuel Yellin's work ("Ask OHJ" Nov./Dec. 1995). The Industrial

Age that heard his anvil ring mistook the sound for a death knell. Rather, it was the noise of an ancient craft reborn as art. The legacy left by Mr. Yellin continues to challenge and inspire modern blacksmiths like myself.

—LELAND EDWARD STONE
 Upland, Calif.

A CALL FOR PAINTED LADIES

THE SEARCH IS ON FOR OUR SEVENTH Painted Ladies book. If OHJ readers know of Victorians around the country that have been painted in three or more contrasting colors, they can call or write us with the homeowners' names, addresses, and telephone numbers. Photos of the buildings are also appreciated. Contributors will be acknowledged in the book. Contact us at Painted Ladies, 1029 Jones Street, Dept. OHJ, San Francisco, CA 94109, (415) 673-0939.

—ELIZABETH POMADA
 & MICHAEL LARSEN
 San Francisco, Calif.

[continued on page 12]

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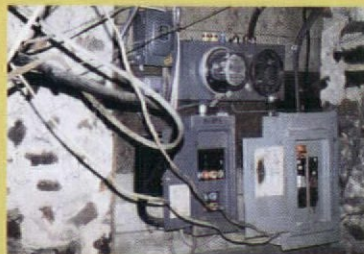
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M A I L B O X

ELECTRICAL FEEDBACK

I REALLY GOT A CHUCKLE OUT OF the opening line of "Panel Discussion" (Jan./Feb. 1996). We moved into our 1848 Greek Revival on Halloween three years ago and the electrical system was perfect for the night. One of the panels even came equipped with a charred door and label. We had knob & tube conductors, BX cable (metal covered), and modern, but ungrounded, Romex cables. The solution was obvious—we ripped out everything back to the street. A new 200 amp service breaker panel was installed and the house completely rewired, a circuit for each major appliance. The system is much less spooky.

—DOUGLAS R. HITCHCOCK
Pittsford, N.Y..



The electric service panel at the Hitchcocks' new house was charred and fastened to a rotting board.

IN YOUR ARTICLE, YOU SUGGESTED adding up the current rating of the fuses or breakers to determine the panel size. This method would, in most cases, lead to a significant overestimate of capacity. Instead, service size should be determined by the size of the main breaker or fuse, the ampacity of the service entrance cable, or by the panel rating, whichever is the least.

—MATTHEW J. BEZANSON
Madison Heights, Mich.

THE ANTIQUE DRAWING ON PAGE 40 of your article shows a panel box

where both the positive and the neutral conductors have fuses. This can be hazardous because if the neutral fuse blows, or is removed, it might give the impression that the circuit is de-energized. In fact, it is live because the fuse on the positive (hot) side has not tripped. All that's needed is a person working on the wires or fixture to complete the path to the ground. In these cases, we recommend upgrading the entire panel with modern breakers, or, at least, having a licensed electrician remove the neutral fuse make a positive connection.

—MICHAEL CASEY
El Cajon, Calif.

The drawing is from *Interior Wiring Electric Signals*, published in 1922 by the International Textbook Co. This was standard wiring practice at the time. To see whether your house might still have such an installation, open the panel and look at the wires. If you see white wires (neutrals) leading to fuses, you likely have fused neutrals. Your panel needs an upgrade and you should call an electrician. Also, we printed an incorrect telephone number for "Panel Discussion" author Sam Roberts. He can be reached at Augusta HomePro, (803) 278-2052. — THE EDITORS

ANOTHER RESOURCE FOR INFORMATION about electrical panels is the International Association of Electrical Inspectors. They have many regional offices and can be reached through any local government inspections office.

—GERSIL N. KAY
Philadelphia, Penn.
[continued on page 14]

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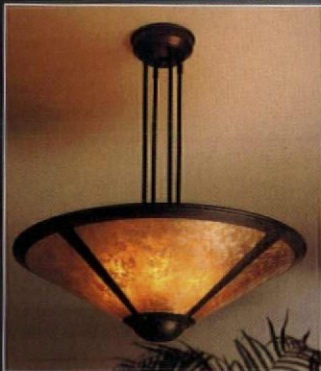


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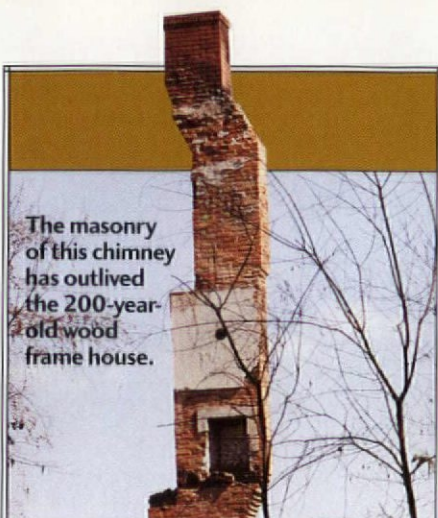
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BUILT TO LAST

HERE IS AN EXAMPLE OF A CHIMNEY that was built to last ("The Chimney Detective" Nov./Dec. 1995). The wood structure of this pre-1785 saltbox in southern New Jersey has nearly decomposed (no sign of a fire, only termites). Yet, the chimney stands tall. Can you find the mason's name? I'd like to hire him.

—DAN GREVER
Southampton, N.J.

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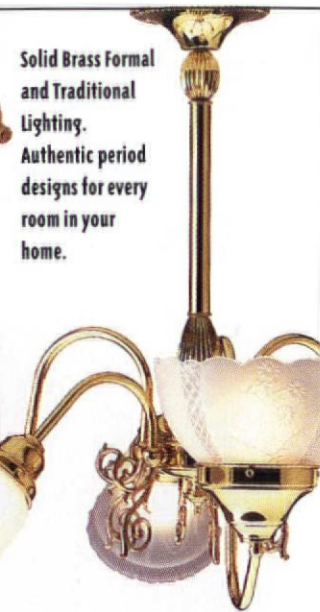
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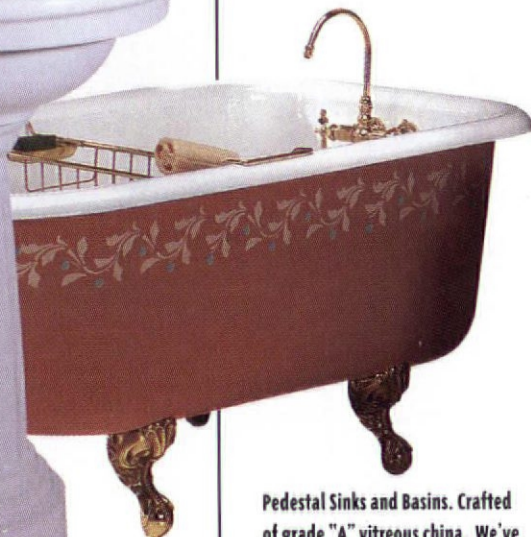
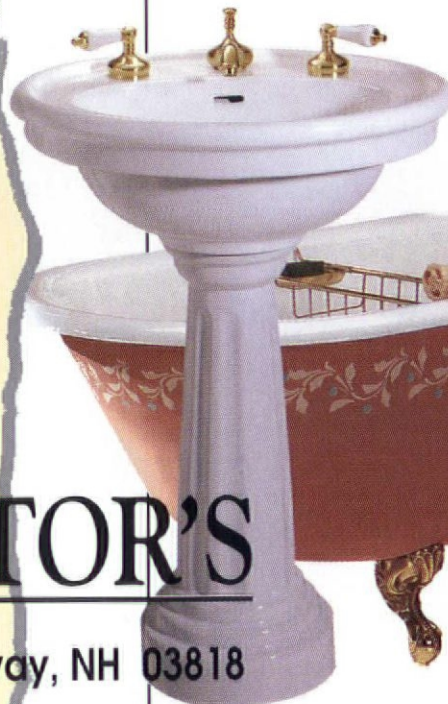
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Uncovering A Document
In my grandfather's ca. 1900 home near Nashville, Tenn., there are three layers of wallpaper. The original is a rich rose with a Victorian motif delicately touched with silver. I'd like to see the full pattern, but whenever I try to separate the layers, the original paper falls apart. How can I expose the historic paper?

— Frances Elam Neidhardt
Sherman, Tex.

LATE 19TH AND EARLY 20TH CENTURY wallpapers, such as yours, were made with wood pulp paper. They are thin and difficult to separate from later papers. Ironically, older papers, from the late 18th century and early 19th century, made with cotton and linen fibers, are stronger and tend to be easier to expose and preserve. We spoke with leading wallpaper expert Richard Nylander, chief curator for the Society for the Preservation of New England Antiquities to hear how he recommended approaching the task.

If you know you're dealing with an important antique paper, you might consider bringing in a

A turn-of-the-century wallpaper (left) is covered by two layers of more recent papers (far left), and it's proving quite difficult to expose a full repeat of the pattern.

professional wallpaper conservator, Nylander noted. Otherwise, proceed slowly and carefully, starting with the least damaging methods. Take color photographs of the paper (with a ruler for perspective) because removal techniques and exposure may fade the colors.

Since wallpaper inks are water soluble, the best way to proceed is without any moisture. Starting in one corner, and using a flexible, blunt putty knife, gradually peel the unwanted paper away. If this does not work, steam the old paste as you go. A steam iron probably won't provide enough steam, and a wallpaper steamer may be too much. Nylander recommends a clothing steamer. If that fails, switch to a plant mister.

If none of these techniques work, you might have better luck removing the entire wallpaper sandwich. Then carefully place it in a

[continued on page 18]

MISSING PORCH LIGHTS

The light fixture that hangs over our Foursquare's front door is probably not original to the house. We think there used to be a pair of lights, one on each side. Can you tell us what might be appropriate?

— Paul and Val Martin
Mason City, Ill.

BY THE EARLY 20TH CENTURY, HUNDREDS OF VARIETIES OF ELECTRIC lighting fixtures were available. Without a period photograph or other hard evidence, it's impossible to tell exactly what kind of lights might have lit your front porch when the house was new. However, the two

most common types of porch lighting fixtures of the era were lanterns and frosted glass globes. Several companies sell reproduction porch lights modeled after these, and you can pretty much choose any style you like.

An advertisement from a 1927 Sears and Roebuck catalog shows the common porch lighting styles of the period.

Porch Lights

Porch Bracket
A popular type of porch light, of neat and attractive appearance. Extends 7 inches. Made of iron in black finish. Has 5-inch square canopy. The fixture is wired to a keyless socket. Frosted glass 6-inch ball. Shpg. wt. 2 lbs. 34K7076—As shown..... \$1.95

Porch Lantern
This ornamental secure porch lantern, with eye attractive and 10-inch cast and sheet iron top for shade of cast and sheet iron for shade. 12 in. Extends 12 inches. Has 6-inch wide at top. Wired with keyless socket. Frosted glass 6-inch ball. Shpg. weight, 12 lbs. 34K7104..... \$3.00

Porch Light
Made of heavy cast iron, finished in black. Measures 7 1/2 inches at top. The 6-inch globe with black ribbing. Wired with keyless porcelain socket. Shipping weight, 3 pounds. 34K7072..... \$2.35

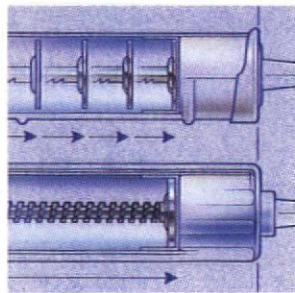
Porch Light
Length, 7 1/2 inches. Last iron ceiling finish. Diameter at ceiling, 6 inches. Has porcelain keyless socket. Frosted glass 6-inch ball. Can be used for open wiring only. Shipping weight, 3 pounds. As shown..... 65c

Iron Porch Lantern
Attached alongside of door. Height, 12 in. Extends 12 in. Made of black sheet iron. Has frosted glass. Wired with porcelain keyless socket. Shipping weight, 3 pounds. 34K7101—As shown..... \$3.25



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Ask OHJ

[continued from page 16]
shallow basin of lukewarm water, with the pattern up. As it moistens, begin separating the layers. You'll want as many hands on this job as possible and plenty of stiff cardboard and spatulas, especially if you're dealing with a big piece. Once you get your document free, place it on wax paper so it doesn't stick.

A number of specialized wallpaper makers will reproduce original paper from a document or photo.

Mystery Floor

We are interested in restoring our living room floor. We believe the material is magnesite (with wood chips) that was laid in tile form when the house was renovated at least 50 years ago. Any ideas on how to clean and renew the tiles?

— Vincent Botticelli
Buffalo, N.Y.

THE MATERIAL ON YOUR LIVING room floor is, without a doubt, one of the many "modern" composition products that were developed in the 1920s and 1930s. To try to determine which, we spoke to Thomas Jester, architectural historian for the National Park Service and editor of *Twentieth Century Building Materials: History and Conservation*, due out in 1996 from McGraw-Hill. He believes it might be Zenitherm, a "magnesite" product composed of magnesium oxychloride, wood fiber, and sometimes asbestos.

Zenitherm was meant to look like stone but was easy for carpenters to install. Touted as a universal building material, it was prescribed for floors, stair treads and risers, and walls (interior and

exterior). It came in 14 colors and numerous sizes and could be installed in decorative patterns. Zenitherm was laid like tile or fastened with nails. Seams were grouted.



The Botticellis' floor looks like Zenitherm, a man-made product that resembles honed stone tile.

Cleaning and restoring Zenitherm is still new territory for preservationists. Make sure you're careful, in case there is asbestos in the floor. Product literature boasted that it was attractive, durable, sanitary, flame resistant, quiet, and easy to install and maintain. A little scrubbing with soap and water every now and then was supposed to keep Zenitherm in perfect condition. Waxing was also recommended.

If plain soap and water are unsuccessful, you may want to try Ion 417 Heavy Duty Cleaner/Restorer, a non-abrasive, nonphosphate detergent. This product was successfully used in the restoration of Zenitherm walls at the New Jersey State House, conducted by Ford Farewell Mills and Gatsch Architects. Ion 417 is manufactured and sold by Chemique, Inc., 315 North Washington Ave., Dept. OHJ, Moorestown, NJ 08057, (800) 225-4161.



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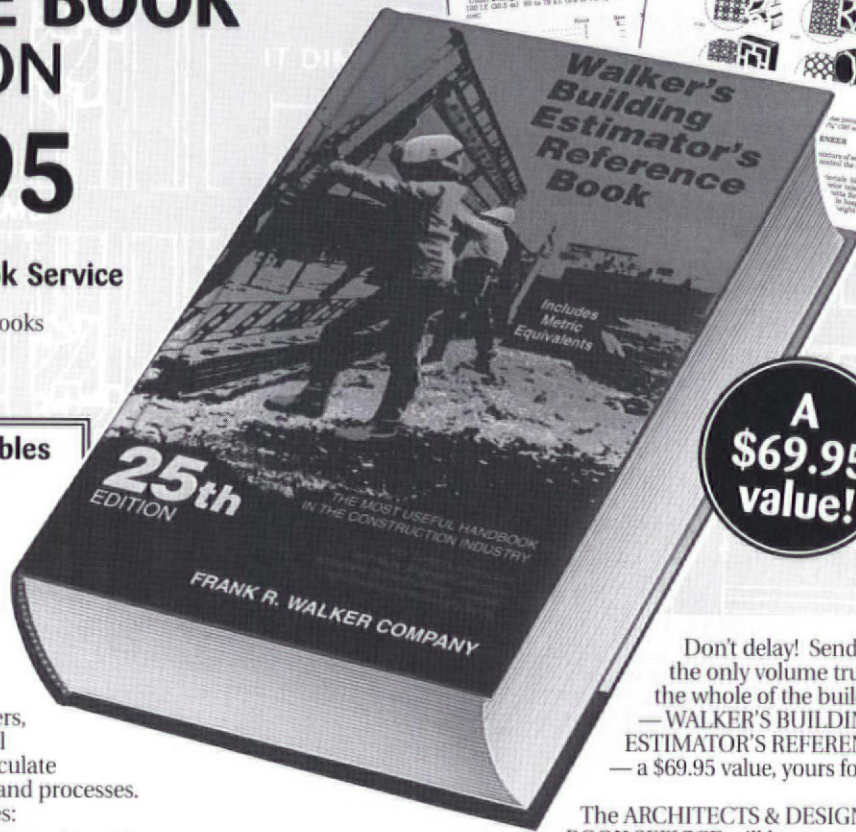
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RESTORER'S NOTEBOOK

WASHING THE OLD HOUSE

FOLLOWING THE ADVICE OF OHJ, we recently chose to wash our clapboard exterior rather than repaint. The paint film was dirty but otherwise in good condition. Instead of washing with a power sprayer, we came up with a more economical applicator. We simply bought a pesticide sprayer, the kind that straps on your back. We filled it with a detergent and water mix and set to climbing the ladders.

The sprayer worked like a charm. In some of the tough spots, we switched to bleach solution ($\frac{1}{4}$ cup bleach to 2 gallons warm water) to kill mold. In others we added a little elbow grease by scrubbing with a sponge. As we completed a section, we rinsed the walls with spray from a garden hose. The paint looks fresh, and only a few spots, where there's peeling, need some touch-up work.

—MERIDETH SHULER
Charleston, S.C.



Picking out the raised ornament on radiators is easy with an ink marker.

SPONGE PAINTING RADIATORS

OUR 1873 HOME HAS LARGE RADIATORS with raised filigree on them. I found it easier to paint the radiators with a sponge than with a brush. It was quicker, and I was able to get into small hard-to-reach places. Once enough coats of the base color were dry, I accented the ornament with a second color. For this coat, however, I used an ink marker.

—PEGGY KAUFMAN
Indiana, Penn.

MAGNETIZE STEEL WOOL

STRIPPING FINISHES WITH CHEMICALS usually means scrubbing the surface with steel wool. The unfortunate problem is that particles of steel get stuck on your workpiece. Here's a technique I used to reduce the mess. I placed a magnet in the steel wool. It helped to keep the metal pieces together. As I went through pads, I cleaned the magnet before putting it in the next pad. Once the job was complete, I ran the magnet close to the surface to pick up shards that got away.

—BRUCE PATRICK
Boulder, Colo.

IN THE CARDS

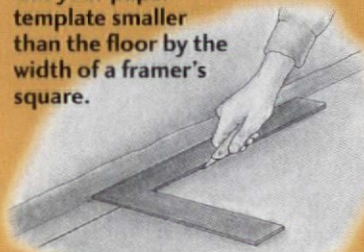
OVER THE YEARS, I'VE READ MANY tips for sanding profile mouldings in Restorer's Notebook. Here's another. Simply wrap the sandpaper around a deck or two of playing cards. Hold the edge of the cards against the hard-to-sand area and they will conform to the profile.

—GEOFF TONEY
Portland, Oreg.

LAYING LINOLEUM

A GOOD TECHNIQUE FOR FITTING flooring, wallboard, and sheathing to complex old-house installations is to cut a paper template in place. Here's a flooring installer's trick-of-the-trade that makes it even better. Instead of trying to cut the paper

Cut your paper template smaller than the floor by the width of a framer's square.



at the edge of the floor, where it can be difficult to maneuver and where the blade can damage fixtures, place a framer's square on top of the paper and against the edges of the floor. Then cut the template along the inside edge of the square. The result will be a mockup that is scribed 2" smaller than the floor area, but which was much easier to create than the entire floor would have been. When transferring the model to the linoleum, simply use the framer's square again, adding its width.

—ANGELA RICE
Jamaica, N.Y.

PATCHING WORK

PATCHING PLASTER IS A JOB MANY old house owners tackle, but most people don't realize the patch will adhere best if the existing plaster and lath is damp. Otherwise the dry materials will suck the moisture out of the plaster before it has a chance to set up a strong bond. Simply spritz the opening liberally with water from a plant mister before patching.

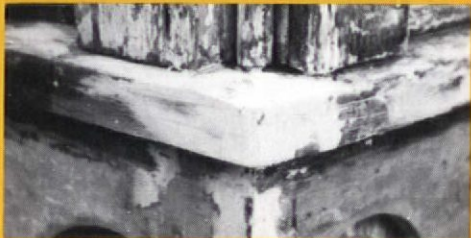
—J.M. KNICKERSON
Tucson, Ariz.

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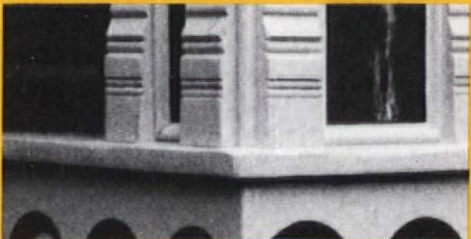
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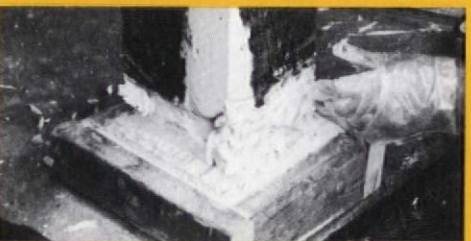
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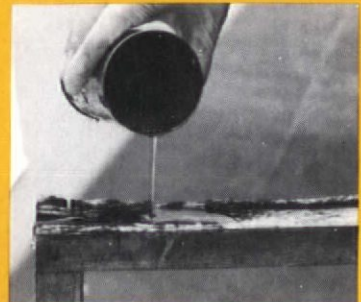
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Julia Morgan, Engineer and Architect

BY SARA HOLMES BOUTELLE

THOUGH THE WORLD KNOWS HER FOR SAN Simeon, William Randolph Hearst's fantasy castle, northern Californians think first of the many houses she designed, architectural gems that surprise and delight. Each are the work of a pioneering perfectionist—Julia Morgan, engineer and architect.

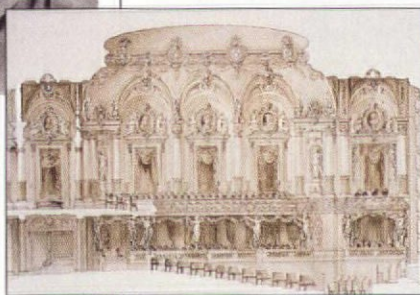
Morgan was born in 1872 in San Francisco, where she lived and practiced for most of her 85 years. Her family moved across the Bay to escape the cold and fog, so the five Morgan children were raised in Oakland. Julia, Emma, and Avery attended Berkeley, only a horse-car's drive from home. The girls joined a sorority, Alpha Delta Theta, while Julia studied engineering and Emma prepared for law school.



the Architecture section of the *École* that the school had to accept her. This training, including six years in Paris and art-historical trips in Europe, was all competitive, in French, and theoretical, with an emphasis on fine drawing of plan, elevation, and sections. The curriculum concentrated on historical structures of significance, with little concern for domestic architecture—or, in fact, any actual building. (The institution was set up to train French government architects who apprenticed to working professionals for their practical experience.) Notably successful in the *École* competitions, Morgan became the first woman in the world to complete the course. In 1902, she also

At the *École*: Julia Morgan as she appeared on her 1899 ID card, and the prize-winning design for a theatre in a palace that cinched her certificate.

had the opportunity to design and supervise the construction of a “grand salon” in Fontainebleau for Mrs. Harriet Fearing, an expatriot from New York and Newport.



Ready to Build

BACK IN CALIFORNIA AND just turned thirty, Morgan found a job with John Galen Howard, the architect implementing the new campus plan for the

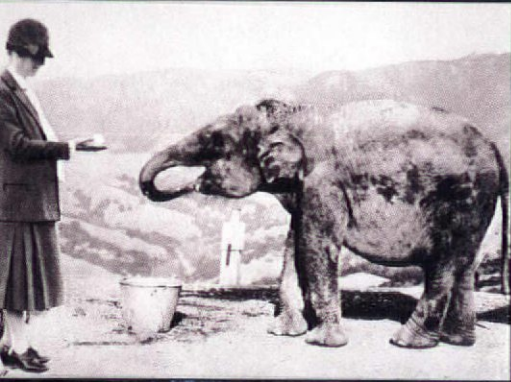
Models and Mentors

YOUNG JULIA'S ACADEMIC INSPIRATION CAME from the LeBruns, New York City cousins where the father and two sons were architects. Since there were no architectural schools in the West, she concluded that an engineering program would be the best way to pursue her ambition. In 1894 she had the luck to take a descriptive geometry course under a new member of the faculty, Bernard Maybeck. The charismatic and innovative Maybeck had studied at the *École des Beaux-Arts* in Paris, the world center for architectural education at the turn of the century. He encouraged Morgan by hiring her as his assistant on his building projects and recommending her to the all-male *École*.

University at Berkeley. She worked on the Hearst Mining Building and the Greek Theatre, earning respect, commendation, and a backhanded kudo from Howard as “an excellent draftsman whom I have to pay almost nothing, as it is a woman.” In spite of this climate, there was every reason for her to continue with Howard; developing the campus and architectural school would take the next twenty years. Julia Morgan, however, wanted to practice from an office in her own name.

The Morgan family agreed to send Julia to Paris to study—an unusual enterprise for a young woman of the 1890s. She did so well in the examinations for

She passed the state certification test and set up shop in San Francisco in 1904. The Mills College Bell Tower was an important independent commission, along with houses in Berkeley, Grass Valley, Oakland, and San Francisco to keep the firm afloat.



ABOVE: The J.H. Pierce house (1910) is a Morgan building thought to be demolished, but rediscovered in Alameda under a new street number. **RIGHT:** Not so lucky was the Wells house (1911). Elegant English details, such as this gumwood staircase, perished in the 1991 Oakland brushfires. **BELOW:** A lesser-known Hearst family commission is Fairy House at the Bavarian-style estate Wyntoon. **LEFT:** Morgan with San Simeon's "Mary Ann" (ca. 1928).



After the 1906 earthquake and fire, though, architects flourished. The city had to be rebuilt, and outlying regions were being settled with new schools, churches, hospitals, and houses large and small.

According to engineer and architect Walter Steilberg, who worked off and on for Morgan up to the 1940s, it was mainly engineers who spread the word about her skills. Steilberg recalled Morgan's practice of frequent site visits in a 1969 article (never published): "There was a ladder . . . leaning out of the window to a suspended scaffold on which two masons were working . . . and Miss Morgan was coming down the ladder . . . her neat grey suit all dusty and splattered with mortar."

Phoebe Hearst, a major benefactor of women students at Berkeley, had met Morgan in Paris and hired her to complete a large estate in Pleasanton. This job led to commissions for the YWCA and later work for her son William Randolph Hearst. The network of sorority sisters also drew clients to the office for clubhouses and residences up and down the state and in Hawaii. All were counting on her careful attention to native materials, traditions, and every detail at the site. Morgan took remodeling jobs cheerfully, saying they often developed into something interesting.

Madame Architecte

MORGAN NEVER MARRIED. HER VIEW of an architectural practice left no space for a busy domestic life. She was the designer whose name was on the office door for 44 years. She alone met with clients and made all preliminary sketches while supervising skilled assistants with their meticulous realizations of the work. Her collaboration with William Randolph Hearst over a
[continued on page 26]

THE MORGAN TOUCH

MORGAN DESIGNED IN ALL styles, working closely with her clients. Her almost daily correspondence with William Randolph Hearst, characterized by imagination and humor, shows the latter's deference to the views of his architect and their mutual enjoyment of each project. Building details were important too, so Morgan relied on a trusted team of craftspeople to bring her concepts to light.

An example of a lavish commission drawing upon the Italianate idiom is the hilltop country place for Clara Huntington Perkins, sculptor and railroad heiress. One enters through a courtyard with an Italian garden bordered by a columned loggia (photo above). A massive, paneled front door leads into a long, vaulted hall connecting two wings. All ten rooms have wide-planked teak floors, and each major room opens to the outdoors. The living room, with a teak ceiling 16' high, has a huge Carrara marble fireplace. This one-storey house of 5,000 square feet cost \$90,000 to build in 1919.

Dramatically different and far more modest, the 1915 house and offices for two professional women in Berkeley shows Morgan's skill with a difficult, hillside lot. Compact and utilitarian, the cottage is obviously intended for a servantless household: the garage opens to the kitchen that directly adjoins the dining room. The living space has 4' windows and flower boxes at either side of a large fireplace, providing brilliant views of San Francisco Bay that seem to enlarge the area. The shift from high, hand-crafted open trusses and supports in the living space to the comparatively low ceiling and doorway of the dining space (at rear of photo, below), establishes the change of scale and gives the dining area an alcove feel. This dining area is glazed on two sides, and has a glass door at the back that directs light to the steps leading to the floor below.



The Perkins house at Los Gatos was called "an Italian house" when published in *California Southland* magazine.



From the offices on the street side, the redwood cottage for Dr. Elsa Mitchell and Clara Williams, R.N., appears to be one storey. Once inside, however, a wall of windows highlights the canyon drop of this steeply sloping lot.

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Julia Morgan, here in front of Notre Dame during her Paris years, stood just five feet tall. An exacting designer and a good administrator, she was to run a highly efficient office for close to half a century.

[continued from page 24]

quarter of a century reveals an uncommonly bonded architect-client relationship focussed on building. Indeed, many clients were—or soon became—close friends. Some individuals functioned almost as co-architects, calling on Morgan for more than one commission. She seems to have enjoyed working with families as much as women's groups. One client, Elizabeth Glide of Sacramento, had Morgan design three very different houses for her daughters.

Julia Morgan designed nearly 800 buildings. (The last architectural drawing we have seen was numbered 796.) Her success was based on an empathetic imagination, fundamental understanding of the precepts of design, and profound respect for landscape, light, and materials. Some houses have been lost to fire, earthquake, and demolition, but many are cherished as treasures newly recognized.

Sara Holmes Boutelle, Hon AIA, is the author of Julia Morgan, Architect just released by Abbeville Press in a new paperback edition.



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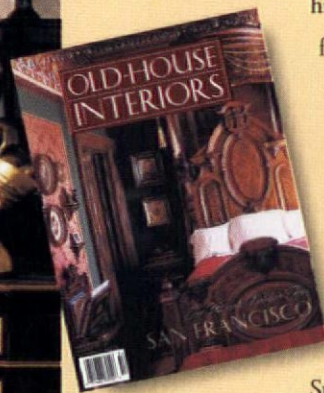
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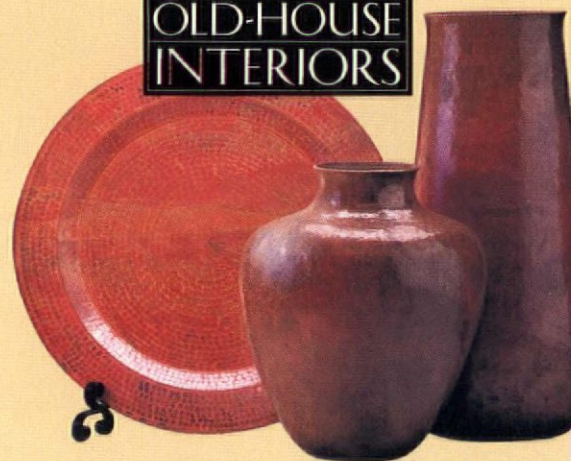
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Period Garden Plans

BY JO-ELLEN UNGER MATUSIK

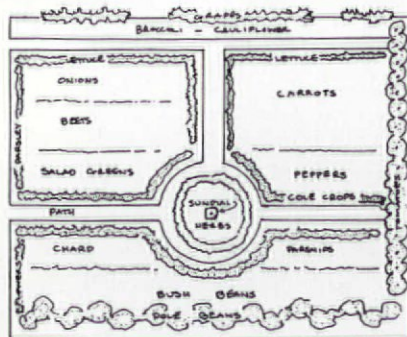
YOU'VE COMPLETED THE LAST WALL TREATMENT and the exterior is finished. Now it's time to consider a period garden that's appropriate for your old house. Perhaps you are committed to reproducing a totally authentic garden, or maybe you choose to create one that merely suggests a style. Either way, being aware of the basic characteristics of period gardens helps in designing one that reflects the unique history of your home.

Before you level the grounds to build a garden from scratch, live with the existing garden for at least a year. Note any remnants of earlier gardens that may be salvaged.

For example, in the garden of my 1887 Queen Anne Victorian, I incorporated a wonderful old bed of lily-of-the-valley into my plans.

Take into consideration the original inhabitants of your home. What was their social class? These clues

will help you create a more individualized garden for your property. Also check for archival drawings, maps, or photographs of earlier gardens to use as guides. Armed with information, you're ready to choose the appropriate garden plan for your house's specific period.



Form & Function

WHEN THE EARLIEST COLONISTS ARRIVED, planting the garden was a top priority because it provided food, as well as any needed medicines, dyes, cosmetics, and fragrances. Sized in proportion to the family, gardens were sited where exposure and soil were best, as well as conveniently near the

Top: Early-20th-century landscaper Lockwood de Forest based his garden schemes on nature. The teahouse garden in Santa Barbara, California, featured a wide border of North African ground morning glory. **Above:** A sundial surrounded by herbs is the focal point of this ancient-style vegetable garden.

kitchen door for the housewife who cultivated them.

Country kitchen gardens were laid out in the *ancient style*—that is, with a long main axis crossed perpendicularly by secondary paths, forming square or rectangular beds. The narrow width of the beds allowed easy access for planting, cultivation, and harvest. Depending on geographic location, walks consisted of hard-packed earth, gravel, or crushed shells. At first, the beds were raised by simply mounding the soil; later rough saplings, logs or boards pegged in place were used.

Beds were a jumble of sizes, shapes, and colors with flowers, herbs, and small vegetables mixed all together. Again, practicality was the primary motivation. Plants were situated where they grew best, not to obtain some artistic arrangement. Although a few flowers, such as the globe amaranth, were grown strictly for show, most had to earn their place. For example, roses were used to produce fragrances and rosewater to flavor cakes.

Well-to-do city colonials created gardens very similar to their country cousins, but they were more formal and on a grander scale. The axis walk was as wide and long as the owner could afford, while still in proportion to the home. It might be paved in brick, stone, or gravel and was usually oriented with the main garden entrance. The raised beds might be

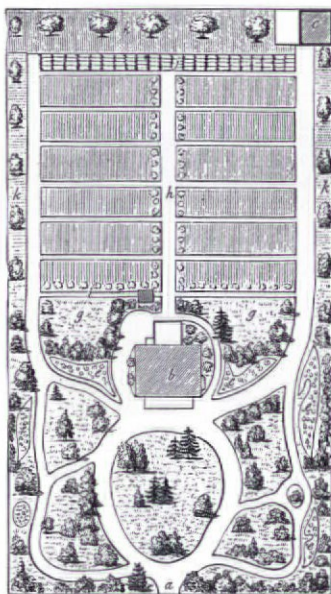
edged with boxwood, lavender, or germander. Filled with flowers and herbs, they mirrored each other across the central pathway. At the end of the axis walk, and often at those of the major secondary walks, stood a summer house, arbor, sundial, or other focal point. Topiary was especially popular in Dutch New Amsterdam (New York) and Williamsburg, Virginia. Peach, pear, or other fruit trees grew adjacent to the outer walls that were constructed of brick or stone.

In the 18th-century, farmers' wives planted roses, herbs, perennials, and annuals in front-parlor flower gardens, that were meant to be viewed from the house. Although these varied in design according to the whim of the lady, they were usually rectangular in shape with the central axis walkway leading to the main entrance of the house.

A New Style Takes Shape

EARLY AMERICAN GARDENS CONTINUED to exhibit the ancient style until the late 1700s, when the natural style migrated from England. Gardens in this informal style displayed oval, round, or teardrop-shaped beds in expansive lawns or beds

with undulating borders. Sundials and fountains were integrated into the garden plan, as were unplanted, cast-iron or masonry urns that served as pieces of sculpture. Gravel or paved walks in enclosed garden were occa-



From Downing's *Victorian Cottage Residences*, this plan calls for an ornamental garden with walks and flower beds in the front of the house and an ancient-style kitchen garden in back.

Left: In Bar Harbor, Maine, this grey and green corner of a rock garden is the highlight of a 1892 landscape.

Below: In 1905, an ingenious gardener created a waterfall effect by planting common rock garden flowers down a retaining wall in Portland, Oregon.



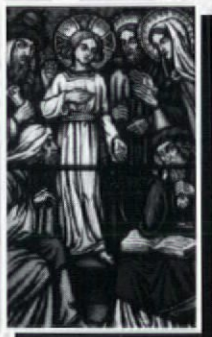
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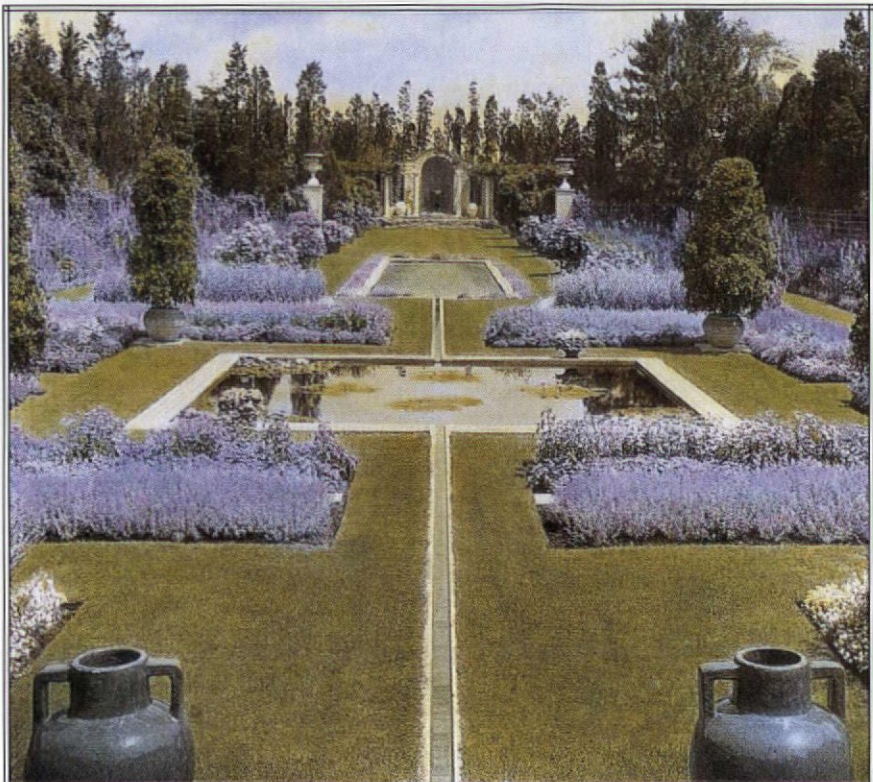
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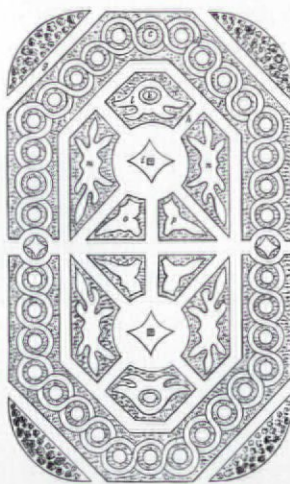


sionally curved to conform with the
round beds.

A. J. Downing became the
champion of the natural style, ad-
vocating it for Tudor, Italianate, and
Gothic homes—or
ones situated on a
large lot. Some
homeowners em-
braced the natural
style exclusively, but
many simply incor-
porated selected el-
ements into their ex-
isting garden layout.
Owners of Greek
Revival houses, small
spaces, or gardens
close to the house re-
ceived Downing's
blessing to retain the ancient style.

Victorian gardens from
1860 to 1900 were exuberant and
eclectic. Although some owners
planted circular beds on either
side of their front walk or a large
one in the side lawn, as advo-
cated by Downing, most planted
a rear garden in a formal style, of-
ten the ancient one.

**Above: In 1913, color played an
important role in the Blue Garden,
one of the "Italian" gardens at the
Beacon Hill House in Massachusetts.
Left: This arabesque and geometric
flower garden, suggested by Downing,
was a design imported
from Europe.**

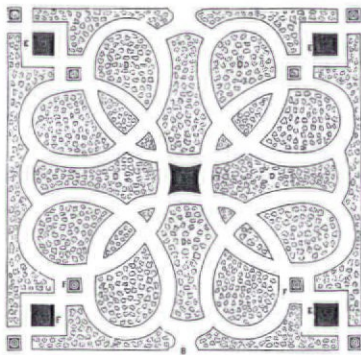


Benches and seats
were placed as focal
points near a bed or
under trees. Stat-
ues, urns, and sun-
dials served as cen-
tral features for the
garden or accents
to garden entrances.
However, the urns
were now planted,
rather than serving
as sculpture.

This was the "golden era of
horticulture"—a time of major
plant explorations and experi-
mentation. The gardener sud-
denly had a plethora of species
from which to choose.

Perennial gardens were lav-
ishly planted in many parted beds,
producing intricate mixtures of
intriguing color and forms. Car-

pet bedding of annual flowers became the rage. (Since this specialized technique of growing plants of all the same size in very intricate designs requires excessive time, skill, and money, few modern homeowners would be tempted to pursue it.) Rosariums were very important, exhibiting vast collections of the newly available species of roses in one garden. Vines, drooping over fences and trellises, were also popular.

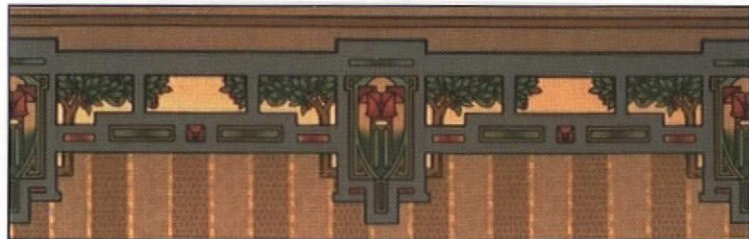


Downing noted in 1842 that this is "a plan for a geometrical flower garden with curved lines, which would answer remarkably well for a situation near a fine villa."

During the 1890s through the early 20th century, wide perennial borders, as advocated by English garden writers William Robinson and Gertrude Jekyll, came into vogue. Often ten or more feet wide, these borders surrounding lawns were designed like living impressionist paintings, with careful consideration given to color, texture, form, and mass. Rock gardens also became important, as did wild gardens, in which gardeners planted flowers much as they would grow in nature.

After determining the layout of your garden, research appropriate plants to include. With careful planning and attention to detail, you can create a period garden for your old house.

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A Nation in



Bungalow



BY JAMES C. MASSEY
AND SHIRLEY MAXWELL

Bungalows hit the American housing market suddenly and sweepingly in the early 20th century. Originally, they had gained popularity in the 19th century as summer houses for returning British colonials. Imported to the United States after the American Centennial of 1876, bungalows quickly struck a chord with the nation's house-hungry middle class.

So what exactly is a bungalow? Is it a style? A house type? A state of mind? Well, it is that—especially in southern California, known far and wide as Bungalow Land. But on a more tangible level, there are other things that can be safely said about bungalows. These have to do with predominantly horizontal lines, deep porches, low-pitched roofs, broad eaves, an emphasis on natural materials, and a general air of informality—all hallmarks of the bungalow.

The national craze for bungalows even extends into the mountains of West Virginia. The tighter lines and brick walls are adaptations for the chilly climate. Above: Despite its height, this two-storey California house is a bungalow. Note the fine trelliswork and extended porch.

ALL PHOTOS BY JAMES C. MASSEY EXCEPT WHERE NOTED.



The bungalow comes in many forms. This one in Virginia has a low, hipped roof instead of gables, but it is no less a bungalow. It features a distinctive half-width front porch and double and triple windows.

An Ideal Home

THE TERM BUNGALOW SEEMS TO HAVE COME from *bangla*, the Bengali word for small, utilitarian, one-storey houses with verandahs and thatch roofs. In fact, the earliest ones were merely portable huts—a sort of non-motorized RV—and very low on the luxurious-living scale.

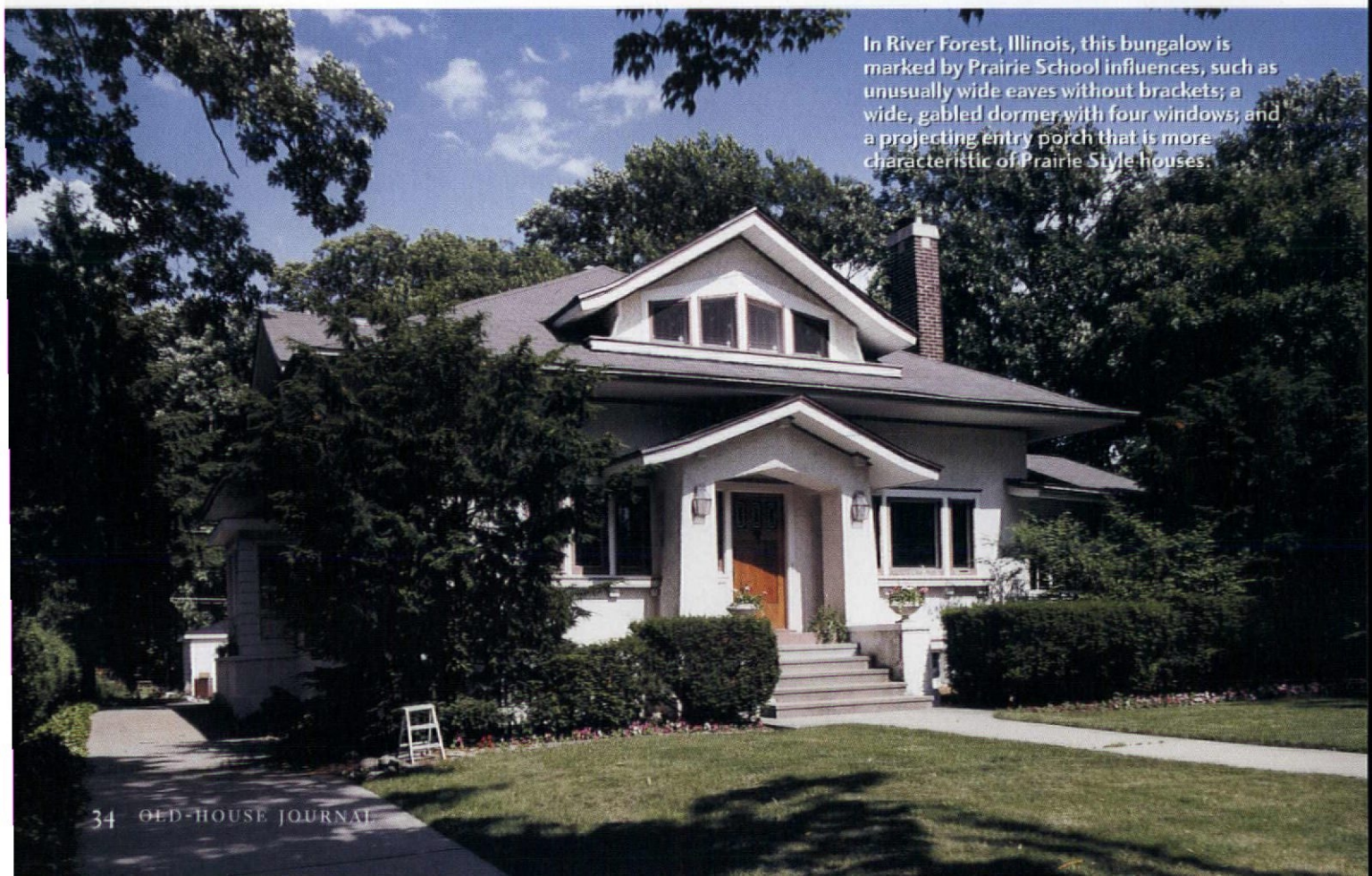
In America, bungalows were first used as unprepossessing vacation cabins. The small scale, informal floor plans, sheltering porches, and inexpensive building materials made them a natural addition to the

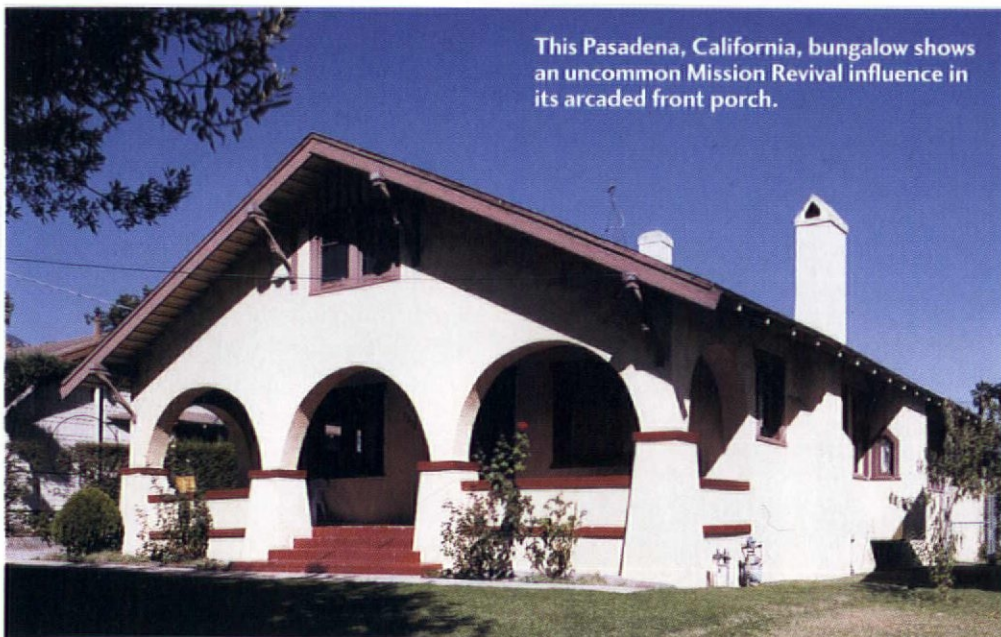
leisure scene. They were used mostly in places or during seasons that did not require sturdy construction or heavy insulation.

Soon bungalows were being constructed as all-weather homes everywhere, in materials from wood to stone, brick, and concrete. In California, bungalows quickly metamorphosed into a regional architectural statement of enormous inventiveness. The fertile architectural fields of the Prairie states produced a bungalow culture that had an equally dedicated and innovative following. Gustav Stickley, publisher of *The Craftsman* magazine, and Henry H. Saylor, author of *Bungalows* (1911), quickly recognized the bungalow's worth and promoted it throughout the country.

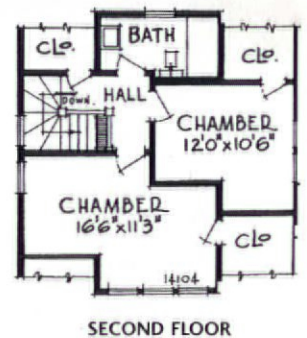
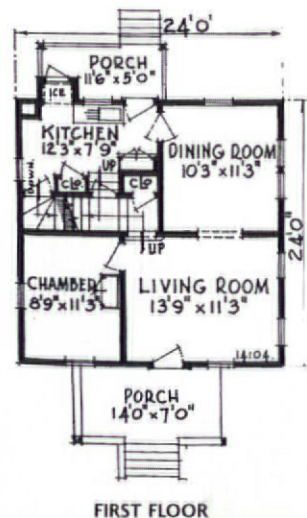
The small size and low maintenance demands of the typical bungalow made it an ideal home for an independent single woman or an easily expandable starter house for a growing family. No wonder the bungalow is credited with being the most frequently constructed house type between 1909 and 1913. Its popularity benefited enormously from Stickley's enthusiastic sponsorship; house plan and ready-cut house catalogs also leapt upon the idea.

In River Forest, Illinois, this bungalow is marked by Prairie School influences, such as unusually wide eaves without brackets; a wide, gabled dormer with four windows; and a projecting entry porch that is more characteristic of Prairie Style houses.





This Pasadena, California, bungalow shows an uncommon Mission Revival influence in its arched front porch.



In this plan of an otherwise typical bungalow, most of the bedrooms are upstairs rather than on the first floor.

The Bungalow Defined

BUT TO RETURN TO OUR QUESTION, just what is a bungalow? Even its earliest proponents were not entirely sure. Most observers agree that the bungalow is an informal, essentially horizontal house containing one, one-and-a-half, or occasionally two stories. It has projecting rooflines (that may be gabled or hipped and usually have exposed rafter ends and dormers), at least one deep front porch that may be under the main roof of the house, and an emphasis on the artistic use of common (preferably local) materials. Yet, each attribute could be challenged by specific exceptions.

Gable roofs often crossed, like off-center Ts. Frequently, the gables nearly overlapped so that two front-facing gables of varying heights and set at different depths presented a multilayered facade. Low hipped roofs sometimes appeared with the addition of smaller gables. Dormers were a ubiquitous feature—a good way of making maximum use of a virtual second storey without increasing the visual height of the house. The “airplane” roof, in which a center section rises tower-like out of the house, is a variation of the gable roof with dormers. The tipped-up, wing-like ends of the roofline create a soaring appearance.

Front porches were universal in bungalows. Their roofs were either separate or, more often, tucked under the main roof of the house. Typically, the porches featured

sturdy, battered (sloping) square piers, covered with stucco or wood shingles, that supported simple, square wood posts (often paneled) or cylindrical columns. On the other hand, round Colonial Revival columns in the unornamented Doric style were not unusual. The bungalow often included sleeping porches, a popular feature in many early-20th-century houses. Supplemental porch “living rooms” at the back or sides of the house considerably enlarged the capacity of the small interiors. Wraparound porches persisted in earlier examples.



The distinctive river-stone masonry arch and picturesque pillar base figure in many western bungalows, but especially in the “grove houses” of the citrus-growing area around Claremont, California.



The midwestern stuccoed bungalow generally has a more solid appearance than those in sunny California. This handsome side-gable example in Wisconsin has an unusually wide front dormer with half-timbering.

The bungalow footprint was nearly square or rectangular, with the greater length running front to back. To accent the informality, bungalow facades were arranged asymmetrically, with the entrance door set toward one end of the front wall. Front porches with separate gable roofs

also typically sat off-center. However, symmetry sometimes won out—particularly if Colonial Revival decoration was used. The doorway would be dead center, flanked by matching piers, columns, and windows.

Artistic Influences

IT IS DIFFICULT TO VIEW THE BUNGALOW AS a house style *per se*. The bungalow was touched by style themes varying from the American rustic—that is, the log cabin—to the adobe California ranch house. The Arts & Crafts movement is without question the influence most readily associated with bungalows and is especially predominant in interiors. However, the Prairie School also had an unmistakable impact on bungalow design, and decorative details were often drawn from Colonial Revival sources. Spanish Mission-style arches and stuccoed walls also appeared. To illustrate the complexity of bungalow's stylistic influences, look at the work of Charles and Henry Greene, California's designers of upscale bungalows. Greene and Greene's houses reflected their admiration of architectural ideas that ranged



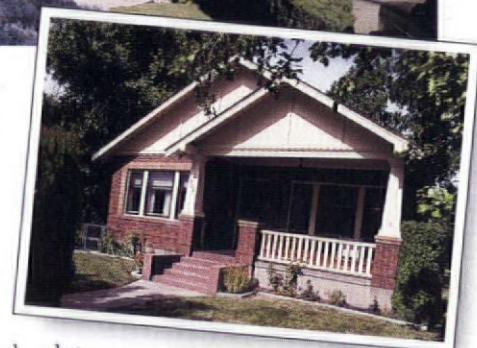
Above: River-stone porch piers and chimney are common bungalow features. Right: The 1903 Darling House in Claremont, California—with its low sloping gable—is an early Greene and Greene masterpiece.



from the light wooden houses of Japan to Swiss chalets.

Although they have been credited with designing the “ultimate bungalow” in Pasadena’s famous David Gamble House of 1909, the Greenes’ designs were hardly typical of the affordable small bungalows extolled by Stickley and Saylor. Stickley, particularly, encouraged the active participation of homeowners in constructing their own houses, whereas Green and Green produced expensive homes with handcrafted materials. The differences can be best explained as the contrast between “homemade” — that is, Stickley’s utilitarian Craftsman approach — and “handmade,” Greene and Greene’s artistic Arts & Crafts designs.

Exterior wall finishes were varied and emphatic: wood shingles; rough-hewn stone or natural cobblestone; textured, multicolored brick — or the new manmade wonder material, concrete (perhaps coated with cement stucco). In many cases, some combination of these materials was used. Shingles were usually stained a dark brown color,



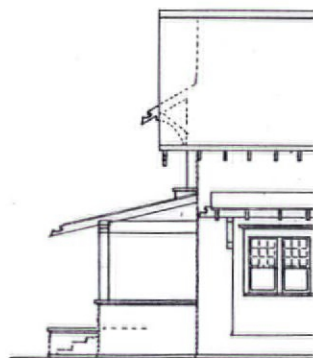
while other materials leaned towards softer earth tones. Cement stucco remained its natural grey.

Before 1920, bungalow interiors followed the lead of Arts & Crafts styling, with plenty of exposed wood trim and paneling, ceramic-tile fireplace surrounds, and details such as shoulder-high plate rails. The fireplace continued to be seen as the heart of the home. There were also many touches of Colonial Revival decor in simple mantelpieces and door and window trim. These more refined features became popular as the years passed.

Bungalow floor plans were generally open, using every available square inch. The front door often opened directly into the living room. The kitchen, which was typically miniscule, had all the latest appliances — in lieu of the human servants of earlier days. Built-ins were ubiquitous: breakfast nooks and built-in cabinets in the kitchen; banquettes and china cabinets in the dining room; bookcases and fold-down Murphy beds in the living room.

Popular as the bungalow had been, the day came when the bungallure began to fade. Perhaps it was the 1930s advent of starkly minimalist modern architecture or, conversely, the triumph on the popular market of the Colonial Revival house. Whatever the reason, even before World War II put a long quietus on the house-building market, the bungalow had faded into a gentle old age. It slumbered peacefully until a new generation of Americans rediscovered it — just about as good as new — in the 1980s.

Top: In Pasadena’s Bungalow Heaven Historic District, this example retains ventilation louvers in the gable, frequently found in warm climates. **Inset:** In Carson City, Nevada, a distinctive bungalow type has a front gable on the house and a smaller projecting gable over the front porch, echoing the main roofline.



This 1914 plan shows the decorative rafter ends that are often exposed along bungalow roofs and porches.

PRAIRIE PANELS

IN THE SUMMER OF 1993, OUR COMPANY RECEIVED a phone call regarding some veneer woodwork that needed repair. The owners described “large mahogany stair panels” and refinishing attempts that had proved unsatisfactory. They wanted advice before proceeding any further. Would we take a look and, if possible, produce some finish samples? We were assured that we would know when we got there. “Look for the big house at the top of the hill,” the caller advised. | The project lay in a nearby suburb of New York City, west of the Hudson River in the first hilly country of New Jersey. Even from the road, there was no mistaking the bold, rectangular lines inspired by the Prairie School of Architecture. The house was massive—over 14,000 square feet of floor space. Inside it was full of exotic cuts of mahogany veneers, solid mahogany, cherry, maple, satinwood and some of the wildest quarter-sawn oak I have ever seen. There were indeed some woodworking and finishing issues to be resolved. | **BY ANTHONY LEFEBER**





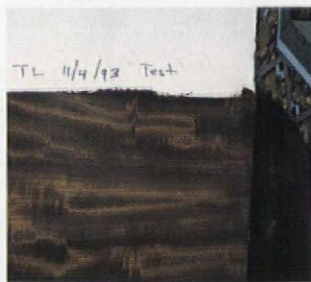
Expert Techniques for Restoring Wood Finishes



Above: The central stairway is one of the most important architectural elements in the house. Restoring its Tiffany Studios mahogany panels back to their original condition was a pivotal part of the interior restoration project.

Right: Built of granite and Roman brick with a terra cotta roof that seemed to stretch to each horizon, the house doesn't look any smaller today.

PHOTOGRAPH (INSET) COURTESY OF TRADITIONAL LINE



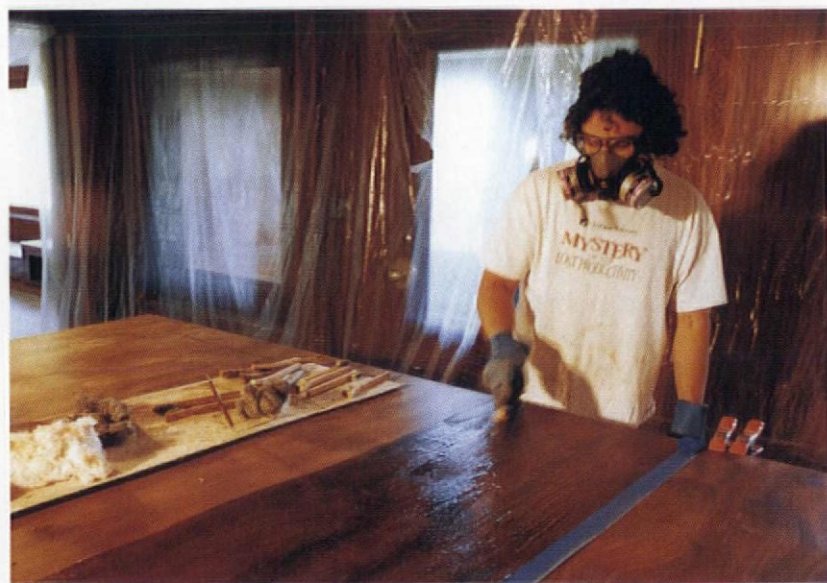
We set up site stripping tests even before we got the project. They were essential for researching the methods, systems, and time it would take to get the project done. I strongly encourage any contractor contemplating restoration work to invest in preliminary tests. They also give the homeowner a chance to see the contractor's work habits and business practices. Figures and schedules that are "ballpark" or unrealistic help no one.

White paint—the heritage of a 1980s redecorating scheme—covered most of the mahogany paneling. The massive soffit panels under the main central staircase had been taken down by a previous contractor to “tighten up” the structural elements, but he was no longer available to put them back. The owners were not satisfied with the texture and look of finish samples prepared by the previous contractor, and no one had addressed the woodworking issues. Our challenge was figuring out how to strip, repair, and refinish hundreds of square feet of woodwork appropriately and efficiently—and at a competitive price. Here I'll share the methods we used.

Stripping the Paint

SOME OF THE PANELS HAD BEEN PARTIALLY stripped by the first contractor who had used a combination of heat tools and solvent paint remover. The results were uneven, and there was stripper residue on the surfaces. In many spots the mahogany veneers had bubbled.

Heat tools are appropriate for paint-grade material—that is, woodwork such as exterior elements that will be hidden under paint in the event stripping leaves scorch marks. However, we do not use them on any interior woodwork, and never on veneered surfaces. Most old veneers—and many modern ones—are attached with heat-sensitive adhesives, which a heat tool will loosen. This house was typical. The panels were laid up



When we arrived, the vertical panels of the stairway, which had not been taken down, were still covered with white paint. We were facing close to 2,000 square feet of paintstripping and refinishing.

with hide glue, an age-old, natural adhesive extracted from animal bone and hide.

Instead, we stripped the woodwork with a methylene chloride, solvent-based paint remover. If applied correctly, solvent-based strippers won't affect the appearance of hardwoods (which are darkened by caustics) or loosen adhesives the way water-based strippers will. (We have tried many of the new “alternative” strippers too—and we would like a viable substitute—but so far we haven't found a product that meets our needs.)

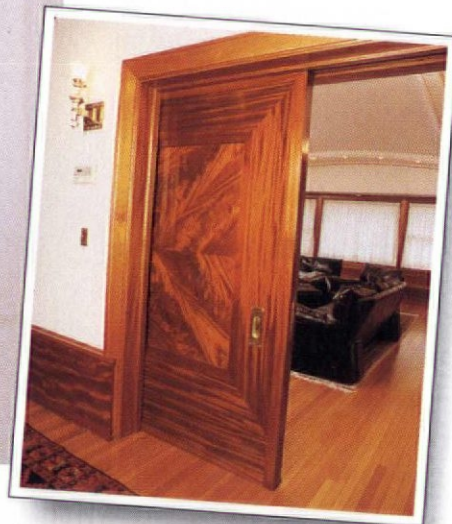
Liquid strippers will leave nasty stains if applied with a wet edge perpendicular to the grain or allowed to puddle, so we take care to brush the stripper along the grain lines. We worked the full length of the panels about 2'

On panels that were down on sawhorses, we worked from the perimeter, in, so that we did not have to work over fresh stripper. Heavy duty gloves, eye protection, respirators, and a continuous supply of fresh air are essential for this process.



A Short History of a Large House

The house was designed by George W. Maher, an early associate of Frank Lloyd Wright and the Prairie School group of architects that came out of Chicago. It was completed in 1904 for Frederick Tayler Gates, a Baptist minister and advisor to John D. Rockefeller who, reportedly, loved the sight of varnished wood. The rich



of width at a time, from the bottom, up.

A wide variety of common implements can be turned into specialized stripping tools, among them flat putty knives, wooden spatulas, picks, and bits of curved metal and wood. Generally, sharp edges are not desirable, but there are surfaces and corners that need that old pointed dental pick. Wooden tongue depressors can be cut into many shapes and will not damage details on wood carvings. White waste, a garment manufacturing by-product, takes the place of expensive rags for keeping implements clean.

We lift paint off the surfaces with as wide a blade as is practical, and out of cracks and details with any tool of choice. The process can easily take two or three appli-

cations of stripper. In some areas on this project, where the paint had gone deep into the wood pores, as many as 10 applications were necessary to get all the paint out. We use natural-bristle "throw-away" brushes for laying on the stripper. (The chemicals will destroy some synthetic bristles.) If cleaned at the end of the day they can last a couple of rounds of stripping.



wood finishes, produced and installed by Tiffany Studios, had gone untouched until the mid-1980s when the owner at the time decided to paint first the carvings, then the panels, the solid casework, doors, mantels, cabinets, and so on — a painting spree that left little uncovered except the pocket doors and coat room on the first floor.

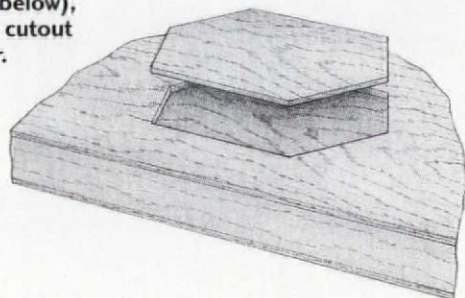
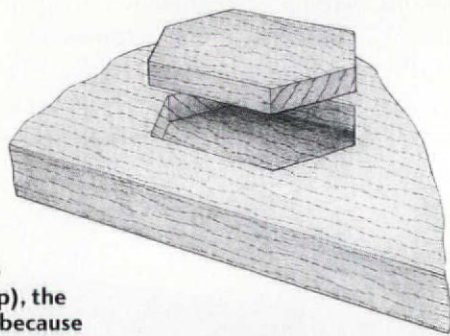
Above: The almost 7' tall pocket doors, with their sumptuous bookmatch veneer fields, still held their original finish and served as our model. **Left:** A view of the sitting room and music room ca.1910.



The restored stairway (above) goes up three floors and is the focal point for the formal areas of the house. (The lights are stand-ins until appropriate replacements can be found.)

Dutchman Details

In the typical wood dutchman (top), the depth of the cutout is not critical because you have the full thickness of the patch to play with. In a veneer dutchman (below), the patch is only $\frac{1}{32}$ " thick so the cutout can be no deeper than the veneer.



When all the paint was removed, we scrubbed the stripped surfaces with denatured alcohol. We use hard, natural-bristle vegetable brushes, and scrub until pores are clean and all stripper residue is off the surface. The alcohol cleans the wood, removes any leftover wax (a stripper ingredient), and will not raise the grain of the wood the same as water. This is an important step. Stripper residue may cause problems throughout the finishing process.

Veneer Repairs

ONCE STRIPPED AND SCRUBBED, THE PANELS were ready for veneer surgery. We re-adhered delaminated or bubbled veneers by injecting hot, diluted hide glue under the loose material, then ironing the area flat. In some places we combined this process with a hot steam iron (over a damp cotton rag to protect the veneer surfaces) to re-activate the old hide glue (see page 43).

Where veneer was missing or too damaged to repair, it had to be replaced with veneer "dutchmen." I spent a considerable amount of time trying to locate matching veneers to no avail, and custom-cutting new veneers to match the original was prohibitively expensive for the small amount we needed. Since the dark, figured-grain patterns would be faux-painted in later, we selected a neutral, plain-sawn Honduras mahogany veneer for patching material.

The panels were constructed of planks of solid quarter-sawn white oak, the same cuts used in the service wing of the house. At 1" thick and 8' long by 8' wide, they were plenty heavy. This oak base is the substructure onto which the mahogany veneers were applied.

The veneer repairs were a combination of classic dutchman repairs and marquetry (veneer inlay) techniques. First the patch is cut out of new veneer in an irregular shape that preserves as much as possible of the original, historic material. Next, the patch is placed over the damaged area, which is cut out with a razor knife. (Veneer punches can crack old, brittle veneers.) The patch is then coated with hide glue, set in place, rolled down, and the weighted for the short time it takes the glue to set up.

As veneers are very thin—typically $\frac{1}{32}$ "—these repairs are much trickier than

the classic dutchman, which can be installed as deep or as shallow as you like. Veneer patches have to be installed so there is enough material to pare down to match the surrounding surfaces without going through the new patch or the old veneer. Besides hand scrapers, we're fond of brand new razor knife blades for the paring process.

Determining the Finish

REMOVING THE OVERPAINT REVEALED THE wood, but there was the final finish to consider too. With simple solvent tests (see sidebar page 44) we determined that the original finish on the pocket doors and coat closet was shellac, good evidence that the rest of the house was probably also finished in shellac.

It's tempting to perform finish tests in an open, convenient part of the room, but we've found it is much easier to conceal a discolored area at foot-level than at eye-level. We do our tests down low—in an obscure corner or behind a couch.

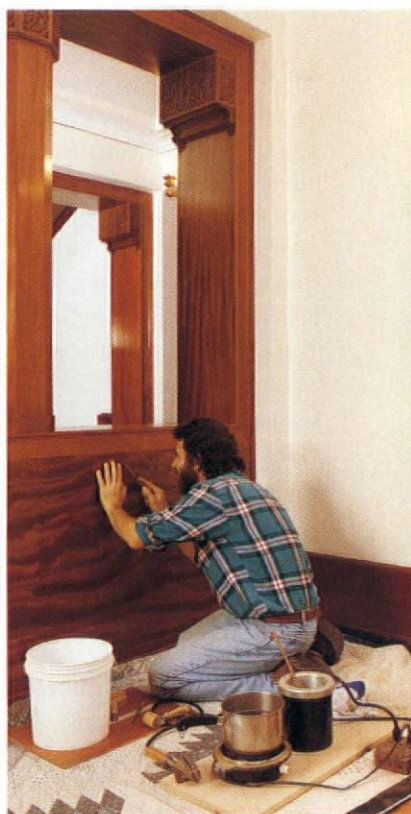
Shellac is our interior finish of choice. A natural product, it is beautiful, time-tested, and uncompromised by the clean-air reformulations that have altered many traditional coatings. Our firm will often look to the past for help, and a proven track record of 90—and in other cases hundreds—of years is good enough for us.

Shellacking

SHELLAC DRIES FAST AND HAS VIRTUALLY NO open working time—that is, it forms a film



almost immediately. This is a good quality for speedy production and avoiding dust pickup, but a tough problem when you need to finish an 8' by 8' panel without blemishes. We scratched our collective heads for awhile before arriving at a method for shellacking the large areas we faced.



Steve Hirschfeld, Traditional Line's senior wood restorer, perfected the repair of the veneer "bubbles". First, he heats the diluted hide glue mix in an electric "glue pot" (above). Bubbles are held open with an artist's palette knife while the glue mix is injected (Fig. 1). An electric iron helps re-adhere the existing glue (Fig. 2). Rolling presses the bubble flat and holds it down until the glue sets (Fig. 3).

SPLINE REPAIRS

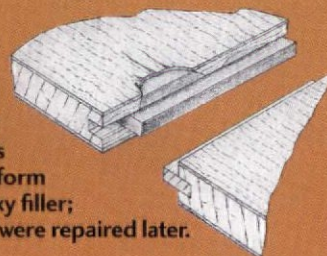
WHEN THE PREVIOUS CONTRACTORS took down the stairway soffit panels, the joinery that held them together was all but destroyed (see drawing below).

Broken shoulders and damaged veneers, as well as split splines, plagued the soffit panels.



It was simple enough to replace the split and missing splines with new, solid oak stock, but the dados had to be repaired too. We used a two-part epoxy wood filler system to rebuild these grooves. The filler is applied in a thick, puttylike state and can be tooled with common woodworking equipment. (Epoxy consolidant will reamalgamate crushed wood.) Compared with a wood dutchmen the

A waxed stick was used to form the epoxy filler; veneers were repaired later.



time savings is significant, and in areas which will not be seen under veneer repair, this substitute material does not pose any visual problems.

Down to the Finish

Though few things are sure when you're working on an old house, some simple tests in this order help narrow down the nature of traditional, hard-coat clear finishes:

- ☛ If the finish dissolves with alcohol it's probably shellac.
- ☛ If the finish dissolves with lacquer thinner, it's either cellulose lacquer (common after 1920) or shellac.
- ☛ If the finish wrinkles with lacquer thinner, but is unaffected by alcohol, it's probably an oil varnish (or even a modern synthetic varnish like polyurethane). It will lift with a commercial paint and varnish remover.

For more on shellac see "A Good Shellacking," OHJ, Jan/Feb, 1995, No. 1.

Kathy's tools include a kit of dyes, pigments, and brushes used to "paint-out" selected veneer repairs and defects. For the final finish she hand-padded every inch of the stairway. The results were "butt-smooth" according to the owners.



With poor results, we tried to roll-on and brush-out the shellac—heresy, no doubt, to finishing puritans. We also tried spraying, which was quick but developed the telltale look of a modern finish.

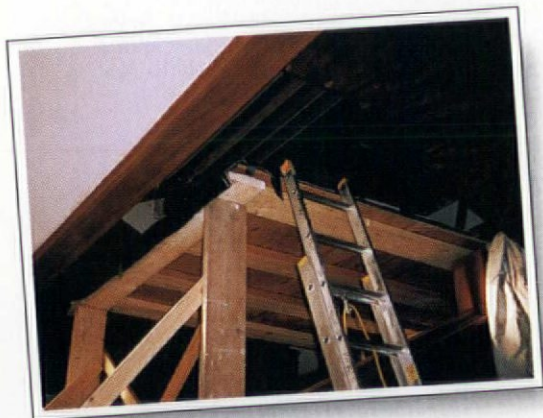
There was no realistic way, given the time and budget, to French polish all the panels. I had seen floor finishers apply shellac over large areas with a lambs wool mop, so we gave this method a shot. It worked well, allowing us to apply multiple coats quickly with few blemishes. We rubbed the shellacked surfaces between coats with synthetic abrasive pads, cleaning the surface with a vacuum and tack cloth, and built up the finish in four frenzied applications.

Between each coat of finish, we blended in the veneer repairs to match the adjacent grain patterns. This method uses dry aniline stains mixed in a thin shellac medium. The powders come in a wide

range of color, and a blend of several gave us a good basecoat of color. We each tried our hand, using common sable artist's brushes to approximate the grain figure without trying to get too literal.

Working between each coat of finish gives depth to the "paint-out," as we call them. However, in different lights and at different angles these paint-outs can become opaque and look terrible—like blotches of color on a wood surface. The trick is to keep the color mix thin enough to give the appearance of grain without having all the color on one surface. Staggering the application of color between the coats helps to minimize the opacity of the paint-outs and produces a smoother, clearer finish. Also, with the colored pigment beneath the surface the paint-out is less likely to be disturbed by future finishing or maintenance work.

Note that these paint-outs will respond differently to ultraviolet light and aging than surrounding wood. For example, this project has a dramatic eastern exposure,



Steve had to assemble a scaffold to re-install the heavy stair panels. We placed packing blankets in strategic spots, then a gang of able bodies—with freshly washed hands—lifted the panels back up into their original positions for fastening.

nice light, and plenty of windows. After a year, we had to redo a few paint-outs once the materials had settled into their new state because the wood got a little lighter and the pigments did not.

The last step fell to Kathy Weinberg, Traditional Line's senior finisher, who put the final touches on the stairway. She thoroughly sanded every surface, first with 400-grit then 600-grit paper, then rubbed the surfaces with 0000 steel wool until the panels were smooth to the touch. Kathy mixes her own shellac polish from dry amber flakes, alcohol, and a tiny amount of paraffin oil. She applies the shellac with a pad made from an inner core of cheese cloth that is covered with a tightly woven cotton rag. Kathy says the tighter the weave the better.

Her padding process begins with a heavy concentration of shellac—a three-pound “cut” (3 lbs. of shellac flake dissolved in 1 gallon of alcohol)—which fills and remaining open pores in the mahogany panels and produces a level and smooth finished surface. Kathy then continues this padding process, reducing her “cut” of shellac with



each pass. It is this polishing process that brings out the inner light and intrinsic beauty of such classic woodwork.

Anthony Leseber is a partner in Traditional Line, Ltd., an architectural restoration firm founded in 1984 (143 West 21st St, New York, NY 10011; 212-627-3555.)

We use the same basic formula for all our interior restoration projects, such as the sitting room mantel: Remove the paint, repair the damage, then finish the woodwork.

SUPPLIERS

ABATRON, INC.
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Kenosha, WI 53144
(414) 653-2000
Epoxy consolidants, fillers

CONSTANTINE'S
2050 Eastchester Rd.,
Dept. OHJ
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(800) 223-8087
Shellac, stains, veneers, and
other refinishing supplies

JANOVIC/PLAZA, INC.
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Dept. OHJ
Long Island City, NY 11101
(718) 786-4444
Specialty paint, brushes,
and decorating materials

JOHNSON PAINT CO.
355 Newbury St.
Dept. OHJ
Boston, MA 02115
(617) 536-4838
Shellac, stains, specialty
brushes



While the veneer panels received up to four coats of highly polished shellac, the carved bands were left unpolished for a matte effect that didn't upstage the relief.

KREMER PIGMENTS
228 Elizabeth St.,
Dept. OHJ
New York, NY 10012
(800) 995-5501
Shellac, pigments, stains

**OLDE MILL
CABINET SHOPPE**
1660 Camp Betty
Washington Rd., Dept. OHJ
York, PA 17402
(717) 755-8884

Shellac, stains, and other
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ROSE BRAND
517 West 35th St.,
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New York, NY 10012
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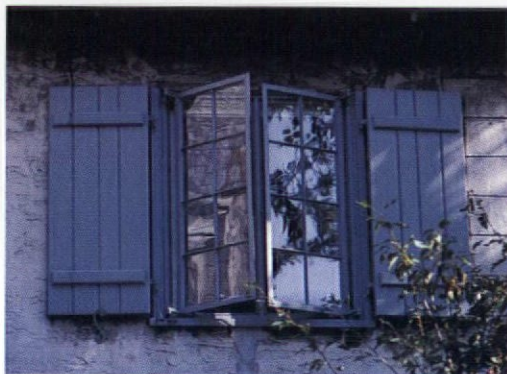
SEPP LEAF, INC.
381 Park Ave. S, Dept. OHJ
New York, NY 10016
(800) 971-7377
Shellac, stains, gold leaf

**THE WOODWORKER'S
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STEELING HOME

Step-by-Step Repairs for Historic Steel Windows



AFTER MAJOR FIRES DEVASTATED CITIES SUCH AS BOSTON, BALTIMORE, PHILADELPHIA, AND SAN FRANCISCO near the turn of the century, building codes began to encourage “fire-proof” construction. That meant masonry walls and steel windows. Most common between 1890 and World War II, steel windows are set deep in the facades of Spanish Revival, Tudor Revival, Art Deco, Art Moderne, and International Style houses and apartment buildings. ■ The majority of steel windows have held up well over years of service, but their enemies—water, wind, and poor maintenance—are insidious. Today, many are drafty. They may rattle or slam shut in the wind, or not open at all. At worst, whole sections might be rusted out. Part of the historic fabric of the old house, steel windows are better restored than replaced. This article will outline the proper restoration techniques that anyone—from homeowner-overseer to contractor—will need to know to make the project a success.

Realignment

ANCHORING THE FRAME: Dig old spackling compound and rust from the cavity between the *interior sill* and *window frame* (the outer structure of the steel window). The frame itself may have worked loose over the years. Frame movement occurs when the original screws rust because water gets beneath the frame. The problem is compounded when ice and rust build up between the frame and the interior sill and push the window out. Use a ham-

mer or pry bar to force the frame back to plumb and flush, and re-anchor it.

SQUARING WINDOWS: Over time, wind pushes and pulls on the *operable vent* (the window that actually opens, most commonly a *casement*, or side-hinged, unit). When the hardware doesn't hold the vent securely, wind can rack the operable vent. Gaps appear between the vent and the *window pocket* (the opening that receives it), and the windows get drafty. If paint buildup is severe, or someone has caulked or weatherstripped the window, the added thickness may throw the vent out of alignment or damage the hinge.

Find a contractor willing to grind down the paint buildup on the edges of the operable vents and the win-

B Y M A R Y L E E

M A C D O N A L D



Opposite: Casement window panes, each set at a slightly different angle, appear to wink at the passerby on the street. This page: The windows' strong metal members span large openings, providing more light than possible with wood sash.

dow pockets. With clean edges, the vent can be gauged to see if it's out of square and how it seats in the pocket. Most often the vent is sagging. Using a pry bar, the contractor can carefully force the window back in shape. This may eventually crack one or two panes of glass (the cracks don't always show up right away). It's best to stage the work so glass repair follows window adjustment by several weeks.

Metal Repair

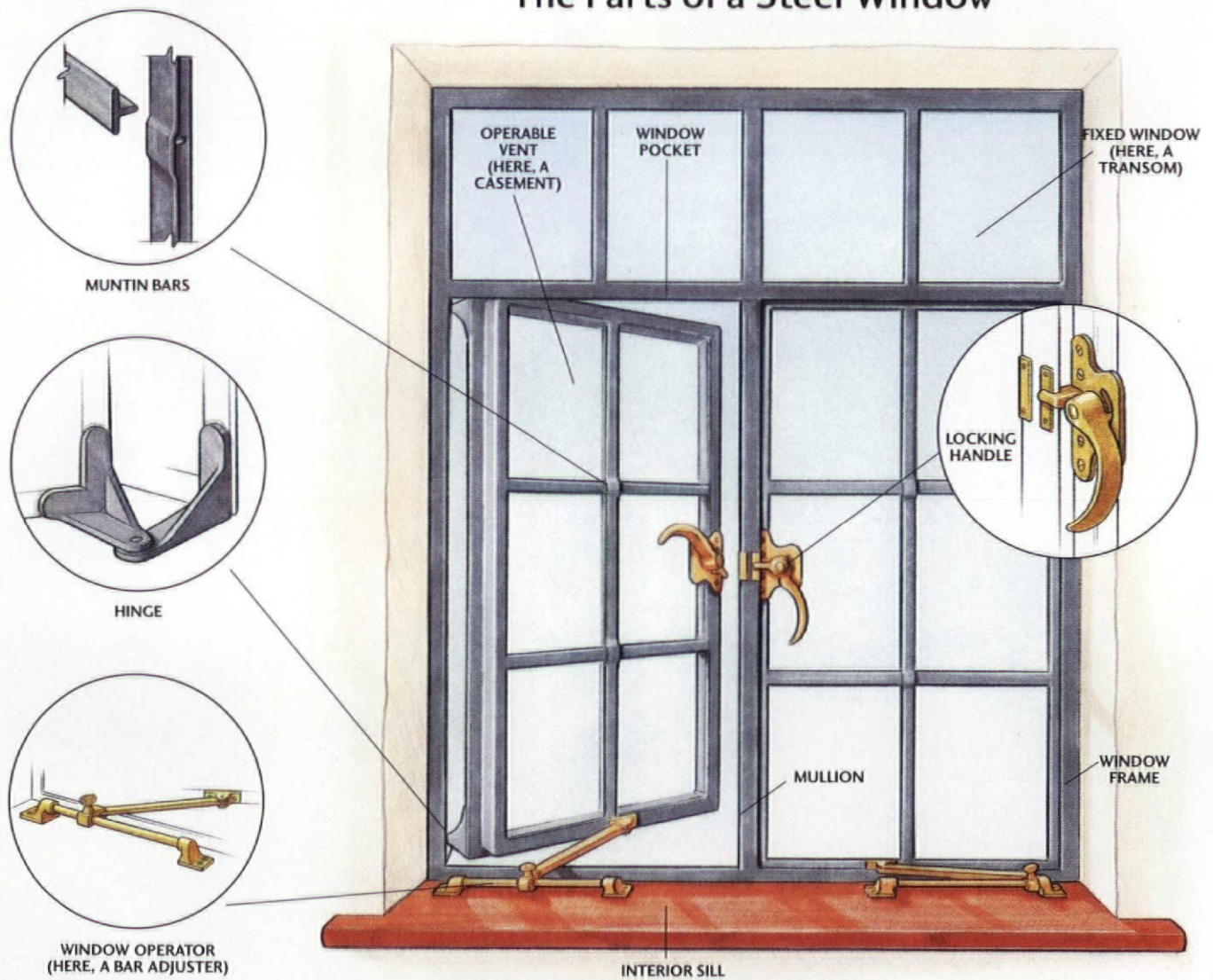
LOCATING REPLACEMENT STEEL: The most severe damage you'll encounter is rust that has completely eaten through the window frame or *glazing bars* (the steel that holds the glass). If the steel rusts at a key structural location, these sections can be replaced.

Unfortunately, it's very hard to find the

Z- and T-shape steel stock that will match historic windows. Some original manufacturers are still producing steel windows, and they may be able to supply the materials you need (as well as matching replacement units). Generally, though, steel bars are no longer manufactured to the old specifications here in the United States. Close matches do exist, but they must be special-ordered from abroad. Before resorting to imported materials, try salvage. Contact architectural salvage yards, or call replacement window companies to find out if they are removing steel windows in your neighborhood. Chances are, the windows will end up in the landfill. Drag a window or two home, and you'll have all the steel you need.

Another option is to take metal sec-

The Parts of a Steel Window





tions and hardware from a non-prominent window in the house for use in a visible location. Then, the cannibalized window can be replaced altogether.

REMOVING RUSTED SECTIONS: To cut out sections for replacement, use a sawzall or an angle grinder. Remove paint around the rusted area. Then wire-brush the steel to remove as much rust as possible. After vacuuming up loose particles, treat the metal with a rust converter. This compound will reverse the oxidation of the steel and is a good solution when the remaining metal is thin.

For a temporary patch, fill holes in the window pocket with polybutyl caulk. (Don't use acrylic because it's water soluble.) This will keep water away from the prepared surface, and it's easier to dig out of the opening later than silicone caulk.

PATCHING IN STEEL: New sections of steel have to be welded to the vent, window frame, or fixed window. Metalworkers who have never tackled a project like this before may feel nervous about welding inside a house or apartment. Brazing and arc-welding tools operate at high temperatures. Brazing produces fewer sparks, though, and may



be preferable. If the building has wood components, make sure there's a fire extinguisher on hand or remove the window.

Use a *brazing rod* (brass with flux on it) that's no bigger than $\frac{1}{8}$ " in diameter. It's important to sit the new section in flush and to grind down any excess brass. A bump even the width of a dime may mean the window won't shut right.

Putty and Caulk

REGLAZING WINDOWS: Clean out broken glass and remove the putty residue, saving the metal clips to hold the new pane. The opening should be wire brushed and painted with metal primer.

Bed the glass by laying a bead of linseed oil putty in the channel before setting the pane. (You can order putty that's tinted to match some paint colors.) Use the metal clips to hold the glass in

place, then glaze, cutting back the putty to match the site lines of the window. The glazing should cure three weeks before finish painting. For panes that will not be replaced, remove all loose glazing compound and install new.

It's important to maintain a good putty seal on the interior of the glass. In-



Steel window restoration expert John Seekircher straightens a warped vent at the author's home.

Far left: Dig spackling compound and rust from between the inner sill and window frame. Left: Drive the window back to its original, plumb position.

STEEL WINDOWS

BLISS-CASHIER METAL PRODUCTS INC.
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East Syracuse, NY 13057
(315) 437-3396

TORRANCE STEEL WINDOW
1814 Abalone Ave., Dept. OHJ
Torrance, CA 90501
(213) 775-6195

A&S WINDOW ASSOCIATES
88-19 76th Ave., Dept. OHJ
Glendale, NY 11385
(718) 275-7900

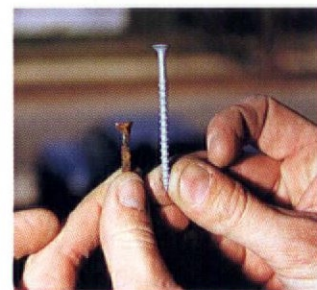
HOPE'S
84 Hopkins Ave., Dept. OHJ
Jamestown, NY 14701
(716) 665-5124
steel windows and hardware

PARTS AND HARDWARE

SOUICY IRON
427 Riverside St., Dept. OHJ
Lowell, MA 01854
(508) 452-4221
steel bars

BLAINE WINDOW HARDWARE INC.
17319 Blaine Dr., Dept. OHJ
Hagerstown, MD 21740
(800) 678-1919
steel window hardware

STRY-BUC INDUSTRIES
2006 Elmwood Ave.
Dept. OHJ
Sharon Hill, PA 19079
(800) 352-0800
steel window hardware



Reattach the window frame with longer, galvanized screws.



Far Left: Use an angle grinder with a carbide disk blade to remove built up paint and rust. **Left:** Clean window pockets and edges of vents so the window closes properly.

FINISH MATERIALS

CON-LUX COATINGS
 Sherwin-Williams
 226 Talmadge Rd., Dept. OHJ
 Edison, NJ 08818
 (908) 287-4000
 paints, strippers, and epoxies

TNEMEC
 P.O. Box 411749, Dept. OHJ
 Kansas City, MO 64141
 (816) 483-3400
 paints

RUST-OLEUM CORP.
 11 Hawthorn Pkwy.
 Dept. OHJ
 Vernon Hills, IL 60061
 (708) 367-7700
 rust converters and paints

STEEL WINDOW RESTORERS

SEEKIRCHER STEEL WINDOW REPAIR
 630 Saw Mill River Rd.
 Dept. OHJ
 Ardsley, NY 10502
 (914) 693-1920

SKYLINE WINDOWS
 625 W. 130th St.
 Dept. OHJ
 New York, NY 10027
 (212) 491-3000

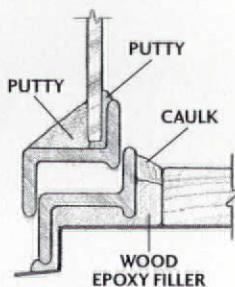
terior humidity condenses on cold winter-time glass. As this freezes during the night and melts during the day, moisture can work between the glass and horizontal glazing bars. When it freezes there, it expands and pushes against the glass. Rust begins to build up. To prevent this, dig out old putty from the inside edge and force new glazing putty into any gaps.

Condensation may also puddle on the interior sill and enter the crack between the sill and the window frame. This can cause the frame to rust and may damage the sills. The space can be filled with silicone or polybutyl caulk if the space is less than 1/8"



As the vents are being aligned, the contractor should check the hinges. They may have rusted and come loose from frames or vents.

wide. Otherwise use epoxy wood filler or a strip of wood. In the latter two cases, it is important for the top of this gap-filler to sit about 1/8" below the level of the sill. Caulk the remainder of this gap because it's the only reliable barrier to renewed water penetration. Steel windows were designed to provide a tight metal-to-metal fit and you should not need to weatherstrip or caulk the vent-to-pocket seal.



Both the inner and outer edges of glazing bars must be sealed.

Finish Work

ADJUSTING HARDWARE: One of the most common steel window problems is missing or damaged hardware. Hinges become rusty and stiff when no one has oiled them in 60 years. *Fasteners* (handles that latch the windows closed) may stick because they've been painted over. *Bar adjusters* (or, on more recent units, rotary operators) are often frozen, feel loose, or have missing parts. Adjust fasteners so that a great deal of effort is not required to close the vent. The thumb-



Make sure the metal frame is strong enough to anchor the hinge. Then weld it in place, taking care to position it properly.



Weep holes should be opened up so that water can drain to the exterior.


screws on bar adjusters should tighten with ease. Once everything is working right, lubricate slides, threaded bolts, cams, and other working parts of the window.

For sources of replacement hardware, your options are salvage, parts from secondary windows, or new products. Luckily, much steel window hardware is still in production, often from original manufacturers.

STRIPPING AND PAINTING: Thick paint buildup should be removed. Have the contractor remove all operable hardware first. Some pieces may need to be selectively stripped and repainted, or the hardware can be taken to a metal plating shop for cleaning and lacquering. *Weep holes* (small openings along the bottom frame that allow moisture to escape) need to be cleaned out with an angle grinder or opened with a screwdriver so the window pocket doesn't trap water. The windows can be stripped with chemicals, hand scrapers, and wire brushes.

Small rust holes or badly pitted surfaces can be patched with metal filler. Temporarily position a piece of glass in the opening with a piece of waxed paper as a separator in front of it. When the epoxy cures, you can use a machinist's tap to thread holes for window hardware.

When you're selecting paint, make sure to choose an oil-based product that's OK where chemical strippers have been used.

If weatherproofing is required, try interior storms that sit over the operable vents. Your restored steel windows will never be as energy efficient as modern replacements, but they're plenty tight to eliminate drafts. And they'll last another 60 to 80 years. 

Contributing Editor Marylee MacDonald is a building consultant living in Evanston, Illinois.

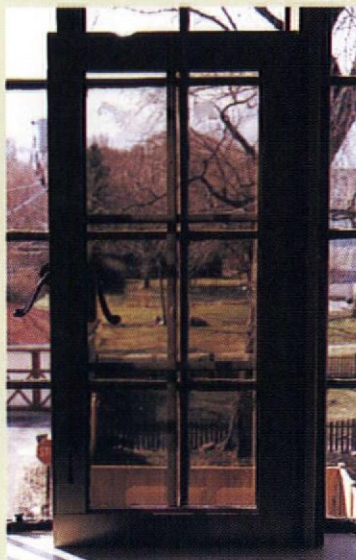
A Case(ment) Study

My experience with steel window restoration is personal and perhaps will be useful to other old-house owners. The 1927 coop apartment where I live in Illinois has windows made by Detroit Steel, which is no longer in business. They were seriously deteriorated. Wind whistled through $\frac{1}{2}$ " gaps around the vents.

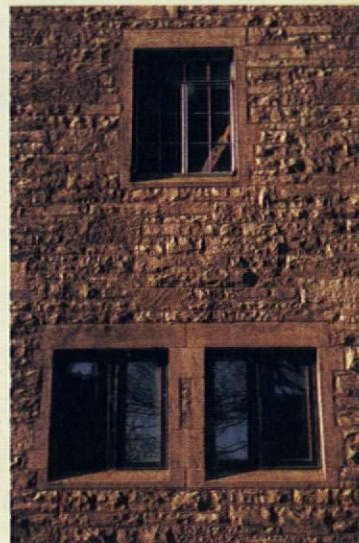
The building board considered replacing about 900 windows. Manufacturers submitted samples and bids ranging from \$450,000 for aluminum units to \$1.3 million for steel. Yet, none of the replacements met residents' expectations. They objected to their thicker glazing bars, smaller panes, and high price.

A Chicago ornamental ironworker was willing to repair the windows, although he had never done such a project before. He removed a window, temporarily filled the opening with Plexiglas, and took the unit to his shop to weld a broken hinge, sandblast, and repaint. After his trial run, his bid came in at \$270,000. Unfortunately,

the units operated no better than they had before, the paint peeled after a month, and the sandblasting created a mottled look no one liked. Also, removing the windows to repair them in his shop would have disrupted residents' lives. After this experience, I strongly recommend asking contractors to prepare a sample window. That way you'll get an accurate bid—instead of a ballpark estimate, and you'll be able to judge their work.



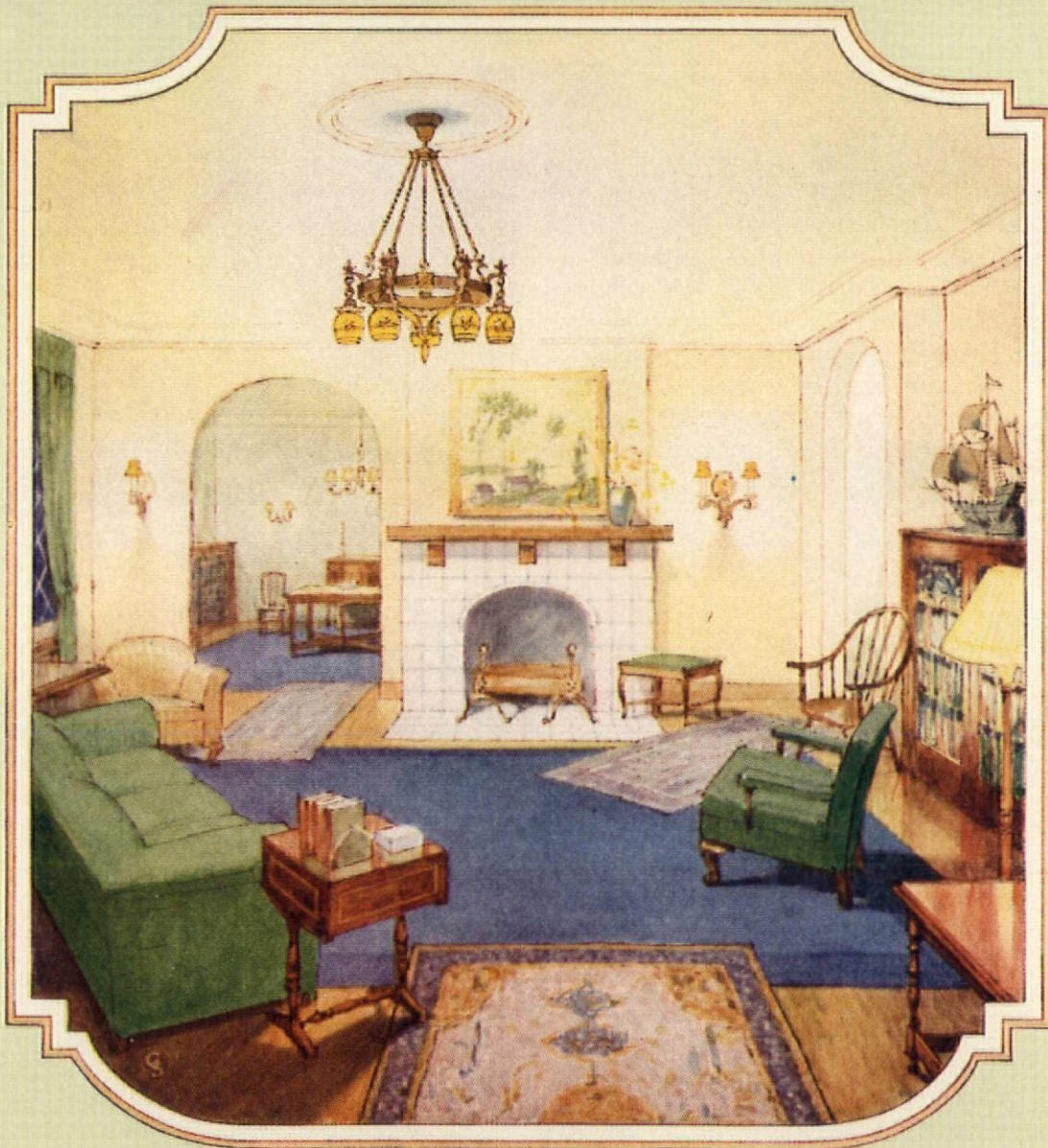
Once restored, steel windows beautifully divide the exterior into separate pictures.



Some residents had to keep their windows locked, or the vents would have fallen off.

Eventually, a New York contractor, John Seekircher, agreed to bid on the project. He had a successful track record for similar projects and we hired him. For about \$85,000, he repaired the operable vents in place, welded in new steel sections from his stock of salvaged window parts, bent back warped vents, adjusted hinges and hardware, opened stuck windows, and lubricated all working parts. Fixing the windows took just 3 to 4 hours per apartment. The windows work like new, and residents are pleased with the result. Even with a paint contract, (about \$200,000), the project will cost less than the cheapest replacement option.

Revival Lighting of the '20s and '30s



*By the early-20th century, light fixtures embraced their electrical nature in form and function.
Yet, stylistically speaking, they still looked to the past for inspiration.*

~ By Lynn Elliott ~

DURING THE '20S AND '30S, DESIGN COUPLED WITH THE INCREASED AVAILABILITY of electricity created a decorative and functional high point in the art of illumination. The public was riding the most recent wave of Colonial Revival nostalgia, and lighting manufacturers picked up on the trend. ✦ Fixtures were embossed with Adam swags; shades were handpainted with flowers, birds, or "Old Colonial style" designs in pastel colors. To a lesser extent, there were also revivals in Gothic patterns, Dutch scenes such as windmills, and Old World motifs (Spanish, Italian, and French) with evocative names like Tuscan, Ricardo, and Granada. ✦ But not all fixtures were romanticized with a hodge-podge of colonial motifs and popular colors. Accurate copies of originals were also made. What fueled this explosion in lighting styles? It was the general acceptance of electricity as the dominant power source.

The Future Looks Bright

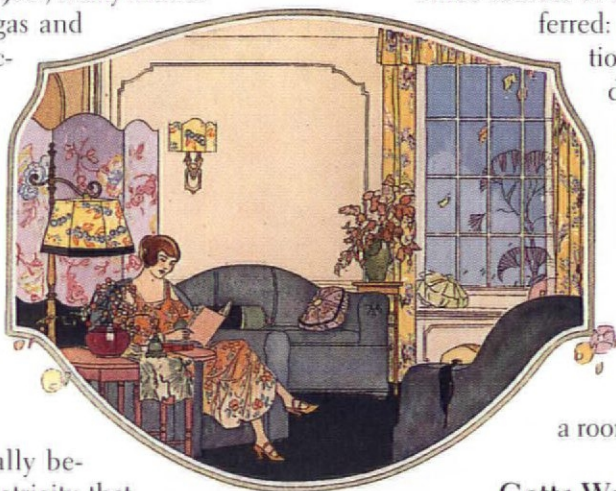
AROUND 1900, GAS WAS STILL EXTENSIVELY USED FOR lighting. Edison's perfection of the light bulb in the late-19th century did not toll the death knell for gas—at least not right away. (Most antique gasoliers available today were made after 1900.) Many fixtures were equipped for both gas and electric. Why? Before electricity could dominate the lighting market, it had to overcome a few hurdles costwise and in its efficiency. It wasn't until the 'teens that electricity finally became cost effective for the public. That advancement was followed by improvements in the light bulb.

The public eventually became so familiar with electricity that the novelty of the bare bulb lost it cachet. "The naked filament of a modern electric lamp is not beautiful to look at and it is injurious to the eyes, just as it hurts the eyes to look straight at the sun," commented a *House Beautiful* columnist in 1918. Lighting manufacturers no longer concerned themselves with maximizing light bulb wattage. By the 1920s, the emphasis was on creating restful and pleasing light.

This shift in focus prompted decorators to spend chapters of books explaining how to best achieve the effect. The principles for directing and reflecting light were endlessly reviewed (see "The Laws of Lighting," page 55). Percentages of light absorption by shades,

not to mention paint colors and wallpaper, were also given. (Fortunately, the favorite Colonial Revival colors—white, yellow, pink, and pearl grey—were deemed suitably reflective.) The proper placement of lighting in rooms was worked out in numerous diagrams.

Three sources of light for a room were preferred: one for general illumination, such as a central chandelier; one for specialized purposes, such as a floor lamp for reading; and one for a restful, softened lighting, such as a table lamp with a silk shade. Although there was enough information to make a homeowner's head spin, the "science" of lighting a room was taken seriously.



Gotta Wear Shades

BECAUSE "RESTFUL" LIGHT WAS DESIRABLE, THE ROLE of the shade took on greater importance. Shades and fixtures were chosen individually—so there were unlimited combinations. "A lamp shade should harmonize with its base and the general scheme of the room in size, shape, material, and texture. The shade should always be well made and should completely cover the bulbs and the mechanical parts of the lamp," recommended *Elements of Interior Decoration* (1937).

White opalescent, frosted, satin (sometimes called alabaster), or etched shades were popular for early electric light fixtures. However, only the simplest shapes for

Left: "The glass shades of today have kept pace with the electric fixtures they adorn," notes the MacBeth-Evans Company in their 1929 lighting advertisement. In a typical arrangement, the illumination of a central five-light chandelier was supplemented by electric-candle brackets on the walls. **Above:** A "Cheney Silks" ad in a 1922 edition of *Country Life* suggests a vaguely oriental, lemon-yellow print as the height of good taste for lampshades. Note the "moss edging" (trim) on the floor lamp and the scalloped top of the shield shade on the wall.

these shades continued to be produced into the 1920s because manufacturing was streamlined. Leaded and slag glass lamps—initially marketed for the wealthy—were now sold by mail order to the middle class. Crystal prismatic and frosted prismatic shades, such as Holophanes, peaked in the '20s, but were out of style (except for commercial use) by the '30s.

Parchment shades, made of vellum or parchment, were the newest rage, as were shades in materials such as silk and metal. The table lamp with a silk shade in pastel colors and an urn- or bowl-shaped base in china was the most typical for Colonial Revival interiors. Few silk or parchment shades have survived, causing people to associate the '20s and '30s with glass. (A problem that is also reflected in the reproductions.) However,

similar table lamps are still made today—only with updated motifs—and can be found in most lighting centers across the nation.

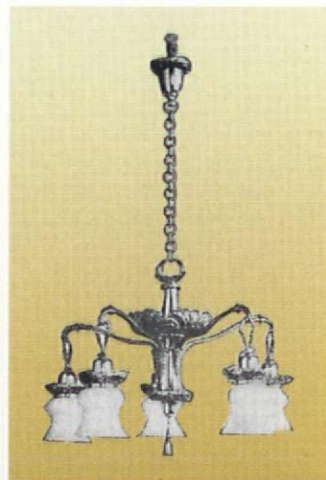
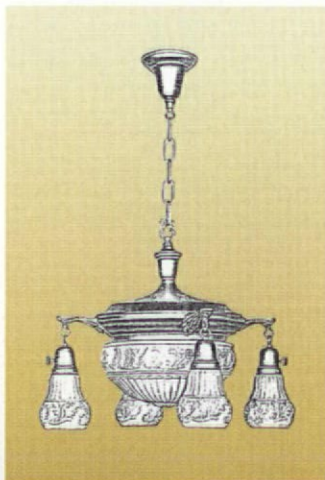
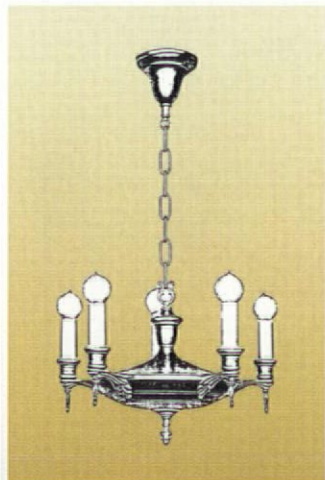
Other opaque shades were made of tinsel, tortoise-shell, and *tole* (painted tin). Celluloid, cellophane, glass, paper, and glazed paper imitating shell, lizard skin and suede cloth caught the public's attention in the 1930s. (Jazz motifs—geometric patterns—added a modern flavor.) Typically, bases were china, wrought iron, brass, or white metal.

Favorite Fixtures

THE '20S AND '30S WERE A FERTILE PERIOD for lighting—so antiques are plentiful and, in some cases, reasonably priced. If you're buying on a budget, skip the expensive orig-

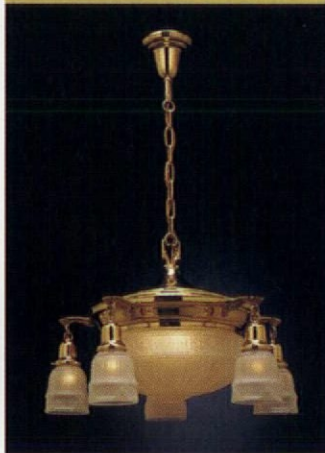
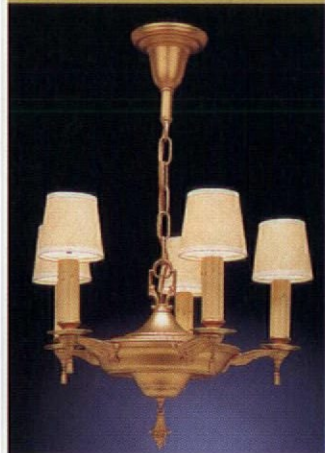
LIGHTING LINE-UP

These two rows of light fixtures compare archival art (top) with current reproductions (bottom). The original illustrations come from a number of 1920s sources, such as a Montgomery Ward catalog, *Sweet's Architectural Catalogue*, and an edition of *The House Beautiful*.



ILLUMINATING INFO

None of the paired fixtures are exact matches—lighting styles varied as much in the '20s and '30s as they do today. The examples are meant to be guides for what was popular then and what is available now. From "shower" fixtures to wall brackets to pendants, the choices for Colonial Revival lighting are extensive.



Top: In 1922, bare bulbs are proudly displayed on a five-candle chandelier. Bottom: The faux candles on this reproduction fixture are covered by individual shades—an appropriate 1920s treatment.

Top: This shower fixture was considered "dustproof" because the main body was enclosed. Bottom: The soft light of the satin finish glass bowl was recommended for living rooms.

Top: Delicately thin arms and an ornate body tie this 1918 electrolier to earlier gas models. Bottom: The pan-like body and shorter arms on this example reflect the needs of the "age of electricity."

inals, such as a Pairpoint “puffy”, and hunt down a pair of faux candle brackets or a student desk lamp. Reproductions are also a good option; many classic Colonial Revival fixtures are available. So what lighting should you choose? Here’s a review of some of the more popular fixtures.

SHOWER FIXTURES: “One of the prettiest of the new styles is a “shower” of four lights with copper frame and shades,” noted *Successful Houses and How To Build Them* in 1912. The three or four shaded bulbs of these fixtures hung from chains that were attached to a circular frame (also suspended by a chain) or an enclosed globe. The dangling shades created a “shower” effect, hence the name.

PENDANTS: Pendants could be as sim-

ple as a bulb with a bell-shaped shade hanging from a chain or as a substantial as an embossed globe with a decorative brass fitting. The plainer models were practical lighting for kitchens, bedrooms; more ornate versions were eye-catchers in office lobbies or the hallways of grand residences.

BRACKETS: The candle light bracket—either single or double—was the “must-have” fixture for Colonial Revival interiors. “Wall brackets are useful and when of unobtrusive design, they are very effective as spots of decoration.” The electrified faux candles were often capped with clip-on shades, but leaving the candle lights unadorned was acceptable, too. Sconces with fluted or bell- or ball-shaped shades were ideal for hallways or near dressing mirrors.

The Laws of Lighting

After the bare bulb lost its fascination, the public realized that light didn’t “come like a can of soup—ready to serve.” For comfortable illumination, the beams of light needed to be directed by appropriate glassware. Four ways of reflecting light—that are still standards today—were advocated.



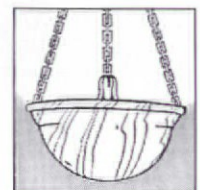
Direct Light: The rays are reflected by an opaque shade in one direction (usually downward).



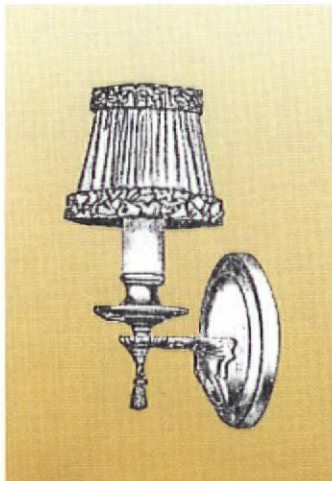
Semi-direct Light: A translucent reflector, such as a frosted shade, casts most light downward, but allows some rays to pass upward.



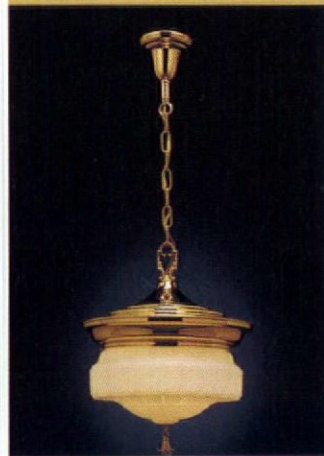
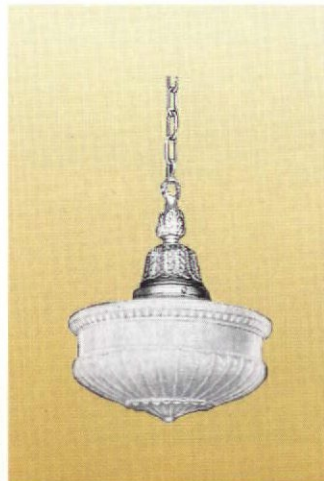
Indirect Light: An opaque bowl directs light upward, bouncing the rays off a light colored ceiling.



Semi-indirect Light: A translucent bowl directs most light upwards to reflect off of the ceiling, but also allows some light to pass downward.



Top: “A very popular fixture . . . is the one-light candle bracket,” proclaims a 1922 catalog about this silk-shaded wall fixture. Bottom: Wall brackets were ubiquitous lighting elements in Colonial Revival interiors.



Top: This 1927 MacBeth-Evans pendant features an embossed “Adam” design. Bottom: Pendant fixtures require high ceilings, making them a favorite addition to lobbies or grand hallways.



Top: The one-piece glass of the simply styled, enclosed globe diffused the harsh light of the bulb. Bottom: Urn-shaped pendants were occasionally hand painted with floral festoons.

Revival Lighting

This guide is a partial list of the companies currently reproducing early-20th-century lighting.

SUPPLIERS

AMERICAN HOME SUPPLY
191 Lost Lake Ln., Dept. OHJ
Campbell, CA 95008
(408) 246-1962
A variety of '20s and '30s
reproduction lighting.

ANTIQUE HARDWARE STORE
1 C Mathews Court,
Dept. OHJ
Hilton Head Island, SC 29928
(803) 681-9789
Carries prismatic-like
lighting, green-cased
shades, and pendants.

BALL & BALL
463 W. Lincoln Highway,
Dept. OHJ
Exton, PA 19341
(610) 363-7330
Reproductions of colonial
fixtures.

BRASS LIGHT GALLERY
131 South 1st St.,
Dept. OHJ
Milwaukee, WI 53204
(800) 243-9595
Antique prismatic lighting,
alabaster ceiling fixtures,
and period reproductions.



The original table lamps with brass shades and inverted pie-pan tops can be found in the New York Public Library. The candlestick-like base and clean lines of this lamp make a great addition to Colonial Revival rooms.



Although most lighting used a mix of motifs from the colonial vocabulary, some faithful reproductions of 18th-century lighting were made, particularly for high-style homes. Note the hurricane shades topping the electric candles on this example.

DALE TIFFANY
6 Willow St., Dept. OHJ
Moonachie, NJ 07074
(201) 473-1900
Maker of "Handale" lamps
with reverse-painted shades.

ELCANCO, LTD.
P.O. Box 682, 254 Littleton
Rd., Dept. OHJ
Westford, MA 01886
(800) 423-3836
Electric beeswax candle-
covers and flamelike bulbs.

GASLIGHT TIME
5 Plaza St.
Brooklyn, NY 11217
(718) 789-7185
Original period lighting
from the 1850s to 1930s.

HERWIG LIGHTING
P.O. Box 768, Dept. OHJ
Russellville, AR 72811
(800) 643-9523
Globe ceiling and wall
brackets for exterior or
interior use.

LEVENGER
420 Commerce Dr.,
Dept. OHJ
Delray Beach, FL 33445-4696
(800) 544-0880
Carries reproduction
Emeralite, Bestlite, and
brass-shade desk lamps.

NEWSTAMP
P. O. Box 189, 227 Bay Rd.,
Dept. OHJ
North Easton, MA
02356-0189
(508) 238-7071
Semi-indirect lighting
and flush ceiling fixtures.

**REJUVENATION
LAMP & FIXTURE CO.**
2400 Vauxhall Rd.,
Dept. OHJ
Union, NJ 07083-1933
(201) 688-6900
Maker of early-20th-century
lighting, including shower
models and pendants.

ROY ELECTRIC CO.
1054 Coney Island Ave.,
Dept. OHJ
Brooklyn, NY 11230
(800) 366-3347
Manufactures and restores
early electric lighting.

URBAN ARCHAEOLOGY
285 Lafayette St., Dept. OHJ
New York, NY 10012
(212) 431-6969
Opaque-dome flush mounts
and copper pendants, as
well as antique lighting.



Flickering flame bulbs (above) and beeswax candlecovers (below) add a realistic-looking touch to electrified chandeliers and candle light brackets.



Globe versions were sometimes jazzed up with beaded bulb covers, which stretched to cover the light.

REVERSE PAINTED SHADES: Reverse painted shades—shades with a scene hand-painted on the *inside* of the dome—were first made at the turn of the century, peaked during the 1920s, and continued in production until the 1930s. Stylistically, these table lamps didn't draw from the Colonial Revival vocabulary, but they were a popular choice anyway. Made by Pairpoint, puffies (blown-out shades) with floral motifs in pastel colors was a favorite for bedrooms; the Handel Company created detailed landscapes, marine scenes, butterflies, exotic birds, or paisley patterns on their domes.

STUDENT DESK LAMPS: Student desk lamps—green cased shades with solid or jointed brass bases—were mainly used in work spaces because of the well-directed beam of light. Often found in libraries, these table lamps, also called breadloaf desk lamps because of the shape, were used in homes offices, over the sheet music on a piano, and by beds. Floor lamp versions also were made. Emeraldites were the most famous—and the first—models, but there were also period knock-offs, such as Greenalites and Ambrolites.

CEILING CLUSTER: Ceiling clusters were ornate back plates set flush against



Similar to an original Handel lamp, this reproduction reverse-painted shade depicts a flower-filled landscape with fluttering butterflies. Painted-glass shades were produced from the early 1890s until the late 1930s.

PHOTOGRAPH OF A DALE TIFFANY LAMP BY CHRISTOPHER HARTING; EMERALITE BY LEVINGER; AND RIBBED SHADES BY ANTIQUE HARDWARE STORE.

FIRST ROW: These two prismatic reproductions have ribbed shades that mimic the visual effect of the original holophanes.



SECOND ROW: Manufactured by the Pittsburgh Reflector Company in 1927, these crystal shades were double plated with pure grain silver to create an optimum reflective surface.



No. 1 - 75



No. 1 - 100



No. 1 - 200

the ceiling with three or four bulbs protruding from the fixture. With brass designs ranging from scrolls to fruit to acanthus leaves, clusters were less expensive alternatives to chandeliers.

GLOBES: Set flush against the ceiling, globes had full- or half-sphere glassware. They were used on porches or as unobtrusive lighting by reading nooks.



Whether they were found in a home office or the library, Emeraldites were the work-horse of table lamps. The green-cased shade cast a focused beam of light that was useful when doing paperwork.

Spins on Shingle Siding

The Installation and Aesthetics of 20th Century Sidewalls

By
Gordon
Bock

WOOD SHINGLES ARE AN OLD AND evocative cladding. Like the scales of a pine cone, their lapped construction adds both water-repelling integrity and woody appeal. Shingling is a design concept as well, especially on walls, and one that has changed with the evolution of the early modern house. For anyone maintaining a shingled house built in the last hundred years or so, here's some details on what early modern shinglers were up to, and how to do these walls again.

A Turn of Taste

VICTORIANS, WITH THEIR LOVE of complex surfaces and varied building materials, made much of fancy shingle sidewalls. We've all seen the examples: butts trimmed into diamond, hex, fishscale, and chisel-cut shapes. Cut was the thing, and when these edges overlapped in regular courses—an effect known as *imbrication*—they produced

intricate, geometrical patterns.

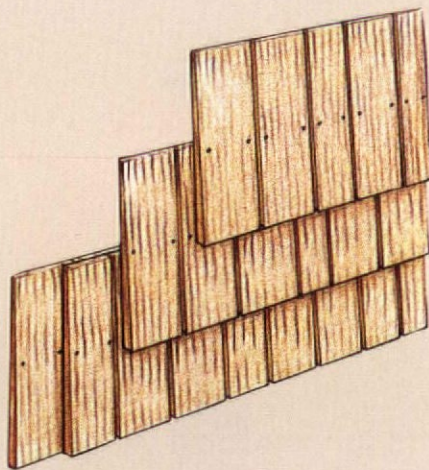
By the 1890s, however, it's clear that shingle use was starting to shift. The new "shingle-house" architecture moved beyond Victorian ideas of what everything from floorplans to shingles could be. In *Beautiful Houses* (1895), Louis H. Gibson had this to say about an early prototype, H.H. Richardson's Stoughton House: "The shingles of this building are laid with a little more surface to the weather than is common, and on this account alone it is more pleasing than some other examples." A decade later construction authority Frank

E. Kidder noted that, "Shingles have been so much in favor ... for covering country and suburban buildings [because] they are particularly adapted to oil or creosote stains, by means of which texture-effects are produced."

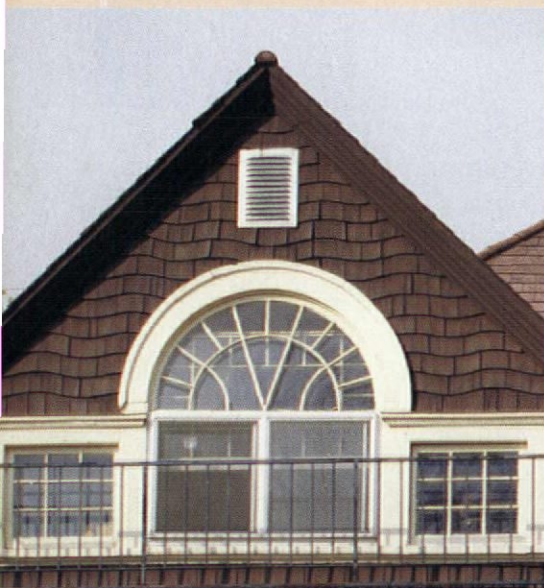
One could make a case that after the turn of the century, placement—versus cut or shape—determined the effect of a shingled wall. Of course, there's economy too in using standard square-cut shingles—a notion not lost on speculative builders in the house booms of the early 1900s. The new (or newly popular) methods that appeared on sidewalls of houses great and small fall into four basic groups.

Single Coursing

THIS IS THE STANDARD, STRAIGHTFORWARD, and nearly universal method for siding. Essentially roof shingling applied to a wall,



In single coursing, nail 1" up from the buttline of the next course. The garden-variety exposure is 5" to 6" depending upon shingle length.



Shingles that produce shape effects (such as diamonds and waves) with decorative butts were on the wane by the time this Shingle-style house was built. The new popularity of stains made texture and course patterns more appealing.

single coursing has a regular exposure and uniform look that has been used alone, or in combination with other methods, through all eras.

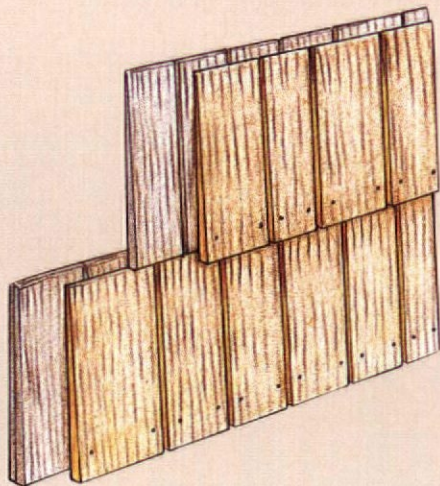
In single coursing, shingles are spaced so that each covers roughly half the one below it, producing a two-ply or three-ply surface. Nails are spaced so they will be concealed in the finished wall. The bottom course on the wall, typically at a foundation-level water table or second-storey belt course, must be installed with a double layer of shingles to backup the course and start it at the right pitch.

Installation Notes

- ☛ SHINGLE SIZE: 16", 18", or 24"
- ☛ SHINGLE GRADE: #1
- ☛ TIPS: After snapping a chalk line for each course, tack up a length of light, straight lumber to use as a guide for the shingle butts. Including a double course of shingles every three or four courses adds a heavier shadow line at that course and another visual effect.

Double Coursing

IF SINGLE COURSING IS THE MOST STRAIGHT-forward siding method, then double coursing is the most economical. Here, a maximum amount of shingle is exposed to the weather, making for efficient installation and optimum use of the material. Visually, this method also creates a heavier shadow at

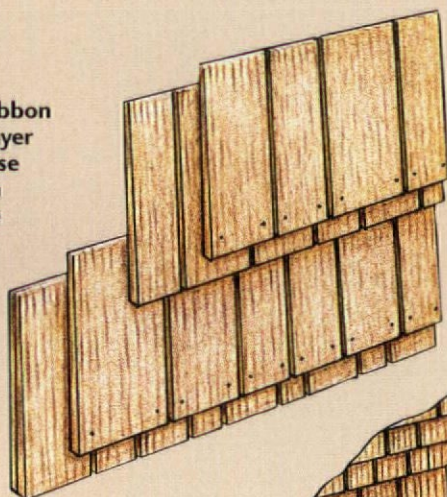
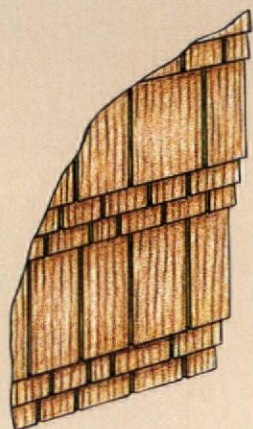


For double coursing, shingles have to be facenailed on, about 2" up from the butt. Exposures as long as 10" (with 24" shingles) were popular by the 1930s.

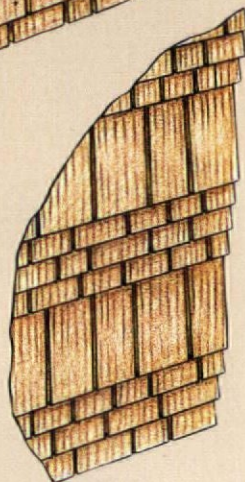
Single coursing is the basic shingling method that plays it straight with shadow lines. Tack up a length of light lumber as a guide for placing shingle butts.



The simplest way to install ribbon coursing is to use a double layer of same-size shingles and raise the top course 1" to create a single "ribbon." Shingles are typically facenailed.



The same method can be multiplied to produce a two- and three-ribbon effect.



Shingles

LIBERTY CEDAR
535 Liberty Ln.,
Dept. OHJ
West Kingston, RI
02892
(401) 789-6626
Western red cedar
shingles

GRANVILLE MFG. CO.
P.O. Box 15, Dept. OHJ
Granville, VT 05747
(802) 767-4747
Eastern white cedar
shingles

PINE ROOF CANADA
Box 184, Dept. OHJ
Schomberg, Ontario
CANADA L0G1T6
(800) 567-PINE
Pine fancy-cut shingles

SOVEBEC INC.
9201, Centre
Hospitalier Blvd.,
Dept. OHJ
Charny, Quebec
CANADA G6X 1L5
(418)832-6181
Eastern white cedar
shingles

each buttline and at longer intervals up the wall. Double coursing often appears on small to mid-size houses with a fair proportion of unbroken wall area. It was popular where other installation methods might appear too "busy."

The advantages of double coursing are made possible by using two layers of shingle in each course; a premium grade on top and a lesser grade (usually #3) underneath. The outer course is positioned so butts extend $\frac{1}{2}$ " past those of the undercourse. (There is not enough overlap to conceal nails.) No starter course is required in the average job because a double layer is inherent in the method.

Installation Notes

- SHINGLE SIZE: 16" for 12" exposure; 18" for 14" exposure; 24" for 16" exposure
- SHINGLE GRADE: #1 (and #1 shakes); #3 for undercourse
- TIPS: Use 5d casing nails (hot-dipped galvanized or better)

Ribbon Coursing

RIBBON COURSING CAN BE USED TO CREATE alternate wide and narrow course exposures and different rhythms of buttlines. This effect accentuates the horizontal lines of a house, and appears on many Bungalows and Prairie School-inspired buildings.

Generally, installation remains the same as for double coursing except that top-grade shingles are used for all courses

Combinations of patterns are common. Besides single coursing in the second storey, this house shows the ribbon coursing so popular in the 1910s. Note the decorative, green "mini-shingles" on the porch.



(except the starter course). On many houses the "ribbon" is 1" wide and here the effect can be produced with shingles all the same length by raising the upper course. An alternate method, sometimes used where the ribbon is between 2" and 4", is to employ two lengths of shingles.

Installation Notes

☛ SHINGLE SIZE: 16", 18", or 24", or combinations of each.

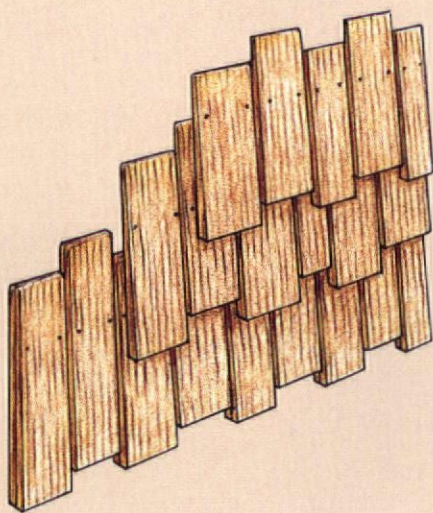
☛ SHINGLE GRADE: #1 for all courses

☛ TIPS: The effect can be extended to create double and even triple ribbons, depending upon the shingle length and the amount of surface area on the building.

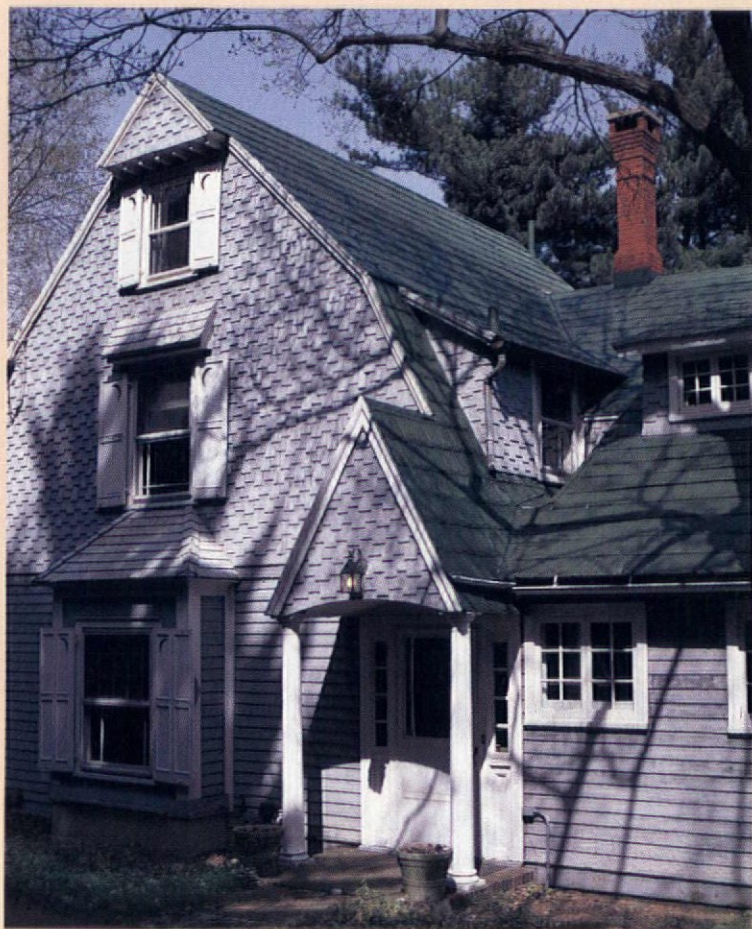
Staggered Coursing

SUPPOSE YOU TAKE A SINGLE COURSE INSTALLATION and jog the butts of the shingles? You get an effect that, in a tightly controlled form, was used on late Victorian houses, and when used randomly (or with rough-split shingles) was seen on rustic-style buildings.

Generally, installation remains the same as for single coursing. Shingles can be staggered at one or two dimensions below the course line, but distances should not exceed 1" for 16" to 18" shingles, or 1 1/2" for 24" shingles.



Sawn, perfection shingles, selected for regular widths and staggered a standard, single dimension will create a buttline as precise as a wave on an oscilloscope. Random-width shingles staggered at more than one dimension will look free-form.



Staggered coursing, with a fairly aggressive exposure that a large house can take, gives texture to this gable end, and contrasts with the clapboards.

Installation Notes

☛ SHINGLE SIZE: 16", 18", or 24", or combinations

☛ SHINGLE GRADE: #1

☛ TIPS: Use a wood scrap (combined with a tacked-up strip of lumber) as a gauge to measure off jogged shingles. It takes only minor variations in the staggered course concept—or the dimensions of the shingles themselves—to create markedly different effects.

Color, of course adds the finishing touch to a shingled wall, and helps highlight the shadow lines. Stains in deep, mossy greens, dusty reds, earthy browns, and maroon were popular from the Shingle-style era well into this century. Paint in much the same earth tones also had the same advantage, and could even be used to pick out occasional course ribbons or details for decorative accents.

Coatings

BENJAMIN MOORE & CO.

51 Chestnut Ridge Rd.,
Dept. OHJ
Montvale, NJ 07645
(201) 573-9600
Exterior paints
and stains

**CABOT STAINS/
SAMUEL CABOT, INC.**
100 Hale St., Dept. OHJ
Newburyport, MA
01950

(800) 877-8246
Shingle stains in acrylic
and oil formulas



Beneath all the changes of the 20th century, some things endure. Among them, we like to believe, are the timeless pleasures of a restored Victorian cottage on a small Pennsylvania lake.

Lake Shore Dive

BY WALTER BROUGHTON

IN PENNSYLVANIA'S ENDLESS MOUNTAINS, ALONG the Susquehanna River, I found a summer home I could afford. It sat on a splendid little lake disturbed only by one or two boats towing water skiers. About 30 Victorian cottages, little changed by time, ringed the water.

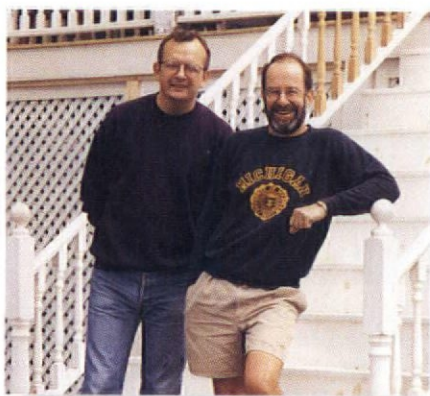
This cottage was not one of them. Sheathed in ill-fitting aluminum siding, it had the shape of a once comely Victorian. The main structure listed a bit to the north, and the porch heeled ominously to the south. Nonetheless, under the warped and mossy shingle roof, was a dry interior. The basement was too crammed with junk to examine closely, but I placed a low bid and was surprised—and a bit sobered too—when, a few weeks later, the owners took the offer. I was prepared for a lot of work, but not for all the doubting Thomases I would face along the way.

Old-House Prejudice

MY FRIEND JOE VOLUNTEERED TO HELP RESTORE THE house. We could hardly contain our excitement that



The house had been remodeled so extensively that its architecture was difficult to read. As we peeled away the alterations, its true character—however ravaged—emerged.

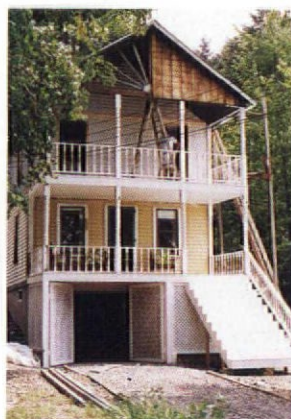


Joe (left) had accompanied me (right) when I first toured the house, so perhaps it was remorse that brought him to the lake to sweat away his weekends.

first weekend as we began ripping off the siding, eager to see what lay beneath. We found good cedar siding on the first storey; the second was covered with dingy, hexagonal asphalt shingles. Without a tall ladder, I had to wait to expose the gable.

The first hint of trouble came when family and friends toured the cottage. They politely offered advice—most common was the recommendation to preserve the aluminum siding. “Who wants to spend their summers painting?” they counseled. The cottage became known among them as “Walter’s mobile home” and the “tipsy cottage.” They were teasing me, yet we faced this sort of cynicism everywhere we turned. Throughout the project, I had trouble making anyone—including contractors—understand what we saw in the old cottage. A sort of old-house prejudice faced me at every turn.

With faith in our vision of the restored house still strong, Joe and I tackled the onerous basement cleanup. We exhumed old plumbing, nail kegs, outdoor furniture, motor oil, fishing gear, a battered aluminum row boat, and the almost-archaeological remains of count-



We moved the cellar entrance to the left of the façade to avoid bumping over the septic system with boats and cars. The steps to the porch were relocated on the right.

less lakeside summers. When we finally saw the posts and floor joists, we found them dry and sturdy.

We also discovered that the building had no frame. Instead it was held up by a single layer of tongue & groove planking, running vertically from foundation to roof. This variable-width 1"-thick stock bore the entire weight of the building and everything inside. At least the wood was dry!

A local antiquarian had post cards showing early residents enjoying their summers along the lake.

Professional Cynics

MEANWHILE, VARIOUS CONTRACTORS COULD NOW GET into the basement to inspect. Their reports were not good. The plumbing needed replacing and the fuse box had only been upgraded in makeshift fashion. The chimney was unsafe and too narrow to be relined. Worst of all was the news that the crumbling foundation was beyond repair. Shaken, I began to worry that my "summer palace" would put me in the poorhouse. Maybe my family and friends were right.

My confidence faltered even more when I contacted an architect recommended for his supposed appreciation of Victorian architecture. On his first visit, he admired the lake view. On his second, he expressed fear that the old structure would not stand the shock of being set upon a new foundation. "Without studding, it can never be insulated," he said. "I always try to find a redeeming virtue in any structure, but my advice to you is to tear it down."

Joe and I continued our weekends of demolition, cleanup, and exploration in the old house. But now we worked more solemnly, our initial enthusiasm dampened by critics and the mushrooming of the job. It was hard to keep my nagging anxieties at bay. We still enjoyed the labor and, I think, still felt strongly about what the house once was and what it could be again, yet doubt had entered our minds like wind through a plank wall.

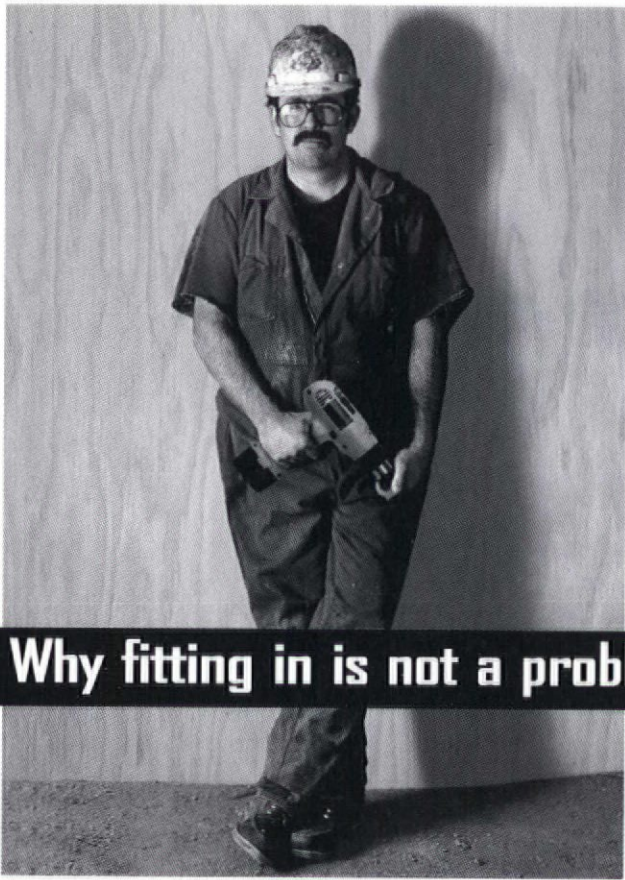
Just when second *[continued on page 66]*



Since 1874 this quiet lake has provided summers filled with fishing, swimming, and boating.



When the bulldozer levelled the old stone walls, it became clear why the mason had insisted on providing 7'3" of clearance in the new basement. The machine's exhaust pipe barely cleared the joists.



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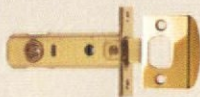


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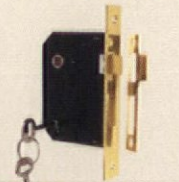
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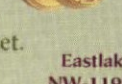
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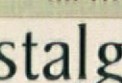
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**Nostalgic
Warehouse**

[continued from page 64] thoughts were starting to get serious, the cottage gave us something to latch onto. While tearing out the ceiling of the bedroom—originally a second-storey porch—we found a rising sun constructed of 1x4s in the gable. Armed with this “redeeming virtue,”

we asked the new architect to design open porches surmounted by our sunburst.

In the meantime, I began interviewing contractors. The first acted as if he was doing me a personal favor, muttering to himself as he made notes on the job. The second, a local man, revealed he had been waiting for the property to drop in price until he could afford to buy it, demolish the cottage, and build himself a new home. (He

never submitted an estimate.) After many interviews, we found a carpenter and a mason who had enthusiasm for the project.

Work, at Last

THE NEXT SPRING, WHEN THE GROUND HAD THAWED and dried, work on the new foundation began. The mason’s crew first tore off the porches, evicting a large colony of bats. After inserting four steel beams under the 2x8s on which the cottage rests, they placed cribbing under the ends of each until the cottage above was level. Bulldozers cleared the old masonry and a new, level, concrete foundation was poured—complete with a cement floor, three windows, an overhead garage door, a new chimney, and plenty of headroom.

Soon the new cellar was as cluttered as when Joe and I first saw it. But now, instead of junk, it was filled with a hot water heater, yards of copper tubing, tongue & groove fir porch flooring, squares of new shingles in a slate blue-gray, pressure treated lumber, hundreds of Colonial Revival spindles, and thousands of feet of cedar clapboards. The smells encouraged me.

Every summer weekend, Joe and I stood in front of the cottage priming flooring, siding, trim, and spindles. When neighbors walked around the lake, they called out encouragement. Some admired our courage in un-

dertaking so formidable a project. Others mistook the new cedar siding for aluminum. Several told us how handsome the cottage would look when it was all white and the trim was painted green (the colors we had noticed of nearly every house around the lake). We smiled back, hoping that we would not, in later summers, rue the choice of wood siding, and that our Victorian color scheme would work.

Vindication

BY THE END OF THE SUMMER, THE ROOF WAS NEWLY SHINGLED, the porches had been rebuilt, new stairs rose to the front porch, and lattice hid the garage door from sight. High above, the sunburst filled the gable.

My own doubts receded for good as the paint began to unify old and new. The doubts of our fellow cottagers faded too. Drivers came to a halt, just past the cottage, and backed up their Land Rovers and Pathfinders for a better look. Others drove by slowly, craning their necks. Several puzzled walkers asked if the cottage had always been there. Some now admitted they had thought us foolish to rescue the eyesore cottage. Even my family grudgingly admitted the cottage had charm.

Because of the old-house prejudice we had battled, every compliment, every longing stare at my “tipsy” cottage means even more; each has been hard won.



When we found the old sunburst in the gable, we knew the old cottage was pure Victorian.



With the restoration complete, the old cottage looked as good as the view from its porch.

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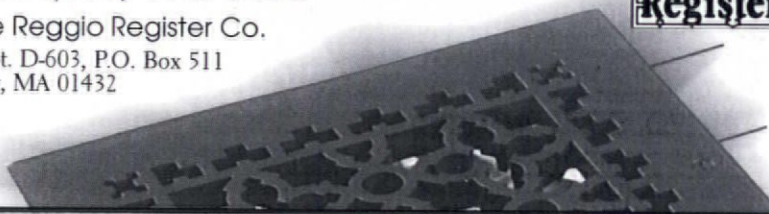
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RESTORATION

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THE POPULARITY OF Hoosiers—those free-standing, early-20th-century kitchen cabinets—have made secondhand ones scarce. But don't despair, a Michigan cabinetmaker now makes reproduction Hoosier cabinets, replicating the originals right down to the joints that hold them together. The company builds two different models—the Hoosier Beauty and the Hoosier Standard—plus Hoosier side cupboards to match. These mini-pantries have plenty of storage space for foodstuffs, kitchen appliances, and crockery. Tin flour and sugar bins, cast

"Help-mates", such as this Hoosier Beauty, had their origin in turn-of-the-century baker's cabinets.



using antique Hoosier molds, are optional features. The cabinets are made from solid oak with brass latches and porcelain tops. The units range in price from \$1,300 to \$2,000. For a catalog and sample packet, send \$9.60 to the Michigan Hoosier Co., 253 W. Peters Road, Dept. OHJ, West Branch, MI 48661; (517) 345-7098.

These three classic brass bells with decorative edging and fluting are wireless and ready to ring.

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OHJ, Suite 100, West Warwick, RI 02893-2940; (800) 767-1837.

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PRODUCTS

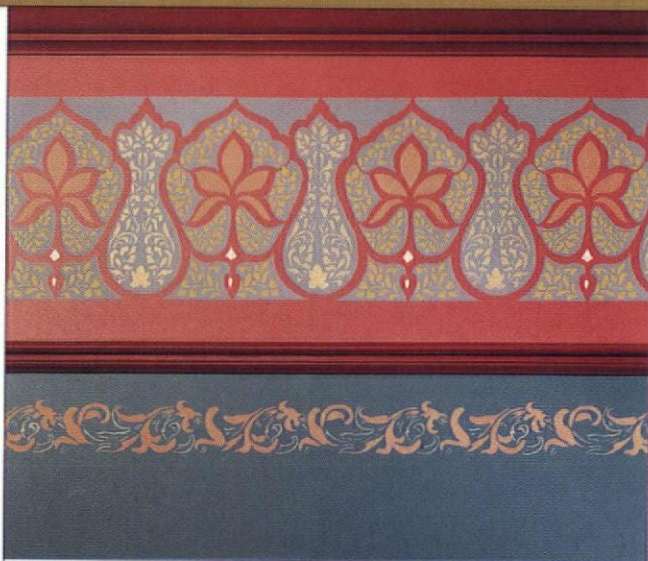
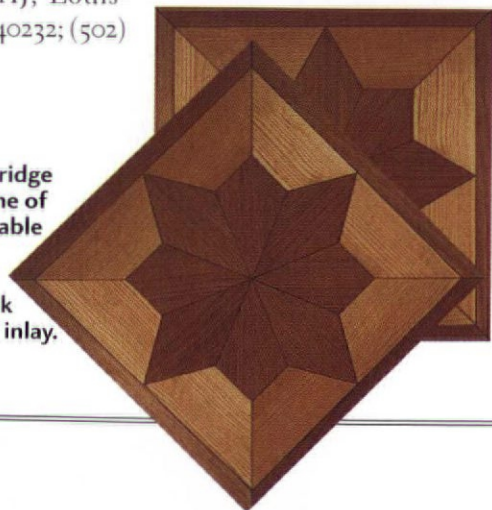
by Kerry S. Normand

method. There are also some stock designs offered. For further information, contact the Langhorne Carpet Company, 201 W. Lincoln Hwy., P.O. Box 7175, Dept. OHJ, Pennel, PA 19047-0824; (215) 757-5155.

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The Cambridge pattern, one of many available designs, has ash and red oak decorative inlay.



ORNAMENTAL ELEMENTS

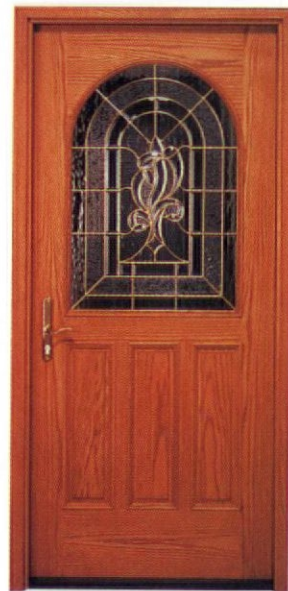
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The round-top window with water glass adds a dazzling touch to this oak veneer doorway.

HOW TO ORDER OUR PLANS

Mail-order plans have a long history in shaping the residential architecture of the country. Of the thousands of house plans available today, few exhibit good design and a grasp of historical proportion and detail. So, in response to requests from OHJ readers, the editors have "done the homework": We've hand-picked plans. In each issue, we offer the most attractive, authentic, and buildable of the historical designs, from all periods of American architectural history. Let us know what plans you're looking for.

You can order actual blueprints for all the houses featured. These plans are designed to conform to national building-code standards. However, the requirements of your site and local building codes mean you'll probably need the assistance of a professional designer (your builder may qualify) or an architect.

For the houses shown in this issue, blueprints include:

- Detailed floor plans showing dimensions for framing. Some may also have detailed layouts and show the 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.
- 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.

- Energy-saving specs, where noteworthy, are included, such as vapor barriers, insulated sheathing, caulking and foam-sealant areas, batt insulation, and attic exhaust ventilators.

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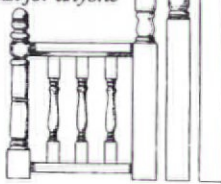
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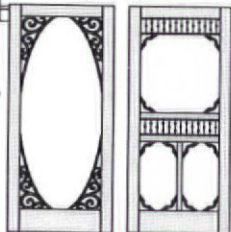
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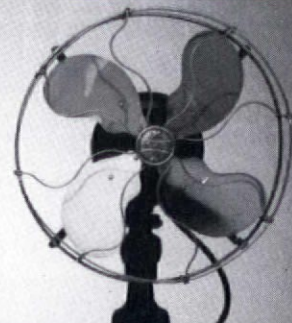
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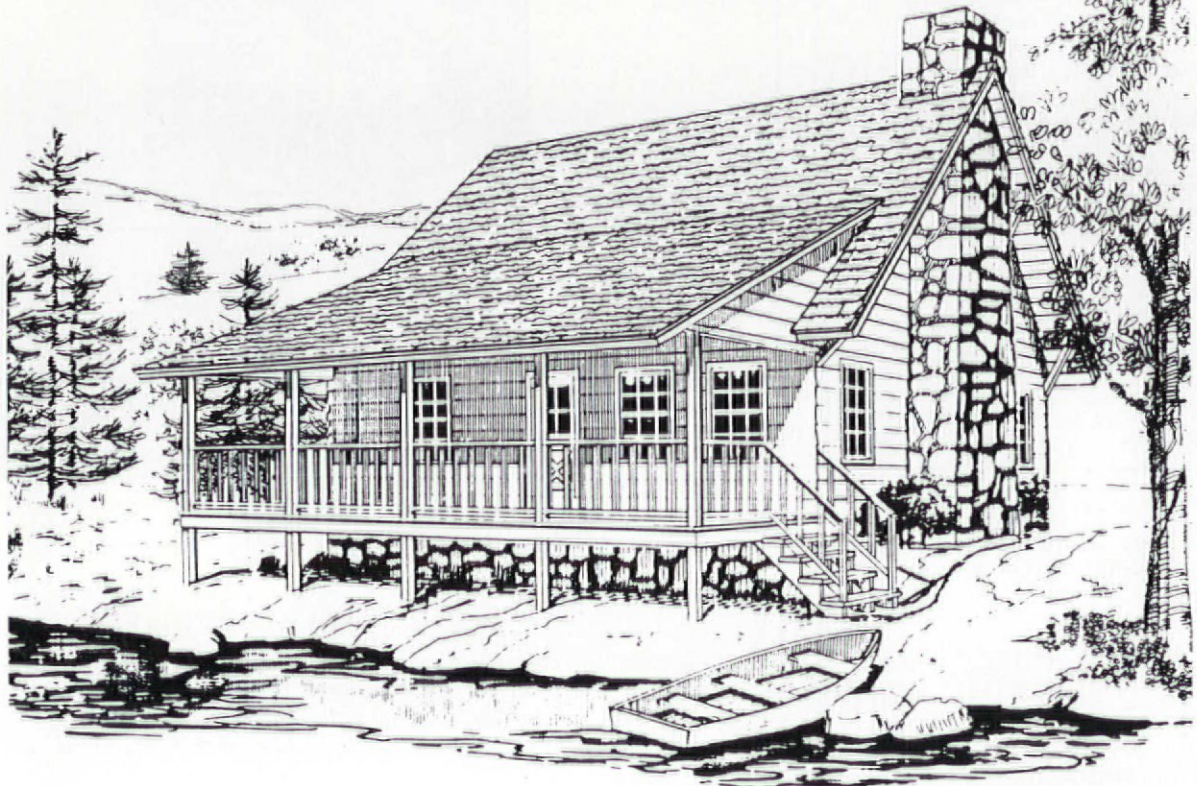
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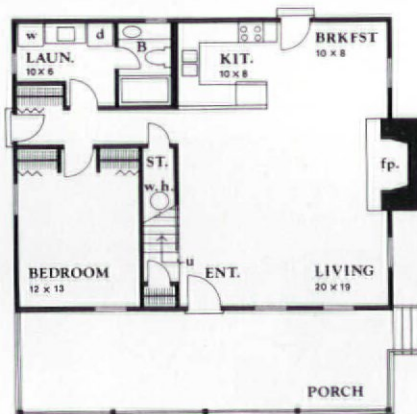
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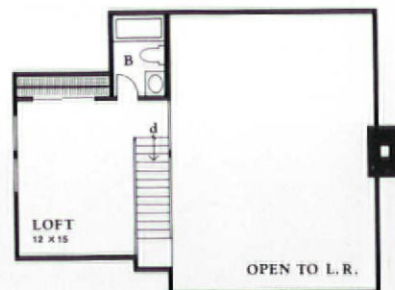


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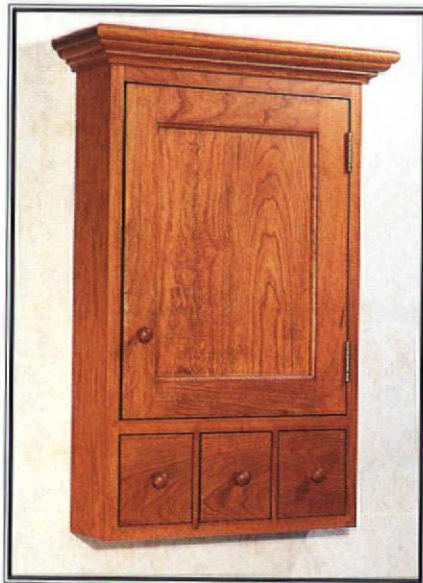
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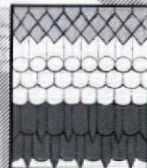
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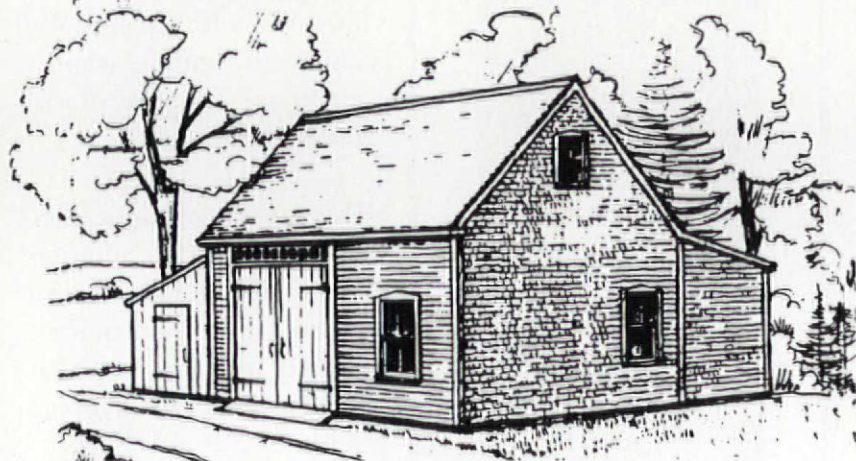
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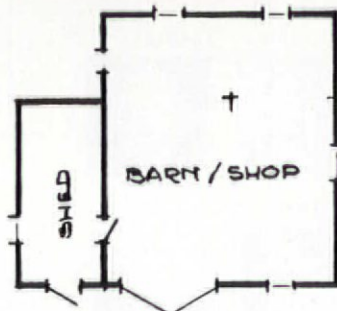
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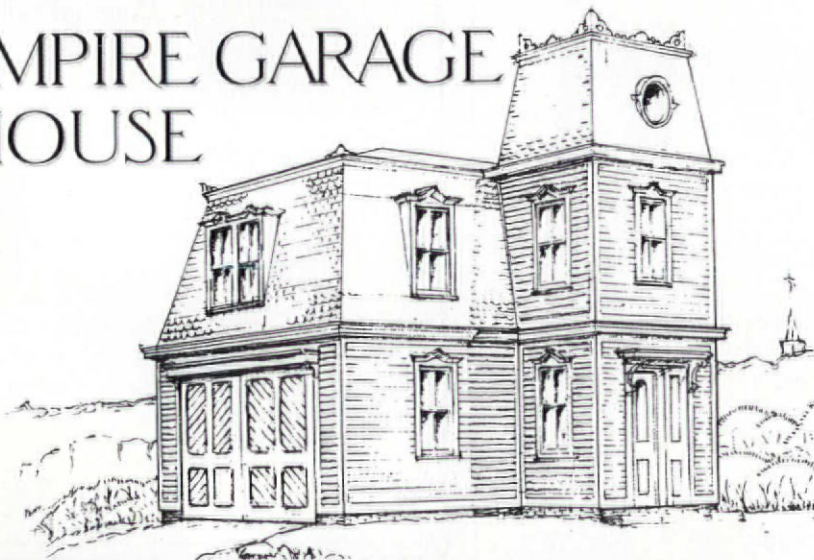
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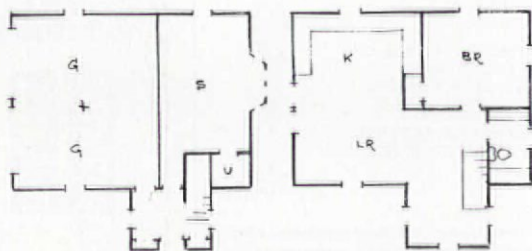
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Plan CD-13-GA

| | |
|---------------------------|--------|
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| Bedroom | 1 |
| Bathroom | 1 |
| Square Footage | 1,450' |
| Ceiling Height | |
| First Floor | 9'3" |
| Second Floor | 8'8" |
| Overall Dimensions | |
| Width | 30' |
| Depth | 30' |



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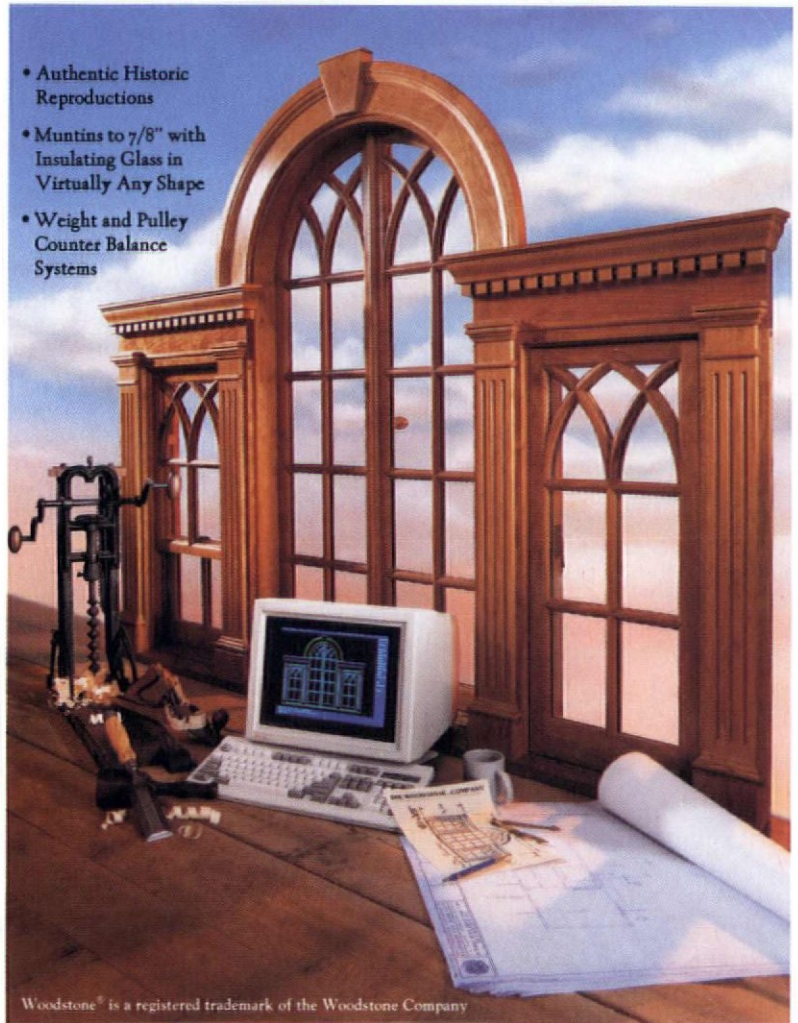
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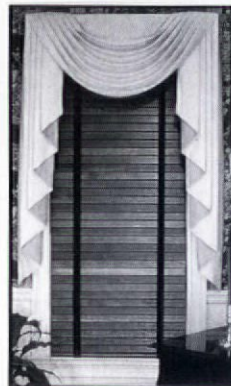
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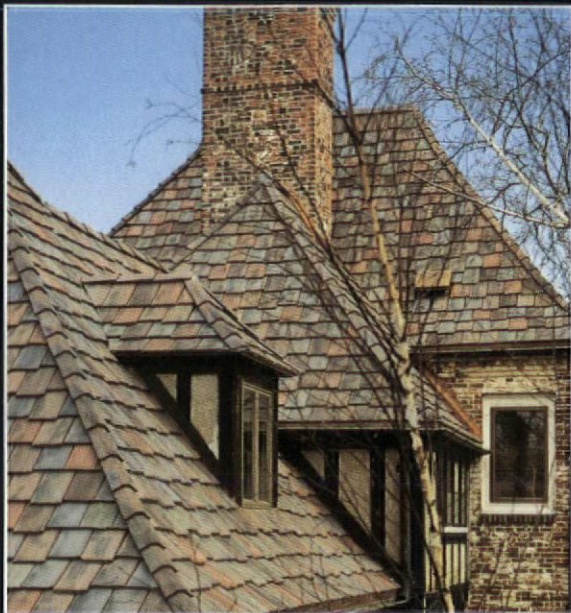
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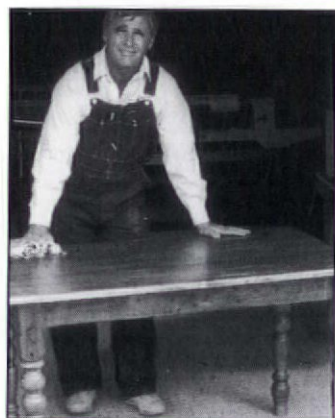


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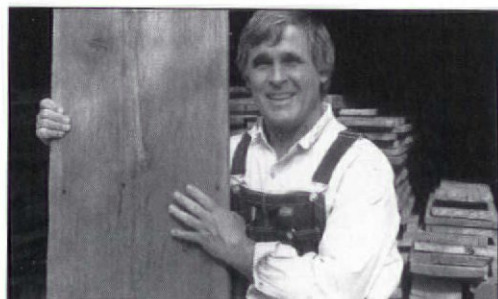
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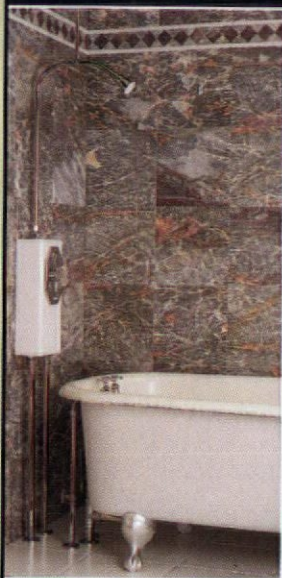
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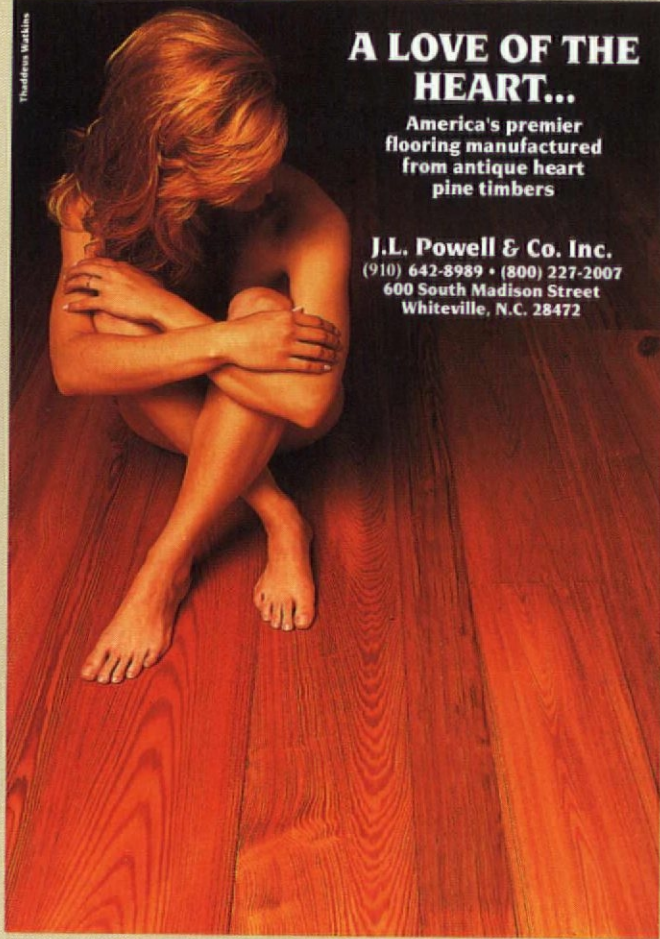
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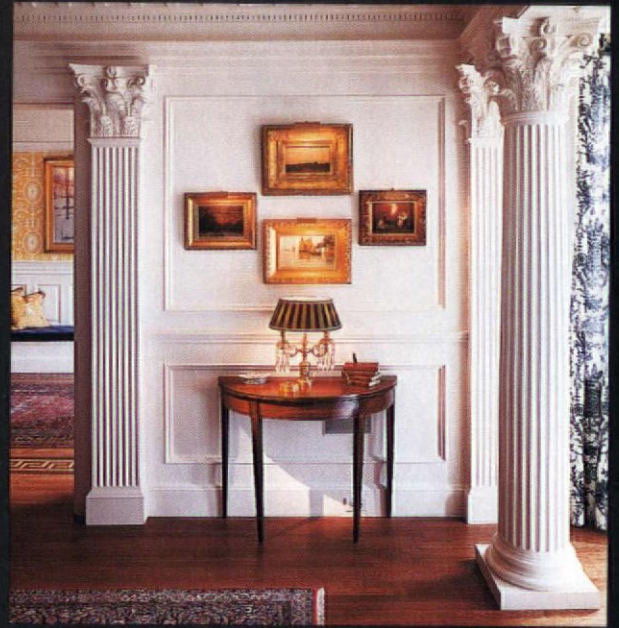
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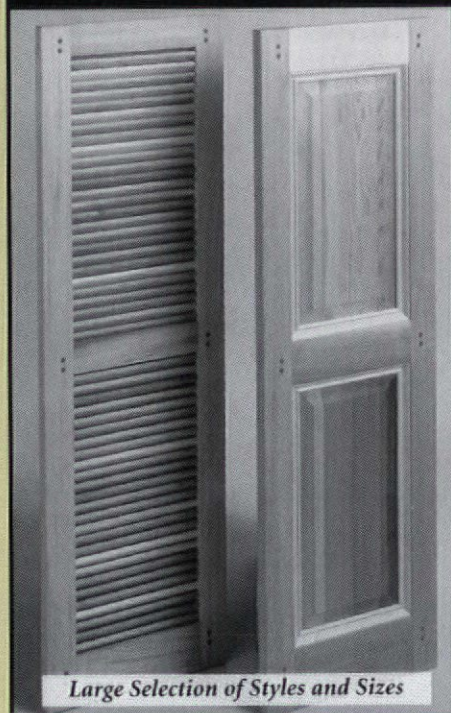
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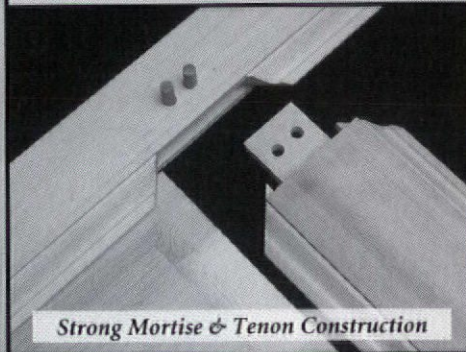
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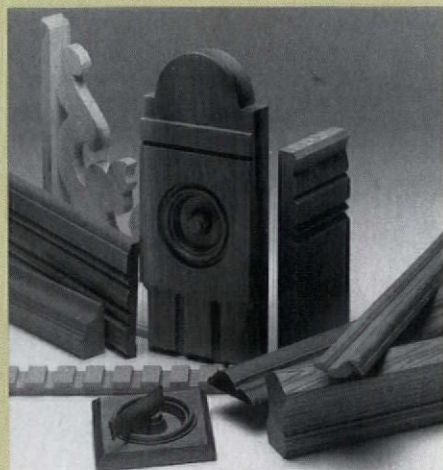
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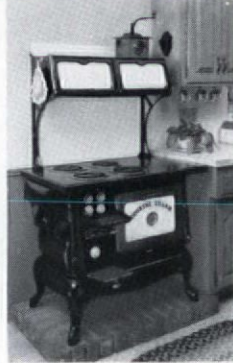
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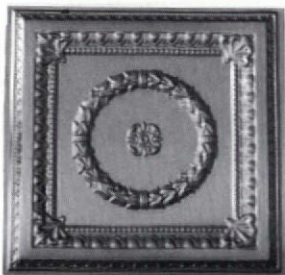
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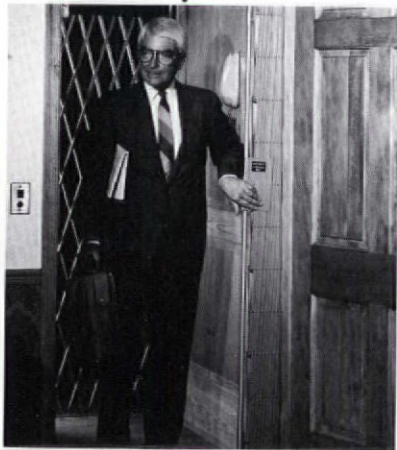
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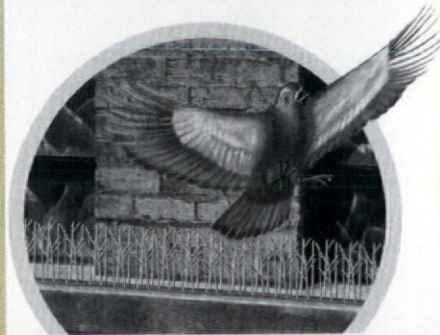
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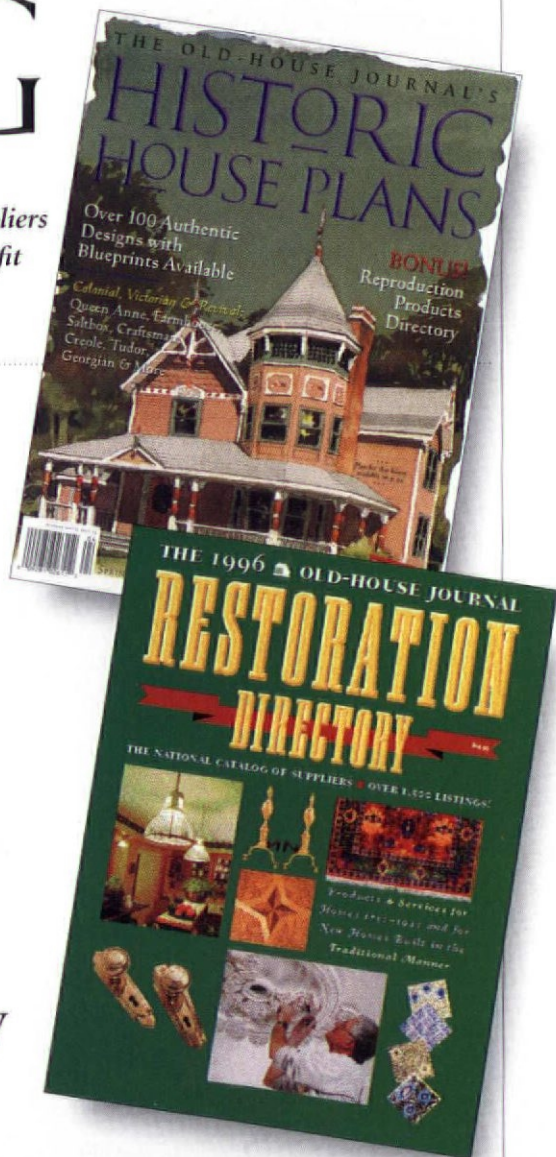
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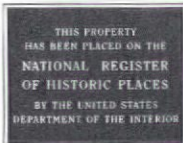
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1. Cut fiberglass mat 2" longer than height.



2. Apply saturant to area to be covered.



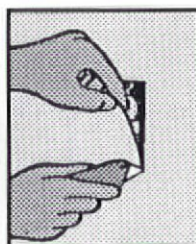
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



5. Trim mat at baseboard and window.



6. Trim mat at outlets, switches, etc.



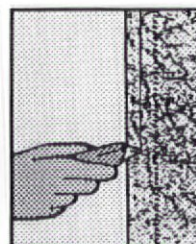
7. Apply second coat of saturant to wet mat.



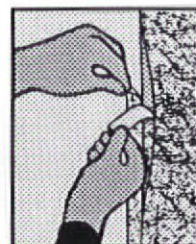
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)

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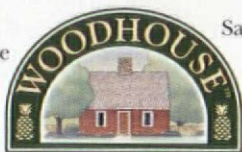


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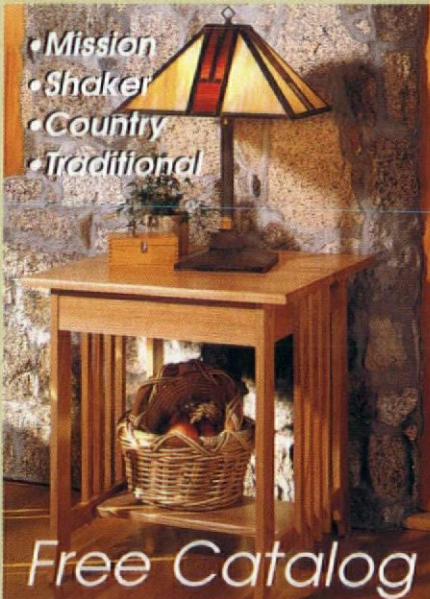


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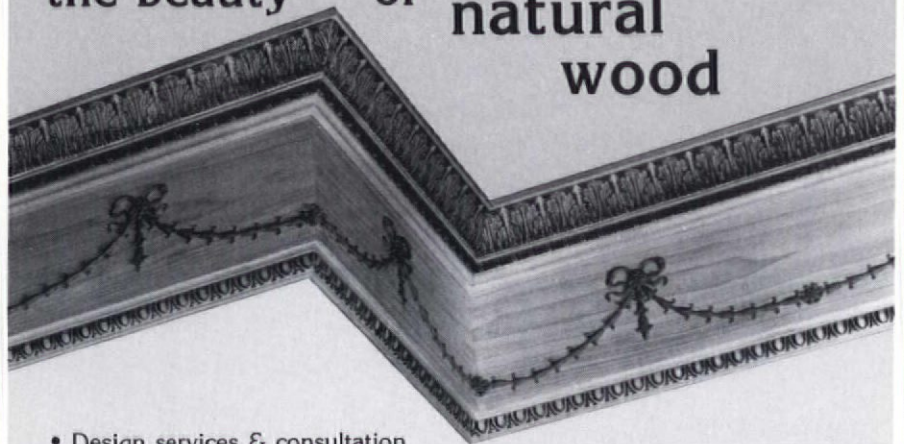


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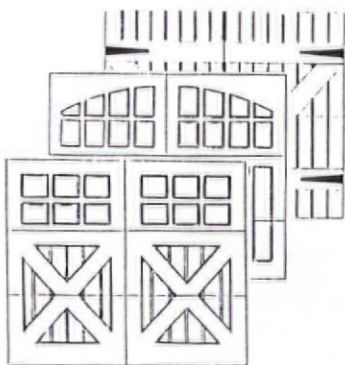


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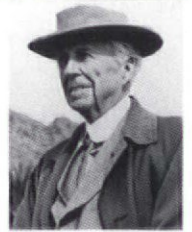
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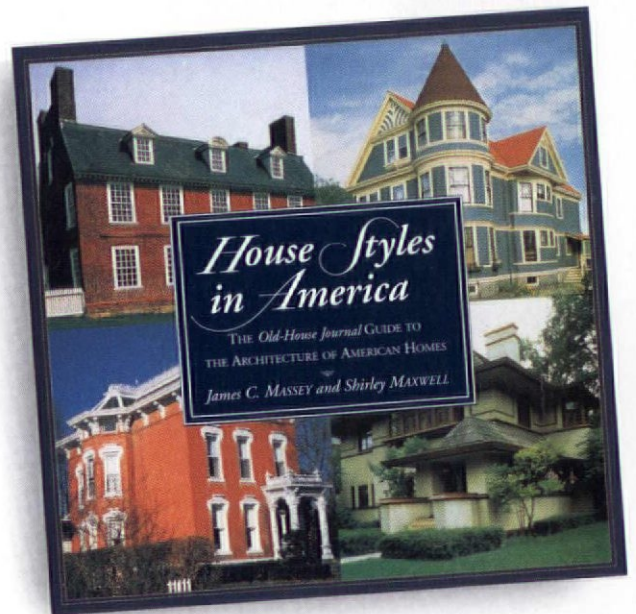


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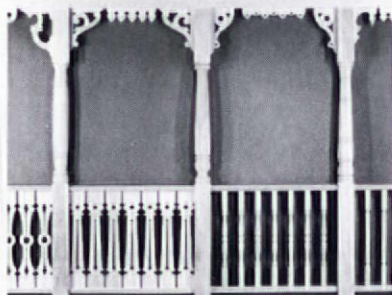
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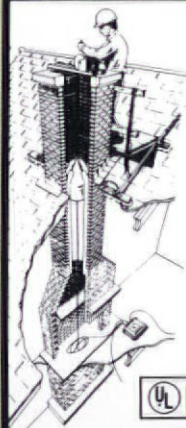
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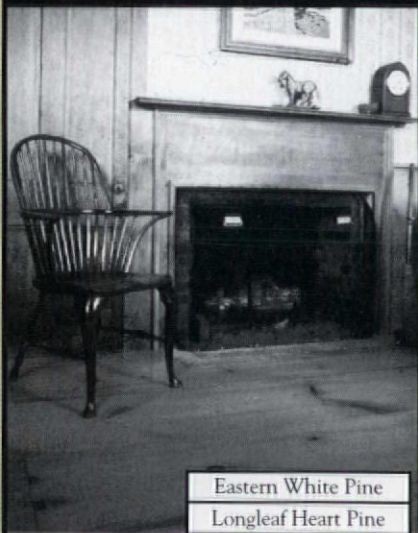
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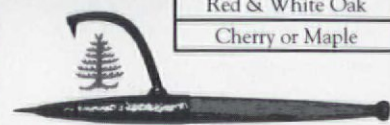
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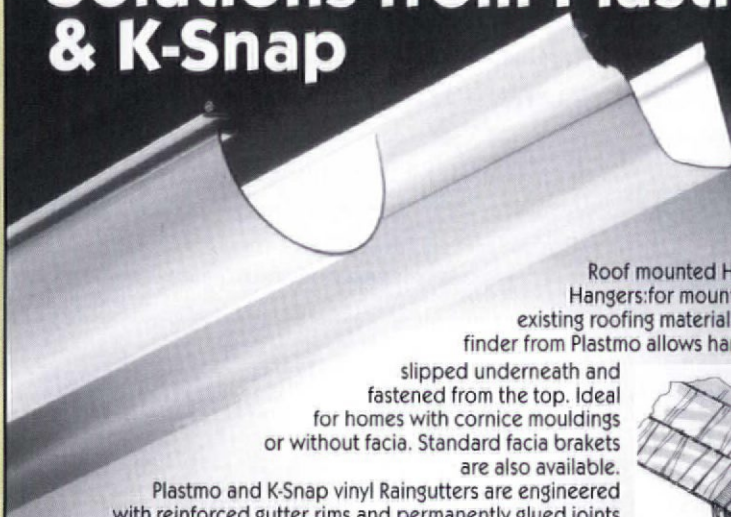
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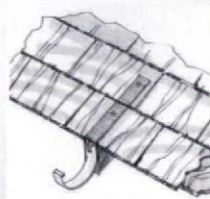


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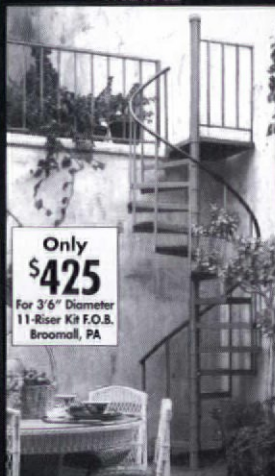
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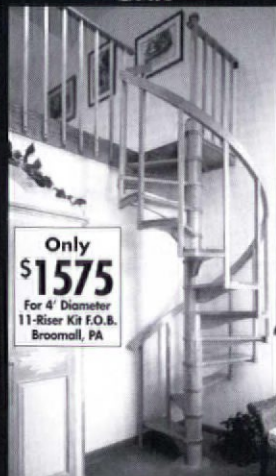
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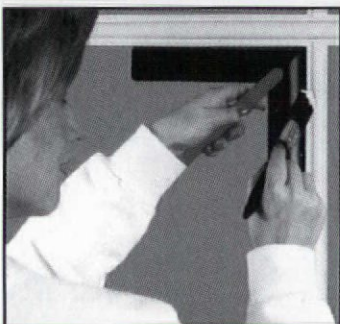


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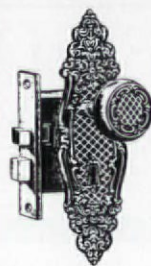
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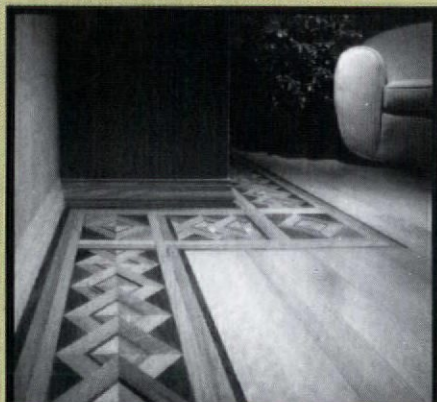
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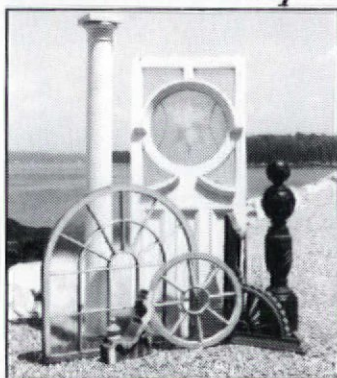
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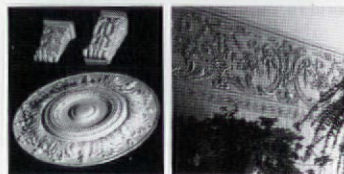
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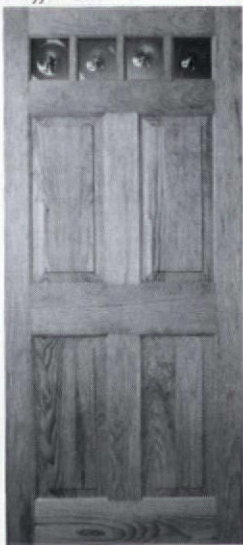
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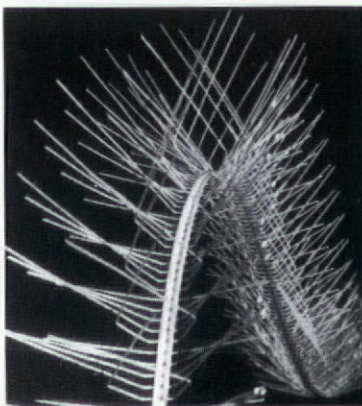


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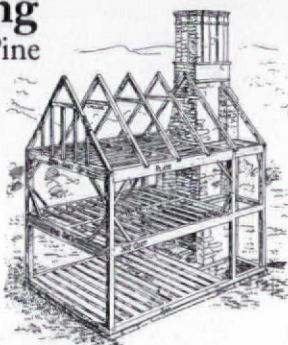
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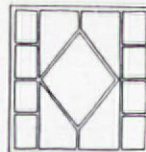


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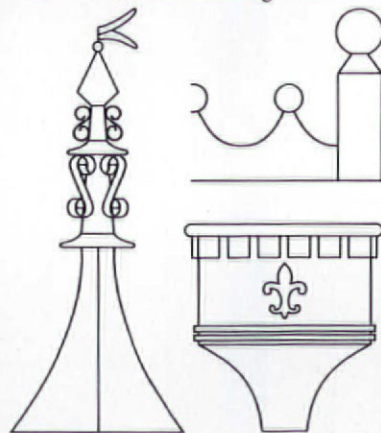


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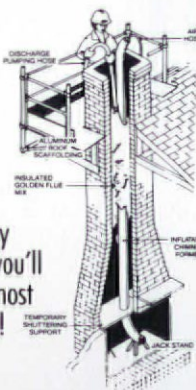


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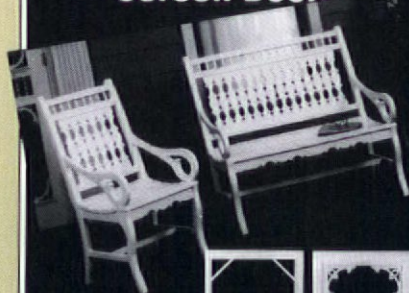


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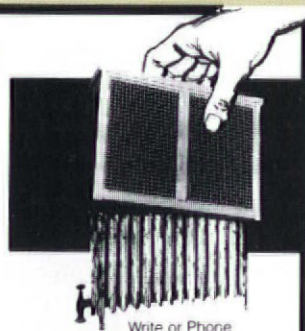
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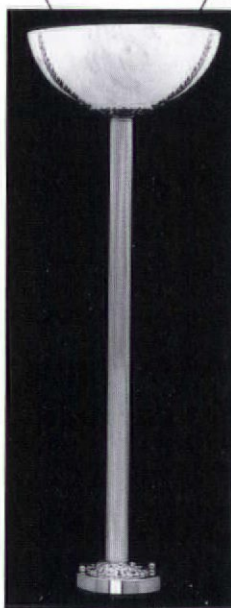
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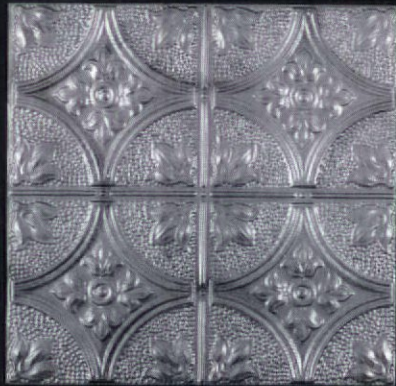
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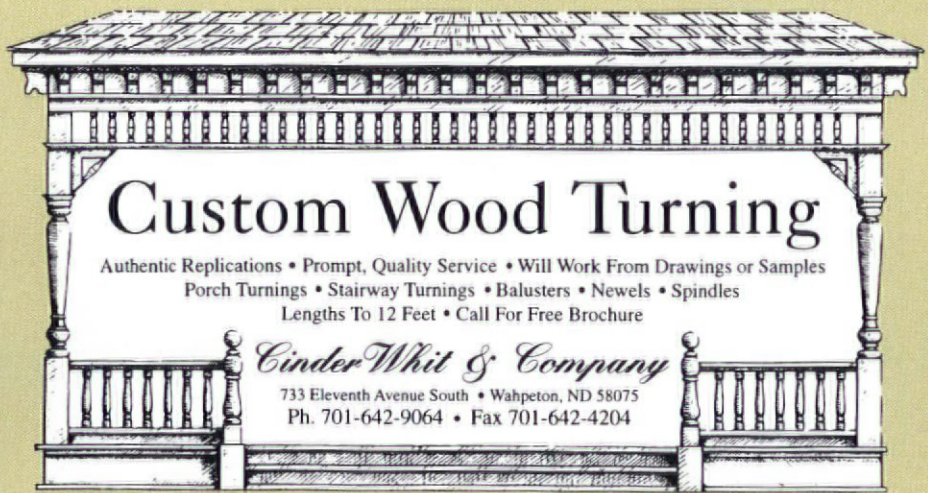
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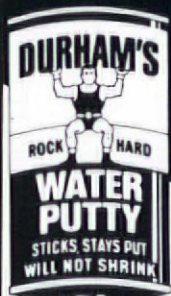
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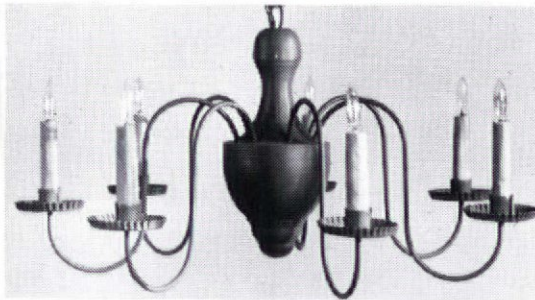
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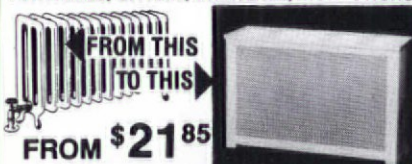


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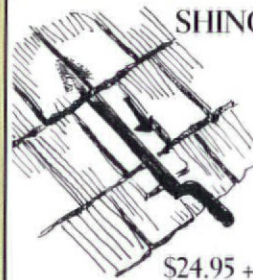
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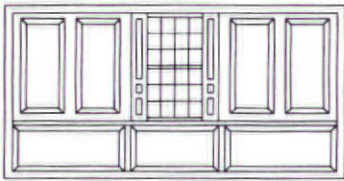


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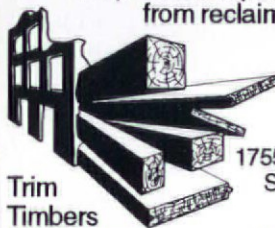
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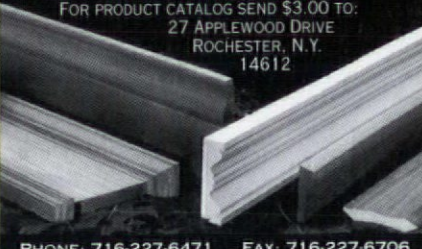
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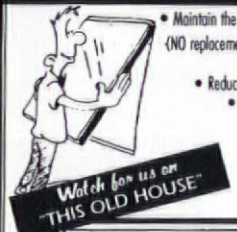
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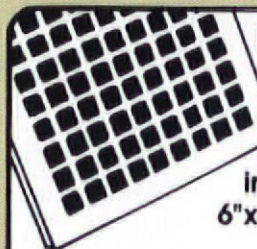
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Even after a century of earthquakes and urban renewal, San Francisco's neighborhoods still hold some 16,000 of these row houses, but survivors have not all kept the same identity (see above). While many buildings lost their ornament through successive residings and "modernizations," others were celebrated for it in the 1960s, and picked out in psychedelic hues that grew into the Painted Lady school of old-house decoration. One wonders if these twin sisters would even recognize each other.

Thanks to Glenn London for snapping these examples.

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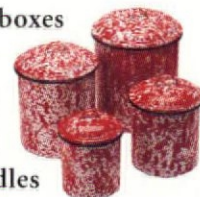
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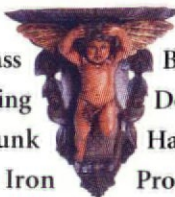
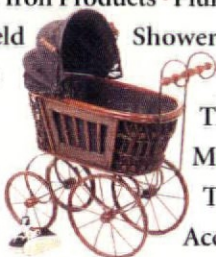
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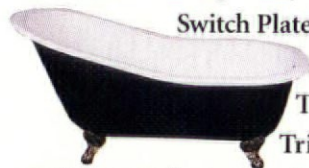
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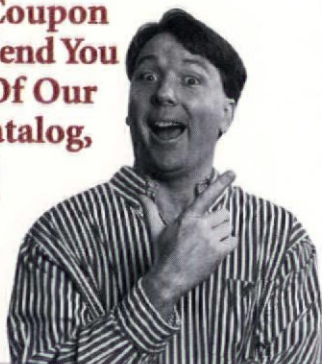
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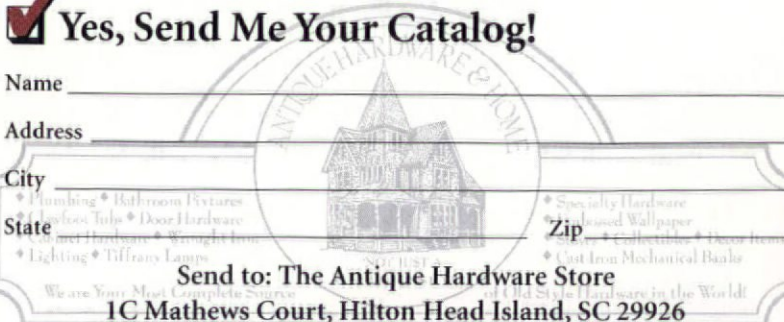
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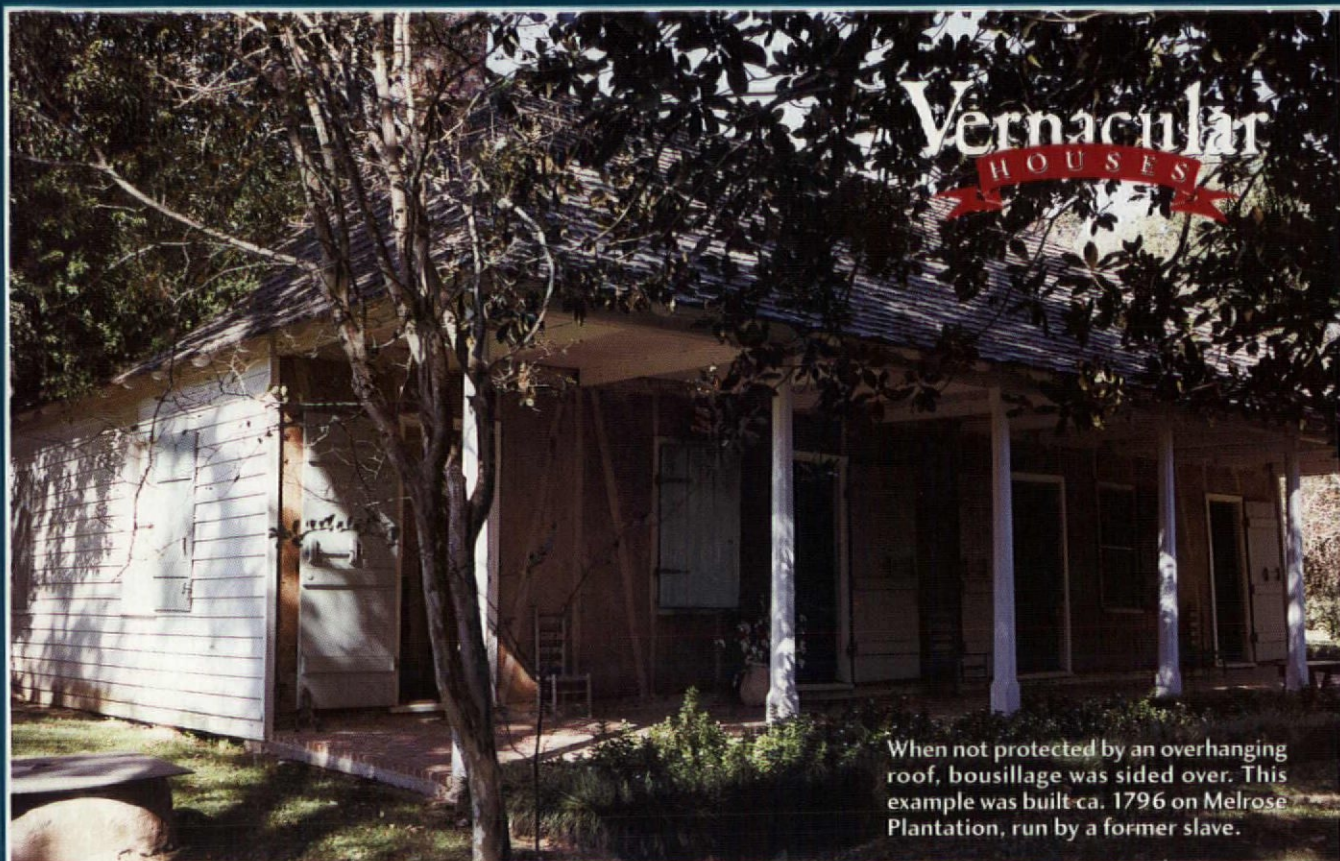
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When not protected by an overhanging roof, bousillage was sided over. This example was built ca. 1796 on Melrose Plantation, run by a former slave.

BOUSILLAGE HOUSES OF LOUISIANA

CREOLE PEOPLE OF THE LOWER Mississippi developed a local form of the French technique of vertical log construction. Using a unique local material to fill the spaces between the log members, they built affordable, efficient homes along the Gulf and up the Mississippi corridor between 1700 and 1830.

A bousillage house was timber framed, and could be *poteaux en terre* (post-in-earth), *poteaux sur sole* (post-on-sill), or *colombage* (frame-on-sill). Posts were spaced approximately 30" apart and notched about every 8" along their lengths. The notches supported *rabets* (split wood dowels) over which *cats* (boiled and dried Spanish moss saturated with river silt) were hung. The walls were covered with a plaster comprised of clay, ground shells,



A decaying bousillage house in Derry, La., shows cats and rabets.

and deer hair, then whitewashed.

The result was a one-storey, rectangular building, typically enclosing four rooms. Roofs were built

with timber framed trusses, either single- or double-hipped, that overhung the exterior walls and kept them dry. They were covered with cypress shingles. The wide overhang served as the roof for the engaged front and rear *galleries* (open porches) and *cabinets* (side rooms).

Although inexpensive and simple to build, bousillage construction was labor intensive and time consuming, and eventually it lost favor to more modern techniques. Time has taken its toll on bousillage houses and only a couple hundred examples remain. Fortunately, many structures have been restored and serve as residences and museums.

—LAUREN SICKLES TAVES,
ADRIAN MCCLELLAND,
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Natchitoches, Louisiana